

op 133:2 musik for cembalo & orgel

Axel Borup-Jørgensen
1969

Introduktion

skal virke forholdsvis kraftig

som svag bivirkning

rest-kun sv. verks-rykstræt

kun Sv-reg.

sembr

I (H+S)

II

III

IV

V

VI

VII

VIII



IX


X

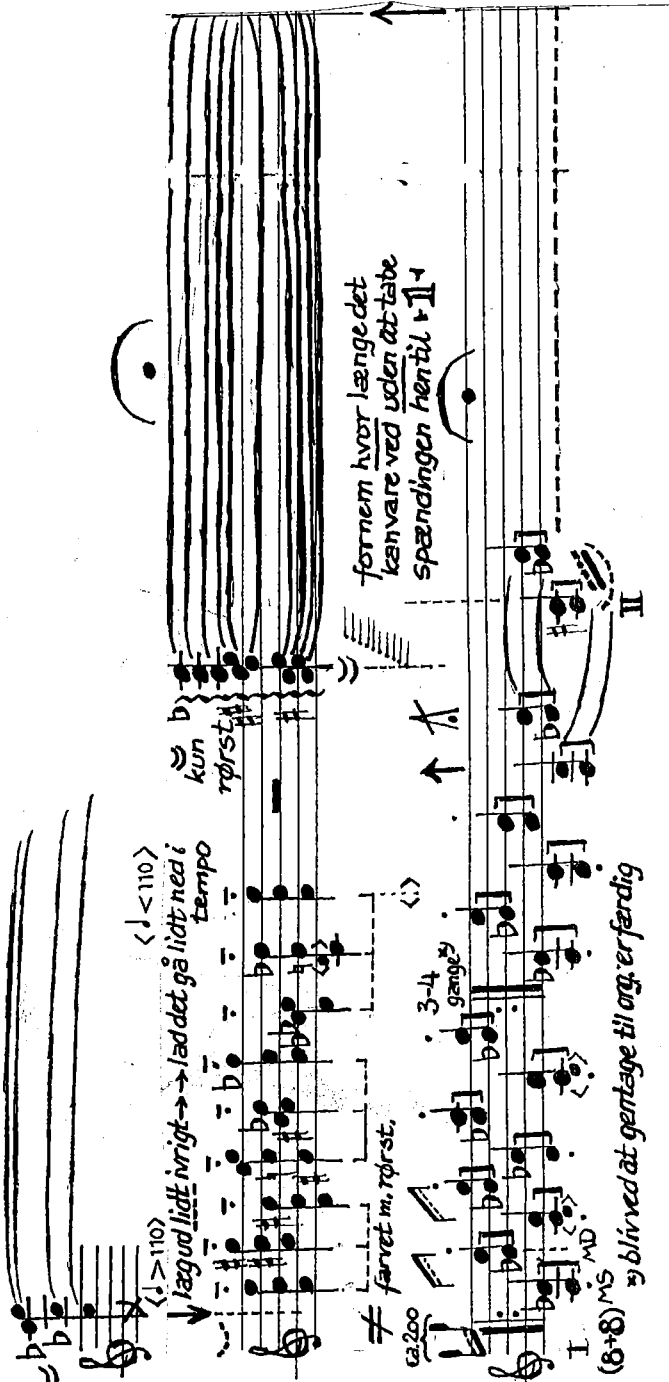
Handwritten musical score for the first system. It consists of multiple staves. The top staff is labeled 'orgel' and contains complex organ registration markings and notes. Below it are several piano staves with notes and rests. Annotations include 'I (H+S)', 'II', 'III', 'IV', 'V', 'VI', 'VII', 'VIII', 'IX', 'X' and various symbols like 'A', 'B', 'C', 'D', 'E', 'F', 'G', 'H', 'I', 'J', 'K', 'L', 'M', 'N', 'O', 'P', 'Q', 'R', 'S', 'T', 'U', 'V', 'W', 'X', 'Y', 'Z'. There are also some numbers like '8+8' and '3'. The score is very dense with lines and markings.

↑ = cemb. giver tegn til organist / org = org. giver tegn til cemb. / Reg = registrant giver tegn til cemb. / ÷ = fjern register.

Handwritten musical score for the second system. It continues the organ and piano parts from the first system. The top staff is labeled 'orgel' and contains complex organ registration markings and notes. Below it are several piano staves with notes and rests. Annotations include 'I (H+S)', 'II', 'III', 'IV', 'V', 'VI', 'VII', 'VIII', 'IX', 'X' and various symbols like 'A', 'B', 'C', 'D', 'E', 'F', 'G', 'H', 'I', 'J', 'K', 'L', 'M', 'N', 'O', 'P', 'Q', 'R', 'S', 'T', 'U', 'V', 'W', 'X', 'Y', 'Z'. There are also some numbers like '8+8' and '3'. The score is very dense with lines and markings.

her:  her: 

G.P. 




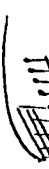
C

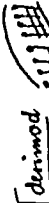
orgel skal virke som en adskillende, kraftig og mellem introit og 1.

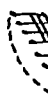
cemb.

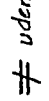
bliver at gentage til org. er færdig

 alle toner i et cluster bliver higgende


 alle toner klings videre

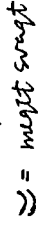
 [demod = normalt legato]

 = ikke helt tæt legato

 ≠ uden rytmisk koordinering (d.v.s. uden at følges ad)

Efterbetragtningen ombr. op 133:2

 = noget svært (-... = ikke så meget)


 = meget svært



 = noget fremhævet (= forholdsvis kraftigt)

 = non legato (quasi legato) (ikke stacc. ansat)

 = staccato

 = staccatissimo

 = fingre holder let på tangentene (ikke anslået, se subito)

 = lidt hurtigere end 

Handwritten musical score for two staves, labeled 'orgel' (organ) and 'cembalo' (piano). The organ part features complex textures with many notes and rests, often marked with 'ms' (measures) and 'md' (measures). The piano part consists of large, sweeping chords and melodic lines, with dynamic markings such as 'svagt' (softly) and 'quasi subito' (quasi subito). Both parts include numerous accidentals and articulation marks. A 'ped.' (pedal) marking is visible at the bottom left of the organ staff. The manuscript is dated 'opl 1332' at the top right.

Handwritten musical score for two staves, labeled 'orgel' (organ) and 'cembalo' (piano). The organ part includes 'ped.' (pedal) markings and dynamic instructions like 'kraftigere' (stronger) and 'kraftig & anden Klang' (strong and different sound). The piano part features complex textures with many notes and rests, often marked with 'ms' (measures) and 'md' (measures). Both parts include numerous accidentals and articulation marks. The manuscript is dated 'op 1335' at the top right.

Orgel

Var. 20. Utat.

musical score for organ, manual, and pedal parts. Includes dynamic markings like *poco pif* and *MD*. Features large letters 'V' and 'A' marking sections. Includes a 'Cemb.' section with a 'ped.' marking.

I 846
II

Orgel

Var. 21. Utat.

musical score for organ, manual, and pedal parts. Includes dynamic markings like *poco pif* and *MD*. Features a section labeled 'lange forhold afhangige af cembelo' and 'orgel. fagur'. Includes a 'Cemb.' section with a 'ped.' marking. Includes 'GP' markings.

I 846
II

Handwritten musical score for a string quartet, featuring multiple staves with complex notation and performance instructions.

Top Staff: *begyndt lidt* (beginning a little), *MD* (Musical Direction), *sv III* (string III), *MS* (Musical Score), *Orgel* (Organ).

Second Staff: *sempe* (sempre), *GP* (Grand Piano), *MD*, *MS*, *Orgel*.

Third Staff: *Forholdet's* (The Ratio's), *svægt* (weakly), *mellem* (intermediate), *spil* (play), *II*, *I*, *Orgel*.

Fourth Staff: *flüchtig* (fleeting), *II*, *Orgel*.

Fifth Staff: *flüchtig* (fleeting), *II*, *Orgel*.

Sixth Staff: *flüchtig* (fleeting), *II*, *Orgel*.

Seventh Staff: *flüchtig* (fleeting), *II*, *Orgel*.

Eighth Staff: *flüchtig* (fleeting), *II*, *Orgel*.

Ninth Staff: *flüchtig* (fleeting), *II*, *Orgel*.

Tenth Staff: *flüchtig* (fleeting), *II*, *Orgel*.

Eleventh Staff: *flüchtig* (fleeting), *II*, *Orgel*.

Twelfth Staff: *flüchtig* (fleeting), *II*, *Orgel*.

Thirteenth Staff: *flüchtig* (fleeting), *II*, *Orgel*.

Fourteenth Staff: *flüchtig* (fleeting), *II*, *Orgel*.

Fifteenth Staff: *flüchtig* (fleeting), *II*, *Orgel*.

Sixteenth Staff: *flüchtig* (fleeting), *II*, *Orgel*.

Seventeenth Staff: *flüchtig* (fleeting), *II*, *Orgel*.

Eighteenth Staff: *flüchtig* (fleeting), *II*, *Orgel*.

Nineteenth Staff: *flüchtig* (fleeting), *II*, *Orgel*.

Twentieth Staff: *flüchtig* (fleeting), *II*, *Orgel*.

Handwritten musical score for a string quartet, featuring multiple staves with complex notation and performance instructions.

Top Staff: *flüchtig* (fleeting), *II*, *Orgel*.

Second Staff: *flüchtig* (fleeting), *II*, *Orgel*.

Third Staff: *flüchtig* (fleeting), *II*, *Orgel*.

Fourth Staff: *flüchtig* (fleeting), *II*, *Orgel*.

Fifth Staff: *flüchtig* (fleeting), *II*, *Orgel*.

Sixth Staff: *flüchtig* (fleeting), *II*, *Orgel*.

Seventh Staff: *flüchtig* (fleeting), *II*, *Orgel*.

Eighth Staff: *flüchtig* (fleeting), *II*, *Orgel*.

Ninth Staff: *flüchtig* (fleeting), *II*, *Orgel*.

Tenth Staff: *flüchtig* (fleeting), *II*, *Orgel*.

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Twelfth Staff: *flüchtig* (fleeting), *II*, *Orgel*.

Thirteenth Staff: *flüchtig* (fleeting), *II*, *Orgel*.

Fourteenth Staff: *flüchtig* (fleeting), *II*, *Orgel*.

Fifteenth Staff: *flüchtig* (fleeting), *II*, *Orgel*.

Sixteenth Staff: *flüchtig* (fleeting), *II*, *Orgel*.

Seventeenth Staff: *flüchtig* (fleeting), *II*, *Orgel*.

Eighteenth Staff: *flüchtig* (fleeting), *II*, *Orgel*.

Nineteenth Staff: *flüchtig* (fleeting), *II*, *Orgel*.

Twentieth Staff: *flüchtig* (fleeting), *II*, *Orgel*.

Twenty-first Staff: *flüchtig* (fleeting), *II*, *Orgel*.

Twenty-second Staff: *flüchtig* (fleeting), *II*, *Orgel*.

Twenty-third Staff: *flüchtig* (fleeting), *II*, *Orgel*.

Twenty-fourth Staff: *flüchtig* (fleeting), *II*, *Orgel*.

Twenty-fifth Staff: *flüchtig* (fleeting), *II*, *Orgel*.

Twenty-sixth Staff: *flüchtig* (fleeting), *II*, *Orgel*.

Twenty-seventh Staff: *flüchtig* (fleeting), *II*, *Orgel*.

Twenty-eighth Staff: *flüchtig* (fleeting), *II*, *Orgel*.

Twenty-ninth Staff: *flüchtig* (fleeting), *II*, *Orgel*.

Thirtieth Staff: *flüchtig* (fleeting), *II*, *Orgel*.

Thirty-first Staff: *flüchtig* (fleeting), *II*, *Orgel*.

Thirty-second Staff: *flüchtig* (fleeting), *II*, *Orgel*.

Thirty-third Staff: *flüchtig* (fleeting), *II*, *Orgel*.

Thirty-fourth Staff: *flüchtig* (fleeting), *II*, *Orgel*.

Thirty-fifth Staff: *flüchtig* (fleeting), *II*, *Orgel*.

Thirty-sixth Staff: *flüchtig* (fleeting), *II*, *Orgel*.

Thirty-seventh Staff: *flüchtig* (fleeting), *II*, *Orgel*.

Thirty-eighth Staff: *flüchtig* (fleeting), *II*, *Orgel*.

Thirty-ninth Staff: *flüchtig* (fleeting), *II*, *Orgel*.

Fortieth Staff: *flüchtig* (fleeting), *II*, *Orgel*.

Forty-first Staff: *flüchtig* (fleeting), *II*, *Orgel*.

Forty-second Staff: *flüchtig* (fleeting), *II*, *Orgel*.

Forty-third Staff: *flüchtig* (fleeting), *II*, *Orgel*.

Forty-fourth Staff: *flüchtig* (fleeting), *II*, *Orgel*.

Forty-fifth Staff: *flüchtig* (fleeting), *II*, *Orgel*.

Forty-sixth Staff: *flüchtig* (fleeting), *II*, *Orgel*.

Forty-seventh Staff: *flüchtig* (fleeting), *II*, *Orgel*.

Forty-eighth Staff: *flüchtig* (fleeting), *II*, *Orgel*.

Forty-ninth Staff: *flüchtig* (fleeting), *II*, *Orgel*.

Fiftieth Staff: *flüchtig* (fleeting), *II*, *Orgel*.

dette er stykkets dynamiske højdepunkt

orgel-ganstenes kraftigt
 (man der ikke skulle
 være styret for at
 deres lyd
 omkring cemb.
 herefter med the
 af fra)

pedal ganstenes så
 kraftigt register

hele MS aust.
 bliver liggende

Handwritten musical score for organ and cembalo. The score is written for two staves. The organ part is in the upper staff, and the cembalo part is in the lower staff. The music is in a minor key and features complex textures with many sustained notes. Annotations include "I reg.", "II reg.", "sempre", "pedal", "orgel", "cembalo", "gange", "quasi", "hele cluster", "MS", "I: 8+8+4", "+4", and "1/4".

I: svag stemme
 1. stemme

II: kraftig

Handwritten musical score for organ and cembalo, continuing from the previous page. It features similar complex textures with sustained notes and dynamic markings. Annotations include "I: 8+8+4", "MS", "ped", "cemb", "orgel", "I: 8+8+4", "4. gang", "[I: 8]", "[II: 8]", "ikke hurtigt", "respi", "ped", "MS", and "MD".

≠ kbbl. < I svag røret >

< = koll >

sempre com. some y

litt roligere

poco end i MD

2

MS
MD
MS
MD

MS
1 2 3 4 5
4 5

MS
1 2 3 4 5
4 5

MS
MD
MS
MD

MS
MD
MS
MD

orgel
Cemb.
sempre (I II)

3 forskellige
registreringer
og styrkeindstillinger

II
lyst
fløjter
som hurtigt, let
kunfløjter

orgel: ikke særlig
"bøydningsskud"

pedal

I
II
pedal

alle toner
bliver
liggende

orgel
I
II

sempre ::

med en enkelt toneoptagelse i ny og næ (for at gøre det lidt irrationelt/uforudsigeligt)

Cemb.
Simile

sempre ::

orgel

②

③

④

⑤

⑥

13 *cemb. simile* →



orgel

♯ c d e f
g a b h

⑦

⑧

⑨

⑩

⑪

14 *cemb. simile* →

12 Cemb. simile

13 Cemb. simile

14 dis.

15 Cemb. stop.

16 Cemb. stop.

17 Cemb. stop.

registr.

SV

A

16 Cemb. ind. simile

17 Cemb. stop. simile

18 Cemb. stop. simile

19 Cemb. stop. simile

ca. 135

II

sempre II

men med en pludselig aktivitet (her be-
 <over> gynder en opbygning

<3> = noget hurtigere end for
 - som fragmentering / udførelse

+kobl
H+S

svag tryk
orgel
sv III
rest
crit
I 884

kraftigere og noget hurtigere

I
I 8+8

svag tryk
orgel
sv III
rest

MD
MS
I 8
I 8+8

<+kobl I>
I 8+8

<eller I>



clusters
(ca 320m/s)

I
I 8+8

kobl. I
I 8+8

ikke hurtigere end at harmonikken kan høres

I
I 8+8

*illusion til +20%
... men en del hurtigere*

I
I 8+8

MD
I 8+8

fort. rest

II
svag tryk

<II> *fort. roligt eller begynd fort. hurtigt*
quasi poco
ritard

forh. svagt

lys
fjortest.

Orgel

rest

quasi piu
meno
mosso

mest klangfulde
manual

÷ koba

=

200

svag fjern
rørst. X

Orgel II

[< 60]

÷ simile

laisser
vibrer

II

÷ mest
klangfulde
manual

svagere
materie manual

svag fjortest. 8(+4)

laisser
vibrer

II

÷ mest
klangfulde
manual

svagere
materie manual

lys fløjtest. < + 1/2 >

Orgel I

Orgel II

Comb.

tryst.

simile

2 4 6 8 10 12 14 16

lys fløjtest. < + 1/2 >

NB! +22 + uddrag af
i denne version

Orgel I

Orgel II

Comb.

tryst.

2 4 5 7 9 10 11 12 13 14 15 16 17 18

II

MD

MS

ossia: (118)
Comb. I + 4 ÷ 8

MD II
 Orgel
 I: 8+8+4
 I: 8+8+4
 MD I
 Orgel
 I: 8+8+4
 G.R.
 + kobl.
 Reg. V
 sempre
 + H⁺ (MD)
 ganske kort caesur
 MS
 MS

Orgel
 + kobl.
 + H-stemmer
 rest
 MD I
 MD II
 MS
 MS
 her: $\frac{5}{8}$
 I: 8+8+4
 Camb.
 I: 8+8+4

Ω som slutgruppe

orgel: som lidt trøgt

quasi

4/4
orgel

simile

emb.
uden
frændstift

II

quasi
non legato

simile

etc.

GP.

GP.

GP.

[
mægt
svagt

< hurtigt brudt quasi leggiero

læsser
vibrer

II

fersæt
rækken
worden
holdt op

fine

Axel Borup-Jørgensen skriver om "Für cembalo und Orgel" op 133:2 (1989)

Det har været svært at angive mere "absolutte" styrkegrader, da det ikke er til, med sikkerhed, at forudsæ cembalo'ets dynamiske fylde i rummet i forhold til orglet.

Vedr. cembalo [2 manualer : 8+8+4'] er der angivet nøjagtig registrering, og så må orglet tilpasse sig – der regnes dog med at orglet udnytter sin variationsrigdom i klangfarver. I kontrast til liggende orgelklange står cembalo'ets karakteristiske og prægnante toneansatser : brusende arpeggio, markante staccato – og cluster-effekter.

For at opnå en fornemmelse af større individuel frihed i udfoldelsen er der ikke fælles "taktslag" (metrum).

Der spilles efter partituret, og til orientering er der indført lodrette stiplinger. – Da der, på grund af placeringen i rummet, kan forudsæ problemer med at høre alle detaljer hos hinanden, er der indført "signaler" [pil ned og pil op] på steder, hvor et nik fra den ene til den anden kan underlette koordineringen.