

Rued Langgaard

# BERENGÅRIA

RIBE-SØRGEMARCH / RIBE FUNERAL MARCH

(1948)

BVN 366

FOR BLÆSERE OG SLAGTØJ

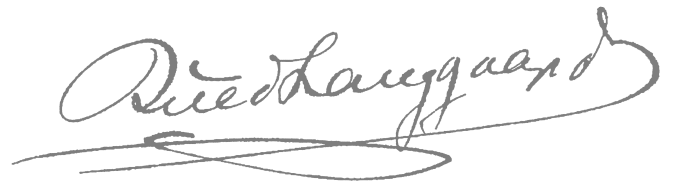
FOR WIND INSTRUMENTS AND PERCUSSION

Kritisk udgave ved

Critical edition by

Mike Cholewa

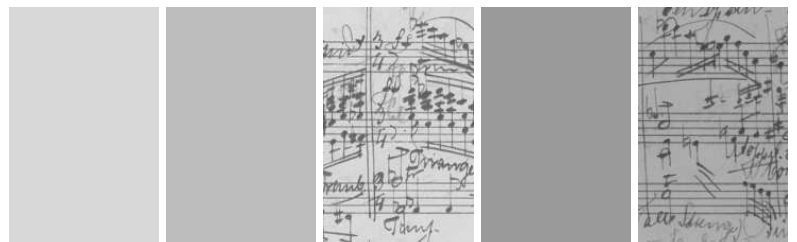
PARTITUR / SCORE

A large, elegant handwritten signature of Rued Langgaard in black ink, featuring a prominent flourish at the end.

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The Rued Langgaard Edition  
Edition Wilhelm Hansen

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RUED LANGGAARD UDGAVEN  
THE RUED LANGGAARD EDITION

EDITION WILHELM HANSEN

Rued Langgaard: Berengâria (BVN 366)

Kritisk udgave ved Mike Cholewa

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Copenhagen

BVN-numre refererer til Bendt Viinholt Nielsen: *Rued Langgaards Kompositioner. Annoteret værkfortegnelse. (Rued Langgaard's Compositions. An Annotated Catalogue of Works: With an English Introduction)*. Odense Universitetsforlag, 1991.

Hovedredaktør for Rued Langgaard Udgaven: Bendt Viinholt Nielsen.  
Engelsk oversættelse: John Irons.  
Layout: Hans Mathiasen.

Rued Langgaard Udgaven blev etableret i 2000 med støtte fra Carlsbergfondet.

Den her foreliggende udgivelse er udarbejdet med støtte fra Augustinus Fonden.

Udgivelsen af Langgaards blæserværker er desuden støttet af Koda Kultur.

Rued Langgaard Udgaven skylder begge tilskudsgivere tak for den velvillige støtte.

Rued Langgaard Udgaven  
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Bornholmsgade 1A  
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[www.musicsalesclassical.com/ewh](http://www.musicsalesclassical.com/ewh)  
[www.langgaard.dk](http://www.langgaard.dk)

ISBN 978-87-598-3509-8

WH32463

Orkesterstemmer til leje

Spilletid: Ad lib. (minimum 6½ minut).

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General editor of The Rued Langgaard Edition: Bendt Viinholt Nielsen.  
English translation: John Irons.  
Layout: Hans Mathiasen.

The Rued Langgaard Edition was established in 2000 with the support of the Carlsberg Foundation.

The present publication is subsidised by the Augustinus Foundation.

In addition, the publication of Langgaard's compositions for winds is subsidised by Koda's Cultural Funds.

The Rued Langgaard Edition would like to express its gratitude to both funds for their willing support.

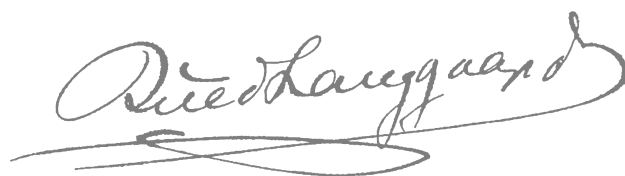
The Rued Langgaard Edition  
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DK-1266 Copenhagen K  
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[www.musicsalesclassical.com/ewh](http://www.musicsalesclassical.com/ewh)  
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## OM UDGAVEN

Denne kritiske førsteudgave af *Berengária* er baseret på komponistens egenhændige partiturrenskrift, som foreligger i Det Kongelige Bibliotek i København (Rued Langgaards Samling, RLS 33,1).

Udgiverens tilføjelser og rettelser er typografisk markeret i partituret ved hjælp af skarpe parenteser; tilføjede buer er angivet med brudt streg og bueændringer som en kombination af hel og brudt streg. Faste fortegn for klarinetter i B og Es, trompeter i B og pauker er tilføjet af udgiveren. Der henvises i øvrigt til *Kilder og kritisk beretning* s. 12.

*Mike Cholewa, marts 2020*

## ABOUT THIS EDITION

This critical first edition of *Berengária* is based on the on the composer's autograph fair copy preserved in the Royal Danish Library, Copenhagen (Rued Langgaard's Collection, RLS 33,1).

The editor's additions and emendations are indicated typographically in the score by square brackets; added slurs and ties are shown with broken lines and altered slurs and ties with a combination of unbroken and broken lines. Key signatures for clarinets in B $\flat$  and E $\flat$ , trumpets in B $\flat$  and timpani have been supplied by the editor. Further information is given in *Sources and critical commentary* p. 12.

*Mike Cholewa, March 2020*

## OM BERENGÁRIA

### MOTTO

Nu ligger Beengierd i evig Uro.  
"Og hvor er du nu" sagde Kongen,  
"I Helvede er jeg" sagde Beengierd,  
"Saa bliv der" sagde Kongen,  
"Jeg skrider med til Ribe" sagde Beengierd.

Af folkeviser om Dronning Bengerd.<sup>1</sup>

Det er uvist, hvad der inspirerede Rued Langgaard til at skrive denne "Ribe-Sørgemarch". Den blev skitseret i Ribe den 26. oktober 1948 og renskrevet i partiturform nogle få dage senere, om morgenen den 31. oktober mellem kl. 5.30 og 6.45 (sådan som det fremgår af manuskriptets præcise dateringer).

Langgaard interesserede sig for Ribes historie og for folkeviserne, og i *Danmarks Gamle Folkeviser* fandt han visen om den portugisiske dronning Berengária (ca. 1190-1221), som blev Valdemar Sejrs hustru i 1214, to år efter at hans første hustru, dronning Dagmar, var død. På dansk benævnes hun i dag Bengerd, men der findes utallige, ældre stavemåder. Rued Langgaard har valgt det latiniserede navn Berengária som titel og sat en *accent circonflexe* over det første a for at markere trykket i ordet. Folkevisen skildrer Bengerd som ondsindet, urimelig og grådig. Valdemar Sejr (1170-1241) var født i Ribe, og folkevisen nævner også Ribe i sammenhæng med Bengerd. Langgaard synes dog at have antaget, at hun, ligesom dronning Dagmar, døde på slottet Riberhus. Det ved man intet om. Bengerd blev, ligesom Dagmar, begravet i Skt. Bendts Kirke i Ringsted.

Rued Langgaard satte et motto over *Berengária* i form af 'en scene', som han skabte ved at sammensætte nogle få linjer fra to varianter af Bengerd-visen. Bengerd er død, men kan ikke finde ro i døden. Kongen vil have hende til at forblive i helvede, hvor hun er endt – men hun vil med ham "til Ribe". Det er Langgaard, der her for egen regning indfører Ribe i teksten, og hans mening er vel, at Bengerd kom til at hvile over Ribe som en ond ånd. Deraf måske betegnelsen Ribe-Sørgemarch.

*Berengária* blev som så mange andre kompositioner indsendt som programforslag til Danmarks Radio. I forbindelse med indsendelsen skrev Langgaard en kommentar på titelbladet: *Jeg betragter Forsendelsen af denne Sørgemarsch som ikke sendt. R.L.* Denne kryptiske note (der senere er blevet klæbet over) var henvendt til radioens musikafdeling og skal måske forklares på følgende måde: Eftersom Langgaard i reglen modtog afslag om opførelse af de værker, han indsendte,

<sup>1</sup> Første linje er fra Bengerd-visen, *Danmarks Gamle Folkeviser* DgF 139B, strofe 18, vers 1. Det resterende er RLs fordanskning af en passage (strofe 13, vers 4-7) af en svensk variant af visen, som gengives under DgF 139 – 'til Ribe' i sidste linje er Langgaards egen tilføjelse.

## ABOUT BERENGÁRIA

### MOTTO

Now Beengierd lies and knows no rest.  
'And where are you now?' the king asked her,  
'It's hell that I'm in now,' Beengierd told him,  
'Then stay there,' the king told her,  
'I'll come along to Ribe,' Beengierd answered.

From folksongs about Queen Bengerd.<sup>1</sup>

It is uncertain what inspired Rued Langgaard to write this 'Ribe Funeral March'. It was drafted in Ribe on 26 October 1948, and a fair-copy score was done a few days later, in the morning of 31 October between 5.30 am and 6.45 am (as can be seen from the precise dating of the manuscript).

Langgaard was interested in Ribe's history as well as in folksongs, and in *Danmarks Gamle Folkeviser* he found the song about the Portuguese Queen Berengária (c 1190-1221), who became the wife of Valdemar II (Valdemar the Victorious) in 1214, two years after his first wife, Queen Dagmar, had died. In Danish she is now referred to as Bengerd, but there are a host of older spellings. Rued Langgaard has chosen the latinised name Berengária as the title, placing an *accent circonflexe* above the first a to mark the main stress on the word. The folksong depicts Bengerd as being venomous, unreasonable and greedy. Valdemar II (1170-1241) was born in Ribe and the folksong also mentions Bengerd in connection with Ribe. Langgaard, however, seems to have assumed that she, like Queen Dagmar, died at the castle of Riberhus. There is no known evidence for this assumption. Bengerd, like Dagmar, was buried at Skt. Bendts Kirke in Ringsted.

Above *Berengária* Langgaard placed a motto in the form of 'a scene' which he created by juxtaposing a few lines from two variants of the Bengerd song. Bengerd is dead, but cannot find rest in death. The king wants her to remain in hell, where she has ended up – but she wants to go with him 'to Ribe'. It is Langgaard who, on his own account, inserts Ribe into the text, the intention presumably being that Bengerd would come to rest over Ribe like an evil spirit. Perhaps this explains the term 'Ribe Funeral March'.

Like many other of his compositions, *Berengária* was submitted as a programme suggestion to Danmarks Radio. In connection with this, Langgaard wrote a comment on the title page: *I regard the sending of this Funeral March as not sent. R.L.* This cryptic note (which was later pasted over) was addressed to the music department of the corporation, and is presumably

<sup>1</sup> The first line is from the Bengerd song, *Danmarks Gamle Folkeviser* DgF 139B, verse 18, line 1. The rest is RLs Danish version of a passage (verse 13, lines 4-7) in a Swedish variant of the song, which can be found in DgF 139 – 'to Ribe' in the final line is Langgaard's own addition.

har han 'afmonteret' det forventede afslag ved at erklære, at dette partitur faktisk var ikke-indsendt. Så kunne han vel heller ikke modtage et afslag? Hvad han imidlertid gjorde. Kompositionen blev uropført i Mogens Andresens arrangement for messingblæsere af Royal Danish Brass i Tivolis Koncertsal, København, den 18. maj 1986. *Berengâria* blev samme år udsendt på LP i en indspilning med Royal Danish Brass.<sup>2</sup>

*Bendt Viinholt Nielsen, marts 2020*

to be interpreted in the following way: Since Langgaard usually had his suggestion of a performance of his sent-in works turned down, he has 'deconstructed' the expected rejection by declaring that this score was actually 'not submitted'. That surely meant that he could not receive a rejection either? Which he in fact did receive. The composition was first performed in Mogens Andresen's arrangement for brass instruments by Royal Danish Brass at the Tivoli Concert Hall, Copenhagen, on 18 May 1986. That same year, *Berengâria* was issued on an LP, the recording being with Royal Danish Brass.<sup>2</sup>

*Bendt Viinholt Nielsen, March 2020*

<sup>2</sup> *Old Danish Masterpieces for Brass*. Rondo RLP 8314 (1986).

<sup>2</sup> *Old Danish Masterpieces for Brass*. Rondo RLP 8314 (1986).

# ORKESTER / ORCHESTRA

*Flauto piccolo*

*Clarinetti in Mi, 1-2*

*Clarinetti in B, 1-2*

*Fagotti 1-2*

*Corni in Fa 1-2*

*Trombe in Si, 1-2*

*Tromboni 1-3*

*Tuba 1-2*

*Timpano (C) ad lib.*

*Tamburo rullante*

*Piatti*

*Gran cassa*

*Gong (Tam-tam)*

# Berengâria

Ribe-Sørgemarch

Rued Langgaard  
(BVN 366)

Maestoso ♩ = 50

Flauto piccolo

Clarinetto 1-2 in Mi♭

Clarinetto 1-2 in Si♭

Fagotto 1-2

Corno 1-2 in Fa

Tromba 1-2 in Si♭

Trombone 1-2

Trombone 3

Tuba 1-2

Timpani (ad libitum)

Tamburo rullante

Piatti e Gran Cassa

Gong



## KILDER OG KRITISK BERETNING

### KILDER

#### A. Paritur (autograf)

Det Kongelige Bibliotek. Rued Langgaards Samling, RLS 33,1. Autograf. Renskrift med blæk.

Titel: *Berengaria*. / *Ribe-Sørgemarsch* / for Blæsere / af / Rued Langgaard / Orkesterpart. / 26/10-31/10 Oct. 1948. Ribe / *Béengierd*: Valdemar Sejers Dronning – foroven til venstre: Nu ligger *Beengierd* i evig Uro. / "Og hvor er du nu" sagde Kongen, / "I Helvede er jeg" sagde *Beengierd* / "Saa bliv der" sagde Kongen, / "Jeg skrider med til Ribe" sagde *Beengierd*. / Svensk Version af / *Beengierdvisen*

Dateret foroven s. 1: 5½ Morgen / 31/10 48 – signeret og dateret til slut: Rued Langgaard. Ribe. 31/10 48. Kl. 6¾ Morgen.

4 blade, 27 × 34 cm; 4 beskrevne sider, pagineret: (titel), 1-3, (4 blanke sider). På titelsiden findes en påklæbet lap, 11,5 × 12 cm.

Papirtype: W.H. Nr. 14. K. 12 (12 systemer).

#### Kommentar.

Den påklæbte lap på partiturets titelblad skjuler en påskrift, som lyder: *Jeg betragter Forsendelsen af denne Sørgemarsch som ikke sendt. R.L.*

#### B. Skitse

Det Kongelige Bibliotek. Rued Langgaards Samling, RLS 33,2. Autograf. Skitse med blæk.

Overskrift (med farvestift): *Berengaria* – for neden på siden: *Ribe-Sørgemarsch* og *Sørgemarsch*

Dateret ved begyndelsen: 26/10 48 – dateret til slut: 26/10 48  
1 blad, 34 × 27 cm; 2 beskrevne, upaginerede sider. Skitsen omfatter 1 side (recto); verso findes titelpåskrift vedr. *Fire Orgelfantasier*.

Papirtype: 12 systemer uden angivelse af fabrikat.

For neden på siden motto, identisk med mottoet i kilde A.

Skitsen er noteret på 2 systemer.

### REDAKTIONSGRUNDLAG

Udgaven er baseret på partituret kilde A. Skitsen B er uden betydning for udgaven, bortset fra at det i denne antydes, at kompositionen, efter flere repetitioner, skal afsluttes med t. 14. Af kilde B fremgår det, at marchen oprindeligt kun omfattede t. 1-15 med gentagelsestegn efter t. 15. Takt 15 var imidlertid en generalpause, og sidste klingende takt var således t. 14. Efterfølgende har Langgaard elimineret generalpausen og sat slutningen t. 15-21 på, efterfulgt af angivelsen *forfra*. Udgiveren har tilføjet *Fine* (og dobbelt taktstreg) efter t. 14 i formodning om, at dette er komponistens intention.

## SOURCES AND CRITICAL COMMENTARY

### SOURCES

#### A. Score (autograph)

The Royal Danish Library. Rued Langgaard's Collection, RLS 33,1. Autograph. Fair copy in ink.

Title: *Berengaria*. / *Ribe-Funeral March* / for wind instruments / by / Rued Langgaard / Orchestral score / 26/10-31/10 Oct. 1948. Ribe / *Béengierd*: Valdemar the Victorious's Queen – above, to the left: Now *Beengierd* lies and knows no rest. / 'And where are you now?' the king asked her, / 'It's hell that I'm in now,' *Beengierd* told him, / 'Then stay there,' the king told her, / 'I'll come along to Ribe,' *Beengierd* answered. / Swedish version of / *folksong* about Queen *Bengerd*

Dated on top of p. 1: 5½ a.m. / 31/10 48 – signed and dated at the end: Rued Langgaard. Ribe. 31/10 48. 6¾ a.m.

4 leaves, 27 × 34 cm; 4 pages of writing, paginated: (title), 1-3, (4 blank pages). On the title page there is a pasted-on scrap of paper, 11,5 × 12 cm.

Paper type: W.H. Nr. 14. K. 12 (12 staves).

#### Commentary.

The scrap of paper pasted on to the title page hides an inscription which reads: *I consider the sending of this funeral march as not being sent. R.L.*

#### B. Sketch

The Royal Danish Library. Rued Langgaard's Collection, RLS 33,2. Autograph. Sketch in ink.

Heading (in crayon): *Berengaria* – at the bottom of the page: *Ribe-Funeral March* and *Funeral March*

Dated at the beginning: 26/10 48 – dated at the end: 26/10 48  
1 leaf, 34 × 27 cm; 2 unnumbered pages of writing. The sketch comprises 1 page (recto); verso contains a title inscription regarding *Four Organ Fantasies*.

Paper type: 12 staves without manufacturer's name.

At the bottom of the page a motto, identical with the motto on source A.

The sketch is written on 2 staves.

### TEXTUAL BASIS OF THE EDITION

The edition is based on the score, source A. The sketch B is of no significance to the edition, except that in this it is suggested that the composition, after several repetitions, should conclude with b. 14. Source B shows that the march initially only included bb. 1-15 with a repetition sign after b. 15. However, b. 15 was a general pause, and the last sounding bar therefore was b. 14. Subsequently, Langgaard eliminated the general pause and added the conclusion bb. 15-21, after which it says *from the beginning*. The publisher has added *Fine* (and a double bar-line) after b. 14 on the assumption that this is the composer's intention.

## RETNINGSLINJER FOR UDGAVEN

Udgiverens tilføjelser og rettelser er typografisk markeret i partituret ved hjælp af skarpe parenteser; tilføjede buer er angivet med brudt streg og bueændringer som en kombination af hel og brudt streg.

Der er foretaget stiltiende komplettering for så vidt angår manglende triol- og sekstolangivelser og manglende nodepunkteringer, såfremt der ikke er tvivl om komponistens intention. Små justeringer af uegalt anbragte foredragsbetegnelser og dynamiske angivelser er foretaget uden videre. Faste fortegn for klarinetter, trompeter og pauker er tilføjet af udgiveren.

I t. 13, cor.1, node 2 har RL tonen f<sup>1</sup>; udgiveren tolker denne akkordfremmede tone som en notationsfejl og har ændret den til es<sup>1</sup>.

## 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 and altered slurs and ties with a combination of unbroken and broken lines.

Missing triplet and sextuplet marks and missing dots have been tacitly supplied, as long as there can be no doubt about the composer's intention. Minor adjustments of irregularly located expression marks and dynamics are done without comment. Key signatures for clarinets, trumpets and timpani have been supplied by the editor.

In b. 13, cor.1, note 2, RL has the note f<sup>1</sup>; the editor interprets this note, which does not fit into the chord, as a notational error; emended to e<sup>1</sup>.