

LEIF MARTINUSSEN

Réflexions d'un rendez-vous musical

pour Orgue

SAMPLE

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Leif Martinussen: *Réflexions d'un rendez-vous musical*
pour Orgue

Durations: Introduction - ca. 5 min.
Cantabile - ca. 4 min.
Festive Toccata - ca. 8 min.

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Forord

"Refleksioner over et musikalsk møde" har jeg kaldt dette orgelværk i 3 satser.

Når titlen er på fransk skyldes det, at værket er komponeret efter et udtrykt ønske fra min ven og kollega, den polsk-franske orgelvirtuos Lidia Ksiazkiewicz, som bor og arbejder i Frankrig.

LK er domorganist i Laon og orgelprofessor ved 3 konservatorier i Frankrig, og hun har jævnligt benyttet flere af mine orgelkompositioner som solist og til undervisningsbrug. Med hendes opfordring blev jeg derfor inspireret til at benytte elementer fra franske orgeltraditioner- og klange i forbindelse med mit eget tonesprog.

Værket blev skabt i Paris, hvor jeg bosatte mig en måned med det formål at kunne indleve mig i det franske musikmiljø og opleve det store, franske orgel, dér hvor det har sit naturlige liv og sit samspil med de store katedralers akustik. Lidia Ksiazkiewicz uropførte værket i Paris den 1. april 2011 på et 46 stemmers Cavaillé-Coll orgel i Eglise Saint-Antoine-des-Quinze-Vingts.

Nærmere oplysninger kan fås via min hjemmeside www.leifmartinussen.dk

Leif Martinussen, marts 2012

Foreword

I have called this organ work in three movements "Reflections on a musical rendezvous".

The reason why the title is in French is that the work was composed according to the wishes of my friend and colleague, the Polish-French organ virtuoso Lidia Ksiazkiewicz, who lives and works in France.

Lidia Ksiazkiewicz is the organist of Laon cathedral and a professor at three conservatoires in France, and she has frequently played several of my compositions for organ in recitals and used them for teaching purposes. She is fascinated by the Nordic character of my style, and with her encouragement I was therefore inspired to integrate my new composition with elements from the traditions of French organs and their sounds.

The work was written in Paris where I lived for a month in order to be able to familiarize myself with the French musical environment and experience the large French organs in their natural surroundings and how they interact with the acoustics of the large cathedrals. Lidia Ksiazkiewicz gave the first performance of the work in Paris on 1st April 2011 on a Cavaillé-Coll organ of 46 stops in Eglise Saint-Antoine-des-Quinze-Vingts.

Further information is available on my home page www.leifmartinussen.dk

Leif Martinussen, March 2012
english translation Gwyn Hodgson

Réflexions d'un rendez-vous musical

pour Orgue

1. Introduction - 2. Cantabile - 3. Festive Toccata

Dedicated to Lidia Ksiazkiewicz

I:	Princ 8' 4' 2' Ged 8' Rørfl 4' Mixtur
II:	Ged 8' Fugara 8' Princ 4' Gemsh 4'
	Quint 2 2/3' Fl oct 2' Terts 1 3/5' (swell open)
	I-II
Ped:	Subb 16' Princ 8' Ged 8' Fag 16'
	P-I, P-II

1. Introduction

Leif Martinussen 2010, Opus 39

♩ = 86

I

II

Ped: - Fagot 16', P-I

I **II**

Ped: + Fagot 16', P-I

Ped: - Fagot 16', P-I

11

I }

Ped: + Fagot 16', P-I

14

18

22

II }

I }

Ped: - Fagot 16', P-I

Ped: + Fagot 16', P-I

26

Musical score for measures 26-29. Treble and bass staves with complex chordal textures and melodic lines. A large red 'SAMPLE' watermark is overlaid diagonally across the page.

30

Musical score for measures 30-32. Treble and bass staves with complex chordal textures and melodic lines. A large red 'SAMPLE' watermark is overlaid diagonally across the page.

Ped: - Fagot 16', P-I

33

Musical score for measures 33-35. Treble and bass staves with complex chordal textures and melodic lines. A large red 'SAMPLE' watermark is overlaid diagonally across the page.

I: - Mixtur
Ped: + P-I

36

Musical score for measures 36-39. Treble and bass staves with complex chordal textures and melodic lines. A large red 'SAMPLE' watermark is overlaid diagonally across the page.

39

II {

Ped: - P-I

42

45

rit.

II: - Quint 2 2/3' Flüte oct 2' Terts 1 3/5'

48

a tempo

I {

Ped: + P-I

51

II

54

I

II: + Quint 2 2/3' Flüte oct 2' Terts 1 3/5'

58

I: + Mixtur
Ped: + Fagot 16'

61

II

Ped: - Fagot 16', P-I

65

I } II

Ped: + Fagot 16', P-I

Ped: - Fagot 16', P-I

68

I }

Ped: + Fagot 16', P-I

71

SAMPLE

74

molto rit.

II: + Oktav 1'
Ped: + Rauschq.

2. Cantabile

I: Ged 8' Rörfl 4'
II: Ged 8' Fugara 8' Trem. (swell closed)
Ped: Subb 16' Ged 8'

Rubato ♩ = ca. 64

solo

I *mf*

II *p*

p

mp

5 1 3 2 5 3 5 4 2 1

9 4 3 2 3 4 5 2 1 4

I: - Ged 8' Rörfl 4' + Princ 8'

13

17

I: + Oktav 4'
 II: (swell half open)

21

a tempo

mf

I: - Princ 8' Oktav 4' + Ged 8' Rørfl 4'
II: (swell closed)

I: - Rørfl 4'

molto rit.

3. Festive Toccata

I: Princ 8' 4' 2' Ged 8' Rorfl 4' Mixtur
II: Ged 8' Fugara 8' Princ 4' Gemsh 4'
Fl oct 2' (swell open)
I-II
Ped: Subb 16' Princ 8' Ged 8'
P-I, P-II

$\text{♩} = 76$

Ped: + Fagot 16'

a tempo

Musical score for measures 10-11. The system consists of three staves: Treble, Bass, and a lower Bass staff. Measure 10 starts with a double bar line and a fermata. The Treble staff contains a series of triplet eighth notes, with a 'II' marking above the first measure. The Bass staff contains a simple bass line with a 'I' marking above the first measure. The lower Bass staff is mostly empty with a few notes at the end of the system.

I: - Mixtur

Musical score for measures 12-13. The system consists of three staves. Measure 12 features triplet eighth notes in the Treble and Bass staves. A 'I' marking is present in the Bass staff. Measure 13 continues the triplet pattern and includes a 'II' marking in the Treble staff.

Musical score for measures 14-15. The system consists of three staves. Measure 14 features triplet eighth notes in the Treble and Bass staves. A 'I' marking is present in the Bass staff. Measure 15 continues the triplet pattern and includes a 'II' marking in the Treble staff.

Musical score for measures 16-17. The system consists of three staves. Measure 16 features triplet eighth notes in the Treble and Bass staves. Measure 17 features a 'rit.' marking and triplet eighth notes in the Treble and Bass staves. A fermata is present in the Bass staff at the end of measure 17.

18 *a tempo* *rit.*

Ped: - P-I

21 *a tempo*

Ped: + P-I

23

Ped: + P-I

25

Ped: + P-I

27

3 3

29

3 3

II

II: - Flüte oct 2'
Ped: - P-I

32 *rit.* *a tempo*

I

Ped: + P-I

34

II

37 *a tempo*

I {

II: + Flüte oct 2'

40

I: + Mixtur

43

II: + Quint 2 2/3' Terts 1 3/5'

45

II: + Quint 2 2/3' Terts 1 3/5'

48

51

54

Ped: + Fagot 16'

$\text{♩} = 84$

I solo

58

I: - Princ 4' Rørfl 4' Oktav 2' Mixtur
 II: - Princ 4' Gemsh 4' Quint 2 2/3' Flüte oct 2' Terts 1 3/5'
 - I-II
 Ped: - Fagot 16', - P-I

61

Musical score for measures 61-63. The top staff (treble clef) features a melodic line with eighth-note triplets, each marked with a '3' and a slur. The bottom staff (bass clef) provides harmonic accompaniment with chords and single notes.

64

Musical score for measures 64-66. The top staff (treble clef) continues the melodic line with eighth-note triplets. The bottom staff (bass clef) includes a triplet of eighth notes in the first measure of the system.

67

Musical score for measures 67-69. The top staff (treble clef) features eighth-note triplets. The middle staff (treble clef) contains chords and single notes. The bottom staff (bass clef) provides harmonic accompaniment.

70

Musical score for measures 70-72. The top staff (treble clef) features eighth-note triplets. The middle staff (treble clef) contains chords and single notes. The bottom staff (bass clef) includes a triplet of eighth notes in the first measure of the system. The word "rit." is written above the final measure of the system.

♩ = 76

73

I: + Princ 4' Rørfl 4' Oktav 2'
 II: + Princ 4' Gemsh 4' Flüte oct 2'
 I-II
 Ped: + P-I

75

76

78

rit.

80 *a tempo*

rit.

I: + Mixtur
Ped: + Fagot 16'

83 *a tempo*

a tempo

Ped: - Fagot 16'

85 *rit.*

rit.

Ped: + Fagot 16'

88 *a tempo*

a tempo

I: - Mixtur
Ped: - Fagot 16'

90

I { II

92

94

II: + Quint 2 2/3' Terts 1 3/5'

96

98

I: + Mixtur

100

102

rit. *a tempo*
104

Ped: + Fagot 16'

107

rit.

110 *a tempo*

I: + Quint 1 1/3'
II: + Okt 1'

113 *Allargando*

II: - Terts 1 3/5' Okt 1'
Ped: - Fagot 16', P-I

II: + Terts 1 3/5' Okt 1'
Ped: + Rauschq. Fagot 16', P-I

118