

EDITOR'S NOTES

The purpose of this collection is to provide chorale preludes

- of easy to moderate difficulty;
- based on chant, psalter, chorale, Victorian, gospel, shape-note, and folk tunes;
- by composers who contributed to and helped shape the chorale prelude genre of the twentieth century;
- for use throughout the Church Year; and
- for student and church organists.

The chorale preludes are

- organized according to the Church Year;
- preceded by an information page including material relating to
 1. the hymn tune, its source, form, and melodic characteristics; and
 2. the organ setting, its composer, publication source, compositional aspects, and suggested registration.

The chorale preludes may be used in worship as

- voluntaries;
- hymn introductions; and
- organ hymn stanzas.

The chorale preludes may be used as models for

- composing preludes on hymn tunes; and
- improvising on hymn tunes.

The following indexes are included:

- Church Year
- Tune
- Composer

It is hoped that this collection of “miniature chorale prelude gems” will be useful in both worship and academic situations in addition to encouraging organists to learn and share a broad, balanced repertoire that includes music of the recent past with historical classical organ music and new organ music of our time.

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Manufactured in the United States of America

JEFFERSON



About the Tune

- an anonymous shape-note tune first published in *Johnson's Tennessee Harmony*, 1818, and later in Walker's *The Southern Harmony*, 1835
- a "gapped" hexatonic tune using six notes of the minor scale, omitting the sixth scale degree
- form: A A B A'; A = a1 + a2; B = b1 + b2; A' = b1' + a2

Text and Church Year Associated with Tune

- Come, Thou Long-Expected Jesus – Advent
- Who Are You Who Walk in Sorrow – Easter

Source of the Organ Setting

- an excerpt from a chorale prelude by **Myron Casner**, 1908–92
- publication: *Preludes for the Hymns in Worship Supplement, Volume 1* (CPH 974960)

About the Composer

- born in Williamsport, Pennsylvania
- served as organist-choir master at Episcopal parishes in the Midwest and on the East Coast as well as organ instructor at Goshen College in Indiana

About the Organ Setting

- a three-voice chorale prelude for manuals, which begins with a two-measure introduction based on the opening melodic motive of the *cantus firmus*
- the right hand presents the *cantus firmus* as a solo voice accompanied by chromatic scalar figuration over a tonic pedal point in the left hand

Suggested Registration for the Organ Setting

- Swell: Gedackt 8', Nasat 2 $\frac{2}{3}$ ', Terz 1 $\frac{3}{5}$ ' (Tremolo) OR Krummhorn 8'
Great: Pommer 8', Spillpfeife 4'

JEFFERSON

Myron Casner, 1908–92
Adapted by Michael Burkhardt

Not too fast

The musical score is written in 4/4 time with a key signature of one flat (B-flat). It consists of five systems of music. The first system includes a piano part and a guitar part. The piano part has a treble clef and a bass clef. The guitar part is indicated by a brace and the label 'Gt.'. The score includes performance markings such as 'Sw.' (Swell) and '(Gt.)'. The piece concludes with a 'rit.' (ritardando) marking. Measure numbers 4, 8, 12, and 16 are circled at the beginning of their respective systems.

IN DULCI JUBILO



About the Tune

- a fourteenth-century folk tune in compound duple meter with dance-like qualities
- form: A B B C; A = a1 + a2; B = b + c; C = d + e

Text and Church Year Associated with Tune

- Good Christian Friends, Rejoice – Christmas
- Now Sing We, Now Rejoice – Christmas

Source of the Organ Setting

- a chorale prelude by **Hans Friedrich Micheelsen**, 1902–73
- publication: *Preludes for the Hymns in Worship Supplement, Volume 1* (CPH 974960)

About the Composer

- born in Hennstedt, Germany
- served as organist in parishes in Brunsbüttel, Berlin, and Hamburg, Germany, and as head of the church music department at the Hochschule für Musik, Hamburg

About the Organ Setting

- a chorale prelude for a single manual in which the opening melodic motive of the *cantus firmus*, presented figuratively in a variety of related keys over sustained drone-like pitches, forms the basis of the entire prelude

Suggested Registration for the Organ Setting

- Gedackt 8', Klein Oktav 2'

IN DULCI JUBILO

Hans Friedrich Micheelsen, 1902–73

③

⑥

⑨

⑫

15

Musical notation for measures 15-17. The treble clef contains a melodic line with eighth and sixteenth notes, including a triplet in measure 16. The bass clef contains a bass line with dotted half notes and whole notes, all under a long slur.

18

Musical notation for measures 18-20. The treble clef features a melodic line with eighth notes and quarter notes. The bass clef has a bass line with dotted half notes and whole notes, under a slur.

21

Musical notation for measures 21-23. The treble clef has a melodic line with quarter and eighth notes. The bass clef has a bass line with quarter notes and a long slur across measures 22 and 23.

24

Musical notation for measures 24-26. The treble clef has a melodic line with quarter notes and a repeat sign in measure 24. The bass clef has a bass line with dotted half notes and whole notes, under a slur.

QUEM PASTORES



About the Tune

- a carol melody in triple meter popular in Germany during the sixteenth century
- form: A B C D

Text and Church Year Associated with Tune

- Come, Your Hearts and Voices Raising – Christmas
- He Whom Shepherds Once Came Praising – Christmas

Source of the Organ Settings

- chorale preludes by **Adriaan Kousemaker**, 1909–84
- publication: *Concordia Hymn Prelude Series, Volume 4* (CPH 975539)

About the Composer

- born in Hansweert, Netherlands
- served as organist at the Mary Magdalena Church in Goes, director of the music school in Gorinchem, and founder of the publishing company Ars Nova

About the Organ Settings

- Setting 1: a chorale prelude for manual and pedal in which the *cantus firmus* is presented in the right hand accompanied by scalar figuration in the left hand and a pedal point
- Setting 2: a two-voice chorale prelude (bicinium) for a single manual in which the *cantus firmus* is presented figuratively in the right hand with imitative counterpoint in the left hand

Suggested Registration for the Organ Settings

- Setting 1: Manual: Rohrgedackt 8', Octave 4'
Pedal: Man. to Ped.
- Setting 2: Manual: Gedackt 8', Principal 2'

Alternate Editorial Registration for the Organ Settings

- Setting 1: Manual: Gedackt 8', Flute 2'
Pedal: Bourdon 8'
- Setting 2: Manual: Flute 4'

QUEM PASTORES

Setting 1

Adriaan Kousemaker, 1909–84

Moderato

⑨

KINGS OF ORIENT



About the Tune

- a tune by John Henry Hopkins Jr., 1820–91, first published in Hopkins's *Carols, Hymns, and Songs*, 1863
- form: verse-refrain; verse = A A B C; refrain = D D E D
- verse is in the minor mode; refrain is in the major mode

Text and Church Year Associated with Tune

- We Three Kings of Orient Are – Epiphany

Source of the Organ Setting

- a chorale prelude by **Wilbur Held**, 1914–2015
- publication: *A Nativity Suite* (CPH 974461)

About the Composer

- born in Des Plaines, Illinois
- served as professor of organ and church music at Ohio State University and organist-choirmaster at Trinity Episcopal Church, Columbus, Ohio

About the Organ Setting

- a chorale prelude for manuals and pedal that presents the first two phrases of the verse in the right hand (mm. 1–8), followed by the next two phrases in the left hand (mm. 9–15) and the first two phrases in the right hand (mm. 16–23), before “suggesting” the phrases of the refrain in mm. 24–33
- the chorale prelude concludes with a four-measure coda based on the opening phrase of the verse
- the lilting quality of the compound meter of the tune is obscured in this organ setting by shifting the weighted pitches of the tune to unaccented beats of each measure
- the chorale prelude is an effective organ setting for the text of stanza 4 (“Myrrh is mine . . .”)

Suggested Registration for the Organ Setting

- Swell: Flute 8', 2 $\frac{2}{3}$ '
- Choir: Gedackt 8'
- Pedal: Soft 16', 8'

Alternate Editorial Registration for the Organ Setting

- at m. 23, beat 3 (left hand), change Choir registration to Strings 8'
- at m. 26, play right hand on Great with Solo Flute 8'
- at m. 34, return to original registration

KINGS OF ORIENT

Wilbur Held, 1914–2015

Slow and stately

mf Sw.

p Ch.

⑦

⑬ *Keep as legato as possible*

19

Musical score for measures 19-25. Treble clef has a melodic line with slurs. Bass clef has a bass line with slurs. Middle staff has chords and rests.

26

Musical score for measures 26-31. Treble clef has a melodic line with slurs. Bass clef has a bass line with slurs. Middle staff has chords and rests.

32

Musical score for measures 32-37. Treble clef has a melodic line with slurs. Bass clef has a bass line with slurs. Middle staff has chords and rests. Includes tempo markings *rit.* and *a tempo*.