

Michael Gailit 1957

Four Little Spiritual Preludes

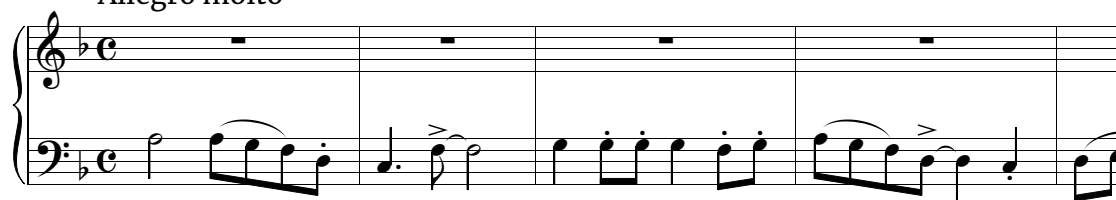
2012/2023

- | Little Mountain Fugue
- | Inventio from Jericho
- | Nobody Knows the Trio Trouble
- | When the Saints Go Bach



Foundations 16', 8', 4', 2', mixtures

Allegro molto



ORGAN

About the Four Little Spiritual Preludes

The *Four Little Spiritual Preludes* combine melodies of our time with elements of baroque composition in unique ways. The collection intends to pay respect to spirituals with the use of Johann Sebastian Bach's compositional techniques.

In *Little Mountain Fugue*, a fughetto on *Go, Tell It on the Mountain*, the pleasure of motivic development takes up more space than new thematic entries.

Inventio from Jericho, in Bach's two-part *Invention in D minor*, BWV 775, exchanges the theme with the very similar melody of *Joshua fought the battle of Jericho* and stretches each measure by one beat.

Nobody Knows the Trio Trouble alludes to the difficulty of playing three independent voices. Similarities to Bach's *Trio Sonata in G major*, BWV 530, are not coincidental.

When the Saints Go Bach uses the texture of the chorale prelude *Herr Jesu Christ, dich zu uns wend* from Bach's *Orgelbüchlein*. The melody appears canonically in the outer voices.

Vienna, April 2023 Michael Gailit

The present revision of the first version, published in 2012, includes the swapping of the third with the fourth chorale prelude, as well as the rewriting of measures 10 to 14 in the present fourth chorale prelude.

Über die Four Little Spiritual Preludes

Die *Four Little Spiritual Preludes* verbinden auf sehr unterschiedliche Weise Melodien unserer Zeit mit Elementen der barocken Komposition. Die Sammlung beabsichtigt, den Spirituals mit der Anwendung von Kompositionstechniken Johann Sebastian Bachs Respekt zu zollen.

Bei *Little Mountain Fugue*, einer Fughette über *Go, Tell It on the Mountain*, nimmt das Vergnügen motivischer Entwicklung mehr Raum ein als neue Themeneinsätze.

Inventio from Jericho tauscht in Bachs zweistimmiger *Invention in d-Moll*, BWV 775, das Thema mit der sehr ähnlichen Melodie von *Joshua fought the battle of Jericho* und dehnt jeden Takt um eine Schlagzeit.

Nobody knows the Trio Trouble spielt auf die Schwierigkeit an, drei unabhängige Stimmen zu spielen. Ähnlichkeiten mit Bachs *Trionsonate in G-Dur*, BWV 530, sind nicht zufällig.

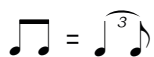
When the Saints Go Bach verwendet die Textur des Choralvorspiels *Herr Jesu Christ, dich zu uns wend* aus Bachs *Orgelbüchlein*. Die Melodie wird in den Außenstimmen kanonisch geführt.

Wien, im April 2023 Michael Gailit

Die vorliegende Revision der 2012 erschienenen Erstfassung umfasst das Vertauschen des dritten mit dem vierten Choralvorspiel, sowie im jetzigen vierten Choralvorspiel die Neufassung der Takte 10 bis 14.

Little Mountain Fugue

(Go, Tell It on the Mountain)



Foundations 16', 8', 4', 2', mixtures

Allegro molto

Michael Gailit

*1957

6

10

14

18

22

♪ = ♩³

Inventio from Jericho

Right hand: Cornet

(Joshua fought the battle of Jericho)

Left hand: Foundations 16', 8', reed 8'

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Allegro moderato

Musical notation for measures 1-4. The right hand (treble clef) plays a melody in 4/4 time, starting with a quarter note G4, followed by eighth notes A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7. The left hand (bass clef) has rests.

5

Musical notation for measures 5-8. The right hand continues the melody with quarter notes G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8. The left hand plays a bass line with eighth notes and quarter notes.

9

Musical notation for measures 9-12. The right hand plays a continuous eighth-note pattern. The left hand has a bass line with a *simile* marking above the first measure.

13

Musical notation for measures 13-16. The right hand continues the eighth-note pattern. The left hand has a bass line with quarter notes.

17

Musical notation for measures 17-21. The right hand continues the eighth-note pattern. The left hand has a bass line with quarter notes and a *tr* marking above the final measure.

22

Musical notation for measures 22-25. The right hand has a long note with a *tr* marking above it. The left hand continues the eighth-note pattern.

26

Musical notation for measures 26-29. The right hand continues the eighth-note pattern. The left hand has a bass line with quarter notes and a *tr* marking above the final measure.

Nobody Knows the Trio Trouble

(Nobody Knows the Trouble I've Seen)

Foundations 8', 4' on two manuals
Add oboe 8' for the left hand

Michael Gailit
*1957

Andante

Foundations 16', 8'

Musical score for measures 1-6. The score is in 2/4 time and G major. It features a piano accompaniment with a treble and bass clef. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a bass line with quarter and eighth notes. The tempo is marked 'Andante'.

7

Musical score for measures 7-12. The score continues the melodic and harmonic development from the previous system, maintaining the 2/4 time signature and G major key.

13

Musical score for measures 13-19. The score continues the melodic and harmonic development from the previous system, maintaining the 2/4 time signature and G major key.

20

Musical score for measures 20-25. The score continues the melodic and harmonic development from the previous system, maintaining the 2/4 time signature and G major key.

26

Musical score for measures 26-31. The score concludes the piece with a final cadence in G major, maintaining the 2/4 time signature.

When the Saints Go Back
(When the Saints Go Marching in)

Full organ
Andante

Michael Gailit
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The first system of music consists of three measures. The top staff is in treble clef with a key signature of one flat (Bb) and a common time signature (C). It features a melodic line with eighth and sixteenth notes, including some beamed sixteenth notes. The middle staff is in bass clef and provides a harmonic accompaniment with eighth and sixteenth notes. The bottom staff is also in bass clef and contains a simple bass line with quarter notes.

3

The second system of music consists of three measures, starting with a measure rest. The top staff continues the melodic line from the first system. The middle staff provides a rhythmic accompaniment with eighth and sixteenth notes. The bottom staff continues the bass line with quarter notes.

6

The third system of music consists of three measures. The top staff continues the melodic line. The middle staff features a more active accompaniment with sixteenth-note patterns. The bottom staff continues the bass line with quarter notes.

8

The fourth system of music consists of three measures. The top staff continues the melodic line. The middle staff features a more active accompaniment with sixteenth-note patterns. The bottom staff continues the bass line with quarter notes.