

ALEXANDER WESSETZKY

THE E-ORGAN COLLECTION

OP. 28

The image displays a musical score for an E-Organ, consisting of four systems of staves. Each system is composed of two staves, likely representing the left and right hands. The notation includes various musical symbols such as notes, rests, and bar lines. The first system begins with a double bar line and a repeat sign. The second system contains a large measure with a complex rhythmic pattern. The third system features a series of notes with slurs. The fourth system concludes with a double bar line and a repeat sign.

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THE E-ORGAN COLLECTION 1

"PERCUSSIVE"

BETWEEN A MODERATE AND A FAST TEMPO

4x A

4x A

4

7

"PERCUSSIVE"

8

Musical notation for measures 10-12. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. Measure 10 features a treble staff with a sequence of eighth notes (G4, A4, B4, C5, B4, A4, G4) and a bass staff with a whole note G3. Measure 11 has a treble staff with a quarter rest and a bass staff with a quarter note G3. Measure 12 has a treble staff with a quarter note G4 and a bass staff with a quarter note G3. The key signature has two flats (Bb, Eb) and the time signature is 4/4.

Musical notation for measures 13-15. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. Measure 13 has a treble staff with a quarter note G4 and a bass staff with a quarter note G3. Measure 14 has a treble staff with a quarter note A4 and a bass staff with a quarter note G3. Measure 15 has a treble staff with a quarter note B4 and a bass staff with a quarter note G3. The key signature has two flats (Bb, Eb) and the time signature is 4/4.

9

Musical notation for measures 16-18. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. Measure 16 features a treble staff with a sixteenth-note triplet ascending scale (G4, A4, B4) and a bass staff with a quarter note G3. Measure 17 has a treble staff with a sixteenth-note triplet ascending scale (A4, B4, C5) and a bass staff with a quarter note G3. Measure 18 has a treble staff with a sixteenth-note triplet ascending scale (B4, C5, D5) and a bass staff with a quarter note G3. The key signature has two flats (Bb, Eb) and the time signature is 4/4.

"PERCUSSIVE"

(A) (VAR.)

Musical notation for measures 18 and 19. Measure 18 features a bass clef with a melodic line of eighth notes in the right hand and a bass line of quarter notes in the left hand. Measure 19 features a treble clef with a melodic line of quarter notes in the right hand and a bass line of quarter notes in the left hand. A double bar line is present between measures 18 and 19.

Musical notation for measures 20, 21, and 22. Measure 20 features a treble clef with a melodic line of quarter notes in the right hand and a bass line of quarter notes in the left hand. Measures 21 and 22 feature a treble clef with a melodic line of quarter notes in the right hand and a bass line of quarter notes in the left hand.

Musical notation for measures 23, 24, and 25. Measure 23 features a treble clef with a melodic line of quarter notes in the right hand and a bass line of quarter notes in the left hand. Measures 24 and 25 feature a treble clef with a melodic line of quarter notes in the right hand and a bass line of quarter notes in the left hand.

"PERCUSSIVE"

(AT THE END)

INTRO: FREE DRUMS

(A), (B), (C), (A) (VAR.)

IMPROS: PERC. PERC. + FX, FX + BASS, BASS + ORGAN

(A), (B), (C), (A) (VAR.)

THE E-ORGAN COLLECTION 2

"A REEL IN 4 MODES"

♩=160 (A) D LYD.

The first system of music is in D Lydian mode. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a melody of eighth notes: D4, E4, F#4, G4, A4, B4, C#5, D5, E5, F#5, G5, A5, B5, C#6, D6. The bass staff contains a sustained chord of D4, F#4, and A4.

The second system of music continues the D Lydian mode. The treble staff contains a melody of eighth notes: D4, E4, F#4, G4, A4, B4, C#5, D5, E5, F#5, G5, A5, B5, C#6, D6. The bass staff contains a sustained chord of D4, F#4, and A4.

(B) E MIXOLYD.

The third system of music is in E Mixolydian mode. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a melody of eighth notes: E4, F#4, G4, A4, B4, C#5, D5, E5, F#5, G5, A5, B5, C#6, D6. The bass staff contains a sustained chord of E4, G#4, and B4.

The fourth system of music continues the E Mixolydian mode. The treble staff contains a melody of eighth notes: E4, F#4, G4, A4, B4, C#5, D5, E5, F#5, G5, A5, B5, C#6, D6. The bass staff contains a sustained chord of E4, G#4, and B4.

"A REEL IN 4 MODES"

13 C MEL. MIN.

16

19 F# DOR.

22

"A REEL IN 4 MODES"

Musical notation for measures 25-27. The piece is in 4/4 time and the key signature has two sharps (F# and C#). The notation is written for a grand staff (treble and bass clefs). Measure 25 starts with a treble clef and a bass clef. The melody in the treble clef consists of quarter notes: G4, A4, B4, A4, G4, F#4, E4, D4. The bass clef is empty. Measure 26 continues the melody: D4, C#4, B4, A4, G4, F#4, E4, D4. Measure 27 continues: C#4, B4, A4, G4, F#4, E4, D4, C#4.

Musical notation for measures 28-30. The notation is written for a grand staff. Measure 28 continues the melody: B4, A4, G4, F#4, E4, D4, C#4, B4. Measure 29 continues: A4, G4, F#4, E4, D4, C#4, B4, A4. Measure 30 continues: G4, F#4, E4, D4, C#4, B4, A4, G4.

A, A, B, B, A, A, C, C, A, A, D,
 A, A, C, C, A, B, D, A, A, A

THE 4 USED SCALES:

- A D LYDIAN
- B E MIXOLYDIAN
- C C MELODIC MINOR
- D F# DORIAN

THE E-ORGAN COLLECTION 3

"IBERIAN"

INTRO:

Musical notation for the Intro section, measures 1-3. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. The melody consists of quarter notes: G4, A4, B-flat4, C5, followed by a half note G4 and a whole note G4.

Cm7(b9) Fm6

Musical notation for measures 4-5. Measure 4 contains a whole note chord Cm7(b9) (C4, E-flat4, G4, B-flat4, D5). Measure 5 contains a whole note chord Fm6 (F4, A-flat4, C5, D5, E5).

A Fm6

Musical notation for measures 6-7. Measure 6 contains a whole note chord A (A4, C5, E5). Measure 7 contains a whole note chord Fm6 (F4, A-flat4, C5, D5, E5).

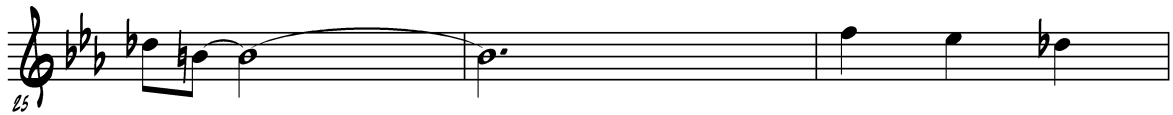
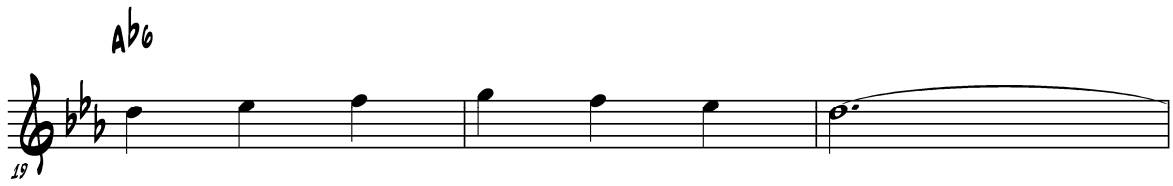
Gm7

Musical notation for measures 8-9. Measure 8 contains a whole note chord Gm7 (G4, B-flat4, D5, F5). Measure 9 contains a whole note chord Gm7 (G4, B-flat4, D5, F5).

BbMA7

Musical notation for measures 10-11. Measure 10 contains a whole note chord BbMA7 (B-flat4, D5, F5, A5). Measure 11 contains a whole note chord BbMA7 (B-flat4, D5, F5, A5).

"IBERIAN"



"IBERIAN"

G⁹ (F 13 AL FINE) B C MA7

31

34

A7

37

E M7

40

F#M7 E♭ MA7

43

"IBERIAN"

E^b7

46

49

IMPRO: Fm6

52

Gm7

G^b6

55

C7(b9)

58

INTRO, [A], [B], [A], IMPROS, [A], [B], [A]

THE E-ORGAN COLLECTION 4

"THE WHEEL"

The first system of music for "The Wheel" consists of two staves. The upper staff is in bass clef with a key signature of two flats (B-flat and E-flat) and a 5/8 time signature. It begins with a fermata over a quarter note, followed by a sequence of eighth and quarter notes. The lower staff is in bass clef with the same key signature and time signature, featuring a series of chords and rests.

The second system of music continues the piece. The upper staff features a melodic line with eighth and quarter notes, including a fermata. The lower staff consists of chords and rests, providing harmonic support for the melody.

The third system of music concludes the piece. The upper staff has a melodic line with eighth and quarter notes, ending with a fermata. The lower staff features chords and rests, with a final cadence indicated by a double bar line and repeat dots.

THE E-ORGAN COLLECTION 5

"VERMONA "

$\text{♩} = 60$ INTRO: GUITAR



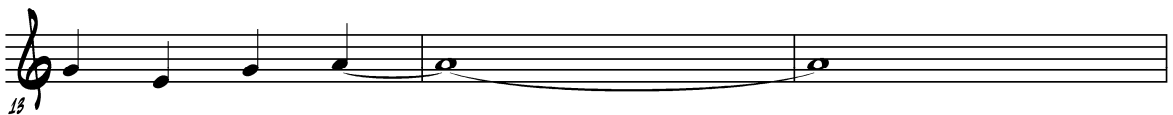
THEME: ORGAN AM7

GMA57



F#7(b9)

F7(#11)



"VERMONA"

AM7 EM7 DM7

16

EM7 FMA7

19

EM7 DM7

22

EM7

25

THE E-ORGAN COLLECTION 6

"DOT COM"

8VA

(A) B7sus4 E^bMaj7 C Maj7

8VA

F#M7 (B) C#M7(b9) A Maj7

8VA

G M7 E7sus4

Werkliste:

Kompositionen und Arrangements von Alexander Wessetzky (*1969)

Opus:	Titel:	Besetzung:
1	Krause Kreise um Wien	Texte (vertont und unvertont)
2	Choralskizzen	Orgel
3	Neue Notenblätter zur Liturgie	Schola, Kantor (+Org.)
4a	Mit Harfen und Zimbeln	2-3st. gem. Chor, Ensemble
4b	2 Messarrangements aus op.4a	Org., E-Piano, 2-3st.gem. Chor
5	Partita: "Her, onze Her"	Orgel
6	Suite: O komm, o komm, Emmanuel	Orgel
7	Ein weihnachtliches Hallelujasingsp.	gem. Chor, Ensemble (Fragment)
8	2 Stücke zur Epiphanie	Orgel, Choralschola
9	Visual Choreographics	Elektronik
10	Dave Brubeck-Arrangements	Orgel (momentan 2 Stücke)
11	Psaume 23 en 5 Pièces	Orgel
12a	Pascalleluia	2 Trp.B, Kb.,Org.
12b	Pascalleluia	Fassung für Orgel
13	Rudi's Songbook	Solosax. (Fragment)
14a	Les Barricades Misterieuses	Jazzbearbeitung (unvollständig)
14b	Fandango 926	kl. Bachprael. f. Jazzcombo
15	Huub Oosterhuis- Arrangements	gem. Chor, Ensemble
16	Simeon und Hannah im Tempel	3st. Voc., Ensemble
17a	A Promenade On The Elements	4 Ch.Songs v. Ch.Corea f.Orgel
17b	A Short Concert On Childrens Songs	3 weitere Ch.Songs v. Ch.Corea f.Orgel
17c	Further Arrangements from Ch.Songs	Instr. divers / Elektronik
18	Introitus "Puer natus est"	Orgel
19	Quadragesima	Orgel
20	Missa mundi (3 Bearb. aus op.4a)	gem. Chor, 2 Orgeln, R.Glk., Glk.sp.
21	The First Book Of Moves	Elektronik
22	The Second Book Of Moves	Elektronik
23	Psallite (Psalm 148)	gem. Chor, Streicher, Orgel, 2 Pauken
24	Lux et Origo	Orgel, Choralschola
25	On The Steps To Eternity	Lektor, gem. Chor, Solo, Liveelektr., 4 Gongs
26	Odyssey (Suite)	Hammond, Synth., Live-Elektronik
27	Messlieder	Gesang, E-Organ (Hammond), E-Piano
28	The E-Organ Collection	E-Organ, Elektronik
29	The Advanced E-Organ Collection	E-Organ, Elektronik
30	Kleine Liedkantate	gem. Chor, Streicher

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