Harmonization & Intonation Sampler

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**Fugue on the Carillon d’Alet**
Craig Phillips

The composer writes: “This piece is based on the bells of the Église-St. André in the village of Alet-les-Bains, France. This is a somewhat fanciful interpretation of the simple, but very interesting two-tone angelus that is heard three times daily from the bell tower of the church, which is adjacent to the ruins of the 11th-century Notre-Dame Abbey.”

160-852 • $10

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**Improvisation on “Nicaea”**
Alfred V. Fedak

This dignified treatment of the familiar hymn *Nicaea* would make an excellent postlude for any time in the church year. Fedak takes the tune through seven key areas before returning to a sturdy presentation of the entire tune in the home key of D.

160-520 • $10

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**Three Pastorales**
Clive Jenkins

British composer Clive Jenkins delivers a delightful three movement organ suite, firmly within the great tradition of English pastoral music. The subtitle “Organ pieces for odd times” refers to the fact that each movement is in a different meter with an odd number of beats (5, 3, and 7). The first pastorale is lifting in character, the second tender and lyric, and the third bounding and joyful. They may be played either with manuals only or with pedal.

160-650 • $12

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**A Mohawk River Suite**
Alfred V. Fedak

Originally composed for a house concert involving various keyboard instruments (harpsichord, piano, and organ), flute, and singers, this work can also be seen as an anthology of musical settings and variations on the familiar hymn “Shall We Gather at the River?” The keyboard movements in various historical musical styles can be easily adapted for any keyboard instrument or performance context. Several of the movements with voice could be used as stand-alone settings, and there is also an ornamented baroque-style air for flute and keyboard that would make an effective offertory. The suite concludes with a solo organ toccata: an excellent postlude.

160-926 (includes parts) • $25

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**Scherzo Ostinato**
Alfred V. Fedak

This exciting concert scherzo is based on a theme by Thomas Ravenscroft. The work begins quickly but quietly, with an apprehensive atmosphere. The music gains in energy and volume, building towards a dramatic conclusion. An impressive (though only moderately difficult) work for recital, or a Lenten postlude.

160-865 • $12

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**Fantasia: A Languedoc Landscape**
Craig Phillips

Composer Craig Philips spends part of each summer on “composing retreat” in the Languedoc-Roussillon region of Southern France. The gorgeous and inspiring landscapes of this area have surrounded Phillips over the years as he created many of his well-known works, but they are invoked explicitly in this “tone poem” for brass quintet, timpani, and organ. The work is cast in several sections of varying character, ranging from warm to boisterous—including a lively evocation of a troubadour dance in the center that returns again at the very end.

160-910 (Full Score)–$75, 160-912 (Parts)–$75, 160-913 (Study Score)–$25

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**From Harp to Pipe**
Robert J. Powell

Robert Powell has composed six preludes on early American hymn tunes: *LeNox*, *BeBeL’s streams*, *The Saint’s Delight*, *Samantha*, *Savan Nah*, and *BetheL*. The beautiful and ruggedly modal character of the original tunes is respected and highlighted in Powell’s accessible settings.

160-663 • $15

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**Three Reflections on Hymn Tunes for solo piano**
David Ashley White

These moderately easy piano pieces are treatments of three hymn tunes: the Welsh tune *Aeron* (also known as *MartyrDom*), the Sacred Harp melody *A Song of Texas*, and one of White’s original tunes (*Garden District*). Expressive and lyrically pianistic, the pieces are suitable for service preludes and interludes, or all three together as a concert suite.

830-612 • $10

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LOBE DEN HERREN melody from *Erneuerten Gesangbuch, 1665*
Intonation by Richard Proulx

Lasst uns erfreuen melody from *Geistliche Kirchengesänge*, Cologne, 1623
Intonation by V. Earle Copes

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from Volume III

J. Wyeth’s Repository of Sacred Music, Part II, 1813

Netleton

Harmonization by Alfred V. Fedak

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Tune by Oliver Holden, 1793

Coronation

Intonation by Richard Proulx

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OLD HUNDREDTH
Melody from Psaumes octante trois de David, 1551
(Original meter) Harmonization by Alfred V. Fedak

from Volume X

VICTORY
Giovanni da Palestrina, 1591; adapt. and arr. by William H. Monk, 1861
Intonation by Richard Proulx

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Coronation
Oliver Holden, 1793
Harmonization and descant by Craig Phillips

Descant

Let every kindred, every tribe, on this terrestrial ball, to

him ascribe, and crown him Lord of all

majesty ascribe, and crown him Lord of all

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AURELIA  Samuel Sebastian Wesley (1810–1876)
Setting by Wayne L. Wold

from Volume XIV

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from Early American Folk Hymn Tunes
reharmonized by
Hal H. Hopson
(cat. no. 125-501)

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Archangel Suite
Craig Phillips
One of Phillips' easier organ solos, this accessible and dramatic suite is perfect for service or recital use. The short movements explore the contrasting characters of the four traditional archangels. “Michael” is a trumpet processional; “Gabriel” presents a lyrical melody in the pedals, sounding above a flowing accompaniment in the manuals; “Raphael” is a lush cantilena; and “Uriel” is a dramatic and vivid toccata. 160-612 • $9

Three Sketches
Craig Phillips
Commissioned for the 2012 Nashville National Convention of the American Guild of Organists, this work is intended either as a concert piece (in whole or in part), as service music (prelude, offertory, postlude), or as a springboard for artistic collaboration. The composer suggests that the triptych might allow for realization through visual means with the assistance of an artist. “Awakening” is a fantasy that builds towards a climax, before fading away again. “Midnight Dance” flows quietly in triple meter. “Fête” concludes the work with festive brilliance. 160-812 • $17.50

Scenes from a Gallery
Craig Phillips
This suite—for flute, violin, and organ—is inspired by specific paintings and sculpture by contemporary artists. Three of the six movements are scored for the full ensemble; one movement each for flute and violin solo with organ; and one organ solo. Phillips' very skilled writing for instruments and organ continues in this accessible and dramatic music. The suite can be played in its entirety (ideally with projections of the artwork), or the individual movements can be excerpted for service use. 160-900 • $40

Music for a Ceremony
Alfred V. Fedak
Based on two of the composer's original hymn tunes, this work is a festive trumpet tune with a "contemporary baroque" flavor. The music is composed in sections so that it can be repeated or adjusted in length for use in ceremonial processions. Highly suitable as actual processional/recessional music or as a postlude at any time. 160-612 • $9

Let the Heavens Rejoice
Robert J. Powell
Subtitled “Organ Music for All Occasions,” this collection contains six freely-composed works very useful for service playing. The pieces are not technically difficult and range in character and length: from the more extended “A Solemn Prelude” and “Finale,” to the brief “Scherzetto” and “Pastorale.” Of particularly delightful character is a two-part “Intermezzo” featuring the organ’s chimes. 160-623 • $16

Alfred V. Fedak • Marian Hymn Harmonizations
Seventeen hymns with Marian texts are harmonized by Alfred V. Fedak for use in accompanying congregational singing. As always, Fedak's treatments are sensitive and tasteful, providing fresh sounds for these beloved hymns. 160-737 • $16

A Second Light
David Ashley White
A beautiful, elegant organ solo based on the plainsong melody Jesu Dulcis Memoria. “This is an atmospheric work with a contemporary harmonic language that coheres and embraces beauty.”—AAM Journal 160-660 • $9
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