

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

RAY TORSTENSON

Two Advent Hymns

Settings for Carillon

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

Fruhauf Music Publications

2022-2023

for John Bordley
Carillonneur at Sewanee

Two Advent Hymn Tune Settings

for Carillon

Ennis Fruhauf

I. Rounded Variations on St. Stephen

A Largo [$\text{♩} = \text{c. } 60$]

mp *poco f* *poco rit.* *mp* *accel.*

mf

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

mp *mf* *mp*

a tempo *poco rit.* *a tempo*

mp *p* *mp* *mf*

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

poco rit. *poco f* *arioso*

mp *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 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* in the first two measures and *mp* in the last two. The tempo is marked *poco rit.* at the end of the system.

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

mp

Detailed description: This system contains measures 17 through 20. The right hand has a melodic line with accents and dynamic markings of *poco f*, *a tempo*, *ritardando*, and *mf*. The left hand has a dynamic marking of *mp*. A fermata is placed over the final note of the right hand in measure 20, with an asterisk below it.

* [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. A common time signature 'C' is shown above the staff. The tempo is marked 'Adagio' with a note equal to approximately 76 beats per minute. The right hand starts with a fortissimo (*fp*) dynamic and is marked *leggero*. The left hand has a dynamic marking of *mf*. The tempo is marked *poco f*.

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

mp *mf* *mp*

Detailed description: This system contains measures 24 through 26. The right hand has a melodic line with accents and dynamic markings of *mp*, *poco rit.*, *a tempo*, *poco f*, and *mp*. The left hand 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 has a melodic line with accents and dynamic markings of *poco rit.*, *accel. a tempo*, *poco f*, and *mp*. The left hand has a dynamic marking of *mp*. A fermata is placed over the final note of the right hand in measure 30.

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* *poco rit.* *mp* *fz*
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.*

a tempo *p* *mp* *poco f* *poco rit.* *8va ad lib.*

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

largamente *mf* *f* *sf* *mf* *8va* *p* *mf* *poco f* *mp*

* [Ped. Low B♭ solo if available]



Fruhauf Music Publications

P.O. Box 22043

Santa Barbara, CA 93121-2043 USA

www.frumuspub.net