

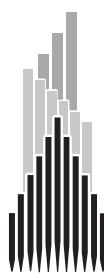
PARTITA ON OLD 124TH

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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 quartre 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

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Genevan Psalter Tune

In the Dutch Reformed tradition, with Zwischenspiel

Manual: Octave 8, Octave 4, Octave 2

Pedal: Subbass 16, Octave 8, Praestant 4

David P. Dahl (2015–16)

Tune: **OLD 124TH**

from the **Genevan Psalter**

At a broad singing tempo $\text{♩} = \text{ca. } 88$

The musical score consists of three staves of music for organ, arranged vertically. The top staff begins with a treble clef, a key signature of one flat, and a common time signature. It features a continuous series of sixteenth-note patterns in the upper manual and sustained bass notes in the pedal. The middle staff begins with a treble clef, a key signature of one flat, and a common time signature. It also features sixteenth-note patterns in the upper manual and sustained bass notes in the pedal. The bottom staff begins with a treble clef, a key signature of one flat, and a common time signature. It follows a similar pattern of sixteenth-note patterns in the upper manual and sustained bass notes in the pedal. Measure numbers 4, 6, and 11 are indicated above the first, second, and third staves respectively.

Canons

5

Manual I: Rohrflöte 8, (Spitzflöte 4), Quinte 3, Tierce 1 3/5

Manual II: Dulcian 8, Rohrflöte 4

Pedal: Octave 8, Praestant 4

David P. Dahl

Andante $\text{♩} = \text{ca. } 52$

Musical score for Canon I, measures 1-7. The score consists of three staves: Treble, Bass, and Pedal. Measure 1: Treble staff is silent. Bass staff has a single note. Pedal staff has a single note. Measure 2: Treble staff is silent. Bass staff has a single note. Pedal staff has a single note. Measure 3: Treble staff is silent. Bass staff has a single note. Pedal staff has a single note. Measures 4-7: Treble staff starts with a note. Bass staff follows with a note. Pedal staff follows with a note. The bass and pedal parts are connected by a bracket labeled "slightly non legato (all voices)". Measure 7 ends with a fermata over the bass and pedal notes.

Musical score for Canon I, measures 8-14. The score consists of three staves: Treble, Bass, and Pedal. Measures 8-14 show the continuation of the canon pattern established in measures 1-7, with the bass and pedal parts continuing their rhythmic entries while the treble part remains silent.

Musical score for Canon I, measures 15-21. The score consists of three staves: Treble, Bass, and Pedal. Measures 15-21 show the continuation of the canon pattern, with the bass and pedal parts continuing their rhythmic entries while the treble part remains silent.

Duration: 1:30

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Fauxbourdon

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)

David P. Dahl

Moderato $\text{♩} = \text{ca. } 48$

7

13

Bicinium

David P. Dahl

Manual: Rohrflöte 4 (or Spitzflöte 4)

Andante $\text{♩} = \text{ca. } 68$

Musical score for Bicinium, page 1, measures 1-3. The score consists of two staves. The top staff is in treble clef, 12/8 time, and the bottom staff is in bass clef, 12/8 time. The music begins with a dotted half note followed by three eighth notes. The bass staff has a continuous eighth-note pattern. A dynamic marking "sim." appears above the bass staff at the end of measure 3.

Musical score for Bicinium, page 1, measures 4-6. The top staff starts with a dotted half note. The bass staff continues its eighth-note pattern. Measures 5 and 6 show a transition with different patterns.

Musical score for Bicinium, page 1, measures 7-9. The top staff starts with a dotted half note. The bass staff continues its eighth-note pattern. Measures 8 and 9 show a continuation of the rhythmic patterns established earlier.

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 $\text{♩} = \text{ca. } 84$

6

16

2

Double Pedal

David P. Dahl

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

Marcato $\text{J} = \text{ca. } 64$

4/4
B-flat major
f *sim.*

8

16

Harpeggio

13

Manual: Rohrflöte 8, or Gedackt 8, Waldflöte 2

David P. Dahl

With steady motion $\text{♩} = \text{ca. } 126$

The sheet music consists of six staves of musical notation for a single manual organ. The key signature changes from one staff to the next, starting with a treble clef and a neutral key signature (no sharps or flats). The first two staves are in common time (indicated by a '4'). The third staff begins with a treble clef and a key signature of one sharp (F# major), followed by a staff in A major (two sharps) and one in E major (one sharp). The fifth staff starts with a treble clef and a key signature of one flat (D major), followed by one in C major (neutral) and one in G major (one sharp). The sixth staff begins with a treble clef and a key signature of one sharp (F# major). The music is composed of eighth-note patterns, primarily eighth-note pairs and sixteenth-note groups, with occasional quarter notes. The tempo is marked as 'With steady motion' with a note value of a half note equal to approximately 126 BPM. Dynamic markings include 'un poco staccato' and 'sim.'.

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

Adagio, cantabile $\text{♩} = \text{ca. } 70$

I ***mp***

legato

II ***p***

poco non legato

7

13

Duration: 2:00

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)

Maestoso $\text{♩} = \text{ca. } 96$

The musical score is a fugue for organ, divided into five systems. System 1 (measures 1-6) features a rhythmic pattern in the treble staff. System 2 (measures 7-11) introduces the bass staff with a steady eighth-note bass line. System 3 (measures 12-16) adds the middle staff with eighth-note patterns. System 4 (measures 17-21) adds the bass staff with eighth-note patterns. The score concludes with a final system (measures 22-26). The key signature changes from B-flat major to A major at the end.

Duration: 2:30

*Homage à Nicolas de Grigny***Plein jeu avec chant en taille**

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

David P. Dahl**Lentement (At a stately pace) $\text{♩} = \text{ca. } 56$**

8

15

Duration: 2:00

Genevan Psalm Tune with Descant

Manual I: Cornet V (+ Praestant 16, Octave 8, Octave 4)

David P. Dahl

Manual II: Praestant 8, Octave 4

Pedal: Posaune 16 (or Subbass 16), Octave 8, Praestant 4

At a broad singing tempo $\text{♩} = \text{ca. } 88$