

Rued Langgaard

# STRYGEKVARTET NR. 6 I ÉN SATS

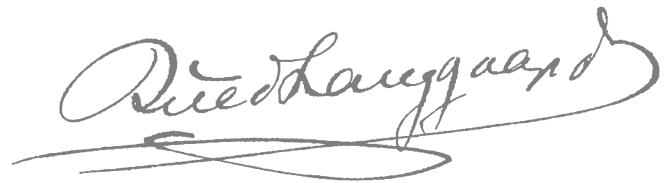
STRING QUARTET NO. 6 IN ONE MOVEMENT

1918-19

BVN 160

Kritisk udgave ved  
Critical edition by  
Bendt Viinholt Nielsen

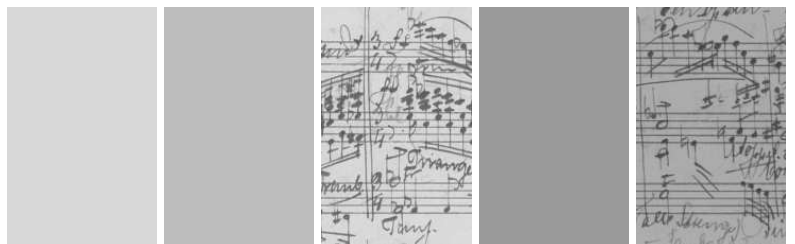
PARTITUR / SCORE



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The Rued Langgaard Edition  
Edition Wilhelm Hansen

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Rued Langgaard: Strygekvartet nr. 6 (BVN 160)

Kritisk udgave ved Bendt Viinholt Nielsen

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Critical edition by Bendt Viinholt Nielsen

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## OM UDGAVEN

Denne kritiske udgave af Strygekvartet nr. 6 er baseret på kilder i Rued Langgaards Samling (RLS) i Det Kongelige Bibliotek i København. Hovedkilden er en partiturfaksimil udarbejdet af Rued Langgaards hustru Constance og efterfølgende forsynet med komponistens tilføjelser og korrektioner (RLS 65,1). Constance Langgaards forlæg var den oprindelige partiturrenskrift i autograf fra 1919 (RLS 65,2), som komponisten havde underkastet en let revision, øjensynlig i begyndelsen i 1940'erne, og desuden forsynet med en ny slutning (14 takter). Men af en eller anden grund blev det nye partitur ikke fuldført i Langgaards tid. Constance Langgaards afskrift ophører med t. 227. Fra t. 228 og ud er udgaven derfor baseret på originalmanuskriptet (RLS 65,2). Fejl og mangler i Constances afskrift (t. 1-227) er elimineret i udgaven ved kollation med originalmanuskriptet.

Udgiverens tilføjelser og ændringer er typografisk markeret i partituret ved hjælp af skarpe parenteser og buer med brudt streg. Orienteringsfortegn i runde parenteser skyldes udgiveren.

Der henvises i øvrigt til *Kilder og kritisk beretning* s. 21

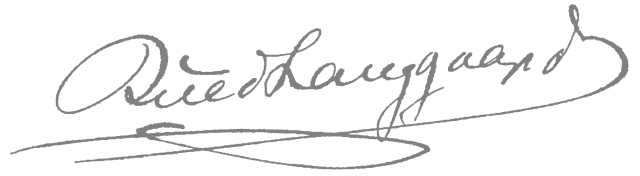
Nærværende udgave erstatter den første, trykte udgave, publiceret af Samfundet til Udgivelse af Dansk Musik i 1993 som nr. 1 i serien *Dansk Musik fra Det kongelige Biblioteks Samlinger*. Denne udgivelse var redigeret af Steen Pade.

## ABOUT THIS EDITION

This critical edition of String Quartet no. 6 is based on sources in Rued Langgaard's Collection (RLS) in the Royal Danish Library in Copenhagen. The main source is a score transcript prepared by Rued Langgaard's wife Constance and subsequently provided with the composer's additions and corrections (RLS 65,1). Constance Langgaard's source was the original autograph score fair copy from 1919 (RLS 65,2), which the composer had revised slightly apparently in the early 1940s and also provided with a new ending (14 bars). However, for some reason the new score was not completed in Langgaard's time. Constance Langgaard's transcript ends with b. 227. From b. 228 onwards, the edition is therefore based on the original manuscript (RLS 65,2). Errors and oversights in Constance's transcript (bb. 1-227) have been eliminated in the edition by collation with the original manuscript.

The editor's additions and emendations are indicated typographically in the score by square brackets and broken slurs and ties. Cautionary accidentals in round brackets are also editorial. For further information see *Sources and critical commentary* p. 21.

This edition replaces the first edition, which was published by The Society for the Publication of Danish Music in 1993 as No. 1 in the series *Danish Music from the Collections of The Royal Library*. This publication was edited by Steen Pade.



## OM STRYGEKVARTET NR. 6

Den ensatsede kvartet blev komponeret på tre dage, fra 31. december 1918 til den 2. januar 1919, og den 7. januar 1919 forelå partituret i renskrift. Uropførelsen fandt sted mindre end to måneder senere, den 23. februar 1919 ved den sidste af fire kompositionsmatinéer, Langgaard foranstaltede på Det Kongelige Danske Musikkonservatorium i København i sæsonen 1918/19. De medvirkende musikere var Rued Langgaards onkel Axel Gade, Langgaards kusine Lili Gade samt Henry Holst og Axel Hildingsen. Rued Langgaard forsynede i denne periode alle sine strygekvartetter (undtagen strygekvartet nr. 2) med én og samme titel, nemlig *Rosengårdsspil*. I programmet for uropførelsen står nærværende værk anført som *Rosengårdsspil (over en svensk Folkevis)*. Koncerten blev anmeldt af A. T. (Alfred Tofft) i *Berlingske Tidende* (24.2.1919). Om kvartetten skriver han:

Rosengårdsspil for Strygekvartet var en over en svensk Folkevis behændigt formet Fantasi, der foruden smukke lyriske Stemninger ogsaa indeholdt en burlesk Episode, en Side af sit Talent, Rud Langgaard kun sjældent viser. I sin Helhed er dette udmærket klingende Stykke noget af det mest vellykkede af, hvad der har været hørt ved disse Matinéer. Det fik en omhyggelig Udførelse af kgl. Koncertmester Axel Gade, Fru Lili Gade og d'Hrr. Henry Holst og Hildingsen.

Samme dag blev koncerten anmeldt af den Langgaard-skeptiske kritiker Gustav Hetsch (*-st-ts-*) i *Nationaltidende*:

I Strygekvartetten "Rosengårdsspil" [...] har Komponisten haft det Held at vælge en morsom svensk Folkemelodi at arbejde med. Man maatte, som sædvanligt, indrømme, at det *klang* af noget, – men give op over for Spørgsmaalet, hvad dette "noget" egentlig skulde betyde.

Partiturets første fem sider bærer svage spor efter en tidlig revision i form af rettelser og notater, som er tilføjet med blyant, efter håndskriften at dømme i begyndelsen af 1920'erne, men senere visket ud eller overstreget. Det fremgår, at Langgaard havde i sinde at transponere værket til E-dur og indføje folkevisemelodien forskellige steder i forløbet, hvilket ville betyde en radikal ændring af kompositionens form. Denne idé blev ikke ført ud i livet, og værket blev øjensynlig lagt til side af komponisten. Kvartetten kom ikke med blandt de strygekvartetter, Langgaard reviderede fra 1931 og de følgende år, og som han tildelte numre fra 1 til 5 (værkerne skiftede dog fra tid til anden plads i rækkefølgen, undtagen nr. 3, som i 1931 blev udgivet med dette nummer).

I begyndelsen af 1940'erne må Langgaard være blevet opmærksom på den 'glemte' kvartet, idet han foretog en let

## ABOUT STRING QUARTET NO. 6

The single-movement quartet was composed in three days, from 31 December 1918 to 2 January 1919, and on 7 January 1919 the score existed in a fair copy version. The first performance took place less than two months later, on 23 February 1919 at the last of four composition matinées Langgaard held at The Royal Danish Academy of Music in Copenhagen in the 1918/19 season. Those participating were Rued Langgaard's uncle Axel Gade, Langgaard's cousin Lili Gade, Henry Holst and Axel Hildingsen. In this particular period, Rued Langgaard provided all his string quartets (except String Quartet no. 2) with one and the same title: *Rosengårdsspil* (Rose Garden Play). In the programme of the first performance this work is listed as *Rosengårdsspil (based on a Swedish folksong)*. The concert was reviewed by A. T. (Alfred Tofft) in *Berlingske Tidende* (24 Feb. 1919). He writes the following about the quartet:

Rosengårdsspil for string quartet, based on a Swedish folk song, was an adroitly formed fantasia which, apart from lovely, lyrical moods, also contained a burlesque episode – a side of his talent that Rud Langgaard reveals only rarely. As a whole, this excellently sounding piece is one of the most successful of that heard during these matinées. It was meticulously executed by orchestra leader Axel Gade, Mrs. Lili Gade and Messrs. Henry Holst and Hildingsen.

On the same day, the concert was reviewed by the Langgaard-sceptical critic Gustav Hetsch (*-st-ts-*) in *Nationaltidende*:

In the string quartet "Rosengårdsspil" [...], the composer has had the good fortune to choose an amusing Swedish folk tune to work with. One must, as usual, admit that it did *sound* of something – but also give up trying to answer the question of what this 'something' might signify.

The first five pages of the score reveal faint traces of an early revision in the form of corrections and annotations that have been added in pencil, judging by the handwriting in the beginning of the 1920s, but later erased or crossed over. It seems that Langgaard intended to transpose the work to E major and insert the folksong melody at various points in the piece, which would involve a drastic alteration of the form of the composition. This idea was not implemented, and the work was apparently laid aside by the composer. The work was not included among the quartets that Langgaard revised in 1931 and the following years, and to which he gave the numbers 1 to 5 (although the works changed place from time to time, with the exception of no. 3, which was printed with this number in 1931).

In the early 1940s, Langgaard must have become aware of the 'forgotten' quartet, since he carried out a light revision of

revision af partituret fra 1919, ændrede titlen til *Strygekvartet i een Sats* (uden nummer) og rekonstruerede værkets slutning (14 takter). Revisionen er ikke dateret, men håndskriften peger klart på perioden 1940-42. Når Langgaard måtte udarbejde en ny slutning skyldtes det, at det sidste blad med slutningstakterne var blevet fjernet fra manuskriptet nogle år forinden. Det var sket i en situation, hvor Langgaard, som så ofte før og siden, enten manglede nodepapir eller ikke ville bruge friske ark som skitsepapir og derfor gik på jagt efter gamle nodeblade med uudnyttet plads. Kvartetens sidste blad opfyldte kravet og blev revet af. Da Langgaard senere tog kvartetten frem, må man forestille sig, at han ikke havde present, hvor det manglende stykke papir var endt, hvorfor han blot udarbejdede en ny slutning efter hukommelsen. Han kunne ikke konsultere det stemmesæt, som var blevet anvendt ved uropførelsen, for det var i mellemtiden blevet kasseret (kun et par små fragmenter er bevaret). Det bortkomne partiturblad blev imidlertid lokaliseret i 1979 blandt Langgaards efterladte skitser. Al ledig plads er udfyldt med en skitse til orgelsatsen *Anskriget*, dateret Troense 13. august 1935 (*Anskriget* er første sats af *Messis, Første Aften*, BVN 228a:1). Fragmentet viser, at strygekvartetens oprindelige slutning er seks takter længere end den rekonstruerede version, og at manuskriptets oprindelige slutdatering lød: *7 Januar 1919. Comp. 31-XII 18 - 2-I 19.*

I forbindelse med revisionen indføjede Langgaard anmærkninger i partituret vedrørende den 'renskrivning', som hans hustru Constance efterfølgende udførte, men uden at nå til vejs ende. Da hun var nået til t. 227 ophørte hun kopieringsarbejdet, skønt der manglede seks sider. Langgaard har ikke desto mindre gennemgået denne torso og kompletteret sin revision helt frem til den sidste side i Constances afskrift. Det er uvist, hvorfor arbejdet standsede her. Muligvis skyldes det, at Langgaard blev syg og døde, inden de blev færdige. På et senere tidspunkt, sandsynligvis i 1960'erne, fik Constance gjort partituret komplet med assistance fra en nodeskriver, som kopierede de manglende sider med originalmanuskriptet som forlæg.

Bortset fra slutningsændringen er det en meget begrænset revision, Langgaard alt i alt har foretaget. To takter efter t. 29 er udeladt (en gentagelse af t. 28-29). I ca. 30 takter er der foretaget enkelte nodeændringer eller rytmiske ændringer. I afskriftpartituret har Langgaard under sin gennemgang foretaget yderligere et par nodeændringer og især tilføjet supplerende dynamiske og artikulationsmæssige detaljer samt justeret tempo- og karakterbetegnelser. Desuden forsynede han manuskriptet med et værknummer, nr. 6.

Kompositionen er inspireret af et sommerophold i Sverige fem år tidligere, i 1913. Dette år tilbragte den 20-årige Langgaard og hans forældre to måneder i byen Kyrkhult i Blekinge, hvor de var indskrevet på kuranstalten Tulseboda Brunn og indlogeret i en privat ejendom, "Rosengården". Langgaard-familien kendte Kyrkhult og Tulseboda fra tidligere sommerophold i 1909, 1910 og 1912, men det var kun i 1913, at bopælen var på Rosengården. Denne sommer var en ung, dansk kvinde ved navn Dora (Dora From) også på ferie i byen. Det var uden tvivl det indtryk, Dora havde gjort på Rued, og i det hele taget denne sommers livsbekræftende oplevelser, der i de følgende år blev omsat i en række værker, som fik titler som *Rosengårdsspil*, *Rosengården in memoriam* og *Rosengårdsviser*. Strygekvartet nr. 6 er det klareste vidnesbyrd om Langgaards følelsesmæssige tilknytning til Dora. I værkets slutning anvendes en svensk folkevis fra Västmanland med titlen *Och hör du unga Dora*.

the score of 1919, changed the title to *String Quartet in One Movement* (unnumbered) and reconstructed the conclusion of the work (14 bars). The revision is not dated, but the handwriting clearly points to the 1940-42 period. The new conclusion was necessitated by the fact that the last page with the final bars had been removed from the manuscript some years earlier. This had taken place in a situation where Langgaard, as so often both before and afterwards, was short of music paper or did not want to use a fresh sheet for drafts and therefore went off searching for old sheets of music paper with space to spare. The last page of the quartet met these requirements and was torn off. When Langgaard later took out the quartet once more, one can only imagine that he could not remember exactly where the missing sheet of paper had ended up, so he simply reconstructed the conclusion from memory. He was unable to consult the set of parts that had been used at the first performance, for in the meantime they had been discarded (only a couple of small fragments are preserved). The missing score leaf was, however, localised in 1979 among Langgaard's posthumous sketches. All the spare space had been used for a sketch of the organ piece *Anskriget* (The Outcry), dated Troense, 13 August 1935 (*Anskriget* is the first movement of *Messis, First Evening*, BVN 228a:1). The fragment shows that the original conclusion of the string quartet is six bars longer than the reconstructed version, and that the original final dating was: *7 January 1919. Comp. 31-XII 18 - 2-I 19.*

In connection with his revision, Langgaard inserted remarks in the score to do with the 'fair copy writing' which his wife Constance subsequently carried out, but did not complete. When she had reached bar 227, she stopped copying, even though there were a further six pages. Langgaard has nevertheless worked through this torso and complemented his revision up to and including the last page in Constance's copy. It is uncertain why the work stopped at this juncture. It was possibly because Langgaard fell ill and died before they had finished. At a later point in time, probably in the 1960s, Constance completed the score with assistance from a music copyist, who transcribed the remaining pages with the original manuscript as the source.

Apart from the change to the conclusion, the amount of revision Langgaard carried out is extremely limited. Two bars after bar 29 have been omitted (a repetition of bars 28-29). In approx. 30 bars, individual alteration of notes or rhythmical changes have been made. In the copy score, Langgaard during his review carried out a further couple of music changes and in particular supplementary dynamic and articulatory details as well as an adjustment of tempo and expression markings. In addition, he provided the manuscript with a string quartet number, no. 6.

The composition was inspired by a summer stay in Sweden five years earlier, in 1913. That year, the 20-year-old Langgaard and his parents spent two months in the small town of Kyrkhult in Blekinge, where they were registered at the spa of Tulseboda Brunn and lodged in a private property, 'Rosengården' (The Rose Garden). The Langgaard family knew Kyrkhult and Tulseboda from earlier summer stays in 1909, 1910 and 1912, but only resided at Rosengården in 1913. That summer, there was also a young Danish woman by the name of Dora (Dora From) on holiday in the town. Without a doubt, it was the impression Dora made on Rued – as well as the life-affirming experiences of the summer in general – that in the following years resulted in a number of works that were given such titles as *Rosengårdsspil*, *Rosengården in memoriam* and *Rosengårdsviser* (Rose Garden Songs). String Quartet no. 6 is the clearest evidence of Langgaard's emotional attachment to Dora. At the end of the work a Swedish folksong from Västmanland is used with the title *And listen now, young Dora*.

Teksten til folkevisen lyder:

Och hör du unga Dora,  
vill du gifta dig i år?  
I år är de åtta åren  
gångna förbi, uti rosor.

Ja, väl vill jag gifta mig,  
men aldrig med dig!  
Jag har en vän på böljorna,  
han kommer snart igen, uti rosor.

I skitserne forsynede Langgaard melodien med underlagt tekst, men i en mere direkte formulering: "Og hør du unge Dora vil du gifte dig med mig". Det var imidlertid en kendsgerning, at Dora på dette tidspunkt omkring nytår 1919 havde været gift i halvandet år og bar navnet Dora Abrahamson, og Langgaard søger således i *Rosengårdsspil* at udtrykke nostalgiske stemninger og forhåbninger, som ligger år tilbage. Som motto over strygekvartetten satte han tekstens udtryk for ungersvendens tålmodige, men håbløse, venten: "I år är de åtta åren gångna förbi, uti rosor". Dette motto kom ikke med i afskriftpartituret. Det findes i originalmanuskriptet, hvor det er sat i parentes og suppleret med tilføjelsen *Svensk Folkeviser*.

Også en anden sørgmodig svensk folkeviser benyttes i værket. Det er "Allt under himmelens fäste", en melodi fra Gotland. Teksten i første strofe slutter "Den vännen, som jag älskat, den kan jag aldrig få". Mellem stroferne findes et mellemspil, som enten kan nynnes eller synges på ordet *åh*, og det er dette, Langgaard citerer i to recitativiske soloafsnit, først i bratsch (t. 42) og senere i violin I (t. 108).

I Langgaards tid blev strygekvartet nr. 6 kun opført den ene gang i 1919. Andenopførelsen fandt sted i Danmarks Radio den 14. juni 1980 i en produktion med Københavns Kammertrio (Kim Sjøgren, Bjarne Boie Rasmussen og Lars Holm Johansen) samt Arne Møller Jørgensen. Kontraktartetens første indspilning af værket udkom i 1985 på dobbelt-LP-sættet *Rued Langgaard String Quartets* (RCA RL 70463). I 1993 udsendte Dacapo/Marco Polo samme indspilning på CD (DCCD 9302a/b). Kontraktartetten koncertopførte værket flere gange, og Nightingale String Quartet har siden 2011 ligeledes præsenteret det adskillige gange på deres koncerter. Deres indspilning på *Rued Langgaard String Quartets Vol. 1* udkom i 2012 (Dacapo 6.220575). I 2019 blev kvartetens samlede indspilning af Rued Langgaards strygekvartetter samlet i en box med 3 SACDer (Dacapo 6.200004).

*Bendt Viinholt Nielsen, marts 2021*

The text of the folksong is as follows

And listen now, young Dora,  
Will you be a bride this year?  
This year are the eight years past and  
are gone for good, when it's rosetime.

Yes, this year I wed shall be,  
but never with thee!  
I have a friend who's out at sea,  
he'll soon be here again, when it's rosetime.

In the sketches, Langgaard provided the start of the melody with the text underneath, but formulated more directly: 'Now listen, young Dora, do you want to marry me.' It was, however, a fact that Dora at this point in time, around New Year 1919, had been married for 18 months and bore the name Dora Abrahamson, and Langgaard thus seeks in *Rosengårdsspil* to express nostalgic moods and expectations that lie several years behind him. As a motto above the string quartet he places the expression in the text of the young man's patient but hopeless waiting: 'This year are the eight years past and are gone for good, when it's rosetime'. This motto was not included in the copy score. It exists in the original manuscript, where it is placed in brackets and supplied with the addition *Swedish Folk Song*.

Another melancholy Swedish folksong is used in the work: 'Allt under himmelens fäste', a melody from Gotland. The text of the first stanza ends with 'Den vännen, som jag älskat, den kan jag aldrig få' (The friend whom I have loved shall never be mine). Between the stanzas there is an interlude that can either be hummed or sung to the word 'oh', and it is this that Langgaard quotes in two recitative solo passages, first in viola (bar 42) and later in violin I (bar 108).

In Langgaard's lifetime, String Quartet no. 6 was only performed the one time mentioned – in 1919. The second performance was on Danish Radio on 14 June 1980, in a production with the Copenhagen Chamber Trio (Kim Sjøgren, Bjarne Boie Rasmussen and Lars Holm Johansen) plus Arne Møller Jørgensen. The Kontra Quartet's first recording of the work was issued in 1985 on the double LP set *Rued Langgaard String Quartets* (RCA RL 70463). In 1993, Dacapo/Marco Polo issued the same recording on CD (DCCD 9302a/b). The Kontra Quartet gave several concert performances of the work, and The Nightingale String Quartet, since 2011, have played it several times at their concerts. Their recording on *Rued Langgaard String Quartets Vol. 1* came out in 2012 (Dacapo 6.220575). In 2019, the complete recording of Rued Langgaard's string quartets was collected in a box with three SACDs (Dacapo 6.200004).

*Bendt Viinholt Nielsen, March 2021*

# Strygekvartet nr. 6 i én sats

Rued Langgaard  
(BVN 160)

Poco tranquillo

Violino I  
Violino II  
Viola  
Violoncello

7

rit. - - - - - 1 a tempo  
vibrato

*f*  
*espressivo*  
*dolce*

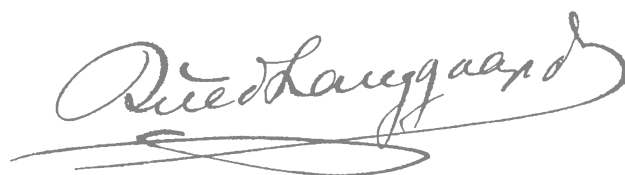
13

*f poco*  
*p*  
*molto ritardando*  
*f poco*  
*p*  
*f poco*  
*p*  
*f poco*  
*tr tr tr*

2 Poco vivace

18

*poco f*  
pizz.  
arco *tr tr*  
*p scherzoso*  
pizz.  
arco *tr tr*  
*p scherzoso*  
pizz.  
*p scherzoso*



## KILDER OG KRITISK BERETNING

### KILDER

- A. Partitur. Revideret afskrift
- B. Partitur. Autograf (1919, senere revideret)
- C. Partiturfragment (1919)
- D. Fragmenter af partiturskitse
- E. Fragmenter af stemmer (1919)

#### A. Partitur. Revideret afskrift

Det Kongelige Bibliotek. Rued Langgaards Samling, RLS 65,1. Afskrift med blæk ved Constance Langgaard (titel + s. 1-10); afskrift i fremmed hånd (s. 11-17). Enkelte rettelser og tilføjelser med blæk i autograf s. 1-10.

Titel: *Rued Langgaard. I Strygekv. N. 6 I i een Sats. I Komp. Januar 1919 (senere revideret) I [...]* (oprindeligt en midlertidig omslagstitel med påskriften *Strygekv. N. 6* i autograf med rød farvestift; CL har trukket denne påskrift op med blæk og kompletteret titlen)

Overskrifttitel: *Strygekvartet No 6*

Dateret på første nodeside i autograf: 1919

10 blade, 34,5 × 27 cm; 19 beskrevne sider, pagineret: (titel), (blank), 1-17, (sidste side med titelpåskrift i autograf vedr. et andet værk).

Papirtype: *W.H. Nr. 7 F. 20* (20 systemer).

#### Kommentar.

Afskrift udført af CL med det reviderede partitur kilde **B** som forlæg. CLs afskrift ophører med sidste takt s. 10 (t. 227) og afsluttes med CLs anmærkning: *Renskrift I C. Langgaard*. Side 11-17 er i afskrift i fremmed hånd, også med **B** som forlæg, og med tilføjelser af sidetal mv. i CLs hånd, et bevis for, at manuskriptet er blevet kompletteret på foranledning af CL, formodentlig i 1960'erne. RL har tydeligvis gennemgået partituret og fuldført sin revision, mens det endnu var en torso (altså til og med s. 10). Hans rettelser vedrører dynamik, artikulation, tempo- og karakterangivelser og enkelte nodeændringer (udraderede fortegn); han har også annulleret gentagelsen af t. 160-188, som var angivet med gentagelsestegn. Manuskriptet må have foreligget ufuldført ved RLs død og af komponisten blot forsynet med et midlertidigt omslag med påskriften *Strygekv. N. 6* i autograf. RL havde således besluttet sig for at inddrage kvartetten i den nummererede værkrække (en nummerangivelse findes ikke i andre kilder).

#### B. Partitur. Autograf (1919, senere revideret)

Det Kongelige Bibliotek. Rued Langgaards Samling, RLS 65,2. Autograf. Renskrift med blæk; revideret med blæk, blyant og farvestift.

## SOURCES AND CRITICAL COMMENTARY

### SOURCES

- A. Score. Revised transcript
- B. Score. Autograph (1919, later revised)
- C. Score fragment (1919)
- D. Score sketch fragments
- E. Fragments of parts (1919)

#### A. Score. Revised transcript

The Royal Danish Library. Rued Langgaard's Collection, RLS 65,1. Transcript in ink by Constance Langgaard (title + pp. 1-10); transcript in another hand (pp. 11-17). Certain corrections and additions in ink in autograph pp. 1-10.

Title: *Rued Langgaard. I String Qv. N. 6 I in One Movement. I Comp. January 1919 (later revised) I [...]* (originally a temporary cover title with the inscription *String Qv. N. 6* in autograph with red crayon; CL has inked this inscription and completed the title)

Title heading: *Strygekvartet No 6*

Dated on the first page of music in autograph: 1919

10 leaves, 34.5 × 27 cm; 19 pages of writing, paginated: (title), (blank), 1-17, (last page contains an autograph title inscription regarding another work).

Paper type: *W.H. Nr. 7 F. 20* (20 staves).

#### Commentary.

Transcript made by CL with the revised score source **B** as the original. CL's transcript ends with the last bar on p. 10 (b. 227) and CL's remark: *Fair copy I C. Langgaard*. Pages 11-17 are in transcript in an unknown hand, also with **B** as the source, and with additions of page numbers etc. in the hand of CL, a proof that the manuscript was completed at the instigation of CL, presumably in the 1960s. RL has clearly reviewed the score and completed his revision while it was still a torso (i.e. up to and including p. 10). His corrections concern dynamics, articulation, tempo and character indications, and individual note alterations (erased accidentals); he also annulled the repetition of bb. 160-188, which was indicated by repetition marks. The manuscript must have been incomplete at RL's death and simply provided by the composer with a temporary cover with the inscription *String Qv. N. 6* in autograph. RL had thus decided to include the work in the numbered series of quartets (a number indication does not exist in other sources).

#### B. Score. Autograph (1919, later revised)

The Royal Danish Library. Rued Langgaard's Collection, RLS 65,2. Autograph. Fair copy in ink; revised with ink, pencil and crayon.



Titel: *Rued Langgaard / Strygekvartet. / i een Sats. / Komp. Januar 1919. / Opført i Musikkonservatoriet ved egen Koncert (Matiné) / Marts [i.e. Februar]. 1919. / af / Axel Gade-Kvartetten. / [...] / Axel Gade, Lili Gade, Henry Holst og Hildingsen*  
Overskrift første nodeside: *Strygekvartet* [skrevet oven i den opr. titel: *Rosengardsspil*] / (“ – i år er de åtte åren gånge forbi, uti rosor.” / *Svensk Folkevisé*)  
Datering til slut (med blyant): *komp første Dage / Januar 1919 / Niels Juelsgade*  
9 blade, 34,5 × 27 cm; 18 beskrevne sider, pagineret: (titel), (side pag. 53 med overstreget titelpåskrift vedr. andet værk), 15 delvis paginerede nodesider, (side pag. 25 med titelpåskrift vedr. andet værk)  
Papirtype: omslag (blad 1 og 9): [Wilhelm Hansens Musikforlags bomærke] Nr. 3. F. 12 (12 systemer), blad 2-8: [Wilhelm Hansens Musikforlags bomærke] Nr. 6, Fol. 18 (18 systemer).

#### Kommentar.

Der er tale om RLs renskrift fra 1919, som bar titlen *Rosengardsspil*, men hvis omslag indeholdende denne titel og den sidste nodeside på et tidspunkt er blevet fjernet. Da RL senere besluttede sig for at revidere og revitalisere værket under titlen *Strygekvartet i een Sats* forsynede han det ukomplette partitur med et ‘genbrugsomslag’ med en ny titelpåskrift samt en rekonstruktion (14 takter) af værkets slutning og en slutdatering. Det oprindelige sidste blad med værkets oprindelige slutning (som omfatter 20 takter) og den oprindelige datering foreligger imidlertid som kilde C. Dette blad var blevet genbrugt i 1935 som kladdepapir. Den revision, RL foretog i det genskabte partitur, er ikke dateret, men skriftindiciet peger på tiden 1940-43. Revisionen omfatter udeladelse af to takter (på nodeside 2), men derud over kun relativt ubetydelige retoucheringer i musikken samt justeringer af tempoangivelser. En tidligere, påbegyndt revision har efterladt spor på de første fem sider i form af blyantsnotater og et par løse nodeskitser, som atter er delvis visket ud eller overstreget.

#### C. Partiturfragment (1919)

Det Kongelige Bibliotek. Rued Langgaards Samling, RLS 65,3. Autograf. Renskrift med blæk.  
Ubetegnet.  
Dateret efter sidste takt: *7 Januar 1919. / R. L. / Komp. 31-XII 18 – 2-I 19.*  
1 blad, 34,5 × 27 cm; 2 beskrevne, upaginerede sider. Fragmentet (20 takter) findes recto, og al ledig plads her samt verso er udfyldt med en skitse betegnet *Orgel* og dateret *13 August / Troense / 35* (skitse til *Anskriget*, BVN 228a:1).  
Papirtype: [Wilhelm Hansens Musikforlags bomærke] Nr. 6, Fol. 18 (18 systemer).

#### Kommentar.

Det oprindelige, sidste blad af kilde B med værkets slutning og oprindelige slutdatering. Genbrugt som skitsepapir i 1935.

#### D. Fragmenter af partiturskitse

Det Kongelige Bibliotek. Rued Langgaards Samling, RLS 56,2 [blad 2-3]. Skitse i partitur med blæk.  
Ubetegnet og udateret.  
5 blade, 35,5 × 27 cm; 10 beskrevne, upaginerede sider. Skitser til strygekvartetten omfatter 2 sider: blad 2v og 3r; resten af manuskriptet rummer skitser til *Elegier (Rosengardsstykke)* for strygeorkester (BVN 163) dateret 14.-18.2.1919 samt udaterede skitser til *Rosengardsmusik* (BVN U2).  
Papirtype: blad 1 + 5: B. & H. Nr. 20. A. / 7.14. (28 systemer), blad 2-4: B. & H. Nr. 20. A. / 6.09. (28 systemer).

Title: *Rued Langgaard / String Quartet. / in One Movement. / Comp. January 1919. / Performed at the Academy of Music at my own concert (Matinee) / March [i.e. February]. 1919. / by / the Axel Gade Quartet. / [...] / Axel Gade, Lili Gade, Henry Holst and Hildingsen*  
Heading on the first page of music: *String Quartet* [written on top of the original title: *Rose Garden Play*] / (“ – This year are the eight years past and are gone for good, when it's rosetime.” / *Svedish folksong*)  
Dated at the end (with pencil): *comp the first days / January 1919 / Niels Juelsgade*  
9 leaves, 34.5 × 27 cm; 18 pages of writing, paginated: (title), (page pag. 53 including a crossed over title of another work), 15 partly numbered pages, (page pag. 25 with title of another work)  
Paper type: cover (fols. 1 og 9): [Wilhelm Hansens Musikforlag logo] Nr. 3. F. 12 (12 staves), fols. 2-8: [Wilhelm Hansens Musikforlag logo] Nr. 6, Fol. 18 (18 staves).

#### Commentary.

This is RL's fair copy from 1919, which was entitled *Rosengardsspil*, but whose cover containing this title and the last page of music at some point was removed. When RL later decided to revise and revitalize the work under the title *String Quartet in One Movement*, he provided the incomplete score with a ‘recycled cover’ provided with a new title inscription and a reconstruction (14 bars) of the end of the work including an end date. However, the original last leaf with the original ending of the work (which comprises 20 bars) and the original dating is extant as source C. This leaf had been reused in 1935 as draft paper. The revision made by RL in the recreated score is not dated, but scriptural indications point to the period 1940-43. The revision includes the omission of two bars (on music page 2), but otherwise only relatively insignificant retouches in the music as well as adjustments of tempo indications. An earlier, commenced revision has left traces on the first five pages in the form of pencil notes and a few loose music sketches, which have again been partially erased or crossed out.

#### C. Score fragment (1919)

The Royal Danish Library. Rued Langgaard's Collection, RLS 65,3. Autograph. Fair copy in ink.  
Undesignated.  
Dated after the last bar: *7 January 1919. / R. L. / Comp. 31-XII 18 – 2-I 19.*  
1 leaf, 34.5 × 27 cm; 2 unnumbered pages of writing. The fragment (20 bars) is on the recto, and all empty space here and on the verso is filled out with a sketch designated *Organ* and dated *13 August / Troense / 35* (sketch for *The Outcry*, BVN 228a:1).  
Paper type: [Wilhelm Hansens Musikforlag logo] Nr. 6, Fol. 18 (18 staves).

#### Commentary.

The original last leaf of source B including the ending of the work and the original end dating. Reused as draft paper in 1935.

#### D. Score sketch fragments

The Royal Danish Library. Rued Langgaard's Collection, RLS 56,2 [fols. 2-3]. Score sketch in ink.  
Undesignated and undated.  
5 leaves, 35.5 × 27 cm; 10 unnumbered pages of writing. Sketches for the string quartet comprise 2 pages: fols. 2v and 3r; the rest of the manuscript includes sketches for *Elegies (Rose Garden Piece)* for string orchestra (BVN 163) dated 14-18 Feb. 1919 as well as undated sketches for *Rose Garden Music* (BVN U2).  
Paper type: fols. 1 + 5: B. & H. Nr. 20. A. / 7.14. (28 staves), fols. 2-4: B. & H. Nr. 20. A. / 6.09. (28 staves).

#### Kommentar.

Skitserne omfatter t. 84-110, 116-123 (blad 2v), 163-167 og 189-269 (blad 3r). En ca. 52 t. lang, overstreget og ikke anvendt passage, citerer folkevisemelodien "Och hör du unga Dora" med underlagt tekst (første strofe); i t. 224-227 er folkevisemelodiens begyndelse forsynet med underlagt tekst i denne variant: "Og hör du unge Dora vil du gifte dig med mig".

#### E. Fragmenter af stemmer (1919)

Det Kongelige Bibliotek. Rued Langgaards Samling. Afskrift (ubekendt hånd) med blæk.

RLS 65,4: 1 blad, udsnit 6 × 13 cm. Indeholder 5 + 5 t. af slutningen af violin II-stemmen.

RLS 13,2: Fragmenter af sidste side af stemmerne findes indklæbet i orkestermaterialet til symfoni nr. 3, vl II pult 1, vla pult 1, tr 2, trb 1 og trb 2.

#### Kommentar.

RL har på et tidspunkt kasseret det stemmesæt, som blev anvendt ved uropførelsen 1919, men beholdt stemmernes bageste blad, som kun var beskrevet på den ene side og derfor kunne genanvendes til andet formål. Disse blade blev benyttet ved RLs revision i 1933 af orkestermaterialet til symfoni nr. 3. De blanke sider blev udfyldt med passager i symfonien, der skulle revideres, og udsnit og fragmenter af disse blade blev klæbet ind i symfonistemmerne med strygekvartet-noderne vendende indad og således skjult mellem sammenklæbede blade.

#### REDAKTIONSGRUNDLAG

Udgaven er baseret på partituret kilde A, Constance Langgaards afskrift, som er gennemset og korrigeret af komponisten frem til t. 227. Fejl og forglemmelser i afskriften er elimineret ved kollation med CLs forlæg, det reviderede autografpartitur B. Fra t. 228 tjener B som udgavens hovedkilde, idet A fra denne takt udgøres af en afskrift af B, udført af ubekendt nodeskriver efter RLs tid. Udgaven respekterer den revision, RL har foretaget i B og videreført i A, og værket originale slutning (kilde C) lades således ude af betragtning. D og E er uden betydning for udgaven.

#### 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. Redaktionelle kommentarer samt oplysninger om forhold, der ikke er typografisk markeret i udgaven, findes i noterne.

Der er foretaget stiltiende komplettering for så vidt angår manglende triolangelser samt manglende nodepunkteringer. Små justeringer af uegalt anbragte foredragsbetegnelser og dynamiske angivelser er foretaget uden videre.

#### NOTER

Tonehøjden angives på konventionel vis ud fra 'nøglehuls-c'et' = c<sup>1</sup>.

<i>takt</i>	<i>stemme</i>	<i>kommentar</i>
1, 2, 11	tutti	sidste node: RL har ved revisionen tilføjet stacc. i disse takter, men ikke i paralleltakterne 5, 7, 12, 34, 35, 43, 87, 88
9	vl I, II	<i>f</i> tilføjet iht. B
22, 24	vla	<i>p</i> tilføjet iht. B
28	vl I, II	node 2: <> tilføjet iht. B
51	vla	node 2: <i>fp</i> tilføjet iht. B
53	vl II	<i>f</i> tilføjet iht. B

#### Commentary.

The sketches include bb. 84-110, 116-123 (fol. 2v), 163-167 and 189-269 (fol. 3r). A c. 52 bb. long, crossed out and unused passage, quotes the folk melody "And listen now, young Dora" with underlined text (first stanza); in bb. 224-227 the beginning of the folk song melody is provided with underlined text in this variant: "And listen now, young Dora, do you want to marry me".

#### E. Fragments of parts (1919)

The Royal Danish Library. Rued Langgaard's Collection. Transcript (unknown hand) in ink.

RLS 65,4: 1 leaf, clipping 6 × 13 cm. Comprises 5 + 5 bb. of the ending of the violin II-part.

RLS 13,2: Fragments of the last page of the parts are pasted in the orchestral material for Symphony no. 3, vl II desk 1, vla desk 1, tr 2, trb 1 and trb 2.

#### Commentary.

RL has at a time discarded the set of parts that was used for the premiere in 1919, but kept the back leaf of the parts, which was only filled out on one side and could therefore be reused for another purpose. These leaves were used in RLs revision in 1933 of the orchestral material for Symphony no. 3. The blank pages were filled with passages in the symphony to be revised, and sections and fragments of these leaves were glued into the symphony parts with the string quartet notes facing inward and thus hidden between glued leaves.

#### TEXTUAL BASIS OF THE EDITION

The edition is based on source A, a transcript by Constance Langgaard, which have been reviewed and corrected by the composer up to and including b. 227. Errors and oversights in the transcript are eliminated by collation with CLs source, the revised autograph score, B. From b. 228, B serves at the main source for the edition as A from this bar is constituted by a transcript of B produced by an unknown copyist after RLs time. The edition respects the revision, which RL has undertaken in B and continued in A, and the original ending of the work (source C) is thus left out of consideration. D and E are of no significance for the edition.

#### EDITORIAL GUIDELINES

The editor's additions and emendations are indicated typographically in the score by square brackets; added slurs and ties are printed with broken lines and altered slurs and ties with a combination of unbroken and broken lines. Cautionary accidentals in round brackets are also editorial. Editorial comments and information about things not indicated typographically in the edition are to be found in the notes.

Missing triplet marks and missing dots have been tacitly supplied. Minor adjustments of irregularly located marks of expression and dynamics have been made without comment.

#### NOTES

Pitch is indicated conventionally with 'the keyhole-c' = c<sup>1</sup>.

<i>bar</i>	<i>part</i>	<i>comment</i>
1, 2, 11	tutti	last note: at the revision, RL added stacc. in these bars, but not in the parallel bars 5, 7, 12, 34, 35, 43, 87, 88
9	vl I, II	<i>f</i> supplied in accordance with B
22, 24	vla	<i>p</i> supplied in accordance with B
28	vl I, II	note 2: <> supplied in accordance with B
51	vla	note 2: <i>fp</i> supplied in accordance with B
53	vl II	<i>f</i> supplied in accordance with B

56	vcl	≪ tilføjet iht. B	56	vcl	≪ supplied in accordance with B
63	vla	forslagsnode tilføjet iht. B	63	vla	grace note supplied in accordance with B
88	vcl	buens endepunkt ændret fra node 1 til node 2 iht. B	88	vcl	end point of the slur emended from note 1 to note 2 in accordance with B
98	vla	<i>pp</i> tilføjet iht. B	98	vla	<i>pp</i> supplied in accordance with B
134	vla	≧ tilføjet iht. B	134	vla	≧ supplied in accordance with B
167	vl I	samklang 1: d <sup>1</sup> tilføjet iht. B	167	vl I	harmony 1: d <sup>1</sup> supplied in accordance with B
	vla, vcl	<i>ff</i> tilføjet iht. B		vla, vcl	<i>ff</i> supplied in accordance with B
	vcl	<i>pizz.</i> tilføjet iht. B		vcl	<i>pizz.</i> supplied in accordance with B
192	vl I	<i>f</i> ændret til <i>sf</i> iht. B	192	vl I	<i>f</i> emended to <i>sf</i> in accordance with B
214	-	<i>Poco a poco tranquillo</i> flyttet fra t. 213 til 214 iht. B (afskriverfejl i A)	214	-	<i>Poco a poco tranquillo</i> moved from b. 213 to b. 214 in accordance with B (copyist's error in A)
221-			221-		
222	vcl	bindebue tilføjet iht. B	222	vcl	tie supplied in accordance with B
224	vla	node 3-4: stacc. udeladt iht. B (afskriverfejl i A)	224	vla	notes 3-4: stacc. suppressed in accordance with B (copyist's error in A)

Bendt Viinholt Nielsen, april 2021

Bendt Viinholt Nielsen, April 2021