

# Wachet auf, ruft uns die Stimme

*Chorale fantasia for organ on the famous melody of Philipp Nicolai (1556-1608)*

The chorale melody (where it occurs in the left hand) and pedal passages could be played by another instrument, e.g. a bass trombone or (if with a small organ), a violoncello.

Anthony Skilbeck

Composed in November 2001 at the request of  
Marianne von Einsiedel, Dresden

# Wachet auf, ruft uns die Stimme

Registration guidelines

I forte (no reeds)

(II to Mixture. II/I)

Solo 8' reed (forte)

Ped. 16' & 8' forte (inc. reed)

Chorale fantasia for organ on the famous melody of Philipp Nicolai (1556-1608)

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Lively; dancing ♩ = ca. 112 Duration ca. 4'

The chorale melody (where it occurs in the left hand) and pedal passages could be played by another instrument, e.g. a bass trombone, or (if with a small organ), a violoncello.

(If used, the additional instrument takes the lower part, and the organist's left hand remains on I)

**senza rall.**

I 8' & 4' only (or on II)

Possibly with manual 16' Bourdon or full-compass Sub Octave

I 8' & 4' only (or on II)

Possibly with manual 16' Bourdon or full-compass Sub Octave

I - 4' & 16'

Possibly + a (gentle)  
Tremulant (or Celeste)

34  $\text{♩} = \text{ca. } 76$

I(?) *mp calore e tranquillo*

39

p (distant)  
II box closed(?)

I + 4' & 16'

(- Tremulant or Celeste)

44

*mp* *mf* \* *f maestoso*

**poco stringendo**  
(to bar 49)

Add Add

**poco rit.**

Short pause, but if there is an echo, wait for this to cease

\* If box available.

Registration as at the beginning,  
or possibly somewhat more sparkling

**Lively; dancing** ♩ = ca. 112

53

**I** *f*

**Solo**

57

**I** *f*

61

**I** *f*

65

This system contains measures 65 through 69. It features three staves: a treble clef staff, a bass clef staff, and a lower bass clef staff. The treble staff has a melodic line with various fingerings (4, 2, 1, 2, 4, 1, 2, 4, 1, 2, 4, 3) and includes a dynamic marking of *f*. The bass staff has a bass line with fingerings (2, 4, 3) and includes a dynamic marking of *f*. The lower bass staff has a bass line with dynamic markings *f*, *u*, *^*, and *u*. The key signature has one flat, and the time signature is 4/4.

70

This system contains measures 70 through 74. It features three staves: a treble clef staff, a bass clef staff, and a lower bass clef staff. The treble staff has a melodic line with fingerings (1, 1, 3, 5, 3, 5, 3, 1) and includes a dynamic marking of *f*. The bass staff has a bass line with fingerings (5, 4) and includes a dynamic marking of *f*. The lower bass staff has a bass line with dynamic markings *v*, *u*, and *v*. The key signature has two sharps, and the time signature is 4/4.

75

1 5 4

2

1

1 2 4

4 1 1

2 2

5 3 5 3

U V U

80

4 5 4

Or 2, 1

1 2

3 2 5

3 5 3

4 2

5 sotto

1 2 1 2

1

1

2 1

leg.

5 4 5 sopra

V V V

2

87

*sopra*

*sotto*

**Solo**

Ped. - reed

93

*tr*

Cb

Add

"dancing"



Short, but if there is an echo, wait for this to cease.

Musical score for measures 99-102. The score is in 4/4 time and features a treble and bass clef. The key signature has two flats (B-flat and E-flat). Measure 99 starts with a tempo marking of **poco rallentando**. The right hand contains melodic lines with slurs and fingerings (1, 2, 4). The left hand features a continuous tremolo on the Cb (C-flat) key, with a **(leg.)** marking. A downward arrow is positioned above measure 102. A dynamic marking of **\* F with m.d.** is present in measure 102.

Musical score for measures 103-106. The score is in 4/4 time and features a treble and bass clef. The key signature has two flats (B-flat and E-flat). Measure 103 starts with a tempo marking of **Maestoso** and a tempo of  $\text{♩} = \text{ca. } 84$ . The right hand contains melodic lines with slurs and fingerings (1, 2). The left hand features a continuous tremolo on the Cb (C-flat) key, with a **Solo** marking and a dynamic of **ff**. A downward arrow is positioned above measure 105. Measure 106 starts with a tempo marking of **rallentando** and a dynamic of **mp** with a marking of **II? (distant)**.

*Composed in November 2001 at the request of Marianne von Einsiedel, Dresden.*

*It received its World Premiere by her in the George Baehr Kirche, Loschwitz (Dresden)*

*on the Kristian Wegscheider organ (built in 1997).*

*The composer gave the first English performance in Tewkesbury Abbey, Gloucestershire, on 3rd September 2002.*