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PPM02230M

Prelude on
'Nun danket alle Gott'

for Organ

Johann Crüger
arr. Martin Leadbetter

DO NOT COPY

Martin Leadbetter FTCL BA (Hons)

Although trained as a professional forensic officer, crime scene examiner and fingerprint expert, Martin Leadbetter has been an active and prolific composer since his twenties.

Born in London, England in 1945 his output has been considerable, including ten symphonies, seven string quartets, sonatas for wind and stringed instruments, numerous orchestral works, an oratorio, 'Every Eye Shall See', more than 90 Christmas carols and numerous vocal and choral works, which is where his true love lies.

A Fellow in Professional Composition at London's Trinity College and an honours graduate of the UK's Open University, he studied composition with Eric Matthes, ARCO and later advanced composition and orchestration with the celebrated British composer, Dr. Alan Bush (1982-88).

His works have enjoyed numerous performances, including his Violin Concerto, Op.1 (1972) which was premiered in London, his Symphony No.1 (The Pastoral), dedicated to Dr. Alan Bush, his anthem for choir and orchestra, Laudate Dominum, which was first performed in Fontainebleau, France. He has been featured on both BBC radio and British television.

He continues to compose prolifically and of late has taken a more dedicated interest in composing for the organ.

to Chris Blackman, organist and friend

Prelude on 'Nun danket alle Gott'

Johann Crüger (1598-1662)
Arr. Martin Leadbetter (b. 1945)

Maestoso $\text{♩} = 79$

The first system of musical notation consists of three staves. The top staff is in treble clef with a 4/2 time signature, starting with a mezzo-forte (*mf*) dynamic. The middle and bottom staves are in bass clef with a 4/2 time signature, also starting with a mezzo-forte (*mf*) dynamic. The music features a mix of chords and moving lines.

The second system of musical notation consists of three staves. The top staff is in treble clef with a 4/2 time signature, starting with a mezzo-forte (*mf*) dynamic. The middle and bottom staves are in bass clef with a 4/2 time signature, starting with a forte (*f*) dynamic. The music continues with complex harmonic textures.

The third system of musical notation consists of three staves. The top staff is in treble clef with a 4/2 time signature, starting with a forte (*f*) dynamic. The middle and bottom staves are in bass clef with a 4/2 time signature, starting with a mezzo-forte (*mf*) dynamic. The music concludes with a final chord in the top staff and a sustained bass line in the bottom staff.

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2

10

Musical score for measures 10-12. The system consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. Measure 10 starts with a treble clef staff containing chords and a bass clef staff with a steady eighth-note accompaniment. Measure 11 continues the accompaniment with a melodic line in the treble. Measure 12 features a dynamic shift from *f* to *mf* in the treble staff, while the bass accompaniment remains. A large 'COPY' watermark is overlaid on the right side of the page.

13

Musical score for measures 13-15. The system consists of three staves. Measure 13 shows a treble staff with chords and a bass staff with eighth-note accompaniment. Measure 14 continues the accompaniment with a melodic line in the treble. Measure 15 features a dynamic shift from *f* to *mf* in the treble staff. A large 'COPY' watermark is overlaid on the right side of the page.

16

Musical score for measures 16-18. The system consists of three staves. Measure 16 starts with a treble staff containing chords and a bass staff with eighth-note accompaniment. Measure 17 continues the accompaniment with a melodic line in the treble. Measure 18 features a dynamic shift from *mp* to *mf* in the treble staff, while the bass accompaniment remains. A large 'COPY' watermark is overlaid on the right side of the page.

19

Musical score for measures 19-21. The system consists of three staves. Measure 19 starts with a treble staff containing chords and a bass staff with eighth-note accompaniment. Measure 20 continues the accompaniment with a melodic line in the treble. Measure 21 features a dynamic shift from *f* to *ff* in the treble staff, while the bass accompaniment remains. A large 'COPY' watermark is overlaid on the right side of the page.

22

f

25

28

molto rit.

mf *ff*

f *mf* *ff*

Composed 9th May 2020, Little Wymondley.

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