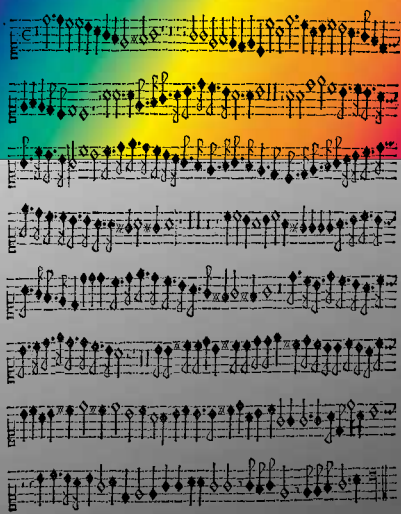


ZEITSCHRIFT FÜR SPIELMUSIK



Joseph Seger
(1716 – 1782)

Tocatta und Fuge
für Blockflötenquartett
eingrichtet von
Hermann Melles

Tocatta and Fugue
for recorder quartet

MOECK

Vorwort

Joseph Seger (auch Josef, Seeger, Segert geschrieben), geboren am 21. März 1716 in Repin bei Melnik in Böhmen, gestorben am 22. April 1782 in Prag, erhielt seine musikalische Ausbildung zum Kirchenmusiker bei dem damals sehr bekannten Organisten und Komponisten Johann Zach in Prag. Bald komponierte Seger Messen und Motetten im polyphonen Stil, die große Anerkennung fanden. Den Höhepunkt seines Schaffens bildeten jedoch die Orgelkompositionen mit ihren Toccaten und Fugen.

In dem dieser Bearbeitung für Blockflöten zugrunde liegenden Werk wählte Seger das in seiner Heimat sehr beliebte Weihnachtslied „Narodil se Kristus Pán“ als Fugenthema. In Deutschland wurde dieses Lied in der Übertragung „Freu dich, Erd und Sternenzelt“ durch Kirchengesangbücher und Schulliederbücher sehr bekannt. Wenn auch die Melodie stellenweise etwas unterschiedlich ist, so ist doch dieses Werk als Musik für die Weihnachtszeit sehr geeignet.



Hermann Melles

Geb. 1937 in Wittmund/Willen, Ostfriesland
Besuch des Mariengymnasiums Jever, Abitur 1957

Lehramtsstudium an der Georg-August-Universität Göttingen und an der Pädagogischen Hochschule in Oldenburg (Oldb.), Unterricht im Cellospiel

Von 1962 bis 2002 Lehrer an der Volksschule, später Grundschule Horsten, Gem. Friedeburg, Ostfriesland

Kompositionen:

Kantaten für Kinderchor, Blockflöten und Orffinstrumente, u. a. „Die Sage von der Horster Uhr“ und „Dr. Eisenbart verschreibt ein Gewitter“ (beide mit eigenem Text), erschienen im Eres-Verlag. Vertonungen zahlreicher plattdeutscher und eigener Liedtexte.

Preface

Joseph Seger (also written Josef, Seeger, Segert) was born on 21st March 1716 in Repin near Melnik in Bohemia and died on 22nd April 1782 in Prague. He studied church music and organ with Johann Zach in Prague, one of the most famous organ players and composers of his time. He was soon to compose masses and motets in the polyphonic style that were received with great respect. His oeuvre culminated in his works for organ that comprise numerous toccatas and fugues.

In this piece that has been adapted for recorders, the Bohemian Christmas carol “Narodil se Kristus Pán” serves as a theme for the fugue. This carol became highly popular in Germany and was to be found under the title “Freu dich, Erd und Sternenzelt” in many hymnbooks and school songbooks. Although the melody varies in places this piece is very suitable for the Christmas season.

Hermann Melles

Born 1937 in Wittmund/Willen, East Frisia
Attended the Mariengymnasium Jever, Abitur 1957

Graduated as educationist at the Georg-August-Universität in Göttingen and at the Pädagogische Hochschule in Oldenburg, Cello lessons

During 1962–2002 teacher at the elementary school and later at primary school Horsten in East Frisia

Works:

Cantatas for children's choir, recorders and Orff instruments i.a. “Die Sage von der Horster Uhr” (The legend of the Horsten clock) and “Dr. Eisenbart verschreibt ein Gewitter” (Dr. Eisenbart prescribes a thunderstorm, both on own lyrics), published at Eres Editions. Compositions on Low German and own lyrics.

Translation: J. Whybrow

Introduction

Joseph Seger (autres orthographes possibles : Josef, Seeger, Segert), né le 21 mars 1716 à Repin près de Melnik en Bohême, et décédé le 22 avril 1782 à Prague, étudia la musique sacrée auprès de Johann Zach, organiste et compositeur très célèbre de l'époque. Seger composa bientôt des messes et des motets en style polyphonique qui connurent un vif succès. Cependant, ce sont ses compositions pour orgue avec leurs toccatas et fugues qui constituèrent le point culminant de ses créations.

Dans l'œuvre qui a fait l'objet d'un arrangement pour flûtes à bec, Seger a choisi pour thème de la fugue un chant de Noël très populaire dans son pays, intitulé « Narodil se Kristus Pán ». En Allemagne, ce chant est devenu très célèbre par le biais des livres de chant d'église et des manuels de musique scolaires et porte le nom de « Freu dich, Erd und Sternenzelt ». Même si à certains endroits la mélodie est quelque peu différente, c'est une œuvre qui se prête très bien à la période de Noël.

Hermann Melles

Né en 1937 à Wittmund/Willen, Frise orientale

Etudes au lycée de Jever, Baccalauréat en 1957

Etudes de pédagogie à l'université Georg August et à l'Institut supérieur de pédagogie de Oldenburg, étude du violoncelle

De 1962 à 2002, professeur de l'école primaire à Horsten en Frise orientale

Compositions :

Cantates pour chœur d'enfants, flûte à bec et instruments Orff, entre autres « Die Sage von der Horster Uhr » (la légende la pendule de Horsten) et « Dr. Eisenbart verschreibt ein Gewitter » (Dr. Eisenbart prescrit un orage, toutes deux avec texte écrits par lui-même), parues aux éditions Eres. Mise en musique de nombreux textes de chants en dialecte d'Allemagne du Nord et de textes qu'il a lui-même écrits.

Traduction : A. Rabin-Weller

Tocatta und Fuge

für Blockflötenquartett (SATB)
eingrichtet von Hermann Melles

Tocatta

Joseph Seger (1716 – 1782)

Pastorell

Musical score for the first system (measures 1-6) of the Tocatta. It features four staves labeled S (Soprano), A (Alto), T (Tenor), and B (Bass). The key signature is one sharp (F#) and the time signature is 6/8. The Soprano part begins with a rest, followed by a melodic line. The Alto part has a long note in the first measure. The Tenor part has a rhythmic pattern of eighth notes. The Bass part provides a steady accompaniment with long notes.

Musical score for the second system (measures 7-12) of the Tocatta. The Soprano part continues with a melodic line, and the Alto part has a long note in the first measure. The Tenor part has a rhythmic pattern of eighth notes. The Bass part provides a steady accompaniment with long notes.

Musical score for the third system (measures 13-18) of the Tocatta. The Soprano part continues with a melodic line, and the Alto part has a long note in the first measure. The Tenor part has a rhythmic pattern of eighth notes. The Bass part provides a steady accompaniment with long notes.

Musical score for the fourth system (measures 19-24) of the Tocatta. The Soprano part continues with a melodic line, and the Alto part has a long note in the first measure. The Tenor part has a rhythmic pattern of eighth notes. The Bass part provides a steady accompaniment with long notes.

25

Musical score system 1, measures 25-30. The system consists of four staves: Treble 1, Treble 2, Treble 3, and Bass. The key signature is two sharps (F# and C#). The music features a complex rhythmic pattern with eighth and sixteenth notes, and some rests. The bass line has a long, sustained note in the final two measures.

31

Musical score system 2, measures 31-36. The system consists of four staves: Treble 1, Treble 2, Treble 3, and Bass. The key signature is two sharps. The music continues with similar rhythmic patterns, including eighth and sixteenth notes. The bass line features a long, sustained note in the final two measures.

37

Musical score system 3, measures 37-42. The system consists of four staves: Treble 1, Treble 2, Treble 3, and Bass. The key signature is two sharps. The music continues with similar rhythmic patterns, including eighth and sixteenth notes. The bass line features a long, sustained note in the final two measures.

43

Musical score system 4, measures 43-48. The system consists of four staves: Treble 1, Treble 2, Treble 3, and Bass. The key signature is two sharps. The music continues with similar rhythmic patterns, including eighth and sixteenth notes. The bass line features a long, sustained note in the final two measures.

49

Musical score for measures 49-54. The score is written for four staves (treble and bass clefs) in a key signature of two sharps (F# and C#). The music features a complex texture with multiple voices, including a prominent melodic line in the upper staves and a more rhythmic accompaniment in the lower staves.

Fuge

Musical score for measures 55-58. The score is written for four staves (treble and bass clefs) in a key signature of two sharps (F# and C#). The music features a complex texture with multiple voices, including a prominent melodic line in the upper staves and a more rhythmic accompaniment in the lower staves.

5

Musical score for measures 59-64. The score is written for four staves (treble and bass clefs) in a key signature of two sharps (F# and C#). The music features a complex texture with multiple voices, including a prominent melodic line in the upper staves and a more rhythmic accompaniment in the lower staves.

10

Musical score for measures 65-68. The score is written for four staves (treble and bass clefs) in a key signature of two sharps (F# and C#). The music features a complex texture with multiple voices, including a prominent melodic line in the upper staves and a more rhythmic accompaniment in the lower staves.

14

Musical score system 14-17. It consists of four staves: two treble clefs and two bass clefs. The key signature is one sharp (F#). The system contains four measures of music with various rhythmic patterns and rests.

18

Musical score system 18-22. It consists of four staves: two treble clefs and two bass clefs. The key signature is one sharp (F#). The system contains five measures of music, including a long note in the second measure of the second staff.

23

Musical score system 23-27. It consists of four staves: two treble clefs and two bass clefs. The key signature is one sharp (F#). The system contains four measures of music, ending with a double bar line.

28

Musical score system 28-31. It consists of four staves: two treble clefs and two bass clefs. The key signature is one sharp (F#). The system contains four measures of music, ending with a double bar line.