

BO GRØNBECH

Vignetti semplici
otte orgelstykker

Bo Grønbech
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Udgivelsen er muliggjort med støtte fra Frobenius Fonden og DOKS' Gramexmidler

Forord

Med ønske om at fastholde og forny fokus på det lille orgel og repertoiret for det lille orgel indbød Sjællands Kirkemusikskole i foråret 2019 til kursus med domorganist Kristian Olesen som underviser.

På initiativ fra Kristian Olesen opfordrede Kristian Olesen og Sjællands Kirkemusikskole forud for kurset domorganist Bo Grønbech, Helsingør domkirke, til at komponere mindre stykker for det lille orgel, der defineredes som orgel med et manual og pedal.

Til vores glæde tog Bo Grønbech udfordringen op, og komponisthonoraret blev efter ansøgning bevilget af Frobeniusfonden.

Med tilsagnet fra Bo Grønbech var der skabt mulighed for at indbyde til kursus i foråret 2019 under den sigende overskrift ”Det lille orgel – fra Frescobaldi til Grønbech”.

Forud for kursusdagen forelå Bo Grønbechs 8 nykomponerede stykker i manuskript, og var her til stor glæde for underviser og kursister.

Med støtte fra DOKS- Gramex-midler og i samarbejde med Forlaget Mixtur kan Bo Grønbechs kompositioner med nærværende udgivelse komme en større kreds til gode.

Der skal her lyde en tak til Bo Grønbech for tilsagn og for den fine række af vignetter, der på selvfølgelig og naturlig vis placerer sig blandt de væsentlige bidrag til det nyere repertoire for det lille orgel.

Der skal samtidigt rettes en tak til Frobeniusfonden for økonomisk støtte til komponisthonorar, og til DOKS for støtte fra Gramex-midlerne, hvilket har kunnet sikre udgivelsen.

Sidst - men ikke mindst - tak til Forlaget Mixtur for fint samarbejde om udgivelsen.

Roskilde oktober 2019

Ole Brinth

rektor for Sjællands Kirkemusikskole

Vignetti semplici - otte orgelstykker

1. Hymne

Åndelig sang fra Harboøre: "Se, dagen bryder frem med magt"

Bo Grønbech, 2019

Værdigt skridende ♩ = 60

ff

4

1

8

12

16

Musical score for measures 16-19. 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 two sharps (F# and C#). The music features a mix of chords and moving lines in all three parts.

20

Musical score for measures 20-24. 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 two sharps. The music continues with various rhythmic patterns and chordal textures.

25

Musical score for measures 25-29. 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 two sharps. The music features a mix of chords and moving lines in all three parts.

30

Musical score for measures 30-34. 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 two sharps. The music features a mix of chords and moving lines in all three parts. A *rall.* marking is present in measure 33. The system concludes with a double bar line.

2. Kyrie

Missa Orbis factor

Ethan Rosenkilde Larsen in memoriam

Moderato ♩ = 60

p

7

13

poco rit.

A tempo

19

25 *A tempo*

29

34 *A tempo*

39 *rall. al fine*

3. Elegi

Jesper Madsen in memoriam

Larghetto $\text{♩} = 48$

mf (principal 8)

p.

poco rit.

A tempo

21

26

31 *Tempo primo*

36

40

4. Koral

Con moto (♩ = ca. 72)

Measures 1-7 of the musical score. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The music is marked *p* (piano). The upper staff contains the melody with various ornaments and triplets. The middle and lower staves provide harmonic accompaniment.

Measures 8-13 of the musical score. The key signature remains three sharps. The time signature changes to 3/2 at measure 10. The music continues with melodic lines and accompaniment, featuring triplets and slurs.

Measures 14-19 of the musical score. The key signature changes to two sharps (F#, C#) at measure 14. The tempo is marked *A tempo*. The music includes a *rit.* (ritardando) marking at measure 15. The upper staff features a melodic line with ornaments, while the lower staves provide accompaniment.

Measures 20-25 of the musical score. The key signature remains two sharps. The time signature changes to 2/4 at measure 22, then to 4/4 at measure 23, and back to 3/4 at measure 24. The music features triplets and various rhythmic patterns.

forsringer udføres på slaget

26 *Meno mosso* (♩ = ca. 52)

sempre p

32

39

47 *Tempo primo*

54 *poco rall.*

5. In vernalis temporis

Piae cantiones: "Frydeligt med jubelkor"

Allegro vigoroso (♩ = ca. 52)

First system of musical notation (measures 1-7). It consists of three staves: a treble staff with a melody starting on G4, a middle treble staff with chords and some melodic fragments, and a bass staff with a simple accompaniment. The tempo is marked 'Allegro vigoroso' and the dynamic is 'f'.

Second system of musical notation (measures 8-14). The treble staff continues the melody, while the middle and bass staves provide harmonic support. A large red 'SAMPLE' watermark is overlaid diagonally across the page.

Third system of musical notation (measures 15-20). The treble staff features a more complex rhythmic pattern. The middle and bass staves continue their accompaniment. The system ends with a double bar line and a repeat sign. A '(2da)' marking is present in the middle staff.

Fourth system of musical notation (measures 21-26). The treble staff has a steady eighth-note accompaniment. The middle and bass staves continue the harmonic accompaniment. The system ends with a double bar line and a repeat sign.

27

Musical score for measures 27-32. The system consists of three staves: a treble clef staff, a bass clef staff, and a lower bass clef staff. The music is in 4/4 time and features a key signature of one sharp (F#). The melody in the treble staff is primarily eighth and quarter notes, while the bass staff provides harmonic support with chords and moving lines.

33

Musical score for measures 33-37. The system consists of three staves: a treble clef staff, a bass clef staff, and a lower bass clef staff. The music continues in 4/4 time with the same key signature. The treble staff shows more complex rhythmic patterns, including some sixteenth notes, while the bass staff maintains a steady accompaniment.

38

Musical score for measures 38-43. The system consists of three staves: a treble clef staff, a bass clef staff, and a lower bass clef staff. The music continues in 4/4 time with the same key signature. The treble staff features a more active melody with eighth notes, while the bass staff provides a consistent harmonic foundation.

44

Musical score for measures 44-49. The system consists of three staves: a treble clef staff, a bass clef staff, and a lower bass clef staff. The music continues in 4/4 time with the same key signature. The final measure (49) is marked with a double bar line and the word "fine". The system includes first and second endings for the final phrase.

50 **Meno mosso** (♩ = ca. 92)

mp (8,4)

16, pk.

62

Musical score for measures 62-64. The system consists of three staves: a top staff with a treble clef and a key signature of one sharp (F#), and two bottom staves with bass clefs and the same key signature. The music features a complex rhythmic pattern with many eighth and sixteenth notes, including some beamed sixteenth notes and rests.

65

Musical score for measures 65-67. The system consists of three staves: a top staff with a treble clef and a key signature of one sharp (F#), and two bottom staves with bass clefs and the same key signature. The music continues with similar rhythmic complexity, including some longer note values and rests.

68

D.C. al Fine

poco rit.

Musical score for measures 68-70. The system consists of three staves: a top staff with a treble clef and a key signature of one sharp (F#), and two bottom staves with bass clefs and the same key signature. The music concludes with a *poco rit.* marking and a **D.C. al Fine** instruction. The final measure shows a double bar line and a repeat sign.

6. Meditation

Andante ♩ = 60

The first system of the musical score is in 4/4 time. It features three staves: a treble staff with a whole rest, a middle treble staff with a piano (*pp*) dynamic and the instruction *sempre legato*, and a bass staff with a whole note chord of G2, Bb2, and D3. The middle staff begins with a quarter rest followed by a sequence of notes: Bb2, A2, G2, F#2, E2, D2, C2, Bb1, A1, G1, F#1, E1, D1, C1, Bb0, A0, G0, F#0, E0, D0, C0, Bb-1, A-1, G-1, F#-1, E-1, D-1, C-1, Bb-2, A-2, G-2, F#-2, E-2, D-2, C-2, Bb-3, A-3, G-3, F#-3, E-3, D-3, C-3, Bb-4, A-4, G-4, F#-4, E-4, D-4, C-4, Bb-5, A-5, G-5, F#-5, E-5, D-5, C-5, Bb-6, A-6, G-6, F#-6, E-6, D-6, C-6, Bb-7, A-7, G-7, F#-7, E-7, D-7, C-7, Bb-8, A-8, G-8, F#-8, E-8, D-8, C-8, Bb-9, A-9, G-9, F#-9, E-9, D-9, C-9, Bb-10, A-10, G-10, F#-10, E-10, D-10, C-10, Bb-11, A-11, G-11, F#-11, E-11, D-11, C-11, Bb-12, A-12, G-12, F#-12, E-12, D-12, C-12, Bb-13, A-13, G-13, F#-13, E-13, D-13, C-13, Bb-14, A-14, G-14, F#-14, E-14, D-14, C-14, Bb-15, A-15, G-15, F#-15, E-15, D-15, C-15, Bb-16, A-16, G-16, F#-16, E-16, D-16, C-16, Bb-17, A-17, G-17, F#-17, E-17, D-17, C-17, Bb-18, A-18, G-18, F#-18, E-18, D-18, C-18, Bb-19, A-19, G-19, F#-19, E-19, D-19, C-19, Bb-20, A-20, G-20, F#-20, E-20, D-20, C-20, Bb-21, A-21, G-21, F#-21, E-21, D-21, C-21, Bb-22, A-22, G-22, F#-22, E-22, D-22, C-22, Bb-23, A-23, G-23, F#-23, E-23, D-23, C-23, Bb-24, A-24, G-24, F#-24, E-24, D-24, C-24, Bb-25, A-25, G-25, F#-25, E-25, D-25, C-25, Bb-26, A-26, G-26, F#-26, E-26, D-26, C-26, Bb-27, A-27, G-27, F#-27, E-27, D-27, C-27, Bb-28, A-28, G-28, F#-28, E-28, D-28, C-28, Bb-29, A-29, G-29, F#-29, E-29, D-29, C-29, Bb-30, A-30, G-30, F#-30, E-30, D-30, C-30, Bb-31, A-31, G-31, F#-31, E-31, D-31, C-31, Bb-32, A-32, G-32, F#-32, E-32, D-32, C-32, Bb-33, A-33, G-33, F#-33, E-33, D-33, C-33, Bb-34, A-34, G-34, F#-34, E-34, D-34, C-34, Bb-35, A-35, G-35, F#-35, E-35, D-35, C-35, Bb-36, A-36, G-36, F#-36, E-36, D-36, C-36, Bb-37, A-37, G-37, F#-37, E-37, D-37, C-37, Bb-38, A-38, G-38, F#-38, E-38, D-38, C-38, Bb-39, A-39, G-39, F#-39, E-39, D-39, C-39, Bb-40, A-40, G-40, F#-40, E-40, D-40, C-40, Bb-41, A-41, G-41, F#-41, E-41, D-41, C-41, Bb-42, A-42, G-42, F#-42, E-42, D-42, C-42, Bb-43, A-43, G-43, F#-43, E-43, D-43, C-43, Bb-44, A-44, G-44, F#-44, E-44, D-44, C-44, Bb-45, A-45, G-45, F#-45, E-45, D-45, C-45, Bb-46, A-46, G-46, F#-46, E-46, D-46, C-46, Bb-47, A-47, G-47, F#-47, E-47, D-47, C-47, Bb-48, A-48, G-48, F#-48, E-48, D-48, C-48, Bb-49, A-49, G-49, F#-49, E-49, D-49, C-49, Bb-50, A-50, G-50, F#-50, E-50, D-50, C-50, Bb-51, A-51, G-51, F#-51, E-51, D-51, C-51, Bb-52, A-52, G-52, F#-52, E-52, D-52, C-52, Bb-53, A-53, G-53, F#-53, E-53, D-53, C-53, Bb-54, A-54, G-54, F#-54, E-54, D-54, C-54, Bb-55, A-55, G-55, F#-55, E-55, D-55, C-55, Bb-56, A-56, G-56, F#-56, E-56, D-56, C-56, Bb-57, A-57, G-57, F#-57, E-57, D-57, C-57, Bb-58, A-58, G-58, F#-58, E-58, D-58, C-58, Bb-59, A-59, G-59, F#-59, E-59, D-59, C-59, Bb-60, A-60, G-60, F#-60, E-60, D-60, C-60, Bb-61, A-61, G-61, F#-61, E-61, D-61, C-61, Bb-62, A-62, G-62, F#-62, E-62, D-62, C-62, Bb-63, A-63, G-63, F#-63, E-63, D-63, C-63, Bb-64, A-64, G-64, F#-64, E-64, D-64, C-64, Bb-65, A-65, G-65, F#-65, E-65, D-65, C-65, Bb-66, A-66, G-66, F#-66, E-66, D-66, C-66, Bb-67, A-67, G-67, F#-67, E-67, D-67, C-67, Bb-68, A-68, G-68, F#-68, E-68, D-68, C-68, Bb-69, A-69, G-69, F#-69, E-69, D-69, C-69, Bb-70, A-70, G-70, F#-70, E-70, D-70, C-70, Bb-71, A-71, G-71, F#-71, E-71, D-71, C-71, Bb-72, A-72, G-72, F#-72, E-72, D-72, C-72, Bb-73, A-73, G-73, F#-73, E-73, D-73, C-73, Bb-74, A-74, G-74, F#-74, E-74, D-74, C-74, Bb-75, A-75, G-75, F#-75, E-75, D-75, C-75, Bb-76, A-76, G-76, F#-76, E-76, D-76, C-76, Bb-77, A-77, G-77, F#-77, E-77, D-77, C-77, Bb-78, A-78, G-78, F#-78, E-78, D-78, C-78, Bb-79, A-79, G-79, F#-79, E-79, D-79, C-79, Bb-80, A-80, G-80, F#-80, E-80, D-80, C-80, Bb-81, A-81, G-81, F#-81, E-81, D-81, C-81, Bb-82, A-82, G-82, F#-82, E-82, D-82, C-82, Bb-83, A-83, G-83, F#-83, E-83, D-83, C-83, Bb-84, A-84, G-84, F#-84, E-84, D-84, C-84, Bb-85, A-85, G-85, F#-85, E-85, D-85, C-85, Bb-86, A-86, G-86, F#-86, E-86, D-86, C-86, Bb-87, A-87, G-87, F#-87, E-87, D-87, C-87, Bb-88, A-88, G-88, F#-88, E-88, D-88, C-88, Bb-89, A-89, G-89, 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Bb-130, A-130, G-130, F#-130, E-130, D-130, C-130, Bb-131, A-131, G-131, F#-131, E-131, D-131, C-131, Bb-132, A-132, G-132, F#-132, E-132, D-132, C-132, Bb-133, A-133, G-133, F#-133, E-133, D-133, C-133, Bb-134, A-134, G-134, F#-134, E-134, D-134, C-134, Bb-135, A-135, G-135, F#-135, E-135, D-135, C-135, Bb-136, A-136, G-136, F#-136, E-136, D-136, C-136, Bb-137, A-137, G-137, F#-137, E-137, D-137, C-137, Bb-138, A-138, G-138, F#-138, E-138, D-138, C-138, Bb-139, A-139, G-139, F#-139, E-139, D-139, C-139, Bb-140, A-140, G-140, F#-140, E-140, D-140, C-140, Bb-141, A-141, G-141, F#-141, E-141, D-141, C-141, Bb-142, A-142, G-142, F#-142, E-142, D-142, C-142, Bb-143, A-143, G-143, F#-143, E-143, D-143, C-143, Bb-144, A-144, G-144, F#-144, E-144, D-144, C-144, Bb-145, A-145, G-145, F#-145, E-145, D-145, C-145, Bb-146, A-146, G-146, F#-146, E-146, D-146, C-146, Bb-147, A-147, G-147, F#-147, E-147, D-147, C-147, Bb-148, A-148, G-148, F#-148, E-148, D-148, C-148, Bb-149, A-149, G-149, F#-149, E-149, D-149, C-149, Bb-150, A-150, G-150, F#-150, E-150, D-150, C-150, Bb-151, A-151, G-151, F#-151, E-151, D-151, C-151, Bb-152, A-152, G-152, F#-152, E-152, D-152, C-152, Bb-153, A-153, G-153, F#-153, E-153, D-153, C-153, Bb-154, A-154, G-154, F#-154, E-154, D-154, C-154, Bb-155, A-155, G-155, F#-155, E-155, D-155, C-155, Bb-156, A-156, G-156, F#-156, E-156, D-156, C-156, Bb-157, A-157, G-157, F#-157, E-157, D-157, C-157, Bb-158, A-158, G-158, F#-158, E-158, D-158, C-158, Bb-159, A-159, G-159, F#-159, E-159, D-159, C-159, Bb-160, A-160, G-160, F#-160, E-160, D-160, C-160, Bb-161, A-161, G-161, F#-161, E-161, D-161, C-161, Bb-162, A-162, G-162, F#-162, E-162, D-162, C-162, Bb-163, A-163, G-163, F#-163, E-163, D-163, C-163, Bb-164, A-164, G-164, F#-164, E-164, D-164, C-164, Bb-165, A-165, G-165, F#-165, E-165, D-165, C-165, Bb-166, A-166, G-166, F#-166, E-166, D-166, C-166, Bb-167, A-167, G-167, F#-167, E-167, D-167, C-167, Bb-168, A-168, G-168, F#-168, E-168, D-168, C-168, Bb-169, A-169, G-169, F#-169, E-169, D-169, C-169, Bb-170, A-170, G-170, F#-170, E-170, D-170, C-170, Bb-171, A-171, G-171, F#-171, E-171, D-171, C-171, Bb-172, A-172, G-172, F#-172, E-172, D-172, C-172, Bb-173, A-173, G-173, F#-173, E-173, D-173, C-173, Bb-174, A-174, G-174, F#-174, E-174, D-174, C-174, Bb-175, A-175, G-175, F#-175, E-175, D-175, C-175, Bb-176, A-176, G-176, F#-176, E-176, D-176, C-176, Bb-177, A-177, G-177, F#-177, E-177, D-177, C-177, Bb-178, A-178, G-178, F#-178, E-178, D-178, C-178, Bb-179, A-179, G-179, F#-179, E-179, D-179, C-179, Bb-180, A-180, G-180, F#-180, E-180, D-180, C-180, Bb-181, A-181, G-181, F#-181, E-181, D-181, C-181, Bb-182, A-182, G-182, F#-182, E-182, D-182, C-182, Bb-183, A-183, G-183, F#-183, E-183, D-183, C-183, Bb-184, A-184, G-184, F#-184, E-184, D-184, C-184, Bb-185, A-185, G-185, F#-185, E-185, D-185, C-185, Bb-186, A-186, G-186, F#-186, E-186, D-186, C-186, Bb-187, A-187, G-187, F#-187, E-187, D-187, C-187, Bb-188, A-188, G-188, F#-188, E-188, 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C-227, Bb-228, A-228, G-228, F#-228, E-228, D-228, C-228, Bb-229, A-229, G-229, F#-229, E-229, D-229, C-229, Bb-230, A-230, G-230, F#-230, E-230, D-230, C-230, Bb-231, A-231, G-231, F#-231, E-231, D-231, C-231, Bb-232, A-232, G-232, F#-232, E-232, D-232, C-232, Bb-233, A-233, G-233, F#-233, E-233, D-233, C-233, Bb-234, A-234, G-234, F#-234, E-234, D-234, C-234, Bb-235, A-235, G-235, F#-235, E-235, D-235, C-235, Bb-236, A-236, G-236, F#-236, E-236, D-236, C-236, Bb-237, A-237, G-237, F#-237, E-237, D-237, C-237, Bb-238, A-238, G-238, F#-238, E-238, D-238, C-238, Bb-239, A-239, G-239, F#-239, E-239, D-239, C-239, Bb-240, A-240, G-240, F#-240, E-240, D-240, C-240, Bb-241, A-241, G-241, F#-241, E-241, D-241, C-241, Bb-242, A-242, G-242, F#-242, E-242, D-242, C-242, Bb-243, A-243, G-243, F#-243, E-243, D-243, C-243, Bb-244, A-244, G-244, F#-244, E-244, D-244, C-244, Bb-245, A-245, G-245, F#-245, E-245, D-245, C-245, Bb-246, A-246, G-246, F#-246, E-246, D-246, C-246, Bb-247, A-247, G-247, F#-247, E-247, D-247, C-247, Bb-248, A-248, G-248, F#-248, E-248, D-248, C-248, Bb-249, A-249, G-249, F#-249, E-249, D-249, C-249, Bb-250, A-250, G-250, F#-250, E-250, D-250, C-250, Bb-251, A-251, G-251, F#-251, E-251, D-251, C-251, Bb-252, A-252, G-252, F#-252, E-252, D-252, C-252, Bb-253, A-253, G-253, F#-253, E-253, D-253, C-253, Bb-254, A-254, G-254, F#-254, E-254, D-254, C-254, Bb-255, A-255, G-255, F#-255, E-255, D-255, C-255, Bb-256, A-256, G-256, F#-256, E-256, D-256, C-256, Bb-257, A-257, G-257, F#-257, E-257, D-257, C-257, Bb-258, A-258, G-258, F#-258, E-258, D-258, C-258, Bb-259, A-259, G-259, F#-259, E-259, D-259, C-259, Bb-260, A-260, G-260, F#-260, E-260, D-260, C-260, Bb-261, A-261, G-261, F#-261, E-261, D-261, C-261, Bb-262, A-262, G-262, F#-262, E-262, D-262, C-262, Bb-263, A-263, G-263, F#-263, E-263, D-263, C-263, Bb-264, A-264, G-264, F#-264, E-264, D-264, C-264, Bb-265, A-265, G-265, F#-265, E-265, D-265, C-265, Bb-266, A-266, G-266, F#-266, E-266, D-266, C-266, Bb-267, A-267, G-267, F#-267, E-267, D-267, C-267, Bb-268, A-268, G-268, F#-268, E-268, D-268, C-268, Bb-269, A-269, G-269, F#-269, E-269, D-269, C-269, Bb-270, A-270, G-270, F#-270, E-270, D-270, C-270, Bb-271, A-271, G-271, F#-271, E-271, D-271, C-271, Bb-272, A-272, G-272, F#-272, E-272, D-272, C-272, Bb-273, A-273, G-273, F#-273, E-273, D-273, C-273, Bb-274, A-274, G-274, F#-274, E-274, D-274, C-274, Bb-275, A-275, G-275, F#-275, E-275, D-275, C-275, Bb-276, A-276, G-276, F#-276, E-276, D-276, C-276, Bb-277, A-277, G-277, F#-277, E-277, D-277, C-277, Bb-278, A-278, G-278, F#-278, E-278, D-278, C-278, Bb-279, A-279, G-279, F#-279, E-279, D-279, C-279, Bb-280, A-280, G-280, F#-280, E-280, D-280, C-280, Bb-281, A-281, G-281, F#-281, E-281, D-281, C-281, Bb-282, A-282, G-282, F#-282, E-282, D-282, C-282, Bb-283, A-283, G-283, F#-283, E-283, D-283, C-283, Bb-284, A-284, G-284, F#-284, E-284, D-284, C-284, Bb-285, A-285, G-285, F#-285, E-285, D-285, C-285, Bb-286, A-286, G-286, F#-286, E-286, D-286, C-286, Bb-287, A-287, G-287, F#-287, E-287, D-287, C-287, Bb-288, A-288, G-288, F#-288, E-288, D-288, C-288, Bb-289, A-289, G-289, F#-289, E-289, D-289, C-289, Bb-290, A-290, G-290, F#-290, E-290, D-290, C-290, Bb-291, A-291, G-291, F#-291, E-291, D-291, C-291, Bb-292, A-292, G-292, F#-292, E-292, D-292, C-292,

20 A tempo

Musical score for measures 20-26. The piece is in 3/4 time. The melody (treble clef) starts with a whole rest, followed by a quarter rest, then a series of eighth and sixteenth notes with various accidentals (sharps and naturals). The bass line (bass clef) consists of a steady eighth-note pattern. The piano accompaniment (middle clef) features chords with sharps and naturals, some with ties.

27

Musical score for measures 27-32. The melody continues with eighth and sixteenth notes. The bass line remains a steady eighth-note pattern. The piano accompaniment continues with chords, some featuring ties.

33

Musical score for measures 33-38. The melody features more complex rhythmic patterns, including sixteenth notes and rests. The bass line continues with eighth notes. The piano accompaniment includes chords with ties. A *rit.* (ritardando) marking is present in measure 38.

39

A tempo

dal segno al fine

Musical score for measures 39-44. The piece changes to 4/4 time. The melody starts with a half note followed by a quarter rest. The bass line has a half note followed by a quarter rest. The piano accompaniment features chords with ties. The piece concludes with a double bar line.

7. Aftensang

J.A.P. Schulz: "Sig månen langsomt hæver"

Adagio (♩ = ca. 42)

pp

poco rit.

A tempo

p

4

7

10

13

Musical score for measures 13-15. The score is written for three staves: Treble, Middle, and Bass. The key signature has one flat (B-flat). Measure 13 features a complex chordal texture in the treble and middle staves, with a simple bass line. Measures 14 and 15 continue this texture, with some notes tied across measures.

16

Musical score for measures 16-18. The score is written for three staves: Treble, Middle, and Bass. The key signature has one flat (B-flat). Measure 16 features a complex chordal texture in the treble and middle staves, with a simple bass line. Measures 17 and 18 continue this texture, with some notes tied across measures. The instruction *poco rit.* is written above the treble staff in measure 18.

19

A tempo, senza rigore

Musical score for measures 19-21. The score is written for three staves: Treble, Middle, and Bass. The key signature has one flat (B-flat). Measure 19 features a complex chordal texture in the treble and middle staves, with a simple bass line. The instruction *pp* is written below the bass staff in measure 19. Measures 20 and 21 continue this texture, with some notes tied across measures. The instruction *rall.* is written above the middle staff in measure 20.

SAMPLE

8. Sanctus

Missa Cum júbilo

Til Kirsten Winther

Allegro non troppo e maestoso (♩ = ca. 72)

A tempo

ff Quasi recitativo

poco rit.

simile

poco rit.

A tempo

4

6

10

14

17

A tempo

poco rit.

20

23

Allegro ($\text{♩} = \text{ca. } 120$)

f

27

man.

32

37

42

47

52

57

Musical score for measures 57-60. The score is in 4/4 time with a key signature of three sharps (F#, C#, G#). It features a piano accompaniment with a treble and bass staff. The melody in the treble staff consists of eighth and quarter notes, ending with a half note. The bass staff provides a steady accompaniment of quarter notes. A *poco rit.* marking is present in the final measure.

61

Tempo primo

Musical score for measures 61-64. The score is in 4/4 time with a key signature of three sharps. It features a piano accompaniment with a treble and bass staff. The melody in the treble staff is characterized by sixteenth-note patterns. The bass staff provides a steady accompaniment of quarter notes. A *ff* marking is present in the first measure.

Meno mosso e pesante (♩ = ca. 48)

65

tutta forza

Musical score for measures 65-66. The score is in 4/4 time with a key signature of three sharps. It features a piano accompaniment with a treble and bass staff. The melody in the treble staff consists of eighth notes with accents. The bass staff provides a steady accompaniment of quarter notes. A *tutta forza* marking is present in the first measure.

67

molto rall. al fine

Musical score for measures 67-70. The score is in 4/4 time with a key signature of three sharps. It features a piano accompaniment with a treble and bass staff. The melody in the treble staff consists of eighth notes with accents. The bass staff provides a steady accompaniment of quarter notes. A *molto rall. al fine* marking is present in the first measure.

Indhold	side
1. Hymne	4
Åndelig sang fra Harboøre: "Se, dagen bryder frem med magt"	
2. Kyrie	6
Missa Orbis factor	
3. Elegi	8
4. Korol	10
5. In vernalis temporis	12
Piae cantiones: "Frydeligt med jubelkor"	
6. Meditation	16
7. Aftensang	18
J.A.P. Schulz: "Sig månen langsomt hæver"	
8. Sanctus	20
Missa Cum júbilo	