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Charles Wesley Organbook

Concerto on "Amsterdam"
"Praise the Lord Who Reigns Above"

Variations on "Aberystwyth"
"Jesus, Lover of My Soul"

Fuguing Tune on "Lenox"
"Blow Ye the Trumpet, Blow!"

Rudy Shackelford

DO NOT COPY

Rudy Shackelford

Charles Wesley Organbook

I

Concerto on "Amsterdam"

Celebrate the eternal God with harp and psaltery,
Timbrels soft and cymbals loud in this high praise agree;
Praise with every tuneful string; all the reach of heavenly art,
All the powers of music bring, the music of the heart.

II

Variations on "Aberystwyth"

Jesus, lover of my soul, let me to Thy bosom fly,
While the nearer waters roll, while the tempest still is high.
Hide me, O my Savior hide, till the storm of life is past;
Safe into the haven guide; O receive my soul at last.

III

Fuguing Tune on "Lenox"

Blow ye the trumpet, blow! The gladly solemn sound
Let all the nations know, to earth's remotest bound:
The year of jubilee is come! The year of jubilee is come!
Return, ye ransomed sinners, home.

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Rudy Shackelford

Rudy Shackelford is a composer, organist, and writer on music. He earned the Master of Music and Doctor of Musical Arts degrees at the University of Illinois, Urbana-Champaign, studying composition with Gordon Binkerd. Rudy Shackelford's first publications were organ transcriptions of Binkerd's *Concert Set* for piano (Boosey & Hawkes) and *Quaderno Musicale di Annalibera* for piano by Luigi Dallapiccola (Edizioni Suvini Zerboni). He also translated and edited Dallapiccola's essays on opera for Toccata Press (London, 1987).

Original compositions for organ by Rudy Shackelford include *Trio Sonata 1970* (Boosey & Hawkes), *Sweelinck Variations* (McAfee Music), *Canonic Variations on "Vom Himmel hoch"* (Belwin-Mills), *Sonata for Organ* and *Nine Aphorisms* (Hinshaw Music). Rudy Shackelford has been artist-in-residence at The MacDowell Colony (Peterborough, NH), Yaddo (Saratoga Springs, NY), and the Rockefeller Foundation's Villa Serbelloni (Bellagio, Italy). Since 1997 he has served as organist of Bethany United Methodist Church, Gloucester Point, VA, for whose 110th and 120th anniversaries he composed *Trumpet Voluntary* and *Charles Wesley Organbook* published by Paraclete Press.

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Preface

Charles Wesley, whose brother John was the founder of Methodism, wrote some 6,500 sacred poems that were published as hymn texts. To celebrate the 300th anniversary of his birth on 18 December 1707, three of his texts and their companion tunes were chosen from *The United Methodist Hymnal* (1989) as the basis of three chorale preludes entitled collectively *Charles Wesley Organbook*. Although the three pieces can be used as individual voluntaries in church services, when performed together as a suite lasting 14–15 minutes the work gains continuity and impact from the interplay of shared motifs and key relationships. In programs and bulletins the complete work should be presented as follows:

Charles Wesley Organbook (2007) ..... Rudy Shackelford
(born 1944)

1. *Concerto on "Amsterdam"*:
   "Praise the Lord Who Reigns Above"
2. *Variations on "Aberystwyth"*:
   "Jesus, Lover of My Soul"
   Theme – Lullaby – Pastorale – Nocturne – Tango
3. *Fuguing Tune on "Lenox"*:
   "Blow Ye the Trumpet, Blow!"

This music was conceived for an American organ of three manuals and sixty stops, eclectic in tonal design, with a MIDI division that provides classical organ and orchestral voices. The work may be adapted for large two-manual organs with a full array of tone colors. The following comments are offered as a source of program notes and suggestions for organ registration.

I. *Concerto on "Amsterdam"*

Charles Wesley's hymn "Praise the Lord Who Reigns Above" is a paraphrase of Psalm 150, a joyful ode to music that lists many of the instruments extant in biblical times: trumpet, organ, harp, and cymbals (to use their modern names). The sprightly tune *Amsterdam* was one of a half-dozen 17th-century German chorales that John Wesley adapted in his first hymnbook, the 1742 *Foundery Collection*.

Another powerful influence on early Methodist music was George Frideric Handel, the composer of *Messiah*. Although born in Germany (1685) and trained in Italy, Handel spent most of his life in England (1712 – 59), where he established the patterns for all that was to be British choral music until the Victorian era. Tunes from his operas and oratorios were reworked and used extensively in 18th-and 19th-century evangelical hymnbooks, probably for the first time in John Wesley's *Foundery Collection*.

While there are no direct quotations of Handel's music in *Concerto on "Amsterdam,"* the piece is freely modeled upon the opening movement of his *Organ Concerto* in F Major, Opus 4, No. 4. Handel composed sixteen concertos for organ and chamber orchestra and performed the solo part himself between acts of his oratorios. The organs were compact, producing clear and lively tone within a restricted dynamic compass. As befits the Baroque aesthetic, registration and keyboard touch in *Concerto on "Amsterdam"* should strive for transparency and precise articulation without being excessively bright or detached. Blending MIDI harpsichord or harp with organ tone may heighten the contrast between solo and ensemble textures, here played by one performer.

II. *Variations on "Aberystwyth"*

This plaintive, haunting melody was named for the town in Wales where its composer, Joseph Parry (1841 –1903), worked as a professor of music. It is less familiar, but much more interesting, than the rather monotonous tune *Martyn* to which Charles Wesley's poem "Jesus, Lover of My Soul" is usually sung. Written in 1738, shortly after his conversion, the text caused much embarrassment with its frankly sensual imagery—"let me to thy bosom fly"—yet is in fact based upon the Wisdom of Solomon 11:26: "O Lord, thou lover of souls."

The present setting of *Aberystwyth* takes the form of a theme and four variations, each with its own distinctive character and organ registration. English horn with tremulant, accompanied by stopped flutes, is recommended for the theme. Variation 1, a gentle lullaby inspired by Louis Vierne's *Berceuse*, may be played on the Gambe and Voix Céleste. Variation 2 is modeled on the second movement of Paul Hindemith's *Sonate II*, an evocation of the Baroque pastorale in 6/8 dotted-note rhythm; play the right-hand part on 8-ft. Schalmei and the left on 8-ft. Krummhorn, reversing the hands at the repeat sign. With its sinuous melody on the French horn stop, Variation 3 recalls the atmosphere of a Chopin nocturne. In Variation 4, *Aberystwyth* is transformed into a tango, a dance whose evolution from the scandalous to the respectable parallels the history of Wesley's hymn. Marimba, vibraphone, and pizzicato string bass drawn from the MIDI division can conjure up a smoke-filled nightclub in Buenos Aires, Argentina, birthplace of the tango!

III. *Fuguing Tune on "Lenox"*

To celebrate Charles Wesley's tercentenary there could be no more fitting finale than his great hymn of justifying grace "Blow Ye the Trumpet, Blow!" with its ecstatic refrain "The year of jubilee is come!" The companion tune *Lenox* (sometimes called *Trumpet*) first appeared in New Haven, Connecticut around 1782. The composer, Lewis Edson, belonged to the New England school of tunesmiths made famous by William Billings, whose anthems often culminated in fugues. Starting usually with the bass, the voices enter one after another singing identical text and similar melodic motifs, but there is no strict imitation or extended development such as one finds in the fugues of Johann Sebastian Bach.

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Fuguing Tune on "Lenox" begins with a trumpet stop played very softly to suggest the call of a distant bugle. A gradual crescendo creates the illusion that the music is drawing closer, and when it arrives the tune *Lenox* receives a forthright and almost complete statement on the diapason chorus. Just before the "jubilee" refrain is finished, however, it is interrupted by a quicker theme in the "soprano" part which then develops into a concise four-part fugue. When this has run its course, the trumpet returns playing a scintillating descant to the hymntune *Lenox* sounded by the carillon. The previously truncated "jubilee" is now heard in its complete form on full organ with timpani in the pedal, bringing the *Charles Wesley Organbook* to a triumphant conclusion.

—Rudy Shackelford

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Table of Contents

I. *Concerto on "Amsterdam"* : 1
"Praise the Lord Who Reigns Above"

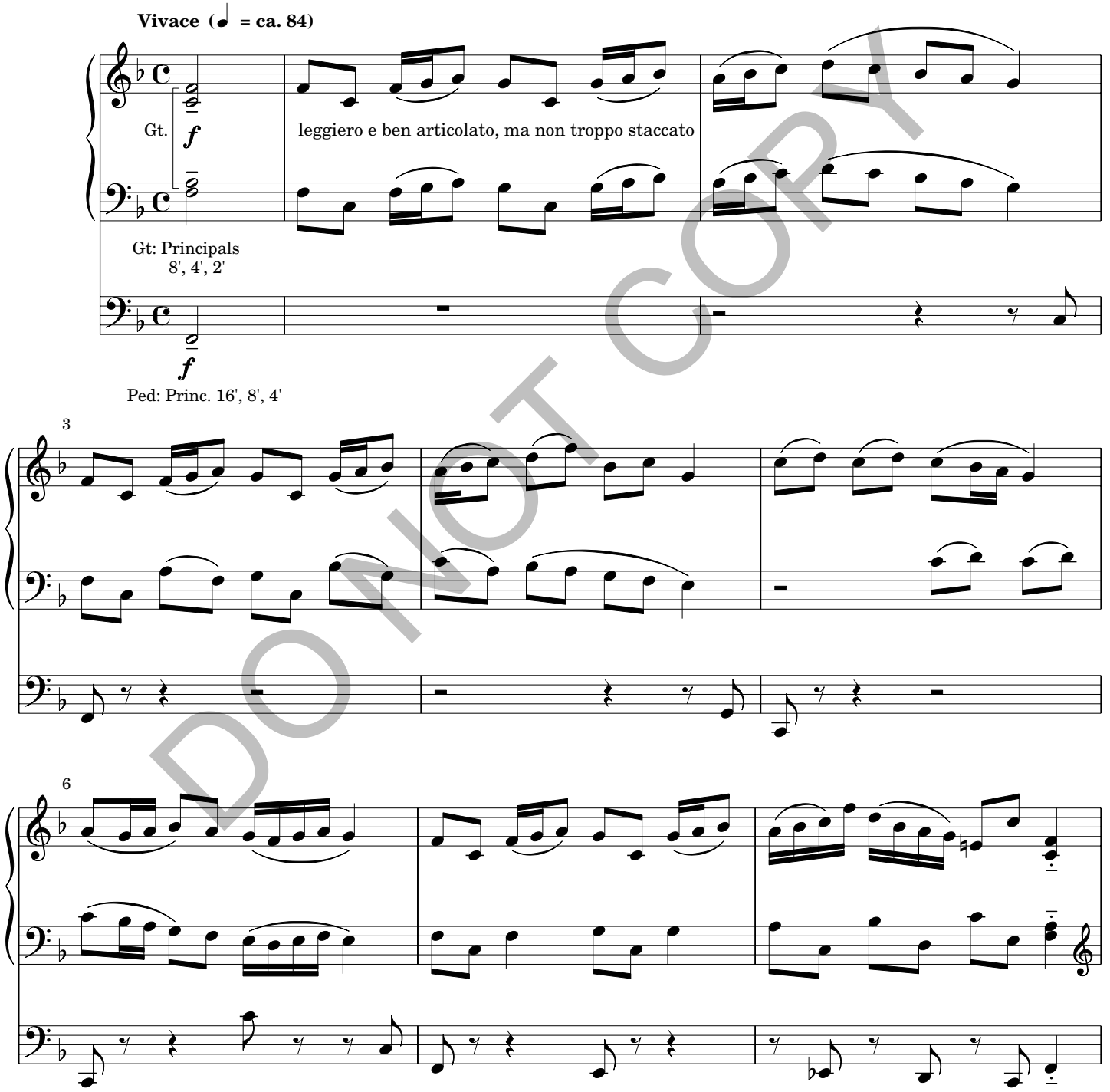
II. *Variations on "Aberystwyth"* : 11
"Jesus, Lover of My Soul"
Theme – Lullaby – Pastorale – Nocturne – Tango

III. *Fuguing Tune on "Lenox"* : 20
"Blow Ye the Trumpet, Blow!"

Commissioned by Bethany United Methodist Church, Gloucester Point, Virginia,
to celebrate its 120th anniversary and the tercentenary of Charles Wesley's birth (1707)

Charles Wesley Organbook
I. Concerto on "Amsterdam"

Rudy Shackelford



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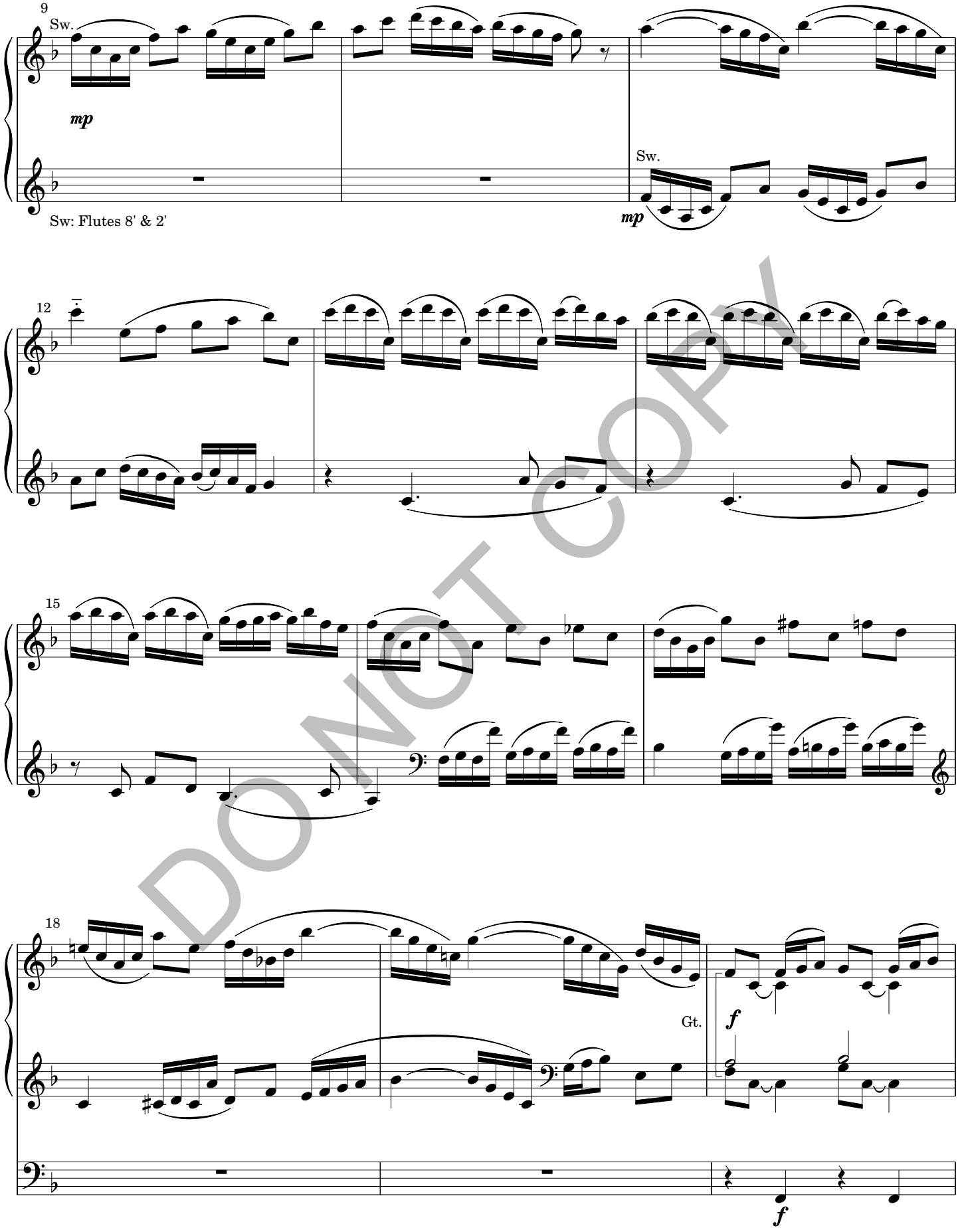

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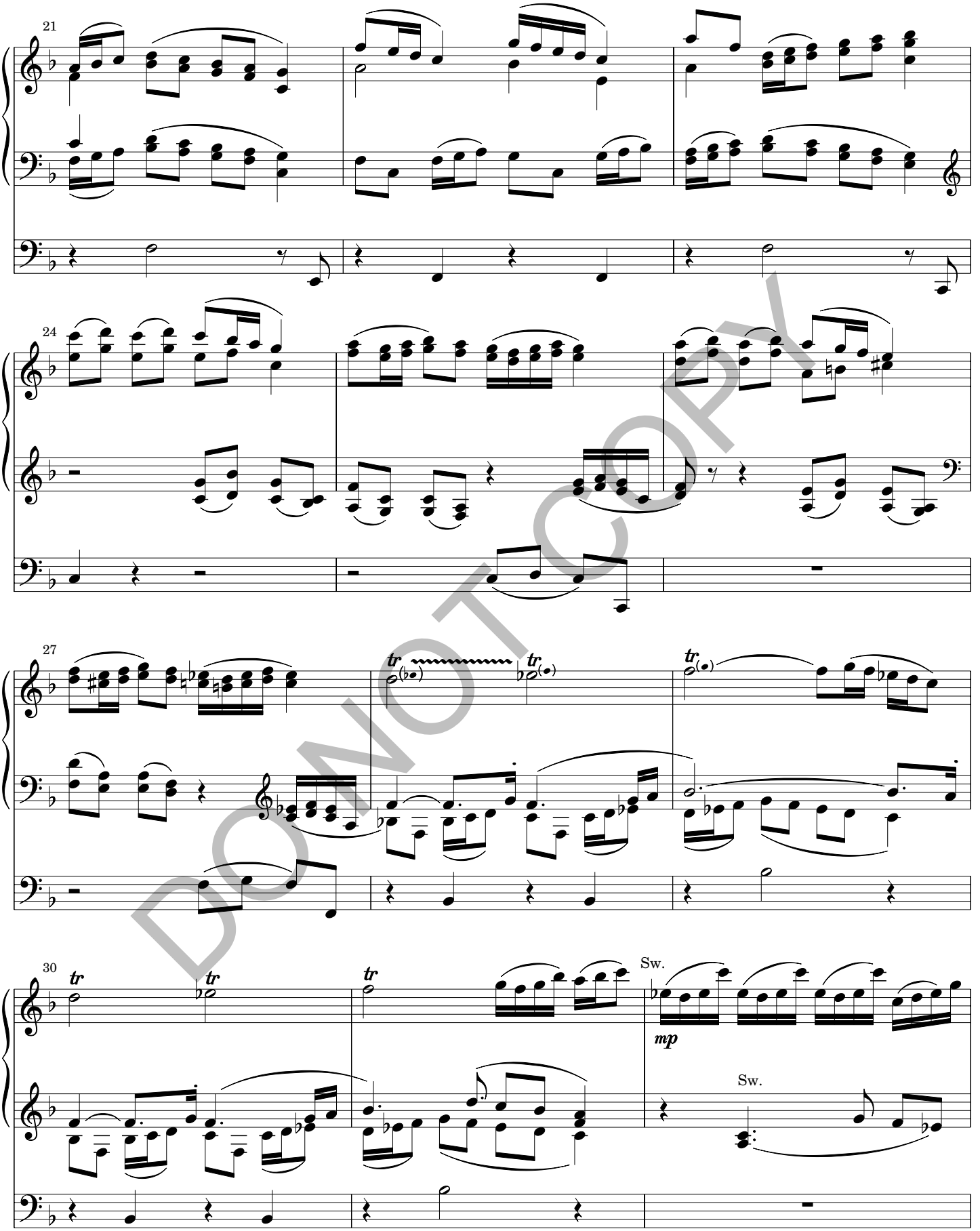

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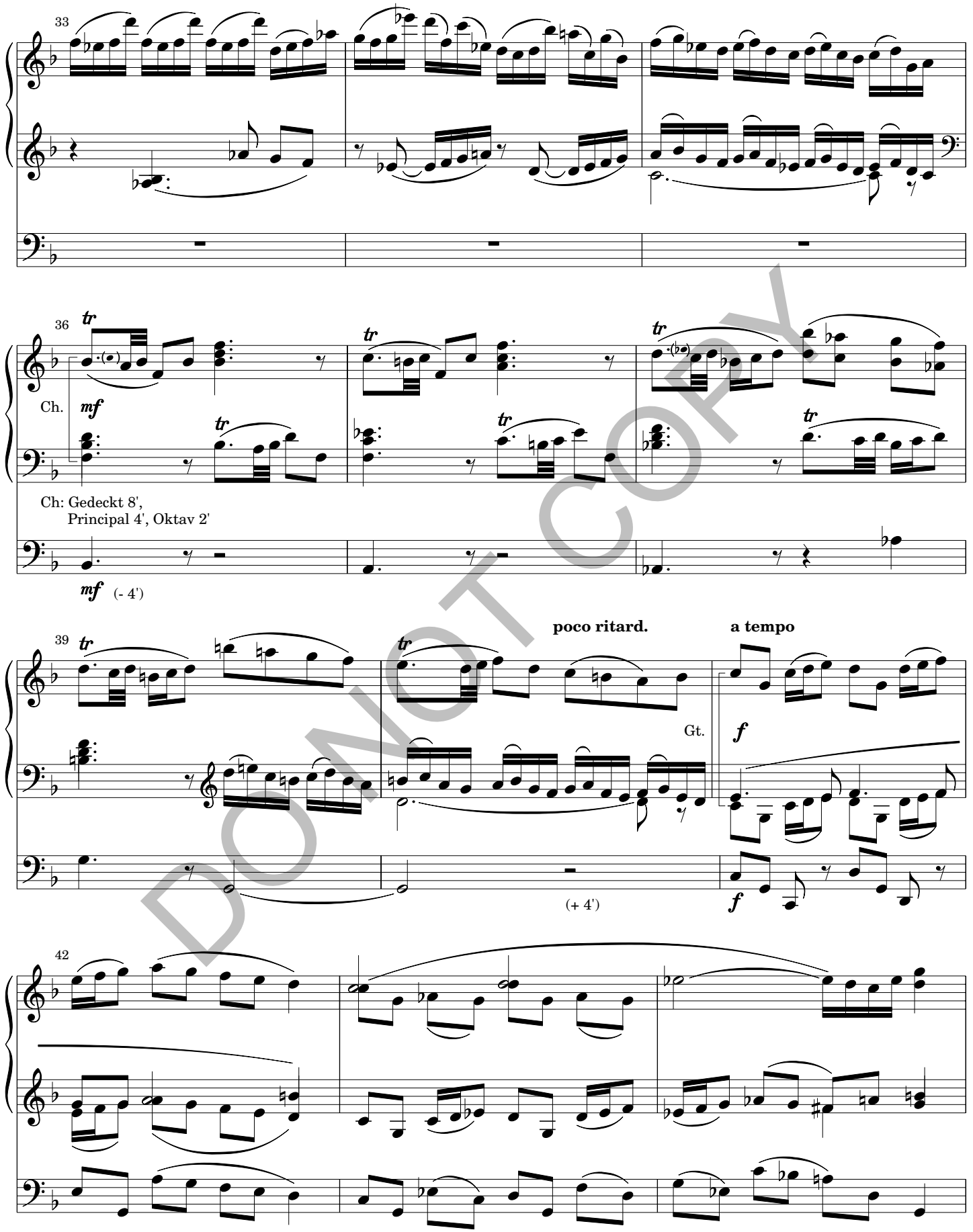
33
36
tr
Ch.
mf
Ch: Gedeckt 8',
Principal 4', Oktav 2'
mf (- 4')
39
poco ritard.
a tempo
Gt.
f
(+ 4')
42

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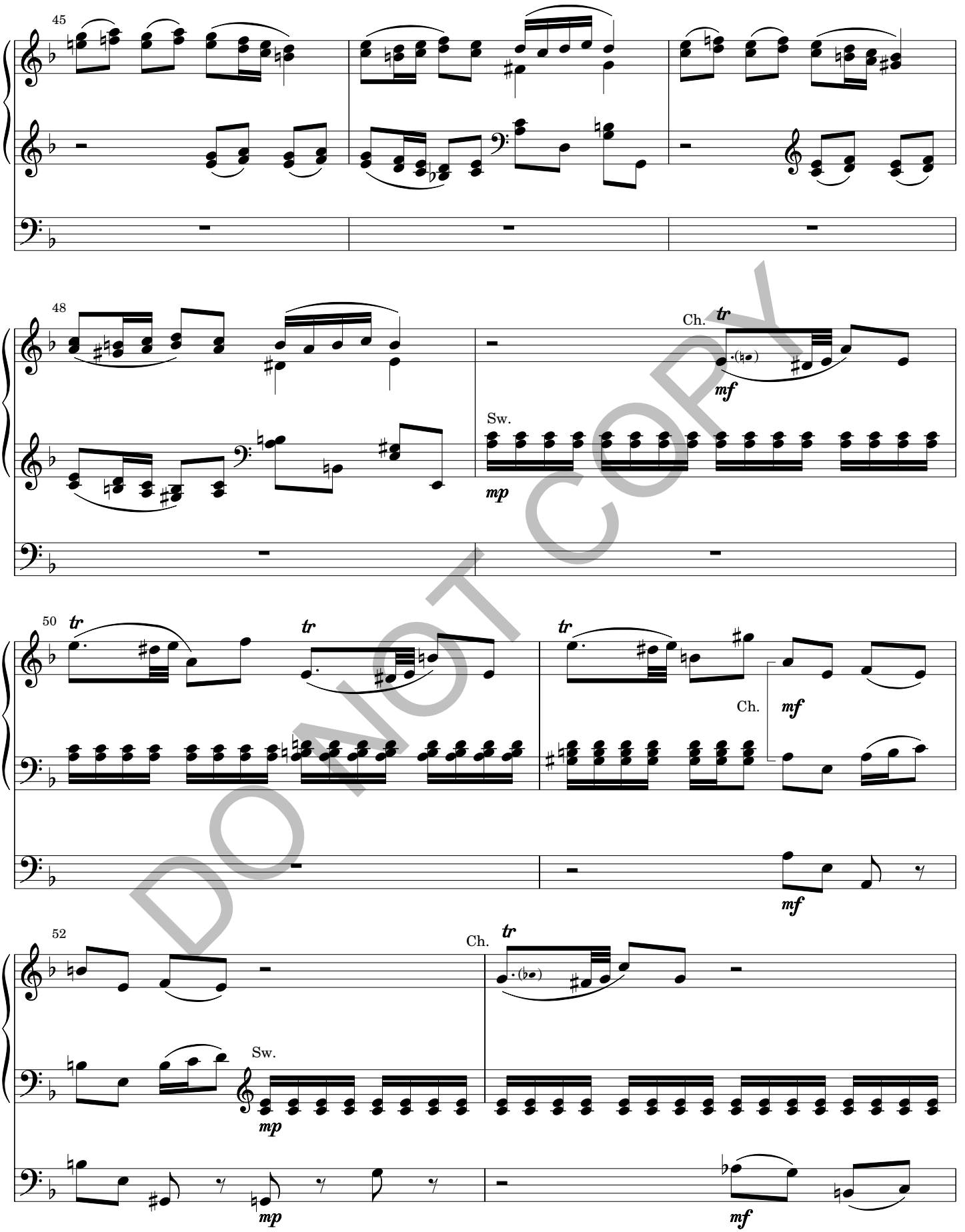

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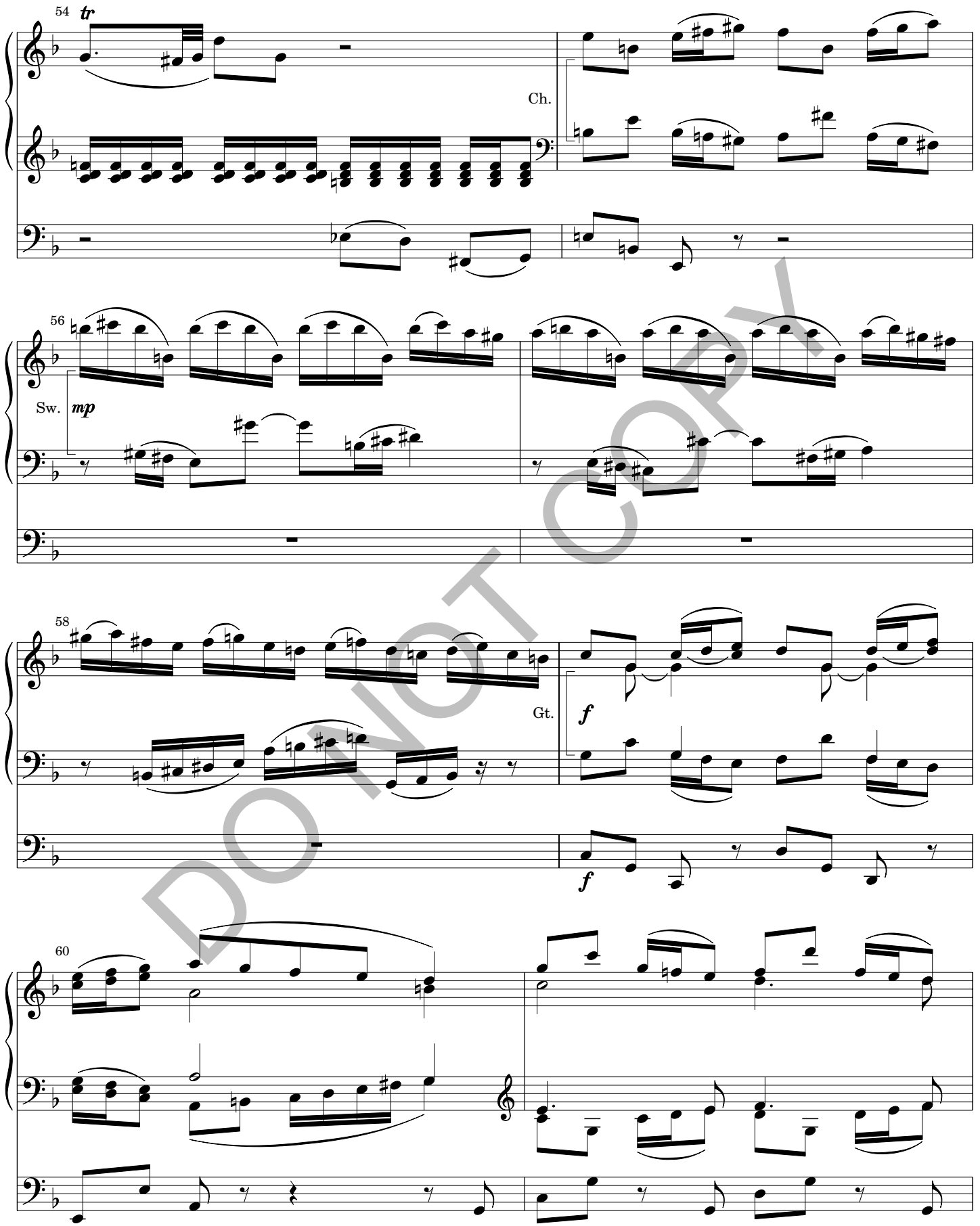

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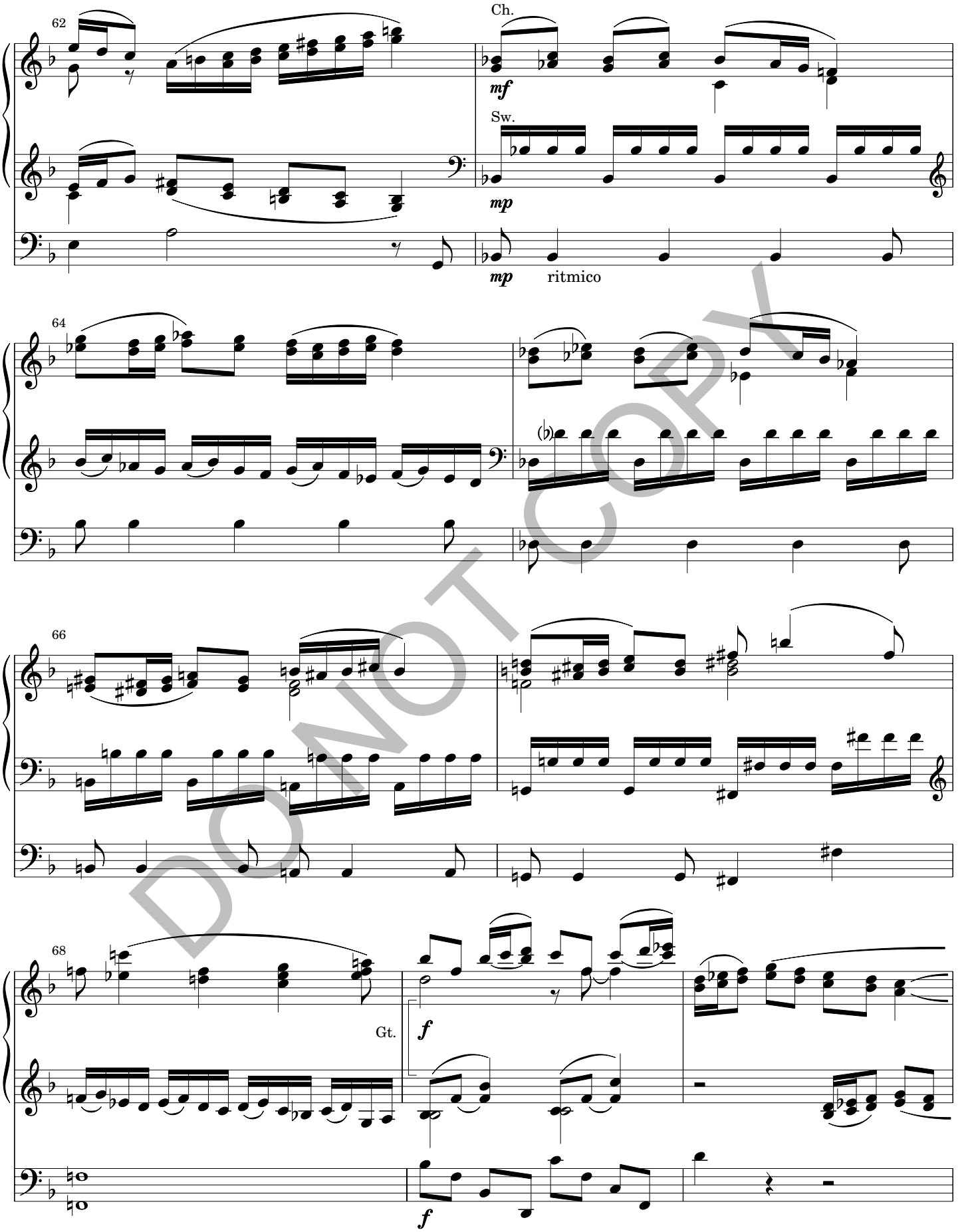

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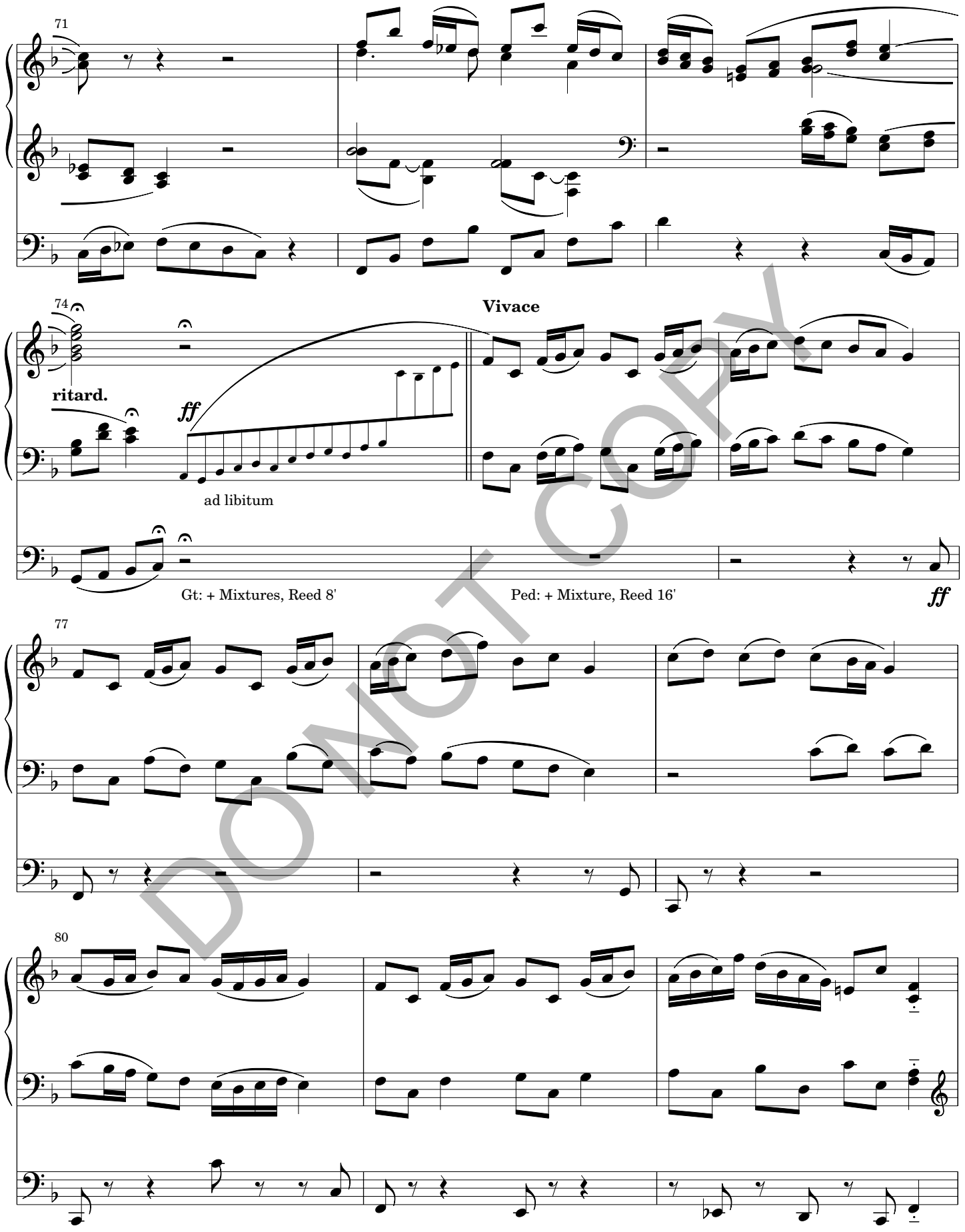
71
74
ritard.
ff
ad libitum
Vivace
Gt: + Mixtures, Reed 8'
Ped: + Mixture, Reed 16'
ff
77
80

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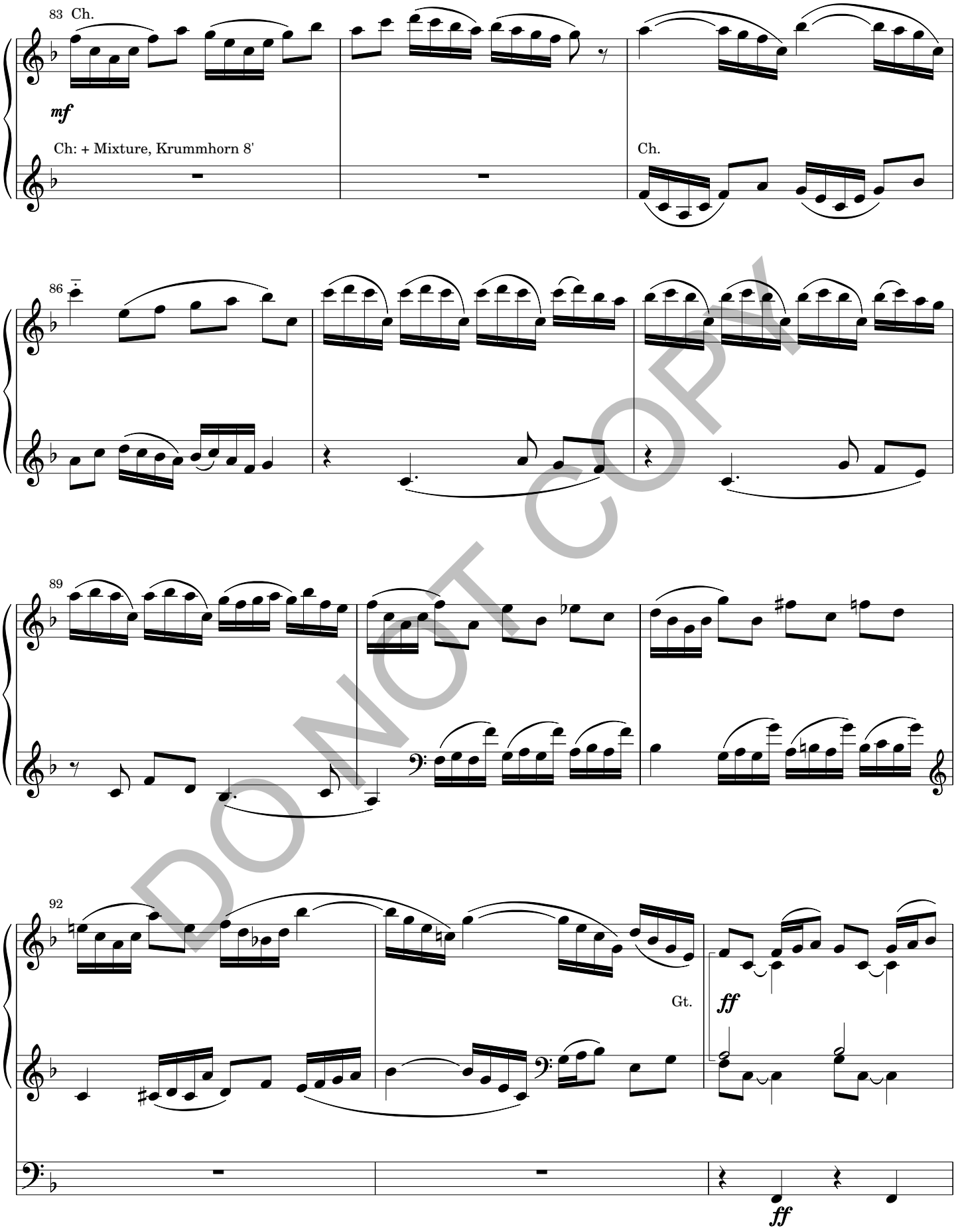

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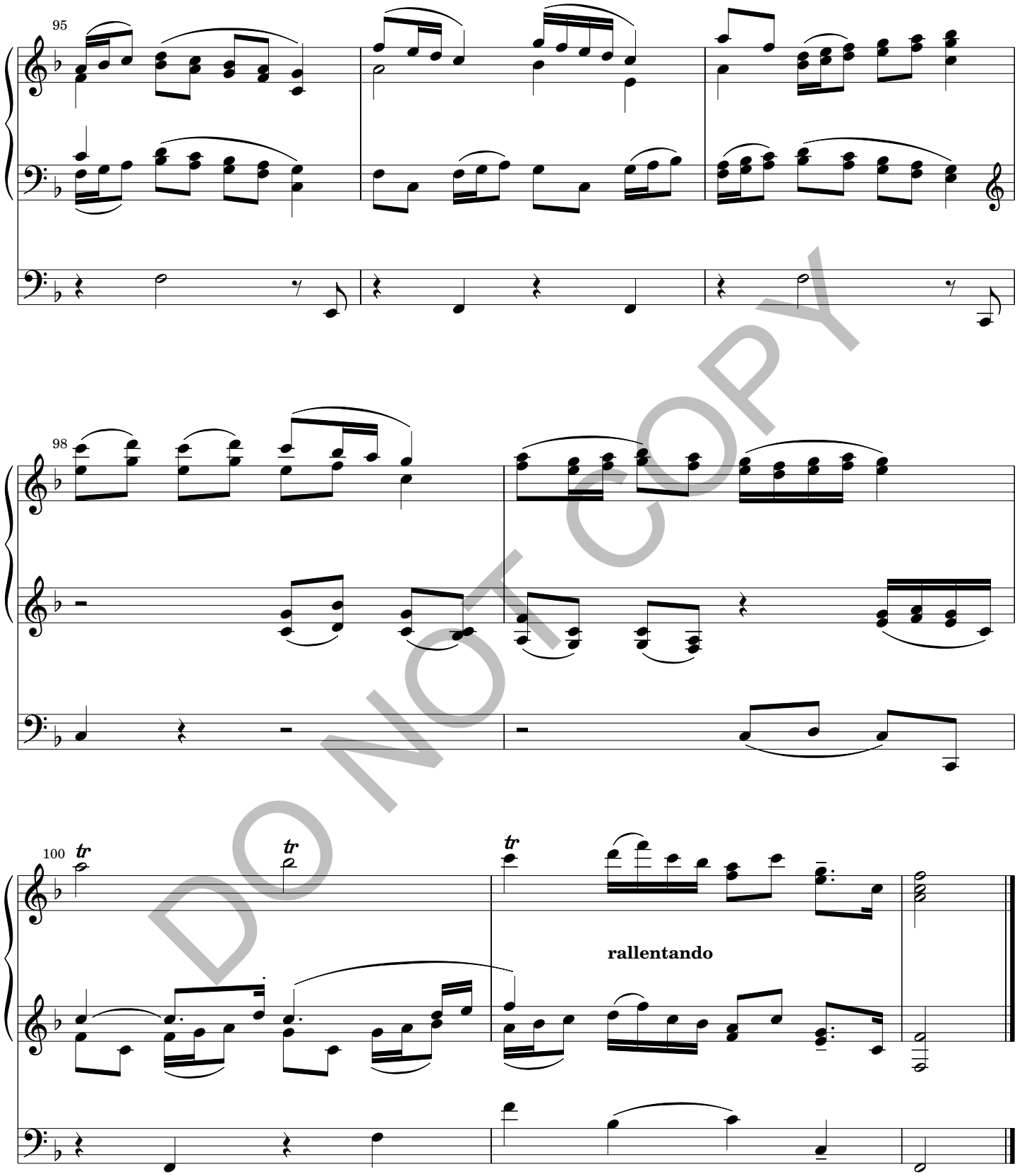

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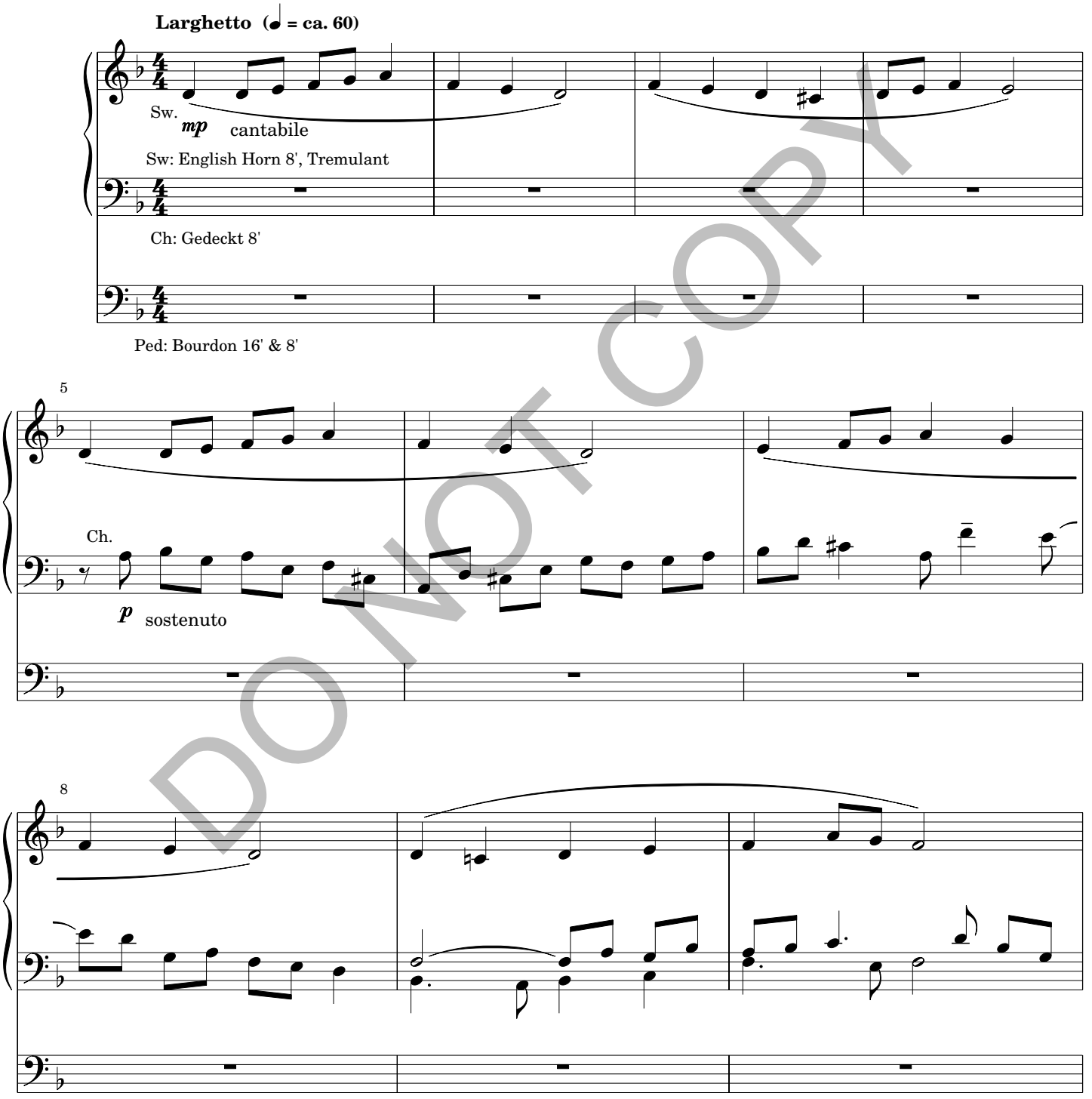
Charles Wesley Organbook

II. Variations on "Aberystwyth"

Theme

Rudy Shackelford



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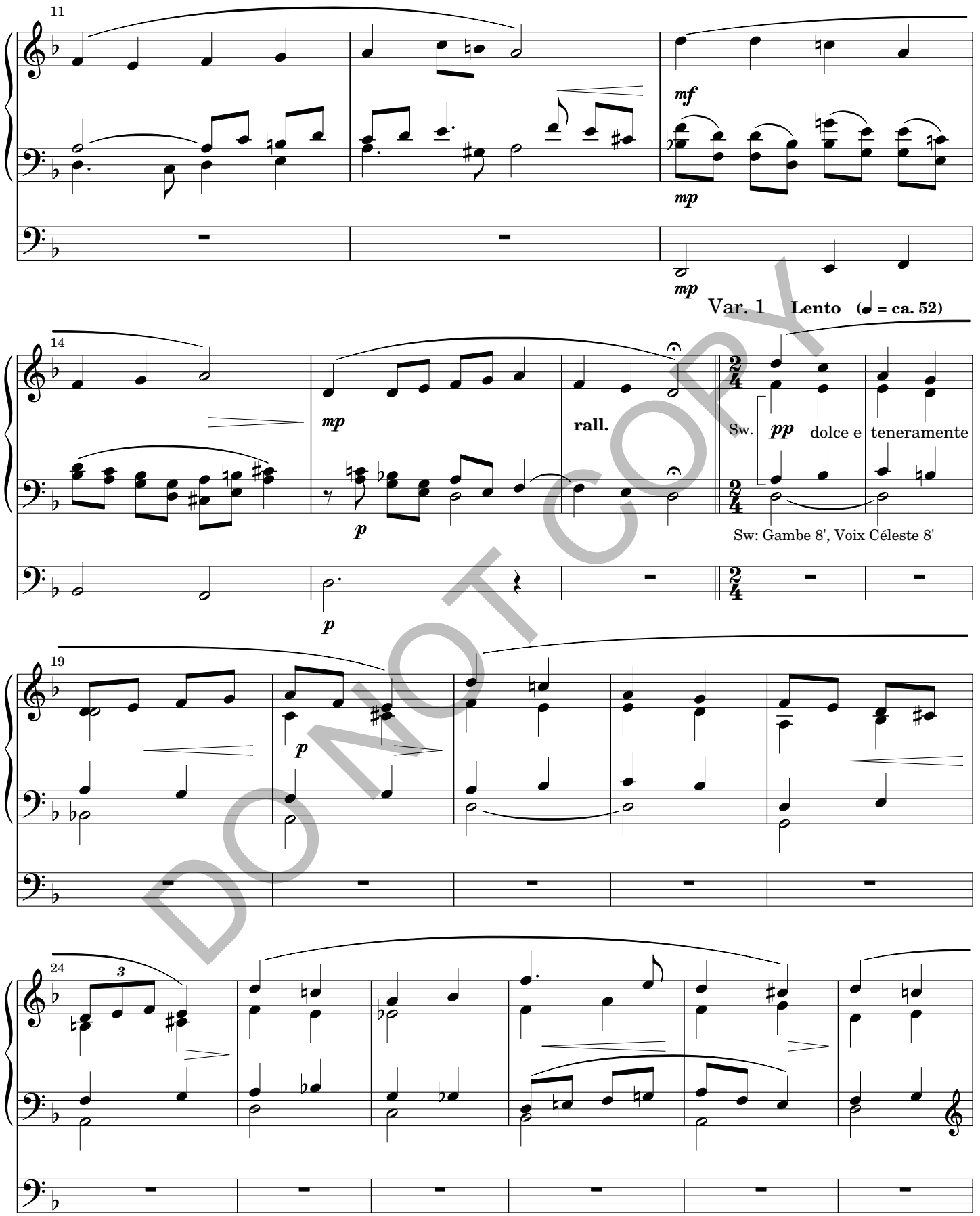
11
mf
mp
mp
Var. 1 Lento (♩ = ca. 52)
14
mp
p
rall.
Sw. pp dolce e teneramente
Sw: Gambe 8', Voix Céleste 8'
p
19
p
24
3

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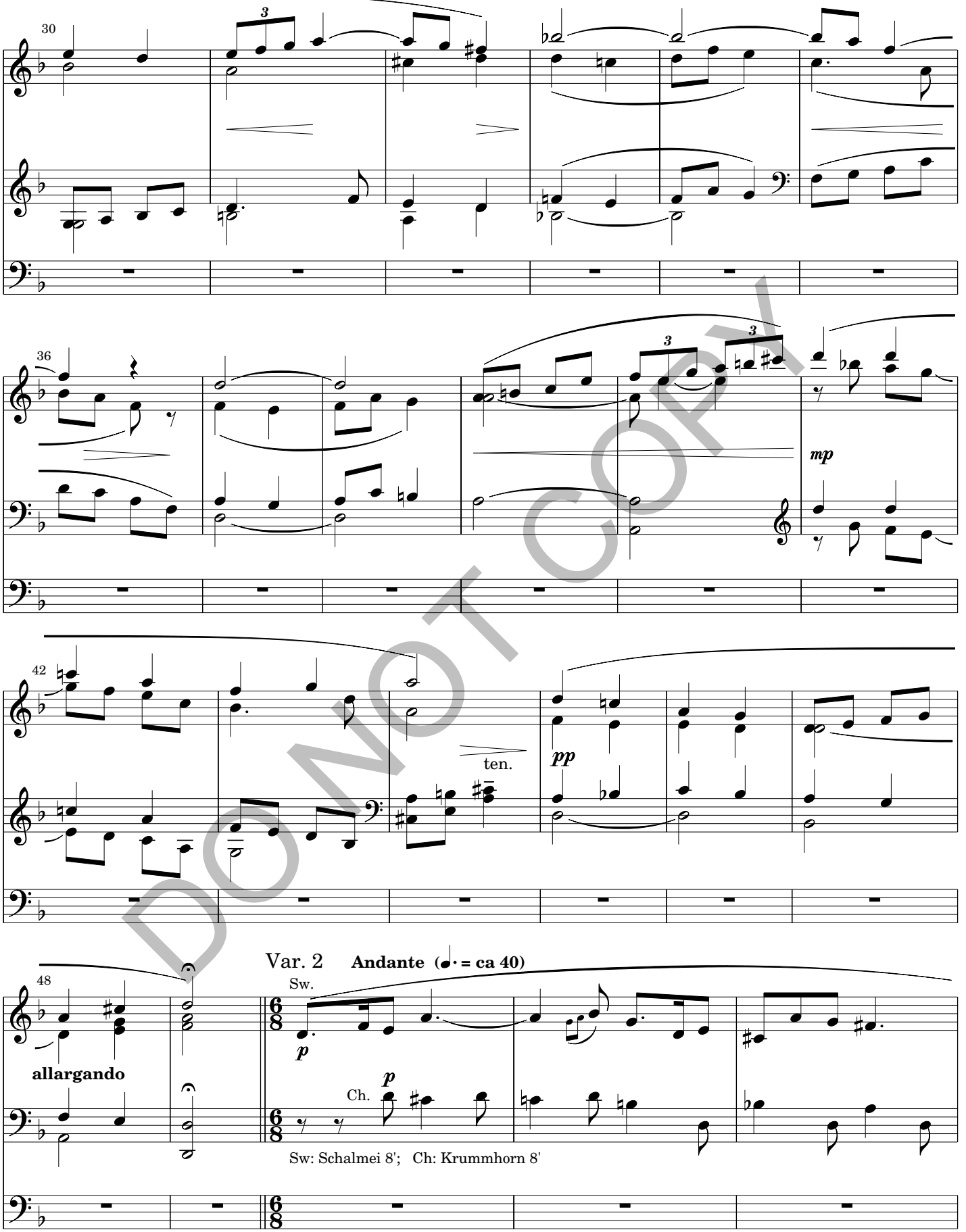
30
36
mp
42
ten.
pp
48
allargando
Var. 2
Andante (♩. = ca 40)
Sw.
p
Ch.
p
Sw: Schalmei 8'; Ch: Krummhorn 8'

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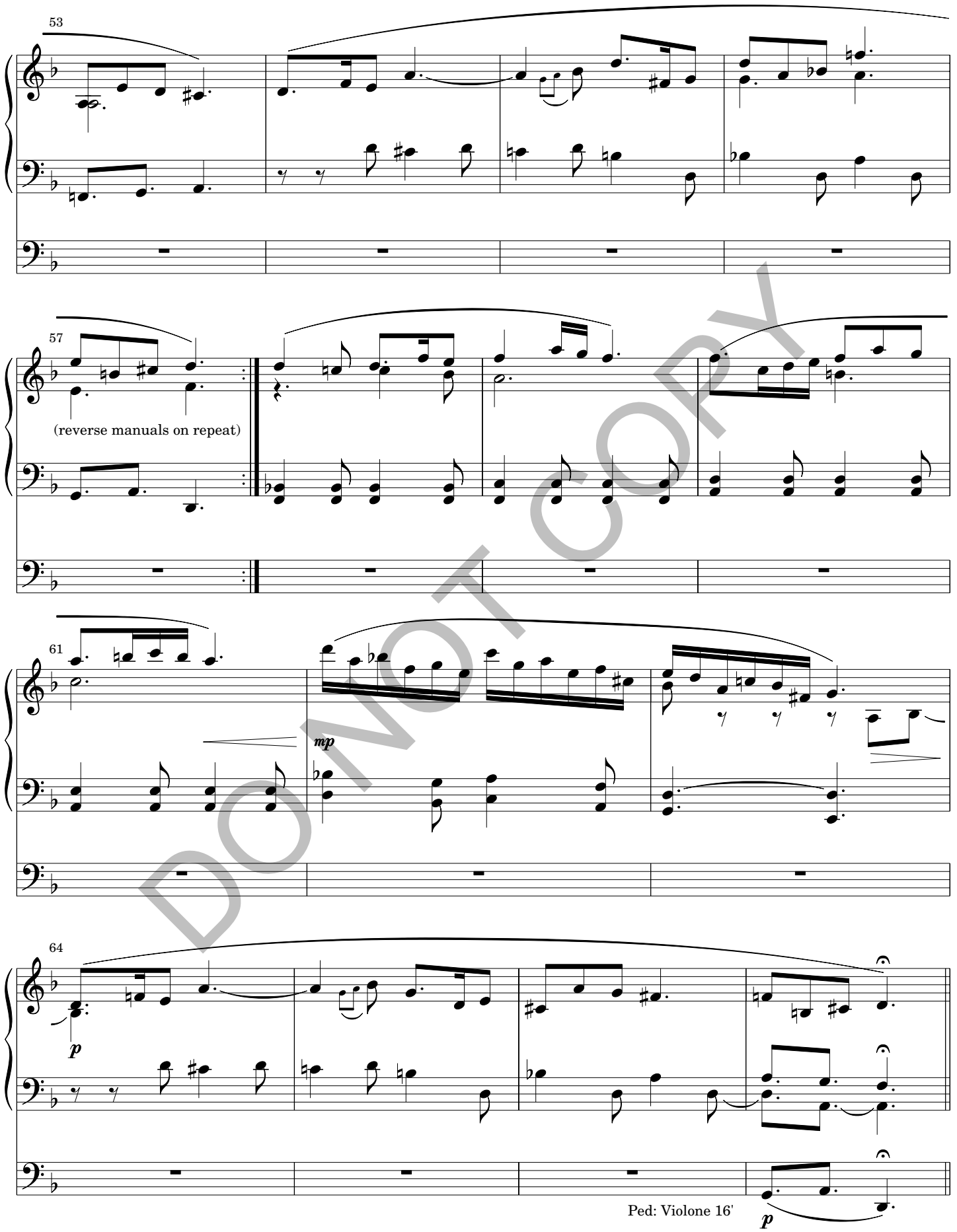

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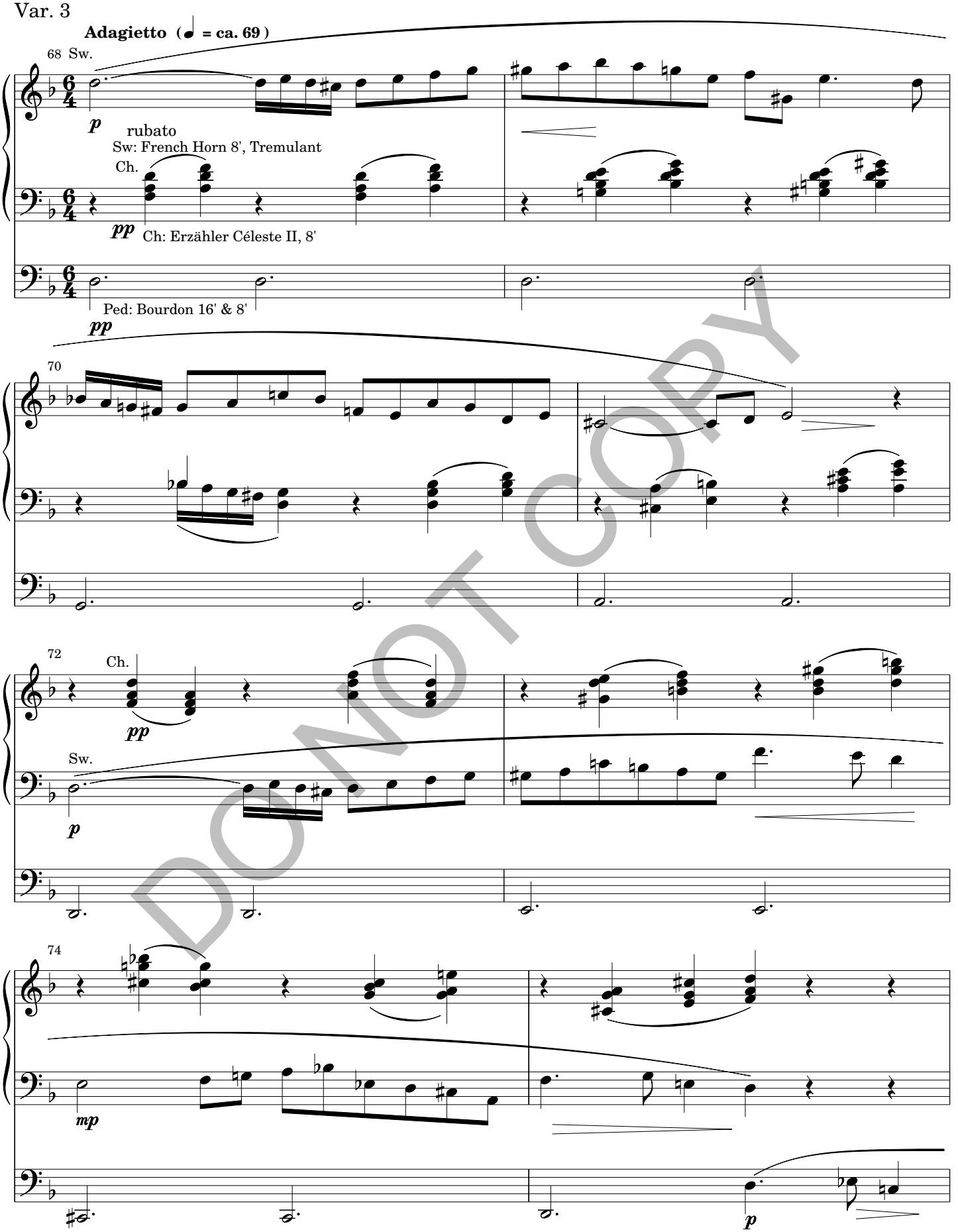
Var. 3



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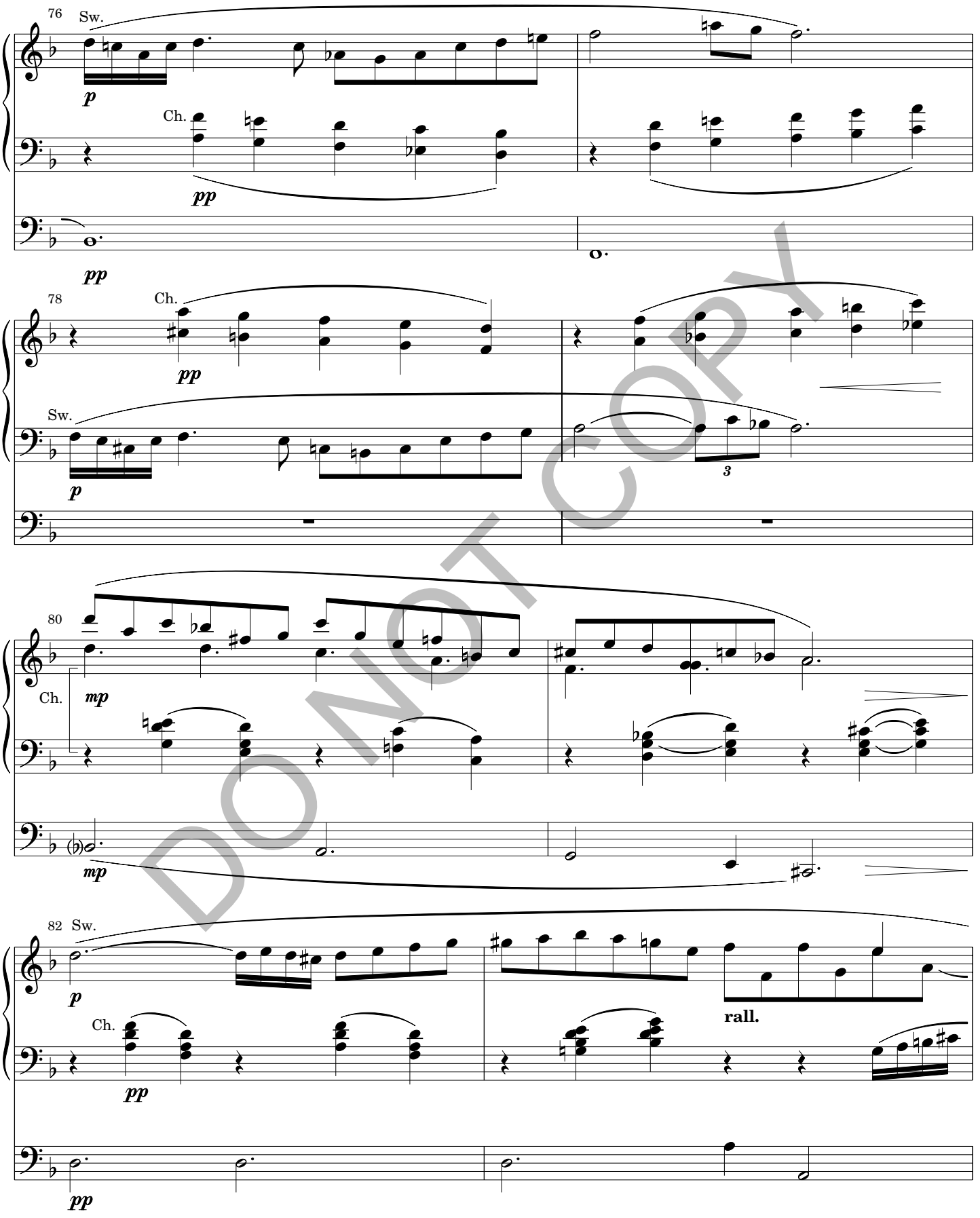

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Var. 4

Tempo di Tango (♩ = ca. 60)

84

Sw.

Ch. *p* ritmico

mp

Ch: Flutes 8' & 4', Midi Harp; Sw: Flutes 8' & 2-2/3', Midi Vibraphone

p

Ped: Violone 16'; Ch. to Ped 8', Midi Pizzicato String Bass

89

93

97

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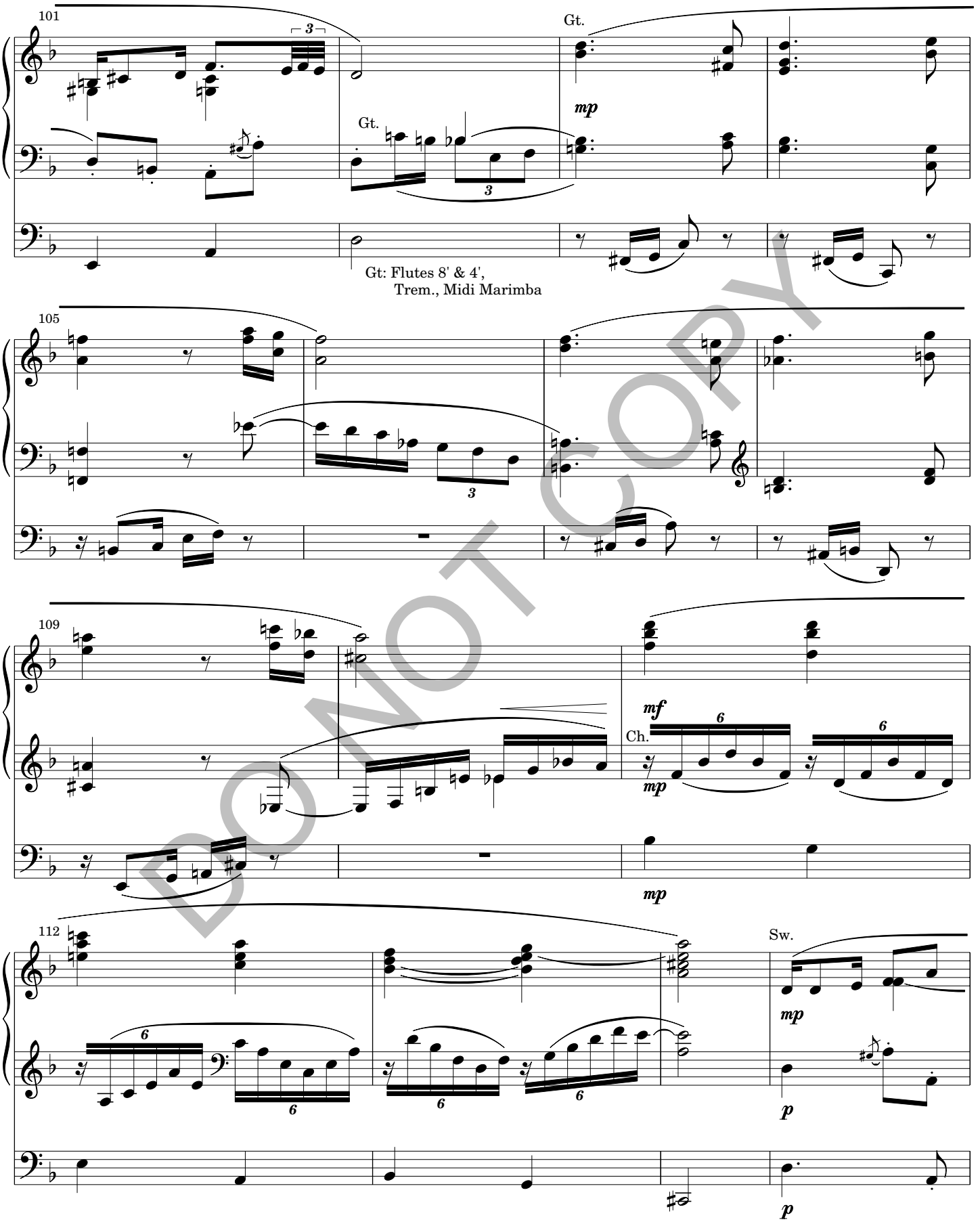
101
Gt.
mp
Gt.
Gt: Flutes 8' & 4',
Trem., Midi Marimba
105
109
mf
Ch.
mp
mp
112
Sw.
mp
p
p

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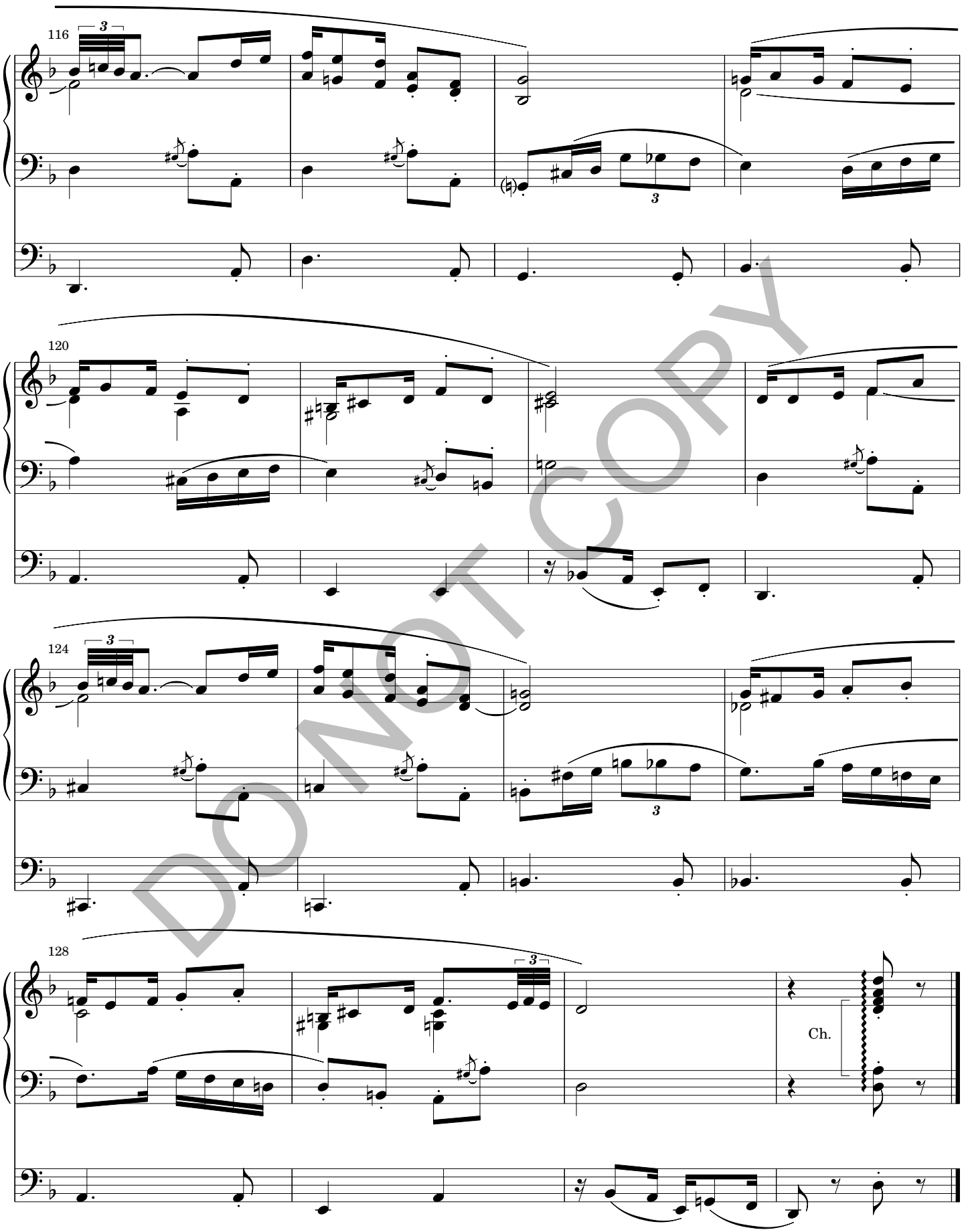

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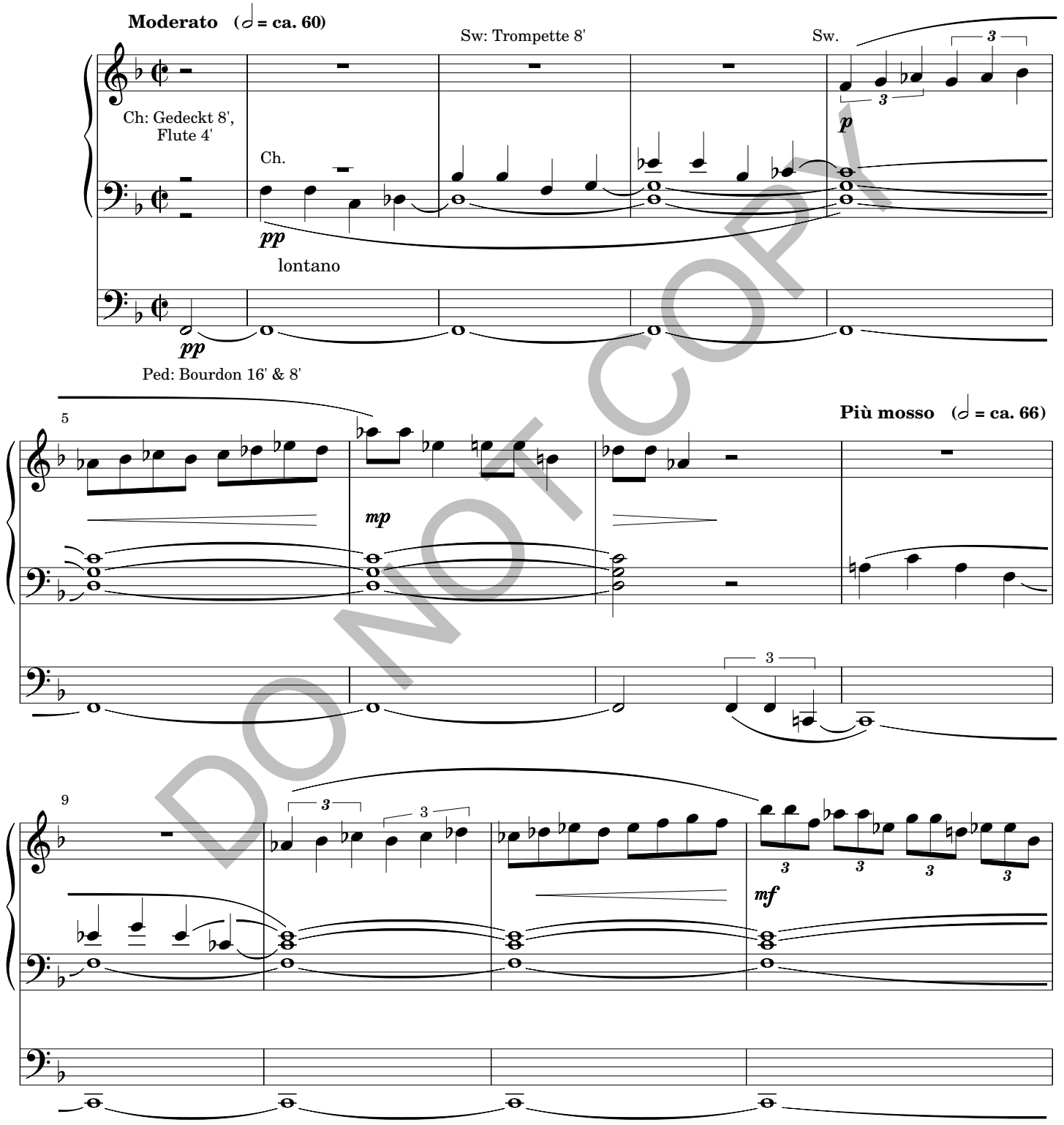
Charles Wesley Organbook

III. Fuguing Tune on "Lenox"

Rudy Shackelford



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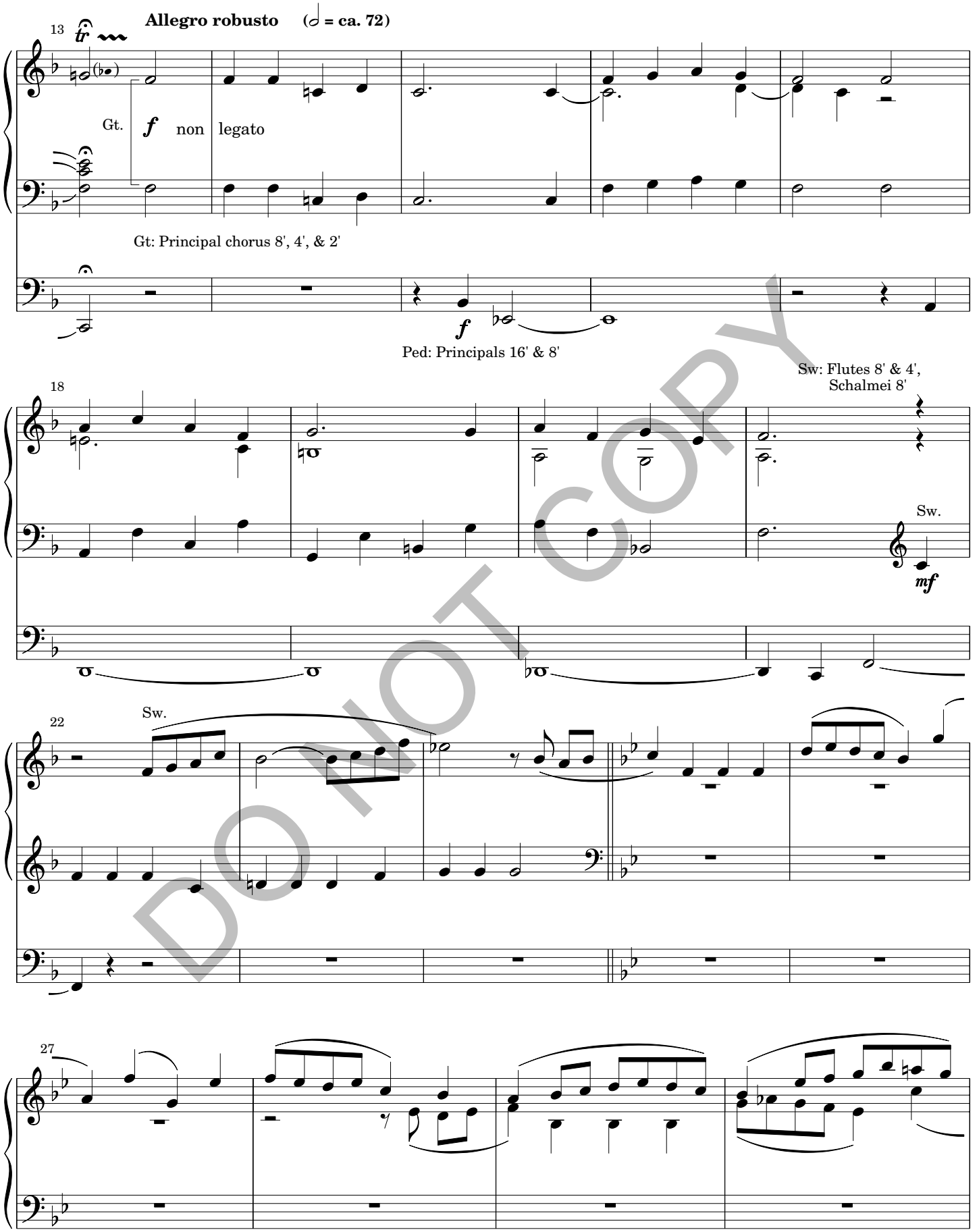
Allegro robusto (𝅗𝅥 = ca. 72)
13
Gt.
f non legato
Gt: Principal chorus 8', 4', & 2'
f
Ped: Principals 16' & 8'
18
Sw: Flutes 8' & 4',
Schalmei 8'
Sw.
mf
22
Sw.
27

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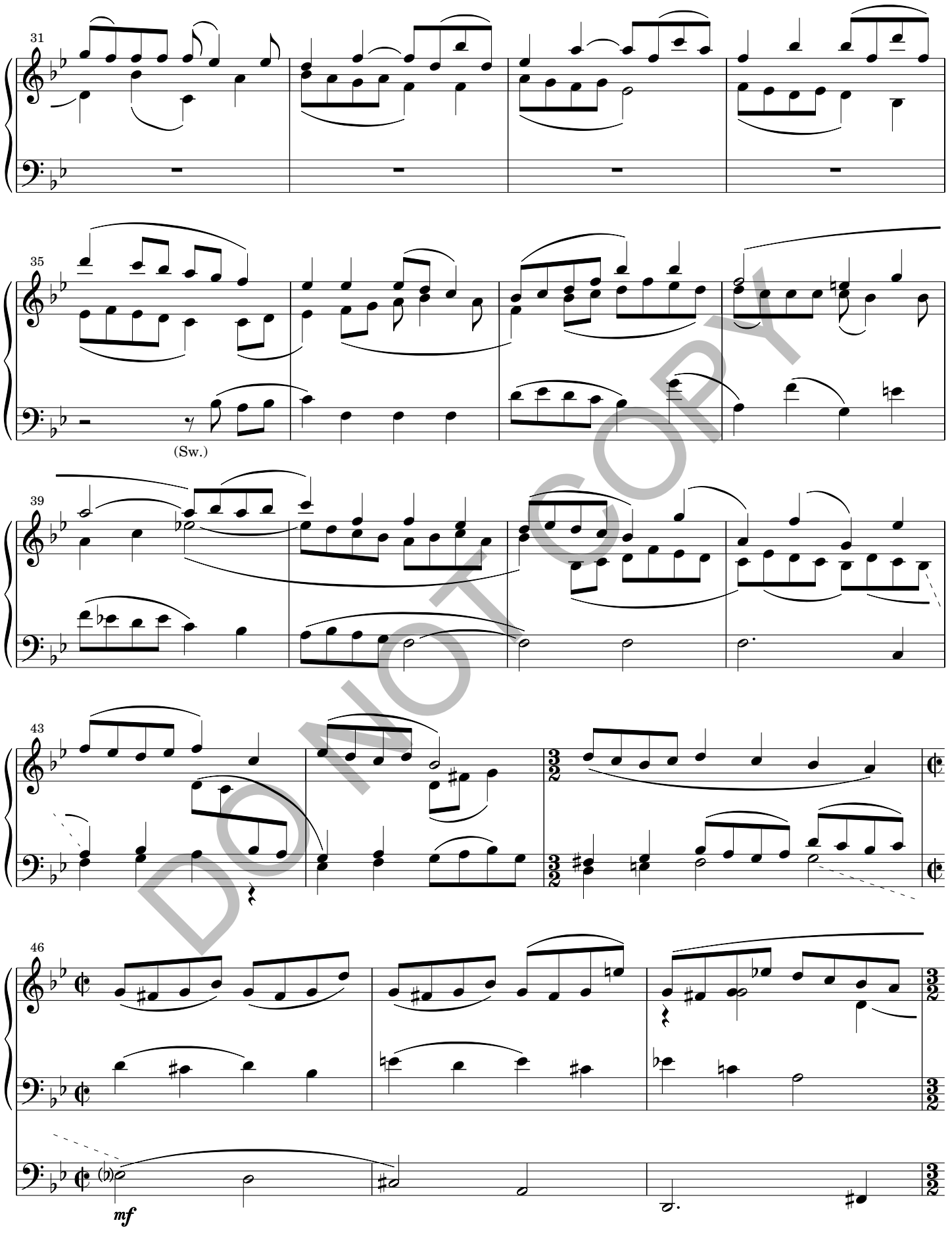

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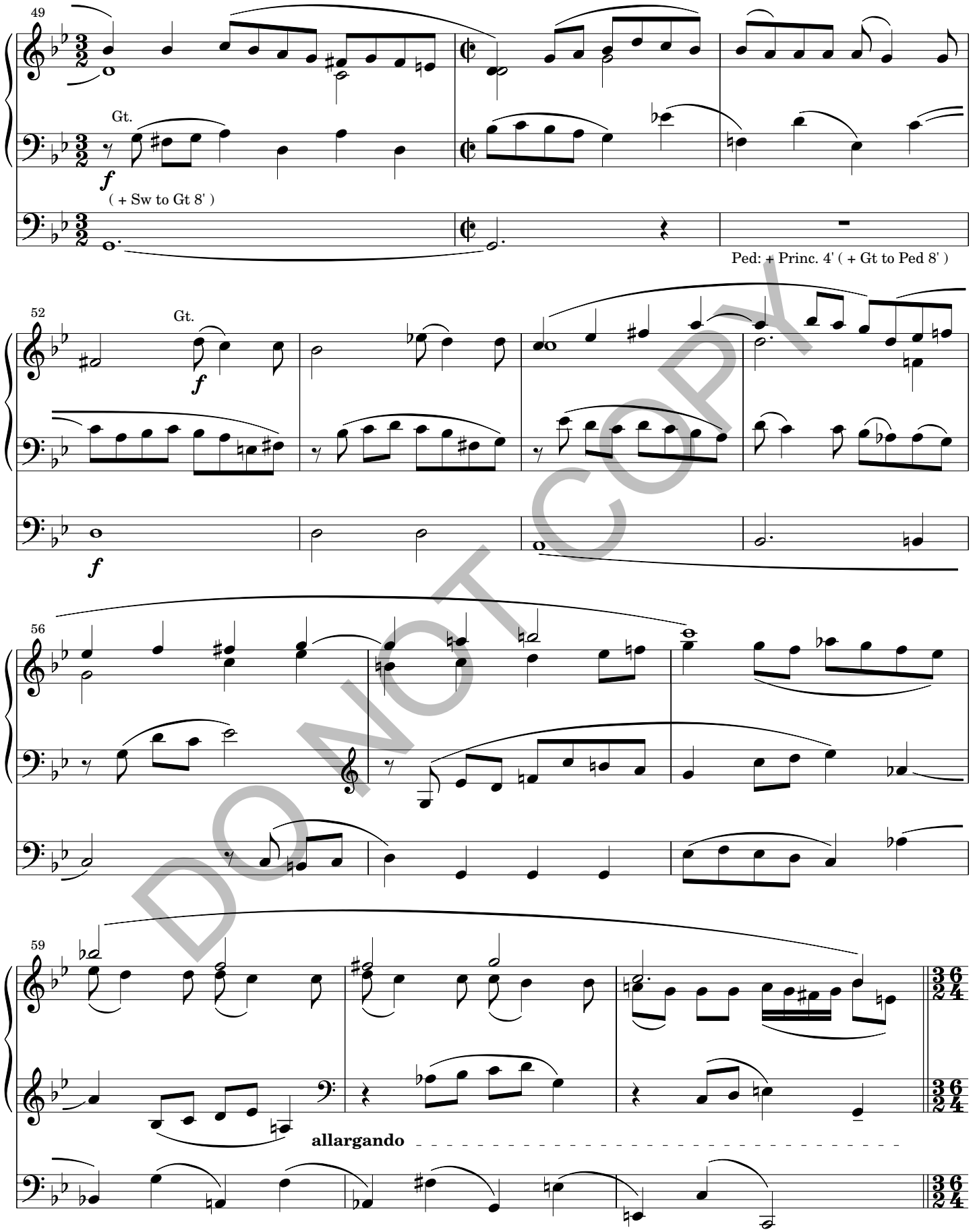

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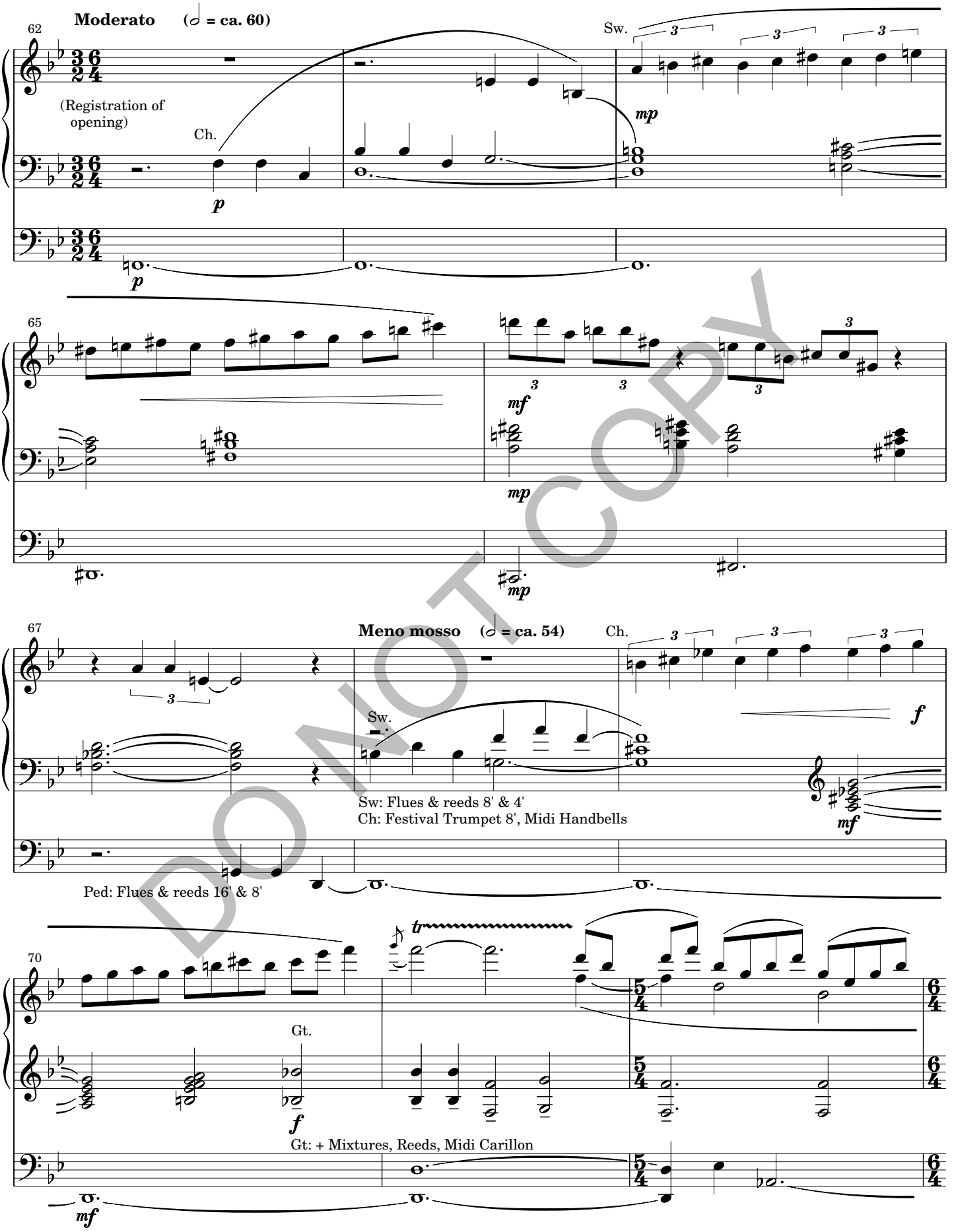
Moderato (𝅗𝅥 = ca. 60)
62
(Registration of opening)
Ch.
Sw.
65
67
Meno mosso (𝅗𝅥 = ca. 54)
Ch.
Sw.
Sw: Flues & reeds 8' & 4'
Ch: Festival Trumpet 8', Midi Handbells
Ped: Flues & reeds 16' & 8'
70
Gt.
Gt: + Mixtures, Reeds, Midi Carillon

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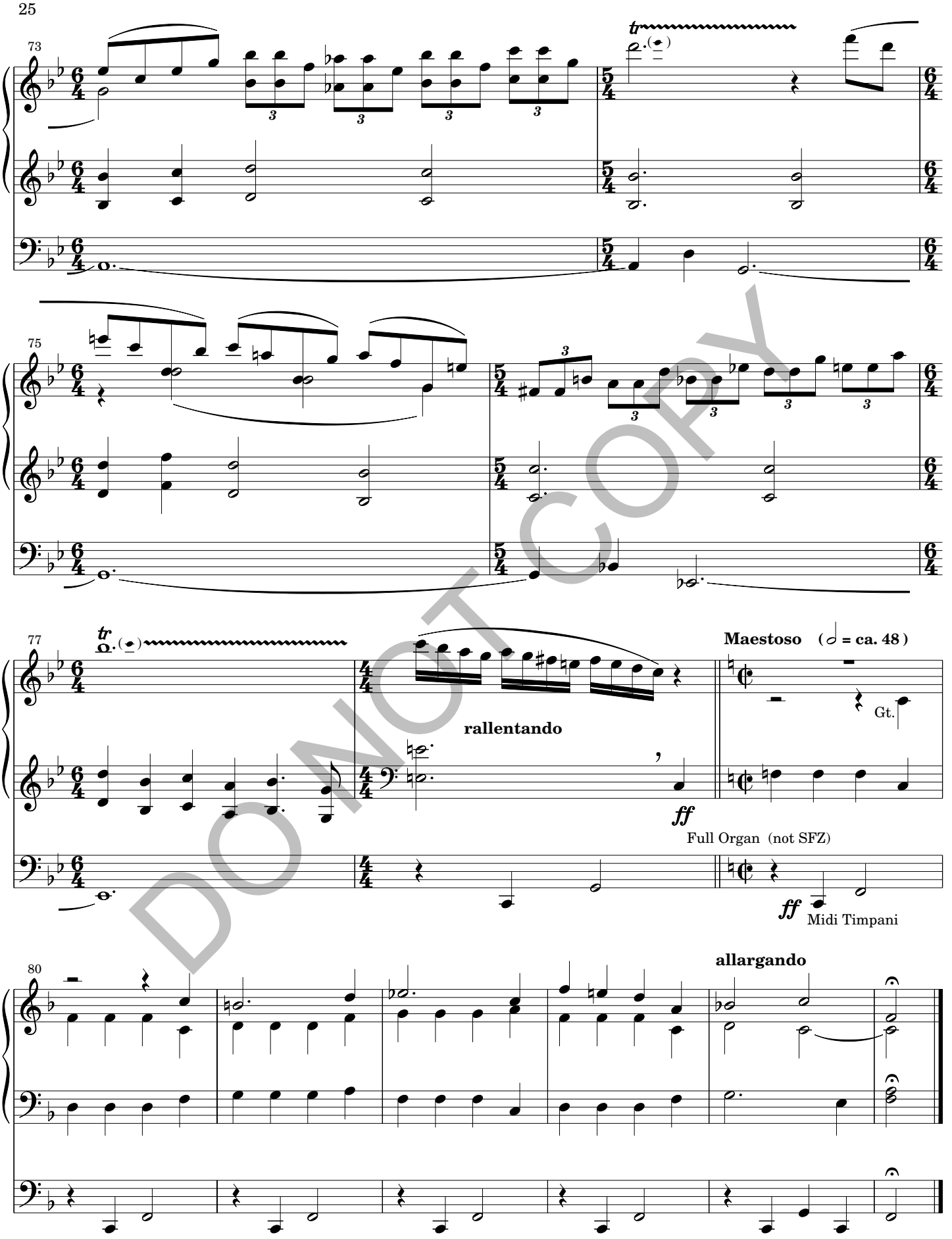
73
tr
75
77
tr
rallentando
Maestoso (= ca. 48)
Gt.
ff
Full Organ (not SFZ)
ff
Midi Timpani
80
allargando

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