

PETER MØLLER

TRE SANGMESSER

for sang og orgel

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Forord

Peter Møller komponerede tre sangmesser til brug i den katolske messe. Den første sangmesse skrev han i 1972, mens han studerede og var organistassistent ved Garnisons Kirke i København. De to øvrige messer er skrevet i 1986 og 1992, mens han var ansat ved Vor Frelses Kirke i Esbjerg; disse to messer er skrevet til og tilegnet organisten Jette Thomsen.

Selvom Peter Møller livet igennem var organist ved folkekirken, var han troende katolik og havde en indgående og inderlig forståelse for den katolske praksis.

Sangmesserne skriver sig ind i en katolsk tradition, hvor højmessens faste led - *Kyrie* (syndsbekendelsen), *Gloria* (lovsangen til Guds ære), *Sanctus* (lovsangen) og *Agnus Dei* (brødsbrydelsen) - bliver sunget af menigheden. Det er et håb, at sangmesserne med denne udgivelse kan gøre gavn også i en protestantisk sammenhæng som solistiske/unisone korindslag i f.eks. musikgudstjenester eller at enkeltdele kan bruges f.eks. under nadveren. *Kyrie* kan synges som vekselsang mellem forsanger og kor og intonationen til *Gloria* kan synges af en præst eller en forsanger.

Kun den anden sangmesse har tidligere været udgivet. Den findes i den katolske salmebog *Lovsang* og blev desuden sunget ved Peter Møllers begravelse i 1999.

Lasse Toft Eriksen, 2022

Første sangmesse

KYRIE

Peter Møller 1972

Her - re, for - barm dig, Her - re, for - barm dig. Kris - tus, for - barm dig,

Kris - tus, for - barm dig. Her - re, for - barm dig, Her - re, for - barm dig.

The musical score consists of two systems. The first system has a vocal line on a single treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The second system follows the same layout. The lyrics are written below the vocal line. A large red 'SAMPLE' watermark is overlaid diagonally across the entire page.

GLORIA

Æ - re væ - re Gud i det hø - je, og fred på jor - den for

men - ne - sker med god vil - je. Vi lo - ver dig, vi vel - sig - ner dig,

vi til - be - der dig, vi lov - pri - ser dig, vi tak - ker dig for din

The image shows a musical score for the Gloria section of a Mass. It features a vocal line and a piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The lyrics are in Danish. A large red 'SAMPLE' watermark is overlaid diagonally across the score.

Første sangmesse

sto - re her - lig - hed. Her - re vor Gud, him - mel - ske kon - ge, Gud al - mæg - ti - ge

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written on a single staff with a treble clef and a key signature of three sharps (F#, C#, G#). The piano accompaniment is written on two staves (treble and bass clefs) with the same key signature. The lyrics are: "sto - re her - lig - hed. Her - re vor Gud, him - mel - ske kon - ge, Gud al - mæg - ti - ge".

Fa - der. Her - re du en - bår - ne Søn, Je - sus Kris - tus. Her - re vor Gud, Guds Lam,

The second system of the musical score continues the vocal line and piano accompaniment. The lyrics are: "Fa - der. Her - re du en - bår - ne Søn, Je - sus Kris - tus. Her - re vor Gud, Guds Lam,". A large red watermark "SAMPLE" is overlaid diagonally across the page, partially covering this system.

Fa - de - rens Søn Du, som bort - ta - ger ver - dens syn - der, for - barm dig o - ver os.

The third system of the musical score continues the vocal line and piano accompaniment. The lyrics are: "Fa - de - rens Søn Du, som bort - ta - ger ver - dens syn - der, for - barm dig o - ver os.".

Du, som bort - ta - ger ver - dens syn - der, tag i - mod vor bøn. Du, som sid - der ved

The fourth system of the musical score continues the vocal line and piano accompaniment. The lyrics are: "Du, som bort - ta - ger ver - dens syn - der, tag i - mod vor bøn. Du, som sid - der ved".

Første sangmesse

Fa - de - rens høj - re, for - barm dig o - ver os. Thi du a - le - ne er hel - lig,

The first system of the musical score consists of three staves. The top staff is the vocal line, the middle is the right-hand piano accompaniment, and the bottom is the left-hand piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The lyrics are: "Fa - de - rens høj - re, for - barm dig o - ver os. Thi du a - le - ne er hel - lig,"

Du a - le - ne Her - re, du a - le - ne den hø - je - Je - su Kris - tus,

The second system of the musical score consists of three staves. The top staff is the vocal line, the middle is the right-hand piano accompaniment, and the bottom is the left-hand piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The lyrics are: "Du a - le - ne Her - re, du a - le - ne den hø - je - Je - su Kris - tus,"

med Hel - lig ån - den i Gud Fa - ders her - lig - hed. A - men.

The third system of the musical score consists of three staves. The top staff is the vocal line, the middle is the right-hand piano accompaniment, and the bottom is the left-hand piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The lyrics are: "med Hel - lig ån - den i Gud Fa - ders her - lig - hed. A - men."

SANCTUS

Hel - lig, hel - lig, hel - lig er Her - ren, hær - ska - rer - nes Gud.



Him-mel og jord er fuld af din her - lig - hed. Ho-san-na i det hø - je.



Vel - sig - net væ - re han, som kom - mer i Her - rens navn.



Ho - san - na i det hø - je.



AGNUS DEI

Guds Lam, som bort - ta - ger ver - dens syn - der, for - barm dig o - ver os.

The first system of the musical score for 'Agnus Dei'. It consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef and features a melody with a key signature of one sharp (F#) and a time signature of 3/4. The lyrics are 'Guds Lam, som bort - ta - ger ver - dens syn - der, for - barm dig o - ver os.' The piano accompaniment is written in a grand staff (treble and bass clefs) and provides harmonic support for the vocal line.

Guds Lam, som bort - ta - ger ver - dens - der, giv os din fred!

The second system of the musical score for 'Agnus Dei'. It continues the vocal line and piano accompaniment from the first system. The lyrics are 'Guds Lam, som bort - ta - ger ver - dens - der, giv os din fred!' The musical notation follows the same structure as the first system, with a vocal line and piano accompaniment.

SAMPLE

Anden sangmesse

KYRIE

Peter Møller 1986

Her - re, for - barm dig, Her - re, for - barm dig, Kris - tus, for - barm dig,

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of two sharps (F# and C#). The piano accompaniment is written in a grand staff with a treble and bass clef, also in the same key signature. The lyrics are: "Her - re, for - barm dig, Her - re, for - barm dig, Kris - tus, for - barm dig,". The music features a mix of quarter, eighth, and sixteenth notes, with some rests and phrasing slurs.

Kris - tus, for - barm dig. Her - re, for - barm dig, Her - re, for - barm dig.

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line is written in a treble clef with a key signature of two sharps. The piano accompaniment is written in a grand staff with a treble and bass clef, also in the same key signature. The lyrics are: "Kris - tus, for - barm dig. Her - re, for - barm dig, Her - re, for - barm dig." The music continues with similar rhythmic patterns and phrasing as the first system.

SAMPLE

GLORIA

Æ - re væ-re Gud i det hø - je, og fred på jor-den for

men - ne - sker med god vil Vi ver dig, vi vel - sig - ner dig, vi

til - be - der dig, vi lov - pri - ser dig, vi tak - ker dig for din sto - re her - lig - hed.

Anden sangmesse

Her - re vor Gud, him - mel - ske kon - ge, Gud al - mæg - ti - ge Fa - der. Her - re du

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics are: "Her - re vor Gud, him - mel - ske kon - ge, Gud al - mæg - ti - ge Fa - der. Her - re du". The piano accompaniment is written in a grand staff (treble and bass clefs) with the same key signature and time signature.

en - bår - ne Søn, Je - sus Kris - tus. Her - re vor Gud, Lam Fa - de - rens

The second system of the musical score continues the vocal line and piano accompaniment. The lyrics are: "en - bår - ne Søn, Je - sus Kris - tus. Her - re vor Gud, Lam Fa - de - rens". A large red watermark reading "SAMPLE" is overlaid diagonally across this system.

Søn. Du, som bort - ta - ger ver - dens syn - der, for - barm dig o - ver os. Du, som

The third system of the musical score continues the vocal line and piano accompaniment. The lyrics are: "Søn. Du, som bort - ta - ger ver - dens syn - der, for - barm dig o - ver os. Du, som". A large red watermark reading "SAMPLE" is overlaid diagonally across this system.

bort - ta - ger ver - dens syn - der, tag i - mod vor bøn. Du, som sid - der ved Fa - de - rens høj - re, for -

The fourth system of the musical score concludes the vocal line and piano accompaniment. The lyrics are: "bort - ta - ger ver - dens syn - der, tag i - mod vor bøn. Du, som sid - der ved Fa - de - rens høj - re, for -".

Anden sangmesse

barm dig o-ver os. Thi du a - le - ne er hel-lig, Du a - le - ne Her - re,

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of two sharps (F# and C#). The lyrics are: "barm dig o-ver os. Thi du a - le - ne er hel-lig, Du a - le - ne Her - re,". The piano accompaniment is written in a grand staff (treble and bass clefs) with the same key signature. The music features a mix of eighth and quarter notes, with some rests and a fermata over the final note of the vocal line.

du a - le - ne den hø-je-ste, Je - sus Kris-tus, med Hel - ån - den i Gud Fa - ders

The second system continues the musical score. The vocal line lyrics are: "du a - le - ne den hø-je-ste, Je - sus Kris-tus, med Hel - ån - den i Gud Fa - ders". The piano accompaniment continues with similar rhythmic patterns and chordal structures. A large red watermark "SAMPLE" is overlaid diagonally across this system.

her - lighed. - - - men.

The third system concludes the musical score. The vocal line lyrics are: "her - lighed. - - - men.". The piano accompaniment ends with a final chord. A large red watermark "SAMPLE" is overlaid diagonally across this system.

SANCTUS

Hel - lig, hel - lig, hel - lig er Her - ren, hær - ska - rer - nes Gud.

Him - mel og jord er op - fyldt af din her - he - de. Ho - san - na i det hø - je. Vel -

sig - net væ - re han, som kom - mer i Her - rens navn. Ho - san - na i det hø - je.

AGNUS DEI

Guds Lam, du som bort - ta - ger ver - dens syn - der, for - barm dig o - ver os.

The first system of the musical score for 'Agnus Dei'. It features a vocal line in treble clef with a key signature of two sharps (D major) and a piano accompaniment in grand staff (treble and bass clefs). The lyrics are: 'Guds Lam, du som bort - ta - ger ver - dens syn - der, for - barm dig o - ver os.'

Guds Lam, du som bort - ta - ger - dens syn - der, for - barm dig o - ver os.

The second system of the musical score. The lyrics are: 'Guds Lam, du som bort - ta - ger - dens syn - der, for - barm dig o - ver os.'

Guds Lam, du som bort - ta - ger ver - dens syn - der, giv os fred!

The third system of the musical score. The lyrics are: 'Guds Lam, du som bort - ta - ger ver - dens syn - der, giv os fred!'

Tredje sangmesse

KYRIE

Peter Møller 1992

Her-re, for-barm dig, Her-re, for-barm dig. Kris-tus, for-barm dig, Kris-tus, for -
barm dig. Her-re, for-barm dig. Her-re, for-barm dig.

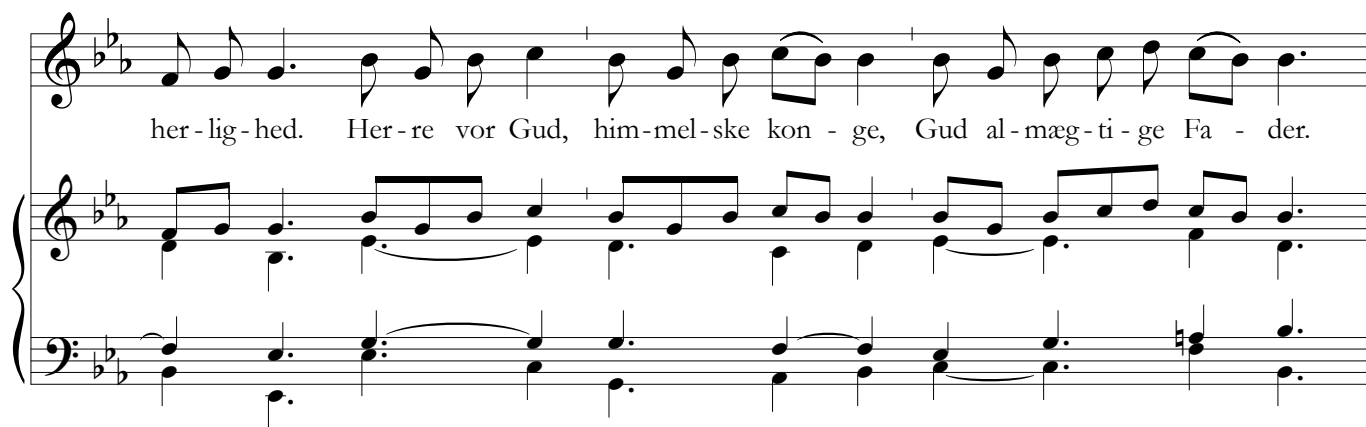
GLORIA

Æ - re væ - re Gud i det hø - je, og fred på jor - den for

men - ne - sker med god vil - le. Vi lo - ver dig, vi vel - sig - ner dig, vi

til - be - der dig, vi lov - pri - ser dig, vi tak - ker dig for din sto - re

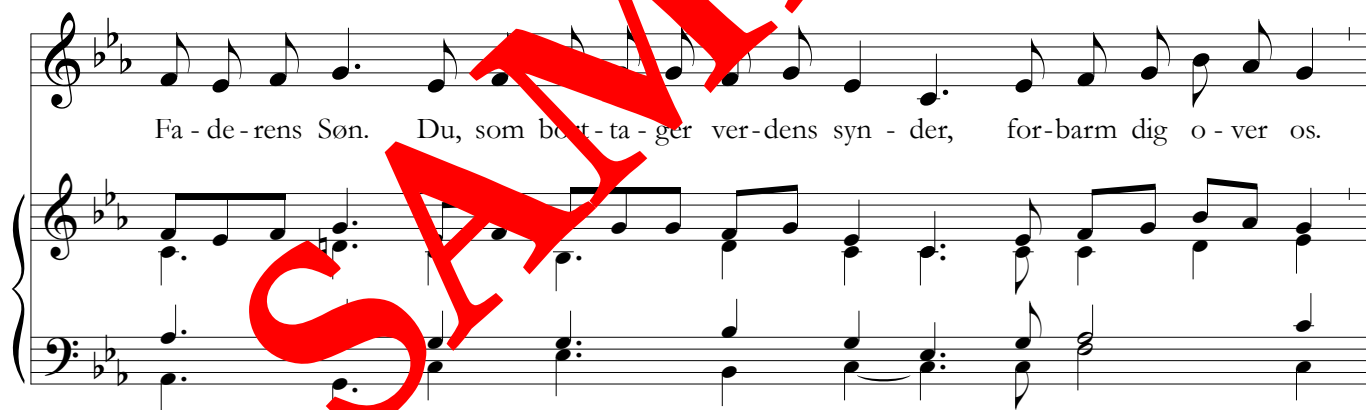
Tredje sangmesse



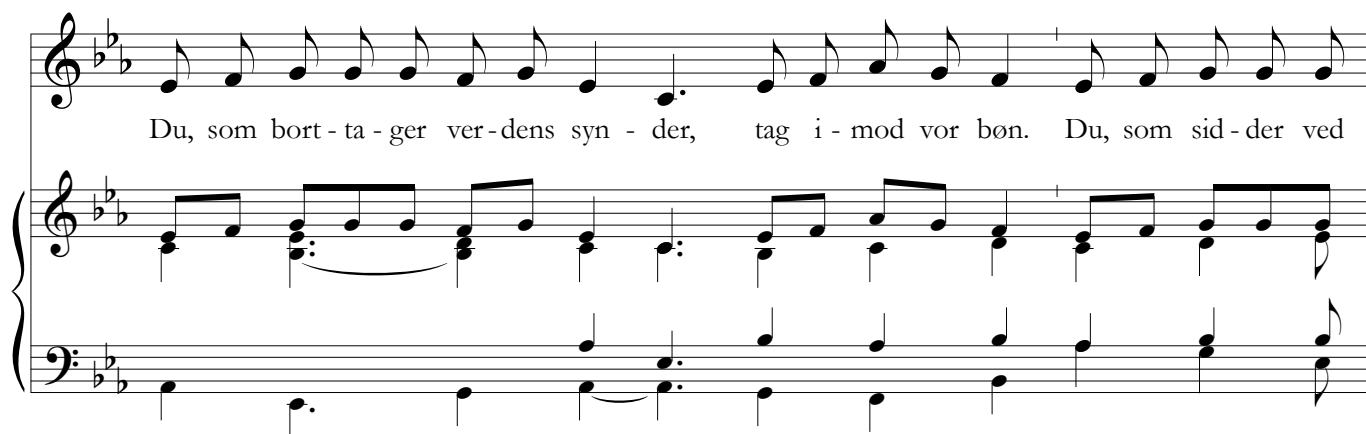
her - lig - hed. Her - re vor Gud, him - mel - ske kon - ge, Gud al - mæg - ti - ge Fa - der.



Her - re du en - bår - ne Søn, Je - sus Kris - tus. Her - re vor Gud, Guds Lam,



Fa - de - rens Søn. Du, som bort - ta - ger ver - dens syn - der, for - barm dig o - ver os.



Du, som bort - ta - ger ver - dens syn - der, tag i - mod vor bøn. Du, som sid - der ved

Tredje sangmesse

Fa - de - rens høj - re, for - barm dig o - ver os. Thi du a - le - ne er hel - lig, Du a -

le - ne Her - re, du a - le - ne den hø - je - ste, Je - s - us Kris - tus, med

Hel - lig - ån - den Gud Fa - ders her - lig - hed. A - men.

SANCTUS

Hel - lig, hel - lig, hel - lig er Her - ren, hær - ska - rer - nes Gud. Him - mel og

jord er op - fyldt af din her - lig - hed. Ho - san - na i det hø - je.

Vel - sig - net v er han, som kom - mer i Her - rens navn. Ho - san - na i det hø - je.

AGNUS DEI

Guds Lam, du som bort-ta - ger ver-dens syn - der, for-barm dig o - ver os.

Guds Lam, du som bort-ta - ger ver-dens syn - giv os fred!

The image shows a musical score for the Agnus Dei. It consists of two systems of music. Each system has a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature is B-flat major (two flats). The lyrics are in Swedish. A large red 'SAMPLE' watermark is overlaid diagonally across the page.

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