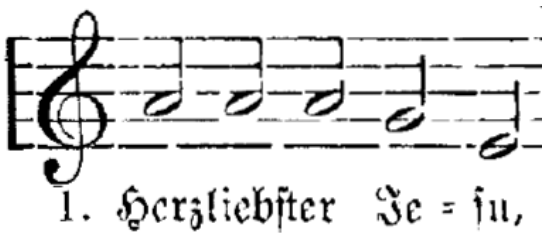
Chorale Suite

For the Crucifixion of Christ



~ Jordan Alexander Key ~

2015

Chorale Suite

For the Crucifixion of Christ

~ Movements ~

- Introduction, Processional, Prelude, Hymn -
In Honor of Johann Pachelbel (1653 - 1706)

- In Supplication -
Kyrie, Christe, Kyrie:
In Honor of Jan Pieterszoon Sweelinck (1562 - 1621)

- Meditation on the Divine Offering -
Preparation of the Alter & the Elevation:
In Honor of Olivier Messiaen (1908-1992)

- Communion of the Saints -
In Honor of Hermann Schroeder (1904 - 1984)

- Postlude, Recessional, Toccata -
In Honor of Pamela Decker (b. 1955)

~ Jordan Alexander Key ~

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Performance Notes:

Performance:

First, while this piece is presented as a collection of joined movements, it is perfectly acceptable to perform any of these movements as independent pieces.

Second, this piece is also designed to serve a functional purpose beyond the concert hall if so desired. This has been done is a few ways:

1. Interior movements are shorter for concision during worship, such as communion and offertory
2. The outer movements, being longer and more virtuosic, provide opportunities for the organist to demonstrate their abilities and present larger pieces for pre- and post-worship meditation.
3. The movements follow the order of worship where music is usually included
4. The pieces include functional moments, such as a processional during the first movements and a recessional during the last movement. These can be taken literally, in that there may be processional and recessional of the celebrant during this time.
5. The first and last movements contain chorale settings of the hymn, the top line of which may be sung in octaves by a choir with the words given, though this is not necessary.

Registrations:

While general notes on registrations are included in the score, it should be noted that the composer understands the multiplicity of possibilities available from organ to organ, and so does not wish to limit the interpretation of the performer by what is indicated. It is encouraged that the performer take artistic liberties to decide on appropriate registrations, given the character of those indicated, feeling free to vary wildly so long as musical integrity is upheld to the best of their beliefs.

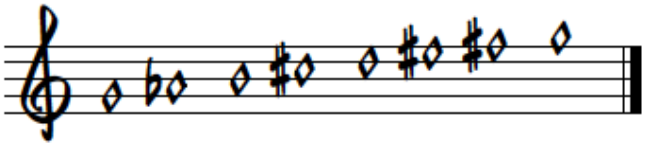
Movement Specific Comments:

1. Introduction, Processional, Prelude, Hymn:
    - If necessary due to time constraints, the processional material of this movement may be omitted. However, this should not be done if at all possible, as the processional stands as a clear presentation of the choral from which the entire piece is based, which could be helpful to any listener unfamiliar with the tune.
2. In Supplication (Kyrie, Christe, Kyrie):
    - Contrary to the conventional nature of a supplication, this should be a fun movement. Adventurousness in registration is encouraged amongst sections, so long as contrapuntal clarity is somewhat maintained. This is a chance to show the possible color combinations present in the organ.

3. Meditation on the Divine Offering: Preparation of the Alter & the Elevation
    - This movement is the center piece of the large suite, corresponding to the central position communion holds in Christian practice. This is the most serious and mysterious movement. This movement should be very slow, particularly the ending choral setting.
4. Communion of the Saints
    - This piece is inspired by Hermann Schroeder's "*Schönster Herr Jesu"* chorale prelude, the opening material of this movement being a direct quotation Schroeder's.
5. Postlude, Recessional, Toccata
    - Though the processional in the first movement may be omitted, the recessional may not be omitted.

Tonal Scheme:

The "Trinitarian Scale"



Choral Text:

Herzliebster Jesu (translated as: "Ah, holy Jesus")
Author: Johann Heermann (1630)
Translator: Robert Seymour Bridges (1897)

Ah, holy Jesus, how hast thou offended,
that we to judge thee have in hate pretended?
By foes derided, by thine own rejected,
O most afflicted!

Who was the guilty? Who brought this upon thee?
Alas, my treason, Jesus, hath undone thee!
'Twas I, Lord Jesus, I it was denied thee;
I crucified thee.

Lo, the Good Shepherd for the sheep is offered;
the slave hath sinned, and the Son hath suffered.
For our atonement, while we nothing heeded,
God interceded.

For me, kind Jesus, was thy incarnation,
thy mortal sorrow, and thy life's oblation;
thy death of anguish and thy bitter passion,
for my salvation.

Therefore, kind Jesus, since I cannot pay thee,
I do adore thee, and will ever pray thee,
think on thy pity and thy love unswerving,
not my deserving.

Chorale Suite

- For the Crucifixion of Christ -

I. Introduction, Processional, Prelude, Hymn

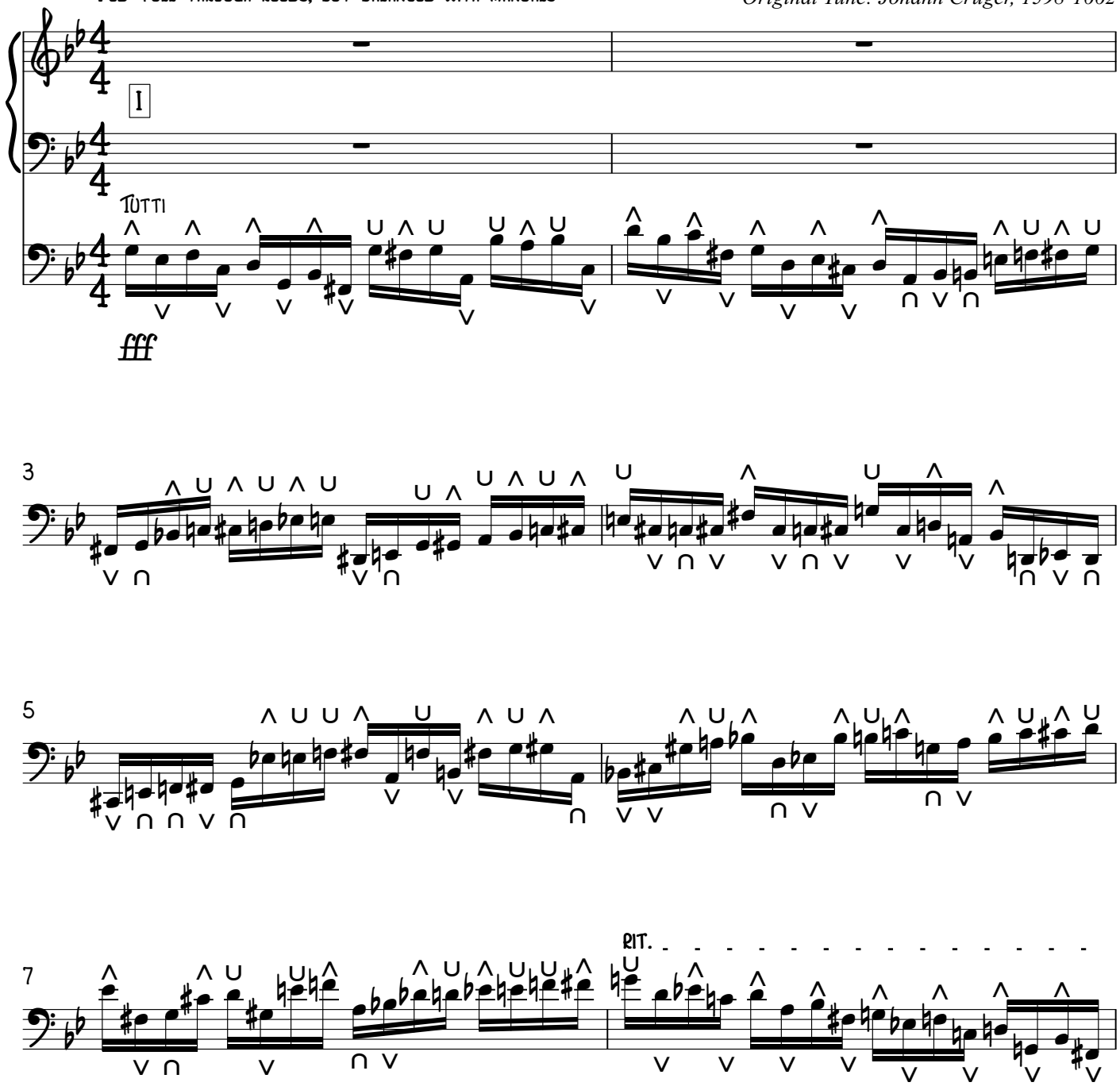
IN HONOR OF JOHANN PACHELBEL (1653 - 1706)

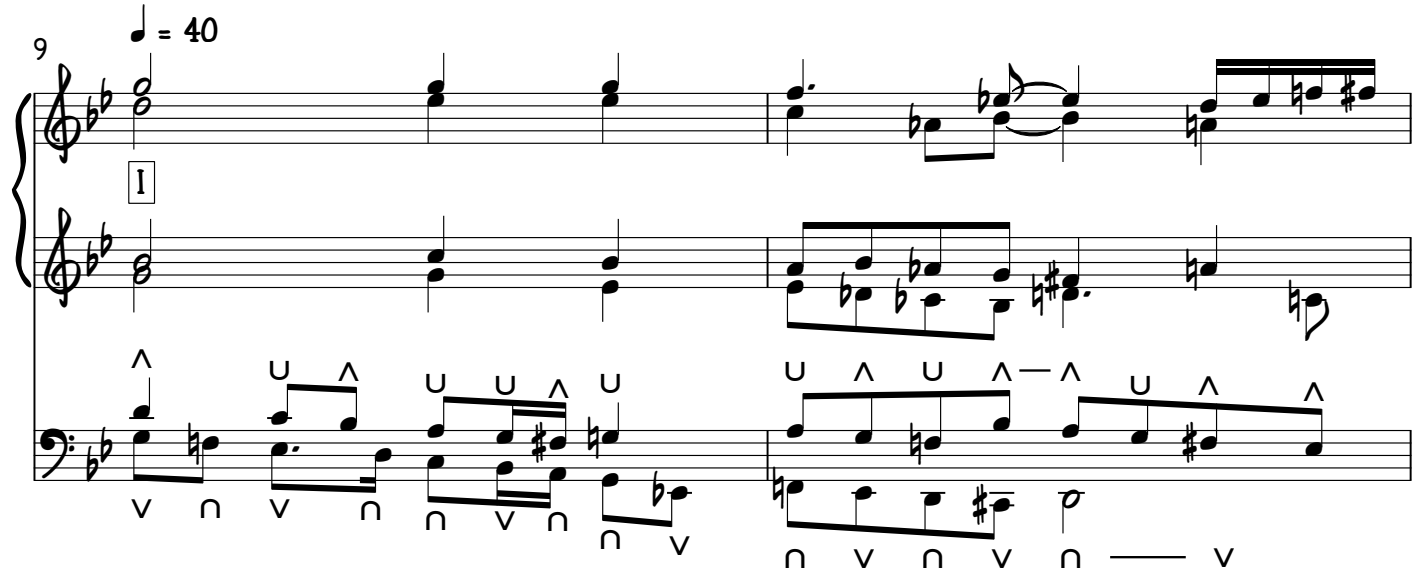
Jordan Alexander Key

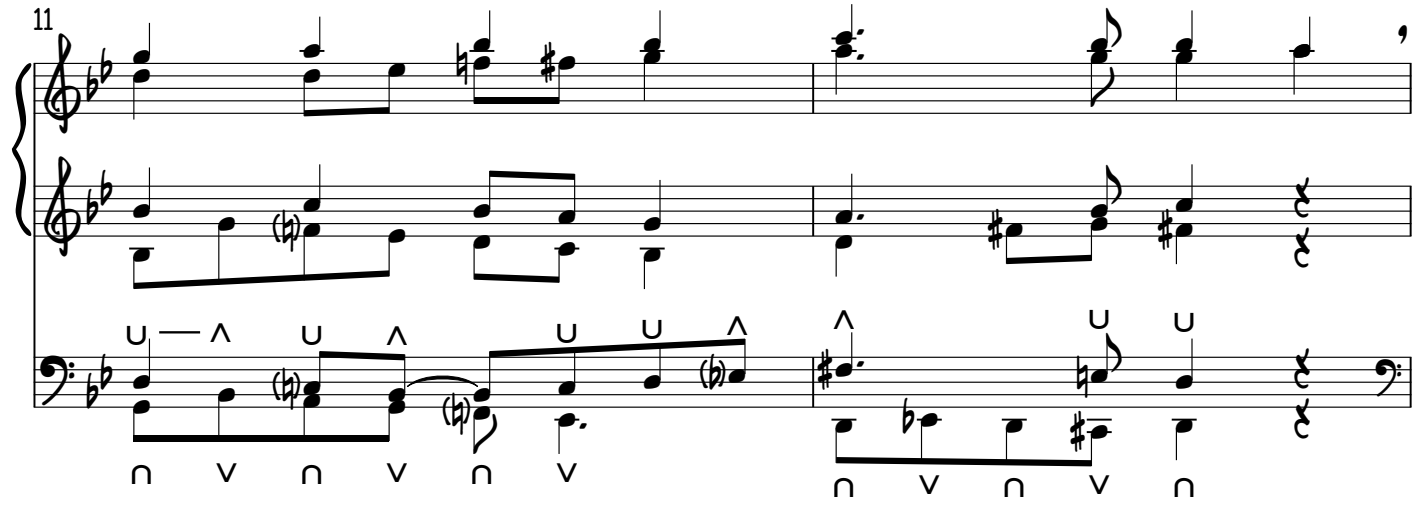
Original Tune: Johann Crüger, 1598-1662

Introduction: Powerful (♩ = 70)

I Gt, Sw, Ch: Couple all, Full through Reeds
Ped: Full through reeds, but balanced with manuals

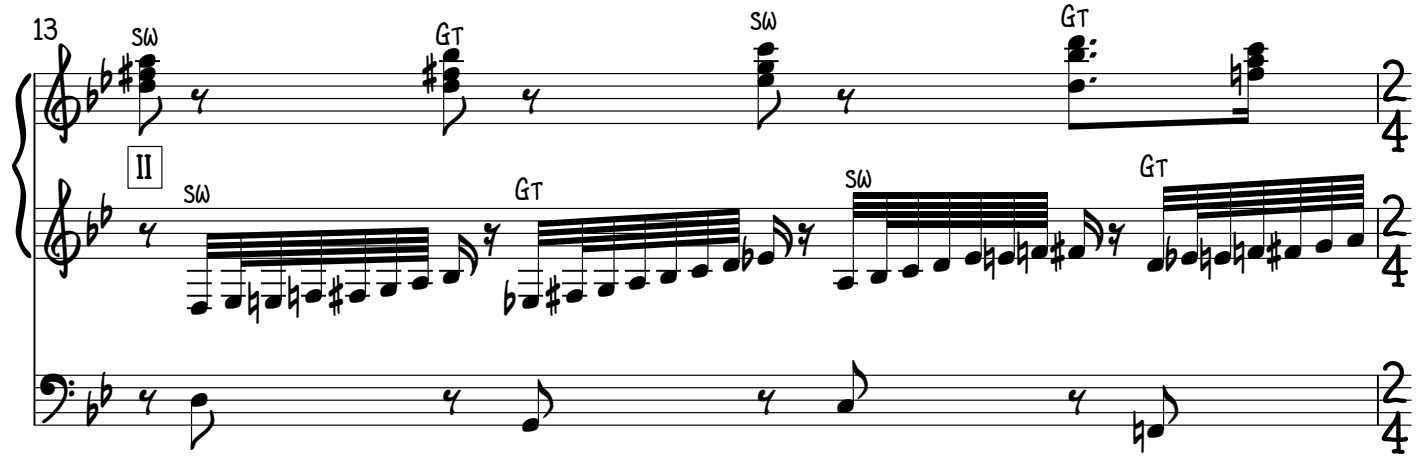


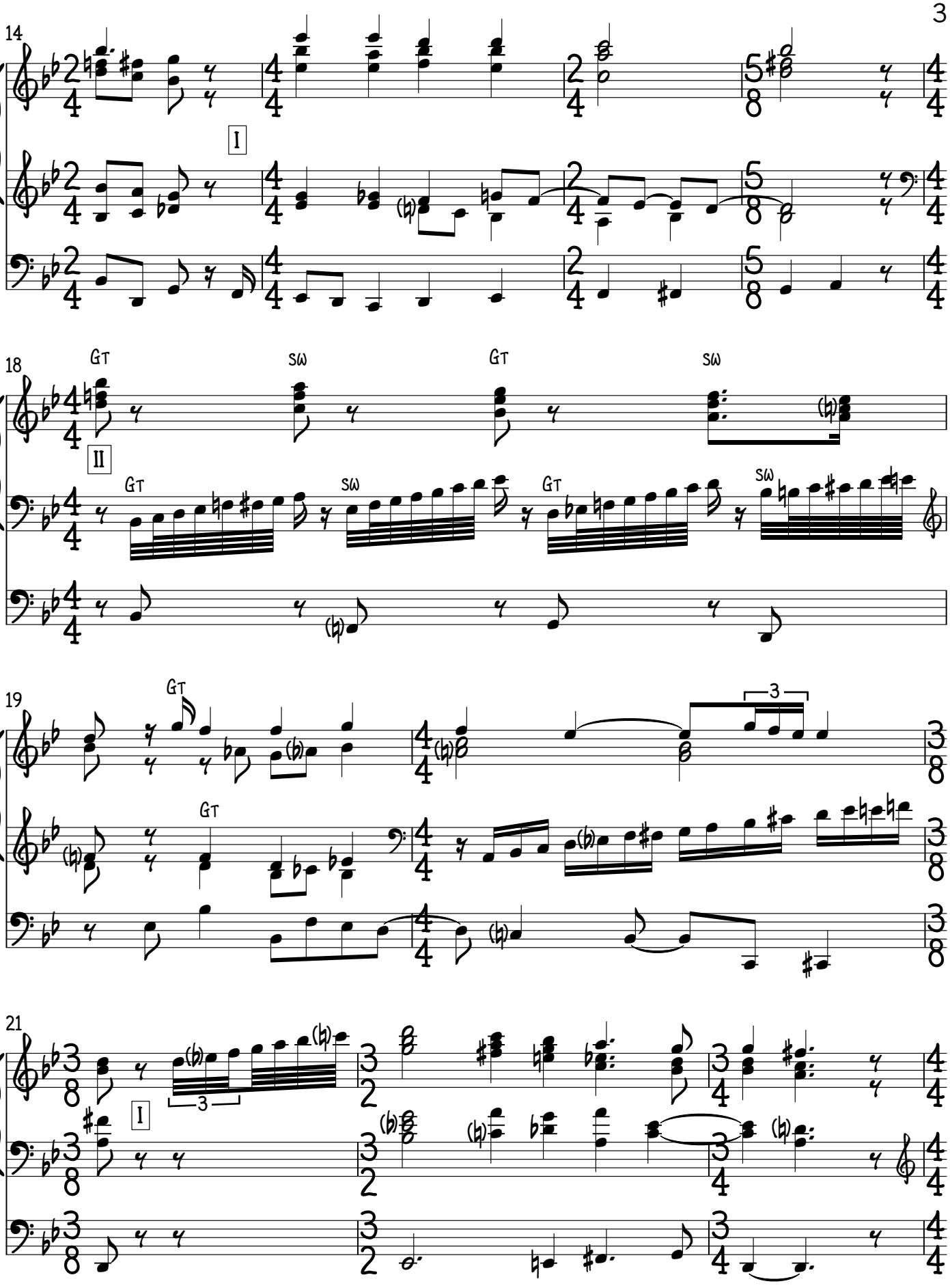




II

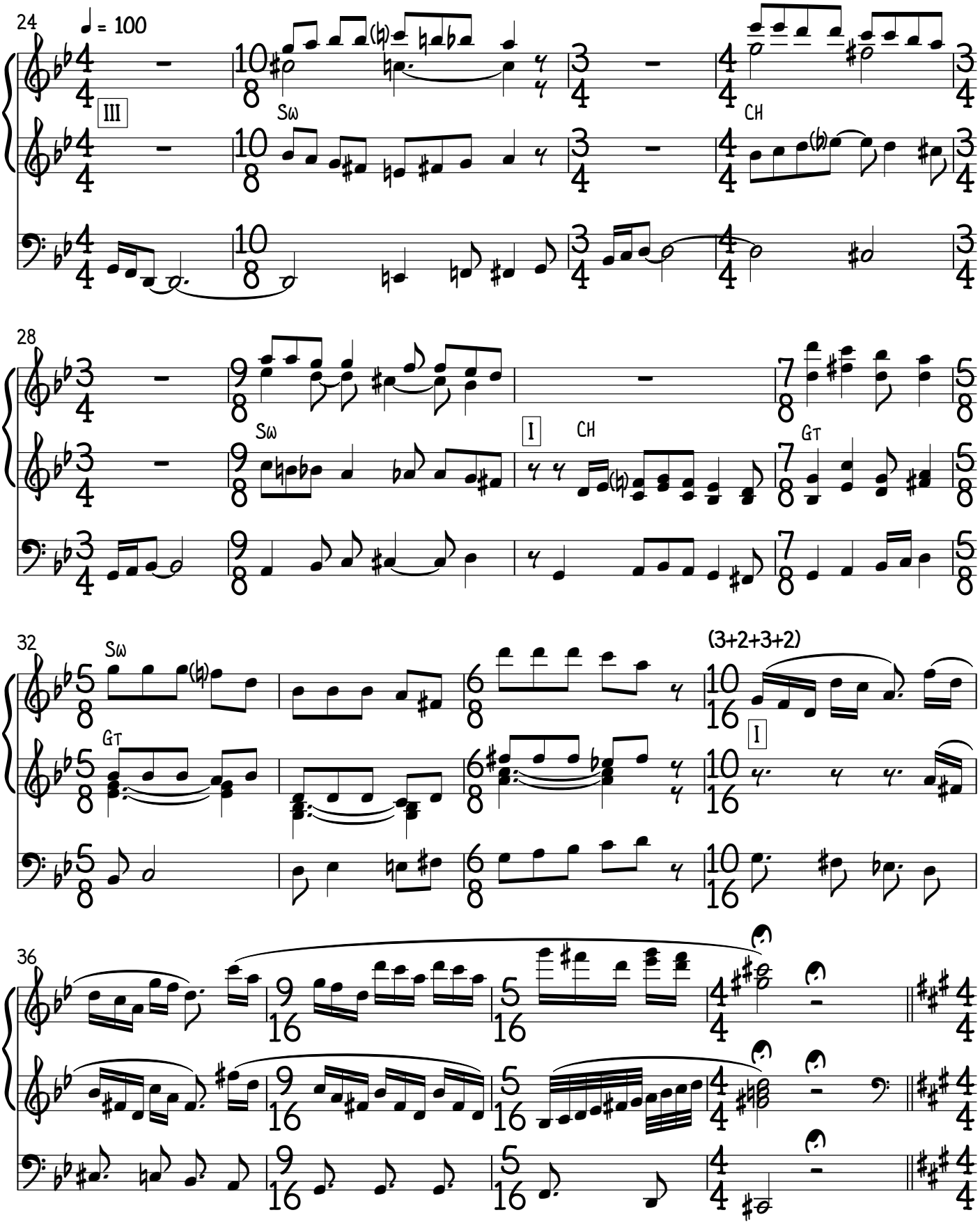
Sw: French Trumpet 8', 4' (Balance with Great)
Gt: Gt: Principle 8', 4', 2' (Add Mixture)
Ped: Principle 16', 8'; Gt to Ped




14
I
18
GT
SW
GT
SW
II
GT
SW
GT
SW
19
GT
GT
3
21
I
3

III

Sw: French Trumpet 8', 4'
Gt: Principle 8', 4', 2' (No Mixture)
Ch: Oboe and/or Bassoon 8', 4'
Ped: Gt to Ped

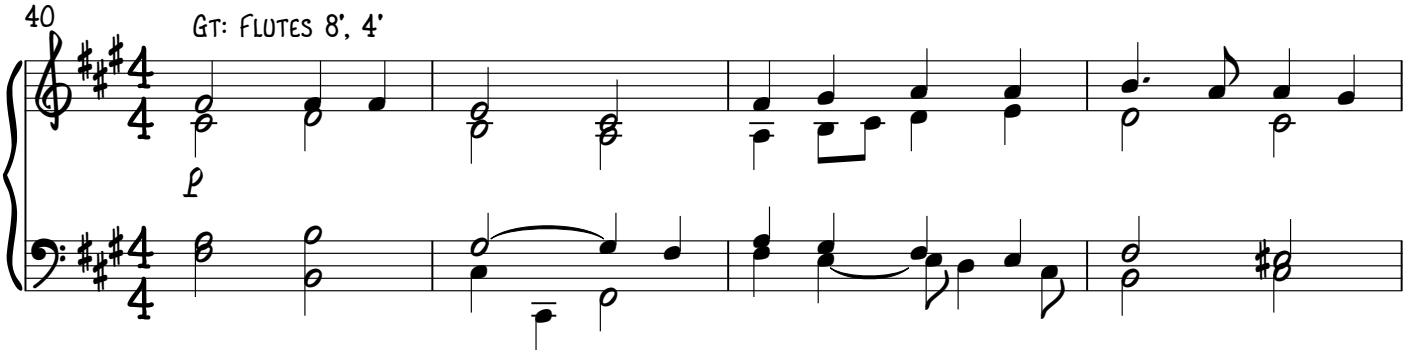


Precessional: Solemn and Stately (♩ = 50)

If performed during a worship service, it is at this time that the celebrants enter in precession

40

Gt: Flutes 8', 4'



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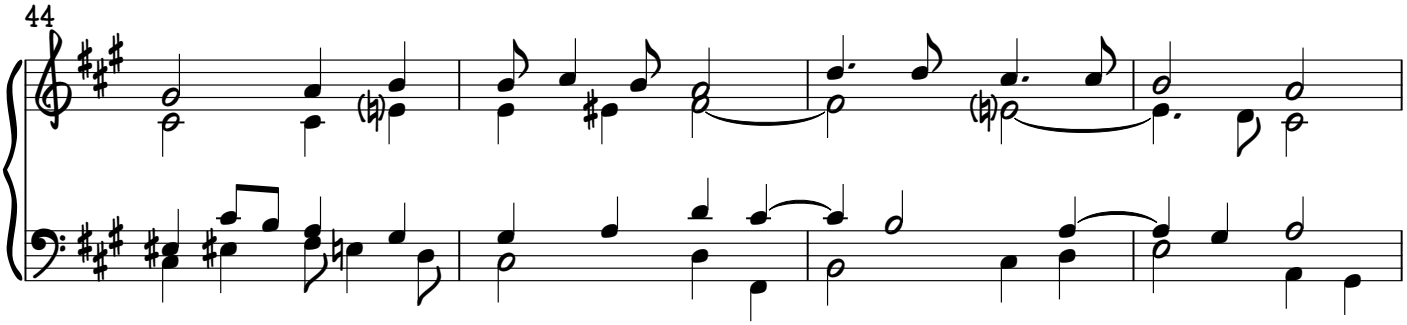

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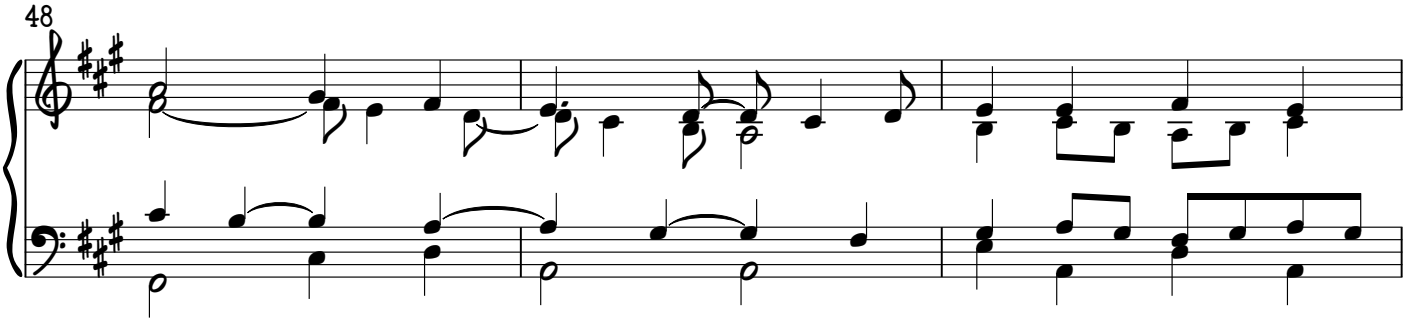

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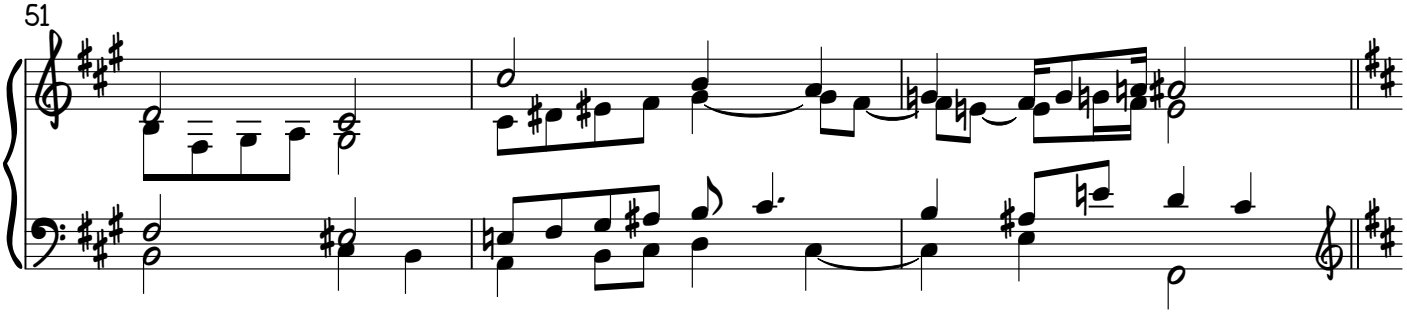
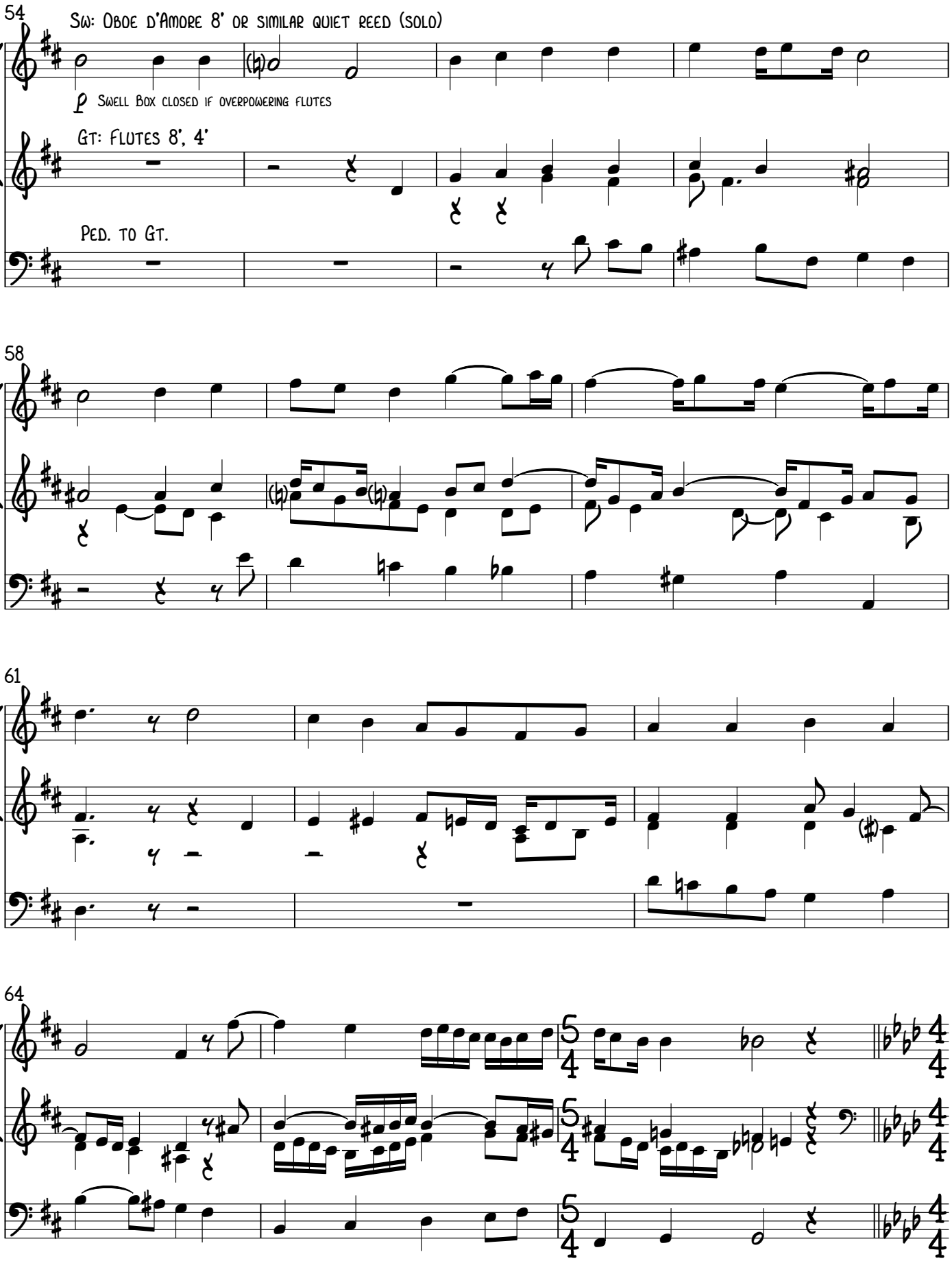



54
Sw: Oboe d'Amore 8' or similar quiet reed (solo)
p Swell Box closed if overpowering flutes
Gt: Flutes 8', 4'
Ped. to Gt.
58
61
64

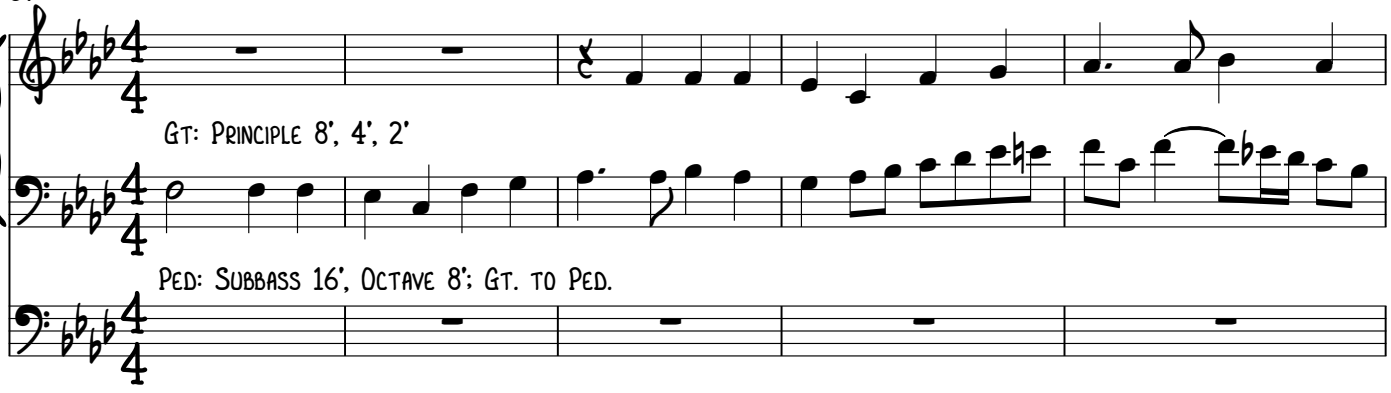
Chorale Prelude: Flowing and Powerful (♩ = 80 - 100)

To Johann Pachelbel, true progenitor of fugal composition, unquestionable master of Composition above Buxtehude in all regards. may your genious one day be recognized and appreciated.

67

Gt: Principle 8', 4', 2'

Ped: Subbass 16', Octave 8'; Gt. to Ped.



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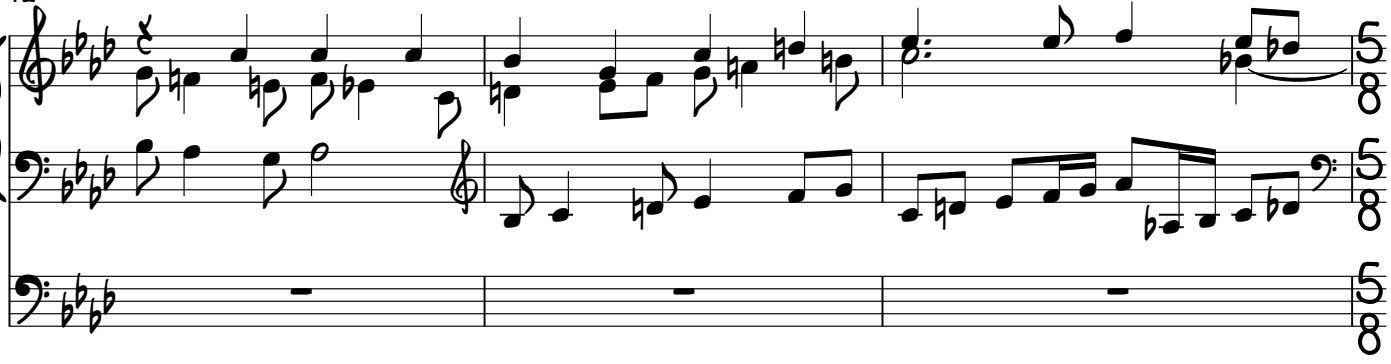

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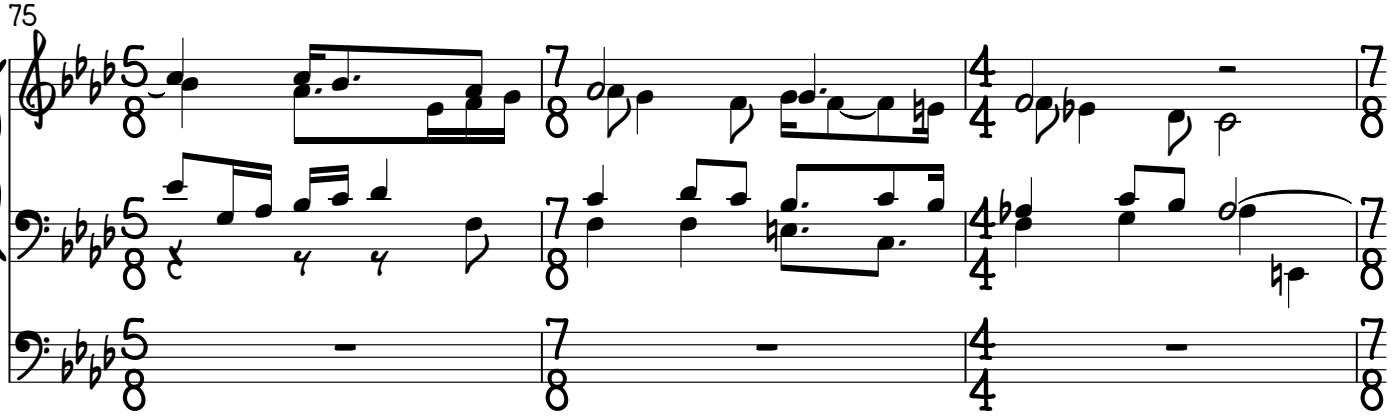

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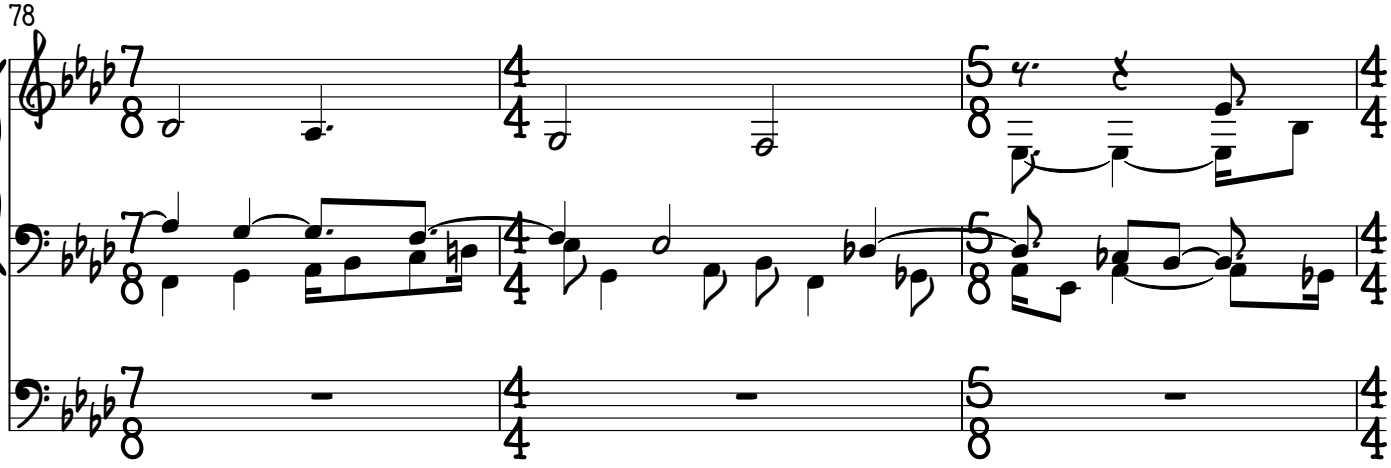

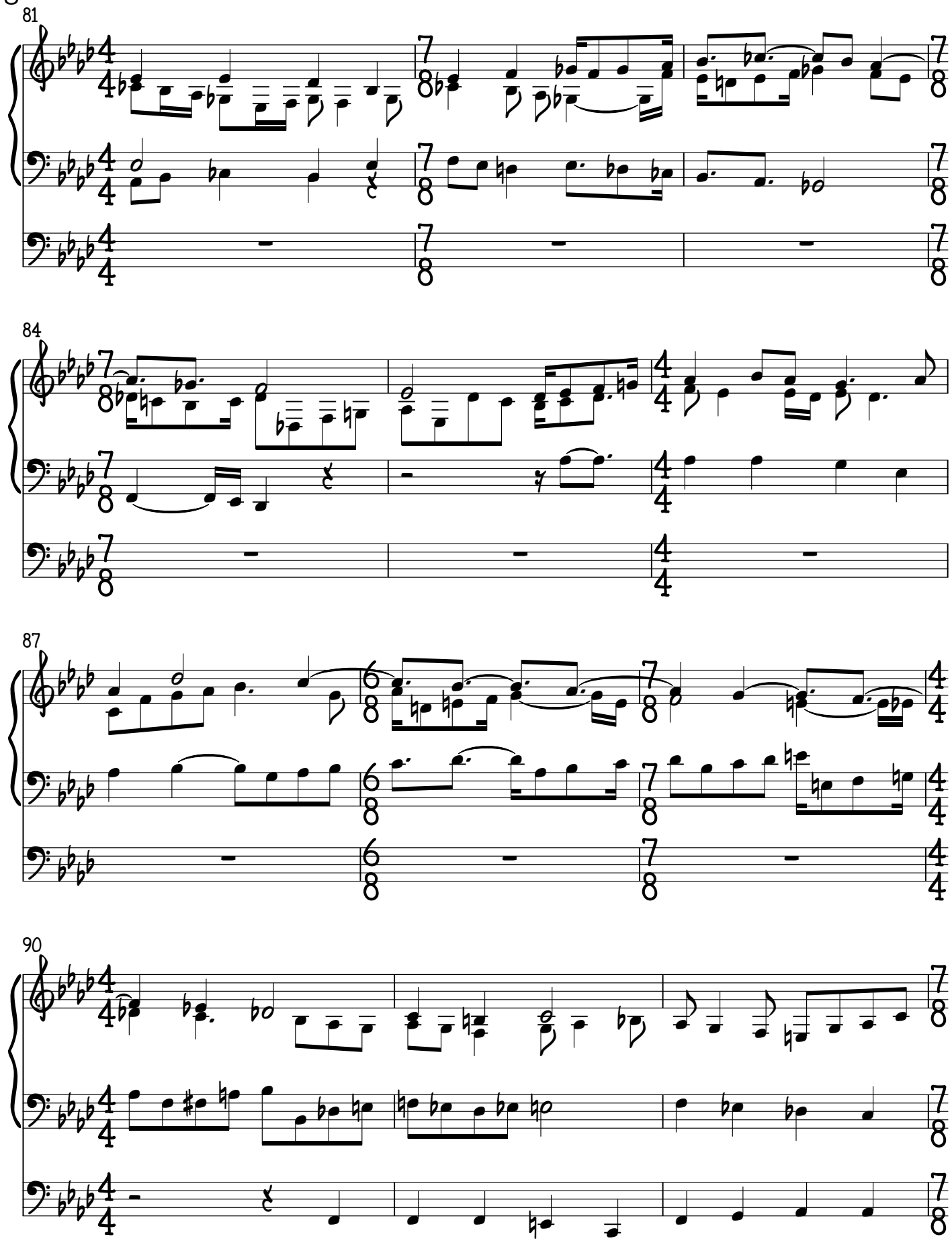
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84
87
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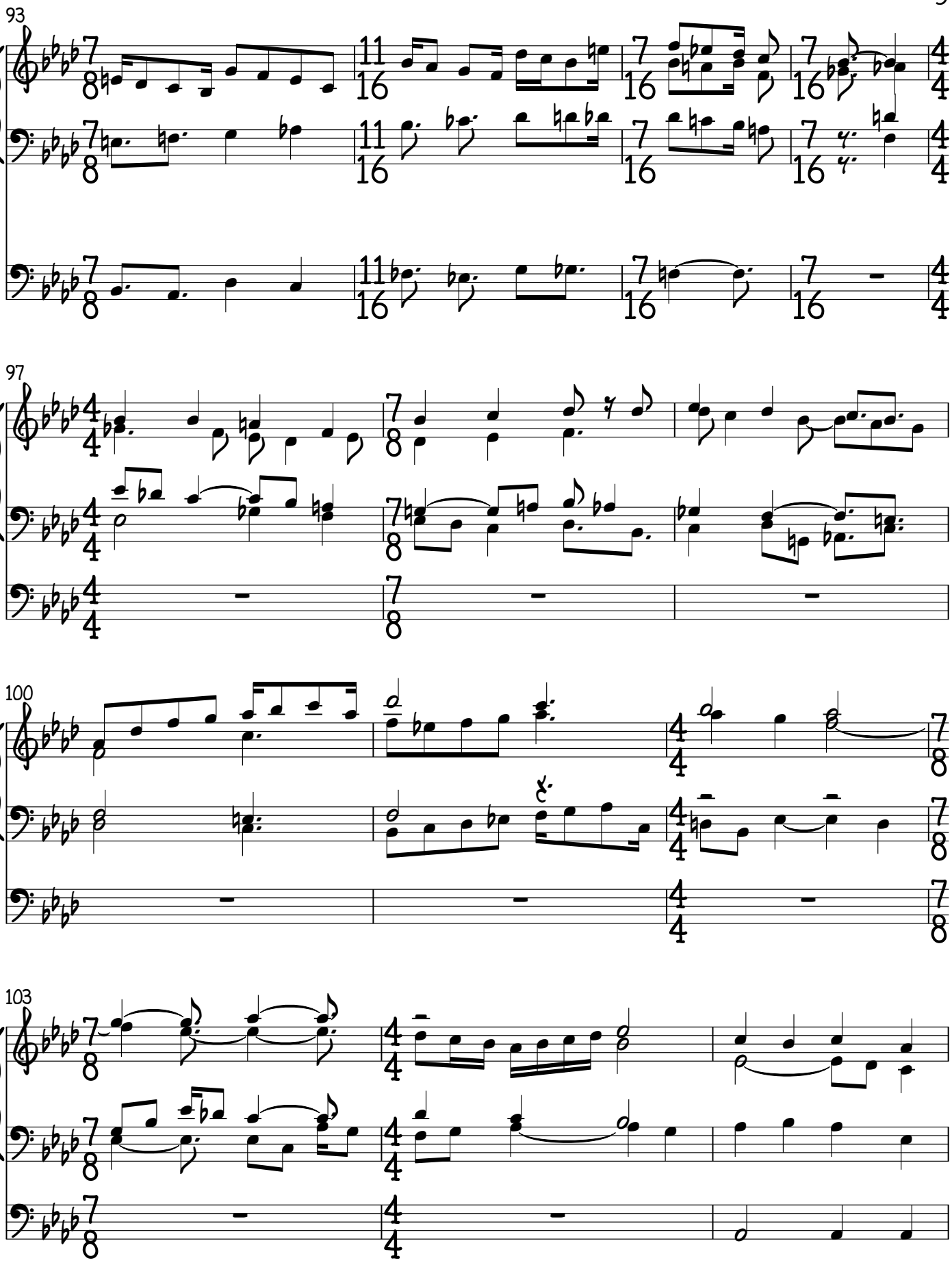

93
97
100
103

106

109

112

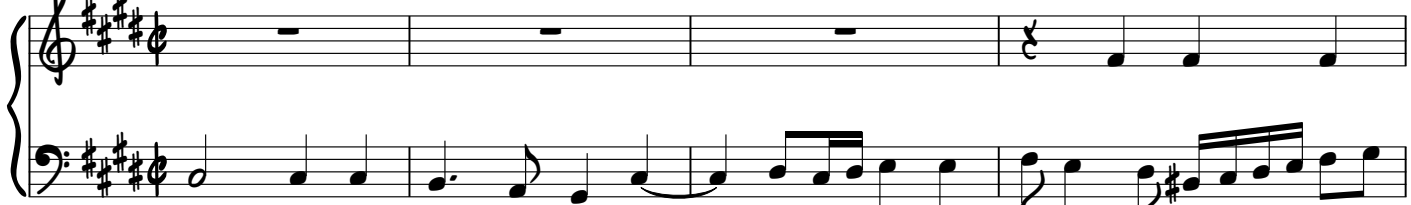
114

MOLTO RIT.

Lively and festive (♩ = 50)

116

Sw: Trumpets and/or Reeds 8' & 4' (Bright and Playful)



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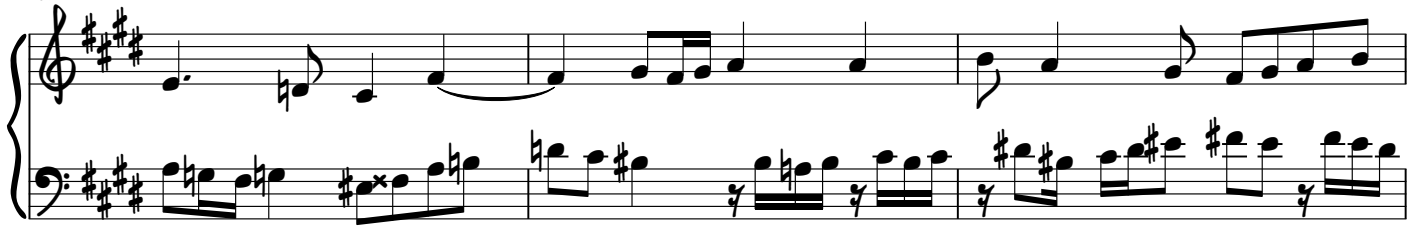

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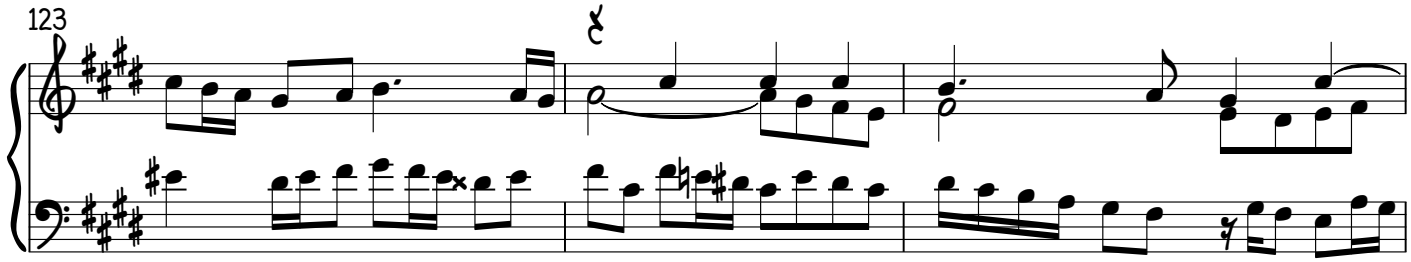

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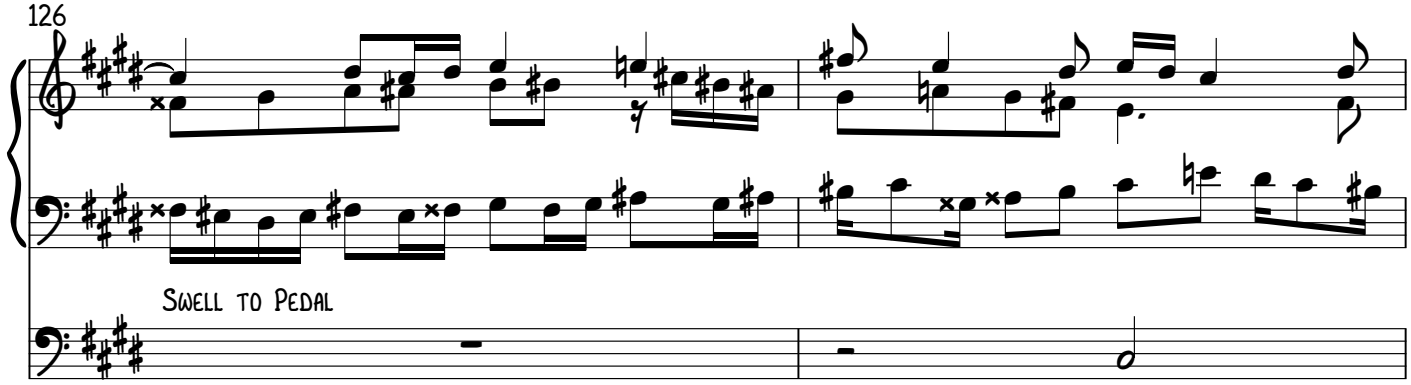

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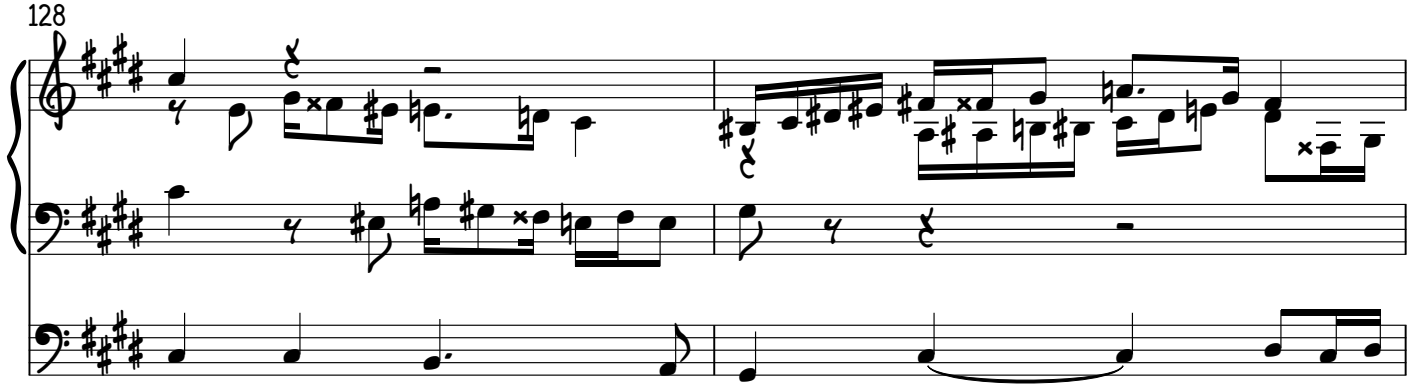

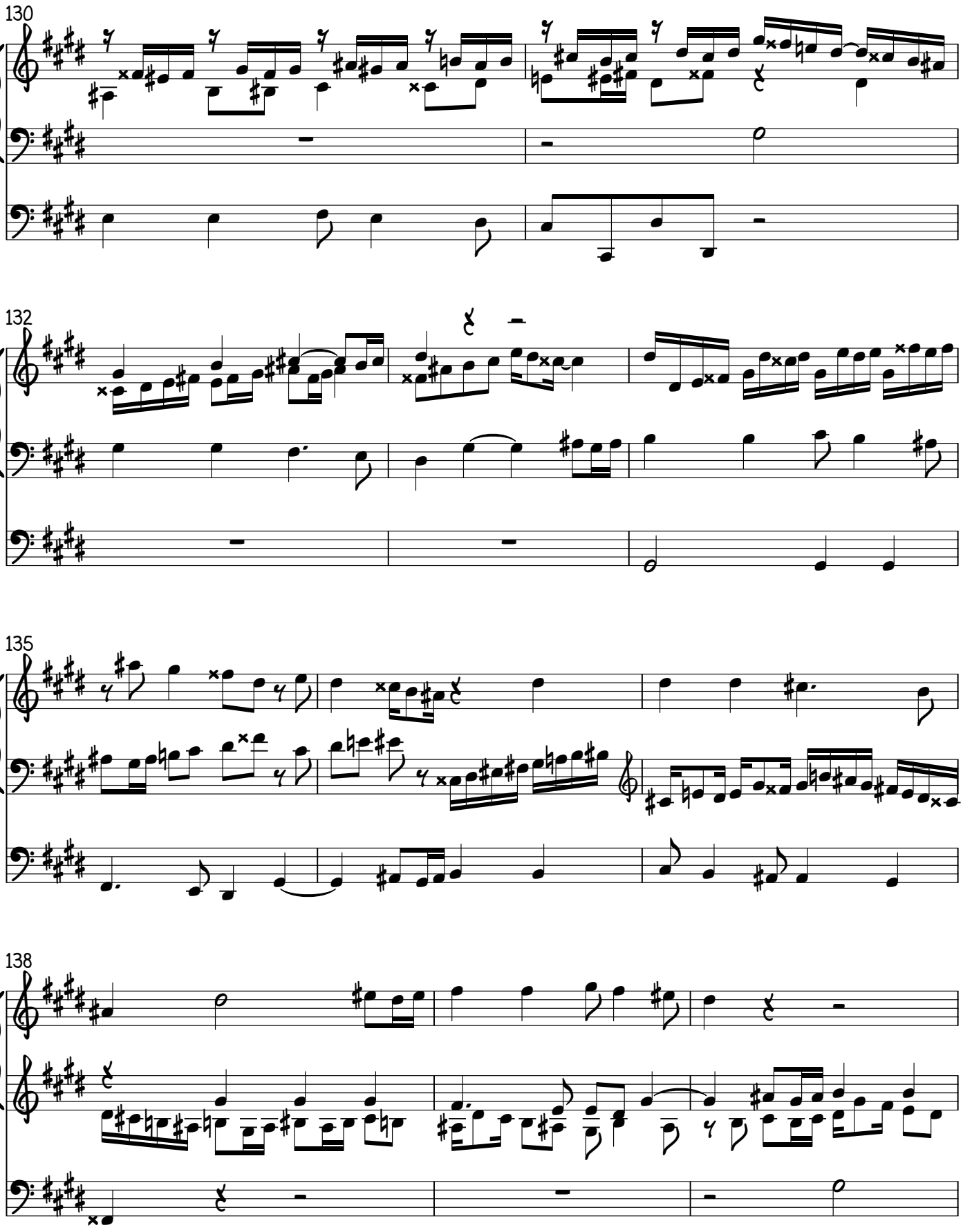
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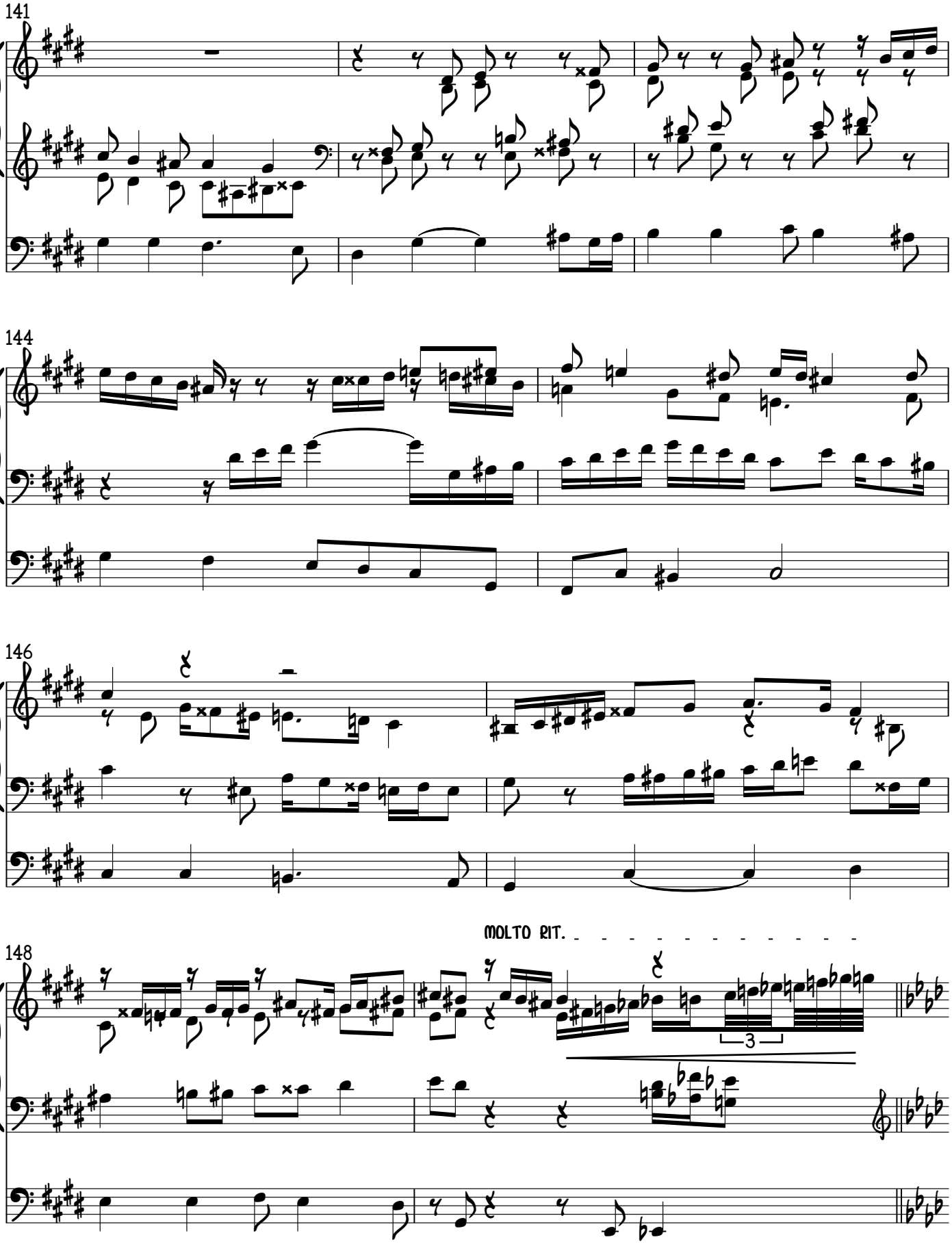
135
138


141
144
146
148
MOLTO RIT.
3

Hymn: Grand and Profound (♩ = 50)

Note: Optional choral unison in octaves on
the chorale melody from mm. 116 - 130

Tutti: Full through Reeds

150

For me, kind Je - sus, was thy in-car - na - tion. Thy mor - tal

Ped: Full, Great to Pedal, Swell to Pedal

155

sor - row, and thy life's ob - la - tion: thy death of

159

an - guish and thy bit - ter Pas - sion

162

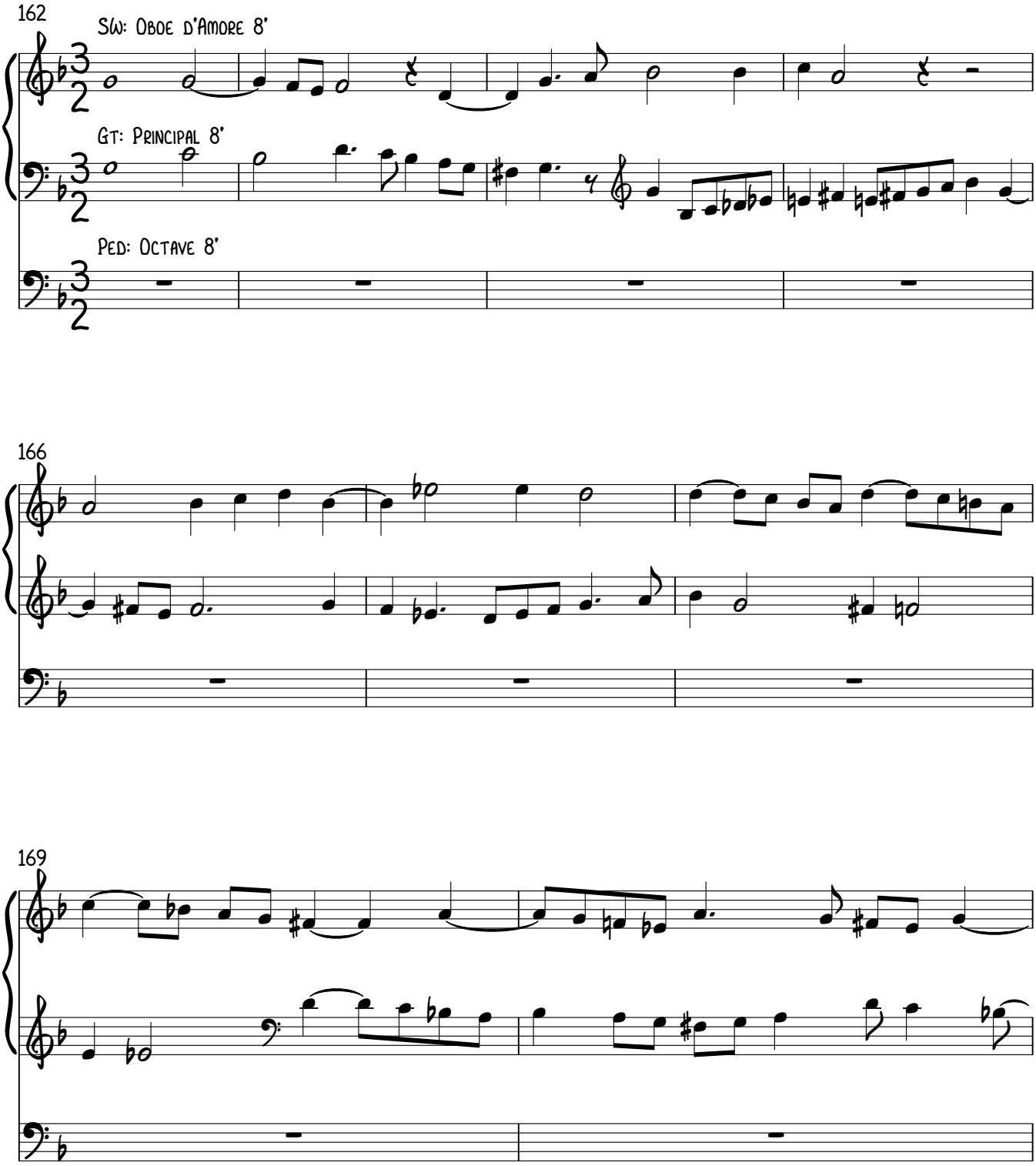
for my sal - va tion.

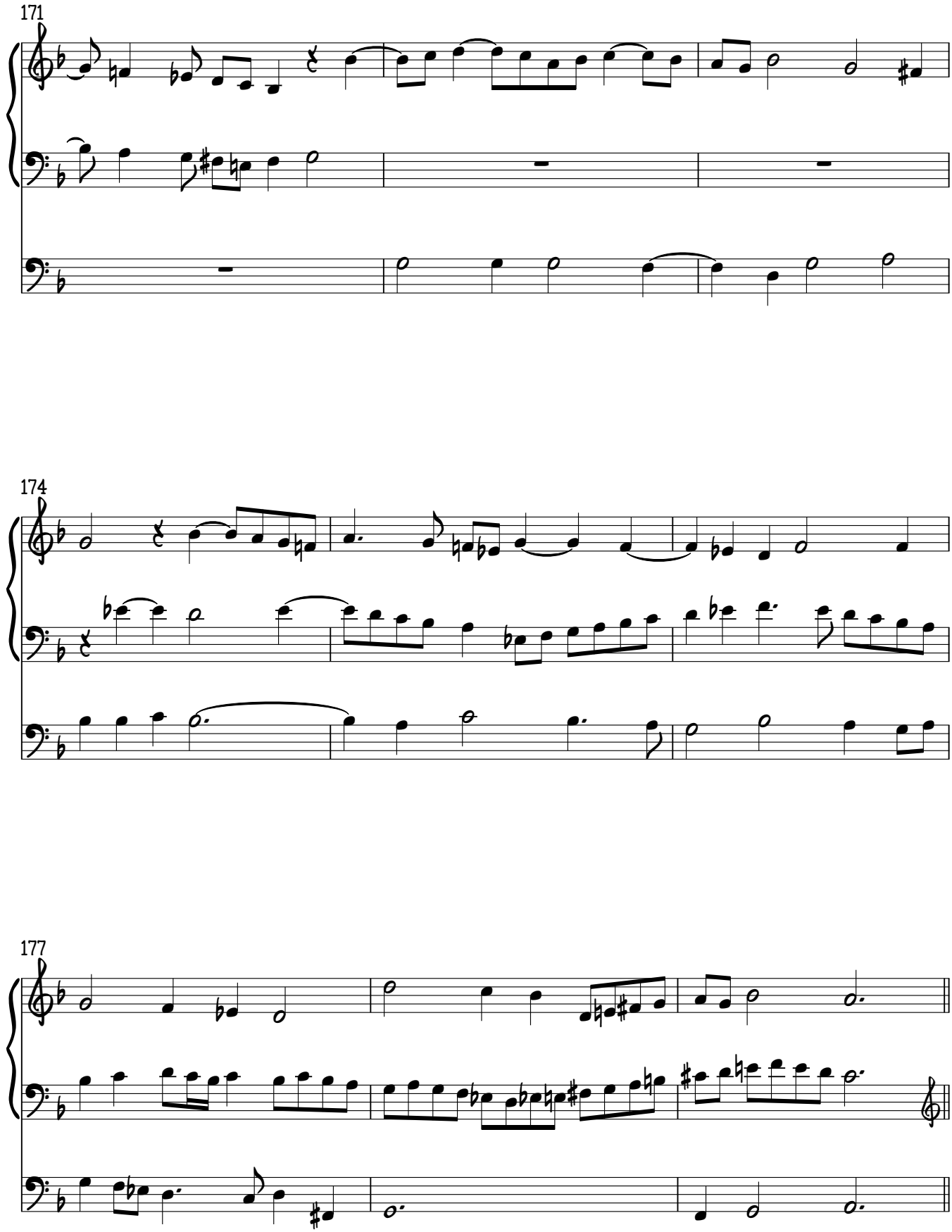
II. IN SUPPLICATION
(KYRIE – CHRISTE – KYRIE)

IN HONOR OF JAN PIETERSZOON SWEELINCK (1562 - 1621)

Whimsical Trio (𝅗𝅥 = 100)

Verse I: For the Perfection of the Father

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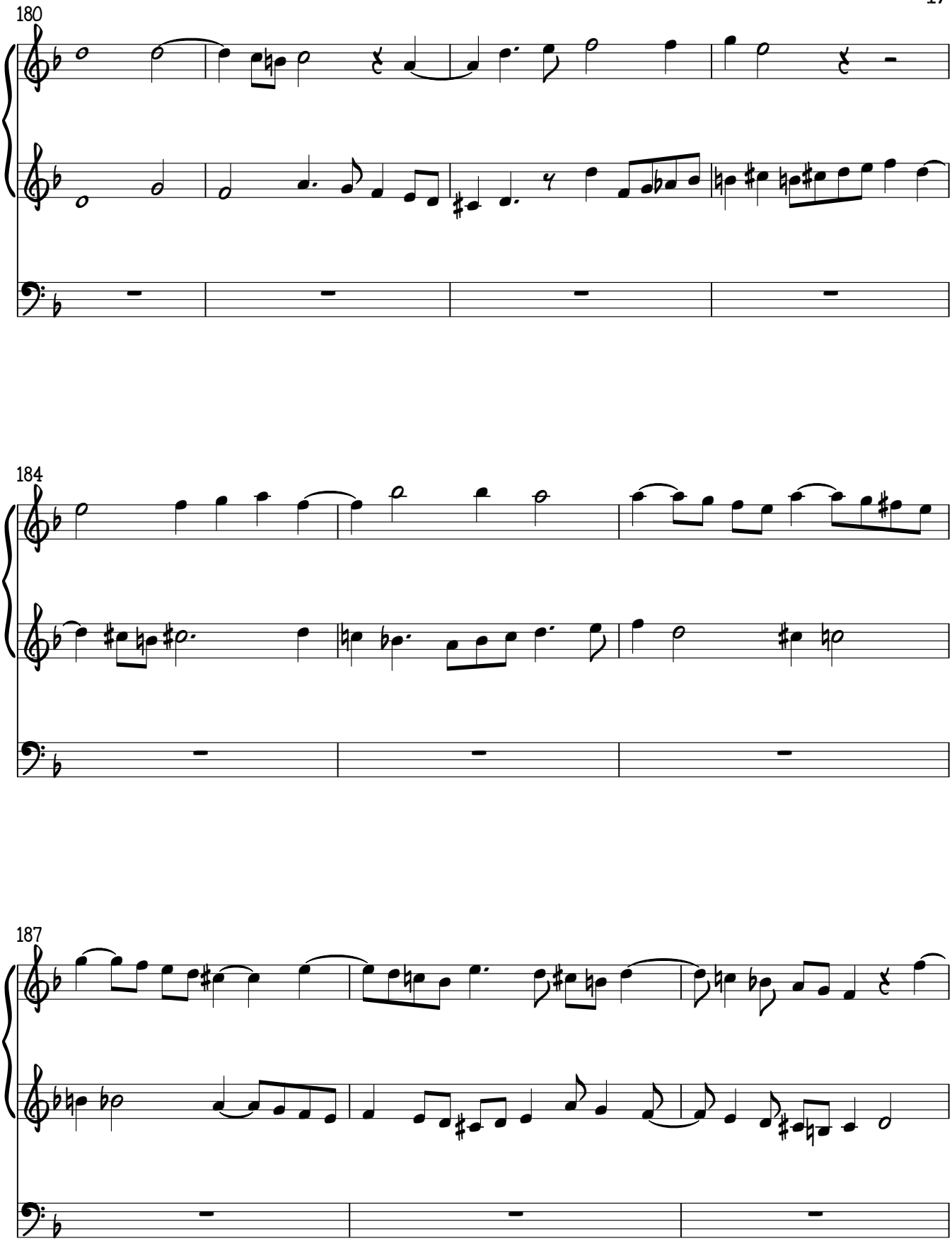
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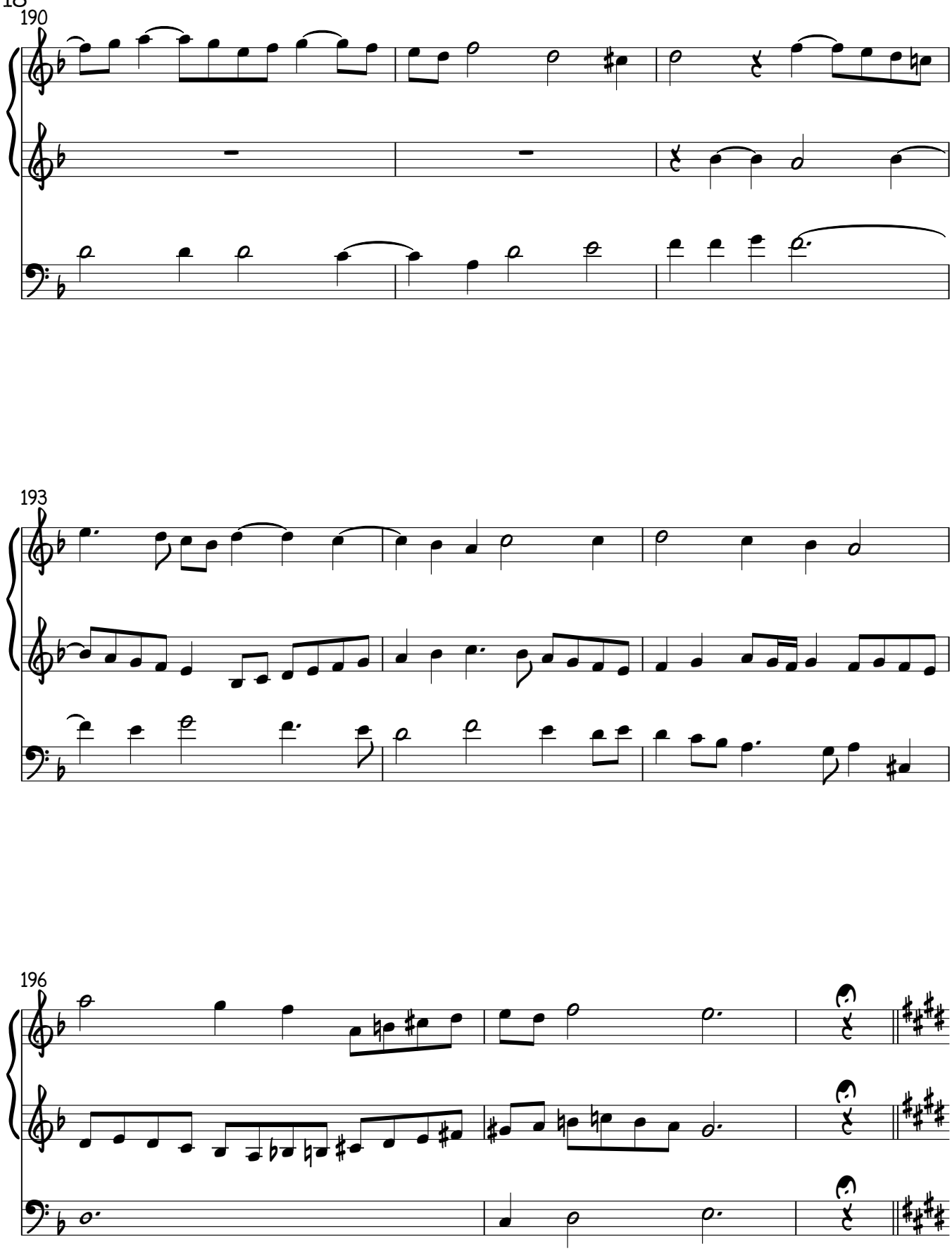
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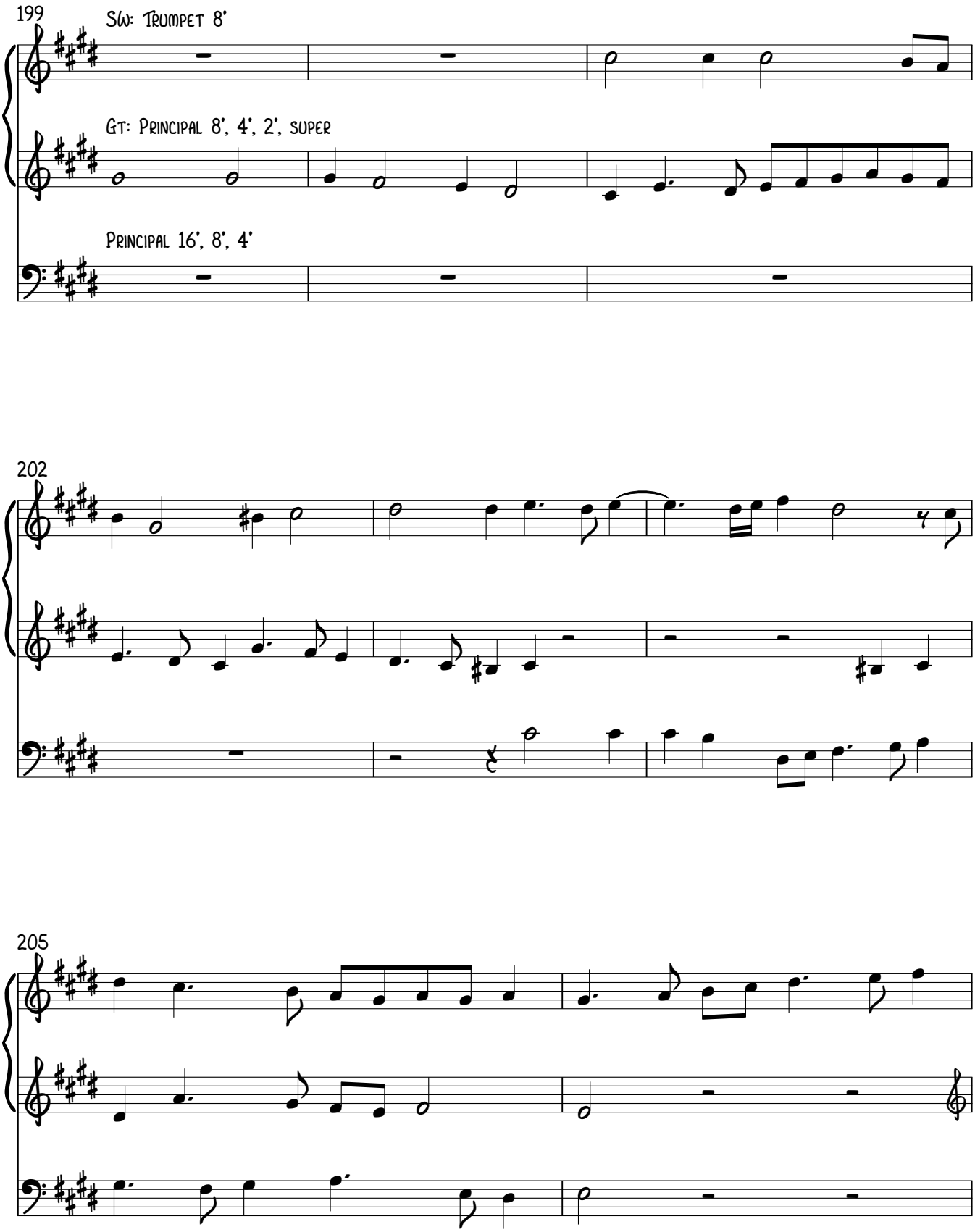
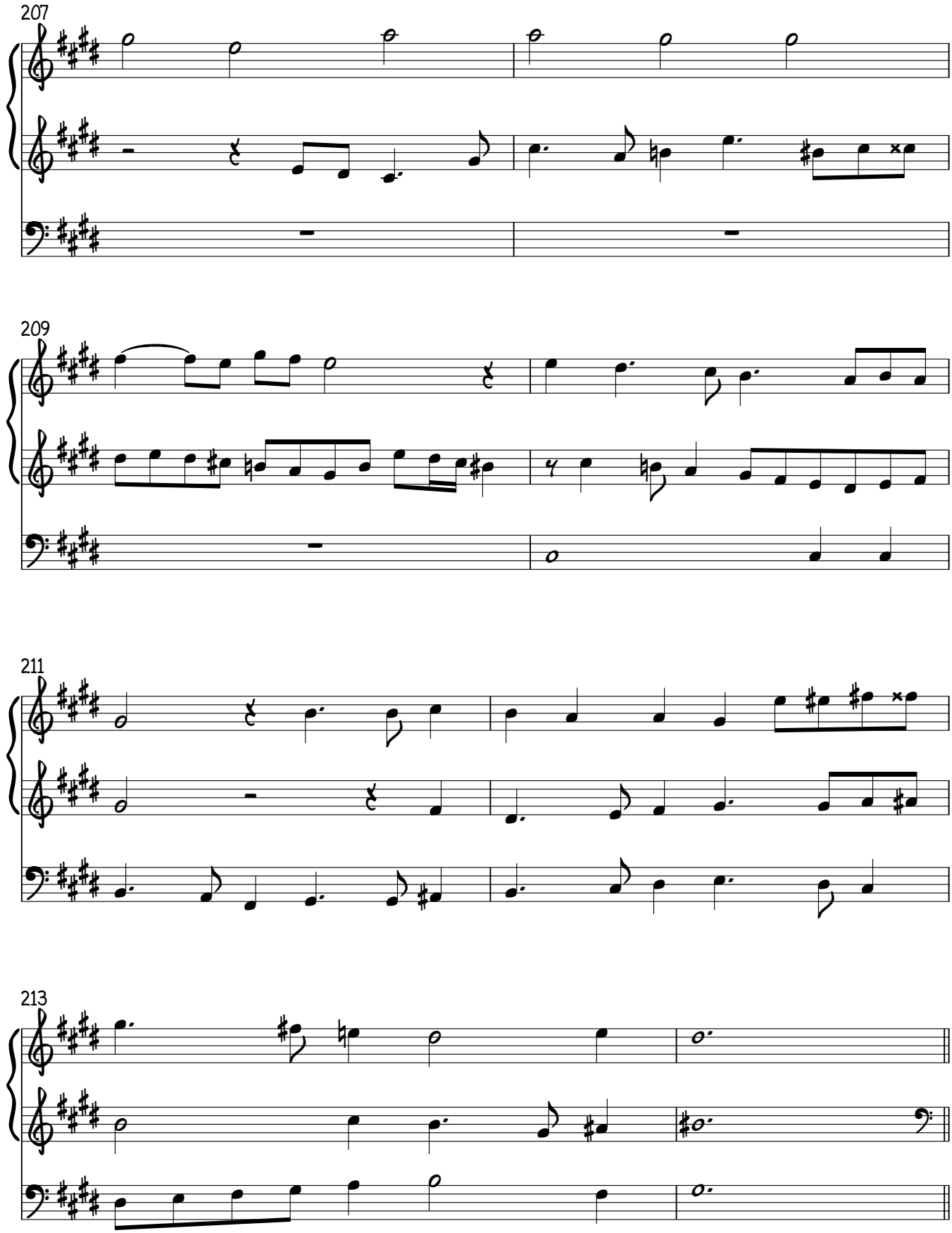
193
196

Verse II: For the Perfection of the Son

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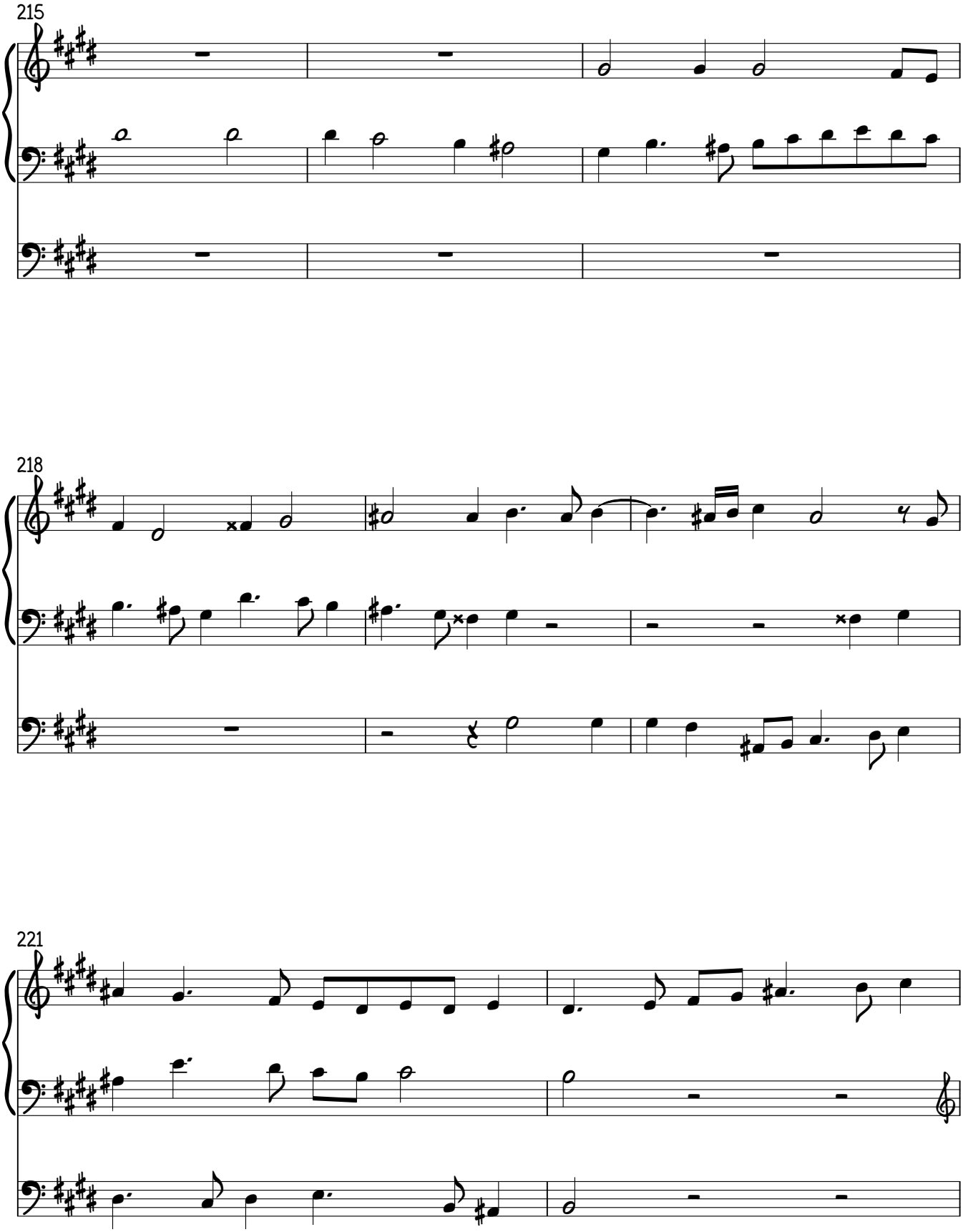
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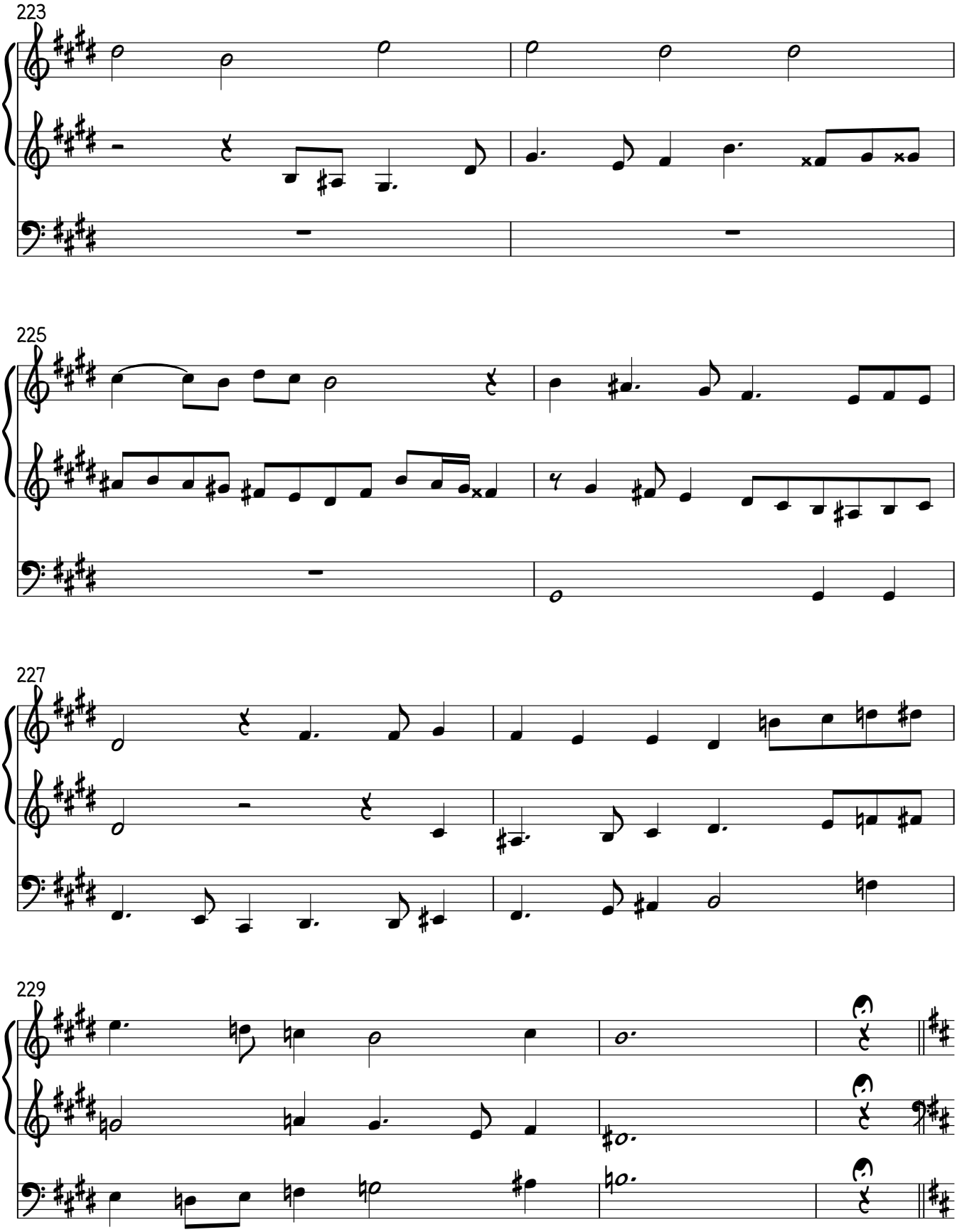

223
225
227
229

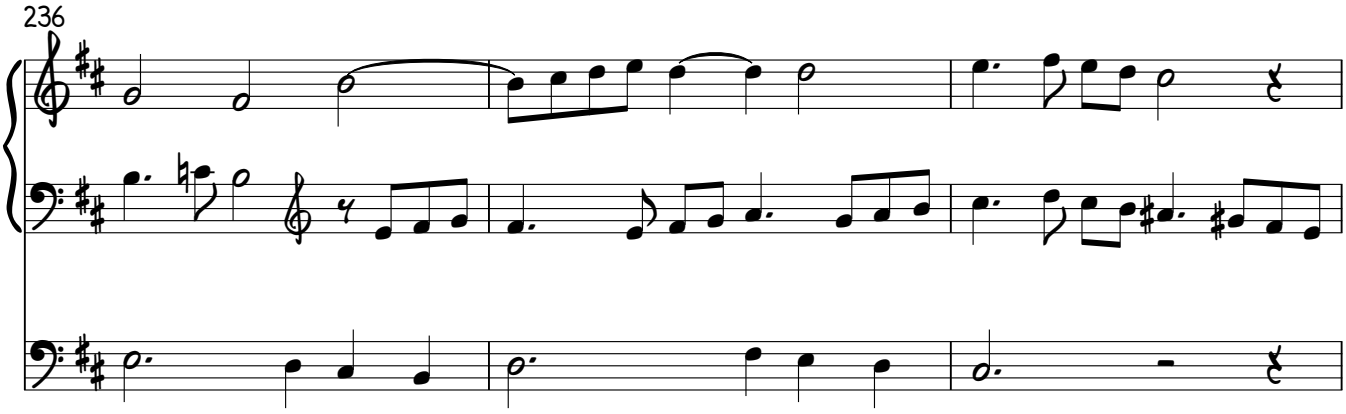
Verse III: for the Perfection of the Holy Spirit

232

Sw: Trumpet 8' + super

Gt: Principal 8', 4', 2' + Mixture

Principal 16', 8', 4' + Gt. to Ped.



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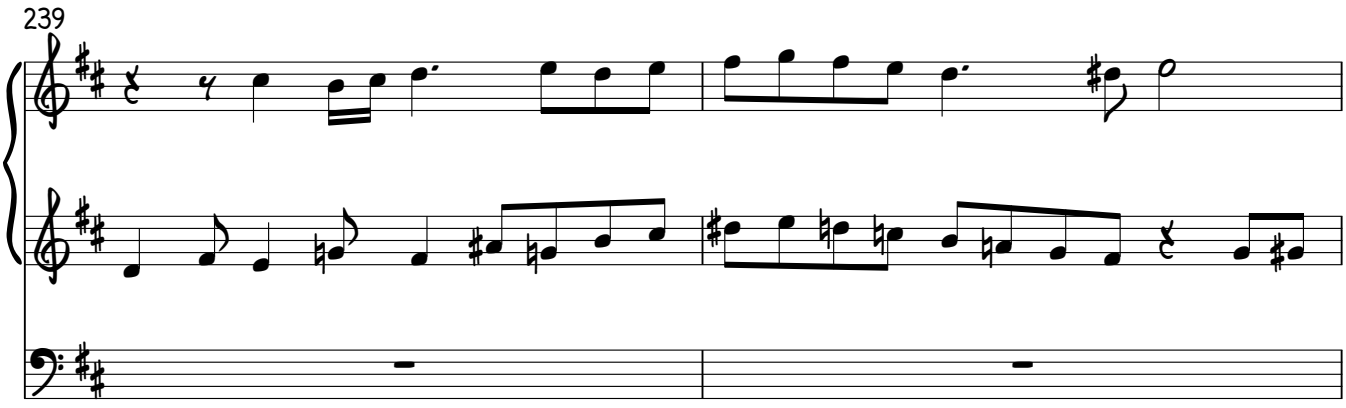
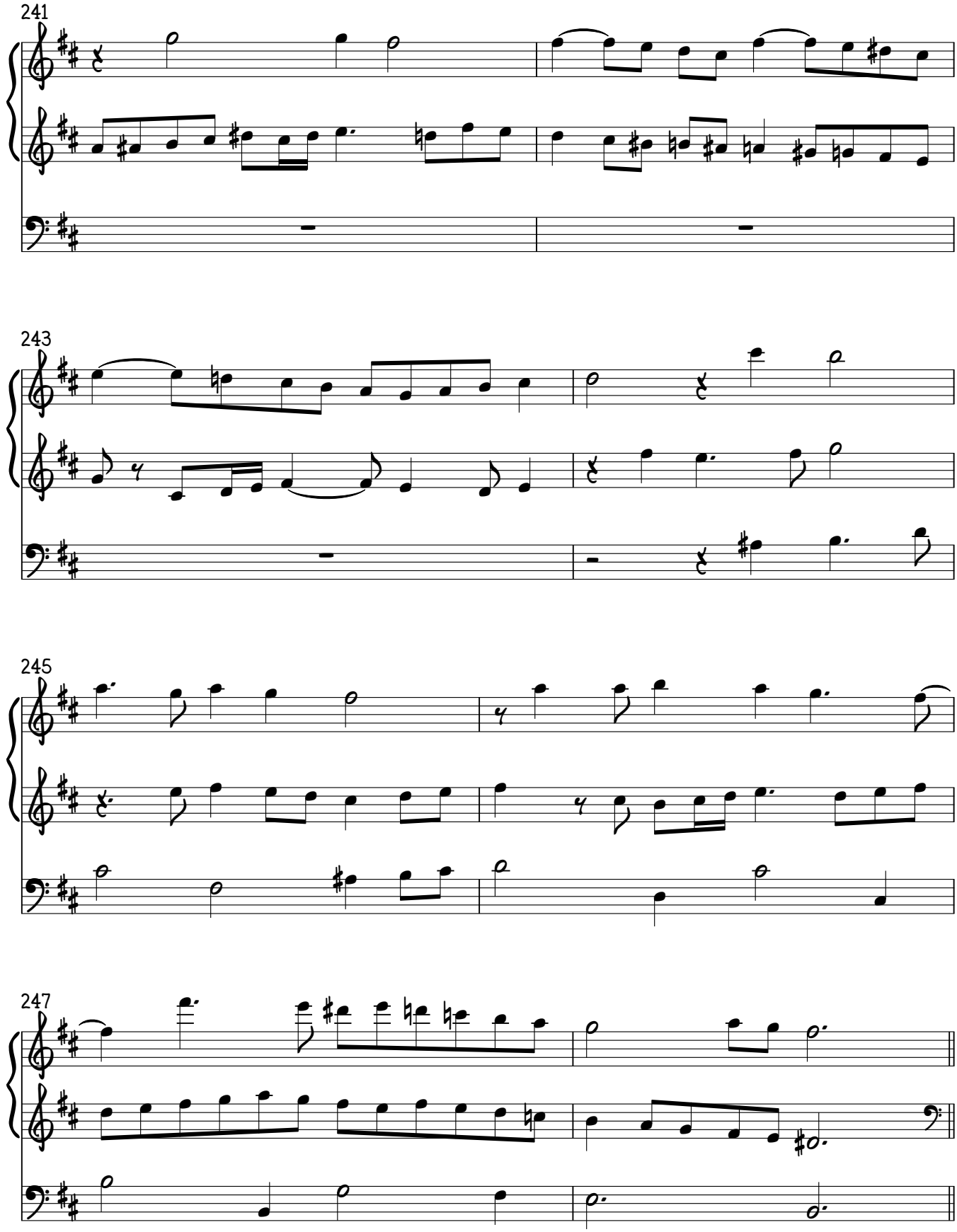
239

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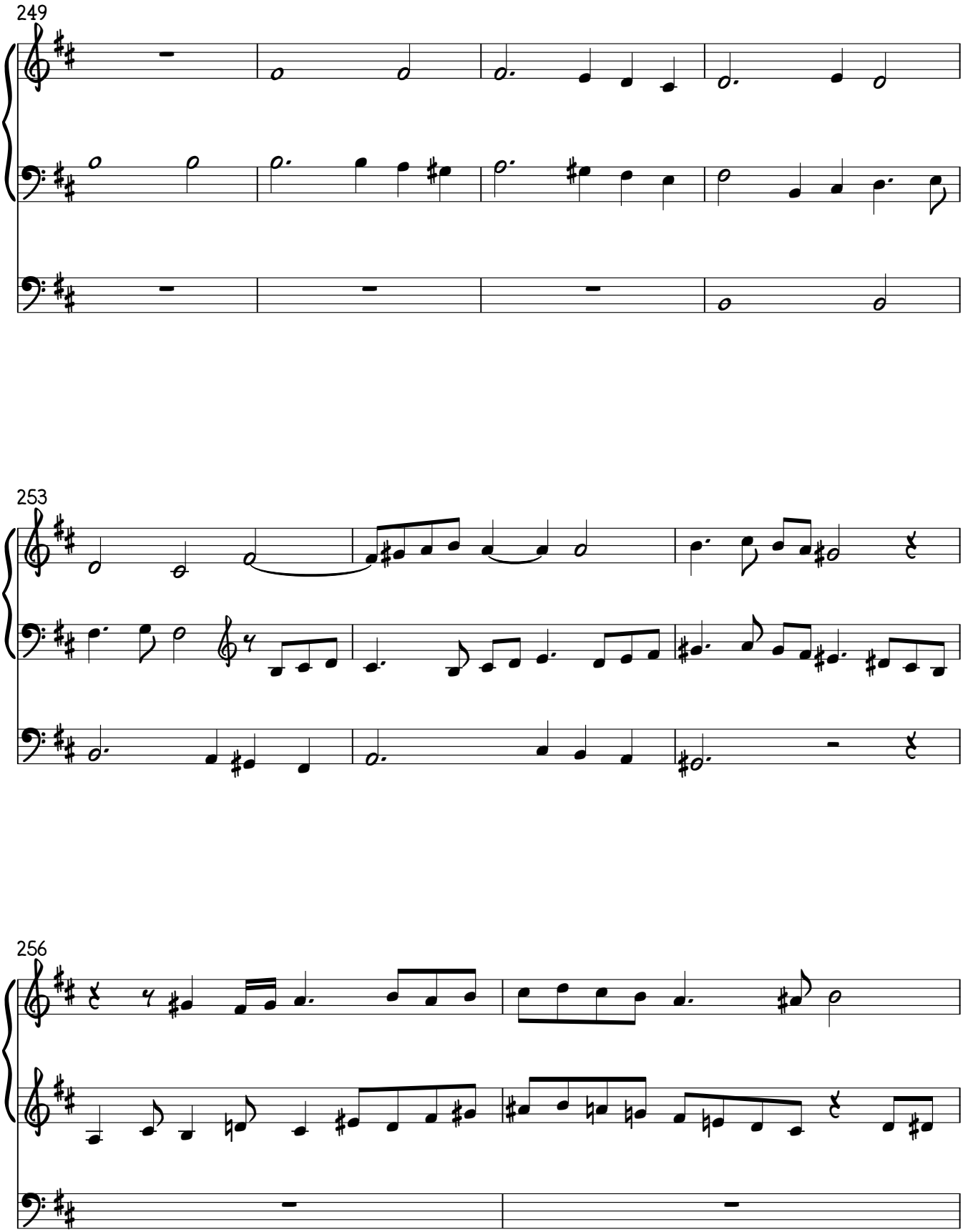
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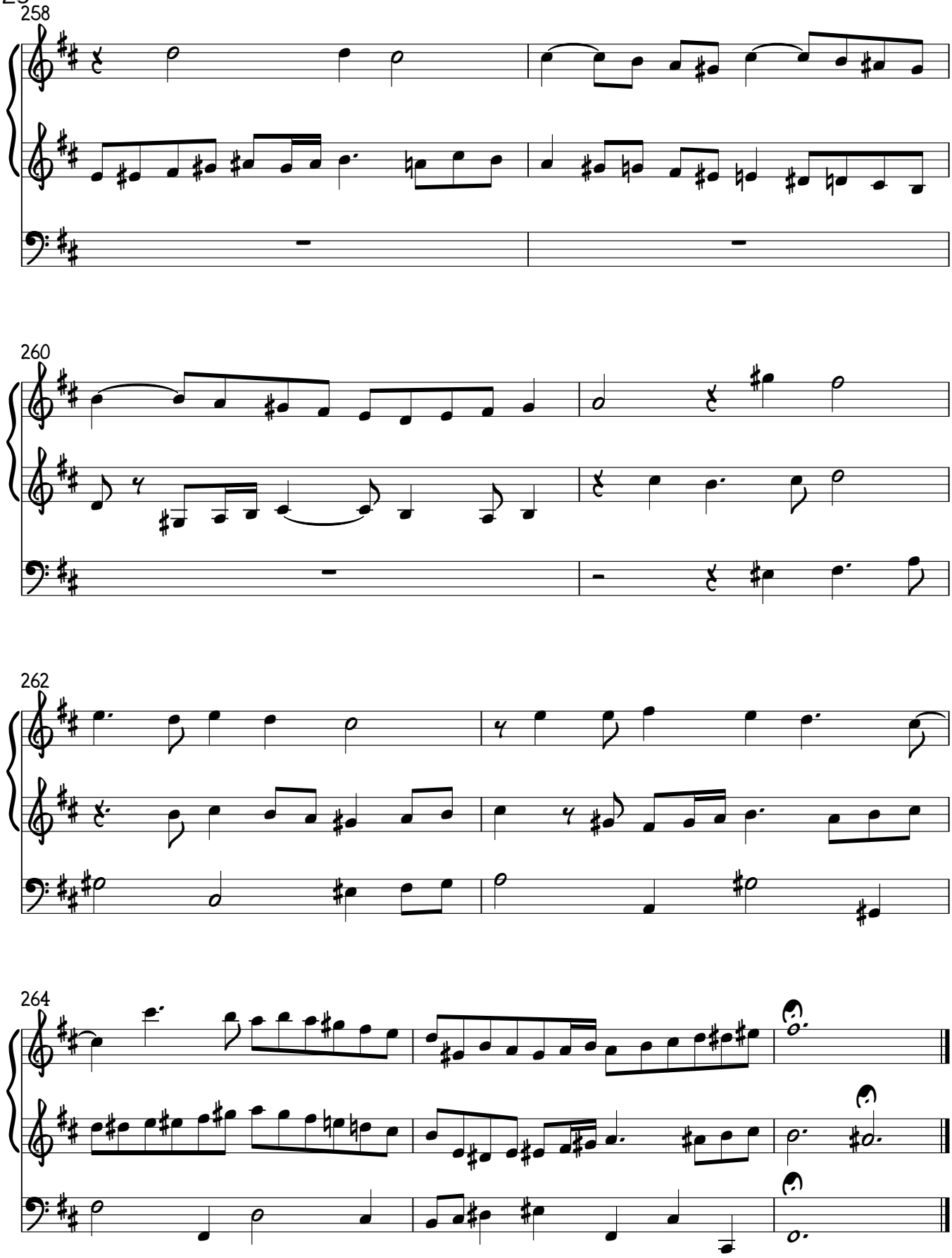
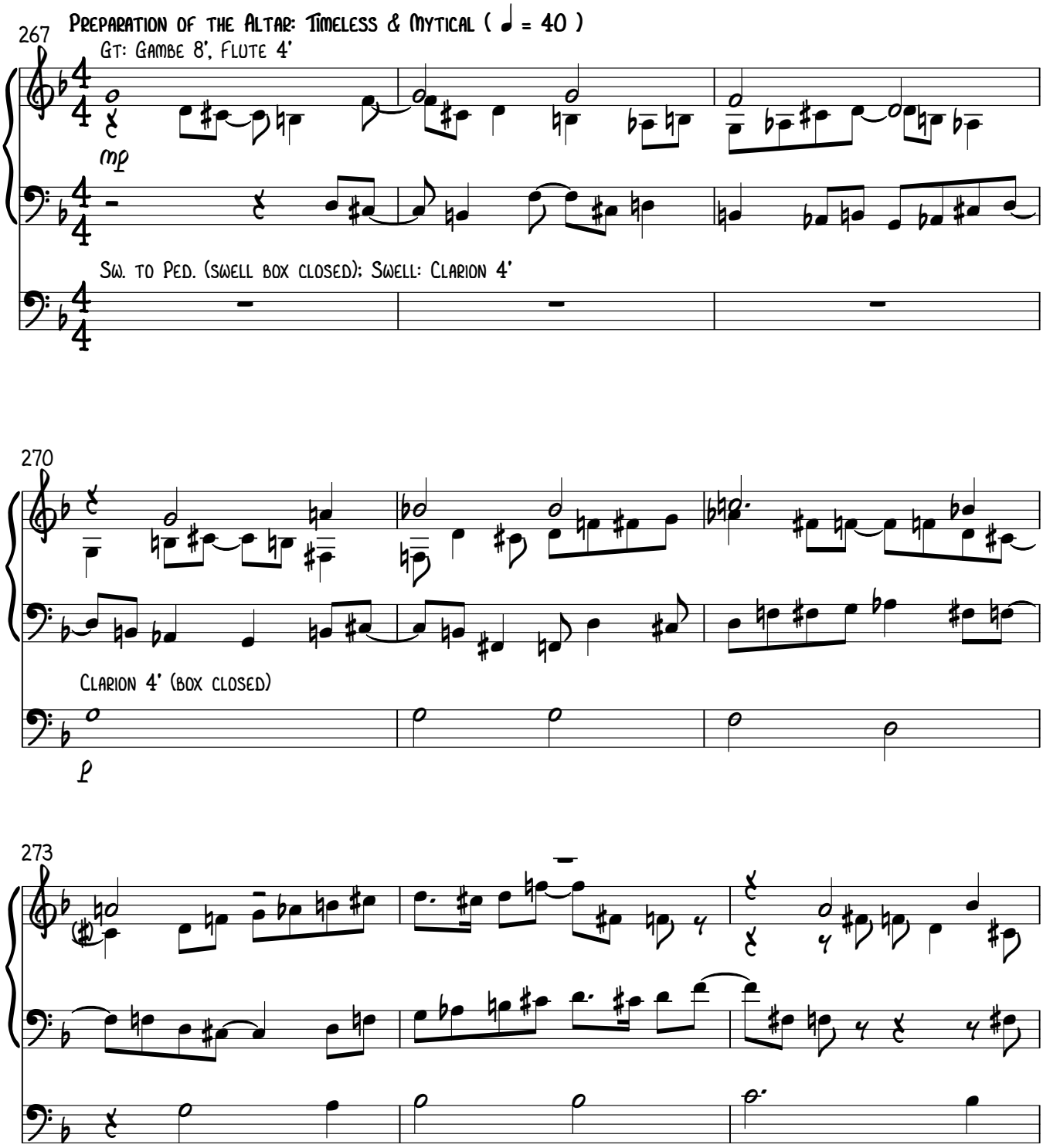
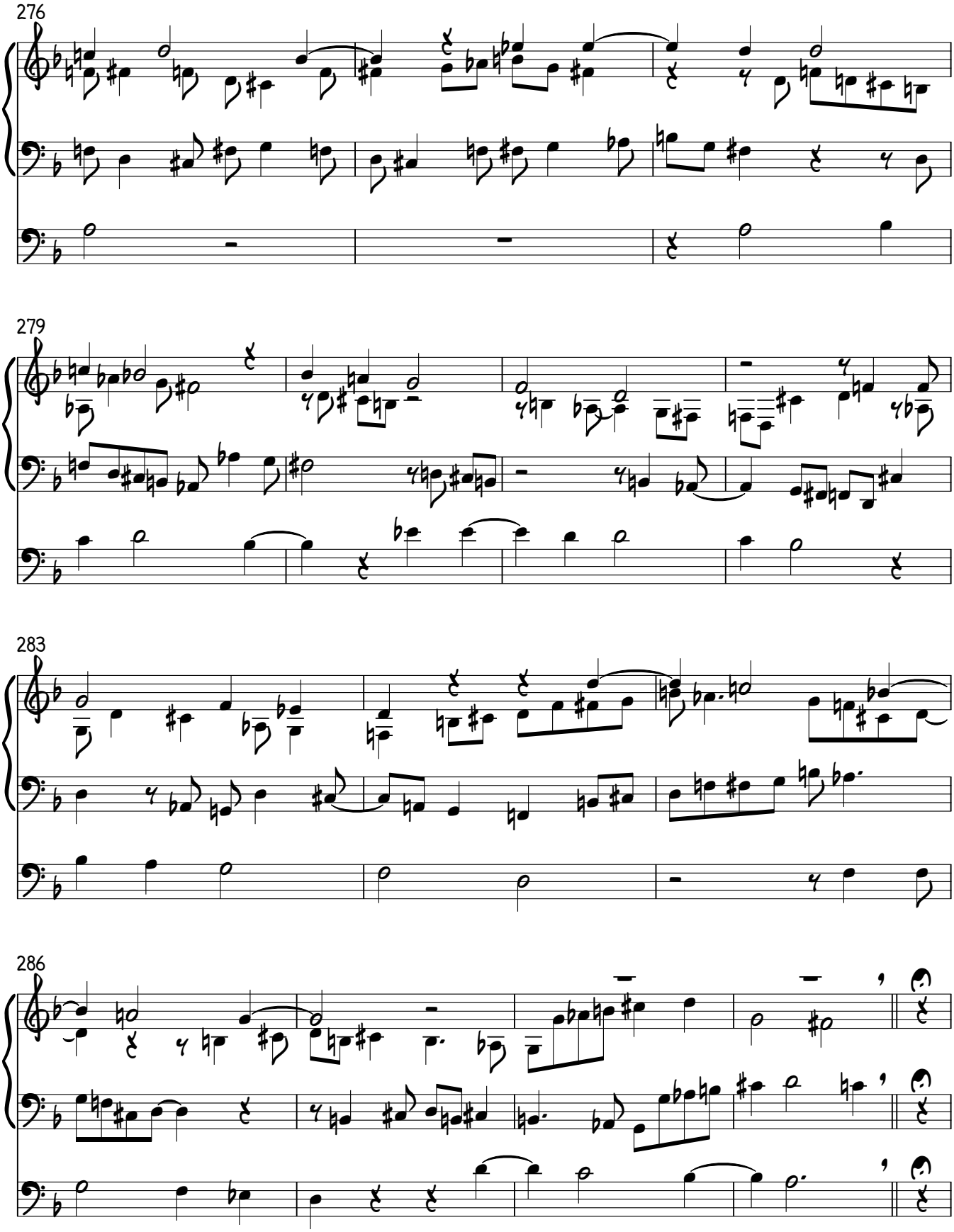

258
260
262
264

III. MEDITATION ON THE DIVINE OFFERING: THE PREPARATION OF ALTAR & THE ELEVATION

IN HONOR OF OLIVIER MESSIAEN (1908-1992)




276
279
283
286

The Elevation: Vast and Eternal (♩ = 30)

291

Sw: (Box Open) Gambe Celeste 8'

p

Sw. to Ped.

295

298

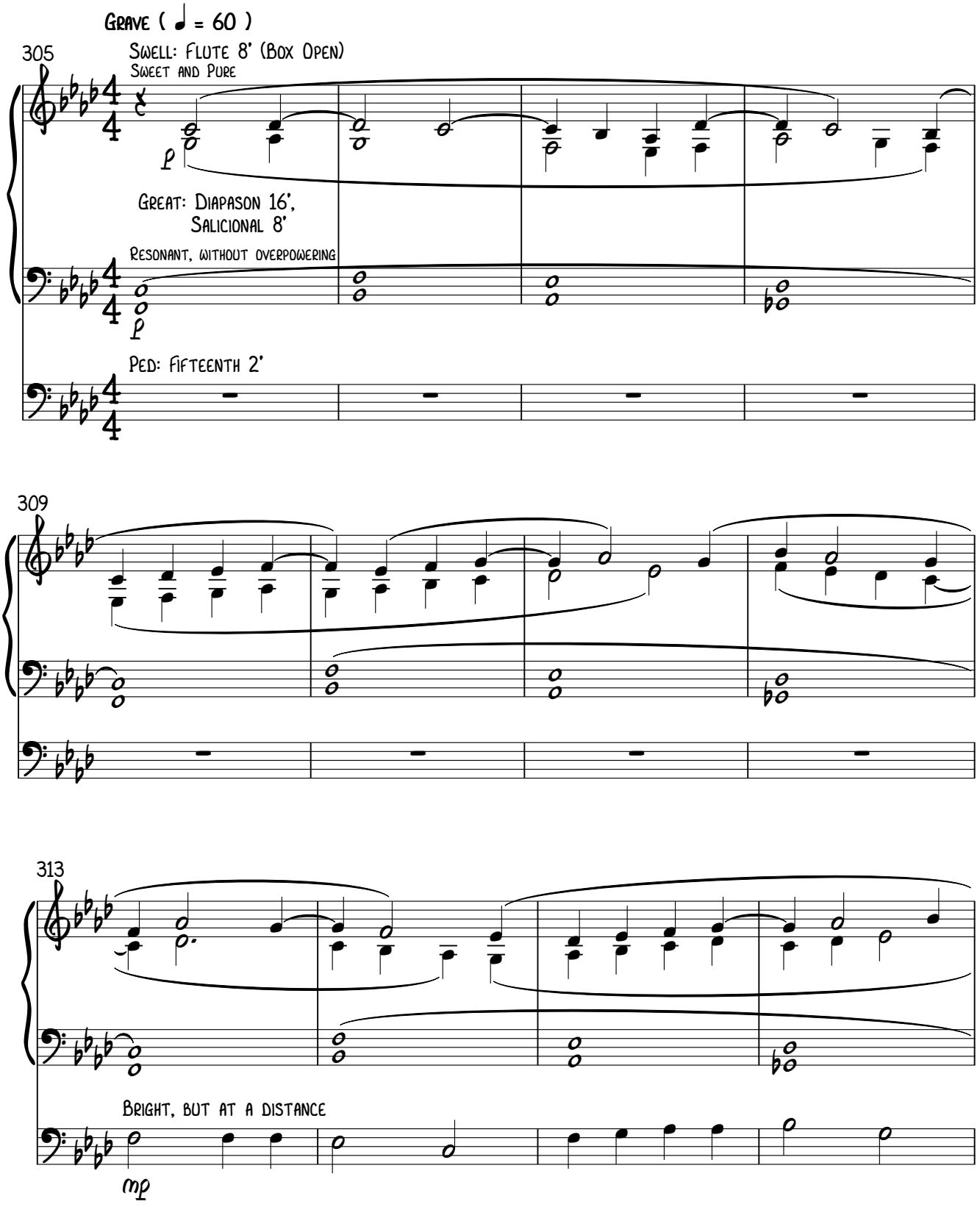
302

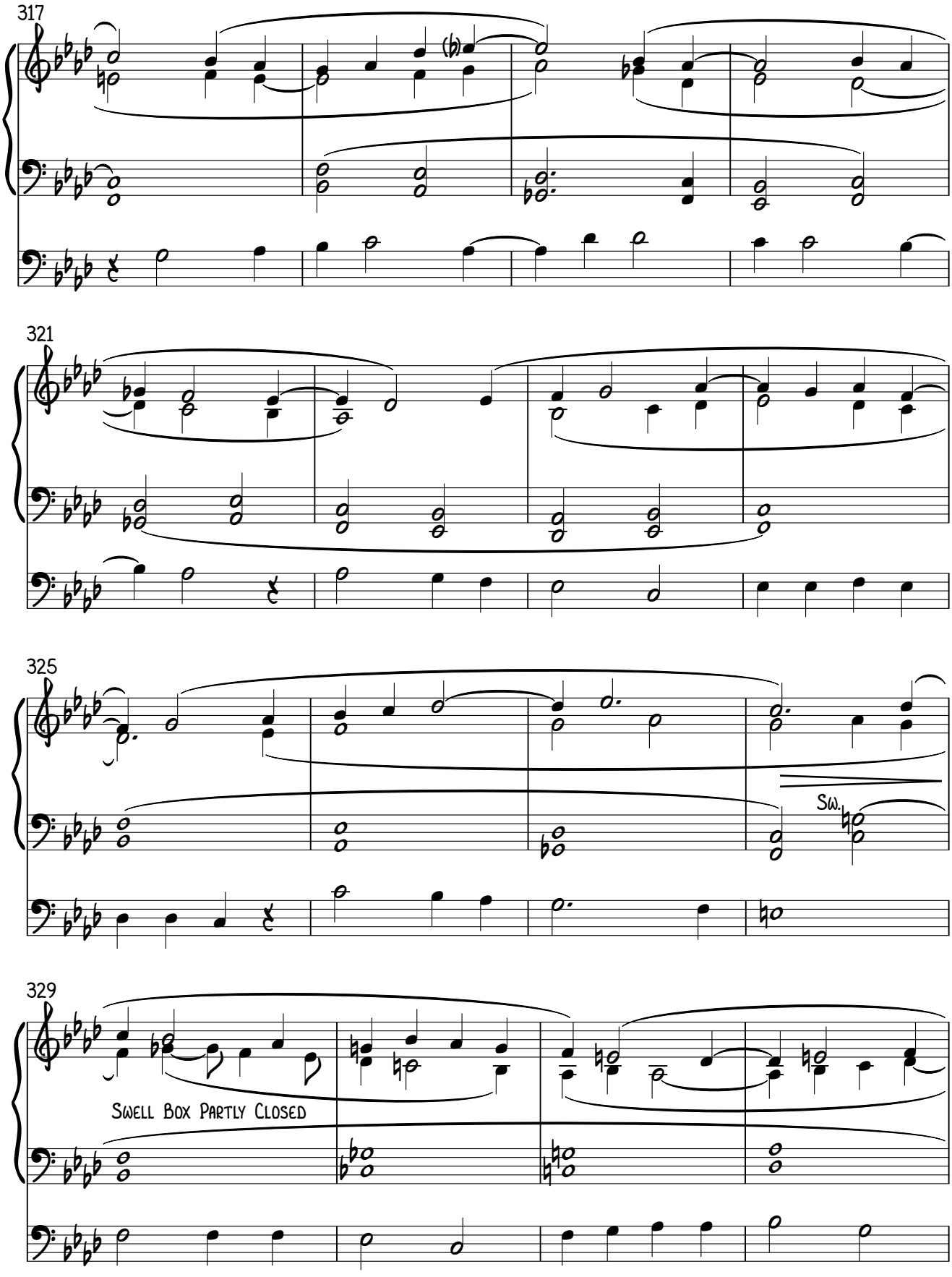
Slowly close box

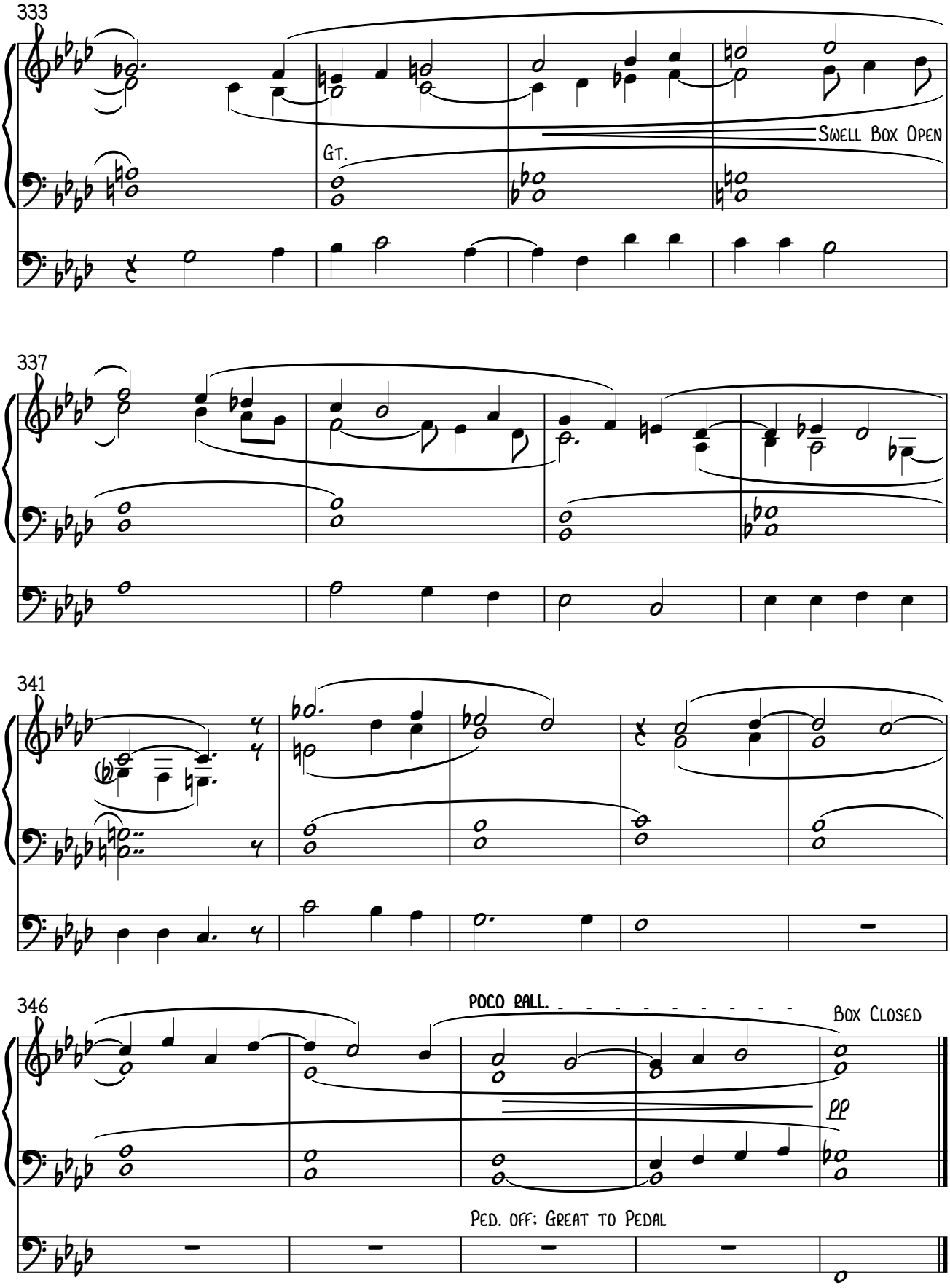
pp

IV. COMMUNION OF THE SAINTS

IN HONOR OF HERMANN SCHROEDER (1904 - 1984)




317
321
325
Sw.
329
Swell Box Partly Closed

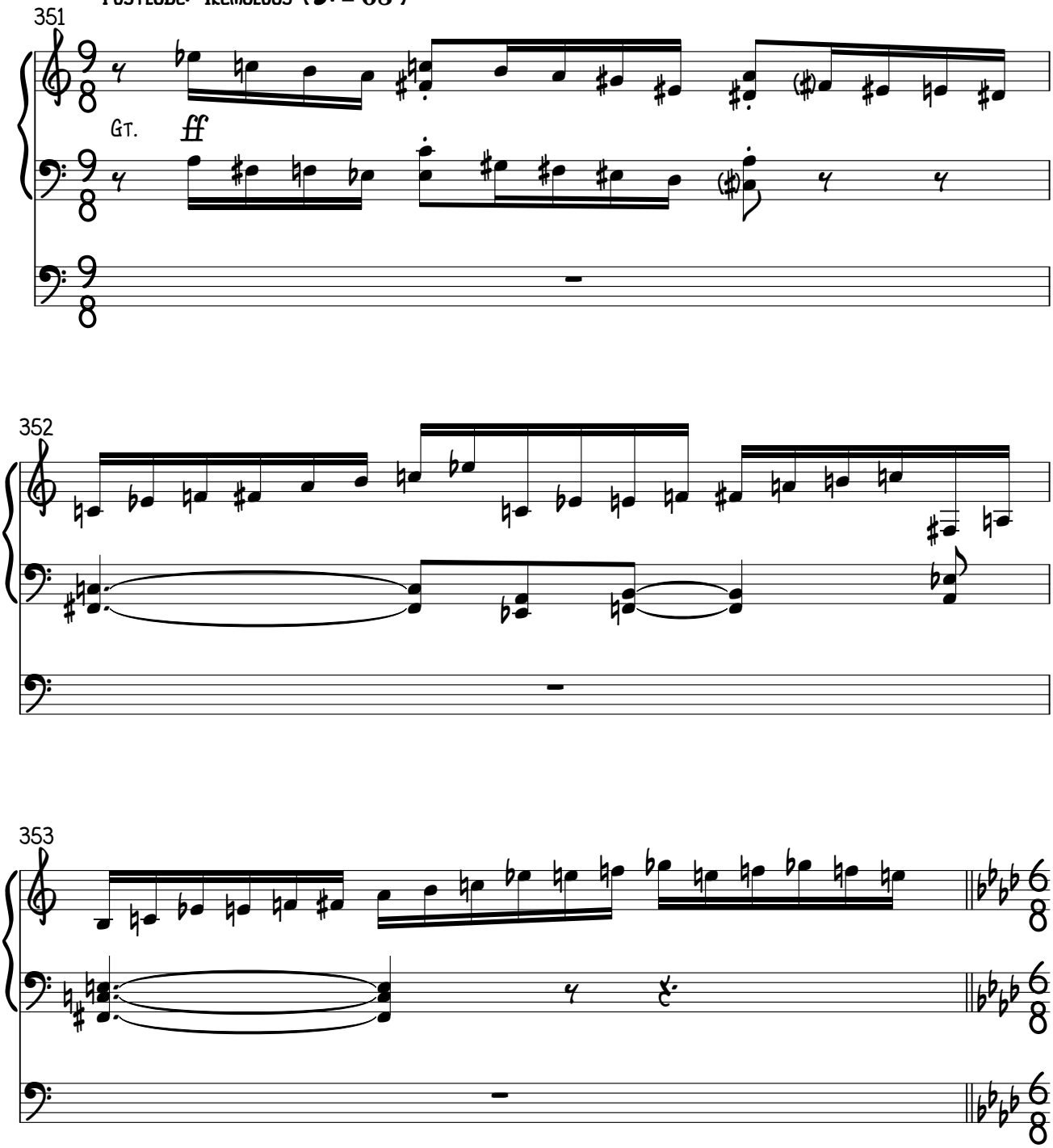

333
Gt.
Swell Box Open
337
341
346
poco rall.
Box Closed
pp
Ped. off; Great to Pedal

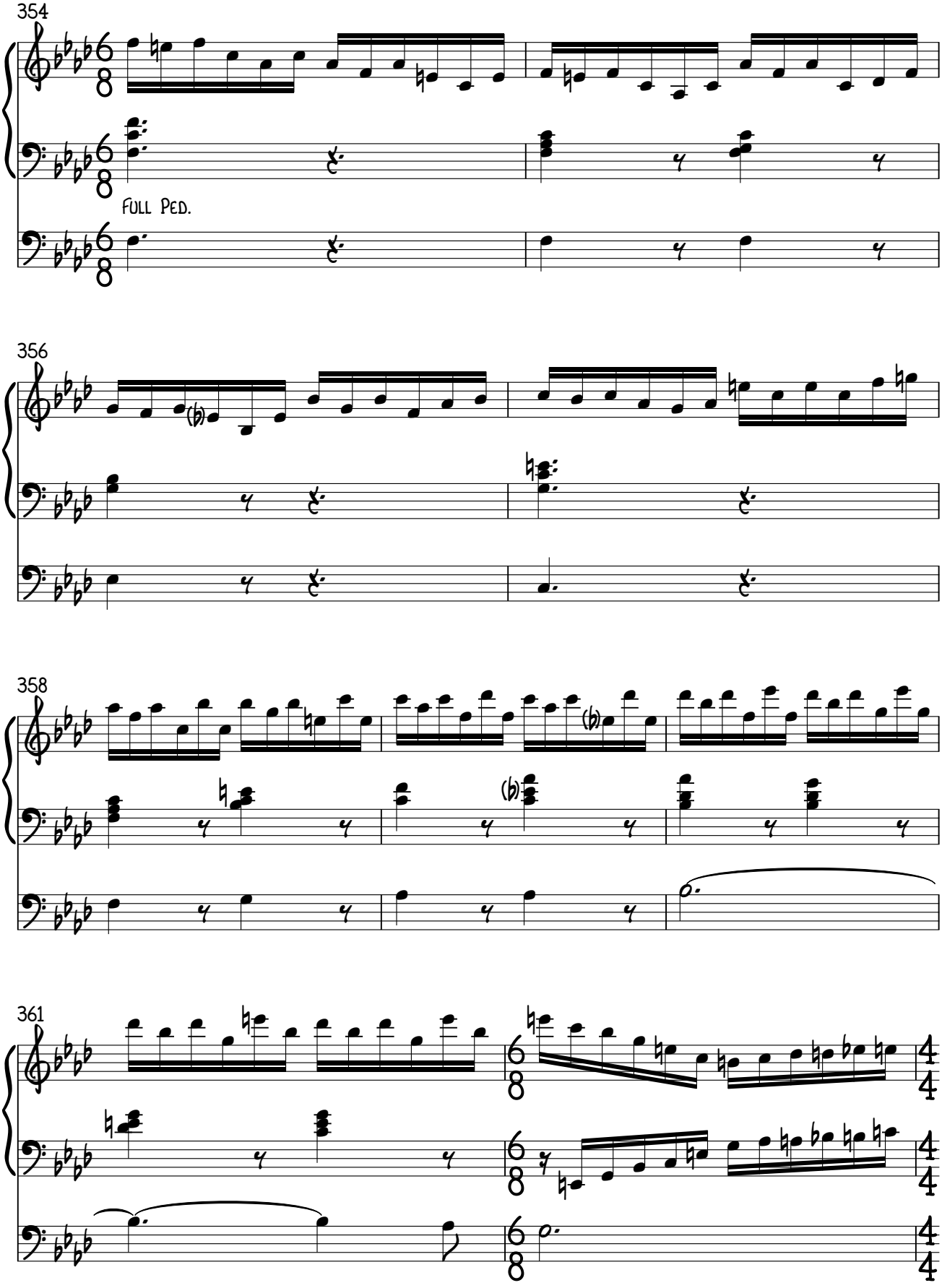
V. POSTLUDE, RECESSIONAL, TOCCATA

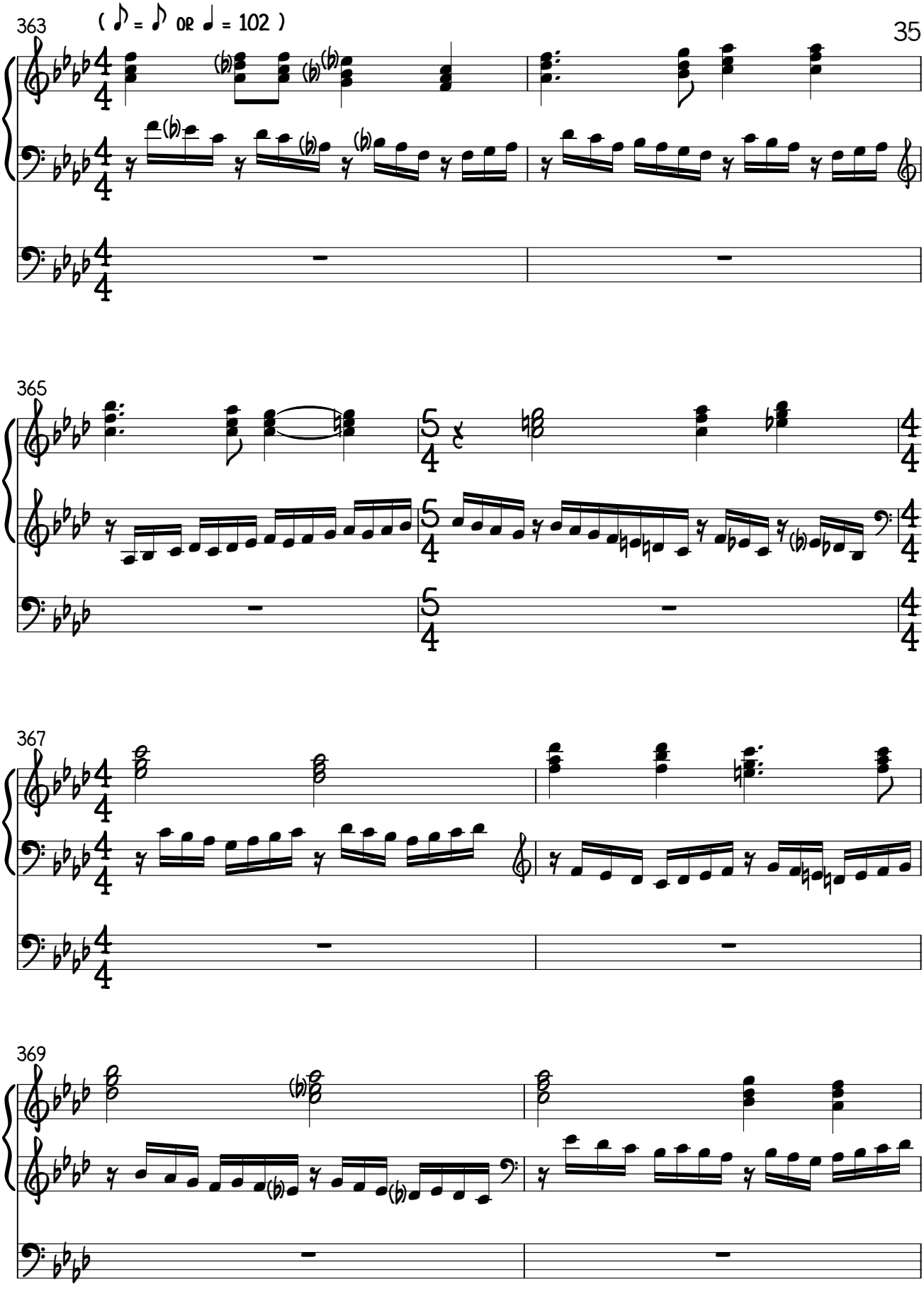
IN HONOR OF PAMELA DECKER (B. 1955)

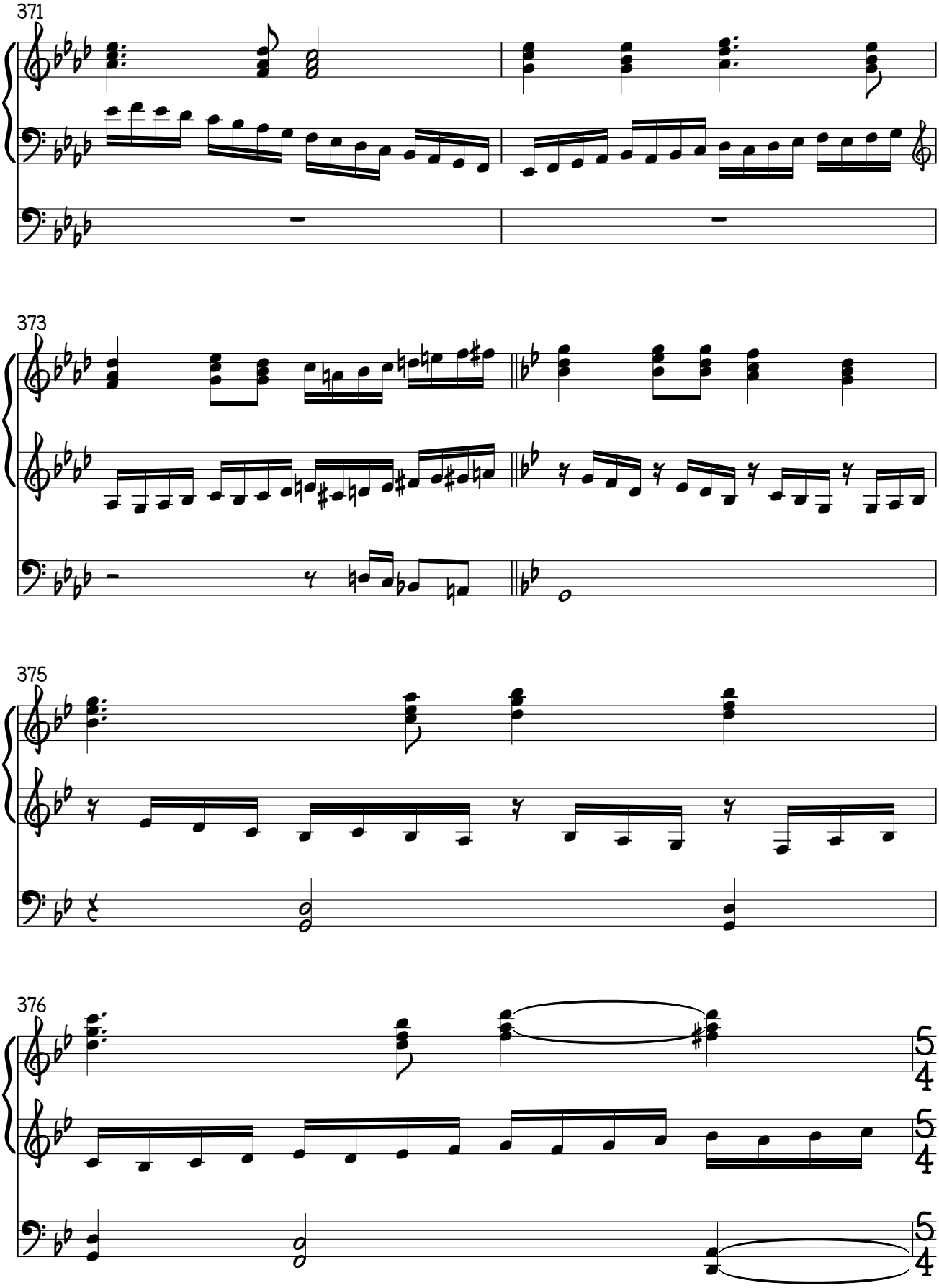
SW: FULL WITH MIXTURE, REEDS, 16' POSSIBLE
GT: FULL WITH MIXTURES, 16' POSSIBLE, SW. TO GT., CH. TO GT.
CH: FULL, SW. TO CH.
PED: FULL, COUPLERS TO BALANCE

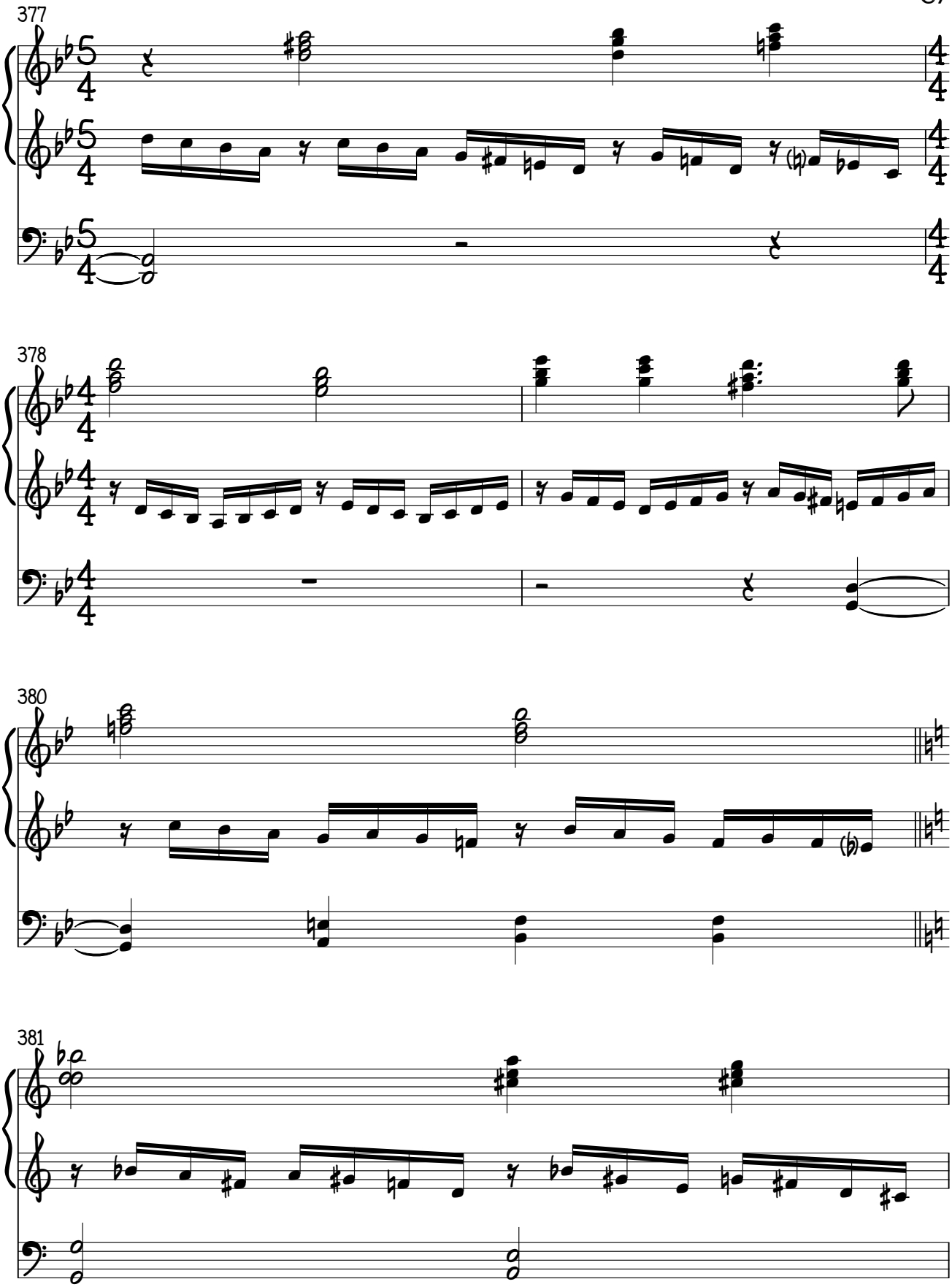
POSTLUDE: TREMULOUS (♩. = 68)

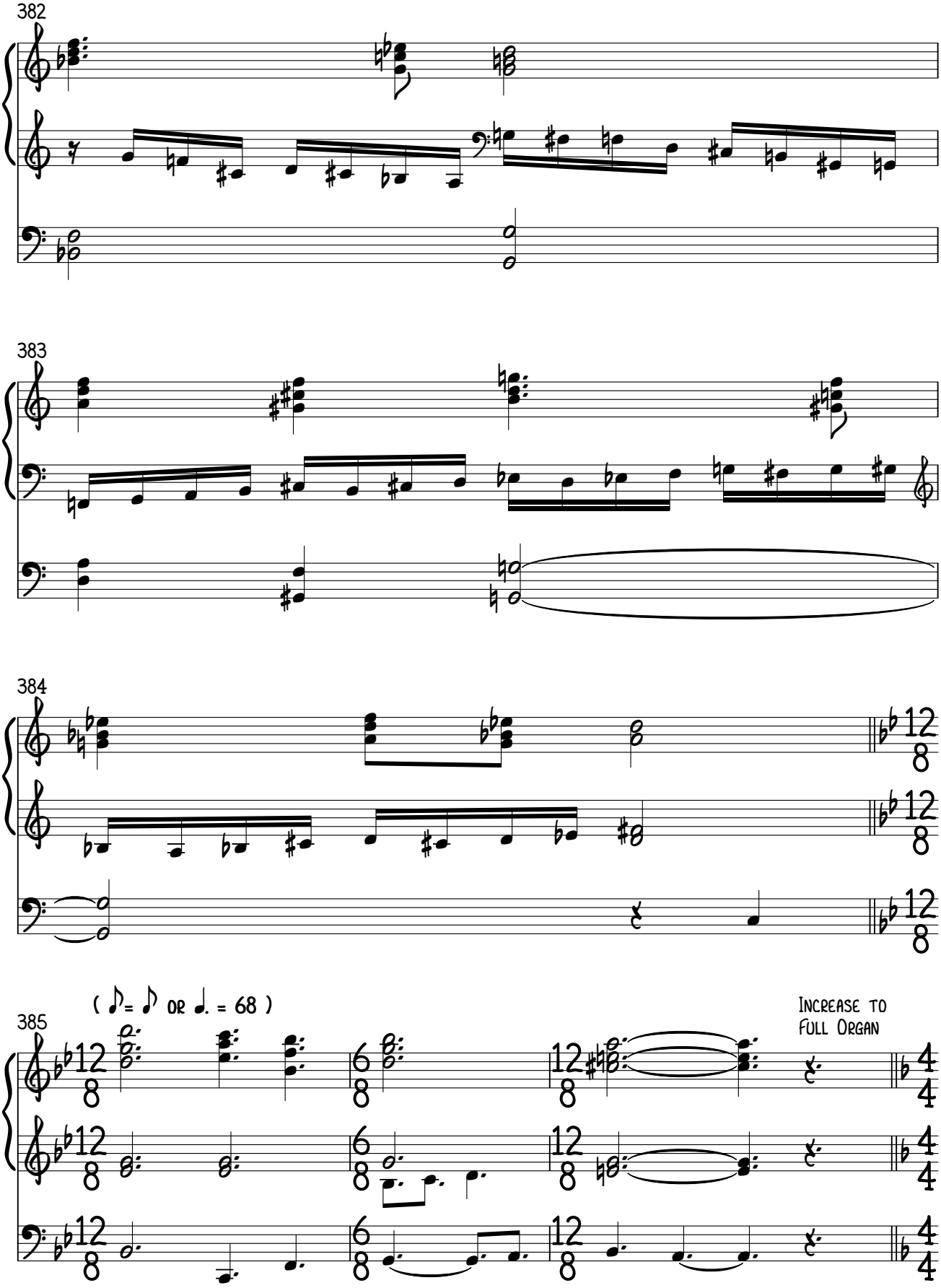



354
FULL PED.
356
358
361


363
(♪ = ♪ OR ♩ = 102)
365
367
369


371
373
375
376
5
4
5
4
5
4


377
378
380
381


382
383
384
385
(♪= ♪ OR ♩. = 68)
INCREASE TO
FULL ORGAN

RECESSIONAL: NOBLE AND GRAND (♪. = ♪ ♩ = 68)

Note: Optional choral unison in octaves on the chorale melody from mm. 16 - 31

388

WHO WAS THE___ GUILT - Y? WHO BROUGHT THIS UP - ON THEE?

392

A - LAS, MY TREA - SON, JE - SUS HATH UN -

395

DONE THEE. 'TWAS I,___ LORD JE - SUS,

398

I IT WAS DE - NI - ED THEE. I___ CRU - CI - FIED___

(♩ = ♩. = 68)

Toccata: Powerful & Driving

403

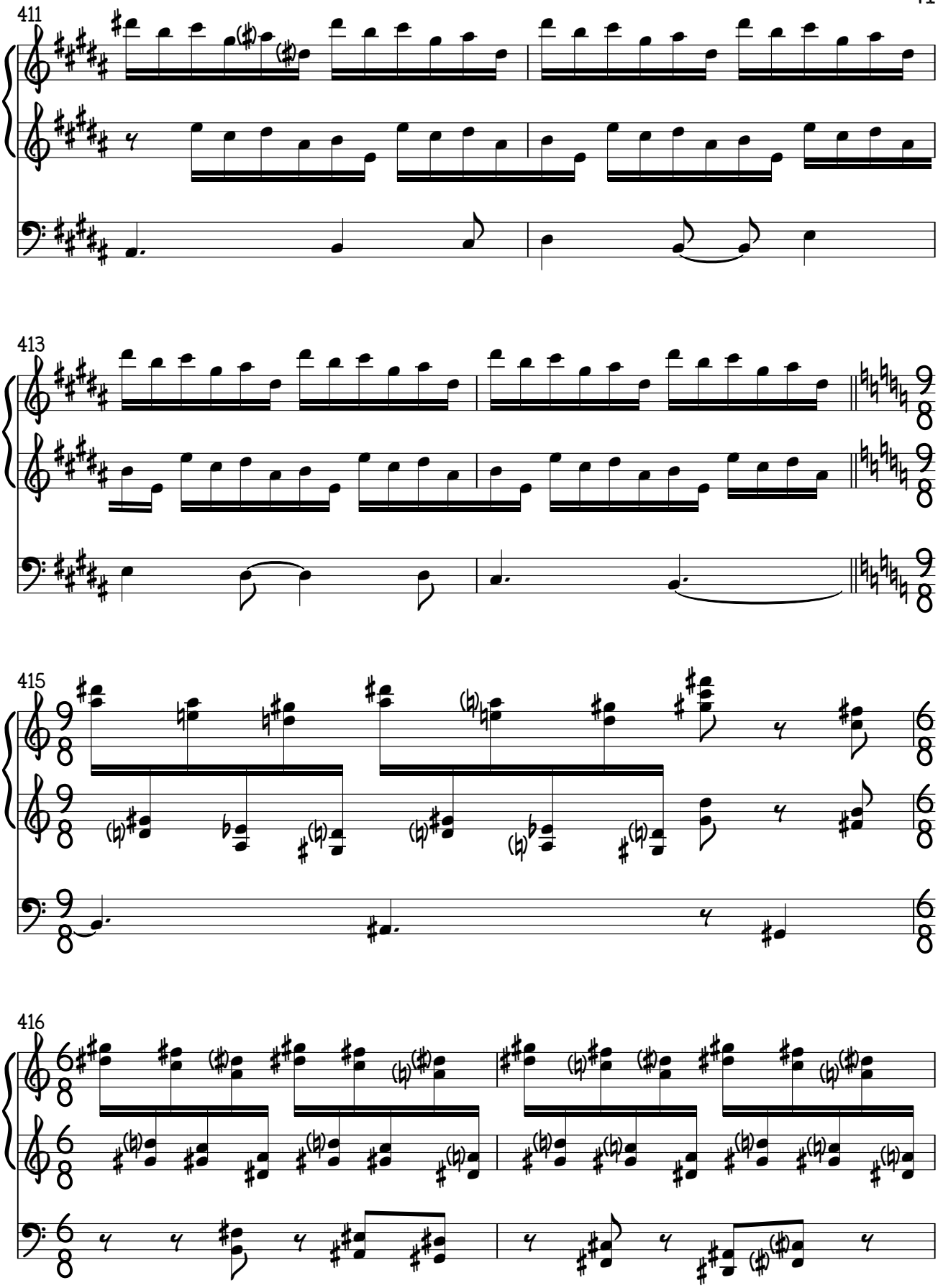
Ped: Add 32'

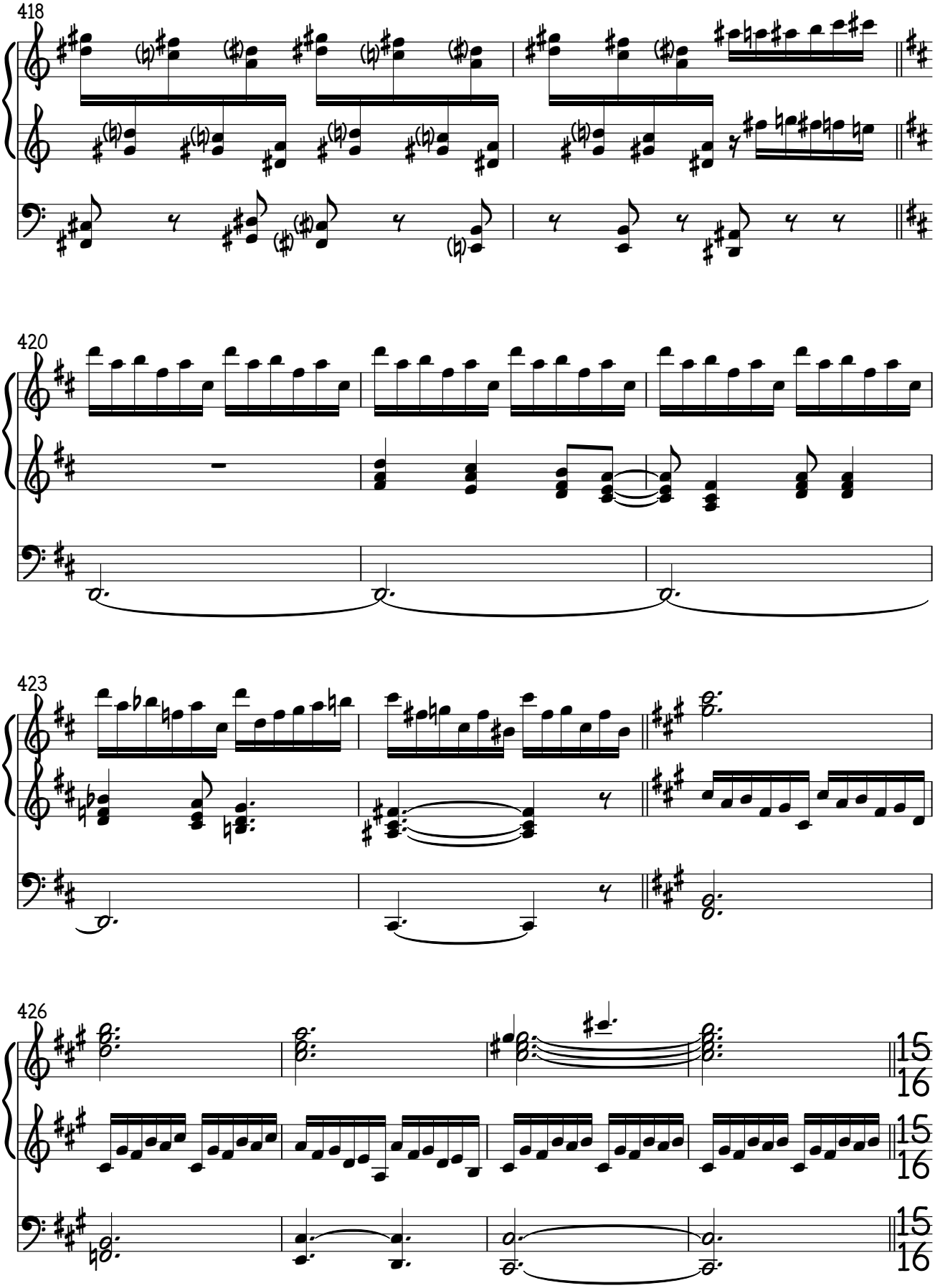
ff

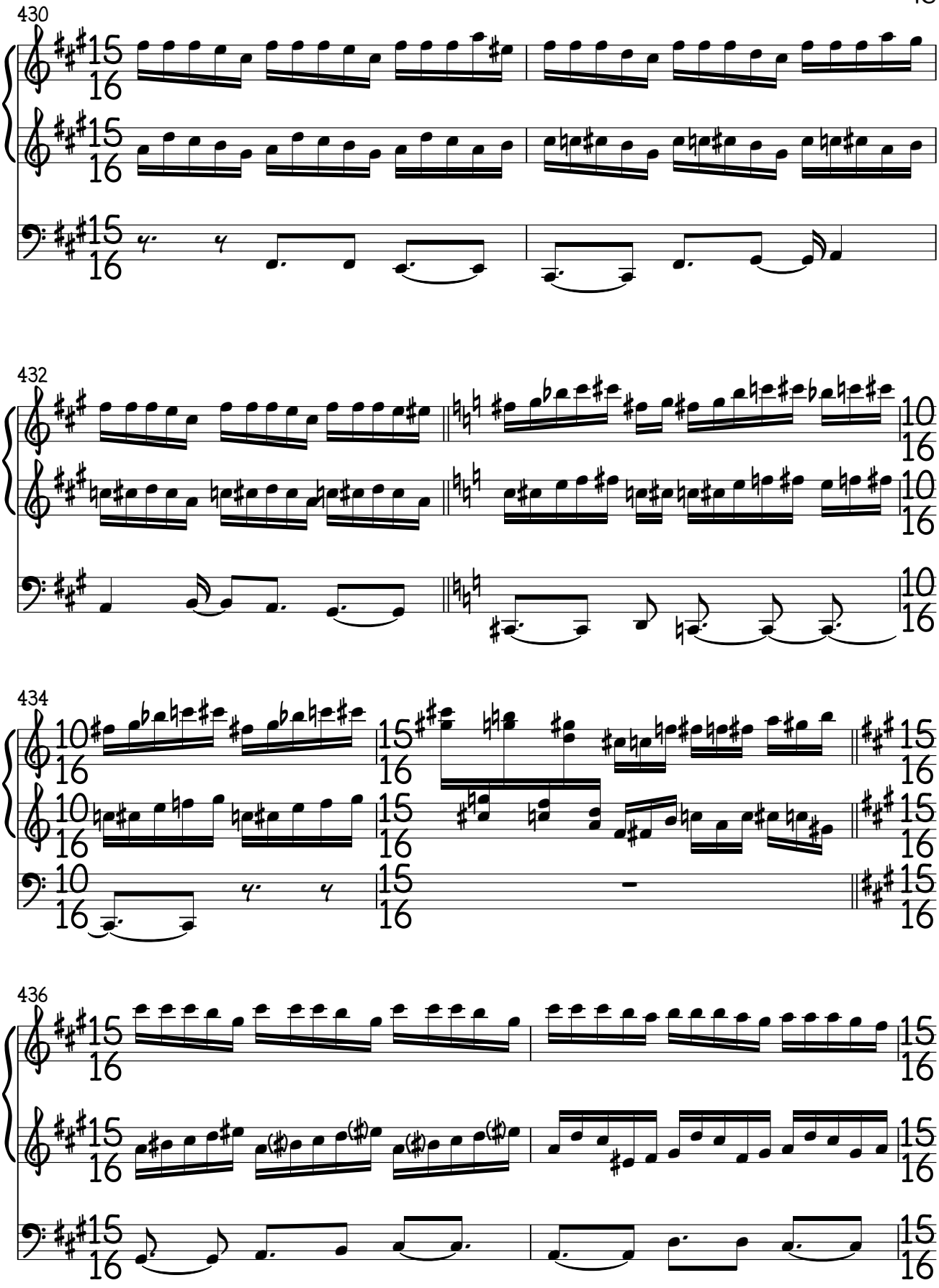
405

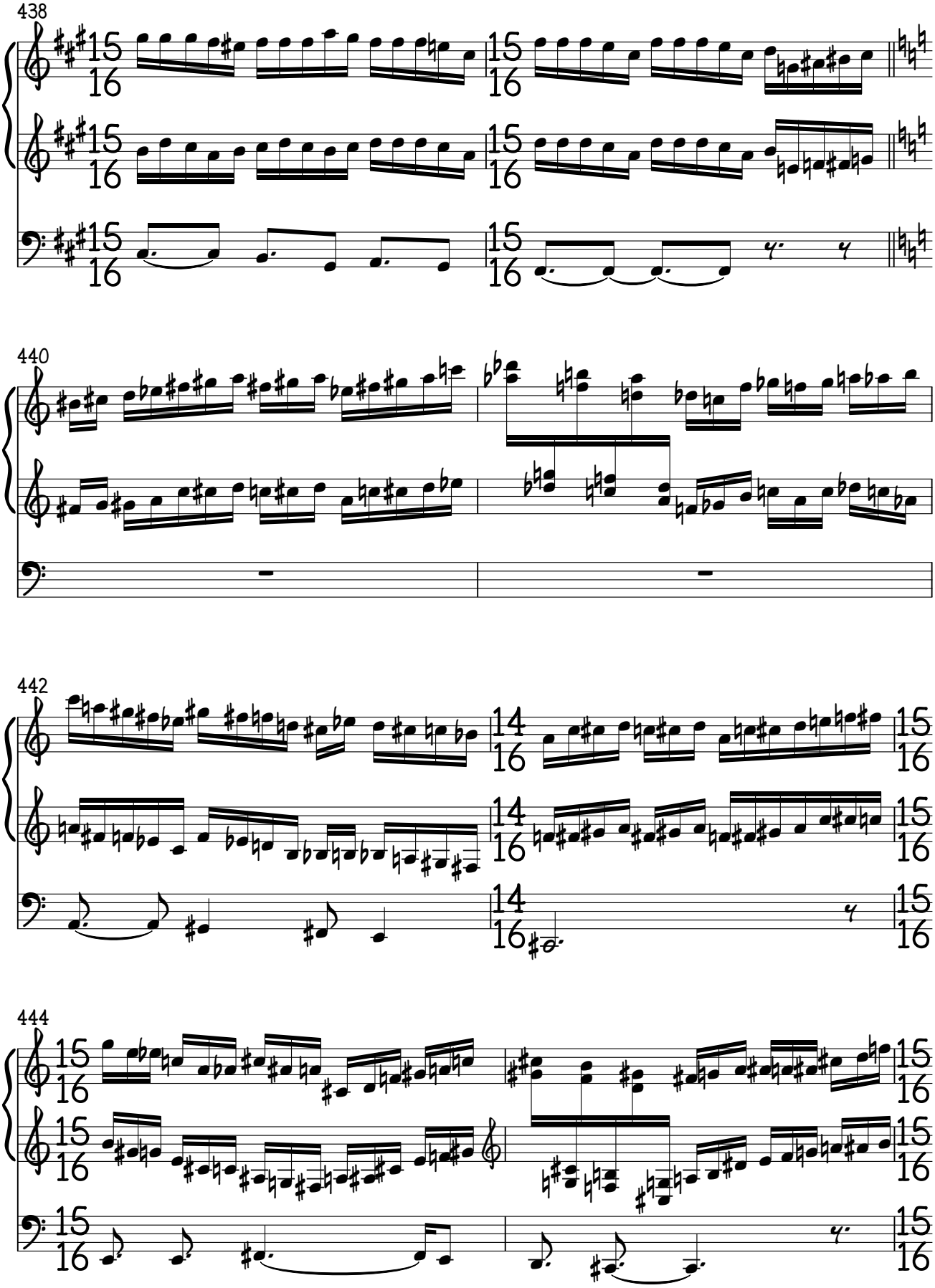
407

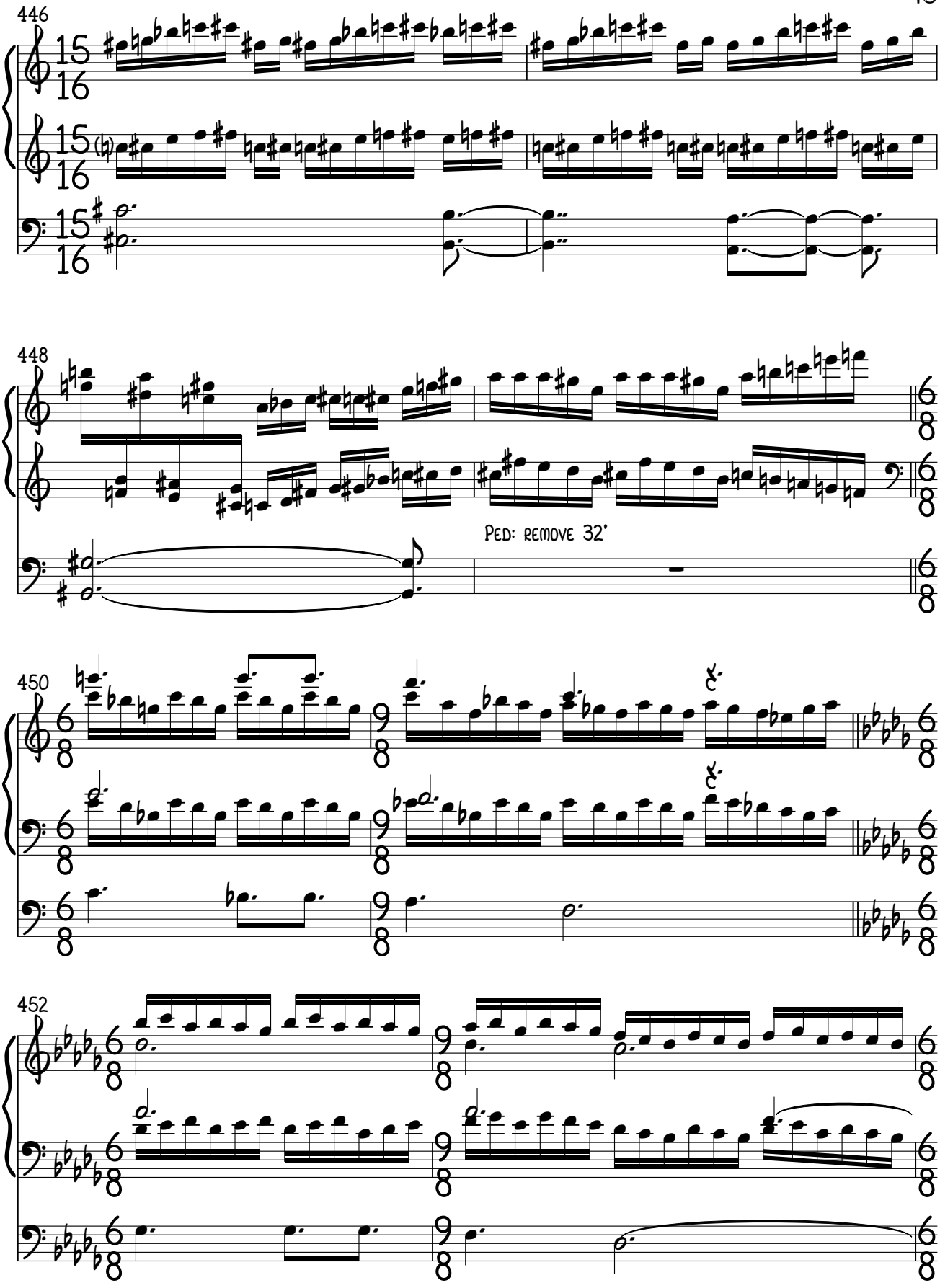
409

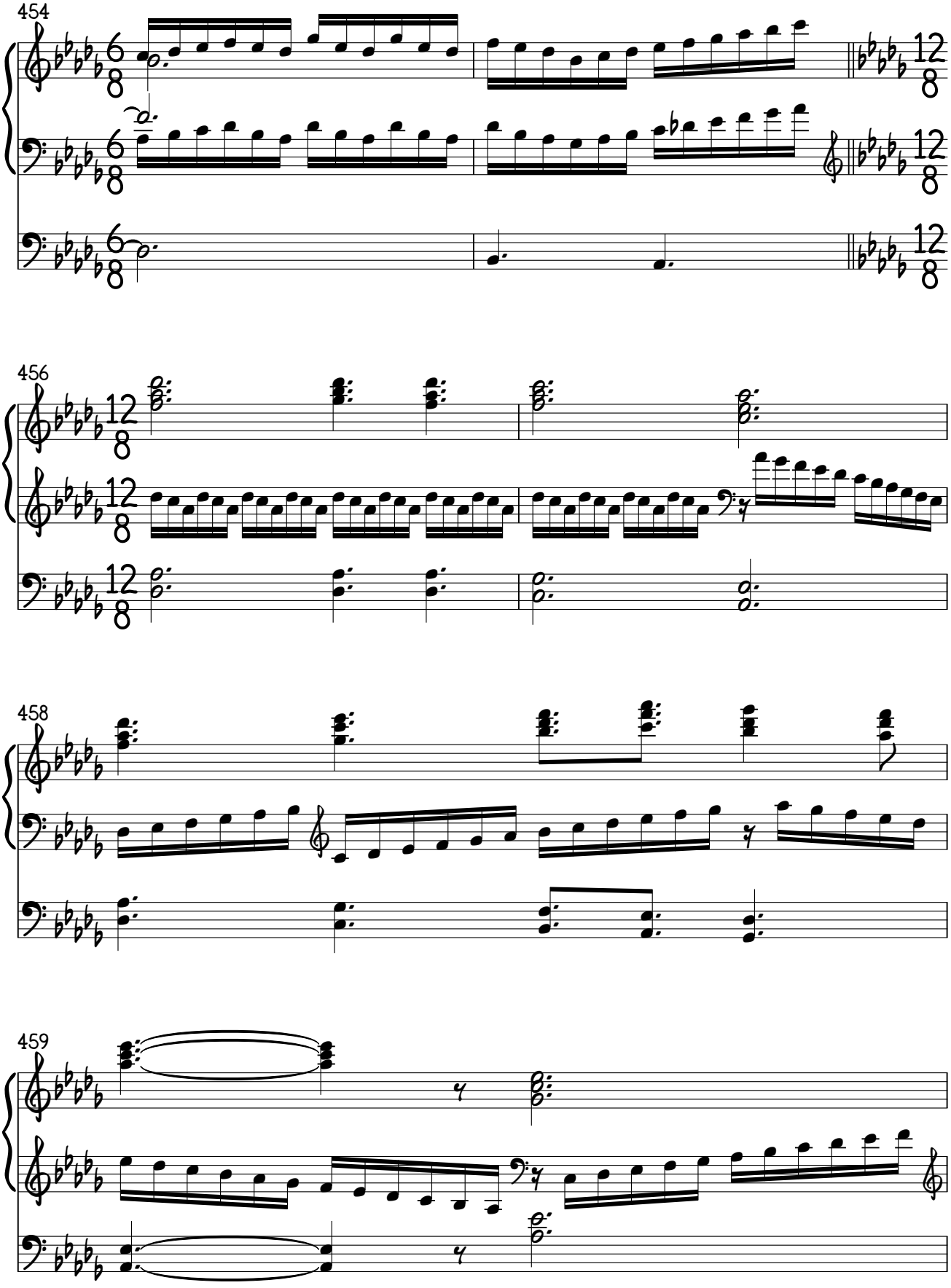

411
413
415
416

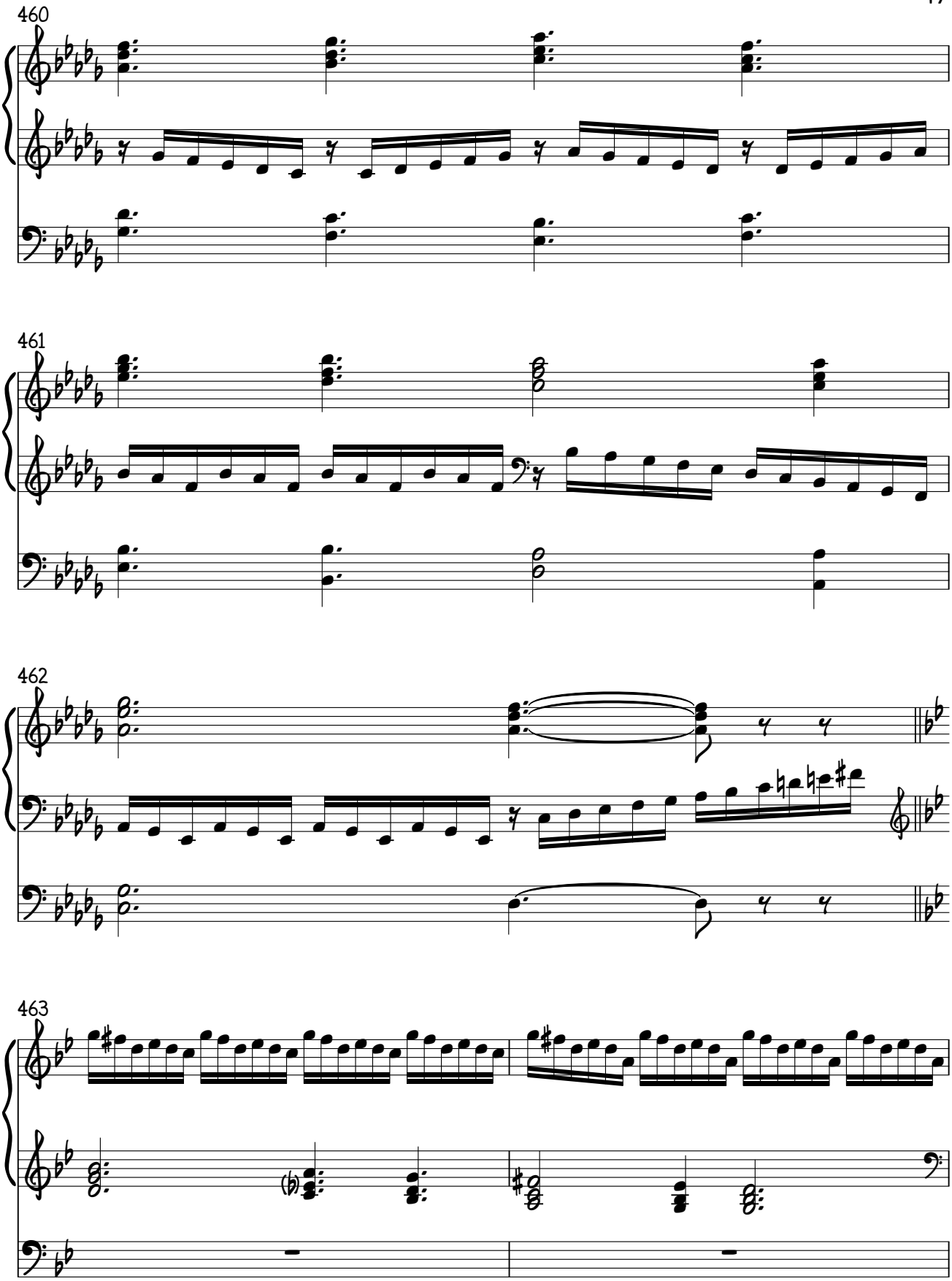

418
420
423
426
15
16
15
16
15
16

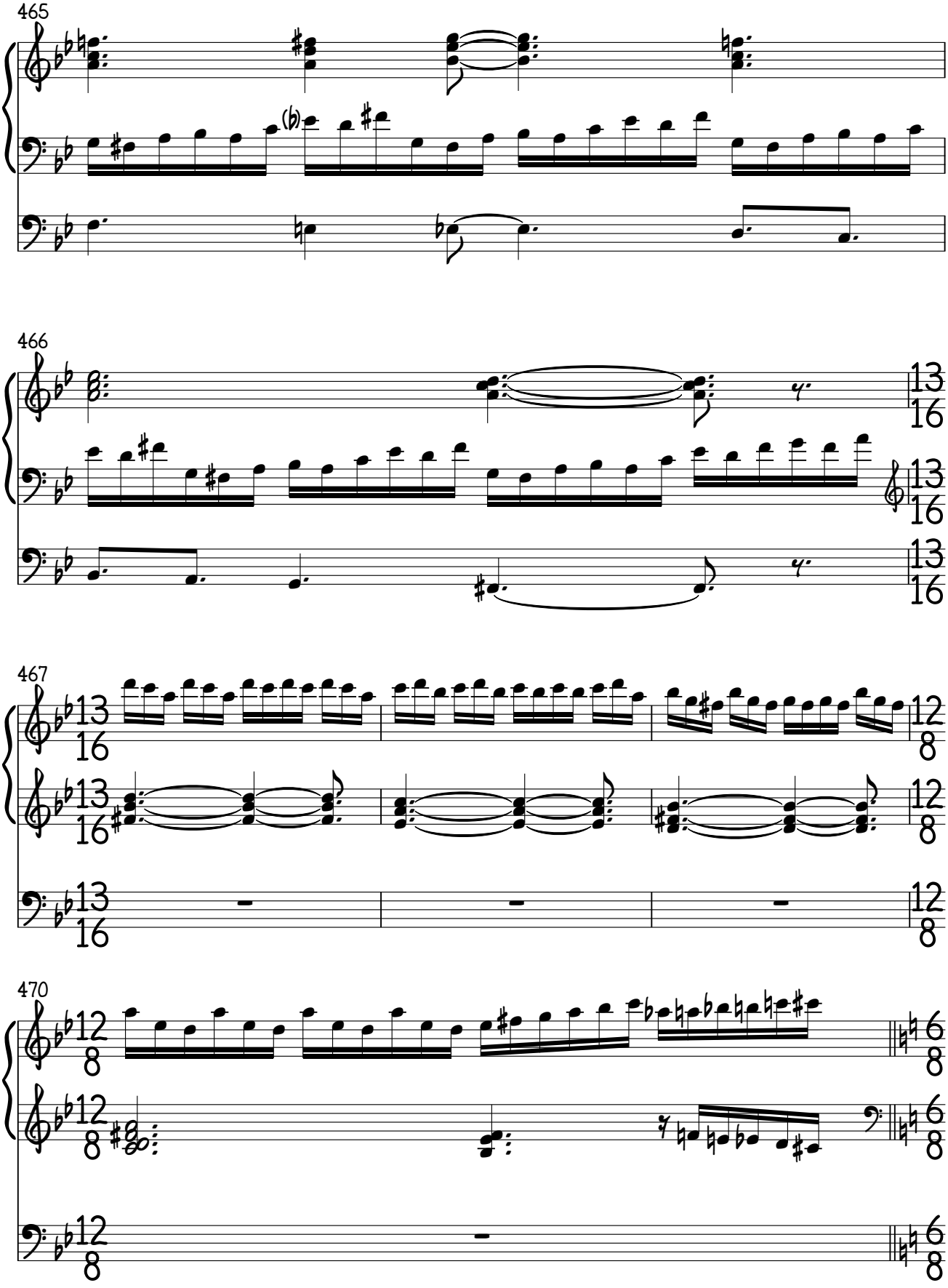

430
432
434
436

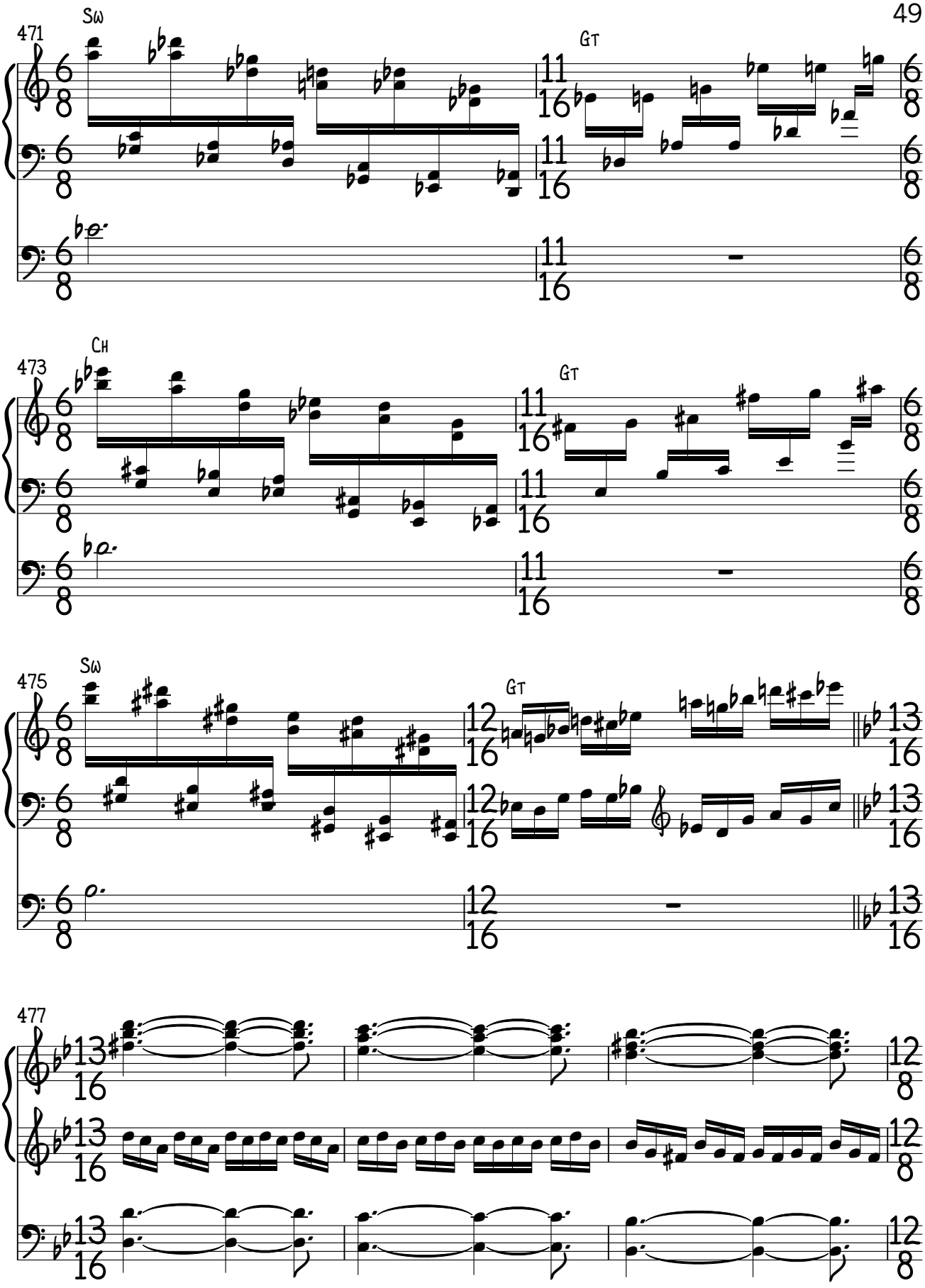

438
440
442
444

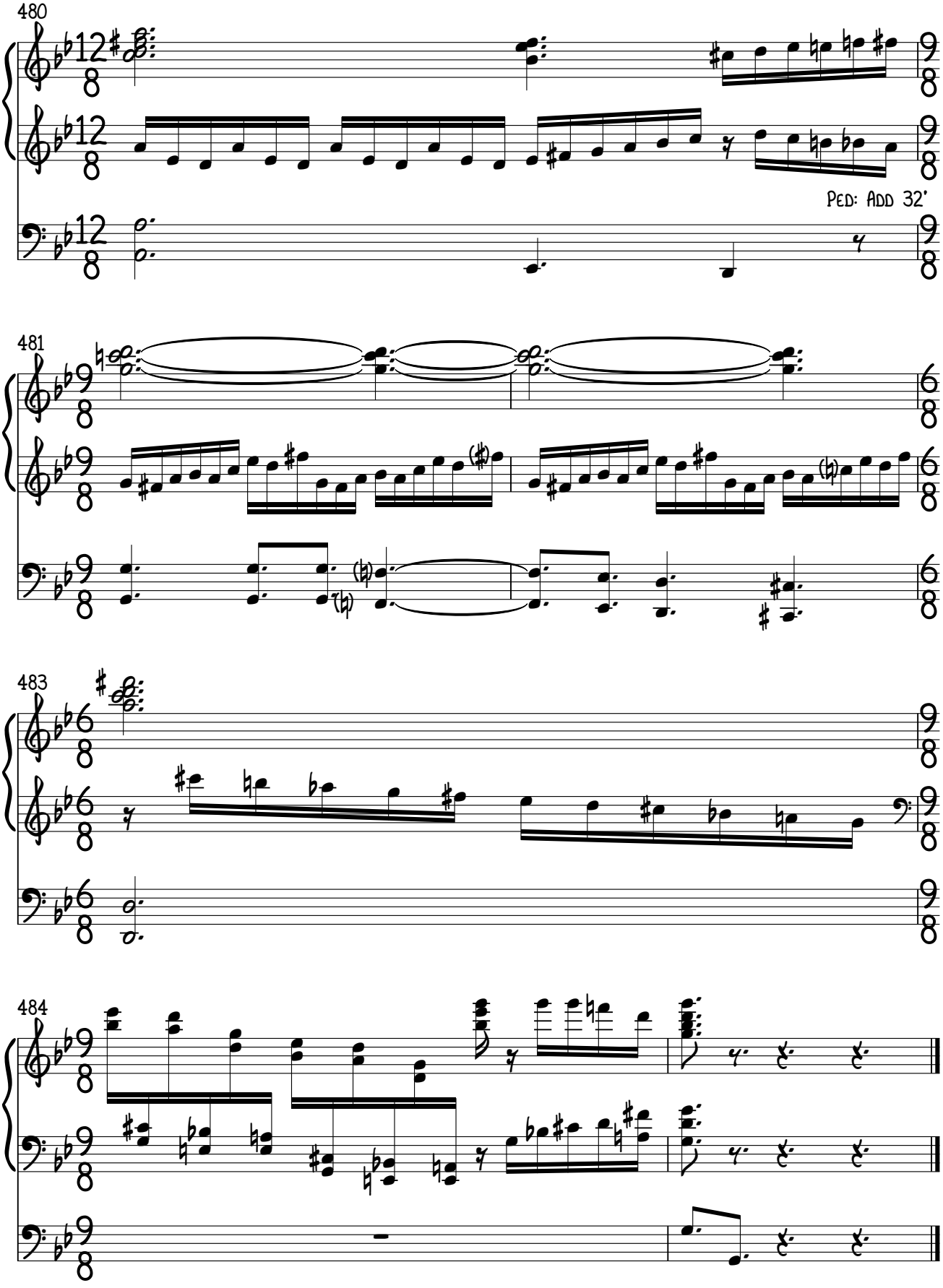

446
448
Ped: remove 32'
450
452


454
456
458
459


460
461
462
463


465
466
467
470


471
Sw
Gt
473
Ch
Gt
475
Sw
Gt
477


480
Ped: Add 32'
481
483
484