

for orgel IV

tilgnet Jens E. Christensen

tegnforklaringer se side 7 [sign explanations on page 7]

glidende, men uden hastværk

[vejl. tempo ca 55] [*gliding, but not hasty*]

Axel Borup-Jørgensen
op 106 version b
1983-84

orgel

--- = *rytmisk lidt svævende* [with some rhythmical vagueness]

□ continued.
 □ forts.
 poco piu mosso
 ritard. ————— tempo I

[x] now & then make short holes in the cluster by letting up 1-3 neighbour keys for a moment

x) lav huller i klangklumpen ved, i ny og naz, et oeblik at loefte 1-3 fingre (nabo-tangenten)

[static] statisk afsnit
 senza misura
 PP

lunga lunga
 non legato
 in tempo (♩ = 110) men ligesom lidt traegt
 [but like a little sluggish]

pedal PP
 [= toneophor [tone ending]]
 [eller for]
 [ens afstand pause hver gang 4-8"]
 [equal distance every time]

simile

quasi V

[ca 70] poco leggero

quasi senza misura

quasi senza misura
 [poco ritenuto]

quasi V
 MD 4/5
 MS 4/5
 MS 5-1 + palm

□ mpp so about: vgl. ritme 1 E 4 | 7 7

[MS & MD with the same register]
MS & MD Same register

op 106

close on 90
pp imod 90

IV 4/4

mf

3 3 4 3 4

8

ppp

mpp

pp

MS 5-2
[& palm] + hånd
flåde

2
4
5

[ev. closed swell]
[ev. lukket jalousi]

[about 90, but not strictly in tempo]
[et sted omkr. 90]
ikke stramt i tempo

[like falling drops]
som dryp
MD

simile

[variant at range F3
variant ved omfang F3]

[< V if the rooms resonance requires it >

3

sempre mpp

sempre mpp

ad libitum

simile

p

mpp

pp

ad libitum

simile

cont.
fortis

pedal come sopra

pochissimo ritenuto senza misura

ped. pp

fortis

pedal come sopra

pochissimo ritenuto senza misura

ped. pp

p sempre

forh. roligt
[rather calm]

p sempre

<MS takes over the chord on another manual>

<MS overtager akkorden på andet manual>

MD rest

here VI

VI [ikke særlig hurtigt arpeggio]
[not especially fast arpeggios]

orgel

mp

to be played:
udføres: *sempre arpeggio*
simile <or: simile >

[suggested (sense of) tempo
[vejledende tempo (følelse) ca 70 (♩♩♩♩ etc.)]]

poco dim. *mpp* svagt, (weak) VII fjernt, roligt (calm) (remote)

poco rit. [ca 60] *Arit.*

subito ca 70 *mpp* [more calm/with epilogue character] roligere / epilogagtigt

PP ligesom lidt trøgt [like a little sluggish] *poco rit.* suggested rhythm [ca 55]

for IV

The first system of the musical score consists of three staves. The top staff is for the Violin, the middle for the Cello, and the bottom for the Piano. The piano part features a prominent bass line with sustained notes and some triplet patterns. The violin and cello parts are more melodic and rhythmic, with various articulations and slurs. A diamond-shaped symbol is present on the left side of the violin staff.

ossia

The second system continues the musical score with the same three staves. The piano part continues its bass line with some triplet patterns. The violin and cello parts show more complex rhythmic patterns and slurs. A diamond-shaped symbol is present on the left side of the violin staff. At the bottom of the system, there are several circled symbols and some handwritten notes.

forts. VIII

poco

mp between \rightarrow *P*
pp

< > = to be played or not (ad libitum, often = if possible)

[♯ or ♭] = half tone cluster

$\overbrace{\hspace{2cm}}$ indicated duration

\frown \square \wedge
long \rightarrow short

\wedge \wedge \wedge \wedge \wedge
graduations of short fermatas

About registrations:

○ = soft sound with few harmonics (e.g. flute gedackt)

□ = somewhat more shaped sound

◇ = sharp, profiled sound (e.g. principal)

✧ = still more sharp & profiled

Op 106

new ending
ny slutning *poco rit.*

[sempre ca 55]

ppp

fine

Op 106. a. ny slutning 1/8-84
new ending

Pedal

mp \rightarrow *P*
pp

< > = parentesens indhold er ad libitum (ofte = hvis muligt)

<♯ > = spilles eller udelades ad libitum

[♯ eller ♭] = halvtonecluster

$\overbrace{\hspace{2cm}}$ = varighedsangivelse

\frown \square \wedge
lang \rightarrow kort

\wedge \wedge \wedge \wedge \wedge
gradueringer af kort fermat

vedr. registrering:

○ = blød, overtonefattig klang (fx gedakt fløjte)

□ = noget mere markant

◇ = skarpt profileret klang (fx principal)

✧ = endnu skarpere profileret

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A B O U T

FOR ORGAN IV

OP 106. 1983-85

BY AXEL BORUP-JÖRGENSEN

AXEL BORUP-JÖRGENSEN (BORN 1924) IS AN OUTSTANDING PERSONALITY IN DANISH MUSIC LIFE. THE SMALLEST NUANCES IN HIS MUSIC CAN ACT AS LANDSLIDE. IT IS A SILENT MODERNISM WHERE THE SILENCE AND THE PAUSE SPEAKS JUST AS URGENT AS THE DELICATE STATEMENTS AND THE FEW BUT CONSLUSIVE AXCLAMATIONS.

IN THE 1970 AND 80 AXEL BORUP-JÖRGENSEN STARTS TO WORK AT THE ORGAN MEDIUM, AND IN 1983-85 IT LEADS TO THE SMALL MASTERPIECE FOR ÖRGEN IV . IT NOT ONLY CREATES AN ARTISTIC UNIVERSE OF DELICATE CHASED SOUNDS AND RHYTHMS WHICH SHAPES MELODIES LIKE HAIKU-POEMS -- IT ALSO EXPOSES THE FASCINATING POSSIBILITIES THE ORGAN CARRIES AS AN INSTRUMENT, AND SHOWS THAT THE OCCUPATION WITH CONTEMPORARY MUSIC CAN BE JUST AS INSPIRING AND PIONEERING TO THE PERFORMING PRACTICE AS THE STUDY OF THE TREATIES OF THE PAST.

AXEL BORUP-JÖRGENSEN OFTEN BUILTS UP HIS SOUND AS AN ARPEGGIO AND LETS THE TONES VANISH AGAIN ONE BY ONE. THE WORK WITH THE INTERPRETATION OF THIS EFFECT MADE IT CLEAR, THAT ONE REALLY FIRSTLY BECOMES AWARE OF A TONE WHEN IT IS RELEASED. THIS HAS HAD IMPORTANCE TO THE EXECUTION OF ALL OTHER ORGAN MUSIC, THAT THE EXPIRY OF A TONE IS AT LEAST AS DECISIVE AS THE TOUCH TO THE EXPERIENCE OF MELODIC AND RHYTHMICAL CONNECION AND SUPPLENESS.