

Enjott Schneider

Orgelsinfonie No. 10

„B-A-C-H“

für Orgel
for Organ

ED 21099
ISMN 979-0-001-17679-8

PREVIEW
Low Resolution

Vorwort

Die Orgelsinfonie Nr. 10 „B-A-C-H“ paraphrasiert mit den Tonarten der vier Sätze in B, in A, in C und in H das berühmte „B-A-C-H“-Motiv. Den Rahmen bildet eine virtuose toccata-Episode, die zunächst in B beginnend sich am Ende in ein gleißendes C steigert. Die Komposition verbindet den Gestus französischer Orgelsinfonik mit Bach-Reminiscenzen: Satz I: Toccata, Satz II: Adagio sopra „Herr unser Herrscher“ (nach dem Eingangsschritt der Johannespassion BWV 245), Satz III: Scherzo, Satz IV: Crucifixus-Toccata (nach dem Ostinato der Messe h-Moll BWV 232). Mit dem J. S. Bach-Bezug zeigt sich die Orgelsinfonie Nr. 10 den Sinfonien 1, 3, 6, 8 und 9 verwandt, die sich kompositorisch mit Gustav Mahler, Anton Bruckner und Peter Tschaikowsky auseinandergesetzt haben. Das Werk ist Hansjörg Albrecht (Münchner Bach-Chor und Bach-Orchester),

This Organ Symphony No. 10 on 'B-A-C-H' – the title – paraphrases the celebrated BACH theme with four movements in the keys of B, A, C and H. It is framed by a virtuoso toccata episode that begins in B and ends in a gleaming C. This composition brings together various styles of Bach: 1st movement: Toccata, 2nd movement: Adagio sopra on the opening chorus of the St. John Passion BWV 245, 3rd movement: Scherzo, 4th movement: Crucifixus-Toccata (using the bass ostinato from the Mass in h-Minor BWV 232). These echoes of J. S. Bach show parallels between the Organ Symphony No. 10 and his Symphonies 1, 3, 6, 8 and 9, which reflect much of his influence on Gustav Mahler, Anton Bruckner and Peter Tchaikovsky. The work is dedicated to Hansjörg Albrecht (of the Münchner Bach Choir and Bach Orchestra).

Enjott Schneider
Translation Julia Rushworth

Uraufführung / First performance

20. Januar 2011 Porto, Sé Catedral de Nossa Senhora da Assunção (P)
Orgelfest Porto 2011 - Hansjörg Albrecht, Orgel

Hansjörg Albrecht herzlich gewidmet

Orgelsinfonie No. 10

„B-A-C-H“

1. Toccata

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Con anima

(♩ ca. 125)

HW

accel.

Orgel

mf

SW

Pedal

(rit.)

Allegro

(♩ ca. 125)

(rit.) ohne harte Klängen, helle Aliquote von Pos.)

poco rit. . . . a tempo (♩ = 130 - 135)

14

HW
8^{va}+4^{va} (2^{va})

f non

This system contains measures 14 through 17. The piano part features a series of triplets in the right hand and a more active bass line. The right hand part includes a dynamic marking of *f non* and a hairpin crescendo. The tempo marking above indicates a transition from *poco rit.* to *a tempo* with a quarter note equal to 130-135 bpm.

18

ritardato

This system contains measures 18 through 21. The piano part continues with intricate triplet patterns in both hands. A *ritardato* marking is present in the right hand part.

This system contains measures 22 through 25. The piano part continues with intricate triplet patterns in both hands, maintaining the complex rhythmic texture.

*) Im 1. Satz kontinuierlicher Flow und organische Farbwechsel, keine harten Kontraste

36

Musical score for measures 36-38. It consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. The music features a complex rhythmic pattern with eighth and sixteenth notes, and some rests.

39

Musical score for measures 39-41. It consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. The music continues with similar rhythmic patterns to the previous section.

42

neue Farbe

meno f

Musical score for measures 42-48. It consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. The music features a complex rhythmic pattern with eighth and sixteenth notes, and some rests. The dynamic marking is *meno f*.

Musical score for measures 49-54. It consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. The music features a complex rhythmic pattern with eighth and sixteenth notes, and some rests.

Pos. (evtl. Tromp. 8')

Musical score for measures 55-57. It consists of a single bass clef staff. The music features a simple rhythmic pattern with eighth and sixteenth notes, and some rests.

48

SW

51

54

8'+4'+2'+1'

f

simile

Con fuoco

60

Musical notation for measures 60-62. The system consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. The music is in 4/4 time and features a complex rhythmic pattern with many sixteenth notes.

63 *HW simile*

SW simile

Musical notation for measures 63-64. The system consists of three staves. The first two staves are marked with *HW simile* and *SW simile* respectively. The music continues with sixteenth-note patterns.

65

Musical notation for measures 65-66. The system consists of three staves. The music features a complex rhythmic pattern with many sixteenth notes. A dynamic marking *f* is present.

f (evtl. + Zunge 16')

Musical notation for measures 67-68. The system consists of three staves. The music continues with sixteenth-note patterns.