

Orgelmusik aus England und Amerika
herausgegeben von Johannes Geffert

Band 4

John Marsh

1752–1828

An Overture and Six Pieces
for the Organ

Herausgegeben von
Friedrich Storfinger

DR. J. BUTZ · MUSIKVERLAG · BONN

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Vorwort

John Marsh, englischer Komponist und Autor diverser musikalischer Schriften, wurde 1752 in Dorking geboren. 1766 erhielt er ersten Violinunterricht in Gosport bei dem dortigen Organisten Wafer. 1768 begann er eine Lehre bei einem Rechtsanwalt und zog 1774 nach Salisbury, wo er sich als Violinist in einem Amateurorchester und als Organist betätigte.

1781 erbte er ein Anwesen in Kent, was ihn in die Lage versetzte, seinen juristischen Beruf aufzugeben und nur noch seinen musikalischen Neigungen nachzugehen. 1787 zog Marsh nach Chichester, wo er den Rest seines Lebens verbrachte. Hier leitete er u.a. ein Orchester; für dieses, wie auch für die Kathedrale und weitere Kirchen der Stadt schrieb er eine große Zahl von Kompositionen. Daneben konstruierte er ein Vierteltoncembalo und beschäftigte sich leidenschaftlich mit Astronomie.

Als mit Carl Friedrich Abel und Johann Christian Bach ein neuer Sinfoniestil nach England kam, wurde dieser von Marsh begeistert aufgenommen: Er schrieb 28 Ouvertüren und Sinfonien sowie 12 Concerti grossi im „galan-ten“ Stil. Sein Werkverzeichnis beinhaltet darüber hinaus Quintette und Quartette, Trios, Streichduette und ein Orgelkonzert.

Auch auf dem Feld der anglikanischen Kirchenmusik betätigte Marsh sich rege: Er schrieb Services, Anthems und Hymnen. Seine *Voluntaries* für Orgel galten als die besten seiner Zeit.

Marsh schrieb eine der frühesten Abhandlungen über moderne Instrumentation: „*Hints to young composers*“, erschienen um 1800. Ebenfalls von historischem Interesse ist sein „*Comparison between the Ancient and Modern Styles of Music*“ von 1796.

Marsh starb 1828 in Chichester.

Der vorliegende Zyklus *An Overture and 6 Pieces* erschien im Erstdruck 1791 bei Preston in London. Das Vorwort dieser Ausgabe gliedert sich in zwei Teile: Der erste wird im Folgenden zitiert, der zweite handelt von der Verwendung der Stücke in der Liturgie; er wird hier nicht wiedergegeben.

Oberhausen im März 2001

Friedrich Storfinger

Beginn des Vorworts von John Marsh

Obwohl für gewöhnlich alle Orgelstücke (abgesehen von denen, die ausdrücklich als *Orgelkonzerte* bezeichnet werden) als freie Orgelstücke für den gottesdienstlichen Gebrauch angesehen werden, so halte ich es für richtig, vorzuschicken, daß die folgenden Stücke nicht sonderlich für diesen Zweck bestimmt sind (denn meiner Meinung nach sollten solche Stücke im allgemeinen drei bis vier Minuten nicht überschreiten und hauptsächlich mit Grundstimmen und auf dem Schwellwerk gespielt werden), sondern vielmehr für das Vergnügen des Orgelliebhhabers; für diesen Zweck wurden scheinbar weniger Stücke für Orgel komponiert als für jedes andere Instrument.

Obwohl die folgenden Stücke als zu sonderlich für den gottesdienstlichen Gebrauch betrachtet werden können, gibt es einige Stücke oder zumindest einzelne Sätze daraus, die nicht ungeeignet für *bestimmte Anlässe* der Kirche sind, etwa Festtage oder Wohltätigkeitspredigten, bei denen der besondere Reiz der Musik als Stimulans genutzt werden kann, die Menge der Gottesdienstbesucher zu vergrößern. Solche Stücke können auch als freie Orgelstücke gespielt werden, um eine neue, oder eine alte, neu gestimmte oder reparierte Orgel vorzuführen, eben dann, wenn ein wenig mehr Freiheit vernunftgemäß erlaubt ist, so zum Beispiel auch, wenn ein neuer Organist angestellt wird oder sich ein Kandidat für dieses Amt vorstellt.

(Übersetzung: Mary Boy)

Preface

John Marsh, English composer and author of various writings about music, was born in Dorking in 1752. In 1766, he had his first violin lessons in Gosport from the local organist Wafer. He began an apprenticeship as a lawyer in 1768, and moved to Salisbury in 1774, where he was a violinist in an amateur orchestra and played the organ.

In 1781, he inherited property in Kent which enabled him to abandon the law and to concentrate on indulging his musical inclinations. In 1787, Marsh moved to Chichester, where he was to spend the rest of his life. His activities there included the direction of an orchestra, and he wrote a large number of compositions both for it and for the cathedral and other churches in the city. He also designed a quarter-tone harpsichord and was a passionate astronomer.

Marsh was enthralled by the new symphonic style introduced to England by Carl Friedrich Abel and Johann Christian Bach. He wrote 28 overtures and symphonies, as well as 12 concerti grossi in the Style Galant. His list of compositions also includes quintets and quartets, trios, string duets and an organ concerto.

Marsh was highly active in the field of Anglican church music. He wrote service settings, anthems and hymns. His organ voluntaries were regarded as the best of his day.

Marsh wrote one of the earliest treatises on modern instrumentation, „*Hints to young composers*“, which appeared around 1800. His „*Comparison between the Ancient and Modern Styles of Music*“ of 1796 is also of historical interest. Marsh died in Chichester in 1828.

This cycle of *An Overture and 6 Pieces* was first published in 1791 by Preston of London. The preface to that edition divides into two parts. The first is reproduced below; the second is devoted to the liturgical use of the pieces, and is not reprinted here.

Oberhausen, March 2001

Friedrich Storfinger

Preface

It being usual to consider all Pieces for the Organ (except those expressly denominated Organ *Concertos*) as Voluntaries for the service of the Church, I think it right to premise, that the following pieces are not particularly intended for that purpose (it being my opinion that such pieces should not in general exceed three or four Minutes in the performance, and should also be mostly confin'd to the Diapasons and Swell) but rather for the amusement of Amateurs of the Organ, for which there seems to be fewer pieces expressly compos'd, than for any other Instrument.

But tho' the following Pieces may be thought of too glaring a kind for the usual service of the Church, yet some of them, or at least some detach'd movements may not improperly perhaps be selected for *particular occasions*, such as Festivals, or Charity Sermons, when the incitement of Music is used as an additional stimulus to increase the Congregation.

Pieces also of the same style may occasionally be used as Voluntaries to shew off a new Organ; or an old one newly tuned, or repaired, when a little more latitude may reasonably be allowed; as may likewise be the case when a new Organist is appointed, or Candidate enters the lifts for such an office. (...)

Overture

Fotokopieren
grundsätzlich
gesetzlich
verboten



Allegro moderato



tr

Full

9

16

22

p.

No. I

Largo

Full

Choir

Full

Full

11

Swell

Full

Swell *p*

Full

Swell

22

Full

Swell

30

Choir

Full

Choir

No. II

Largo

Full Organ

Swell

Full

14

tr

Swell

24

sf

cresc.

p

cresc.

p

34

tr

Full

43

Full

p.

The musical score is written for piano and organ. It begins with a 'Largo' tempo marking. The organ part is indicated by 'Full Organ' and features a 'Swell' dynamic. The piano part includes various dynamics such as *sf* (sforzando), *cresc.* (crescendo), and *p* (piano). There are also trills ('tr') and accents. The score is divided into systems, with measure numbers 14, 24, 34, and 43 marked at the beginning of their respective systems. The organ part has a 'Full' dynamic marking at the end of the first system and another at the end of the fourth system. The piano part has a 'Full' dynamic marking at the end of the fourth system. The score concludes with a series of piano (*p.*) notes in the organ part.

No. III

Largo

The score is written for piano and diapason in common time (C). It consists of four systems of music, each with a piano part on the upper staff and a diapason part on the lower staff.

- System 1 (Measures 1-7):** The piano part begins with a *Swell* marking. It features a series of eighth-note patterns with trills (*tr*) and a fermata. The diapason part provides a harmonic accompaniment with sustained notes.
- System 2 (Measures 8-15):** The piano part continues with trills and eighth-note runs. A *Swell* marking is present in the diapason part. The tempo remains *Largo*.
- System 3 (Measures 16-23):** The piano part includes triplet markings (*3*) and a *f* (forte) dynamic. The diapason part features a *p* (piano) dynamic. The piano part concludes with a trill.
- System 4 (Measures 24-31):** The piano part starts with a *cresc.* (crescendo) marking, followed by a *dim.* (diminuendo) and a *Full* dynamic. It includes trills and eighth-note patterns. The diapason part continues with sustained notes.

No. V

Aria. Largo

Musical score for the first system (measures 1-9). The piece is in 3/4 time with a key signature of one sharp (F#). The score is written for piano and includes a vocal line. The piano accompaniment features a prominent bass line with a 'Diapason' marking. The vocal line includes a trill ('tr') and a first ending ('1. Repeat on the Swell') leading to a second ending ('2. Diapason').

Musical score for the second system (measures 10-18). The piano accompaniment continues with a steady bass line. The vocal line features a trill ('tr') and various melodic phrases.

Musical score for the third system (measures 19-28). The piano accompaniment includes a trill ('tr') and a fermata. The vocal line continues with melodic development and includes a trill ('tr').

Musical score for the fourth system (measures 29-38). The piano accompaniment features a trill ('tr') and a fermata. The vocal line includes a trill ('tr') and a fermata.

Musical score for the fifth system (measures 39-48). The piano accompaniment includes a trill ('tr') and a fermata. The vocal line includes a trill ('tr') and a fermata. The system concludes with a 'Repeat on the Swell' instruction.

Largo

Diapasons

8 tr

Swell

Diapasons left Hand

15 tr tr

23 tr

Diapasons

Swell

tr

tr

tr

Detailed description: This block contains the first three systems of a piano score. The first system (measures 1-7) features a treble clef staff with a melodic line and a bass clef staff with a rhythmic accompaniment. The second system (measures 8-14) includes a 'Swell' instruction and a 'Diapasons left Hand' section in the bass clef. The third system (measures 15-22) continues the melodic and accompanimental lines. The fourth system (measures 23-29) concludes with a 'Swell' instruction and a final melodic flourish. Trills (tr) are marked above several notes throughout the piece.

Andante

Trumpet

31

Choir

Detailed description: This block contains a single system of music for a Trumpet and a Choir. The Trumpet part is written in a treble clef and begins with a measure rest for 31 measures. The Choir part is written in a bass clef and provides a harmonic accompaniment. The tempo is marked 'Andante'.

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