

RUED LANGGAARD

PRÆLUDIER OG MINDRE STYKKER
FOR ORGEL 1940-1947
(Samlede præludier og mindre stykker
for orgel, bind 2)

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PRELUDES AND MINOR PIECES
FOR ORGAN 1940-1947
(Collected preludes and minor pieces
for organ, vol. 2)

Kritisk udgave ved
Birgitte Ebert og Bendt Viinholt Nielsen

Critical edition by
Birgitte Ebert and Bendt Viinholt Nielsen

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RUED LANGGAARD UDGAVEN

THE RUED LANGGAARD EDITION

EDITION WILHELM HANSEN

Rued Langgaard: Præludier og mindre stykker for orgel 1940-1947

(Samlede præludier og mindre stykker for orgel, bind 2)

Kritisk udgave ved Birgitte Ebert og Bendt Viinholt Nielsen

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(Collected preludes and minor pieces for organ, vol. 2)

Critical edition by Birgitte Ebert and Bendt Viinholt Nielsen

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Preludes and minor pieces for organ 1940-1947 (Collected preludes and minor pieces for organ vol. 2)

Preludes and minor pieces for organ 1948-1952 (Collected preludes and minor pieces for organ vol. 3)

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

CL = Constance Langgaard, komponistens hustru

hh = højre hånds system

ped = pedalsystem

r = recto (et nodeblads forside)

RL = Rued Langgaard

RLS = Rued Langgaards Samling, Musikafdelingen, Det Kongelige Bibliotek, København

t. = takt

v = verso (et nodeblads bagside)

vh = venstre hånds system

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ABBREVIATIONS

b(b). = bar(s)

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

CL = Constance Langgaard, the composer's wife

fol. = folio (leaf)

lh = left hand stave

ped = pedal stave

r = recto (i.e. front page of a leaf of music)

rh = right hand stave

RL = Rued Langgaard

RLS = Rued Langgaard's Collection, Music Department, The Royal Library, Copenhagen

v = verso (i.e. back page of a leaf of music)

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Rued Langgaard ved Ribe Domkirkes orgel 1942
(Det Kongelige Bibliotek, København).

Rued Langgaard at the Ribe Cathedral organ, 1942
(The Royal Library, Copenhagen).

RUED LANGGAARD (1893-1952)

Rued Langgaard blev født 28. juli 1893 i København og døde 10. juli 1952 i Ribe. Allerede som elleveårig havde han en bemærkelsesværdig debut som organist og orgelimprovisator, og da han var nitten, blev hans første symfoni uropført i Berlin af Berlinerfilharmonikerne. I begyndelsen af 1920'erne oplevede Langgaard en kortvarig interesse for sine symfoniske værker i Tyskland, hvor hans mest progressive kompositioner, *Sfærernes Musik* (1916-18) og Symfoni nr. 6 (1919-20), blev uropført. I Danmark betragtede musikmiljøet imidlertid den indesluttede og enspændertagtige komponist med betydelig skepsis. Et kunstnerisk gennembrud udeblev, og efter at Langgaard i midten af 1920'erne havde fået sin opera *Antikrist* afvist af Det Kongelige Teater, reagerede han kraftigt ved at vende modernismen ryggen og rette åben kritik mod det danske musikliv. Langgaards religiøst og symbolistisk farvede musikopfattelse harmonerede dårligt med den antiromantiske og nøgterne holdning, der blev dominerende i Danmark efter 1930. Musiklivet fulgte de normer og det æstetiske spor, Carl Nielsen havde udstukket, og der var ikke plads til en excentrisk romantiker som Langgaard. Efter mange års kamp for at opnå et embede som organist i den danske folkekirke blev Langgaard i 1940 udnævnt til domorganist i Ribe. Efter hans død i 1952 så det ud til, at han skulle forblive en parentes i dansk musikhistorie. En opførelse i 1968 af *Sfærernes Musik* satte imidlertid gang i en renaissance for Langgaards musik, og i dag, hvor hans hovedværker er blevet kendt, regnes han blandt det 20. århundredes betydeligste danske komponister.

Rued Langgaards musik er karakteriseret ved stor stilmæssig variation. Hans værker er ofte sammensatte og ukonventionelle i deres form og båret af en stræben mod ekspresive, billedskabende og visionære udtryk.

RUED LANGGAARD (1893-1952)

Rued Langgaard was born on 28 July 1893 in Copenhagen and died on 10 July 1952 in Ribe. Already as an 11-year-old boy he had a remarkable debut as an organist and organ improviser, and when he was nineteen his first symphony had its first performance in Berlin by the Berlin Philharmonic. In the early 1920s, Langgaard experienced a brief interest in his symphonic works in Germany, where his most progressive compositions, *The Music of the Spheres* (1916-18) and Symphony no. 6 (1919-20) had their first performances. In Denmark, however, the music scene regarded the introverted and solitary-soullike composer with considerable scepticism. An artistic breakthrough never came, and after Langgaard had had his opera *Antichrist* turned down by The Royal Danish Theatre, he reacted strongly by turning his back on modernism and openly criticising Danish musical life. Langgaard's religiously and symbolistically tinged conception of music accorded badly with the anti-Romantic, down-to-earth attitude that predominated in Denmark after 1930. Musical life followed the norms and the aesthetic track laid down by Carl Nielsen, and there was no room for an eccentric Romantic like Langgaard. After a struggle lasting many years to gain a position as organist within the Danish state church, Langgaard was appointed cathedral organist in Ribe. After his death in 1952, it looked as if he would remain a parenthesis in Danish musical history. A performance of *The Music of the Spheres* in 1968, however, started a renaissance for Langgaard's music, and today, now that his main works are known, he is counted among the most important Danish composers of the 20th century.

Rued Langgaard's music is characterised by great stylistic variation. His works are often complex and unconventional in form and borne by a striving towards expressive, image-creating and visionary modes of expression.

OM DENNE UDGAVE

Med udgivelsen af Rued Langgaards prælodier og mindre orgelværker i tre bind præsenteres komponistens bidrag til dette repertoire i sin fulde udstrækning og al sin mangfoldighed. Udgifverne har valgt at publicere så mange af Langgaards små orgelstykker, som det har været muligt at præsentere i autentisk form, frem for at foretage et udvalg ud fra æstetiske eller formelle kriterier. De 113 kompositioner præsenteres i kronologisk rækkefølge i henhold til Bendt Viinholt Niensens værkfortegnelse *Rued Langgaards Kompositioner* (1991). Intentionen om, så vidt muligt, at få alle fuldførte kompositioner med i udgaven har medført betydelige redaktionelle udfordringer. I enkelte tilfælde er manuskripterne fra Langgaards hånd så uklare eller mangelfulde, at udgifverne har måttet opgive at nå frem til en udgivelsesform, der lever op til Rued Langgaard Udgavens kontante krav om autenticitet og kritisk tilgang til kildematerialet. Derfor har udgifverne heller ikke gjort forsøg på at inddrage en række, for størstedelens vedkommende ubetitlede og udaterede, prælodier, der er efterladt i så løs en notation, at publicering i tilnærmelsesvis autentisk form ikke er mulig (disse satser er registreret i værkfortegnelsestillsæg som U10-U20).

Nærværende bind omfatter 40 værker, der blev til i årene 1940-47, de første syv år Rued Langgaard (1893-1952) var ansat som domorganist ved Ribe Domkirke. Udgaven præsenterer samtlige orgelkompositioner registreret i *Rued Langgaards Kompositioner* fra BVN 250 til og med BVN 338 med undtagelse af det firsatsede værk *In tenebras exteriores* (BVN 334) og orgelfantasiaen *Forbarm dig!* (BVN 337). Begge disse værker foreligger allerede i Rued Langgaard Udgaven som selvstændige publikationer, førstnævnte udgivet af Bendt Viinholt Nielsen og Ole Ugilt Jensen (2004), sidstnævnte af Ulrik Spang-Hanssen (2003). Endvidere har et prælodium, som Langgaard skrev til sørgeudstjenesten over Christian X i 1947 (BVN 325), ikke kunnet udgives, da der ikke foreligger en brugbar kilde.

31 af de 40 værker i dette bind udgives for første gang. Syv af de tidligere publicerede stykker blev udgivet af Erik Haumann på forlaget Edition Egtved, dels i *Rued Langgaard: 11 stykker for orgel* (1992) og dels i *Rued Langgaard: Tre koncertstykker for orgel* (1994). De syv satser, man finder her, er *Høstpræludium* (BVN 250), *Marie Bebudelse* (BVN 262), *Kristi Himmelfartsdag* (BVN 264), *Hjemad!* (BVN 267), *Anden Juledag (Sct. Stefans Dag!)* (BVN 275), *Bryllupsmarch* (BVN 277) og *Begravet* (BVN 279). Endvidere er *Langfredag* (BVN 263) og *Requiem* (BVN 306) blevet publiceret i antologien *Dansk Orgelmusik I, 29 frie orgelstykker (1650-1950)*, redigeret af Sven-Ingvart Mikkelsen og Jens Ramsing, Kirkemusikforlaget 2007.

De kritiske udgivelser i Rued Langgaard Udgavens regi er baseret på komponistens egenhændige manuskripter, som foreligger i Rued Langgaards Samling (RLS) på Det Kongelige Bibliotek i København. Disse manuskripter efterlader et særdeles

ABOUT THIS EDITION

With the publication of Rued Langgaard's preludes and minor pieces for organ in three volumes, the contribution made by the composer to this repertoire is being presented in its entirety and all its diversity. The publishers have decided to include as many of Langgaard's small pieces for organ as it has been possible to present in an authentic form, rather than to carry out a selection based on aesthetic or formal criteria. The 113 compositions are presented in chronological order in accordance with Bendt Viinholt Nielsen's catalogue of works *Rued Langgaard's Compositions* (1991). The intention to include, as far as possible, all the completed compositions in the edition has resulted in considerable editorial challenges. In certain cases, Langgaard's own handwritten manuscripts are so unclear or incomplete that the editors have had to abandon the possibility of arriving at a form of publication that lives up to the strict requirements made by the Rued Langgaard Edition regarding authenticity and a critical approach to the source material. Therefore, the editors have made no attempt to include a number of mainly untitled and undated preludes, which Langgaard left behind in so loose a notation that publication in anything approaching authentic form is not possible (these pieces are registered in the catalogue of works, in the appendix of omitted works, as U10-U20).

The present volume comprises 40 works that were composed in the years 1940-47, the first seven years that Rued Langgaard (1893-1952) was cathedral organist at Ribe Cathedral. The edition presents all organ compositions registered in *Rued Langgaard's Compositions* from BVN 250 up to and including BVN 338, with the exception of the four-movement work *In tenebras exteriores* (BVN 334) and the organ fantasy *Have Mercy!* (BVN 337). Both these works have already been included in The Rued Langgaard Edition as independent publications, the former published by Bendt Viinholt Nielsen and Ole Ugilt Jensen (2004), the latter by Ulrik Spang-Hanssen (2003). Furthermore it has not been possible to publish a prelude that Langgaard wrote for the mourning service for Christian X in 1947 (BVN 325) as no usable source is available.

31 of the 40 works in this volume are being published for the first time. Seven of the previously published pieces were edited by Erik Haumann and published by Edition Egtved, partly in *Rued Langgaard: 11 pieces for organ* (1992) and partly in *Rued Langgaard: Three concert pieces for organ* (1994). The seven compositions one finds here are *Harvest Prelude* (BVN 250), *The Annunciation* (BVN 262), *Ascension Day* (BVN 264), *Homewards!* (BVN 267), *Second Day of Christmas (St. Stephan's Day!)* (BVN 275), *Wedding March* (BVN 277) and *Buried* (BVN 279). In addition *Good Friday* (BVN 263) and *Requiem* (BVN 306) have been published in the anthology *Danish Organ Music I, 29 freestyle organ pieces (1650-1950)*, edited by Sven-Ingvart Mikkelsen and Jens Ramsing, Kirkemusikforlaget 2007.

broget indtryk. Nogle af dem er i nydelig renskrift, andre fremstår i mere skitsepræget form og atter andre fremtræder uoverskuelige som følge af talrige ændringer og tilføjelser. To af præludierne i dette bind er overleveret udelukkende i skitseform. Det gælder nr. **6** *Første Fastelavn* og nr. **40** *Til Harmoniumindvielse i Brorsons Minde*. Begge ligger på grænsen af, hvad der er forsvarligt at udgive på kildekritisk grundlag. Præludierne har dog begge været opført af Langgaard, men renskrifter (hvis sådanne har eksisteret) kendes altså ikke.

Kilderne bærer præg af, at kompositionerne er skrevet til Langgaards eget brug. Notationen er generelt præget af inkonsekvenser og mangler, hvad angår tempoangivelser, frasering, dynamik og artikulation. Pauser er ikke altid medtaget konsekvent, og stedvis forekommer uklarheder og vanskeligt læselige detaljer i nodesatsen. Uensartede angivelser i højre og venstre hånd ses jævnligt, ligesom det ikke altid er tydeligt, om manualangivelser kun vedrører det ene eller begge manualer.

Som det er praksis for Rued Langgaard Udgaven publiceres værkerne her i den form, komponisten senest er kommet frem til. Udgaven respekterer således Langgaards rettelser og tilføjelser i kilderne, for så vidt de giver et klart billede af komponistens intention. Foreligger der flere versioner af en komposition, er Langgaards seneste redaktion valgt som hovedkilde. Det renskrevne manuskript til **28** *Transmissions-Præludium* rummer imidlertid to forskellige slutninger, der her publiceres som alternativer. I manuskriptet til **30** *Juleaftenspræludium* findes en alternativ slutning, som igen rummer et alternativ, hvilket bringer antallet af mulige slutninger op på fire. De er medtaget i udgaven. Endvidere foreligger et enkelt præludium i to versioner, der indbyrdes er så afvigende, at de betragtes som selvstændige værker. Det drejer sig om **12** *Sjette Søndag efter Paaske* og **27** *Fjerde Søndag i Advent* (førstnævnte er i værkfortegnelsen BVN betitlet *Fjerde Søndag i Advent og Sjette Søndag efter Paaske*).

En række stykker er i kilderne noteret uden selvstændig pedalstemme. I disse satter skriver Langgaard i reglen pedalstemmen med nedadvendte nodehalse eller skriver *Ped.*, hvor stemmen sætter ind. Denne notationspraksis afspejler formodentlig Langgaards egen frie pedalbrug. Der er ingen grund til at tro, at de kompositioner der publiceres i dette bind, er tænkt udført uden pedal, og udgiverne har derfor valgt at tilføje et pedalsystem i de stykker, som kun er noteret på to systemer i kilderne. Flere steder har det dog været op til udgiverne at beslutte, hvad der hører til henholdsvis pedal og venstre hånd. Redaktionelle valg er i hvert enkelt tilfælde foretaget med inddragelse af foreliggende skitser, tidligere versioner eller andre kilder.

Denne udgave følger de generelle retningslinjer for Rued Langgaard Udgaven. Udgivernes tilføjelser og rettelser er typografisk markeret i nodesatsen ved hjælp af skarpe parenteser og buer med brudt streg. Orienteringsfortegn i runde parenteser skyldes udgiverne. Manglende pauser er som hovedregel anført i skarp parentes, i særdeleshed hvor der er uklarhed om nodeværdier, eller hvor der er 'huller' i et stemmeforløb. Angivelse af særlige solostemmer, klokkespil, tremolo og generalcrescendo er med-

The critical editions within the framework of the Rued Langgaard Edition are based on the composer's autograph manuscripts, which are to be found in Rued Langgaard's Collection (RLS) in the Royal Library, Copenhagen. These manuscripts leave one with an extremely mixed impression. Some of them are in meticulous fair copy, others appear to be in a more sketch-like form and yet others are hard to gain any clear impression of as a result of numerous alterations and additions. Two of the preludes in this volume have only survived in sketch form. This applies to no. **6** *First Shrovetide Sunday* and no. **40** *For the Inauguration of the Harmonium in the Brorsons Minde*. Both are on the borderline of what can be defensible to publish on a source critical basis. Both preludes have, however, been performed by Langgaard, but we have no knowledge of any fair copies (if such have ever existed).

The sources are clearly marked by the fact that the compositions were written for Langgaard's own use. The notation is generally speaking characterised by inconsistencies and missing information as regards indications of tempo, phrasing, dynamics and articulation. Pauses are not always consistently included, and in certain places there are ambiguities and details in the notation that are difficult to read. Dissimilar indications for the right and left hand are seen regularly; likewise, it is not always clear if the indication of manuals concerns only one or both manuals.

In accordance with the general practice of the Rued Langgaard Edition, the works here are published in the latest form arrived at by the composer. This means that the edition respects Langgaard's corrections and additions in the sources, insofar as they provide a clear picture of the composer's intention. If more than one version exists of a composition, Langgaard's most recent version is chosen as the primary source. The fair copied manuscript of **28** *Prelude to Broadcast*, however, contains two different conclusions that are here published as alternatives. In the manuscript of **30** *Christmas Eve Prelude* there is an alternative ending which also contains an alternative, bringing the number of possible conclusions up to four. These are included in the edition. Furthermore, a single prelude exists in two versions that diverge so much from each other that they are considered as independent works. These are **12** *Sixth Sunday after Easter* and **27** *Fourth Sunday in Advent* (The former listed in the BVN catalogue of works as *Fourth Sunday in Advent and Sixth Sunday after Easter*).

A number of pieces are notated in the sources without an independent pedal part. In these compositions Langgaard normally writes the pedal part with downward stems on the notes, or he writes *Ped.* where the pedal should be used. This notational practice probably reflects Langgaard's own free use of pedal. There is no reason to believe that any of the compositions in the present publication are intended for performance without the use of pedal, and the editors therefore have added a pedal part to the pieces notated in the sources on two staves only. At several points, however, it has been up to the editors to decide what belongs to the pedal and the left hand respectively. Editorial choices have in each individual case been made with the inclusion of existing sketches, earlier versions and other sources.

taget konsekvent i udgaven, mens Langgaards registreringsangivelser, der henviser til det ikke længere eksisterende orgel i Ribe Domkirke, er udeladt (se nærmere nedenfor). Yderligere oplysninger findes i afsnittet *Redaktionelle bemærkninger* s. 115 og under *Kilder og kritisk beretning* s. 116.

Udgiverne har søgt at minimere antallet af redaktionelle tilføjelser, dels for at undgå 'overredigerede' satser, dels for at bevare de åbne muligheder for musikalsk fortolkning, som kilderne faktisk rummer i den form, komponisten har efterladt dem. Der er således ikke gjort noget systematisk forsøg på at eliminere inkonsekvenser i notationen og på at komplettere satserne, eksempelvis hvad angår fraseringsbuer og staccato- og marcatoangivelser. I sidste ende er det op til den spillende at realisere værkerne ud fra hvert enkelt værks grundkarakter og orglets muligheder.

Birgitte Ebert og Bendt Viinholt Nielsen, januar 2017

The edition follows the general rules for the Rued Langgaard Edition. Material supplied or emended by the editors is marked in the edition by square brackets, and ties and slurs with a broken line. Cautionary accidentals in round brackets are editorial. Missing rests are normally indicated by square brackets, especially where there can be doubt about the values of notes, or where there are 'gaps' in a part sequence. Indication of special solo parts, carillon, tremolo and general crescendo are consistently included in the edition, while Langgaard's indications of registers of stops that refer to a no longer existing organ in Ribe Cathedral have been omitted (for more information, see below). Further information is given in *Editorial comments* p. 115 and in *Sources and critical commentary* p. 116 ff.

The editors have sought to minimise the number of editorial additions, partly to avoid 'over-editing' of the compositions, and partly to preserve the open opportunities for musical interpretation that the sources actually contain in the form in which the composer has left them behind. So no systematic attempt has been made to eliminate inconsistencies in the notation and to complete the compositions, e.g. regarding slurs and staccato and marcato indications. In the last resort, it is up to the player to realise the works on the basis of the fundamental nature of each individual piece and the potential of the organ.

Birgitte Ebert og Bendt Viinholt Nielsen, January 2017

RUED LANGGAARDS MINDRE ORGELVÆRKER 1940-1947

Den 1. august 1940 tiltrådte Rued Langgaard stillingen som domorganist og kantor ved Ribe Domkirke. Han havde tidligere, fra 1926 til 1931, været fungerende organist ved Christiansborg Slotskirke (København), hvor Rigsdagens og hoffets gudstjenester fandt sted, men som ellers kun lejlighedsvis blev benyttet til offentlige gudstjenester. Mellem 1931 og 1940 havde Langgaard ikke haft noget embede som organist.

I løbet af de 12 år, han kom til at virke i Ribe indtil sin død i 1952, komponerede han mere end 80 orgelpraeludier og mindre stykker for orgel. Værkerne blev komponeret enkeltvis, og de sporadiske planer, som man kan konstatere, at Langgaard fra tid til anden har haft om at samle visse praeludier i mindre samlinger, blev i sidste ende ikke realiseret. Alle værkerne blev komponeret til Langgaards eget brug, de fleste som praeludier til kirkens højtider eller som lejlighedsværker til de kirkelige begivenheder, som fandt sted i domkirken i Langgaards tid. Nogle af praeludierne, blandt andet det såkaldte **28 Transmissions-Praeludium**, blev skrevet til de højmesser, der blev transmitteret af Statsradiofonien (Danmarks Radio). Transmissionser fra Ribe Domkirke synes dengang at have fundet sted et par gange om året.

Kun få af kompositionerne kan kaldes deciderede koncertværker. I dette bind gælder det først og fremmest **14 Hjemad!** (*O, Gud ske Lov! det hjemad gaar*), som dog aldrig blev koncertopført af Langgaard. Han koncentrerede sig om sit virke som kirke musiker (og komponist), og hans koncertvirksomhed i Ribe var særdeles sparsom. Han medvirkede således kun ved tre koncerter, alle velgørenhedsarrangementer, og tre gange, nemlig langfredag aften i årene 1950-52, opførte han første del af sit orgeldrama *Messis* (BVN 228a). Endelig gav han mellem 1944 og 1949 seks halvtimes radiokoncerter, som transmitteredes direkte fra Ribe Domkirke. *Hjemad* blev således først uropført i 1967 af Jørgen Ernst Hansen – en pionér, når det gælder Langgaards orgelmusik.

Allerede som 11-årig havde Rued Langgaard vakt opsigt som orgel improvisator, og det siges, at han i langt overvejende grad improviserede sine præ- og postludier ved gudstjenesterne i Ribe. Der findes desværre ingen optagelser af Langgaards orgelspil, men kirkegængere har berettet, at han havde for vane at indlede med en meget lang tone i pedalet, og at hans praeluderen kunne antage karakter af en hel lille "orgelkoncert". Nogle kirkegængere nød det – andre gjorde ikke. De praeludier, der blev nedfældet på papir, giver et noget andet indtryk ved ofte at være enkle og kortfattede, og man kan måske forestille sig, at Langgaard netop anvendte "komponerede" praeludier ved højtider, særlige lejligheder og transmissioner, hvor han af hensyn til gudstjenestens afvikling måtte holde tiden og ikke kunne lade sit improvisationstalent få frit løb. Det

RUED LANGGAARD'S MINOR ORGAN WORKS 1940-1947

On 1 August 1940, Rued Langgaard took up his position as cathedral organist and precentor at Ribe Cathedral. Earlier, between 1926 and 1931, he had been acting organist at Christiansborg Palace Chapel (Copenhagen), where the services of the Rigsdag (the Danish parliament) and the royal court took place, but which was otherwise only occasionally made use of for public church services. Between 1931 and 1940, Langgaard had not held any position as an organist.

In the course of the 12 years he held the position of organist in Ribe, until his death in 1952, he composed over 80 organ preludes and minor compositions for organ. The works were composed individually, and the sporadic plans one can confirm that Langgaard had from time to time to collect certain preludes in small collections were not finally realised. All the works were composed for Langgaard's own use, most of them as preludes for religious festivals or as occasional works for church events that took place in the cathedral during Langgaard's time there. Some of the preludes, including the so-called **28 Prelude to Broadcast**, were written for the Sunday services that were broadcast by the national radio (The Danish Broadcasting Corporation). Transmissions from Ribe Cathedral seem at that time to have taken place a couple of times a year.

Only a few of the compositions can be referred to as definite concert works. In this volume, this applies first and foremost to **14 Homewards!** (*O, Thank God, the Road Leads Homewards*), which was, however, never given a concert performance by Langgaard. He concentrated on his post as a church musician (and composer), and his concert activities in Ribe were extremely rare. He only took part in three concerts, all of them with a charity purpose, and on three occasions – Good Friday evening in the years 1950-52 – he played the first part of his organ drama *Messis* (BVN 228a). Finally, between 1944 and 1949 he gave six half-hour radio concerts that were transmitted directly from Ribe Cathedral. Thus *Homewards!* was only first performed in 1967 by Jørgen Ernst Hansen – a pioneer when it comes to Langgaard's organ music.

Already at the age of 11, Rued Langgaard had caught people's attention as an organ improviser. It is said that to a very great extent he improvised his preludes and postludes at services in Ribe. Unfortunately, no recordings exist of Langgaard's organ playing, but churchgoers have stated that he usually started with a very long-held pedal note, and that his playing of preludes could almost assume the nature of a small 'organ concert'. Some churchgoers enjoyed this – others did not. The preludes that were put down on paper give a somewhat different impression by often being simple and succinct, and it is perhaps conceivable that Langgaard used precisely these 'composed' preludes at religious festivals, on special occasions and in transmissions where,

fortælles – ikke overraskende – at det var blevet påtalt over for Langgaard, at han ved flere lejligheder havde “glemt tiden”, når han improviserede sine prælodier.

Kompositionerne i det foreliggende bind synes med få undtagelser komponeret til orglet i Ribe Domkirke og har i mange tilfælde registreringsanvisninger til domkirkens Frobenius-orgel fra 1937. To stykker, **6 Første Fastelavn** og **7 Anden Fastelavns-søndag**, viser med sine registreringsangivelser, at de er brugt i nabokirken Sct. Catharinæ Kirke, hvor domsognet afholdt sine gudstjenester i en lang række vintre under og efter besættelsen pga. brændselsmangel. Jule- og nytårgudstjenesterne blev dog altid forrettet i domkirken.

Rued Langgaard daterede sine manuskripter omhyggeligt, og der er således ingen tvivl om kompositionernes tilblivelsestidspunkt. Langt vanskeligere er det at sige noget om, hvorvidt og hvornår de enkelte prælodier har været anvendt af Langgaard. Når man ser bort fra lejlighedsværkerne, kendes der kun eksakte opførelsesdatoer for fem af prælodierne i dette bind. En del af manuskripterne er forsynet med registreringsangivelser, hvilket taler for, at de har været opført. Men omkring halvdelen af de prælodier, der ikke er lejlighedsværker, rummer ingen registreringsnotater. Det er et spørgsmål, om disse kompositioner har været benyttet, selv om de efter Langgaards praksis er blevet til umiddelbart op til den søndag eller helligdag, deres titel refererer til.

Melodi- og tekstciter i prælodierne

Skønt Langgaard ofte inkorporerer salmemelodier i orgelstykkerne, er det kun et enkelt blandt værkerne i dette bind, som ligner en slags orgelkoral, nemlig **34 Hans Tausen** (*Præludium ved Afsløringen af Hans Tausens Statue ved Ribe Domkirke*), der citerer “Vor Gud han er så fast en borg” (16. årh.) gennem hele stykket. De øvrige melodier, som citeres i orgelstykkerne, er Dronning Dagmar-visen (“Dronning Dagmar ligger i Ribe syg”) i A.P. Berggreens udgave i **2 Præludium til Højmessén**, “Dejlig er jorden” (schlesisk melodi), “Dejlig er den himmel blå” (J.G. Meidell), “Julen har bragt velsignet bud” (C.E.F. Weyse), “Det kimer nu til julefest” (C. Balle) og “Glade jul, dejlige jul” (Fr. Gruber) i korte udsnit i **3 Præludium til Juleaften**, “Af højheden oprunden er” (Ph. Nicolai) i **4 Jul**, Dronning Dagmar-visen i Thomas Laubs udgave i **21 Fantasi over “Dronning Dagmar ligger i Ribe syg”**, “Kong Kristian stod ved højen mast” (Fr. Kuhlau) og “Kongernes konge” (E. Horneman) i **29 Ved Fredsgudstjenesten**, “Dejlig er jorden” i **30 Juleaftenspræludium**, Langgaards egen melodi til “Der står et kors på Golgata” (“Syng højt, min sjæl, om Jesu død”) i **33 Præludium Es-dur** [II], “Vor Gud han er så fast en borg” (16. årh.) og “Den yndigste rose er funden” (16. årh.) i **39 Fantasi (til Ribe Domkirke eller Marmorkirken)** og “Af højheden oprunden er” i **40 Til Harmoniumindvielse i Brorsons Minde**.

for the service to finish on time, he could not allow his talent for improvisation to have free rein. It comes as no surprise to hear complaints were made to Langgaard that on several occasions he had ‘forgotten the time’ when improvising his preludes.

The compositions in this volume, with few exceptions, seem to have been composed for the organ in Ribe Cathedral and in many instances have indications regarding registers of stops that apply to the cathedral’s Frobenius organ of 1937. Two pieces, **6 First Sunday in Lent** and **7 Second Sunday in Lent**, reveal by their indication of stops that they were used in the other church in Ribe, Sct. Catharinæ, where the cathedral parish held their services for quite a few winters during and after the German occupation due to a lack of fuel. Christmas and New Year services, however, were always held in the cathedral.

Rued Langgaard dated his manuscripts meticulously, so there is no doubt whatsoever about the time the compositions came into existence. It is far more difficult to say anything about the extent to which, and when, the individual preludes have been used by Langgaard. If one chooses to ignore the occasional works, exact dates of performance are only known for five of the preludes in this volume. Some of the manuscripts are provided with an indication of stops, which would imply that they have been performed. But around half of the preludes that are not occasional works have no indication of the stops to be used. The question is if these compositions have ever been used, even though, as was Langgaard’s practice, they have come into existence just before the Sunday or religious festival to which their title refers.

Quotations of melodies and texts in the preludes

Although Langgaard often incorporates hymn tunes in his organ pieces, there is only one work in this volume that resembles a kind of organ chorale, i.e. **34 Hans Tausen** (*Prelude at the unveiling of Hans Tausen’s statue at Ribe Cathedral*), which quotes ‘Vor Gud han er så fast en borg’ (‘A safe stronghold our God is still’ 16th cent.) throughout the entire piece. The other melodies quoted in the organ pieces are the folk tune Queen Dagmar’s Death (‘Queen Dagmar lies ill in Ribe town’) in A.P. Berggreen’s version in **2 Prelude for Sunday Service**, ‘Dejlig er jorden’ (‘Beautiful Saviour’ Silesian melody), ‘Dejlig er den himmel blå’ (J.G. Meidell), ‘Julen har bragt velsignet bud’ (C.E.F. Weyse), ‘Det kimer nu til julefest’ (C. Balle) and ‘Glade jul, dejlige jul’ (‘Silent night, holy night!’ Fr. Gruber) in short sections in **3 Prelude for Christmas Eve**, ‘Af højheden oprunden er’ (‘How bright appears the morning star’ Ph. Nicolai) in **4 Christmas**, the queen Dagmar tune in Thomas Laub’s version in **21 Fantasy on ‘Queen Dagmar’s Death’**, ‘Kong Kristian stod ved højen mast’ (Fr. Kuhlau) and ‘Kongernes konge’ (E. Horneman) in **29 For the Service of Peace**, ‘Dejlig er jorden’ in **30 Christmas Eve Prelude**, Langgaard’s own melody for ‘Der står et kors på Golgata’ (‘Syng højt, min sjæl, om Jesu død’) in **33 Prelude E flat major** [II], ‘Vor Gud han er så fast en borg’ (16th cent.) and “Den yndigste rose er funden” (‘Now found is the fairest of roses’ 16th cent.) in **39 Fantasy (for Ribe Cathedral or the Marble Church)** and ‘Af højheden oprunden er’ in **40 For the Inauguration of the Harmonium in the Brorsons Minde**.

Det er karakteristisk for Rued Langgaard, at han af og til forsyner sine orgelsatser med underlagt tekst. Det kan være i forbindelse med et melodicitat som i **2 Præludium til Højmessén**, hvor teksten “Dronning Dagmar ligger i Ribe syg...” citeres (t. 16-20), eller det kan være en reference til den pågældende helligdags tekst som i **10 Langfredag** med teksten “Min Gud, min Gud, hvorfor har du forladt mig?”. Det samme er tilfældet med **17 Anden Paaskedag**, hvor Langgaard citerer Luk. kap. 24, vers 29: “Bliv hos os, thi det er mod Aften, og Dagen hælder”. Titlen på præludiet til første søndag efter Trinitatis, **20 Begravet**, refererer på tilsvarende vis til denne søndags tekst om Lazarus og den rige mand (Luk. kap. 16, vers 22).

Lejlighedsværker

Hvad lejlighedsværkerne angår, blev **21 Fantasi over “Dronning Dagmar ligger i Ribe syg”** uropført 14. juni 1942 ved en festgudstjeneste, som blev en national manifestation på grund af den tyske besættelse af landet. Gudstjenesten markerede, at den middelalderlige slotsbanke, hvor det kongelige slot Riberhus havde ligget, var blevet genskabt som mindesmærke og offentligt samlingssted. Ifølge folkevisetraditionen var Dagmar, Valdemar den 1's dronning, knyttet til Riberhus. Melodien til visen “Dronning Dagmar ligger i Ribe syg” lyder flere gange dagligt ud over byen fra Ribe Domkirkes klokkespil. En ni takter længere version af fantasien med ledsagelse af trompet og basun blev opført i en radioreportage fra Ribe Domkirke i 1943 (denne version, BVN 280b, er ikke medtaget i nærværende samling).

En anden national begivenhed blev fejringen af Christian den X's 74-års fødselsdag ved en ekstraordinær gudstjeneste i Ribe Domkirke onsdag den 26. september 1944. Langgaard skrev et præludium med anvendelse af bl.a. kongesangen “Kong Kristian stod ved højen mast”, et præludium, han gentog ved fredsgudstjenesten i kirken på selve befrielsesdagen den 5. maj 1945 og igen den 5. maj 1946 og derfor gav titlen **29 Ved Fredsgudstjenesten**. De faldne i krigen fra det syd- og sønderjyske område mindedes ved en gudstjeneste i Ribe Domkirke den 10. juni 1945. Som præludium spillede Langgaard en sørgemarch af Niels W. Gade, og efter oplæsningen af navnene på de faldne opførte han det til lejligheden komponerede **31 Requiem**.

To måneder senere, den 13. august 1945, fejredes Ribe Katedralskoles 800-års jubilæum ved en festgudstjeneste, hvortil Langgaard havde skrevet **32 Præludium (Ved Festgudstjenesten i Anledning af Ribe Katedralskoles 800 Aars Jubilæum)**. Langgaard havde også skrevet en vekselsang til begivenheden med teksten “Lov Herren, min Sjæl” (BVN 305) og med benyttelse af det motiv, der ses i orgelpræludiets første takter. Langgaards komposition blev dog erstattet af en gregoriansk vekselsang (med samme tekst), som fremførtes af Katedralskolens kor.

It is characteristic of Rued Langgaard that he occasionally provides his organ compositions with a subtext. This can be in connection with a melody quotation, as in **2 Prelude for Sunday Service**, where the text ‘Dronning Dagmar ligger i Ribe syg...’ (‘Queen Dagmar lies ill in Ribe town’) is quoted (bars 16-20), or it can be a reference to the biblical text for the religious festival in question, as in **10 Good Friday** with the text ‘Min Gud, min Gud, hvorfor har du forladt mig?’ (‘My God, my God, wherefore hast thou forsaken me?’). The same is the case with **17 Easter Monday**, where Langgaard quotes Luke chap. 24, v. 29: ‘Bliv hos os, thi det er mod Aften, og Dagen hælder’ (‘Abide with us, for it is toward evening, and the day is far spent’). The title of the prelude for the first Sunday after Trinity, **20 Buried**, refers in a similar way to the text for this Sunday about Lazarus and the rich man (Luke chap. 16, v. 22).

Occasional works

As far as the occasional works are concerned, **21 Fantasy on “The Death of Queen Dagmar”** was originally performed on 14 June 1942 at a special service that turned into a national manifestation on account of the German occupation of the country. The service marked the fact that the medieval castle mound on which the royal castle Riberhus had been recreated as a monument and place for public gatherings. According to the folk-song tradition, Dagmar, the wife of Valdemar I, had connections with Riberhus. The tune of the song ‘Dronning Dagmar ligger i Ribe syg’ (‘Queen Dagmar’s Death’) can be heard several times daily ringing out over the city from the carillon at Ribe Cathedral. A nine-bar longer version of the fantasy, accompanied by trumpet and trombone, was performed in a radio report from Ribe Cathedral in 1943 (this version, BVN 280b, is not included in the present publication).

Another national event was the celebration of Christian X’s 74th birthday at a special service held in Ribe Cathedral on Wednesday, 26 September 1944. Langgaard wrote a prelude that included, among other things, quotations from the national anthem ‘Kong Kristian stod ved højen mast’, a prelude he repeated at the peace service in the church on the actual day of the liberation, 5 May 1945, and once again on 5 May 1946, which he therefore gave the title **29 At the Peace Service**. Those from the regions of South Denmark and Southern Denmark who had fallen during the war were commemorated at a service in Ribe Cathedral on 10 June 1945. As a prelude Langgaard played a funeral march by Niels W. Gade, and after the names of those fallen had been read out, he played a piece specially written for the occasion, **31 Requiem**.

Two months later, on 13 August 1945, Ribe Cathedral School celebrated its 800th anniversary at a special service, for which Langgaard had written **32 Prelude (At the festival service for the 800th anniversary of Ribe Cathedral School)**. Langgaard had also written an antiphon for the occasion, with the text ‘Lov Herren, min Sjæl’ (‘Praise the Lord, O my Soul’) (BVN 305), making use of the motif seen in the first bars of the organ prelude. Langgaard’s composition was, however, replaced by a Gregorian antiphon (with the same text), performed by the Cathedral School Choir.

Billedhuggeren Johannes Bjerg udførte i 1940'erne en statue til Ribe Domkirke af Ribe-biskoppen Hans Tausen (1495-1561). Statuen, som er placeret på domkirkepladsen, blev afsløret i forbindelse med en gudstjeneste den 11. november 1946. Langgaard skrev prælediet **34** *Hans Tausen* til denne lejlighed. Og blandt lejlighedsværkerne er der endelig **40** *Til Harmoniumindvielse i Brorsons Minde*, skrevet til og opført af Langgaard, da missionshuset Brorsons Minde i Ribe indviede et nyt harmonium den 5. oktober 1947.

Yderligere oplysninger om værkerne findes i værkfortegnelsen *Rued Langgaards Kompositioner* (BVN), ligesom der kan findes en række detaljer i *Kilder og kritisk betretning* s. 116 ff.

The sculptor Johannes Bjerg completed a statue in the 1940s for Ribe Cathedral of the Ribe bishop Hans Tausen (1495-1561). The statue, which is placed on the cathedral square, was unveiled in connection with a church service on 11 November 1946. Langgaard wrote the prelude **34** *Hans Tausen* for this occasion. Finally among the occasional works there is **40** *For the Inauguration of the Harmonium in the Brorsons Minde*, composed and performed by Langgaard when the mission house Brorsons Minde in Ribe presented its new harmonium on 5 October 1947.

Further information about the works can be found in the annotated catalogue of works *Rued Langgaard's Compositions* (BVN), and there are also a number of details to be found in *Sources and Critical Commentary*, p. 116 ff.

Disposition for Ribe Domkirkes orgel (1937-73) / Disposition of the Ribe Cathedral organ (1937-73)

Manual I:	Manual II:	Manual III:	Pedal:
8 Oktav 2'	1 Gemshorn 2'	22 Bordun 16'	15 Rørfløjte 2'
9 Rørfløjte 4'	2 Principal 2'	23 Principal 8'	16 Quintatøn 4'
10 Oktav 4'	3 Blockfløjte 4'	24 Salicional 8'	17 Oktav 4'
11 Gamba 8'	4 Principal 4'	25 Gedakt 8'	18 Gedakt 8'
12 Fløjte 8'	5 Quintatøn 8'	26 Oktav 4'	19 Principal 8'
13 Principal 8'	6 Rørfløjte 8'	27 Fløjte 4'	20 Subbas 16'
14 Bordun 16'	7 Violfløjte 8' (vakant)	28 Flageolet 2'	21 Principal 16'
45 Trompet 8'	38 Dulcian 16' (vakant)	29 Sifføjte 1'	52 Bassun 16'
46 Quint 2 2/3'	39 Krumhorn 8'	30 Nazard 2 2/3'	53 Trompet 8'
47 Mixtur 1 1/3' 6 kor	40 Sesquialtera 2 2/3' – 1 3/5'	31 Terts 1 3/5'	54 Clairon 4'
48 Cimbél 1/2' 3 kor	41 Rauschquinte 1 1/3' – 1'	32 Larigot 1 1/3'	55 Mixtur 2' 5 kor
49 Man K I+II	42 Scharf 1' 5 kor	33 Mixtur 1' 5 kor	56 Ped. K. I
50 Man K I+III	43 Vakant	34 Trompet 16' (vakant)	57 Ped. K. II
51 Super Ped. K. III	44 Man K II+III	35 Trompet 8' (vakant)	58 Ped. K. III
		36 Oboe 8'	
		37 Skalmøj 4'	

Ribe Domkirkes orgel og Langaards registreringsangivelser

Langaards egne registreringsangivelser, hvor disse foreligger, er ikke medtaget i denne udgave, idet de ofte afspejler, at de pågældende stykker har været brugt flere gange med forskellige registervalg. En entydig rekonstruktion kan med andre ord sjældent præsenteres. Som hjælp til dem, der vil fordybe sig i Langaards registreringsangivelser, som de findes i manuskripterne på Det Kongelige Bibliotek, bringes dispositionen for det orgel, Langaard havde til rådighed i Ribe Domkirke. Orglet blev totalt ombygget i 1973, men det gamle spillebord er i dag opstillet i Ribe Domkirke, og registrene er nedenfor anført, som man ser dem på registerskiltene på orglet, der blev bygget 1937 af Frobenius & Sønner.

Som det bl.a. fremgår af dokumenter i Frobenius' firmaarkiv, foreslog Langaard flere gange menighedsrådet og orgelbyggerfirmaet at udvide orglet, men uden held. Dels var der fire stemmer, der var gjort plads til, men som ikke var blevet indbygget i 1937 (betegnet "vakant" i oversigten ovenfor), dels ønskede Langaard at få tilføjet en 32-fods-stemme eller i det mindste nogle enkelte 32-fods-piber, som han mente at have særligt brug for. I mange af orgelmanuskripterne, især dem fra perioden 1948-51, angiver Langaard, at pedalstemmen skal spilles på en 32-fods-stemme. Disse angivelser kan dog kun opfattes som 'ønsketænkning', eftersom en sådan stemme ikke fandtes i Ribe Domkirkes orgel og heller ikke i det daværende orgel i Sct. Catharinæ kirke i Ribe, som Langaard betjente periodevis i otte ud af de 12 vintre, han var domorganist i Ribe. Grunden var, at der under og efter krigen var stor mangel på brændsel, hvorfor den store domkirke ikke blev opvarmet i vinterhalvåret, undtagen i forbindelse med jule- og nytårgudstjenesterne. Begge de to Ribe-menigheder afholdt således gudstjeneste i Sct. Catharinæ i de kolde måneder. I øvrigt er det kun tre af Langaards omkring 80 orgelkompositioner fra Ribe-årene, som rummer henvisninger til Sct. Catharinæ kirkes orgel (nemlig de to fastelavnspræludier nr. 6 og 7 i nærværende bind og 38 *Praeludium Es-dur* [V] i bind 3).

Der kendes ingen lydoptagelser af Langaards orgelspil, men inden 'Langaards orgel' i Ribe Domkirke blev brudt ned i 1973, nåede Jørgen Ernst Hansen at indspille en række værker af Langaard fra 1940'erne på instrumentet. Indspilningerne udkom på LP i 1971 (FONA TF 127) og blev i 2007 genudsendt på cd (EMI/Ploug PPCM12).

The Ribe Cathedral organ and Langaard's registration specifications

Langaard's own indications regarding registration of stops, where they exist, have not been included in the present edition, since they often reflect that the pieces in question were used on several occasions with different registrations. An unambiguous reconstruction is, in other words, seldom possible. As an aid to those who would like to pursue in more detail Langaard's indications regarding registration as found in the manuscripts at The Royal Library in Copenhagen, here is the disposition for the organ Langaard had at his disposal in Ribe Cathedral. The organ was totally rebuilt in 1973, but the former console has now been put on display in Ribe Cathedral, and the registers are listed below as one sees them on the register signs on the organ, which was built in 1937 by Frobenius & Sons.

As is evident from, among other sources, documents in the Frobenius company archives, Langaard on several occasions suggested to the parochial church council and the organ builders that the organ should be enlarged, but without success. There were four stops for which room had been made but which had not been included in 1937 (referred to as "vacant" in the above overview), but Langaard also wanted to have a 32-foot stop or at least a few 32-foot pipes added that he felt he particularly needed. In many of the organ manuscripts, especially those from the 1948-51 period, Langaard indicates that the pedal part is to be played on a 32-foot stop. These indications, however, can only be interpreted as 'wishful thinking', since there was no such stop on the organ in Ribe Cathedral, nor on the then organ in Sct. Catharinæ Church in Ribe, which Langaard played on at times during eight of the 12 winters he was cathedral organist in Ribe. The reason for this was that during and after the war, there was a severe shortage of fuel, which meant that the large cathedral was not heated during the winter months, except in connection with church services at Christmas and the New Year. Both of the two Ribe congregations therefore held services in Sct. Catharinæ during the cold months. There are, incidentally, only references to the Sct. Catharinæ organ in three of the 80 or so organ compositions of the Ribe years (the two *Lent preludes* nos. 6 and 7 in the present volume and 38 *Prelude E flat major* [V] in volume 3).

There are no known sound recordings of Langaard's organ playing, but before 'the Langaard organ' in Ribe Cathedral was dismantled in 1973, Jørgen Ernst Hansen managed to record a number of works by Langaard from the 1940s on the instrument. These recordings were issued on an LP in 1971 (FONA TF 127) and were reissued in 2007 on a CD (EMI/Ploug PPCM12).