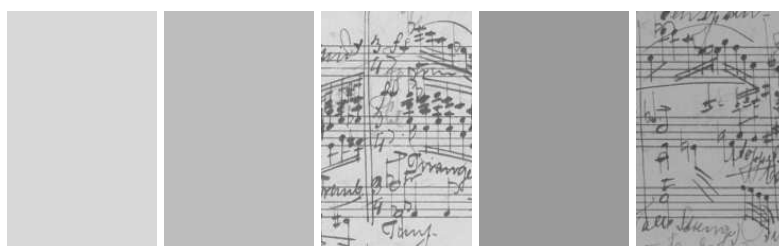
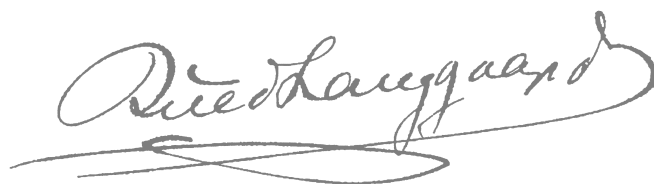


Rued Langgaard
KORT VIOLINSONATE
SHORT VIOLIN SONATA

1949
BVN 372

FOR VIOLIN OG KLAVER
FOR VIOLIN AND PIANO

Kritisk udgave ved
Critical edition by
Bendt Viinholt Nielsen



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RUED LANGGAARD UDGAVERN
THE RUED LANGGAARD EDITION

EDITION WILHELM HANSEN

Rued Langgaard: Kort Violinsonate (BVN 372)

Kritisk udgave ved Bendt Viinholt Nielsen

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Den her foreliggende udgivelse er støttet af Langgaard-Fonden og Augustinus Fonden.

Rued Langgaard Udgaven skylder fondene en varm tak for den velvil- lige støtte.

Tak til violinisten Gunvor Sihm og pianisten Berit Johansen Tange for nyttige oplysninger.

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OM UDGAVEN

Denne kritiske udgave af *Kort Violinsonate* er baseret på komponistens egenhændige manuskripter i Det Kongelige Bibliotek i København (Rued Langgaards Samling). Det drejer sig dels om et partitur (RLS 75,6), dels om en separat violinstemme (RLS 75,7), som rummer supplerende information. Udgaven blev oprindeligt produceret i 2002 af Edition Samfundet og præsenteres her i revideret form.

Udgiverens tilføjelser er typografisk markeret i partituret ved hjælp af skarpe parenteser og buer med brudt streg.

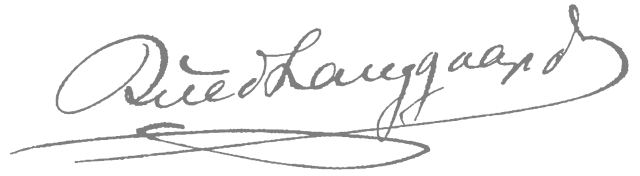
Der henvises i øvrigt til *Kilder og kritisk beretning* s. 8.

ABOUT THIS EDITION

This critical edition of *Short Violin Sonata* is based on the composer's autograph manuscripts in the Royal Danish Library in Copenhagen (Rued Langgaard's Collection). These comprise a score (RLS 75,6), and a separate violin part (RLS 75,7), which provides supplementary information. The edition was originally produced in 2002 by Edition Samfundet and is presented here in revised form.

The editor's additions are indicated typographically in the score by square brackets and broken-line slurs.

For further information see *Sources and critical commentary* p. 8.



OM KORT VIOLINSONATE

Kompositionens kan i sin knaphed lede tankerne hen på Charles Ives såkaldte *Three-Page Sonata* (for klaver), navngivet efter manuskriptets omfang. *Kort Violinsonate* ville tilsvarende kunne kaldes en "Four-Page Sonata", som endog – inden for kun 57 takter – rummer alle de fire traditionelle sonatesatser: Allegro, Adagio, Scherzo og Finale. Kompositionen blev skitseret nytårsdag 1949 og renskrevet (såvel partitur som violinstemme) mellem kl. 3.45 og 5 om morgenen den 4. januar 1949. Violinstemmen fik følgende slutkommentar: *Hele Renskrift Klaver og Fiolin færdig 4/1 49 Kl. 5 pr[æcis] Morgen*. Det fremgår af manuskripterne, at hele kompositionen en overgang var inddraget som sats 4 i en nu ubekendt sammenhæng.

Titlen var oprindelig 4 "Violinsalmer", forstået på den måde, at hver sats tolkede et skriftsted fra en Davidssalme. I partitur og violinstemme anførte Langgaard de pågældende bibelhenvisninger, men ikke skriftstedernes ordlyd. Senere, antagelig i forbindelse med titelændringen, udraderede han de to første henvisninger i partituret, men ikke den tredje og fjerde, og i violinstemmen fik alle fire henvisninger lov at stå urørt. Det står således ikke ganske klart, om komponisten i sidste ende har ønsket at medtage eller udelade disse programmatisk henvisninger. I nærværende udgave er de udeladt af node-teksten, men gengives her efter den autoriserede danske bibeloversættelse af 1993:

Allegro:	Salme 1, vers 6	Herren kender de retfærdiges vej, men de ugudeliges vej går til grunde.
Adagio divoto:	Salme 2, vers 5	Så taler han til dem i sin vrede og forfærdet dem ved sin harme.
Scherzo agitato:	Salme 3, vers 7	Jeg frygter ikke ti tusinde krigere, der belejrer mig fra alle sider.
Finale:	Salme 4, vers 8	Du har givet mig større glæde i hjertet, end man har, når der er rigdom af korn og vin.

Den tidligste dokumenterede opførelse af kompositionen fandt sted den 22. juli 1981 i Lønstrup, hvor den blev fremført af Per Bokelund og Klaus Jerndorff ved en koncert under Vendsyssel Musikfestival.

Bendt Viinholt Nielsen

ABOUT SHORT VIOLIN SONATA

In all its succinctness the composition recalls Charles Ives' so-called *Three-Page Sonata* (for piano), named after the size of the manuscript. *Short Violin Sonata* could similarly be called a "Four-Page Sonata", yet still – within just 57 bars – includes all the four traditional sonata movements: Allegro, Adagio, Scherzo and Finale. The composition was outlined on New Year's Day 1949 and fair-copied (both score and violin part) between 3.45 and 5 a.m. on 4 January 1949. The violin part was given the following final comment: *Whole fair copy piano and fiolin [sic] finished 4/1/49 exactly 5 a.m.* It is evident from the manuscripts that the whole composition was at one time included as the fourth movement of a now unknown context.

The original title was *Four "Violin Psalms"*, in the sense that each movement interpreted a passage from one of the Psalms. In the score and violin part Langgaard cited the relevant Biblical references, but not their wording. Later, probably in connection with the change of title, he erased the first two references in the score, but not the third and fourth, and in the violin part all four references were left untouched. It is thus not wholly clear whether the composer in the end wished to include or drop these programmatic references. In the present edition they are omitted from the music, but are given here in the English of the King James Bible:

Allegro:	Psalm 1, Verse 6	For the Lord knoweth the way of the righteous: but the way of the ungodly shall perish.
Adagio divoto:	Psalm 2, Verse 5	Then shall he speak unto them in his wrath, and vex them in his sore displeasure.
Scherzo agitato:	Psalm 3, Verse 6	I will not be afraid of ten thousands of people, that have set themselves against me round about.
Finale:	Psalm 4, Verse 7	Thou hast put gladness in my heart, more than in the time that their corn and their wine increased.

The earliest documented performance of the composition was on 22 July 1981 in Lønstrup, where it was played by Per Bokelund and Klaus Jerndorff in a concert during the Vendsyssel Music Festival.

Bendt Viinholt Nielsen

Kort Violinsonate

Rued Langgaard
(BVN 372)

Allegro

The musical score is presented in three systems, each with a Violin staff and a Piano grand staff (treble and bass clefs). The key signature is one flat (B-flat) and the time signature is 3/4. The score begins with a *f* dynamic marking. Measure 7 is marked with a *f* dynamic. Measure 14 features a *ff* dynamic in the piano part and a *ffz* dynamic in the violin part. Measure 21 is marked with a *ff* dynamic. The score concludes with a double bar line and repeat dots. Performance markings include accents (^), slurs, and breath marks (V) at the end of measures 21, 22, 23, and 24.

KILDER OG KRITISK BERETNING

KILDER

- A1. Partitur. Autograf
A2. Violinstemme. Autograf
B. Skitse

A1. Partitur. Autograf

Det Kongelige Bibliotek, Rued Langgaards Samling, RLS 75,6. Autograf. Renskrift med blæk.
Titel: *Kort Violinsonate / af / Rued Langgaard / 4 Januar 1949*
Dateret ved begyndelsen: *3¼ Morgen 4/1 49* – dateret og signeret til slut: *Kl. 4½ Morgen / 4/1 49 / Rued L.*
4 blade, 34,5 × 26 cm; 5 beskrevne sider, pagineret: (titelside), (første nodeside), 2-4, (3 blanke sider).
Papirtype: 10 systemer uden fabrikatangivelse.

Kommentar.

På første nodeside findes en udraderet overskrifttitel: 4 “*Violinsalmer*”. Betegnelserne *Salme 1. 6 Vers!* og *Salme 2 5 Vers* over hhv. afsnit 1 og 2 er også udraderet. Derimod er betegnelserne *Salme 3, 7 Vers* og *Salme 4. 8 Vers* over hhv. afsnit 3 og 4 ikke udraderet. Bibelteksten fra Davids Salmer er de to sidstnævnte steder tilføjet med Constance Langgaards håndskrift.

A2. Violinstemme. Autograf

Det Kongelige Bibliotek, Rued Langgaards Samling, RLS 75,7. Autograf. Blæk (enkelte tilføjelser med blyant og farvestift). Ubetegnet (en overskrift er udraderet og ulæselig).
Dateret ved begyndelsen: *4¼ Morgen. / 4/1 49* – dateret og signeret til slut: *Hele Renskrift Klaver og Fiolin / færdig 4/1 49 / Kl. 5 pr. Morgen / Rued Langgaard*
1 blad, 28 × 26 cm (beskåret); 2 beskrevne sider pagineret 6-7.
Papirtype: 13 systemer (reduceret pga. beskæring); ingen angivelse af fabrikat.

Kommentar.

Manuskriptet er forsynet med henvisninger til Davids Salmer over alle fire afsnit. Selve bibelteksten er tilføjet med Constance Langgaards håndskrift. Stemmen rummer tempobetegnelser, artikulation og dynamik, som ikke findes i partituret. Efter slutdateringen anfører RL med rød farvestift *Herefter IIII Finale*, hvilket antyder, at compositionen på et tidspunkt har indgået i en nu ubekendt, større sammenhæng (jfr. pagineringen 6-7).

SOURCES AND CRITICAL COMMENTARY

SOURCES

- A1. Score. Autograph
A2. Violin part. Autograph
B. Sketch

A1. Score. Autograph

The Royal Danish Library, Rued Langgaard's Collection, RLS 75,6. Autograph. Fair copy in ink.
Title: *Short Violin Sonata / by / Rued Langgaard / 4 January 1949*
Dated at the beginning: *3¼ a.m. 4 January 49* – dated and signed at end: *4½ a.m. / 4/1 49 / Rued L.*
4 leaves, 34.5 × 26 cm; 5 pages of writing, paginated: (title page), (first page of music), 2-4, (3 blank pages).
Paper type: 10 staves without manufacturer's name.

Commentary.

On the first page of music, there is an erased title heading: 4 “*Violin Psalms*”. The designations *Psalm 1. Verse 6!* and *Psalm 2 Verse 5* above parts 1 and 2, respectively, have also been erased. On the other hand, the designations *Psalm 3, Verse 7* and *Psalm 4. Verse 8* above parts 3 and 4, respectively, have not been erased. In the two last-mentioned places, the Biblical text from the Psalms of David have been added in Constance Langgaard's handwriting.

A2. Violin part. Autograph

The Royal Danish Library, Rued Langgaard's Collection, RLS 75,7. Autograph. Ink (a few additions in pencil and crayon). No designation (a heading is erased and illegible).
Dated at the beginning: *4¼ a.m. / 4/1 49* – dated and signed at end: *The complete fair copy piano and fiolin [sic] / finished 4/1 49 exactly 5 a.m. / Rued Langgaard*
1 leaf, 28 × 26 cm (cropped); 2 pages of writing paginated 6-7.
Paper type: 13 systems (reduced as a result of cropping); no manufacturer's name.

Commentary.

The manuscript is provided with references to the Psalms of David above all four parts. The Biblical texts in question have been added in Constance Langgaard's handwriting. The violin part contains designations of tempo, articulation and dynamics which are not in the score. After the end dating, RL writes in red crayon *After this, IIII Finale*, which indicates that the composition was at one point part of a bigger context which is now unknown (cf. the pagination 6-7).

B. Skitse

Det Kongelige Bibliotek, Rued Langgaards Samling, RLS 75,8. Ubetegnet (en overskrift er udraderet og ulæselig).

Dateret ved begyndelsen: 1/1 49

1 blad, 34 × 27 cm; 2 beskrevne, upaginerede sider. Skitsen findes recto; verso rummer påskrift vedr. andet værk.

Papirtype: 18 systemer uden angivelse af fabrikat.

REDAKTIONSGRUNDLAG

Partitur (kilde A1) og violinstemme (A2) må tilsammen betragtes som kompositionens hovedkilde, idet violinstemmen rummer væsentlig, supplerende information. Komponisten har så at sige kompletteret værket mens han – i umiddelbar forlængelse af partituret – udfærdigede den separate violinstemme. Udgaven kombinerer således de to kilder. Skitsen (B) er af præliminær og ufuldstændig karakter og kan ikke tillægges autoritativ kildeværdi.

RETNINGSLINJER FOR UDGAVEN

Udgiverens tilføjelser er typografisk markeret i partituret med hjælp af skarpe parenteser; tilføjede buer er dog angivet med brudt streg. Orienteringsfortegn i runde parenteser skyldes udgiveren. Der er foretaget stiltiende komplettering for så vidt angår manglende nodepunkteringer og manglende hel- og halvtaktspausen. Komplettering og korrektion foretaget i henhold til violinstemmen (A2) er ikke typografisk markeret, men dokumenteret i noterne nedenfor. Her anføres også afvigelser mellem de to kilder.

NOTER

takt	stemme	kommentar
1	–	<i>Allegro</i> tilføjet iht. A2 (A1 har ingen tempoangivelse)
6	vl	node 6: marc. tilføjet iht. A2
10	vl	node 6: marc. tilføjet iht. A2
11	vl	node 1: ♭ tilføjet iht. A2
14	vl	node 6: marc. tilføjet iht. A2
18	vl	node 1: A2 har <i>ff</i> og intet martellato
23	vl	node 1: martellato og 0 findes ikke i A2
28-29	vl	bue tilføjet iht. A2
29	vl	node 2: martellato tilføjet iht. A2
31	vl	node 2: martellato tilføjet iht. A2
33	–	<i>Adagio divoto</i> tilføjet iht. A2; A1 har <i>Langsomt</i>
	–	gentagelsestegn mangler i A2
34	vl	dim. mangler i A2
35	vl	cresc. tilføjet iht. A2
37	vl	<i>p</i> tilføjet iht. A2
39	vl	<i>sul G</i> tilføjet iht. A2
41	–	<i>Scherzo agitato</i> tilføjet iht. A2; A1 har blot <i>Scherzo</i>
	–	gentagelsestegn tilføjet iht. A2
41, 42,		
44, 45	vl	buer tilføjet iht. A2
48	vl	node 1, 2: marc. tilføjet iht. A2
50	vl	buer anført som i A1; A2 har bue fra node 1 til node 5
56	vl	<i>ffz</i> tilføjet iht. A2
57	vl	fermat tilføjet iht. A2

Bendt Viinholt Nielsen, 2002

B. Sketch

The Royal Danish Library, Rued Langgaard's Collection, RLS 75,8. No designation (a heading is erased and illegible).

Dated at the beginning: 1/1 49

1 leaf, 34 × 27 cm; 2 unnumbered pages of writing. The sketch is on recto; verso contains an annotation regarding a different work.

Paper type: 18 systems without manufacturer's name.

TEXTUAL BASIS OF THE EDITION

The score (source A1) and the violin part (A2) together must be regarded as the main source of the composition, as the violin part contains significant additional information. The composer has, so to speak, completed the work while preparing the separate violin part – immediately after having finished the score. Thus, the edition combines the two sources. The sketch (B) is of a preliminary and incomplete character and cannot be ascribed authoritative source value.

EDITORIAL GUIDELINES

The editors' additions and emendations are indicated typographically in the score by square brackets; however, added slurs are shown with broken lines. Cautionary accidentals in round brackets are also editorial. Missing dots and missing semibreve and minim rests have been tacitly supplied. Completions and corrections made in accordance with the violin part (A2) are not indicated typographically but documented in the notes below. Discrepancies between the two sources are also stated there.

NOTES

bar	part	comment
1	–	<i>Allegro</i> supplied in accordance with A2 (A1 has no tempo marking)
6	vl	note 6: marc. supplied in accordance with A2
10	vl	note 6: marc. supplied in accordance with A2
11	vl	note 1: ♭ supplied in accordance with A2
14	vl	note 6: marc. supplied in accordance with A2
18	vl	note 1: A2 has <i>ff</i> and no martellato
23	vl	note 1: martellato and 0 missing in A2
28-29	vl	slur supplied in accordance with A2
29	vl	note 2: martellato supplied in accordance with A2
31	vl	note 2: martellato supplied in accordance with A2
33	–	<i>Adagio divoto</i> supplied in accordance with A2; A1 has <i>Slowly</i>
	–	repetition sign missing in A2
34	vl	dim. hairpin missing in A2
35	vl	cresc. hairpin supplied in accordance with A2
37	vl	<i>p</i> supplied in accordance with A2
39	vl	<i>sul G</i> supplied in accordance with A2
41	–	<i>Scherzo agitato</i> supplied in accordance with A2; A1 has <i>Scherzo</i> only
	–	repetition sign supplied in accordance with A2
41, 42,		
44, 45	vl	slurs supplied in accordance with A2
48	vl	notes 1, 2: marc. supplied in accordance with A2
50	vl	slurs marked as in A1; A2 has slur from note 1 to note 5
56	vl	<i>ffz</i> supplied in accordance with A2
57	vl	fermata supplied in accordance with A2

Bendt Viinholt Nielsen, 2002