

*Quodlibet on
Brother James Air & Mit Freuden Zart
in rondo with
Aria on St. James*

Setting for Carillon
2024

Fruhauf Music Publications

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Brother James Air & Mit Freuden Zart
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Setting for Carillon

Notes

The setting for carillon of **Quodlibet on Brother James' Air and Mit Freuden Zart** — in rondo with *Aria on St. James* — sets three familiar hymn tunes. Brother James' Air comes from Scotland; written by James Leith MacBeth Bain, or 'Brother James', as an accompaniment for the 23rd Psalm, it was first printed in London in 1915. Originally titled **Marosa** to honor the seventh daughter of a friend whom he had christened, Bain's melody eventually came to be known by its present name. The melody of *Mit Freuden Zart* is derived from "Une pastourelle gentille" (1529); its adaptation first appeared in *Pseaumes cinquante de Davide* (1547), and again in *Kirchengeseng darinnen die Heubtartickel des Christlichen Glaubens gefasset* (1566).

The quodlibet simultaneously combines these two hymn tunes in two registers, accompanied by loosely imitative counterpoint. The pedal part is minimal, used to assist the manuals for occasional sustained pitches. The aria on **St. James** provides a gentle arrangement of a hymn tune composed by Raphael Courteville (d. 1735); it offers a gentle setting in both minor and major modes before returning to an abbreviated presentation of the preceding quodlibet.

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Quodlibet on Brother James Air & Mit Freuden Zart

in rondo with

1. Quodlibet

Aria on St. James

Setting for Carillon
Ennis Fruhauf

Larghetto [♩]

Measures 1-3 of the Quodlibet. The music is in 3/4 time with a key signature of two sharps (D major). The tempo is Larghetto. The first measure starts with a mezzo-piano (*mp*) dynamic. The melody in the right hand consists of eighth notes, while the left hand has whole notes.

Measures 4-6. Measure 4 begins with a mezzo-piano (*mp*) dynamic. Measure 6 features a *sempre mp* marking and a mezzo-forte (*mf*) dynamic. The melody continues with eighth notes, and the left hand has whole notes.

Measures 7-9. Measure 7 starts with a forte (*f*) dynamic and is marked *assai*. The melody consists of eighth notes in the right hand and whole notes in the left hand.

Measures 10-12. Measure 10 begins with a forte (*f*) dynamic. The melody continues with eighth notes, and the left hand has whole notes.

Measures 13-15. Measure 13 starts with a mezzo-piano (*mp*) dynamic. Measure 15 features a mezzo-forte (*mf*) dynamic. The melody continues with eighth notes, and the left hand has whole notes.

Quodlibet on Brother James Air & Mit Freuden Zart
and Aria on St. James

16 *mp*
f *mf*

19

22 *mp*

25 *poco ritard.*

28 *a tempo*
mp
mp

31 *sempre mp*
mf

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and Aria on St. James

34

f

37

mp

1. 1^a volta ad lib. Segue St. James

poco ritardando

40

p

2. $\text{\textcircled{C}}$ 2^a volta Coda al Fine

43

mf

mf

poco allargando

46

Quodlibet on Brother James Air & Mit Freuden Zart

2. Aria

and Aria on St. James

Larghetto [♩]

molto espressivo ed affetuoso

arpeggiando ad lib.

49 *f assai* *a tempo* *p* *f assai*

56 *mp* *p* *mp*

61 *p* *poco ritardando* *poco f* *a tempo*

66 *mp* *p* *f assai*

71 *mp* *p* *mp* *poco ritard.* *p*

Quodlibet on Brother James Air & Mit Freuden Zart

and Aria on St. James

76 *a tempo*

mp *f assai* *mf* *mp*

80 *mp* *p* *poco ritard.* *mf* *a tempo*

mp *p* *poco ritard.* *mf* *a tempo*

85 *pp*

pp

88 *mp* *f* *f* *poco ritard.* *f assai*

mp *f* *f* *poco ritard.* *f assai*

92 *quasi a tempo* *meno mosso* *pp* *poco ritard.* *D.C. Quodlibet*

quasi a tempo *meno mosso* *pp* *poco ritard.* *D.C. Quodlibet*

8va- (8va ad lib.)

8va- (ad lib.)

pp



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