

Naji Hakim

Vier Choralbearbeitungen

Four Chorale Preludes

Quatre Préludes de Chorals

(2011)

für Orgel

for Organ

pour Orgue

ED 21316

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Vorwort

„Anne Leahy war ein Wirbelwind voller Energie, Schwung, Intelligenz, Freundschaft, Gelehrsamkeit und Musikalität, einfach überwältigend, aber nicht gewaltsam oder gewalttätig, sondern durch Charme, Witz, positive Stimmung und einen unbändigen Sinn für Freude in allen beruflichen und persönlichen Dingen. Im Unterschied zu normalen Wirbelwinden war dieser außergewöhnliche Wirbelwind immer konstruktiv, niemals destruktiv und hinterließ eine Fülle an Leistungen und Werken, angehäuft in ihren nur allzu kurzen 46 Jahren.“ Dies schrieb Dr. Naji Hakim im Herbst 2007 in den „Bach Notes“, dem Mitteilungsorgan der Amerikanischen Bach-Gesellschaft. Ihre Leidenschaft war die Musik J. S. Bachs, der sie sich als Bachforscherin widmete. Ihre Dissertation, „Text-Music Relationship in the Leipzig Chorales of J. S. Bach“ wurde von Dr. Leaver ediert und veröffentlicht. Laurence Carson, Organist an der evangelischen Kirche St. John in Wellesley Hills, Massachusetts, erhielt den Kompositionsauftrag für die vorliegenden Choralbearbeitungen und spielte die vier Vier Choralbearbeitungen am 2. Dezember 2011 in Dublin anlässlich der Vorstellung ihrer posthum erschienenen Dissertation.

Die Vier Choralbearbeitungen umfassen leicht spielbare Sätze, die Melodien aus Anne Leahys Buch *Leahy's Bach* in seiner Leipziger Choralsammlung verwendete:

- 1 *Komm, heiliger Geist, Herre Gott* – Melodie im Sopran, mit einem leichten Staccato-Accompaniment, Figuration als Begleitung, beides als Versinnbildlichung des Heiligen Geistes.
- 2 *An Wasserflüssen Babylon* – eine ausdrucksstarke Meditation mit choraler Melodie im Pedal.
- 3 *Schmücke dich, o liebe Seele* – Kanon zwischen Soprano und Bass.
- 4 *Allein Gott in der Höh' sei Ehr'* – ausgezogene Melodie im Bass, leichter Charakter.

Resquiescat in pace.

Naji Hakim

Übersetzung: Rainer Mohrs

„Anne Leahy was a whirlwind of energy, swing, intelligence, friendship, scholarship, loyalty, and musicianship that overwhelmed you. Not violent or violent, but through charm, wit, positive mood and an irrepressible sense of fun that permeated all things she did. Unlike normal whirlwinds this extraordinary whirlwind was always constructive, never destructive and left behind a fülle of achievements amassed during her all-too-short forty six years. So wrote Dr. Naji Hakim in the fall 2007 edition of “Bach Notes”, the newsletter of the American Bach Society. Her passion was the music of J.S. Bach, she was a Bach Scholar. Her PhD dissertation, “Text-Music Relationship in the Leipzig Chorales of J. S. Bach” received final editing in the artful hands of Dr. Leaver and is published by Schott Music. Laurence Carson, organist at St. John the Evangelist Parish, Wellesley Hills, Massachusetts, commissioned the *Vier Choralbearbeitungen* (Four Choral Preludes) and premiered the pieces on 2 December 2011 in Dublin, in conjunction with the launch of her book.

These Preludes include rather simple settings of the following choral melodies used in Bach's Leipzig Chorals:

- 1 *Komm, heiliger Geist, Herre Gott* – melody in the soprano, with a light staccato accompaniment, figuration of the Holy Spirit.
- 2 *An Wasserflüssen Babylon* – expressive meditation with the choral melody in the pedal.
- 3 *Schmücke dich, o liebe Seele* – canon between soprano and bass.
- 4 *Allein Gott in der Höh' sei Ehr'* – melody ornamented in a dancing and joyful character.

Resquiescat in pace.

Naji Hakim

Vier Choralbearbeitungen

Komm, heiliger Geist, Herre Gott

Andante ($\text{♩} = 92$)

R. Fonds doux 8; P. Bourdon 8, Flûte 4; G. Bourdon 8, Quinte 2 $\frac{1}{2}$

Naji Hakim

* 1955

The musical score consists of four systems of music for organ and pedal. The first system (measures 1-4) shows the organ part in treble and bass staves with dynamics *P. mp* and *p*, and the pedal part in bass staff. The second system (measures 5-8) continues with similar dynamics and includes a dynamic marking *o ritenuto*. The third system (measures 9-12) begins with a tempo marking *10 Tempo* and a dynamic *G.* The fourth system (measures 13-16) concludes the piece. A large, semi-transparent watermark reading "PREVIEW" and "Low Resolution" diagonally across the score indicates this is a sample or preview version.

Musical score page 18. The score consists of three staves. The top staff uses a treble clef, the middle staff an alto clef, and the bottom staff a bass clef. Measure 18 begins with a dotted half note followed by a sixteenth-note pattern. The key signature changes between measures, indicated by a 2, 4, and 3. The time signature also shifts.

Musical score page 22. The score continues with three staves. The top staff starts with a dotted half note. The middle staff has a bass clef and a 3/4 time signature. The bottom staff has a bass clef and a 3/4 time signature. The music includes various note heads and rests.

Musical score page 26. The score features three staves. The top staff has a treble clef and a 3/4 time signature. The middle staff has a bass clef and a 3/4 time signature. The bottom staff has a bass clef and a 3/4 time signature. The music includes eighth and sixteenth notes.

Musical score page 30. The score consists of three staves. The top staff has a treble clef and a 3/4 time signature. The middle staff has a bass clef and a 3/4 time signature. The bottom staff has a bass clef and a 3/4 time signature. The music includes eighth and sixteenth notes.

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Sheet music for piano, featuring four staves of musical notation. The music includes dynamic markings such as 'P. mp' and 'R. p', and time signatures including 4/4, 3/4, and 2/4. The watermark 'PREVIEW Low Resolution' is printed diagonally across the page.

34

39 Poco ritenuto

44

49 R. p

54 781

An Wasserflüssen Babylon

Largo ($\text{♩} = 50$)

P. Bourdon 8; Pédale Principal doux 4'

Musical score for piano, two staves. Top staff: Treble clef, 2/4 time, dynamic *p.* Bottom staff: Bass clef, 2/4 time, dynamic *mf*.

Continuation of the musical score, two staves. Top staff: Treble clef, 4/4 time. Bottom staff: Bass clef, 4/4 time.

Continuation of the musical score, two staves. Top staff: Treble clef, 3/4 time. Bottom staff: Bass clef, 3/4 time.