

Suggestions for Performance

The six 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. These are stand alone, 4-voice fugues written in quadruple counterpoint, of average difficulty for a skilled organist, 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 also can be found for them somewhere in the worship service where they would make for effective closing pieces. The Postlude in d minor Op. 22, because it was written earlier, has been grouped with the Seven Pieces for Organ Op. 18-23.

In performing these works it will be incumbent upon the performer to make mental adjustments 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. Suggested tempos may require modification. In very wet acoustics the organist may 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 the personal interpretations of performers, the way the instrument at

hand responds, and especially, the way its sound lingers 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 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 3 works stay within the following voice ranges:

Top (treble) staff:

Soprano voice – middle C to high Bb (above staff)

Alto voice – tenor G to D (4th 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. As these pieces are fugues suitable for recessional music, each begins at a mezzo-forte dynamic, reduces to mezzo-piano after the exposition, and rebuilds to a fortissimo dynamic for the conclusion. 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 e minor Op. 29 Postlude is a stand along 4 voice fugue written in quadruple counterpoint with 3 countersubjects. Its subject begins very boldly on scale degree 3, has a final note which points to the dominant key, and is supplied with a tonal answer. As the entries proceed through all related keys and one unrelated key (g minor) the subject and each countersubject take turns entering in the bass in chronological order (as they appear in the exposition). Episodes separating the entries are all in 2 voices (alto and tenor), of uniform length, and are constructed from fragments of the subject, countersubjects, their inversions of retrogrades, or sequences. The last episode employs the outline of the head of the subject in imitation and inversion during which there is a crescendo. The final entry, following many examples left to us by J.S. Bach, places the subject in the bottom octave of the pedals. A short coda rounds out the piece during which there is a further crescendo with the addition of stops and couplers, two additional voices entering on the middle staff, and a trill appearing in the top line. The penultimate chord contains an anticipation of the tonic note in the top line, and the work ends in 5 voices with a Picardy 3rd over the full power of the organ.

The A Major Op. 30 Postlude is another stand along 4 voice fugue written in quadruple counterpoint with 3 countersubjects. Its subject begins boldly on scale degree 3 and has a tail with a final note pointing to the dominant key, thus a tonal answer is supplied. As the entries proceed through all related keys and one unrelated key (G Major), the subject and each countersubject take turns entering in the bass in chronological order. The trill in the tail of the subject was written into the notation to facilitate the intended execution but was omitted in the bass, as the pedal is not concerned with it. The outer voices (soprano and alto) are silent during episodes as the inner voices (alto and tenor) carry the music forward. Episodes are all of uniform length and are constructed using fragments of the subject, countersubjects, their inversions, or by means of sequences. The last episode employs a crescendo, and the final entry, following many examples left to us by J.S. Bach, places the subject in the bottom octave of the pedals. A short coda rounds out the piece during which an additional voice (low tenor, or baritone) enters on the middle staff. The work ends in 9 voices with great finality on a big tonic chord with a held 9th and double pedal. The harmonies

shoulder each other aside in this coda as this music slows down in its approach to the final chord.

The G Major Op. 31 Postlude is another stand alone 4 voice fugue written in quadruple counterpoint with 3 countersubjects. Its subject is long, begins on scale degree 1, and has a rest in its tail. Since the tail of the subject points strongly to the dominant key a tonal answer is supplied. The exposition is remarkable for having a redundant (5th) entry in the relative key (e minor) which is approached by means of an ascending sequence with pedal which functions as a link. As the remaining entries proceed through all related keys and one unrelated key (A Major) the subject and countersubjects enter in the bass at least once. Episodes separating the various entries are in 2 voices (alto and tenor) and, save for one instance which employs another ascending sequence in the same rhythm as the first bar of the subject, are constructed using inversions of the subject and countersubjects. A stretto section in 3 voice trio texture links the penultimate entry with the final entry and undergoes a crescendo with the addition of stops and couplers. A short coda employing the melodic curves of the subject and countersubjects and the addition of voices rounds out the work. This music ends with great finality in 6 voices with the full power of the instrument.

The f minor Op. 32 Postlude is another stand alone 4 voice fugue written in quadruple counterpoint with 3 countersubjects. This work has a long subject, begins on scale degree 1 and is supplied with a real answer. In the exposition, unlike so many other fugues, the subject enters in the bass as a 3rd voice rather than lastly. As the music progresses the subject and all three countersubjects take turns entering in the bass at least once. After entries are made in all 5 related keys (c minor, b flat minor, Eb Major, Ab Major, Db Major) and one unrelated key (g minor) the music undergoes a modulation to another unrelated key (a minor) for a few bars of stretto over a pedal point along with a gradual crescendo. Following a brief pause on a big held chord the final entry is made in the home key in the pedal at a fortissimo dynamic, and the music concludes with a short coda in which an extra (low tenor, or baritone) voice is added in the left hand. The final full cadence includes a trill and suspension in the top line, and the music finishes in 6 voices on a tonic minor chord employing a double pedal and the full power of the instrument.

The Op. 33 Postlude is another 4-voice fugue written in quadruple

counterpoint with 3 countersubjects. The key selected for this work, among other things, offers an opportunity for the learner to practice reading double sharps and multiple chromatic inflections in the notation. The subject of this work is the inverse of the subject from the preceding Op. 32 Postlude, and it too begins on scale degree 1 and is supplied with a real answer. The exposition of this piece is singular for including a modulating link to a redundant (5th) entry a whole tritone distant from the home key as far away as possible on the Circle during which the subject in the tenor line is soloed. The music passes through entries in related keys (d# minor, B Major, a# minor, g# minor) and one other unrelated key (A Major) before undergoing a stretto section which comes to a momentary stop on a held dominant chord. The final entry in the home key, following the example of J.S. Bach, is in the bottom octave of the pedals. The penultimate dominant chord expands to 6 voices and is unusual in having a doubled 7th, one of which resolves downward as expected to the 3rd of the tonic chord and one which resolves unexpectedly upward to the 5th. The work ends with a double pedal over the full power of the instrument.

This collection closes with the Op. 34 Postlude in C Major, another 4-voice fugue written in quadruple counterpoint. The construction of this work is unusually bold in that, owing to the subject's abbreviated length, each and every entry following the exposition is answered in the dominant key. In each of these answers the individual moving lines all exchange voice positions save for the 1st countersubject which consistently remains in the same voice. A stretto passage in D Major leads to a pause followed by the final entry in the home key where, following many examples by Bach, the subject appears in the pedal. This final entry is also answered, but in the subdominant key. The coda adds an additional left hand voice, and the piece ends in 5 voices over the full power of the organ. The final chord which is preceded by a pause sets up a tension between a held dominant 7th chord and a pedal point on low C. This dissonance sits and squirms a moment before resolving to the tonic chord.

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