

Rued Langgaard

SENSOMMER

LATE SUMMER

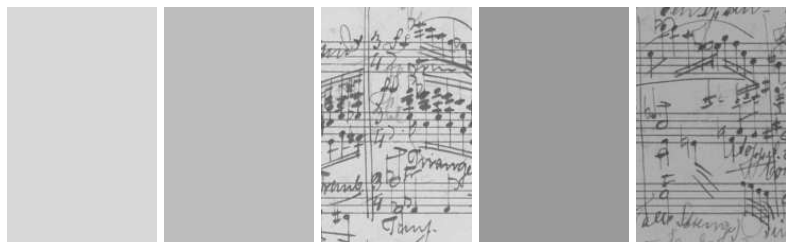
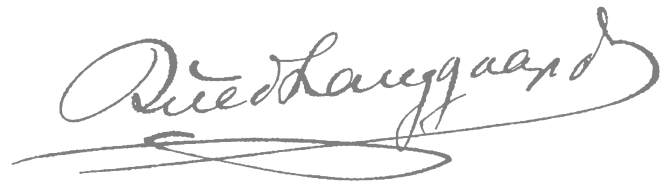
Tonebillede for mezzosopran og orkester
Tone Picture for mezzo soprano and orchestra

Tekst af / Text by
Holger Drachmann

1916, rev. 1941
BVN 127

Kritisk udgave ved
Critical edition by
Ole Ugilt Jensen

PARTITUR / SCORE



Rued Langgaard: Sensommer (BVN 127)

Kritisk udgave ved Ole Ugilt Jensen

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Copenhagen

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Critical edition by Ole Ugilt Jensen

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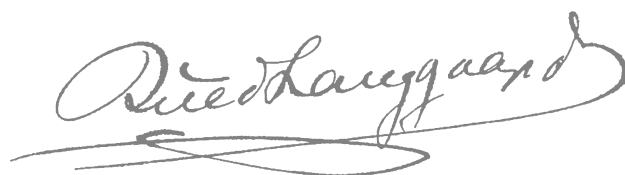
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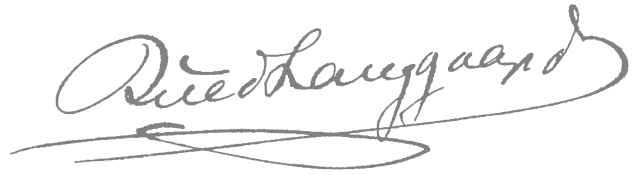


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OM UDGAVEN

Denne kritiske førsteudgave af *Sensommer* er baseret på den eneste foreliggende, komplette kilde til værket: et partitur i afskrift fra 1941-42, som er forsynet med komponistens egenhændige korrektioner og tilføjelser. Manuskriptet foreligger i Rued Langgaards Samling på Det Kongelige Bibliotek i København (RLS 128,1).

Udgiverens tilføjelser og rettelser er typografisk markeret i partituret ved hjælp af skarpe parenteser og buer med brudt streg. Orienteringsfortegn i runde parenteser skyldes udgiveren. Faste fortegn for klarinetter er tilføjet af udgiveren.

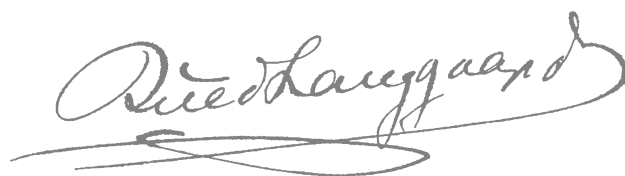
Der henvises i øvrigt til *Kilder og kritisk beretning* s. 33.

ABOUT THIS EDITION

This critical first edition of *Late Summer* is based on the only extant, complete source for the composition: a score in transcript from 1941-42, which is provided with the composer's autograph corrections and additions. The manuscript is preserved in the Royal Danish Library in Copenhagen (Rued Langgaard's Collection, RLS 128,1).

The editors' additions and emendations are indicated typographically in the score by square brackets and broken-line slurs and ties. Guiding accidentals in round brackets are also editorial. Key signatures for clarinets have been supplied by the editor.

For further information, see *Sources and critical commentary* p. 33.



OM SENSOMMER

Kompositionen blev til i november 1916 i en af Langgaards mest produktive perioder. Få måneder tidligere havde han fuldført sin symfoni nr. 4 "Løvfald" (BVN 124) og kort efter, i december, påbegyndte han *Sfærerens Musik* (BVN 128). Genretitlen *Tonebillede* blev anvendt flere gange af Langgaard, specielt i årene 1916-18, hvor han ofte indlagde billedskabende elementer i sine kompositioner, fx i form af efterligninger af naturens lyde, vindens susen, torden, fuglekvidren og jagthornssignaler. Det gælder også *Sensommer* med den stedvis meget konkrete, musikalske illustrering af tekstens vekslende billeder.

Sensommer har tekst af Holger Drachmann (1846-1908). Digtet findes i samlingen *Ranker og Roser* fra 1879 og er af forfatteren forsynet med titlen *Ad kendte Veje*. Digteren sørger i digtet over sin svundne ungdom, men fatter nyt mod ved at erkende, at også livets høst har sit værd. Det er en tekst, som må have sagt Langgaard noget særligt – trods sine blot 23 år var han i denne tid behersket af tilsvarende stemninger. I hvert fald satte han flere digte, der kredser om emnet 'den tabte ungdom', i musik. Et skjult virkemiddel, som den nostalgiske komponist benytter sig af, er at placere små, personligt værdiladede fragmenter fra egne sange i sine klaverværker og i kammer- og orkestremusik. Også i *Sensommer* findes et sådant eksempel. Til tekstlinjen "et Billed med falmede Træk" i t. 52-54 spiller orkestrets blæsere begyndelsen af sangstemmen fra sangen *Der skinner en Sol* (BVN 103:5). Langgaard skrev selv teksten til denne sang, hvis tekstbegyndelse lyder "Der skinner en Sol i Ungdommens Høst". Fragmentet gentages i t. 104-106.¹

Sensommer kendes kun i form af et partitur "Renskrevet af Fru Constance Langgaard Ribe 1941-42". Forlægget var komponistens originalmanuskript fra 1916, som nu er forsvundet – bortset fra det sidste blad. Dette blad rummer værkets sidste nodeside med seks takter og en slutdatering, som oplyser, at *Sensommer* blev komponeret onsdag den 15. november 1916, og at partiturrenskriften blev afsluttet den 27. november.² Rettelser på denne bevarede side af originalpartituret antyder, at afskriften fra 1941-42 repræsenterer en revideret version; harpeindsatsen i slutningen er således en tilføjelse, men Langgaard nævner ikke noget om en revision. Partiturforskriften er forsynet med enkelte rettelser og tilføjelser i hans hånd, og på titelsiden skrev han følgende: "Komponeret til Mimi Klein, død 2. Marts 1938." Denne påskrift er senere klæbet over, men overklæbningen kan være sket efter komponistens død.

ABOUT LATE SUMMER

The composition was written in November 1916 during one of Langgaard's most productive periods. A few months earlier, he had completed his Symphony no. 4 'Fall' (BVN 124), and shortly afterwards, in December, he started *The Music of the Spheres* (BVN 128). The generic title *Tone Picture* was used on several occasions by Langgaard. He often inserted sound-image-stimulating elements in his compositions, e.g. in the form of imitations of natural sounds – the sighing of the wind, thunder, chirping birds and hunting horn symbols. This also applies to *Late Summer*, with its sporadic highly concrete, musical illustrations of the changing images of the text.

Late Summer uses a text by the poet Holger Drachmann (1846-1908). The poem is from the collection *Ranker og Roser* (*Ramblers and Roses*) from 1879 to which the author gave the title *Ad kendte Veje* (*Down Well-Known Paths*). In the poem, the poet bemoans his former youth, but gains renewed courage from realising that the autumn of life also has its own merits. It is a text that must have had a special appeal for Langgaard – despite his mere 23 years, he was preoccupied with similar moods at that time. He at any rate set a number of poems dealing with 'lost youth' to music. A concealed effect that the nostalgic composer makes use of is to place small, personally charged fragments of his own songs in his piano works and in chamber and orchestral music. There is an example of this in *Late Summer* as well. For the line 'a picture whose features once shone' in bars 52-54, the brass section of the orchestra plays the beginning of the vocal part of *Der skinner en Sol* (*There Shines a Sun*) (BVN 103:5). Langgaard personally wrote the text for this song, which begins 'In the autumn of youth there shines a sun'. The fragment is repeated in bars 104-106.¹

Late Summer only exists in the form of a score 'Fair copied by Mrs Constance Langgaard Ribe 1941-42'. This was based on the composer's original manuscript from 1916, which has since disappeared – apart from the final page. This page has the final six bars of music and an end dating which states that *Late Summer* was composed on Wednesday, 15 November 1916, and that the fair copy of the score was completed on 27 November.² The corrections on this existing page of the original score suggest that the copy from 1941-42 represents a revised version: the harp entry in the conclusion, for example, is an addition, but Langgaard does not mention a revision anywhere. The copy of the score has a number of corrections and additions from his own hand, and on the title page he wrote the following: 'Composed for Mimi Klein, died 2 March 1938.' The singer Mimi Klein (1890-1938) regularly performed

1 Berit Johansen Tange har gjort opmærksom på denne reference.

2 På partituret fra 1941-42 har Langgaard fejlagtigt overført kompositionsdatoen som 16. november (som var en torsdag).

1 Berit Johansen Tange has drawn attention to this reference.

2 In the score of 1941-42, Langgaard has erroneously dated the composition as 16 November (which was a Thursday).

Sangerinden Mimi Klein (1890-1938) optrådte jævnligt ved koncerter sammen med Rued Langgaard og uropførte en række af hans sange. Der er ingen oplysning om, hvorvidt Langgaard eller Mimi Klein har forsøgt at få en opførelse af *Sensommer* i stand. Mimi, der 1919 blev gift med den navnkundige litteraturforsker Vagn Falkenstjerne, døde 1938 på tragisk vis i forbindelse med en brand i Hotel "Prins Hamlet" i Helsingør. Den korrekte dødsdag er 3. marts (branden opstod natten før).

Sensommer blev uropført i Danmarks Radio den 29. juli 1968 i en studieproduktion fra 1967 med Bonna Søndberg og Sønderjyllands Symfoniorkester, dirigeret af Alf Sjøen. Kompositionen har ikke været offentligt opført før fremkomsten af nærværende førsteudgave.

Bendt Viinholt Nielsen, juli 2021

at concerts together with Rued Langgaard and gave first performances of a number of his songs. There is no information as to whether Langgaard or Mimi Klein attempted to realise a performance of *Late Summer*. Mimi, who married the renowned literary researcher Vagn Falkenstjerne, died tragically in 1938 in connection with a fire at the hotel 'Prince Hamlet' in Elsinore. The correct date of her death is 3 March (the fire started the night before).

Late Summer was given its first performance on Danmarks Radio on 29 July 1968 in a studio production from 1967, with Bonna Søndberg and the Southern Jutland Symphony Orchestra, conducted by Alf Sjøen. The composition has not been performed in public before the emergence of the present first edition.

Bendt Viinholt Nielsen, July 2021

HOLGER DRACHMANN (1849-1908): SENSOMMER / LATE SUMMER

Ad kendte Veje

O hvor hvert Fjed dog er gammeltungt,
naar Vejen skal trædes tilbage;
Trittet var let, saa tyveaarsungt,
da det gik mod de dejlige Dage.
Liden Fugl paa vor Vej
havde travlt med at synges
sin Elskovssang;
i hver Bøgetræs-gynges
var Legen i Gang. –
Nu synges, nu leges der ej.
Kun de susende Graner har endnu Røst,
og det lyder som oprørt Vand;
det tegner mod Høst.

Elskede ak, denne dobbelte Klang:
[som strider i denne Kalden:]
Sangfuglelatter fra korn-gul Vang
og hulkende Skovvandes Falden!
Nu er Sommeren væk
og kun Høsten tilbage,
en Middel-høst;
kun en Afglans af Dage
med kummerlig Trøst,
et Billed med falmede Træk.
Og jeg trykker det blegede Blad til min Mund.
Der er dobbelt og stridende Lyst
i Afskedens Stund.

Nej, jeg vil ej som den Klagende staa,
naar intet dog kan forandres;
heller ad høstgule Gange gaa,
naar Stierne dog skulle vandres.
Der er Kraft i den Luft,
som fra Granskovens Naale
min Aande naar;
gennem Høstsolens Straale
et Farvevæld gaar;
hver Blomst har forstærket sin Duft.
Lad kun Vaaren forstumme; her spirer et Frø.
Jeg har Sange i Hjertet endda;
de kan aldrig dø.

Ranker og Roser. En Samling sange. Kbh. 1879, s. 82-84.
Linien i [] er udeladt af Langgaard.

Down Well-Known Paths

Oh, how each footstep with lead seems hung,
when the path must be trod till it's ended;
Light was each step, so twenty-years young,
when it led towards days that were splendid.
As we passed a small bird
was so busily singing
its song of love;
in each beech there was swinging
and playing above, –
songs and games did not last.
Only pine trees now soughing have voice at all,
and its sound's that of water when rough;
soon autumn will call.

Dearest one! ah, the double-edged plea:
[that clashes in this strange calling:]
Songbirds' gay laughter from corn-hued lea
and woodland streams' sad-sobbing falling!
Now the summer is gone,
there's but autumn remaining,
and autumn's stalled;
just some waning day's image
with solace now palled,
a picture whose features once shone.
And I press the wan leaf to my lips with a sigh.
Double urges still clash when recalled
at the hour of goodbye.

No, as lamenter I'll not say adieu,
when change there is no evading;
rather tread paths of autumnal hue,
when only such paths lie in waiting.
There's a force in the air
which as pine needles' resin
my mind sets on fire;
and the autumn's rays dress in
a rainbow attire,
each flower has a scent twice as rare.
Let the spring remain silent; a seed time is nigh.
All my heart's songs will never expire:
they refuse to die.

Ramblers and Roses. A Collection of Songs. Cph. 1879, pp. 82-84.
English adaption by John Irons.
The line in [] has been omitted by Langgaard.

SOLO E STRUMENTI DELL'ORCHESTRA

SOLO

Mezzo Soprano (d^{b1}-g²)

ORCHESTRA

Flauti 1-2

Oboi 1-2

Clarinetti in Si^b 1-2 (Cl. 2 anche cl. in La)

Fagotti 1-2

*Corni in Fa 1-4**

Trombe in Si^b 1-3

Timpani

Arpa

Violini I

Violini II

Viole

Violoncelli

Contrabbassi

*) Horn i basnøgle klinger en kvart over den noterede tonehøjde.

*) Horn passages in the bass clef sound a fourth above the notated pitch.

NOTE TIL DIRIGENTEN

I t. 37 findes en 'tenutobue' i cor. 1-stemmen. Meningen er, at tonen udholdes i sin maksimale længde.

I t. 36-37 forekommer i cl 2 et cis (noteret dis), som ikke kan udføres på de klarinetter i B, man anvender i dag. Langgaard forudsætter brug af et instrument, som er forsynet med en ekstra 'cis-klap' (jfr. Berlioz/Strauss' instrumentationslære, 1905). Langgaards notation er bibeholdt i partituret, mens det spilletekniske problem er løst i orkesterstemmen ved at musikeren i den pågældende passage skifter til klarinet i A, som har klang cis som dybeste tone.

NOTE TO THE CONDUCTOR

In b. 37 there is a 'tenuto-tie' in the cor. 1 part. The idea is that the note should be sustained to its maximum length.

In bb. 36-37 in the cl 2 part there is a c# (notated d#), which cannot be played on the clarinets in B_♭ used today. Langgaard presupposes the use of an instrument equipped with an extra 'c# key' (cf. the Berlioz/Strauss treatise on instrumentation, 1905). Langgaard's notation is retained in the score, while the technical problem is solved in the orchestral part by directing the player in the bars in question to change to clarinet in A, which has sounding c# as its lowest tone.

Sensommer (Late Summer)

Rued Langgaard
(BVN 127)

Poco lento

1
Flauti

2

1
Oboi

2

1
Clarinetti (Si^b)

2

1
Fagotti

2

1-2
Corni (Fa)

3-4

1-2
Trombe (Si^b)

3

Timpani

Mezzosoprano Solo

Arpa

Poco lento

I
Violini

II

Viole

Violoncelli

Contrabbassi

f sf *p (eko)*

[3.] 3 *3* *3*

f sf *p (eko)*

p

p

p

mp dim.

O hvor hvert Fjed dog er gam-mel-tungt, naar Ve-jen skal træ-des til-ba-ge;
Oh, how each foot-step with lead seems hung, when the path must be trod till it's en-ded;

p

[p]

p

p

p

KILDER OG KRITISK BERETNING

KILDER

A. Partitur. Afskrift

Det Kongelige Bibliotek. Rued Langgaards Samling, RLS 128,1. Renskrift. Afskrift med blæk ved Constance Langgaard; tilføjelser og rettelser med blæk i autograf samt musikertilføjelser i sangstemmen med blyant (og kuglepen).

Titel (autograf): *Rued Langgaard: | Sensommer. | Tonebillede | for | Mezzosopran og Orkester | Tekst | fra | Holger Drachmanns | Digtsamling "Ranker og Roser". | Orkesterpartitur. (uopført!) [rettet til: opført!] | komp. og Instr 16-27 Novbr. 1916*

Dateret til slut (autograf): *Renskrevet af Fru Constance Langgaard | Ribe 1941-42.*

20 blade, 33,5 × 27 cm; 32 beskrevne sider, pagineret: omslagstitel i CLs håndskrift, blank, titel i autograf, side med overstreget påskrift i autograf vedr. et andet værk, 1-28, 4 blanke sider, upag. side med indhold identisk med partiturets side 1 (overstreget), 3 blanke sider. Manuskriptet er forsynet med et omslag med CLs titelpåskrift (blad 1 og 20).

Papirtype: *K.U.V. Beethoven Papier Nr. 35 (20 Linien)* – omslag (blad 1 og 20): *WH Nr. 9. F. 24 (24 systemer)*.

På titelbladet for oven overklæbet påskrift i autograf: *Komponeret til Mimi Klein, død 2. Marts 1938.*

Kommentar.

RL har gennemgået afskriften og foretaget enkelte rettelser og tilføjelser af bl.a. fortegn og dynamik. Omkring sangstemmen findes en række tilføjelser, som stammer fra Bonna Søndbergs indstudering af stemmen i forbindelse med DR-produktion i 1967 (udsendt i 1968).

B. Partiturfragment

Det Kongelige Bibliotek. Rued Langgaards Samling, RLS 128,2. Renskrift. Autograf med blæk; rettelser og tilføjelser med blyant.

Ubetegnet.

Dateret til slut: *Komp | 15 November (Onsdag) | 1916. | Renskrift færdig: | 27 Nov | 16*

1 blad, 35,5 × 27 cm; 2 beskrevne sider, recto pagineret 23, verso upagineret. Fragmentet omfatter 6 takter recto; verso rummer skitse for violin og klaver betegnet *Nr 3* og dateret *28/5 46* [violinsonate nr. 3, BVN 312, sats V].

Papirtype: 24 systemer uden angivelse af fabrikat.

Kommentar.

Omfatter kompositionens 6 sidste takter. De 3 sidste takter med horn og pauke er overstreget og de 3 første omarbejdet og tilføjet strygerstemmer og harpestemme, efterfulgt af ordet *Fine*.

SOURCES AND CRITICAL COMMENTARY

SOURCES

A. Score. Transcript

The Royal Danish Library. Rued Langgaard's Collection, RLS 128,1. Fair copy. Transscript in ink by Constance Langgaard; autograph additions and corrections in ink and musician's additions in pencil (and ball-point pen) in the vocal part.

Title (autograph): *Rued Langgaard: | Late Summer. | Tone Picture | for | Mezzo soprano and Orchestra | Text | from | Holger Drachmann's | Collection of poems "Ranplers and Roses". | Orchestral score. (not performed!) [corrected to: performed!] | comp. and Orch 16-27 Nov. 1916*

Dated at the end (autograph): *Fair copied by Mrs. Constance Langgaard | Ribe 1941-42*

20 leaves, 33.5 × 27 cm; 32 pages of writing, paginated: cover title in CL's handwriting, blank, title in autograph, page with a crossed over inscription in autograph relating to another work, 1-28, 4 blank pages, unnumbered page with the same music as on p. 1 of the score (crossed over), 3 blank pages. The manuscript is supplied with a cover with CL's title inscription (fols. 1 and 20). Paper type: *K.U.V. Beethoven Papier Nr. 35 (20 Linien)* – cover (fols. 1 and 20): *WH Nr. 9. F. 24 (24 staves)*.

On the title page at the top, at glued-over inscription in autograph reads: *Composed for Mimi Klein, died 2 March 1938.*

Commentary.

RL has reviewed the transcript and made some corrections and additions of e.g. accidentals and dynamics. Around the voice part there are a number of additions, which originate from Bonna Søndberg's preparation of the vocal part in connection with a DR production in 1967 (broadcast in 1968).

B. Score fragment

The Royal Danish Library. Rued Langgaard's Collection, RLS 128,2. Fair copy. Autograph in ink; corrections and additions in pencil.

Undesignated.

Dated at the end: *Comp | 15 November (Wednesday) | 1916. | Fair copy ended: | 27 Nov | 16*

1 leaf, 35.5 × 27 cm; 2 pages of writing, recto paginated 23, verso unnumbered. The fragment comprises 6 bars recto; verso includes a sketch for violin and piano designated *Nr 3* and dated *28/5 46* [Violin Sonata no. 3, BVN 312, movement V]

Paper type: 24 staves without manufacturer's name.

Commentary.

Includes the last 6 bars of the composition. The 3 final bars with horns and timpani are crossed over and the first 3 bars supplied with string parts and a harp part and followed by the word *Fine*.

REDAKTIONSGRUNDLAG

Udgaven er baseret på kilde A, som er den eneste kendte, komplette kilde til værket. Blyanttilføjelser hidrørende fra DR-produktion i 1967 er ladet ude af betragtning.

RETNINGSLINJER FOR UDGAVEN

Udgiverens tilføjelser og rettelser er typografisk markeret i partituret ved hjælp af skarpe parenteser; tilføjede buer er angivet med brudt streg. Orienteringsfortegn i runde parenteser skyldes udgiveren. Faste fortegn for klarinetter er tilføjet af udgiveren.

NOTER

Tonehøjden angives på konventionel vis ud fra 'nøglehuls-c'et' = c¹.

<i>takt</i>	<i>stemme</i>	<i>kommentar</i>
36-37	cl 2	det noterede dis kan ikke udføres på en moderne cl i B; problemet er løst ved at foreskrive instrumentskift til cl i A i passagen i orkesterstemmen, mens den oprindelige notation fastholdes i partituret
93	vla	note 4: f ¹ rettet til e ¹ (f ¹ i A tolkes som en afskriverfejl)
101	cl 1	note 1: c ² rettet til h ¹ (c ² i A tolkes som en afskriverfejl)
	tr 2	note 2-3: c ¹ rettet til h ¹ (c ¹ i A tolkes som afskriverfejl)

TEXTUAL BASIS OF THE EDITION

The edition is based on source A, which is the only known complete source for the work. Pencil additions originating from the DR production in 1967 have been left out of consideration.

EDITORIAL GUIDELINES

The editor's additions and emendations are indicated typographically in the score by square brackets and broken-line slurs and ties. Guiding accidentals in round brackets are also editorial. Key signatures for clarinets have been supplied by the editor.

NOTES

The pitch is indicated conventionally with 'the keyhole c' = c¹.

<i>bar</i>	<i>part</i>	<i>comment</i>
36-37	cl 2	the notated d [#] cannot be performed on a modern cl in B; the problem is solved by prescribing instrument change to cl in A in the passage of the orchestral part while maintaining the original notation in the score
93	vla	note 4: f ¹ emended to e ¹ (f ¹ in A is interpreted as a copyist's error)
101	cl 1	note 1: c ² emended to b ¹ (c ² in A is interpreted as a copyist's error)
	tr 2	note 2-3: c ¹ emended to b ¹ (c ¹ in A is interpreted as a copyist's error)