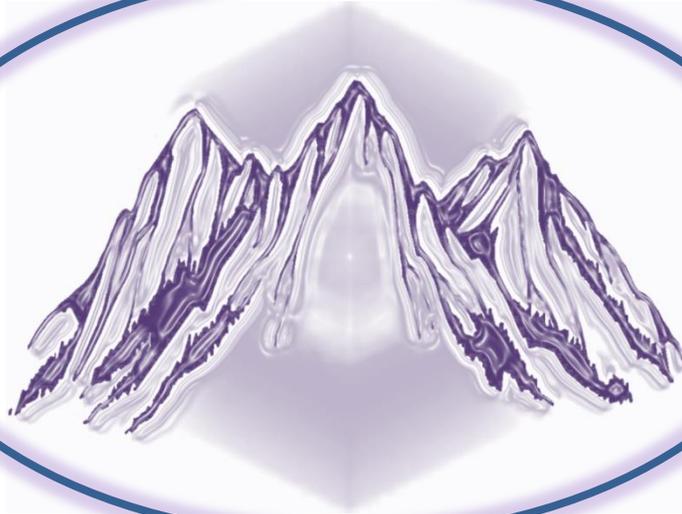


Orison on
Rock of Ages

Hymn Tune by **Thomas Hastings** (1784-1872)

from **Spiritual Songs**, 1832

for Organ



2022

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A Hymn Tune by **Thomas Hastings** (1784-1872)
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A Setting for Organ



Notes

Orison on Rock of Ages is composed on a tune that has become one of the cornerstones of the American hymn tradition. Thomas Hastings wrote his musical setting for the text, “Rock of Ages” for inclusion in its 1832 publication of the Hastings and Mason printed collection, **Spiritual Songs for Social Worship**.

Following Orison’s brief introductory flourishes, the hymn tune is presented in the soprano line, followed by a modulation from B-flat major to D-major for a contrasting variation in which the melody is sounded in canon between soprano and a pedaled bass line. A return to the beginning (i.e., a *da capo* restatement) and a brief codetta round out this gentle arrangement. The score in and of itself is user friendly in that it includes detailed alternative abbreviations and/or cuts that can readily be adapted to varying performance conditions and timings.

It will be noted in the construction of this setting that the hymn tune’s original period structure has been altered by the addition of a closing repetition of the first phrase, thus becoming: ||:ab:|| ||cc|| ||:ab:||, i.e., a compound period structure.



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Orison on Rock of Ages

Toplady

A Hymn Tune by Thomas Hastings (1784-1872)

from *Spiritual Songs*, 1832

Setting for Organ:

Ennis Fruhauf

Poco Adagio, ma con moto [$\text{♩} = \text{ca. m.m. } 72$]

poco ritardando

The first system of the organ setting consists of three staves. The top staff is in treble clef with a 3/4 time signature, featuring arpeggiated chords in the right hand and a melodic line in the left hand. The middle staff is in bass clef, providing a harmonic accompaniment. The bottom staff is also in bass clef, with a melodic line. Dynamics include *mp* (mezzo-piano) and *mf* (mezzo-forte). A bracket with an asterisk (*) spans the first two measures of the top staff, with a note below it: "* [Start arpeggios on the primary beat]".

* [Start arpeggios on the primary beat]

a tempo

poco f legato

The second system continues the organ setting. The top staff has a melodic line with some slurs. The middle staff features sustained chords with a *mp* dynamic. The bottom staff has a melodic line with a *sim.* (sostenuto) dynamic. Pedal markings include "Ped. detached" under the first measure and "sim." under the fourth measure.

The third system, starting at measure 11, shows the continuation of the organ setting. The top staff has a melodic line with a *mf* dynamic. The middle staff has sustained chords. The bottom staff has a melodic line.

Orison on Rock of Ages

16 *mf*

mf

20 *leggiero* *mp*

leggiero *mp*
sim. *p*
Ped. detached *p*

24 *poco ritardando* *a tempo* *poco f* *legato*

mp *mp* *sim.*
Ped. detached

29

Orison on Rock of Ages

34 *poco ritardando* *poco f* *a tempo*

p *mp*

39

p

Larghetto, ma con moto

44 *poco ritard.* *mf* *legato*

mp *mf* *legato*

48

mf *legato*

Orison on Rock of Ages

51

mp

54

poco ritard. *a tempo* *mf*

mp *f* *mf* *poco f*

f *mf*

Ped. detached

63

poco ritard. *a tempo*, *mf legato*

mp *mf legato*

Orison on Rock of Ages

67

70

73

ritardando

Poco Adagio, ma con moto

poco ritardando

76

Orison on Rock of Ages

a tempo

poco f legato

80

* [Optional cut to meas. 100, 3rd beat]

mp *mp* *Ped. detached* *sim.*

85

mp *sim.*

90

mf *mf* *mf*

95

mp *leggiero* *leggiero* *sim.* *p* *p*

Ped. detached

Orison on Rock of Ages

99 *poco ritard.* *a tempo* *poco f* *legato*

mp

mp Ped. detached *sim.*

104 , *meno f*

109 *poco ritardando* *a tempo* *mf* *mf* *leggiero*

114 *poco a poco ritardando al fine* *mf* *mp* *mp*



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