PARTITA ON OLD 124TH

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Foreword

OLD 124TH is one of the great tunes for psalm singing that arose from the Calvinist reform movement. Its original source is *Trente quarte psaumes de David*, Geneva, 1551. The Partita may be performed as a whole or by selecting individual movements as needed.

Congregational singing in *alternatim* with various movements is another option. Registrations are given for the Op. 19, John Brombaugh & Associates organ at Central Lutheran Church, Eugene, Oregon. Performers are encouraged to find alternative registrations suitable for other organs.

1. The OLD 124TH Genevan Psalter Tune: A straightforward harmonization of the tune with *Zwischenspiel* interludes between each phrase was, and still is, customary in Reformed churches in the Netherlands. Singing tempos were, and still remain, quite slow.

2. Canons: This movement utilizes canons at both the octave and fourth above the bass voice in trio form, using three different tonal colors.

3. Fauxbourdon: Parallel harmony with a "false bass" (*fauxbourdon*) was practiced in 15th- and 16th-century England.

4. Bicinium: With the OLD 124TH tune in the top voice, a second lower voice provides a contrasting counterpoint, all of which is heard on a single flute register at 4' pitch (sounding one octave higher than written).

5. Ritornello: A brief dance-like interlude (*ritornello*) "returns" between each phrase of the OLD 124TH tune.

6. Double Pedal: With the hands at rest, the right foot plays the tune while the left foot supplies an accompanying voice below.

7. Harpeggio: The single line of continuous eighth notes, intermittently carrying the notes of the OLD 124TH tune, is similar to the plucking of a harp.

8. Aria: An ornamented solo melody is set over continuously pulsating harmony cast in a lyric cantabile style.

9. Fugue: This three-voice fugue, based on the first phrase of OLD 124TH, is written in the manner of the fugues of Felix Mendelssohn (and thus the *homage* to that composer).

10. *Plein jeu avec chant*: This movement features the 17th- and 18th-century French Classical tradition of placing the chant (hymn tune) in the tenor voice (*taille*), surrounded by four additional voices. The tune is sounded by trumpet reed stops of the Pedal, accompanied by the full sonority of a Principal chorus (*Plein jeu*).

11. OLD 124TH with Descant: Intended for use in congregational singing, this harmonization features the tune soloed out with an added descanting voice that sounds above the tune. I first heard this technique used by the Dutch organist Klaas Bolt, liturgical organist of the famed St. Bavo Church, Haarlem, the Netherlands from 1953–1990.

I wish to express my sincere gratitude to Mark Brombaugh for his generous and valuable assistance in the editing and proofing of the score.

— David P. Dahl

Partita on OLD 124TH

David P. Dahl

Commissioned for the 40th anniversary of the
Op. 19 John Brombaugh & Associates organ,
Central Lutheran Church, Eugene, Oregon

Movements

1. Genevan Psalter Tune 4

2. Canons.....5

3. Fauxbourdon 7

4. Bicinium.....8

5. Ritornello 10

6. Double Pedal.....12

7. Harpeggio.....13

8. Aria 14

9. Fugue.....16

10. Plein jeu avec chant en taille.....18

11. Genevan Psalm Tune with Descant.....20

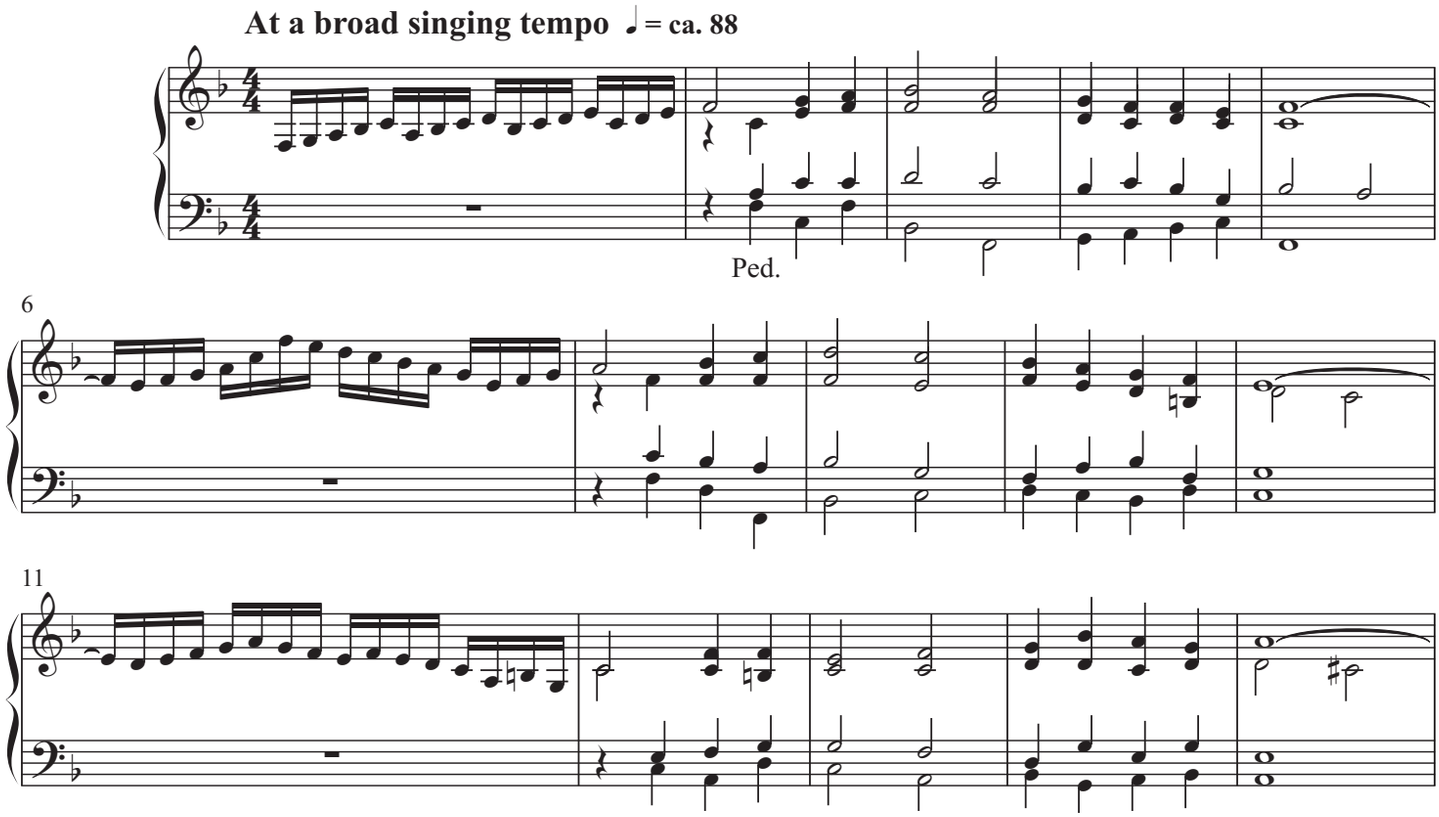
Genevan Psalter Tune

In the Dutch Reformed tradition, with Zwischenspiel

David P. Dahl (2015–16)

Manual: Octave 8, Octave 4, Octave 2
Pedal: Subbass 16, Octave 8, Praestant 4

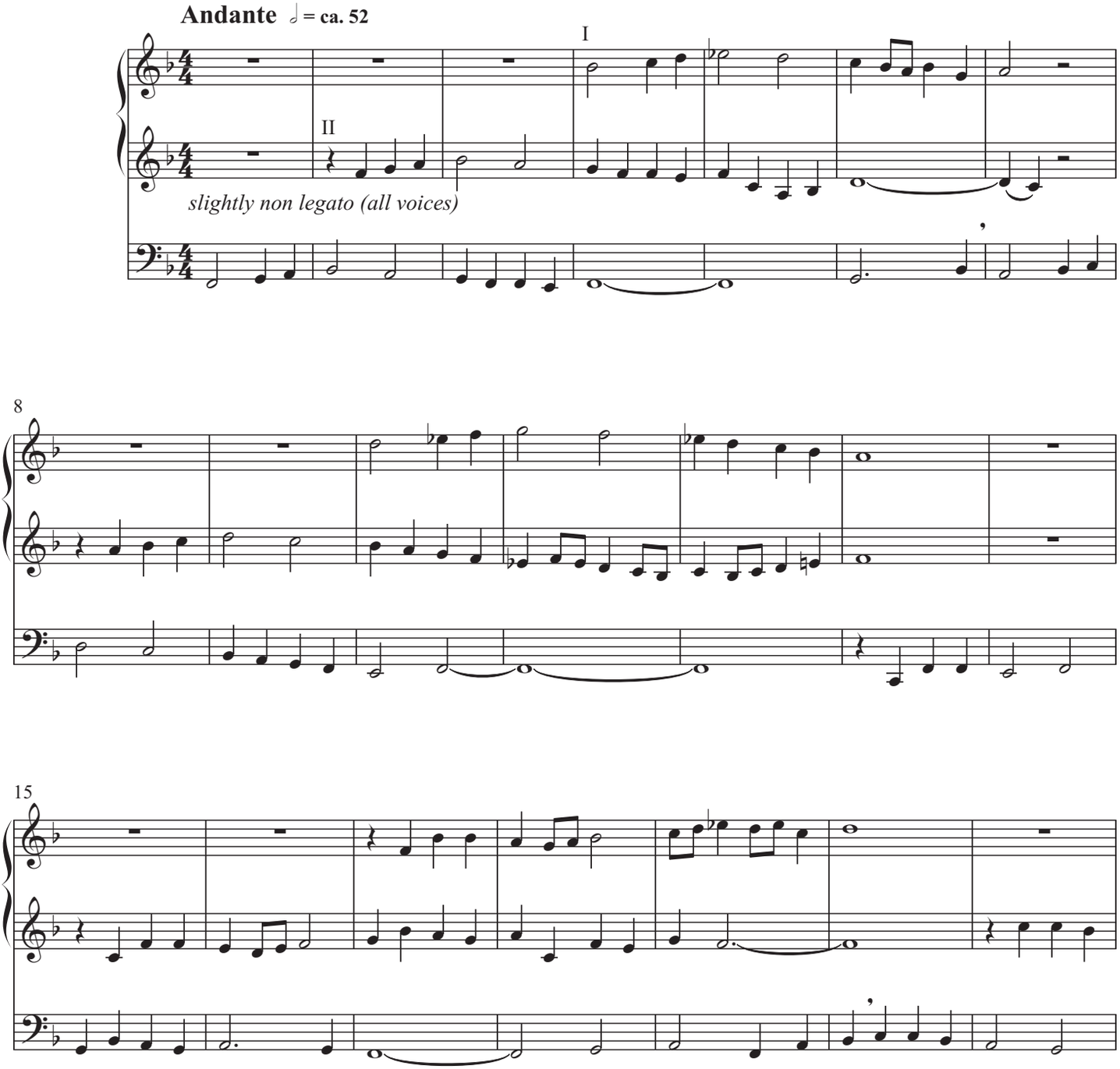
Tune: **OLD 124TH**
from the ***Genevan Psalter***



Canons

David P. Dahl

Manual I: Rohrflöte 8, (Spitzflöte 4), Quinte 3, Tierce 1 3/5
Manual II: Dulcian 8, Rohrflöte 4
Pedal: Octave 8, Praestant 4



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Fauxbourdon

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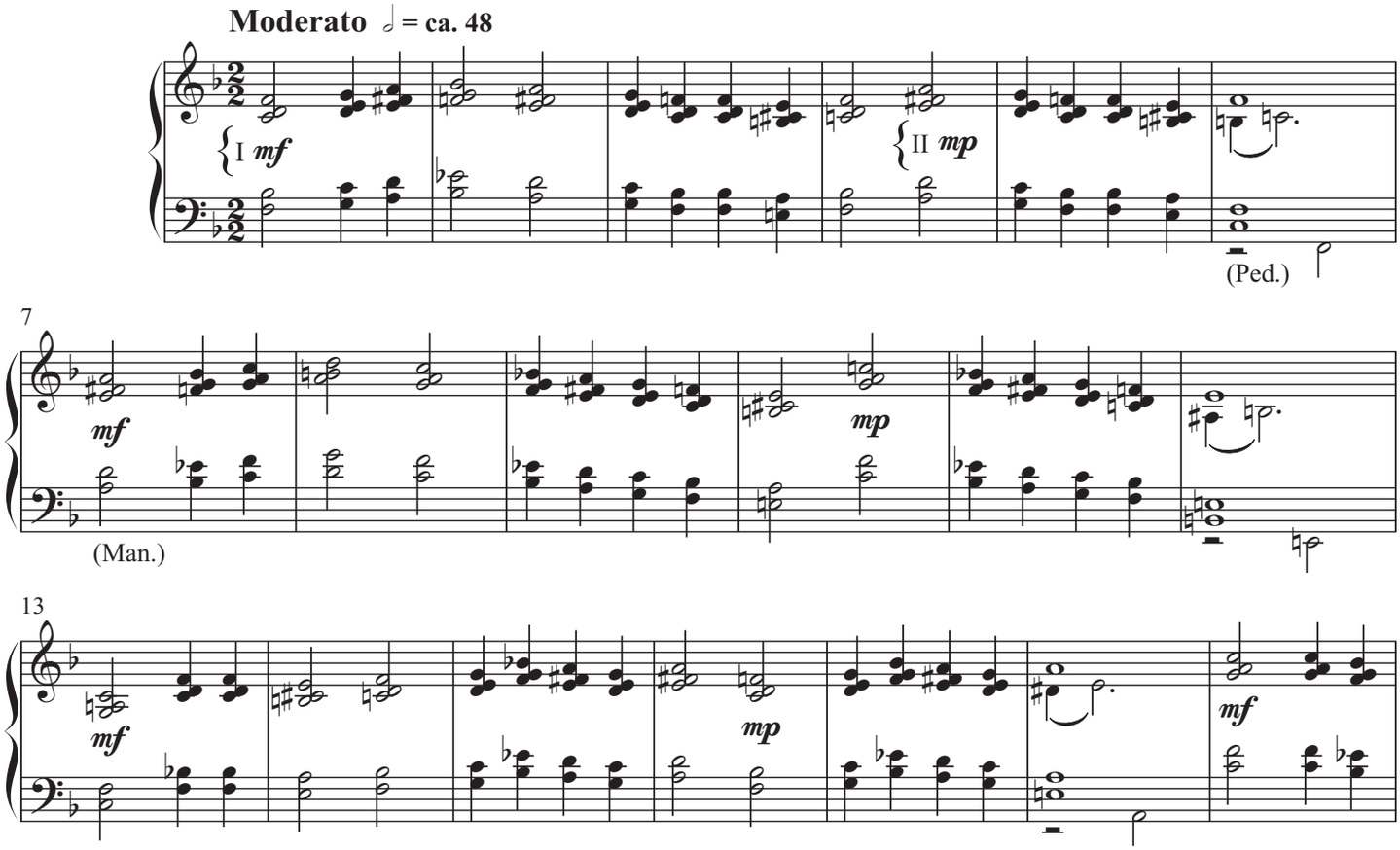
Manual I: Praestant 16, Octave 8
Manual II: Bourdon 16, Gedackt 8
Pedal: Subbass 16, Gedackt 8
OR
Manual I: Rohrflöte 8, Spitzflöte 4
Manual II: Gedackt 8
Pedal: Subbass 16 (+ II)



Bicinium

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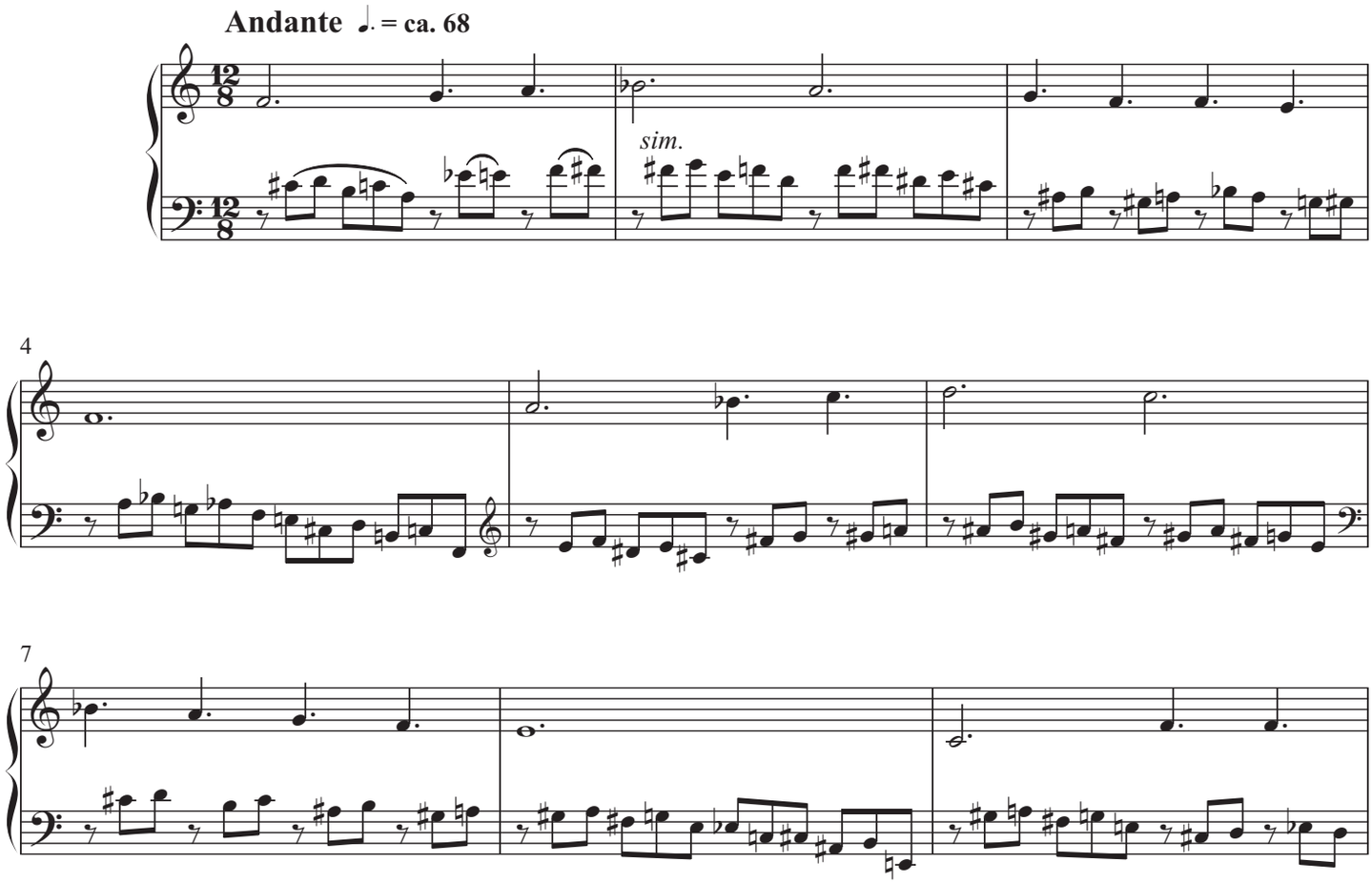
Manual: Rohrflöte 4 (or Spitzflöte 4)

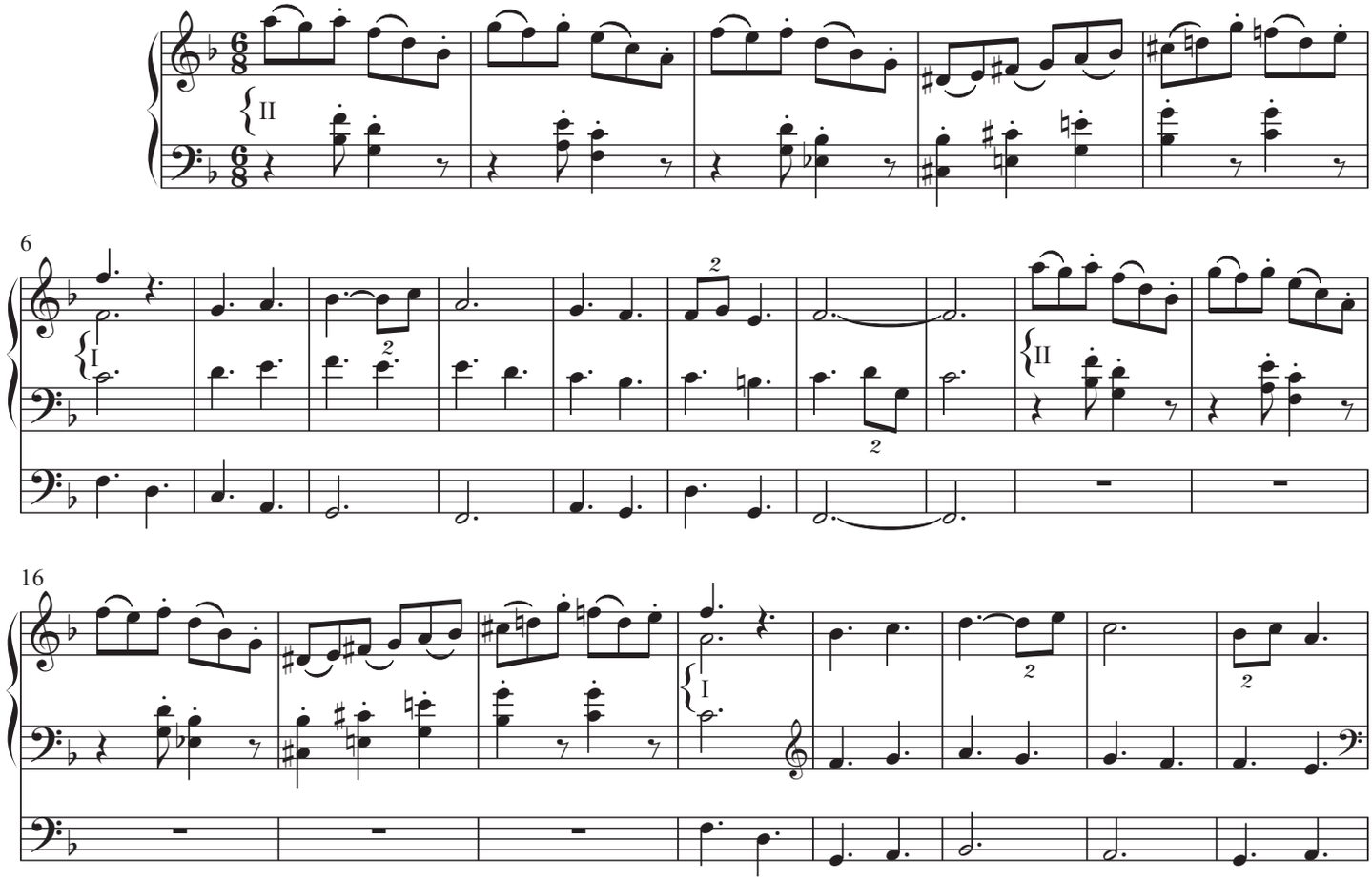


Ritornello

Manual II: Gedackt 8, Waldflöte 2 (or Gedackt 8, Rohrflöte 4)
Manual I: Praestant 8, Spitzflöte 4
Pedal: Subbass 16, Octave 8 (or Subbass 16 + I)

David P. Dahl

Bouyantly ♩. = ca. 84



Double Pedal

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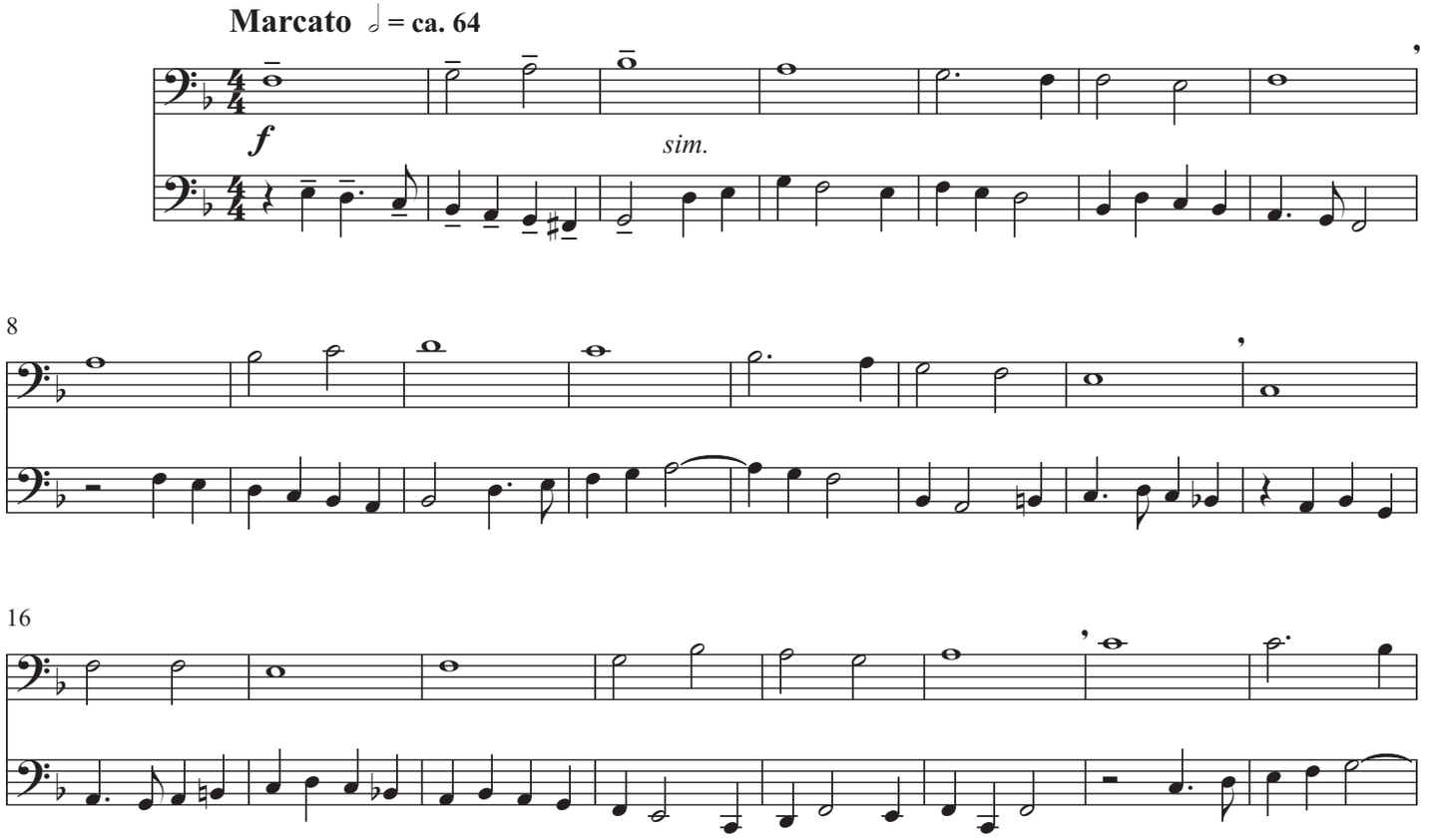
Pedal: Subbass 16, Trumpet 8, Praestant 4, Nachthorn 2



Harpeggio

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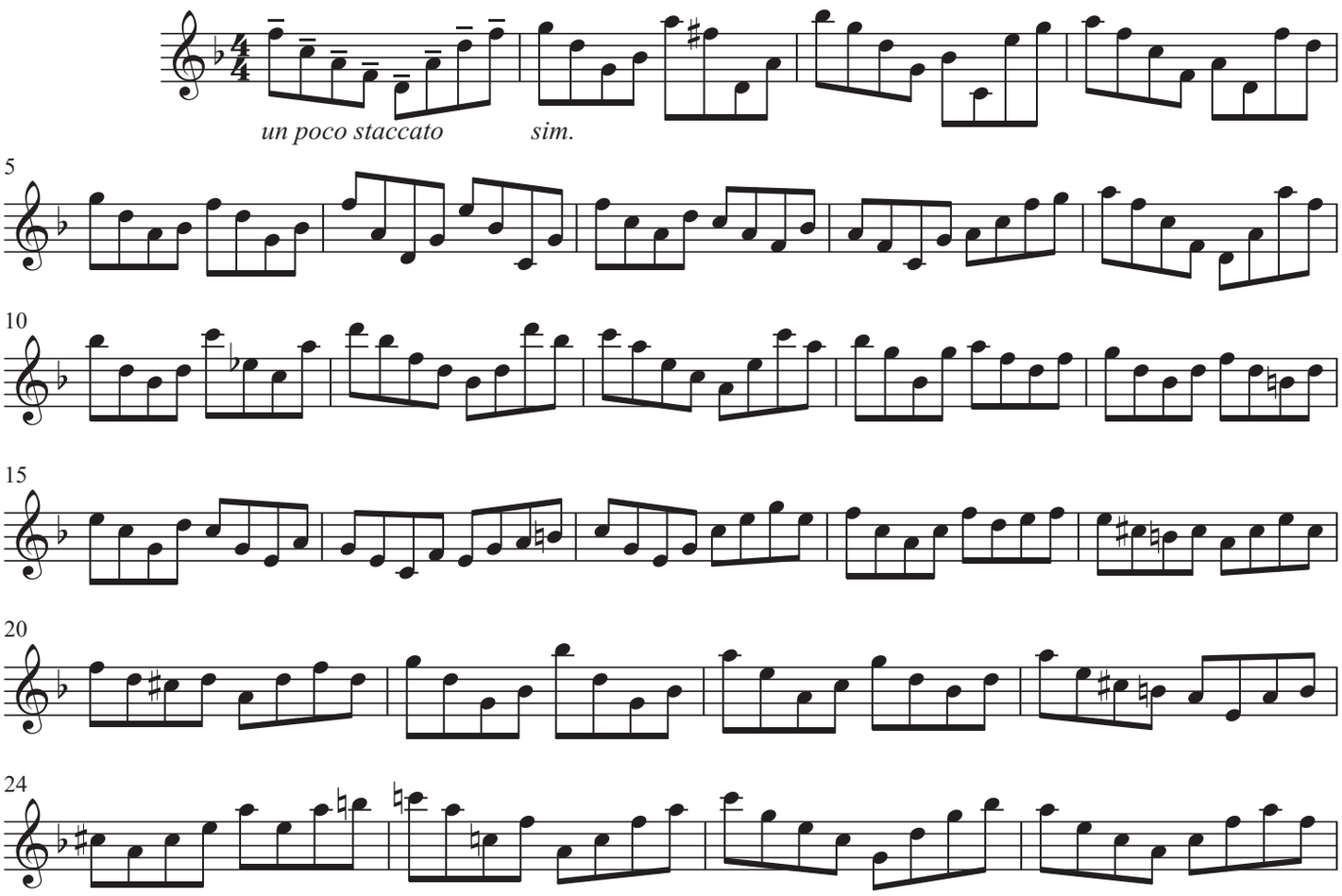
Manual: Rohrflöte 8, or Gedackt 8, Waldflöte 2

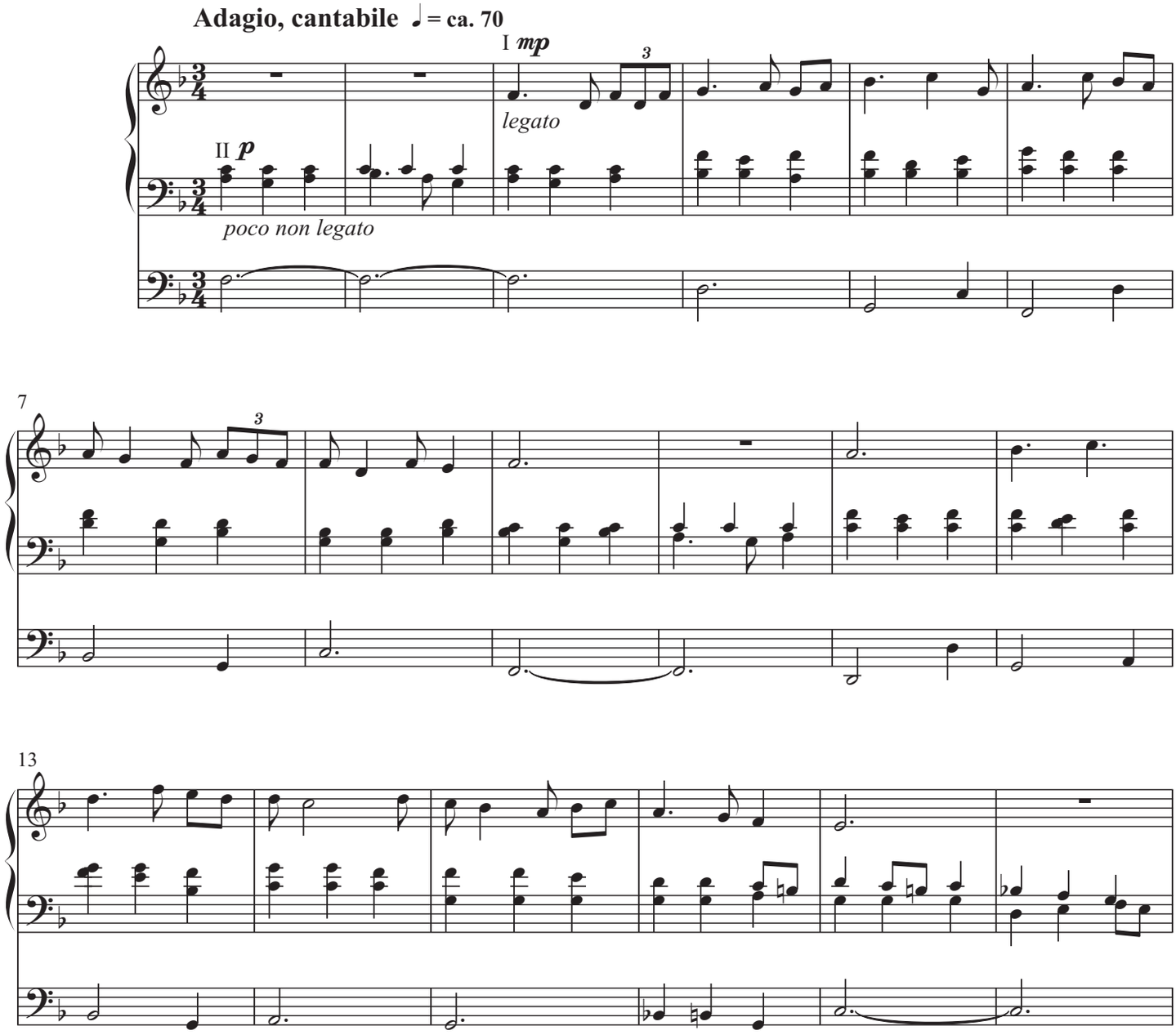
With steady motion ♩ **= ca. 126**



Aria

David P. Dahl

Manual I: Dulcian 8 (or other solo); optional Tremulant
Manul II: Oak Gamba 8, (and/or other soft register)
Pedal: Subbass 16 + Manual II
OR
Manual I: Praestant 8 (or other solo); optional Tremulant
Manual II: Erzähler 8, + Celeste 8 (+ Gedackt 8)
Pedal: Subbass 16 + II



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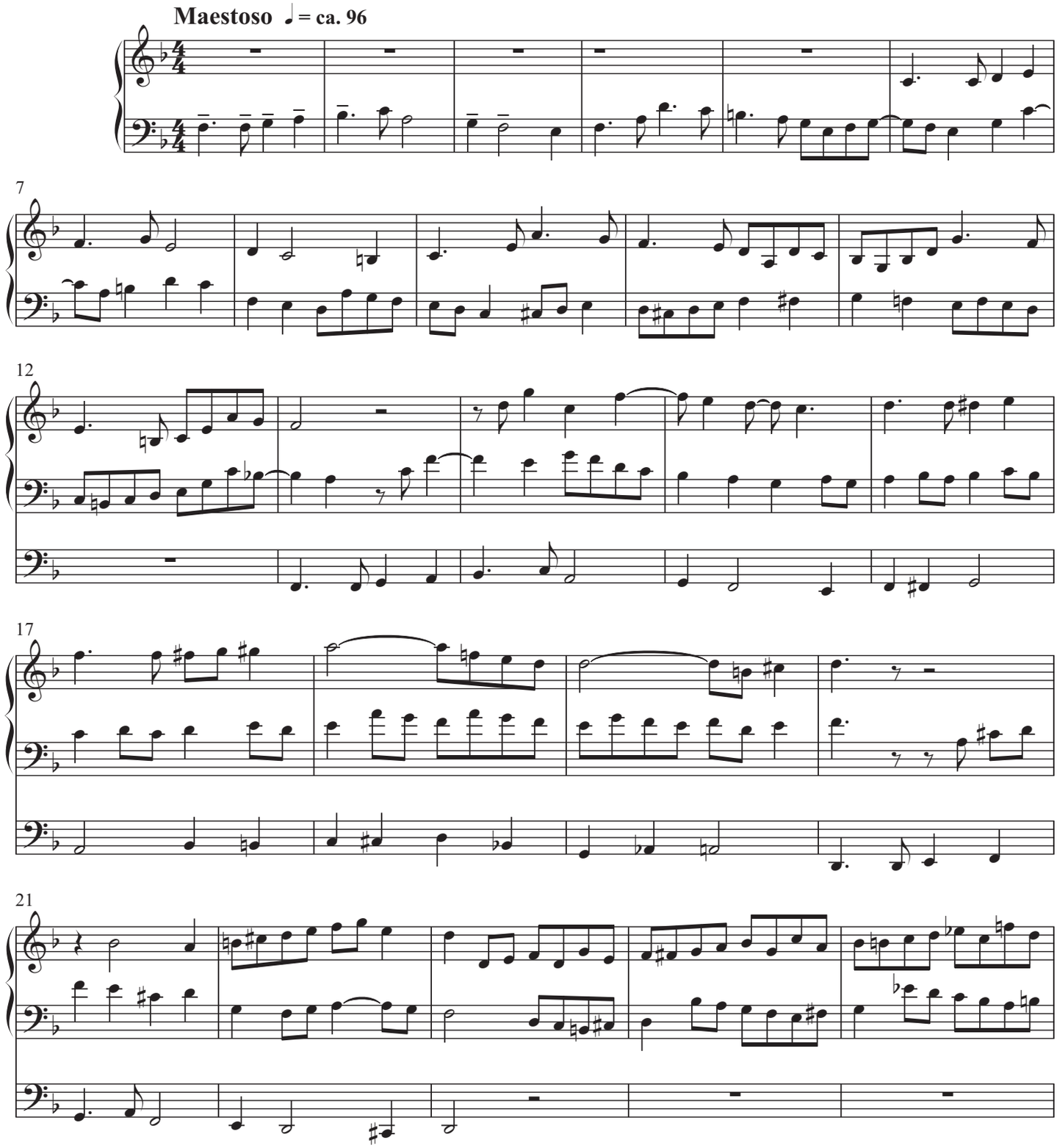
Homage à Felix Mendelssohn

Fugue

David P. Dahl

Manual: Octave 8, Octave 4 (+ Manual II: Gedackt 8, Octave 4)
Pedal: Subbass 16, Octave 8, Praestant 4 (+ Manual II + Pedal)



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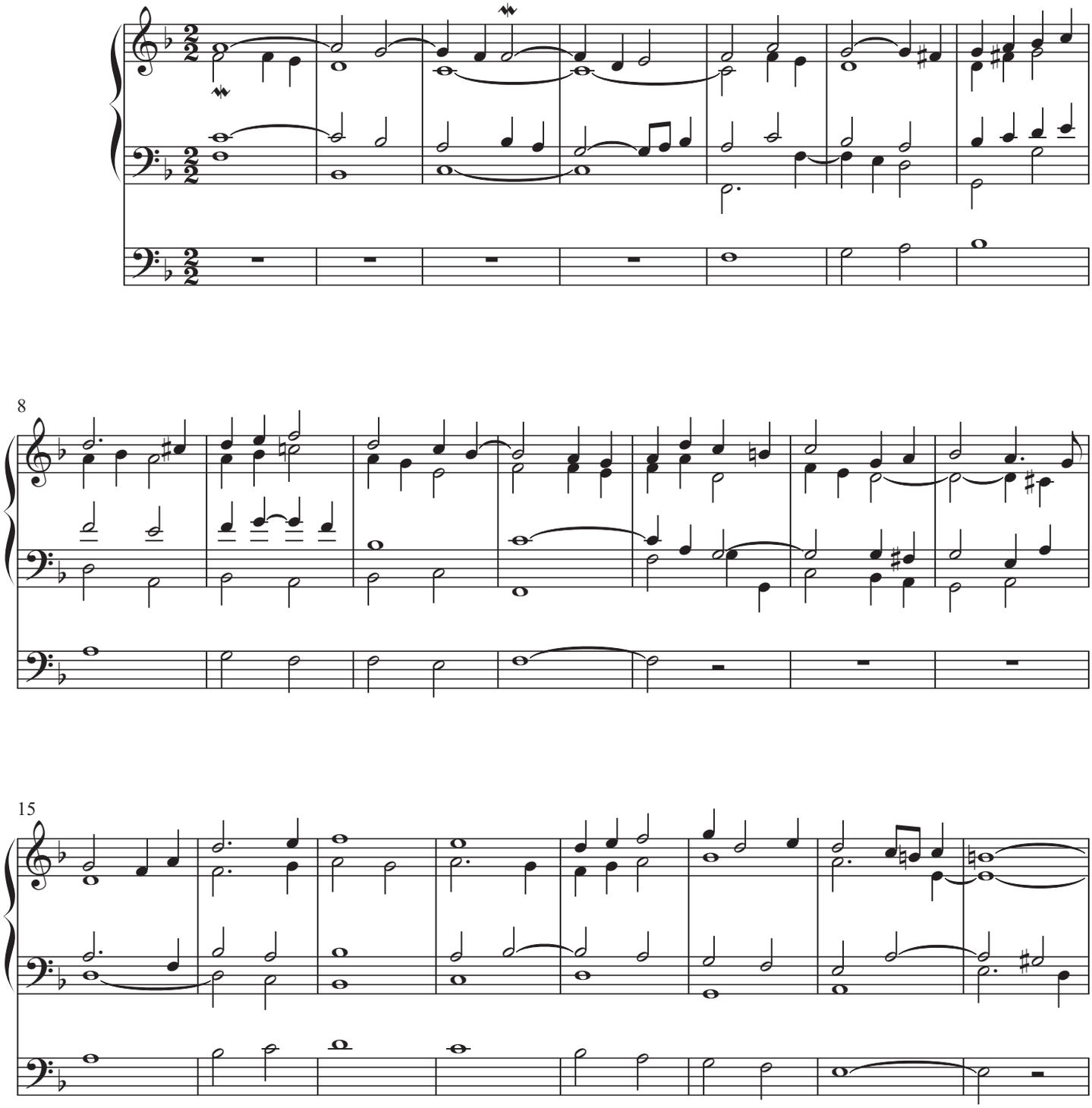
Homage à Nicolas de Grigny

Plein jeu avec chant en taille

David P. Dahl

Man. Plenum (with 16 if available)
Ped. Trompette 8, Clairon 4

Lentement (At a stately pace) 𝅗𝅥 = ca. 56



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Homage à Klaas Bolt

Genevan Psalm Tune with Descant

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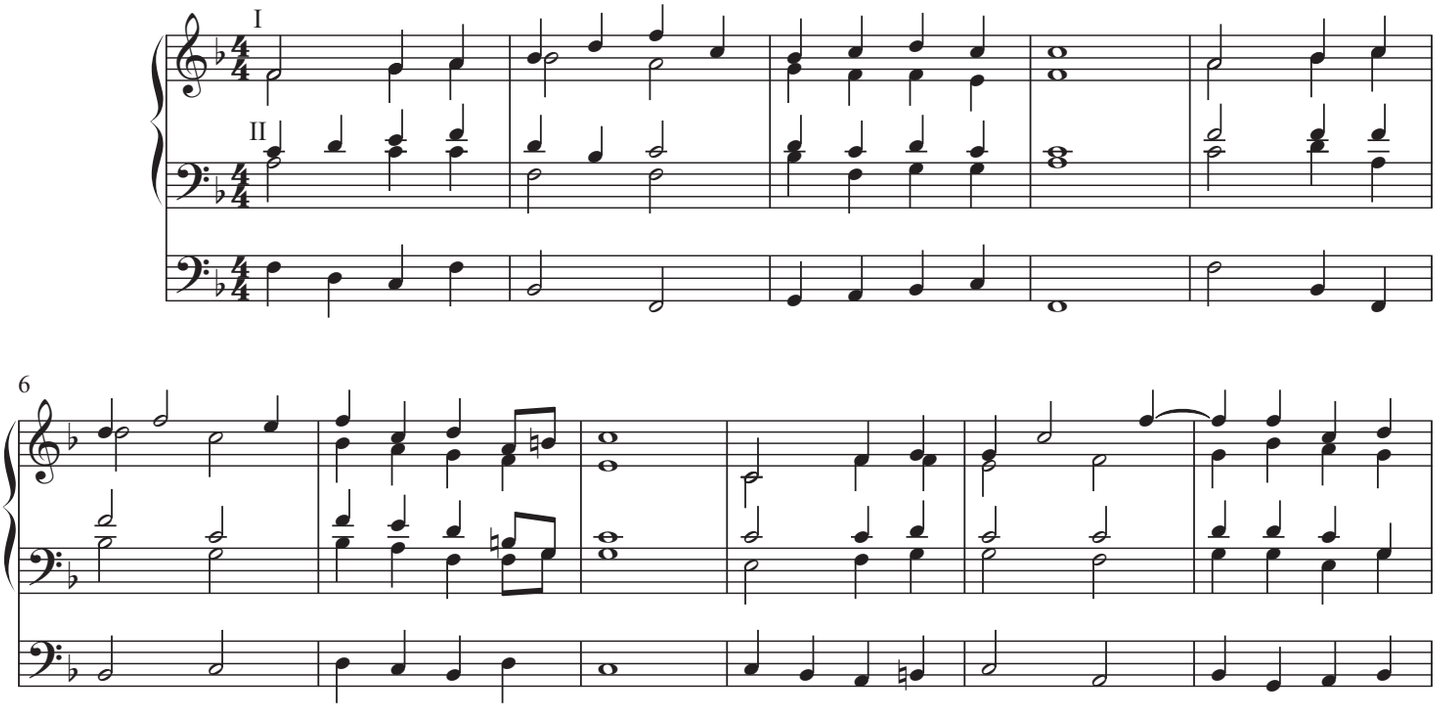
Manual I: Cornet V (+ Praestant 16, Octave 8, Octave 4)
Manual II: Praestant 8, Octave 4
Pedal: Posaune 16 (or Subbass 16), Octave 8, Praestant 4

At a broad singing tempo ♩ = ca. 88