

Suggestions for Performance

The 8 compositions gathered into this collection were composed for a pipe organ of 3 manuals in mind but are entirely playable on a 2 manual instrument. The pieces in this second collection, which is meant to serve as a supplement to the first collection, are also pitched at all levels – beginner, intermediate, and advanced, have a pedal part, and call for legato technique punctuated with other types of touch where indicated in the score or when deemed appropriate by the performer. While these would make for effective recital and lesson material, a place can be found for all of them somewhere in the worship service throughout the liturgical year where they might serve as preludes, offertories, postludes, or for dedication or communion.

In performing these works it will be incumbent upon the performer to make mental adjustments if necessary to the score 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 the 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 = 142-150	-- 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 8 pieces is in standard organ score (3 staff) notated with treble and bass clefs. Voice ranges in these pieces are never exceeded. Save for Op. 14, a technical etude which teaches the entire instrument, voice lines are never permitted to cross. These 8 works stay within the following voice ranges:

Top (treble) staff:

Soprano voice – (middle) C to high A (1st line 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 – (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 being notated on the middle staff below the tenor line using upward stems for the tenor and downward stems for the baritone.

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 score. 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.

This collection leads off with a spacious d minor Op. 10 Praeludium, Chorale, and Fugue. The entire work is constructed around the same 9-note figure which outlines the first 6 degrees of the d minor scale. It begins with an extended, multi-sectional north German toccata which imitates the typically 7 part “stylus phantasticus” form [free – strict (4/4) – free – strict (3/2) – free – strict (6/8) – free] used by composers such as Buxtehude, Bruhns, Lubeck, and

many others as well as the dedicatee, J.S. Bach, in his early years, thus demonstrating that this older form is still adaptable to today's expression. This is then paired with a slow central movement leading to a bridge section and then to a 4 voice Fugue with 3 countersubjects.

[NOTE: The slow central movement is none other than the previously composed Op. 9 Choral in the same key, for manuals only. This feature of re-employing material is reminiscent of the frequently mentioned "parody" procedure of the dedicatee, where it was nothing unusual with J.S. Bach for a composition of his to appear in a different context, for him to employ it more than once, mostly for the fundamental reason of safe-keeping of some of his creative achievement. He was one of those composers who maintained a special attachment to his work because he "succeeded" at something while writing it – and if it happened to solve some self-imposed problem with which he had become deeply involved as soon as he jotted down the initial idea, he was inclined to reuse it.]

The Praeludium therefore has alternating free improvisatory and (4 voice) fugal imitative (strict) sections. In each of these strict sections the 3rd entry of the subject is always in the bass. The fact that the main idea for the Praeludium, the 1st Chorale theme, and the subject of the Fugue are all thematically related imparts a very strong unity to the entire work. In honor of the dedicatee, Bach's famous melodic signature of 4 notes (Bb-A-C-B in the German language) has been written into the counterpoint in all 3 portions of this work (in the alto voice of the Praeludium's 2nd strict section, the alto voice of the Chorale, and the tenor voice of the Fugue's 1st episode). This signature is so woven into the musical fabric of this work that it escapes most listeners – one has to know when to expect it and to listen for it -- thus, in 3 separate places, this work pays homage to this enormous man, this comprehensive genius whose name among musicians is a colossal syllable, one which makes composers tremble, brings performers to their knees, and whose creations still comprise the kernel of all organ repertoire to this very day and probably always will. The Praeludium's 1st free section emphasizes tonic-dominant tension and includes a virtuoso pedal solo, ending with a full cadence in the home key. Since the subject in the 1st strict (4/4) section begins on scale degree 5, a (real) answer is provided in the subdominant, the 1st entry is in the alto, and this section closes with a full cadence in the home key. The 2nd free section converts to 3/2 meter, assigns the theme to the pedals underneath rapid manual figuration for both hands, stays in the home key, and closes with a half cadence. The subject of the 2nd strict (3/2) section begins on the 1st scale

degree, is supplied with a real answer in the dominant, the 1st entry is in the soprano, and this section also closes with a full cadence in the home key. The 3rd free section remains in 3/2 meter, employs more rapid manual figuration over dominant and tonic pedal points, and ends once again with a full cadence in the home key. The 3rd strict (6/8) section converts to compound duple meter and employs a “jig” rhythm. Its subject begins on the 1st scale degree, the 1st entry is in the tenor, and it’s supplied with a real answer in the dominant. The short free ending, instead of being separate, is a continuation of this 3rd strict section in the same meter and tempo and ends in 6 voices with an extended plagal cadence. Certain notes in the Praeludium were ornamented either with a trill or lower mordent and, in each case, the ornament was written into the notation to facilitate the intended execution. A bright plenum sound (principal chorus through mixtures) in the manuals with a not unduly assertive 16-foot manual stop having high harmonic development (such as a Violone, Quintaten, or Bassoon) added for gravity, secondary manual coupled, and the fugal passages taken on the secondary manual, works well for the Praeludium. Large scale, thick sounding 16-foot covered flutes like Gedeckts, Bourdons, Tibias, all loud, tubby sounding 16-foot Principals and Diapasons, and any assertive 4-foot reeds or screaming mixtures should be avoided in the manual plenum. A simplified Pedal registration, such as a tame 16-foot reed (Posaune, Bassoon, Fagotto, etc.) all by itself with maybe an 8-foot Principal or Gedeckt added, can be recommended for fugues. Save for climactic points in a contrapuntal work like a fugue, the Pedal is best left uncoupled, and all high pitched Pedal upperwork (4-foots, 2-foots, mixtures) and 8-foot Pedal reeds should remain undrawn to prevent the blurring of the tenor line, remembering that the entire effect of a fugue depends upon the clarity of its moving lines. Additional 8-foot manual reed tone, if it isn’t too assertive, or if it can be coupled from an expressive division with the box partly closed, might be included with this manual plenum.

Particulars regarding the central Chorale will be found in the notes to the first collection of pieces. Its closing bridge passage of 17 bars is scored for quiet 8-foot foundation stops and is written in 4 voice triple counterpoint during which the 3 countersubjects from the Fugue make their 1st appearance and take turns entering in the bass in chronological order (same order as the Fugue’s exposition), beginning at a mezzo-piano dynamic, providing a hint at what is to follow. Since it finishes in a hush at a very slow tempo, the bridge begins a bit slowly and quietly also, one voice at a time, and builds in dynamic level and complexity, thus serving as a transition to the ensuing Fugue. It

passes through the keys of b minor, e minor, a minor, and back finally to the home key, employing deceptive cadences and a gradual crescendo, before coming to a stop on a half cadence at a forte dynamic.

The Fugue begins immediately afterward with a return to the starting registration. Its subject begins on scale degree 1 and is supplied with a real answer in the dominant. This Fugue is written in quadruple counterpoint (all 3 countersubjects are maintained throughout). During the Fugue the countersubjects, taking their cue from the bridge section, all take turns in the same chronological order, entering in the pedal before the work comes to a close. The entries following the exposition pass through the keys of c minor, Bb Major, and g minor and are separated by a 2 voice episode in F Major and a 3 voice episode in Eb Major. A coda employing stretto develops after the moving lines come to a complete stop on a 3rd inversion dominant 7th chord. The coda modulates to the relative key (F Major) only to take a sudden quick turn back to the dominant before landing in the home key. It concludes with great finality in 6 voices using an unusual double Picardy 3rd and double pedal in octaves over the full power of the instrument.

The c minor Op. 11 Prelude and Fugue is another big work consisting of an energetic Prelude worked in continuous expansion form paired with a very bold, related 4 voice double Fugue. The Prelude begins in an unusual way in the dominant key (g minor) with a troubled theme which boils up into 4 voices from the opening, voice by voice, over the tension of a secondary dominant pedal point. Its theme derives from rhythmic transformation of the Fugue's 1st subject, and this same relentless driving rhythm is maintained clear through to the end of the Prelude. After a full cadence in the home key there is a quick modulation to the relative key where the texture thins to 3 voices. A modulating sequence then takes the music into the subdominant of the relative key where the theme is reiterated over another dominant pedal point. A sudden shift to the subdominant key employing yet another dominant pedal point then leads this Prelude to conclude in 5 voices with a Picardy 3rd over the full power of the organ. A bright plenum sound works well for this Prelude with the opening pedal point reduced to single 16-foot Bourdon, then a bigger Pedal sound as the Pedal begins to carry its own melodic line. The related Fugue seems to rise from the foaming Prelude and has an exposition in which the subject and its 2 countersubjects enter in tonic-dominant common practice manner and are treated in triple counterpoint, both countersubjects entering in the bass line in successive entries. This 1st subject begins on scale

degree 1 and is supplied with a real answer. This section modulates through 3 related keys and includes 2 additional entries separated by episodes in 3 voices where the pedal line drops out, and it closes with a full cadence in the home key. A 2nd subject in quicker notes and its own countersubject are then introduced in an exposition of their own and developed separately in double counterpoint. This subject, when it enters, is supplied with another line to prevent the texture thinning down to one voice and the associated falling off of the energy level. It also begins on scale degree 1 and is supplied with a real answer, but in the home key. This middle section is remarkable in that the first 3 entries in the exposition are all in the home key with the 4th voice entering in the relative key. This section develops rapidly with additional entries made in 2 related keys before it concludes. The final 3rd section in the home key is combinatory where both subjects enter as a pair. A 3rd line is then added to this pair, and finally the 1st countersubject from the 1st section and the countersubject from the 2nd section take over the other 2 moving lines. After this final exposition the music modulates to the relative key and stays there right up through and including the stretto. The home key waits to exert its dominance until the close where it gains the inevitable victory as the Fugue ends in 7 voices with the full power of the organ. The coda employs the melodic curve of the inverse of the 1st subject and another figure treated in imitation at the distance of a quarter bar. It's of interest that the rhythmic outline and melodic curve of this latter figure was used to construct a longer subject for another fugue (Postlude in d minor Op. 22) composed later. The final chord finishes in 7 voices with great finality employing a double Picardy 3rd. This composition is an opportunity to present a bold Prelude paired with an even bolder double Fugue having a very distinctive central section and a scheme of keys which explores the boundaries of fugue writing.

The Ab Major Op. 12 Pastorale is a work with 2 themes, one being playful, which are treated in a variety of canons and combined at the end. This piece works well in recitals, in liturgical situations when a longer, colorful prelude is needed, and is well suited for the dedication of children. It's not only a study in canonic writing but provides an opportunity to demonstrate the colorful timbres the instrument at hand. Canonic passages might be worked with 2 different color stops in the hands, a flute in the right hand, for example, and a color reed (Cromorne, Clarinet, Oboe, Cor Anglais, etc.) in the left hand. In the absence of a color reed stop a 5-rank Cornet (sounding pitches at 8-foot, 4-foot, 2-2/3 foot, 2-foot, and 1-3/5 foot) could be employed,

or a “synthetic” Clarinet of 3 ranks might be substituted by combining mutation stops at 2-2/3 and 1-3/5 foot pitch with an 8-foot flute, switching hands, and keeping the right hand solo line above middle C4 (to keep the mutations from sounding in the tenor octave where they can disturb the sense of key). The 1st theme is harmonized in 4 parts, then worked in inverse movement as a 2-part canon at the octave at the same time it enters right side up in the tenor voice. This theme is then presented in retrograde as a 3-part canon, still in 4 voices. A 2nd playful theme is then introduced in the bass line and is presented as a trio in 3-part texture, then as a passage for 2 parts. This theme is then worked again as a 2-part augmentation canon at the octave between the outer voices (soprano and bass). The 1st theme then makes its return as a 3-part canon at the octave in trio form, after which the 2nd theme is treated as a 2-part canon at the octave at the same time that the 1st theme is combined with it in the tenor line, still in 3 voices. A short coda rounds out the work very quietly, very longingly, as if it were recalling all the fondest memories of childhood. The final chord is in 4 voices. This coda is very effective using the String Celeste stop in an expressive division, coupling it also to the pedal.

The A Major Op. 13 Fugue a la gigue is a bold, fast paced, exuberant, rhythmic dance fugue for 4 voices throughout and has 2 countersubjects. There’s a lot going on in this work as well, and a sturdy plenum registration in the manuals with a Pedal sound built upon tame 16-foot reed tone is suggested. It has a subject which begins boldly on scale degree 7 which is supplied with a real answer in the dominant. The subject is adjusted accordingly to begin on a different note (i.e. scale degree 2) when it enters in the bass. The entry which follows the exposition is remarkable in that the subject and both countersubjects are inverted and harmonized using a secondary dominant 7th on the 2nd scale degree. The music passes through all nearly related keys, and the sound may be increased along the way. A 32-foot Pedal stop may be added in the stretto section, and the work should end with a very big sound. In the final cadence the top line is ornamented with a trill which is written into the notation to facilitate the intended execution. Since the trilled note is preceded in the melodic line by the upper auxiliary note, the trill begins on the note itself. This one is a toe-tapping crowd pleaser with wide audience appeal particularly well suited for a postlude on a joyous feast day or as an encore for a recital.

The Eb Major Op. 14 Trio is written in 3-part texture (STB) in simple duple time, one moving line being assigned to each hand and one to the pedal. This is a technical study which teaches the entire instrument, thus the left hand and pedal parts cross and S-T-B voice ranges are exceeded. It addresses what is arguably the most difficult aspect of organ playing which is getting the left hand and feet to move independently and in strict time with the right hand. Never are there more than 3 notes sounding, simultaneously. Its theme passes through 4 nearly related keys and is worked both right side up and inverted. This work may be employed as preparation for the study of the 6 Bach trio sonatas for 2 manuals and pedal, a collection which also begins in the key of Eb Major but is longer and more difficult. Once learned, this Eb Trio would be useful for recitals, instruction, as a character piece, and especially, to help maintain technique. A simple 8-foot registration might be selected for the moving lines in the hands, with flute tone in the right hand and color reed or unimitative string tone in the left hand. In the pedal, when there are 3 moving lines like this, a 16-foot covered flute stop like a Gedeckt (Sub Bass) or Bourdon supplemented with maybe a quick speaking 8-foot Gedeckt added as a helper stop is appropriate. In this piece the texture is thin and every voice has to sound just at the right time. As with learning the Bach trio sonatas, because of the complexity, it's best to practice each line of this work slowly and separately, one at a time (right hand alone, left hand alone, pedal alone), then put 2 lines together (right hand and pedal, left hand and pedal, both hands together) before trying to play all 3 together. Slow practice (at half concert tempo) is the key to learning any new repertoire, dividing the parts if necessary until it can be played three times without mistakes, and only then increasing speed to concert tempo.

The B Major Op. 15 Lied (pronounced "leed") is a compelling, quiet work in AABA song form suited to the needs of an offertory. It consists of a trio in 3 voices framed on both sides by a song tune 16 bars long which is harmonized in 4 parts. The melody of this tune may be brought out using a solo stop such as a flute or color reed. These colors in the hands can be switched for the 2nd A section, where a 2-part canon at the octave reintroduces the theme. The B section is truncated and consists of nothing more than a very short transitional passage which functions merely to bring about a return to the home key. The String Celeste stop in an expressive division works well for the final return of the A section which reintroduces the theme in imitation at the octave. A short coda having a final chord chromatically altered with a

sharpened and flatted 5th 2 octaves apart before resolving closes the work quietly and peacefully in 5 voices.

The Bb Major Op. 16 Canon is a much easier technical study made up of 4 separate 2-part canons at the octave where one of the canons works all 3 moving lines in inverse movement. This is a useful introduction to canonic writing where each of the 4 sections can be assigned separately to a student and learned in sequence. Written in compound duple time for 3 voices throughout, this short work may be performed as a recital piece but its major function is for instruction. Never are there more than 3 voices sounding, simultaneously. The 2nd section is worked in the relative key, the 3rd section is in the dominant key with all 3 moving lines inverted, and the final section brings about a return to the home key. This work affords another opportunity to display the performer's imagination and knowledge of orchestration in the use of the color stops of the organ in their various registers. The same registration suggestions for the Eb Trio also works well in this piece, where a soft 16-foot tone should be preserved in the pedal and stops of different timbres used in the hands to make it easier for the listener to follow each moving line. While it's up to the performer to decide which stops are to be drawn, it adds interest when a different, unexpected combination of colors and pitches are used in each of the 4 sections of the work.

The Eb Major Op. 17 Communion song is constructed in ternary (ABA) form with each of its 3 sections equipped with 1st and 2nd endings enclosed by repeat bars. The first section presents a peaceful theme. During a worship service these repeats need not be included in order to better serve a time requirement, but in a recital situation they should be observed as they form part of the structure of the piece. A peaceful theme is introduced in the top line of the 1st A section as a flute solo, which is harmonized in 4 parts. Here the alto line is absent from the top staff and a baritone (high bass) voice and tenor voice occupy the middle staff. This section is then repeated. In the B section another similar, but equally peaceful, theme is introduced in the dominant key by means of a 2-part canon at the octave between the baritone and soprano, which serve as leader and follower, respectively. Here the alto voice appears, replaces the tenor voice in the harmony, and continues through to the end of the piece. This section, again, is repeated. In the final A section the opening theme returns as a 2-part canon at the octave between the outer voices, with the soprano leading and the bass following, again harmonized in 4

parts, which is repeated. This final section should be brought out with a Celeste stop in an expressive division. A short coda closes the work with great serenity and very quietly in 5 parts with a final return of the tenor voice. This work is easy to play, easy to listen to, and very useful for its intended purpose.

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