

Patrick Gardner



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Duration approx 5'30"



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Capriccio for Organ

Prelude - Rondeau - Toccata

My Capriccio was written for the Carl Orff Festival Competition 2019.

Two musical ideas were given, the first a melody by Mozart, the second a chord by Carl Orff. To these I added a third of my own. It seemed to me that, in different ways, both composers looked back to Antiquity - for inspiration, subject matter and narrative. I did the same, choosing the famous "Know Yourself" motto, believed to have been inscribed on the temple wall of the Oracle at Delphi. The overall style of my piece reflects the use of quotation in the works of Shostakovich, Schnittke and Berio. Quotations, often transformed, are marked *. [They are all in public domain.]

The piece is in three sections:

Prelude - in which an augmented "Delphic" theme. Under the pressure of the Delphic oracle. All this takes place surrounded by random staccato bars).

Rondeau - in which we see Mozart as a fresh-faced young man, in search of self. The presence of a renaissance theme.

Toccata - in which Orff's chordal material is also brought face to face with the Delphic theme. After some additional melodic statements, the piece concludes, somewhat acerbically. What have we learned about Mozart? What has Carl Orff learned about himself? Indeed, what have we learned of ourselves? The Delphic oracle remains as enigmatic as ever - it is for each listener to decide themselves.

N.B. If printed, A3 paper should be used, one-sided.

Performance Notes

This piece was written with a particular instrument in mind. However, my indications for the registration are only suggestions. The performer may vary the stops as he/she sees fit. Nevertheless, the performer is respectfully requested to avoid doubling stops at the octave, unless this is specified in the score.

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God - comes face to face with my
Mozart melody as given is revealed.
until there is nothing left (the

radically related to the Mozart theme,
turning to doubt and questioning in his

Capriccio

Prelude

I: Vox Humana
II: Prinzipal, Trompete
Pedal: Flöte

Patrick Gardner

Con moto ♩ = 100

(Orff Chord)



Meno mosso, poco rubato

I: Clear, + Dulcian

A tempo

I: Clear,
+ Vox Humana

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19

[Lift between chords.]

I: Clear, + All 2's, 1'

Meno mosso

I: Clear, + Vox Humana

mf

Delphic Theme

25

II: Clear, + Viola da Gamba

mp

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MOZART THEME

33

II

Repeat many times, fast, in any order, non-synchronized

non legato

sim.

Rondeau

Più mosso ♩ = 112

mf

Ped.: Add

43

(Mozart Theme)

53

Repeat many times, fast, in any order, non-synchronized.

II: Clear, + 7

I

[II: 2' only]

Delphic Theme

mf non legato

62

(Orff rhythm)

(Orff Chord - inversions of inversions)

I: + Rohrflöte

I: + Prinzipal

Ped.: Add

The musical score is written for three staves: Treble, Bass, and a lower Bass staff. The tempo is marked 'A tempo' with a quarter note equal to 112 (♩ = 112). The key signature has one sharp (F#). The score is divided into two main sections: 'ORFF THEME' and 'Delphic Theme'.

ORFF THEME: This section begins at measure 70. The Treble staff features a melody with eighth-note patterns. The Bass staff provides a rhythmic accompaniment with eighth-note chords. The lower Bass staff has a continuous eighth-note pattern. Dynamics include *fff* (fortissimo) and *mf* (mezzo-forte).

Delphic Theme: This section starts at measure 11. The Treble staff has a melody with eighth-note patterns. The Bass staff provides a rhythmic accompaniment with eighth-note chords. The lower Bass staff has a continuous eighth-note pattern. Dynamics include *mp* (mezzo-piano) and *mf* (mezzo-forte). The section includes various musical markings such as triplets, sextuplets, and a 'Ped.: + Subbaß' (Pedal: + Subbass) instruction.

Mozart Theme: This section begins at measure 15. The Treble staff has a melody with eighth-note patterns. The Bass staff provides a rhythmic accompaniment with eighth-note chords. The lower Bass staff has a continuous eighth-note pattern. Dynamics include *mf* (mezzo-forte). The section includes various musical markings such as triplets, sextuplets, and a 'Ped.: - Flöte' (Pedal: - Flute) instruction.

I: Clear, + All 2's, 1'
II: Clear, + Prinzipal, Trompete

I: Clear,
Viola da Gamba

Repeat many times, fast, in
any order, non-synchronized

I: Clear,
+ Dulcian

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II: Clear, + Prinzipal
Ped.: clear, + Flöte

Meno mosso ♩ = 100 (Orff Chord - inversions of inversions)

86

II

mf

non legato

92 **A tempo**

(Mozart Theme)

Delphic Theme

Ped.: + Octavbaß

non legato

Toccata

Poco meno mosso ♩ = 88

(Orff Chord - inversions of inversions)

100

mf

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104

Delphic Theme

mf

V.S.

108

(Orff rhythm)

mf

112

(Orff chord, Mozart mode)

I: Clear, + All 2's, 1'
II: + Trompette

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121

Presto ♩ = 176
I: FULL
II: - Prinzipal
Ped.: FULL

Delphic Theme (letter values)

fff

Poco meno mosso ♩ = 88
II: clear, + Trompette
Ped: clear, + Subbass

I: Clear, + Dulcian

(Orff rhythm)

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Presto ♩ = 176
Meno mosso ♩ = 72
II: Clear, + Gedekte

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Tipo: Partituras digitales para descargar

Título: [Carl Orff Competition 2019 Capriccio for Organ](#)

Compositor: [Patrick Gardner](#)

Época: Música viva

Tema: Concurso

Categoría: Contest

Dificultad: Schwer

Instrumentación Grupo: Teclado solo

Instrumentación: Órgano>cPed

Instrumentación: Órgano>cPed = OrgcP(1)

My Capriccio was written for the Carl Orff Festival Competition 2019.

Two musical ideas were given, the first a melody by Mozart, the second a chord by Carl Orff. To these I added a third of my own. It seemed to me that, in different ways, both composers looked back to Antiquity - for inspiration, subject matter and narrative. I did the same, choosing the famous "Know Yourself" motto, believed to have been inscribed on the temple wall of the Oracle at Delphi. The overall style of my piece reflects the use of quotation in the works of Shostakovich, Schnittke and Berio. Quotations, often transformed, are marked *. [They are all in public domain.]

The piece is in three sections:

Prelude - in which an augmented version of Mozart's melody - actually a quotation, symbolising the simplicity of childhood - comes face to face with my "Delphic" theme. Under the pressure of developing self-knowledge, the augmentation is gradually compressed until the Mozart melody as given is revealed. All this takes place surrounded by harmonies developed from Carl Orff's chord. The compression of the melody continues until there is nothing left (the "random" staccato bars).

Rondeau - in which we see Mozart more through Orff's eyes. There are a number of quotations, rhythmically and melodically related to the Mozart theme, which show Mozart as a fresh-faced youngster starting out, as a newly married man, facing responsibilities and then turning to doubt and questioning in his search of self. The presence of a reflecting Carl Orff is felt more and more during the short interludes.

Toccata - in which Orff's chordal material is also brought face to face with the Delphic theme. After some additional melodic statements, the piece concludes,

somewhat acerbically. What have we learned about Mozart? What has Carl Orff learned about himself? Indeed, what have we learned of ourselves? The Delphic oracle remains as enigmatic as ever - it is for each listener to decide themselves.