MEDIAEVAL POEM

FOR ORGAN AND ORCHESTRA
OR PIANO

LEO SOWERBY

Organ and Piano Edition

$2.50

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Mediaeval Poem

The inspiration of this work is the following hymn from the Liturgy of St. James, translated by Gerard Moultrie, 1864:

Let all mortal flesh keep silence, and with fear and trembling stand;
Ponder nothing earthly minded, for with blessing in His hand
Christ our God to earth descendeth, our full homage to demand.

\- - - - - - - - - - - -

Rank on rank the host of Heaven spreads its vanguard on the way,
As the Light of Light descendeth from the realms of endless day,
That the powers of hell may vanish as the darkness clears away

At his feet the six-winged seraph; cherubim with sleepless eye
Veil their faces to the Presence, as with ceaseless voice they cry,
Alleluia, alleluia, alleluia, Lord most high.

The composer has endeavored to interpret the atmosphere of mysticism which pervades the poem by translating into tone something of the vision of the Heavenly pageant which St. James or any devout soul might have imagined.

As to the actual musical structure, the work is a rhapsody based on the choral which appears in its unadorned form on the organ alone towards the close of the piece. No Gregorian or other borrowed themes are, however, consciously employed.

When this work is performed with orchestra, the organ part is to be played exactly as it stands. The piano part as written in this copy is as faithful as possible a reduction of the orchestral score. The figures with asterisks (★1, etc.) inserted throughout the piece refer to notes on page 35 and following. By following all the suggestions contained in these notes, an effective performance of the work may be had with organ and piano. It involves considerable alteration, but practically no notes, except where otherwise indicated, need to be changed. It is understood that, in the indicated changes, when the piano plays the organ part, it is to be the manual portion. Only very general directions for registration of the organ part are indicated.

For the suggestions for performance of this work by organ and piano, the composer makes hearty acknowledgement to Rollo F. Maitland, Palmer Christian and Joseph Brinkman.

Score and parts, published by The Eastman School of Music of the University of Rochester, may be obtained from the publisher.

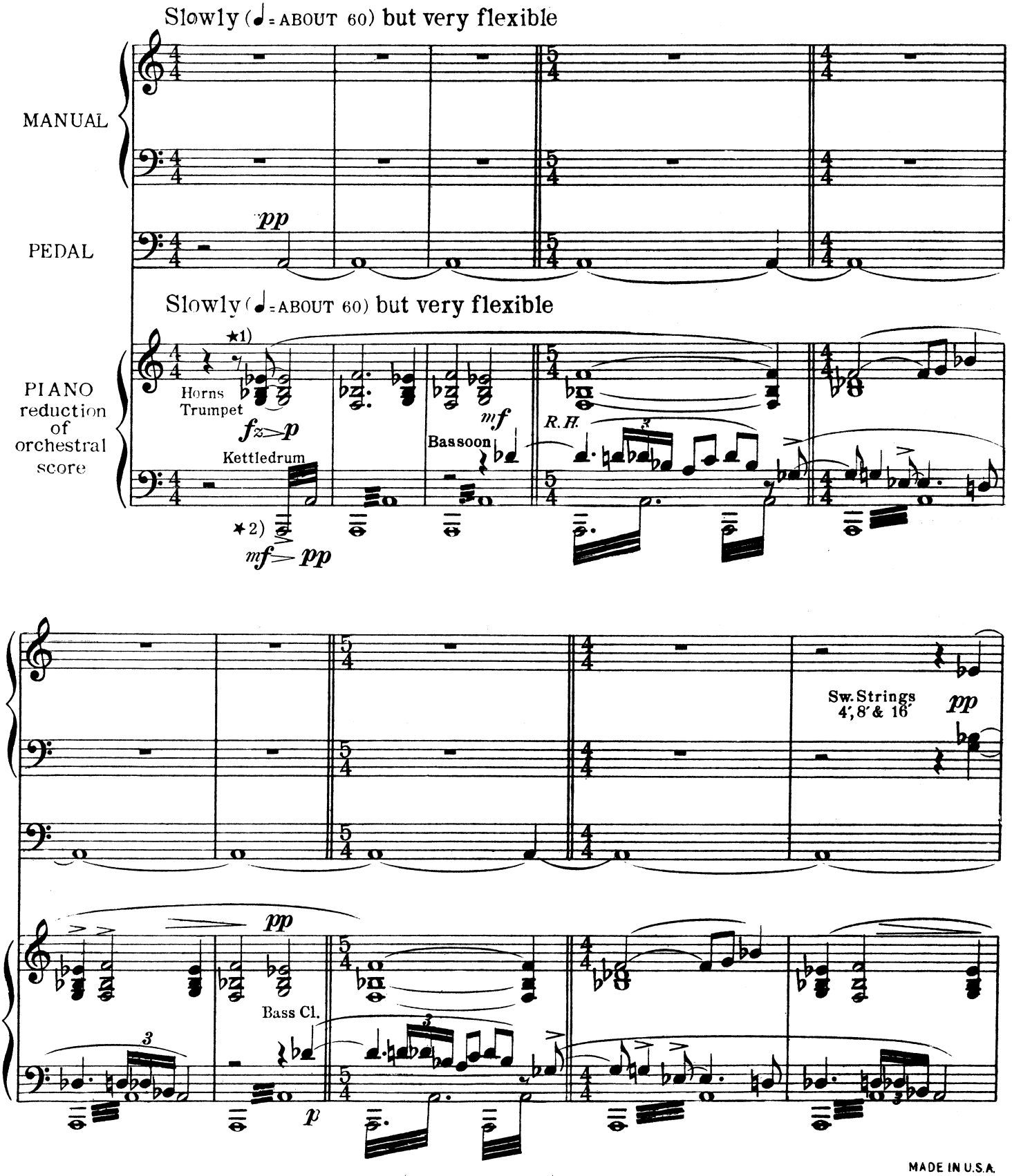
To Howard Hanson

MEDIAEVAL POEM

For Organ and Orchestra or Piano

LEO SOWERBY

NEW YORK: THE H. W. GRAY CO., Inc., 159 East 48th St., AGENTS FOR NOVELLO & CO., LONDON



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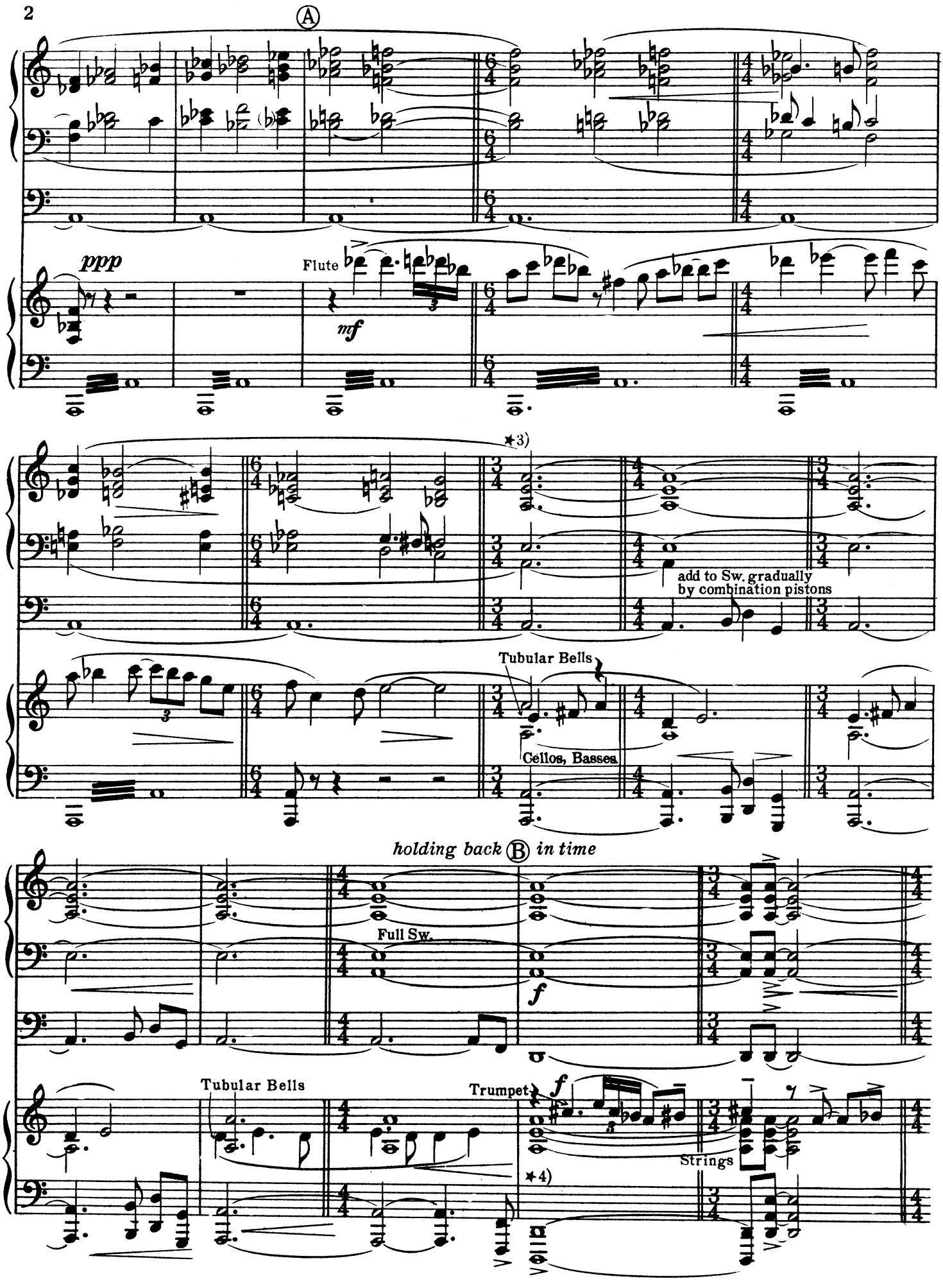
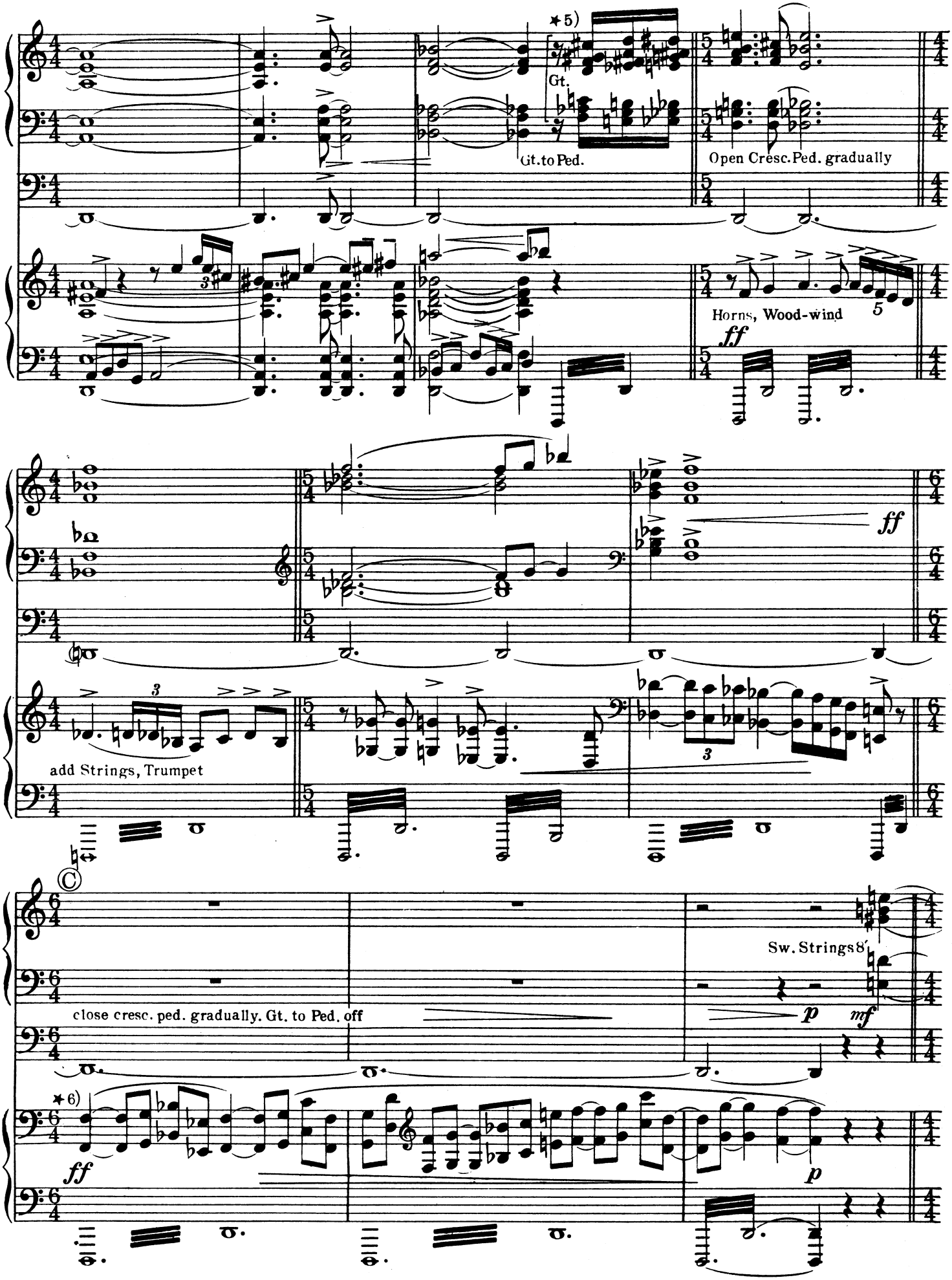
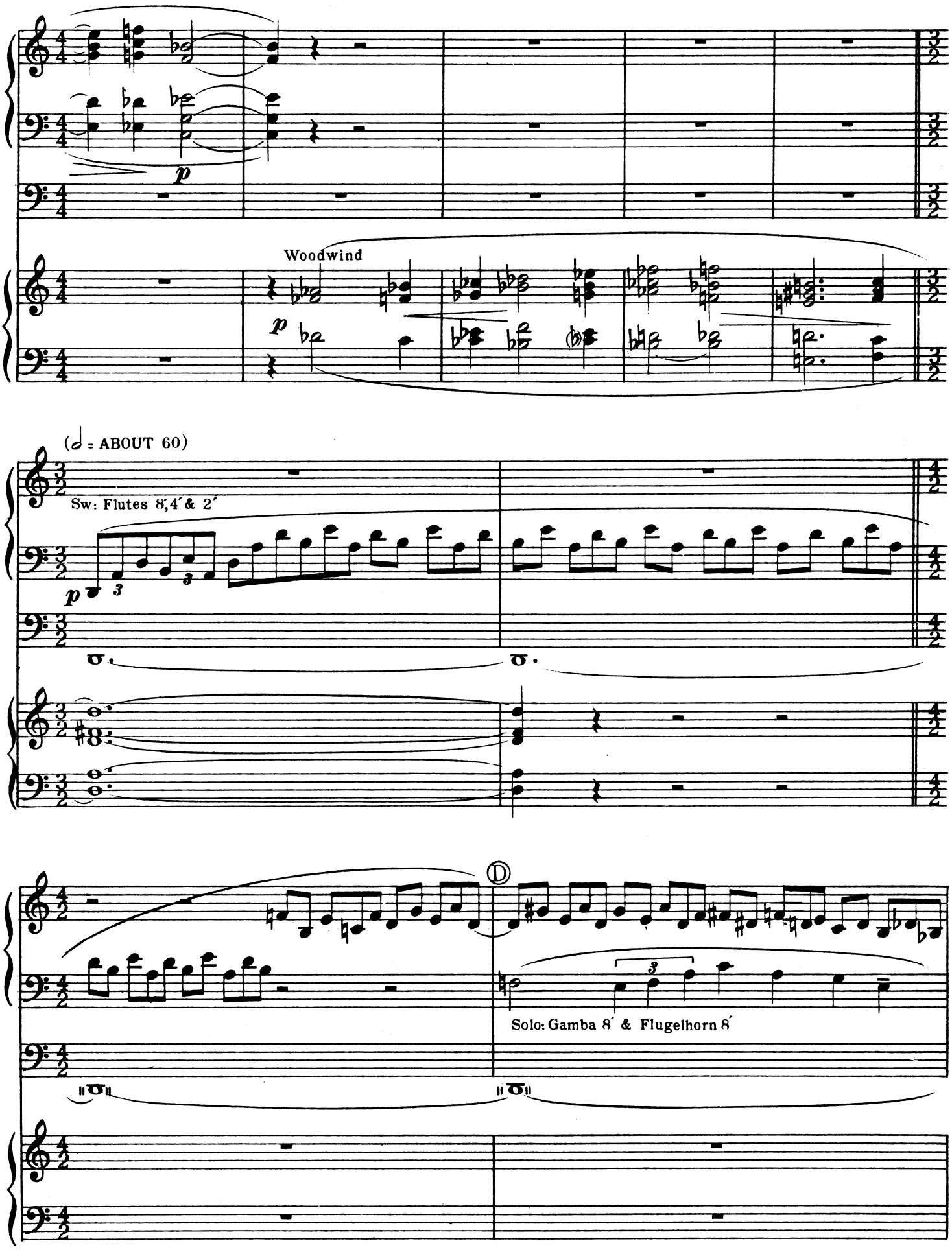
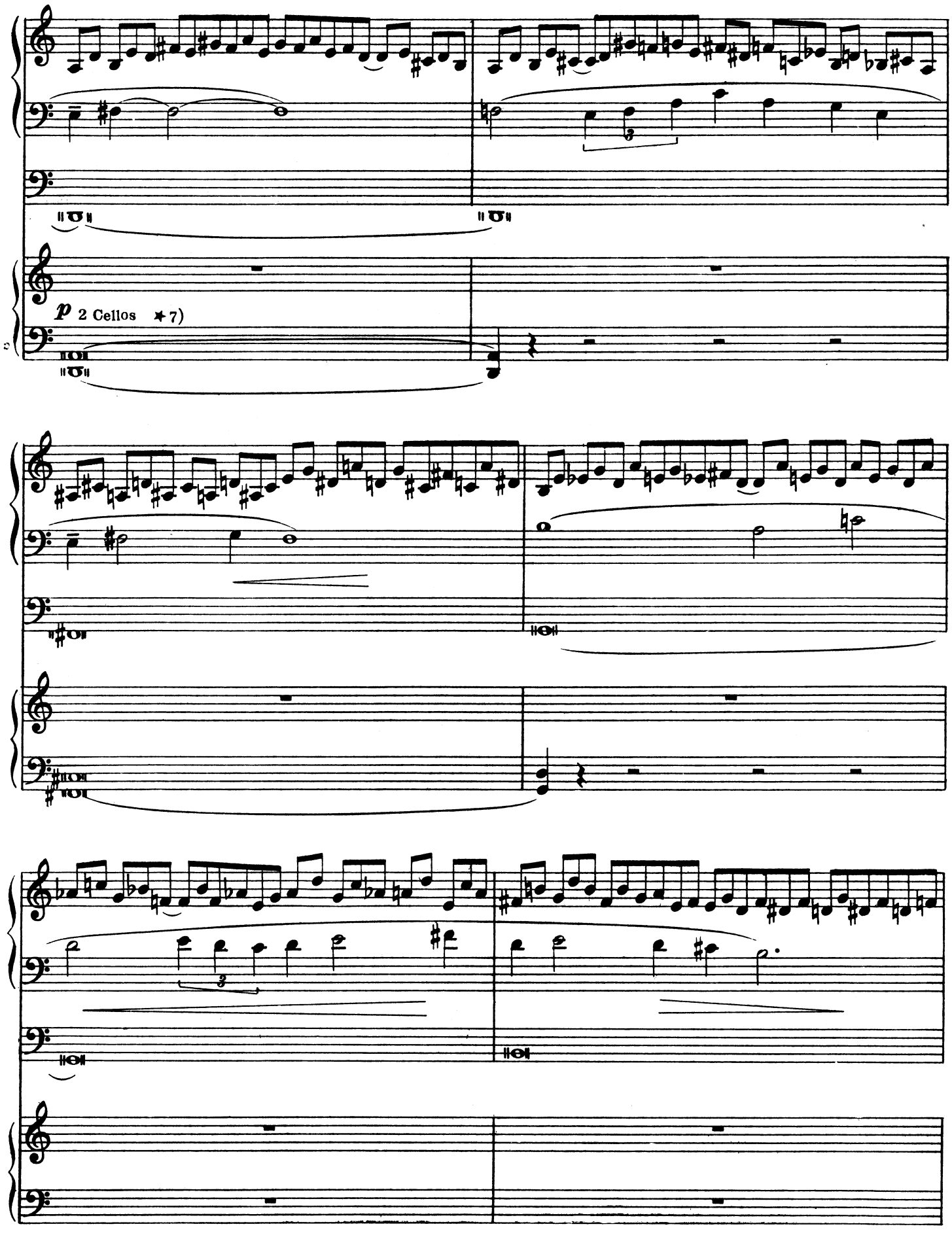
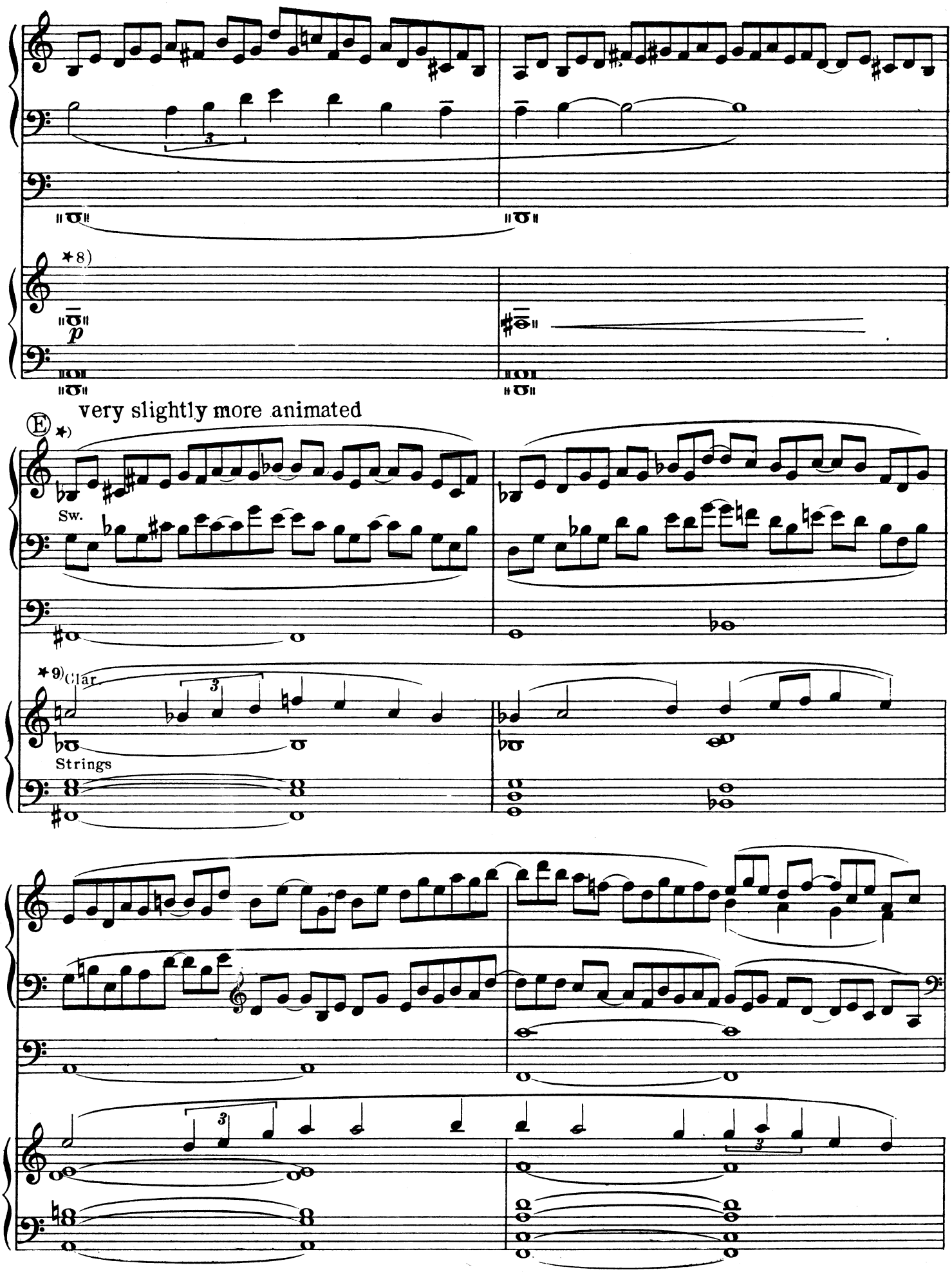

Ⓐ
ppp
Flute
mf
*3)
add to Sw. gradually
by combination pistons
Tubular Bells
Cellos, Basses.
holding back Ⓑ in time
Full Sw.
f
Tubular Bells
Trumpet
f
Strings
*4)


*5)
Gt.
Gt. to Ped.
Open Cresc. Ped. gradually
Horns, Wood-wind
ff
ff
add Strings, Trumpet
Ⓒ
close cresc. ped. gradually. Gt. to Ped. off
Sw. Strings 8′
p
mf
*6)
ff
p


Woodwind
(𝅗𝅥 = ABOUT 60)
Sw: Flutes 8′,4′ & 2′
Solo: Gamba 8′ & Flugelhorn 8′


p 2 Cellos *7)


*8)
p
very slightly more animated
Ⓔ
*)
Sw.
*9)Clar.
Strings

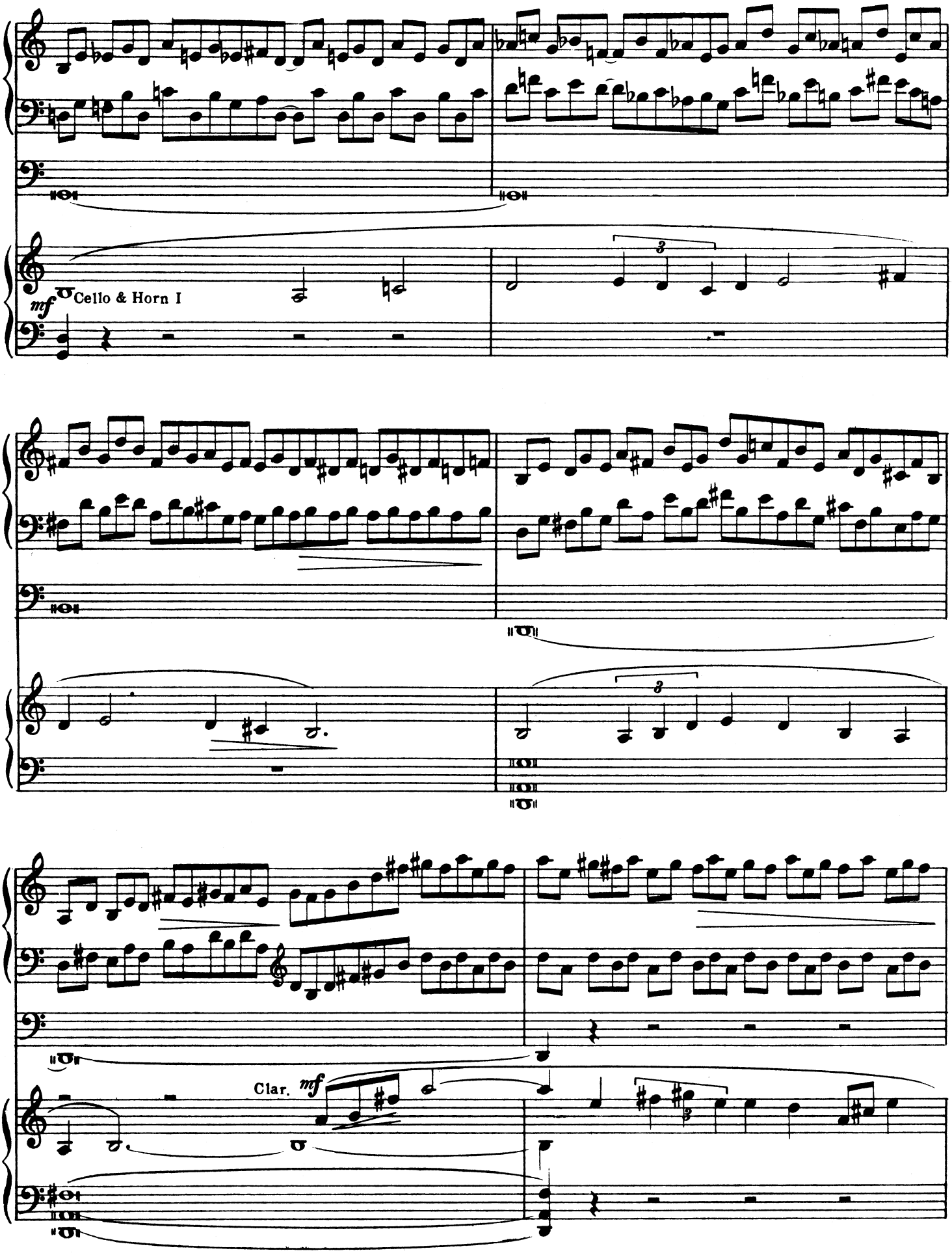
retarding slightly

*10) Ⓕ

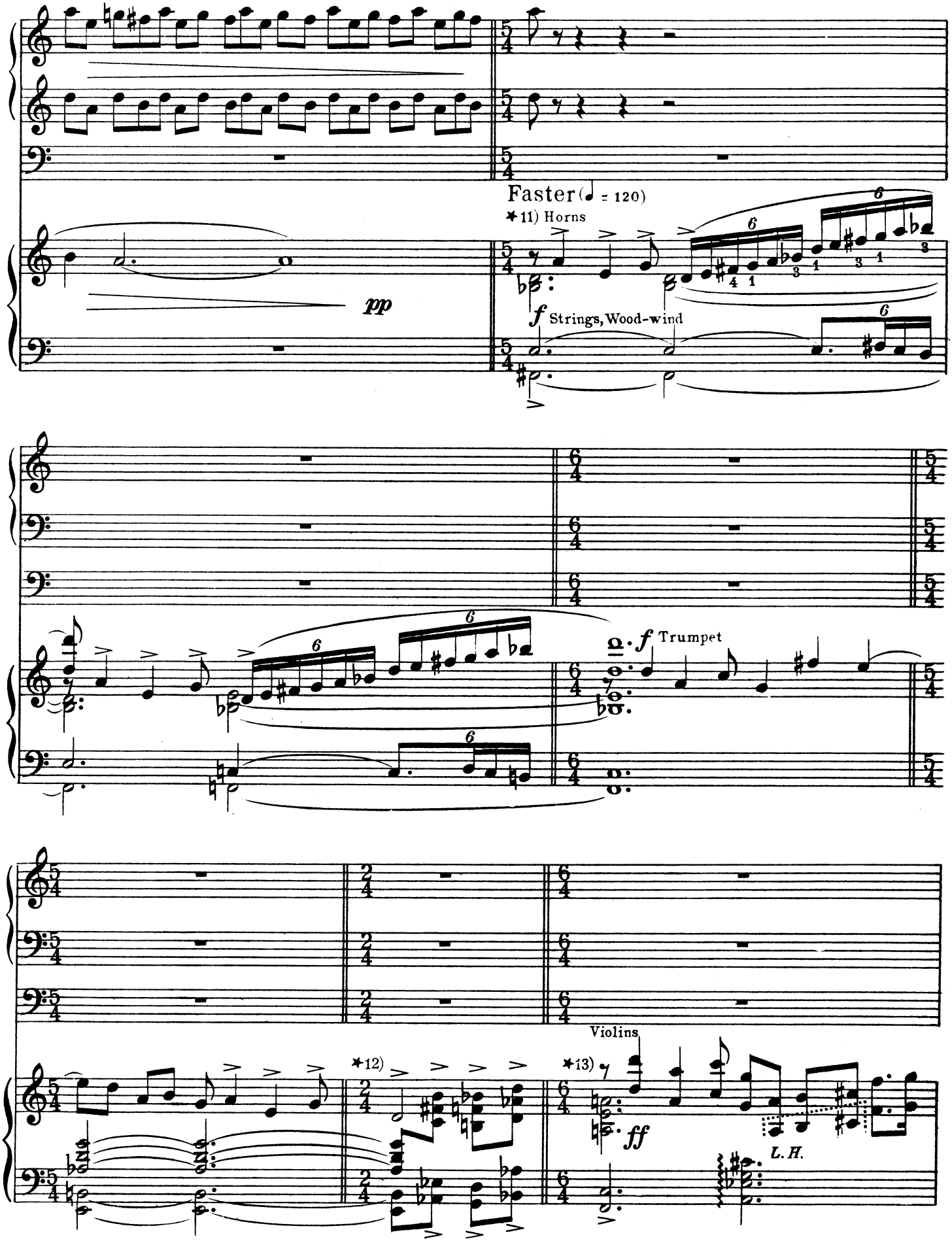
mf

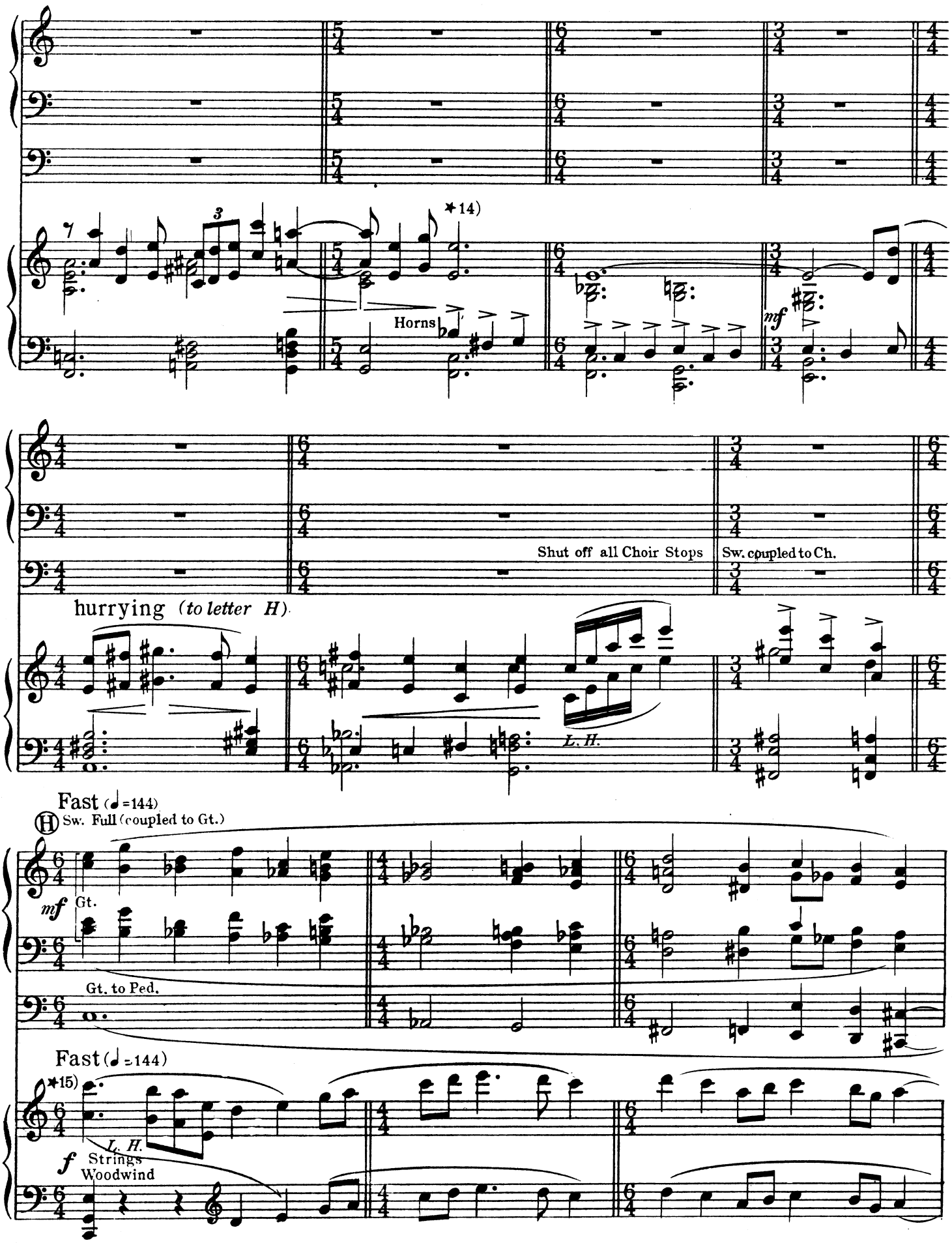
Violoncellos

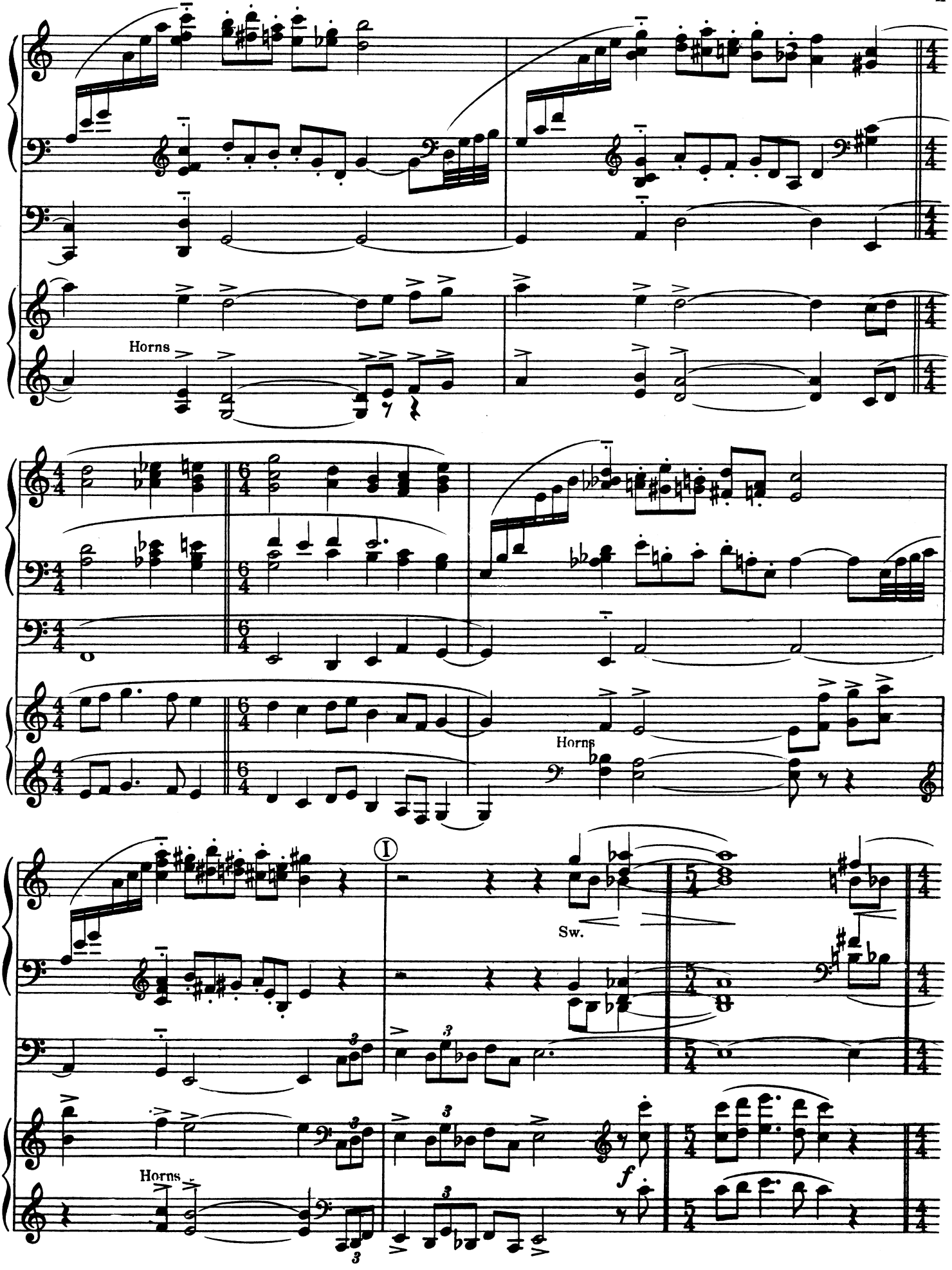
Horn & Bassoon

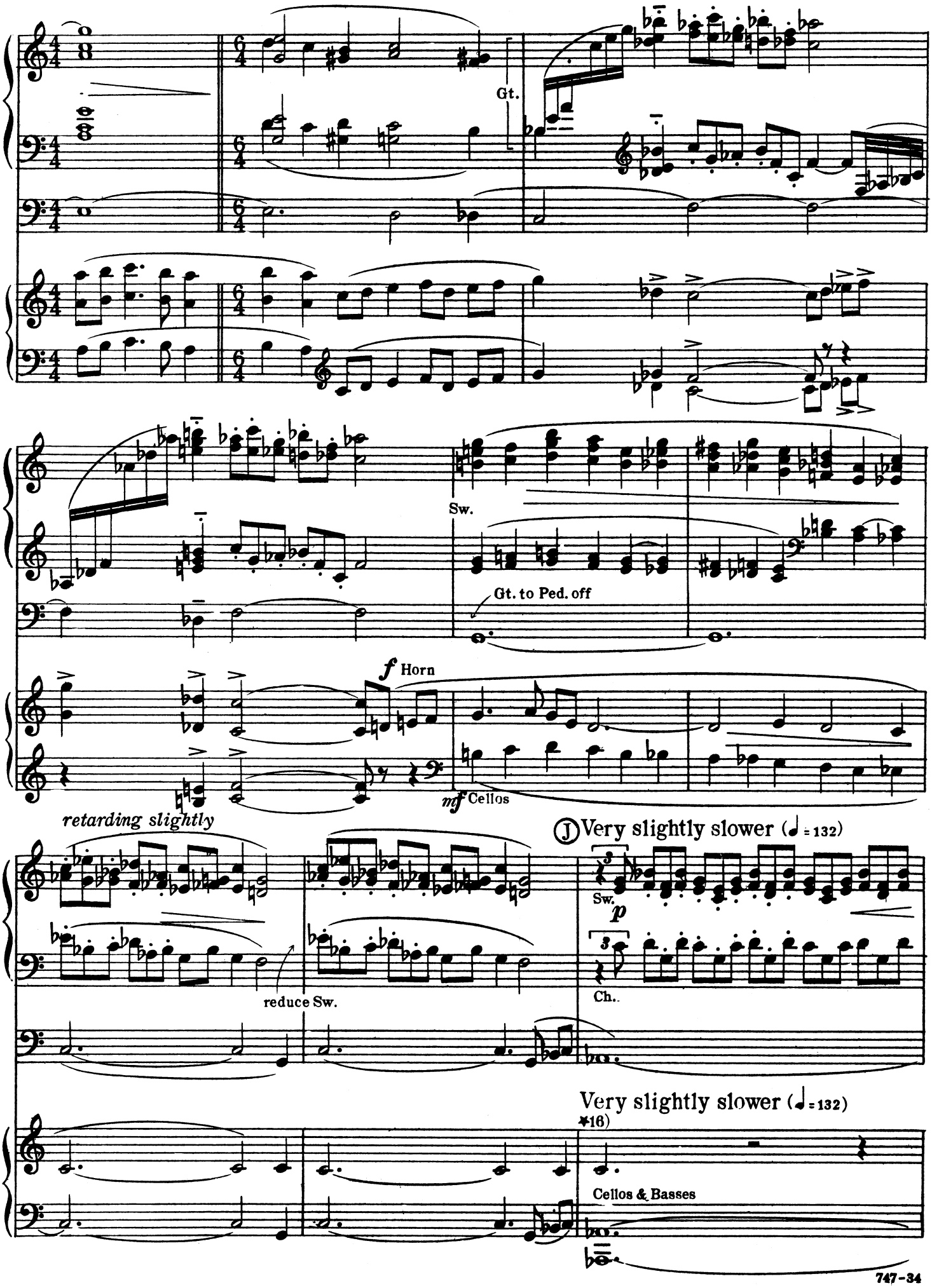

mf
Cello & Horn I
3
3
Clar.
mf

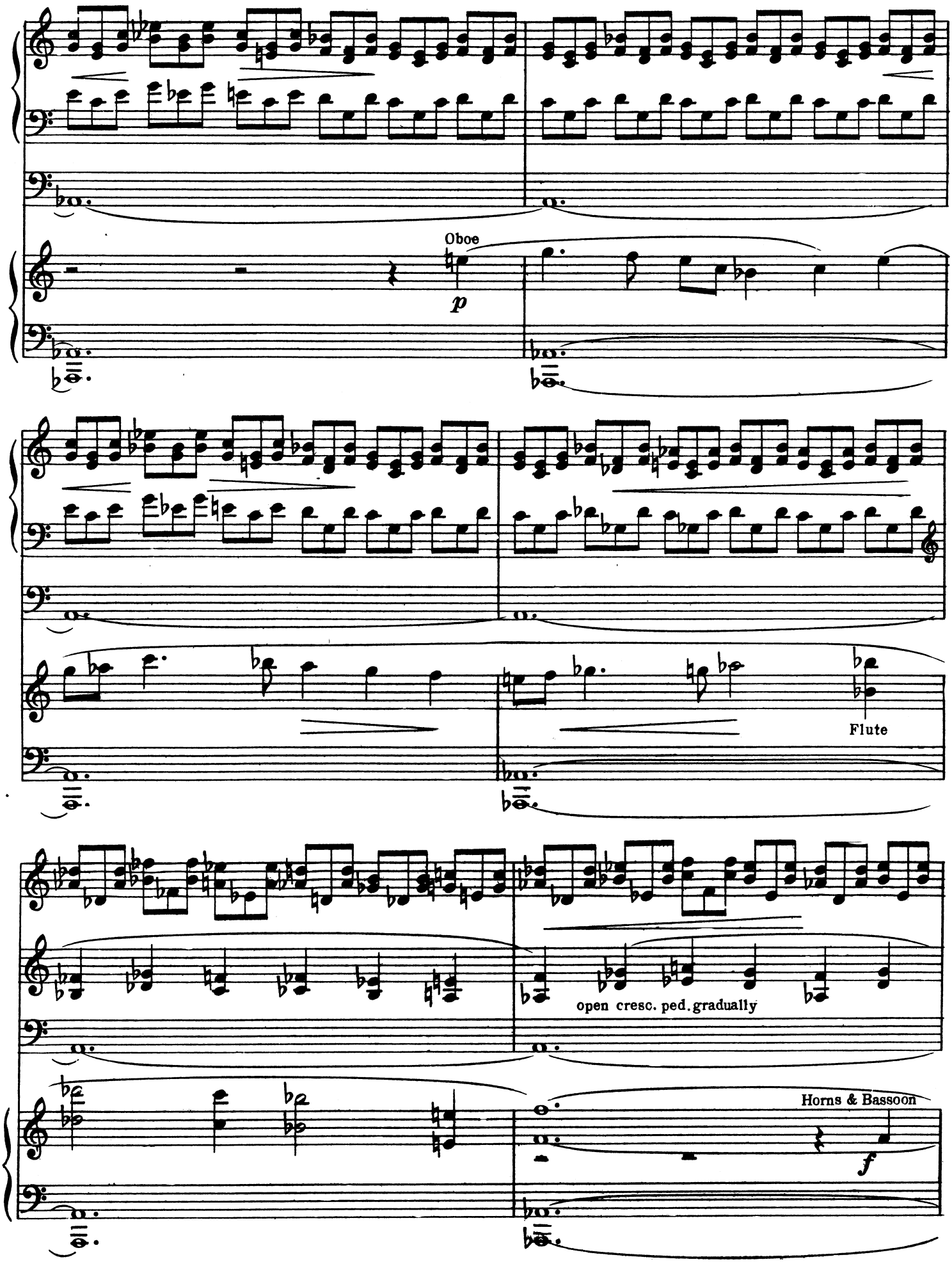
Ⓖ
Faster (♩ = 120)

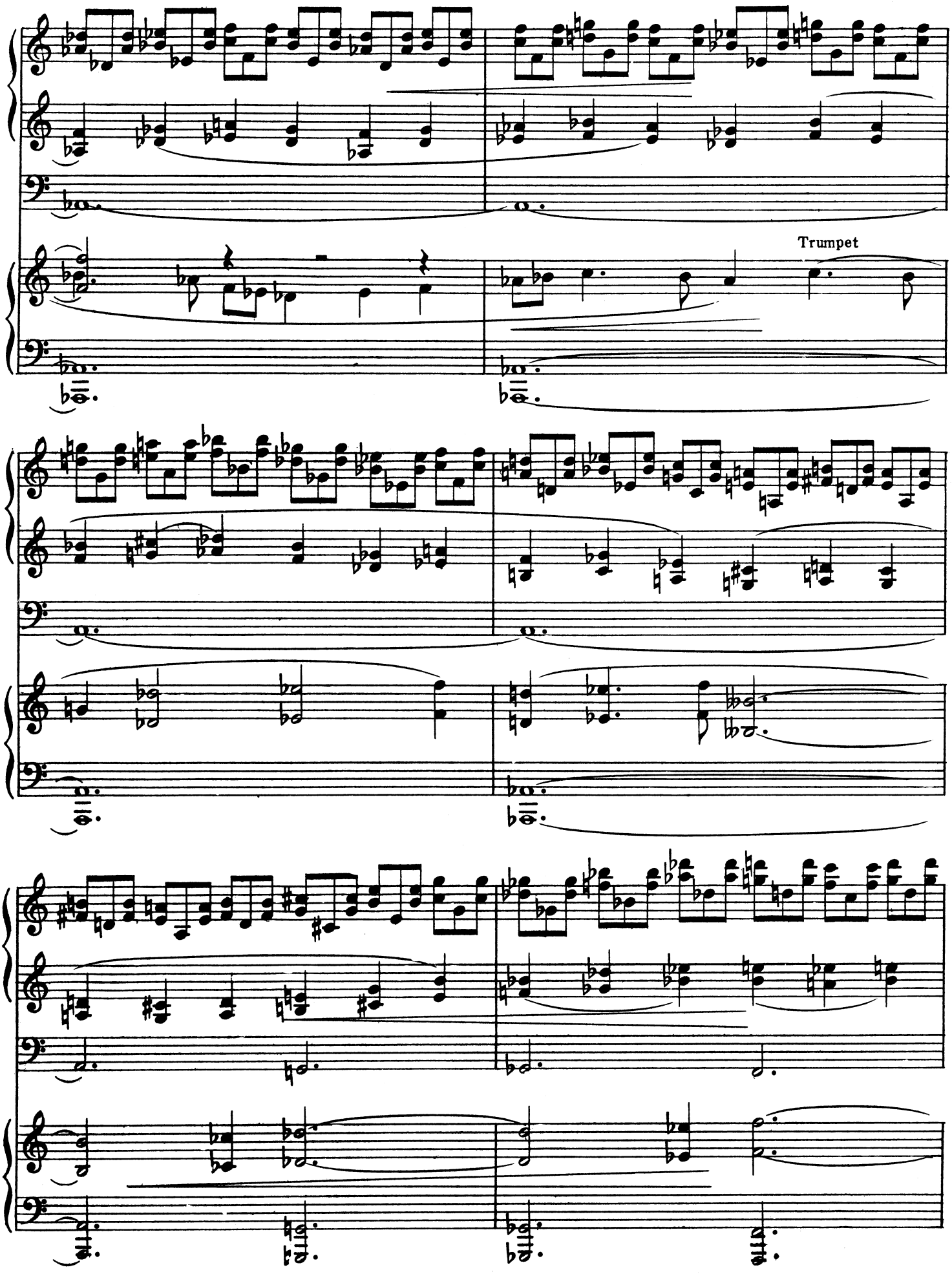

pp
Faster (♩ = 120)
*11) Horns
f Strings, Wood-wind
f Trumpet
*12)
Violins
*13)
ff
L. H.

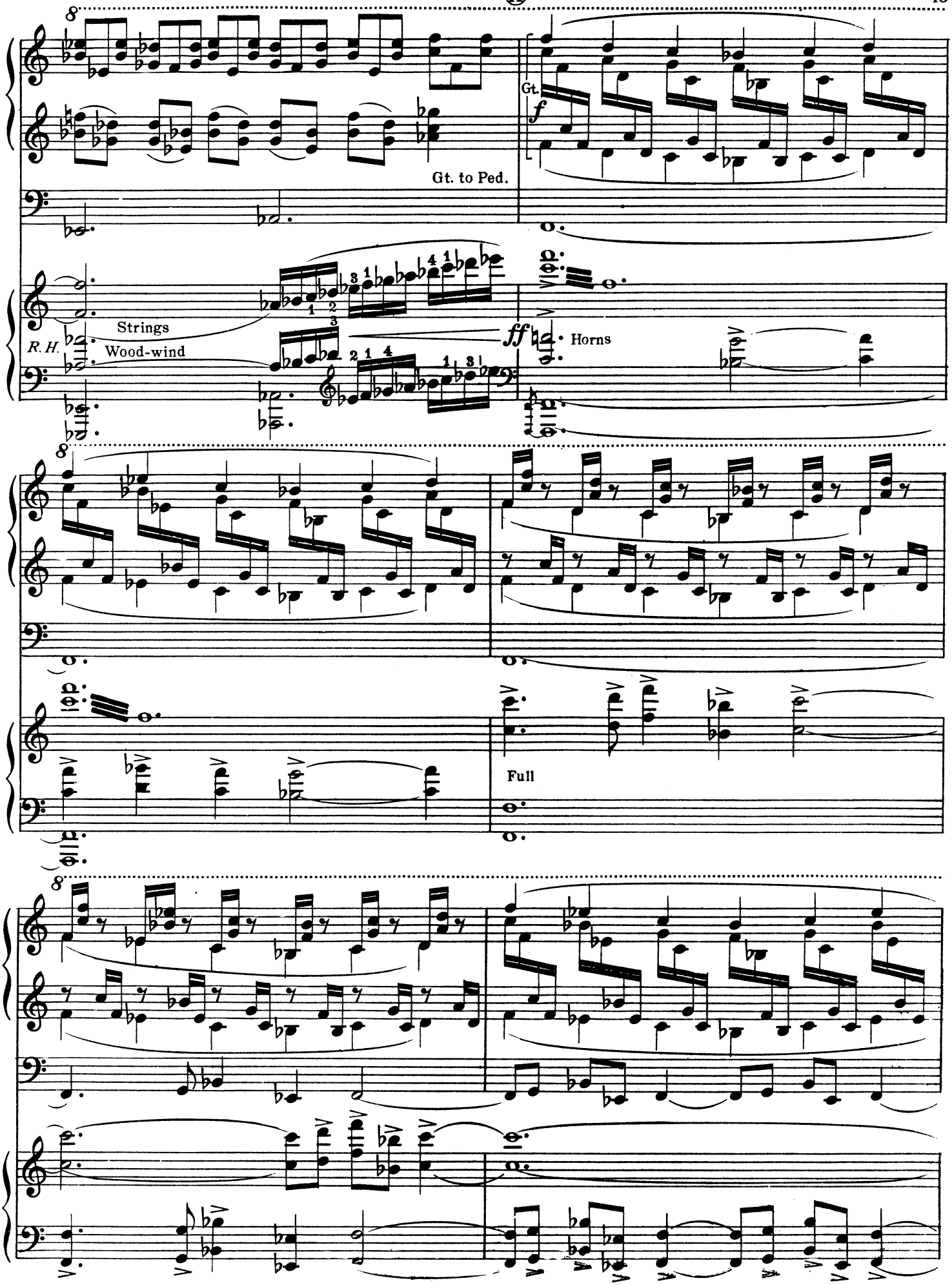

*14)
Horns
mf
Shut off all Choir Stops
Sw. coupled to Ch.
hurrying (to letter H)
L. H.
Fast (♩=144)
(H) Sw. Full (coupled to Gt.)
mf Gt.
Gt. to Ped.
Fast (♩=144)
*15)
L. H.
f Strings
Woodwind


Horns
Horns
Sw.
Horns
f


Gt.
Sw.
Gt. to Ped. off
f Horn
mf Cellos
retarding slightly
J Very slightly slower (♩ = 132)
Sw.
p
Ch.
reduce Sw.
Very slightly slower (♩ = 132)
16)
Cellos & Basses


Oboe
p
Flute
open cresc. ped. gradually
Horns & Bassoon
f


Trumpet


8
Gt.
f
Gt. to Ped.
Strings
R. H.
Wood-wind
ff
Horns
8
Full
8

8

ff

cresc. ped. open

3

*17)

8

f

close cresc. ped. slightly

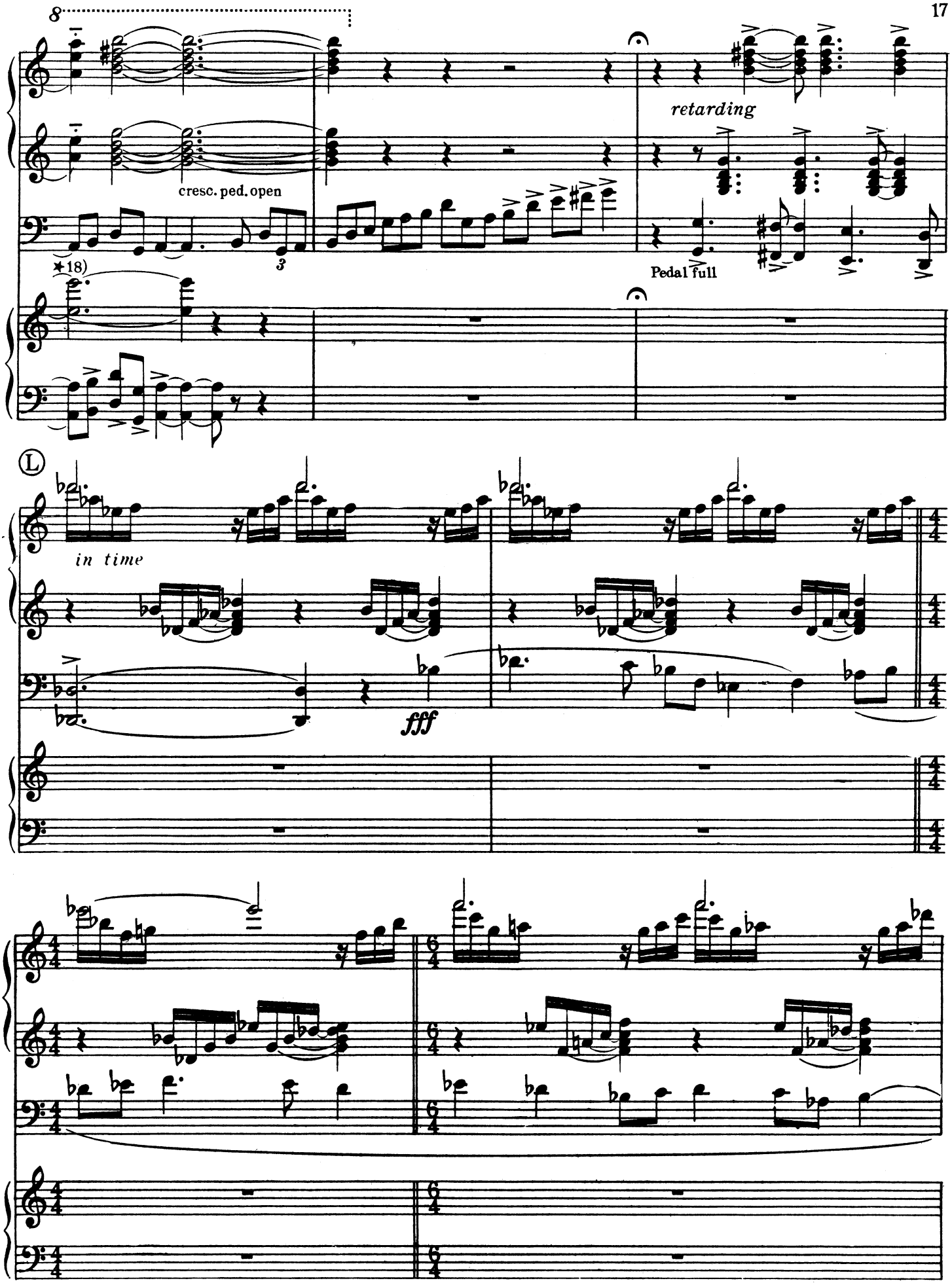
ff

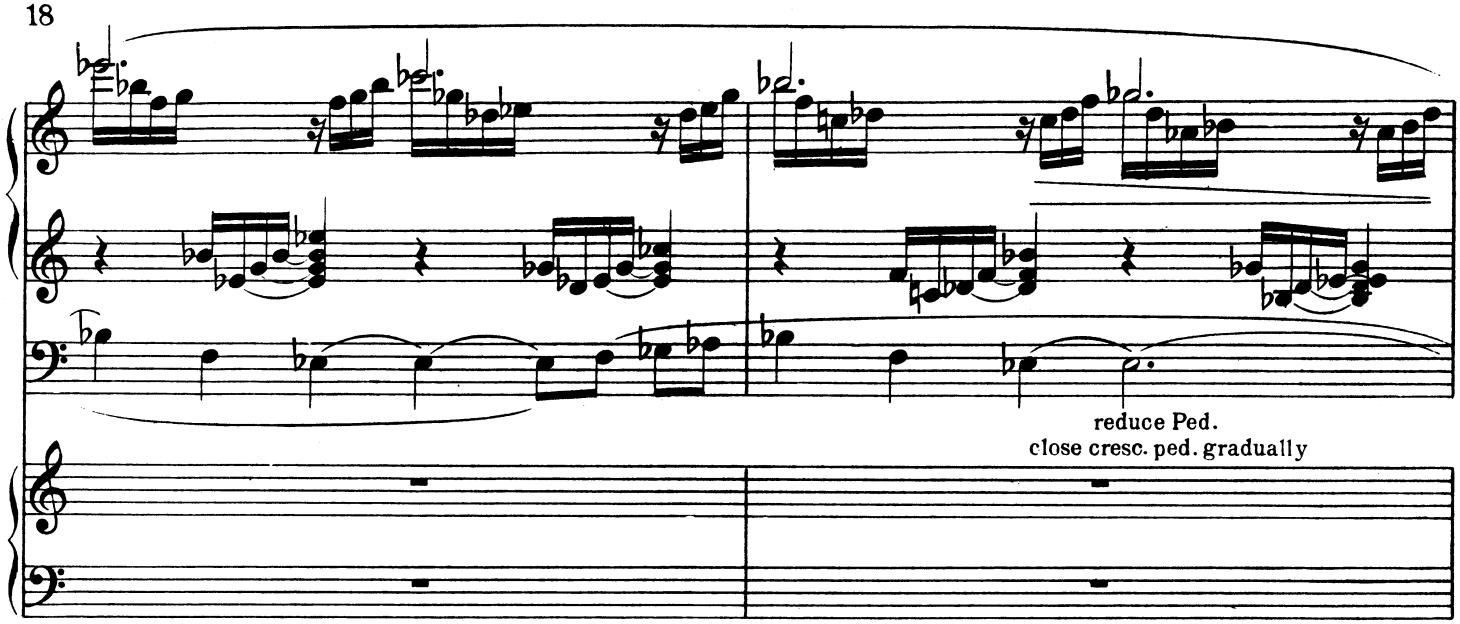
Horns

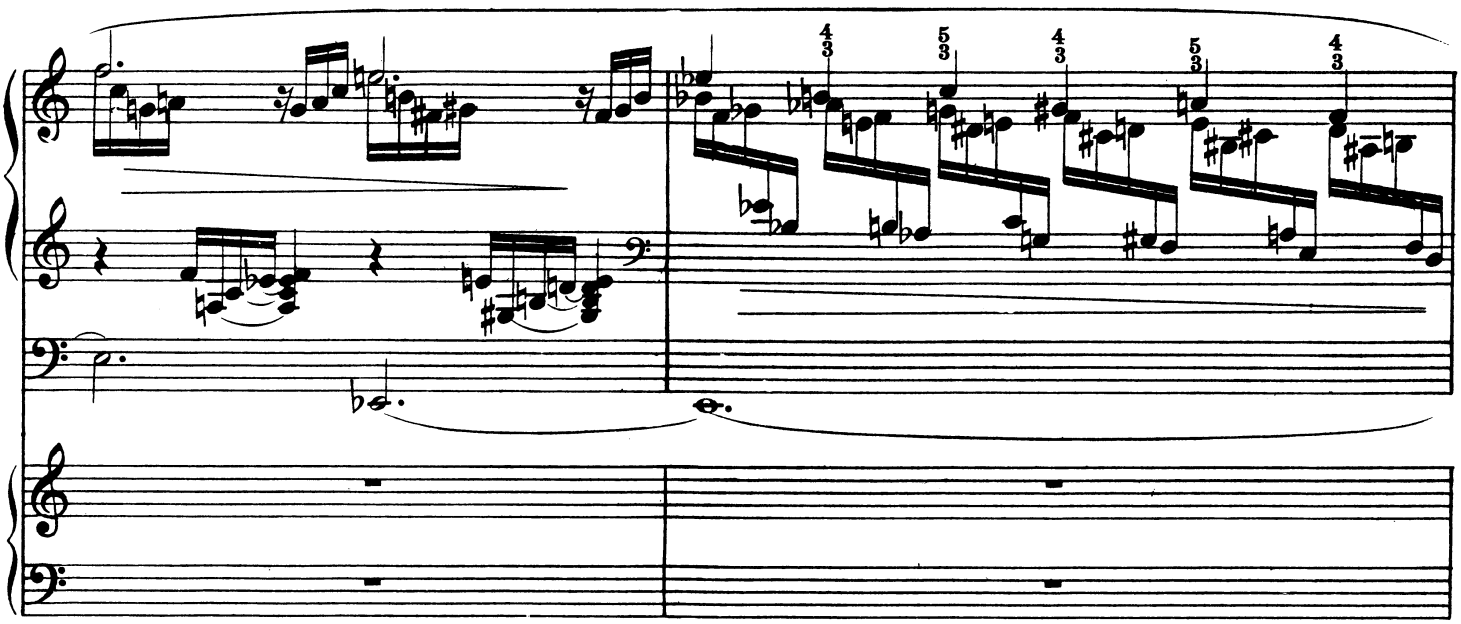
8

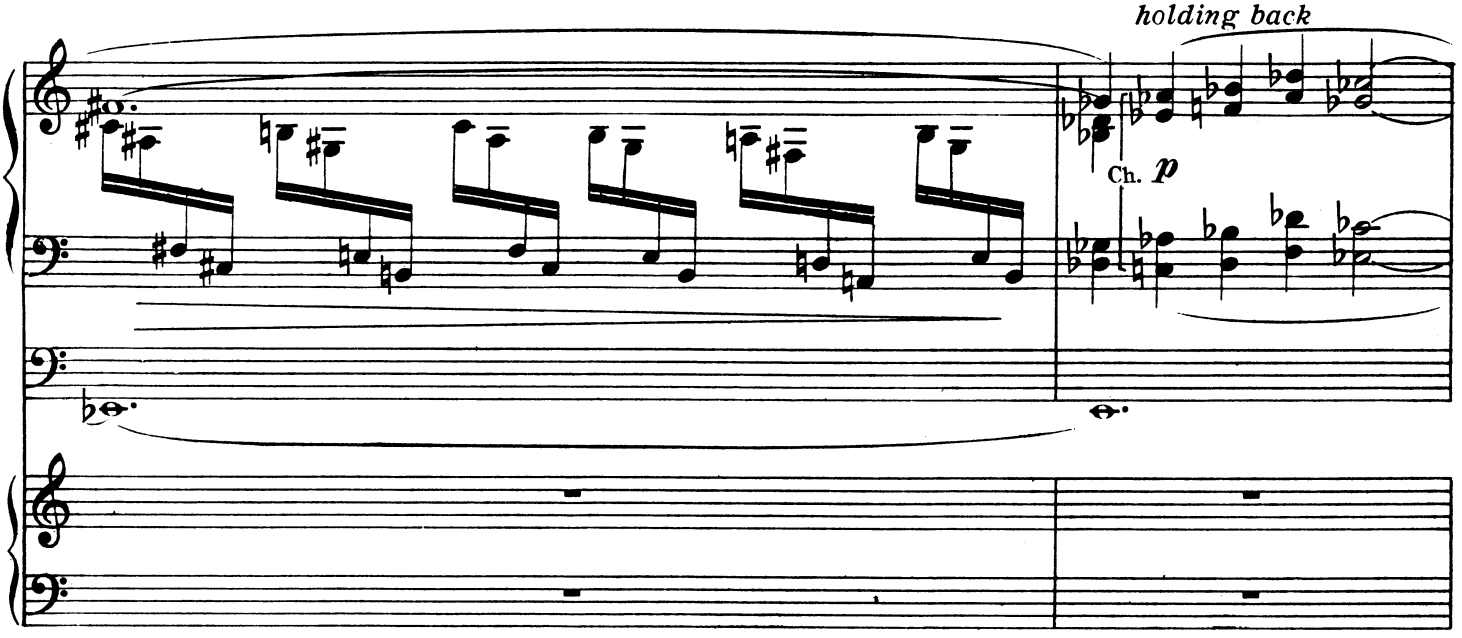
with Glockenspiel

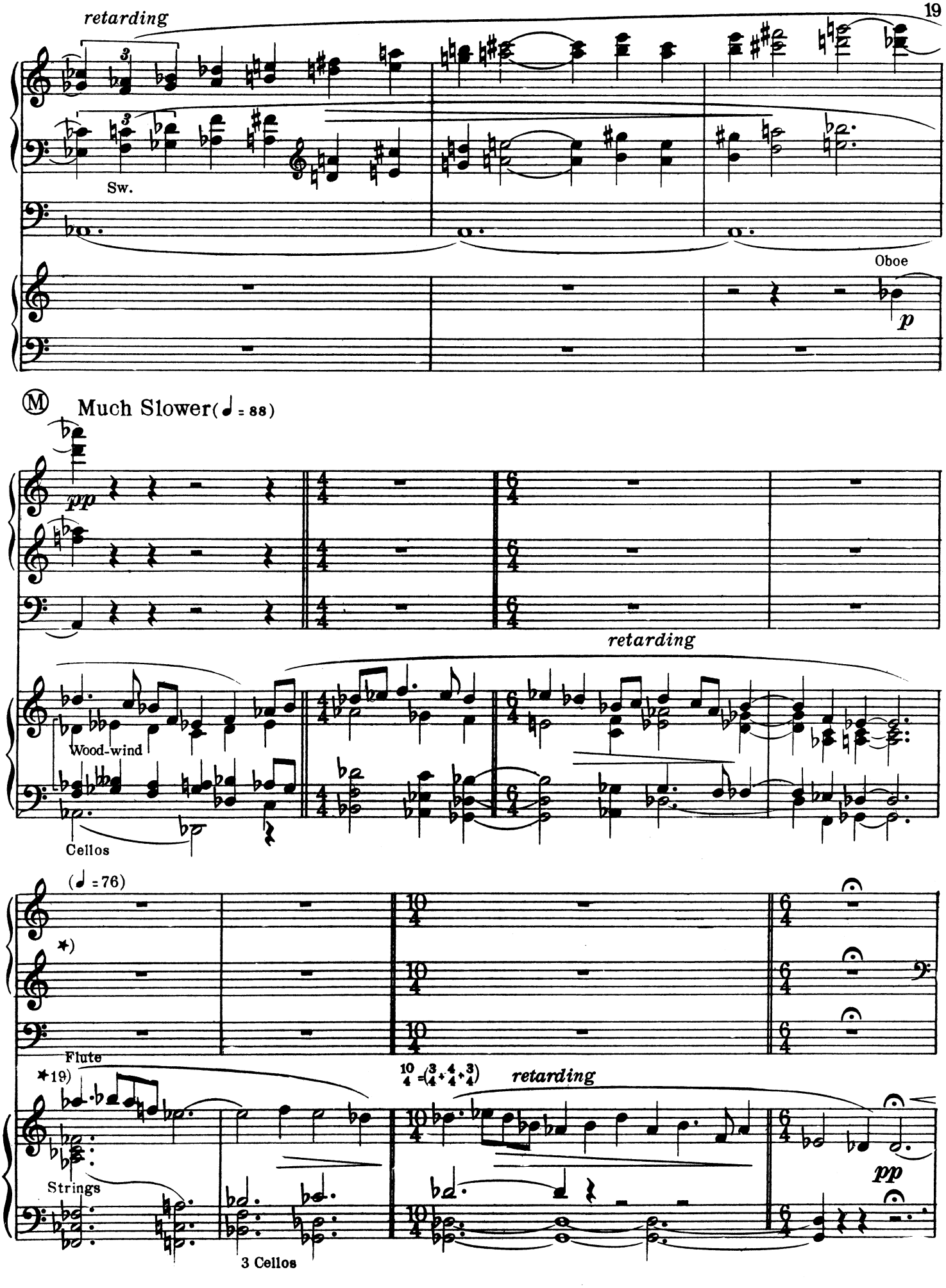
Full


8
cresc. ped. open
retarding
Pedal full
(18)
3
L
in time
fff


reduce Ped.
close cresc. ped. gradually


4 3
5 3
4 3
5 3
4 3


holding back
Ch. p


retarding
Sw.
Oboe
p
Ⓜ Much Slower(♩ = 88)
pp
retarding
Wood-wind
Cellos
(♩ = 76)
*)
Flute
*19)
Strings
retarding
pp
3 Cellos

Ⓝ Slowly (♩ = 66)

Very slightly faster

Set Gt. *f* comb.

Sw. to Gt.

Set Ch. Flutes 8′ & 4′ soft

p

★20)

mf

Clar.
Bassoon

p

Strings

fp

Kettledrum

Chimes (in Echo Org.)

pp

retarding

Cello
Basses

fp

Kettledrum

pp

Ⓞ (♩ = 60)

Sw. Super coupler (4′)

Sw. Strings
8′ & 16′

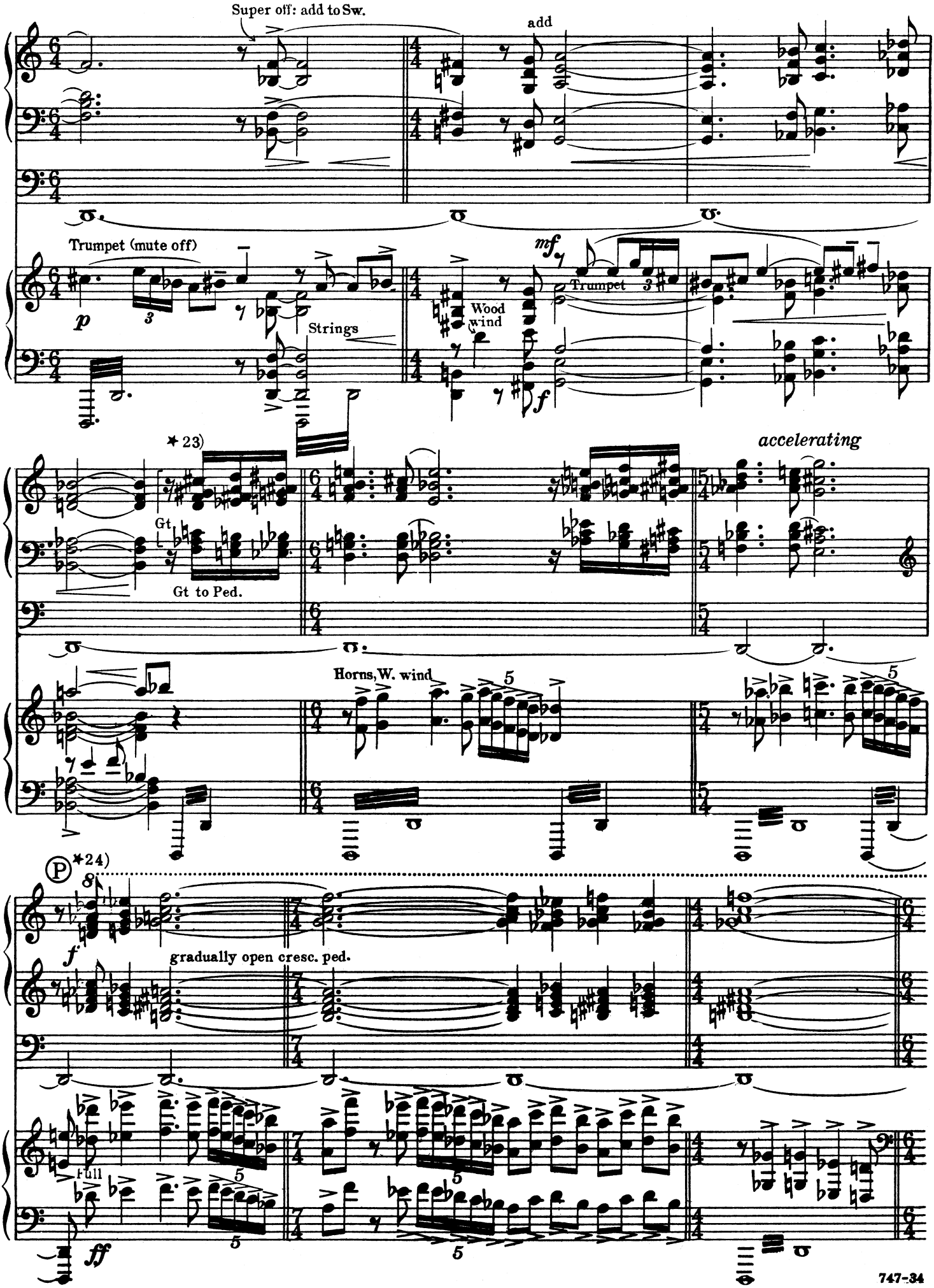
p

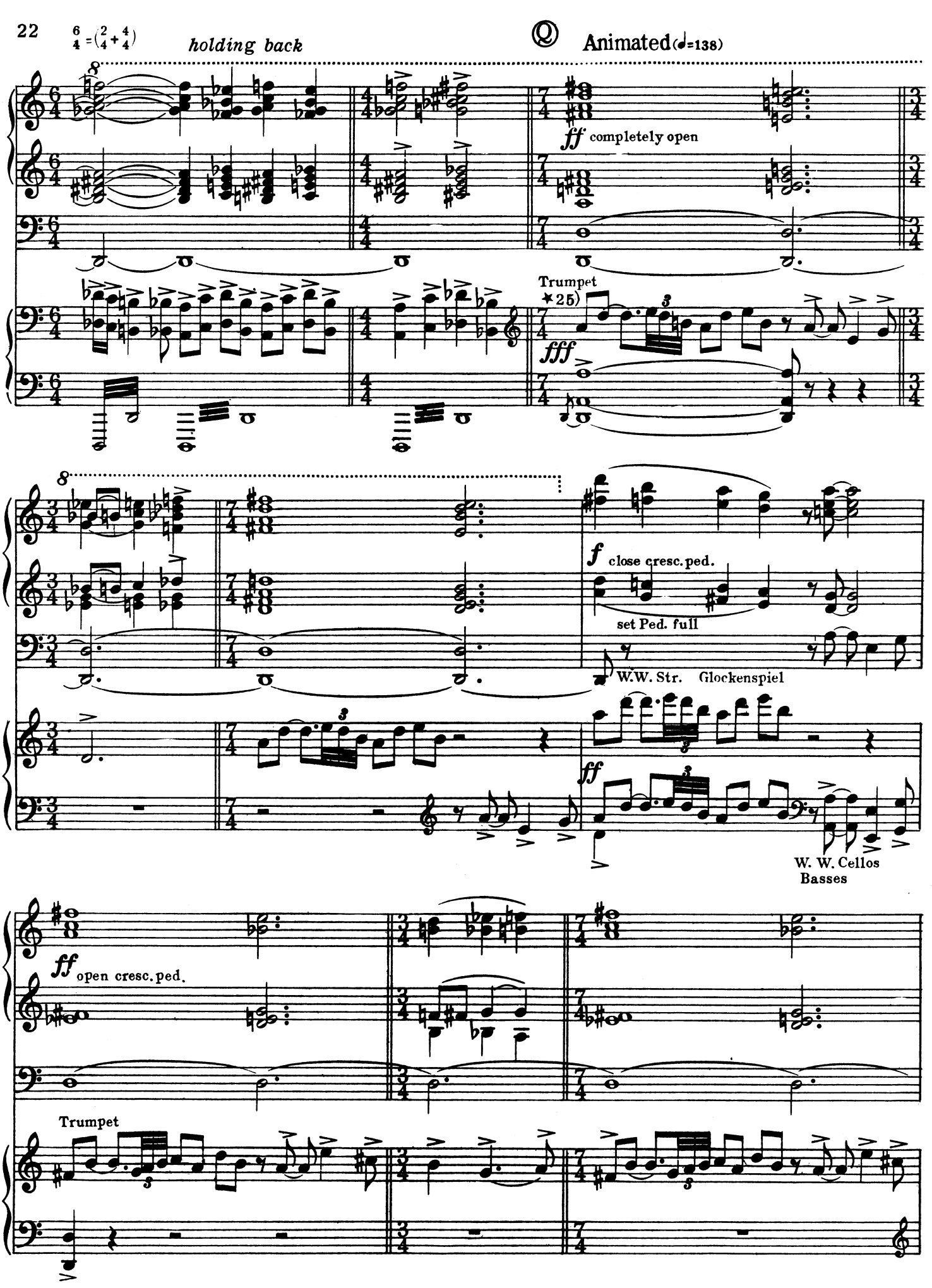
★21) *p*

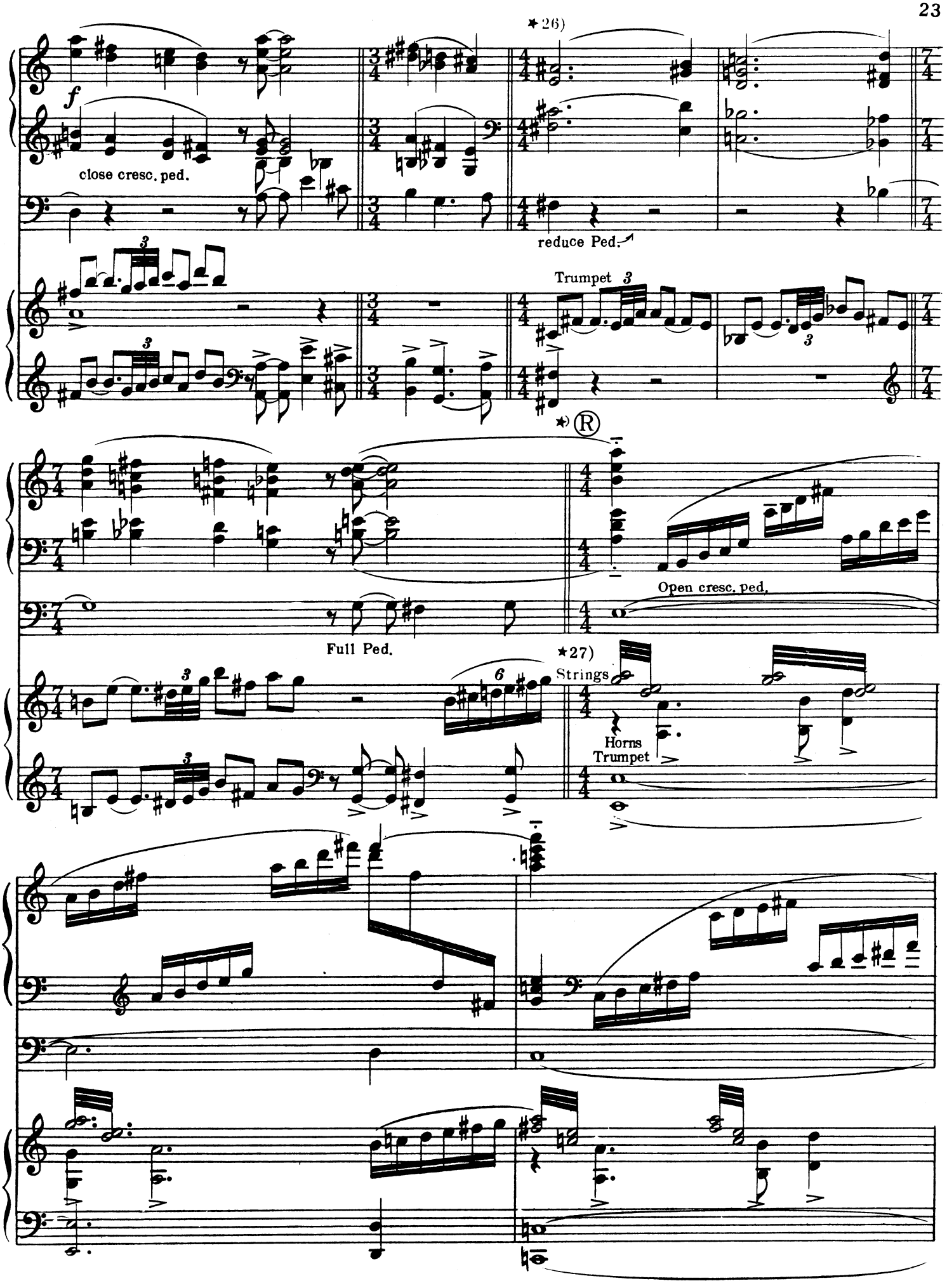
Trumpet (muted)

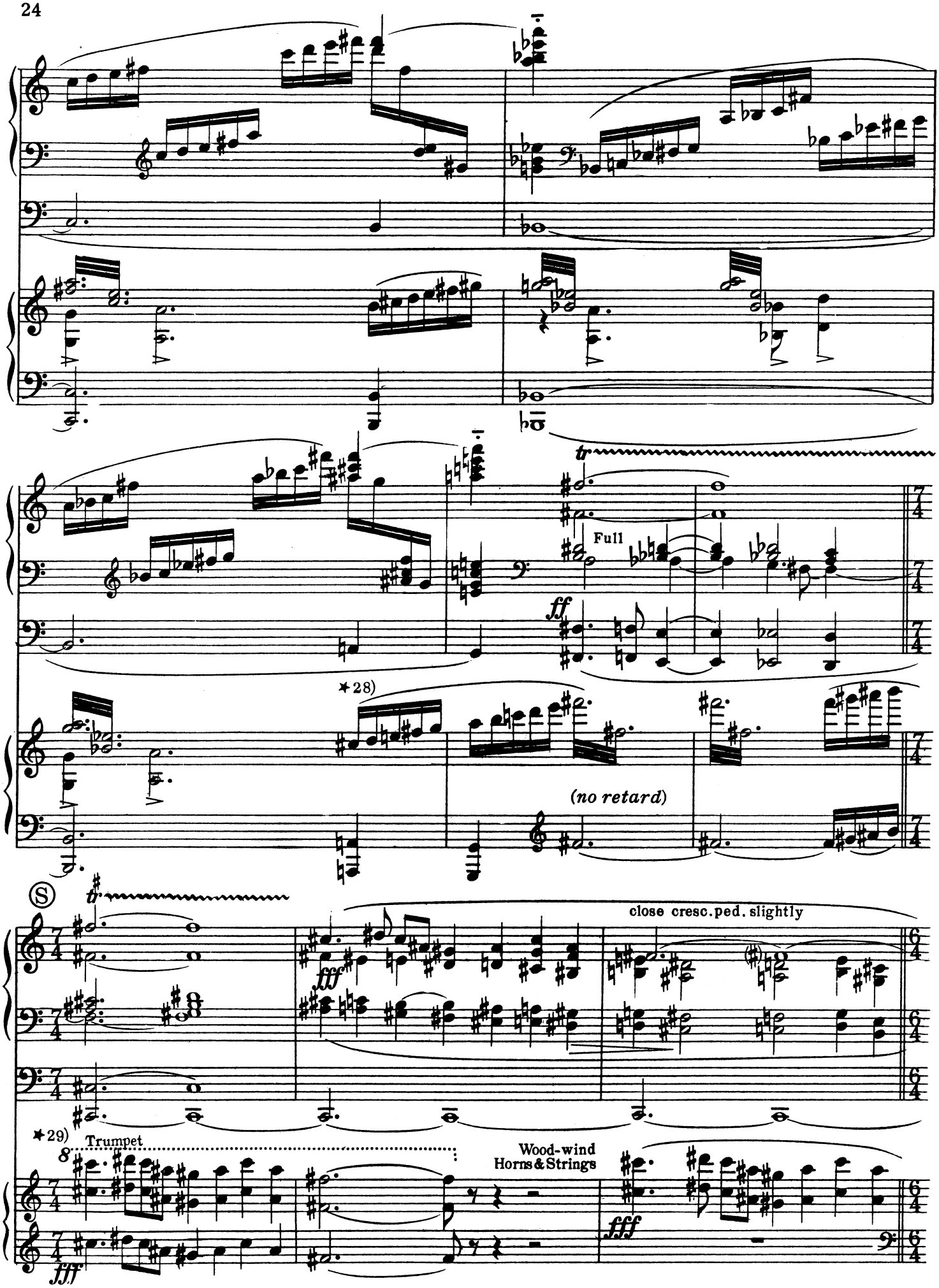
★22)

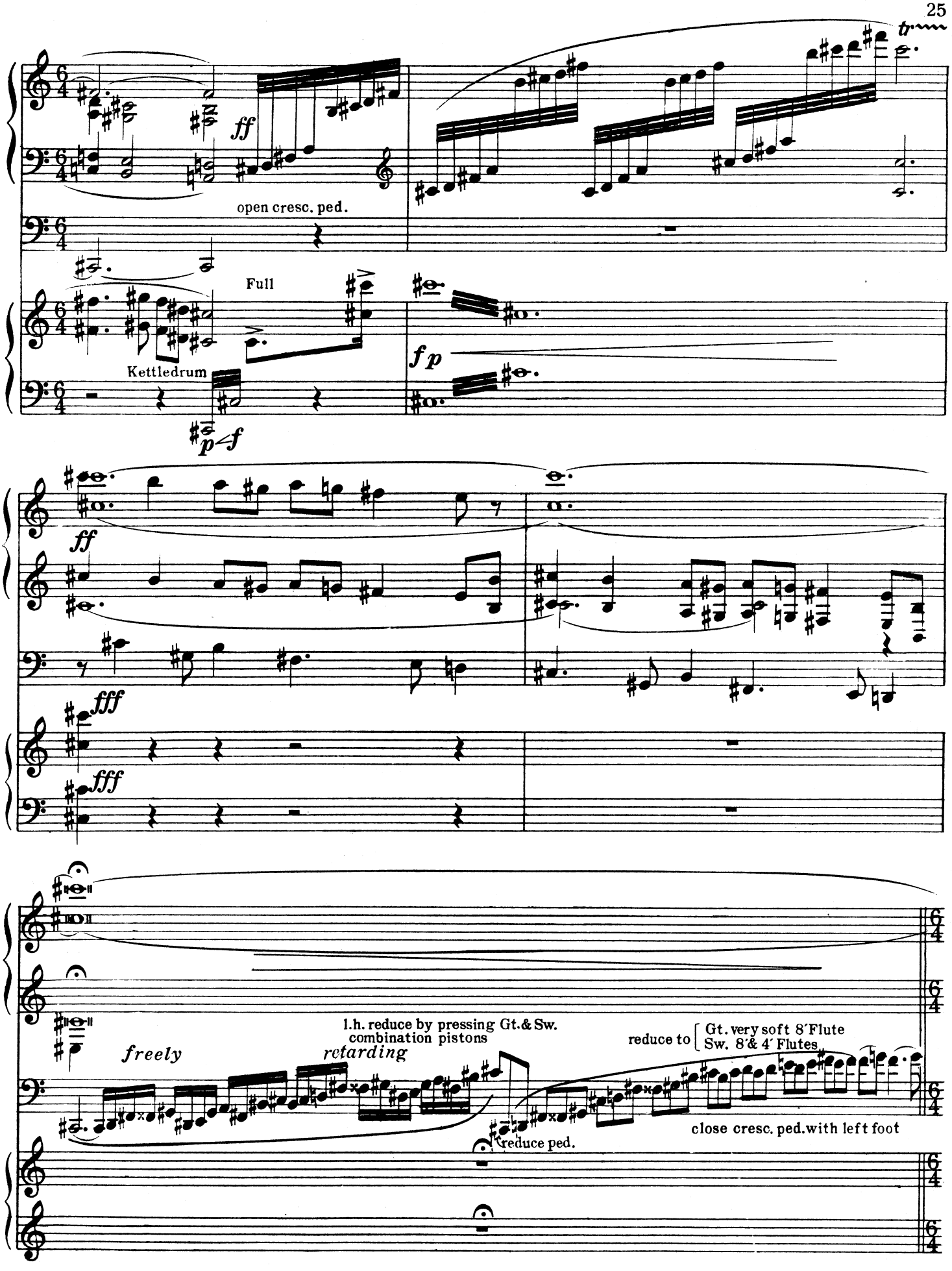
fz *p*

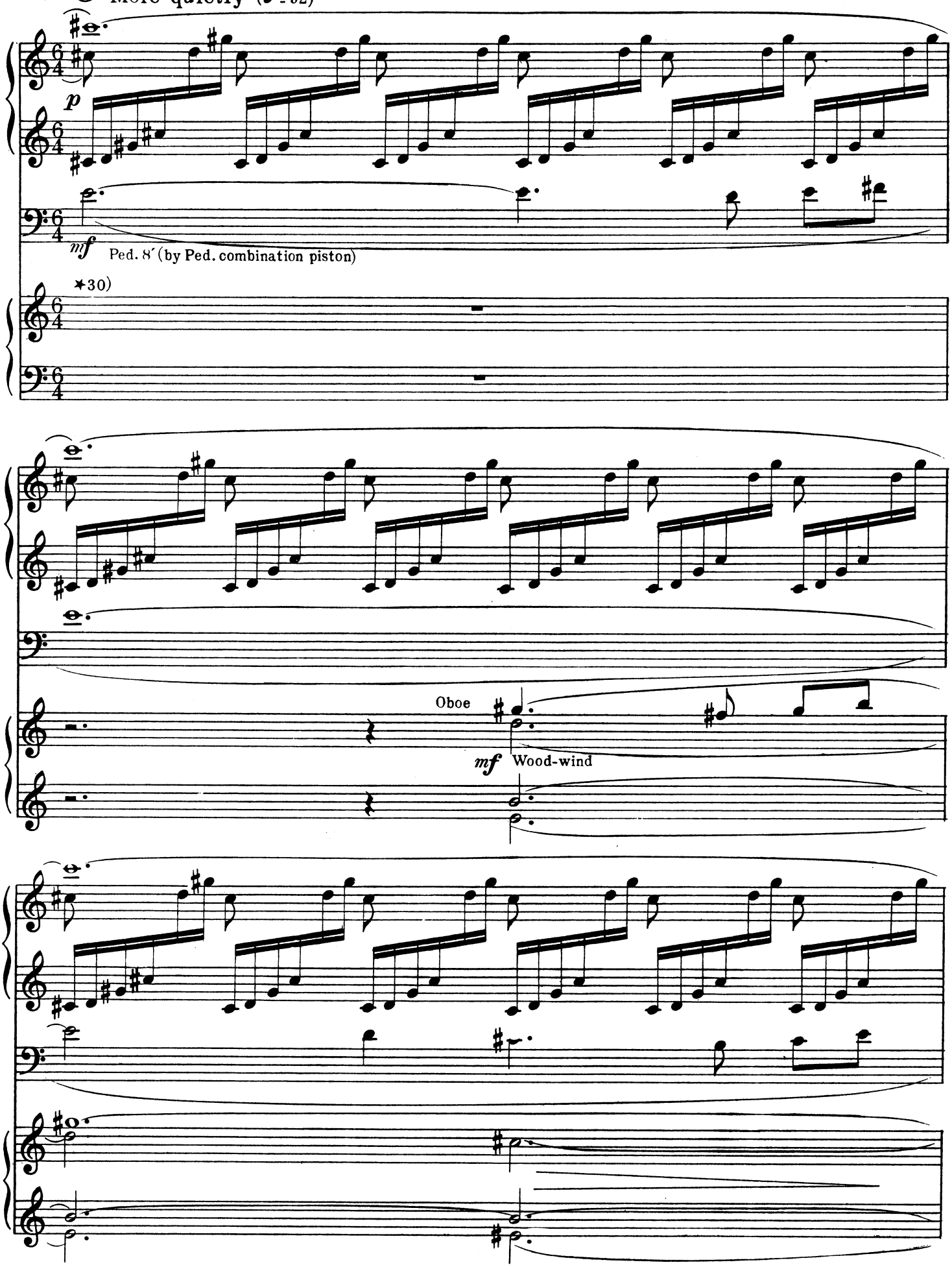

Super off: add to Sw.
add
Trumpet (mute off)
p
Strings
mf
Trumpet
Wood wind
f
* 23)
accelerating
Gt
Gt to Ped.
Horns, W. wind
Ⓟ *24)
f
gradually open cresc. ped.
Full
ff

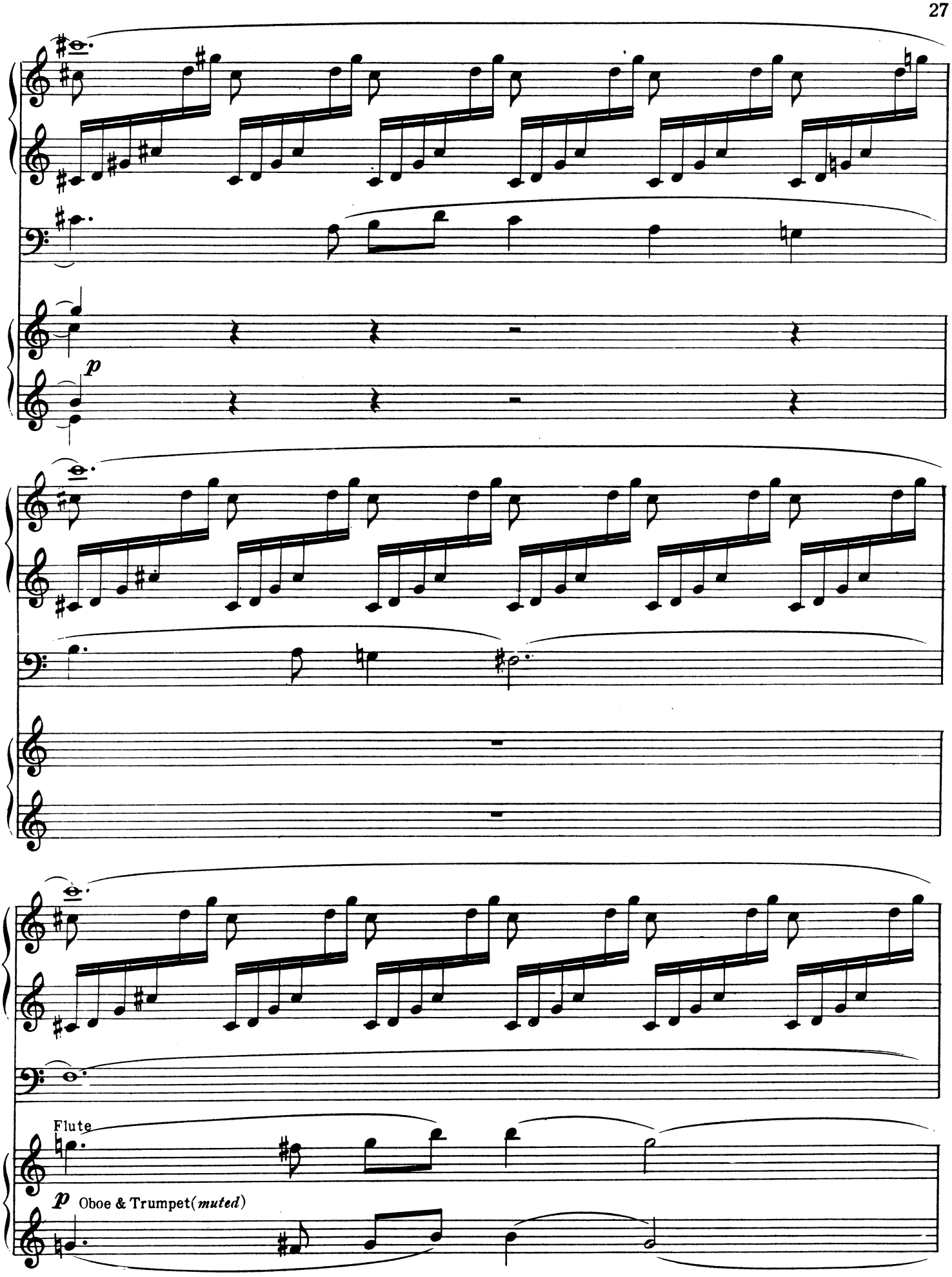

22
6/4 = (2/4 + 4/4)
holding back
Animated (♩=138)
ff completely open
Trumpet
(25)
fff
f close cresc. ped.
set Ped. full
W.W. Str. Glockenspiel
ff
W. W. Cellos
Basses
ff open cresc. ped.
Trumpet

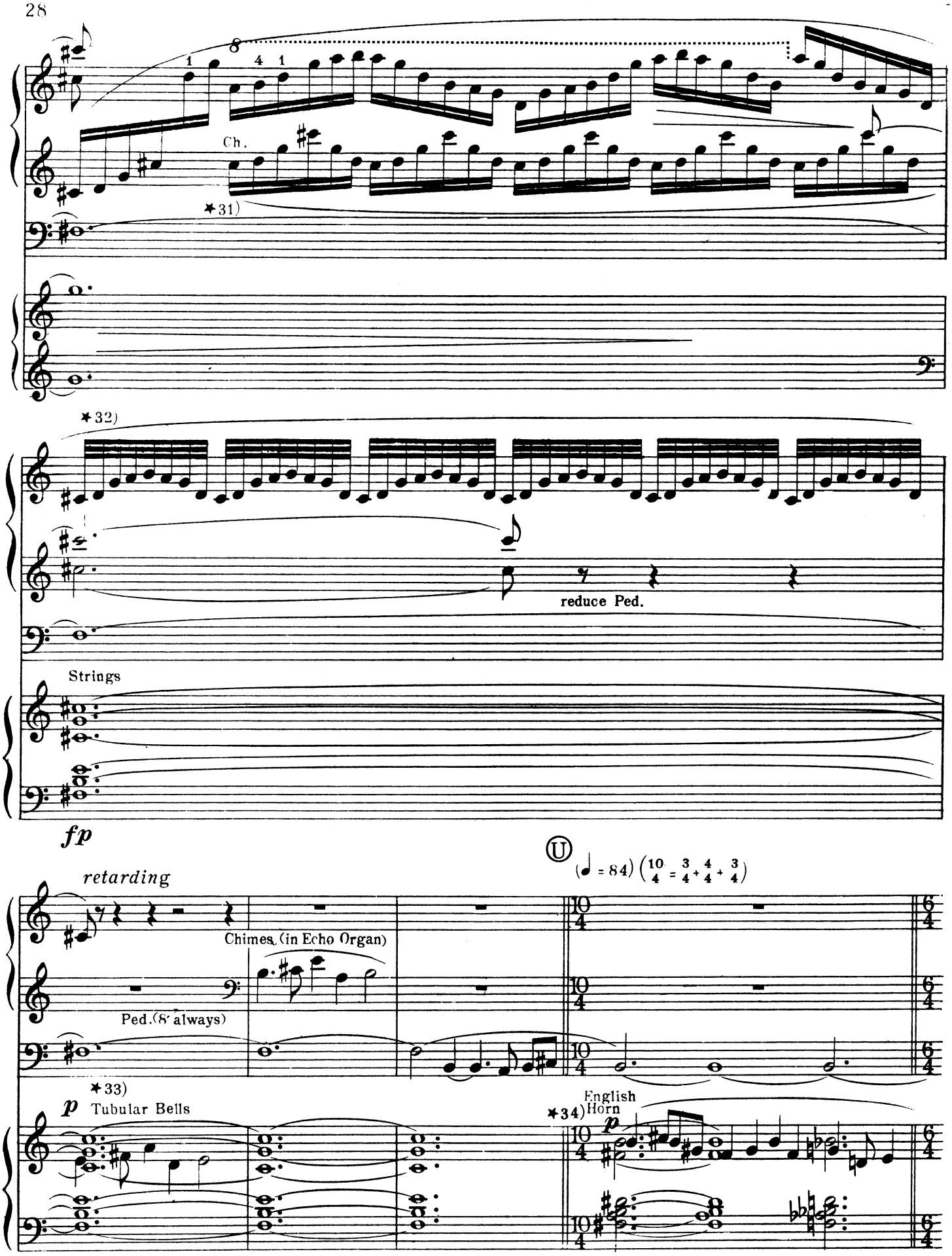

*26)
f
close cresc. ped.
reduce Ped.
Trumpet 3
*)
R
Open cresc. ped.
Full Ped.
*27)
Strings
Horns
Trumpet

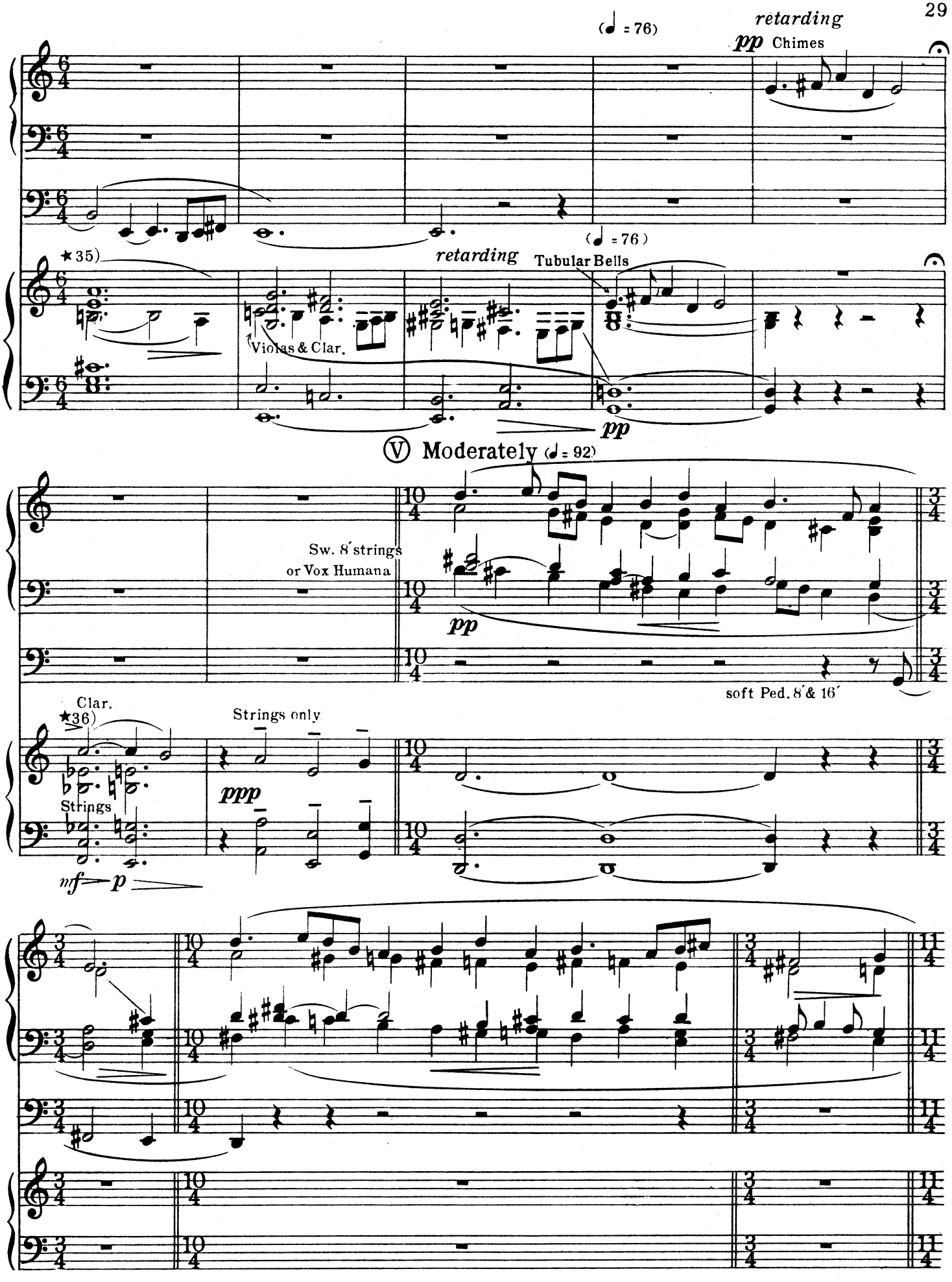

Full
ff
✶28)
(no retard)
Ⓢ
tr
close cresc. ped. slightly
fff
✶29)
Trumpet
8
Wood-wind
Horns & Strings
fff

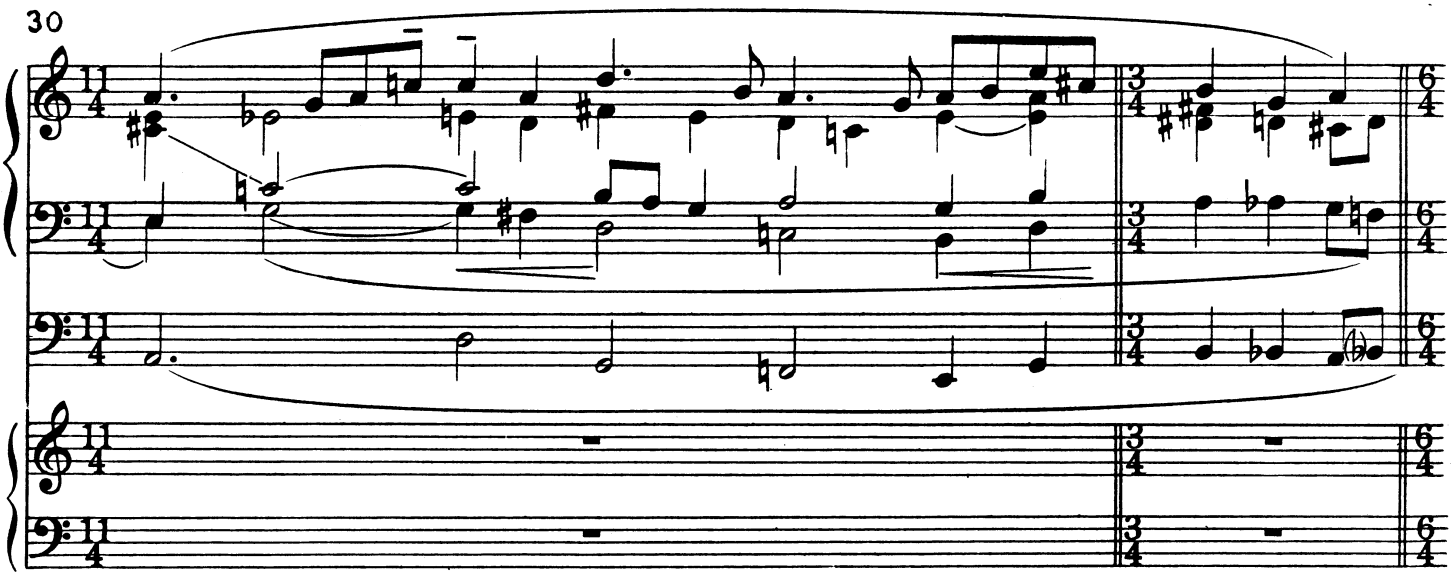

tr
ff
open cresc. ped.
Full
Kettledrum
p f
fp
ff
fff
fff
freely
l.h. reduce by pressing Gt.& Sw. combination pistons
retarding
reduce to [Gt. very soft 8′ Flute
Sw. 8′ & 4′ Flutes
reduce ped.
close cresc. ped. with left foot

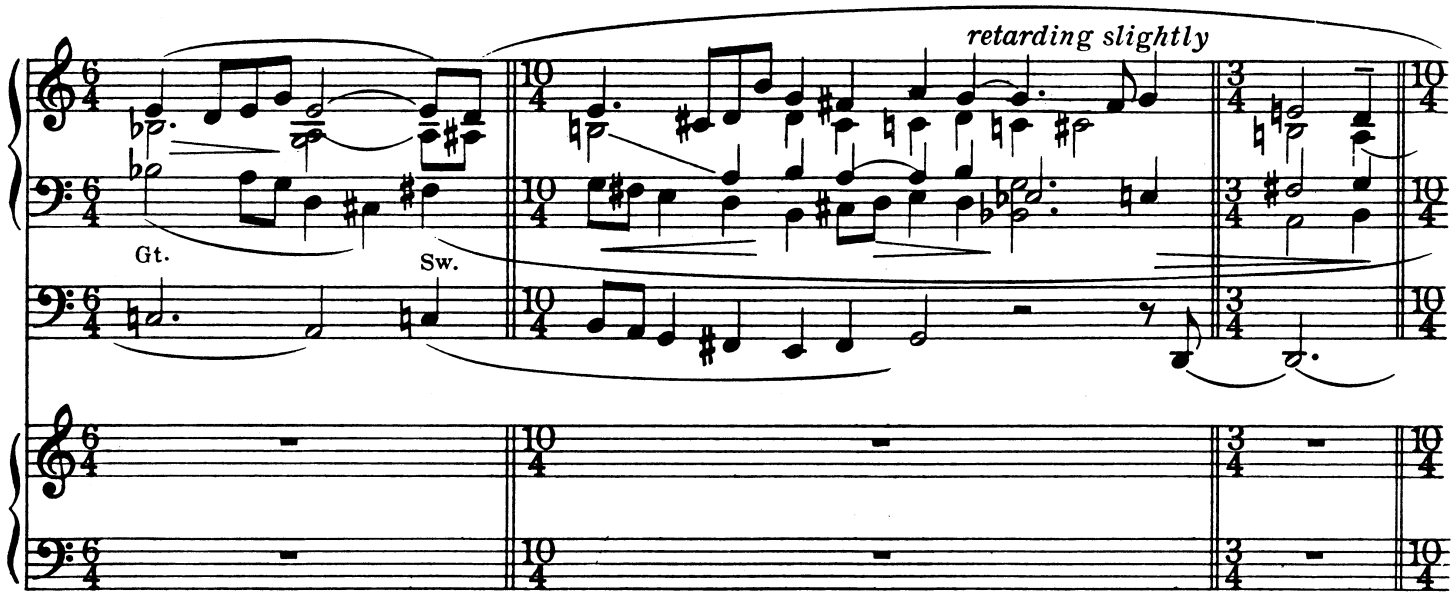

★Ⓣ More quietly (♩ = 92)
p
mf
Ped. 8′ (by Ped. combination piston)
★30)
Oboe
mf
Wood-wind

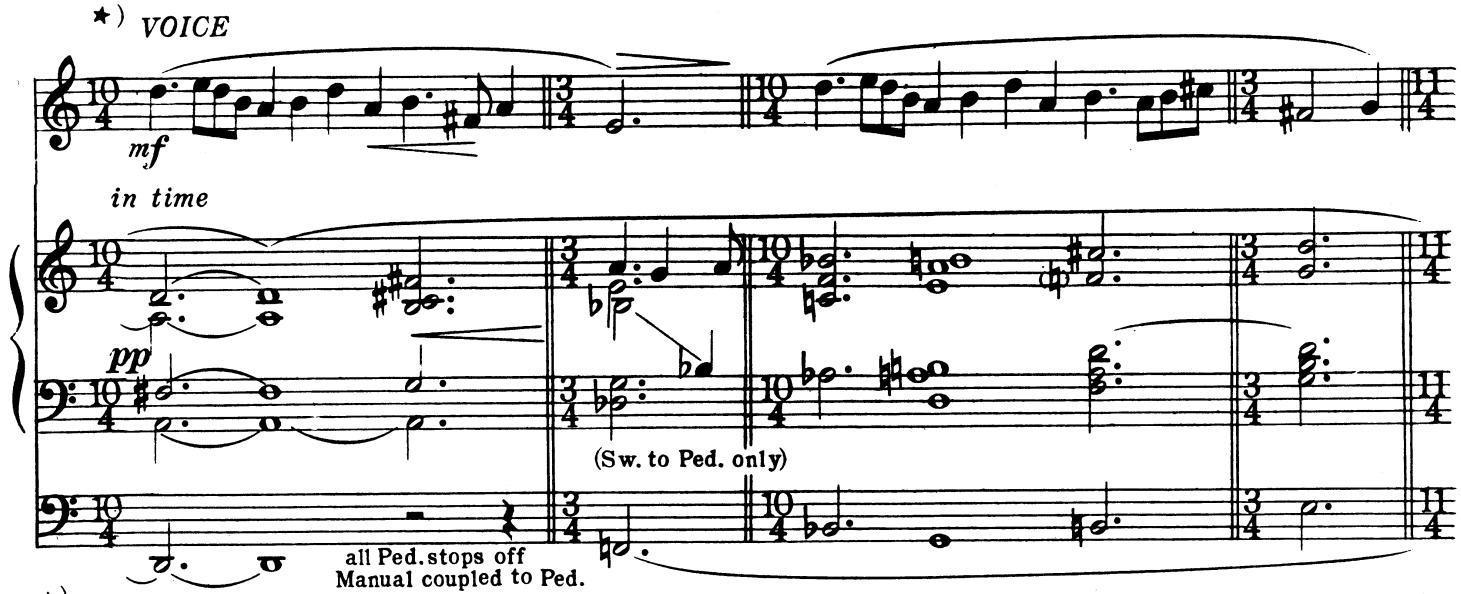

p
Flute
p Oboe & Trumpet(muted)


Ch.
✶31)
✶32)
reduce Ped.
Strings
fp
retarding
Chimes (in Echo Organ)
Ped. (8' always)
✶33)
p Tubular Bells
Ⓤ
(♩ = 84) (10/4 = 3/4 + 4/4 + 3/4)
✶34)
English Horn
p

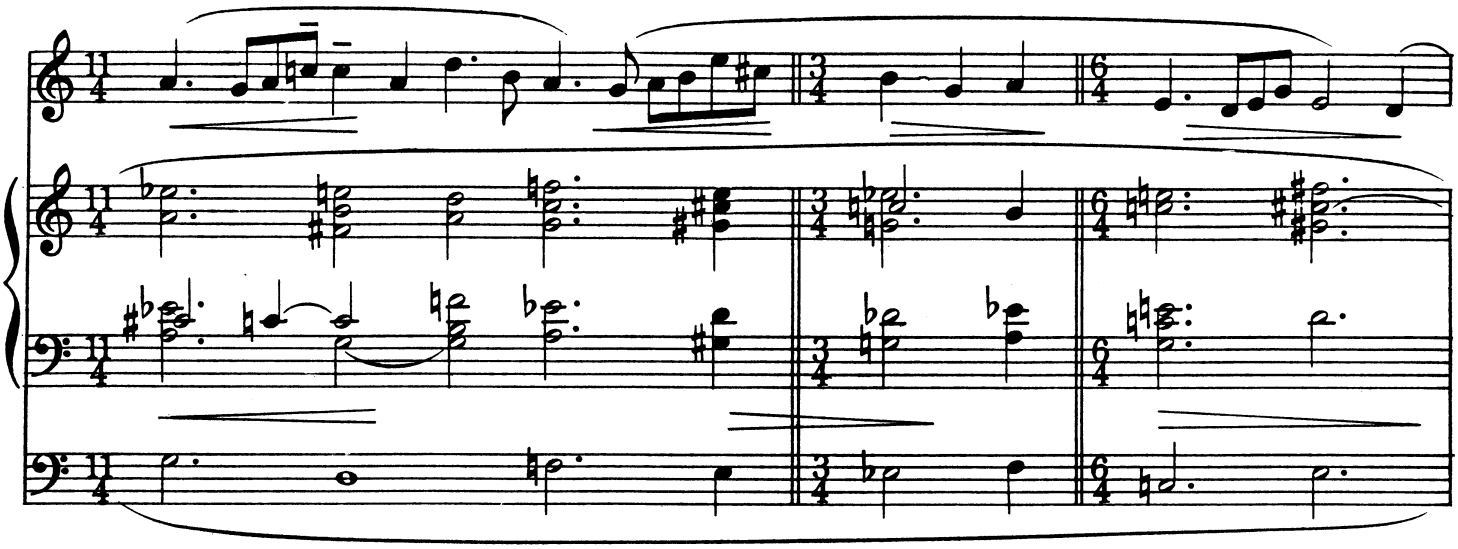

(♩ = 76)
retarding
pp Chimes
(♩ = 76)
retarding
Tubular Bells
★35)
Violas & Clar.
pp
Ⓥ Moderately (♩ = 92)
Sw. 8′ strings
or Vox Humana
pp
soft Ped. 8′ & 16′
Clar.
★36)
Strings only
Strings
ppp
mf — p

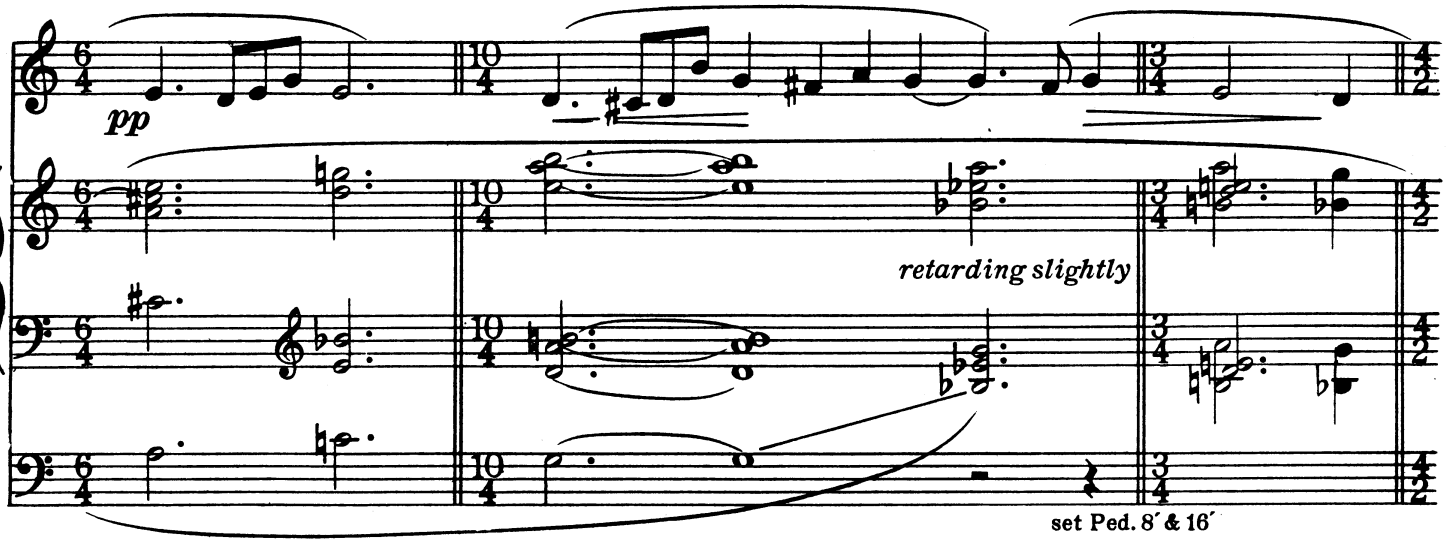


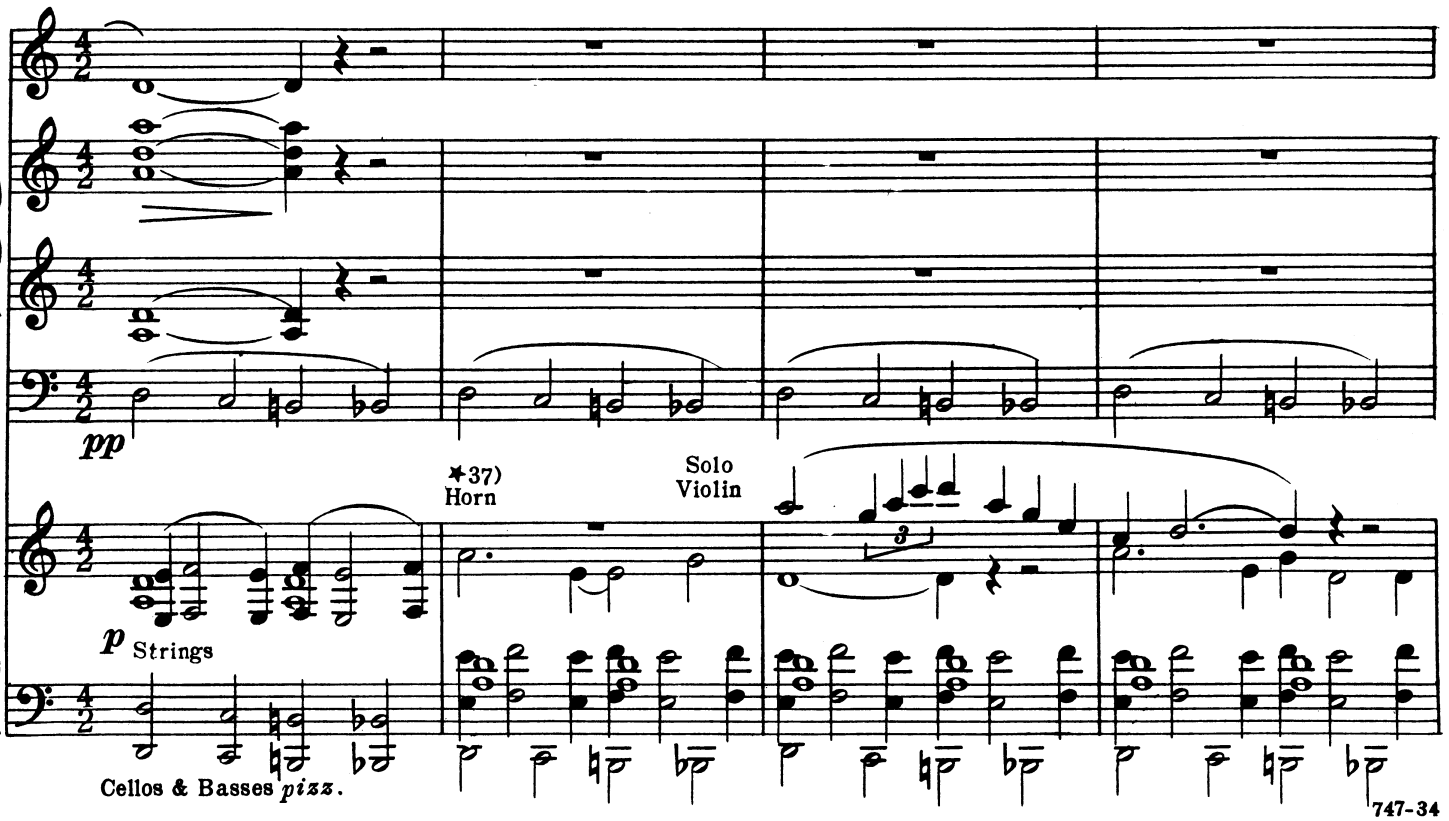


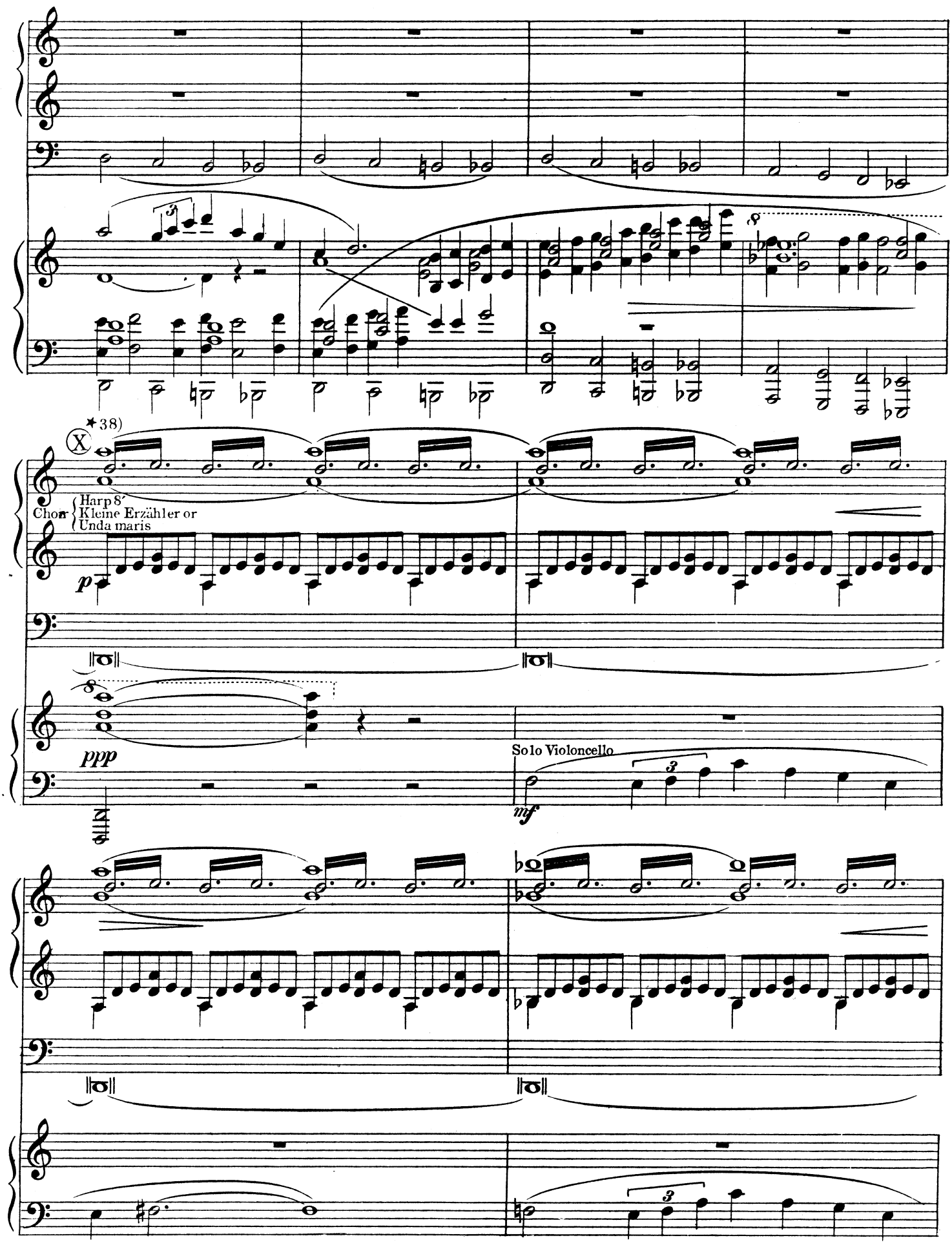


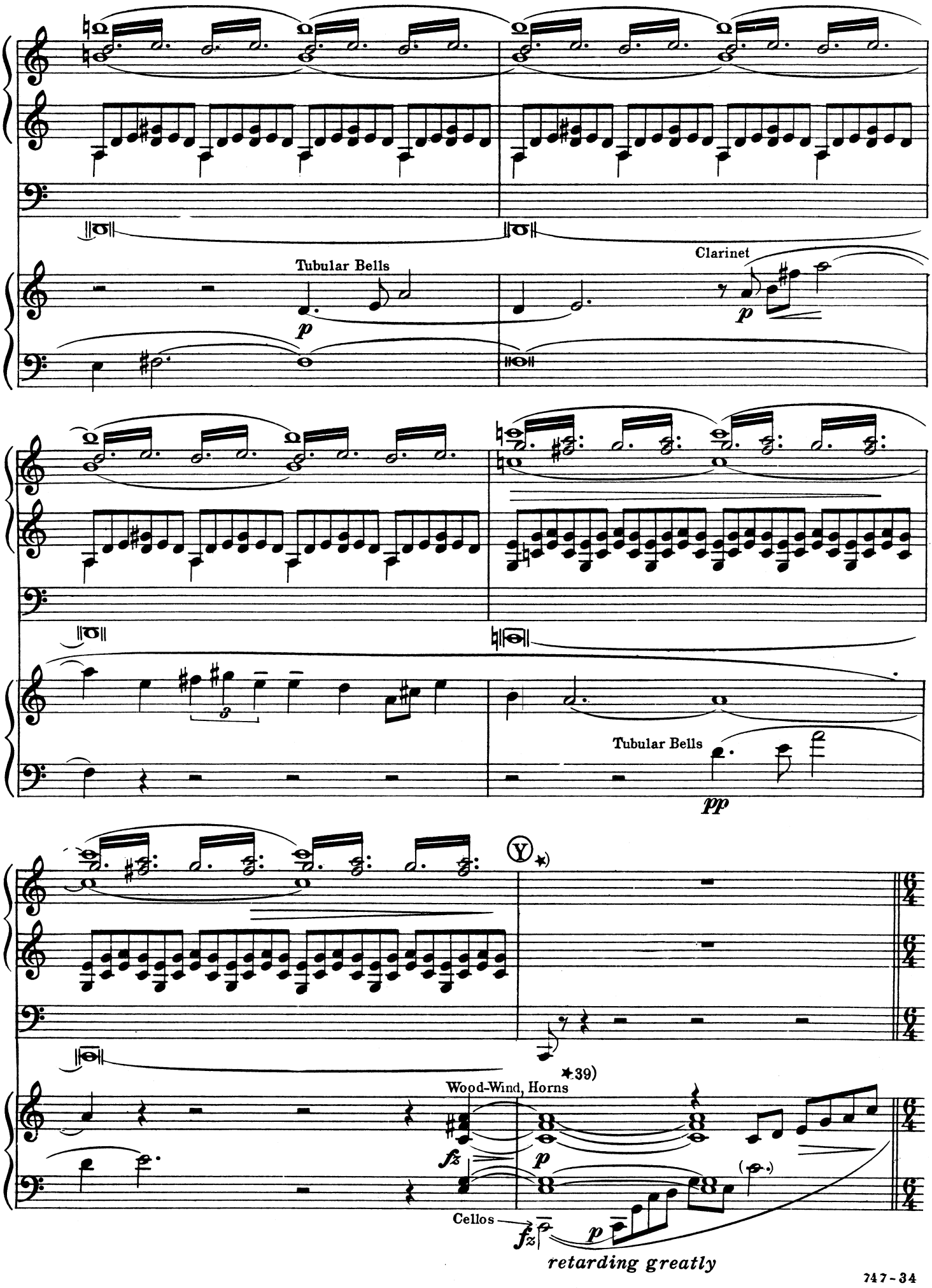
★) *The singer is to be off-stage preferably, and the voice part is to be sung using any convenient vowel sound or sounds. Woman's or boy's voice. When the work is performed with piano, a singer may actually do all the indicated voice parts, or they may be played on the piano in double octaves, when convenient.*

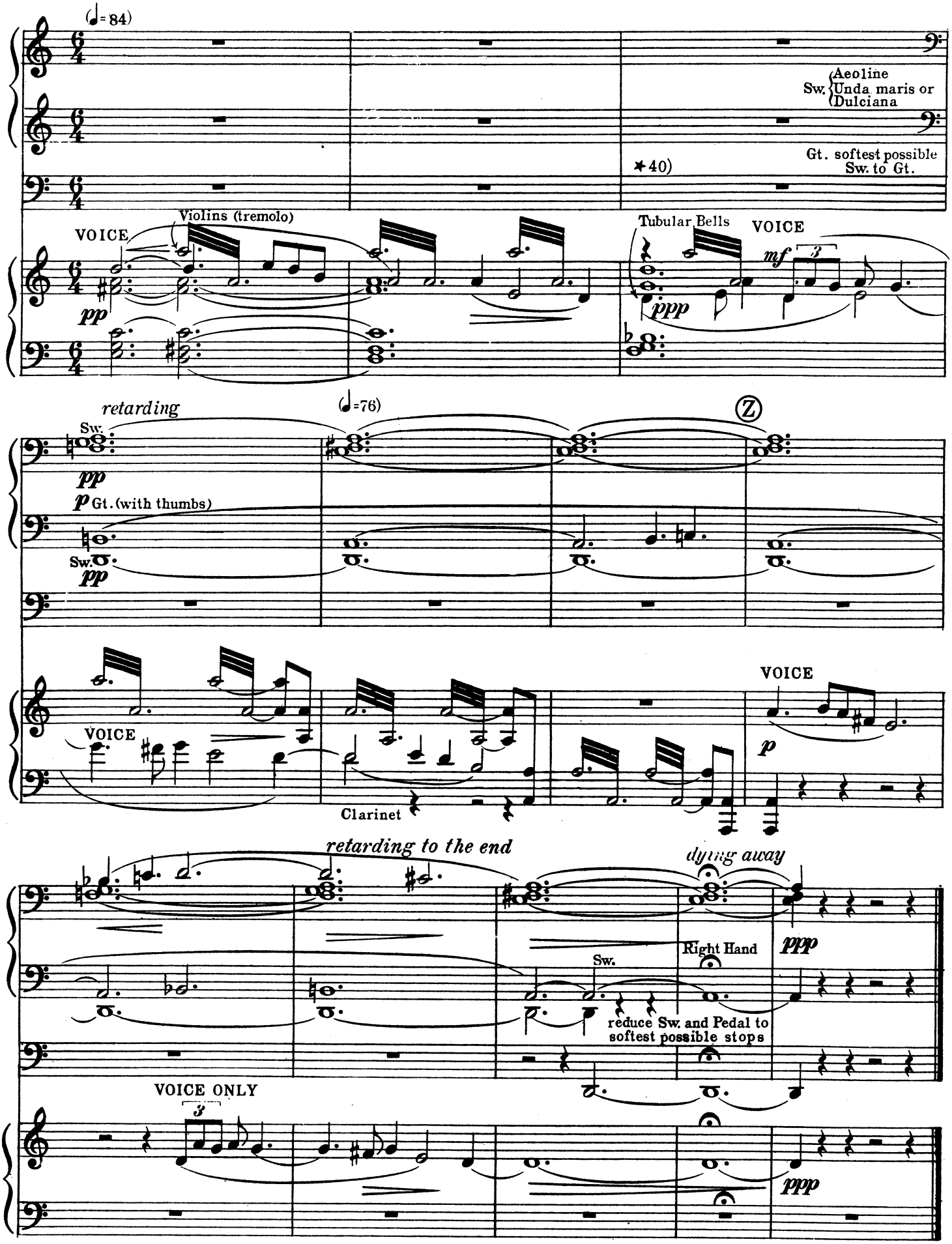



pp
retarding slightly
set Ped. 8′ & 16′


pp
✶37)
Horn
Solo
Violin
p Strings
Cellos & Basses pizz.


✶38)
Chor
Harp 8'
Kleine Erzähler or
Unda maris
p
ppp
Solo Violoncello
mf


Tubular Bells
p
Clarinet
p
Tubular Bells
pp
Y
★39)
Wood-Wind, Horns
fz
p
Cellos
fz
p
retarding greatly


(♩= 84)
Sw. (Aeoline Unda maris or Dulciana
Gt. softest possible Sw. to Gt.
✱40)
VOICE
Violins (tremolo)
pp
Tubular Bells
VOICE
mf
3
ppp
retarding
(♩=76)
Z
Sw.
pp
p Gt. (with thumbs)
Sw.
pp
VOICE
Clarinet
VOICE
p
retarding to the end
dying away
Right Hand
ppp
Sw.
reduce Sw. and Pedal to softest possible stops
VOICE ONLY
3
ppp

NOTES FOR PERFORMANCE OF THE "MEDIEVAL POEM" BY ORGAN AND PIANO

1) Page 1, bar 1. Organ takes right hand of piano part to the end of page 1, where it connects directly with the organ manual part as written.

2) Page 1, bar 1. Piano plays left hand part as written, left hand on kettledrum roll (more effective played one octave lower,) right hand on bassoon and bass clarinet parts. Right hand part as written omitted). Resume right hand part, page 2, bar 3.

3) Page 2, bar 8. Organ plays tubular bell phrases from bar 8, (page 2) through bar 13. Piano rests from bar 8 through bar 13.

4) Page 2, bar 14. Piano (omitting the chord on beat one of bar 14) plays trumpet entry (doubling an octave lower, for sonority) and enters with chord on last half of first beat, bar 15.

5) Page 3, bar 3. Piano takes organ part from beat four of bar 3 through bar 7, playing all whole notes tremolando. Organ takes right hand of piano part. Pedal part as written.

6) Page 3. bar 8. Piano takes its own right hand part, doubling in three octaves, omitting left hand roll.

7) Page 5, bar 1. Omit piano part as written in bars 1 to 4.

8) Page 6, bar 1. Omit piano part as written in bars 1 and 2.

9) Page 6, bar 3. Piano takes organ manual part, organ taking piano part. Continue in this way through bar 2 of page 7.

10) Page 7, bar 3. Organ pedal sustains, the parts remaining reversed. Continue in this way through bar 1 of page 9.

11) Page 9, bar 2. Organ plays sustained lower parts in piano score. Piano takes upper part (horn entries, runs, trumpet entry later) doubling the part in the lower octave.

12) Page 9, bar 6. Piano takes its own chords as written on second half of first beat.

13) Page 9, bar 7. Organ takes octaves (violin entry), piano playing chords through second beat of bar 2, page 10.

14) Page 10, bar 2. Piano plays horn entry only through bar 4, and takes its own part as written on second half of third beat of bar 4. Organ sustains chords from bar 2, third beat, through bar 4, and then rests to letter H.

15) Page 10, bar 8. For greater brilliance, piano doubles the right hand part by adding a higher octave wherever necessary, throughout this section (to letter J.)

16) Page 12, bar 9. Parts reversed, piano taking manual staves of organ part. Organ pedal sustains A-flat to bottom of page 14.

17) Page 16, bar 1. Organ takes its own part for two bars; pedal on first beat, manual on second beat. Reversed again at bar 3.

18) Page 17, bar 1. Organ takes its own part, pedal on first beat, manual on second, as before. From here organ and piano follows each its own part to the bottom of page 19.

19) Page 19, bar 8. Organ takes flute solo through bar 11, piano playing the chords.

20) Page 20, bar 1. It is suggested that when performed by organ and piano a cut be made from letter N to letter O.

21) Page 20, bar 9. Organ takes piano chord, with pedal D (32 foot). Piano plays trumpet entry, doubling in lower octave.

22) Page 20, bar 10. Organ resumes its own part. Piano resumes its own part with chord in bar 11.

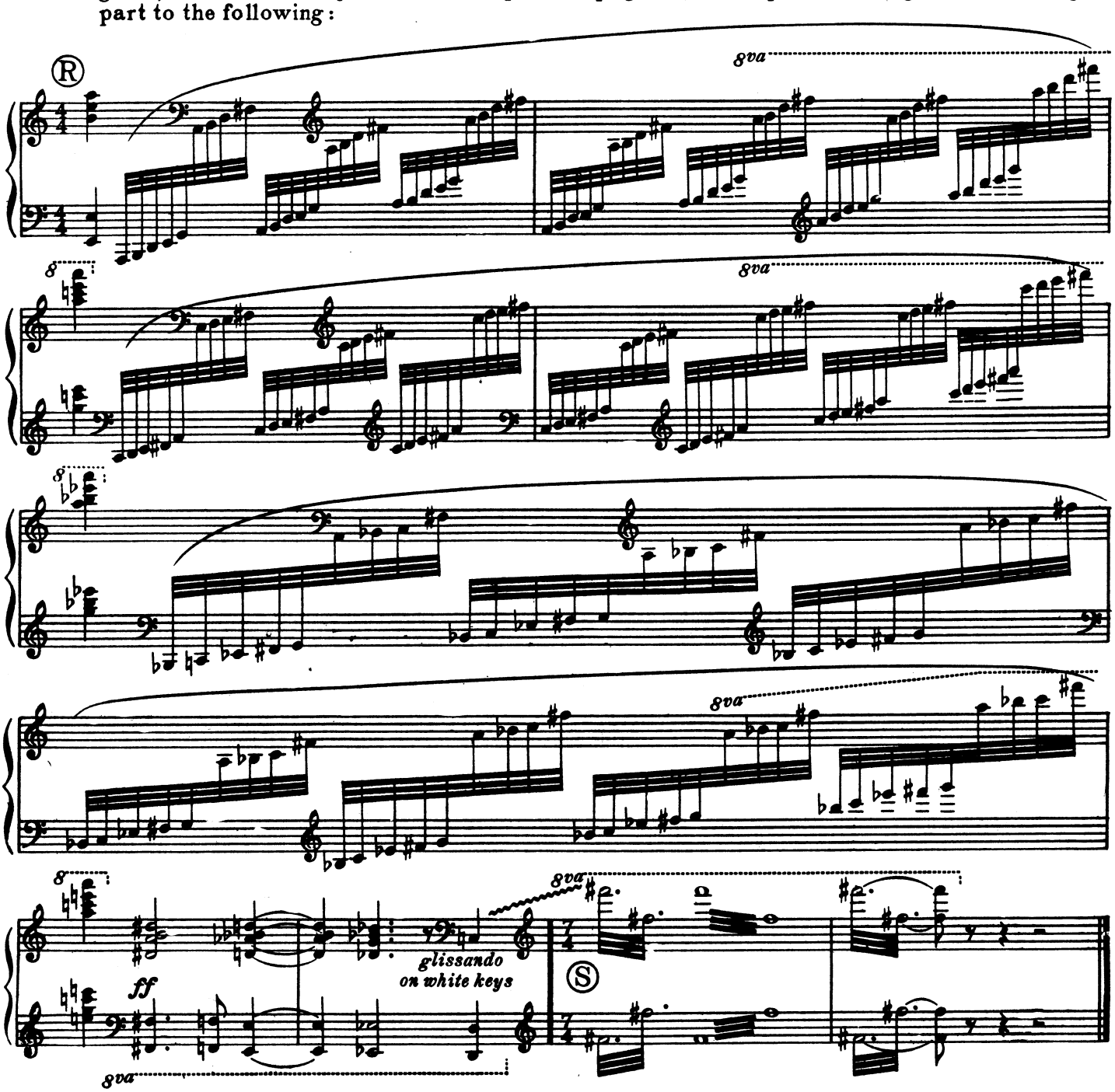
23) Page 21, bar 4. Piano takes organ part from beat four of bar 4 through bar 6, playing all white notes tremolando. Organ takes right hand of piano part (lower octave only). Pedal part as written.

24) Page 21, bar 7. Each takes its own part at bar 7, last half of first beat. Piano plays in four octaves, omitting roll on low D in the three bars preceeding letter Q.

25) Page 22, bar 3. Organ (Sw.to Gt. 16′) plays right hand chords, playing trumpet part now in the piano score on Solo Tuba with left hand in bars 3, 4, 5, 7, 8 and 9 of page 22, and in bars 3 and 4 of page 23. In bar 6, page 22 and bars 1, 2 and 5, page 23, organ plays its part as written. Piano plays a D major chord at the beginning of bar 3, page 22. It plays all *accented* notes (doubling Tuba) from letter Q to letter R. It doubles right hand part an octave higher in bar 6, page 22, and in bars 1 and 5, page 23.

26) Page 23, bar 3. In bars 3 and 4, organ takes lowest note of manual part in pedal, playing chords in right hand, and trumpet part in left hand, as indicated above.

27) Page 23, bar 6. Reverse parts from this point to page 24, bar 4, piano altering the written organ part to the following:



28) Page 24, bar 3. Organ plays run in piano part on fourth beat, bar 3, and first beat, bar 4, resuming its original pa-t on beat two, bar 4. Piano plays as incated in note 27) through bar 7, and resumes its own part, playing in four octaves, in bar 8.

29) Page 24, bar 6. Organ plays trumpet entry (now in piano part) in bar 6 in right hand, in octaves, left hand and pedal part as written. Resumes its own part in bar 7.

30) Page 26, bar 1. Pedal plays 8′ solo as indicated. Piano plays organ manual part, while organ plays piano part, to letter U.

31) Page 28, bar 1. When piano plays this part, beats one to five of bar 1 are to be played one octave lower.

32) Page 28 bar 2. Piano sustains (with damper pedal) all that is played in bar 2, through bar 4 of this page.

33) Page 28, bar 3. When organ takes piano part, all bell and chime passages are to be played on Great manual with thumbs.

34) Page 28, bar 6. Piano plays English Horn part only, organ continuing to play sustaining chords.

35) Page 29, bar 1. Piano plays all down stem notes in right hand part through bar 3, ending on bass D in bar 4, organ continuing to play sustaining chords. Organ plays tubular bell part in bar 4, then resumes its own part as written in bar 5.

36) Page 29, bar 6. Organ takes the two notes of Clarinet part (C and B), piano playing chords underneath. Resume parts as written in bar 7 and following.

37) Page 31, bar 8. Organ plays solo violin and horn parts, piano playing the rest of its part as written.

38) Page 32, bar 5. Piano plays manual portion of organ part to letter Y. Organ plays pedal part, and piano part up to the chord at letter Y which is to be held through the bar at letter Y, piano entering on the cello figure.

39) Page 33, bar 6. Piano doubles cello entry in higher octave through the first two and one-half beats of bar 6, continuing thereafter as written.

40) Page 34, bar 3. Organ plays tubular bell part in bar 3. Parts as written from bar 4 to the end.