

# RUED LANGGAARD

PRÆLUDIER OG MINDRE STYKKER  
FOR ORGEL 1948-1952  
(Samlede præludier og mindre stykker  
for orgel, bind 3)

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PRELUDES AND MINOR PIECES  
FOR ORGAN 1948-1952  
(Collected preludes and minor pieces  
for organ, vol. 3)

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 1948-1952**

(Samlede præludier og mindre stykker for orgel, bind 3)

Kritisk udgave ved Birgitte Ebert og Bendt Viinholt Nielsen

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(Collected preludes and minor pieces for organ, vol. 3)

Critical edition by Birgitte Ebert and Bendt Viinholt Nielsen

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

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### FORKORTELSER

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 Langaard ved Ribe Domkirkes orgel 1942.  
Påskriften er i Langaards håndskrift (Det Kongelige Bibliotek, København).

Rued Langaard at the Ribe Cathedral organ, 1942.  
The annotation is in Langaard's handwriting (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 ekspressive, 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. Udgifterne 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 udgifterne 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 udgifterne 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 værkfortegnelsestillsæt som U10-U20).

Nærværende bind omfatter 41 værker, der blev til i årene 1948-52, altså inden for de sidste fire og et halvt år af Rued Langgaards tid som domorganist ved Ribe Domkirke. Han døde den 10. juli 1952. Bindet indeholder værker i intervallet fra BVN 341 til og med BVN 431 i henhold til den fortløbende nummerering i fortegnelsen *Rued Langgaards Kompositioner*. Imidlertid har udgifterne måttet opgive at præsentere tre kompositioner, som foreligger i en så ufuldstændig og uklar form, at en pålidelig nodesats ikke har kunnet etableres. Det drejer sig om *Store Bededag* [II] (BVN 348), *Allesjæle!* [II] (BVN 356) og *Mystère* (BVN 358). Den førstnævnte blev anvendt af Langgaard ved store bededagsgudstjenesten 1948, og *Allesjæle!* blev muligvis også anvendt i domkirken. Endvidere er fantasien *Under Erindringens stumme Himmel* (BVN 362) udeladt, idet kompositionen kun kendes i form af en række usammenhængende skitseblade. Endelig kan Rued Langgaards orgelsuite *Ribestemninger (Høsthimmel i Ribe)* desværre ikke udgives, da manuskriptet er forsvundet (BVN 359). Suiten bestod af otte satser og blev opført af komponisten ved en transmission i Statsradiofonien fra Ribe Domkirke den 7. maj 1949.

Udgvaten medtager *Marmor kirkepræludium* (BVN 393:3), en sats fra 1949, som året efter blev indlemmet som tredje sats (uden titel) i værket *Søndagssonate* (for violin, klaver, orgel og orkester). Udgifterne har endvidere medtaget *Langfredag* [III] (BVN 418), som består af seks takter efterfulgt af slutafsnittet *Og Klipperne revnede og Jorden skjalv* fra *Messis* (BVN 228a). Efter de seks takter henviser Langgaard blot til *Messis*, og heri ligger et udgivelsesmæssigt dilemma, idet den slutning på *Og Klipperne revnede*, som var gældende i marts 1951 da *Langfredag* blev til, er forsvundet. Udgifterne har imidlertid skønnet, at stykket burde udgives og anviser en pragmatisk løs-

## 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 112 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 41 works that date from the 1948-52 period, i.e. the last four and a half years of Rued Langgaard's time as organist at Ribe Cathedral. He died on 10 July 1952. The volume comprises works within the interval from BVN 341 through BVN 431 according to sequential numbering in the list of works *Rued Langgaard's Compositions*. The editors have, however, been obliged to abandon the presentation of three compositions that exist in such an incomplete and unclear form that it has not proved possible to establish a reliable score. The three works are *General Prayer Day* [II] (BVN 348), *All Souls!* [II] (BVN 356) and *Mystère* (BVN 358). The first of these was used by Langgaard at the Prayer Day service in 1948, and *All Souls!* was possibly also used in the cathedral. In addition, the fantasia *Under the Dumb Heaven of Remembrance* (BVN 362) has been omitted, since it is only known in the form of a series of disconnected sketches. Finally, Rued Langgaard's organ suite *Ribe Moods (Autumn Sky in Ribe)* can unfortunately not be included, since the manuscript has disappeared (BVN 359). The suite consisted of eight movements and was performed by the composer in a radio transmission from Ribe Cathedral on 7 May 1949.

The edition includes *Marble Church Prelude* (BVN 393:3), a piece from 1949 that the following year was incorporated as the third movement (untitled) of the work *Sunday Sonata* (for violin, piano, organ and orchestra). The editors have further included *Good Friday* [III] (BVN 418), which consists of six bars followed by the concluding section *And the rocks rent and the earth did quake* from *Messis* (BVN 228a). After the six bars, Langgaard only refers to *Messis*, and it is here that the editors are faced with a dilemma, since the conclusion of *And the rocks rent* that applied in March 1951, when *Good Friday*



ning (se nærmere s. 169). Endelig medtages, hvad der må betegnes som en kuriositet, nemlig det korte orgelstykke *Carl Nielsen – Laub – Opgør* (BVN 409), der publiceres i form af en rekonstruktion. Udgaven er baseret på to kilder: en ukomplet, rettet renskrift (hvis slutning, af ukendt omfang, mangler), og en skitse, som Langgaard til dels har fraveget i renskriften, men som faktisk rummer en afslutning på kompositionen (se nærmere s. 174). Af redaktionelle grunde er stykket anbragt i et appendiks.

Fire af de 41 kompositioner har tidligere været publiceret. Det drejer sig om *Som Lynet er Kristi Genkomst* (BVN 341) og *Øde Gader* (BVN 373), der begge blev udgivet af Erik Haumann på Edition Egtved i hæftet *Rued Langgaard: Tre koncertstykker for orgel* (1994). Desuden medtog Erik Haumann anden sats af *Sonate* (BVN 410:2) under titlen *Præludium E-dur* i samlingen *Rued Langgaard: 11 stykker for orgel* (1992), ligeledes Edition Egtved. Endelig er *Forbigang* (BVN 304) optaget i antologien *Dansk Orgelmusik I, 29 frie orgelstykker (1650-1950)*, redigeret af Sven-Ingvar 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 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 drejer sig om **2 Store Bededag [I]** (BVN 347) og **13 Langfredag [II]** (BVN 378). I begge tilfælde har udgiverne følt sig på rimeligt sikker grund, hvad angår læsning af notationen. *Store Bededag* publiceres her uden det ledsagende “[I]”, idet “[II]” som nævnt ovenfor ikke har kunnet udgives.

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.

En række stykker er i kilderne noteret uden selvstændig pedalstemme. I disse satser skriver Langgaard i reglen pedalstemmen med nedadvendte nodehalse eller skriver *Ped.*, hvor stemmen sætter ind. Denne notationspraksis afspejler formodentlig Langgaards egen frie pedalbrug. Udgiverne har tilføjet et pedalsystem i de stykker, der er noteret på to systemer, men som helt klart inkluderer brug af pedal. Flere steder har det dog været op til udgiverne at beslutte, hvad der hører til henholdsvis

came into being, has disappeared. The editors have nevertheless felt that the piece ought to be published and have adopted a pragmatic solution (for more details, see p. 169). Lastly, a piece that may perhaps be considered a curiosity has been included – the short organ piece *Carl Nielsen – Laub – Showdown* (BVN 409), which is published in the form of a reconstruction. The edition is based on two sources: an incomplete, corrected fair copy (the ending of which – of unknown scope – is missing), and a sketch that Langgaard has partially diverged from in the fair copy but that actually contains a conclusion to the composition (for more details, see p. 174). For editorial reasons, the piece has been placed in an appendix.

Four of the 41 compositions have been published previously: *As Lightning is Christ's Second Coming* (BVN 341) and *Deserted Streets* (BVN 373), both of which were published by Erik Haumann in the Edition Egtved booklet *Rued Langgaard: Three Concert Pieces for Organ* (1994). Furthermore Erik Haumann included the second movement of *Sonata* (BVN 410:2) under the title *Prelude E major* in the collection *Rued Langgaard: 11 Pieces for Organ* (1992), also Edition Egtved. Finally, *Passover* (BVN 304) was included in the anthology *Danish Organ Music I, 29 free pieces for organ (1650-1950)*, edited by Sven-Ingvar Mikkelsen and Jens Ramsing, Kirkemusikforlaget, 2007.

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. These are **2 General Prayer Day [I]** and **13 Good Friday [II]**. In both instances, the editors have felt they were on reasonably firm ground as regards an unequivocal reading of the notation. *General Prayer Day* (BVN 347) is published here without the accompanying “[I]”, since “[II]” (BVN 348), as mentioned, has not been able to be published. The public holiday *General Prayer Day* (‘Store bededag’) is the fourth Friday after Easter.

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.

pedal og venstre hånd. Redaktionelle valg er i hvert enkelt tilfælde foretaget med inddragelse af foreliggende skitser, tidligere versioner eller andre kilder. Blandt Langgaards seneste satser er der enkelte, som øjensynlig er tænkt for orgel uden pedal. Disse satser publiceres som de er noteret i manuskripterne på to systemer og med den stemmeføring (op- og nedadvendte nodehalse), som findes i kilderne. En særstatus indtager den lille orgelfantasi *Dante's "Helvede"* (BVN 421), som eksplicit angives at være for harmonium.

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 medtaget 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. 135 og under *Kilder og kritisk beretning* s. 136.

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*

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. The editors have added a pedal system in the pieces that have been written in two staves, but which very clearly include the use of pedal. 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. Among Langgaard's most recent pieces there are some which were apparently intended for organ without pedal. These pieces have been published as written in the manuscripts in two staves and with the indication of voices (upward and downward stems) as written in the sources. Special status must be given to the short organ fantasia *Dante's "Hell"* (BVN 421), which is explicitly indicated as being for harmonium.

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. 135 and in *Sources and critical commentary* p. 136.

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 and Bendt Viinholt Nielsen, January 2017*

## RUED LANGGAARDS MINDRE ORGELVÆRKER 1948-1952

Den 1. september 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 orgelpræludier og mindre stykker for orgel. Værkerne blev komponeret enkeltvis, og de sporadiske planer, man kan konstatere, at Langgaard fra tid til anden har haft om at samle visse præludier i mindre samlinger, blev i sidste ende ikke realiseret. Alle værkerne blev komponeret til Langgaards eget brug, de fleste som præludier til kirkens højtidere eller som lejlighedsværker til de kirkelige begivenheder, som fandt sted i domkirken i Langgaards tid. Nogle af præludierne, blandt andet det såkaldte **21** *Radio Prælidium*, blev skrevet til de højmesser, der blev transmitteret af Statsradiofonien (Danmarks Radio). Transmitteringer 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 **1** *Som Lynet er Kristi Genkomst*, **10** *Øde Gader*, **27** *Forbigang (Paaske for Herren)* og **35** *Dante's "Helvede"*. Også **41** *Carl Nielsen – Laub – Opgør* hører vel til denne kategori. Hertil kommer desuden den såkaldte **29** *Sonate*, som består af to præludier, der oprindeligt blev skrevet til radiotransmitterede gudstjenester i Ribe Domkirke. Titlerne på de tre førstnævnte værker har bibelsk eller litterært forlæg. *Som Lynet er Kristi Genkomst* er baseret på Matthæusevangeliets kapitel 24, vers 27, og titlen *Forbigang (Paaske for Herren)* refererer dels til Anden Mosebog, kapitel 12, vers 11 og dels til Lukasevangeliets kapitel 24, vers 28. I skitsen betegnes kompositionen "Lille Storsymfoni Nr. 2 i een Sats for Orkester simplificeret til Orgel". *Øde Gader* har titel og motto efter Georges Rodenbachs roman *Det døde Brügge (Bruges-la-Morte, 1898)* i Bolette og Jens Lunds danske oversættelse fra 1912. Mottoet er sammensat af to, lettere redigerede citater fra bogen og lyder: "I de døde Gader / hvor kun med lange Mellemrum / blaftrer en Gadelygte / hvis triste Stemning / forhøjes ved Træernes / graadige Sukken." Endelig refererer *Dante's "Helvede"* naturligvis til Dante Alighieri: *Den Guddommelige Komædie* (første del: *Helvede*).

Ud over de to sats af *Sonate*, der som nævnt blev benyttet af Langgaard ved gudstjenester i domkirken, var det kun *Som Lynet er Kristi Genkomst*, der blev offentligt opført i Langgaards tid. Det skete den 3. maj 1948 ved en af de seks halvtimes radio-koncerter, Langgaard afholdt 1944-49 med direkte transmission fra Ribe Domkirke.

## RUED LANGGAARD'S MINOR ORGAN WORKS 1948-1952

On 1 September 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 **21** *Broadcast Prelude*, 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 to **1** *As Lightning is Christ's Second Coming*, **10** *Deserted Streets*, **27** *Passover (Easter for the Lord)* and **35** *Dante's "Hell"*. The piece **41** *Carl Nielsen – Laub – Showdown* probably also belongs to this category. In addition, there is the so-called **29** *Sonata*, which consists of two preludes that were originally written for radio transmissions of services from Ribe Cathedral. The titles of the first three works are based on biblical or literary texts. *As Lightning is Christ's Second Coming* is based on Matthew, chap. 24, verse 27, and the title *Passover (Easter for the Lord)* refers to Exodus, chapter 12, verse 11 and partly to Luke, chapter 24, verse 28. In the sketch, the composition is referred to as "Small Great Symphony No. 2 in One Movement for Orchestra, simplified for Organ". *Deserted Streets* takes its title and motto from Georges Rodenbach's novel *The Dead Bruges (Bruges-la-Morte, 1898)* in the Danish translation by Bolette and Jens Lund from 1912. The motto is made up of two slightly edited quotations from the book: "In the dead streets / where a street lamp only flutters / at long intervals / whose mournful atmosphere / is intensified by the tearful sighing of the trees". Finally, *Dante's "Hell"* naturally refers to Dante Alighieri: *The Divine Comedy* (Part I: *Hell*).

Apart from the two movements of *Sonata*, which, as mentioned, were used by Langgaard at services in the cathedral, only *As Lightning is Christ's Second Coming* was publicly performed during Langgaard's lifetime. This took place on 3 May 1948 at one of the six half-hour radio concerts Langgaard gave between 1944 and 1949,

Programmet ved denne lejlighed omfattede også Louis Viernes orgelsymfoni nr. 3 (op. 28). Ud over disse radiokoncerter var Langgaards koncertvirksomhed i Ribe uhyre sparsom. Han koncentrerede sig om sit virke som kirkemusiker (og komponist), men opførte dog første del af sit orgeldrama *Messis* (BVN 228a) tre gange i Ribe Domkirke, langfredag aften i henholdsvis 1950, 51 og 52. Det blev således Jørgen Ernst Hansen – en pioner, når det gælder Langgaards orgelmusik – som uropførte *Øde Gader, Forbigang* og *Dante's "Helvede"*, de to førstnævnte i 1970 og sidstnævnte i 1985. *Carl Nielsen – Laub – Opgør* kunne første gang høres på Rued Langgaard Festival 2015 i Ribe (Philip Schmidt-Madsen).

Allerede som 11-årig havde Rued Langgaard vakt opsigt som orgelimpromvisor, 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 præluderen kunne antage karakter af en hel lille "orgelkoncert". Nogle kirkegængere nød det – andre gjorde ikke. De præludier, 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" præludier 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 fortælles – ikke overraskende – at det var blevet påtalt over for Langgaard, at han ved flere lejligheder havde 'glemt tiden', når han improviserede sine præludier. At Langgaard foretrak at improvisere frem for at spille efter noder, er der et pudsig vidnesbyrd om blandt præludierne i dette bind. Det drejer sig om **20 Præludium c-mol**, som blev skrevet til en radiotransmitteret gudstjeneste fra Ribe Domkirke (30. oktober 1949). Præludiet blev komponeret en uge før, men nåede, ganske usædvanligt for Langgaard, at blive renskrevet hele fem gange, før han var tilfreds. *Sidste opskrevne Præludium i al Evighed* skrev han på de første af renskrifterne. Den endelige, her udgivne, version er dog uden nogen betegnelse.

Kompositionerne i det foreliggende bind synes komponeret til orglet i Ribe Domkirke og har i enkelte tilfælde registreringsanvisninger til domkirkens Frobenius-orgel fra 1937. Et af stykkerne, nemlig **38 Præludium Es-dur** [V], viser dog med stemmeangivelsen *Regal*, at det er tiltænkt nabokirken Sct. Catharinæ Kirke. I en lang række vintre under og efter besættelsen blev domsognets gudstjenester afholdt her pga. brændselsmangel. Jule- og nytårgudstjenesterne blev dog altid forretet i domkirken.

Rued Langgaard daterede sine manuskripter omhyggeligt, og der er kun undtagelsesvis tvivl om kompositionernes eksakte tilblivelsestidspunkt. Et par af præludierne i dette bind er uden datering, men stammer tydeligvis fra 1950-52. Langt vanskeligere er det at sige noget om, hvorvidt og hvornår de enkelte præludier har været anvendt af

in direct transmissions from Ribe Cathedral. The programme on that occasion also included Louis Vierne's Organ Symphony no. 3 (op. 28). Apart from these radio concerts, Langgaard's concert activity in Ribe was extremely infrequent. He concentrated on his work as a church musician (and composer), but performed, however, the first part of his organ drama *Messis* (BVN 228a) three times in Ribe Cathedral, on Good Friday evening in 1950, 1951 and 1952. It was to be Jørgen Ernst Hansen – a pioneer when it comes to Langgaard's organ music – who gave the first performances of *Deserted Streets, Passover* and *Dante's "Hell"*, the first two in 1970, the last in 1985. *Carl Nielsen – Laub – Showdown* could be heard for the first time at the Rued Langgaard Festival in 2015 in Ribe (Philip Schmidt-Madsen).

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, 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. There is an odd piece of evidence among the preludes in this volume that Langgaard preferred to improvise rather than play the music on the page. This occurs in **20 Prelude C minor**, which was written for a radio-transmitted service from Ribe Cathedral (30 October 1949). The prelude was composed a week before the service, but – quite unusually for Langgaard – managed to run to no less than five fair copies before he was satisfied. He wrote *Last written-down prelude in all eternity* on the first of the fair copies. The final version, published here, does not, however, have any such comment.

The compositions in the present volume seem to have been composed for the organ in Ribe Cathedral and in certain instances there are registration specifications referring to the cathedral's Frobenius organ of 1937. One of the pieces however, **38 Prelude E flat major** [V] indicates the stop *Regal*, which means it was intended for the nearby church Sct. Catharinæ Kirke. For quite a few winters during and after the Occupation, the services of the cathedral parish were held here because of a shortage of fuel. Christmas and New Year services, though, were always held in the cathedral.

Rued Langgaard always meticulously dated his manuscripts, and only on rare occasions is there any doubt as to the precise composition date. A couple of the preludes in this volume are undated, but clearly come originally from 1950-52. It is far more difficult to say anything about when or to what extent the individual preludes have been used by Langgaard. If one ignores the occasional pieces, there is only informa-

Langgaard. Når man ser bort fra lejlighedsværkerne, kendes der kun opførelsesoplysninger om syv af præludierne i dette bind (iberegnet de to satser af *Sonate*). Det gælder først og fremmest de præludier, der ifølge Langgaards notater er blevet anvendt ved radiotransmitterede gudstjenester. Kun ét af de syv manuskripter rummer registreringsangivelser, mens til gengæld seks andre præludier er forsynet med sådanne angivelser og derfor muligvis har været benyttet ved gudstjenester. Det generelle fravær af registreringsnotater i kompositionerne fra Langgaards seneste år kan skyldes, at han øjensynlig havde besluttet sig for en fast "søndagsregistrering" – dette ord findes i hvert fald et par steder i kilderne til de sene orgelværker.

### Melodi- og tekstciter i præludierne

Langgaard benytter ofte citater fra salmemelodier i disse kortere orgelstykker. To steder citerer han desuden den anonyme folkevisemelodi "Dronning Dagmar ligger i Ribe syg". I 14 ud af 41 stykker i dette bind citeres kortere eller længere passager af melodierne, altid fra begyndelsen og sjældent mere end første linje. Egentlige koralbearbejdelser er der ikke tale om, dog citeres melodien "Den signede dag med fryd vi ser" (C.E.F. Weyse) hele 13 gange gennem **11 Ved Bispeafgang (Fuga over "Den signede Dag")**, der, skønt titlen antyder det, dog aldrig folder sig ud i en kontrapunktisk sats.

De øvrige citerede melodier er: "Nu bede vi den Helligånd" (16. årh.) i **2 Store Bededag** (med underlagt tekst under citatet), "Vor Gud han er så fast en borg" (16. årh.) og "Den yndigste rose er funden" (16. årh.) i **4 In domum Domini [I] (Præludium ved 1000 Aars Bispejubilæet i Ribe Domkirke 25. Maj 1949)**, Chr. Barnekows melodi til "Kom, Gud Helligånd, kom brat" i **9 Pinsemorgen**, hvor citatet ledsages af den underlagte tekst "Kom, Gud Helligaand, kom brat, gennembryd den mørke Nat", Lars Nielsens melodi "Stat op, min sjæl, i morgengry" i **12 Paaskedag, Pinse, Konfirmation**, "Nærmere, Gud, til dig" (L. Mason) i **16 Ved Jacob Riisfesten i Ribe Domkirke**, hvor også Dronning Dagmar-visen citeres.

C. Balle's melodi til "Det kimer nu til julefest" citeres i **22 Juledagshøjmesse**, J.B. Dykes "Hellig, hellig, hellig" i **24 Præludium Es-dur [III]**, Chr. Barnekows melodi til "Kom, Gud Helligånd, kom brat" igen i **26 Pintse** (og også her med underlagt tekst), Dronning Dagmar-visen citeres (med underlagt tekst) i **28 Præludium til Højmessens**, "Af højheden oprunden er" (Ph. Nicolai) i første sats af **29 Sonate**.

Hans Matthison-Hansens melodi til "Jeg venter dig, Herre Jesus, til dom" i **31 Jeg venter dig, Herre Jesus, til Dom** (med underlagt tekstbegyndelse) og "Dejlig er den himmel blå" af J.G. Meidell i **33 Dejlig er den Himmel blaa!** Endvidere citeres, eller snarere karikeres, åbningstemaet til Carl Nielsens 2. symfoni "De Fire Temperamenter" i **41 Carl Nielsen – Laub – Opgør**.

tion about performances for seven of the preludes in this volume (including the two movements of *Sonata*). This applies first and foremost to the preludes that, according to Langgaard's notes, were used during radio-broadcast services. Only one of the seven manuscripts contains information about registration, whereas the six other preludes are provided with such indications and have therefore possibly been used at church services. The general absence of registration information in the compositions from Langgaard's last years may be due to the fact that he had apparently decided on a fixed 'Sunday registration' – this word is at any rate found in a couple of places in the sources of the late organ works.

### Quotations of melodies and texts in the preludes

Langgaard often uses quotations from hymn melodies in these shorter organ pieces. At two places he also quotes the anonymous folksong melody 'Dronning Dagmar ligger i Ribe syg' ('Queen Dagmar's Death'). In 14 of the 41 pieces in this volume shorter or longer passages of melodies are quoted, always from the beginning and seldom more than the first line. We are not dealing here with real chorale preludes, although the melody 'Den signede dag med fryd vi ser' (C.E.F. Weyse) is quoted on no less than 13 occasions during **11 For the Retirement of a Bishop (Fugue on 'The Bright Blessed Day')**, which, despite its title, never develops into a contrapuntal piece.

The other quoted melodies are: 'Nu bede vi den Helligånd' ('We now implore the Holy Ghost' 16th cent.) **2 General Prayer Day** (with underlaid text), 'Vor Gud han er så fast en borg' ('A safe stronghold our God is still' 16th cent.) and 'Den yndigste rose er funden' ('Now found is the fairest of roses' 16th cent.) in **4 In domum Domini [I] (Prelude for the Millenary of the Bishopric in Ribe Cathedral, 25 May 1948)**, Chr. Barnekow's melody for 'Kom, Gud Helligånd, kom brat' in **9 Whitsun Morning**, where the quotation is accompanied by the underlaid text "Kom, Gud Helligaand, kom brat, gennembryd den mørke Nat" ("Come Holy Spirit, speed thy flight, break though the darkness of the night"), Lars Nielsen's melody 'Stat op, min sjæl, i morgengry' in **12 Easter Sunday, Whitsun, Konfirmation**, 'Nærmere, Gud, til dig' ('Nearer, my God, to Thee' L. Mason) in **16 For the Jacob Riis Festival at Ribe Cathedral**, where the Queen Dagmar song is also quoted.

C. Balle's melody to 'Det kimer nu til julefest' is quoted in **22 Christmas Day Service**, J.B. Dyke's 'Hellig, hellig, hellig' ('Holy, holy, holy!') in **24 Prelude E flat major [III]**, Chr. Barnekow's melody for 'Kom, Gud Helligånd, kom brat' once more in **26 Whitsun** (here too with underlaid text), the Queen Dagmar song is quoted (with underlaid text) in **28 Prelude for Sunday Service**, 'Af højheden oprunden er' ('How bright appears the morning star' Ph. Nicolai) in the first movement of **29 Sonate**, Hans Matthison-Hansen's melody for 'Jeg venter dig, Herre Jesus, til dom' in **31 I Wait for Thy Judgement, Lord Jesus** (with underlaid text of opening words) 'Dejlig er den himmel blå' by J.G. Meidell in **33 Lovely is the Sky of Blue!** In addition, the opening theme of Carl Nielsen's Symphony No. 2 ('The Four Temperaments') is quoted, or rather caricatured, in **41 Carl Nielsen – Laub – Showdown**.

I 19 *Marmorkirkepræludium* findes som underlagt tekst i de første ni takter ordene “Klokkerne kime, kalde, mest dog på Sjælen træt og tung”, hvilket er et redigeret citat fra første strofe af N.F.S. Grundtvigs “Kirken den er et gammelt Hus”. Langgaard citerer ikke melodien til denne salme, men bringer citatet som en art motto med relation til Marmorkirken (Frederiks Kirke, København), idet kirkens bygherre C.F. Tietgen benyttede dette citat i sin tale ved kirkens indvielse i 1894.

### Lejlighedsværker

Den største kirkelige begivenhed i Langgaards tid i Ribe var fejringen i 1948 af det danske bispedømmes tusindårige beståen. Baggrunden var, at man i 948 for første gang får vished for, at den kristne kirke har fået administrativt fodfæste i Danmark. Dette år afholdtes en synode i Ingelheim i Tyskland, hvor biskopperne fra de tre danske stifter, Ribe, Slesvig og Århus, var til stede. Missionæren Ansgar havde ganske vist virket i Ribe i 850erne og måske også bygget en kirke på det sted, hvor Ribe Domkirke står i dag, men der er ingen sikre vidnesbyrd om omfanget af hans aktiviteter. Fejringen af tusindårs bispejubilæet fandt sted den 25. maj 1948 i Ribe Domkirke. Allerede i sommeren 1947 var Langgaard begyndt at tænke på festgudstjenestens musikalske indhold. Han skrev da et præludium med programmatisk referencer til nøglepersoner i Ribes kirkelige historie: Ansgar, reformatoren Hans Tausen og biskop Hans Adolph Brorson. Denne komposition blev i 1949 revideret under titlen *Fantasi (til Ribe Domkirke eller Marmorkirken)* og er publiceret i sin endelige form i *Præludier og mindre stykker for orgel 1940-47* som nr. 39 (BVN 333). I marts 1948 fremkom et nyt forslag til præludiet til festgudstjenesten, men Langgaard gik hurtigt bort fra denne idé og gav det nye værk titlen *Som Lynet er Kristi Genkomst*. Han vendte tilbage til præludiet fra 1947 og udarbejdede 24.-25. april 1948 en udvidet version med titlen **4** *In domum Domini* [I]. Udvidelsen bestod i, at **3** *Præludium Fis-dur* blev tilføjet som afslutning på kompositionen. Samtidig indførte Langgaard et “tusind-årssignal” for trompet og basun, som kunne danne overledning til den efterfølgende motet, en “festsang” til Grundtvigs *Tusind Aar stod Kristi Kirke* (BVN 345). Signalet er identisk med de tre første toner i både Fis-dur-præludiet og i motetten, altså tonerne ais-ais-fis. I præludiet er signalet forsynet med underlagt tekst (“Tusind Aar”), også ved gentagelsen i de to sidste takter.

Ni dage før festgudstjenesten blev Langgaard imidlertid inspireret til et nyt præludium, **5** *In domum Domini* [II]. Resultatet blev, at denne komposition blev anvendt som indledning på festgudstjenesten – Langgaard skriver således “Hold Øje med Biskoppen” på manuskriptets side 3. Men ved denne lejlighed sprang han efter t. 62 til *In domum Domini* [I] t. 65 med Fis-dur-afsnittet og overgangen til motetten. *In domum Domini* [I] blev så, efter alt at dømme, benyttet som postludium (hvorved Fis-dur-

In 19 *Marble Church Prelude* under the first nine bars the following text has been inserted: “Klokkerne kime, kalde, mest dog på Sjælen træt og tung” (“The bells go on chiming, calling, mostly the heavy and wearied soul”), which is an adapted quotation from the first verse of N.F.S. Grundtvig’s ‘Kirken den er et gammelt Hus’ (‘Built on the Rock the church does stand’). Langgaard does not quote the melody of this hymn, but uses the quotation as a kind of motto with a relation to the “Marble Church” (Frederiks Kirke, Copenhagen), since the builder of that church, C.F. Tietgen, used this quotation when the church was officially opened in 1894.

### Occasional works

The greatest church event in Langgaard’s time in Ribe was the celebration in 1948 of the millennium of the Danish bishopric’s existence. This is based on the fact that there is certain knowledge that in 948 AD the Christian church had gained an administrative foothold in Denmark. In that year, a synod was held in Ingelheim in Germany at which the bishops of the three Danish dioceses of Ribe, Schleswig and Aarhus were present. The missionary Ansgar had admittedly been active in Ribe in the 850s and maybe even built a church on the spot where Ribe Cathedral now stands, but there is no certain testimony as to the extent of his activities. The celebration of the millennium took place on 25 May 1948 in Ribe Cathedral. As early as the summer of 1947, Langgaard had started to think about the musical content of the church celebration service. He wrote a prelude with programmatic references to key figures in the church history of Ribe: Ansgar, the reformer Hans Tausen and Bishop Hans Adolph Brorson. This composition was revised in 1949 and given the title *Fantasi (for Ribe Cathedral or the Marble Church)* and it was published in its definitive form in *Preludes and minor pieces for organ 1940-47* as no. 39 (BVN 333). In March 1948, a new suggestion for a prelude for the celebration service appeared, but Langgaard soon abandoned the idea and gave the new work the title *As Lightning is Christ’s Second Coming*. He returned to the prelude from 1947 and on 24-25 April 1948 produced an enlarged version with the title **4** *In domum Domini* [I]. The enlargement consisted of the addition of **3** *Prelude F sharp major* being added as a conclusion to the composition. At the same time, Langgaard introduced a “thousand-year signal” for trumpet and trombone that could form a transition to the following motet, a “festive song” to Grundtvig’s *Tusind Aar stod Kristi Kirke* (BVN 345). The signal is identical with the first three notes of both the F sharp major prelude and the motet, i.e. A sharp-A sharp-F sharp. In the prelude the signal is provided with the underlaid text (“A thousand years”), also on its repetition in the last two bars.

Nine days before the millenary service, however, Langgaard felt inspired to write a new prelude, **5** *In domum Domini* [II]. It was this composition that came to be used as an introduction to the service – for Langgaard writes “Keep an eye on the Bishop” on page 3 of the manuscript. On that occasion, however, he went directly after bar 62 on to *In domum Domini* [I] bar 65 with the F sharp major section and the transition to the motet. *In domum Domini* [I] was then used – as far as can be judged – as a postlude

delen kom til at danne slutning på både gudstjenestens præ- og postludium). I nærværende udgave af **5** *In domum Domini* [II] benyttes Langgaards korte "ossia"-slutning på 3 takter, der udgør afslutningen på præludiet som selvstændigt værk. Alternativt kan man altså udføre kompositionen med den lange slutning i Fis-dur ved at foretage det ovennævnte spring.

I juni 1948 afholdtes landemode i Ribe, og i den anledning skrev Langgaard **6** *Præludium til Landemodegudstjenesten* den 30. juni. Han rejste ganske vist på sommerferie samme dag om morgenen, men bad sin ferievikar, Gerda Hjardan, om at indstudere og spille præludiet. Dette fremgår af Langgaards notat på manuskriptet.

Den meget afholdte biskop over Ribe Stift, dr. phil. C. I. Scharling trådte tilbage på grund af alder med udgangen af januar 1949, og til fratrædelsesgudstjenesten den 30. januar komponerede Langgaard **11** *Ved Bispeafgang (Fuga over "Den signede Dag")* med benyttelse af C.F.E. Weyses velkendte melodi. Manuskriptet bærer også en senere tilføjet, men atter overstreget titel, *Il guidizio finale*, hvilket viser, at stykket en overgang udgjorde sidste sats af orgelsuiten *Ribestemninger* (BVN 359), som Langgaard opførte med radiotransmission den 7. maj 1949. På det tidspunkt var *Il guidizio finale* (med undertitlen *Den yderste Dag*) dog blevet skiftet ud med en sats med en anden titel (orgelsuiten er forsvundet i sin endelige version, bortset fra nogle formodede skitser og fragmenter). Afløseren for Scharling, biskop M.C. Lindegaard, tiltrådte i Ribe ved gudstjenesten den 15. maj 1949, og i den anledning skrev Langgaard præludiet **15** *Ved Bispeindsættelse i Ribe Domkirke*.

Det sidste lejlighedsværk, Langgaard kom til at levere til Ribe Domkirke, var **16** *Ved Jacob Riisfesten i Ribe Domkirke*. Det var en markering af den berømte journalist og fotograf Jacob A. Riis' hundredeårsdag den 3. maj 1949. Arrangementet omfattede en tale af politikerens og forfatteren Julius Bomholt, på daværende tidspunkt formand for Folketinget, dernæst spillede Langgaard sin komposition, og programmet afsluttedes med opførelse af et kirkespil. Kirkespillet, som var af Halvdan Helweg og uden relation til Jacob Riis, var et gæstespil af amatører med tilknytning til Helligåndskirken i København. *Ved Jacob Riisfesten i Ribe Domkirke* er en sammensat komposition, hvoraf størstedelen (fra t. 41 og ud) blev til i juni 1938 og tidligere bar titlen *Forlængsel* (efter Romerbrevets kapitel 8, vers 19). Dette stykkes første del er baseret på Rued Langgaards far, Siegfried Langgaards klaverstykke *Folkesang*, og i afsnittet *Tranquillo* citeres Siegfried Langgaards *Berceuse*, ligeledes for klaver. *Forlængsel* blev hurtigt indtaget i orgelværket *Som en Tyv om Natten* (BVN 238) og i oktober 1938 forsynet med en ny slutning. I 1949 fik det ny aktualitet, da Langgaard genanvendte det i forbindelse med Jacob Riis-fejringen, men med et tilføjet, indledende afsnit, hvor Lowell Masons melodi til salmen "Nærmere, Gud, til dig" citeres og ligeledes begyndelsen af folkevisemelodien "Dronning Dagmar ligger i Ribe syg". Langgaard oplyser i manu-

(whereby the F sharp major section came to form the conclusion of both the prelude and postlude of the service. In the present edition of **5** *In domum Domini* [II], Langgaard's short "ossia" ending of three bars that forms the conclusion of the prelude as an independent work is used. Alternatively, one can perform the composition with the long conclusion in F sharp major by making the above-mentioned leap.

In June 1948, a diocesan convention was held in Ribe, and on that occasion Langgaard wrote **6** *Prelude for the Diocesan Conference Service* on 30 June. He admittedly left for his summer holiday on the same morning, but asked his stand-in organist, Gerda Hjardan, to rehearse and play the prelude. This can be seen from Langgaard's note on the manuscript.

The extremely popular bishop of Ribe Diocese, C.I. Scharling, Dr. Phil., retired on account of his age at the end of January 1949, and for the retirement service on 30 January Langgaard composed **11** *For the Retirement of a Bishop (Fuga on 'The Bright Blessed Day')* making use of C.F.E. Weyses well-known melody. The manuscript also has a title added later but then struck through, *Il guidizio finale*, which indicates that the piece for a while was the last movement of the organ suite *Ribe Moods* (BVN 359), which Langgaard performed in a radio transmission on 7 May 1949. By that time, *Il guidizio finale* (with the subtitle *The Day of Judgment*) had been replaced by a movement with a different title (the organ suite in its final version has disappeared, apart from a few assumed sketches and fragments). Scharling's replacement, Bishop M.C. Lindegaard, took up his appointment in Ribe at the service held on 15 May 1949, and for that occasion, Langgaard wrote the prelude **15** *For the Induction of the Bishop at Ribe Cathedral*.

The last work written for a specific occasion that Langgaard supplied to Ribe Cathedral was **16** *For the Jacob Riis Festival at Ribe Cathedral*. This was to mark the centenary of the famous journalist and writer Jacob A. Riis on 3 May 1949. The event included a speech given by the politician and writer Julius Bomholt, who was the speaker of the Danish parliament at the time, and this was followed by Langgaard playing his composition, the programme concluding with the performance of a church play. This play, written by Halvdan Helweg and without any connection to Jacob Riis, was a guest performance by amateurs connected to Helligåndskirken (The Church of the Holy Spirit) in Copenhagen. *For the Jacob Riis Festival at Ribe Cathedral* is a composite work, the main part of which (from b. 41 to the end) was written in June 1938 and had earlier had the title *Earnest Expectation* (see Epistle to the Romans, chap. 8, verse 19). The first part of this piece is based on the piano piece *Folk Song* composed by Langgaard's father, Siegfried Langgaard, and in the section marked *Tranquillo* Siegfried Langgaard's *Berceuse*, also for piano, is quoted. *Earnest Expectation* was soon included in the organ work *Like a Thief in the Night* (BVN 238) and in October 1938 given a new conclusion. In 1949 it became topical once more when Langgaard re-used it in connection with the Jacob Riis festivities, but with an additional, introductory section in which Lowell Mason's melody to the hymn 'Nearer, my God, to Thee' is quoted as well as the beginning of the folksong melody 'Queen Dagmar's Death'.

skriptet, at præludiet er over den amerikanske præsident William McKinleys sidste ord, nemlig første vers af den engelske salme: “Nærmere, Gud, til dig” – “Titanic-salmen 1912”, som Langgaard skriver. I dansk oversættelse lyder dette vers: “Nærmere, Gud, til dig, / nærmere dig! / Er det end korsets vej, / du viser mig, / altid dog synger jeg: / Nærmere, Gud, til dig, / nærmere dig!” Som motto for kompositionens *Koda* (t. 107-120) har Langgaard indsat en strofe af et digt, der blev offentliggjort i dagbladet *Vestkysten* den 10. december 1949 – altså efter opførelsen ved Jacob Riis-festen. Strofen er fra digtet *December-Billede* af Georg Just Pedersen og lyder i Langgaards lettere tilretning: “En Dag af Danmarks vaade Tider stunder / i Klokkers Fjernhed imod sin Glemsels Grav: / Dybt under Mindets bløde Puder blunder / den Dag der tog men kun saa karrigt gav.” Påskrifter på manuskriptet viser, at også denne komposition en overgang indgik (som sats nr. 9) i suiten *Ribestemninger*. Tilsyneladende har Langgaard også anvendt uddrag af kompositionen som gudstjenestepreludium, idet manuskriptets titelside er forsynet med tilføjelsen *Søndagspræludium*. Der er flere spor efter forkortelser i manuskriptet, men i sidste ende har Langgaard besluttet sig for en “Kort Version” med udeladelse af takt 41-106. Måske er denne version identisk med *Søndagspræludium*.

Yderligere oplysninger om værkerne findes i værkfortegnelsen *Rued Langgaards Kompositioner* (BVN), ligesom der kan findes en række detaljer i *Kilder og kritisk betretning* s. 136 ff.

### Ribe Domkirkes orgel og Langgaards registreringsangivelser

Langgaards egne registreringsangivelser, hvor disse foreligger, er ikke medtaget i denne udgave, da en entydig rekonstruktion sjældent kan præsenteres. Som hjælp til dem, der vil fordybe sig i Langgaards registreringsangivelser, som de findes i manuskripterne på Det Kongelige Bibliotek, bringes dispositionen for det orgel, Langgaard 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 Langgaard 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 nedenfor), dels ønskede Langgaard 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 Langgaard, 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 Langgaard betjente periodevis i otte ud af de 12 vintre, han

Langgaard explains in the manuscript that the prelude is based on the final words of the American president William McKinley, namely the first verse of the English hymn ‘Nearer, my God, to Thee’ – “The Titanic Hymn 1912”, as Langgaard writes: “Nearer, my God, to Thee, / Nearer to Thee! / E’en though it be a cross / That raiseth me. / Still all my song shall be / Nearer, my God, to Thee, / Nearer, my God, to Thee, / Nearer to Thee!” As a motto for the *Coda* of the composition (bb. 107-120), Langgaard has inserted a stanza from a poem that was published in the daily newspaper *Vestkysten* on 10 December 1949 – i.e. after the performance at the Jacob Riis festivities. The stanza comes from the poem *December Picture* by Georg Just Pedersen, slightly adapted by Langgaard: “A day of Denmark’s rainy season / To the sound of distant bells draws near to its grave in forgetfulness: / Deep under the soft pillows of memory, the day / that took but gave so little in return now slumbers.” Superscriptions on the manuscript also indicate that this composition, for a while, was also part of the suite *Ribe Moods* (as no. 9). Apparently, Langgaard has also used extracts of the composition as a church service prelude, since the title page of the manuscript bears the addition *Sunday Prelude*. There are several traces of abridgments in the manuscript, but finally Langgaard has decided to use a “Short version”, omitting bars 41-106. This version is perhaps identical with the *Sunday Prelude*.

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*, pp. 136 ff.

### The Ribe Cathedral organ and Langgaard’s registration specifications

Langgaard’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 Langgaard’s indications regarding registration as found in the manuscripts at The Royal Library in Copenhagen, here is the disposition for the organ Langgaard 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, Langgaard 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 below overview), but Langgaard 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, Langgaard indicates that the pedal part is to be played on a 32-foot stop. These indications,



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 Langgaards omkring 80 orgelkompositioner fra Ribeårene, som rummer henvisninger til Sct. Catharinæ kirkes orgel (nemlig de to fastelavnspreludier nr. 6 og 7 i bind 2 og 38 *Praeludium Es-dur* [V] i nærværende bind).

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

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 Langgaard 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 volume 2 and 38 *Prelude E flat major* [V] in the present volume).

There are no known sound recordings of Langgaard's organ playing, but before 'the Langgaard organ' in Ribe Cathedral was dismantled in 1973, Jørgen Ernst Hansen managed to record a number of works by Langgaard 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).

#### 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 Siffløjte 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 Cimbelt 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 Skalmej 4'           |                    |