Don Freund

Ordinary Pieces

A Concert Organ Mass

Sampler Score
All 14 Movements are represented but incomplete.
Ordinary Pieces is published by Vivace Press.

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Program Notes from Don Freund

Ordinary Pieces (A Concert Organ Mass) (1991)

An organ mass is a multi-movement organ solo composition — instrumental reflections on the movements of the "Ordinary" of the Roman Catholic Mass that would be sung in a High Mass. Although modeled formally after Baroque organ masses by French masters such as François Couperin, *Ordinary Pieces* is a secular concert work, less about liturgical reverence than humanistic dramatic responses to ideas and icons of the Christian faith. Composed in 1991, ***Ordinary Pieces*** is dedicated to Barbara Harbach who commissioned and premiered the work. There are 14 movements. These notes are personal comments from the composer, along with some descriptions provided by Vance Reese, who gave the second complete performance of the work.

Prelude: Asperges me, Domine…- "You will sprinkle me, O Lord, and I shall be cleansed." (Psalm 51, verse 8) Having been a choir boy in the late 1950's, I may belong to the last generation that regularly chanted Latin Gregorian masses. The "Asperges" is not part of the traditional Mass form, but it's the first part we always sang, with the priest sprinkling holy water on the congregation. In my organ setting, angular jagged harmonies are cleansed by a drizzling pentatonic fountain.

Et introibo… "I will go in to the altar of God, to God who gives joy to my youth" This is not a movement in the sung Mass, but rather the first exchange between the celebrant and the altar boys. After memorizing all that Latin, I was told I had to choose between being an altar boy or a choir boy; I went with the choir. My organ intrada is a shuffling, syncopated 3-voice procession. The back-beat is in the pedal.

Kyrie, Christe – Traditionally there is a contrast between a darker, heavier "Kyrie" and a lighter, more intimate "Christe," presented in ABA form. My movement preserves this contrast, but these elements are freely juxtaposed and mixed.

Gloria... A trumpet fanfare, with a chorus of angels and a fluttering of wings.

Et in Terra... "And on earth, peace" — a simple, quiet movement, a monophonic moment of stillness.

Qui Tollis... "Who takes away the sins of the world" is a movement with two characters. The hands work in polyphony, then in unison, interrupted by the feet who have their own statement to make. After a hymn-like passage, the piece ends with the pedals concurring with the theme stated earlier in the manuals.

Credo in Unum Deum… "We believe in one God" is a movement with a resolute, martial feel appropriate to any creedal statement pronounced by a large body of people.

Qui propter... "who for us and for our salvation" is the section of the creed that refers to a descent from heaven — the incarnation of Christ. The "Et in terra" melody returns in the pedals — the peace promised by the angels coming in a whirlwind. This movement is a "tempest created by the crescendo pedal." It is a storm that leads up to…

Crucifixus etiam… "He was crucified for us" brings back the painful dissonances of the "Christe," this time played full organ as a slow bolero. Unlike traditional somber Mass settings, my Christ does not go gently — this is a tortured struggle, a defiant dance with death.

Qui locutus est... "who spoke by the prophets" In the calming aftermath of the Crucifixus explosion, we hear than Holy Spirit speaking through the chant of the prophets and a brief allusion to the opening "Credo" theme.

Et vitam venturi... "and the life of the coming world" Marked "boogie," this movement presents a picture of the afterlife as one glorious everlasting party.

Sanctus... "Holy, Holy, Holy, Lord God of Hosts" This is a movement in three sections: a distant echoed "Sanctus," a bright Pleni ("Heaven and earth are filled with Your glory"), and a breakout Hosanna of pealing bells. The mysterious echoes of the Sanctus return (in inversion) in the coda.

Benedictus... "Blessed is the one who comes in the name of the Lord." Picture a funky procession of a ragtag gang following a guy on a donkey. Enjoy the rests.

Postlude: Deo Gratias – "Thanks be to God." This is a full-voiced hymn of praise, ending with an echo of plainsong in the pedals.

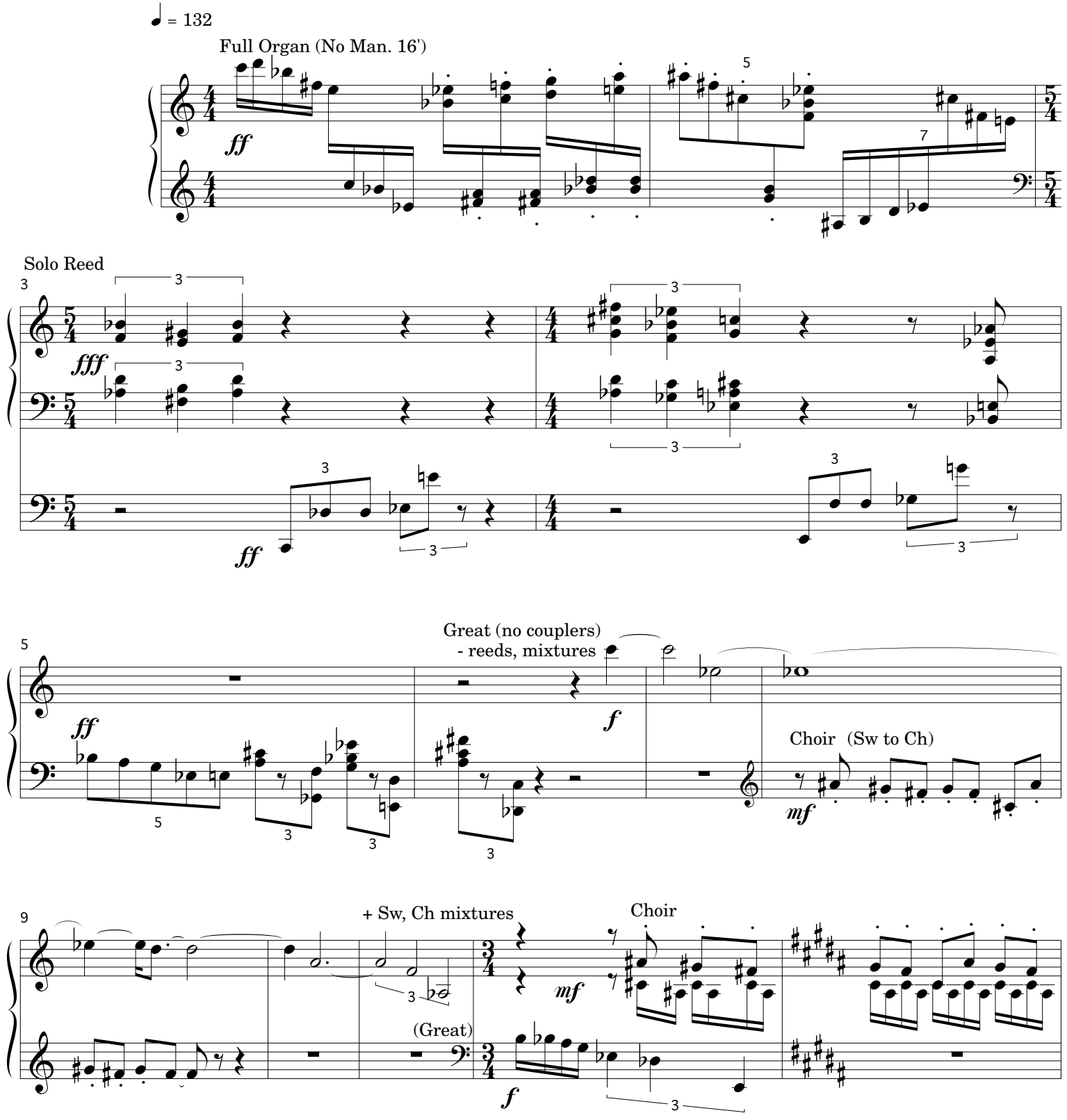
"Ordinary Pieces"

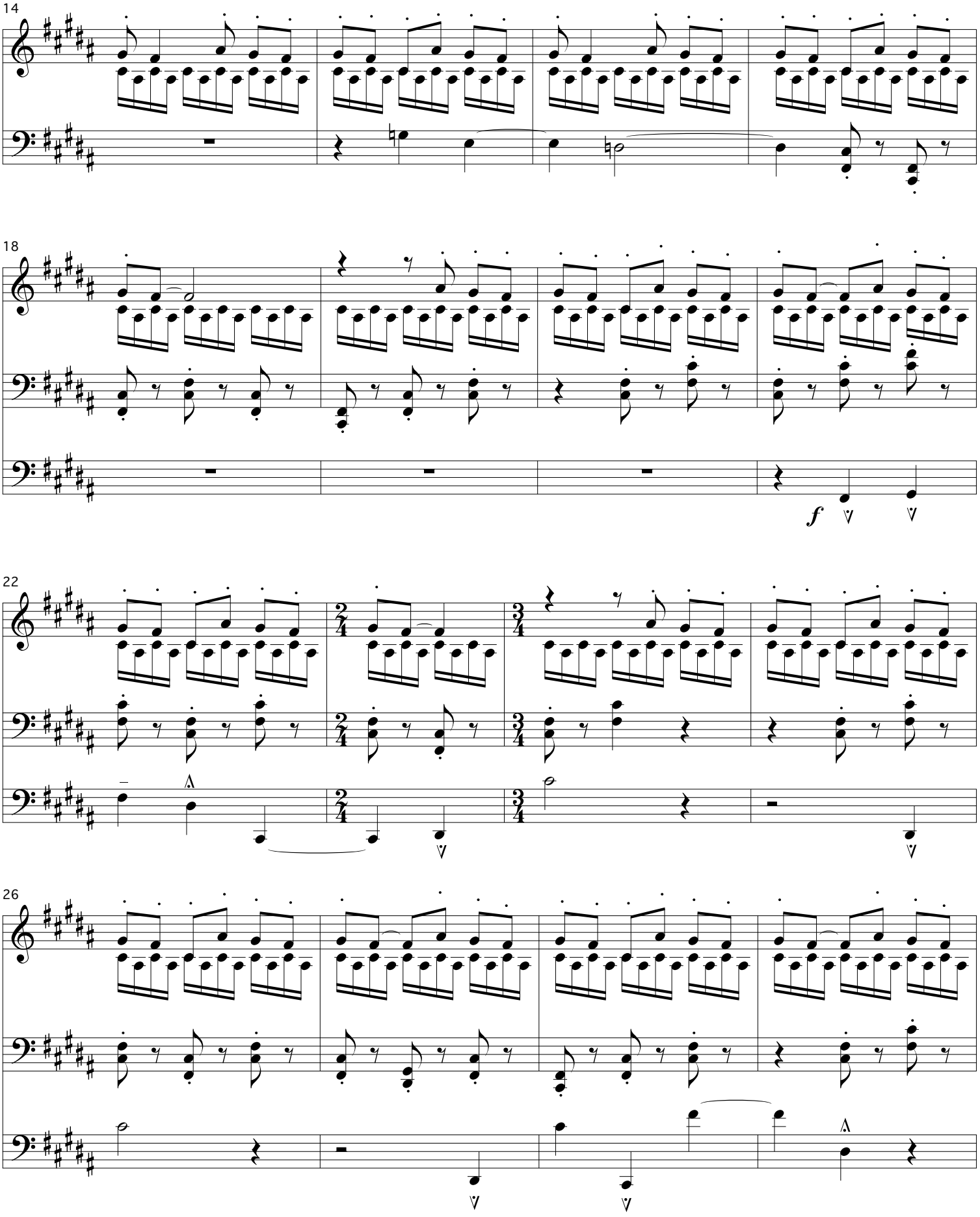
(a concert organ mass)

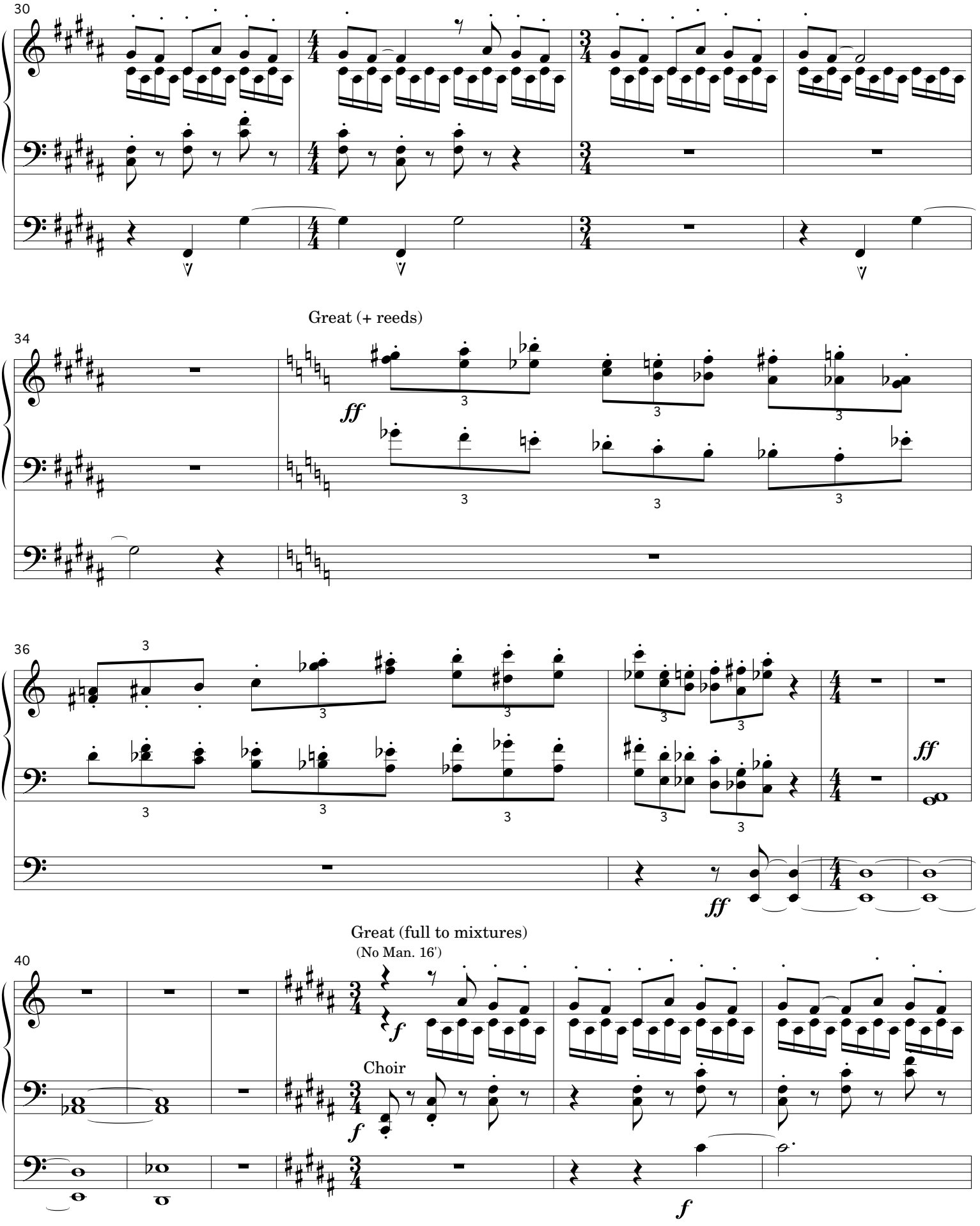
for Barbara Harbach

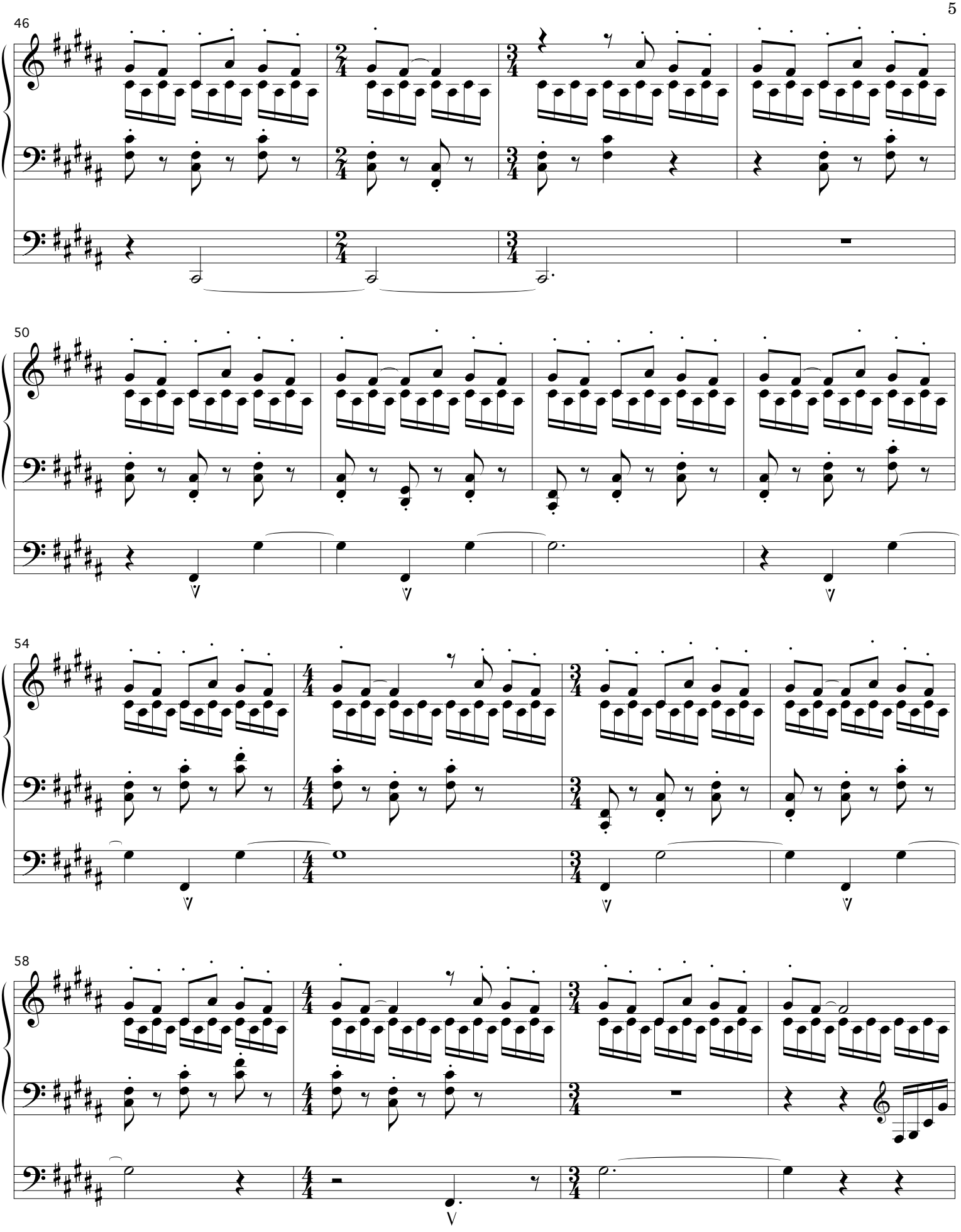
Don Freund (1991)

Prelude: Asperges me, Domine…




14
18
f
22
26

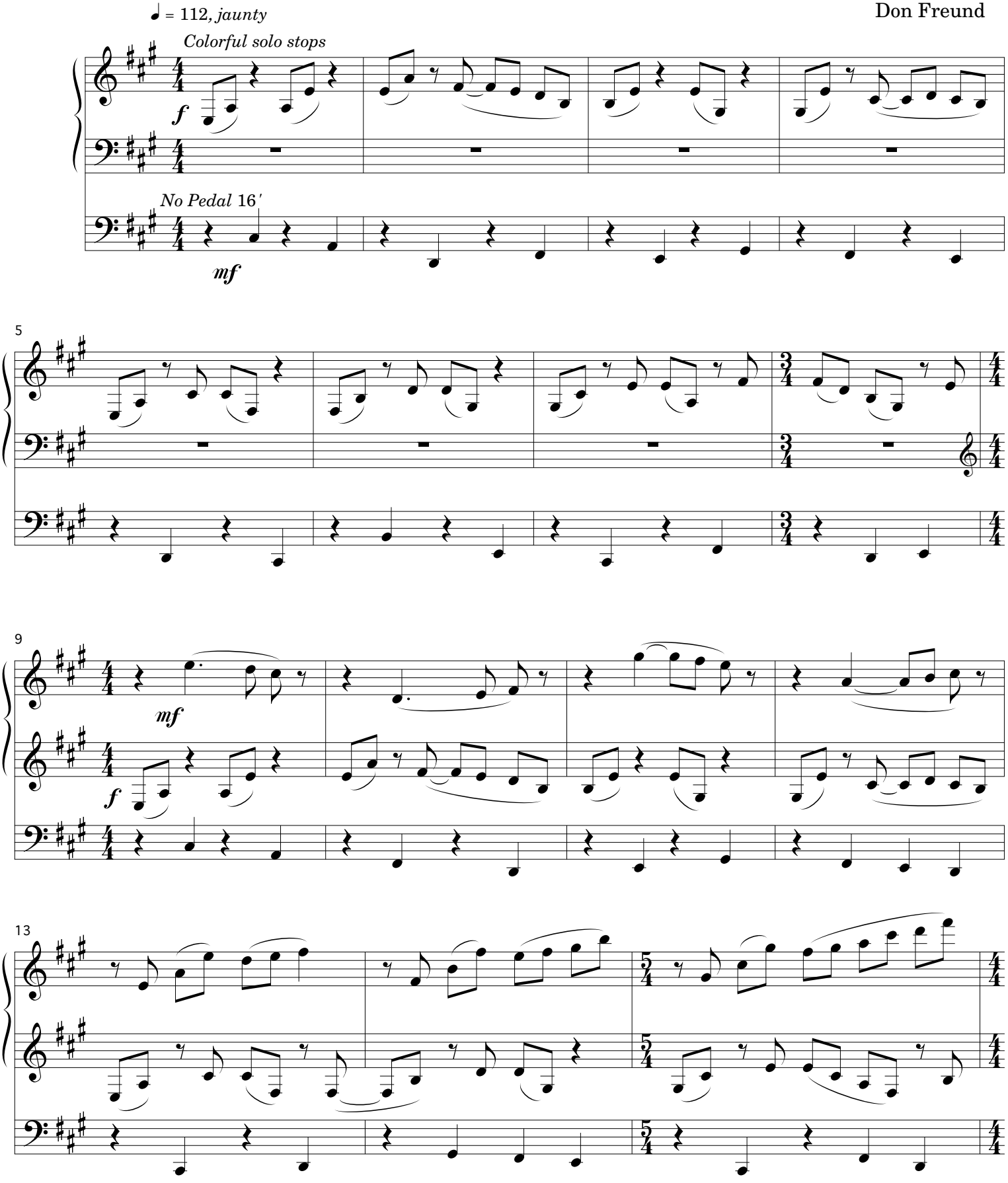

30
34
Great (+ reeds)
ff
36
ff
ff
40
Great (full to mixtures)
(No Man. 16')
f
Choir
f
f

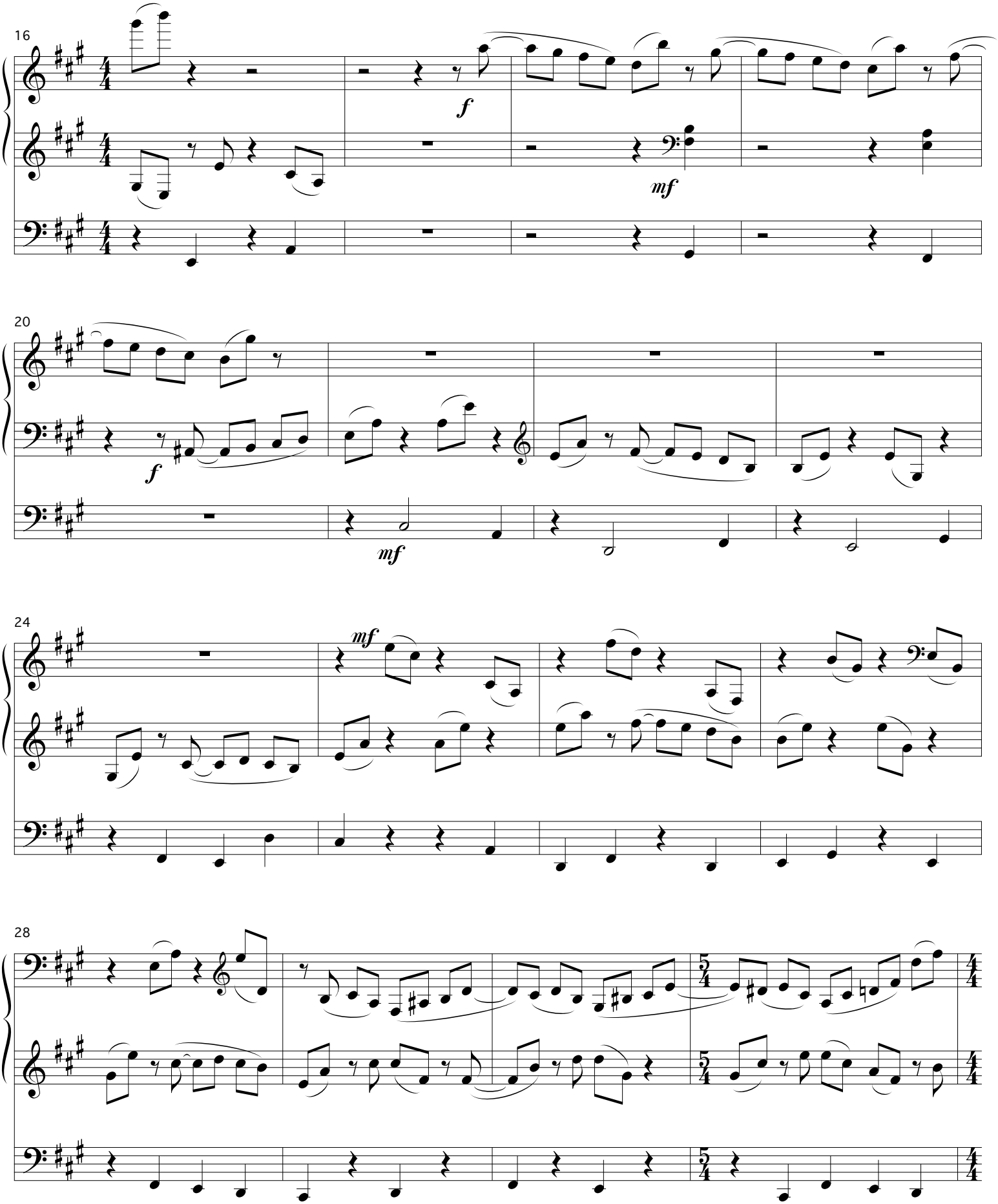

46
50
54
58

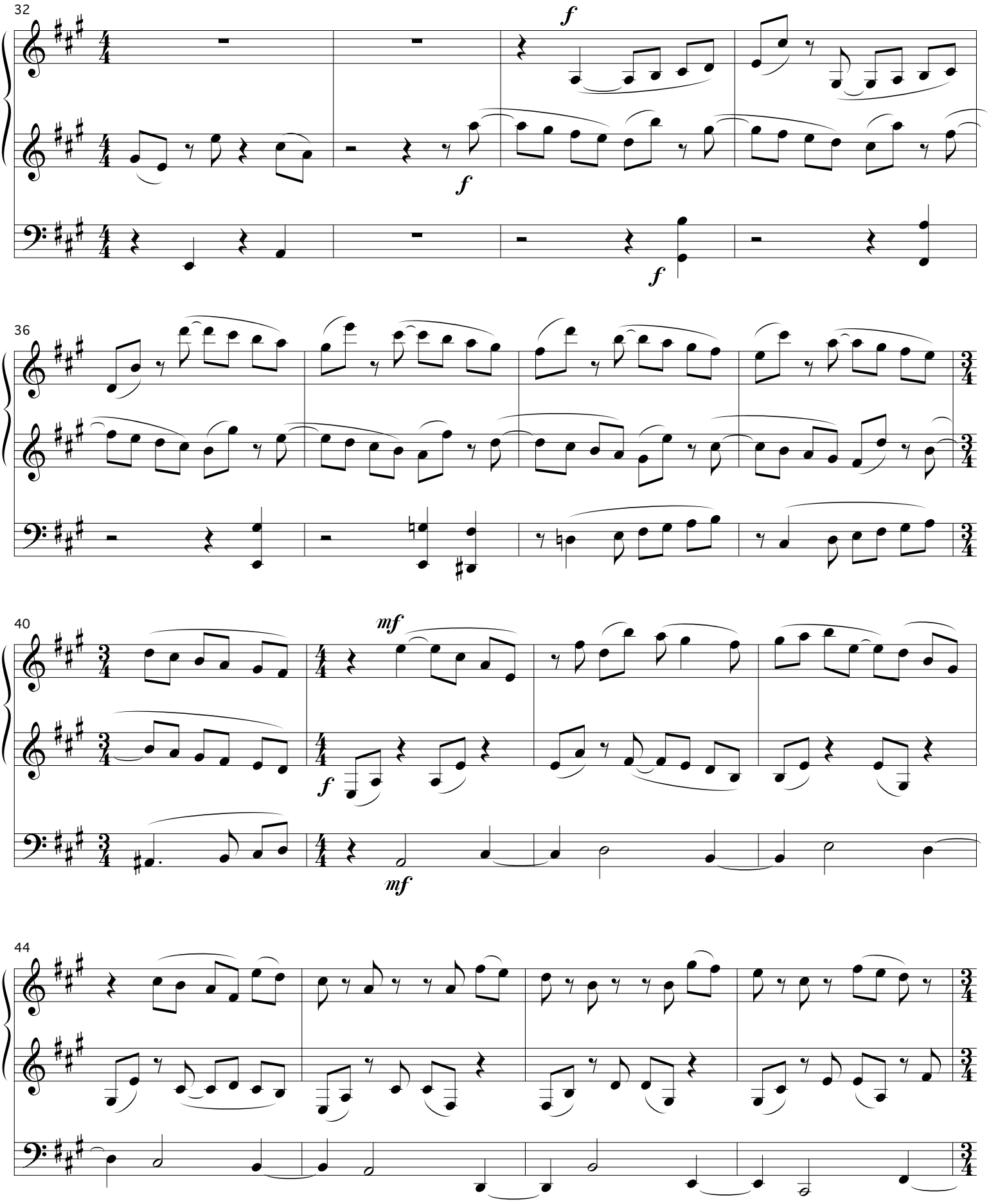
Et Introibo…

"Ordinary Pieces," No. 2

Don Freund




16
f
mf
20
f
mf
24
mf
28


32
f
f
f
36
40
mf
f
mf
44

Kyrie, Christe

"Ordinary Pieces," No. 3

Don Freund

♪ = 168, *driving*

*Great (**f**, rich)*

3

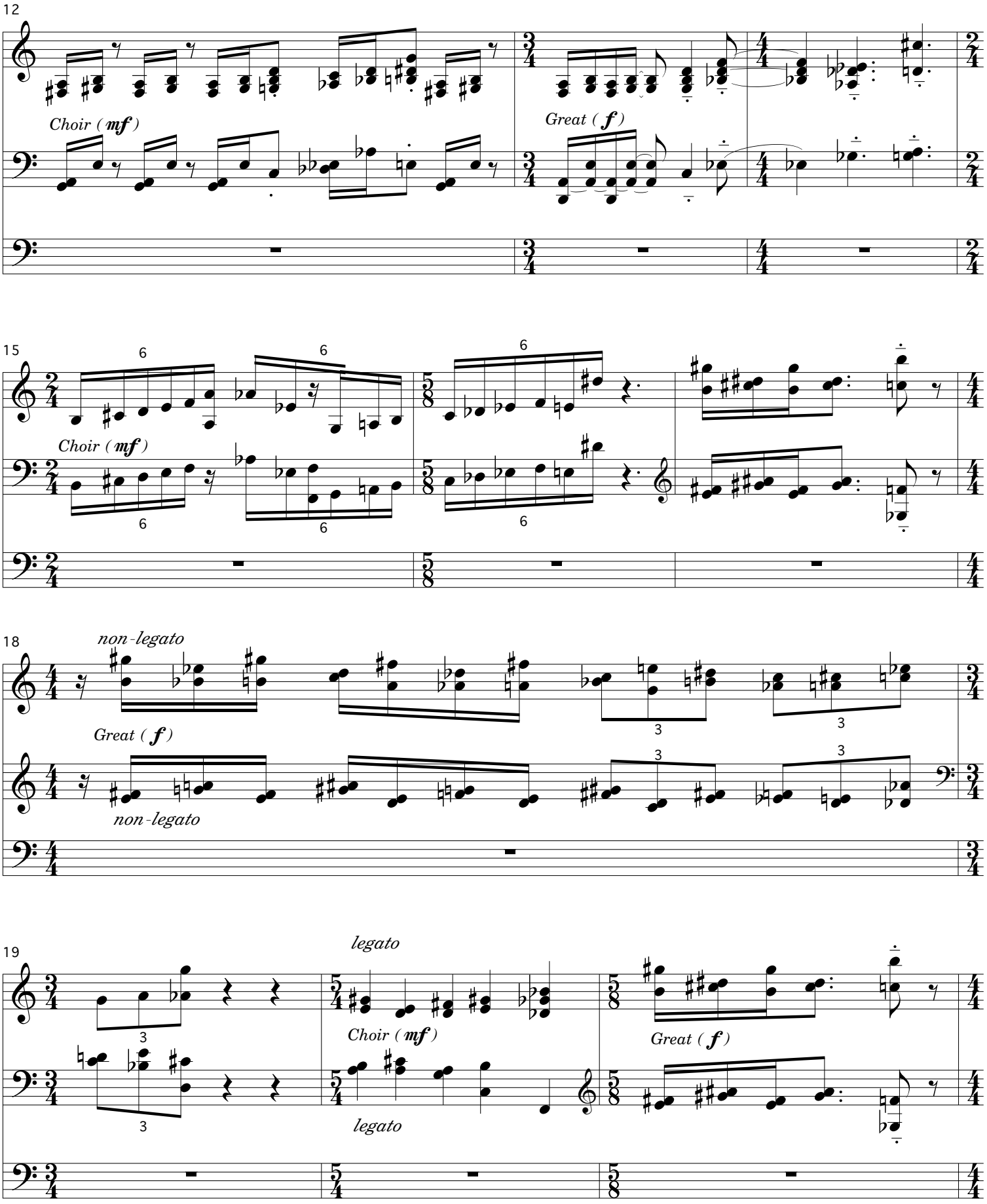
6

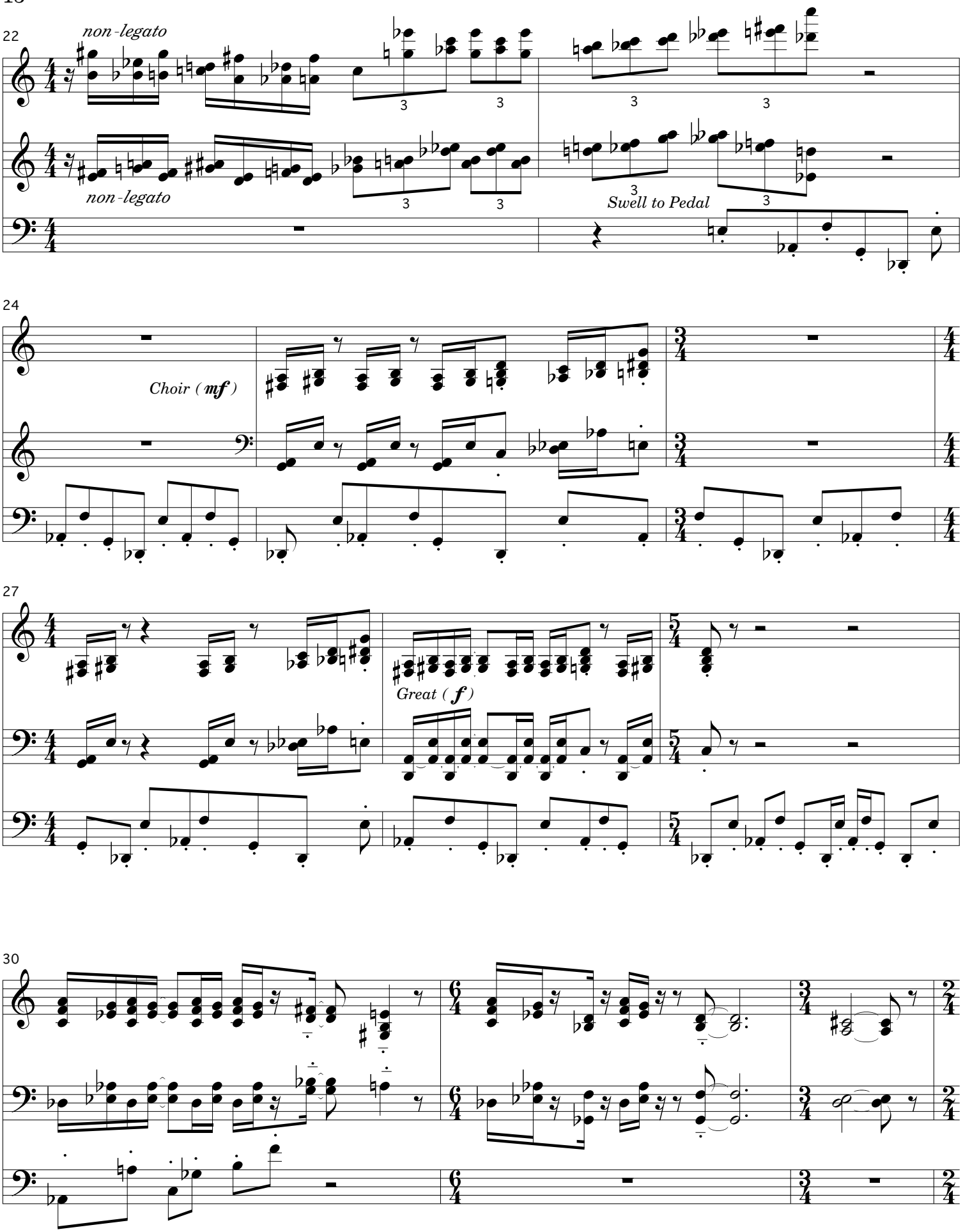
*Choir (**mf**)*

9

*Great (**f**)*

Swell (solo + tierce)

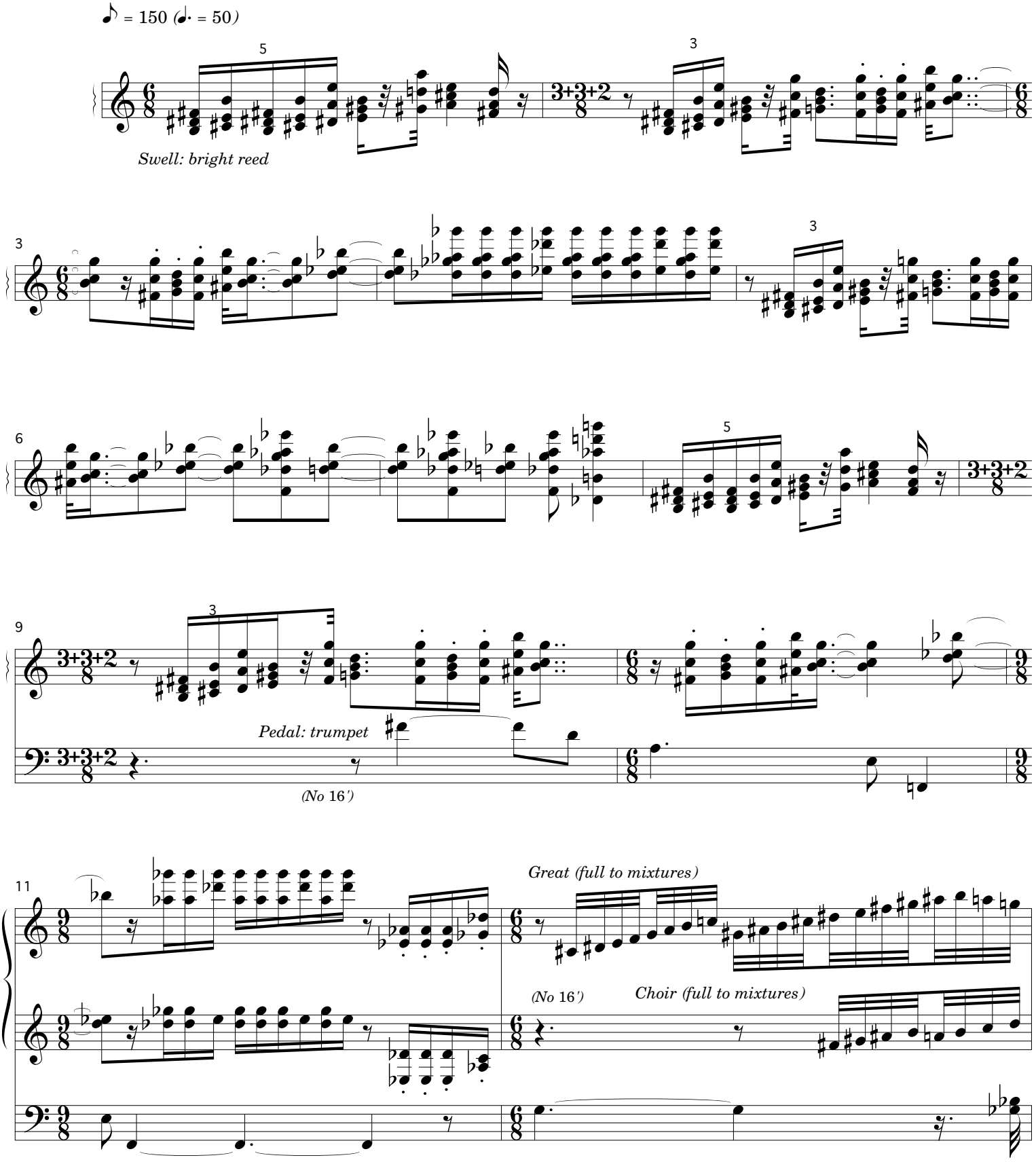

12
Choir (mf)
Great (f)
15
Choir (mf)
18
non-legato
Great (f)
non-legato
19
legato
Choir (mf)
Great (f)
legato

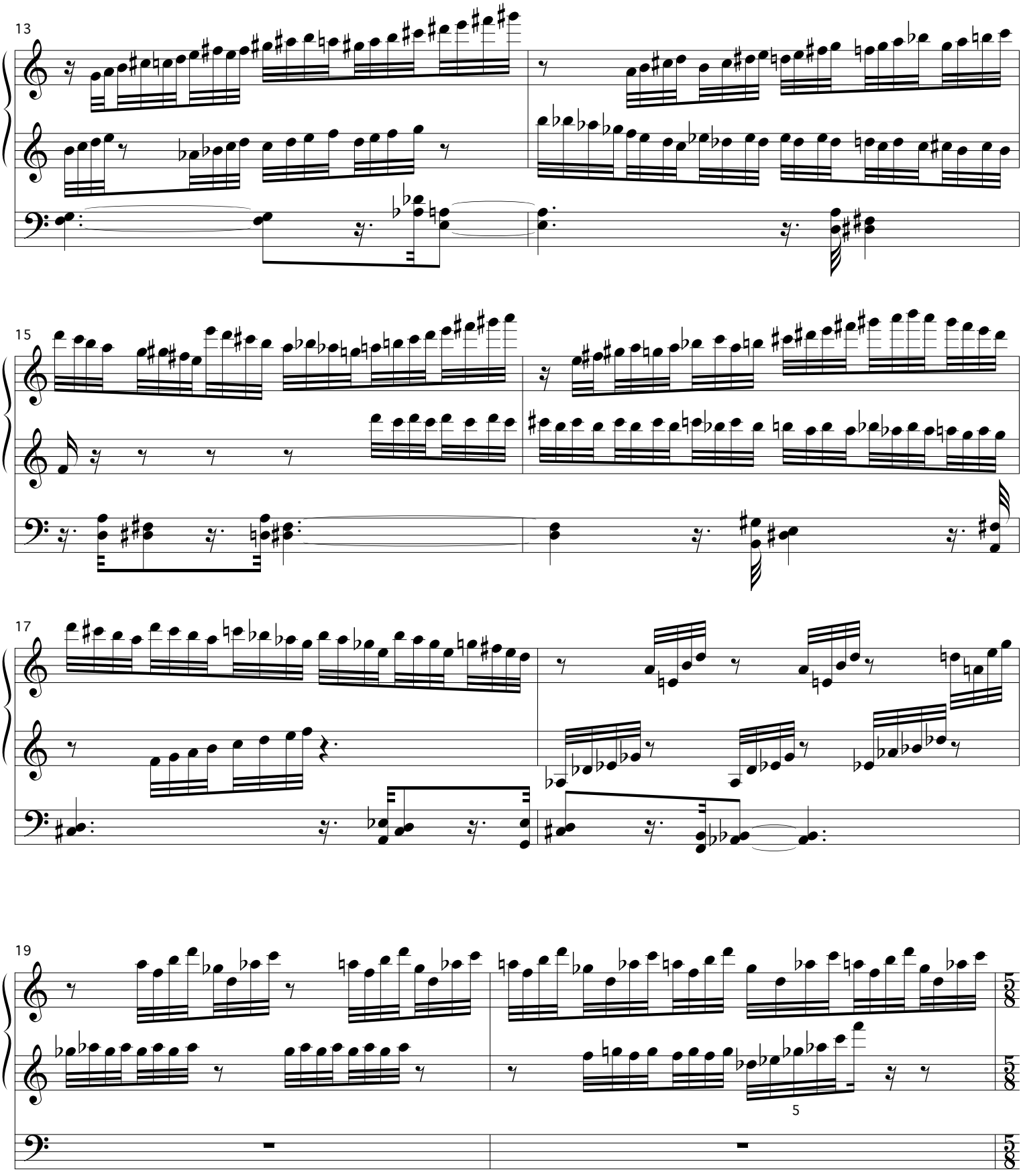

22
non-legato
non-legato
Swell to Pedal
24
Choir (mf)
27
Great (f)
30

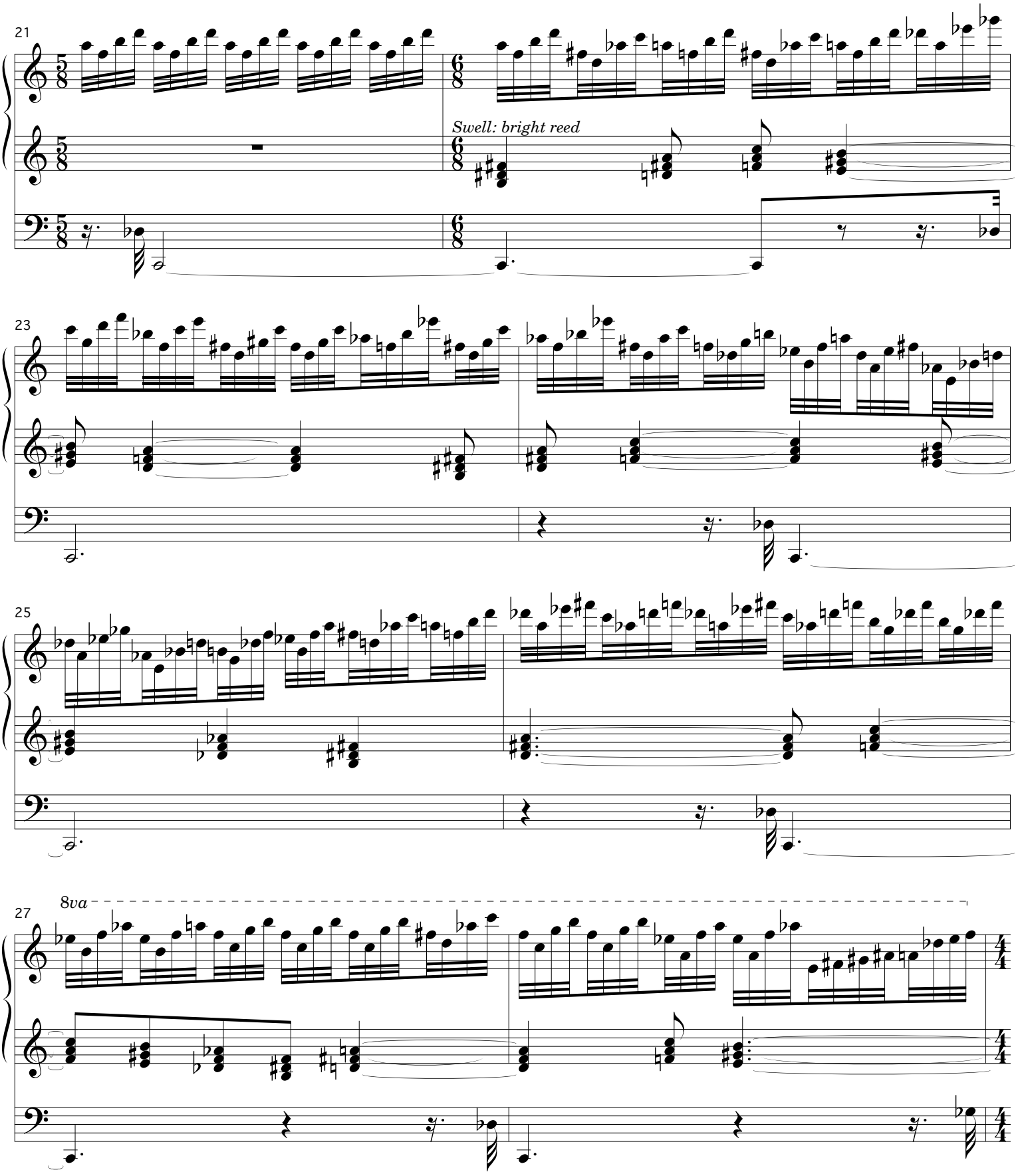
Gloria…

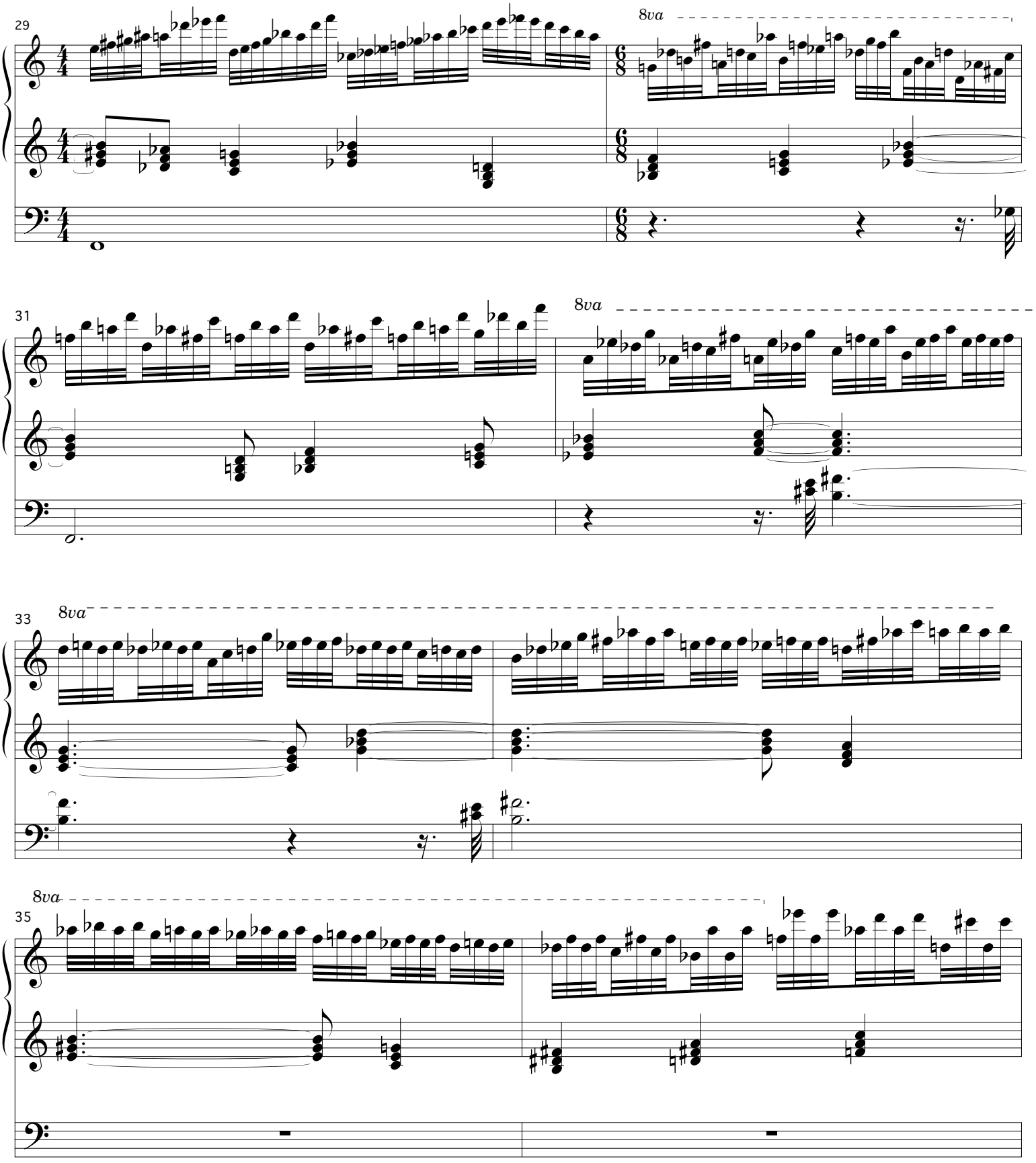
"Ordinary Pieces," No. 4

Don Freund




13
15
17
19
5


21
Swell: bright reed
23
25
8va
27


29
8va
31
8va
33
8va
35
8va

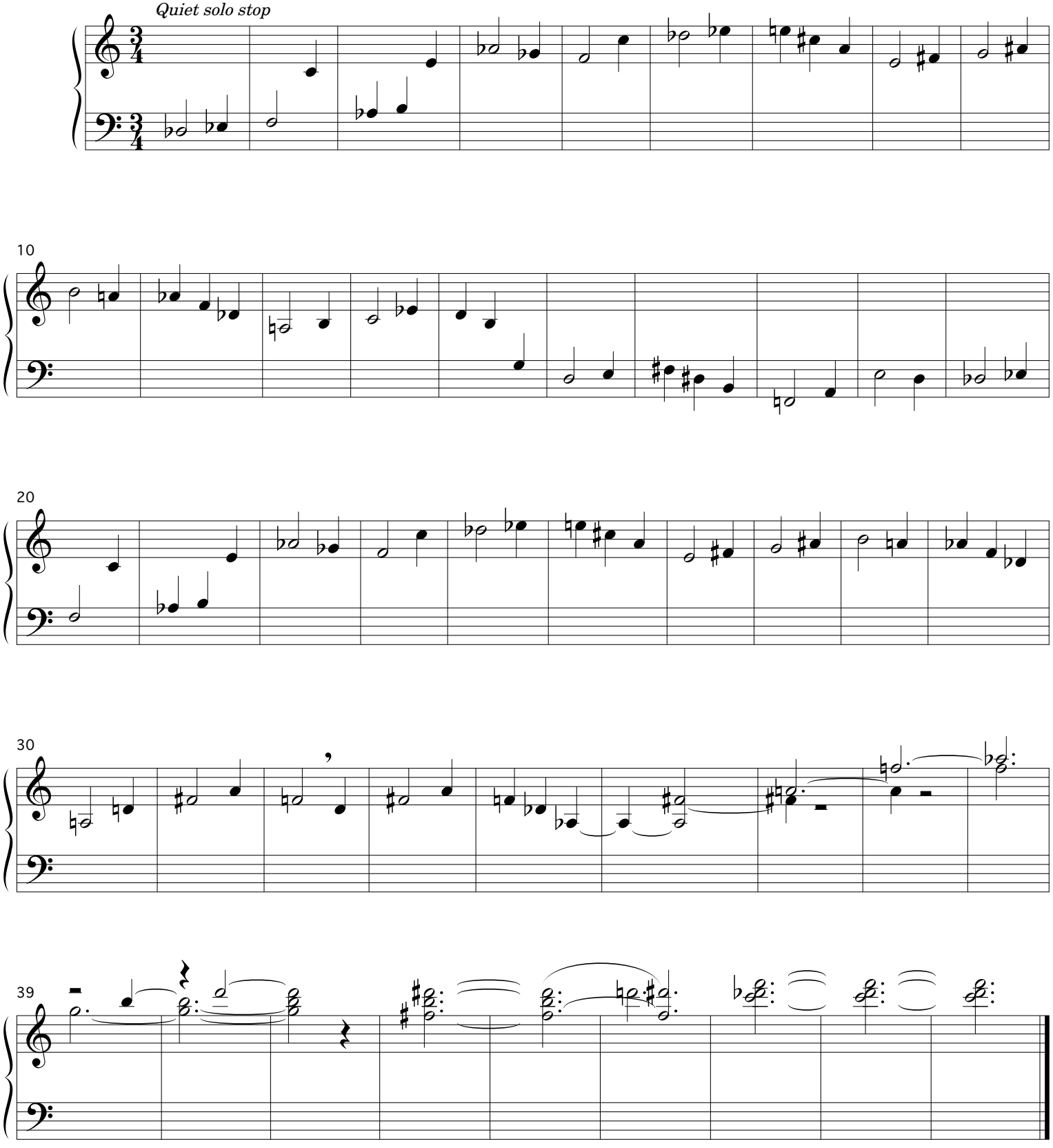
Et in Terra…

"Ordinary Pieces," No. 5

Don Freund

♩ = 96, *flexible*

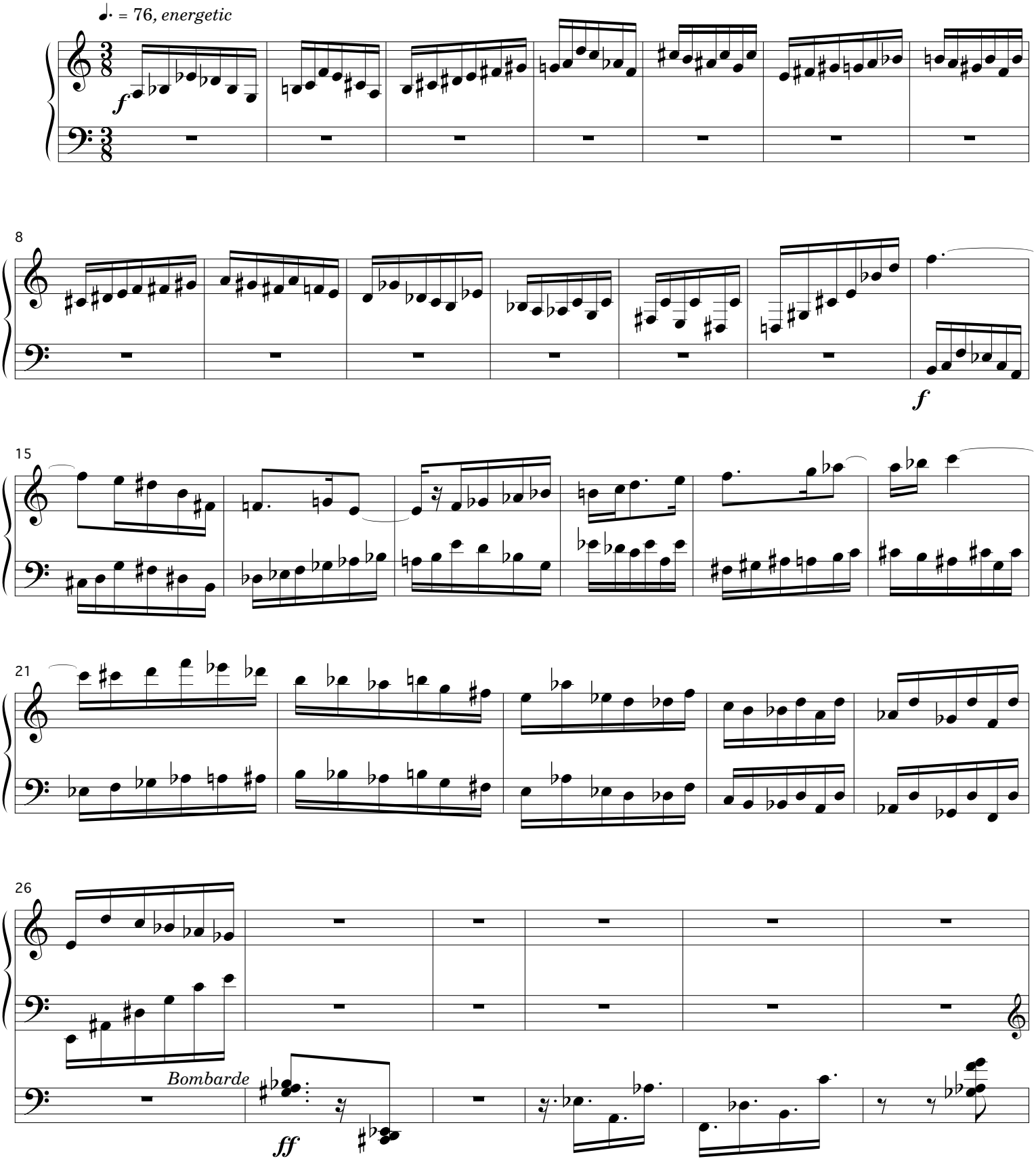
Quiet solo stop

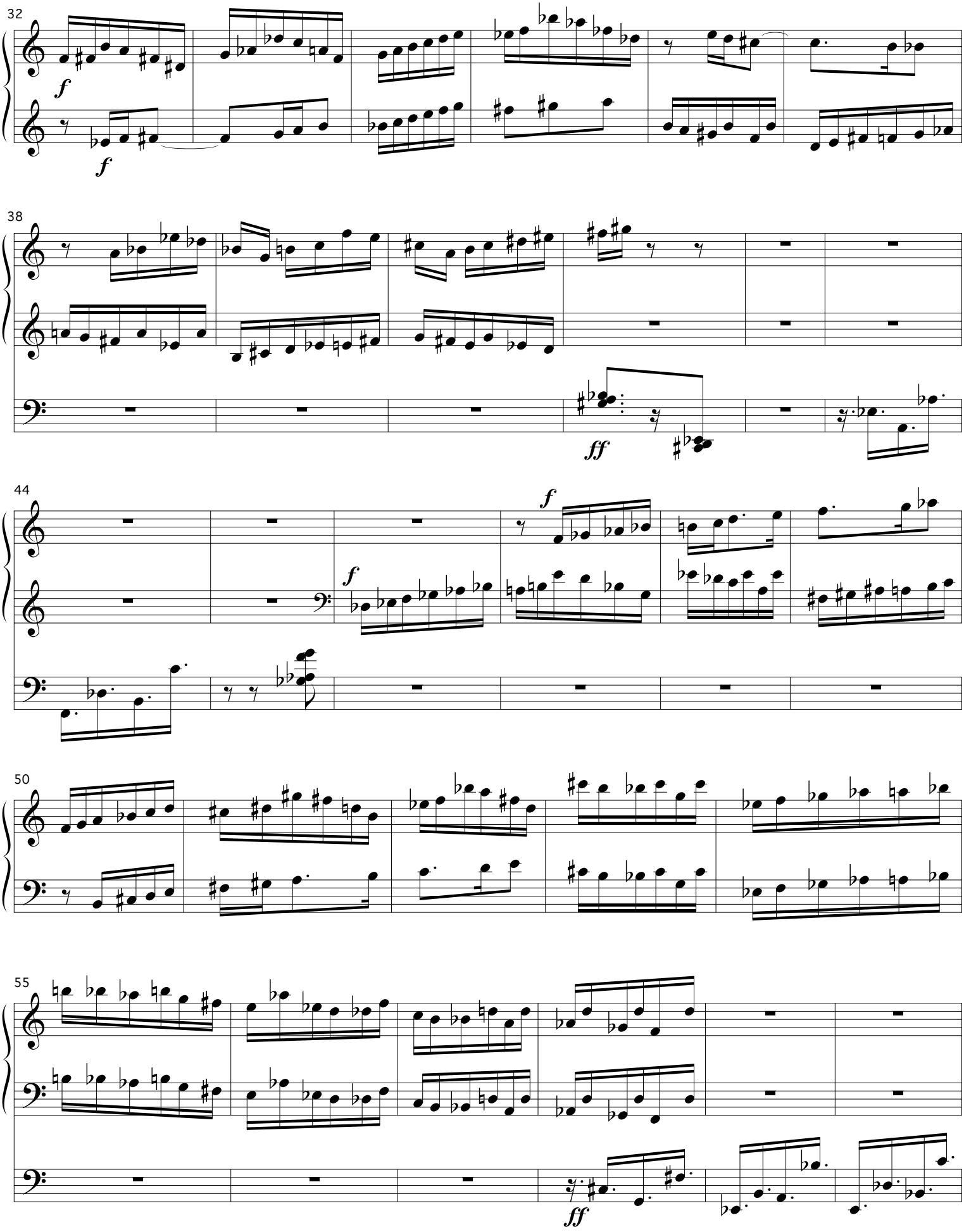


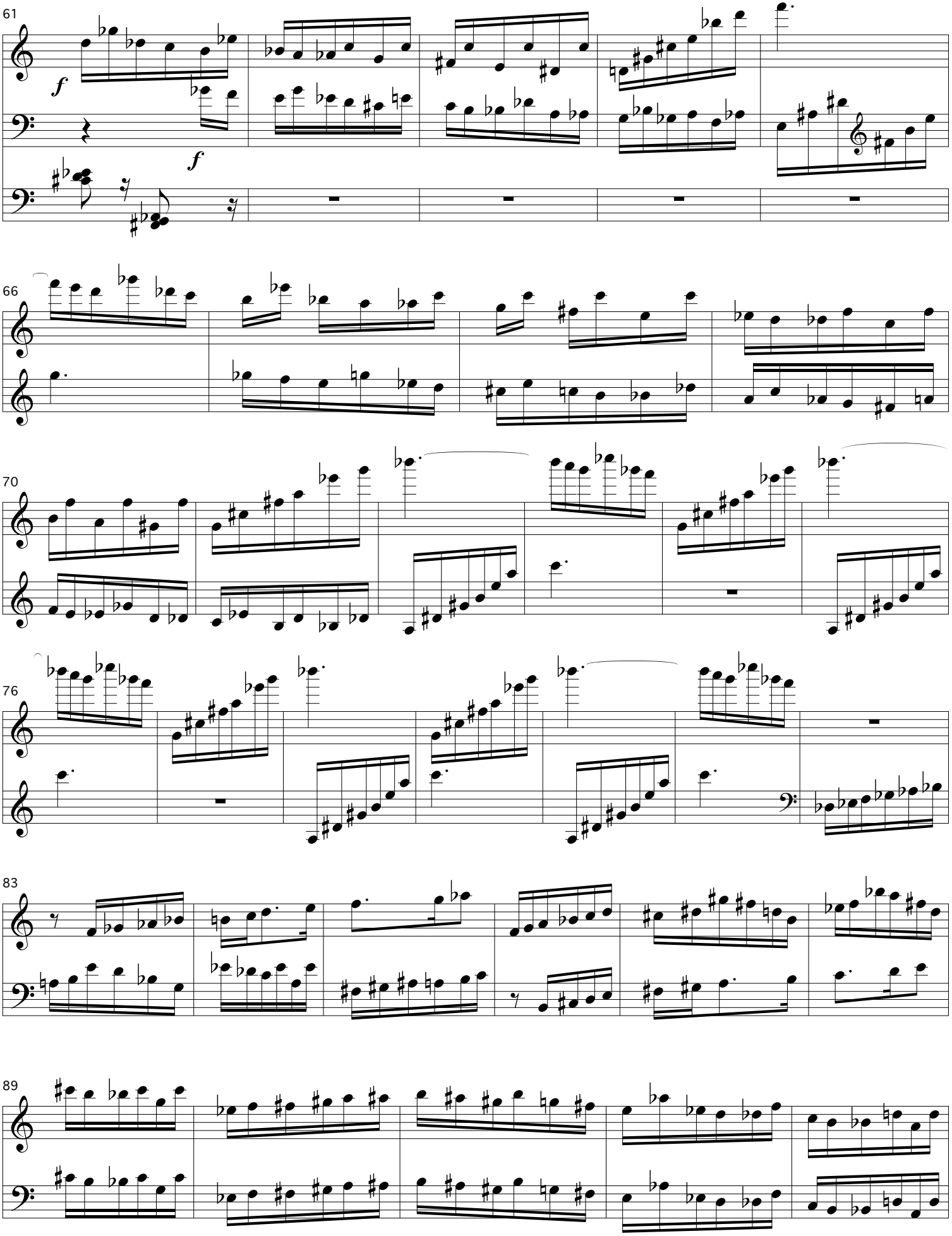
Qui tollis …

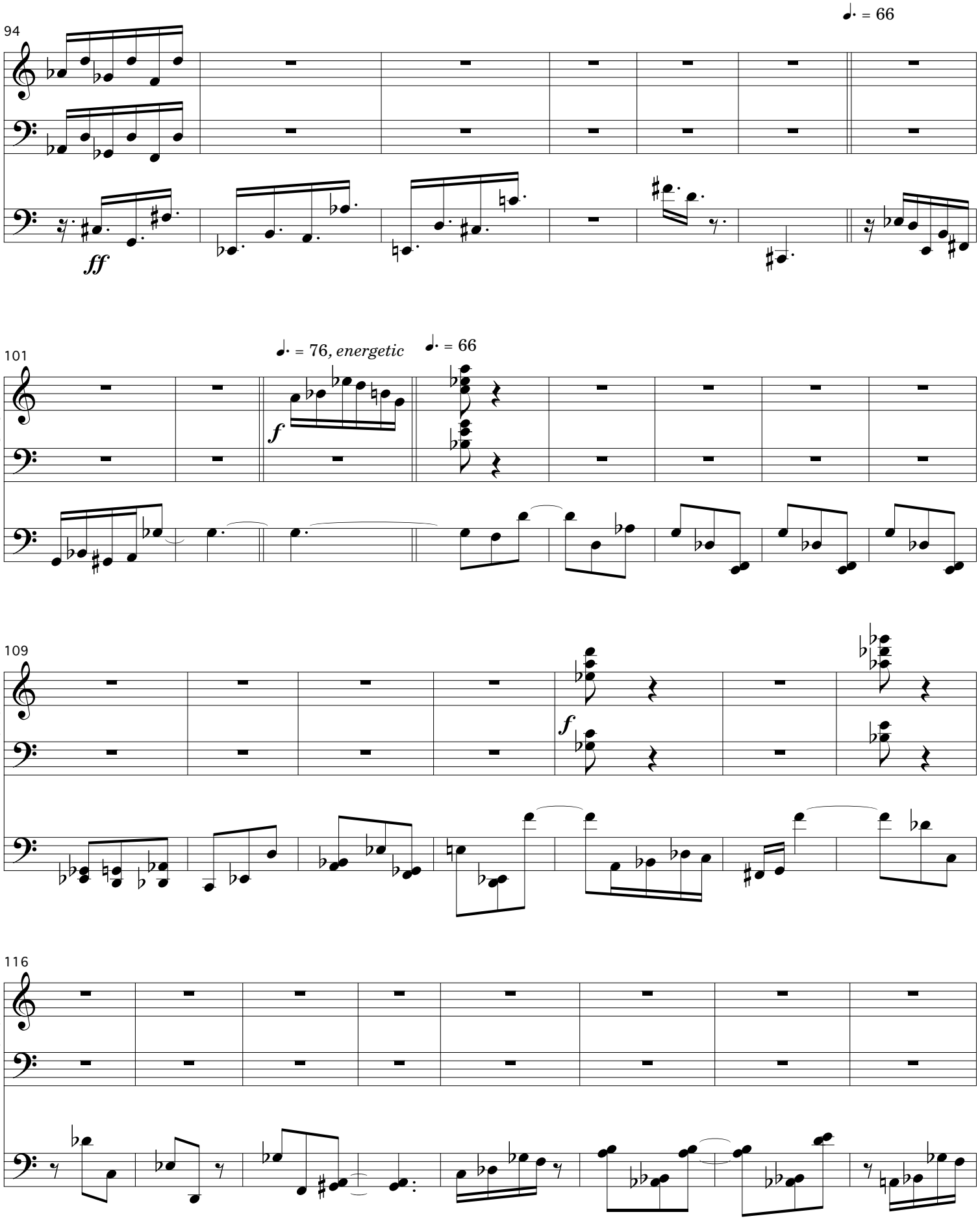
"Ordinary Pieces," No. 6

Don Freund




32
f
f
38
ff
44
f
f
50
55
ff

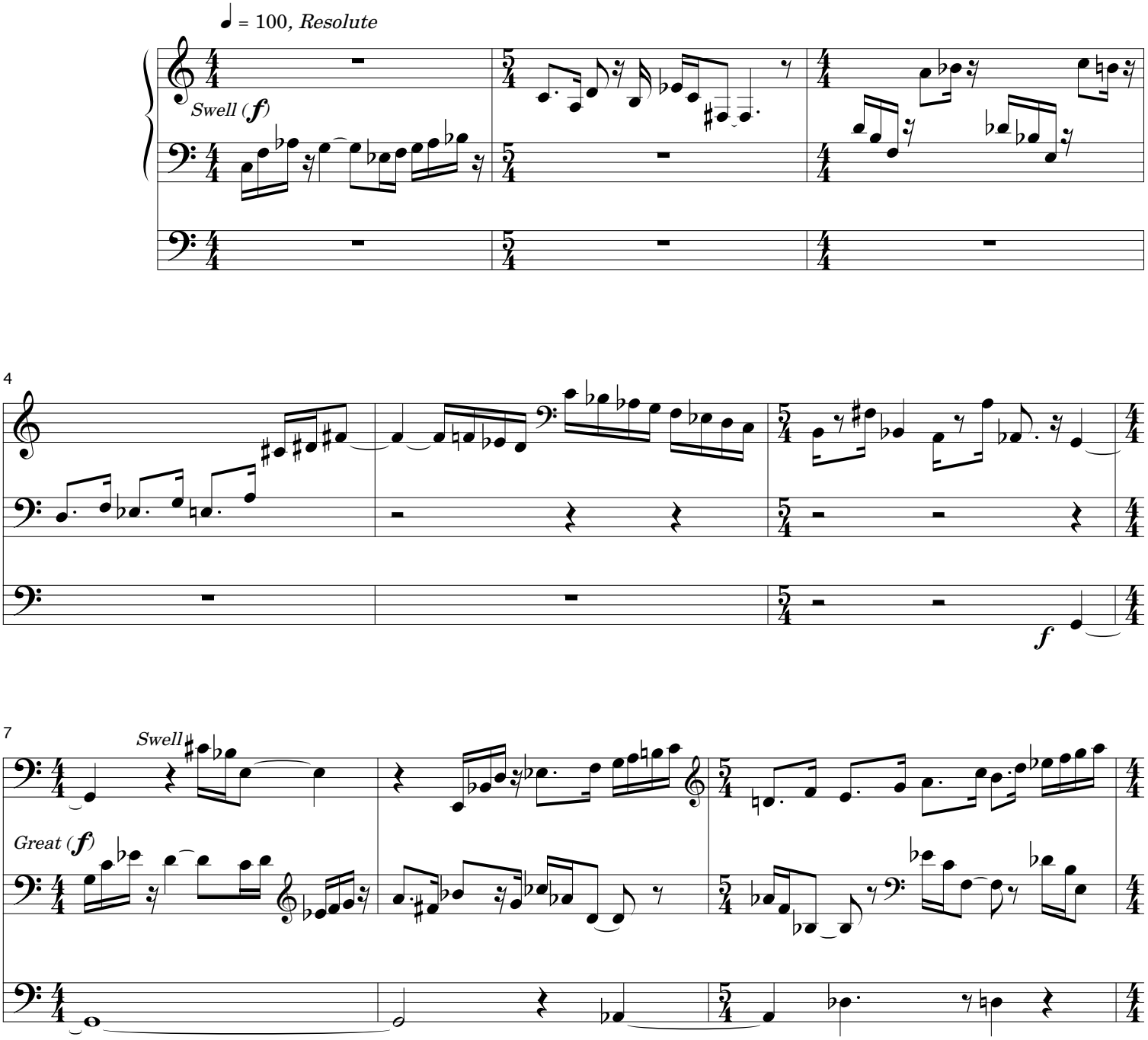

61
66
70
76
83
89

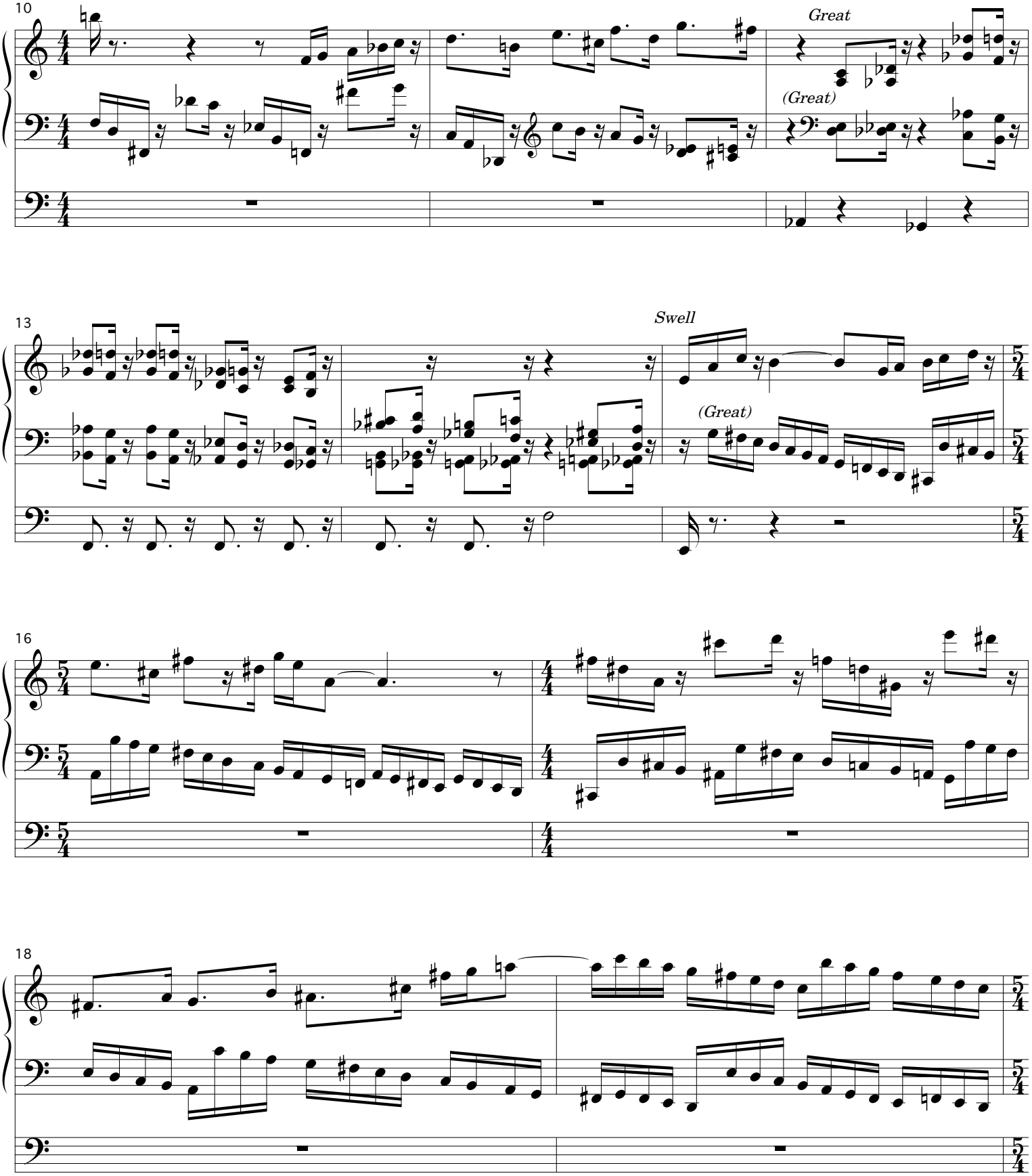

94
♩. = 66
ff
101
♩. = 76, energetic
♩. = 66
f
109
f
116

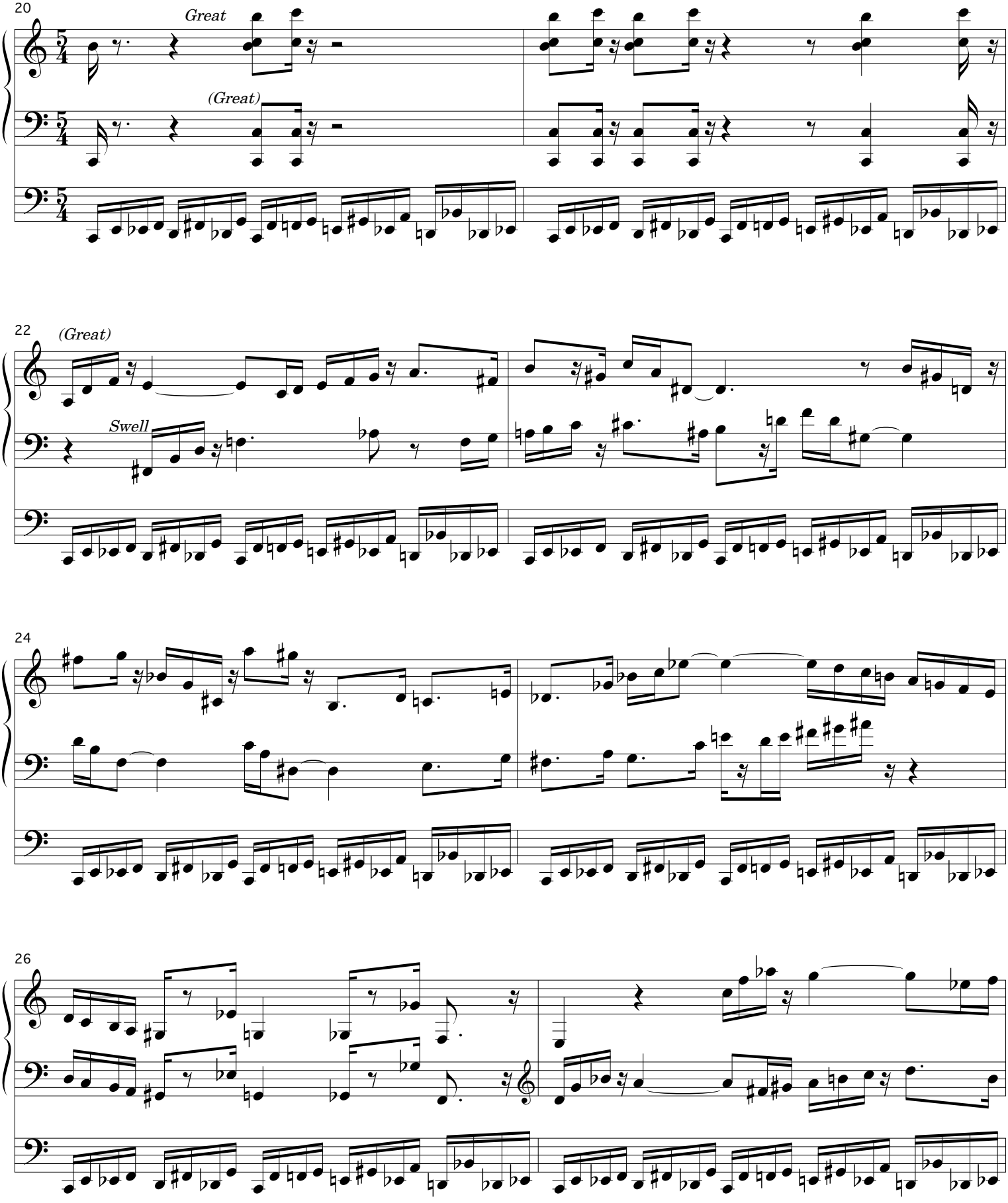
Credo in Unum Deum…

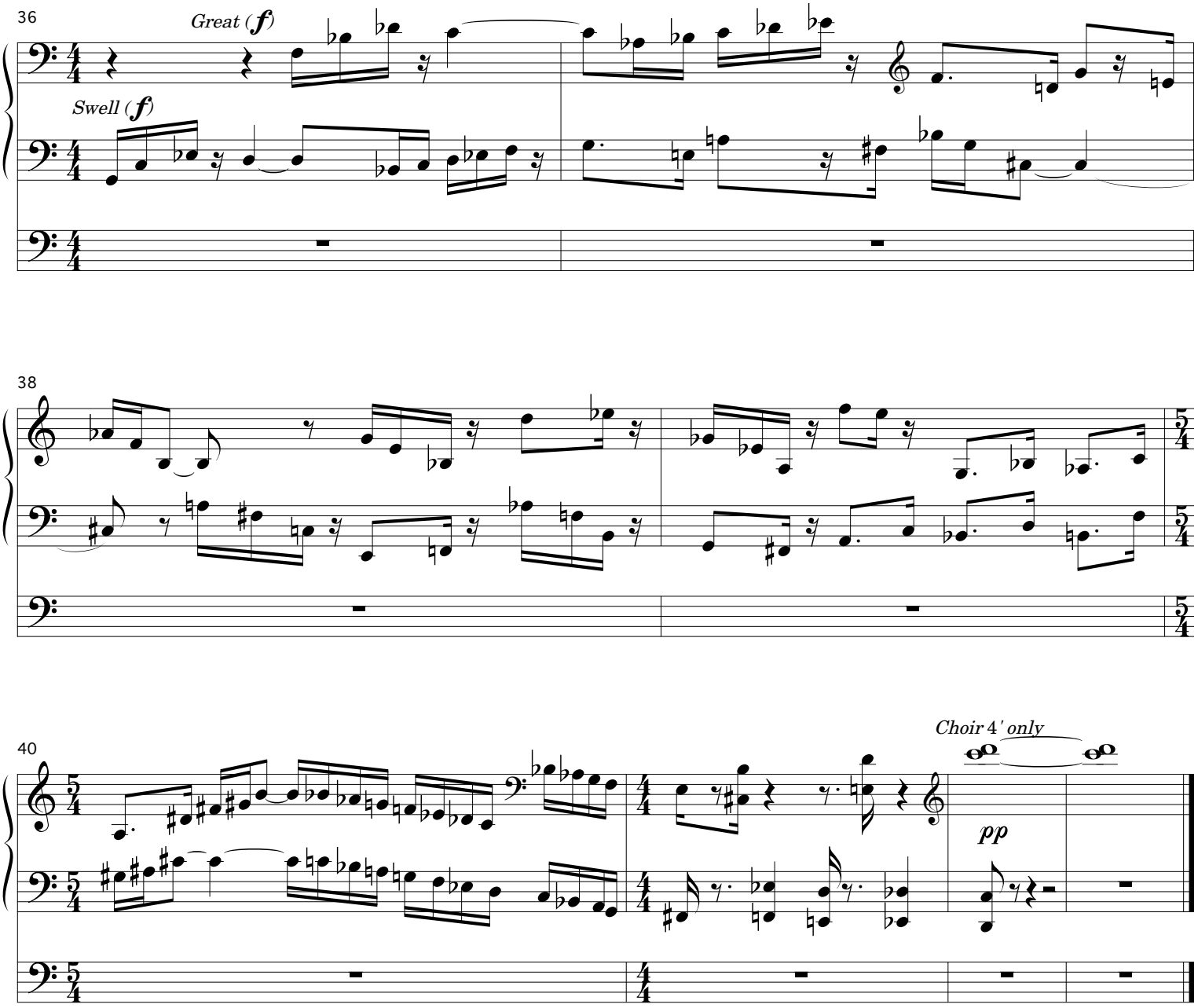
"Ordinary Pieces," No. 7

Don Freund




10
Great
(Great)
13
Swell
(Great)
16
18


20
Great
(Great)
22
(Great)
Swell
24
26


36
Great (f)
Swell (f)
38
40
Choir 4′ only
pp

Performance notes on "Qui propter…"

"Qui propter…" is a tempest created by the crescendo pedal. Use the crescendo pedal continuously in improvised up-down-up cycles varying in length from 1 measure to 10 measures. Every cycle need not employ full crescendo nor a complete return to the basic stops.

The first strophe uses manuals only; it may be played on the swell using a rather quiet 8' stop as the base setting. The second strophe employs pedal; the pedal registration should be designed to be only slightly influenced by the crescendo pedal (i.e., rather loud all the time). During this strophe, both hands may play on the great, using only 8' stops barely substantial enough not to be obscured by the pedal when the crescendo is off. It is important that only 8' stops be used for the manuals throughout so that when high partials are added by the crescendo pedal the effect of a low-pass filter sweep is created.

If muscle strain impairs performance, the composer advises the performer to employ any reasonable facilitations; for example, some or all of the first strophe may be omitted, or hand divisions such as the one notated in measures 91-92 may be used in other places, even if some notes need to be altered.

Qui propter…

"Ordinary Pieces," No. 8

Don Freund

1st strophe: *Swell (**pp** < **ff** > **pp**)*

2nd strophe: *Great (**mp** < **ff** > **mp**)*

Use the Crescendo Pedal extensively throughout.
See performance notes on previous page.

4

Pedals 2nd strophe only

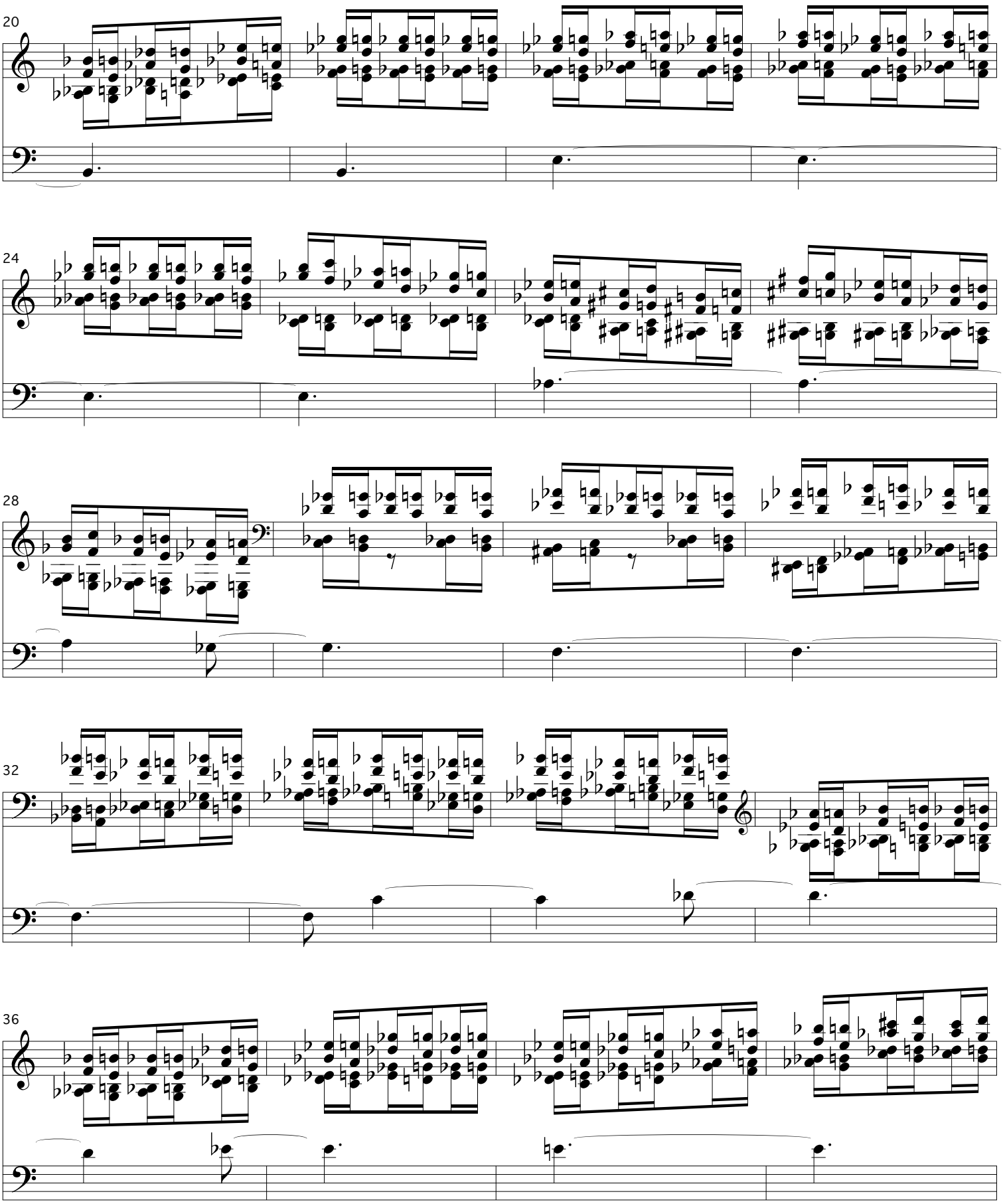
f

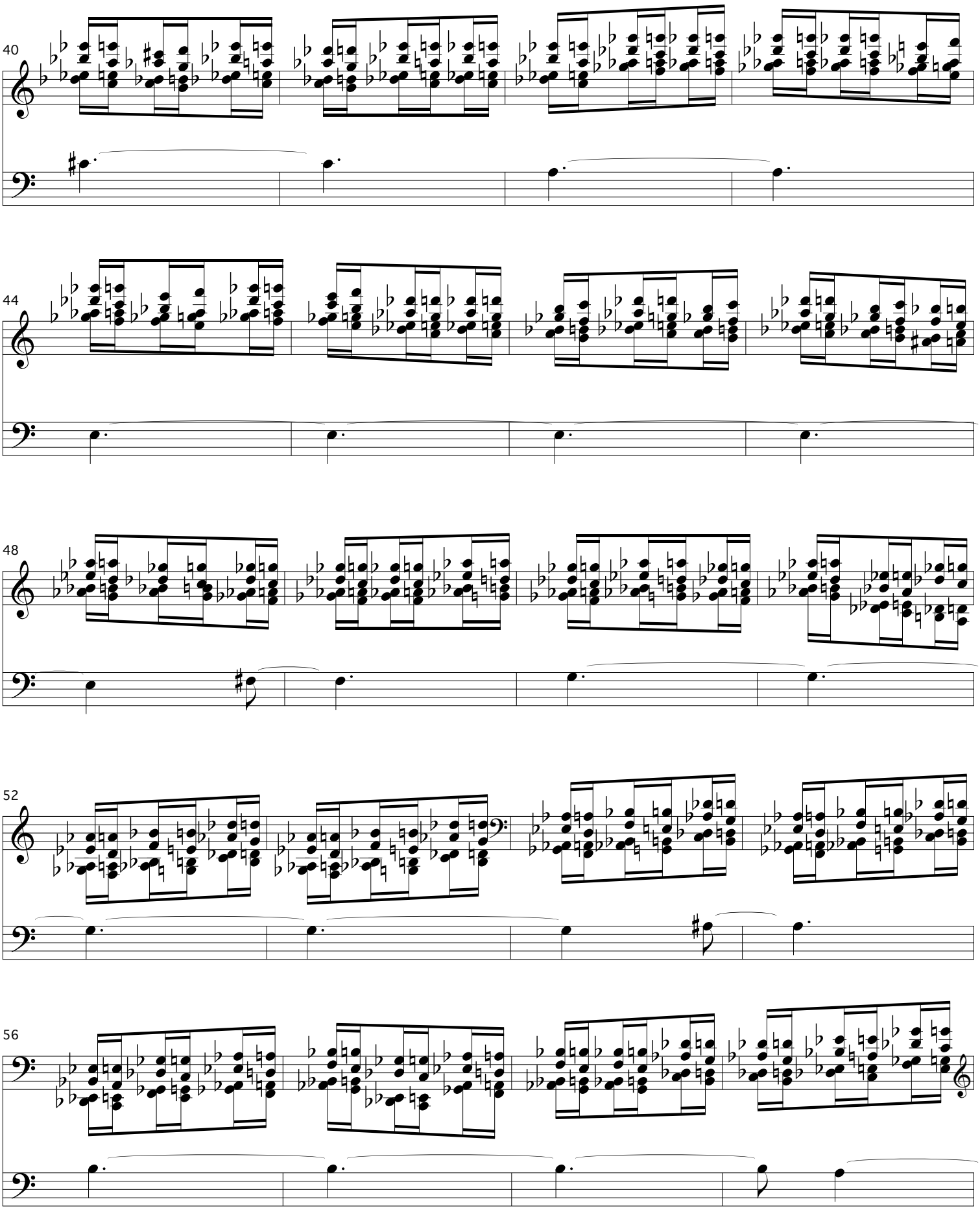
("Et in terra…")

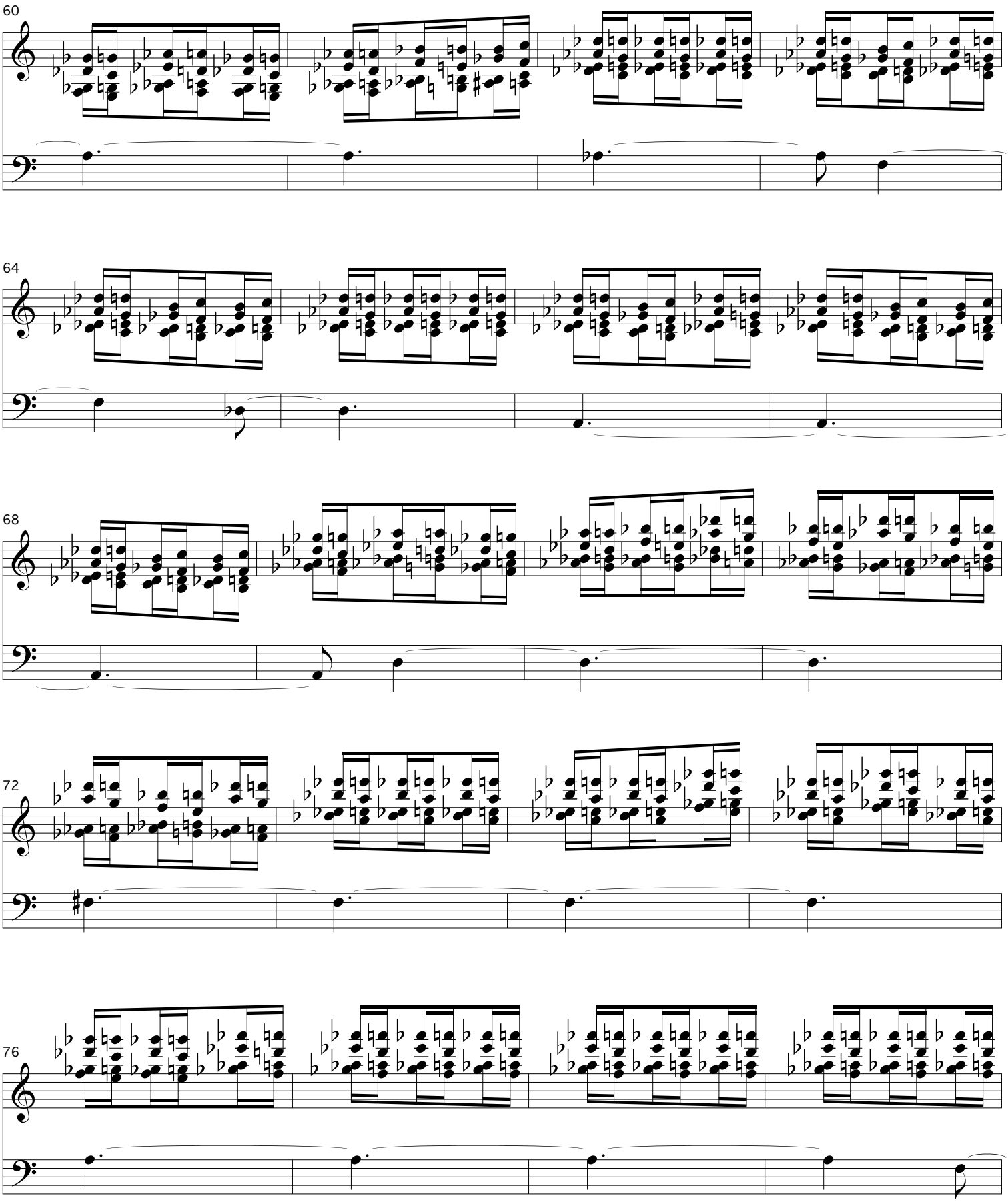
8

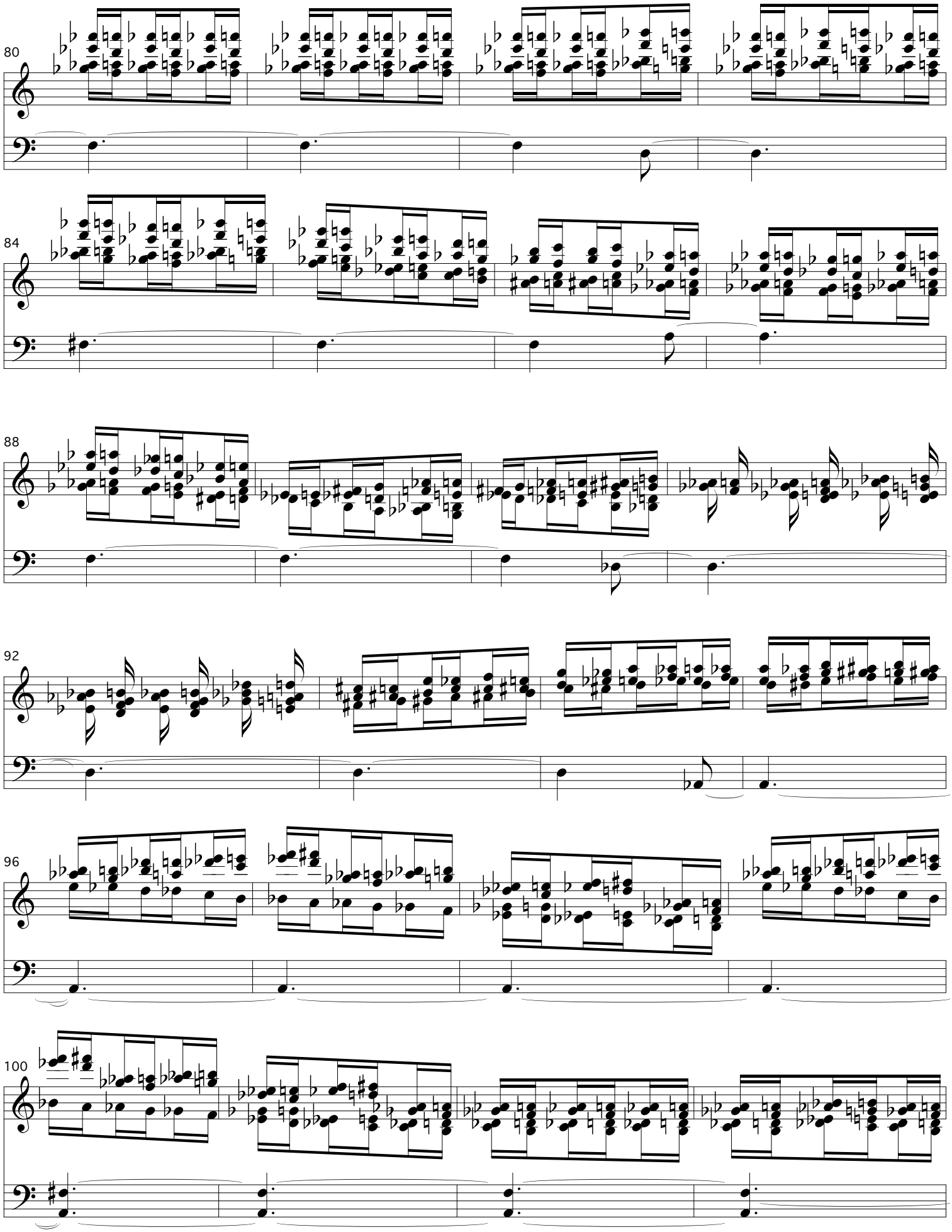
12

16


20
24
28
32
36


40
44
48
52
56

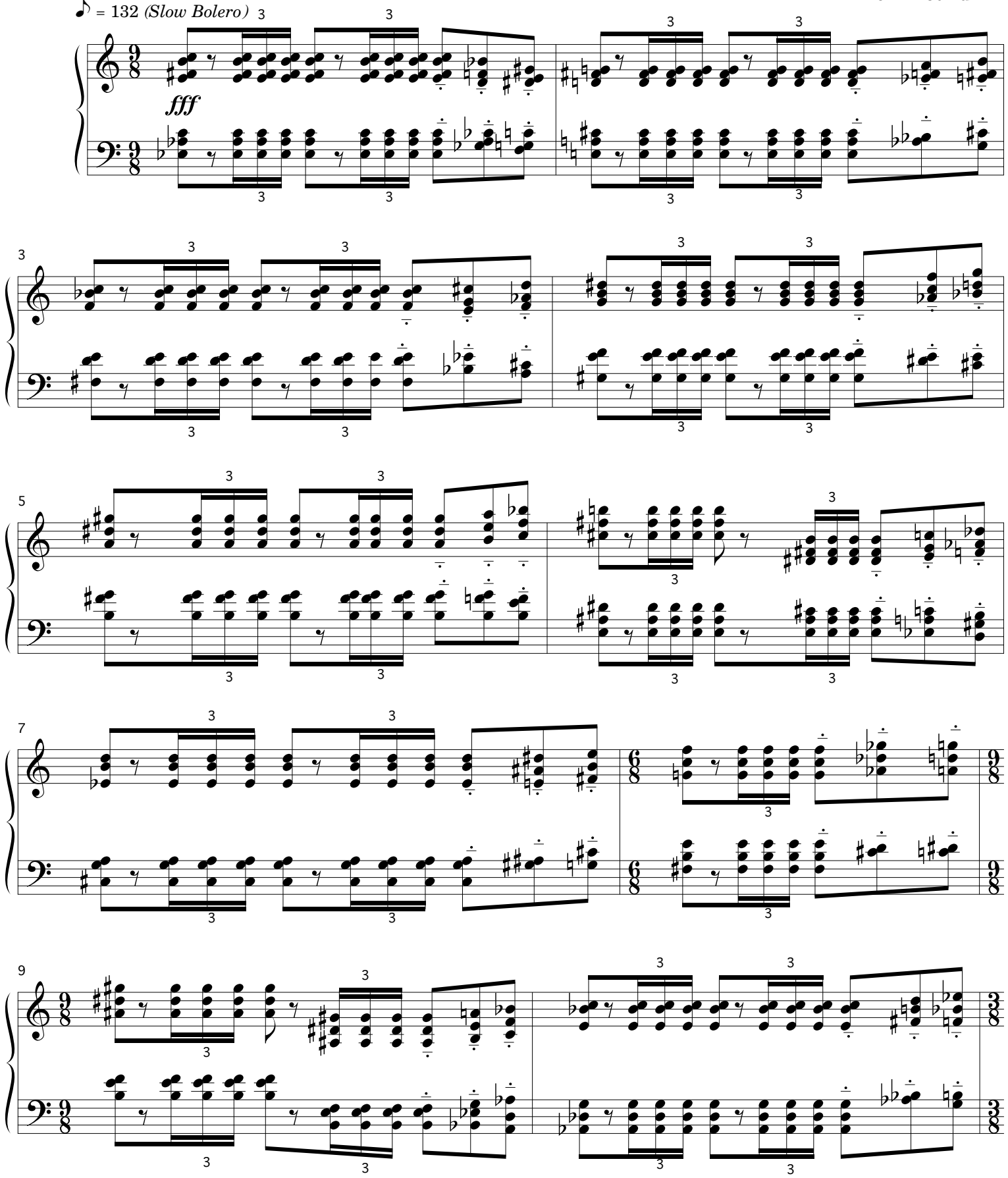

60
64
68
72
76

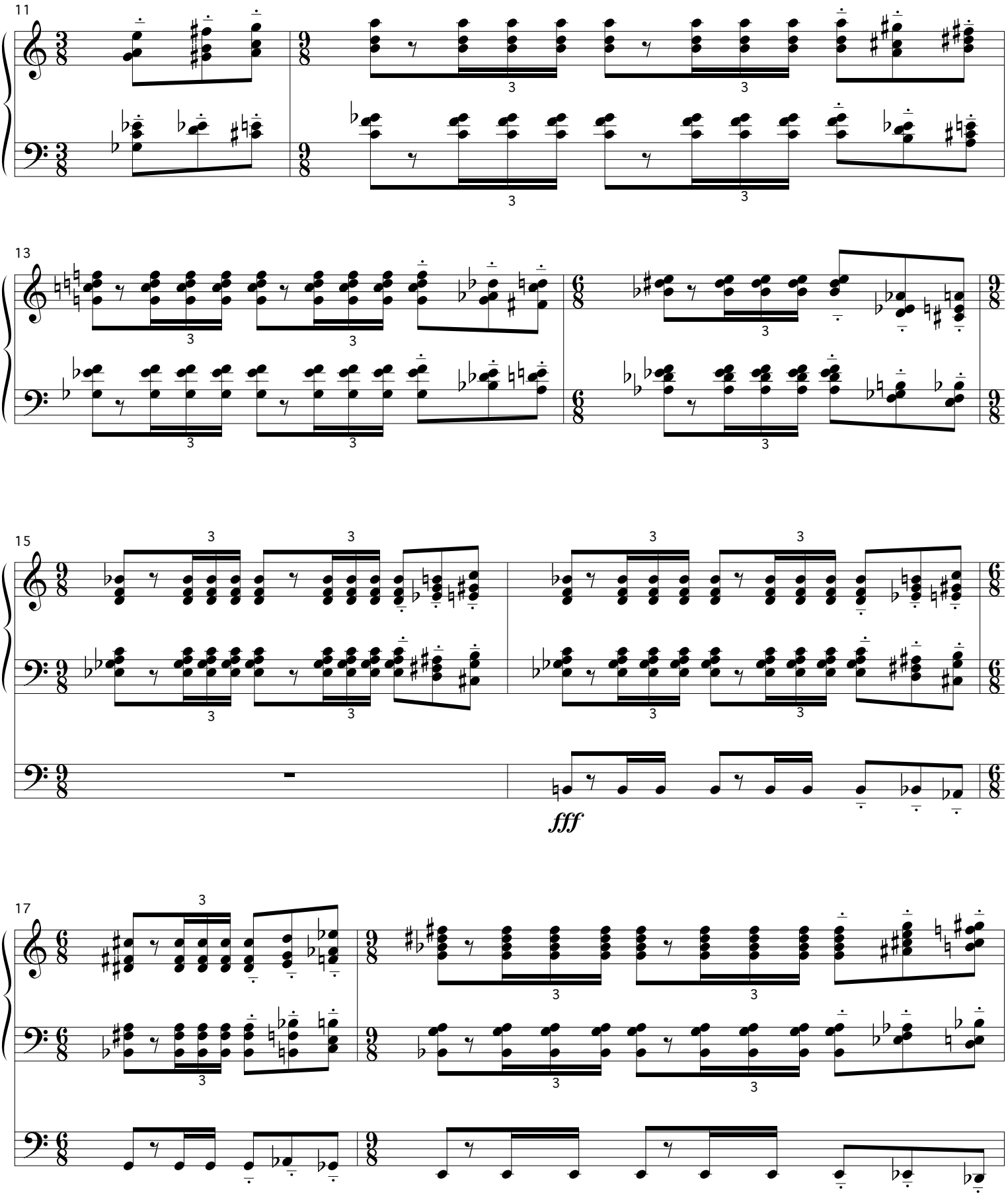

80
84
88
92
96
100

Crucifixus etiam…

"Ordinary Pieces," No. 9

Don Freund




11
13
15
fff
17

Qui locutus est…

"Ordinary Pieces," No. 10

Don Freund

♩ = 112, *Resolute*

Swell

Great

f

5

9

Swell

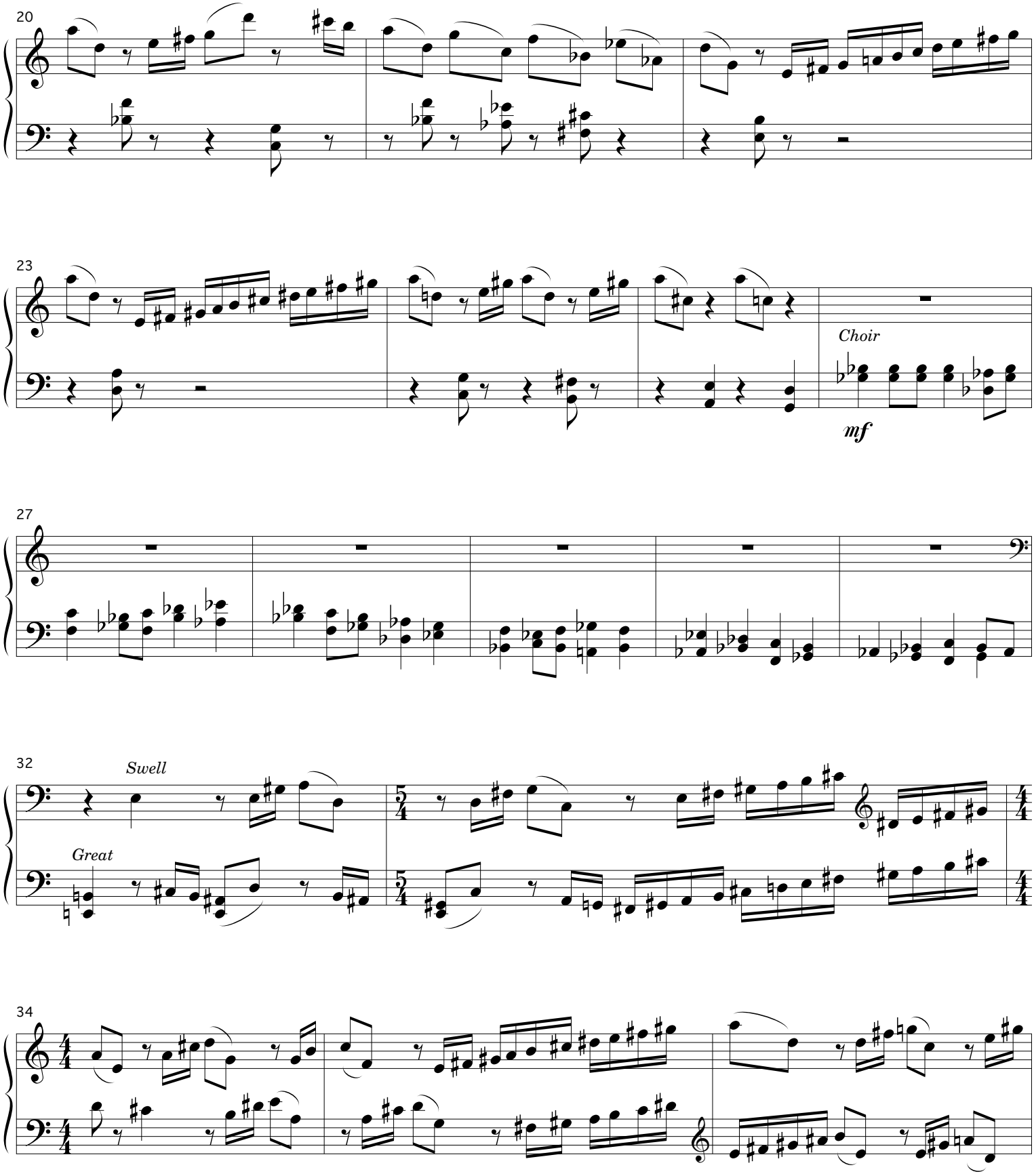
13

Great

Swell

Great

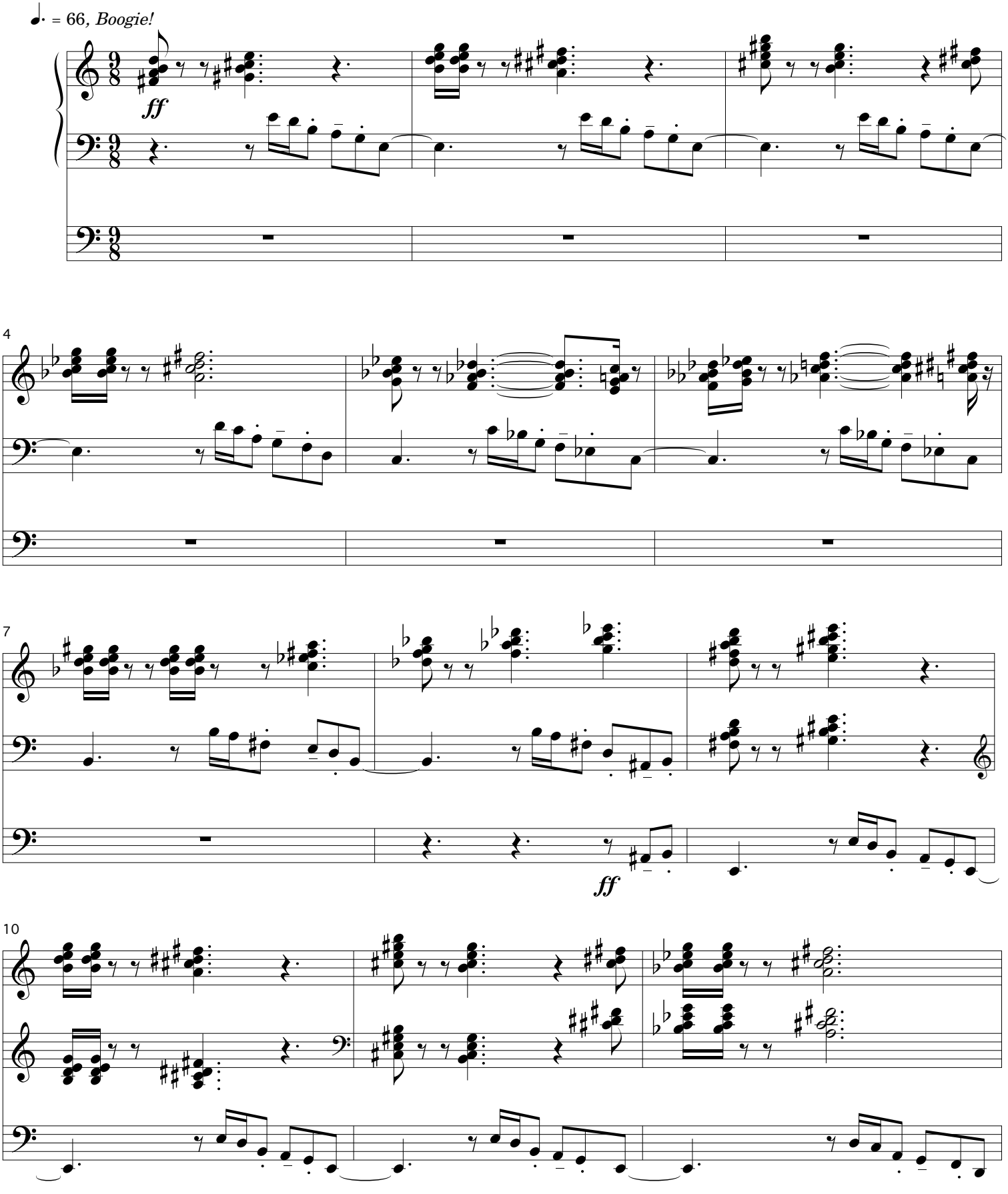
17

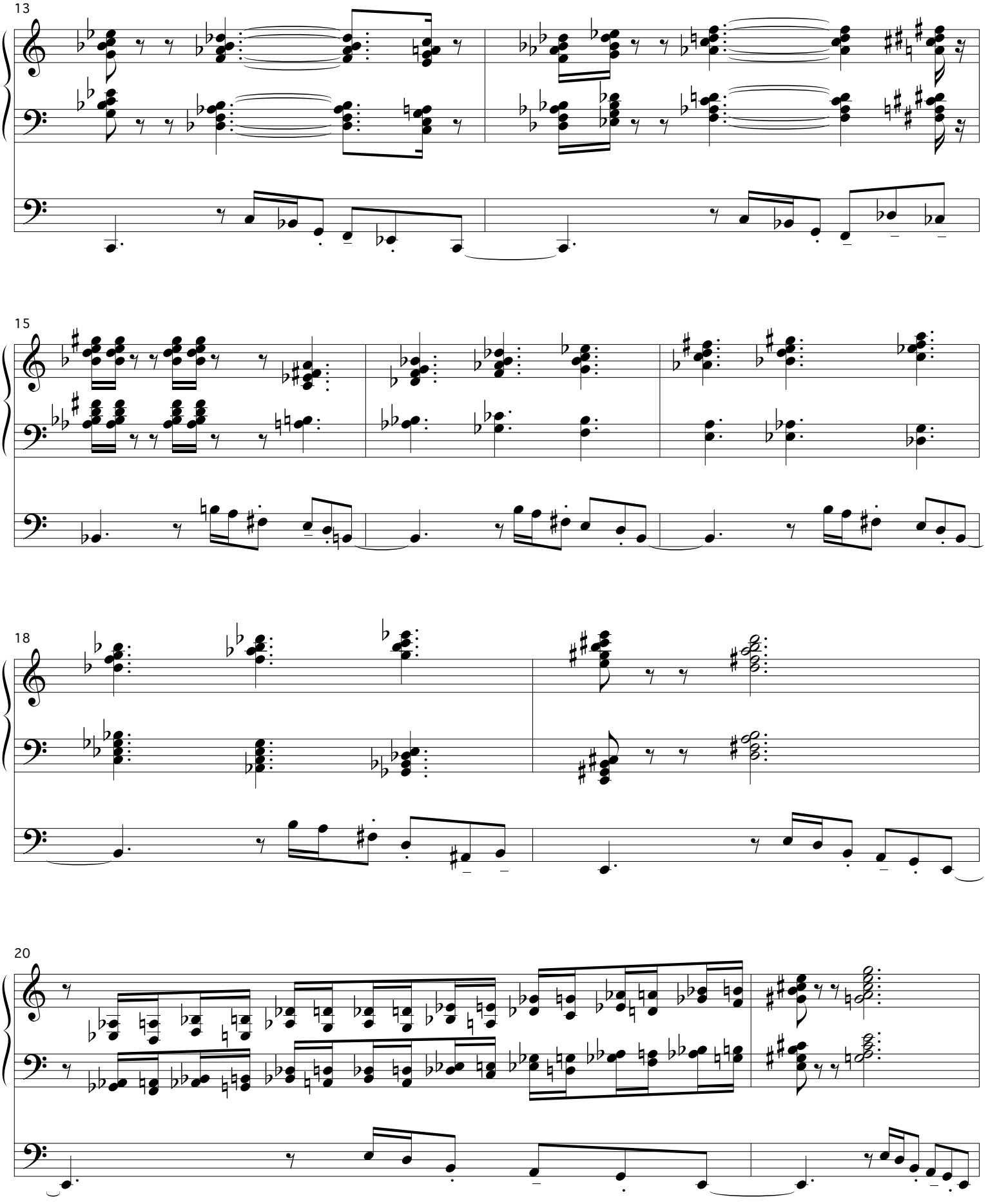

20
23
Choir
mf
27
32
Swell
Great
34

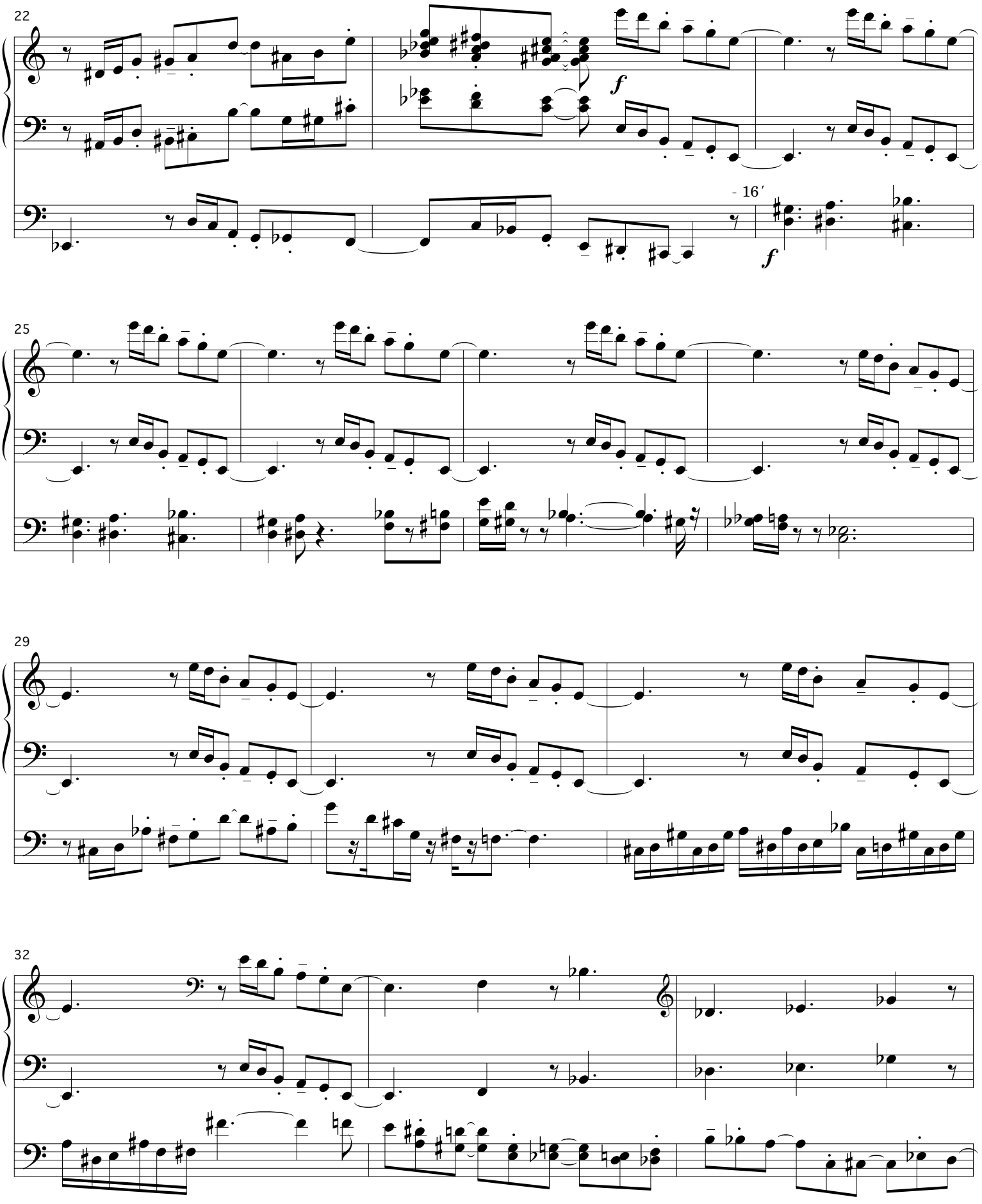
Et vitam venturi…

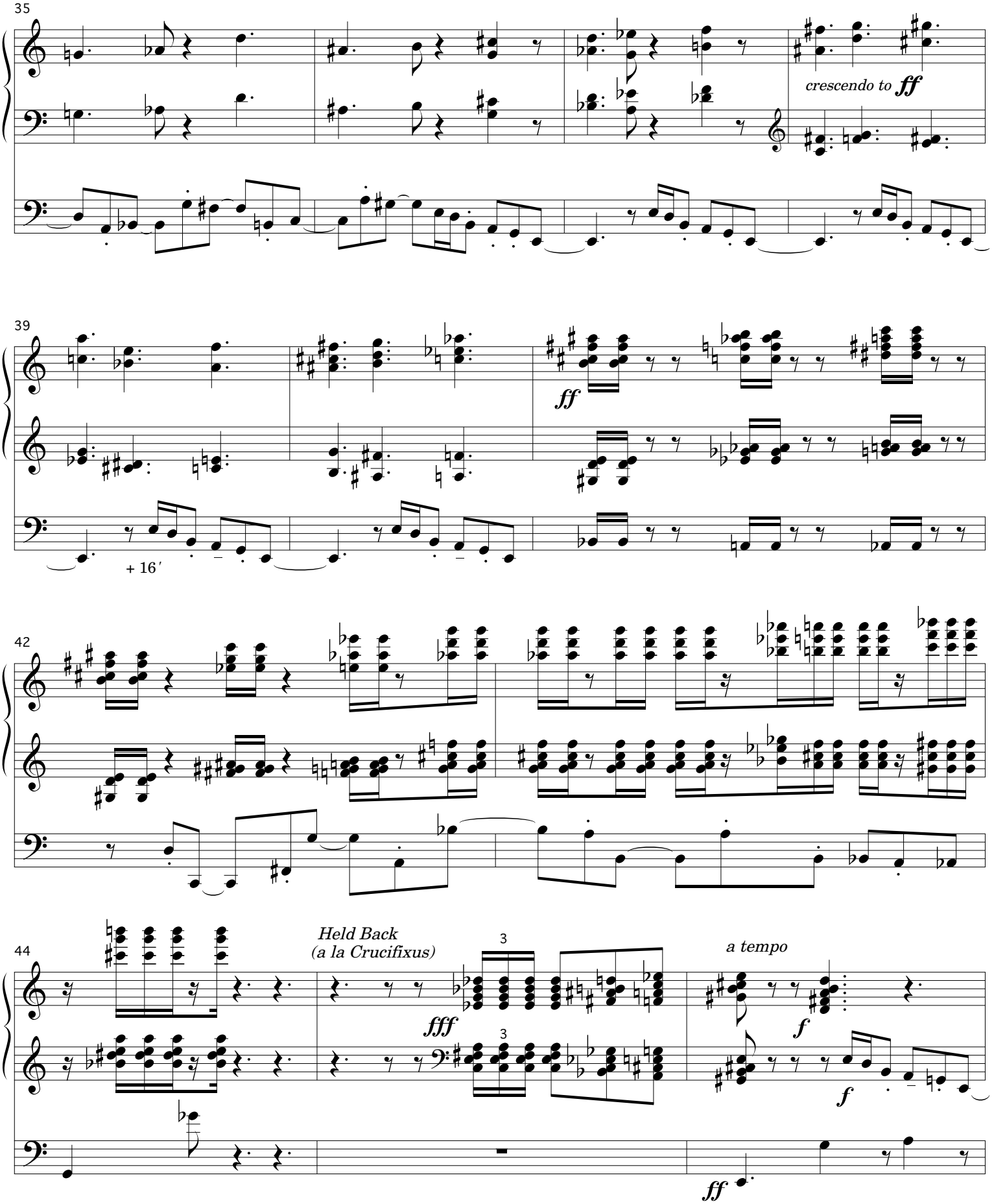
"Ordinary Pieces," No.11

Don Freund

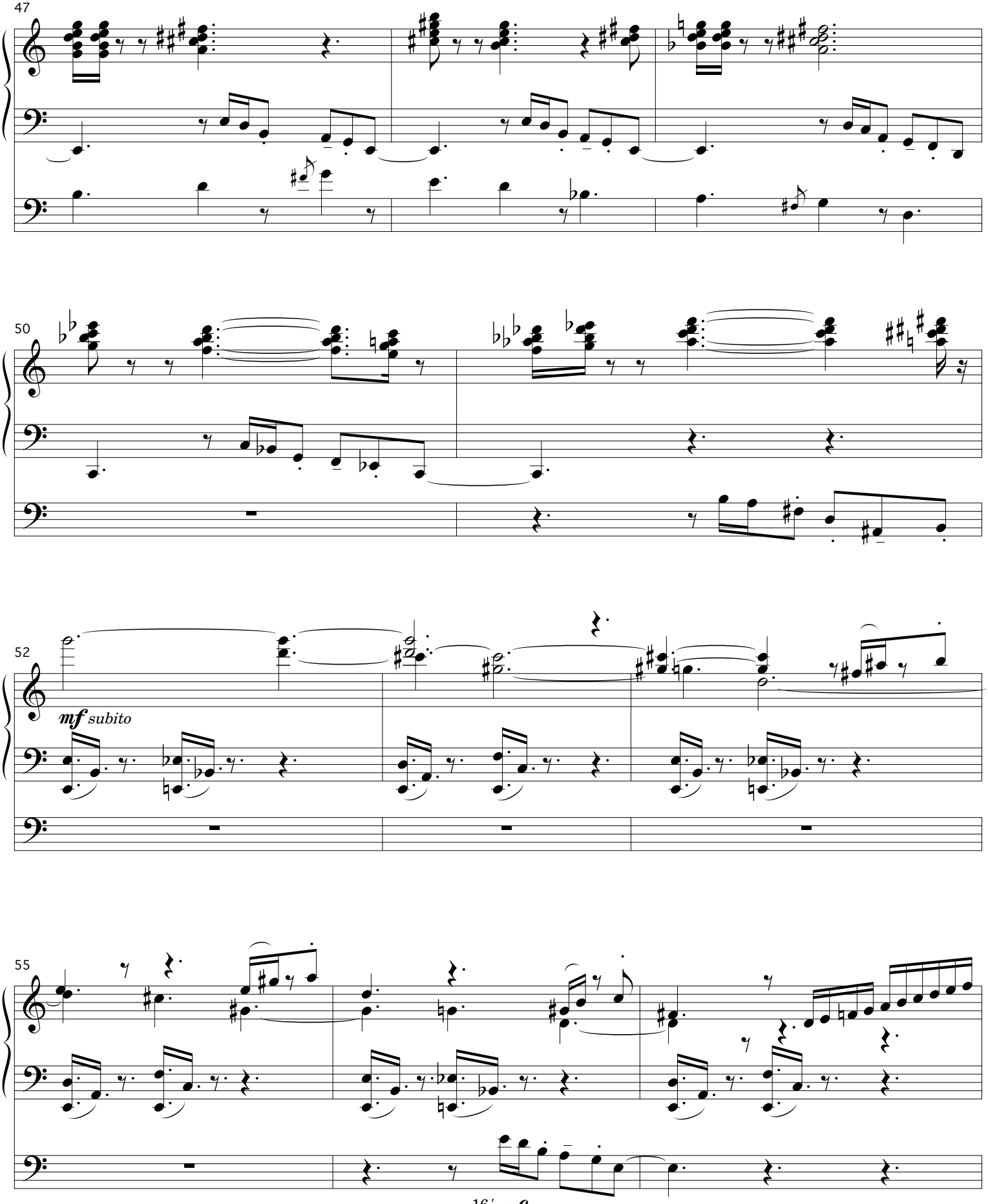



13
15
18
20


22
f
- 16′
f
25
29
32

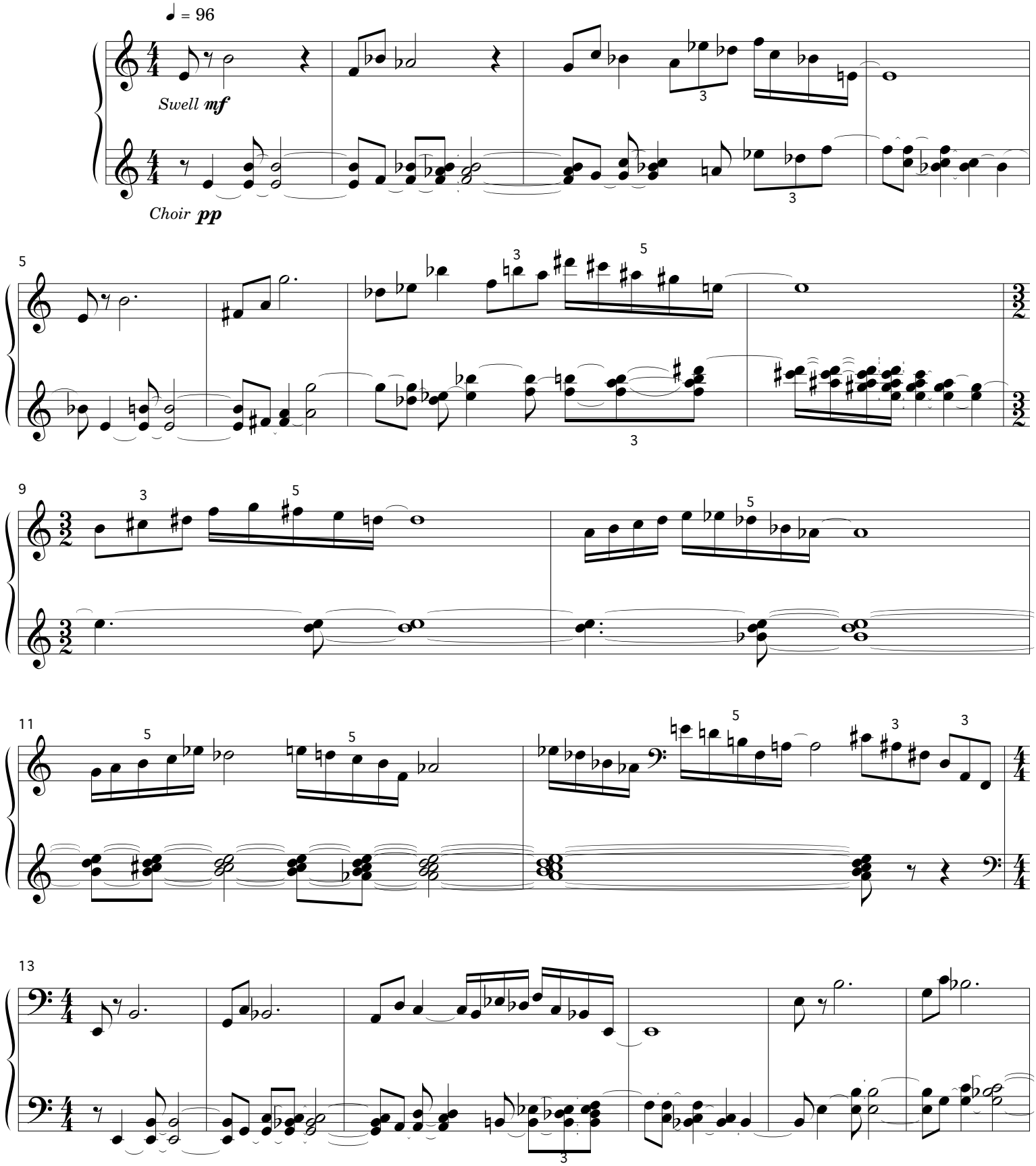

35
crescendo to ff
39
ff
+ 16′
42
44
Held Back
(a la Crucifixus)
fff
3
3
a tempo
f
f
ff

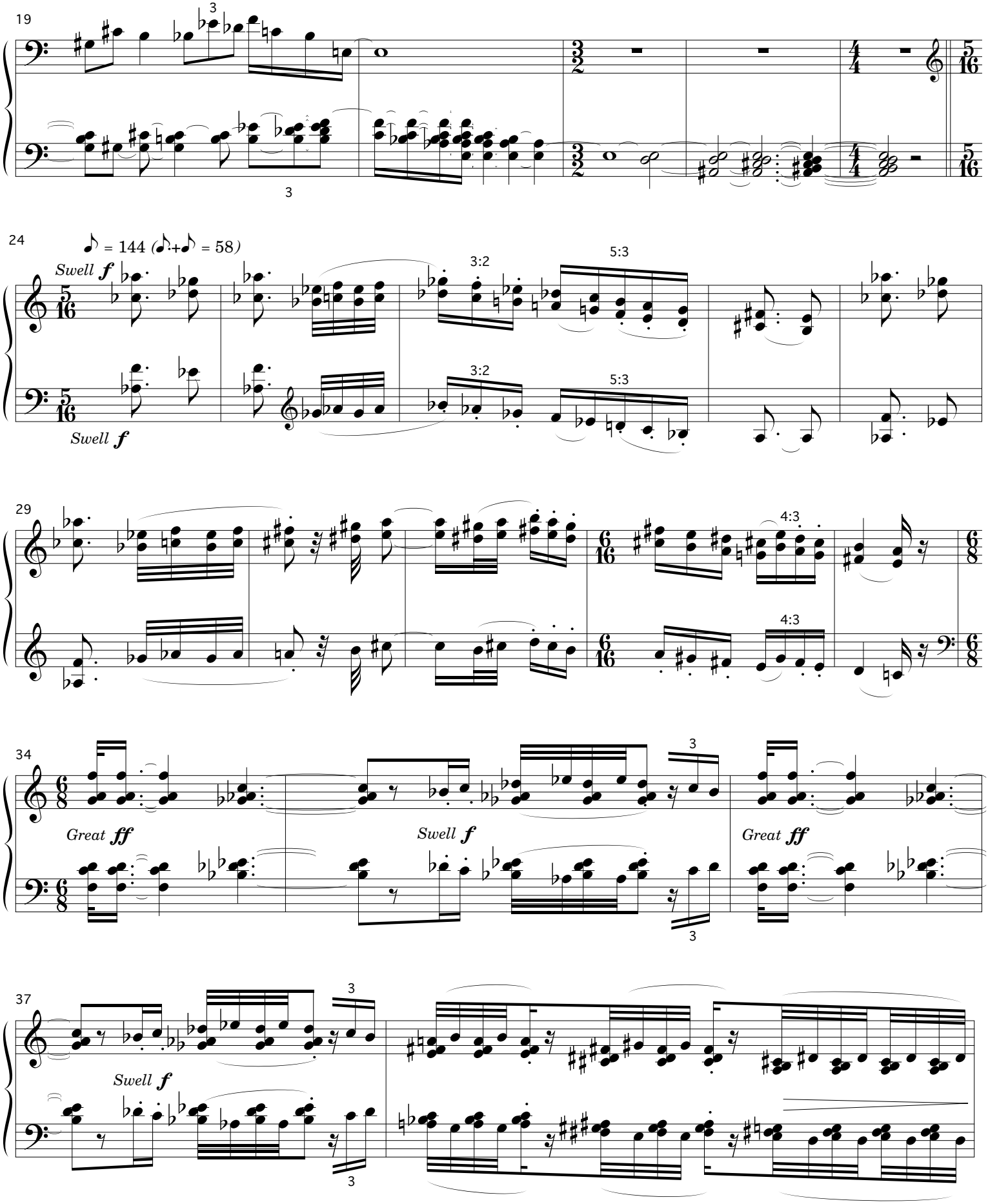
47



"Ordinary Pieces," No. 12
Don Freund

Sanctus…




19
3
3
24
♪ = 144 (♪.+♪ = 58)
Swell f
3:2
5:3
3:2
5:3
Swell f
29
4:3
4:3
34
Great ff
Swell f
3
Great ff
3
37
3
Swell f
3

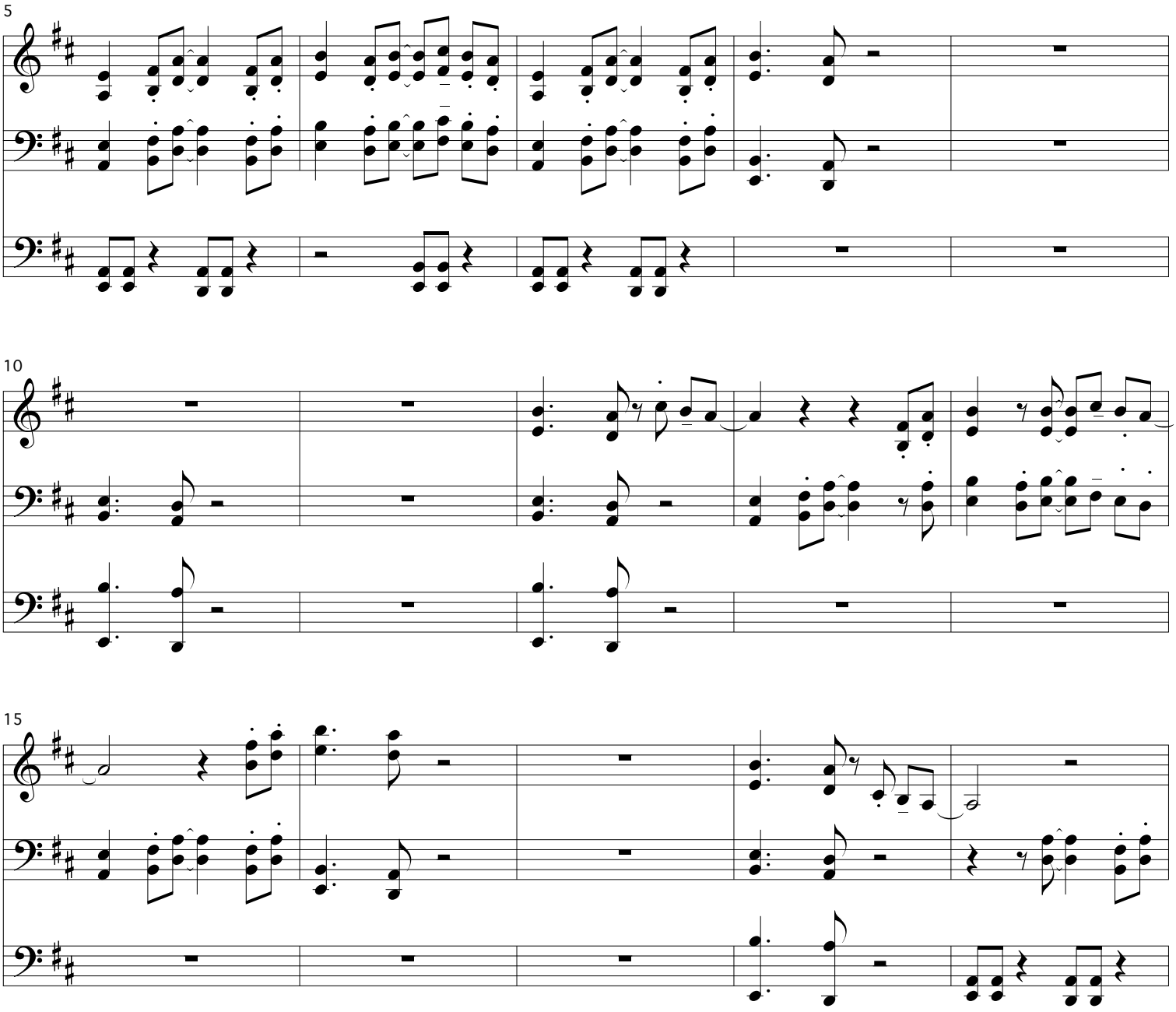
Benedictus…

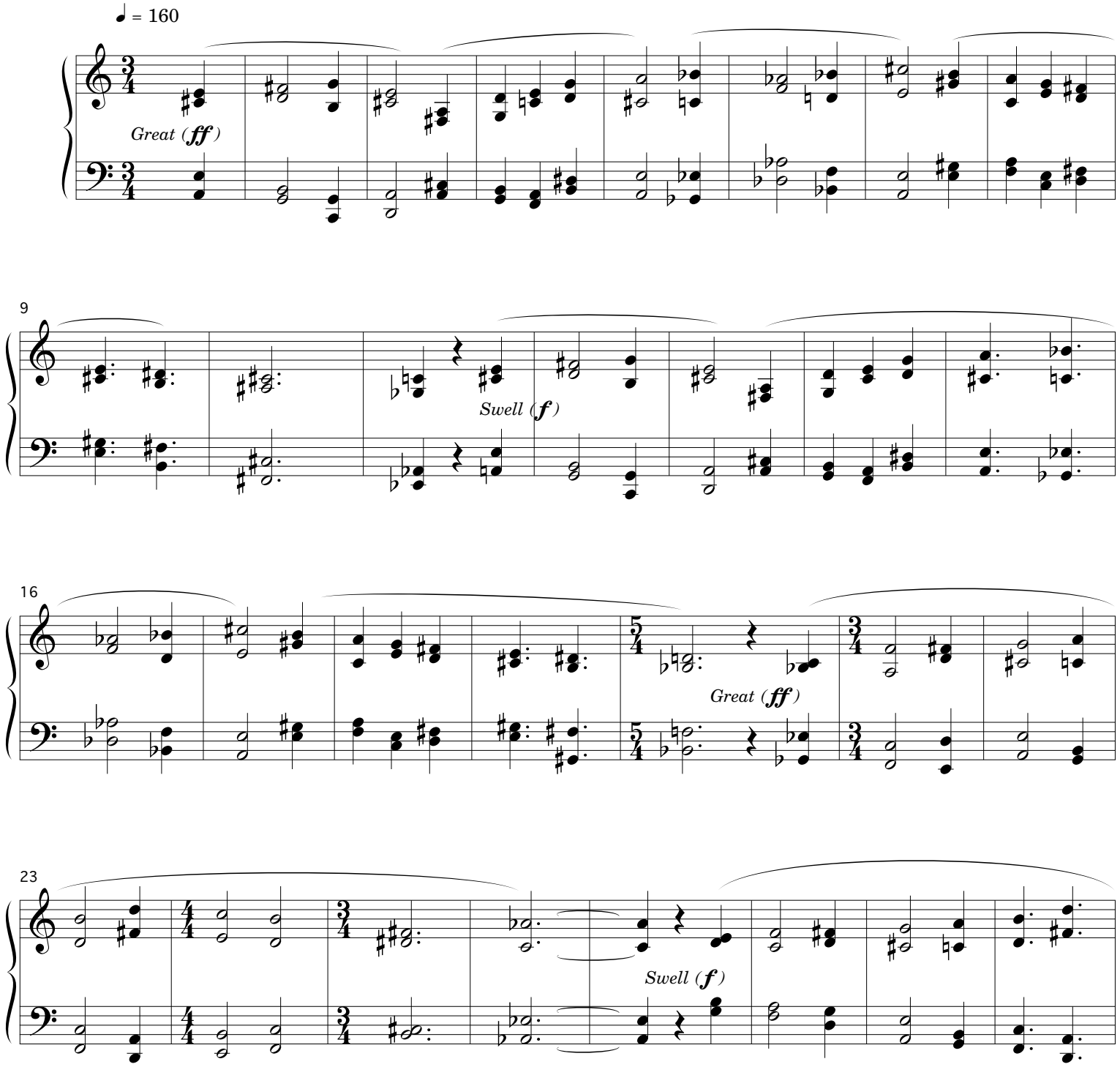
"Ordinary Pieces," No. 13
Don Freund

*Use very colorful contrasting stops (**mf**)*

♩ = 100, *easy-going, funky*

Hands on contrasting manuals throughout.



Postlude: Deo Gratias

"Ordinary Pieces," No. 14
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