

FLEMMING CHR. HANSEN

Hymner

for orgel

SAMPLE

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MIXTUR

FMX 01-003

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Forord

"Værket 'Hymner' er komponeret i sommeren 1993 til den sidste indvielseskoncert på det dengang ny-opstillede Ramus-orgel i Klosterkirken, Nykøbing Falster. Jeg var i perioden 1989-98 organist ved Lindeskovkirken og assistent i Klosterkirken og arbejdede derfor tæt sammen med Jesper Madsen. Efter en række mere almindelige indvielseskoncerter på det fine orgel fra 1850'erne, som tidligere havde stået i Dåstrup Kirke på Midsjælland, skulle Jesper og jeg ved den sidste koncert både spille sammen og spille den samme musik på det store og det lille orgel. Desuden gav vi hinanden en kompositorisk udfordring til lejligheden: at vi hver især (i al hast!) skulle skrive et tredelt stykke for Ramus-orglet, som den anden skulle uropføre ved koncerten d. 5. september. Jesper skrev sine '3 vignetter for Ramus' (Forlaget Mixtur FMX 01-002), og jeg skrev altså det her foreliggende værk 'Hymner'.

De tre satser passer til hver sin kirkelige højtid, og det tilgrundliggende melodistof er taget fra Det danske Antifonale, hvor også de trykte tekster kommer fra.

Registreringerne i noden er tænkt til Ramus-orglet (Ged. 8, Princ. 4, Fl. 4, Okt. 2). Men som det bl.a. kan høres på Jesper Madsens indspilning af værket (Helikon HCD 1036) kan man gerne dispensere fra dem på et større orgel med flere muligheder.

'Hymner' har senere fået 2 efterfølgere, 'Hymner 2' og 'Hymner 3', som også tager udgangspunkt i materiale fra Det danske Antifonale."

Flemming Chr. Hansen, marts 2010

Flemming Chr. Hansen
Hymner for orgel

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FMX 01-003

Trykt hos BHM-Tryk, Esbjerg

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SAMPLE

Hymner for orgel

Første hymne "Dyrets Magt - Kærlighedens Pant"

En Verden stedt i Ve,
vor Jord i Dyrets magt!
Hvad Værn er derimod?
Et Barn i Krybbe lagt!
Vi kalder ham for Dag
og for den gyldne Fred,
som kommet er fra ham,
hvis Navn er Kærlighed.

Til alle Piner født,
o Kærlighedens Pant!
med dig saa lys en Dag
til Lægedom oprandt.
Dig, som trods Tvedragt, Krig
er Hjetets dybe Fred,
med Fader, Helligaand
ske Pris i Evighed.

(Det danske Antifonale, St. Stefans Dag Matutin)

Lento, cantabile e espressivo ♩ = ca. 69

Flemming Chr. Hansen 1993

* forslag kan komme før eller på slaget ad lib. og behøver ikke altid spilles hurtigst muligt. Jo større variation, jo bedre.

14

18

22

lunga

v. 2

27

31

35

39

43

47

lunga

non rit.

2'45"

Anden hymne "Himmelhelten - Løvemod"

Genlyd, du ny Jerusalem,
som Livets Vand og Glædens Hjem
af Salmer ny i Takt paa Jord
med alle Himles Englekor!

O Himmelhelten, Løvemod,
nu trådte Slangen under Fod,
ved Livets Rast i Dødens Land
de døde rejste sig på Stand.

(Det danske Antifonale, Paaskedag Matutin)

Liberamente e con júbilo

The musical score is written for two staves, Treble and Bass clef. It consists of four systems of music. The first system includes the tempo marking 'Liberamente e con júbilo' and the instruction '(8', 4', 4', 2')' above the Treble staff. The first system also contains a first ending bracket labeled 'v. 1' and a second ending bracket labeled 'v. 2'. The second system begins with a measure number '3' and a fermata over the final measure. The third system begins with a measure number '9'. The fourth system begins with a measure number '11' and a fermata over the final measure. A large red 'SAMPLE' watermark is overlaid diagonally across the center of the page.

15

Musical notation for measures 15-16. Measure 15 features a treble clef with a melodic line of eighth notes and a bass clef with a bass line of eighth notes. Measure 16 features a treble clef with a series of chords and a bass clef with a series of chords.

16

Musical notation for measures 17-20. Measure 17 features a treble clef with a series of chords and a bass clef with a series of chords. Measure 18 features a treble clef with a series of chords and a bass clef with a series of chords. Measure 19 features a treble clef with a series of chords and a bass clef with a series of chords. Measure 20 features a treble clef with a series of chords and a bass clef with a series of chords.

21

Musical notation for measures 21-22. Measure 21 features a treble clef with a melodic line of eighth notes and a bass clef with a bass line of eighth notes. Measure 22 features a treble clef with a series of chords and a bass clef with a series of chords.

23

Musical notation for measures 23-26. Measure 23 features a treble clef with a series of chords and a bass clef with a series of chords. Measure 24 features a treble clef with a series of chords and a bass clef with a series of chords. Measure 25 features a treble clef with a series of chords and a bass clef with a series of chords. Measure 26 features a treble clef with a series of chords and a bass clef with a series of chords.

27

Musical notation for measures 27-30. Measure 27 features a treble clef with a series of chords and a bass clef with a series of chords. Measure 28 features a treble clef with a series of chords and a bass clef with a series of chords. Measure 29 features a treble clef with a series of chords and a bass clef with a series of chords. Measure 30 features a treble clef with a series of chords and a bass clef with a series of chords.

1'15"

Tredje hymne "Thi evig eet er Liv og Aand"

Du, som den store Pinsedag
opflammed Guds Apostellag
og gav dem Bod for alle Savn,
o, kom til os i Jesu Navn.

Du river ned hver Mellemvæg,
som gør splidagtig lærd og læg;
du stifter sand og evig Fred
i Tro og Haab og Kærlighed.

Du skaber Ordet i vor Mund,
som uden dig er Bogstav kun,
du ene løser Dødens Baand,
thi evig eet er Liv og Aand.

(Det danske Antifonale, Pinsedag Matutin)

Andante non troppo ma fluente ♩ = ca. 56

The musical score is presented in four systems, each with a treble and bass staff. The first system (measures 1-5) includes a first ending (v. 1) and a second ending (v. 2). The second system (measures 6-10) continues the melody. The third system (measures 11-15) includes a third ending (v. 3). The fourth system (measures 16-20) concludes the piece. A large red 'SAMPLE' watermark is overlaid diagonally across the score.

* se noten side 5.

21

Musical notation for measures 21-25. The system consists of a treble clef staff and a bass clef staff. The treble staff contains a melodic line with eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with chords and moving lines.

26

Musical notation for measures 26-30. The system consists of a treble clef staff and a bass clef staff. The treble staff contains a melodic line with eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with chords and moving lines.

31

Musical notation for measures 31-35. The system consists of a treble clef staff and a bass clef staff. The treble staff contains a melodic line with eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with chords and moving lines.

36

(+ 8')

Musical notation for measures 36-41. The system consists of a treble clef staff and a bass clef staff. The treble staff contains a melodic line with eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with chords and moving lines. A red watermark 'SAMPLE' is overlaid diagonally across the page.

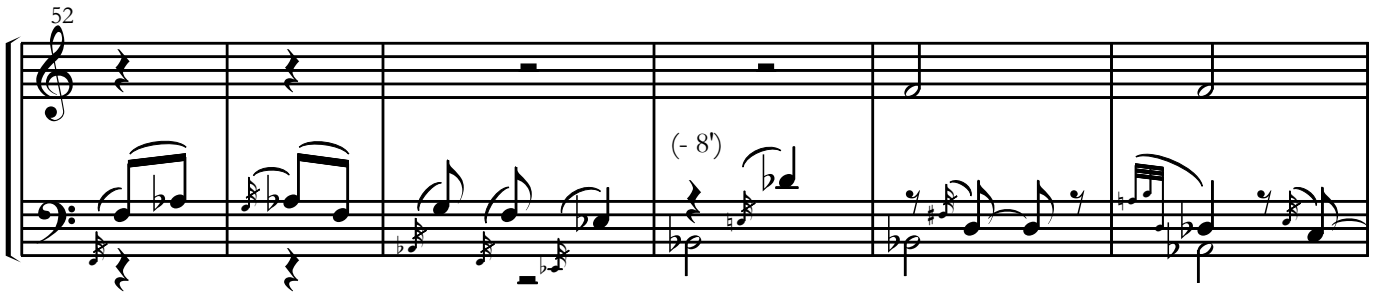
42

Musical notation for measures 42-46. The system consists of a treble clef staff and a bass clef staff. The treble staff contains a melodic line with eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with chords and moving lines.

47

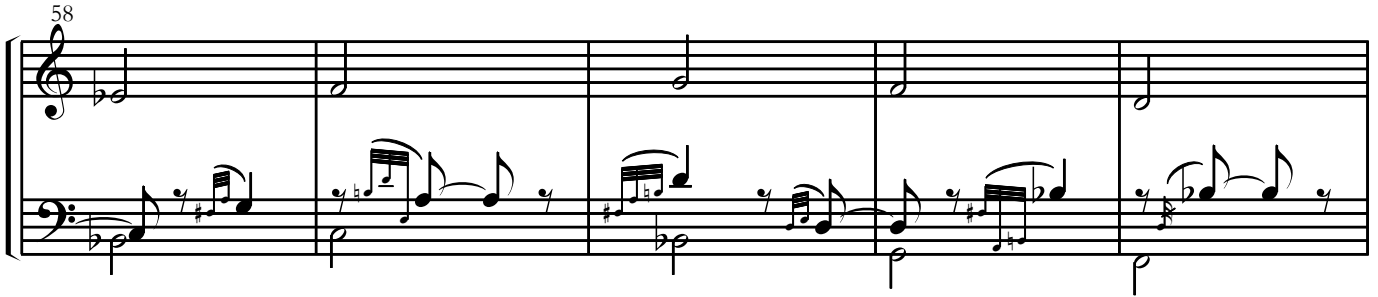
Musical notation for measures 47-51. The system consists of a treble clef staff and a bass clef staff. The treble staff contains a melodic line with eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with chords and moving lines.

52



(- 8')

58



63



68



74



(+ 8')

2'45"