

Packet #5268 – Performance Suggestions

52. The Day Dawn Is Breaking

A basic *legato* touch, with attention to repeated notes (shortening the preceding note sufficiently), and a consistent tempo will serve this piece well. Don't let the meter change have any effect on the eighth-note "tick," and make the manual change in measure 29 perfectly seamless. Finally, in the last several measures, where the arpeggiated chords are divided between the two hands, be careful to connect the notes from one hand to the other, releasing them neither too soon nor too late, in order to maintain a consistent musical effect.

56. Softly Beams the Sacred Dawning

A convincing performance of this baroque-style *Adagio* will include: 1) slow, steady tempo, marked by clear, consistently pulsing notes in the Pedal; 2) clear, *legato* presentation of the two voices in the left hand; 3) a passionately singing style for the ornamented melody in the right hand. Use the swell pedal to give a sense of realism to the melody, and don't be afraid to slow way down into the final cadence. Both you and the listener need extra time to accept the surprising harmonies there.

57. We're Not Ashamed to Own Our Lord

Part One of this *partita* in four parts begins with the melody in strict canon. In measure 9, be sure to release the soprano G and re-articulate the middle C in the left hand, so the melody is heard clearly in the upper voice there. (In m. 12 the tenor voice loses its strict grip on the melody, allowing the soprano voice to take over).

Parts Two and Three are lighter in tempo as well as in texture, and they are in different keys. Practice with a metronome until the tempo relationships make sense. (It's easy to play these lighter sections too fast). Use lighter registrations, as suggested, and a lighter touch.

Part Four returns to the original key, the texture thickens, and the tempo is slower than

at first. The melody should be articulated very distinctly in the pedal, and the manual parts should be articulated as well, though less forcefully, with extra emphasis where indicated by dashes (beginning in m. 51).

58. Come, Ye Children of the Lord

This piece – actually a pair of pieces, a prelude and fugue – is modeled after the *Eight Little Preludes and Fugues* attributed to J. S. Bach. First off, the *repeat is mandatory!* Please observe it, as it corresponds to the first two phrases of the hymn tune, which are identical.

Choose a tempo that sounds happy and lively without sounding frantic or pushed. For the *prelude* section, a basic *legato* is recommended, with tiny separations to create subtle accents at barlines and other appropriate places. Be careful not to make the semi-staccato notes in mm. 6–9 too short – not shorter than sixteenth notes.

Play the *fugue* a little more slowly and deliberately (as marked), meaning with stronger and more frequent accents. In particular, the first measure (m. 19) of the fugue *subject*, which quotes the first two measures of the hymn tune exactly, should be made abundantly clear – with accents on every beat. Contrasting that with *legato* sixteenth notes in the second measure will give the subject a readily discernable character that will help the listener recognize it each time. Whenever the subject re-enters in an already active voice, the entrance should be made clear by a realistic short "breath" in that voice – for example, in the soprano voice between mm. 28 and 29. Similar treatment should be given to other recognizable bits of the hymn tune, such as between mm. 30 and 31.

Astute listeners – and every organist, I hope – will enjoy noticing that the third phrase of the hymn tune is used as a *counter-subject* during the *exposition* of the fugue (mm. 21, 23, and 25). After a single statement of the

subject in the relative minor key (mm. 29-30), the third phrase of the hymn tune is represented in full in the soprano voice (mm. 31-32). This is immediately followed by three final statements of the subject. Thus, the form of the fugue follows the A-A-B-A form of the hymn tune. The fugue closes with an exact repeat of the last two measures of the prelude, giving a sense of unity to the whole.

59. Come, O Thou King of Kings

No articulations are indicated, but the opening figures in the left hand should be articulated by separating the two quarter notes in each measure and generally connecting all the eighth notes. Beginning in m. 27, just observe the rules of *legato* playing, making all the repeated notes clear. In m. 36 make the parallel sixths as *legato* as you can, but don't worry if they are not "perfect." Finally, in the penultimate measure, be sure to re-articulate the tenor E, and make a slight break at the bar line to emphasize the final chord.

60. Battle Hymn of the Republic

This piece should be played with a "dignified bounce." That will be achieved by maintaining just the right tempo and articulation throughout. Too much "dignity" and the piece will be dull; too much "bounce" and it will sound like a joke, which it certainly is not. Fingering becomes quite challenging after a second voice appears in the right hand (m. 61), and this must be taken into account when determining the tempo and articulation as well. By all means, please observe the indication to "soften" the dotted rhythm to a triplet pattern, otherwise the effect will be jerky. (The dotted notation was chosen for the sake of simplicity and readability).

The suggested registration may need to be adapted to individual organs. If a solemn trumpet sound is not available, a good alternative may be a *cornet* registration (8 + 4 + 2 2/3 + 2 + 1 3/5), or some of those pitches – particularly the non-unison ones –

might be added to "beef up" a softer reed. In any case, the solo voice should not be excessively loud or brilliant. If the solo stop is in the Swell division of a pipe organ, partially closing the swell shades may help achieve the desired result.

61. Raise Your Voices to the Lord

This two-part voluntary may be more meaningful if the hymn is played from the hymn book first. Either of the two parts may be used alone if desired. Use a clear *legato* technique, observe tempo and registration suggestions, and gently articulate the phrases of the melody, which generally span four measures each.

The second part begins as a *fugato*, and each subsequent phrase of the hymn melody is introduced as the subject of imitative counterpoint. There is no place in this section in which the melody is *not* being quoted – sometimes in a different key and sometimes in rhythmic diminution (mm. 47–50) – and the astute listener will appreciate your efforts to point that out. Be sure that the pedal registration makes the *cantus firmus* stand out slightly, but clearly, above the manual voices in this section.

62. All Creatures of Our God and King

This is a very baroque-style piece, inspired by J. S. Bach's well-known chorale prelude on "*Wachet Auf! ruft uns die Stimme*" (often translated as "Sleepers Awake!"). Following the articulation and registration suggestions in the score should yield pleasing results.

65. Come, All Ye Saints Who Dwell on Earth

The first part of this two-part voluntary is unusual, in that the melody is first presented in rhythmic *diminution* – in shorter note values than the hymn itself. Further, following the pattern of the hymn melody, there are many groups of repeated notes, a feature rather seldom found in organ music. It is important for each repeated note to be heard

distinctly. Experiment to determine the most effective amount of space between them. A good *legato* elsewhere will further highlight the repeated-note motives by contrast.

In the second part, it is essential that the pedal melody be clearly articulated. Breaking every repeated note in the pedal may feel unnatural at first and may require a little more practice than one might think, but is essential for the melody, now in the bass, to be heard distinctly. Be sure that the pedal registration is ample, especially at the 8' level. Add 4' or couple the manual if necessary.

66. Rejoice, the Lord Is King!

Perhaps the greatest challenge in this piece lies in keeping the eighth notes in the upper stave flowing smoothly and consistently throughout. Spend the time to work out your fingering (using the suggested fingering at least as a point of departure) and practice the upper voice alone and with pedal until it feels fairly natural. There are several indications to use the left hand to help play the upper voice, but this is not to enable a seamless *legato* to the next right-hand note. The continuous stream of eighth notes should be subtly articulated as groups of four. In mm. 55–58, and especially between mm. 56 and 57, it may be possible to play the lowest notes on the upper stave by reaching up or down with the left hand, while continuing to hold the middle C on the other manual. If not, just shorten the last eighth note in each measure as much as necessary, but be sure not to disturb the rhythmic flow.

67. Glory to God on High

This voluntary is composed in three connected sections. Its successful performance depends a great deal on the tempo of the last section and on the tempo *relationship* between the last and the first two sections.

If you start the first section too fast, you will either have to slow down too much for the last section or end up playing it too fast. To

avoid this problem, learn the last section first (begin at m. 34), and practice it until the decorated *cantus firmus* flows naturally with a feeling of restrained exuberance. The *staccato* notes in m. 42 must not be too short – just separated.

Once you have a good feel for the last section, practice going into it from a slightly faster tempo, starting at m. 28, perhaps, slowing gradually through mm. 32–33 to arrive at your pre-determined tempo for the last section. (The suggested metronome markings should be helpful).

Play the first two sections very peacefully (*tranquillo*) and without any 16' in the pedal. That is crucial at m.28, where the pedal simply takes over the lowest voice from the manuals. A basic *legato* touch, with natural sounding phrase breaks, will serve this piece well.

68. A Mighty Fortress Is Our God

Here's something new among the *LDS Hymn Voluntaries* published to date – a pedal solo! You may prefer to keep this piece to yourself (I'm not sure how or if it should be used in church), but after all those pedal exercises you have practiced so diligently, isn't it nice to have something to play with your amazing pedal technique?

Be aware of where the melody is, and give a little extra emphasis to those notes. Of course, hold the quarter notes full value, and use a good toe-heel in the left foot to make the melody come through at the ends of phrases. There are two places where the same foot has to play adjacent sharps consecutively. Don't use toe glissando here – just let those notes be slightly detached.

A little *rubato* will help create the illusion that a great amount of energy is being expended to produce all these heavy notes. Imagine that your feet become heavier at the end of each phrase and that they have to be pulled out of the mud to start the next one. The key word here is "mighty."

Your questions and comments are always welcome!

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