

# TRØST, JA TRØST MIT FOLK

Motet til adventstiden for blandet kor og orgel

*Bjarne Hersbo*



# TRØST, JA TRØST MIT FOLK

3

Tekst: Esajas Kap. 40, 1-3  
Musik: Bjarne Hersbo 1976

*moderato* ♩ = ca. 72



BV: 8', 4' og 2'    HV: 8', 4', 2' og Mixtur    RP: Fløjter 8' og 4'

*moderato* ♩ = ca. 72



Ped: 16', 8' og Trompet 8'

5



5



9

$\text{♩} = \text{ca. } 64$

Musical score for measures 9-13. It features a vocal line and a piano accompaniment. The vocal line begins with rests and then enters with the lyrics "Trøst, ja trøst mit" starting at measure 11. The piano accompaniment includes a right-hand part with chords and a left-hand part with a bass line. Dynamics include *p* (piano) and *RP* (ritardando piano).

9

$\text{♩} = \text{ca. } 64$

Piano accompaniment for measures 9-13. The right hand features chords and melodic lines, with markings for *h.h.* (hand held) and *RP* (ritardando piano). The left hand provides a steady bass line. A *p* (piano) dynamic is indicated.

Ped: - Trompet 8'

14

Musical score for measures 14-17. The vocal line continues with the lyrics "Trøst, ja trøst mit folk, trøst, ja" and "folk, trøst, ja trøst mit folk, trøst, ja". The piano accompaniment continues with chords and a bass line. Dynamics include *p* (piano) and *RP* (ritardando piano).

14

Piano accompaniment for measures 14-17. The right hand features chords and melodic lines, with markings for *RP* (ritardando piano). The left hand provides a steady bass line. A *p* (piano) dynamic is indicated.

18 *mf*

trøst mit folk, ————— så si - ger e - ders Gud, ————— så

trøst mit folk, —————

trøst, ————— ja trøst mit folk, ————— trøst, ————— ja

trøst, ————— ja trøst mit folk, ————— RP: + Oktav 4' og 2'

18

v.h. BV h.h. BV

22

si - ger e - ders Gud, ————— så

*mf*

så si - ger e - ders Gud, ————— så si - ger e - ders

trøst mit folk, ————— trøst, ————— ja trøst mit folk,

trøst, ————— ja trøst mit folk, ————— trøst, —————

22

26

*f*

si - ger e - ders Gud, — så si - ger e - ders Gud.

*f*

Gud, — så si - ger e - ders, si - ger e - ders Gud.

*f*

så si - ger, si - ger e - ders Gud.

— ja trøst mit folk, — så si - ger e - ders Gud.

26

*RP*

*RP*

30

30

*HV*

*RP: - Oktav 4' og 2'*

*BV*

*BV*

35

Four empty musical staves, likely for vocal parts, arranged in a system. Each staff has a treble clef and a common time signature.

35

Piano accompaniment for measures 35-38. The right hand features a melodic line with a trill in measure 38, and the left hand provides a harmonic accompaniment. Dynamics include *p* and *RP* (Ritardando). The key signature changes from one flat to two flats.

39

*mf* ♩ = ca. 132

Vocal staves for measures 39-42. The music is in 6/4 time. The lyrics are: "Tal Je - ru - sa - lem kær-ligt til, tal, råk, at dets Tal, råk, tal Je - ru - sa - lem kær-ligt til, Tal, og råk kun til det, tal, råk, at dets". Dynamics include *mf*.

39

*mf* ♩ = ca. 132

Piano accompaniment for measures 39-42. The right hand features a melodic line with a trill in measure 42, and the left hand provides a harmonic accompaniment. Dynamics include *mf*. The key signature changes from two flats to one flat.

43

strid, \_\_\_\_\_ at dets strid \_\_\_\_\_ er endt.

at dets strid, \_\_\_\_\_ strid \_\_\_\_\_ er endt.

strid, \_\_\_\_\_ at dets strid er endt.

at dets strid, strid er endt.

43

47

Tal Je - ru - sa - lem kær - ligt til, \_\_\_\_\_ tal, \_\_\_\_\_

Tal, \_\_\_\_\_ råb, \_\_\_\_\_ tal Je - ru - sa - lem

Tal, \_\_\_\_\_ og råb kun til det, tal, \_\_\_\_\_

Tal, \_\_\_\_\_ råb, \_\_\_\_\_ tal, \_\_\_\_\_

47



51

råb, \_\_\_\_\_ at dets skyld, \_\_\_\_\_ at dets skyld \_\_\_\_\_ er be - talt.  
 kær-ligt til, \_\_\_\_\_ at dets skyld, skyld \_\_\_\_\_ er be - talt.  
 råb, \_\_\_\_\_ at dets skyld, \_\_\_\_\_ at dets skyld er be - talt.  
 og råb kun til det at dets skyld, skyld er be - talt.

51

55

Tve - - tve - fold straf, \_\_\_\_\_  
 Tve - fold straf har det få - et,  
 Tve, \_\_\_\_\_ tve - fold straf har det  
 Tve, \_\_\_\_\_ tve - fold

55

59

tve - fold straf har det få - et af Her - rens hånd for si - ne

tve - fold straf af Her - rens hånd for,

få - - - et, tve - fold straf har det få - et for si - ne

59 straf, straf, tve-fold straf har det få - et af Her - rens

63

syn - - - der, for si - ne syn - - - der.

for si - ne syn - der, si - ne syn - - - der.

syn - - - der, for si - ne syn - - - der.

63 hånd for si - ne syn - der, syn - - - der.

67

Tal Je-ru-sa-lem kær-ligt til, tal, ——— tal, ———

Tal, ——— råk, ——— tal Je-ru-sa-lem

Tal, ——— og råk kun til det, tal, ———

Tal, ——— råk, ——— tal, ———

67

72

råk, ——— at dets skyld, ——— at dets skyld ——— er be - talt.

kær-ligt til, ——— at dets skyld, skyld ——— er be - talt.

råk, ——— at dets skyld, ——— at dets skyld er be - talt.

72

og råk kun til det at dets skyld, skyld er be - talt.

76

Three vocal staves (Soprano, Alto, Tenor) for measures 76-78. All staves contain whole rests, indicating that the vocalists are silent during these measures.

76

Piano accompaniment for measures 76-78. The right hand features a melodic line with eighth and quarter notes, while the left hand provides a bass line with dotted half notes and quarter notes. The music is in a minor key, indicated by the key signature.

79

Three vocal staves (Soprano, Alto, Tenor) for measures 79-81. All staves contain whole rests, indicating that the vocalists are silent during these measures.

79

Piano accompaniment for measures 79-81. The right hand has a melodic line with quarter and eighth notes, and the left hand has a bass line with quarter and eighth notes. The music concludes with a final chord in the right hand.

83  $\text{♩} = \text{ca. } 152$

*f* I ør - ke - nen rå - ber en røst, i ør - ke - nen rå - ber en røst,

*f* I ør - ke - nen rå - ber en røst, i ør - ke - nen rå - ber en røst,

*f* I ør - ke - nen rå - ber en røst, i ør - ke - nen rå - ber en røst,

*f* I ør - ke - nen rå - ber en røst, i ør - ke - nen rå - ber en røst,

83  $\text{♩} = \text{ca. } 152$

I - ør - ke - nen rå - ber en røst, i ør - ke - nen rå - ber en røst,

BV

87

i ør - ke - nen rå - ber en røst, i ør - ke - nen rå - ber en røst:

i ør - ke - nen rå - ber en røst, i ør - ke - nen rå - ber en røst:

i ør - ke - nen rå - ber en røst, i ør - ke - nen rå - ber en røst:

i ør - ke - nen rå - ber en røst, i ør - ke - nen rå - ber en røst:

87

i ør - ke - nen rå - ber en røst, i ør - ke - nen rå - ber en røst:

*tempo primo*

91

*ff*

"Ban Her-rens vej, — jævn i det ø-de land — en høj-vej for vor Gud, — ban Her-rens

*ff*

"Ban Her-rens vej, — jævn i det ø-de land — en høj-vej for vor Gud, — ban Her-rens

*ff*

"Ban Her-rens vej, — jævn i det ø-de land — en høj-vej for vor Gud, — ban Her-rens

*ff*

*tempo primo*

91 BV: + Sesquialtera og Cymbel

"Ban Her-rens vej, — jævn i det ø-de land — en høj-vej for vor Gud, — ban Her-rens

BV

95

vej, — jævn i det ø - de land — en høj-vej for vor Gud, — ja, for vor Gud!"

vej, — jævn i det ø - de land — en høj-vej for vor Gud, — ja, for vor Gud!"

vej, — jævn i det ø - de land — en høj-vej for vor Gud, — ja, for vor Gud!"

95

vej, — jævn i det ø - de land — en høj-vej for vor Gud, — ja, for vor Gud!"

HV

Ped: + Trompet 8'

99

Four empty musical staves, two with treble clefs and two with bass clefs, arranged in a system. Each staff contains a whole rest in every measure, indicating that the instruments are silent during this section.

99

Musical score for piano and bass. The piano part consists of two staves (treble and bass clef) with complex chordal textures and melodic lines. The bass part is a single staff with a simple, steady accompaniment. A *rit.* (ritardando) marking is present in the piano part. The score concludes with a double bar line and repeat dots.