

## *Suggestions for Performance*

The seven compositions gathered into this collection are art music written for a three manual organ with pedals but are also playable on a two manual instrument. Each piece is either a stand alone fugue or a fugue paired with a thematically related prelude of some sort which, if the entire piece happens to be too long, may be separated from one another and performed separately. For a skilled organist they are of average difficulty and call for legato technique punctuated with other types of touch where indicated in the score or when deemed appropriate by the performer. These compositions make use of animated counterpoint, chromatic harmonies, a bit of the unexpected, and demonstrate imagination quick enough to capture and hold the attention of listeners. While they would make for effective recital and lesson material a place may be found for each of them somewhere in the worship service where they might serve for preludes, postludes, or for dedication ceremonies.

In performing these works it will be incumbent upon the performer to make mental adjustments if necessary to the score, if necessary, so the music makes it for the listener. As with any organ music some experimentation can be expected in order to bring out best what's written on the page. In very wet acoustics the organist will need to play a little slower and more detached to keep things clear. In dry acoustics the rests between detached chords may need to be shortened more and the chords held longer than their written values. The fundamental pulse is to be retained, but variations in tempo can and should be introduced at appropriate places to nuance the music and keep it from sounding mechanical. These places have been marked in the scores.

Tempo marks corresponding to beats per minute also have been included, with the crotchet (quarter note) receiving one beat and descriptive terms written in the universal musical language of Italian. These are relative only and should be understood as broad approximations to be used as a guide which, like all tempo marks, may not be appropriate in every circumstance

due to personal interpretations of performers, the way the instrument at hand responds, and especially, the way its sound lingers in its own acoustical environment. The feeling aroused by the harmonic structure of the music will be the true source of correct tempo in any given situation, thus performers are apt to find their tempo mark in the composition itself rather than in the instructions at the beginning.

**Markings for tempi appear as follows:**

**Quarter note = 162-182 -- Vivace**  
**142-161 -- Allegro molto**  
**120-141 -- Allegro**  
**100-119 -- Allegretto**  
**80-99 -- Moderato**  
**60-79 -- Andante**  
**42-59 -- Adagio**  
**30-41 -- Lento**

**The 4 part writing found in these 6 pieces is in standard organ score (3 staff) notated with treble and bass clefs. Voice lines are never permitted to cross, and voice ranges are never exceeded. These 6 works stay within the following voice ranges:**

**Top (treble) staff:**

**Soprano voice – middle C to high A (1<sup>st</sup> line above staff)**

**Alto voice – tenor G to D (4<sup>th</sup> line)**

**Middle (bass) staff:**

**Tenor voice – tenor C to middle G**

**Bottom (bass) staff:**

**Bass voice – Bass (low) C to middle E**

**In these works the compass of the bass voice is extended downward to low C. In passages of 5 part writing an additional high bass, or baritone, voice is supplied and notated on the middle staff below the tenor line using upward stems for the tenor and downward stems for the bass.**

**In this music the stretch for the hands is kept at an octave or less. Registration suggestions along with indications for hand division are included with the scores. The choices of stops and couplers will depend upon personal taste and require more or less adjustment depending upon the resources of the instrument at hand.**

**The D Major Op. 18 Choral and Fugue is a big work which opens with an unaccompanied 8-bar theme in the pedal consisting of 2 phrases of equal 4-bar length. This theme is then repeated in the top line where it is harmonized in 4 parts. A 2<sup>nd</sup> theme 8 bars long broken into 2 equal phrases of 4 bars each is then introduced in the top line, and it too is harmonized in 4 parts. A section follows in which the 1<sup>st</sup> theme is reintroduced in the relative key as a 3-part canon at the octave. The 2<sup>nd</sup> theme is then worked the same way as a 3-part canon at the octave but in the subdominant key. In the final concluding section both themes are combined in the manuals, and this section ends very quietly in 5 voices over a double pedal . Halfway through this concluding section the counterpoint in the tenor voice outlines a melodic figure of 4 bars in length; this figure lends unity of the work by becoming the subject of the ensuing Fugue. Principal and non-imitative string-toned foundation stops seem appropriate for this Choral. The 4-voice Fugue which follows is written in quadruple counterpoint and has 3 countersubjects. Its subject which, as stated, is lifted from the tenor voice of the Choral's concluding section, starts on scale degree 1 and is supplied with a real answer in the dominant. Here the registration can switch back to a plenum sound with tame 16-foot reed tone as a basis in the pedal. As with all fugues additional subtle layers of sound may be added as the music passes through all nearly related keys and as any the emotional intensity rises. The exposition of this Fugue is remarkable for including a (5<sup>th</sup>) redundant entry during which all 4 moving lines are inverted. Following many examples from the organ fugues of J.S. Bach the final entry of the subject in the home key is in the bottom octave of the pedal. In the coda the subject is segmented and alternates between the pedal and top line. The music finishes in 6 voices with the addition of stops and couplers and the full power of the organ. The final cadence involves an unusual and unexpected "back-door resolution" using an E7b5 penultimate chord with double pedal resolving to a final D major chord with an added 9<sup>th</sup> in the right hand and the 3<sup>rd</sup> of the chord supplied by the right foot in the highest range of the pedalboard. On organs which do not have the high F# in the pedal the same note may be supplied by the right hand.**

**The F Major Op. 19, No. 1 Toccata and Fugue is a fiery French Romantic organ toccata in crescendo style paired with a related 4-voice Fugue with 2 countersubjects. The composing of this Toccata, without planning it so, seems to describe in musical terms the Rapture of the church – and the Fugue**

the judgment of the saints, respectively. The former is an exuberant work with 2 themes written in ternary (ABA) form. Its 1st theme is introduced in the pedal over a rhythmic “T” (toccata) figure in the hands with the full Swell chorus drawn and box closed. This pedal tune is lifted from the Op. 19, No. 2 original hymn “Come, King of Kings” and consists of four 4-bar phrases. The 1<sup>st</sup> phrase is derived from the subject of the Fugue and the 2<sup>nd</sup> phrase from its inverse. The 3<sup>rd</sup> phrase comes from the Fugue’s 1<sup>st</sup> countersubject and the 4<sup>th</sup> phrase from its inverse. This A theme is thus thematically related very strongly with the paired Fugue. With all manuals coupled the music then passes to the B section by means of a short bridge modulating to the mediant key. Here a 2<sup>nd</sup> theme is introduced against an arpeggiated figure in the hands over a chromatically winding pedal line and a bit louder dynamic. The 1<sup>st</sup> half of this 2<sup>nd</sup> theme is based upon the Fugue’s 1<sup>st</sup> countersubject. This is followed by a 10-bar bridge passage which brings about a return to the home key with considerable build and addition of stops. This bridge, using 7th chords in double arpeggios in a triplet rhythm which exert a harmonically strong pull, quotes the rhythm of the 1<sup>st</sup> theme, passes through several keys, and includes many chromatically altered chords over another chromatically winding bass line. After undergoing a tremendous crescendo the 1<sup>st</sup> theme heard in a fortissimo dynamic in the pedal in augmentation is combined with the 2<sup>nd</sup> theme which is broken up and divided between the hands on separate manuals to create a “double pounce T-figure.” As the coda is approached both themes are reversed, with the 1<sup>st</sup> theme appearing in the top line and the 2<sup>nd</sup> theme in the pedal. The music then comes to a complete stop on a big 1<sup>st</sup> inversion dominant chord. The coda which ensues has a touch of Lydian flavor and employs heavily accented chords in spread harmony for both hands and a double pedal. Here the melodic curve of the tail of the Fugue’s subject is suggested in the closing pedal line. Using an inverted pedal point on the mediant note in the top line and a simultaneous trill on the dominant note in the alto, the Toccata resolves from a penultimate II7b5 chord to a big tonic chord in 10 voices using a double pedal and an added 6<sup>th</sup> and 9<sup>th</sup> in the right hand. The 4-voice Fugue which follows is written in triple counterpoint and has 2 countersubjects. For the exposition and entry which follows only 8-foot stops are specified in the Pedal. The subject, because it quotes the Toccata’s 1<sup>st</sup> theme, begins boldly on scale degree 3, its tail points strongly to the dominant, and, accordingly, a tonal answer is supplied. The subsequent entries pass through all nearly related keys with the addition of stops, and the music finishes by means of a stretto in 5 voices with the full organ. An

additional layer of sound may be added for this stretto section and coda with fine effect.

**“Come, King of Kings” Op. 19, No. 2** is a new Christian hymn of praise of 16 bars length consisting of 4 equal phrases of 4 bars each which are repeated over 2 stanzas. The tune is first presented in the score as a slower prelude in 4 voices to quietly introduce the tune. This is followed by a 4-part harmonization for hands only and congregational singing which is scored with repeat bars and at a louder dynamic. The pedal tune of the Op. 19, No. 1 Toccata and the subject of its paired Fugue are lifted from this hymn. The prelude arrangement employs imitations between the top line and tenor line and employs canonic imitations which may be brought out by the employment of a color reed stop in the left hand. The final line of the prelude finishes in a full cadence with the addition of an additional (low tenor, or baritone) voice. This music may be performed strictly as a prelude by omitting the 2 choruses in the score which follow. When accompanying congregational singing the hymn is to be played on the main manual with secondary diapasons drawn and full swell coupled with box closed. Tempo indications are provided to nuance the beginning and end of each of the 4 phrases of the tune.

**The G Major Op. 20 Introduction and Fugue** is another big work consisting of a 4 voice Fugue with 3 countersubjects worked in quadruple counterpoint preceded by a related Prelude in 3 voice texture treated in continuous expansion form. This Introduction develops a theme derived by rhythmic transformation (same pitches in succession, different note values) of the Fugue’s subject and was conceived for an ensemble 8-foot foundation stops. After this trio runs its course the inverse of the theme is introduced finally along with a 4<sup>th</sup> voice, and this part of the work concludes on a half cadence. A plenum registration in the manuals and tame 16-foot reed tone in the pedal is suggested for the opening of the Fugue. Its subject begins on scale degree 1 and is supplied with a real answer in the dominant. At the conclusion of this 4-voice exposition the music cadences in the relative key (e minor) after which a short modulating episode bends the music back to the home key for the counterexposition. This counterexposition begins in 2-part texture, quickly adds a 3<sup>rd</sup> voice, and concludes in 4-part texture. The short episode which follows introduces a modulation back to the relative key (e minor) for the next entry. Here the countersubjects, being in the minor mode, are all altered chromatically to get them to sound in consonant harmony with the

subject, and this is repeated in those subsequent entries sounding in b minor and a minor. The remaining entries proceed through all nearly related keys, after which the texture unravels to 2-parts in the home key with a marked decrescendo. After the subject reappears quietly in the bottom octave of the pedals additional voices enter in stretto 2 bars apart, first in the left hand, then in the right hand. As the left foot holds a pedal point on low C the texture expands to 5 voices with the addition of a low tenor (baritone) line. The music then undergoes a big crescendo and comes to a momentary stop finally on a held diminished 7<sup>th</sup> penultimate chord having a suspended root note in the top line. The final tonic chord in 7 voices includes an added 6<sup>th</sup> and double pedal and sounds with the full power of the instrument.

The Eb Major Op. 21 Fantasia and Fugue begins with a multi-sectional prelude in free form made up of 3 sections of quiet 4-voice polyphony interrupted by 2 short passages of running figuration and big spread chords which attempt to pull the music into unrelated tonalities. This prelude uses the subject and first 2 countersubjects from the Fugue as thematic material, and the 1<sup>st</sup> contrapuntal section introduces the theme voice by voice in the home key over a tonic pedal point until a 4-voice texture is reached. This opening theme is a literal repetition of the Fugue's 2<sup>nd</sup> countersubject and ends with a full cadence on the dominant chord. The ensuing interruption is very loud, modulates from the dominant key (Bb Major) to the unrelated key of b minor, introduces a running figure derived from rhythmic transformation of the Fugue's 2<sup>nd</sup> countersubject, then comes to a stop using 2 big rolled chords at a fortissimo dynamic pointing to the subdominant of the home key (Ab Major). The 3<sup>rd</sup> section begins in that key, returns to the opening registration, reiterates the theme of the 1<sup>st</sup> section in inverse voice by voice as if beginning again, proceeds over a dominant pedal point until a 4-voice texture is reached, then modulates to its relative (f minor) before coming to a stop. Another interruption of running figuration and big chords follows, this time quoting the head of the Fugue's subject in the home key, then modulates abruptly to the unrelated key of D Major before pointing to the dominant of the home key (Bb Major). As if to ignore the preceding interruptions as impertinences, the 5<sup>th</sup> and final section of quiet 4-voice polyphony resumes to quote the Fugue's 1<sup>st</sup> countersubject, firstly in imitation at the 5<sup>th</sup> right side up, then in imitation at the 4<sup>th</sup> in inverse, all over a dominant pedal point. This closing section begins more slowly, gradually slows down more, gets softer, modulates to the home key finally, and ends very softly in 6 voices with

a double pedal, hinting very strongly at the Fugue's subject which follows immediately on its heels. The overall impression, more or less "fantastic," left to the listener is that both of these loud interruptions, while succeeding in making the surrounding passages of quiet polyphony twice begin again by abruptly switching the texture and employing a sudden tonal jump across the Circle (that is, from 3 flats to 2 sharps), were able to throw those same polyphonic passages into higher relief. The related 4-voice Fugue is written in quadruple counterpoint with 3 countersubjects. Its subject begins on scale degree 1, its tail points to the dominant key, and is supplied with a tonal answer. Subsequent entries proceed through all nearly related keys, after which a section follows in which the subject in 3 moving lines enters in stretto at a half bar interval. This section continues in which the 1<sup>st</sup> countersubject in 2 moving lines enters in stretto at a 2 bar interval. This leads immediately into the coda which employs a trill in the right hand over the full power of the instrument.

The d minor Op. 22 Postlude is a stand alone 4 voice fugue written in quadruple counterpoint with 3 countersubjects. Because it was written much earlier, this piece is not grouped with the Six Postludes Op. 29-34. This work is singular in that it has a very long divided subject, a very big, free ending with a touch of D Dorian flavor, and a high pedal F# in the final chord to be played with the right foot. If the pedals on the instrument at hand reach up to high F (30 notes) the right foot could take the high pedal D in the final chord and the low D in the left hand would be moved up 2 whole steps to F#. Such an exchange of notes between the right foot and left hand, since it makes no change in the underlying harmony, is perfectly all right. If the pedals reach only up to high D (27 notes), the final chord would be played the same way, and the high pedal E in the penultimate chord would simply be omitted. It's no sacrilege to make these kinds of adjustments in a composer's score when it's done to render the music playable. The subject of this work is long and built upon only the first 6 scale degrees; a very short rest is inserted into the middle of this subject. Its second half, as expected for long subjects, is a sequence. It is of interest that the first half of this subject is built using the same rhythmic outline and melodic curve as the final figure appearing in the coda of the Op. 11 c minor double Fugue composed at an earlier time which, in its turn, derives those same features from that same Fugue's 2<sup>nd</sup> subject. The subject for this Postlude begins on scale degree 5 and is supplied with a tonal answer in the dominant. The exposition is singular in that it includes a

redundant (5<sup>th</sup>) entry in the relative key (F Major) before the pedal line comes to a stop. All subsequent entries following the exposition are separated by episodes each 6 bars long during which the 2 outer voices (soprano and bass) are silent. All 3 countersubjects take turns entering in the bass as the music passes successively through all related keys. A stretto section then follows which undergoes a crescendo and comes to a stop on a big Bb Major chord. During the ensuing coda a short descending bass line leads to 2 big dominant 7<sup>th</sup> chords (the 1<sup>st</sup> of which has a flatted 5<sup>th</sup>) in 6 voices on the 4<sup>th</sup> scale degree. The box is then closed quickly during a pause. A rapid series of running notes in D Dorian mode using the full Swell follows, leading with a gradual crescendo to a high held note in the right hand with the box wide open. Then, with the addition of another level of sound in the pedal, the first half of the subject enters in the bass below a series of detached block chords in spread harmony for both hands. The final tonic chord is approached with a crescendo, and the piece closes in 8 voices with the full power of the organ employing a Picardy 3<sup>rd</sup> and held 9<sup>th</sup> in the right hand while holding a high F# in the pedal with the right foot. When the instrument at hand is lacking this pedal key the same F# note may be doubled in the right hand.

The g minor Op. 23 Fugue, the final composition in this set, is written in triple counterpoint with 2 countersubjects. The choice of stops used in performing this work is subject to considerably flexibility. It comes across well using 8-foot foundations, a much fuller plenum sound, or even a lighter “gap” registration reflecting a more relaxed, melodic mood. Its subject begins on scale degree 1 and has a final note pointing to the dominant, thus a tonal answer is supplied. The music passes through all nearly related keys as it proceeds, and, following many examples left by J.S. Bach, the final entry in the home key is in the bottom octave of the pedals. The music remains in 4 voices and a short coda ending on a Picardy 3<sup>rd</sup> preceded by a short trill in the top line rounds out the piece.

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