

## Vorwort

Als meine Heimatgemeinde in De Pere, Wisconsin (USA), eine neue Orgel bekam, erhielt ich den Auftrag, ein Orgelstück für die Weihe des Instruments zu komponieren. Da der Name der Gemeinde „Our Lady of Lourdes“ ist, lag es nahe, dem Werk das bekannte „Lourdes-Lied“ zugrunde zu legen.

Die Melodie entstand wahrscheinlich 1882 in Grenoble und fand als „Rosenkranzlied“ Aufnahme in den Gotteslob-Eigenteil der Diözesen Rottenburg-Stuttgart und Freiburg. Auch in den USA findet sich das Lied in vielen katholischen Gesangbüchern.

Die einzelnen Sätze eignen sich für den gottesdienstlichen Gebrauch, aber in ihrer Gesamtheit kann die Partita auch im Konzert gespielt werden, besonders zu marianischen Anlässen.

Die Manualangaben beziehen sich auf ein dreimanualiges Instrument, durch Umregistrieren sind alle Sätze aber problemlos auch auf zwei Manualen spielbar. Mittig zwischen den Manualsystemen stehende Manualangaben besagen, dass beide Hände auf dem angezeigten Manual spielen.

Tuttlingen, im Dezember 2020

Bernard Wayne Sanders

**BERNARD WAYNE SANDERS** wurde 1957 in De Pere, Wisconsin (USA), geboren. Seine Studien in den USA und in Deutschland führten zu Abschlüssen in Schulmusik, Kirchenmusik und Orgel. Er ist Dekanatskirchenmusiker mit Sitz in Tuttlingen und Bischöflicher Orgelsachverständiger der Diözese Rottenburg-Stuttgart. Darüber hinaus ist er Sekretär des European Chapter der American Guild of Organists. Über ein Dutzend seiner Werke wurden in internationalen Kompositionswettbewerben ausgezeichnet. Zahlreiche seiner Kompositionen sind bei Musikverlagen im In- und Ausland erschienen.

## Foreword

When a new organ was donated to my home parish in De Pere, Wisconsin (USA), I was asked to compose a piece for the dedication of the instrument. Since the name of the church is “Our Lady of Lourdes,” it was only logical to use the hymn tune “Lourdes” as the theme.

The source of the melody is generally given as Grenoble 1882. It is widely used in Catholic hymnals in the United States and more recently appeared in an appendix to the German Catholic Hymnal (Gotteslob) in the dioceses of Rottenburg-Stuttgart and Freiburg.

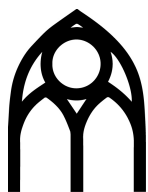
The individual movements can be used as service music, but of course the entire Partita can be performed on concert programs, especially for Marian events.

Performance indications are given for a three-manual instrument, but with judicious registration changes all movements are easily playable with only two manuals. When a manual indication is located between the staves, both hands are to play on that manual.

Tuttlingen, December 2020

Bernard Wayne Sanders

**BERNARD WAYNE SANDERS** was born 1957 in De Pere, Wisconsin (USA). His studies in the US and Germany led to degrees in Music Education, Organ, and Church Music. He is currently full-time church musician in Tuttlingen, diocesan liaison and organ consultant for the Diocese of Rottenburg-Stuttgart. He also serves the European Chapter of the American Guild of Organists (AGO) as Secretary and Newsletter Editor. More than a dozen of Sanders’ works have been awarded prizes in international composition contests. Much of his music has been released by publishers in Germany, Switzerland, and the USA.



# Partita über das Lourdes-Lied

Fotokopieren  
grundsätzlich  
gesetzlich  
verboten 

## Thema

SW: Flöten und Streicher 8', 4' (*mp*)

HW: Grundstimmen 8', 4' (*mf*)

Ped.: Grundstimmen 16', 8' (*mp*)

Bernard Wayne Sanders  
\*1957

Andante, nobile ♩ = 72

Manual

HW

SW

Pedal

6

11

## Variation 1 Pastorale

SW: Gedackt 8', Oboe 8' (*mf*)

HW: Flöten 8', 4' (*mp*)

Ped.: Subbass 16', Flöte 8' (*mp*)

Moderato, con grazia ♩. = 44

Man. HW

Ped.

3

SW

5

## Variation 2 Bicinium

Man.: Flöte 4' oder Flöten 8', 2'

**Allegro man non tanto** ♩ = 76

The musical score is written for a Man. (Flute) and piano accompaniment. It consists of four systems of music, each with a treble and bass staff. The key signature is one flat (B-flat major or D minor). The tempo is marked "Allegro man non tanto" with a quarter note equal to 76 beats per minute. The time signature is common time (C). The score begins with a Man. part in the treble clef, which is initially silent. The piano accompaniment starts in the bass clef with a rhythmic pattern of eighth and sixteenth notes. The Man. part enters in the second measure of the first system. The score is divided into measures, with measure numbers 3, 5, and 7 indicated at the beginning of their respective systems. The piano accompaniment features a consistent rhythmic pattern throughout, while the Man. part plays a melodic line with various rhythmic values and articulations.

## Variation 3

### Aria

SW: Streicher 8'

HW: Flöte 8' (oder auf dem SW)

Pos.: Cornet 8', 4', 2  $\frac{2}{3}$ ', 2', 1  $\frac{3}{5}$ ', Trem. ad lib.

Ped.: Subbass 16', Flöte 8'

Lento, piacere ♩ = 56

The musical score is written for three parts: Man. (Mandolin), Ped. (Pedal), and a third part (likely Piano). The key signature is one flat (B-flat) and the time signature is 3/4. The tempo is Lento, piacere, with a quarter note equal to 56 beats per minute. The score is divided into three systems of three measures each.

**System 1 (Measures 1-3):**  
- **Man.:** Measure 1 has a whole rest. Measure 2 starts with a half note G4, followed by eighth notes A4, B4, C5, B4, A4, G4. Measure 3 has a half note G4, followed by eighth notes F4, E4, D4, C4, B3, A3. A **HW** (Harmonica) marking is above the first measure, and a **Pos. 6** (Positively 6) marking is above the second measure.  
- **Ped.:** Measures 1-3 contain a simple bass line: G3, F3, E3, D3, C3, B2, A2, G2.  
- **Third part:** Measures 1-3 contain a simple bass line: G3, F3, E3, D3, C3, B2, A2, G2.

**System 2 (Measures 4-6):**  
- **Man.:** Measure 4 starts with a half note G4, followed by eighth notes A4, B4, C5, B4, A4, G4. Measure 5 has a half note G4, followed by eighth notes F4, E4, D4, C4, B3, A3. Measure 6 has a half note G4, followed by eighth notes F4, E4, D4, C4, B3, A3. A **HW** marking is above the sixth measure.  
- **Ped.:** Measures 4-6 contain a simple bass line: G3, F3, E3, D3, C3, B2, A2, G2.  
- **Third part:** Measures 4-6 contain a simple bass line: G3, F3, E3, D3, C3, B2, A2, G2.

**System 3 (Measures 7-9):**  
- **Man.:** Measure 7 has a half note G4, followed by eighth notes A4, B4, C5, B4, A4, G4. Measure 8 starts with a half note G4, followed by eighth notes F4, E4, D4, C4, B3, A3. Measure 9 has a half note G4, followed by eighth notes F4, E4, D4, C4, B3, A3. A **Pos. 7** marking is above the seventh measure, and a **5** marking is above the ninth measure.  
- **Ped.:** Measures 7-9 contain a simple bass line: G3, F3, E3, D3, C3, B2, A2, G2.  
- **Third part:** Measures 7-9 contain a simple bass line: G3, F3, E3, D3, C3, B2, A2, G2.

## Variation 4

### Idyll

**SW:** Quintadena 8', Koppelflöte 4',  
Nasat 2  $\frac{2}{3}$ ', Oboe 8', Trem.

**HW:** Grundstimmen 8'  
(oder beide Hände auf dem SW  
mit Salicional 8', Voix céleste 8')

**Ped.:** Grundstimmen 16', 8'

**Largo, con calore** ♩ = 44 **SW**

The musical score is presented in three systems, each with three staves. The top staff is labeled 'Man.' (Mantel), the middle 'HW' (Hauptwerk), and the bottom 'Ped.' (Pedal). The key signature is one flat (B-flat) and the time signature is 3/4. The tempo is 'Largo, con calore' with a quarter note equal to 44 beats per minute. The score begins with a measure of rest for the Man. part, followed by a melodic line in the HW part. The Ped. part provides a steady bass accompaniment. The first system covers measures 1-2, the second system measures 3-4, and the third system measures 5-6. The notation includes various rhythmic values, accidentals, and phrasing slurs.

## Variation 5 Toccata

HW: *ff*, SW/HW  
 SW: *ff*  
 Pos.: Flöten 8', 4', 2', 1'  
 Ped.: *ff*

**Allegro vivace** ♩ = 112

Man. HW

Ped.

4

SW

7