

Vorwort

In den vorliegenden zweiten Sammelband meiner Orgelwerke im Butz-Verlag fanden drei zyklische Werke Aufnahme, die dem Bereich der „Heiteren Orgelmusik“ zuzuordnen sind. Gelegenheiten zur Aufführung dieser unbeschwerten Musik gibt es vielfältige, wie zum Beispiel ein heiteres Orgelkonzert oder eine Orgelführung (auch, aber nicht nur für Kinder).

Das berühmte amerikanische Lied **Yankee Doodle** kann man in verschiedenen Variationen genießen: Als Pontifikal-Marsch, als Valse Musette, interpretiert am Französischen Nationalfeiertag, als quasi Barmusik an der Hammondorgel, als Pedalsolo oder auch in einem „very simple“-Satz: Hier versucht sich eine alte Dame, die in ihrer Jugend sporadischen Klavierunterricht hatte und gerne dafür zahlen würde, auch einmal auf einer großen Orgel zu spielen. Der Zyklus entstand im Jahre 2003.

Die **Sherlock Holmes Suite** wurde 2010 komponiert. Die vier Sätze entstanden in Anlehnung an Zitate aus den Sherlock Holmes-Erzählungen von Arthur Conan Doyle. Im ersten Satz dominiert der 5/4-Takt. In trister Moll-Atmosphäre wird die Stimmung eines nebligen, regnerischen Tages beschrieben. Im zweiten Satz tanzt Dr. Watson – frisch verliebt – fröhlich einen Ragtime, freilich nur in Gedanken. Der dritte Satz ist als Träumerei gestaltet. Es ist bekannt, dass Sherlock Holmes virtuos die Violine beherrschte und seinem Freund Watson oft darauf vorspielte. Mit der sehr elegischen Reverie wiegt er Watson ungewollt in den Schlaf. Der letzte Satz ist als Fuge gestaltet. Diese ist ein Sinnbild für die Verbrecherjagden, die oft äußerst turbulent verliefen, und bei denen oftmals Watsons alter Armeerevolver zum Einsatz kam. Im Fugenthema finden wir die in Noten umgesetzten Buchstaben S, H, E und C als Bestandteile des Vornamens „Sherlock“.

Paganini komponierte seine berühmten 24 Capricen für Violine solo; die berühmteste wurde die Nr. 24, zu der Schumann eine Klavierbegleitung verfasste. Das charakteristische Thema reizte schon viele Komponisten zu Variationen, darunter Rachmaninov, Brahms, Lutoslawski, Andrew Lloyd Webber und George Thalben Ball. Der hier vorgelegte Zyklus enthält formal verschiedene Sätze, auch kontrapunktisch gearbeitete Abschnitte (Umkehrung, Fuge) bis hin zu einem Pedalsolo, das bei begrenzten Orgelpedalen auch manualiter ausgeführt werden kann.

Alle drei nur mittelschwer zu spielenden Zyklen bieten mannigfache Möglichkeiten, die Klangfarben der Orgel (durchaus auch kleinerer Instrumente!) zu demonstrieren. Die Manual- und Registrierangaben sind nur als unverbindliche Vorschläge anzusehen.

Den Spielern und Zuhörern wünsche ich viel Freude mit dieser Musik!

Hamburg, im Januar 2013

Andreas Willscher

Foreword

The second collection of my organ works published by the Butz company contains three cyclic works, which can be classed as “cheerful and amusing organ music”. There are many diverse opportunities to perform this carefree music, such as a light organ concert or an organ demonstration (also, but not only for children).

The famous American song **Yankee Doodle** can be enjoyed in different variations: as a Pontifical March, as a “Valse Musette” interpreted for the French National Day, as a type of bar music on the Hammond organ or as a pedal solo. It can also be used in a “very simple” movement; picture an elderly lady, who took sporadic piano lessons in her youth and who would now gladly pay to perform once on a big organ. The cycle was composed in 2003.

The **Sherlock Holmes Suite** was composed in 2010. The inspiration for the four movements was a reference to quotations from the Sherlock Holmes stories by Arthur Conan Doyle. The first movement is dominated by 5/4 time and the melancholic minor key atmosphere conjures up the mood of a foggy, rainy day. The second movement portrays Dr. Watson – newly in love – happily dancing to a Ragtime (only in his imagination of course!). The third movement is meant as a Reverie. It is well-known that Sherlock Holmes was a master of the violin and often played for his friend Watson. With this melancholic Reverie he unintentionally lulls Watson to sleep. The last movement is a Fugue, symbolic of the hunts for the criminal, which often concluded in a most dramatic fashion with Watson’s old army revolver regularly being put to good use. The letters S, H, E and C as part of the name “Sherlock” can be discovered transposed in the notes.

Paganini composed his famous 24 Caprices for violin solo, the most well-known being Number 24, for which Schumann composed a piano accompaniment. The characteristic theme has inspired many composers to produce variations, including Rachmaninov, Brahms, Lutoslawski, Andrew Lloyd Webber and George Thalben Ball. The cycle presented here contains movements of different forms, from counterpoint sections (inversion and fugue) to a pedal solo, which can be played manually for limited organ pedals.

All three cycles of only medium difficulty offer a variety of possibilities for demonstrating the tone colors of the organ (by all means also for smaller instruments!). The details for manual and stops are meant as suggestions only.

I wish the musicians and audiences much pleasure from this music!

Hamburg, January 2013

Andreas Willscher
Translation: Maria Urban

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◆◆◆ TRANSLATIONS OF THE TITLES ◆◆◆

Seven Improvisations on Yankee Doodle played by several Organists

I. Marche pontificale – Theme

II. Valse musette

Organiste titulaire on the evening of the 14th of July in Périgueux

III. Homage to Fats Waller

IV. Very simple

Old lady who had some piano lessons in her youth and would pay a lot of money to play on a big pipe organ

V. Pedal Solo

Cathedral organist with two broken arms

VI. Communion

In the spirit of Olivier Messiaen

VII. Thema fugatum quasi Toccata

Sherlock Holmes Suite

I. A Dull and Foggy Day

A dull and foggy day, with a drizzle of rain (The Hound of the Baskervilles)

II. John Hamish Watson's Rag

He was in his most cheerful and débonnaire humour (The Valley of Fear)

III. Reverie

He took up his violin ... and I seemed to be floated peacefully away upon a soft sea of sound (The Sign of Fear)

IV. The Fugue

"Come, Watson, come!" he cried. "The game is afoot." (The Adventure of the Abbey Grange)

Für Philip Hartmann

Fotokopieren
grundsätzlich
gesetzlich
verboten



Variationen

über ein Thema von Paganini

Introduktion

Andreas Willscher
geb. 1955

Maestoso

Orgel

fff

Man. Ped. Man.

8b

mf

1. 2.

Ped. Ped.

15

f

22

Ped.

Variation 6

Allegro moderato

Musical notation for Variation 6, measures 1-4. The piece is in 4/4 time and marked *ff sempre marcato*. The right hand is silent, while the left hand plays a steady eighth-note accompaniment. The first measure includes the instruction "Man." below the staff.

Musical notation for Variation 6, measures 5-8. The right hand enters with a series of chords, while the left hand continues its eighth-note accompaniment. Measure 5 is marked with a fermata.

Musical notation for Variation 6, measures 9-12. The right hand continues with chords, and the left hand maintains the eighth-note accompaniment. Measure 9 is marked with a fermata.

Musical notation for Variation 6, measures 13-16. The right hand features chords with some chromatic movement, while the left hand continues the eighth-note accompaniment. Measure 13 is marked with a fermata.

Musical notation for Variation 6, measures 17-20. The right hand continues with chords, and the left hand maintains the eighth-note accompaniment. Measure 17 is marked with a fermata.

Sieben Improvisationen über Yankee Doodle

wie man sie von verschiedenen Organisten hören kann

I. Marche pontificale - Thema

Andreas Willscher
geb. 1955

Manual *ff marc.*



Pedal

4

7

II. Valse musette

(Titularorganist am Abend des 14. Juli in Perigueux)

(Solo ad lib.)

mf espr.

5

sim.

10

15

III. Hommage an Fats Waller

♩ cool swing

SW

Ped. 16' 8', II/P

6

11

16 HW

3 3 3

Detailed description: The score is for a piece in 3/4 time with a key signature of one flat (B-flat). It consists of four systems of music. The first system (measures 1-5) features a piano part with a melodic line in the right hand and a bass line in the left hand, marked 'SW'. The second system (measures 6-10) continues the piano part. The third system (measures 11-15) continues the piano part. The fourth system (measures 16-20) features a piano part with triplets in the right hand, marked 'HW'. The bass line is consistent throughout. Pedal markings are present at the beginning of the first system and below the first measure of the fourth system.

IV. Very simple *

Alte Dame, die in ihrer Jugend zwei Jahre Klavierunterricht hatte und gerne dafür zahlen würde, um einmal auf einer großen Orgel spielen zu können.

with very much rubato

5

9

14 **poco accel.**

* Es ist der Interpretation durchaus dienlich, diese Variation nicht zu üben, sondern vom Blatt zu spielen!

VII. Thema fugatum quasi Toccata

Allegro vivace ♩ = 96

Musical score for measures 1-5. The piece is in 2/4 time with a key signature of one flat (B-flat). The tempo is marked 'Allegro vivace' with a quarter note equal to 96 beats per minute. The score consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. The melody is primarily in the right hand, while the left hand provides a rhythmic accompaniment.

Musical score for measures 6-10. The notation continues from the previous system. The right hand features a series of eighth-note patterns, while the left hand has a more complex accompaniment with some chords and moving lines.

Musical score for measures 11-15. The right hand continues with eighth-note patterns. The left hand has a prominent bass line with a *ff* (fortissimo) dynamic marking. The tempo remains 'Allegro vivace'.

Musical score for measures 16-20. The tempo changes to 'molto rall.' (molto rallentando) and 'quasi Adagio'. The dynamics are marked 'sempre stacc.' (sempre staccato) and 'ff'. The time signature changes to 4/4. The right hand features a series of chords and moving lines, while the left hand has a simple bass line.

Sherlock Holmes Suite



I.

Ein trüber, nebliger Tag

Ein trüber, nebliger Tag mit unaufhörlichem feinen Sprühregen. (Der Hund von Baskerville)

Andreas Willscher
geb. 1955

$\text{♩} = \text{ca. } 110$

Manual

Pedal

f

gliss.

5

9 Solo ad lib., auch auf einem Manual möglich.

12

Detailed description of the musical score: The score is for a piano and is divided into three systems. The first system (measures 1-4) features a manual part with a forte (f) dynamic and a glissando (gliss.) in the right hand, and a pedal part with triplets. The second system (measures 5-8) continues the manual and pedal parts, with a glissando in the right hand. The third system (measures 9-12) is marked 'Solo ad lib., auch auf einem Manual möglich.' and features a complex manual part with many triplets and a steady bass line. The time signature changes from 4/4 to 5/4 at measure 12.

II. John Hamish Watson's Rag

Er war in allerbesten Stimmung. (Das Tal der Furcht)

♩ = ca. 80

The musical score is presented in a standard piano format with three staves per system. The top staff is in treble clef, and the bottom two staves are in bass clef. The key signature is one flat (B-flat), and the time signature is 2/4. The tempo is indicated as approximately 80 beats per minute. The score is divided into four systems, each beginning with a measure number: 1, 5, 10, and 15. The first system includes a forte (*f*) dynamic marking. The music features a main melody in the treble clef and accompaniment in the bass clef. The accompaniment consists of chords and single notes, often with a rhythmic pattern of eighth notes. The melody is composed of eighth and sixteenth notes, with some rests and accidentals. The overall style is characteristic of a ragtime piece.

III. Reverie

Er nahm seine Violine...und ich schien dahinzuschweben auf sanften
Tonwellen, bis ich im Traumlande ankam. (Das Zeichen der Vier)

♩ = ca. 60

Solo (Cornett, Oboe, Trompette harmonique, Viola)

sanfte Stimmen 8'

sanfte Stimmen 16', 8'

5

9

13

IV. The Fugue

„Komm, Watson, komm!“ rief er. „Die Jagd beginnt!“
(Abbey Grange)

♩ = ca. 150

ff S H E(RLO)C (K)

The first system of the musical score consists of three staves. The top staff is a grand staff with a treble clef and a common time signature (C). The middle staff is a grand staff with a bass clef and a common time signature (C). The bottom staff is a grand staff with a bass clef and a common time signature (C). The music begins with a forte (ff) dynamic and a tempo marking of ca. 150. The first four measures show a melodic line in the middle staff and a bass line in the bottom staff. The middle staff contains the letters 'S H E(RLO)C (K)' above the notes.

5

The second system of the musical score consists of three staves. The top staff is a grand staff with a treble clef and a common time signature (C). The middle staff is a grand staff with a bass clef and a common time signature (C). The bottom staff is a grand staff with a bass clef and a common time signature (C). The music continues from the first system, with the middle staff playing a melodic line and the bottom staff playing a bass line.

9

The third system of the musical score consists of three staves. The top staff is a grand staff with a treble clef and a common time signature (C). The middle staff is a grand staff with a bass clef and a common time signature (C). The bottom staff is a grand staff with a bass clef and a common time signature (C). The music continues from the second system, with the middle staff playing a melodic line and the bottom staff playing a bass line.

13

The fourth system of the musical score consists of three staves. The top staff is a grand staff with a treble clef and a common time signature (C). The middle staff is a grand staff with a bass clef and a common time signature (C). The bottom staff is a grand staff with a bass clef and a common time signature (C). The music continues from the third system, with the middle staff playing a melodic line and the bottom staff playing a bass line.