

Commissioned, recorded and premiered by Dr. James D Hicks, New Jersey, USA

F R E D R I K S I X T E N

SYMPHONIA AURORA BOREALIS

ORGAN SYMPHONY IN SIX MOVEMENTS

Organ

&

Soprano Solo

(optional)

2017

SYMPHONIA AURORA BOREALIS

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Foreword

In this edition there are several directions on registrations and the use of manuals.

These instructions should be treated as guidelines rather than being compulsory.

However, when there are indications that dictates what registration *not* to use - they are indeed to be followed.

The same passes for *not* using 16'-stops if 8', 4' or 2' are assigned in the pedal part.

The Symphony, when performed as a whole, would need an organ of at least three manuals and pedal.

It's my belief that every fine organist knows how to realize a piece according to the instrument given, and therefore I trust that the instructions presented in the score should be helpful enough to achieve a performance true to my intentions and visions.

December 2018 - Trondheim - Norway

Fredrik Sixten

www.fredriksixten.com

World premier performance:

July 10th - 2017 - Lund's Cathedral, Sweden.

James D Hicks, organ & Helena Ek, soprano solo

German premier: December 29th - 2018- Stiftskirche, Tübingen, Germany

Jens Wollenschläger, organ & Christine Reber, soprano solo

Premier recording:

"Nordic Journey Vol. 7." - Pro Organo Records - August 2017 - Nidaros Cathedral, Trondheim, Norway.

James D Hicks, organ & Helena Ek, Soprano Solo (www.proorgano.com)

Commissioned & premiered by Dr. James D Hicks, USA

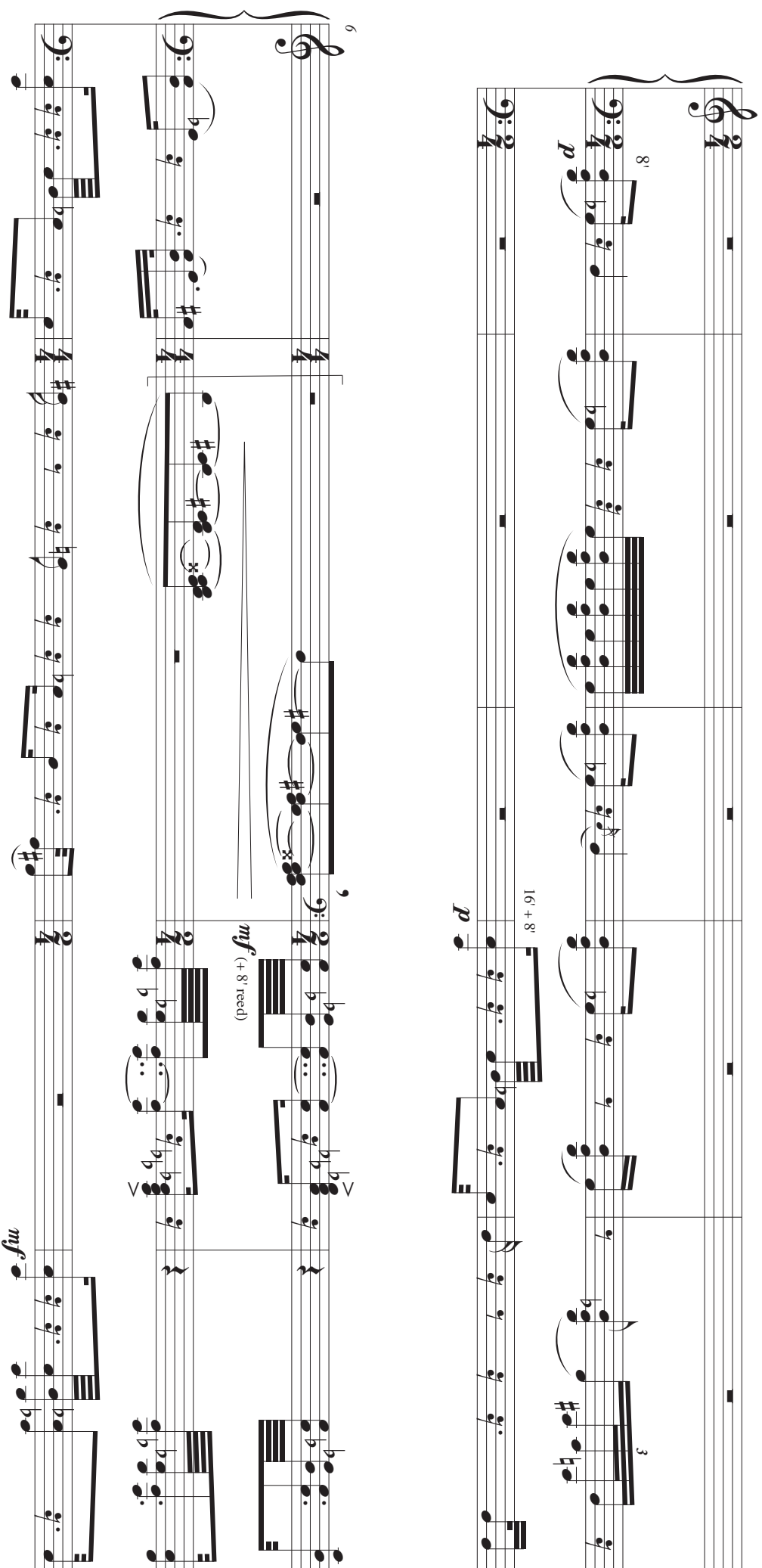
SYMPHONIA AURORA BOREALIS

I.

"Dark"

Largo e serio  = 70

Fredrik Sixten - 2017



6

mf (+ 8' reed)

mf

[illegible]

The musical score for "The Song of the Lark" by Maurice Strakosky is presented in a single system. It features a piano accompaniment and a vocal line. The piano part is written in bass clef with a key signature of one sharp (F#). The vocal part is written in treble clef. The score includes various musical notations such as notes, rests, and dynamic markings like 'f' and 'p'. The score is divided into measures by vertical bar lines, and the measures are numbered 1 through 13. The piano part includes a variety of note values, including eighth and sixteenth notes, and rests. The vocal part includes a variety of note values, including eighth and sixteenth notes, and rests. The score is written in a standard musical notation style, with a key signature of one sharp and a time signature of 3/4.

18

sub. pp

solo e cantabile

mp

19

20

21

22

mp

23

24

25

26

6

3

f + reed 8'

4' flute *p*

This musical score segment covers measures 26 to 31. It features a woodwind section with a 4' flute and a reed section. The flute part begins with a triplet of eighth notes. The reed section enters in measure 27 with a forte (*f*) dynamic and plays a sustained chord. The woodwinds play a melodic line with eighth notes. The strings provide a harmonic background with sustained chords. Measure 31 includes a dynamic marking of *p* (piano) for the flute.

31

8' + 4'

d

16' + 8'

* 1

This musical score segment covers measures 31 to 36. It continues the woodwind and string parts from the previous section. The woodwinds play a melodic line with eighth notes. The reed section continues with a sustained chord. The strings provide a harmonic background with sustained chords. Measure 31 includes a dynamic marking of *d* (diminuendo). Measure 36 includes a dynamic marking of *p* (piano) for the flute.

*] Theme: The St Magnus hymn: "Nobilis humilis," (12th-century)

II.
"Dawn"

Allegro Scherzando (♩ = 120)

The image shows the first ten measures of the second movement, "Dawn", from Chopin's Nocturne Op. 9, No. 2. The score is written for piano in 3/4 time, with a tempo of Allegro Scherzando (♩ = 120). The key signature has one sharp (F#). The first system contains measures 1-4, and the second system contains measures 5-8. The third system contains measures 9-10. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first system begins with a treble clef and a key signature of one sharp. The second system begins with a bass clef and a key signature of one sharp. The third system begins with a treble clef and a key signature of one sharp. The score includes dynamic markings such as *non legato* and *duu*. The tempo is indicated as Allegro Scherzando (♩ = 120). The movement is titled "Dawn".

8' + (4)

non legato

duu

solo

6

III.
"Day"

Lento ed espressivo ♩ = 50
solo 8'

p

rit.

Allegro ♩ = 140

p (Swell)

5 *solo*

8

11

11

ff

6

Musical score for "The Rose Tree" in 3/4 time. The score is written for three voices (Soprano, Alto, Tenor) and piano accompaniment. The key signature has one sharp (F#), and the time signature is 3/4. The score is divided into two systems. The first system includes a piano introduction marked with a double forte (ff) dynamic. The second system includes a piano introduction marked with a piano (p) dynamic. The piano accompaniment features a prominent bass line with triplets and a treble line with chords. The vocal parts enter in the second system with the melody.

16

6

3

IV

VI

IV

VI

Lento ed espressivo $\text{♩} = 50$

20

allargando

non legato

24

solo

rit.

16'+8'

p

Allegro deciso ^{*}]

29

f

p

34

f

p

^{*}] Choose a tempo within "Allegro" that enhances the clarity of the polyphonic structure.

IV.
"Dusk"

Allegro (♩ = c.120)

A Tempo

The first system of the musical score is written for two staves in 4/4 time. The upper staff begins with a piano (*p*) dynamic and features a melodic line with a long slur spanning several measures, including a triplet of eighth notes. The lower staff provides harmonic support with chords and single notes. A *mf* (mezzo-forte) dynamic marking appears in the middle of the system. The system concludes with a double bar line and a repeat sign.

The second system continues the musical piece. It starts with a *mf* dynamic marking. A bracket above the first few measures of the upper staff is labeled "8' + 4'", indicating a specific rhythmic or structural unit. The notation includes various note values, rests, and slurs. The system ends with a long horizontal line labeled "(echo)" underneath, followed by a repeat sign.

11

(echo)

solo 8'
cantabile

16

(echo)

*

*] Play the small notes if needed due to the range of the pedalboard

21 (+ mixt)

f

duu

mf cantabile solo reed 8'

mf cantabile solo reed 8'

26

*] Play the small notes if needed due to the range of the pedalboard

Musical score for three staves, measures 30-37. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings like *f*. Measure numbers 30 through 37 are indicated at the top of the staves.

36 Solo 8'

A musical score for a solo section, marked 'Solo 8'' and numbered '36'. The score is written for three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. The key signature has one flat (B-flat). The tempo/mood is marked 'f' (forte). The score features various musical notations including eighth notes, quarter notes, and rests, with some notes beamed together. There are also some unusual markings, such as a 'p' (piano) marking and a '16' marking. The score is divided into two systems by a double bar line. The first system contains measures 1 through 16, and the second system contains measures 17 through 24. The score ends with a double bar line and a repeat sign.

Musical score for measures 42-45. The score is written for two staves (treble and bass clef). Measure 42 features a treble staff with a melodic line starting on a whole note, followed by eighth and sixteenth notes, and a bass staff with a triplet of eighth notes. Measures 43-45 continue the melodic development in the treble staff, with the bass staff providing harmonic support through triplets and sustained notes. A large slur covers measures 42-45 in the treble staff.

Musical score for measures 46-49. The score is written for two staves (treble and bass clef). Measure 46 features a treble staff with a melodic line starting on a whole note, followed by eighth and sixteenth notes, and a bass staff with a triplet of eighth notes. Measures 47-49 continue the melodic development in the treble staff, with the bass staff providing harmonic support through triplets and sustained notes. A large slur covers measures 46-49 in the treble staff. Measure 48 includes a dynamic marking *f*. Measure 49 includes a dynamic marking *f* and a tempo marking *16+8'*.

V. "Darkness"

Largo e serio $\text{♩} = 70$

The first system of the musical score is written for a piano in 4/4 time. It features a grand staff with treble and bass clefs. The tempo is 'Largo e serio' with a quarter note equal to 70 beats. The music begins with a dynamic of *d* (piano) and includes a triplet of eighth notes in the bass. A crescendo hairpin leads to a *mp* (mezzo-piano) section. The melody in the treble is characterized by wide intervals and a somber mood. The system concludes with a fermata over a final chord.

The second system continues the musical piece. It starts with a dynamic of *f* (forte) and features a complex texture with multiple layers of chords and melodic lines. A 4-measure rest is indicated at the beginning of the system. The music is marked with a *f* dynamic and includes various articulations such as slurs and ties. The system ends with a final chord marked with a fermata.

[illegible]

*] The melody is to be played on a separate manual if possible (one hand on two manuals)

9

10

11

f

Solo 8'

[illegible]

The musical score is written for a piano and voice. It begins with a key signature of one sharp (F#) and a common time signature (C). The piano introduction consists of a series of chords and single notes, with a tempo marking of 'Andante'. The vocal melody is introduced with the lyrics 'The Rose Tree'. The score includes a variety of musical notations, including treble and bass staves, clefs, notes, rests, and dynamic markings. The piece concludes with a final chord and a fermata.

17

Musical score for measures 17-18. Measure 17 features a treble staff with a melodic line and a bass staff with a complex chordal accompaniment. Measure 18 continues the melody and accompaniment. A large brace spans across both measures, indicating a single musical phrase.

19

Musical score for measures 19-20. Measure 19 features a treble staff with a melodic line and a bass staff with a complex chordal accompaniment. Measure 20 continues the melody and accompaniment. A large brace spans across both measures, indicating a single musical phrase.

21

f 16'+8'+4'

rit.

p 8' (Bourdon)

a la Chaconne ♩ = 60

25

8' (very soft)

du 8'+4'

16'+2'

d

35

f (+ mixt. & reeds)

16' + 8' Man/Ped

f

[illegible]

*] from a distance if possible (echo division)

Grandioso (meno mosso)

63

ff

ff

65

The image displays a musical score for a piece titled "Grandioso (meno mosso)". The score is written for two systems, each containing three staves. The first system begins at measure 63. The top staff is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It features a series of chords, including a triad of F#, A, and C, and a chord of F#, A, and C with a flat on the A. The middle staff is in bass clef and contains a series of eighth notes, some of which are beamed together. The bottom staff is in bass clef and contains a series of eighth notes, some of which are beamed together. The second system begins at measure 65. It follows a similar pattern to the first system, with chords in the top staff and eighth notes in the bottom two staves. The score is marked with "ff" (fortissimo) at the beginning of each system. The notation includes various musical symbols such as clefs, key signatures, time signatures, notes, rests, and dynamic markings.

allargando

67

p

Reed (16)

69

Tempo a piacere

espress.

4

75

(no reeds)

strings

duet

The score is written for three parts: strings, reeds, and a duet. The strings part (top staff) begins with a whole note chord of D4, E4, F#4, G4, A4, B4, C5, and D5, followed by a half note chord of D4, E4, F#4, G4, A4, B4, C5, and D5. The reeds part (middle staff) begins with a whole note chord of D4, E4, F#4, G4, A4, B4, C5, and D5, followed by a half note chord of D4, E4, F#4, G4, A4, B4, C5, and D5. The duet part (bottom staff) begins with a whole note chord of D4, E4, F#4, G4, A4, B4, C5, and D5, followed by a half note chord of D4, E4, F#4, G4, A4, B4, C5, and D5. The score is in 4/4 time and features a key signature of one sharp (F#).

80

f Reeds 16' + 8'

(no reeds)
16' + 8'

fmu

fmu

84

(Swell)
16'+8'
+soft reed

pp molto legato

85

87

longa *] attacca Mov. VI

8' (4') (no reeds)

pp

90

*] Go to page 106 for the version with soprano solo or to page 117 for an organ stand alone version

Duration: approx. 6 min.

Adagissimo ♩=60

VI.
"Divinity"
(Version for Soprano solo & Organ)

The musical score for "Divinity" is written for Soprano Solo and Organ. The Soprano part begins with a "SOPRANO SOLO" label and a *ppp* dynamic. It features a melodic line with various dynamics including *ppp*, *mf*, and *p*. The organ accompaniment consists of multiple staves, with the right hand playing chords and the left hand providing a bass line. Dynamics for the organ include *ppp* and *pp*. A 2(4) flute part is also indicated. The tempo is marked "Adagissimo" with a quarter note equal to 60 beats per minute. The score includes various musical notations such as slurs, ties, and articulation marks.

This section continues the musical score for "Divinity". It features the Soprano Solo part with a melodic line and the Organ accompaniment. The Soprano part includes a triplet of eighth notes and a sixteenth-note triplet. The organ accompaniment features complex chordal textures and a bass line with a triplet of eighth notes. The score includes various musical notations such as slurs, ties, and articulation marks.

*1 The Soprano sings a wordless song on the vowel A.
It's possible to also use another vowel to achieve a variation in sound but it should be used with moderation. The Soprano can also use "kulning" which is a song technique according to the Scandinavian folk music traditions. This is noted in the score but it's optional.

13

tenuito *a tempo*

d *fu*

Ah

(-16)

16

f *dau* *fu*

(-4' +16+8)

19 *rit.* *a tempo*

strings *pp e misterioso*

21 *d*

Adagissimo = 60

$$d \bigtriangleup dddd$$

pp e molto legato

This musical score is for the song "The Rose Tree" and is divided into two systems. The first system includes a 4 Flute part and a vocal ensemble of 10 parts. The 4 Flute part is written in 4/4 time and features a melody with triplets and sixteenth notes. The vocal ensemble consists of 10 parts, with the top part being a soprano line and the bottom part being a bass line. The second system continues the vocal ensemble and includes a 10-part vocal ensemble. The score is written in a key signature of one sharp (F#) and a time signature of 4/4. The music is in a common meter and features a variety of musical notations, including triplets, sixteenth notes, and rests. The score is presented in a clean, professional layout with clear notation and a well-organized structure.

13

fu $8'$

(-16)

d (echo)

fu

d

6

6

(-2' + 16+8')

16

f

3

3

du

dd

fu

3