

9 I

13

17 II

21 *a tempo*

Change Pedal coupling to II *simile*

# Nicea

(Holy, holy, holy, Lord God Almighty)

Yes, I know it would be so much easier with the right hand! But the whole point is to teach co-ordination tricks and spatial memory. I have not set a particular verse here but am thinking of odd snatches of the text as a whole. The exception to that is bars 18-22, whether the "God in Three Persons" idea is uppermost. It needs a stalking dignity in the playing. I leave it to you to guess what I'm thinking at other moments - never irrelevant, but nicely jumbled up! Use some drama in this piece. Do stick to the footing given; it is deliberate, to teach you certain moves which will occur in other music. Use alternate toes when free. Work at the pedal part alone at first, and ensure that you are using ankle action and not knee-jolting, are poised efficiently with knees together but turning to face the direction of playing if both feet are in use in one area. Swell box should be learnt with the pedal notes, not afterwards as it's easier for the brain to learn it as a package of messages to the feet than to add bits later. Your right hand can do all the registration changes you could wish for to achieve the dynamics. If you have trouble getting to one end of the pedal board or another in a hurry, pivot on the side of a sharp key. The basic tempo is about  $\text{minim} = 104$ , treated with considerable freedom.

1 **Left Hand only** *mf* *accel.* *molto rit.* *in strict time* *f*

5

9 *p*

13

# O Jesulein suss

(O Little One sweet, O Little One mild)

The carol is set here as though a cradle song, and needs to go quite slowly - about 88 to the quaver - to achieve the rocking action without making the melody sound hurried. It's in the nature of a meditation on the innocent Christ-Child and what lies ahead of Him, hence some of the crunchy harmony..

Technically this piece is designed to get you reading analytically; the notes of the solo [single-note line] and accompaniment are on one staff but should be played on two separate manuals. There is a bracket above the solo notes. You will find the LH can stretch all the accompaniment at these points. I've marked this "LH" the first time it happens but thereafter - over to you. Why?- because you need to learn to "solo out" melodies from e.g. hymns and songs, written 2 staves in many situations. Legato methods learnt earlier are taken as read here, so think about what to choose where you see no fingering given.

1 Strings, or flutes 8 & 4

*p*

solo

LH 1 2 3

2 1

Detailed description: This system shows the first four measures of the piece. The treble clef staff contains the melody, and the bass clef staff contains the accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 6/8. A dynamic marking of *p* (piano) is present. A bracket labeled 'solo' spans the first two notes of the melody in measure 4. Fingering numbers are provided for several notes: '1' and '2' for the melody in measures 2 and 3, and '1', '2', and '3' for the solo notes in measure 4. The accompaniment consists of a steady eighth-note pattern in the bass line.

5 4

solo

3 1 2 1 3 1 4

4 3

Detailed description: This system covers measures 5 through 8. The treble clef staff continues the melody, and the bass clef staff continues the accompaniment. A bracket labeled 'solo' spans the first two notes of the melody in measure 8. Fingering numbers are provided for the melody: '3', '1', '2', '1', '3', '1', and '4' for measures 5 through 7 respectively. For the solo notes in measure 8, the fingering is '1' and '4'. The accompaniment continues with eighth notes, with a '4 3' marking under the final two notes of the system.

9

solo

1 2 1 2

4

Detailed description: This system covers measures 9 through 12. The treble clef staff continues the melody, and the bass clef staff continues the accompaniment. A bracket labeled 'solo' spans the first two notes of the melody in measure 12. Fingering numbers are provided for the melody: '1', '2', '1', and '2' for measures 9 through 11 respectively. For the solo notes in measure 12, the fingering is '1' and '2'. The accompaniment continues with eighth notes.

# Nun danket

(Now thank we all our God)

This angular and energetic setting needs strong playing with crisp articulation. Distinguish between the detached crotchets, which should be played as approximately quaver and quaver rest, and the true staccato quavers, which are shorter blips. Some of the quick lateral shifts in hand position will be useful in baroque music, once you have learnt to hop sideways over the keys. Therefore, stick to the given fingering because it's designed to teach your mind to deal with short groups of notes and then move, rather than the more modern thumb-under, finger-over style of *applicatio* as they used to call it.

Use as wide a range of pitches on the accompanying manual as possible - the ideal is from 16' to Mixture - to give the impression of a German *Plenum* - a full sound right across the pitch-range of the organ - creating a thicker texture than the rather bare two parts.

The tune should stalk boldly through the middle of this in an unsubtle way on some fat reed or other. If all the above is fantasy-land, then use two sounds which are contrasty and make the accompaniment the bright one.

72 to the minim, maintaining only 2 stresses per bar, not four.

*Brisk and rhythmical*

LH  
16' to 2' or Mix

Reed or strong 8'

4  
4 2  
3 2  
5 5