

RUED LANGGAARD

Orgel Album

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Rued Langgaard: Orgel Album - Organ Album

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Denne udgivelse er tilrettelagt efter komponistens renskrifter, skitser og Wilhelm Hansens udgivelse fra 1939 af værket *Toccata*. Langgaards manuskripter kan være svære at tyde og rummer ofte uklare korrektioner, overstregninger og kommentarer. Udgiveren har derfor truffet en række valg for at gøre nodebilledet så klart og logisk som muligt, ligesom der hist og her er tilføjet/justeret dynamik, artikulation, bindebuer, manglende fortegn og angivelse af manualfordeling. Alle justeringer er foretaget uden nærmere kommentarer. En detaljeret gennemgang af Langgaards manuskripter findes i *Rued Langgaard Udgaven* udgivet af Edition Wilhelm Hansen, 2017.

This publication is based on the composer's manuscripts, sketches and Wilhelm Hansen's publication from 1939 of the work *Toccata*. Langgaard's manuscripts can be difficult to decipher and often contain unclear corrections, crossing outs and comments. The publisher has therefore made a number of choices to make the notation as clear and logical as possible and now and then dynamics, articulation, bows, missing signs and manual indications have been added/adjusted. All adjustments are made without further comment. A detailed review of Langgaard's manuscripts can be found in *The Rued Langgaard Edition* published by Edition Wilhelm Hansen, 2017.

Forord

Rued Langgaard er nok dansk musikhistories mest særprægede og gådefulde komponist. Hans musik svinger mellem at være dybt original, forud for sin tid og stokkonservativ.

Som helt ung begyndte Langgaard at spille orgel og i 1905, da han var 11 år gammel, optrådte han for første gang offentligt som organist ved en koncert i *Marmorkirken* i København. En tilhører fortæller:

"Rud Langgaard ejer i sin spinkle, spæde Haand en Mands Styrke og i sit Anslag en Mands Energi. Han lader store Tonebølger vælde ud i Rummet, og man spørger med Undren, hvor det er muligt, at dette elleveaarige Barn allerede nu ejer en saa højt udviklet Teknik, et saa lydhørt Instinkt."

I ungdomsårene komponerede Langgaard en håndfuld større, højromantiske orgelstykker, hvoraf værket *Preludio patetico* blev uropført sammen med den første symfoni og orkesterværket *Sfinx* ved hans præsentationskoncert i *Berlinerfilharmonien* i 1913. I korte perioder virkede han som organistvikar ved *Marmorkirken* (1912), *Garnisons Kirke* (1915-17) og *Christiansborg Slotskirke* (1926-31) hvortil han komponerede flere præludier til gudstjenesteb brug. Desværre findes der ingen betydningsfulde orgelværker fra perioden 1916-26, hvor Langgaards stil var mere eksperimenterende og grænsesøgende. I starten af 1930'erne, hvor Langgaard vender moderniteten ryggen og bliver mere tilbageskuende, bruger han meget tid på at revidere en lang række tidligere værker og da han i årene 1935-37 komponerer sit store orgeldrama *Messis*, er hans stil så romantisk klingende - og i manges ører klichéfylt - at værket ikke bliver taget seriøst.

Langgaard bliver domorganist i Ribe i 1940 og i de 12 år, han virker der, komponerer han mere end 80 orgelpræludier og mindre orgelstykker. Hans kirkemusikalske stil stod i skarp kontrast til de på det tidspunkt dominerende Laubi-anske strømninger, hvor musikalske følelser og stemninger i gudstjenesten måtte vige pladsen for "den rene kirkestil", baseret på Palestrina og reformationstidens musik.

Dette *Orgel Album* er delt i to dele. Først bringes 15 præludier (skrevet til en række af kirkeårets helligdage) og dernæst fem af Langgaards kortere koncertstykker.

Langgaards manuskripter kan være svære at tyde. Orgelmusikken er primært skrevet til hans eget brug og rummer ofte et væld af mere eller mindre uklare ændringer og overstregninger. Denne udgivelse er dog praktisk anlagt og de steder, der har været tvivlsspørgsmål, er der truffet et redaktionelt valg uden yderligere kommentarer. For en fyldestgørende gennemgang af Langgaards orgelværker henvises der til *Rued Langgaard-udgaven* udgivet af *Edition Wilhelm Hansen*.

Samlingens første fem stykker, **Præludierne til Første, Anden, Tredje og Fjerde søndag i advent samt Anden juledag**, blev komponeret under et sommerophold i Troense i august 1930 og er formodentligt skrevet til brug i *Christiansborg Slotskirke*, hvor Langgaard vikarierede i disse år. Derpå følger satsen **Befal du dine veje** som egentlig er

et forspil til salmen *Mig hjertelig nu længes* fra 1931, men som vil fungere godt som et præludium i fastetiden. Langgaard genbrugte satsen nogle år senere som introduktion til værket *Variationer over Mig hjertelig nu længes* for strygekvartet.

Præludiet til **Mariæ bebudelse** er fra 1941 og præludiet til **Anden påskedag**, med undertitlen *Emmaus*, er fra 1942. Her citerer Langgaard en linje fra dagens tekst (Luk.24,29) *Bliv hos os, thi det er mod Aften, og Dagen holder* direkte i noden. Præludiet til **Kristi himmelfartsdag** er fra 1941 og i præludiet til **Pinsemorgen** fra 1944 citeres begyndelsen af pinsesalmen *Kom, Gud Helligaand, kom brat* meget effektivt. Præludiet til **Første søndag efter trinitatis** fra 1942 har undertitlen *Begravet*, der refererer til denne søndags tekst om Lazarus og den rige mand (Luk.16,22). Et tema som Langgaard belyser i flere værker - bl.a. i orgeldramaet *Messis* og i værket *In tenebras exteriores (Begravet i Helvede)*. Langgaards **Høstpræludium** fra 1940 er det første orgelstykke han komponerer, efter han blev ansat som domorganist i Ribe. Herefter følger to præludier. **Præludiet i c-mol** er skrevet 1. jan. 1941 og har efter al sandsynlighed været spillet ved dagens nytårsgudstjeneste; **Præludiet i E-dur** er fra 1950 og indgår som anden sats (ud af to) i et værk kaldet *Sonate for orgel*. Sidst i denne del bringes Langgaards **Bryllupsmarch** fra 1942.

Derpå de fem koncertstykker. I 1930'erne reviderede Langgaard en række tidligere værker. Blandt andet hans *Toccata* fra 1911 der var tilegnet mindet om Niels W. Gade. Den forkortede og her trykte version **Toccata** (Zum Andenken Niels W. Gade) blev udarbejdet af to omgange, i 1935 og 1938. Stykket blev (med noget besvær) trykt og vi ved, det blev opført af flere organister i 1940'erne. I 1941 komponerede Langgaard værket **Hjemad!** (Minde for orgel) til minde om sin far Siegfried Langgaard, der døde i 1914. Stykket har undertitlen *O, Gud ske Lov! det hjemad gaar*, der refererer til en salme af Julius Lassen. **Øde gader** er fra 1949 og har titel og motto efter Georges Rodenbachs roman *Det døde Brugge* fra 1898. Mottoet er sammensat af to, lettere redigerede citater fra bogen: *I de døde Gader / hvor kun med lange Mellemrum / blaffer en Gadehlygte / hvis triste Stemning / forhøjes ved Trærnes / graadige Sukken*. Stykket er komponeret en morgen mellem kl. 3 og 6. Det fremgår af mange manuskripter fra Ribetiden, at Langgaard havde søvnproblemer og komponerede tidligt om morgenen efter en "morgentur" i Ribes gader. Et af Langgaards mest ekspressive og voldsomme orgelværker er **Som lynet er Kristi genkomst** fra 1948. Titlen refererer til Matt.24,27 hvor Kristi genkomst beskrives som et voldsomt lyn, der oplyser jorden. **Fantasi over "Dronning Dagmar ligger i Ribe syg"** blev komponeret og uropført i 1942 ved en festgudstjeneste i *Ribe Domkirke*. Anledningen var, at den middelalderlige slotsbanke, hvor det kongelige slot *Riberhus* havde ligget og hvor *Dronning Dagmar* ifølge sagnet skal have opholdt sig, var blevet genskabt som mindesmærke og offentligt samlingssted. Fantasien er bygget op over melodien til visen af samme navn og få uger efter gudstjenesten påbegyndte Langgaard arbejdet på sin 9. symfoni *Fra Dronning Dagnars By*, hvor satsen blev inkorporeret med titlen *Ribe Domkirke*.

Lasse Toft Eriksen

Preface

Rued Langgaard is probably the most distinctive and enigmatic composer in the history of Danish music. His music oscillates between the deeply original, ahead of its time and ultra-conservative.

As a young boy, Langgaard began to play the organ, and in 1905 - at the age of 11 - he made his first public appearance as an organist at a concert in *Frederik's Church* (also known as *The Marble Church*) in Copenhagen. A listener made this comment:

'Rud Langgaard has the strength of a man in his slender young hands as well as a man's energy in his touch. He makes large waves of notes gush out into the church, and in amazement one asks oneself how it is possible for this eleven-year-old boy to already have mastered such a high degree of technical proficiency, such a sensitive intuition.'

During his youth and early adulthood, Langgaard composed a handful of fairly large organ pieces in the late-Romantic style, of which the work *Preludio patetico* was given a first performance, along with his first symphony and the orchestral work *Sphinx*, at his presentation concert in *The Berliner Philharmonie* in 1913. For brief periods, he was a stand-in organist at *Frederik's Church* (1912), *The Garrison Church* (1915-17) and *Christiansborg Palace Chapel* (1926-31), for which he composed several preludes for use in church services. Unfortunately, there exist no organ works of importance from the 1916-26 period, when Langgaard's style was more experimental and exploratory. In the early 1930s, when Langgaard turned his back on modernism and became more retrospective, he spent a great deal of time revising earlier works, and when he composed his large-scale organ drama *Messis* in 1935-37, his style sounded too Romantic and cliché-ridden to many people's ears, that the work was not taken seriously.

Langgaard became organist at the cathedral in Ribe in 1940 and during the 12 years he held that appointment, he composed more than 80 organ preludes and small pieces for organ. His church musical style was in stark contrast to the prevailing Thomas Laub tendencies at the time, where musical moods and emotions in church services had to give way to 'the pure style', based on Palestrina and the music of the Reformation.

This *Organ Album* has two sections. The first features 15 preludes (composed for certain days in the church calendar) and then five of Langgaard's shorter concert pieces.

Langgaard's manuscripts can be difficult to decipher. The organ music was mainly written for his own use and often contains a host of more or less unclear alterations and crossings-out. This release, however, has a pragmatic approach and where there have been issues of doubt, an editorial decision has been made without further comment. For a thorough analysis of Langgaard's works for organ, you are referred to *The Rued Langgaard Edition*, published by *Edition Wilhelm Hansen*.

The five first pieces of the collection, **The Preludes for the First, Second, Third and Fourth Sundays in Advent** as well as **Second Day of Christmas** were composed during a summer stay in Troense in August 1930 and were presumably written for use in *Christiansborg Palace Chapel* where Langgaard was stand-in organist during these years. Then follows the piece **Befal du dine veje** (*Thy Way and All Thy Sorrows* - a translation from the German hymn by Crüger and based on Psalm 37, v.5), which is actually a prelude to the hymn *Mig hjertelig*

nu lenges from 1931 but works well as a prelude during Lent. Langgaard re-used the piece a few years later as an introduction to the work *Variations on Mig hjertelig nu lenges* for string quartet.

The prelude for **The Annunciation** is from 1941 and the prelude for **Easter Monday**, with the subtitle *Emmaus*, is from 1942. Here Langgaard cites a line from the biblical text for the day (Luke, XXIV, v. 29) *Abide with us: for it is toward evening, and the day is far spent* directly in the score. The prelude for **Ascension Day** is from 1941 and the prelude for **Whitsun Morning** from 1944 contains a quotation from the Whitsun psalm *Kom, Gud Helligaand, kom brat (Veni, Sancte Spiritus)* extremely effectively. The prelude for **First Sunday after Trinity** is from 1942 and has the subtitle *Buried*, which refers to the biblical text for the day concerning Lazarus and the rich man (Luke XVI, v. 22). This is a theme that Langgaard deals with in several works - also in the organ drama *Messis* and in the work *In tenebras exteriores (Buried in Hell)*. Langgaard's **Harvest Prelude** from 1940 is the first organ piece he composed after being appointed organist in Ribe. The next pieces are two preludes. **Prelude in C minor** was written on 1 January 1941 and was most probably played at the New Year service on that day; **Prelude in E major** is from 1950 and is included as the second movement (of two) in a work called *Sonata for Organ*. Last in this section is Langgaard's **Wedding March** from 1942.

This is now followed by five concert pieces. During the 1930s, Langgaard revised a number of earlier works. These included his *Toccata* from 1911, which was dedicated to the memory of the composer Niels W. Gade. The abbreviated version printed here, **Toccata** (Zum Andenken Niels W. Gade) was composed in two sessions, in 1935 and 1938. The piece (with some difficulty) was printed, and we know that it was performed by a number of organists in the 1940s. In 1941, Langgaard composed the work **Homeward!** (Reminiscence for Organ) in memory of his father Siegfried Langgaard, who died in 1914. The piece has the subtitle *O, thank God, the Road Leads Homewards* which refers to a hymn by Julius Lassen. **Deserted Streets** is from 1949 and its title and motto refer to Georges Rodenbach's novel *Bruges-La-Morte*, which was translated into Danish in 1898: *In the dead streets / where only at long intervals / a street lamp flickers / whose sad mood / is increased by that of the trees' / weeping sighing*. The piece was composed one morning between 3am and 6am. It is evident from many manuscripts from his time in Ribe that Langgaard had sleeping problems and used to compose early in the morning after a 'morning walk' in the streets of Ribe. One of Langgaard's most expressive and violent organ works is **Like Lightning will be the Coming of the Son of Man** from 1948. The title refers to Matt. XXIV, v.27 where Christ's second coming is described as violent lightning that lights up the earth. **Fantasy on 'The Death of Queen Dagmar'** was composed and first performed in 1942 at a celebration service in *Ribe Cathedral*. The occasion was that the medieval castle hill where the royal castle *Riberhus* had lain and where *Queen Dagmar* according to the legend once stayed, had been recreated as a monument and public gathering place. The fantasy is based on the melody of the song of the same name, and a few weeks after the church service Langgaard began work on his 9th Symphony, *From Queen Dagmar's City*, in which the piece was incorporated with the title *Ribe Cathedral*.

Lasse Toft Eriksen / Translation by John Irons

Præludium Første søndag i advent

Dagen er nær (Rom. 13,12)

Prelude First Sunday in Advent

The Day is Near (Romans 13,12)

Rued Langgaard, BVN 210:1

The musical score is presented in a standard format with a treble clef on the top staff and a bass clef on the bottom staff. The time signature is 7/8. The key signature is one sharp (F#), indicating C major. The score begins with a dynamic marking of *mp* (mezzo-piano) and a second ending bracket labeled 'II'. The music features a mix of eighth and sixteenth notes, often beamed together, and various chordal textures. A large, diagonal watermark reading 'SAMPLE' is overlaid across the entire score.

20

Musical score for measures 20-24. The system consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff below. The music features complex harmonic textures with many accidentals and dynamic markings.

25

Musical score for measures 25-28. The system consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff below. The music continues with intricate harmonic patterns.

29

Musical score for measures 29-33. The system consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff below. A dynamic marking of *p* (piano) is present in the second staff.

34

Musical score for measures 34-38. The system consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff below. The music features complex harmonic textures.

39

Musical score for measures 39-43. The system consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff below. A dynamic marking of *ritard.* (ritardando) is present in the second staff.

44 (ritard.) - - - a tempo

Musical score for measures 44-48. The system includes a grand staff with treble and bass clefs. Measure 44 starts with a fermata and a dynamic marking of *mf*. The piece is marked with a first ending (I) and a second ending (II). The tempo changes from *ritard.* to *a tempo*. The bass line features a *p* dynamic marking.

Musical score for measures 49-52. The system includes a grand staff with treble and bass clefs. The music continues with various melodic and harmonic developments in both hands.

53

Musical score for measures 53-56. The system includes a grand staff with treble and bass clefs. Measure 53 features a dynamic marking of *pp*. The piece concludes with a fermata in the final measure.

Præludium

Anden søndag i advent

Himlens kræfter skulle røres (Luk. 21,26)

Prelude

Second Sunday in Advent

The Powers of Heavens shall be Shaken (Luke 21,26)

Allegretto agitato

Rued Langgaard, BVN 210:2

II *p*

7

13

18

II

I

poco a poco accel.

24

Musical score for measures 24-28. The system consists of three staves: a treble clef staff at the top, a bass clef staff in the middle, and another bass clef staff at the bottom. The key signature has three flats (B-flat, E-flat, A-flat). The music features a complex melodic line in the treble staff with many beamed notes and slurs. The middle and bottom staves provide harmonic support with chords and single notes. A second ending bracket labeled 'II' spans measures 26-28.

(accel.)

29

Musical score for measures 29-33. The system consists of three staves: a treble clef staff at the top, a bass clef staff in the middle, and another bass clef staff at the bottom. The key signature has three flats. The music continues with complex melodic lines and harmonic accompaniment. A first ending bracket labeled 'I' spans measures 31-33.

Mosso

34

Musical score for measures 34-39. The system consists of three staves: a treble clef staff at the top, a treble clef staff in the middle, and a bass clef staff at the bottom. The key signature has three flats. The music is marked **ff** (fortissimo). The top two staves feature dense, complex textures with many beamed notes and slurs. The bottom staff provides a steady bass line. Trills and triplets are indicated with '3' and a 'v' symbol.

40

Musical score for measures 40-44. The system consists of three staves: a treble clef staff at the top, a treble clef staff in the middle, and a bass clef staff at the bottom. The key signature has three flats. The music continues with complex textures and textures. Trills and triplets are indicated with '3' and a 'v' symbol.

46

ritard.

f

53

(ritard.)

II p

60

66

ff

fff

II f

p

Præludium Tredje søndag i advent

Trøster mit folk (Es. 40,1)

Prelude Third Sunday in Advent

Comfort Ye my People (Isaiah 40,1)

Moderato

Rued Langgaard, BVN 210:3

II } *p*

III } *mp*

7

13

19

25

31

37

ritard.

44

Præludium Fjerde søndag i advent

Glæder eder (Fil. 4,4)

Prelude Fourth Sunday in Advent

Rejoice (Philippians 4,4)

Rued Langgaard, BVN 210:4

II
mf

III *p*

p

7

1.

13

2.

III *p*

18

1.

24

Musical score for measures 24-29. The system consists of three staves: a treble clef staff at the top, and two bass clef staves below it. The key signature is three sharps (F#, C#, G#). The music features complex chordal textures with many accidentals and dynamic markings.

30

Musical score for measures 30-35. The system consists of three staves: a treble clef staff at the top, and two bass clef staves below it. The key signature is three sharps. A second ending bracket labeled 'II' spans measures 33-35. The music continues with intricate harmonic structures.

36

Musical score for measures 36-41. The system consists of three staves: a treble clef staff at the top, and two bass clef staves below it. The key signature is three sharps. Dynamic markings include *f*, *ff*, and *mf*. A first ending bracket labeled 'I' spans measures 36-38, and a second ending bracket labeled 'II' spans measures 39-41. The word *ritard.* is written above the treble staff in measure 39.

Musical score for measures 42-47. The system consists of three staves: a treble clef staff at the top, and two bass clef staves below it. The key signature is three sharps. The word *tempo* is written above the treble staff in measure 42. Dynamic markings include *p*, *pp*, and *pp*. A third ending bracket labeled 'III' spans measures 42-44. The music concludes with sustained chords in the bass.

Præludium Anden juledag

Ved krybben

Prelude Second Day of Christmas

At the Manger

Rued Langgaard, BVN 210:7

Andante

II } *p*

5 *mf*

8 *(p)*

12

16

Musical score for measures 16-18. The system consists of three staves: a treble clef staff, a bass clef staff, and a lower bass clef staff. The key signature has two sharps (F# and C#). Measure 16 features a melodic line in the treble staff with eighth notes and a bass line with a long note in the lower bass staff. Measures 17 and 18 continue the melodic and harmonic development.

19

ritard. *a tempo*

Musical score for measures 19-22. The system consists of three staves. Measure 19 includes the tempo markings *ritard.* and *a tempo*. The treble staff has a melodic line with a dynamic marking of *p* (piano). The bass line continues with eighth notes. Measures 20-22 show further melodic and harmonic progression.

23

Musical score for measures 23-26. The system consists of three staves. Measure 23 features a melodic line in the treble staff with a dynamic marking of *p*. The bass line continues with eighth notes. Measures 24-26 show further melodic and harmonic progression.

ritard.

Musical score for measures 27-30. The system consists of three staves. Measure 27 includes the tempo marking *ritard.* The treble staff has a melodic line with a dynamic marking of *p*. The bass line continues with eighth notes. Measures 28-30 show further melodic and harmonic progression.

31 *a tempo* *ritard.*

35 *(ritard.)* *a tempo*

39

Befal du dine veje

(*Mig hjertelig nu længes*)

Thy Way and All Thy Sorrows

Rued Langgaard, BVN 214

p

(*ped.*)

5

9

13

Præludium
Mariæ bebudelse

Prelude
The Annunciation

Rued Langgaard, BVN 262

5

9

13

3/4

17

22

26

30

34

Præludium Anden påskedag

Emmaus (Luk. 24,13/29)

Prelude Easter Monday

Emmaus (Luke 24,13/29)

Andante

Rued Langgaard, BVN 276

The musical score is presented in three systems, each with a vocal line and piano accompaniment. The key signature is B-flat major (two flats) and the time signature is 3/4. The tempo is marked 'Andante'. The score includes dynamic markings such as *p* (piano), *mp* (mezzo-piano), and *pp* (pianissimo). The lyrics are in Danish: "Bliv hos os, thi det er mod af - ten, og da - ger hæl - der!". The score is marked with Roman numerals I, II, and III, indicating different sections or variations. A large, diagonal 'SAMPLE' watermark is overlaid across the entire page.

38 II

I

44

50

Bliv hos os, thi

56

mod af - ten, og da - gen hæl - der!

63

III *pp*

pp

Præludium
Kristi himmelfartsdag

Prelude
Ascension Day

Rued Langgaard, BVN 264

II} *p*

p

6

11 I *mp* II} *p*

15 I

19

Musical score for measures 19-23. The top system features a treble clef with a melodic line and a bass clef with chords. The bottom system has a bass clef with a sustained chord. Dynamics include *f* and *p*.

24

Musical score for measures 24-28. The top system has a treble clef with chords and a melodic line. The bottom system has a bass clef with a melodic line. Dynamics include *general cresc.* and *ff*. The text "Trombelstern" is visible.

29

Musical score for measures 29-33. The top system has a treble clef with chords and a melodic line. The bottom system has a bass clef with a melodic line. Dynamics include *ff*.

Præludium Pinsemorgen

Prelude Whitsun Morning

Andante quasi allegro

Rued Langgaard, BVN 370

I

mp + Cymbelstern

II

mp

generalcresc.

4

(*generalcresc.*)

7

Kom, Gud Hel - lig -

I } *fff*

fff

10

ånd, kom - rat! Gen - nem - bryd den mør - ke nat!

14 I

p II

p

17

19

Præludium
Første søndag efter trinitatis

Begravet (Luk. 16,22)

Prelude
First Sunday after Trinity

Buried (Luke 16,22)

Rued Langgaard, BVN 279

The image displays a musical score for an organ prelude. It consists of four systems of music, each with three staves: a treble clef staff, a bass clef staff, and a lower bass clef staff. The first system begins with a treble clef staff containing a melodic line with a 'p' dynamic marking and a 'III' section indicator. The bass clef staff provides harmonic accompaniment. The second system continues the melodic and harmonic development. The third system features a 'rit.' (ritardando) marking and a change in the lower bass clef staff. The fourth system includes a 'rit.' marking, a change to 2/4 time, and a 'a tempo' marking. It features two distinct parts: 'I' with a 'mf' dynamic and 'II' with a 'mp' dynamic. The lower bass clef staff has a 'mp' dynamic marking at the end. A large, diagonal 'SAMPLE' watermark is overlaid across the entire score.

21

I II I

II I

generalcresc.

25

ff III (p)

Lento

30

pp

Høstpræludium

Harvest Prelude

Rued Langgaard, BVN 250

Poco andante

The musical score is written for piano and consists of four systems of staves. The first system includes dynamics *p*, *poco f*, and *dim.*. The second system starts at measure 10 and includes *p*. The third system starts at measure 19 and includes *p*. The fourth system starts at measure 27. A large diagonal watermark "SAMPLE" is overlaid on the score.

35

musical score for measures 35-42, featuring treble and bass staves with dynamic markings *poco f* and *p*.

43

musical score for measures 43-50, featuring treble and bass staves with dynamic markings *pp* and *p*.

51

musical score for measures 51-58, featuring treble and bass staves.

musical score for measures 59-66, featuring treble and bass staves with dynamic markings *poco f*.

67

cresc. sempre

This system contains measures 67 through 74. It features a treble clef staff with a melodic line and a bass clef staff with a harmonic accompaniment. A large, sweeping slur covers the entire system. The instruction *cresc. sempre* is written above the treble staff in measure 71.

75

ff *p*

This system contains measures 75 through 81. It features a treble clef staff with a melodic line and a bass clef staff with a harmonic accompaniment. A large, sweeping slur covers the entire system. The instruction *ff* is written above the treble staff in measure 78, and *p* is written below the treble staff in measure 80.

82

p

This system contains measures 82 through 90. It features a bass clef staff with a melodic line and a treble clef staff with a harmonic accompaniment. A large, sweeping slur covers the entire system. The instruction *p* is written above the treble staff in measure 85.

91

pp

This system contains measures 91 through 98. It features a treble clef staff with a melodic line and a bass clef staff with a harmonic accompaniment. A large, sweeping slur covers the entire system. The instruction *pp* is written above the treble staff in measure 94.

99

pp

This system contains measures 99 through 106. It features a treble clef staff with a melodic line and a bass clef staff with a harmonic accompaniment. The music is marked *pp* (pianissimo). A large, diagonal watermark reading 'SAMPLE' is overlaid across the page.

107

This system contains measures 107 through 114. It features a treble clef staff with a melodic line and a bass clef staff with a harmonic accompaniment. The music is marked *pp* (pianissimo). A large, diagonal watermark reading 'SAMPLE' is overlaid across the page.

115

115

poco f

p

This system contains measures 115 through 122. It features a treble clef staff with a melodic line and a bass clef staff with a harmonic accompaniment. The music is marked *poco f* (poco fortissimo) in the first half and *p* (piano) in the second half. A large, diagonal watermark reading 'SAMPLE' is overlaid across the page.

123

pp

pp

This system contains measures 123 through 130. It features a treble clef staff with a melodic line and a bass clef staff with a harmonic accompaniment. The music is marked *pp* (pianissimo). A large, diagonal watermark reading 'SAMPLE' is overlaid across the page.

Præludium i c-mol

Prelude in C minor

Rued Langgaard, BVN 257

The musical score is presented in four systems, each with three staves. The first system starts with a forte (f) dynamic. The second system begins at measure 10. The third system begins at measure 19. The fourth system begins at measure 28. A large, diagonal 'SAMPLE' watermark is overlaid across the entire score.

37

Musical score for measures 37-44. The system includes a treble clef staff with a melody and two bass clef staves with accompaniment. The first measure has a forte (*ff*) dynamic marking. The key signature has two flats.

45

Musical score for measures 45-52. The system includes a treble clef staff with a melody and two bass clef staves with accompaniment. A forte (*f*) dynamic marking appears in measure 50. The key signature has two flats.

53

Musical score for measures 53-60. The system includes a treble clef staff with a melody and two bass clef staves with accompaniment. The key signature has two flats.

61

Musical score for measures 61-68. The system includes a treble clef staff with a melody and two bass clef staves with accompaniment. A forte (*ff*) dynamic marking appears in measure 67. The key signature has two flats.

Præludium i E-dur

Prelude in E major

Rued Langgaard, BVN 410:2

Allegro
II Solo

p

I

8

15

22

29

(man.)

35

II
p
I

41

D.C. al segno

49

I

57

I

Bryllupsmarch

Wedding March

Maestoso festivo

Rued Langgaard, BVN 277

f

5

9

13

17

Musical score for measures 17-20. Treble and bass staves with a grand staff. Includes a large green 'SAMPLE' watermark.

21

Musical score for measures 21-23. Treble and bass staves with a grand staff. Includes a large green 'SAMPLE' watermark.

24

ff

Musical score for measures 24-26. Treble and bass staves with a grand staff. Includes a large green 'SAMPLE' watermark.

ff

ritard.

3

Musical score for measures 27-30. Treble and bass staves with a grand staff. Includes a large green 'SAMPLE' watermark.

Toccata

Zum Andenken Niels W. Gade

Rued Langgaard, BVN 230

Maestoso

The musical score is written for three staves. The top staff is in treble clef, and the two bottom staves are in bass clef. The key signature has one sharp (F#) and the time signature is common time (C). The tempo is marked 'Maestoso'. The score includes dynamic markings such as 'ff' and 'I'. The piece is divided into measures, with measure numbers 6, 11, and 15 indicated. The notation includes various note values, rests, and articulation marks. A large, diagonal watermark reading 'SAMPLE' is overlaid on the score.

19

Musical score for measures 19-22. The system consists of three staves: a treble clef staff and two bass clef staves. The key signature is three sharps (F#, C#, G#). The music features complex chordal textures and melodic lines with various articulations and slurs.

23

Musical score for measures 23-27. The system consists of three staves: a treble clef staff and two bass clef staves. The key signature is three sharps (F#, C#, G#). The music continues with intricate harmonic structures and melodic development.

28

Musical score for measures 28-31. The system consists of three staves: a treble clef staff and two bass clef staves. The key signature is three sharps (F#, C#, G#). Measure 28 is marked with a piano (*p*) dynamic and a fermata. Measures 29-31 are marked with a mezzo-forte (*mf*) dynamic. The notation includes various articulations and slurs.

32

Musical score for measures 32-35. The system consists of three staves: a treble clef staff and two bass clef staves. The key signature is three sharps (F#, C#, G#). Measure 32 is marked with a *sim.* (sustained) dynamic. Measures 33-35 are marked with a piano (*p*) dynamic. The notation includes various articulations and slurs.

36

Musical score for measures 36-39. Treble and bass staves with a grand staff. Includes a large 'SAMPLE' watermark.

40

Musical score for measures 40-43. Treble and bass staves with a grand staff. Includes a large 'SAMPLE' watermark.

44

Musical score for measures 44-47. Treble and bass staves with a grand staff. Includes a large 'SAMPLE' watermark.

48

Musical score for measures 48-51. Treble and bass staves with a grand staff. Includes a large 'SAMPLE' watermark.

52

Musical score for measures 52-55. Treble and bass staves with a grand staff. Includes a large 'SAMPLE' watermark.

Musical score for measures 56-60. The score is written for three staves: two treble clefs and one bass clef. The key signature has three sharps (F#, C#, G#). Measure 56 features a melodic line in the upper treble staff and a bass line in the lower bass staff. Measure 57 continues the melodic line. Measure 58 has a melodic line in the upper treble staff and a bass line in the lower bass staff. Measure 59 has a melodic line in the upper treble staff and a bass line in the lower bass staff. Measure 60 has a melodic line in the upper treble staff and a bass line in the lower bass staff. A large 'SAMPLE' watermark is overlaid diagonally across the page.

Maestoso

61

Musical score for measures 61-65. The score is written for three staves: two treble clefs and one bass clef. The key signature has three sharps (F#, C#, G#). Measure 61 features a melodic line in the upper treble staff and a bass line in the lower bass staff. Measure 62 continues the melodic line. Measure 63 has a melodic line in the upper treble staff and a bass line in the lower bass staff. Measure 64 has a melodic line in the upper treble staff and a bass line in the lower bass staff. Measure 65 has a melodic line in the upper treble staff and a bass line in the lower bass staff. A large 'SAMPLE' watermark is overlaid diagonally across the page.

legato

ff

Musical score for measures 66-70. The score is written for three staves: two treble clefs and one bass clef. The key signature has three sharps (F#, C#, G#). Measure 66 features a melodic line in the upper treble staff and a bass line in the lower bass staff. Measure 67 continues the melodic line. Measure 68 has a melodic line in the upper treble staff and a bass line in the lower bass staff. Measure 69 has a melodic line in the upper treble staff and a bass line in the lower bass staff. Measure 70 has a melodic line in the upper treble staff and a bass line in the lower bass staff. A large 'SAMPLE' watermark is overlaid diagonally across the page.

+ Cymbelstern

Musical score for measures 71-76. The score is written for three staves: two treble clefs and one bass clef. The key signature has three sharps (F#, C#, G#). Measure 71 features a melodic line in the upper treble staff and a bass line in the lower bass staff. Measure 72 continues the melodic line. Measure 73 has a melodic line in the upper treble staff and a bass line in the lower bass staff. Measure 74 has a melodic line in the upper treble staff and a bass line in the lower bass staff. Measure 75 has a melodic line in the upper treble staff and a bass line in the lower bass staff. Measure 76 has a melodic line in the upper treble staff and a bass line in the lower bass staff. A large 'SAMPLE' watermark is overlaid diagonally across the page.

Musical score for measures 77-80. The score is written for three staves: two treble clefs and one bass clef. The key signature has three sharps (F#, C#, G#). Measure 77 features a melodic line in the upper treble staff and a bass line in the lower bass staff. Measure 78 continues the melodic line. Measure 79 has a melodic line in the upper treble staff and a bass line in the lower bass staff. Measure 80 has a melodic line in the upper treble staff and a bass line in the lower bass staff. A large 'SAMPLE' watermark is overlaid diagonally across the page.

Hjemad!

O, Gud ske lov! det hjemad går

Minde for orgel

In memoriam Siegfried Langgaard

Homewards!

O, thank God, the Road Leads Homewards

Reminiscence for Organ

In memoriam Siegfried Langgaard

Andante con moto

Rued Langgaard, BVN 267

The musical score is presented in four systems, each with a treble and bass clef staff. The key signature is G major (one sharp) and the time signature is common time (C). The tempo is marked 'Andante con moto'. The score begins with a piano introduction (measures 1-5) marked 'p' (piano). A large, diagonal watermark 'SAMPLE' is overlaid across the entire page. Measure numbers 6, 11, and 14 are indicated at the start of their respective systems. At measure 11, there is a section marked 'II' with a mezzo-forte 'mp' dynamic, featuring a 'Solo' for Oboe 8', Cornet, and Cymbal. At measure 14, there is a section marked 'I' with a piano 'p' dynamic, featuring a Cymbal roll. The score concludes with a final chord in the bass clef staff.

18 ÷ 'Solo'

I } I+II } *p*

23 + Cymbelstern

28 ÷ Cymbelstern
+ 'Solo'

35 ÷ 'Solo'

I } I+II } *p*

40 + 'Solo'

I II *p*

43 ÷ 'Solo'

I+II } *p*

46

generalcresc. pe

50

generalcresc. ***ff***

55

Musical score for measures 55-59. The score is written for three staves: Treble, Bass, and Bass. The key signature is three sharps (F#, C#, G#). The music features complex textures with many beamed notes and rests.

60

Musical score for measures 60-63. The score is written for three staves: Treble, Bass, and Bass. The key signature is three sharps. Performance markings include *(svelle / swell)* and *dim.*

64

Musical score for measures 64-68. The score is written for three staves: Treble, Bass, and Bass. The key signature is three sharps. Performance markings include *mf* and *dim.*

69

Musical score for measures 69-72. The score is written for three staves: Treble, Bass, and Bass. The key signature is three sharps. Performance markings include *p*.

73

Musical score for measures 73-76. The score is written for three staves: Treble, Bass, and Bass. The key signature is three sharps. The music concludes with a final cadence.

Øde gader

Deserted Streets

Hurtigt og glødende
Quick and glowing

Rued Langgaard, BVN 373

I } *f*

f

9

17

25

I

II

Musical score system 1 (measures 33-39). Treble clef, bass clef, and a lower bass clef. Dynamics include *p* and *I*.

Musical score system 2 (measures 40-46). Treble clef, bass clef, and a lower bass clef. Dynamics include *ff*.

Musical score system 3 (measures 47-53). Treble clef, bass clef, and a lower bass clef. Dynamics include *ff*.

Musical score system 4 (measures 54-60). Treble clef, bass clef, and a lower bass clef. Dynamics include *ff*.

Musical score system 5 (measures 61-67). Treble clef, bass clef, and a lower bass clef. Dynamics include *p* and *II*.

69

77

85

93

101

Som lynet er Kristi genkomst

(Matt. 24,27)

Like Lightning will be the Coming of the Son of Man

(Matt. 24,27)

Allegro marcato - streng takt ♩ = 100
In strict time

Rued Langgaard, BVN 341

The musical score is written for organ and consists of four systems of staves. Each system contains a treble staff and a bass staff. The key signature is G major (one sharp) and the time signature is common time (C). The tempo is marked 'Allegro marcato - streng takt' with a quarter note equal to 100 beats per minute. The dynamics are marked 'ff' (fortissimo) in the first system. The score includes various musical notations such as notes, rests, and accidentals. A large, diagonal watermark reading 'SAMPLE' is overlaid across the entire score.

17

Musical score for measures 17-20. The system consists of three staves: two treble clefs and one bass clef. The key signature has four sharps (F#, C#, G#, D#). Measure 17 features a melodic line in the upper treble and a bass line. Measure 18 continues the melodic development. Measure 19 has a long note in the upper treble. Measure 20 concludes the system with a final chord.

21

Musical score for measures 21-24. The system consists of three staves. Measure 21 shows a melodic line with some chromaticism. Measure 22 continues the melody. Measure 23 features a long note in the upper treble. Measure 24 concludes the system.

25

Musical score for measures 25-28. The system consists of three staves. Measure 25 features a melodic line with triplets in the bass. Measure 26 continues the melody. Measure 27 features a long note in the upper treble. Measure 28 concludes the system.

29

Musical score for measures 29-32. The system consists of three staves. Measure 29 features a melodic line with triplets in the bass. Measure 30 continues the melody. Measure 31 features a long note in the upper treble. Measure 32 concludes the system.

33

Musical score for measures 33-36. The system consists of three staves. Measure 33 features a melodic line with triplets in the bass. Measure 34 continues the melody. Measure 35 features a long note in the upper treble. Measure 36 concludes the system.

36

II

I

8

Detailed description: This system contains measures 36 and 37. It features three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. Measure 36 shows complex chordal textures. Measure 37 includes two first endings, labeled 'I' and 'II', with repeat signs and accents. A measure rest with the number '8' is shown in the bottom staff.

38

I

glissando

Detailed description: This system contains measures 38 and 39. It features three staves. Measure 38 has a first ending labeled 'I' with an accent. Measure 39 features a 'glissando' instruction over a rapid sixteenth-note run in the middle staff. The bottom staff has a measure rest.

40

3

3

Detailed description: This system contains measures 40 and 41. It features three staves. Measure 40 includes a triplet of eighth notes in the top staff and a triplet of eighth notes in the middle staff. Measure 41 continues the musical texture with various chordal and melodic elements.

42

3

2/4

2/4

Detailed description: This system contains measures 42 and 43. It features three staves. Measure 42 includes a triplet of eighth notes in the top staff. Measure 43 shows a change in time signature to 2/4 in both the middle and bottom staves. The system concludes with a common time signature 'C'.

47

Hurtigere
Faster

Presto

Hurtigere og hurtigere
Faster and faster

51

55

$\text{♩} = \text{Presto}$

59

63

(D.C.)

Koraltempo
Chorale tempo

68

fff

73

fff

76

81

Fantasi over

Fantasy on

”Dronning Dagmar ligger i Ribe syg” “The Death of Queen Dagmar”

Moderato

Rued Langgaard, BVN 280

I } *f* II } *f*

6 I }

10 III } *mf* II

14 I *ten.* *ten.* III }

Langsomt / Slowly

Poco vivo
III

18

Musical score for measures 18-22. The system consists of three staves: a treble clef staff, a bass clef staff, and a lower bass clef staff. The key signature has one flat (B-flat) and the time signature is 3/4. Measure 18 starts with a treble clef staff containing a series of eighth notes. Measure 22 features a triplet of eighth notes in the treble staff and a half note in the bass staff.

23

Musical score for measures 23-26. The system consists of three staves. Measure 23 has a treble clef staff with a melodic line and a bass clef staff with accompaniment. Measure 26 includes a triplet of eighth notes in the bass staff.

27

Musical score for measures 27-30. The system consists of three staves. Measure 27 features a treble clef staff with a melodic line and a bass clef staff with accompaniment. Measure 30 includes a first ending bracket labeled 'I' in the bass staff.

31

Musical score for measures 31-34. The system consists of three staves. Measure 31 has a treble clef staff with a melodic line and a bass clef staff with accompaniment. Measure 34 features a treble clef staff with a melodic line and a bass clef staff with accompaniment.

35

40

44

En kort biografi

Den danske komponist Rued Langgaard (døbt Rud Immanuel Langgaard) blev født den 28. juli 1893 i København. Begge hans forældre var pianister og hjemmet var udover musik præget af en dyb religiøsitet. Faderen var en filosofisk natur med visionære tanker om musikkens og kristendommens samspil og Langgaard, der lige fra barnsben havde et kompliceret sind, blev opdraget til, at den ”sande” musik (af komponister som Wagner og Gade) kunne bane vejen til det guddommelige.

Langgaard viste tidligt usædvanlige musikalske evner. Som 7-8-årig komponerede han sine første små klaverstykker og 11 år gammel debuterede han som orgelsolist ved en koncert i *Marmorkirken*. I 1908 havde han sin komponistdebut med kor- og orkesterværket *Musae triumphantes* og i 1913 blev hans monumentale 1. symfoni *Klippepastoraler* uropført af *Berlinerfilharmonikerne*. I ungdomsårene prægedes hans musikalske udtryk af de romantiske strømninger i Tyskland, men omkring 1916 blev hans stil mere eksperimenterende og grænsesøgende. Tysk modernisme og Carl Nielsens tonesprog (som han ellers ikke var opdraget til) fængede og inspirerede ham. Fra denne periode stammer bl.a. det fascinerende værk *Sferernes Musik* og dommedagsoperaen *Antikrist*.

I starten af 1920'erne opførtes flere Langgaard-værker med succes i Tyskland. Hjemme i Danmark, hvor Carl Nielsen dominerede musiklivet, var det sværere for en person med Langgaards religiøse og noget verdensfjerne natur at få fodfæste. Han forsøgte gang på gang at få operaen *Antikrist* antaget til opførelse på *Det Kgl. Teater* - uden held. Langgaard langede ud efter dansk musikliv med bebrejdende avisartikler og klagebreve, der naturligvis ikke gavnede hans sag.

Midt i 1920'erne vendte han modernismen ryggen og søgte tilbage til barndommens musikalske idealer med Niels W. Gade som bærende inspirationsgrundlag. I tiden der kom, kæmpede Langgaard med sit musikalske udtryk og omarbejdede/omdøbte sine værker på kryds og tværs. I 1935-37 komponerede han det store orgeldrama *Messis*, der kan tolkes som en kirkemusikalsk trosbekendelse - i stærk opposition til tidens mere nøgterne ”kirkestil”.

Efter utallige forsøg på at få en organiststilling i København blev Langgaard i 1940 ansat som domorganist i Ribe. Mange nye - især kirkemusikalske - værker så dagens lys op igennem 40'erne og fra Ribe-årene stammer også de 8 sidste af de i alt 16 symfonier. Hans stil var fortsat kraftigt inspireret af den romantiske og senromantiske epoke men ofte iblandet en særegen desperation og opløsning af traditionel form og logik. Meget få af Langgaards større værker blev opført i hans sidste leveår. Rued Langgaard døde i Ribe den 10. juli 1952.

Efter Langgaards død gik hans musik i glemmebogen, men med en opførelse af *Sferernes Musik* i slutningen af 1960'erne begyndte interessen for hans musik at brede sig. Musikforskeren Bendt Viinholt Nielsen (BVN) har med sin forskning og sine bøger om Langgaards liv og værker banet vejen for at Langgaards musik i dag er kommet til ære og at han i dag regnes blandt det 20. århundredes betydeligste danske komponister.

A short biography

The Danish composer Rued Langgaard (baptised Rud Immanuel Langgaard) was born on 28 July 1893 in Copenhagen. His parents were both pianists and he grew up in a home steeped in music and religion. His father was of a philosophical nature, with visionary ideas about the interaction between music and Christianity and Langgaard, who was of a complex nature ever since infancy, was brought up to believe that 'true' music (by such composers as Wagner and Gade) could pave the way to the divine.

Langgaard displayed unusual musical talent at an early age. At the age of 7-8 he composed his first short piano pieces, and when he was 11 he made his debut as a solo organist at a concert in *Frederik's Church* (also known as *The Marble Church*). In 1908, he had his debut as a composer with the choral and orchestral work *Musae triumphantes* and in 1913 his monumental 1st Symphony (*Cliffside Pastorals*) was given its first performance by *The Berliner Philharmoniker*. As a young composer, his musical expression was strongly influenced by Romantic tendencies in Germany, but around 1916 his style became more experimental and exploratory. German modernism and the tonal language of Carl Nielsen (whose music he was not brought up to revere) caught his imagination and inspired him. From this period also stems the fascinating work *The Music of the Spheres* and the 'Church opera' *Antichrist*.

In the early 1920s, a number of works by Langgaard were successfully performed in Germany. Back home in Denmark, where Carl Nielsen dominated musical life, it was more difficult for a person with Langgaard's religious and somewhat unworldly nature to gain a foothold. He repeatedly attempted to get his opera *Antichrist* accepted for performance at *The Royal Theatre* - but to no avail. Langgaard launched reproachful attacks on Danish musical life in newspaper articles and letters of complaint - which, naturally enough, did not further his cause.

In the mid 1920s, he turned his back on modernism and returned to the musical ideals of his childhood, with Niels W. Gade as the main basis of his inspiration. In the period that followed, Langgaard struggled with his musical idiom and reworked/renamed his works in diverse directions. In 1935-37, he composed the large-scale organ drama *Messis*, which can be regarded as a musical confession of faith - in stark contrast to the more sober 'church style' of the age.

After numerous attempts to gain an organ post in Copenhagen, Langgaard was finally accepted for the post of cathedral organist in Ribe. Many new works - especially of church music - saw the light of day during the 1940s, and from his years in Ribe come the last eight of a total of 16 symphonies. His style was still strongly influenced by the Romantic and late-Romantic era, but often mixed with a distinctive desperation and a dissolution of traditional form and logic. Very few of Langgaard's major works were performed during his final years. Rued Langgaard died in Ribe on 10 July 1952.

After his death, his music sank into oblivion, but with a performance of *The Music of the Spheres* in the late 1960s the interest in his music started to spread. The musicologist Bendt Viinholt Nielsen (BVN), via his research and his books on Langgaard's life and works, has paved the way for Langgaard's music to become appreciated and for him to be now considered as one of the most important 20th century Danish composers.

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