

Rued Langgaard  
HVIDBJERG-DRAPA

1948

BVN 343

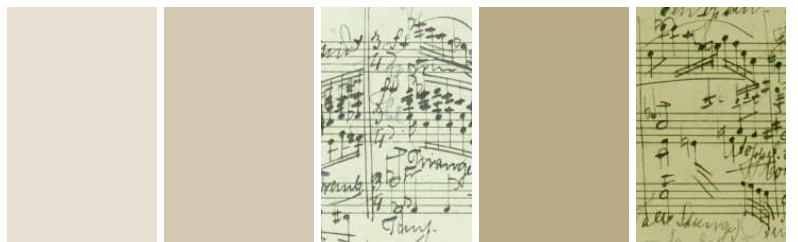
FOR ORKESTER, ORGEL OG STORT KOR  
FOR ORCHESTRA, ORGAN AND LARGE CHORUS

Tekst af / Text by  
Tyge Becker

Kritisk udgave ved  
Critical edition by  
Bendt Viinholt Nielsen

PARTITUR / SCORE

*Rued Langgaard*



Rued Langgaard: Hvidbjerg-Drapa (BVN 343)

Kritisk udgave ved Bendt Viinholt Nielsen

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København

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## OM UDGAVEN

Denne kritiske førsteudgave af *Hvidbjerg-Drapa* er baseret på komponistens egenhændige partiturrenskrift, som foreligger i Rued Langgaards Samling på Det Kongelige Bibliotek i København (RLS 103,1).

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. 24.

## ABOUT THIS EDITION

This critical first edition of *Hvidbjerg-Drapa* is based on the composer's autograph fair copied score preserved in the Royal Danish Library in Copenhagen (Rued Langgaard's Collection, RLS 103,1).

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.

For further information, see *Sources and critical commentary* p. 24.



## OM HVIDBJERG-DRAPA

*Hvidbjerg-Drapa* er et af Langgaards korteste og mest besynderlige værker. Kompositionens takt 20-98 blev skitseret den 20. marts 1948 i Ribe. Denne uafsluttede skitse var fra begyndelsen programmatisk knyttet til kong Christoffer I's død i Ribe. "I Anledning af Kong Kristoffers Mord i Ribe 1259" skriver Langgaard således som overskrift på skitsen (sammesteds ses også et forslag til en værkstitel, som imidlertid er overstreget og ulæselig). Langgaard var optaget af de dramatiske begivenheder omkring Christoffer I's død, vel især fordi kongen ligger begravet i Ribe Domkirke. Beretningen om, at kongen skulle være blevet myrdet, endog i domkirken af forgiftet altervin, hører dog til den folkelige tradition og er uden belæg i kilderne. Langgaard havde kort forinden benyttet de historiske tildragelser omkring Christoffer I' død som program for *Interdikt* for orgel og orkester (BVN 335). Den 8. april begyndte han at renskrive partituret til den nye komposition, endnu inden værkets sidste del (takt 99-146) var skitseret, hvilket skete den 10. april. Søndag den 11. april klokken halv seks om morgenen blev partituret fuldført, men altså i første omgang i en version, som begyndte med takt 20. Langgaard havde undervejs i kompositionsprocessen skiftet fokus, hvad det programmatiske indhold angår, for nu var det et mord, som fandt sted i Hvidbjerg Kirke i 1260, han henviste til. En overgang kaldte han værket *I Hvidbjerg Kirke Julenat 1260* (efterfølgende forkortet til *Hvidbjerg Julenat 1260*). Da han 12. april 1948 indsendte partituret til Statsradiofonien som programforslag havde det dog fået titlen *Hvidbjerg-Drapa*. Nogle få dage senere, den 16. april, "Kl. 5 Morgen efter Morgentur Kl. 4!" skitserede Langgaard en indledning til værket (takt 1-19), som han færdiggjorde 17. april og eftersendte til Statsradiofonien to dage senere. Efter sidste takt står: "Saadan komponerer man, naar man er død".

Den 3. juli 1948 kunne Statsradiofonien meddele Langgaard, at værket var antaget til opførelse. Partituret blev efterfølgende sendt tilbage til Langgaard, som samordnede de to partiturdele og ompaginerede manuskriptet. Stemmeudskrivningen fandt sted på radioens foranledning i begyndelsen af 1950 og partitur og stemmer blev herefter indlemmet i radioens nodebibliotek. Her lå materialet indtil det i 1979 blev overført til Det Kongelige Bibliotek. Korpartiet ikke var med, da partituret i første omgang blev indsendt til Statsradiofonien den 12. april 1948. De 11 kortakter findes således på samme skitseblade som udkastet til de 19 indledende takter, der er dateret 16. april. Korpartiet for "stort Kor" er skrevet ind i partituret på en usædvanlig måde, idet Langgaard som følge af pladsmangel på den pågældende side, har fjernet strygerstemmerne

## ABOUT HVIDBJERG-DRAPA

*Hvidbjerg-Drapa* (drápa = skaldic poem) is one of Langgaard's shortest and oddest works. Bars 20-98 of the composition were sketched on 20 March 1948 in Ribe. This incomplete sketch was from the outset linked programmatically to the death in Ribe of King Christopher I. 'On the occasion of the murder of King Christopher in Ribe in 1259' is what Langgaard writes above the sketch (at the same place there is also a suggestion for a work title, which, however, has been struck through and is illegible). Langgaard was greatly interested in the dramatic events around Christopher I's death, particularly because the king lies buried in Ribe Cathedral. The account claiming that the king had been murdered, and in the cathedral itself had been poisoned with communion wine, belongs, however, to popular tradition and there is no evidence of this found in the sources. Shortly before, Langgaard had made use of the historical incidents as a programme for *Interdict* for organ and orchestra (BVN 335). On 8 April, he began to do a fair copy of the score of the new composition, even before the final section of the work (bars 99-146) had been drafted, which took place on 10 April. On Sunday 11 April, at half-past five in the morning, the score was completed – but initially in a version that started at bar 20. At some point in the compositional process, Langgaard had shifted focus regarding the programmatic content, for now it was a murder which took place in Hvidbjerg Church in 1260 to which he was referring. For a while he called the work *In Hvidbjerg Church on Christmas Night 1260* (subsequently shortened to *Hvidbjerg Christmas Night 1260*). When, on 12 April 1948, he send the score to the State Radio Corporation as a programme suggestion, it had, however, acquired the title *Hvidbjerg-Drapa*. Several days later, on 16 April, 'At 5am after a morning walk at 4am!', Langgaard sketched an introduction to the work (bars 1-19) which he completed on 17 April and forwarded to the State Radio two days later. After the final bar it states: 'This is how one composes when one is dead!'

On 3 July 1948, the State Radio informed Langgaard that the work had been approved for performance. The score was subsequently returned to Langgaard, who combined the two parts of the score and re-paginated the manuscript. The writing out of the parts took place at the request of the radio in early 1950 and the score and parts were afterwards incorporated in the radio's music library. Here the material lay until it was transferred to The Royal Danish Library in 1979. The choral section had not been included when the score was initially sent to the State Radio on 12 April 1948. The 11 bars for choir are thus on the same sketch pages as the draft of the 19 introductory bars that are dated 16 April. The choral section for 'large choir' has been written into the score in an unusual fashion, since Langgaard, because of a lack of space on the page concerned, has removed the string parts and written the choir music in their

og noteret koret på strygernes plads. Derved fremkom den ret umotiverede pause i strygerstemmerne i takt 124-134. Korets medvirken var oprindeligt "ad libitum", men denne angivelse er efterfølgende streget over, og Langgaard har tilføjet "Koret skal med". Da Statsradiofonien imidlertid havde antaget værket som et orkesterværk, blev det til komponistens fortrydelse uropført uden kor. Der var tale om en studieopførelse, som fandt sted den 1. marts 1950 med Radio-Orkestret under ledelse af Ernst Hye-Knudsen. Nogle dage før opførelsen skrev Langgaard til Statsradiofoniens musikafdeling:

"Hvidbjerg-Drapa" er komponeret Kl. 3 Morgen April 48. Jeg staar altid op Kl. 2 1/2 Morgen festklædt. Se Radioens program Onsdag 19,40.  
Ærb.  
Rued Langgaard.  
Ribe 27-2-50.

Radiomedarbejderen Kaj Aage Bruun har derunder tilføjet "Fortryllende". En genopførelse fandt sted i radioen den 10. juni 1958, ligeledes en studieopførelse uden kor og med Ernst Hye-Knudsen som dirigent.

Ud over titlen *Hvidbjerg-Drapa* er Langgaards renskrevne partitur på titelbladet forsynet med anmærkningen: *Ved min første Symfonis 40 Aars Jubilæum*. Dette er nu lidt af en tilsnigelse, for ganske vist blev Langgaards første symfoni påbegyndt i foråret 1908, men den blev først fuldført i 1911 (BVN 32). Han citerer ikke symfonien i *Hvidbjerg-Drapa*, men derimod orkesterværket *Drapa*, hvis hovedmotiv benyttes i de sidste fire takter. *Drapa* er fra 1907 og blev revideret 1909 og 1913 (BVN 20).

Værkets 'program' fremgår af det korte forord, Langgaard har skrevet i partituret:

Den bandsatte Kong Kristoffer d. 1stes Drab i Ribe 29 Maj 1259, medførte den kendte retsløse Tilstand i hele Danmark og deraf følgende retfærdige men frygtelige *haarde* Tildragelse i Hvidbjerg Kirke, Tyholm, Julenat 1260 samt at Hvidbjerg Kirke derfor endydelig blev lyst i Ban i 7 Aar.

Som udgangspunkt fastholder Langgaard altså en reference til Christoffer I's død i Ribe, selv om det, der skete i Hvidbjerg Kirke året efter, ikke har nogen direkte forbindelse med kongens død ud over, at tiden var præget af uroligheder og retsløshed. Langgaard havde læst om tildragelserne i Hvidbjerg Kirke i en fortælling med titlen *Biskoppens Drab* af historiker og forfatter Tyge Becker (1812-69). Fortællingen findes i *Folkekalender for Danmark, 1852* (s. 115-121). Her kan man læse, hvorledes Børglumbispen Oluf Glob ikke skyede nogen midler for at komme i besiddelse af sin afdøde brors jordegods, der var gået i arv til broderens hustru. Hun blev forfulgt og lyst i band, men satte sin lid til at hendes eneste søn, ridder Jens Glob, som biskoppen troede var død i udlandet, en dag vilde vende hjem og hævne den uret, der var blevet begået mod hende. Det skete også; Jens Glob kom hjem, og da han erfarede, at biskoppen ikke ville lade sig retsforfølge, tabte han tålmodigheden og råbte (ifølge fortællingen): "Er der da ingen Ret paa Jorden, saa skal jeg vide at skaffe mig den selv [...]" – et udsagn, Langgaard anvender som korets tekst i *Hvidbjerg-Drapa* i let omskrevet form: "Er der da ingen Ret paa Jord, saa skal jeg vide selv at skaffe mig den." Jens Glob fandt biskoppen i Hvidbjerg Kirke, hvor han holdt visitats, og dræbte ham foran

place. This led to a somewhat unmotivated pause in the string parts from bar 124 to bar 134. The participation of the choir was originally 'ad libitum', but this indication was later struck through, and Langgaard added 'The choir must be included'. As, however, the State Radio Corporation had accepted the work as an orchestral work, it was – to the chagrin of the composer – performed without a choir. This was a studio performance which took place on 1 March 1950, with the Radio Orchestra conducted by Ernst Hye-Knudsen. Several days before the performance, Langgaard wrote to the State Radio's music section:

'Hvidbjerg-Drapa' was composed at 3am in April 48. I always get up at 2.30am in evening dress. See the Radio's programme for Wednesday 19.40.  
Yours Faithfully,  
Rued Langgaard.  
Ribe 27-2-50.

The radio editor Kaj Aage Bruun added 'Spellbinding' under this. A second performance took place on the radio on 10 June 1958, also a studio performance without choir and with Ernst Hye-Knudsen as conductor.

Apart from the title *Hvidbjerg-Drapa*, Langgaard's fair-copy score has this remark on the title page: *At the 40th anniversary of my first symphony*. This is something of a misrepresentation of the facts, for although Langgaard's first symphony was started in spring 1908, it was not completed until 1911 (BVN 32). He does not quote from the symphony in *Hvidbjerg-Drapa*, but does from the orchestral work *Drapa*, the main motif of which is used in the final four bars. *Drapa* is from 1907 and was revised in 1909 and 1913 (BVN 20).

The 'programme' of the work can be seen from the short foreword Langgaard has written in the score:

The murder of the excommunicated King Christopher I in Ribe on 29 May 1259 led to the well-known lawless state of affairs throughout Denmark and the subsequent justified but terribly *grim* incident in Hvidbjerg Church, Tyholm, on Christmas Night in 1260 and also to Hvidbjerg Church therefore being put under a ban for seven years.

As his point of departure, Langgaard maintains a reference to the death of Christopher I in Ribe, although that which took place in Hvidbjerg Church a year later has no direct link to the king's death, except for the fact that the time was characterised by unrest and lawlessness. Langgaard had read about the events in Hvidbjerg Church in a tale with the title *The Murder of the Bishop* by the historian and writer Tyge Becker (1812-69). It can be found in the *Popular Calendar for Denmark 1852* (pp. 115-121). Here one can read how the Bishop of Børglum, Oluf Glob, stopped at nothing to gain possession of the landed property of his deceased brother, which had been inherited by his brother's wife. She was persecuted and outlawed, but placed her trust in her only son, the knight Jens Glob, whom the bishop believed had died abroad, returning and avenging the injustice that had been shown to her. This also took place: Jens Glob came home, and when he heard that the bishop would not allow himself to be prosecuted, he lost his patience and shouted (according to the tale): 'If there is no justice on earth, I will find a way of creating it myself [...]' – an utterance Langgaard adopts as the choir's text in *Hvidbjerg-Drapa*. Jens Glob found the bishop in Hvidbjerg Church, where he was on a visitation, and killed him in front of the altar. Tradition links the murder to Christmas Night 1260, but more credible sources indicate the night of the

alteret. En tradition henfører drabet til julenat 1260, men mere troværdige kilder angiver 20. august som mordnatten. Hvidbjerg Kirke blev herefter lyst i band af paven.

Trods det, at der er tale om programmusik, skal man nok ikke forvente at finde en sammenhæng mellem musikens form og de historiske begivenheders forløb. Det er formodentlig snarere den intense dramatiske atmosfære omkring et kongemord i en kirke, Langgaard har søgt at formidle. Man aner dog også en skjult personlig dimension, en 'biografisk' side af Langgaards interesse for et sådant emne. Valget af teksten "Er der da ingen Ret på Jord..." kunne meget vel afspejle Langgaards situation som komponist og måske relatere direkte til hans ambivalente forhold til Statsradiofonien. Og hvad er meningen med værkets begyndelsestempo "Presto risato alla frammassone"? – øjensynligt et af Langgaards selvkonstruerede italienske udtryk, som altså har noget at gøre med at grine (*risata*) a la en frimurer (*alla frammassone*). Også her kan der være tale om en sarkastisk hentydning til et eller andet med forbindelse til Statsradiofonien eller musiklivets 'establishment'. Og hvad skal man lægge i, at Langgaard med dette stykke vil fejre sit 40 års jubilæum som symfoniker, samtidig med at han i titlen refererer til et drapa, et heltekvad, og citerer sit eget værk *Drapa?* Endelig skal det "Dis!", Langgaard har skrevet i takt 38 over hornenes dis (noteret som ais), kommenteres. Der er tale om en reference til præfikset "dis", som fx i disharmoni og dissonans, og pointen er altså, at tonen på musikalsk-kryptografisk vis udtrykker noget negativt. Den første tone i Langgaards symfoni nr. 15 (BVN 375) er et unisont dis i hele orkestret, ligeledes markeret med ordet "Dis".

Kompositionen har ikke været opført ved en offentlig koncert, men en indspilning blev udsendt i 2008 som led i DR Symfoni-orkestret og Thomas Dausgaards samlede indspilning af Langgaards symfonier og udvalgte orkesterværker.<sup>1</sup>

Bendt Viinholt Nielsen, april 2021

murder was 20 August. Hvidbjerg Church was then excommunicated by the pope.

Despite this being programme music, one should not expect to find any connection between the form of the music and the course of the historical events. It is probably more the intense dramatic atmosphere connected with the regicide in a church which Langgaard sought to communicate. Even so, one can just make out a hidden personal dimension, a 'biographical' aspect to Langgaard's interest in such a subject. The choice of the text 'If there is no justice on this earth...' could very well reflect Langgaard's situation as a composer and maybe directly related to his ambivalent relations with the State Radio Corporation. And what is the meaning of the initial tempo marking 'Presto risato alla Frammassone'? - clearly one of Langgaard's self-constructed Italian expressions which must have something to do with laughing (*risata*) in the style of a freemason (*alla frammassone*). Here too we may be dealing with a sarcastic reference to some connection or other with the State Radio institution or the Danish 'music establishment'. And what is one to make of the fact that Langgaard wishes with this piece to celebrate the 40th anniversary of his being a symphonic composer, and this reference in the title to a drápa, a heroic poem, and his quotation of his own work *Drapa?* And finally one has to comment on the 'Dis! (D sharp!) Langgaard has written in bar 38 above the horns' (notated as A sharp). This is a reference to the prefix 'dis-', as for example in disharmony and dissonance, the point being that the note expresses something negative in terms of musical cryptography. The first note in Langgaard's Symphony no. 15 (BVN 375) is a unison D sharp by the whole orchestra. This too is marked with the word 'Dis'.

The composition has not been performed at a public concert, but a recording was issued in 2008 as part of the collected recordings of Langgaard's symphonies and various orchestral works by the Danish National Symphony Orchestra and Thomas Dausgaard.<sup>1</sup>

Bendt Viinholt Nielsen, April 2021

<sup>1</sup> Rued Langgaard: *Symphonies 15 and 16, Orchestral Works*. Danish National Symphony Orchestra (DR SymfoniOrkestret), Danish National Vocal Ensemble, Danish National Choir/Thomas Dausgaard. Dacapo 6.220519 (2008). SACD. – Findes også i boksen *Rued Langgaard: The Symphonies (7 SACD)*. Dacapo 6.200001 (2009).

<sup>1</sup> Rued Langgaard: *Symphonies 15 and 16, Orchestral Works*. Danish National Symphony Orchestra (DR SymfoniOrkestret), Danish National Vocal Ensemble, Danish National Choir/Thomas Dausgaard. Dacapo 6.220519 (2008). SACD. – Also included in *Rued Langgaard: The Symphonies (7 SACD, box)*. Dacapo 6.200001 (2009).

# CORO E STRUMENTI DELL' ORCHESTRA

## CORO

SSAATTBB

## ORCHESTRA

*Piccolo*

*Flauti 1-2*

*Oboi 1-2*

*Clarinetti in Si $\flat$  1-2*

*Fagotti 1-2*

*Corni in Fa 1-4*

*Trombe in Si $\flat$  1-3*

*Tromboni 1-3*

*Tuba*

*Timpani*

*Campane di chiesa*

*Tamburo rullante*

*Piatti*

*Cran cassa*

*Organo*

*Archi*

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## TEKST

“Er der da ingen Ret paa Jord, saa skal jeg vide selv at skaffe mig den.”

Jens Glob's udråb i *Biskoppens Drab*  
af Tyge Becker (1812-69)

## TEXT

'If there is no justice on earth, I will find a way of creating it myself.'

Jens Glob's exclamation in *The Murder of the Bishop*  
by Tyge Becker (1812-69)

# Hvidbjerg-Drapa

Rued Langgaard  
(BVN 343)

Presto risato alla frammassone! (♩ = 96)

The score is divided into two systems. The first system includes the following instruments and parts:

- Piccolo:** 1 part, *fff*
- Flauti:** 1 and 2 parts, *[fff]*
- Oboi:** 1 and 2 parts, *fff*
- Clarineti in Si♭:** 1 and 2 parts, *fff*
- Fagotti:** 1 and 2 parts, *fff*
- Corni in Fa:** 1-2 and 3-4 parts, *fff*
- Trombe in Si♭:** 1 and 2-3 parts, *fffz*
- Tromboni:** 1-2 and 3 parts, *fff*
- Tuba:** 1 part, *fff*
- Timpani:** *fff*
- Piatti:** *PIATTI [a 2]*, *fffz*
- Gran Cassa:** *fff*
- Tamburo:** *TAMBURO tr*, *fff*
- Campane di chiesa:** *fff*

The second system includes the string section:

- Violini:** I and II parts, *fffz* (pizz.) and *fff* (arco)
- Viole:** *fffz* (pizz.) and *fff* (arco)
- Violoncelli:** *fffz* (pizz.) and *fff* (arco)
- Contrabbassi:** *fffz* (pizz.) and *fff* (arco)

The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and dynamic markings such as *fff*, *fffz*, and *ff*. Performance instructions like *pizz.* (pizzicato) and *arco* (arco) are used for the strings. The tempo is marked *Presto risato alla frammassone!* with a metronome marking of ♩ = 96.





## KILDER OG KRITISK BERETNING

### KILDER

- A. Partitur
- B. Skitser
- C. Tidligere titelblade

#### A. Partitur

Det Kongelige Bibliotek. Rued Langgaards Samling, RLS 103,1. Autograf. Renskrift med blæk; få rettelser og tilføjelser med blæk; enkelte kapelmesteranmærkninger.

Proveniens: Danmarks Radio Nodebiblioteket, 4732 (1950). Det Kongelige Bibliotek 1979 (mu 7902.1768).

Titel: [...] *Rued Langgaard: / Hvidbjerg-Drapa / (Ved min første Symfoni's 40 Aars Jubilæum) / Part. 1948. Ribe 11 April.*

Overskrift (første nodeside): *Hvidbjerg-Drapa. / [udraderet: Julenat – Tyholm]* – udraderet oprindelig overskrift side 5: *I Hvidbjerg Kirke Julenat (?)*

Datering: første nodeside foroven: *Kattarp ved Hålsingborg / Kl. 4 Morgen / 17/4 48* – s. 4 fornedet: *Kattarp (inden Afrejsen!) Kl. 6 Morgen / 17/4 48*. – s. 5 foroven (overstreget): *8 April 1948 i Ribe* – dateret og signeret s. 22: *Instrumentation sluttet / Kl. 5½ Morgen Søndag / 11 April 1948 / Rued Langgaard / Ribe / Komponeret 20 Marts 48.*

13 blade, 34 × 26 cm; 24 beskrevne sider, pagineret: (titel), (side med forord), (første nodeside), 2-22, (2 blanke sider).

Papirtype: blad 1, 4-13: *HUG & CO. / 28 linig / Carpentier Papier No. 128, Système Siestrop, déposé.* – blad 2-3: *W.H. Nr. 9. F. 24* (24 systemer).

Foroven på titelbladet (autograf): *Antaget til Opførelse / i Radioen ifølge Radioens / Skrivelse af 3/7 1948*

På titelbladets bagside: *Den bandsatte Kong Kristoffer d. 1stes Drab i Ribe / 29 Maj 1259, medførte den kendte retsløse Tilstand i hele / Danmark og deraf følgende retfærdige men frygtelige / haarde Tildragelse i Hvidbjerg Kirke, Tyholm, Julenat 1260 samt at Hvidbjerg Kirke derfor / endydelig blev lyst i Ban i 7 Aar. / (Efter "Biskoppens Drab" af / Tyge Becker.)*

Første nodeside fornedet påtegnet: *Hvis der endnu findes en Idiot som gider arbejde!* [RL må referere til de mange noder i stemmerne].

Side 4 efter sidste takt (t. 19): *Saadan komponerer man naar man er død.*

#### Kommentar.

Partituret er sammenstykket af to dele: blad 1 + 4-13 (fuldført 11.4.1948) og blad 2-3 med t. 1-19 (fuldført 17.4.1948). De to dele blev indsendt hver for sig til Statsradiofonien, men senere kombineret og partituret ompagineret af RL. Partiet for "Stort

## SOURCES AND CRITICAL COMMENTARY

### SOURCES

- A. Score
- B. Sketches
- C. Previous title pages

#### A. Score

The Royal Danish Library. Rued Langgaard's Collection, RLS 103,1. Autograph. Fair copy in ink; a few corrections and additions in ink; some conductor's annotations.

Provenance: The Danish Broadcasting Corporation Music Library, 4732 (1950). The Royal Danish Library 1979 (mu 7902.1768).

Title: [...] *Rued Langgaard: / Hvidbjerg-Drapa / (At the 40th anniversary of my first symphony) / Score 1948. Ribe 11 April.*

Heading (first page of music): *Hvidbjerg-Drapa. / [erased: Christmas Night – Tyholm]* – erased original heading page 5: *In Hvidbjerg Church Christmas Night (?)*

Dated: first page of music at the top: *Kattarp by Hålsingborg / 4 o'clock a.m. / 17/4 48* – p. 4 at the bottom: *Kattarp (before the leave!) 6 o'clock a.m. / 17/4 48*. – p. 5 at the top (crossed over): *8 April 1948 in Ribe* – dated and signed p. 22: *Instrumentation completed / 5.30 o'clock a.m. Sunday / 11 April 1948 / Rued Langgaard / Ribe / Composed 20 March 48.*

13 leaves, 34 × 26 cm; 24 pages of writing, paginated: (title), (page with foreword), (first page of music), 2-22, (2 blank pages). Paper type: fols. 1, 4-13: *HUG & CO. / 28 linig / Carpentier Papier No. 128, Système Siestrop, déposé.* – fols. 2-3: *W.H. Nr. 9. F. 24* (24 staves).

At the top of the title page (autograph): *Acceptet for performance / in the radio according to the Radio's / letter of 3/7 1948*

On the back of the title page: *The murder of the excommunicated King Christopher I in Ribe / 29 May 1259, led to the well-known lawless state of affairs throughout / Denmark and the subsequent justified but terribly / grim incident in Hvidbjerg Church, Tyholm, on Christmas Night in 1260 and also to Hvidbjerg Church / therefore being put under a ban for 7 years. / (After "The Murder of the Bishop" by / Tyge Becker.)*

Annotation on first page of music at the bottom: *If there's still an Idiot who bothers to work!* [RL probably refers to the many notes in the orchestral parts].

Page 4 after the last bar (b. 19): *This is how one composes when one is dead.*

#### Commentary.

The score is made up of two sections: fols. 1 + 4-13 (completed on 11 Apr. 1948) and fols. 2-3 with bb. 1-19 (completed on 17 Apr. 1948). The two sections were submitted separately to the State Radio, but later combined and the score re-paginated

Kor" s. 20-21 var oprindeligt betegnet "ad libitum", hvad RL dog efterfølgende har ændret og præciseret med bemærkningen "Koret skal med". Koret er skrevet ind på strygernes plads s. 20-21, og nogle udraderinger her tyder på, at strygerne blev elimineret for at give plads til korsatsen. Strygerne spiller ikke i de pågældende takter 124-134. Korsatsen er skitseret på kilde B3 og er sandsynligvis først føjet ind i partituret samtidig med at det blev udvidet med t. 1-19.

## B. Skitser

Det Kongelige Bibliotek. Rued Langgaards Samling. Autograf. Skitser med blæk.

1. RLS 103,2.

Skitse til t. 20-146.

Overskrift: [overstreget, ulæselig titel, ændret til:] *[Hvidbjerg Kirke / Julenat 1260. / I Anledning af Kong Kristoffers / Mord i Ribe [overstreget: 1259]*

Datering: ved begyndelsen: 20/3 48 – til slut (blad 2 recto): *Ribe / 10 April! / 1948*

2 blade, 35 × 26 cm; 4 beskrevne, upaginerede sider. Skitsen findes på blad 1 (recto og verso) og blad 2 recto (blad 2 recto rummer også titelpåskrift vedr. et andet værk; blad 2 verso rummer skitse til orgelpræludium dateret 17/4 48 [A-sur IV, BVN U18].

Papirtype: 14 systemer uden angivelse af fabrikat.

Skitsen er noteret på 2 systemer.

2. RLS 103,3.

Skitse til t. 1-19 (recto).

Overskrift: *Indledende Takter til Hvidbjerg-Drapa.*

Datering ved begyndelsen: *Morgen / Kl. 5. 16/4 48*

1 blad, 35 × 26 cm; 2 beskrevne, upaginerede sider. Skitsen findes recto (verso rummer titelside, se C1).

Papirtype: 12 systemer uden angivelse af fabrikat.

Skitsen er noteret på 2 systemer.

3. RLS 103,4.

Partiturskitse til t. 1-14 (fortsættes på B4) + skitse til korsatsen i t. 124-134.

Overskrift: *Indledende Takter til Hvidbjerg-Drapa.*

Datering: ved begyndelsen, øverst til venstre: *Kl 5 Morgen / 17 April 48 / Ribe – til højre: Komp. 16/4 48 / Kl 5 / Morgen / efter Morgentur / Kl. 4!*

2 blade, 34 × 25,5 og 34 × 27 cm; 4 beskrevne, upaginerede sider. Partiturskitserne findes på blad 1 recto og blad 2 recto, korsatsen findes på blad 1 verso (denne side rummer også skitse dateret 9.4.1948 til et Præludium = sats I af *Ved 1000 Aars Bispejubilæet i Ribe 1948* BVN 344); blad 2 verso rummer påskrifter vedr. forskellige værker.

Papirtype: blad 1: *HUG & CO. / 28 linig / Carpentier Papier No. 128, Système Siestrop, déposé*, blad 2: 20 systemer uden angivelse af fabrikat.

Tilstedeværelsen af korsatsen på dette manuskript tyder på, at korsatsen først blev komponeret samtidig med de indledende takter og således ikke var med i partituret kilde A i dets oprindelige form.

4. RLS 90,6 [blad 1]

Partiturskitse til t. 15-19 (fortsættelse af B3).

Ubetegnet.

Dateret: *Kl 6 Morgen / 17/4 48.*

2 blade, 35 × 27 cm + 13 × 27 cm; 3 beskrevne, upaginerede sider. Skitsen findes på blad 1 verso; blad 1 recto og blad 2 recto indeholder ubetegnet renskrift for orgel dateret 1/1 41 *Ribe* [Præludium c-mol I, BVN 257].

Papirtype: *B. & H. Nr. 13a E.* (22 systemer med fortrykt, engelsksproget orkesteropstilling for harmoniorkester).

by RL. The part for 'Large Chorus' pp. 20-21 was originally designated 'ad libitum', which RL, however, subsequently changed and clarified with the remark "The chorus must be included". The chorus is inscribed in the place of the strings pp. 20-21, and some erasures here suggest that the strings were eliminated to make room for the choral passage. The strings do not play in the bars in question, 124-134. The choral part is outlined on source B3 and was probably first added to the score at the same time as it was extended by bb. 1-19.

## B. Sketches

The Royal Danish Library. Rued Langgaard's Collection. Autograph. Sketches in ink.

1. RLS 103,2.

Sketch for bb. 20-146.

Heading: [crossed over, illegible title, altered to:] *[In Hvidbjerg Church / Christmas Night 1260. / On the Occasion of the Murder of King Christopher / in Ribe [crossed over: 1259]*

Dated: at the beginning: 20/3 48 – at the end (fol. 2 recto): *Ribe / 10 April! / 1948*

2 leaves, 35 × 26 cm; 4 unnumbered pages of writing. The sketch is on fol. 1 (recto and verso) and fol. 2 recto (fol. 2 recto also has a title inscription regarding another work; fol. 2 verso has a sketch for an organ prelude dated 17/4 48 [A-flat major IV, BVN U18].

Paper type: 14 staves without manufacturer's name.

The sketch is on 2 staves.

2. RLS 103,3.

Sketch for bb. 1-19 (recto).

Heading: *Introductory bars for Hvidbjerg-Drapa.*

Dated at the beginning: *Morning / 5 o'clock 16/4 48*

1 leaf, 35 × 26 cm; 2 unnumbered pages of writing. The sketch is found recto (verso has a title page, see C1).

Paper type: 12 staves without manufacturer's name.

The sketch is on 2 staves.

3. RLS 103,4.

Score sketch for bb. 1-14 (continued on B4) + sketch for the choir part in bb. 124-134.

Heading: *Introductory bars for Hvidbjerg-Drapa.*

Dated: at the beginning, at the top to the left: *5 o'clock a.m. / 17 April 48 / Ribe – to the right: Comp. 16/4 48 / 5 o'clock / a.m. / after morning walk / 4 o'clock!*

2 leaves, 34 × 25.5 and 34 × 27 cm; 4 unnumbered pages of writing. The score sketch is on fol. 1 recto and fol. 2 recto, the choral sketch is on fol. 1 verso (this page also has a sketch dated 9 Apr. 1948 for a *Prelude* = movement I of *For the 1000 years anniversary of the bishopric in Ribe 1948* BVN 344); fol. 2 verso have inscriptions regarding various works.

Paper type: fol. 1: *HUG & CO. / 28 linig / Carpentier Papier No. 128, Système Siestrop, déposé*, fols. 2: 20 staves without manufacturer's name.

The presence of the choral sketch on this manuscript suggests that the choir section was composed at the same time as the introductory bars and thus was not included in the score source A in its original form.

4. RLS 90,6 [fol. 1]

Score sketch for bb. 15-19 (continuation of B3).

Undesignated.

Dated: *6 o'clock a.m. / 17/4 48.*

2 leaves, 35 × 27 cm + 13 × 27 cm; 3 unnumbered pages of writing. The sketch is on fol. 1 verso; fol. 1 recto and fol. 2 recto contain undesignated fair copy for organ dated 1/1 41 *Ribe* [Prelude C minor I, BVN 257].

Paper type: *B. & H. Nr. 13a E.* (22 staves with printed, English language list of instruments for wind orchestra).

### C. Tidligere titelblade

Det Kongelige Bibliotek. Rued Langgaards Samling. Autograf; blæk.

1. RLS 103,3 (verso)

*Ved mit 40 Aars Symfonikompositions-Jubilæum. I 1908 – 1948. I Hvidbjerg-Drapa komp 1948* | [overstreget, tidligere titel: *I Hvidbjerg Kirke Julenat 1260.* – rettet til:] *Hvidbjerg Julenat 1260.* | (Ved min første Symfonis 40 Aars Jubilæum) | [overstreget: *Jeg begaar en Dumhed ved ustandselig at indsende nye Partiturer I men – Sé hvad det er som bevæger mig i al Evighed I Rued Langgaard I 11 April 1948*]

Recto findes skitsen B2.

2. RLS 104,2 (verso)

*“Er der da ingen Ret paa Jorden! I Saa skal jeg vide at skaffe mig den selv. I (Jens Glob i “Biskoppens Drab” af Tyge Becker) I “L Hvidbjerg Kirke, Julenat 1260” I (I Anledning af Kong Kristoffers Mord i Ribe) I for Grand Orkester og Orgel og bl. Kor I af I Rued Langgaard I Domorganist i Ribe I Partitur I Komp. 20 Marts 1948 i Ribe. Instrumenteret 8 April-11 April i Ribe 1948* | [forneden:] *8/4 48 Gider ikke instrumentere den til Retur*

Recto rummer skitse til *Jephtha* [BVN 346] dateret 14.4.1948.

3. RLS 74,3 (1 blad beskåret og foldet som omslag til skitser til violinsonate nr. 4 BVN 376)

*Indledning til “Hvidbjerg Drapa.” I (som 12 April blev tilsendt Radioen i Kbhvn.) I komp. 16 April 48. Kl 4 Morgen (i Kattarp) I Instr. 17 April 48. Kl 4 Morgen I Partiturrenskrift Afs 19/4 48 og Udkast.*

### REDAKTIONSGRUNDLAG

Udgaven er baseret på det renskrevne partitur kilde A. De øvrige kilder 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 strek. Orienteringsfortegn i runde parenteser skyldes udgiveren. Redaktionelle kommentarer samt oplysninger om forhold, der ikke er typografisk markeret i udgaven, findes i noteapparatet.

Der er foretaget stiltiende komplettering for så vidt angår manglende triolangivelser samt manglende nodepunkteringer. Små justeringer af uegalt anbragte foredragsbetegnelser og dynamiske angivelser er foretaget uden videre. Faste fortegn for klarinetter er tilføjet af udgiveren.

### NOTER

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

takt	stemme	kommentar
4	cl 1	node 4-5: cis <sup>1</sup> -h rettet til dis <sup>1</sup> -cis <sup>1</sup> i analogi med vla (fejlnotation)
11	–	RL gentager <i>Hurtigere og hurtigere</i> (overflødig; udeladt)
12	picc, fl, ob	pausen ændret fra ♯ ♯ til ♯ (fejlnotation)
12-13	tr 1	RL noterer soloindsatsen i tr 3; ændret til tr 1 (i t. 13 er tr 1-2 samtidig ændret til tr 2-3)
20		RL anfører det eksakte metronomtal ♩ = 176 og desuden temporelationen < ♩ = ♩.→ som stemmer næsten overens i forhold til begyndelsestempoet ♩ = 96, men er uklar i relation

### C. Previous title pages

The Royal Danish Library. Rued Langgaard’s Collection. Autograph; ink.

1. RLS 103,3 (verso)

*At my 40 years symphony composition anniversary. I 1908 – 1948. I Hvidbjerg-Drapa comp 1948* | [crossed-over, previous title: *In Hvidbjerg Church Christmas Night 1260.* – corrected to:] *Hvidbjerg Christmas Night 1260.* | (At the 40th anniversary of my first symphony) | [crossed over: *I commit a stupidity by constantly submitting new scores I but – see what it is that moves me in all eternity I Rued Langgaard I 11 April 1948*]

On the recto the sketch B2 is found.

2. RLS 104,2 (verso)

*“If there is no justice on this earth! I Then I will find a way of creating it myself. I (Jens Glob in “The Murder of the Bishop” by Tyge Becker) I “In Hvidbjerg Church, Christmas Night 1260” I (At the occasion of King Christopher’s murder in Ribe) I for Grand Orchestra and Organ and mix. Chorus I by I Rued Langgaard I Cathedral Organist in Ribe I Score I Comp. 20 March 1948 in Ribe. Instrumentated 8 April-11 April in Ribe 1948* | [at the bottom:] *8/4 48 Do not bother to instrumentate it for being returned*

Recto contains sketch for *Jephtha* [BVN 346] dated 14 Apr. 1948.

3. RLS 74,3 (1 trimmed, folded leaf used as a cover for sketches for Violin Sonata no. 4 BVN 376)

*Introduction to “Hvidbjerg Drapa.” I (which on 12 April was sent to the Radio in Cphgn.) I comp. 16 April 48. 4 o’clock a.m. (in Kattarp) I Instr. 17 April 48. 4 o’clock a.m. I Score fair copy sent 19/4 48 and draft.*

### TEXTUAL BASIS FOR THE EDITION

The edition is based on the fair copied score source A. The other sources are without 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 shown with broken lines. Cautionary accidentals in round brackets are also editorial. Editorial comments and information on matters not marked typographically in the edition are to be found in the notes below.

Missing triplet marks and missing dots have been tacitly supplied. Minor adjustments of irregularly located expression marks and dynamics are done without comment. Key signatures for clarinets have been supplied by the editor.

### NOTES

The pitch is marked conventionally by the ‘keyhole c’ = c<sup>1</sup>.

bar	part	comment
4	cl 1	notes 4-5: c <sup>#1</sup> -b emended to d <sup>#1</sup> -c <sup>#1</sup> by analogy with vla (notational error)
11	–	RL repeats <i>faster and faster</i> (superfluous; suppressed)
12	picc, fl, ob	the rest emended from ♯ ♯ to ♯ (notational error)
12-13	tr 1	RL notes the solo entry in tr 3; emended to tr 1 (in b. 13, tr 1-2 have at the same time been emended to tr 2-3)
20		RL indicates the exact metronome mark ♩ = 176 and also the tempo relation < ♩ = ♩.→ which is almost consistent with the initial tempo ♩ = 96, but is unclear in

til angivelsen *Hurtigere og hurtigere* i t. 10; temporelationen står på partiturets s. 4, ved sidste takt af partiturtilføjeisen t. 1-19, og synes således at være kommet til på et tidspunkt, hvor RL ikke havde fortsættelsen fra s. 5 (t. 20 ff.) ved hånden og derfor ikke havde den eksakte metronomangivelse her present; på denne baggrund har udgiveren udeladt temporelationen af udgaven

146 trb 1 node 1: rettet fra f<sup>1</sup> til b (fejlnotation)

*Bendt Viinholt Nielsen, april 2021*

relation to the indication *Faster and faster* in b. 10; the tempo relation is at the last bar on p. 4 of the added score pages including bb. 1-19 and seems thus to be written at a time where RL did not have the continuation from p. 5 (b. 20 ff.) at hand and therefore not had the actual metronome mark present; on this background the editor has suppressed the tempo relation

146 trb 1 note 1: emended from f<sup>1</sup> til b, (notational error)

*Bendt Viinholt Nielsen, April 2021*