

heer p. 24

peripeti for guitar-trio op 145:1 (1. version)

© Axel Borup-Jørgensen

muted (poco = III) i m
 { con } I
 = open ♣ = flag. pe
 ♣ = gradvis dampet → totalt. ⑤ = stryg
 = anviser kem ⑥ med "6 cord
 quarte tone over-toner: 4-5 cm

mf (IX)
 ↑ = hurtigt brudt / ↑ lidt højere / ↑ endine
 (bæst) ↑ roligere (XVI)
 p = flag (klinger bese) V⁰
 mf V⁰
 accel. cres. V⁰ V⁰
(V⁰)

[= tydeligt højere damping] < > spies eller udledes til højrene

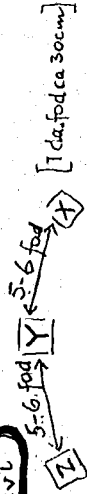
Et portret af komponisten Axel Borup-Jørgensen, Copenhagen-Guitar Festival Rundetårn, 16.7.97

op 145:1
 komplet

© Axel Borup-Jørgensen op. 145:1

Dette "instruktionskjemplar" er kun ment som en vag vejledning for øjeblikket. Med den anvendte type af notation er det selvfølgelig ikke meningen at man skal sidde og tælle mens man spiller; det var netop det der skulle undgås for at give større spillefrihed. Og fra min side er musikken jo aldeles ikke tænkt med tælling - tværtimod. - Men på et mellemstadium i indstuderingen kunne man måske skele lidt til mine "effertationaliseringer" af varigheder og indsatsstøttheder. Men lad det under alle omstændigheder kun være en retningsangivelse, en løst hængende rettesnor - men intet i retning af et tøffered.

instruktivt



klar-brio

opstilling

ny-2

f = normal quiet motion (piano) ↑ = hurtigt brudt / lidt roligere

p = flag (singer solo) lidt fremad i retning

endelig roligere

marked (poco) med i (mesto) som

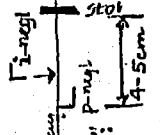


□ = open

✱ = flag på 6

⑥ med "SVC overfører"

⑤ streng



< som bølger der brister >

< > spises eller udelades af hånden

[] = tydeligt hørbart decumpling

Guitar-trio

"instruktiv"

mp 3

7 = nicht lang verspannt string
V = staccatissimo

controlling range for "schaltot"

accen-
tueret
all.
s.p.

mp

her
mf

The musical score consists of six staves, each representing a different guitar part. The notation includes various musical symbols such as notes, rests, and dynamic markings. Key elements include:

- Staff 1 (Top):** Starts with a treble clef and a 3/4 time signature. It features a series of notes with a dynamic marking of *mp* 3. A box labeled "instruktiv" is placed above the first few notes. A performance instruction "7 = nicht lang verspannt string" is written below the staff.
- Staff 2:** Contains notes with a dynamic marking of *pp*. A performance instruction "V = staccatissimo" is written below the staff.
- Staff 3:** Features notes with a dynamic marking of *mp*. A performance instruction "controlling range for 'schaltot'" is written above the staff.
- Staff 4:** Contains notes with a dynamic marking of *mp*. A performance instruction "accen-tueret all. s.p." is written above the staff.
- Staff 5:** Features notes with a dynamic marking of *mp*. A performance instruction "7 = nicht lang verspannt string" is written below the staff.
- Staff 6 (Bottom):** Contains notes with a dynamic marking of *mp*. A performance instruction "V = staccatissimo" is written below the staff.

Throughout the score, there are numerous dynamic markings such as *pp*, *mp*, *mf*, and *f*. There are also various performance instructions and annotations, including "accen-tueret", "all.", "s.p.", "controlling range for 'schaltot'", and "7 = nicht lang verspannt string". The score is written in a clear, handwritten style with some corrections and markings.

S: mine egne melodier for ting jeg senere blev blyt af på

"instruktiv"
gitar-trio

ikke helt reglementeret
 passus ind i forhold til [Z]

3/4 = med overstemning af nogle (i)

muted | poco | open

VII^o ② ③ ④
 V^o ② ③ ④
 III^o ② ③ ④

X
 VII^o poco s.p.
 VI
 V
 IV
 III
 II
 I

(II) *essia* ② ③
 VIII poco s.p. *mf*
 VII
 VI
 V
 IV
 III
 II
 I

IX
 VIII poco s.p. *mf*
 VII
 VI
 V
 IV
 III
 II
 I

(XVIII) *mf*
 (IX) *mf*
 (X) *mf*
 (XI) *mf*
 (XII) *mf*
 (XIII) *mf*
 (XIV) *mf*
 (XV) *mf*
 (XVI) *mf*
 (XVII) *mf*

[ca 82]
 [ca 72]
 [ca 88] 3
 [ca 58]

A.O. *mf* *assia*
mp

7 7 7 7
 3 3 3 3
 4 4 4 4

P < melodisk >

[ca 64]

"instruktiv"

guitar-trio
ny 5

The musical score consists of six staves. The notation includes various notes, rests, and dynamic markings such as *mp*, *mf*, *f*, *subito f*, and *senzarrit.*. Fingering numbers (1-3) are present throughout. Performance instructions include "somme hielt abbremsst.", "1 = Kraftesur", and "senzarrit.". The score is divided into sections labeled with Roman numerals: VII°, VIII°, IX°, X°, XI°, XII°, and XIII°. A circled '1' is located at the top left of the page.

[82] Sample

[ca 40] 3
über

op 145:1

instructive

string-trio

Handwritten musical score for string trio, Op. 145:1. The score is written on ten staves, with the top two staves for Violin I and Violin II, and the bottom six staves for Viola, Violoncello, and Contrabasso. The music includes various dynamics such as 'p', 'mp', 'mf', 'f', 'ff', 'pizz', 'arco', and 'staccato'. It features complex rhythmic patterns, including triplets and sixteenth notes. There are several boxed annotations: 'ca 58', 'ca 68', 'ca 60', and 'ca 92'. A section marked 'A' is indicated by a large 'A' above the staves. The score is densely notated with notes, stems, and dynamic markings.

"instruktiv"

A handwritten musical score for guitar, consisting of five staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is annotated with circled numbers (1-10) and letters (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) placed above or below the notes. Dynamic markings include *mp*, *f*, *mf*, *p*, and *pp*. There are also markings for fingerings (e.g., 1, 2, 3, 4, 5) and articulation (e.g., accents, slurs). A box labeled "ca 58" is located at the bottom left, and another box labeled "ca 52 (ca 104)" is at the bottom right. A vertical double-headed arrow labeled "ca 100" is positioned on the right side of the score. The score is written in black ink on a white background.

instruktiv

ca 52

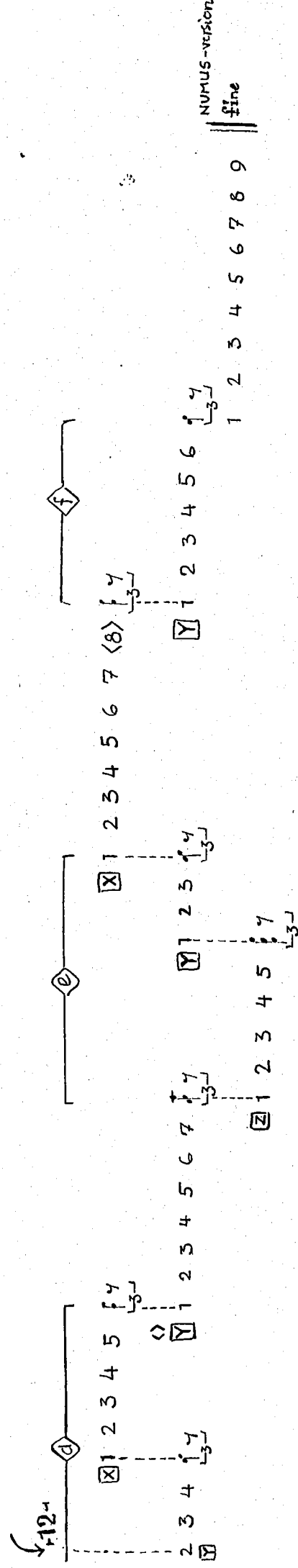
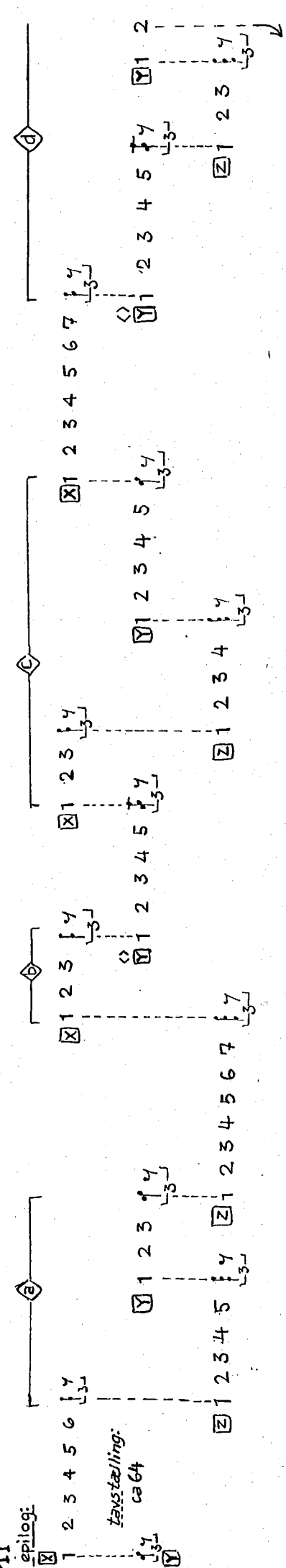
1 halv version

The score consists of several staves. The top staff shows a melodic line with fingerings (e.g., 3 4 4, 5 5 5, 4 4 4, 5 5 5) and a box containing the number 46. Below this, there are guitar-specific markings: *rit.*, *ossia*, and a circled 4. The main body of the score features chord diagrams for frets XII, XIV, XVI, and XVII, with dynamic markings like *mf*, *mp*, and *ppp*. A section labeled "taller:" includes a sequence of fret numbers 1 through 8. At the bottom, there are more chord diagrams and a section labeled "akkorder i epilog:" with various chord symbols like *(ix)*, *(iv)*, *IV*, and *IV* with a circled 2. The score concludes with a section labeled "epilog:" and a circled 2.

"Citrat" fra 7

(exs taelling Mca 64)

↑ halv version



NUMUS-version
|| fine

VÆRKER FOR GUITAR

AF

AXEL BORUP-JØRGENSEN

| | | |
|----------|---|------|
| OP 57 | ARIA PER ALTO E STROMENTI(1967) F. ALTSTEMME, GUITAR, JANITSCHAR, VIOLIN, VIOLA | 9' |
| OP 63 | MIRRORS (1071-74) F. SOPRAN/PIATTI, GUITAR, MARIMBA | 13' |
| OP 69 | "PASTICCIO OVER EN GOETHE-TEKST"(1973) F. 2 STEMME & GUITAR | |
| OP 73 | MORCEAUX. 5 SATSER (1974-75) GUITAR SOLO | 5½' |
| OP 72 | PRAEAMBULA.(1974-76) GUITAR SOLO | 12' |
| OP 76 | PRAELUDIEN FÜR GITARRE. 11 SATSER.(1976-79) F. GUITAR SOLO. UNIVERSAL EDITION | 11½' |
| OP 86 | "FÜR GITARRE".(1978-79) F. GUITAR SOLO | 10' |
| OP 79 | "CARAMBOLAGE" (1980) F. KLAVER/EL-ORGEL, EL-GUITAR, SLAGTØJ | 12½' |
| OP 99 | "DÉJÀ-VU" (1982-83) F. GUITAR & STRYGEORKESTER | 16' |
| OP100 | "SIRENERNES KYST" (1983-85) F. FL, CLAR, VL, VLC, GUIT, PNO, 1 PERC+BAGGRUNDSBÅND | 16' |
| OP 103:1 | GAMMELKINESISKE DIGTE (1983) F. MEZZOSOPRAN & LUT | 7½' |
| OP 104 | SANGE TIL TEKST AF SARVIG (1983-85) F. SOPRAN & GUITAR | 12½' |
| OP 121 | "POÉSIES POUR LA DAME À LA LICORNE" (1987) F. 2 GUITARER | 19½' |
| OP 143 | "UNICORNS". 12 SATSER SOM KAN KOMBINERES TIL SUITER-33 KOMBINATIONER FORESLÅET.(1992) 6-24 GUIT. | |
| OP 145:1 | "PERIPETI". 1. DEL MED EPILOG (1994) F. 3 GUITARER | 6' |
| OP 145:2 | "PERIPETI" I 2 DELE (1995) F. 3 GUITARER | 8½' |
| OP 145:3 | "PERIPETI" MED NY MEGET KOMPLEX 1. DEL(1995-96) F. 3 GUITARER | 12' |
| OP 152:1 | PARAPHRASE ON A PIANO PIECE OP 4:2.(1995) F. 2 GUITARER | 5½' |
| OP 152:2 | FORSKELLIGE MINDRE SATSER (1995-) F. 2 GUITARER | |
| OP 14 | OP 14(VLA&PNO). 1.&3. SATS ARR. FOR 2 GUITARER AF LEIF HESSELBERG (1995) | |
| OP 153:1 | "PASTICCIO OVER EN GOETHE-TEKST" (1996) F. SOPRAN, ALTBOLKFL(ALTERN. TVÆRFL/CLAR/OBO) & GUITAR | 7' |
| OP 153:2 | "PASTICCIO" OGSÅ FOR TENOR, KLARINET/VLA & GUIT(1997) | |
| OP 153:3 | "PASTICCIO" UDARBEJDET PÅ OPFORDRING AF OPERASANGER OLE HEDEGAARD, FOR: TENOR, CELLO & GUITAR (1997) | |
| OP 155:1 | "ENTRÉE" FOR 5 GUITARER (1997) | |

- OP 159 STØRRE GUITARSOLO - TIL LEIF HESSELBERG (1997-)
- OP 163:1 "TRISTROPHONI" (1998-2000) 8'
F. GUITAR SOLO
- OP 163:2 "TRISTROPHONI". NY INTRODUKTION + NY 1.SATS + REV.
AF EPILOG + NY 3.SATS (2000-01)
- OP 38 MOBILER EFTER ALEXANDER CALDER (VLA, PFTE, MAR) (2000)
I UDGAVE, HVOR MARIMBA ER ERSTATTET AF GUITAR.
- OP 169:0-8 "FLOATING ISLANDS" (2001-)
GENNEMGÅENDE MED NATURFLAGEOLETTER. RONDOLIGN.
SATSER OG SUITER I STÆRKT VARIERENDE LÆNGDER
F. GUITAR SOLO
- OP 169:5 "FLOATING ISLANDS" (2002) 5'
F. GUITAR SOLO
- OP 166 "PEZZI PER CHITARA". SAMLING AF KORTERE SATSER TIL
UNDERVISNING. INDTIL 2004: CA. 30 SATSER.
- OP 170:1 "NIETZSCHE-FRAGMENTE" (2001-) 20'
F. SOPRAN & GUITAR.
- Op 176 "marine skitser" (2005) – guitar duo i 7 afsnit 13'
- Op 177:1 "favola" (2005) – med for-og efterspil for guitar solo 3'

Edition Borup-Jørgensen

edition@borup-jorgensen.dk
www.borup-jorgensen.dk

MORCEAUX, OPUS 73, 2. sats

quasi amabile ma con espressione

[♩ = ca. 60]

XII $\frac{3}{6}$

*) Anslås så tæt ved stolen som muligt.

**) ~ = ubetonet toneansats

guitar-gribbreæt

0 = løse strenge

flageoletter: