

## *Suggestions for Performance*

**The 3 compositions gathered into this collection were inspired by and written for the great Kimball pipe organ of the Saint Louis Scottish Rite Cathedral. They are also entirely playable on an instrument of 3- or 2-manuals. Each of them is a stand alone 4-voice fugue written in quadruple counterpoint. This music is pitched at the advanced level and calls for legato technique punctuated with other types of touch where indicated in the score or when deemed appropriate by the performer. The complete independence of the moving parts in these pieces, while it makes them more challenging to learn, also makes them compelling to hear. While these would make for effective recital and lesson material and have a variety of fraternal uses, a place can be found for each of them somewhere in the worship service throughout the liturgical year where, as their name suggests, they would make for effective closing works. They are constructed along similar lines and offer the organist a choice between major or minor home key tonality, whichever is best suited to the mood of the moment.**

**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 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 e minor Op. 29 Postlude is a stand along 4 voice fugue written in quadruple counterpoint with 3 countersubjects maintained throughout. Its subject begins very boldly on scale degree 3, has a tail which points strongly to the dominant key (as any fugue subject MUST if it starts on the 3<sup>rd</sup> scale degree), and is supplied with a real answer in the dominant. 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 head of the subject in imitation 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, an additional voice (low tenor, or baritone) 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 on a Picardy 3<sup>rd</sup> with the full organ.**

**The A Major Op. 30 Postlude is another stand along 4 voice fugue written in quadruple counterpoint with 3 countersubjects maintained throughout. Its subject begins boldly on scale degree 3 with a subject which points strongly to the dominant key, thus a real answer in the dominant 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 2<sup>nd</sup>**

and double pedal. The harmonies shoulder each other aside as this music slows down in approach to its final chord. It is suggested that the biggest reeds and 32-foot stops be withheld during this closing passage for the sake of clarity.

The G Major Op. 31 Postlude is yet another stand alone 4 voice fugue written in quadruple counterpoint with 3 countersubjects maintained throughout. It has a subject which begins on scale degree 1 and is supplied with a real answer in the dominant. An unusual bridge section of 4 voice polyphony employing an ascending sequence during which the pedal line continues links the exposition with the ensuing entry in the relative key (e minor). 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 a 5<sup>th</sup> and then a 6<sup>th</sup> voice rounds out the work. This music also ends with great finality with the full power of the instrument.

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