

PETER MØLLER

## **Eros**

Fem old-græske og -romerske  
kærlighedssange uden ord

for klaver

## **Eros**

Five Ancient Greek and Roman  
Love Songs Without Words

for Piano

Peter Møller

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Fem old-græske og -romerske kærlighedssange uden ord  
for klaver, op. 42 (1977/97)

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### **Forord**

Komponisten Peter Møller indtager en central rolle indenfor dansk kirkemusik i slutningen af 1900-tallet og hans mange orgelstykker og salmemelodier har vundet stor udbredelse.

Et andet stort og meget vigtigt kapitel i Peter Møllers kompositoriske virke er hans klavermusik. De bedste værker for klaver er blevet udvalgt og foreligger nu på tryk - fordelt på fire hæfter. Musikken er meget alsidig - elegant, drømmende, legende, streng matematisk, dybsindig, visionær og tilbageskuende. Peter Møller lod sig inspirere af så forskellige stilarter som bl.a. middelaldermusik, renæssance, højbarok, romantik og minimalisme og han lader disse mange stilarter smelte sammen i sit eget mangefacetterede men samtidigt dybfølte og ægte musikalske sprog.

Jeg håber mange vil få glæde af Peter Møllers klaverværker.

*Lasse Toft Eriksen, 2022*

### **Følgende fire hæfter er udkommet**

#### **Det Gamle Flygels Fortællinger**

24 Præludier og Fugaer for klaver, op. 43 (1978-79)

#### **Chaconne efter J.S. Bach**

for klaver, op. 73 (1988-89)

fra partita nr. 2 i d-mol for soloviolin

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Fem old-græske og -romerske kærlighedssange uden ord for klaver, op. 42 (1977/97)

#### **Dagbogsblade og andre mindre klaverstykker**

36 dagbogsblade, intermezzi, folkedanse, etuder og nocturner (1965-1997)

Musikken i disse fire udgivelser er udgivet med komponistens renskrifter som hovedkilde. Ved tvivlsspørgsmål er skitser, kladder og komponistens få, egne indspilninger blevet inddraget. Jørgen Hald, der har uropført og indspillet meget af musikken, har været en uvurderlig hjælp i udgivelsesprocessen. I revisionsarbejdet er der foretaget en række mindre justeringer for at gøre nodebilledet så klart og let tilgængelig som muligt. Det drejer sig bl.a. om manglende fortegn og artikulation. Alle ændringer er foretaget uden nærmere kommentarer. Ønsker man at studere Peter Møllers egne manuskripter henvises der til Peter Møllers samling på Det Kongelige Bibliotek i København.

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### **Foreword**

The composer Peter Møller plays a key role within Danish church music at the end of the 20th century, and his many pieces for organ and his hymn tunes have become extremely popular.

Another large and highly important chapter in Peter Møller's work as a composer is his piano music. The best works for piano have been selected and are now in print - in four volumes. The music is extremely versatile - elegant, dreamlike, playful, rigorously mathematical, profound, visionary and retrospective. Peter Møller gained inspiration from widely differing genres ranging from medieval, Renaissance, High Baroque and Romantic to minimalism, and he allows these many styles to merge into his own multi-faceted yet also deeply felt and genuinely musical language.

I hope many people will derive great pleasure from Peter Møller's piano works.

*Lasse Toft Eriksen, 2022*

### **The following four volumes have been published**

#### **Tales of the Old Grand Piano**

24 Preludes and Fugues for Piano, op. 43 (1978-79)

#### **Chaconne after J.S. Bach**

for Piano, op. 73 (1988-89)

from Partita no. 2 in D minor for Solo Violin

### **Eros**

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#### **Diary Pages and other Small Pieces for Piano**

36 Diary Pages, Intermezzi, Folk Dances, Études and Nocturnes (1965-1997)

The music in these four publications has been edited using the manuscripts of the composer as the main source. In any cases of uncertainty, sketches, drafts and the composers few personal recordings have also been referred to. Jørgen Hald, who has given the first performances and recorded much of the music, has been of invaluable help in preparing the music for publication. In the revision a number of minor adjustments have been made to make the music as clear and easily accessible as possible. This is the case, for example, where there are missing key signatures and articulation markings. All changes have been carried out without any further comment. If one wishes to study Peter Møller's own manuscripts, you are referred to the Peter Møller collection at The Royal Library in Copenhagen.

# Eros

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# Eros

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Love Songs Without Words

## Prolog

## Prologue

Peter Møller 1977/97, op. 42

*pp* *ma espressivo*  
*con pedale*

*(accel.)* *f*

*mp* *mp*

*pp* *attacca*

# I Af Sappho

# I By Sappho

The musical score is presented in five systems, each with a treble and bass staff. The first system is marked *fluyente p, dolce*. The second system continues the piece. The third system is marked *espressivo*. The fourth system continues the piece. The fifth system is marked *f* and includes a fermata over a measure in the treble staff. A large red 'SAMPLE' watermark is overlaid diagonally across the center of the page.

First system of musical notation. The right hand (treble clef) features a melodic line with a slur over the first two measures, a fermata over the third measure, and a dynamic marking of *sf* (sforzando) above the fourth measure. The left hand (bass clef) provides a harmonic accompaniment with chords and a few moving lines.

Second system of musical notation. The right hand continues the melodic line with a dynamic marking of *sf* above the first measure and *p* (piano) above the second measure. The left hand accompaniment consists of chords and eighth-note patterns.

Third system of musical notation. The right hand features a melodic line with slurs and fermatas. The left hand accompaniment continues with chords and eighth-note patterns.

Fourth system of musical notation. The right hand continues the melodic line with slurs and fermatas. The left hand accompaniment continues with chords and eighth-note patterns.

Fifth system of musical notation. The right hand continues the melodic line with slurs and fermatas. The left hand accompaniment continues with chords and eighth-note patterns. Dynamic markings *mf* and *f* are present.

Sixth system of musical notation. The right hand features a melodic line with slurs and fermatas. The left hand accompaniment continues with chords and eighth-note patterns. Dynamic markings *mf* and *f* are present.

First system of musical notation, featuring a treble and bass clef. The treble clef part begins with a piano (*p*) dynamic marking. The music consists of eighth and sixteenth notes with various articulations and slurs.

Second system of musical notation, continuing the piece with similar rhythmic patterns and melodic lines in both hands.

Third system of musical notation, showing a change in the bass line with some chromatic movement.

Fourth system of musical notation, featuring more complex rhythmic figures and slurs.

Fifth system of musical notation, concluding the piece with a final piano (*p*) dynamic marking and a fermata over the final notes.

**SAMPLE**

# II Af Martial

# II By Martial

10

*pp* ma espressivo

con pedale

This system shows the beginning of the piece. The right hand features three slurred groups of ten sixteenth notes each, moving in a chromatic pattern. The left hand provides a simple accompaniment with chords and single notes.

10

espr. 3

This system continues the chromatic sixteenth-note patterns in the right hand. The left hand includes a triplet of eighth notes. A large red watermark 'SAMPLE' is overlaid diagonally across the page.

10

9

This system features a change in the right hand's pattern, with a group of ten notes followed by a group of nine notes. The left hand continues with its accompaniment.

5

3

5

9

This system shows more complex rhythmic patterns in the right hand, including groups of five, three, and five notes, and a group of nine notes. The left hand accompaniment remains consistent.

7

3

9

3

The final system on this page shows groups of seven, three, and nine notes in the right hand. The left hand accompaniment concludes the system.



The image displays a musical score for piano, consisting of five systems of staves. Each system includes a treble clef staff and a bass clef staff. The music is written in a key with one sharp (F#) and a 2/4 time signature. The score features various musical notations, including eighth and sixteenth notes, rests, and dynamic markings. Fingerings are indicated by numbers 1-5. Articulation marks such as accents and slurs are present throughout. The score includes several complex passages: a 9-measure run in the first system, a 10-measure run in the second system, a 7-measure run in the fourth system, and a 9-measure run in the fifth system. A large, diagonal red watermark with the word "SAMPLE" is overlaid across the center of the page.

*mf*  
*molto appassionato*  
*f*  
*mf*

III Af Propertius

III By Propertius

*ff*  
*ff*  
*f*  
8<sup>vb</sup>

*ff*  
*mf*  
*ff*  
8<sup>vb</sup>

First system of musical notation. Treble clef, bass clef. Dynamics: *mf*. Octave marking: (8vb) in the bass line.

Second system of musical notation. Treble clef, bass clef. Dynamics: *ff*. Octave marking: 8vb in the bass line.

Third system of musical notation. Treble clef, bass clef. Dynamics: *mf*. Octave marking: (8vb) in the bass line.

Fourth system of musical notation. Treble clef, bass clef. Dynamics: *f*, *mf*, *ff*. Octave marking: 8vb in the bass line.

Fifth system of musical notation. Treble clef, bass clef. Dynamics: *mf*, *ff*, *mf*, *ff*. Octave marking: (8vb) in the bass line.

**SAMPLE**

First system of musical notation. Treble clef staff contains chords and melodic lines. Bass clef staff contains a bass line. Dynamics include *mf* and *ff*. An 8va bracket is shown below the bass staff.

Second system of musical notation. Treble clef staff contains chords and melodic lines. Bass clef staff contains a bass line. Dynamics include *mf*. An 8va bracket is shown below the bass staff.

Third system of musical notation. Treble clef staff contains a long melodic line with a slur. Bass clef staff contains a bass line. Dynamics include *mf*, *ff*, and *mf*. An 8va bracket is shown below the bass staff.

Fourth system of musical notation. Treble clef staff contains chords and melodic lines. Bass clef staff contains a bass line. Dynamics include *ff*, *mf*, and *ff*. An 8va bracket is shown below the bass staff.

Fifth system of musical notation. Treble clef staff contains chords and melodic lines. Bass clef staff contains a bass line. Dynamics include *ff*, *mf*, and *ff*. An 8va bracket is shown below the bass staff.

First system of a piano score. The right hand plays a melody with eighth notes and quarter notes. The left hand plays a bass line with eighth notes. A dynamic marking of *mf* is present. An 8va bracket is shown below the left hand.

Second system of a piano score. The right hand continues the melody. The left hand plays a bass line. A dynamic marking of *ff* is present. An 8va bracket is shown below the left hand.

Third system of a piano score. The right hand features a melodic line with slurs. The left hand plays a bass line. Dynamic markings of *mf*, *ff*, *f*, and *ff* are present. 8va brackets are shown below the left hand.

Fourth system of a piano score. The right hand features a melodic line with slurs. The left hand plays a bass line. Dynamic markings of *f* and *fff* are present. 8va brackets are shown below the left hand.

**SAMPLE**

IV Af Anakreon

IV By Anakreon

Lento

The first system of musical notation for 'IV Af Anakreon' consists of two staves. The upper staff is in treble clef and the lower in bass clef. The time signature is 4/4. The music begins with a piano (*p*) dynamic. The upper staff features a melodic line with a long slur over the first four measures, followed by a change to 8/4 time for two measures, and a return to 4/4. The lower staff provides a harmonic accompaniment with chords and moving lines. A 'con pedale' instruction is written below the bass staff.

The second system continues the piece. The upper staff has a melodic line with a slur over the first four measures. The lower staff continues the accompaniment. The time signature remains 4/4.

The third system continues the piece. The upper staff has a melodic line with a slur over the first four measures. The lower staff continues the accompaniment. The time signature remains 4/4.

The fourth system continues the piece. The upper staff has a melodic line with a slur over the first four measures. The lower staff continues the accompaniment. The time signature remains 4/4. A piano-piano (*pp*) dynamic marking is present in the upper staff.

The fifth system continues the piece. The upper staff has a melodic line with a slur over the first four measures. The lower staff continues the accompaniment. The time signature remains 4/4.

**SAMPLE**

First system of musical notation, featuring a grand staff with treble and bass clefs. The music includes various note values, rests, and dynamic markings.

Second system of musical notation, continuing the piece with similar notation and a large red watermark.

Third system of musical notation, showing further development of the musical theme.

Fourth system of musical notation, featuring a change in time signature to 7/4.

Fifth system of musical notation, concluding the piece with a double bar line and repeat signs.

V Af Ovid

V By Ovid

The image displays a musical score for a piano piece, consisting of six systems of two staves each. The music is written in treble and bass clefs with a 7/8 time signature. The key signature has one sharp (F#). The score includes various musical notations such as slurs, ties, and dynamic markings. A large, diagonal red watermark with the word "SAMPLE" is overlaid across the center of the page.

*pp* molto tranquillo  
*p* espressivo  
con pedale (quasi Arpa)  
mp molto espr.



*mf* *p* *pp* *attacca*

# Epilog

# Epilogue

pp *dolcissimo*

The first system of music for 'Epilog' consists of a grand staff with a treble and bass clef. The treble clef part begins with a melodic line featuring a trill on the first measure, followed by a series of eighth and sixteenth notes. The bass clef part provides a harmonic accompaniment with chords and moving lines.

The second system continues the musical piece. The treble clef part features a melodic line with a trill and a triplet of eighth notes in the final measure. The bass clef part continues with a steady accompaniment.

The third system shows the continuation of the melody in the treble clef, with a trill and a triplet of eighth notes. The bass clef part maintains the accompaniment.

subito *f*

The fourth system introduces a change in dynamics and tempo. The treble clef part features a series of chords and a melodic line. The bass clef part continues with a steady accompaniment.

pp

The fifth system concludes the piece. The treble clef part features a melodic line with a trill and a triplet of eighth notes. The bass clef part continues with a steady accompaniment.

The first system of the musical score consists of two staves. The upper staff is in treble clef and contains a complex melodic line with many sixteenth and thirty-second notes, some beamed together. The lower staff is in bass clef and provides a harmonic accompaniment with chords and some moving lines. Dynamic markings include *ff* (fortissimo) and *f* (forte).

The second system continues the musical piece. The upper staff features a melodic line with some rests and slurs. The lower staff has a more active accompaniment. Dynamic markings include *mf* (mezzo-forte) and *pp* (pianissimo).

**SAMPLE**

Peter Møller (1947-1999)

### **En kort biografi**

Peter Møller blev født i København den 4. marts 1947. Som dreng spillede han blokfløjte og fik klaverundervisning hos pianisten og komponisten Ilja Bergh.

I 1964 blev han optaget på Det kgl. danske Musikkonservatorium, hvor han studerede klaver (hos Helge Nørgaard) og orgel (hos Charley Olsen og professor Aksel Andersen). Efter studier i solistklassen samme sted, suppleret med studier hos Hans Haselböck (improvisation) og Anton Heiller (interpretation af J. S. Bachs orgelværker), debuterede han i 1973.

Fra 1971 til 1973 virkede Peter Møller som fast organistassistent ved Garnisons Kirke i København, hvorefter han blev ansat i Løgumkloster som organist og leder af den netop igangsatte kursusvirksomhed for landsbyorganister. Fra 1978 og frem til 1997 virkede han som organist og kantor ved Vor Frelsers Kirke i Esbjerg.

Peter Møllers pædagogiske virke omfattede bl.a. undervisning i fagene orgel, liturgik og salmekundskab ved Vestjysk Musikkonservatorium (1975-96) og Vestervig Kirkemusikskole (1980-89). Herudover har han igennem årene optrådt som orgelsolist ved et stort antal kirkekoncerter - ikke mindst i opførelser af egne værker. I sommeren 1989 varetog han hvervet som organist ved pave Johannes Paul II's messe i Øm. Fra 1993 arbejdede han med udgivelsen af den nye danske salme- og koralbog som medlem af Salmebogskommisionen.

Som komponist debuterede Peter Møller i 1969 med en del af sit første større orgelværk Via Crucis. I årene herefter voksede værklisten støt med en lang række klaver- og kammermusikværker, men fra 1973 flyttedes hovedvægten af Peter Møllers produktion over på orgelmusik. Fra værklisten skal nævnes orgelværkerne Siseby Nodebog, Visby Orgelbok, 6 orgelsymfonier, cyklusværkerne Forvandling, Pinseunderet, Opstandelsesunderet og Apokalyptiske meditationer foruden en lang række koralbundne og frie stykker. Klaverværkerne Chaconne efter J. S. Bach, 3 klaversonater og samlingerne Det gamle flygels fortællinger I og II på hver 24 præludier og fugaer; Symfoni for orkester og sopransolist; Koncert for orgel, obligat obo og strygere over tonerne BACH; en stor mængde korværker og over 100 salmemelodier.

Peter Møllers sidste større værk Intrada for kor, mes-singblæsere og orgel blev uropført ved bispevielsen i Haderslev Domkirke marts 1999. Den 12. april, knap en måned efter opførelsen, døde Peter Møller efter flere års svær sygdom.

Peter Møller (1947-1999)

### **A short biography**

Peter Møller was born in Copenhagen on 4 March 1947. As a boy he played the recorder and received piano teaching from the pianist and composer Ilja Bergh.

He was accepted as a student at The Royal Danish Academy of Music in 1964, where he studied piano (under Helge Nørgaard) and organ (under Charley Olsen and Prof. Aksel Andersen). After completing his advanced studies at the same academy, he added improvisation (under Hans Haselböck) and the interpretation of J.S. Bach's organ works (under Anton Heiller). He made his debut in 1973.

From 1971 to 1973, Peter Møller was regular assistant organist at the Garnison Church in Copenhagen, after which he was appointed organist in Løgumkloster and headed the newly established course activities for rural organists. From 1978 until 1997, he was organist and cantor at Vor Frelsers Kirke in Esbjerg.

He also taught organ, liturgy and knowledge of hymns at the then West Jutland Academy of Music (1975-96) and at Vestervig School of Church Music (1980-89). In addition to this, he appeared as an organ soloist over the years at a great number of church concerts - particularly in performances of his own works. In summer 1989, he was organist at the mass held in Øm by Pope Johannes Paul II. From 1993 onwards, he worked on the publication of the new Danish Book of Hymns and Chorales as a member of the Hymn Book Commission.

Peter Møller made his debut as a composer in 1969 with part of his first major organ work Via Crucis. In the succeeding years, his list of works grew steadily with a large number piano works and chamber works, but from 1973 onwards his main emphasis switched to organ music. From this work special mention should be made of the organ works Siseby Notebook, Visby Organ Book, six organ symphonies, the cyclical works Transformation, The Wonder of Whitsun, The Wonder of the Resurrection and Apocalyptic Meditations as well as a large number of chorale-bound and free pieces. The piano works Chaconne after J.S. Bach, three piano sonatas and the collections Tales of the Old Grand Piano I and II, each with 24 preludes and fugues; Symphony for Orchestra and Soprano Soloist; Concerto for Organ, Oboe Obligato and Strings based on the notes BACH; a large number of choral works and more than 100 hymn tunes.

Peter Møller's final major work, Intrada for Choir, Brass Instruments and Organ was given its first performance at the consecration of the bishop at Haderslev Cathedral in March 1999. On 21 April, scarcely a month after the performance, Peter Møller died after a number of years of serious illness.