

Peter Wittrich

Nun danket all

Jazz-Partita

(2010)

für Orgel
for Organ

ED 21708

ISMN 979-0-001-19486-9

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Vorwort

2009 wurde ich, angeregt von Willibald Guggenmos, von der „Quincena Musical San Sebastián“ in Spanien beauftragt, ein Orgelwerk für das Festival 2010 zu komponieren. Für mich lag es nahe, die Idee aufzugreifen, Jazz-Elemente und traditionelle Orgelschreibeweise zu kombinieren – wie ich sie erstmalig in der Jazz-Partita über *Lobe den Herrn* (Scholtz EO 211) realisiert habe. Sowohl konzerttauglich als auch liturgisch einsetzbar sollen die vier Sätze sein, was sich letztlich auch in einem nicht zu hohen Schwierigkeitsgrad widerspiegeln musste.

Der erste und letzte Satz sind typische Eingangs- bzw. Auszugsgesänge, die in einem Rahmen gesetzt werden kann. Ein zentraler Rhythmus im 5/4-Takt, der gegen Ende im Schlusssatz nochmals zitiert wird und dabei die Komposition beherrscht als „idee fixe“ den Satz über weite Strecken. Ihm wird Kanonischheit gegenübergestellt, das – ähnlich wie beim 1. Thema – von Beginn an einen Entwicklungsprozess unterworfen wird. Somit findet der als ansonsten eher ungewöhnliche Durchführungsausschnitt Eingang in die Exposition und es kommt zu einer Mischung beider Formteile.

In der *Toccata in „Funk“* vollzieht sich Ähnliches. Es werden erhalten Eingangstextur mit laufenden Sechzehnteln und Akkordschichten, die durch eine Orgel mit reichlichen Off-Beats und Unisono-Führung gegenüber.

Die *Kanonischen Fanfaren* – mit ihren vier Sätzen, die jeweils ein bestimmtes Motivik und den durchsichtigen kanonisch gehenden Partien – haben intraden-Charakter. Kontrastierend verhalten sich der 2. und 4. Satz. Im ruhigsten Satz mit Triolen wird ein typischer Walking-Bass und improvisativ-wirkende, die zugehörigen Chormelodie in der Art des Blues verbunden, was die Orgel in eine typische Groove des Jazz-Waltz auf einem Orgelpunkt überführt.

Die *Orgelstücke* sind in der Orgel mit den klanglichen Mitteln, wie etwa kleine Clavierstücke, die eine Orgel ein ruhiges, fast spukhaftes Intermezzo zu entwickeln, welches am Ende in eine unsere klischeehafte Vorstellung – in wispernde Aliquoten überführt, die grundlegend die Orgel verliert.

Mein Ziel war es, eine Orgel neben den tradierten Strömungen auch die neue Orgel in der Orgel etabliert, was sich insbesondere in der Aufnahme zahlreicher Orgelstücke im neuen Gotteslob zeigt. Umso mehr ist es mir ein großes Anliegen, die vielfachen harmonischen, rhythmischen und artikulatorischen Facetten des Jazz in die Orgel zu bringen. Mögen zahlreiche Organisten die Stücke mit Laune, stilistischer Vielfalt, aber auch mit tief empfundenen Glauben spielen oder sich andere davon anstecken lassen!

Das neue Gotteslob findet sich der Choral *Nun danket all* aus der Feder von Johann Crüger unter der Nummer 403; im EKG ist er unter der Nummer 322 zu finden.

Das Werk wurde am 10. August 2010 in der Kathedrale El Buen Pastor in San Sebastián durch Willibald Guggenmos, dem das Werk herzlichst gewidmet ist, uraufgeführt!

Für die vorliegende Druckausgabe wurde es in wesentlichen Teilen deutlich revidiert.

Preface

At the suggestion of Willibald Guggemos of the *Quincena Musical San Sebastián* in Spain, in 2009 I was commissioned to compose an organ piece for the 2010 festival. It made sense to me to take up the idea of combining jazz elements with traditional organ writing – as I had done the first time in the jazz partita on *Lobe den Herren* (Schott ED 21913). The actual music, however, should be suitable for concert performance or for liturgical use, and should not be excessively difficult.

The first and last movements are typical opening / closing settings, with a central movement in a more solemn framework. A central 5/4 rhythm at the beginning of the first movement is repeated again towards the end of the final movement and thus enforces the connection between the two movements. Long stretches of the writing as an *idée fixe*. In the tradition of contrapuntal writing, a contrasting second subject is introduced and immediately taken up in the first movement, as with the first subject. This otherwise independent section is linked to the exposition and the two elements are linked together.

In the *Toccata in "Funk"* something similar to the first movement is introduced: the introductory texture of running semiquavers and chords is well suited to the organ with its variety of off-beats and unison writing.

The *Canonic Fanfares* with its elegant and clear setting of the first and second movements in a transparent canonic setting with powerful reed voices in the first movement. A calm mood comes in the more meditative predominant mood of the second movement. The calm second movement (*in Tempo di "Blues"*) is typical of the organ with its improvisatory motifs adorning the underlying chorale melody. The third movement is a typical jazz waltz groove over a simple bass line, while in the fourth movement a typical jazz waltz groove over a simple bass line is used. The fifth movement is a typical jazz waltz groove over a simple bass line, while in the sixth movement a typical jazz waltz groove over a simple bass line is used. The seventh movement is a typical jazz waltz groove over a simple bass line, while in the eighth movement a typical jazz waltz groove over a simple bass line is used. The ninth movement is a typical jazz waltz groove over a simple bass line, while in the tenth movement a typical jazz waltz groove over a simple bass line is used. The eleventh movement is a typical jazz waltz groove over a simple bass line, while in the twelfth movement a typical jazz waltz groove over a simple bass line is used. The thirteenth movement is a typical jazz waltz groove over a simple bass line, while in the fourteenth movement a typical jazz waltz groove over a simple bass line is used. The fifteenth movement is a typical jazz waltz groove over a simple bass line, while in the sixteenth movement a typical jazz waltz groove over a simple bass line is used. The seventeenth movement is a typical jazz waltz groove over a simple bass line, while in the eighteenth movement a typical jazz waltz groove over a simple bass line is used. The nineteenth movement is a typical jazz waltz groove over a simple bass line, while in the twentieth movement a typical jazz waltz groove over a simple bass line is used. The twenty-first movement is a typical jazz waltz groove over a simple bass line, while in the twenty-second movement a typical jazz waltz groove over a simple bass line is used. The twenty-third movement is a typical jazz waltz groove over a simple bass line, while in the twenty-fourth movement a typical jazz waltz groove over a simple bass line is used. The twenty-fifth movement is a typical jazz waltz groove over a simple bass line, while in the twenty-sixth movement a typical jazz waltz groove over a simple bass line is used. The twenty-seventh movement is a typical jazz waltz groove over a simple bass line, while in the twenty-eighth movement a typical jazz waltz groove over a simple bass line is used. The twenty-ninth movement is a typical jazz waltz groove over a simple bass line, while in the thirtieth movement a typical jazz waltz groove over a simple bass line is used. The thirty-first movement is a typical jazz waltz groove over a simple bass line, while in the thirty-second movement a typical jazz waltz groove over a simple bass line is used. The thirty-third movement is a typical jazz waltz groove over a simple bass line, while in the thirty-fourth movement a typical jazz waltz groove over a simple bass line is used. The thirty-fifth movement is a typical jazz waltz groove over a simple bass line, while in the thirty-sixth movement a typical jazz waltz groove over a simple bass line is used. The thirty-seventh movement is a typical jazz waltz groove over a simple bass line, while in the thirty-eighth movement a typical jazz waltz groove over a simple bass line is used. The thirty-ninth movement is a typical jazz waltz groove over a simple bass line, while in the fortieth movement a typical jazz waltz groove over a simple bass line is used. The forty-first movement is a typical jazz waltz groove over a simple bass line, while in the forty-second movement a typical jazz waltz groove over a simple bass line is used. The forty-third movement is a typical jazz waltz groove over a simple bass line, while in the forty-fourth movement a typical jazz waltz groove over a simple bass line is used. The forty-fifth movement is a typical jazz waltz groove over a simple bass line, while in the forty-sixth movement a typical jazz waltz groove over a simple bass line is used. The forty-seventh movement is a typical jazz waltz groove over a simple bass line, while in the forty-eighth movement a typical jazz waltz groove over a simple bass line is used. The forty-ninth movement is a typical jazz waltz groove over a simple bass line, while in the fiftieth movement a typical jazz waltz groove over a simple bass line is used.

My hope is that this variety has found its way into Christian churches and that it will be used in musical institutions, as is clear from the inclusion of numerous popular songs, such as the German hymnal. I am all the more keen to align the many harmonic, rhythmic and melodic facets of jazz with familiar classical forms and demanding composition techniques. I hope many organists will play these pieces with verve, imagination and with great joy and conviction – and that other people will be inspired by their playing...

The *Waltz* *Nun danket all* by Johann Crüger appears as No. 403 in the new German hymnal; in the *Evangelisches Kirchengesangbuch* it is No. 322.

The work was first performed on 10 August 2010 in the Cathedral *El Buon Pastor* in San Sebastián by Willibald Guggemos, to whom it is warmly dedicated.

Meinem lieben Freund Willibald Guggenmos, Domorganist in St. Gallen, herzlichst gewidmet

Nun danket all

Jazz-Partita

I
Rock - Prélude

Vivace giocoso (♩ = 152)

HW

Plenum (+ Zungen)

Peter V. Ulrich
1959

Orgel

Pedal

The first system of the musical score is written for Organ and Pedal. It begins with a treble clef and a 5/4 time signature. The organ part starts with a forte (ff) dynamic and features a series of chords and eighth notes. The bass line consists of quarter notes and rests. A large, diagonal watermark reading 'PREVIEW LOW RESOLUTION' is overlaid across the entire page.

The second system of the musical score continues the organ and pedal parts. It includes a measure with a 5/4 time signature and a measure with a 3/4 time signature. The organ part features a triplet of eighth notes. The bass line continues with quarter notes and rests. A large, diagonal watermark reading 'PREVIEW LOW RESOLUTION' is overlaid across the entire page.

The third system of the musical score continues the organ and pedal parts. It includes a measure with a 3/4 time signature and a measure with an 8/4 time signature. The organ part features a triplet of eighth notes. The bass line continues with quarter notes and rests. A large, diagonal watermark reading 'PREVIEW LOW RESOLUTION' is overlaid across the entire page.

The fourth system of the musical score continues the organ and pedal parts. It includes a measure with a 7/4 time signature and a measure with an 8/4 time signature. The organ part features a triplet of eighth notes. The bass line continues with quarter notes and rests. A large, diagonal watermark reading 'PREVIEW LOW RESOLUTION' is overlaid across the entire page.

6
9

SW

mf

sempre stacc.

12

mf

sempre stacc.

16

3

20

3

6

3

24

Musical score for measures 24-27. The system consists of three staves: a treble clef staff, a bass clef staff, and a grand staff. The treble staff contains a melodic line with eighth and sixteenth notes, including a trill in measure 25. The bass staff contains a bass line with eighth notes and rests. The grand staff is empty.

28

HW
Plenum γ z

Musical score for measures 28-31. The system consists of three staves: a treble clef staff, a bass clef staff, and a grand staff. The treble staff contains a melodic line with eighth notes and rests. The bass staff contains a bass line with eighth notes and rests. The grand staff contains a bass line with eighth notes and rests.

32

Musical score for measures 32-35. The system consists of three staves: a treble clef staff, a bass clef staff, and a grand staff. The treble staff contains a melodic line with eighth notes and rests. The bass staff contains a bass line with eighth notes and rests. The grand staff contains a bass line with eighth notes and rests.

Musical score for measures 36-39. The system consists of three staves: a treble clef staff, a bass clef staff, and a grand staff. The treble staff contains a melodic line with eighth notes and rests, including a triplet in measure 37. The bass staff contains a bass line with eighth notes and rests. The grand staff contains a bass line with eighth notes and rests.

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37

Musical score for measures 37-39. Measure 37 has a treble clef and a bass clef. Measure 38 has a treble clef and a bass clef. Measure 39 has a bass clef. The music is in 2/4 time and features complex chordal textures and melodic lines.

40 *molto marcato*

f

mf

Musical score for measures 40-43. Measure 40 has a treble clef and a bass clef. Measure 41 has a treble clef and a bass clef. Measure 42 has a treble clef and a bass clef. Measure 43 has a treble clef and a bass clef. The music is in 2/4 time and features a steady eighth-note accompaniment in the bass and a more active melody in the treble.

44

Musical score for measures 44-46. Measure 44 has a treble clef and a bass clef. Measure 45 has a treble clef and a bass clef. Measure 46 has a treble clef and a bass clef. The music is in 2/4 time and features a steady eighth-note accompaniment in the bass and a more active melody in the treble.

stacc.

mf

Musical score for measures 47-49. Measure 47 has a bass clef. Measure 48 has a bass clef. Measure 49 has a bass clef. The music is in 2/4 time and features a steady eighth-note accompaniment in the bass and a more active melody in the treble.