Three Varied Hymn Tune Settings

Prelude and Fugue on Azmon

Hymn Tune *by* **Carl Gotthilf Gläser** (1738-1829)
Adapted *by* **Lowell Mason** (1792-1872)

Prelude on Nicaea

Hymn Tune *by* **John Bacchus Dykes**
from **Hymns Ancient** *and* **Modern** (1861)

Five Variations and a Postlude on Stuttgart

Hymn Tune *from* **Psalmodia Sacra** (1750)
Adapted *by* **William Henry Havergal** (1793-1870)

***for* Organ**

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Notes

Prelude and **Fugue** on **Azmon** sets a hymn tune by Carl Gotthilf Glaser, originally intended for inclusion in Lowell Mason's 1839 publication of the *Modern Psalmist.* Its reemergence in 1850 in *The New Carmina Sacra*, and also in Mason's and George Webb's *Cantica Laudis*, is altered in form, with the original quadruple meter (4/4) converted to triple meter (3/2).

This setting is written in a conservative 19th-Century American Romantic idiom. The prelude opens in G-major with freely imitative writing and closes with a bold statement of the hymn. A fugue subject based on the beginning of the hymn tune's first phrase is introduced in an exposition and followed by a series of episodes and recurring fugal entries, all underpinned by phrase-by-phrase statements of **Azmon's** tune in an augmented pedal *cantus firmu*s, presented in the subdominant key. A brief codetta provides a calming close.

Prelude on **Nicaea** is a noble and stately setting, based on a familiar hymn tune composed by John Bacchus Dykes (1823-1876). It was first published in *Hymns Ancient and Modern* in 1861, where it appeared with its familiar text, "Holy, holy, holy!", paired with verses authored by Reginald Heber. In keeping with the Trinitarian nature of the verse, the tune's traditional name was drawn from the Council of Nicaea (A.D. 325), and the tune itself was likely a permutation of a preexisting tune, **Trinity** by name.

The prelude opens with loosely imitative counterpoint in the manuals, making use of a rich array of dotted rhythms and French overture flourishes. Phrase by phrase, the hymn tune appears as a pedal *cantus firmus* statement in boldly augmented note values, and providing a broad underpinning for the setting.

Five Variations and a **Postlude** on **Stuttgart** treats the tune of a familiar Advent hymn. A historical form of the melody can be found in Psalmodia Sacra (Gotha, 1715), a collection edited by Christian Friedrich Witt, who is also thought to be its composer. Stuttgart was subsequently altered to its present state by William Henry Havergal (1793-1870).

Following a brief introduction, the first variation presents the tune in F-major in the tenor register. The melody migrates to the alto and soprano voices for the second variation, remaining in the soprano for a chromatic duet. After the fourth variation's brief contrast of key (D-major), the hymn tune reverts to the tenor voice, and then back to the soprano for a return of tonic (F-major in the fifth variation. The postlude offers bold pedalpoints underpinning a series of building statements and echoes; it is culminated by a presentation of the entire hymn at a broader tempo, followed in turn by a briefly repeated codetta. The variations and postlude are technically conservative and readily accessible.

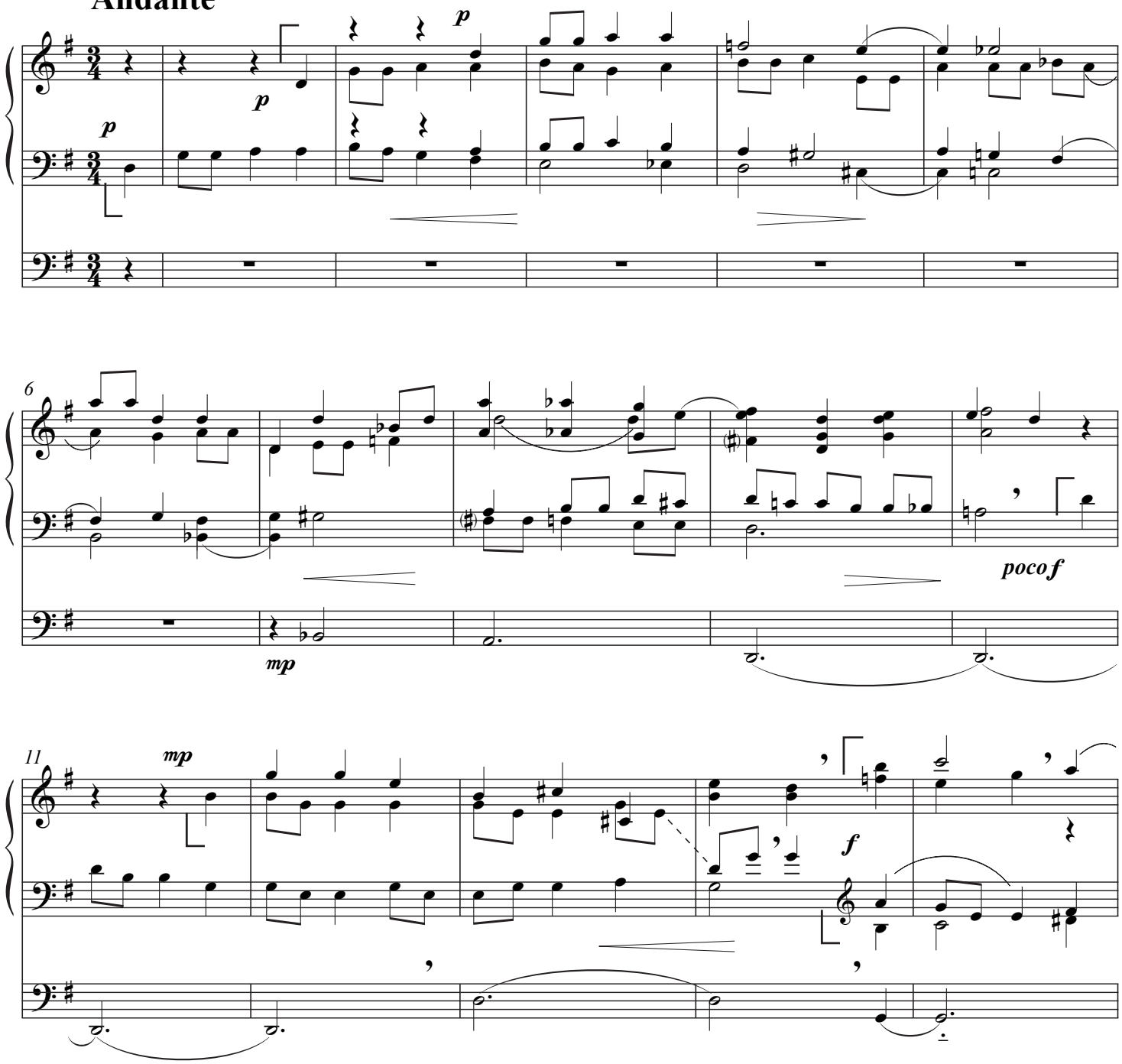
Prelude and Fugue on Azmon

Hymn Tune *by* **Carl Gotthilf Gläser** (1738-1829)
Adapted *by* **Lowell Mason** (1792-1872)

Prelude

Setting for Organ
Ennis Fruhauf

Andante



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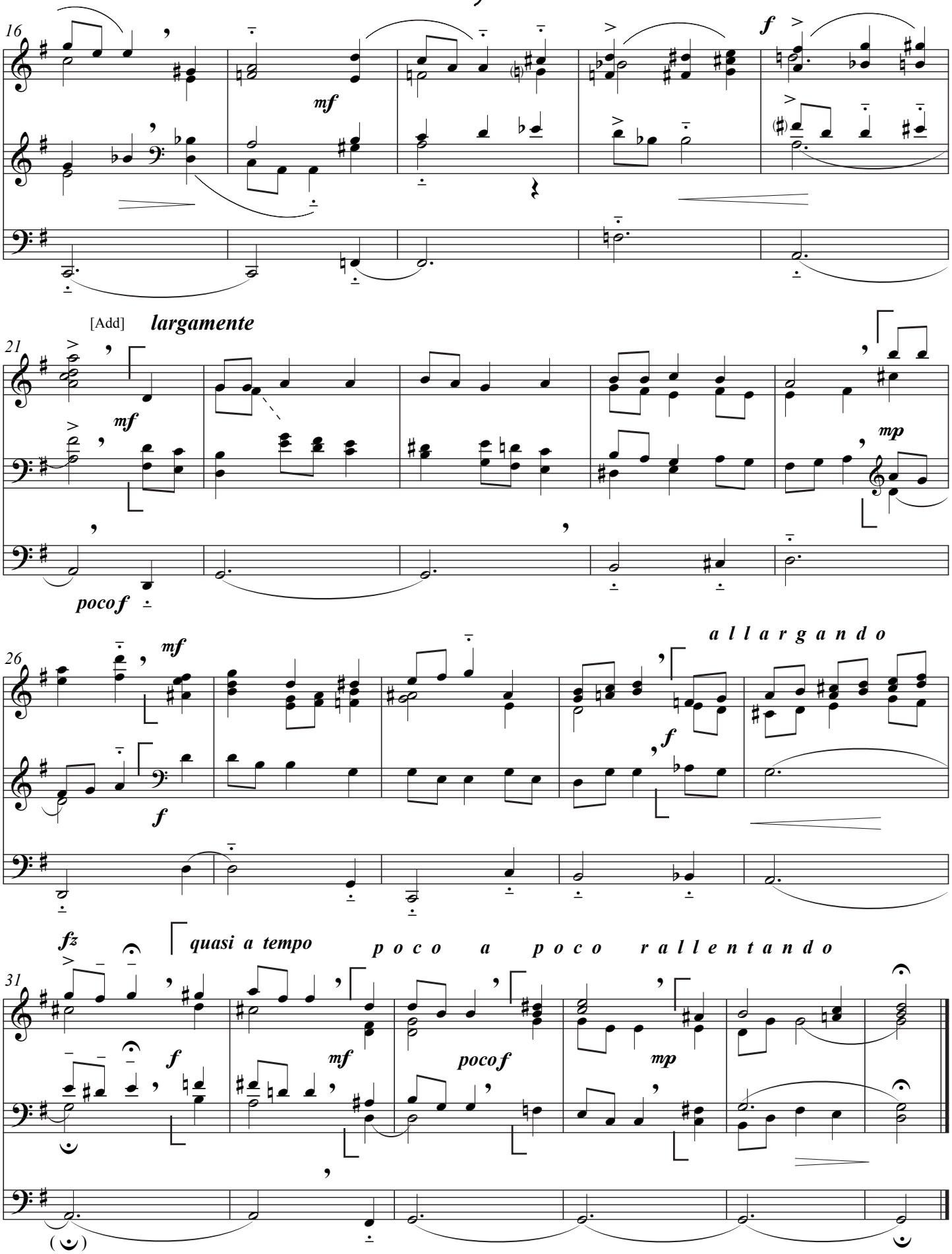
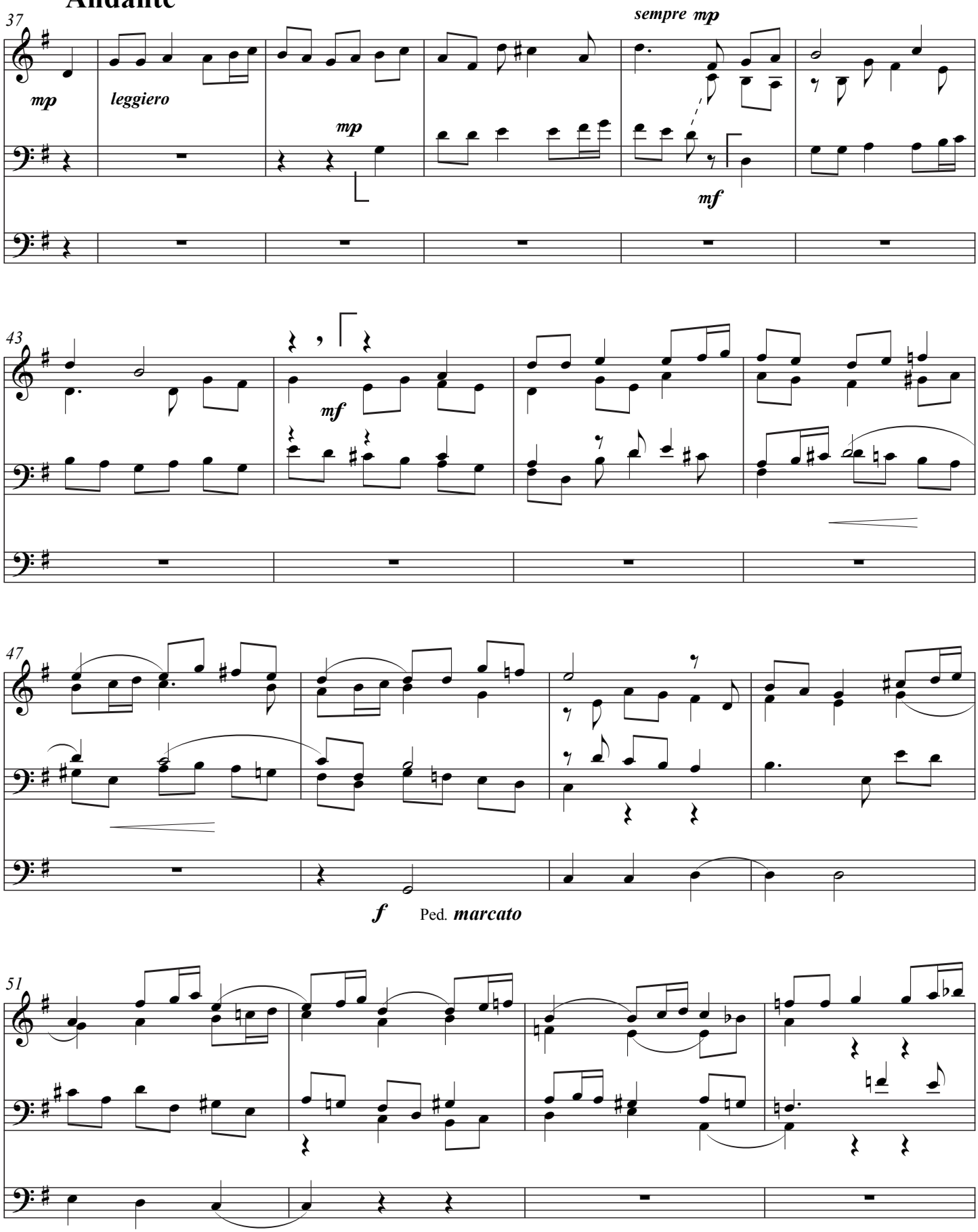
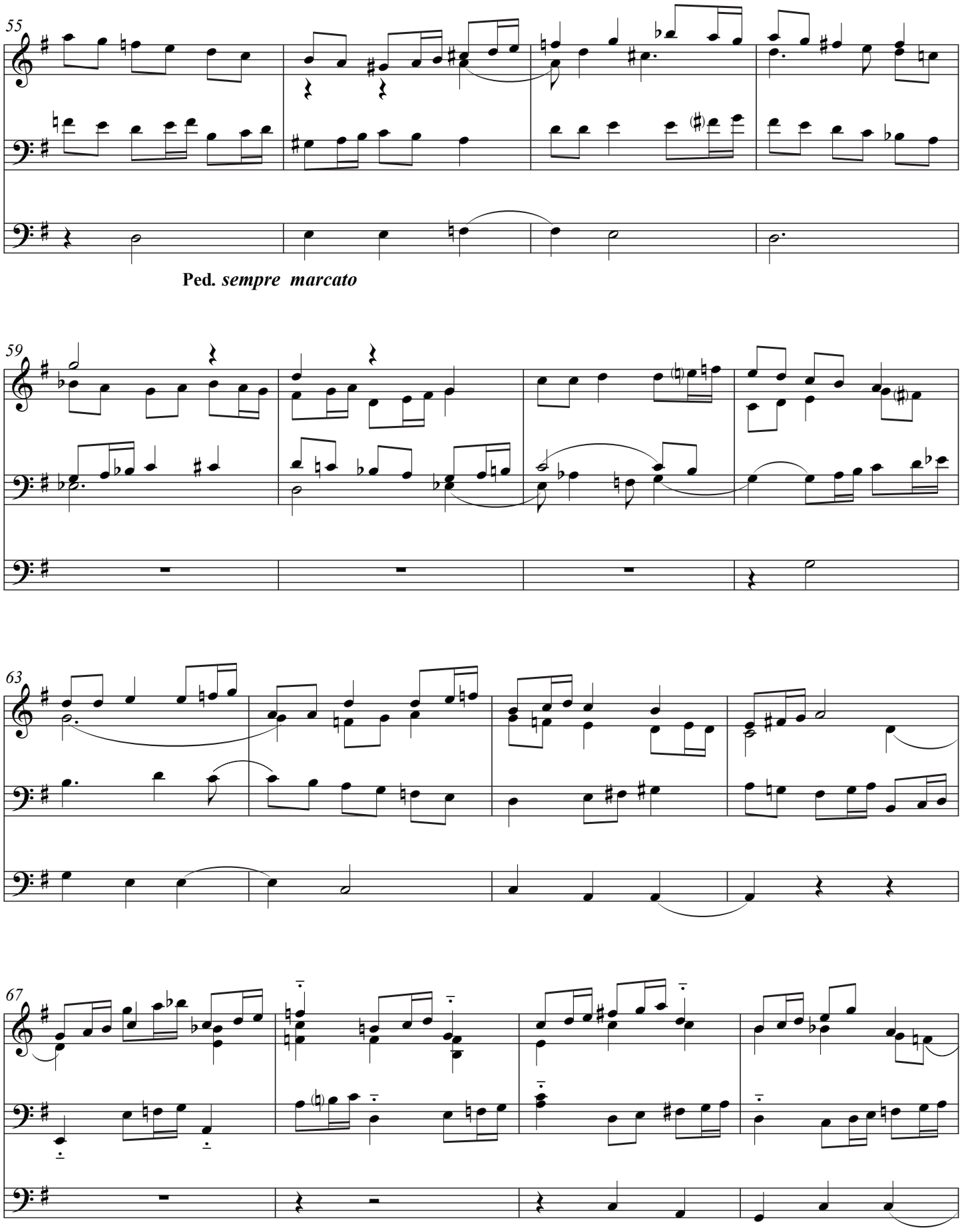
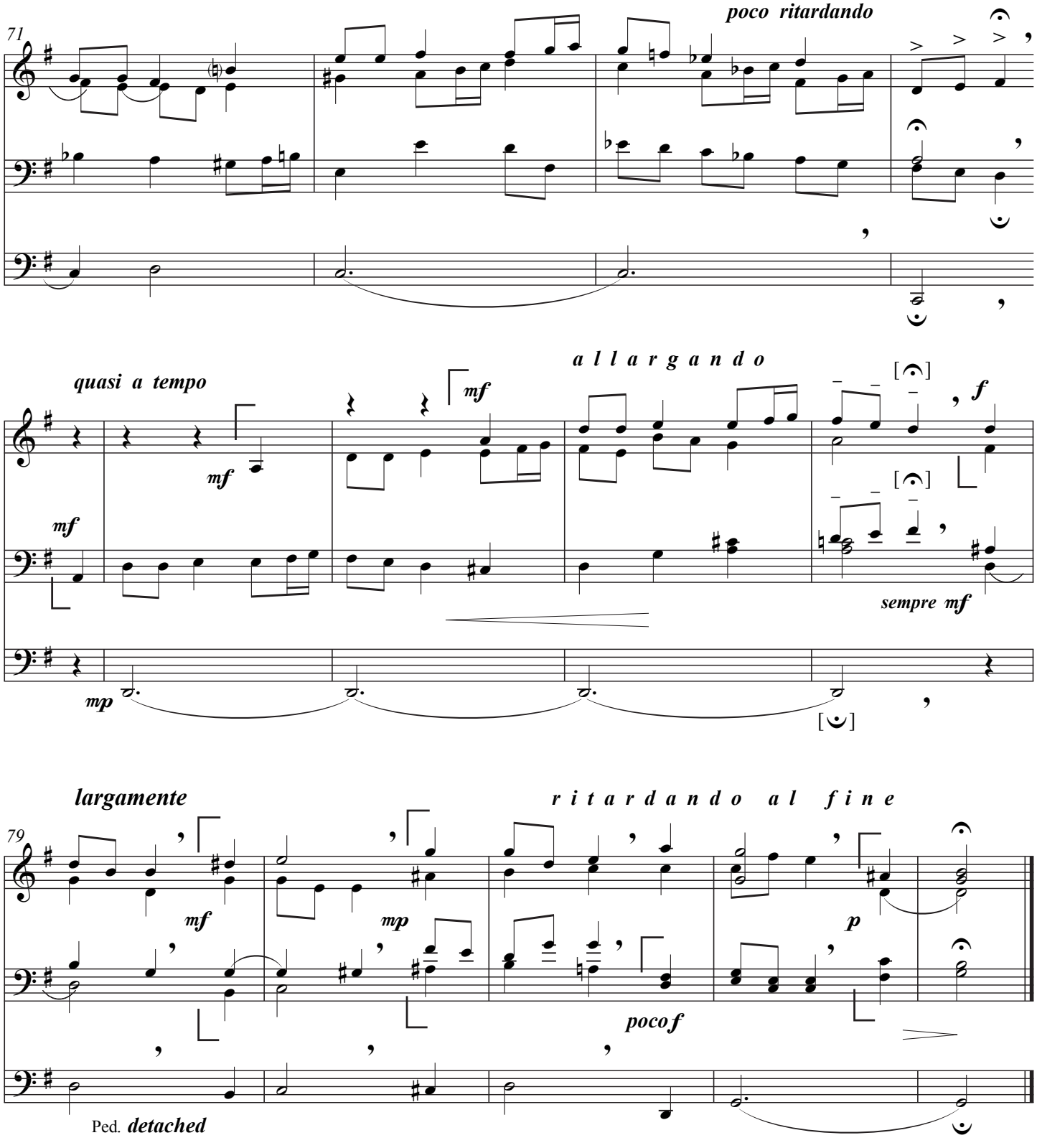

16
mf
f
[Add]
largamente
21
mf
mp
pocof
allargando
26
mf
f
f
fz
quasi a tempo
poco a poco rallentando
31
f
mf
pocof
mp

Andante




55
Ped. sempre marcato
59
63
67

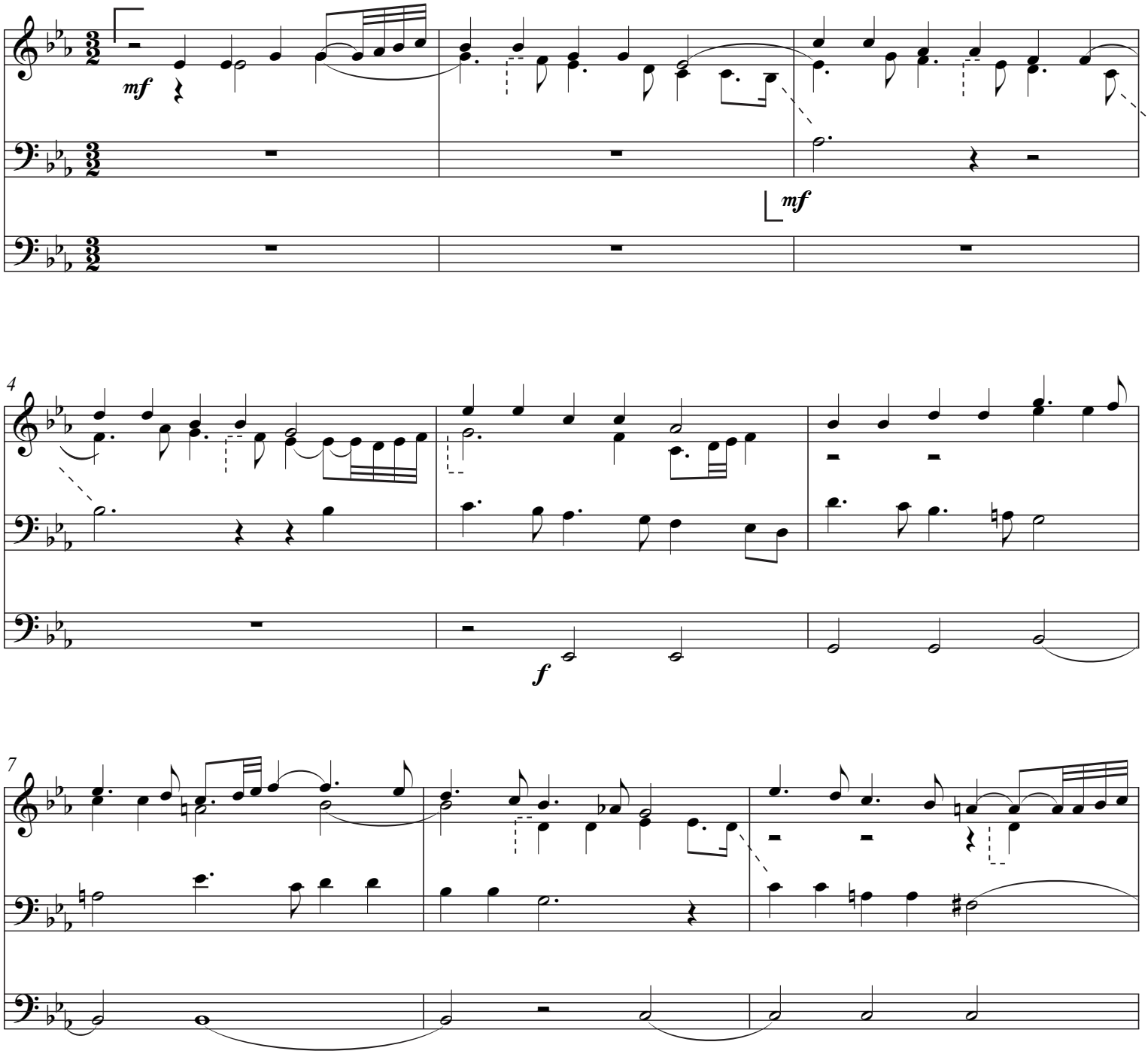

71
poco ritardando
quasi a tempo
mf
mf
mf
allargando
f
sempre mf
mp
79
largamente
mf
mp
ritardando al fine
p
poco f
Ped. detached

Prelude on
Nicaea

Hymn Tune *by*
John Bacchus Dykes (1823-1876)

Setting for Organ
Ennis Fruhauf

Andante, ***stately***



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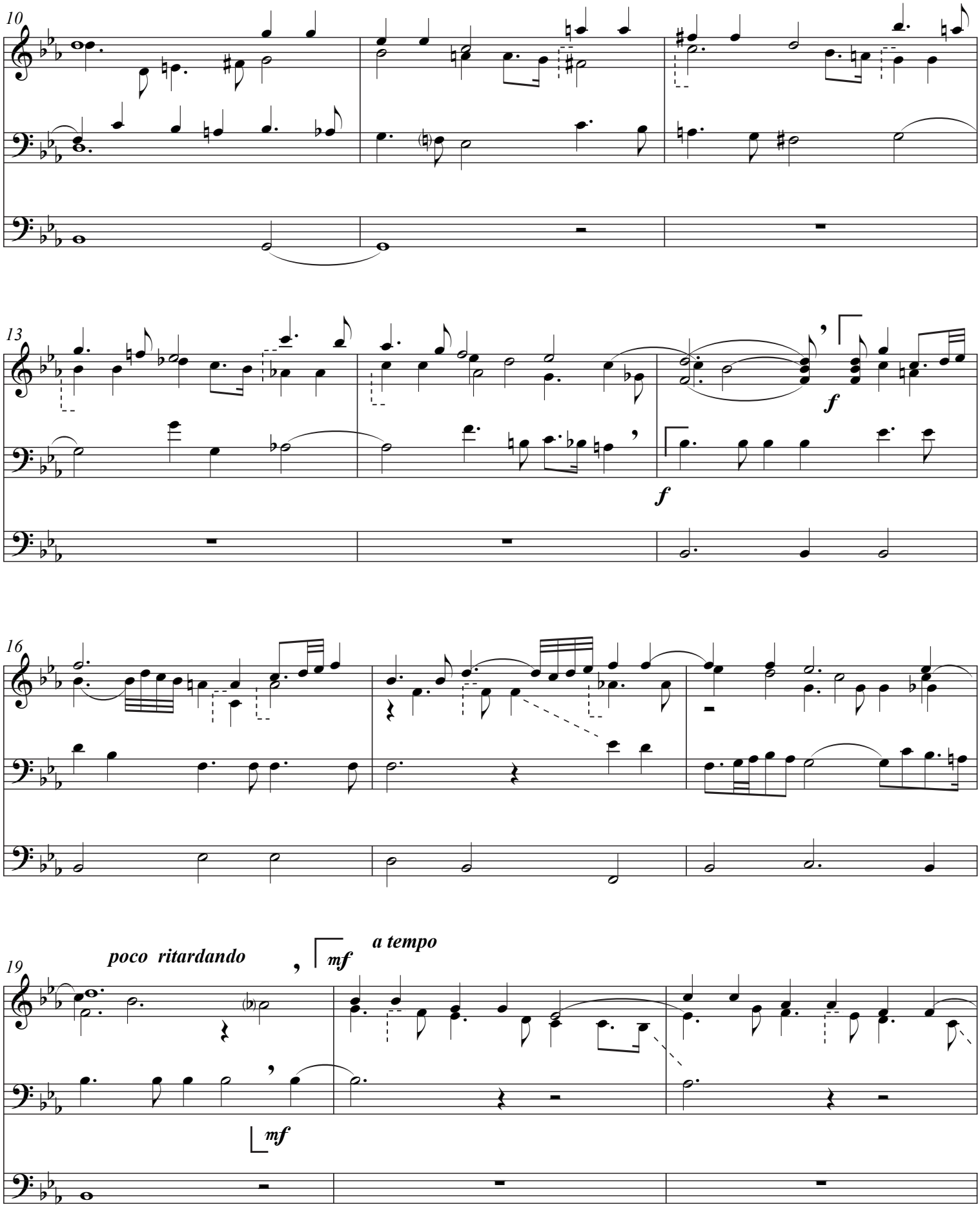
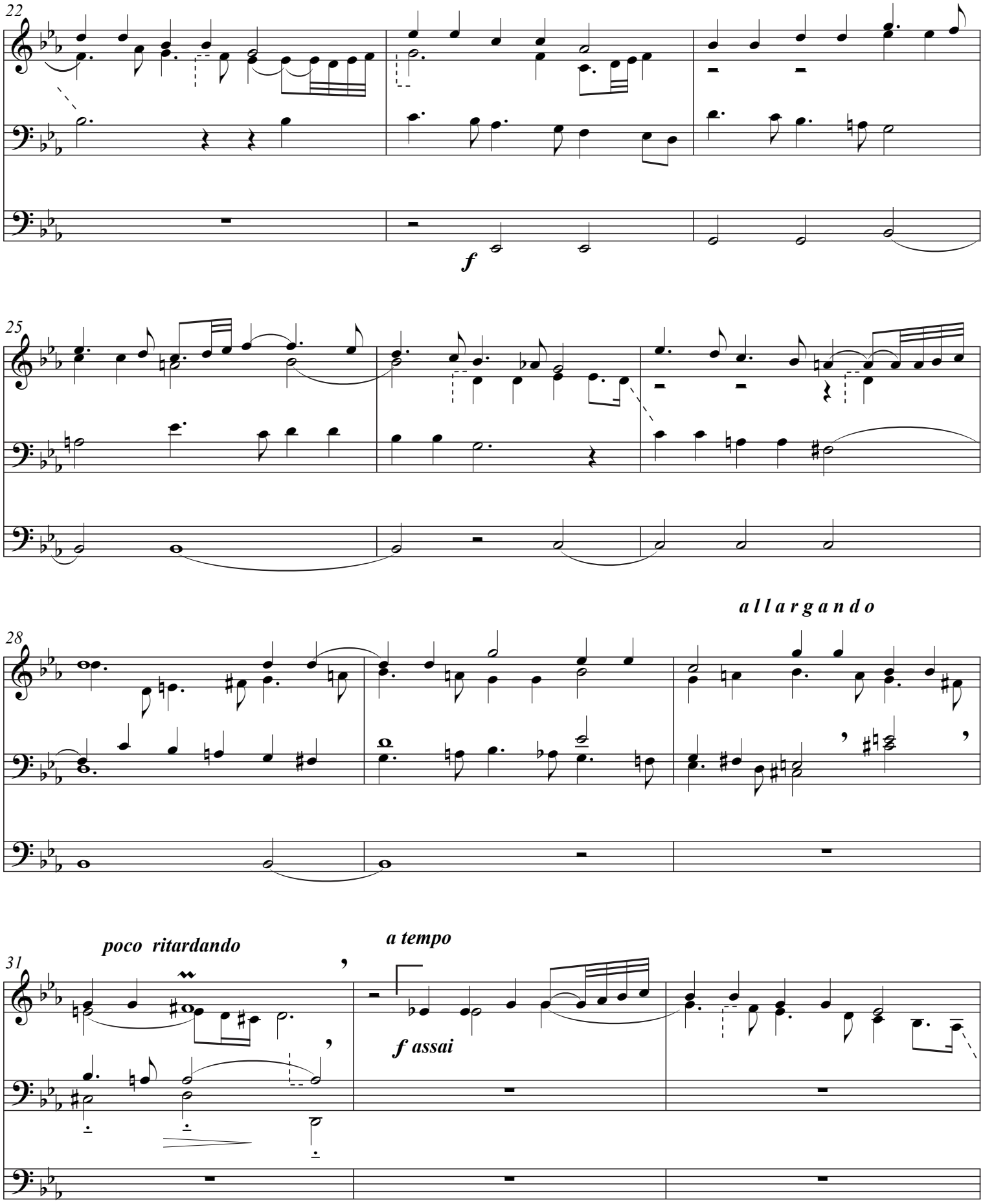
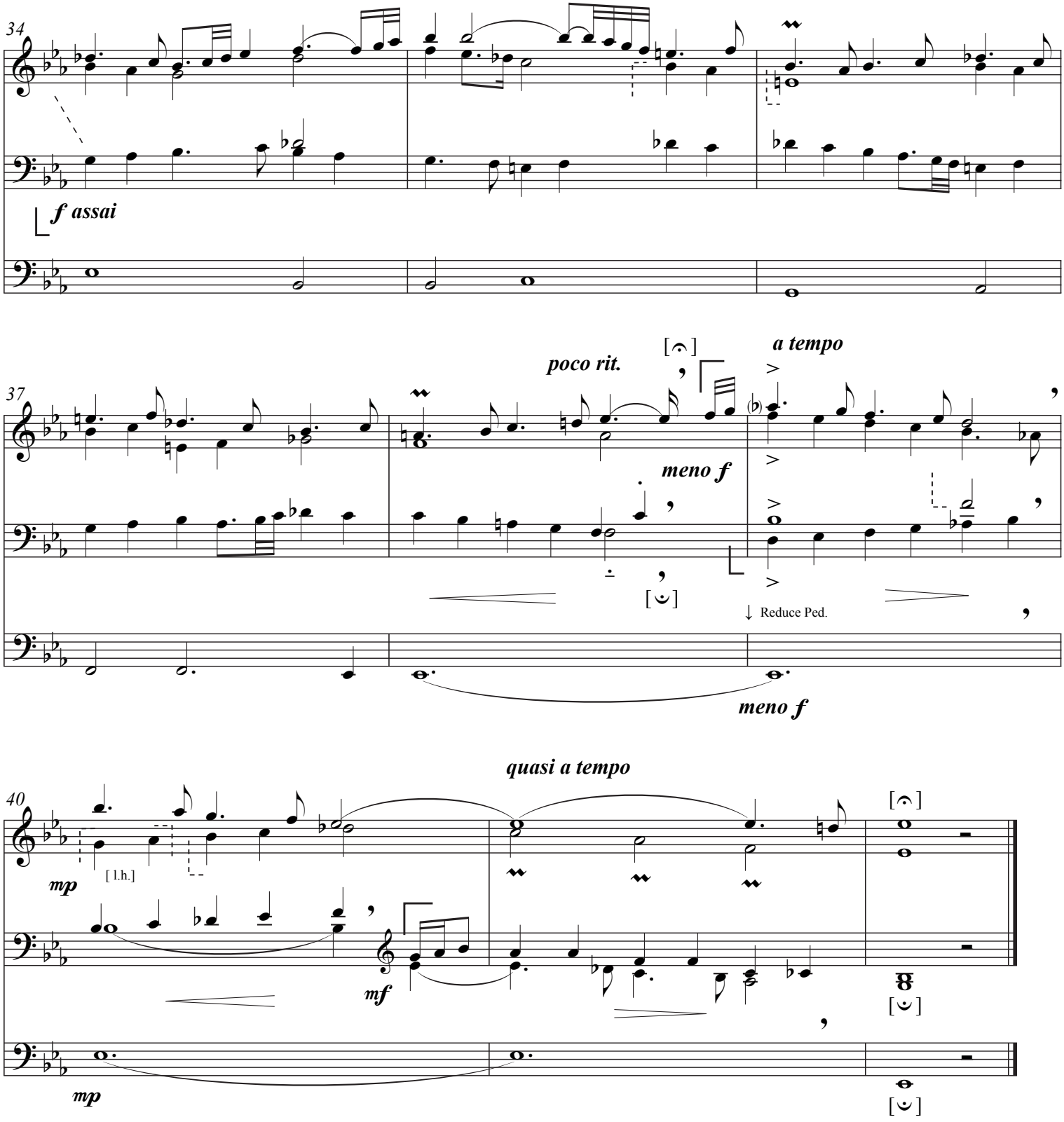

10
13
f
f
16
19
poco ritardando
mf
a tempo
mf


22
f
25
allargando
28
poco ritardando
a tempo
31
f assai


34
f assai
37
poco rit.
a tempo
meno f
Reduce Ped.
meno f
quasi a tempo
40
mp
[l.h.]
mf
mp

Five Variations and a Postlude on Stuttgart

Hymn Tune *from* ***Psalmodia Sacra*** (1750)
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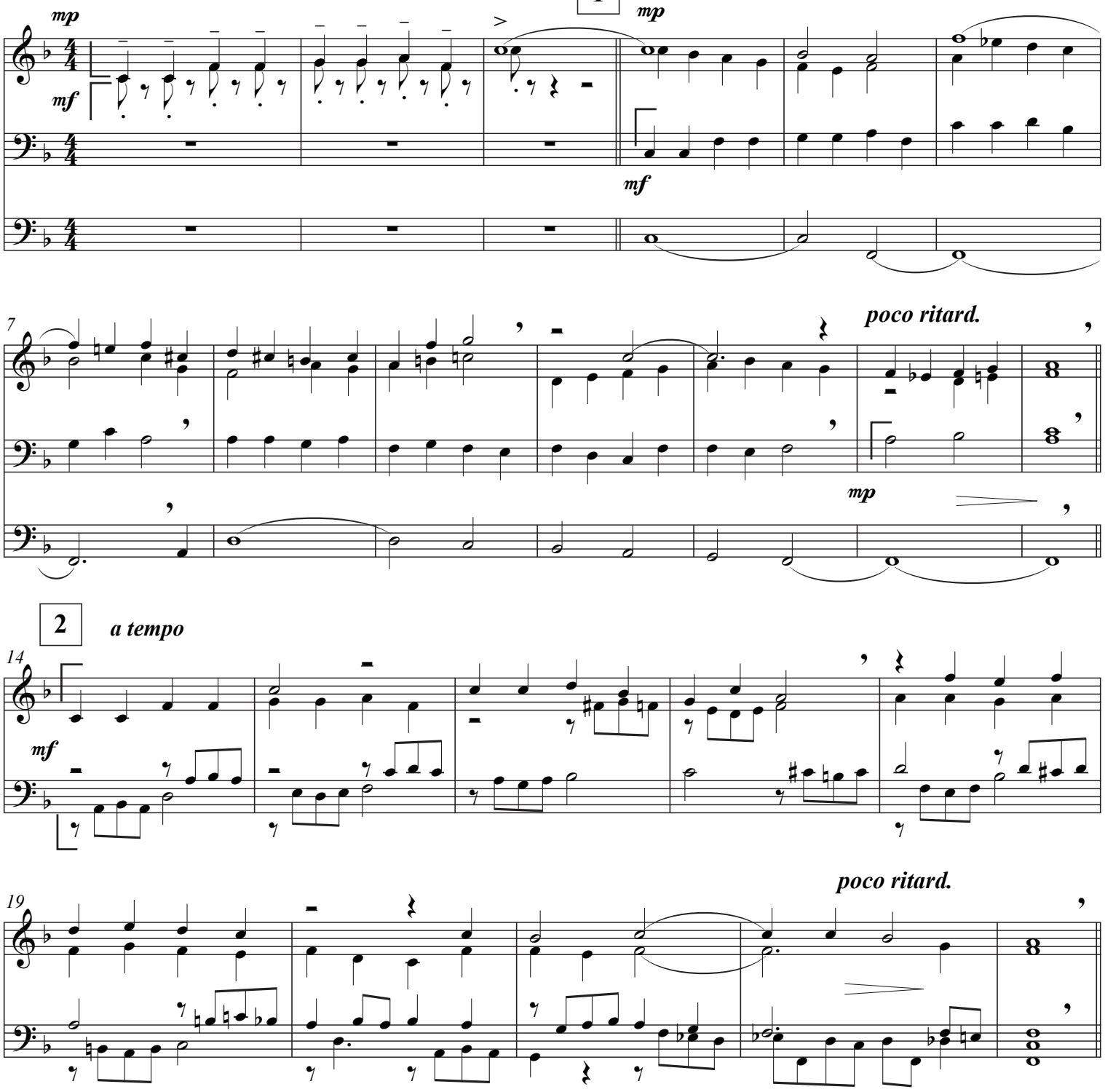
Andantino



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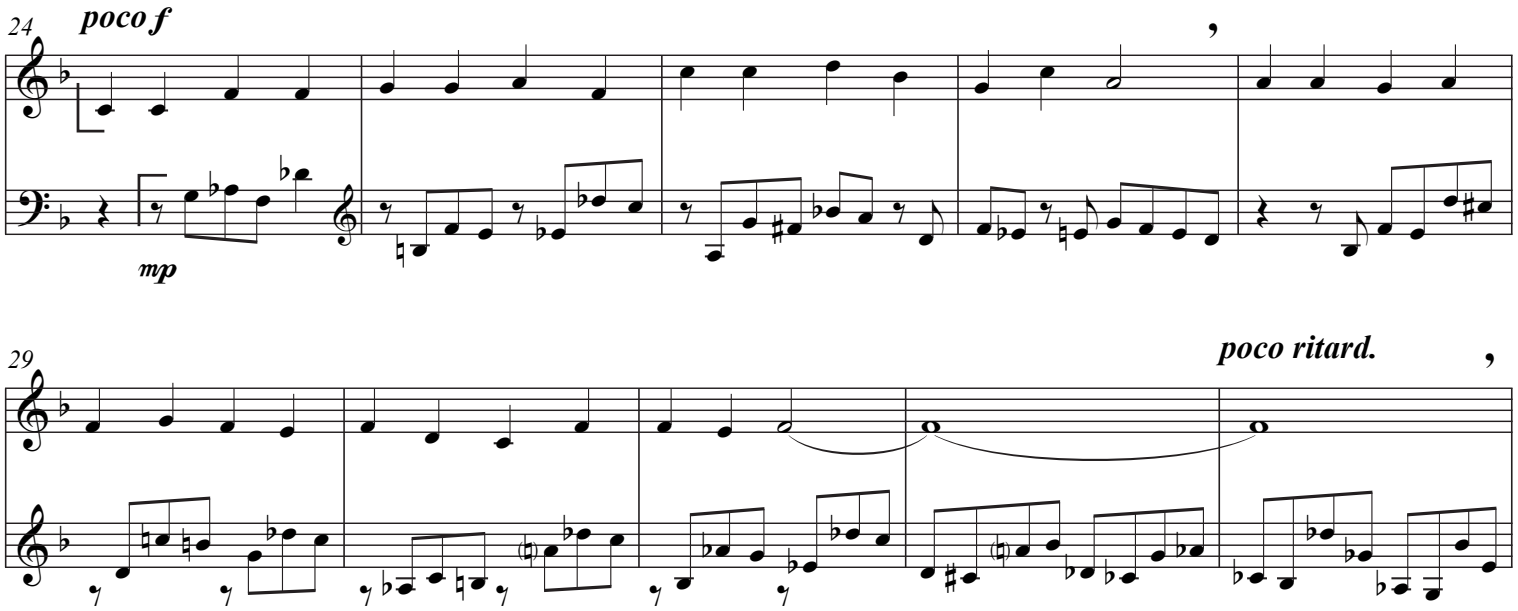
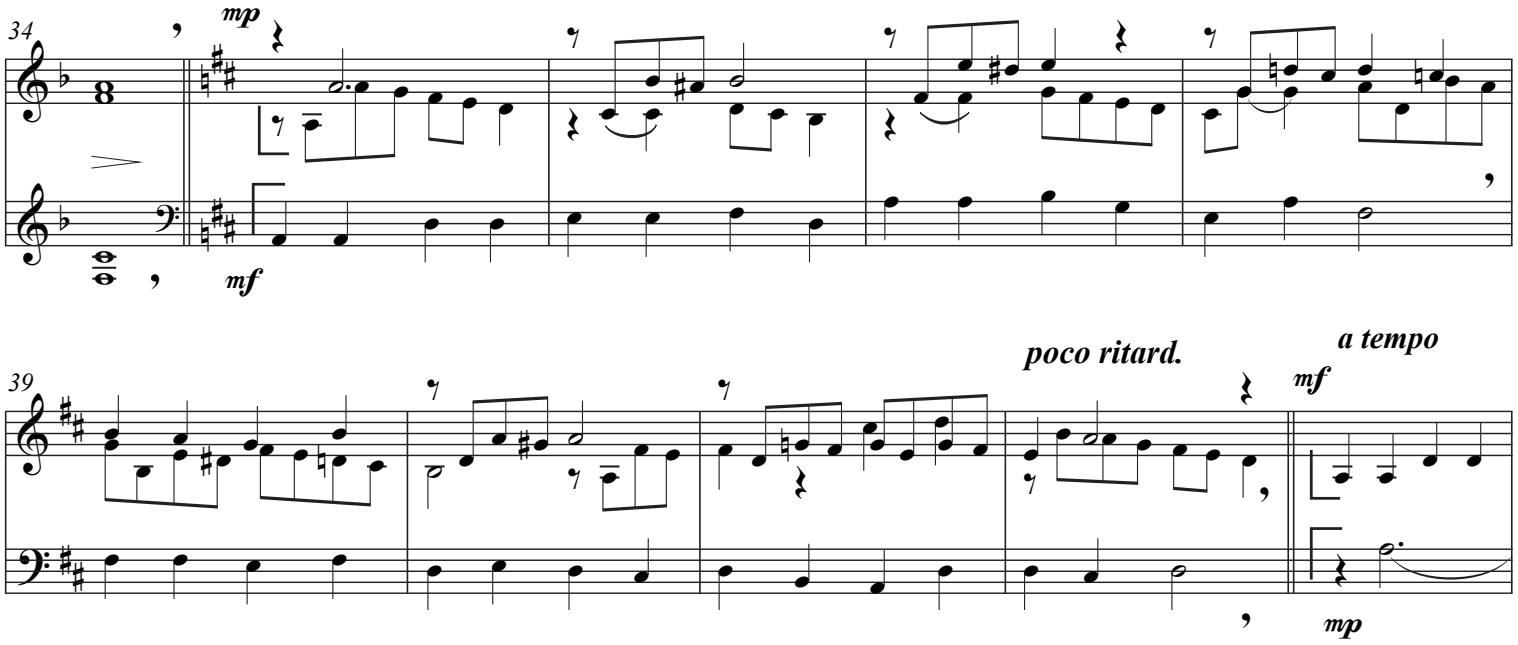
3 Adagietto



4 Andantino



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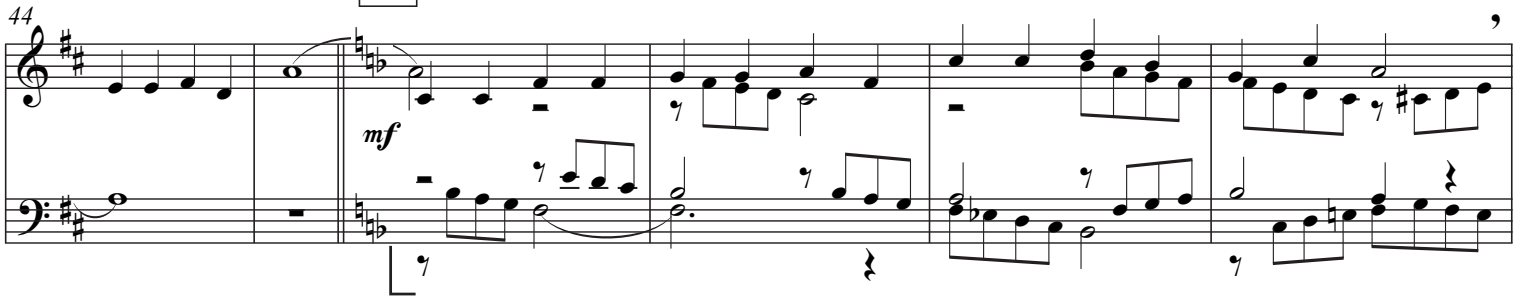
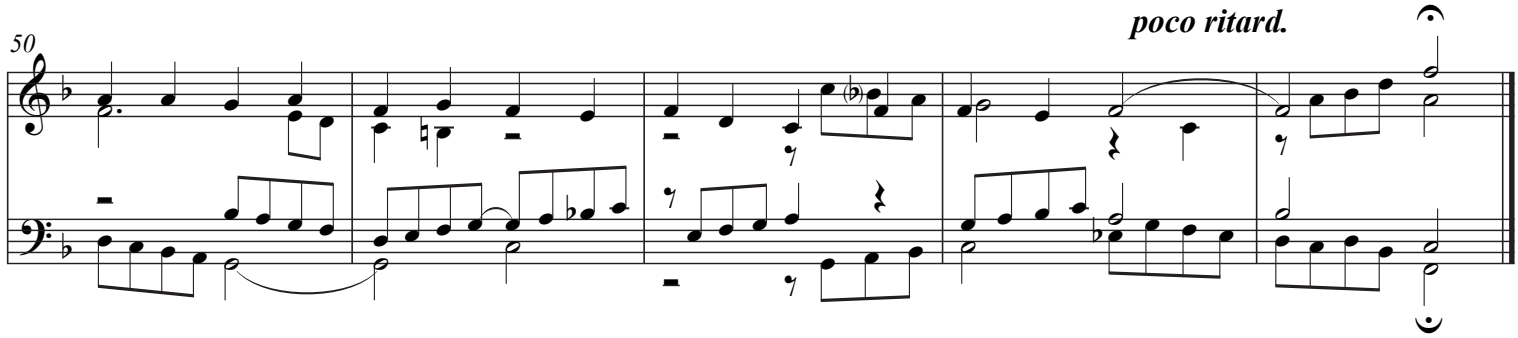
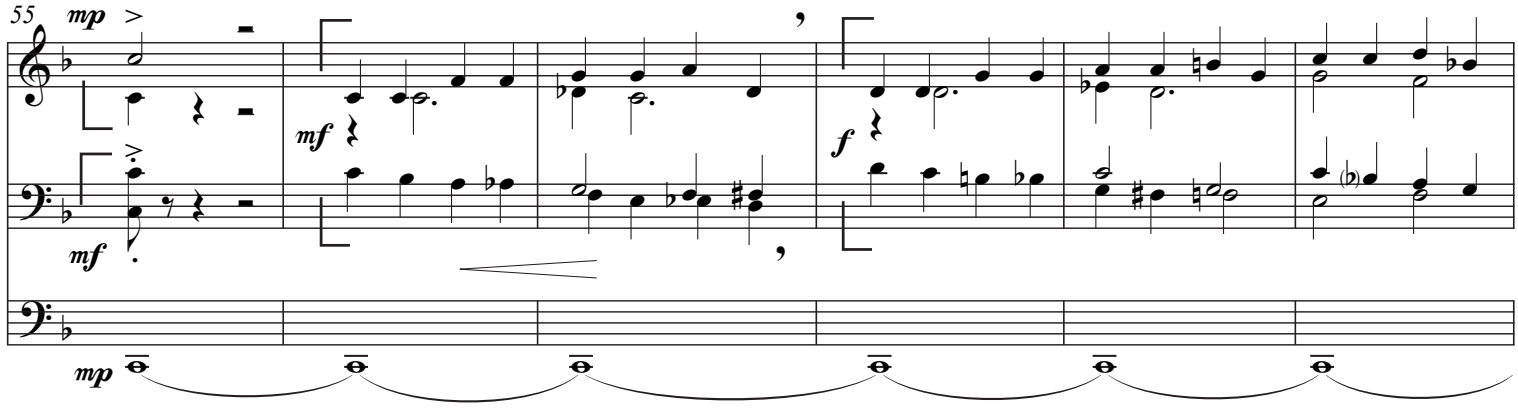
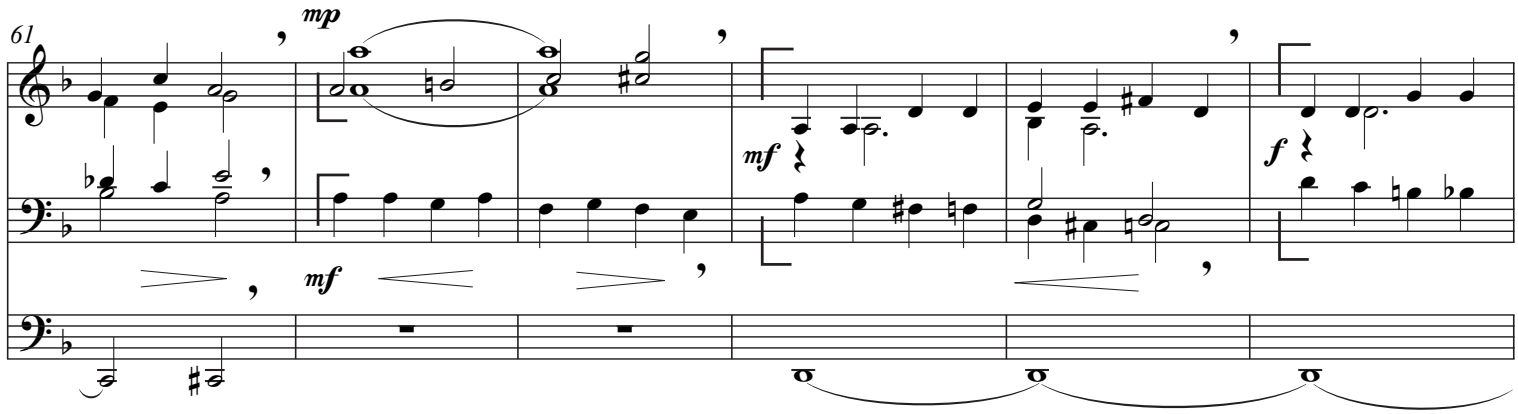


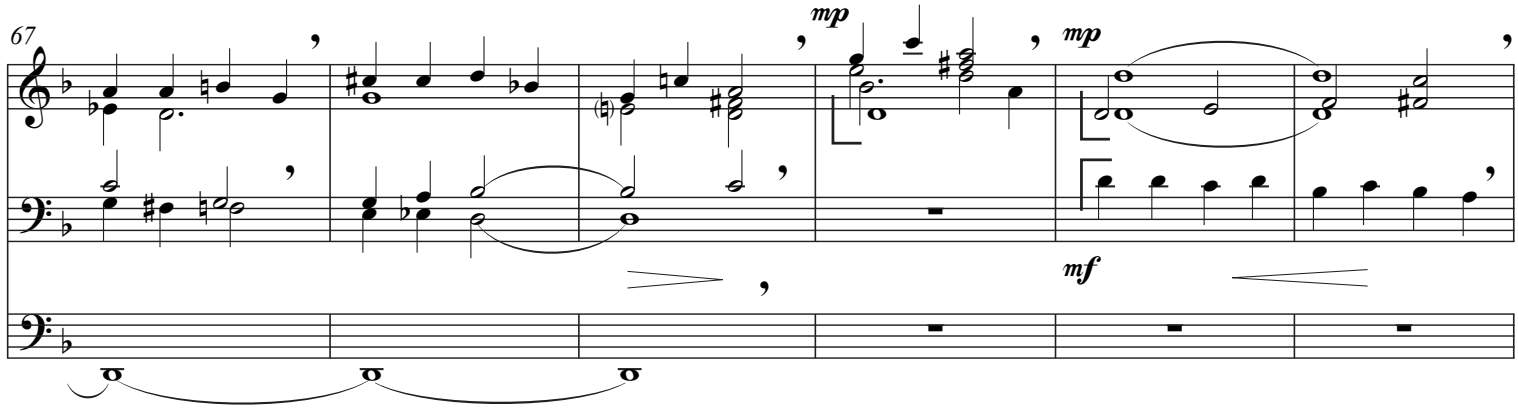


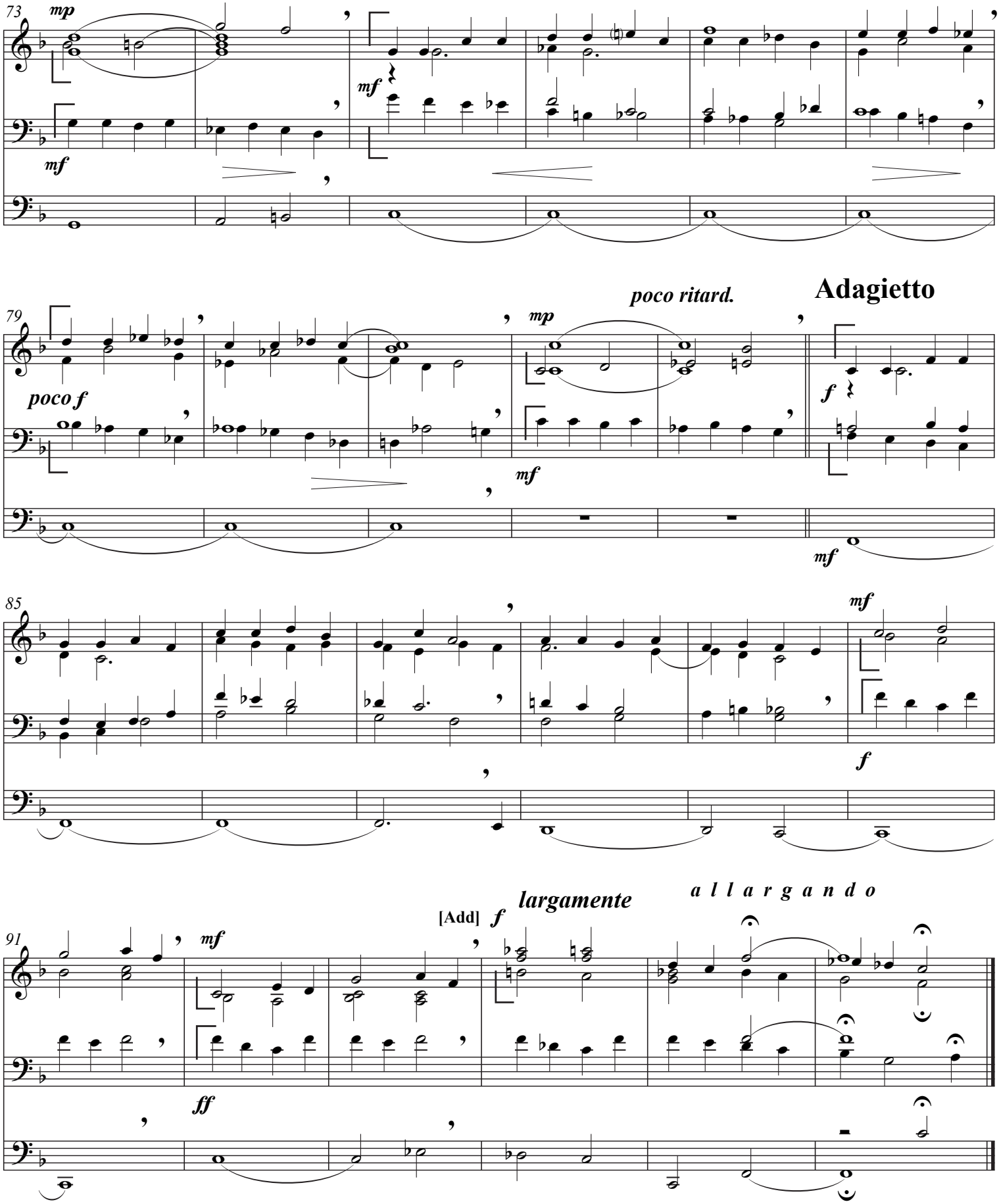
Postlude

Andante








73
mp
mf
mf
79
poco f
mp
poco ritard.
Adagietto
mf
f
mf
85
mf
f
91
mf
[Add] f
largamente
allargando
ff

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