HENRY COWELL

Hymn and Fuguing Tune No. 14

for Organ

$1.25

Associated Music Publishers, Inc. • New York

NOTE

The series of hymns paired with fuguing tunes with which Henry Cowell's name is associated began about 1941, when it occurred to him to wonder what American music might have become if it had been allowed to grow naturally out of the musical style which, from the 17th century well into the 20th, was more dearly loved and actively engaged in by more Americans, north, south, and west, than any other. This was a musical style inherited directly from the first Reformation congregations in England and Scotland: it consisted largely of three-part modal hymns with the melody in the middle voice, but there was also a brief polyphonic form, variously named in Europe, that came to be called a "fuguing tune" in America; this was an earlier form than the baroque fugue, shorter and freer.

Each of Cowell's two-movement Hymn and Fuguing Tune pieces, along with others in seven of his symphonies and in a dozen or more full-length chamber works, is a different essay in developing elements drawn from this old music into the 20th century by means of a variety of techniques. These are sometimes quite dissonant and even chromatic, but the music remains diatonic and largely modal in Cowell's hands; it is never atonal since Cowell feels that the vitality of tonal music, the world over, is far from having come to an end.

The present work is the fourteenth in the series of Hymns and Fuguing Tunes. It opens with a comparatively fast hymn in the manner of the modal singing-school hymns. This is followed by a second hymn which is not modal but which uses simple chords and keys; it is rather like the hymns in present-day Protestant hymnals and calls for a slow, majestic tempo.

There are two fuguing tunes, also: the first one rapid and light, whose contrapuntal embroidery takes it far afield from the old plain type; the second fuguing tune, however, is in the traditionally rather weighty, strenuous style, its polyphony sometimes supported with solid chords of the open kind associated with the modal hymns — that is, lacking thirds.

Themes taken from each of these sections are then developed together, building toward the recapitulation at the close.

AMP-96244-14

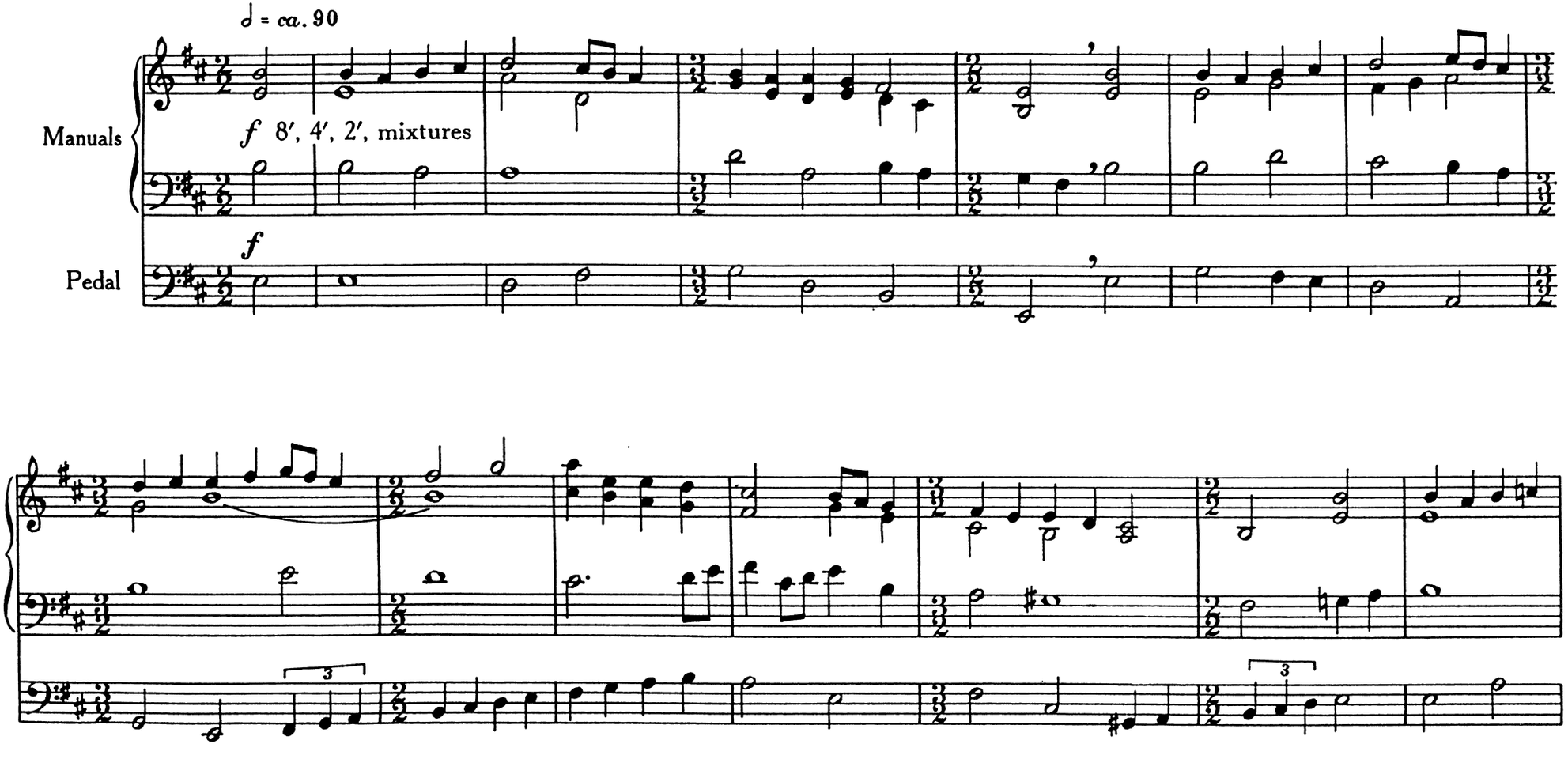
Commissioned by the Lincoln Center for the Performing Arts

Duration: about 8:15 minutes

Hymn and Fuguing Tune No. 14

for Organ

Henry Cowell
(1962)



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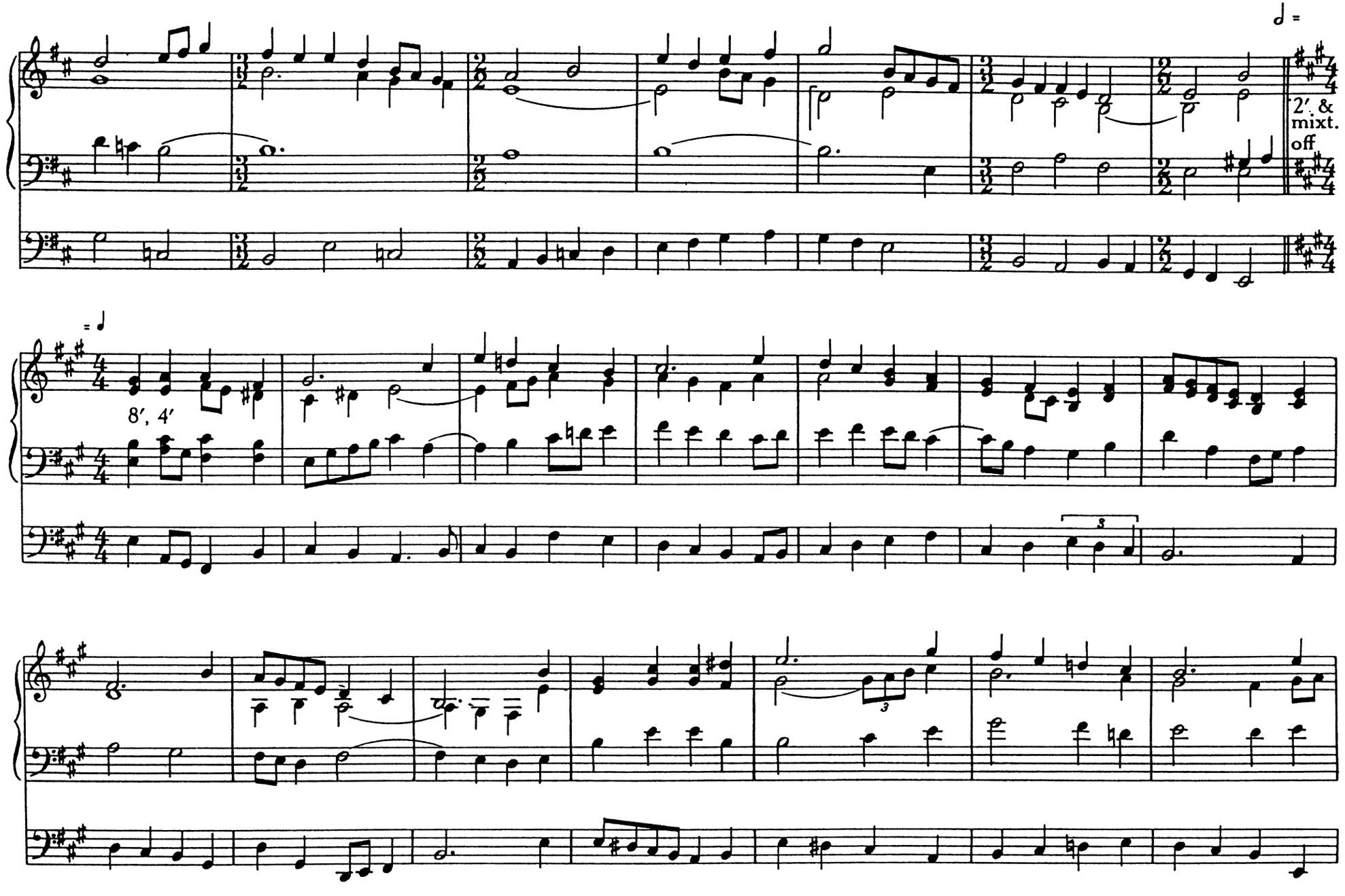
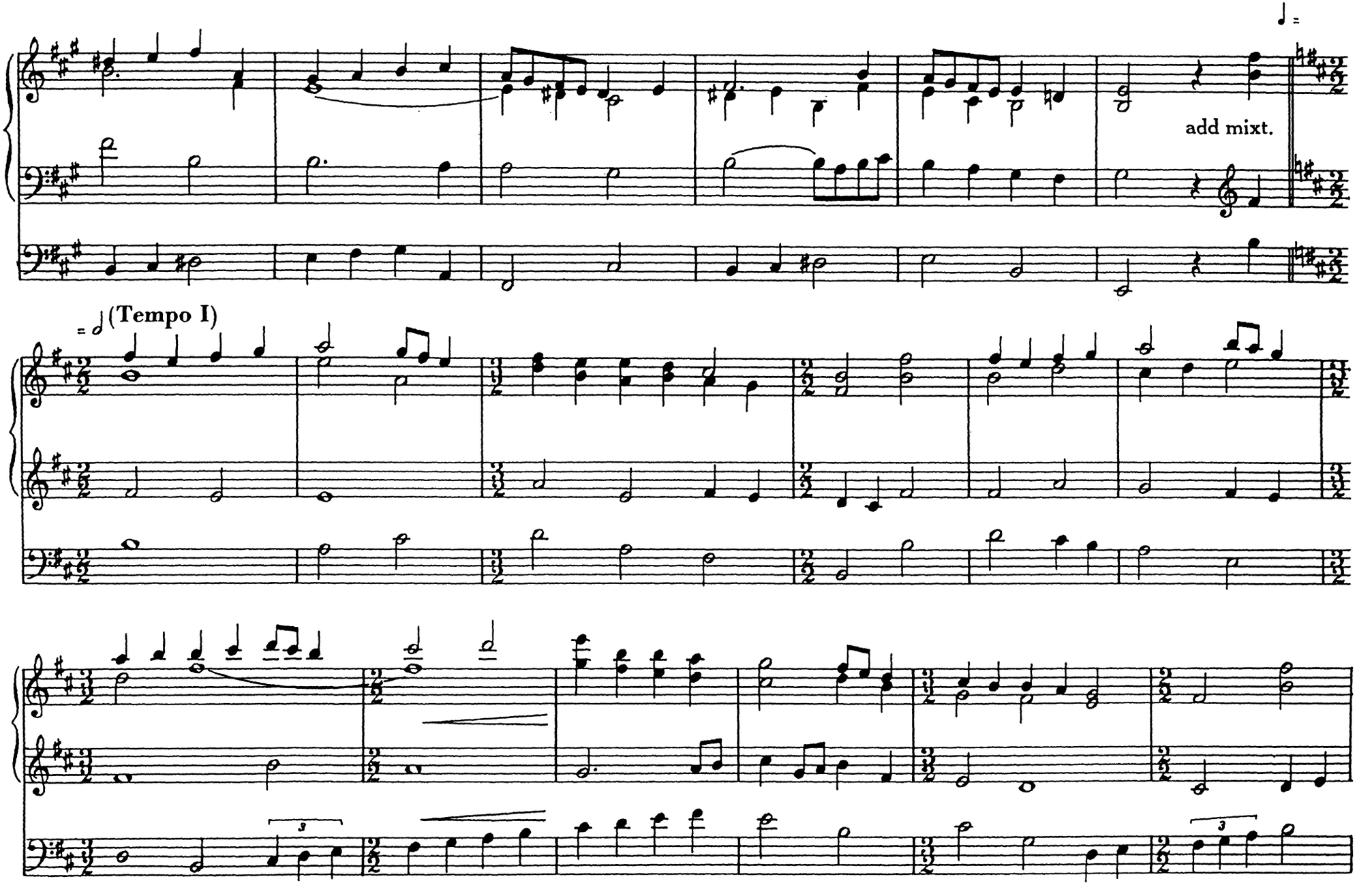
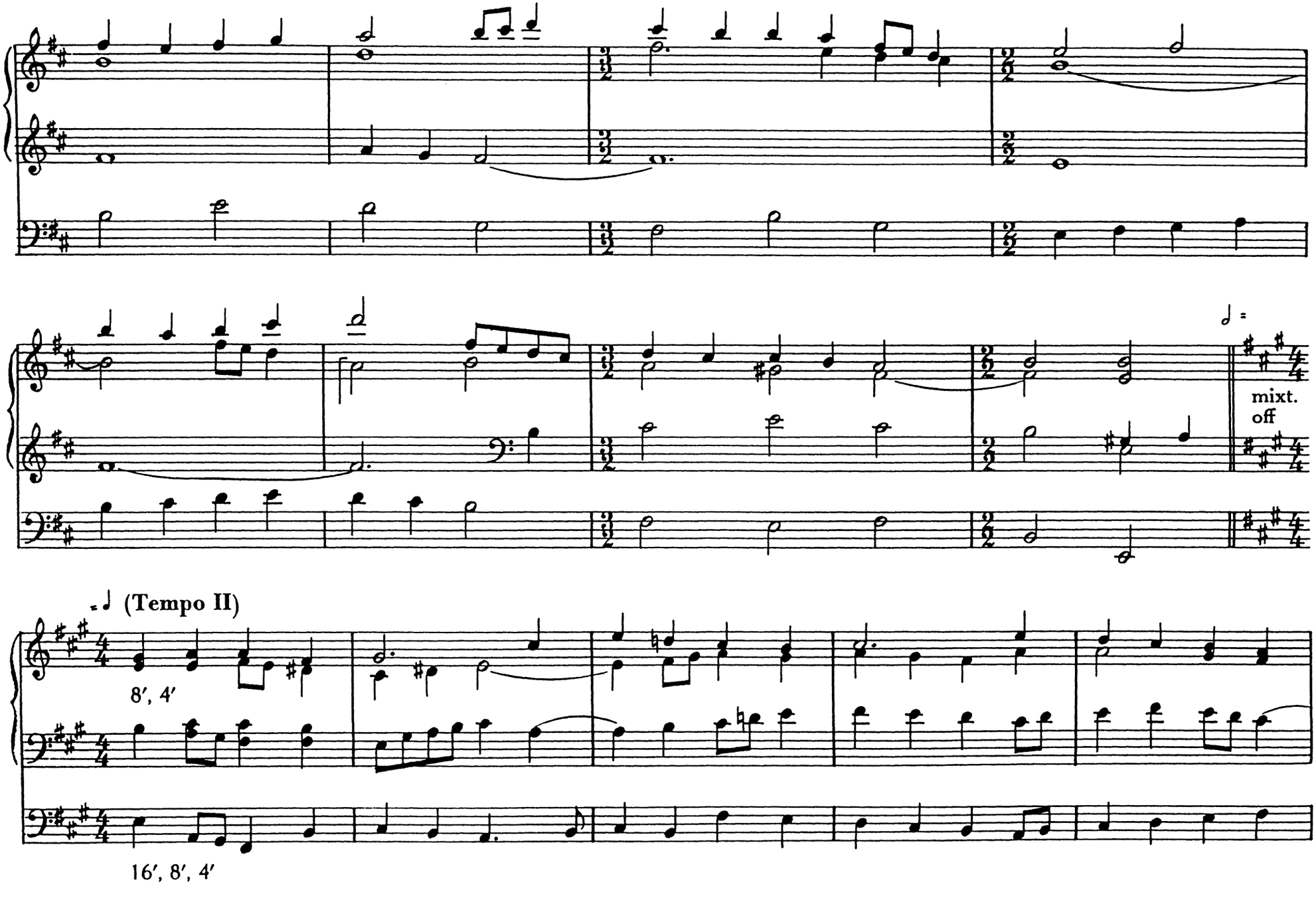
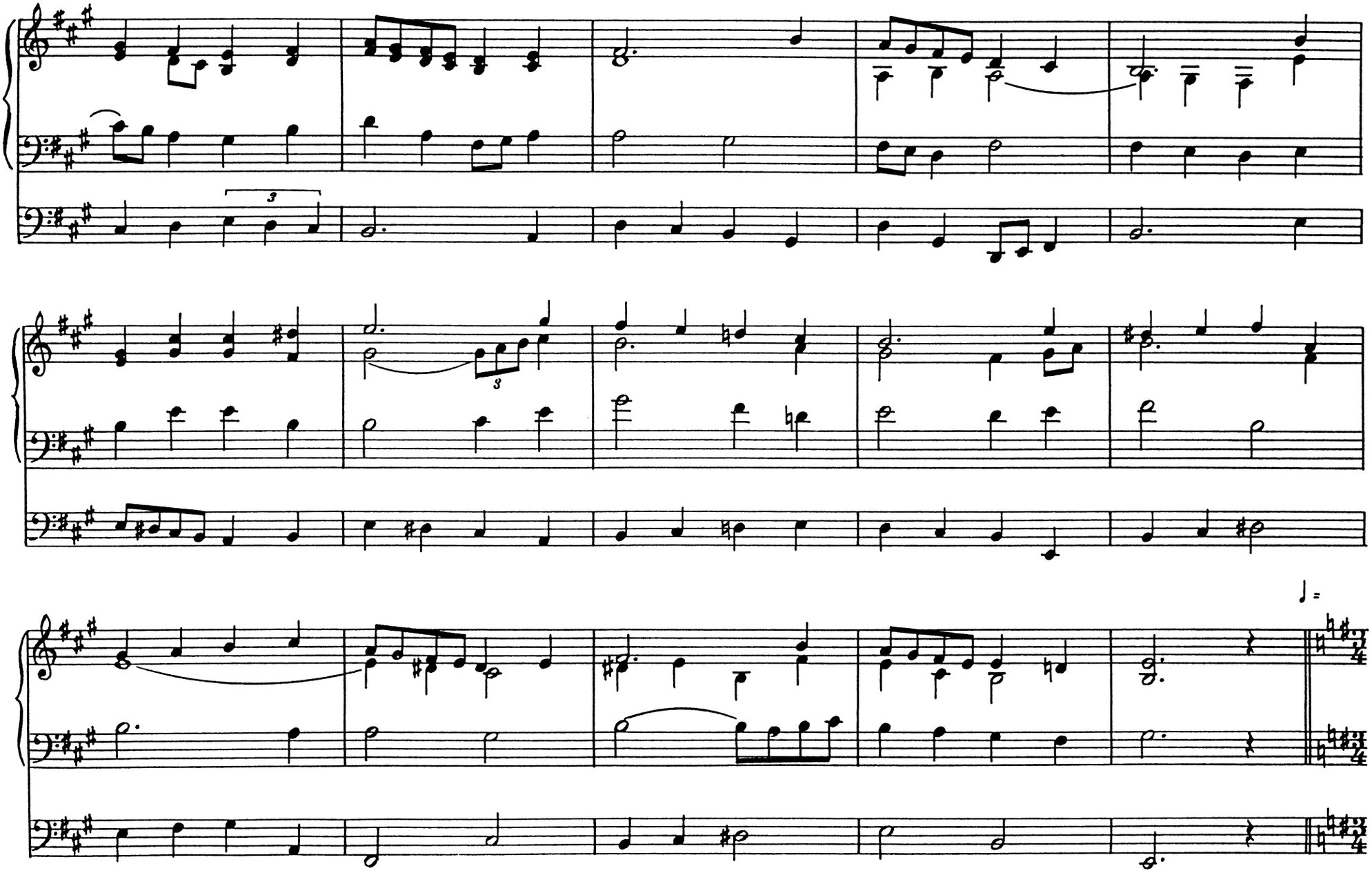
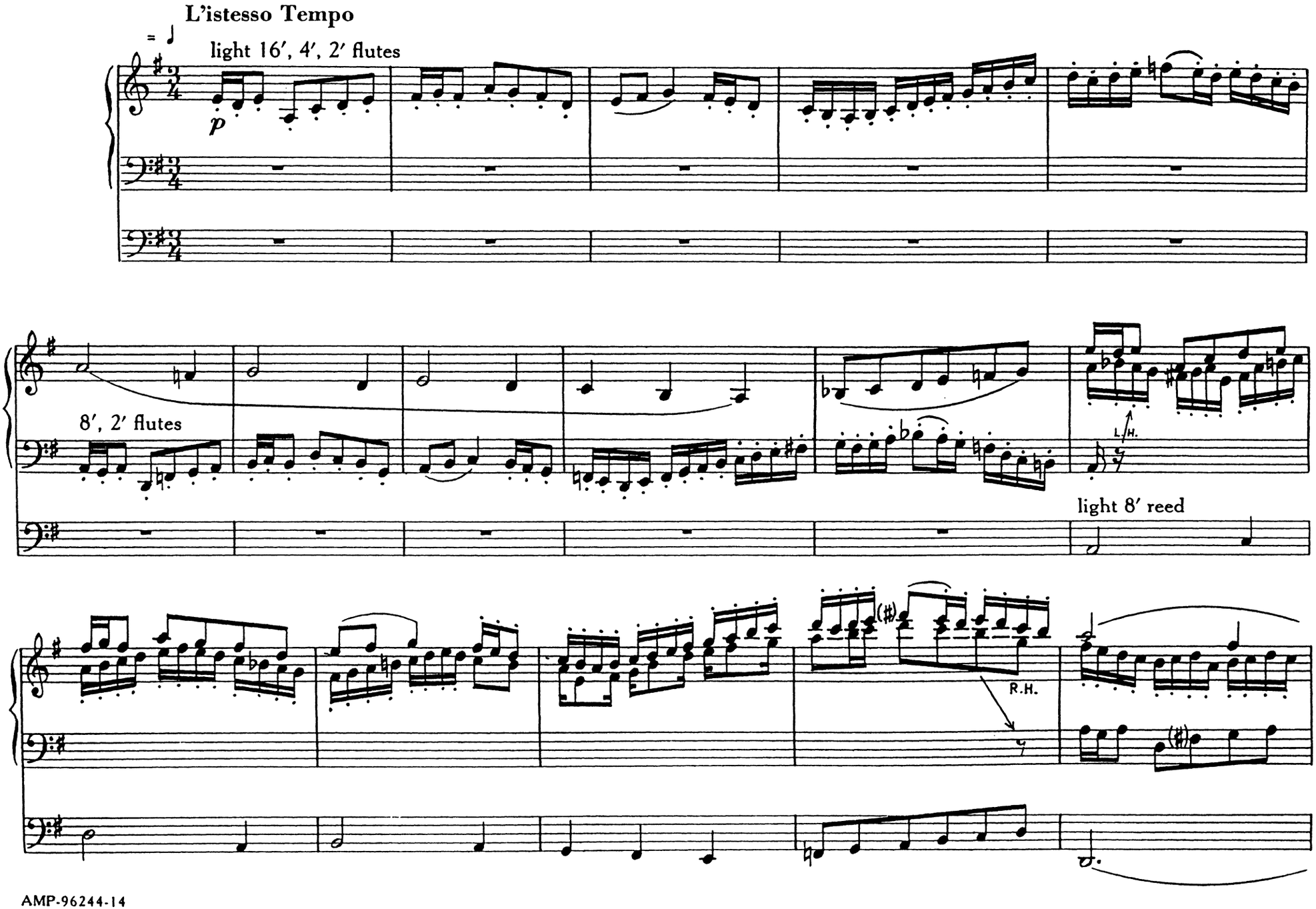
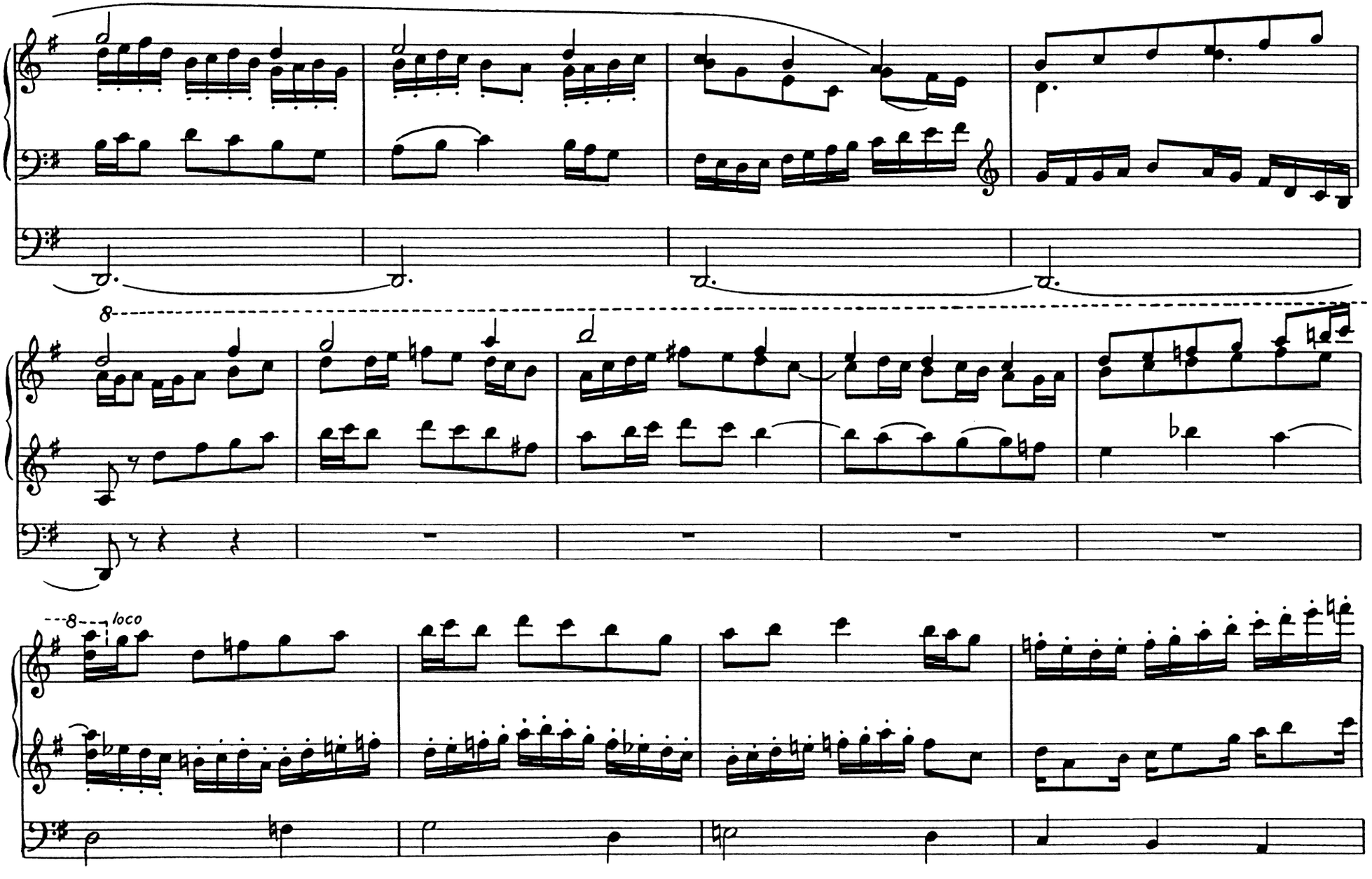

2′ &
mixt.
off
8′, 4′

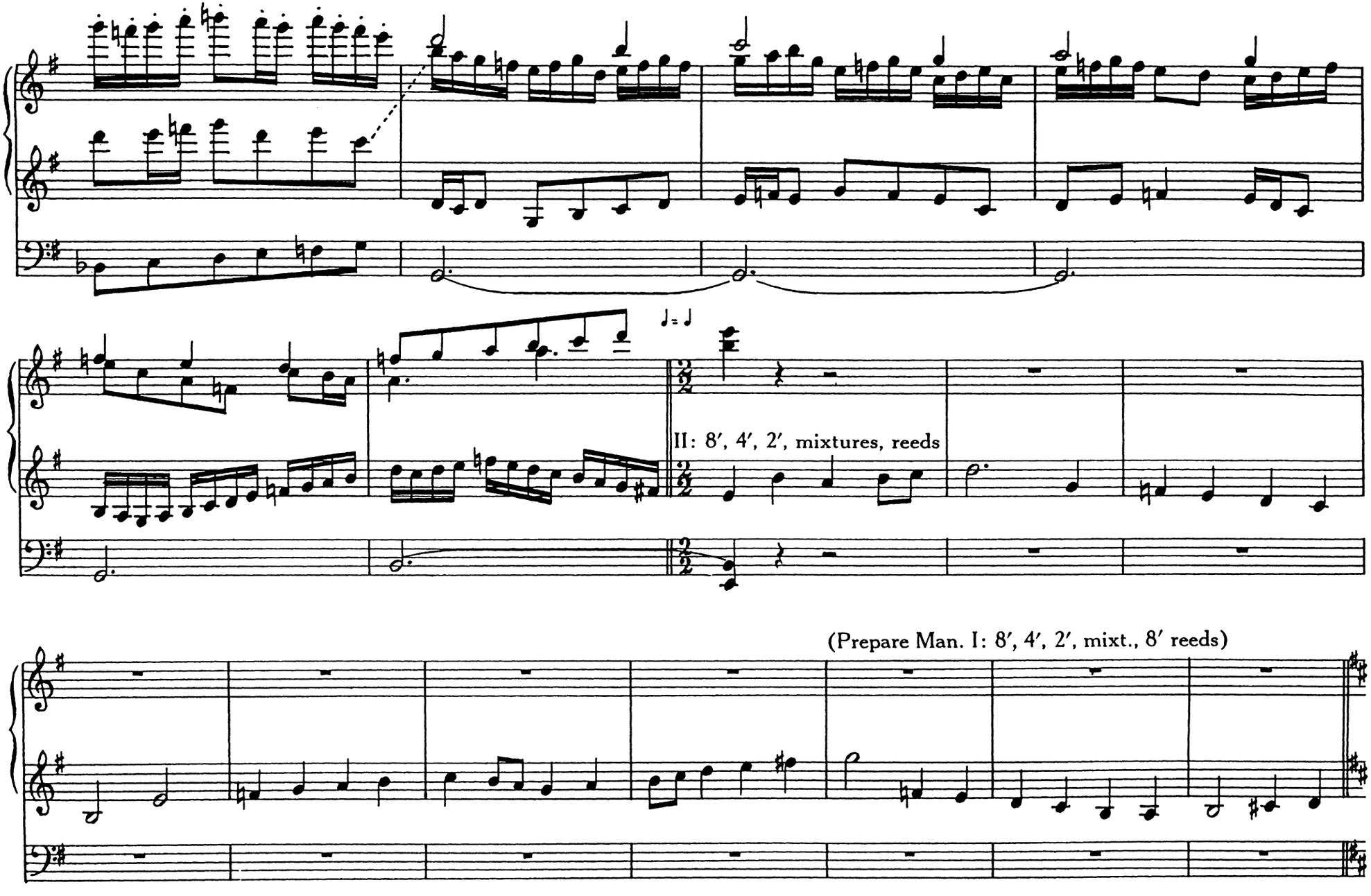

add mixt.
(Tempo I)

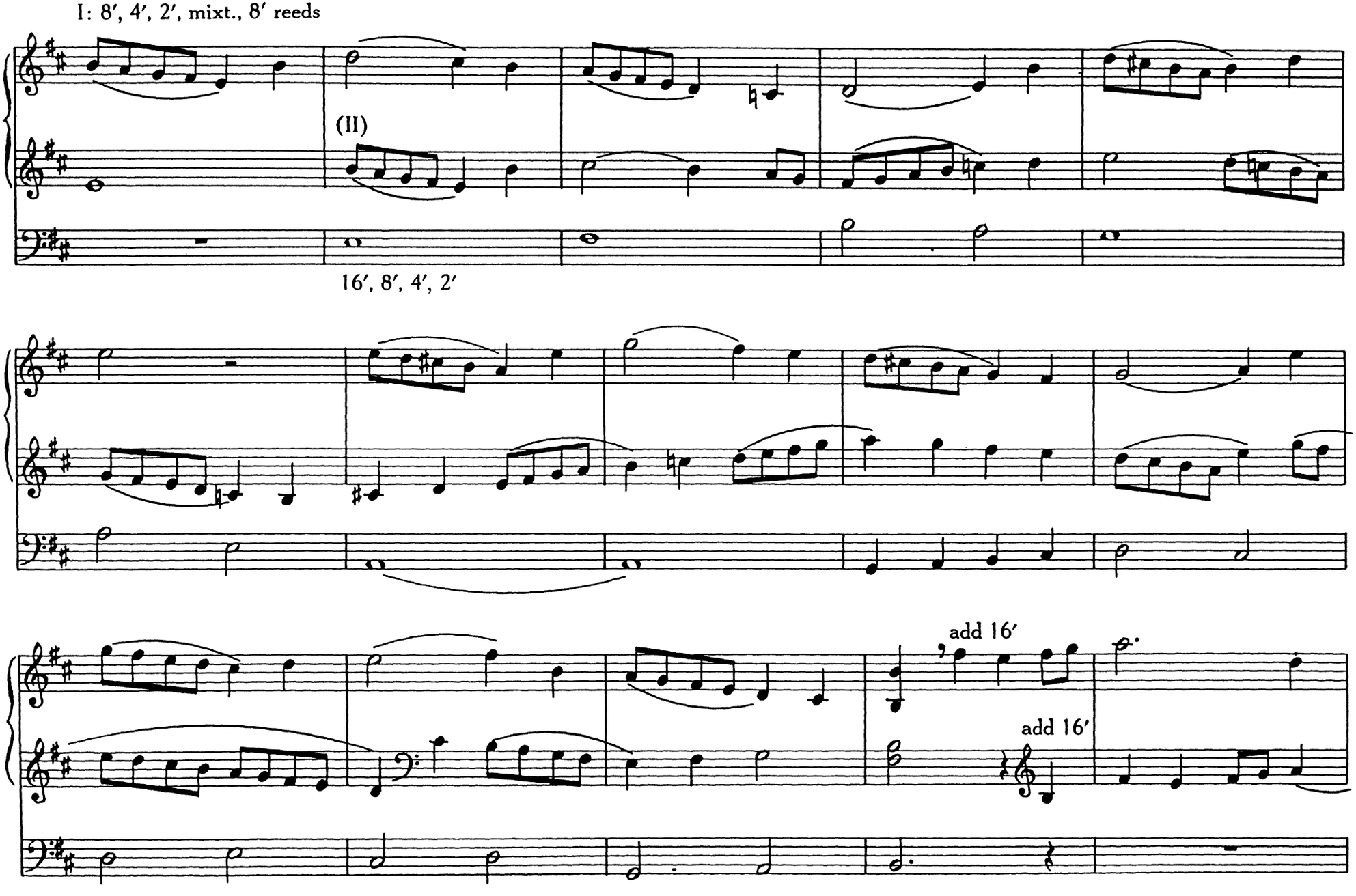

mixt.
off
(Tempo II)
8′, 4′
16′, 8′, 4′

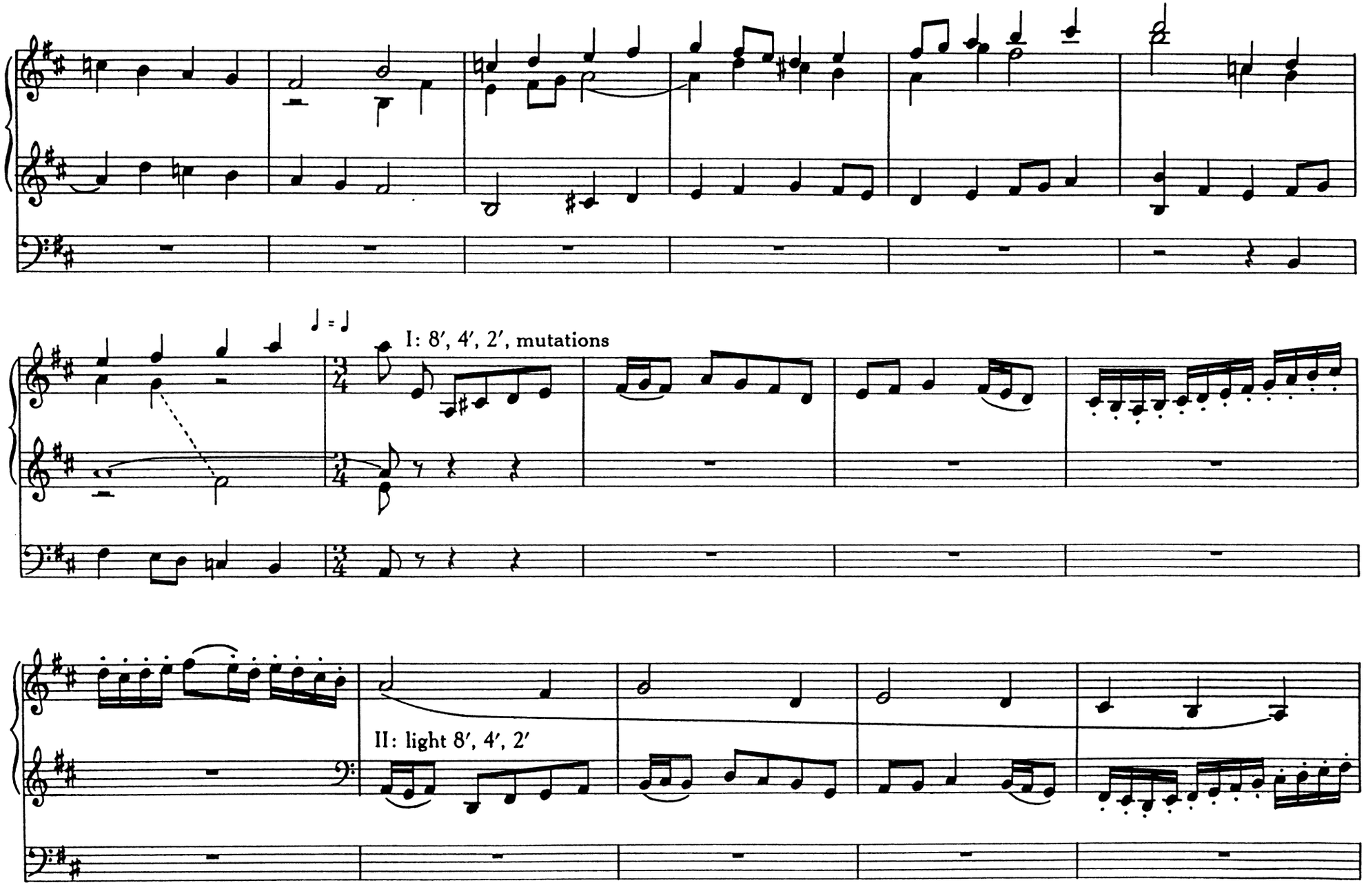


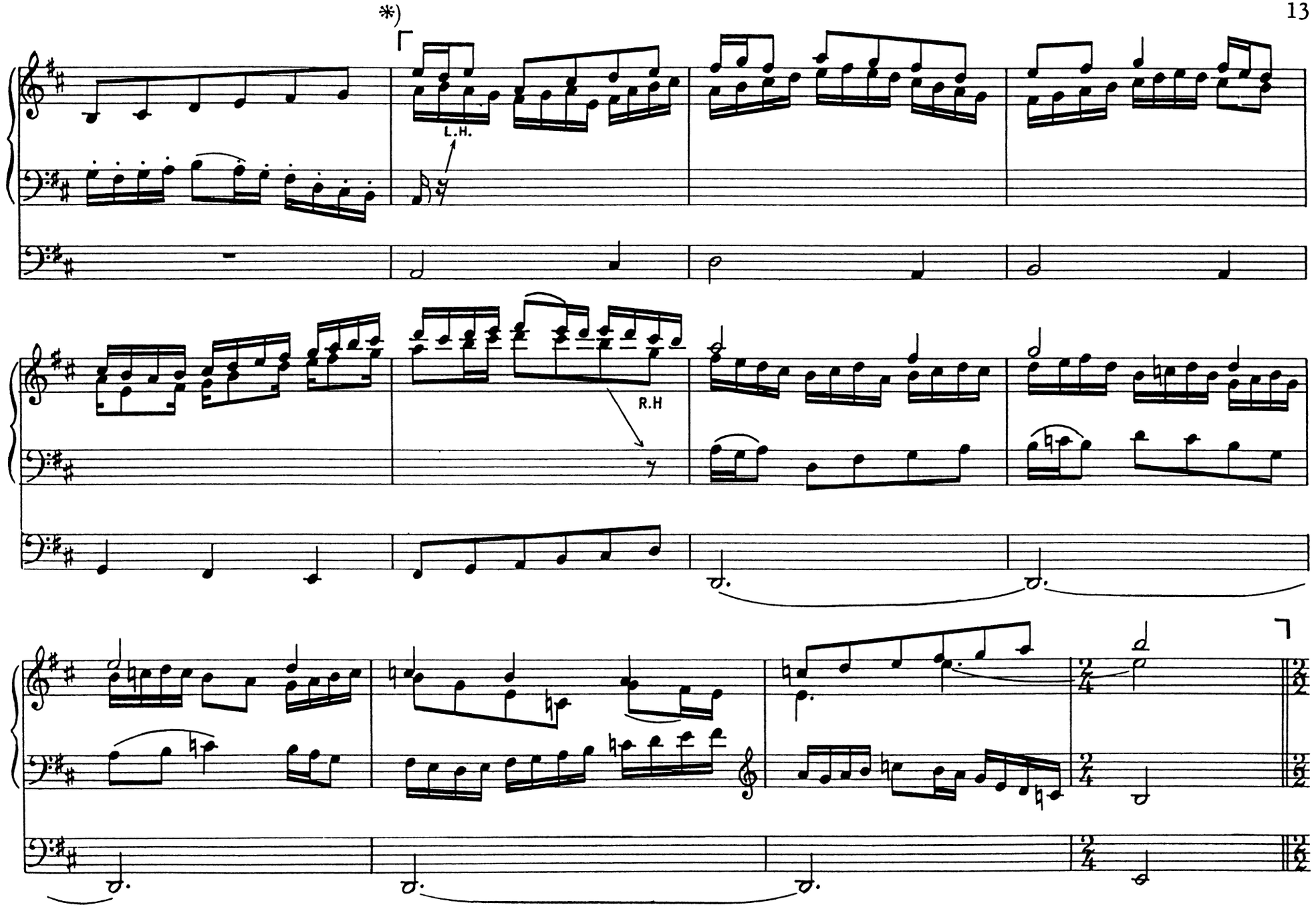

L'istesso Tempo
= ♩
light 16′, 4′, 2′ flutes
p
8′, 2′ flutes
L.H.
light 8′ reed
R.H.


8
8 loco

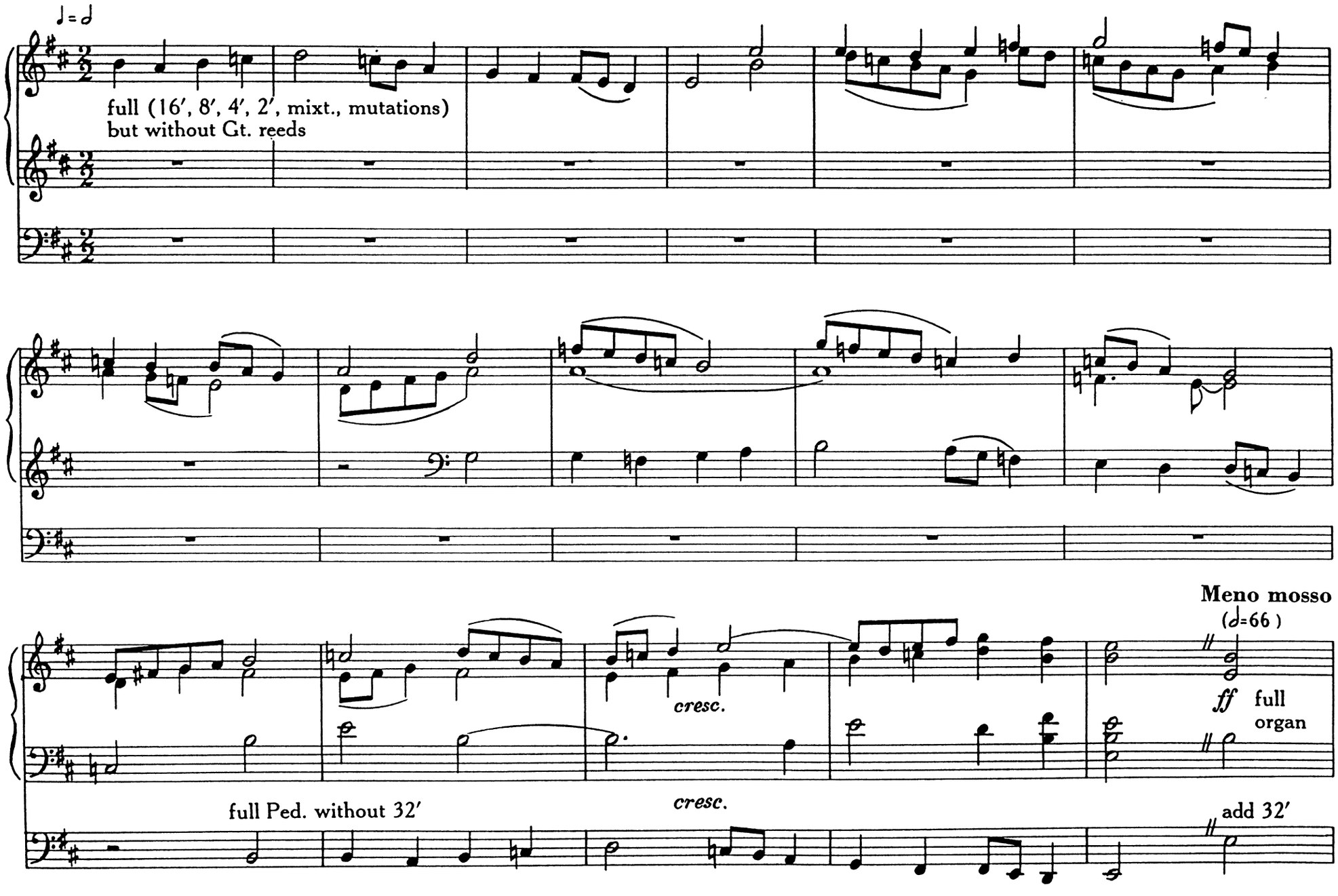

♩= ♩
II: 8′, 4′, 2′, mixtures, reeds
(Prepare Man. I: 8′, 4′, 2′, mixt., 8′ reeds)

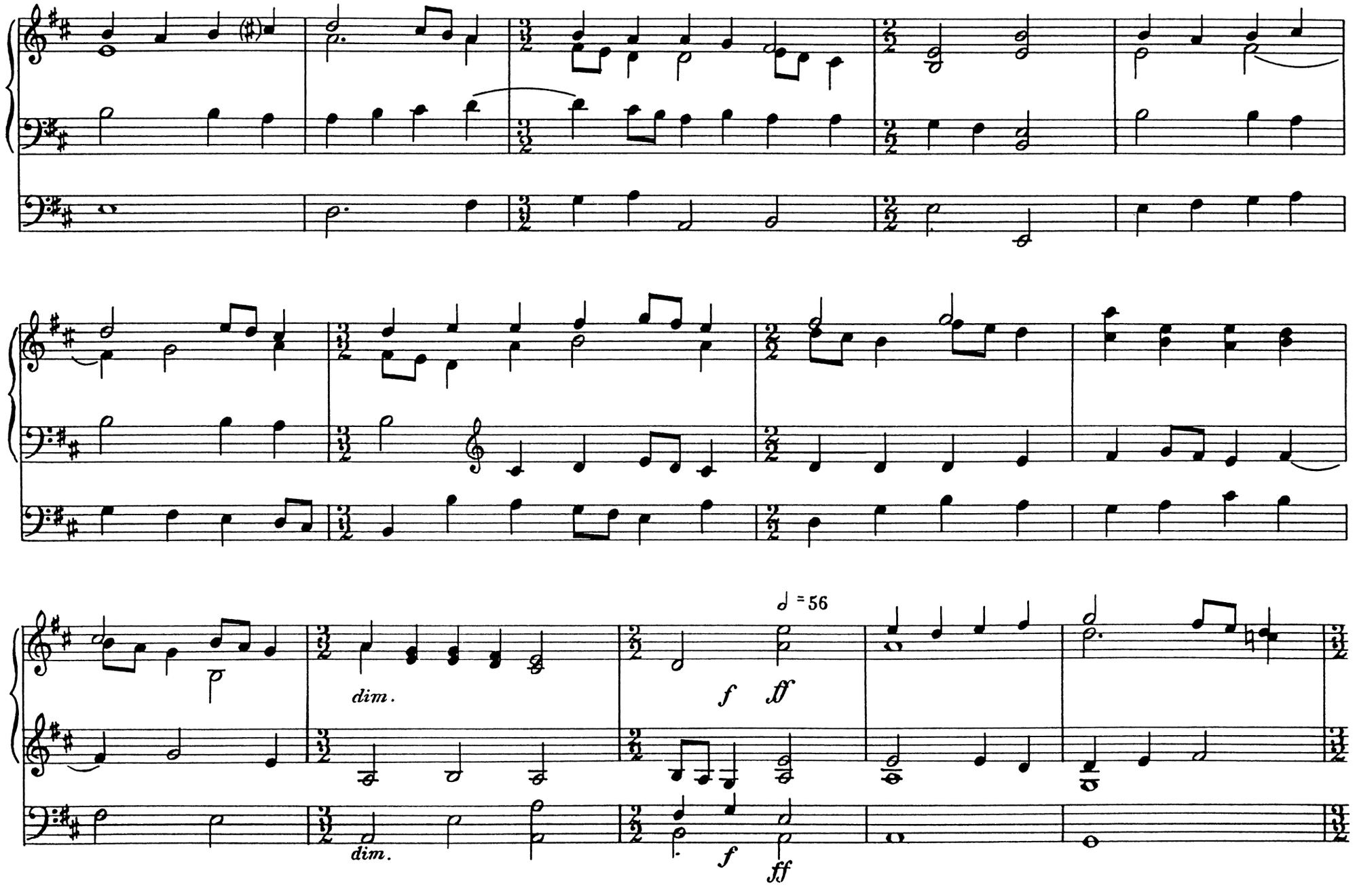

I: 8′, 4′, 2′, mixt., 8′ reeds
(II)
16′, 8′, 4′, 2′
add 16′
add 16′

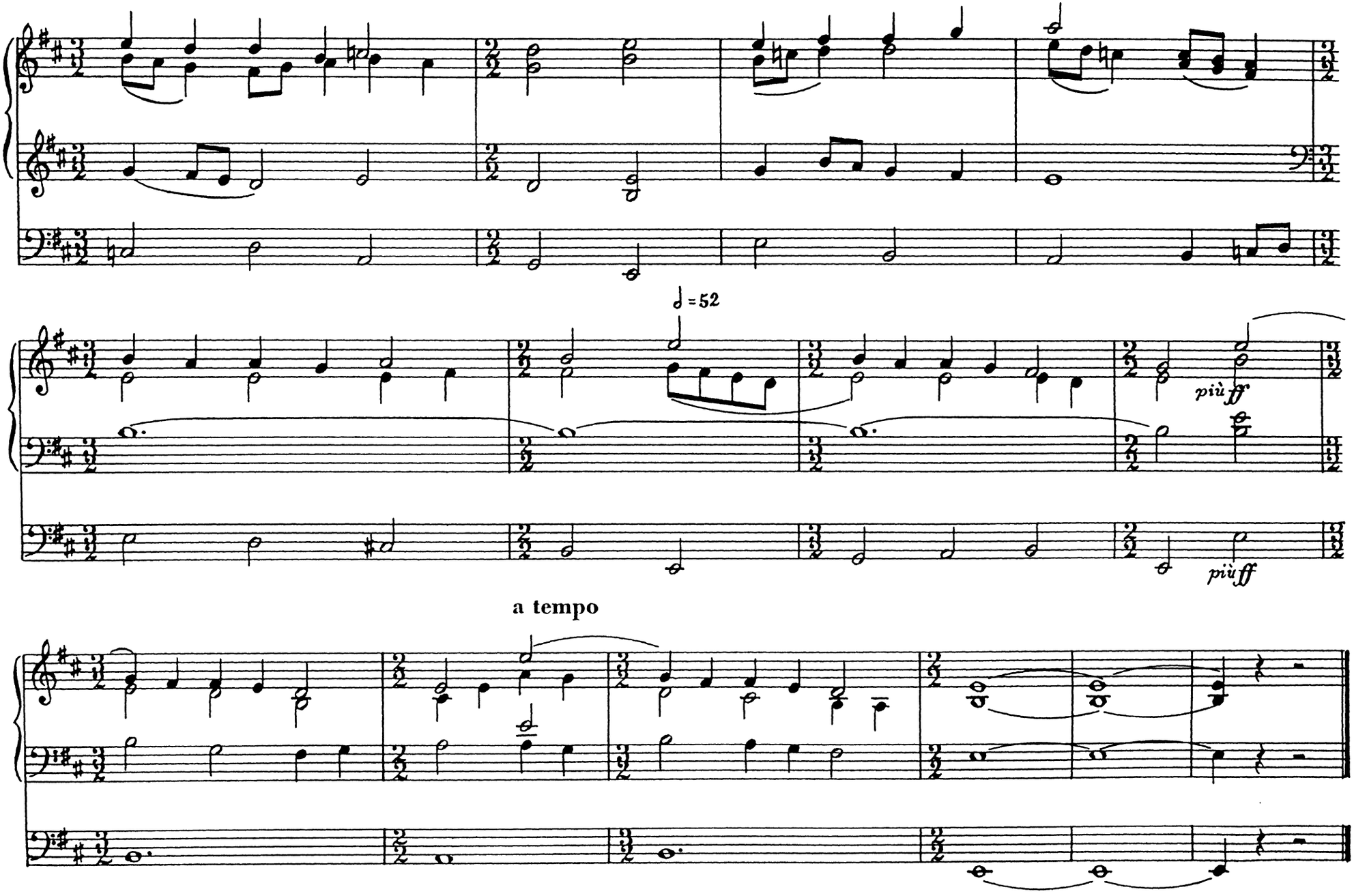

♩ = ♩
I: 8′, 4′, 2′, mutations
II: light 8′, 4′, 2′



*If the organ has a third manual, the passage in brackets may be played on it: 16′, 4′, 2′, mutations.


♩=♩
full (16′, 8′, 4′, 2′, mixt., mutations)
but without Gt. reeds
cresc.
Meno mosso
(♩=66)
ff full
organ
full Ped. without 32′
cresc.
add 32′


dim.
dim.
f
ff
f
ff


♩=52
più ff
più ff
a tempo