

Two Advent Hymns

**Rounded Variations *on*
St. Stephen**

**Canon, Air *and* Coda *on*
Psalm 42**

Settings *for* Carillon



Ennis Fruhauf



Fruhauf Music Publications

2022-2023



SHAPARD TOWER

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Two Advent Hymns

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Rounded Variations on **St. Stephen** Canon, Air and Coda on **Psalm 42**

Notes

Rounded Variations on **St. Stephen** opens (in G major) with an expansive and broadly paced presentation of a traditional Advent hymn tune in tenor bells, followed in a new and contrasting key (B major) by an upbeat verse in treble registers, with its melody displaced by half a measure and set over a syncopated tonic pedalpoint. In the third variation (in C major), a pedalled alto melody statement is ornamented by hand-played treble passaggio counterpoint. The fourth variation returns (in A-flat major) with the upbeat treatment heard in the second verse, again over a syncopated but migrating pedalpoint; St. Stephen's melody is tonally altered and extend into a retransition, followed by a full restatement of the opening variation. An eloquent codetta rings out the hymn tune's third and fourth phrases with pealings of Advent tidings. Overall, Rounded Variations offers a palindromic structure; with sections represented by letters, it can be charted as ABCB'A, plus a codetta.

Canon, Air and Coda on **Psalm 42** presents a motivic introduction and the first half of a canon, then an intervening lilting hymn tune is sounded in its entirety, followed by resumption of canonic treatment, a dramatic cadence, and finally an extended coda. The setting opens (in F major) with an introduction based on the first line of the melody—an antecedent and consequent phrase that is repeated for the second line of Psalm 42. The first phrase is presented boldly in canon between pedal and manual at the time interval of a half measure, then pauses as all four phrases of the hymn emerge for the first time as a treble lilt (in C major), lightly accompanied by pedal; the fourth phrase is extended eloquently. A canonic presentation of the third and fourth lines of the hymn returns, then an extended coda further develops the closing phrases, hints briefly at a bold pedal reemergence, and ends with an echo of the introduction's first phrase.

A **Triptych of Advent Hymns** for Carillon was prepared at the request of John Bordley, Carillonneur of The University of The South, to celebrate A Festival of Lessons and Carols marking Advent 2010 in Sewanee's All Saints' Chapel. Two of the three settings are being offered here by Fruhauf Music Publications

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for John Bordley
Carillonneur at Sewanee

Two Advent Hymn Tune Settings

for Carillon

Ennis Fruhauf

I. Rounded Variations on St. Stephen

A Largo [$\text{♩} = \text{c. } 60$]

1 *mp* 3 *poco f* *poco rit.* *mp* *accel.*
mf

4 *mp* *a tempo* *poco f* *poco rit.* *mf*
mp

7 *mp* *a tempo* *poco rit.* *p* *mp* *a tempo*
mf

B Andante [$\text{♩} = \text{c. } 84$]

10 *poco rit.* *poco f* *arioso*
mp

Two Advent Hym Tune Settings
I. Rounded Variations on St. Stephen

13 *mf* *poco f* *mp* *poco rit.*

poco f *mp*

Detailed description: This system contains measures 13 through 16. The music is in a key with three sharps (F#, C#, G#) and a common time signature. The right hand features a melodic line with accents and dynamic markings of *mf*, *poco f*, and *mp*. The left hand provides a steady accompaniment with a dynamic marking of *poco f*. The system concludes with a *poco rit.* marking.

17 *poco f* *a tempo* *ritardando* *mf*

mp

Detailed description: This system contains measures 17 through 20. The right hand continues the melodic line with accents and dynamic markings of *poco f*, *a tempo*, *ritardando*, and *mf*. The left hand accompaniment has a dynamic marking of *mp*. A pedal point is indicated by an asterisk (*) at the end of the system.

* [Ped. Low B \flat solo if available]

21 *fp* **C** Adagio [$\text{♩} = \text{c. } 76$] *poco f* *leggero*

mf

Detailed description: This system contains measures 21 through 23. It begins with a dynamic marking of *fp* and a tempo change to Adagio, marked with a common time signature and a tempo of approximately 76 beats per minute. The right hand features a melodic line with accents and dynamic markings of *poco f* and *leggero*. The left hand accompaniment has a dynamic marking of *mf*.

24 *mp* *poco rit.* *a tempo* *poco f* *mp*

mp *mf* *mp*

Detailed description: This system contains measures 24 through 26. The right hand features a melodic line with accents and dynamic markings of *mp*, *poco rit.*, *a tempo*, *poco f*, and *mp*. The left hand accompaniment has dynamic markings of *mp*, *mf*, and *mp*.

27 *poco rit.* *accel. a tempo* *poco f* *mp*

mp

Detailed description: This system contains measures 27 through 30. The right hand features a melodic line with accents and dynamic markings of *poco rit.*, *accel. a tempo*, *poco f*, and *mp*. The left hand accompaniment has a dynamic marking of *mp*.

Two Advent Hym Tune Settings I. Rounded Variations on St. Stephen

poco rit.
30 *poco f* *a tempo*
mf *poco f*

B Andante [$\text{♩} = \text{c. } 84$]

poco rit. *meno mosso* *arioso* *agitato, espressivo*
33 *mp* *poco f* *mp* *sim.*
mp *mp*

37 *mf* *mf* *poco f* *mp*

41 *f* *sf* *mf* *poco rit.* *mp* *fz* *mp*
mp

poco f *ritardando* *molto* *poco f* **A** *Largo* [$\text{♩} = \text{c. } 60$]
44 *mp* 3 3
poco f *mf*

Two Advent Hym Tune Settings
I. Rounded Variations on St. Stephen

poco rit. *mp* *a tempo* *poco f*

mp *poco rit.* *accel.* *a tempo* *poco rit.*

54 *p* *mp* *a tempo* *poco f* *poco rit.*

8va *ad lib.*

57 *meno mosso* *mp* *mf* *poco rit.* *più mosso* *poco f* *allargando*

largamente *mf* *f* *sf* *mf* *p* *mf* *poco f* *mp*

allargando al fine

* [Ped. Low B♭ solo if available]

Two Advent Hymn Tune Settings

for Carillon

II. Canon, Air and Coda on Psalm 42

Ennis Fruhauf

Andante [$\text{♩} = \text{c. } 200$]

p *mp* *mp*
Variable
8ths

The first system of the 'Andante' section consists of three measures. The right hand plays a melody of eighth notes with accents, starting on a half note G4. The left hand provides a simple accompaniment of eighth notes. Dynamics range from *p* to *mp*. A 'Variable' section of 8th notes is indicated in the first measure.

poco f

The second system contains measures 4, 5, and 6. The right hand continues the eighth-note melody, which becomes more rhythmic and includes some chromaticism. The left hand accompaniment remains simple. The dynamic is marked *poco f*.

fz *ritardando* *mf* *poco f* *allargando* *sfz* *f* *mp*

The third system contains measures 7, 8, and 9. Measure 7 features a *fz* dynamic. Measure 8 is marked *ritardando* and *mf*. Measure 9 is marked *poco f* and *allargando*. The system concludes with a *sfz* dynamic in the right hand and *f* and *mp* in the left hand.

Canon *a tempo*

f assai *f*

The 'Canon' section begins at measure 10. The right hand plays a melody of eighth notes with accents, starting on a half note G4. The left hand provides a simple accompaniment of eighth notes. The dynamic is marked *f assai* and *f*.

Two Advent Hymn Tune Settings
II. Canon, Air and Coda on Psalm 42

13 *mf* *poco f*
mp

16 *mp* *poco rit.* *a tempo* *f assai*
mp *f*

19 *mf* *poco allargando*
mp

22 *subito p* *fz* *fp* *poco rit.* **Air** *a tempo* *poco f* *animato assai*
mp *poco f* *mp* *leggero*

25 *mf* *f* *sf* *sf*
poco f *mf*

Two Advent Hymn Tune Settings

II. Canon, Air and Coda on Psalm 42

28 *sfz* *poco f* *mp* *mf* *mp*

[con 8^{va} S. ad lib.] *poco rit.* *meno mosso* *poco f* *poco rit.* *poco accel.*

31 *poco f* *mp* *mf* *mp* *poco f*

ritardando **Canon** *a tempo* *f assai*

34 *mp* *mf* *mp* *f*

poco f *f assai*

37 *mp* *f*

mf *mp* *poco rit.* *f a tempo*

40 *mp* *f*

Two Advent Hymn Tune Settings
II. Canon, Air and Coda on Psalm 42

molto allargando

43

Musical notation for measures 43-45. The piece is in a minor key. The right hand features a melodic line with many accents and slurs. The left hand provides a harmonic accompaniment with some grace notes. Dynamics include *mp* and *f*.

Musical notation for measures 46-50. This section includes a **Coda** box. The tempo is marked *quasi a tempo*. Dynamics range from *mf* to *fp*. Performance directions include *poco accel.*, *rit.*, and *poco accel.*

Musical notation for measures 51-54. The tempo is marked *meno mosso*. Dynamics include *mp*, *mf*, and *poco f*. Performance directions include *poco rit.*

deliberatamente

49

Musical notation for measures 49-52. The tempo is marked *deliberatamente*. Dynamics include *f*, *mp*, and *sf*. Performance directions include *marcato assai*, *poco accelerando*, and *poco accel.*

f marcato assai

Andante [$\text{♩} = \text{c. } 200$]

ritardando

53

Musical notation for measures 53-55. The tempo is marked *Andante*. Dynamics include *mf* and *mp*. Performance directions include *leggiere* and *poco rit.*

* * [Ped. Low B \flat solo if available]



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