

commissioned by Ladue Chapel Presbyterian Church, St. Louis, Missouri,
in celebration of the new Schoenstein & Co. organ, Op. 167

Partita on NUN DANKET ALLE GOTT

based on the tune by Johann Crüger in *Praxis Pietatis Melica*, 1647

Craig Phillips

Gt.: Full through Mixt.
Sw.: Full with reeds
Ch.: Full with reeds
Ped.: Full with reeds 16', 8'
Mans. coupled; Sw. and Ch. to Ped.

Moderato, somewhat freely and with vigor (♩ = ca. 88)

The musical score is written for guitar and organ. It consists of three systems of music. The first system (measures 1-3) features a guitar part with a forte (*ff*) and brilliant (*brillante*) dynamic, and an organ part with a bass line. The second system (measures 4-6) continues the organ part with a bass line. The third system (measures 7-9) continues the organ part with a bass line. The score includes various musical notations such as treble and bass clefs, a 4/4 time signature, a key signature of two flats (B-flat and E-flat), and dynamic markings. A guitar part is indicated by 'Gt.' and 'ff brillante'. The organ part is written in a grand staff with treble and bass clefs. The tempo is marked 'Moderato, somewhat freely and with vigor' with a quarter note equal to approximately 88 beats per minute. The score includes a five-finger fingering (5) in the first system and a three-finger fingering (3) in the third system.

Warmly
Sw. soft 8', 4'

25

legato

mp

Gt. (or Ch.) Pr. 8'

reduce to soft 16', 8', Sw./Ped.

29

33

48 *poco rit.* *a tempo* *Leggiero, as if floating on air*
Sw. 8', 2'
p *mf*
 Ch. flutes 8', (4')

51 *solo reed 8'*

54

Musical score for measures 54-56. The piece is in G minor (three flats) and 3/4 time. Measure 54 features a treble clef with a sixteenth-note arpeggiated pattern and a bass clef with a steady eighth-note accompaniment. Measure 55 continues the arpeggiated pattern in the treble and has a half-note chord in the bass. Measure 56 shows the arpeggiated pattern moving to the bass clef, while the treble clef has a half-note chord.

57

Musical score for measures 57-59. Measure 57 features a treble clef with a sixteenth-note arpeggiated pattern and a bass clef with a steady eighth-note accompaniment. Measure 58 continues the arpeggiated pattern in the treble and has a half-note chord in the bass. Measure 59 shows the arpeggiated pattern moving to the bass clef, while the treble clef has a half-note chord.

78

p

A little slower, gently (♩ = ca. 80)
 warm founds. 8', 4', oboe

81

mp

mf

soft 16', 8', Sw./Ped.

87

sempre legato

p

120

Misterioso

Sw. strings, celeste 8'

p

solo Prin. 8' (or 4')

125

*

sempre legato

mp

* In this section, all common notes between chords should be tied for a seamless effect.

158 *Allegro, spirited* (♩ = ca. 100)
Gt. (+Ch. and Sw.) plenum, without reeds

Gt. } *f*

Full through 16' reed

163

205

Musical score for measures 205-207. The score is in 4/4 time with a key signature of three flats. It features a treble clef staff with a melodic line and a bass clef staff with a bass line. A fermata is placed over the first measure of the treble staff. The bass line consists of quarter notes with accents.

208

Allargando

Musical score for measures 208-210. The score is in 4/4 time with a key signature of three flats. It features a treble clef staff with a melodic line and a bass clef staff with a bass line. A fermata is placed over the first measure of the treble staff. The bass line consists of quarter notes with accents. A trill is indicated in the middle of the treble staff.

211

Musical score for measures 211-212. The score is in 4/4 time with a key signature of three flats. It features a treble clef staff with a melodic line and a bass clef staff with a bass line. A fermata is placed over the first measure of the treble staff. The bass line consists of quarter notes with accents. A fortissimo (*fff*) dynamic marking is present in the middle of the treble staff.

July 17, 2015
Alet-les-Bains, France

Organ Music by Craig Phillips

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