86756

SYMPHONY

"STORM KING"

FOR THE ORGAN

BY

CLARENCE DICKINSON

NO. 1. ALLEGRO MAESTOSO
NO. 2. CANON
NO. 3. SCHERZO
NO. 4. INTERMEZZO
NO. 5. FINALE

PRICE. $1.50

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STORM KING SYMPHONY

THIS Symphony reflects impressions máde on the composer by the varying moods of the stately "Storm King" mountain which stands guard, as it were, over the Highlands of the Hudson.

The first movement, *Allegro Maestoso,* suggests the stern and stormy aspects of the rocky heights, with moments of calm beauty and serenity.

The *Canon,* with its two inter-winding voices, carries the picture of two friends walking along a winding, hillside path; occasionally, blended, harmonious sounds of nature are heard, and the village church bell in the distance.

The *Scherzo* brings to mind the hobgoblins that are supposed to disport themselves there at night, with elfish glee; there they also play at bowls even as they did long ago with Rip van Winkle in the neighboring mountains, and the noise of their wild games is often heard in rolling, reverberating thunder. One among them is a mighty monster; his giant footsteps are heard through the heavy pedal Bombarde.

The *Intermezzo* reflects a summer day, with now and then a scurrying gust of wind in the hills breaking the calm; with elusive suggestions of distance; with here and there a touch of the plaintiveness, of the happy, peaceful melancholy with which the heart of man is touched by the beauty of a summer twilight.

The *Finale* opens with the enunciation of a solemn, imposing "Hymn of Nature" theme; upon it enter all the other various elements of Nature's life, harmonious and discordant, peaceful and tempestuous, and, with them, revelations of tumult in the soul of man, all to resolve themselves at last into the broad, sure chords of Nature's Hymn.

Technically, the Symphony adheres to the classical form. The first movement is largely built around one short theme, which is announced in the pedal. It is followed by four sustained chords, on Strings, Flutes, Tubas, and Diapasons. After a rather extended introduction on a subsidiary theme the main theme appears harmonized and given on the full organ; it is followed at once by the second theme. The development begins with a Fugue on the theme of the Introduction, which is interrupted by reminiscences of the second theme on the Echo organ. Then the main theme is developed harmonically and rhythmically, reaching a climax in a passage of double canonic imitation, followed by a short quiet section on the Echo organ. A passage of ascending chords with descending bass, slowly expanding in continued crescendo, leads to the final entrance of the second theme, in the tonic.

After a short introduction for harp and chimes, with soft, sustained chords, the *Canon* proceeds on its way in strict imitation in the octave. In the Trio the imitation is carried throughout four voices at the distance of the fifth. After a short interlude in the character of the prelude, the original Canon is taken up and goes on its way again.

The main theme of the *Scherzo* appears first in the Bassoon. The second theme is a country dance, or *Musette.* The development consists of the theme in canon played against itself in augmentation, followed by a Fughetta. After the repetition a Coda built on the first three notes of the principal theme brings the movement to a close.

In the *Intermezzo* the "folksong" theme is given out on the French Horn, and echoed in fuller harmony. Its repetition is accompanied by a short figure on the Flute. The middle section treats the theme canonically, the final bit having the imitations in the octave and at the same time in the third part in inversion.

In the *Finale* the main theme, of Gregorian character, is given out on the pedals, in octaves. A pedal cadenza leads up to an extended, rushing Toccata derived from the theme and including within itself an elaborate pedal cadenza. Again the theme is heard in its entirety as a Chorale. A Fughetta on the head of the theme follows, the Toccata is resumed, and the movement ends with a Chorale-like harmonization of the main theme.

Storm King Symphony

Solo-Echo Full
Solo Reeds 16′ 8′ 4′, Solo to Solo 4′
Sw. All Strings, Sw. to Sw. 16′, 4′,
Sw. to Ch. 16′, 8′, 4′
Gt. All Flutes Gt. to Gt. 16′, 4′
Ch. Full except Fl. 8′, Diap. 8′
Ped. Full except Clarion 4′
All swells closed except Pedal

I

Allegro maestoso

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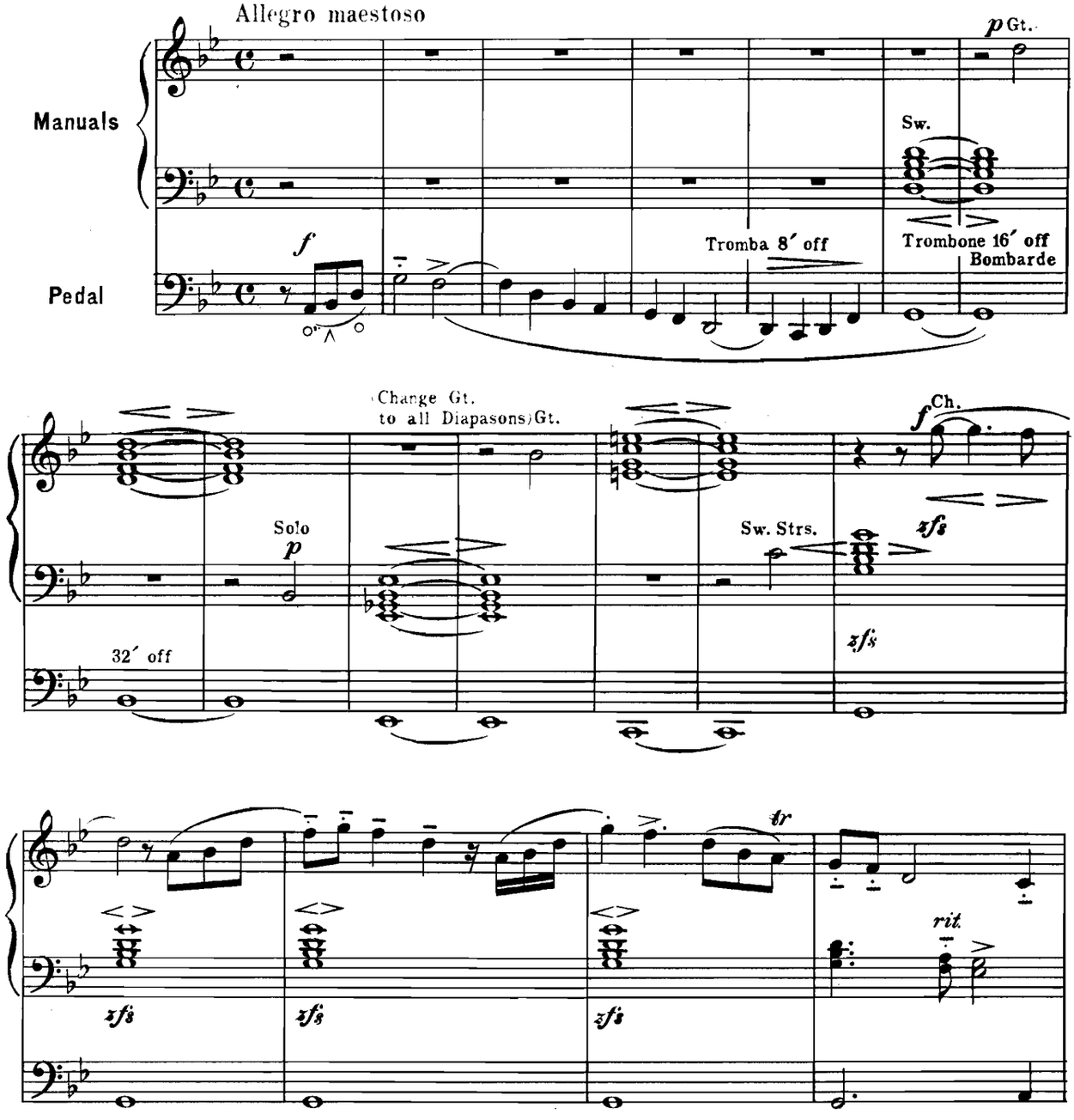

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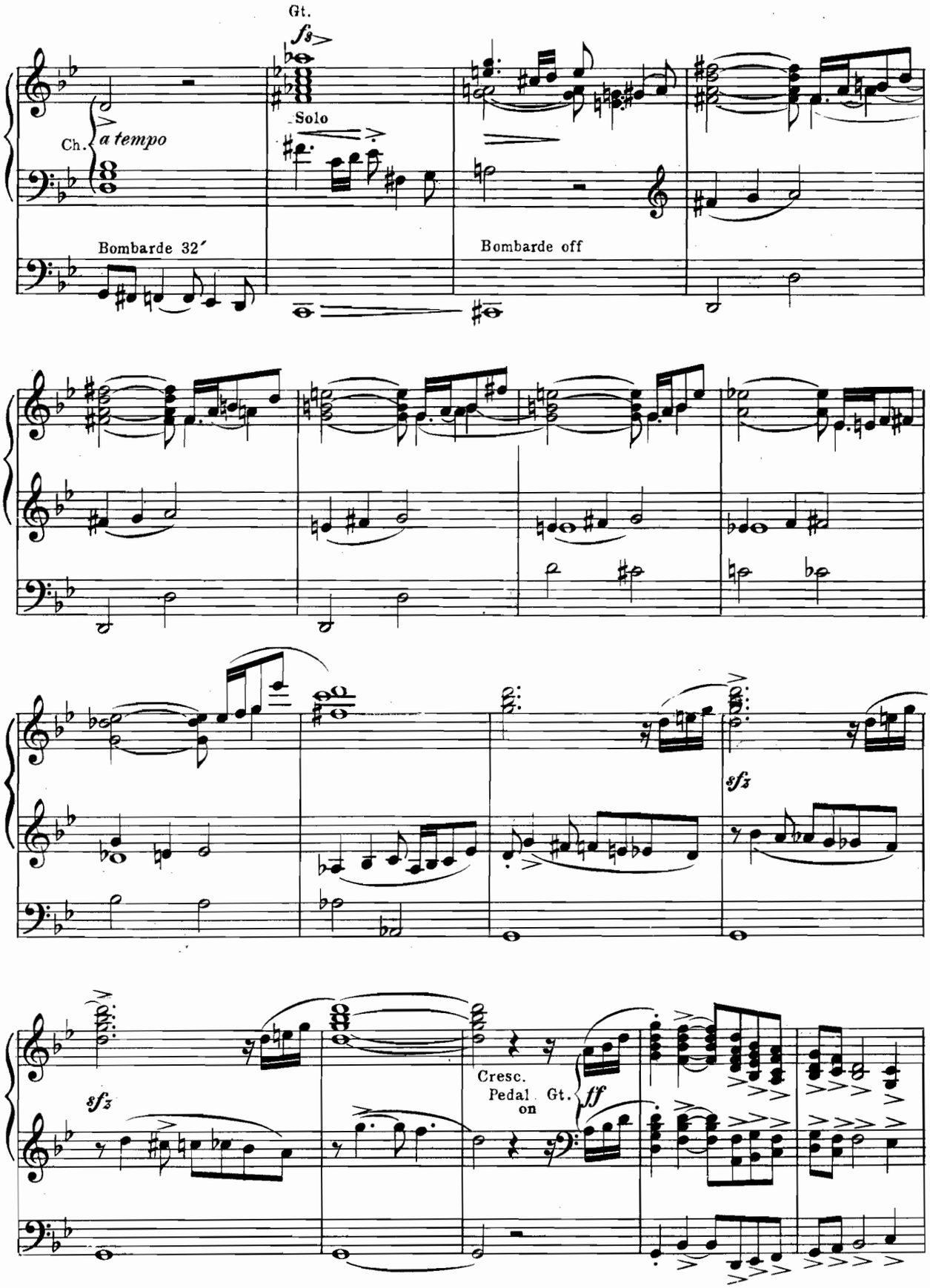
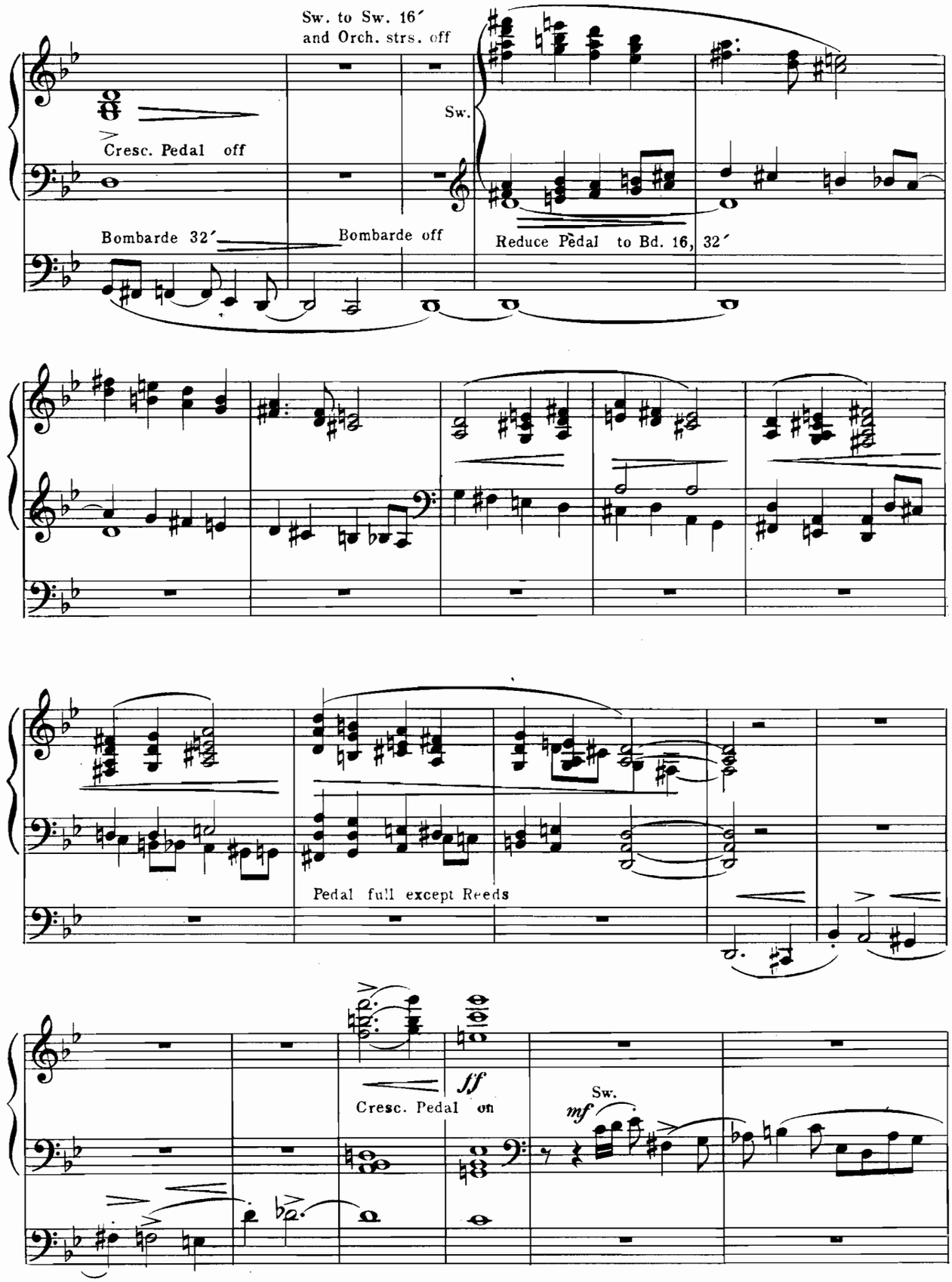
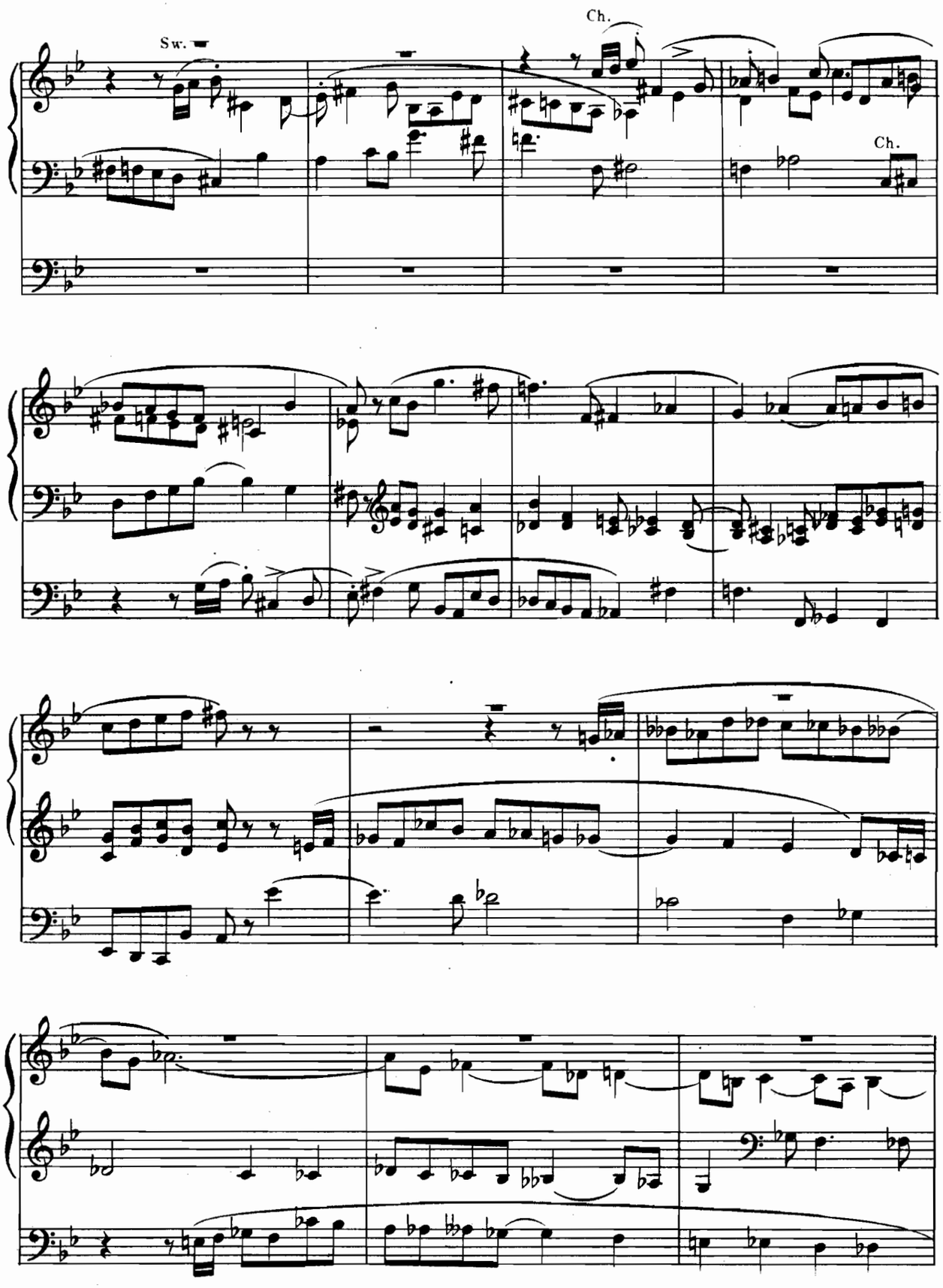
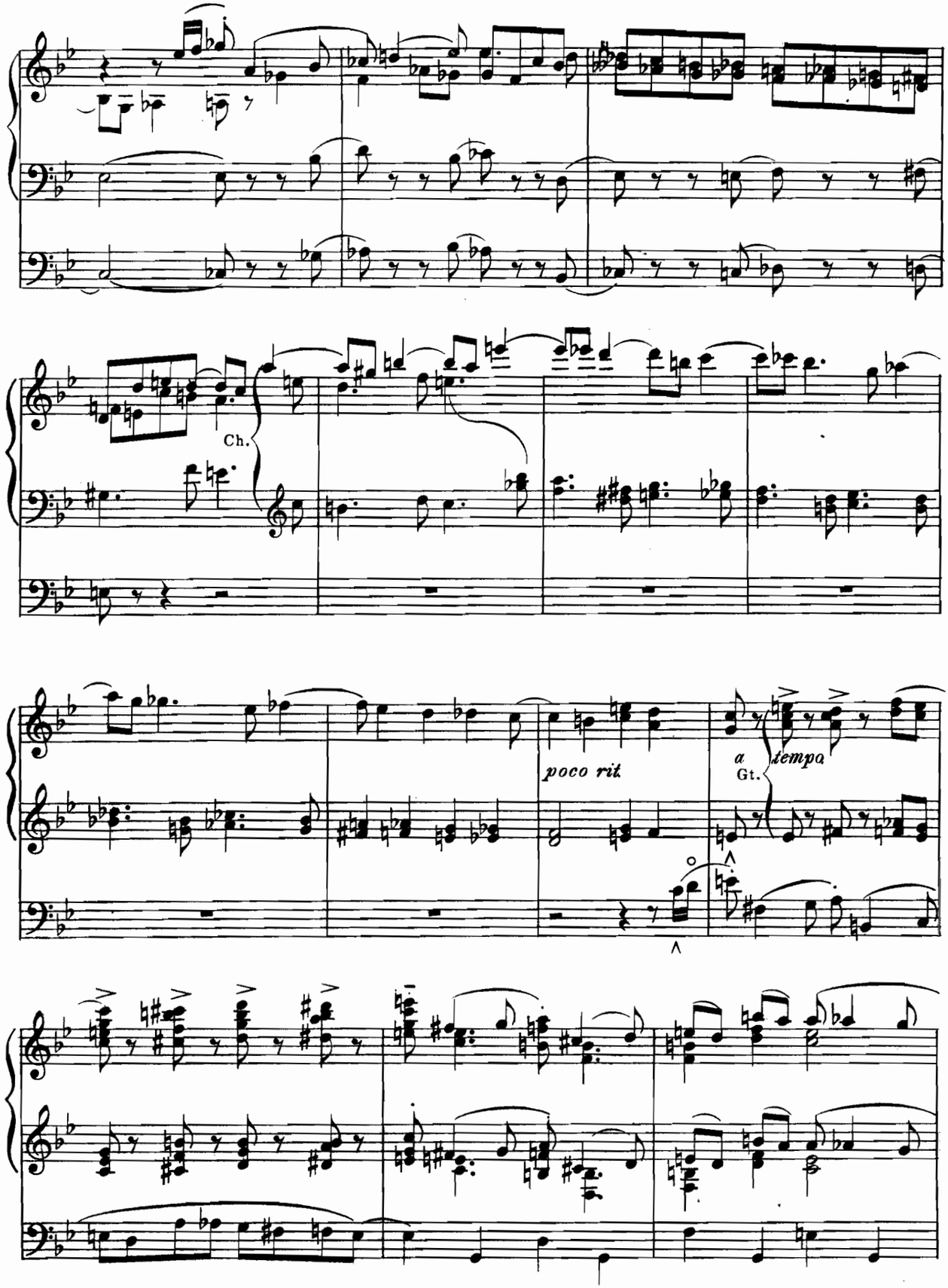
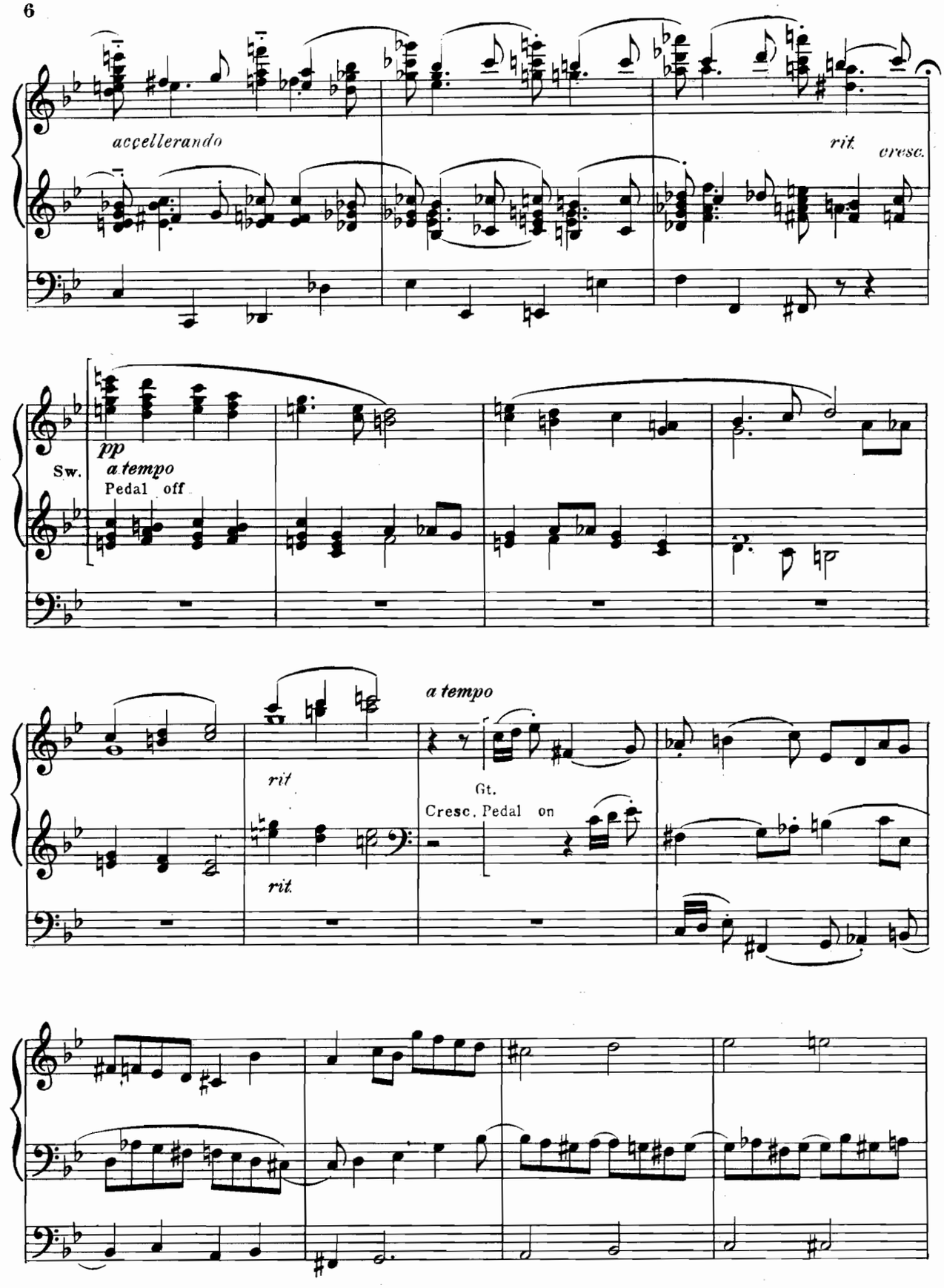
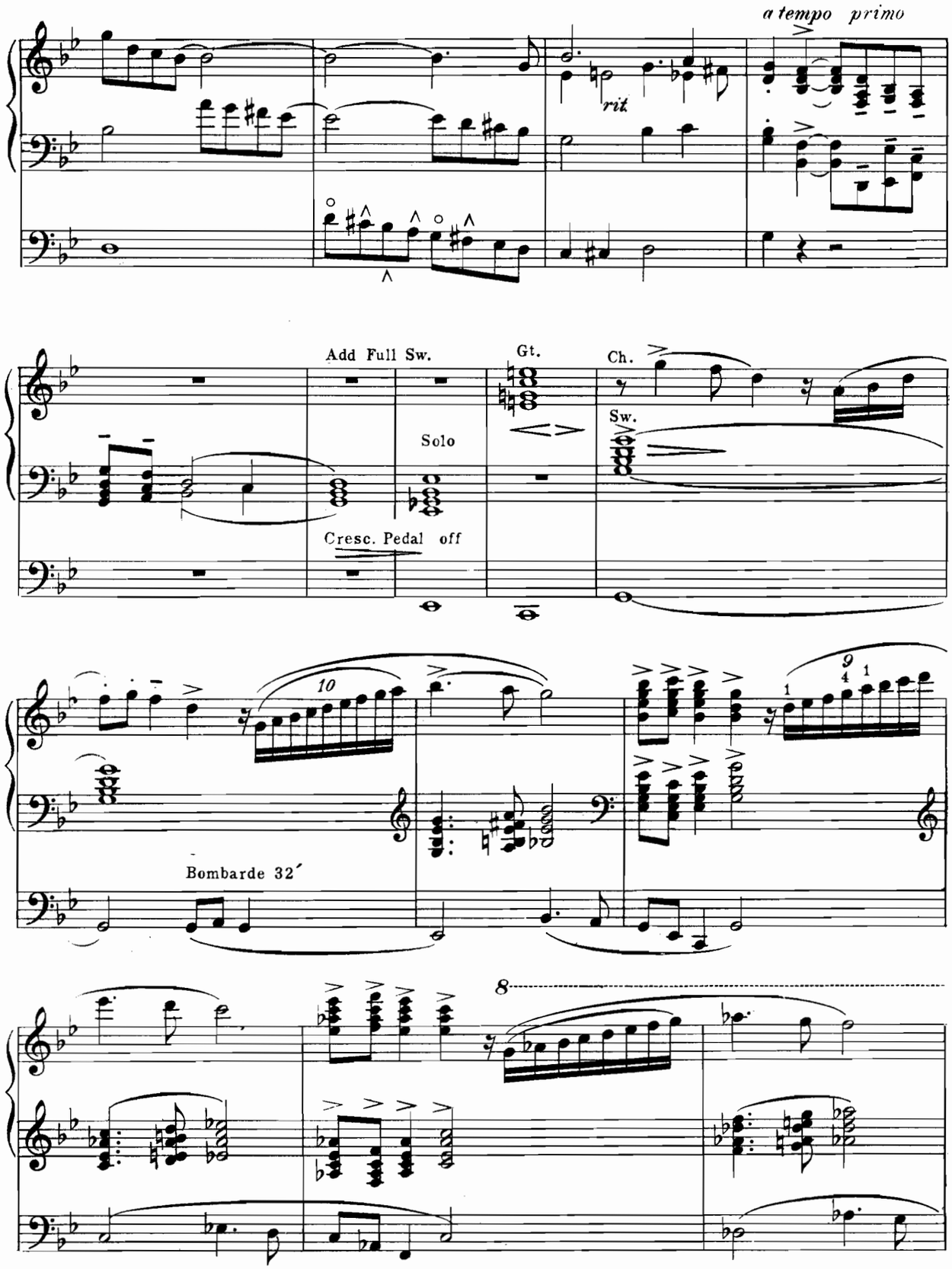

Gt.
fz
Solo
Ch.
a tempo
Bombarde 32′
Bombarde off
sfz
sfz
Cresc.
Pedal
on
Gt.
ff

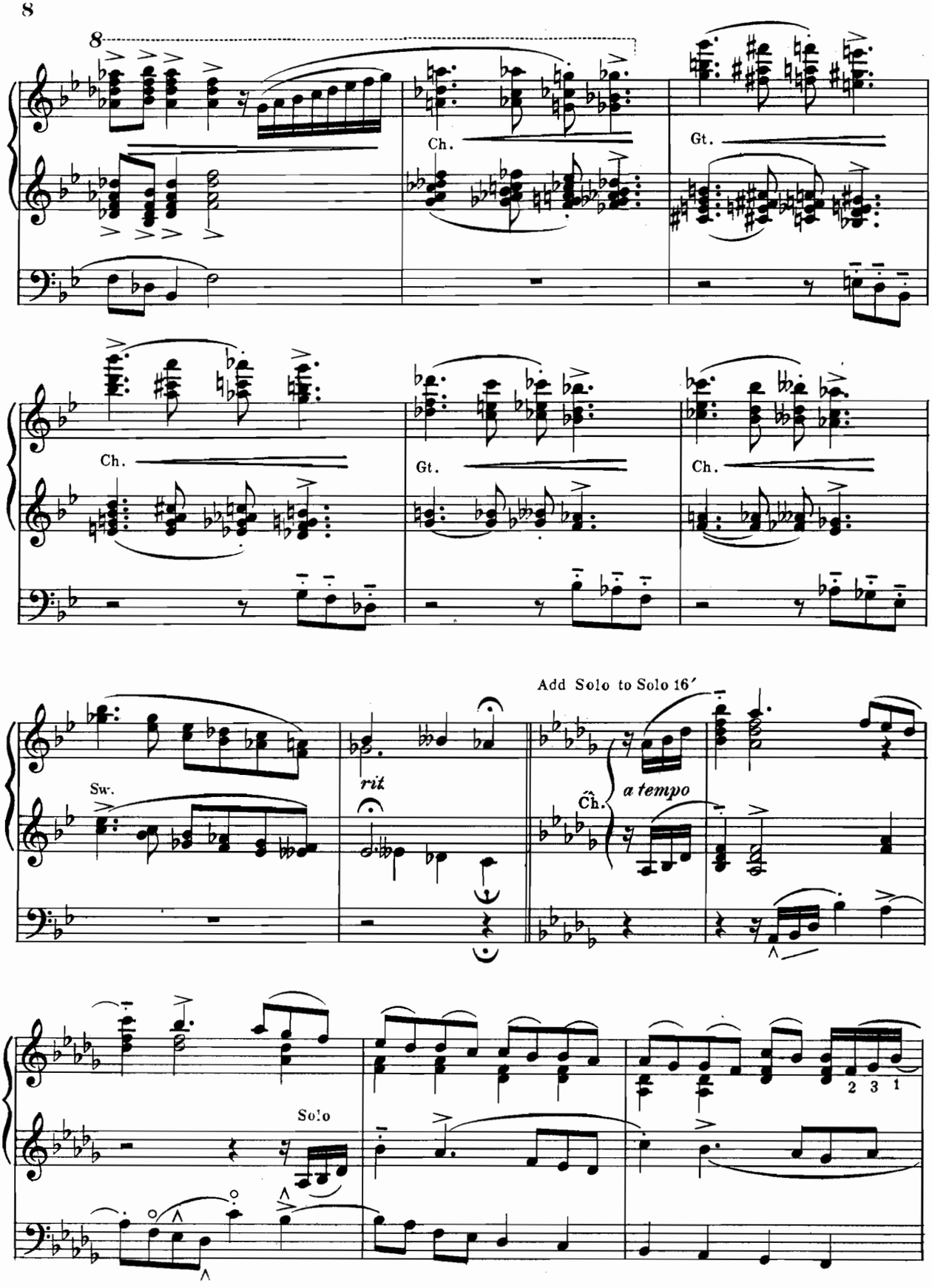

Sw. to Sw. 16′
and Orch. strs. off
Sw.
Cresc. Pedal off
Bombarde 32′
Bombarde off
Reduce Pedal to Bd. 16, 32′
Pedal full except Reeds
ff
Cresc. Pedal on
Sw.
mf

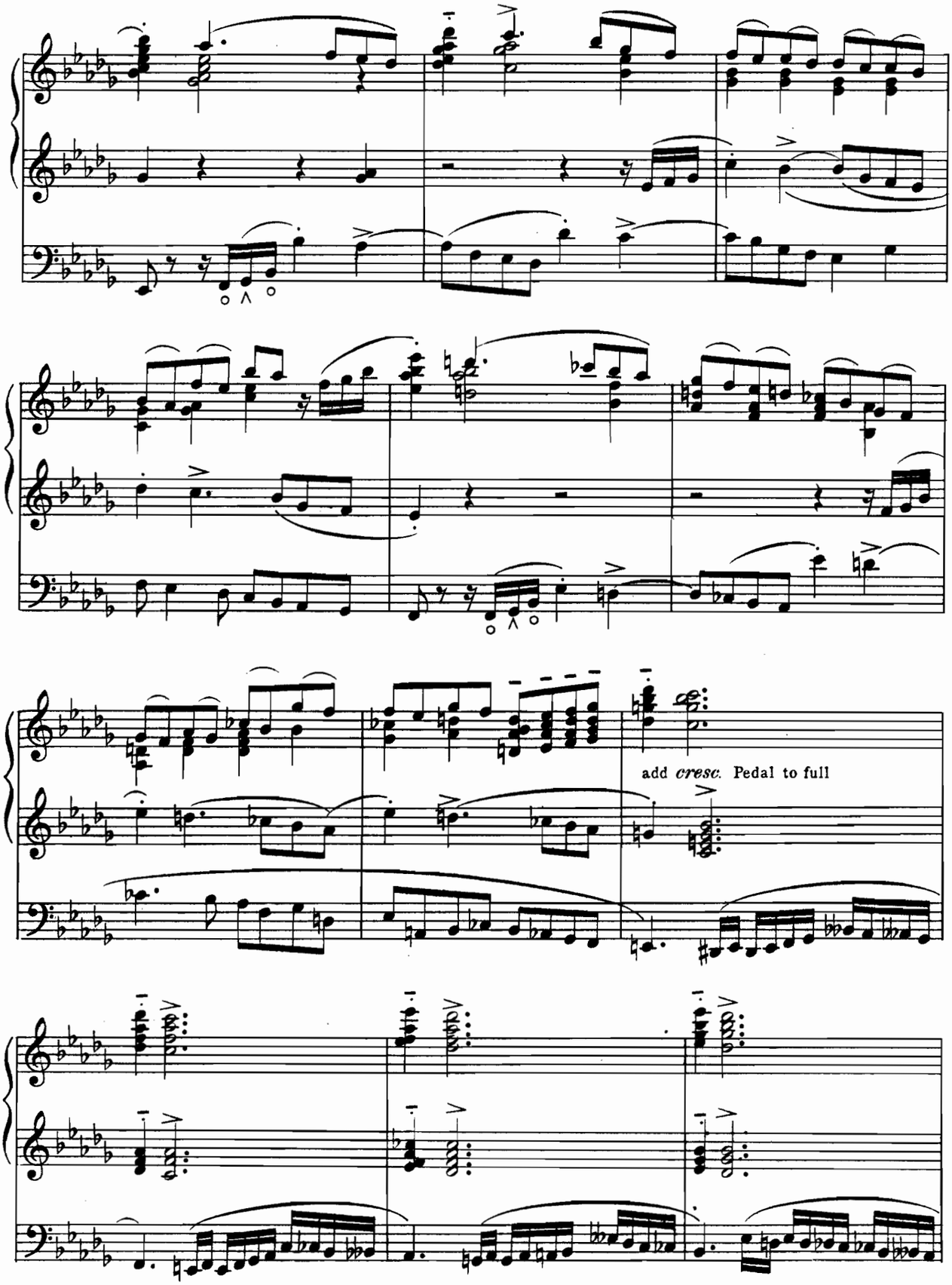

Sw.
Ch.
Ch.

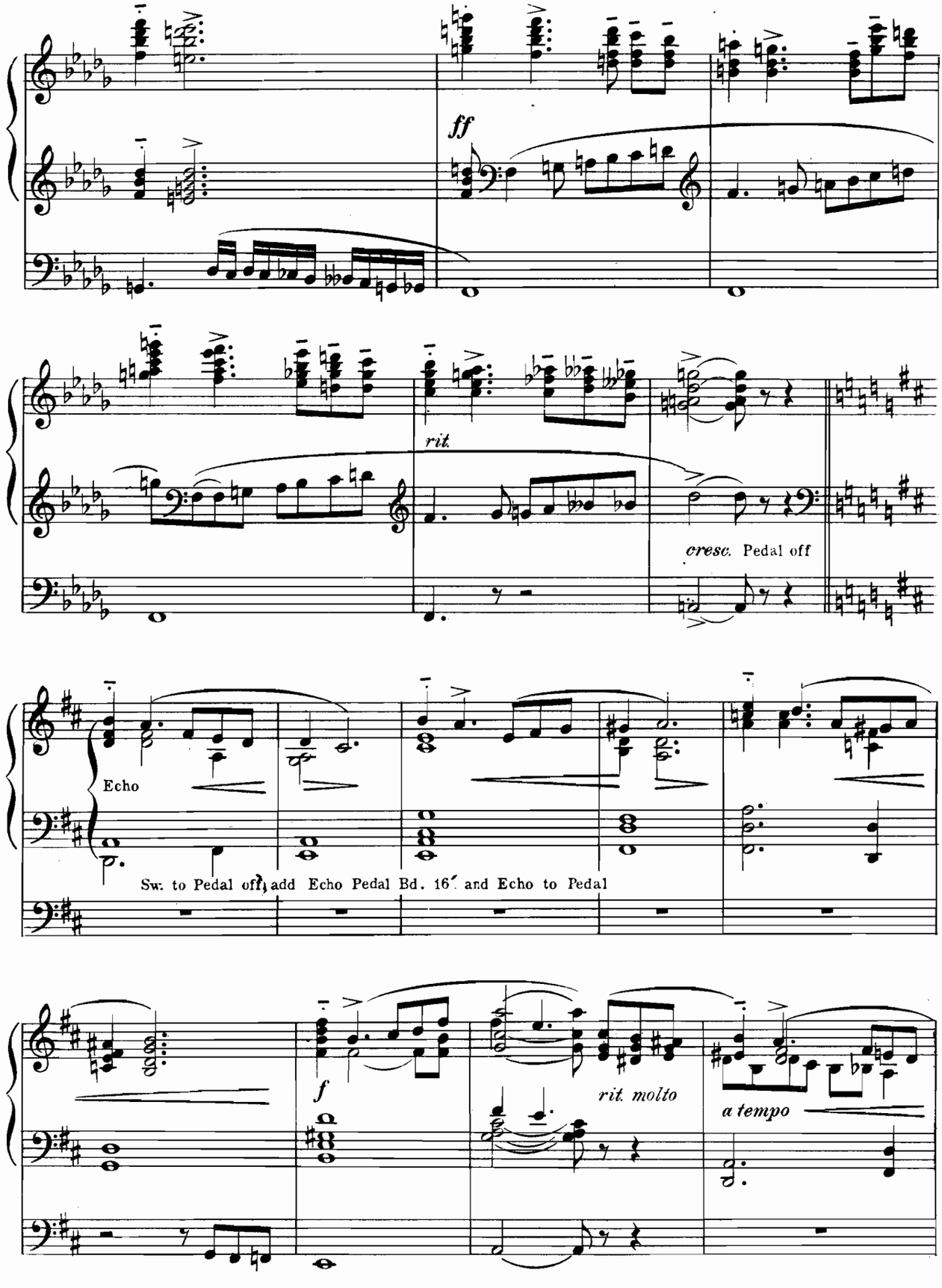

Ch.
poco rit.
a tempo
Gt.

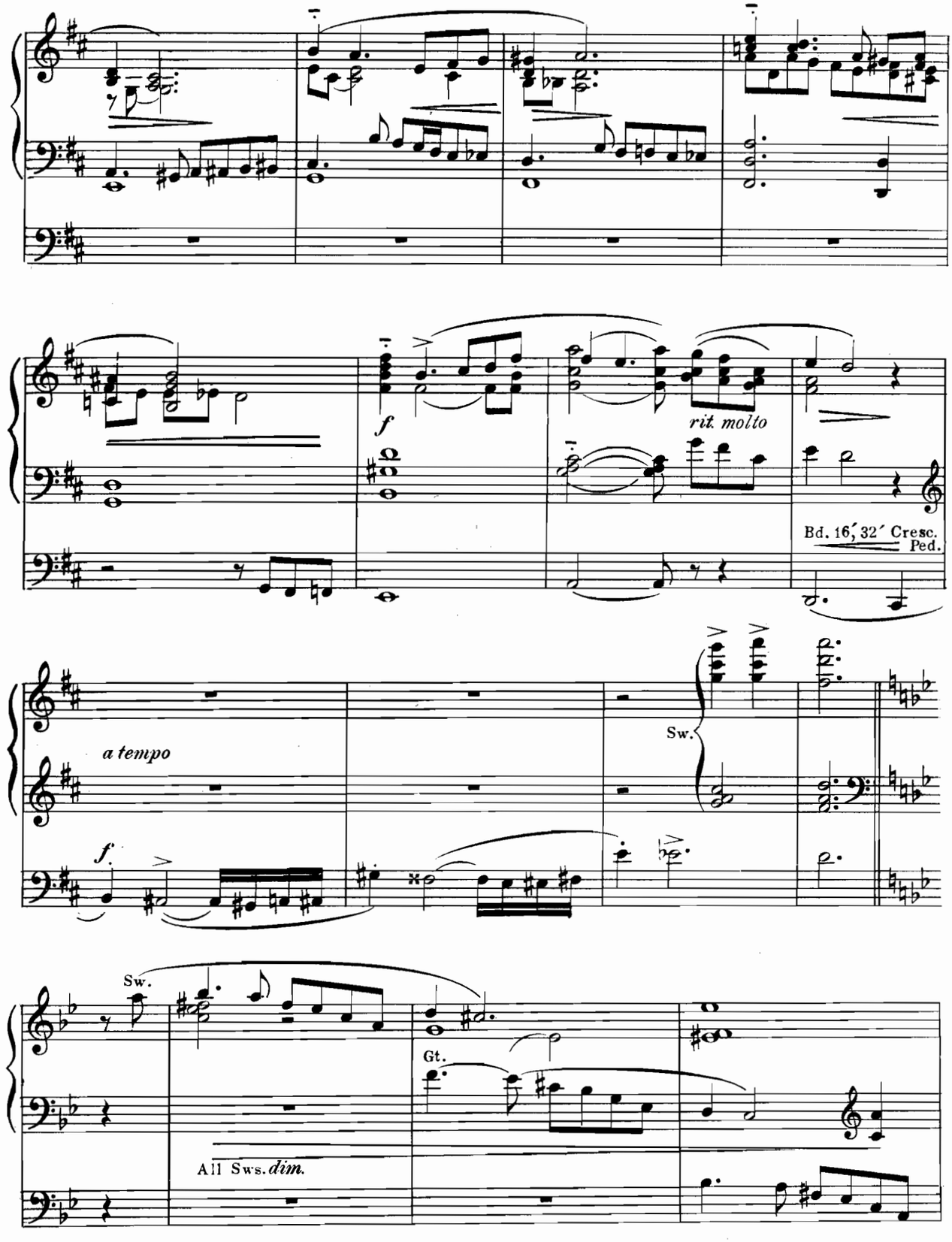

accellerando
rit.
cresc.
pp
Sw.
a tempo
Pedal off
a tempo
rit.
rit.
Gt.
Cresc. Pedal on

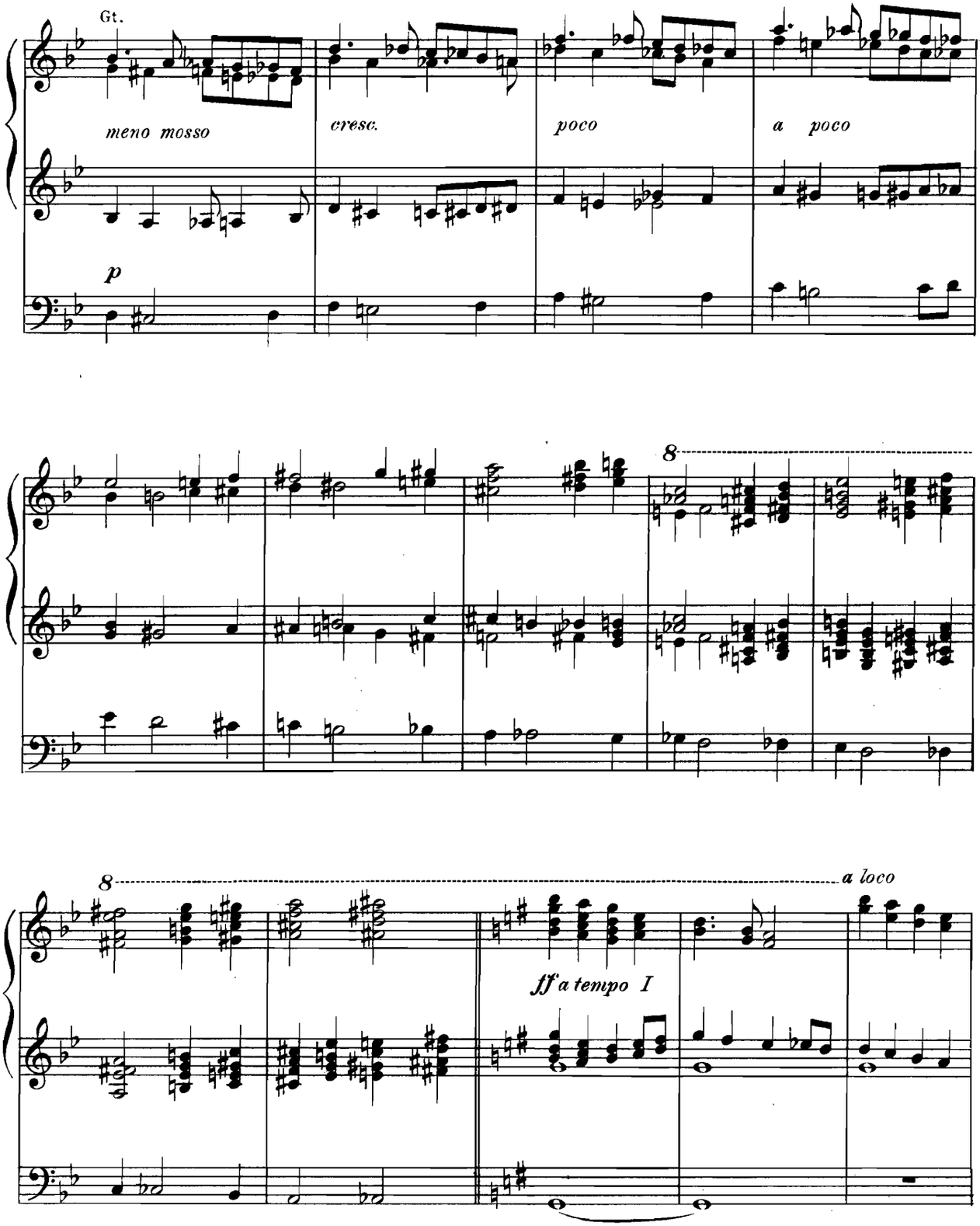

a tempo primo
rit.
Add Full Sw.
Gt.
Ch.
Sw.
Solo
Cresc. Pedal off
Bombarde 32´
8

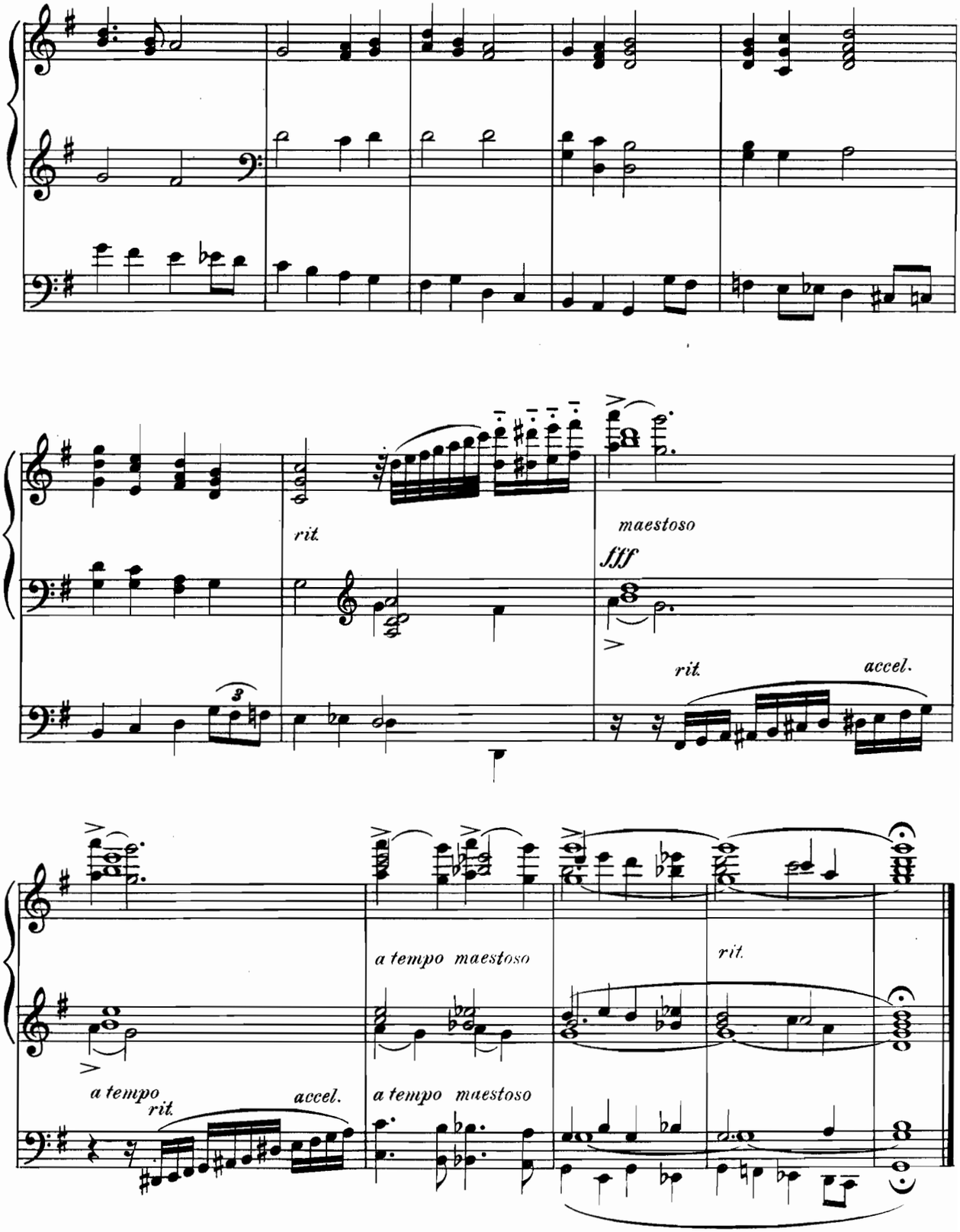

8
Ch.
Gt.
Ch.
Gt.
Ch.
Add Solo to Solo 16′
Sw.
rit
Ch.
a tempo
Solo
2 3 1


add *cresc.* Pedal to full


ff
rit.
cresc. Pedal off
Echo
Sw. to Pedal off, add Echo Pedal Bd. 16′ and Echo to Pedal
f
rit. molto
a tempo


f
rit. molto
Bd. 16′, 32′ Cresc.
Ped.
a tempo
f.
Sw.
Sw.
Gt.
All Sws. dim.

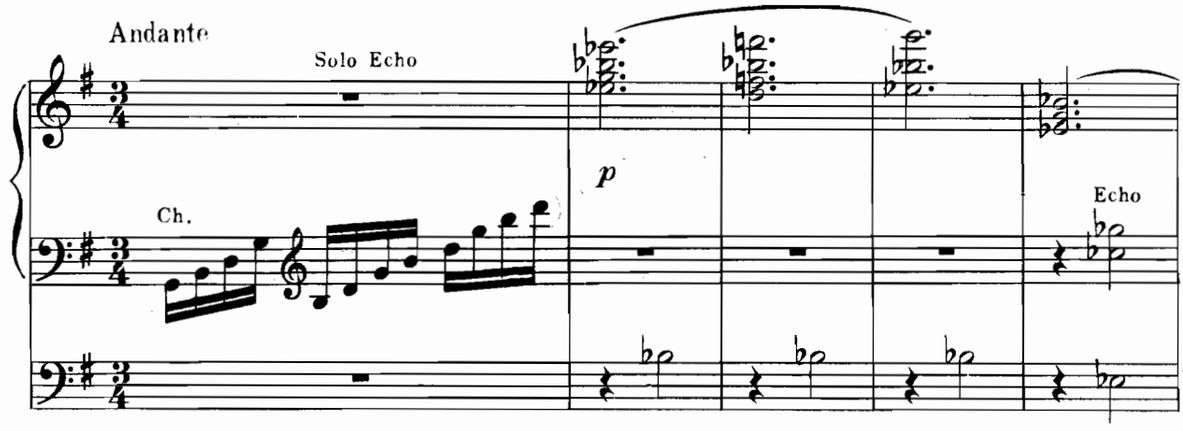

Gt.
meno mosso
cresc.
poco
a poco
p
8
8
a loco
ff a tempo I

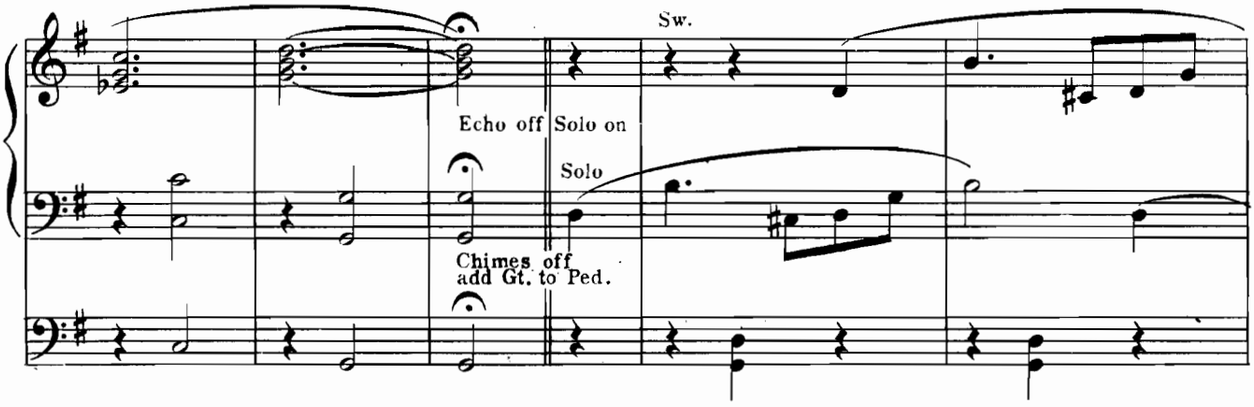

rit.
maestoso
fff
rit.
accel.
a tempo
rit.
accel.
a tempo maestoso
a tempo maestoso
rit.

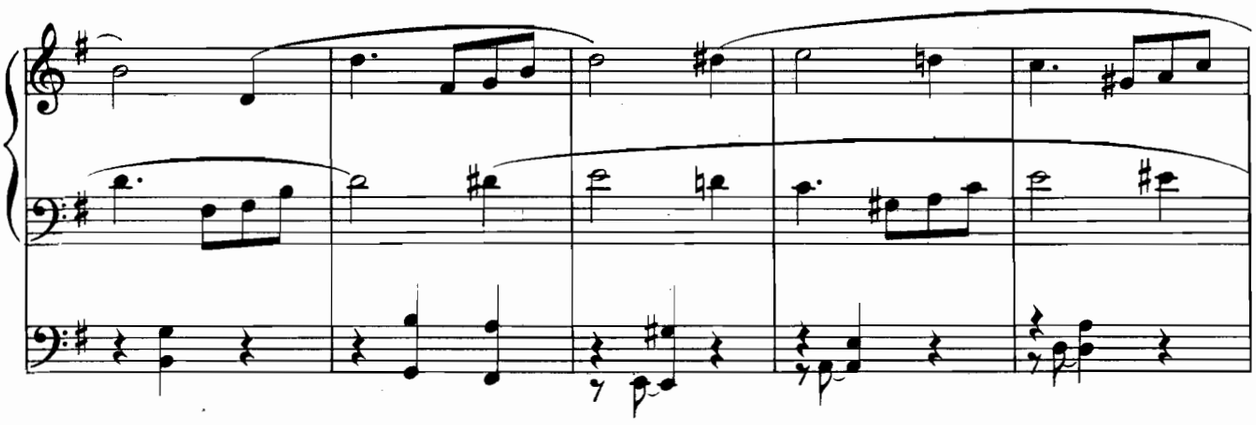
Solo-Echo Vox Humana, Mix. Fl. 4′ Trem.
Ch.-Echo Flügel Horn, Vox Angelica, Fls. 8, 4′
Solo French Horn
Sw. Flügel Horn
Gt. Wald Flute 8′
Ch. Celesta 4′
Ped Chimes

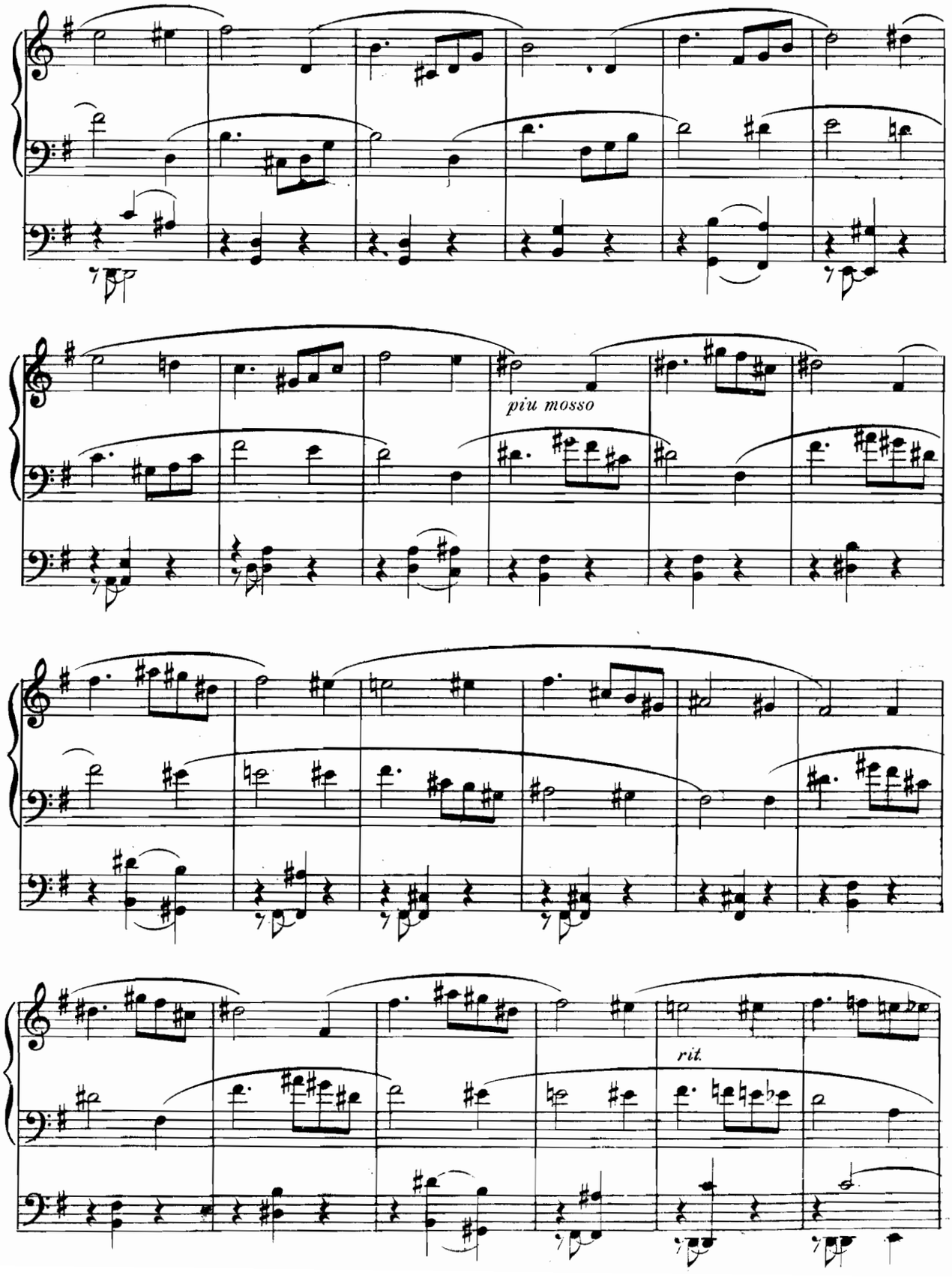
II

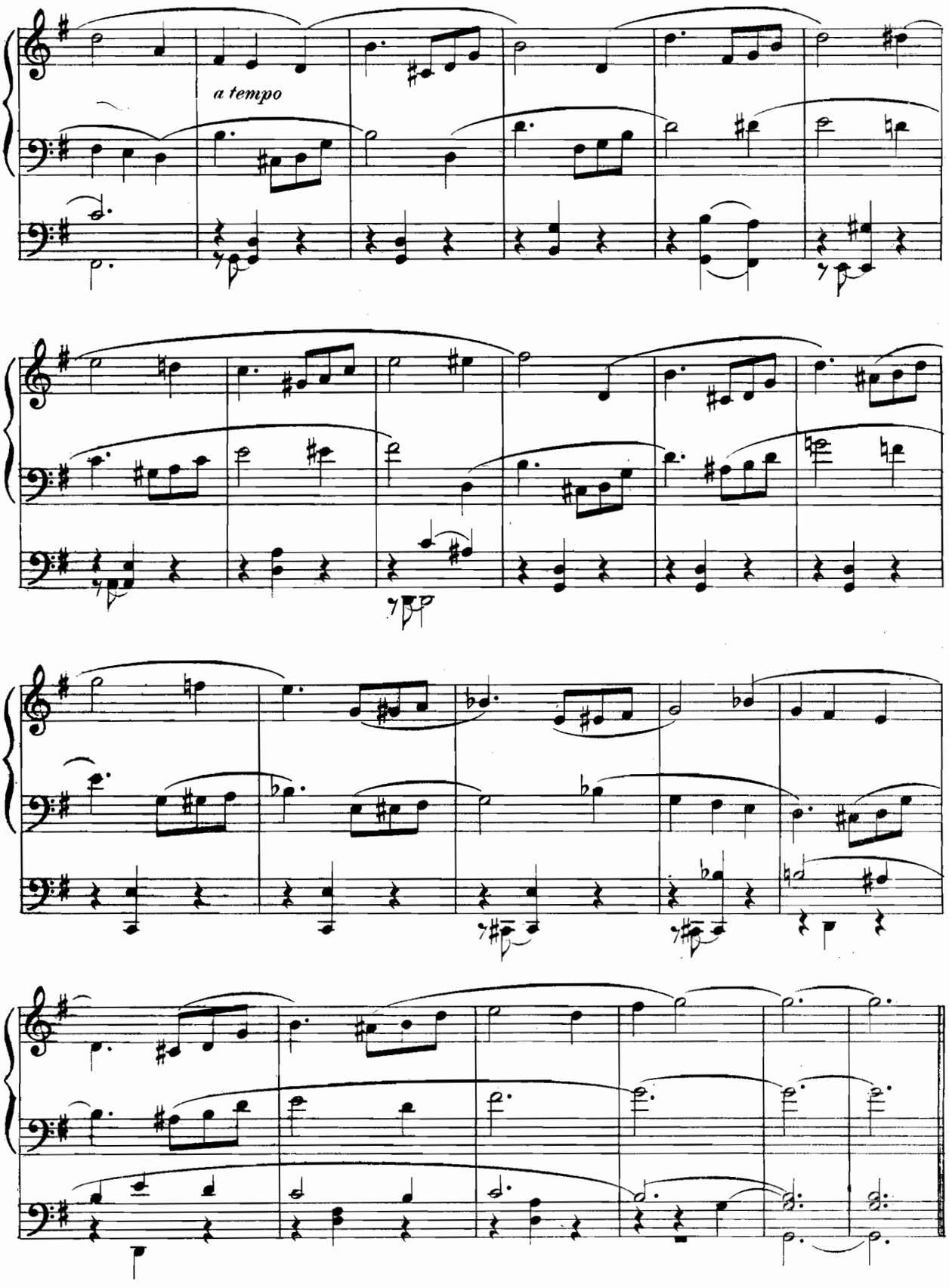
Canon

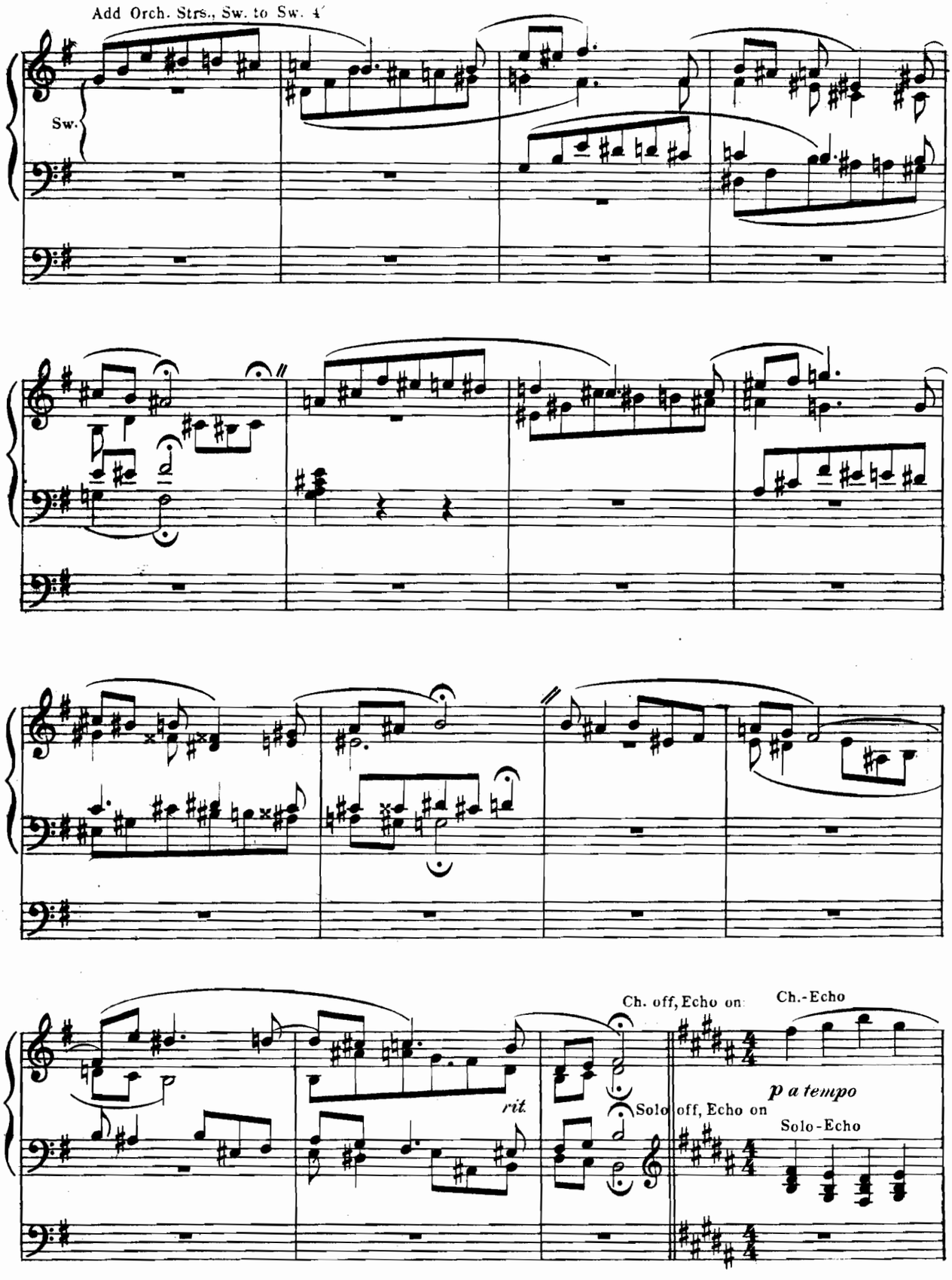


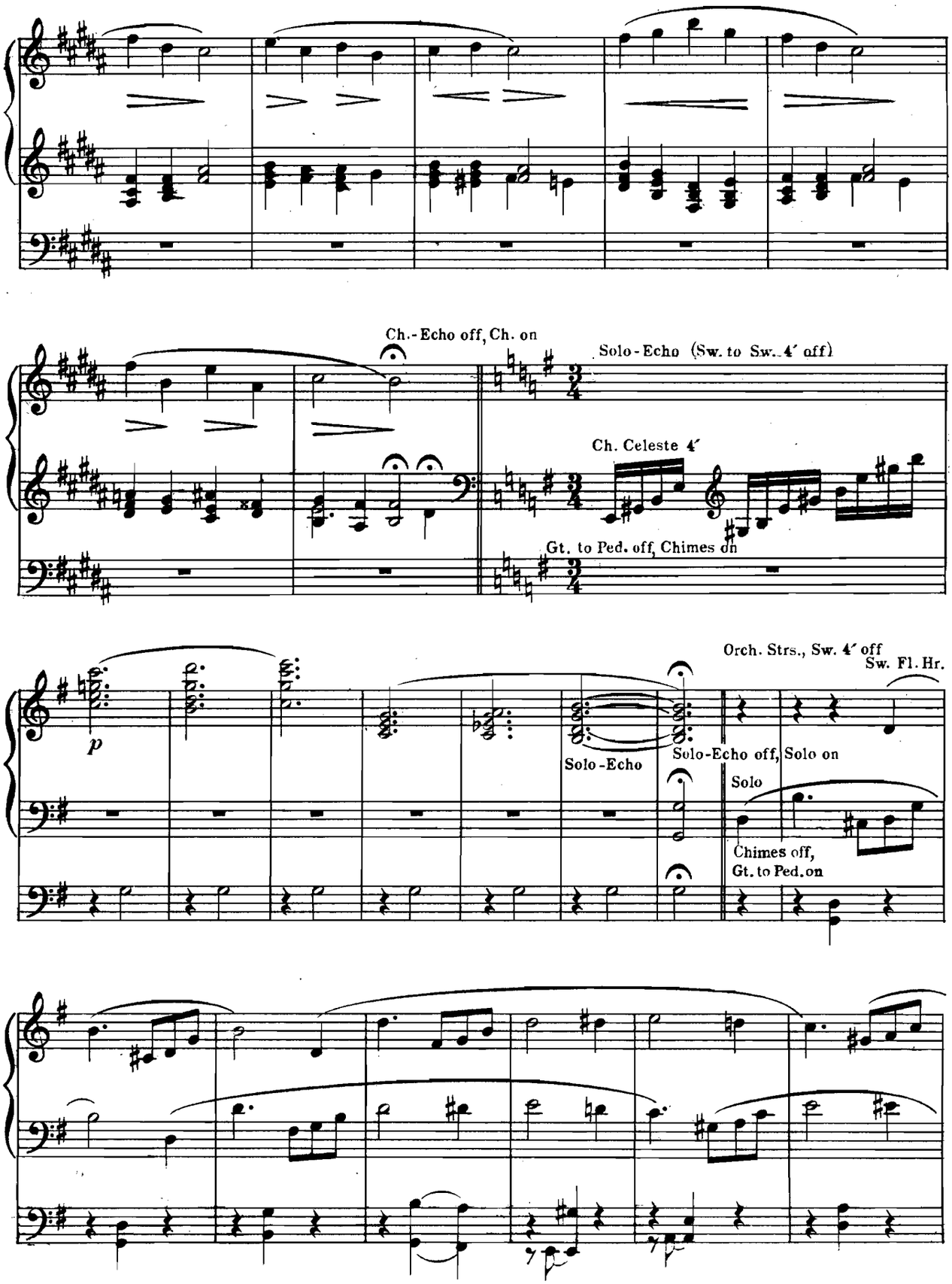


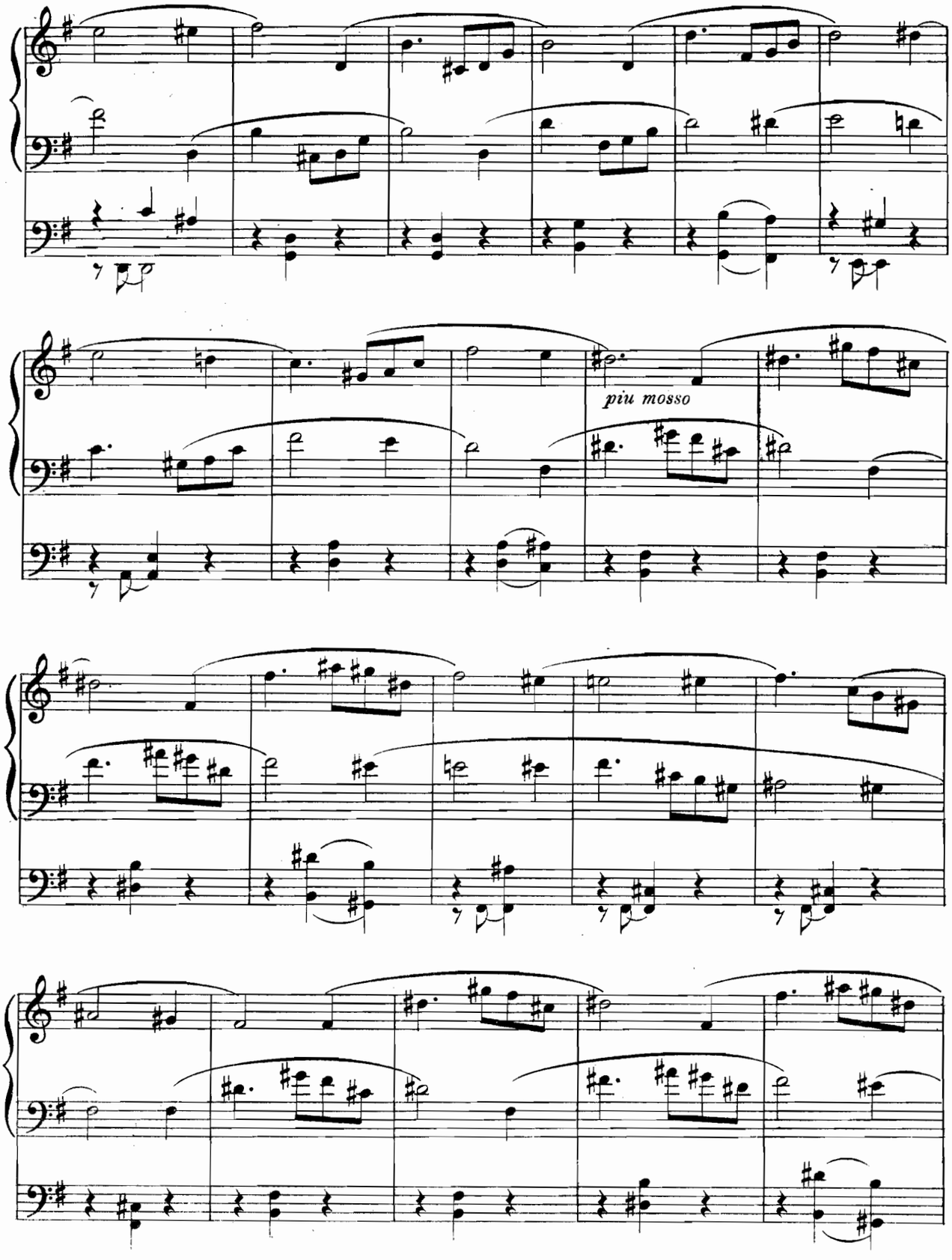


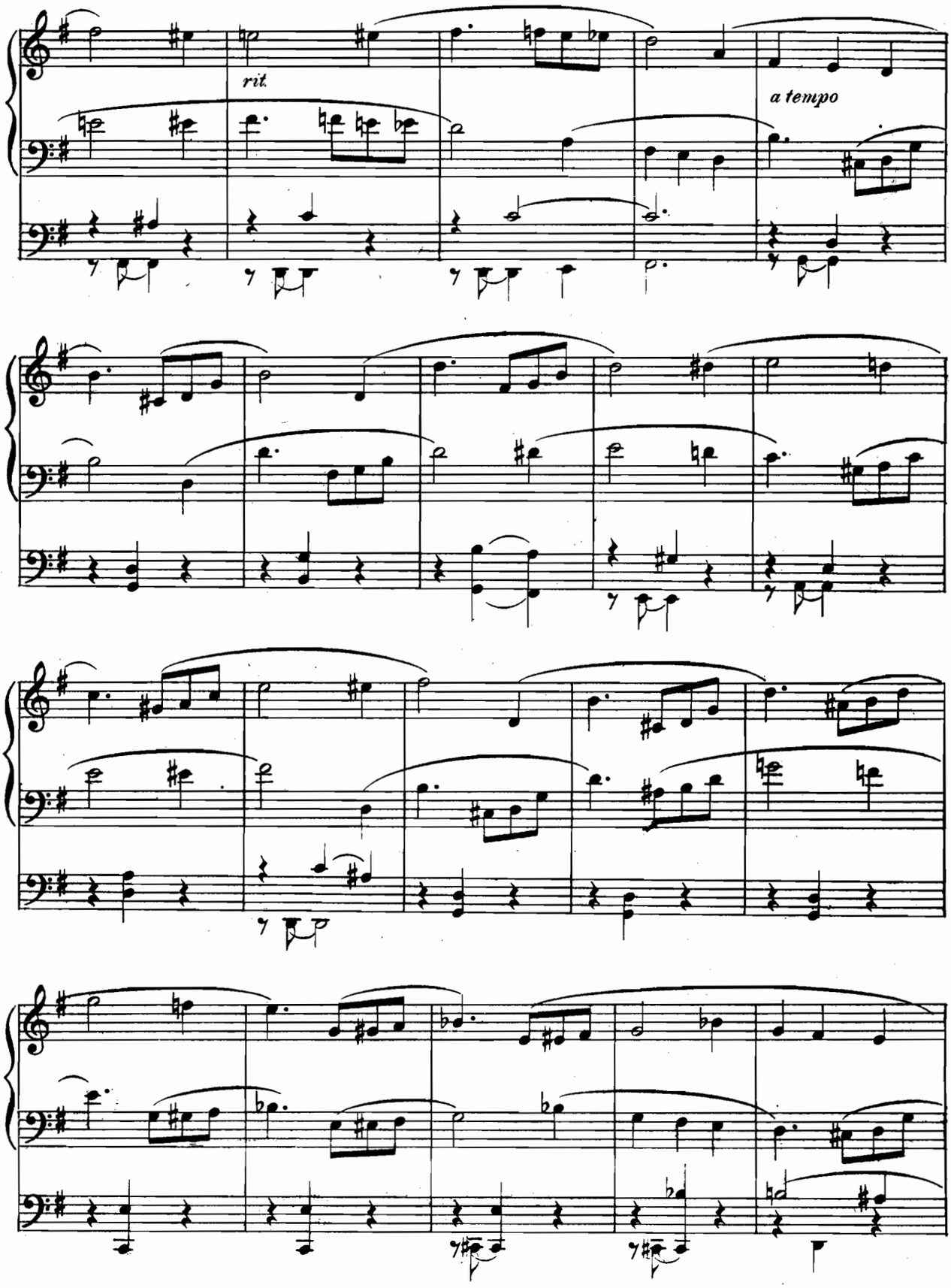

piu mosso
rit.

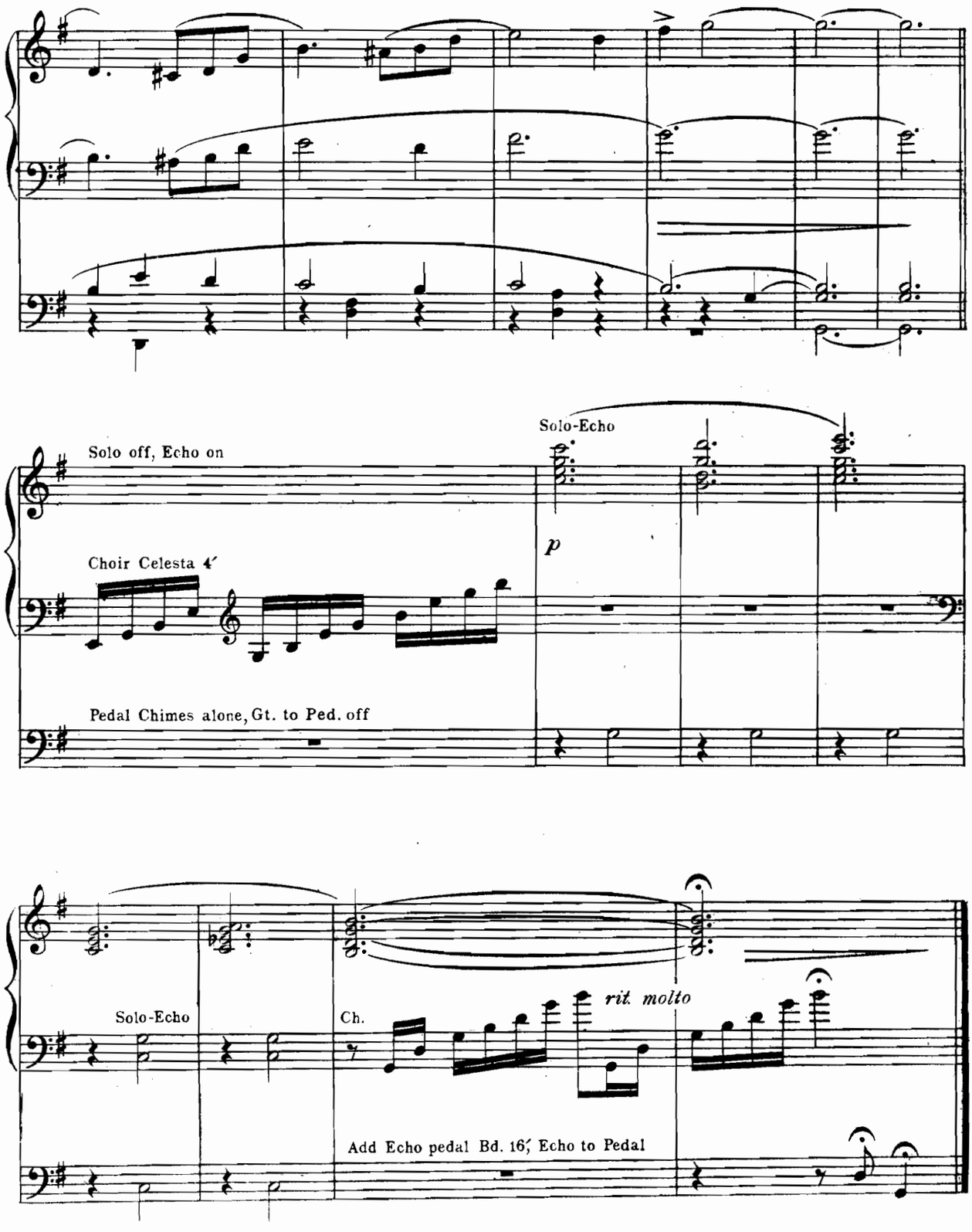

a tempo


Add Orch. Strs., Sw. to Sw. 4′
Sw.
rit.
Ch. off, Echo on
Solo off, Echo on
Ch.-Echo
p a tempo
Solo-Echo


Ch.-Echo off, Ch. on
Solo-Echo (Sw. to Sw. 4′ off)
Ch. Celeste 4′
Gt. to Ped. off, Chimes on
Orch. Strs., Sw. 4′ off
Sw. Fl. Hr.
p
Solo-Echo
Solo-Echo off, Solo on
Solo
Chimes off,
Gt. to Ped. on

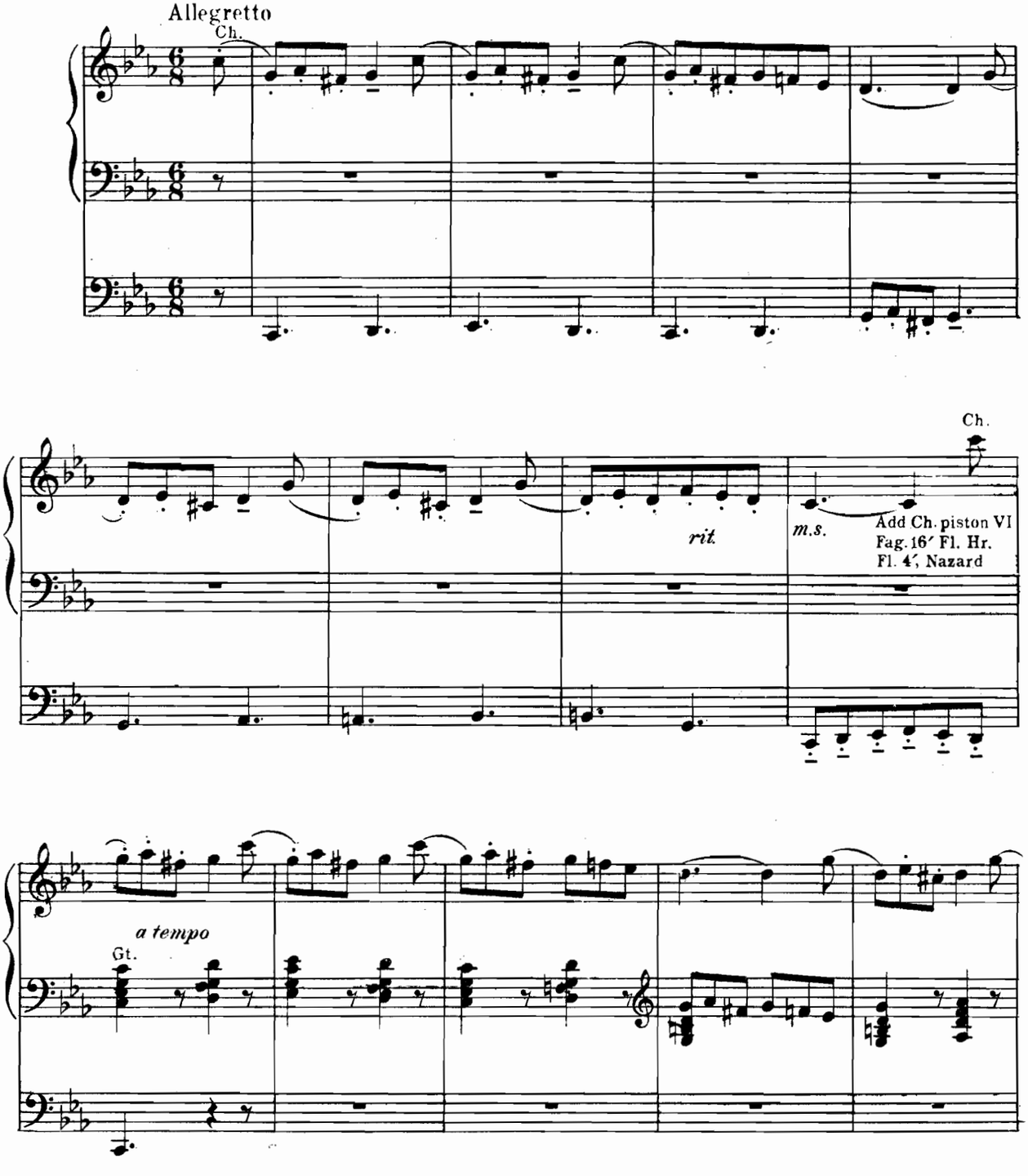

piu mosso

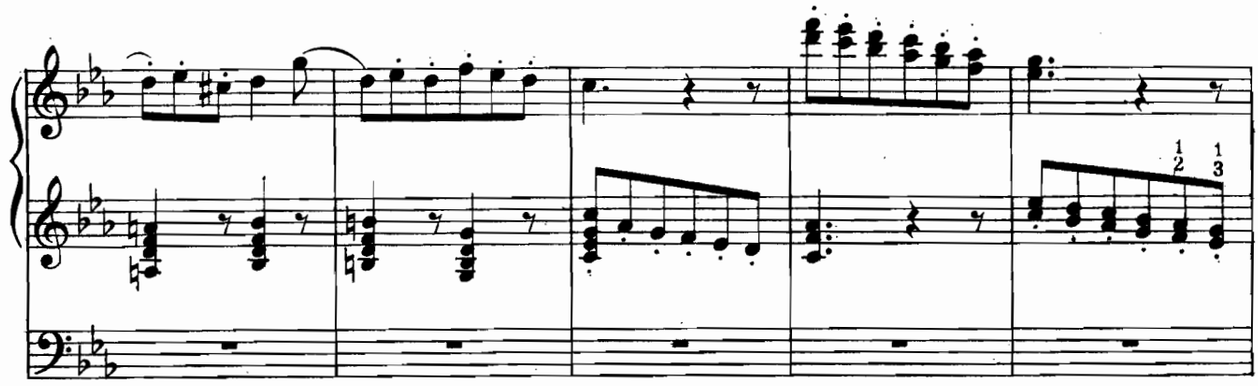

rit.
a tempo

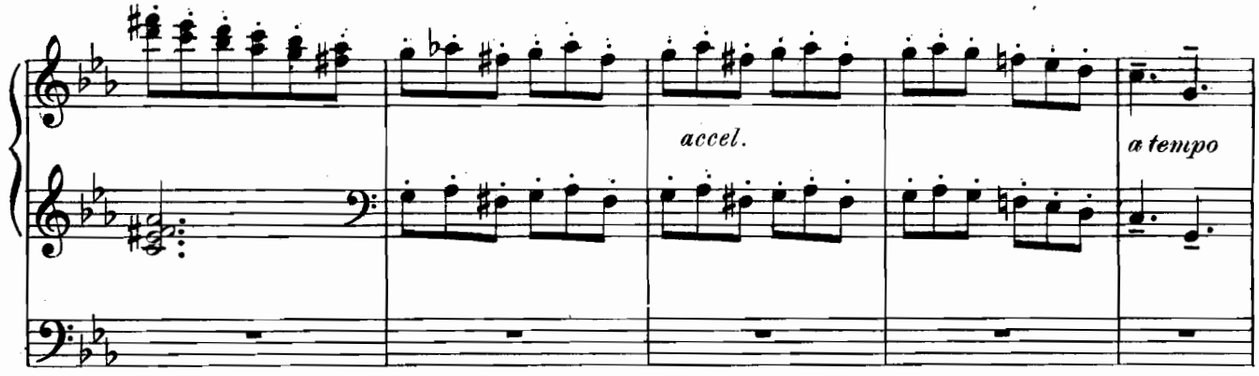

Solo off, Echo on
Choir Celesta 4′
Pedal Chimes alone, Gt. to Ped. off
Solo-Echo
p
Solo-Echo
Ch.
rit. molto
Add Echo pedal Bd. 16′, Echo to Pedal

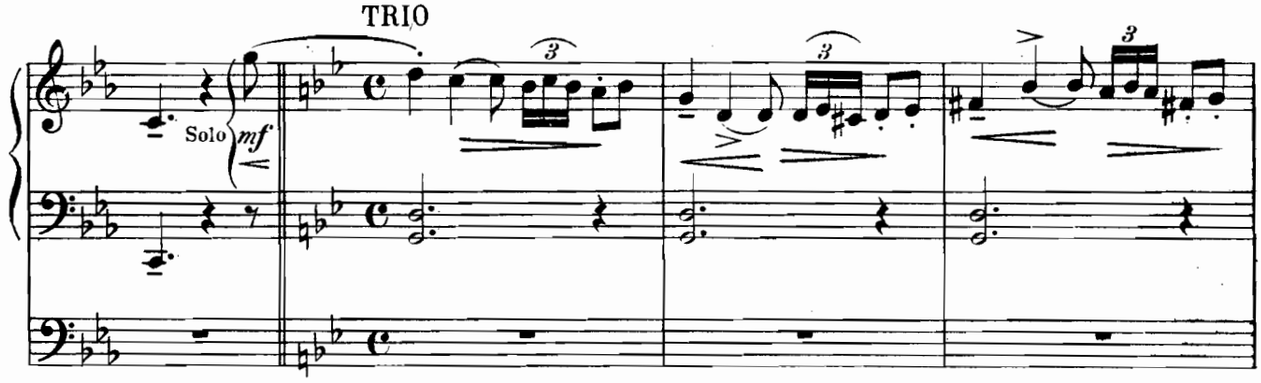
Solo Musette Trem.
Swell All Strings Sw. to Sw. 4′
Great Erzähler, Fl. 4′
Choir Fagotto 16′
Pedal Ged 16′, 8′ Gamba 16′, 8, Fag. 16′
Sw. and Solo boxes closed
Gt. and Ch. boxes open

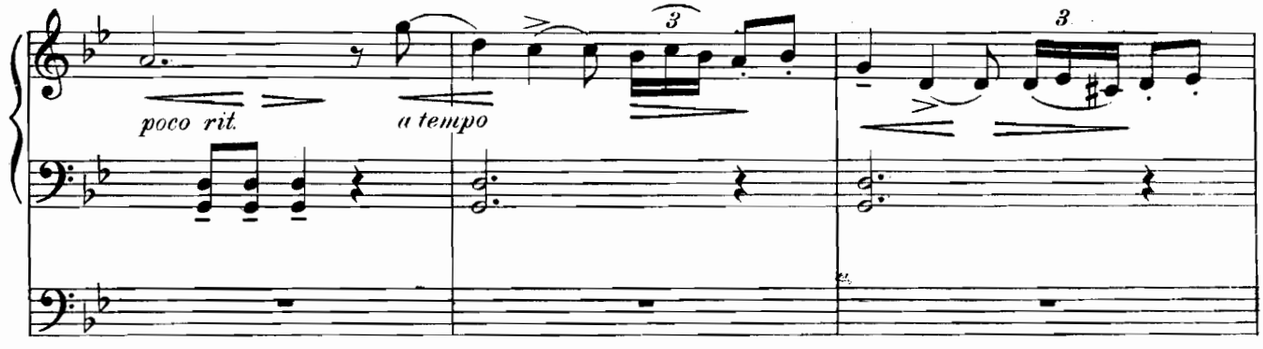
III
Scherzo

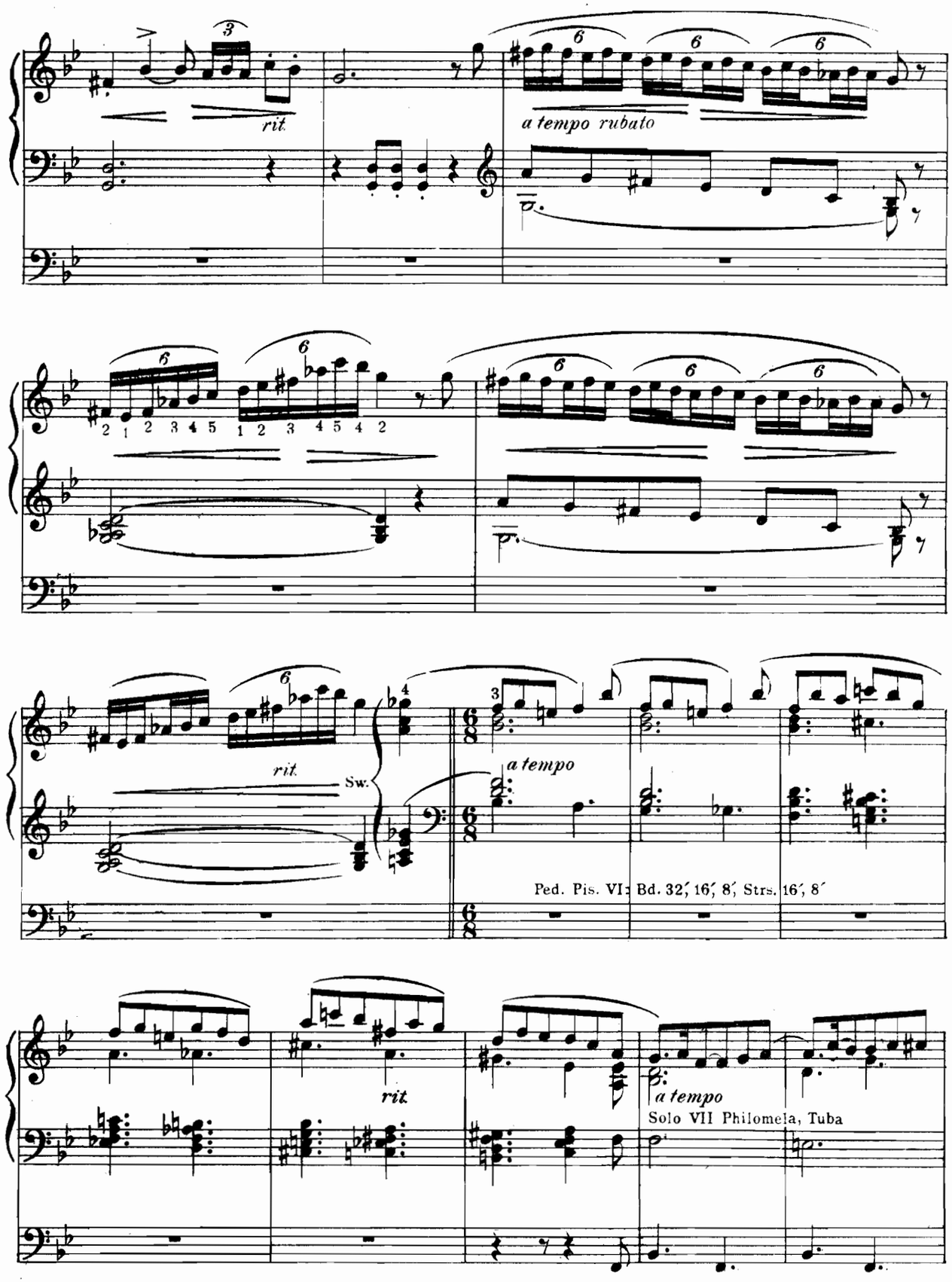


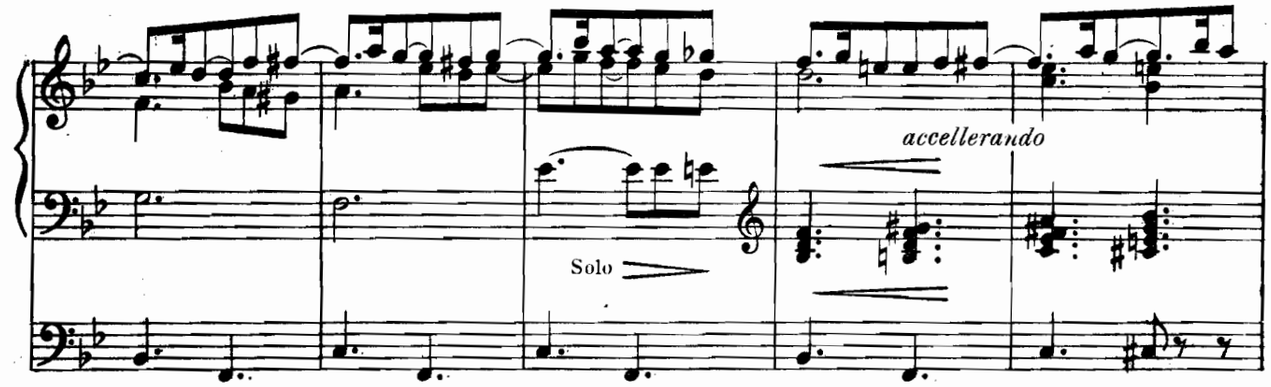


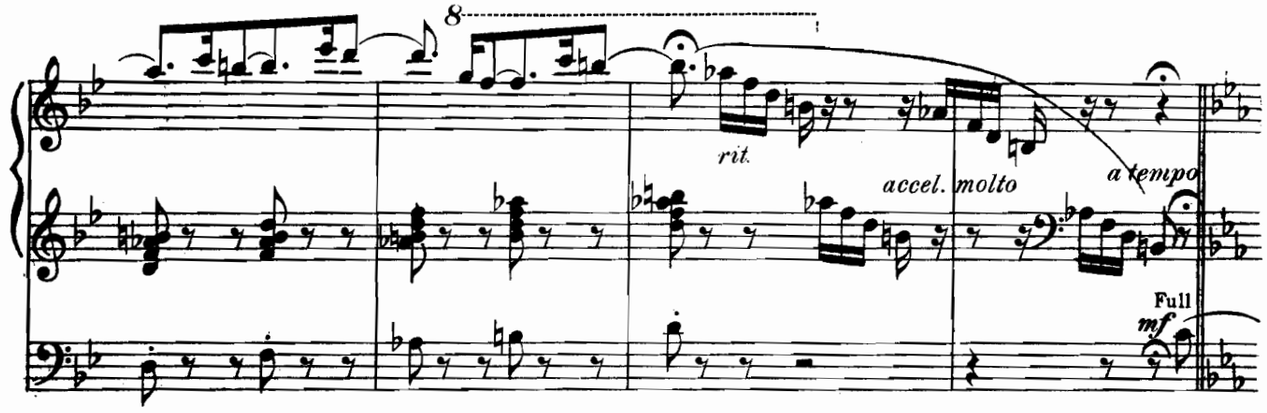

accel.
a tempo

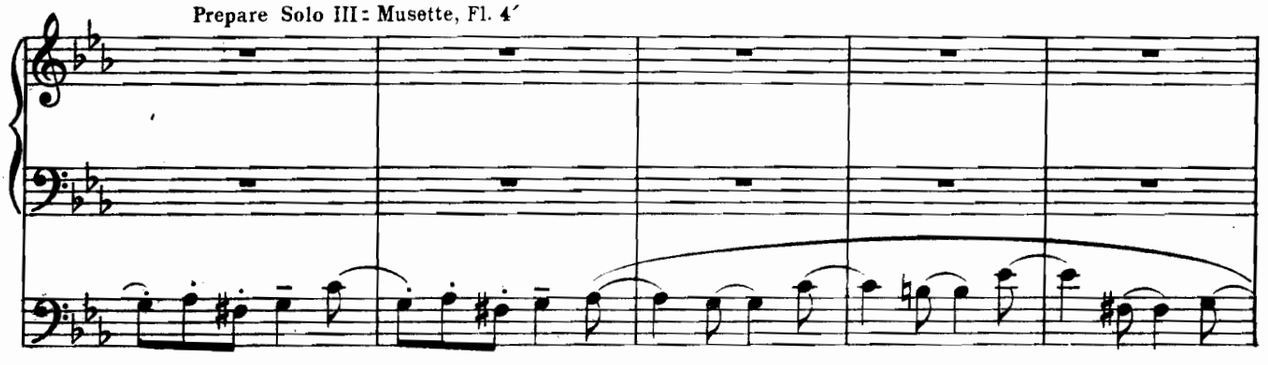

TRIO
Solo
mf

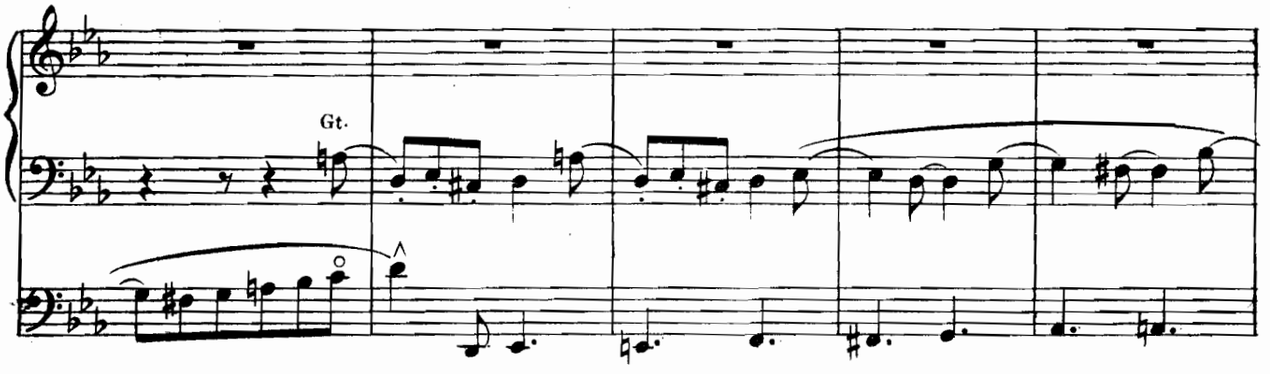

poco rit.
a tempo

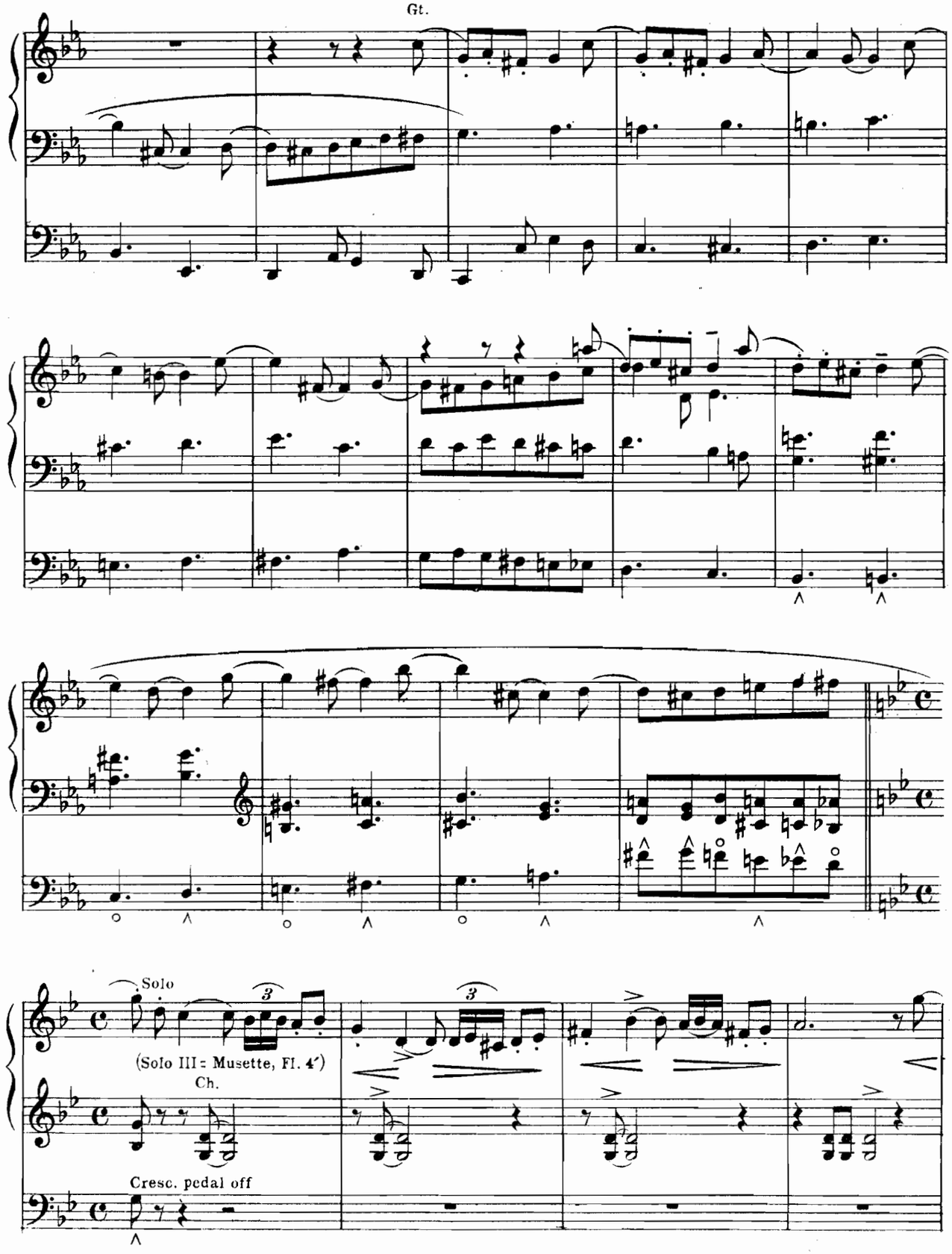

rit.
a tempo rubato
rit.
Sw.
a tempo
Ped. Pis. VI: Bd. 32′, 16′, 8′, Strs. 16′, 8′
rit.
a tempo
Solo VII Philomela, Tuba

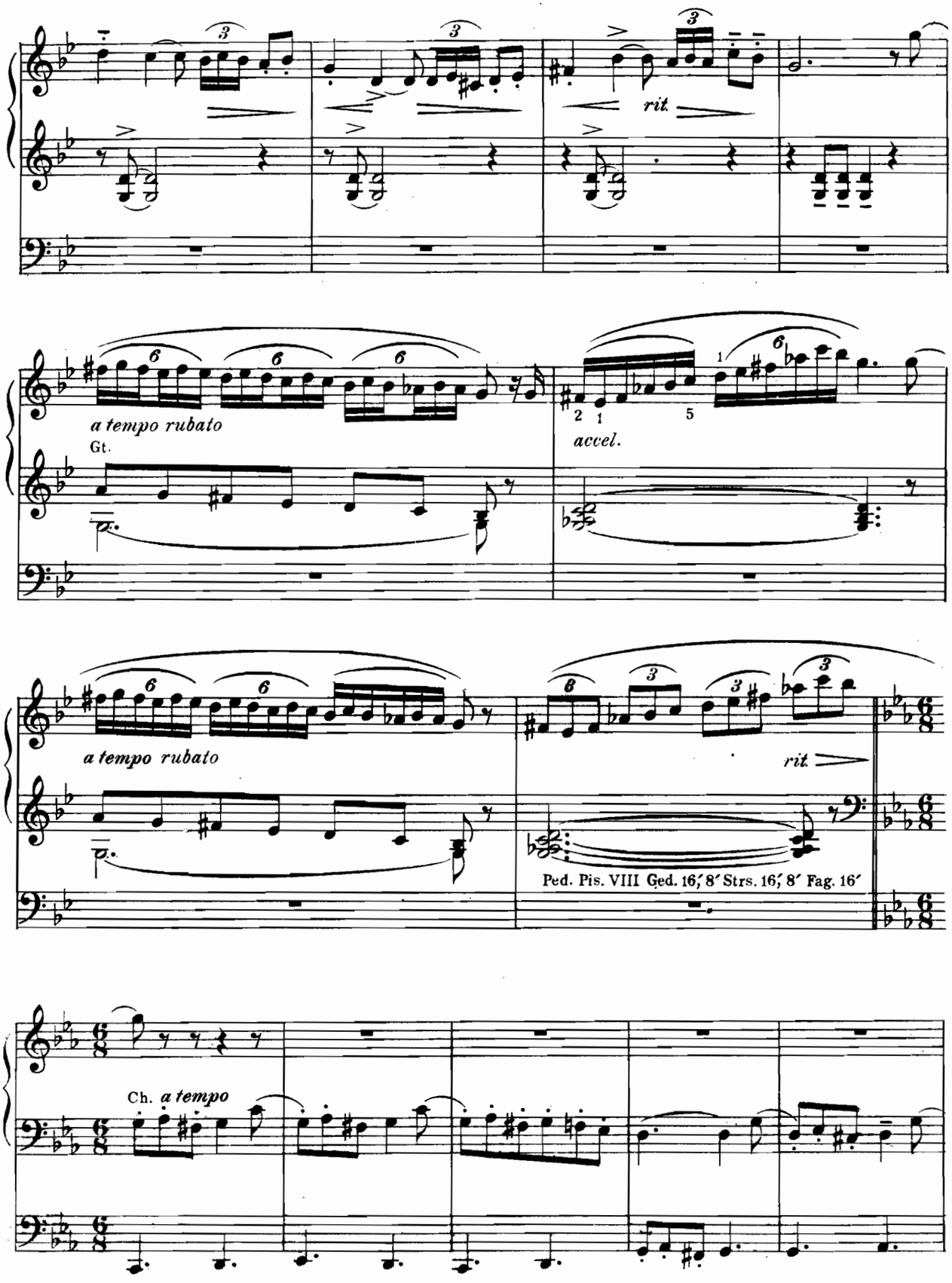

accellerando
Solo

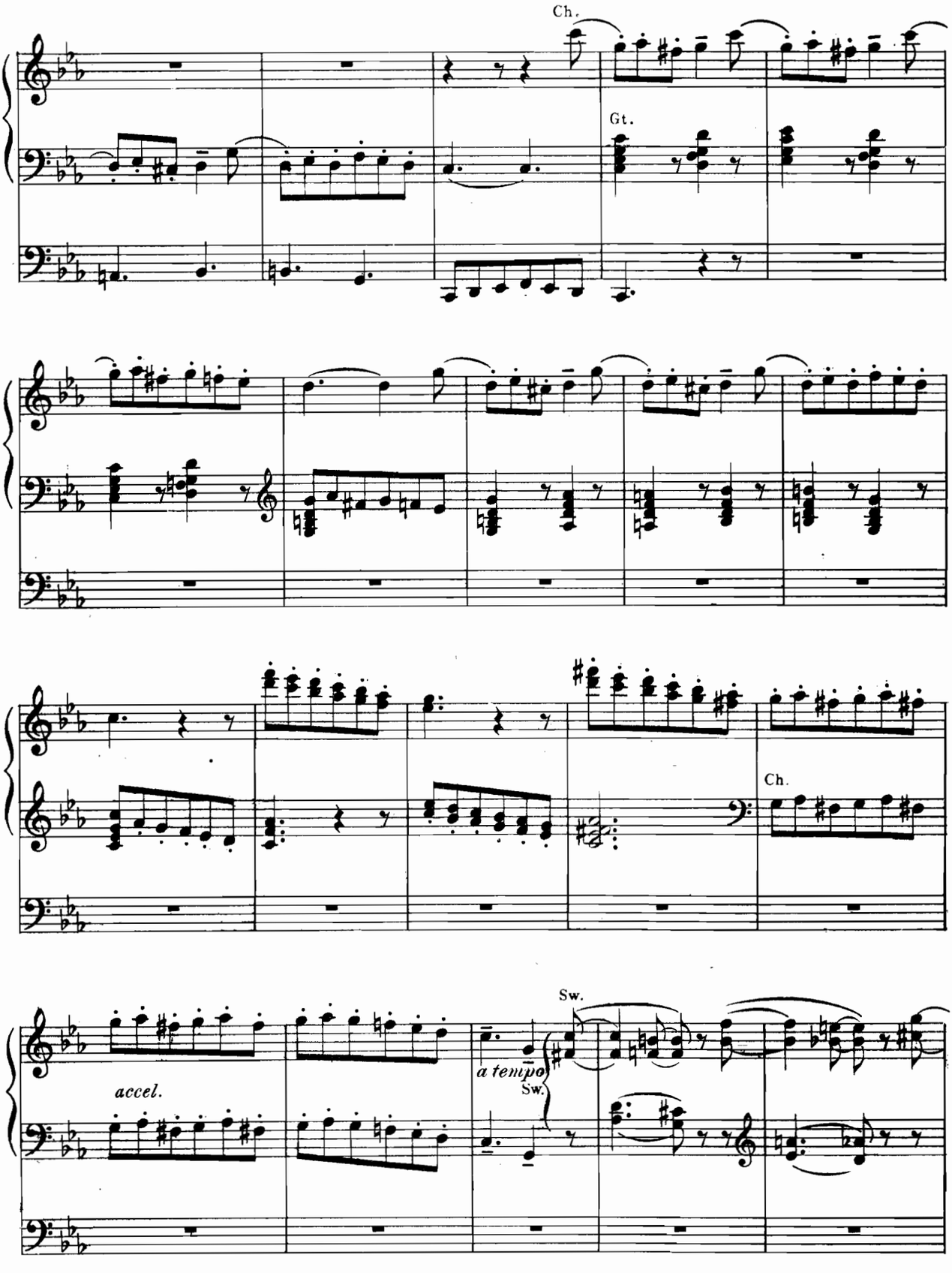

8
rit.
accel. molto
a tempo
Full
mf

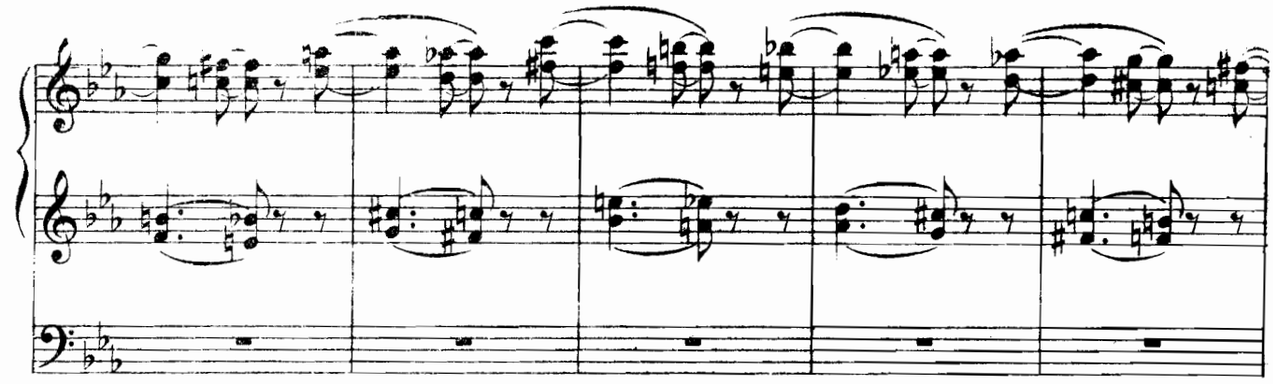

Prepare Solo III: Musette, Fl. 4′

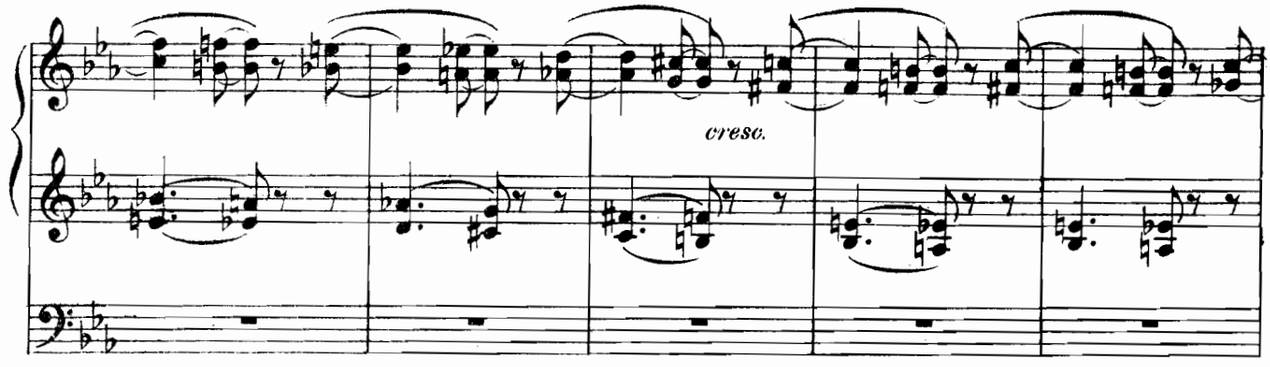

Gt.

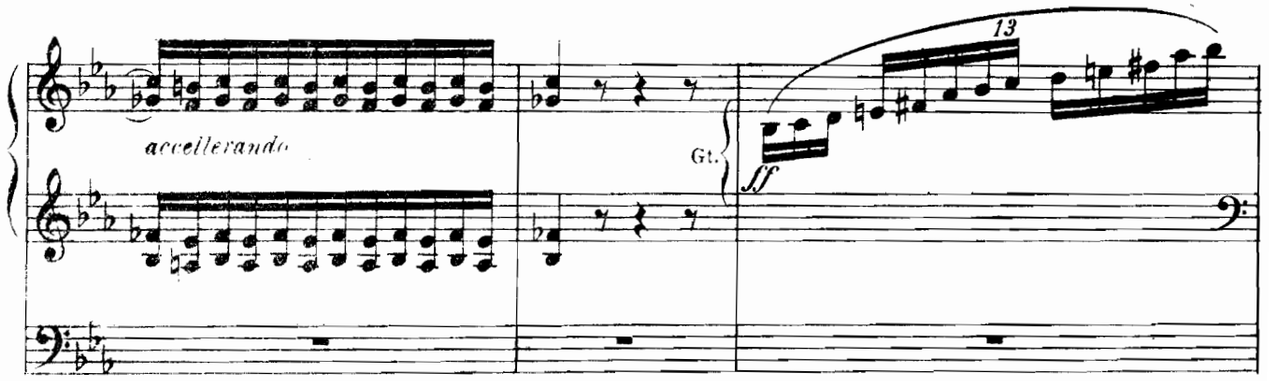

Gt.
Solo
(Solo III = Musette, Fl. 4′)
Ch.
Cresc. pedal off

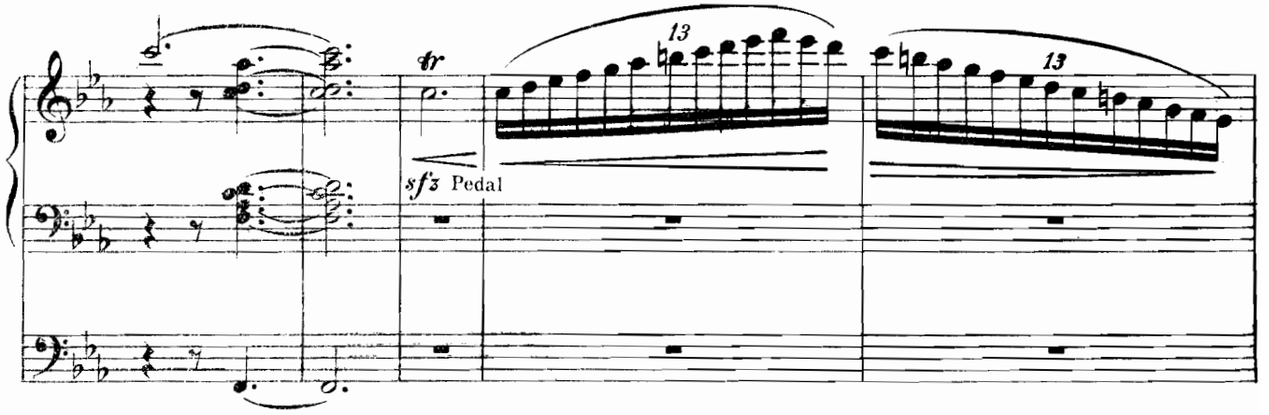

rit.
a tempo rubato
Gt.
accel.
a tempo rubato
rit.
Ped. Pis. VIII Ged. 16′ 8′ Strs. 16′ 8′ Fag. 16′
Ch. a tempo

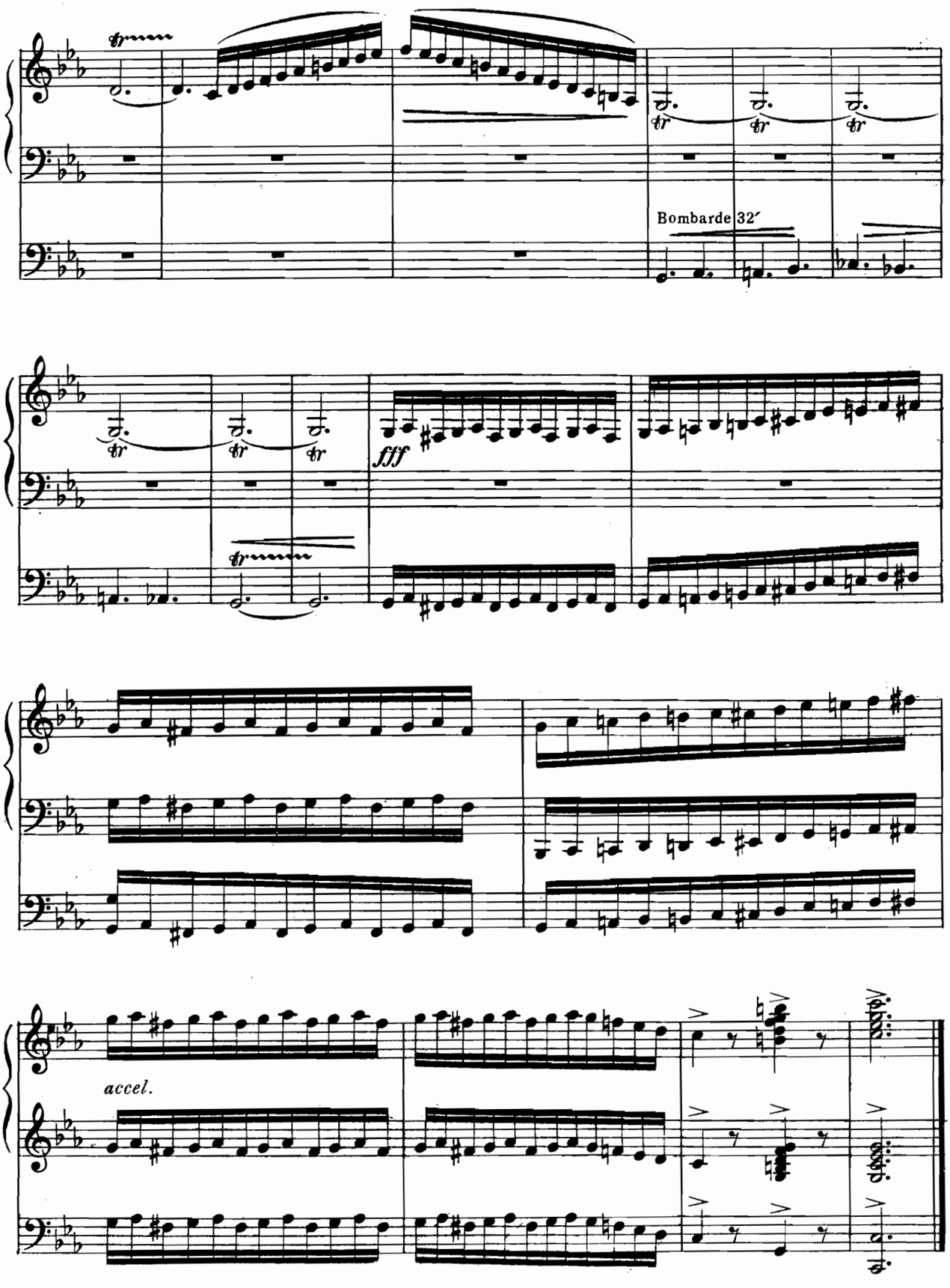

Ch.
Gt.
Ch.
accel.
a tempo
Sw.
Sw.




cresc.


accelerando
Gt.
ff
13

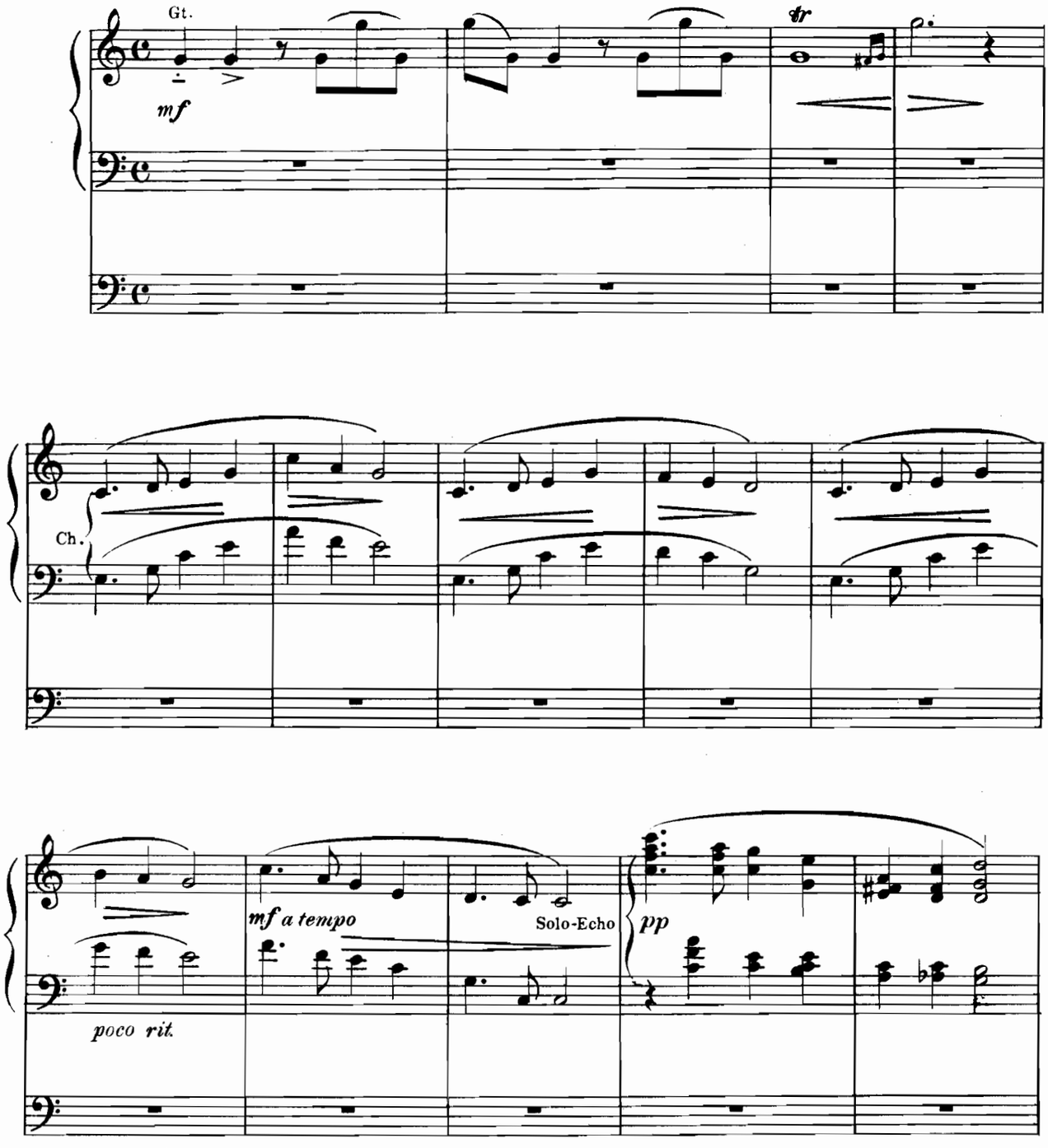

tr
13
13
sf z Pedal


Bombarde 32′
fff
accel.

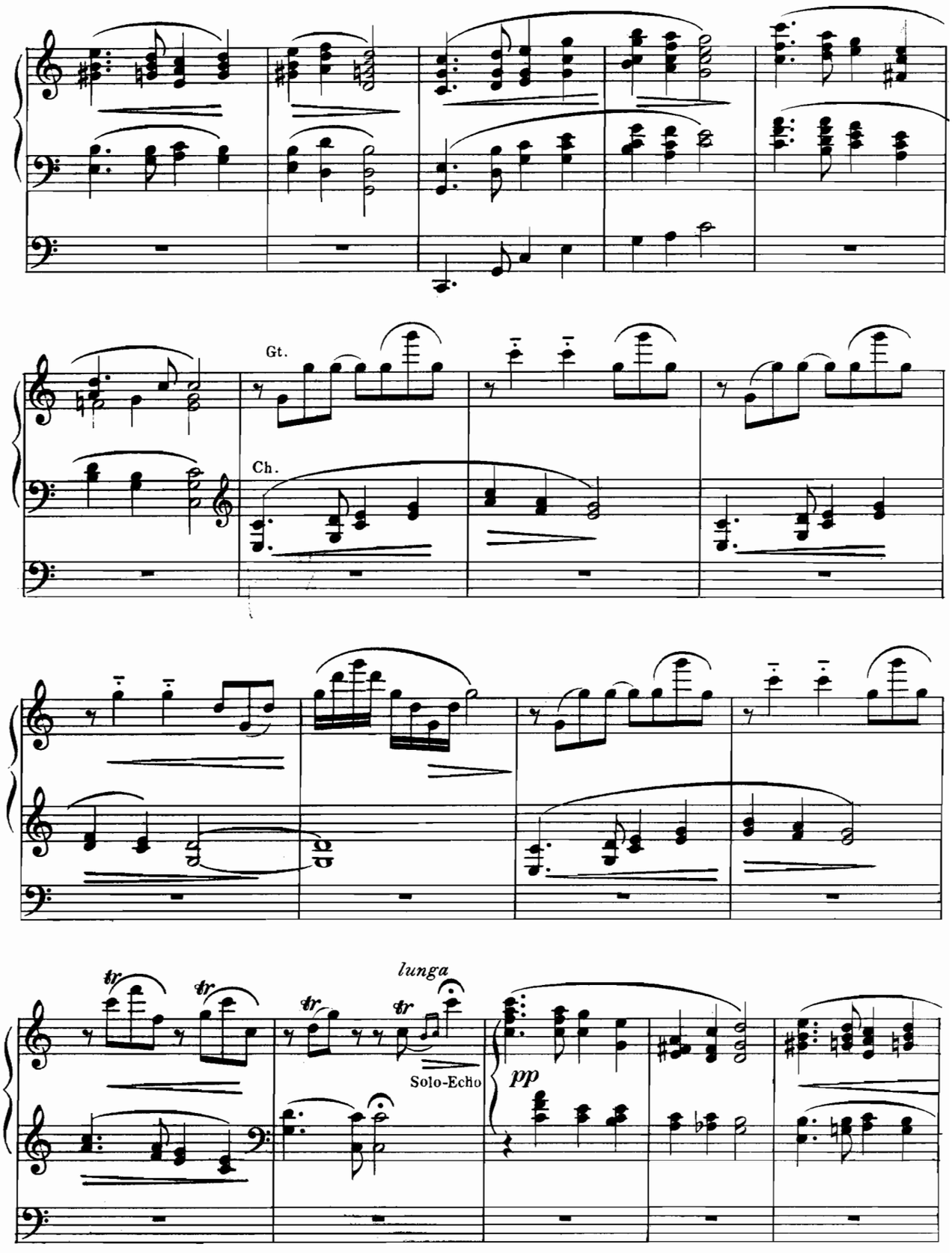
Solo-Echo Fls. 16′, 8′, 4′, Vox Humana, Mix, Echo to Echo 4′
Ch.-Echo Fl. 8′
Swell All strings, Sw. to Sw. 4′
Great Wald Flute
Choir French Horn
Pedal Bd. 32′ Ged. 16′ Echo Bd. 16′, coupled to Echo

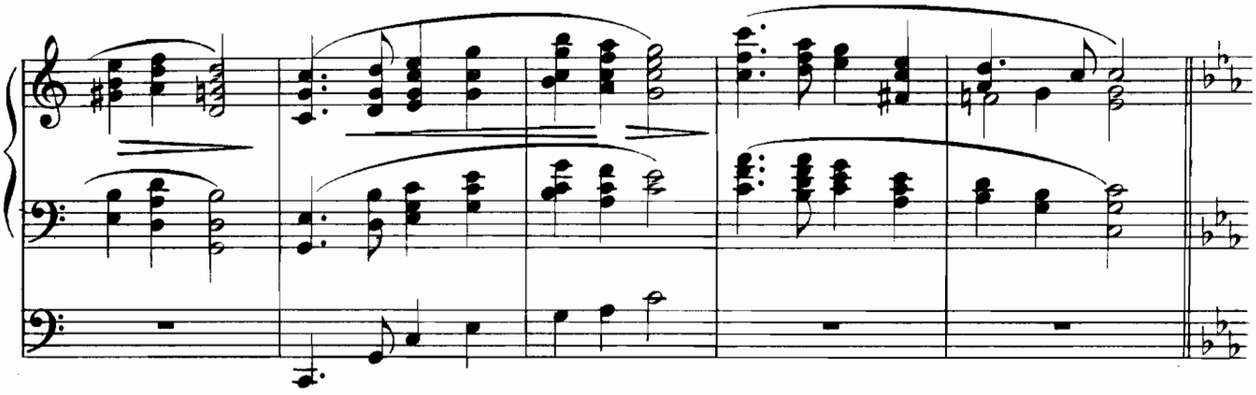
IV
Intermezzo

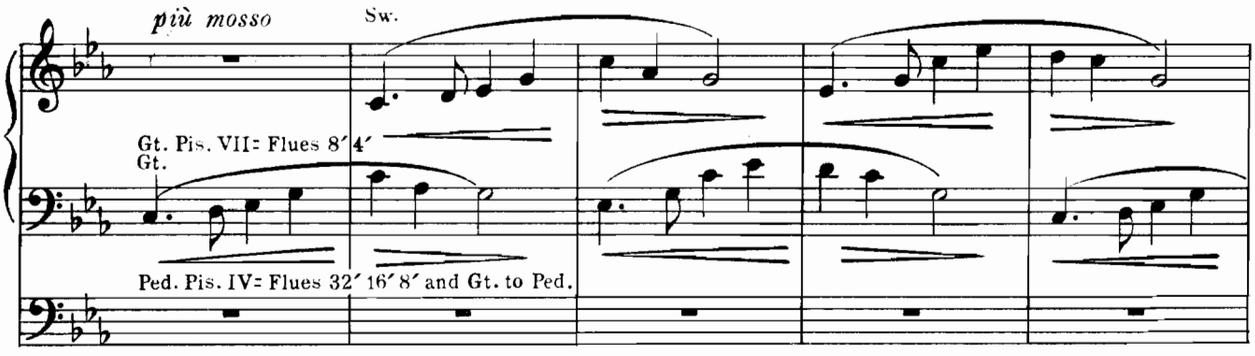
Andantino

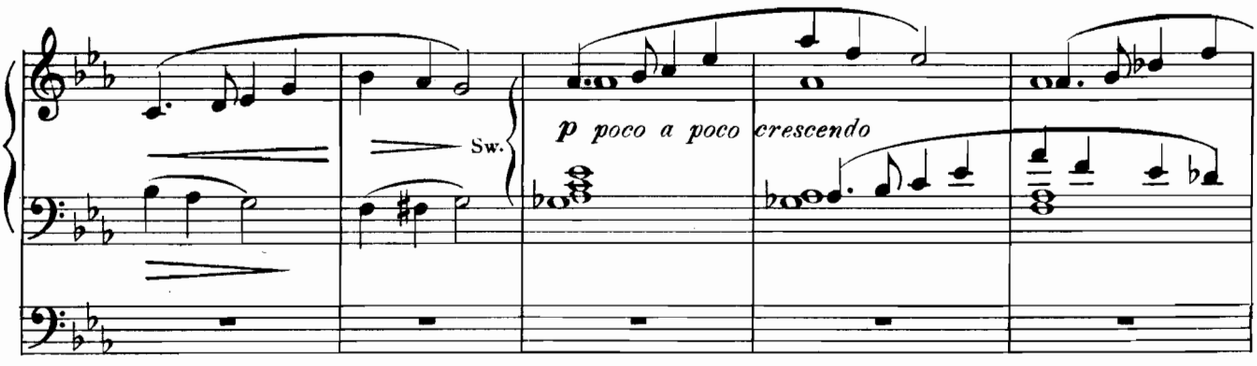


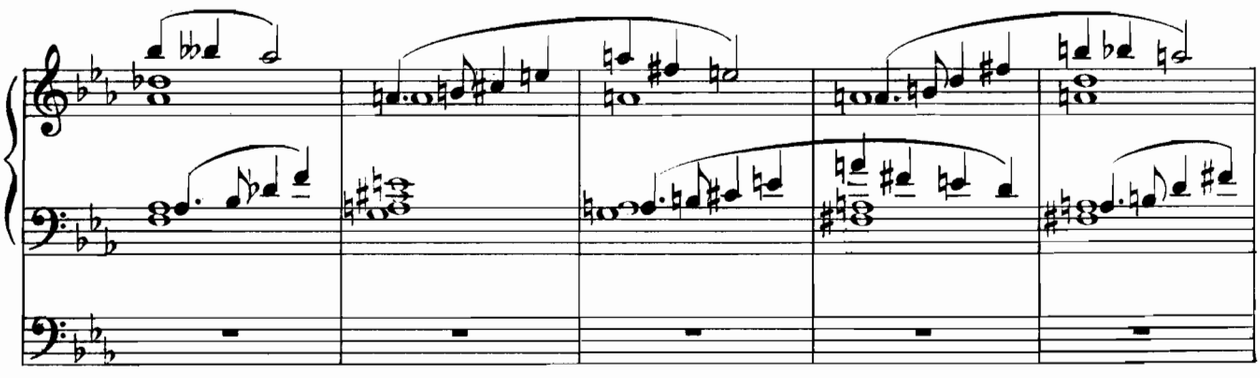
86756

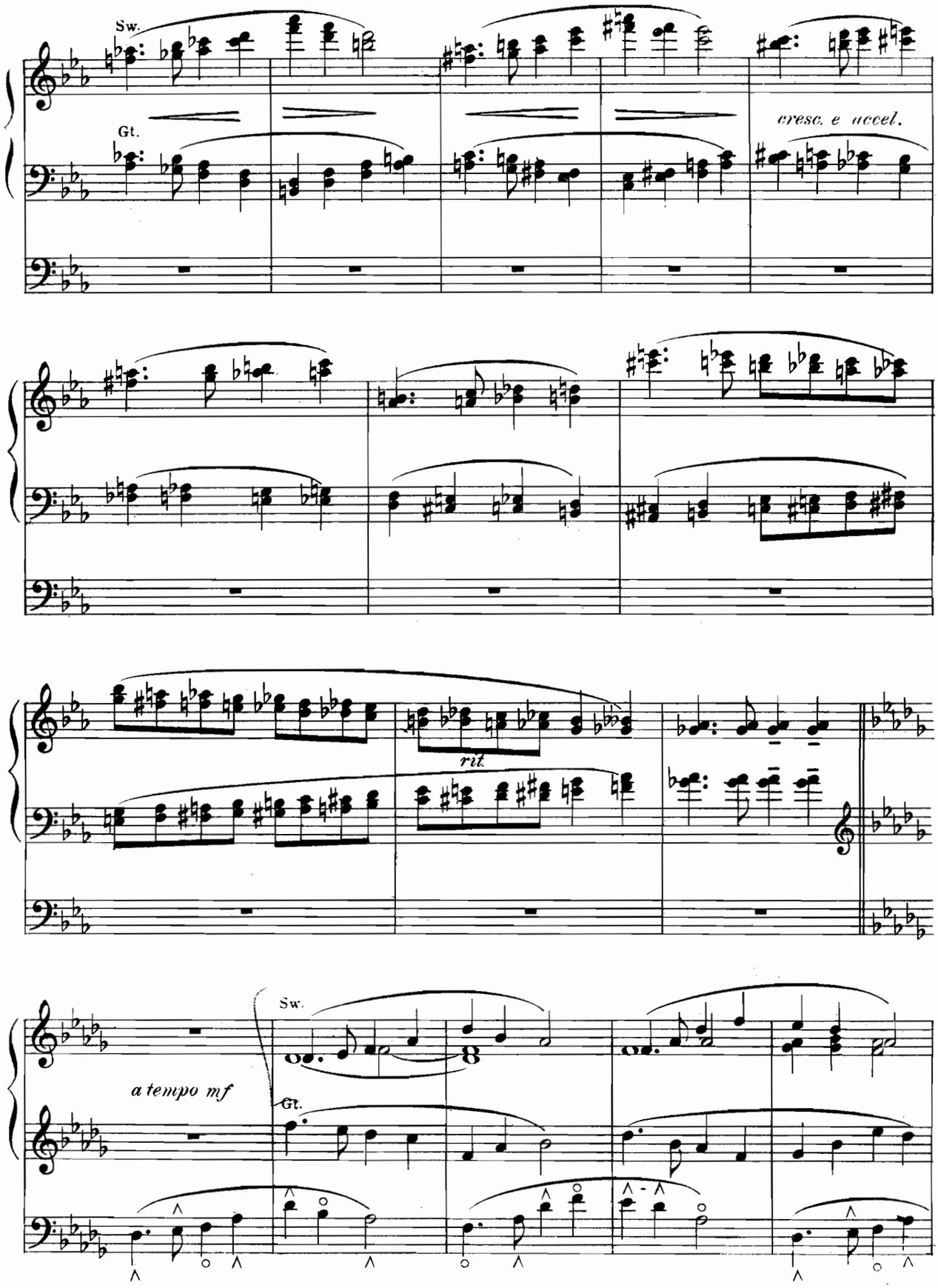

Gt.
Ch.
tr
tr
tr
tr
lunga
Solo-Echo
pp

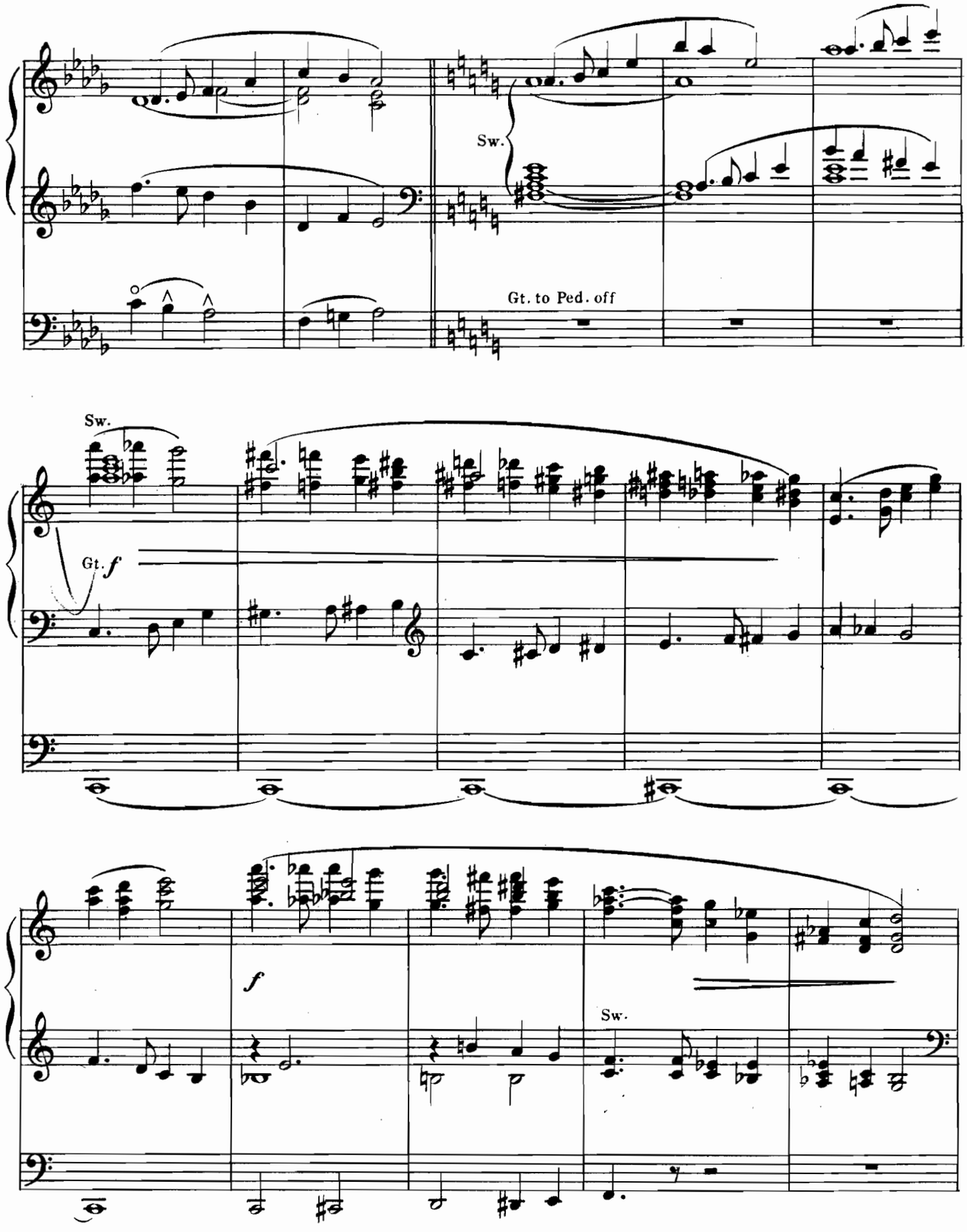


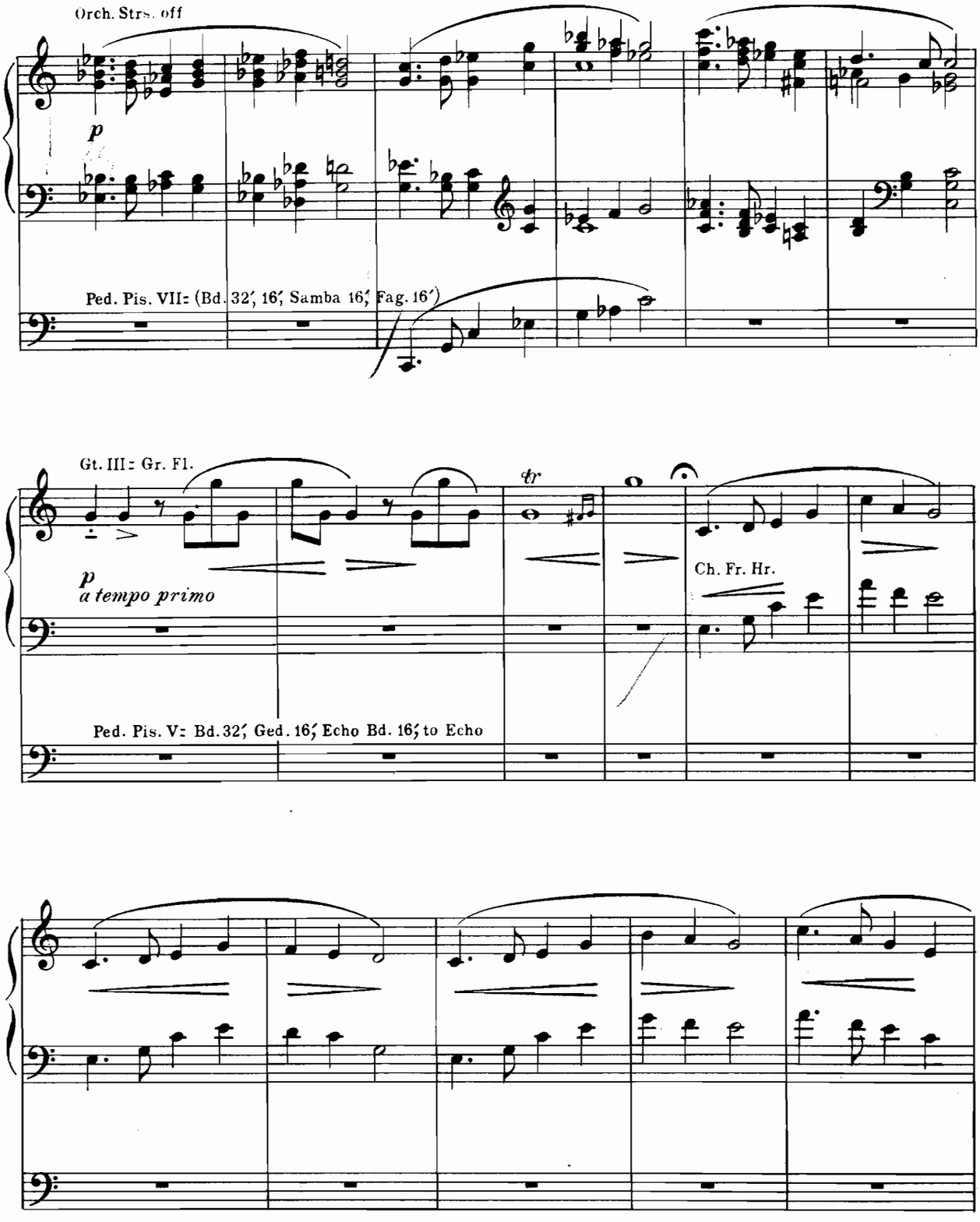

più mosso
Sw.
Gt. Pis. VII: Flues 8′ 4′
Gt.
Ped. Pis. IV: Flues 32′ 16′ 8′ and Gt. to Ped.

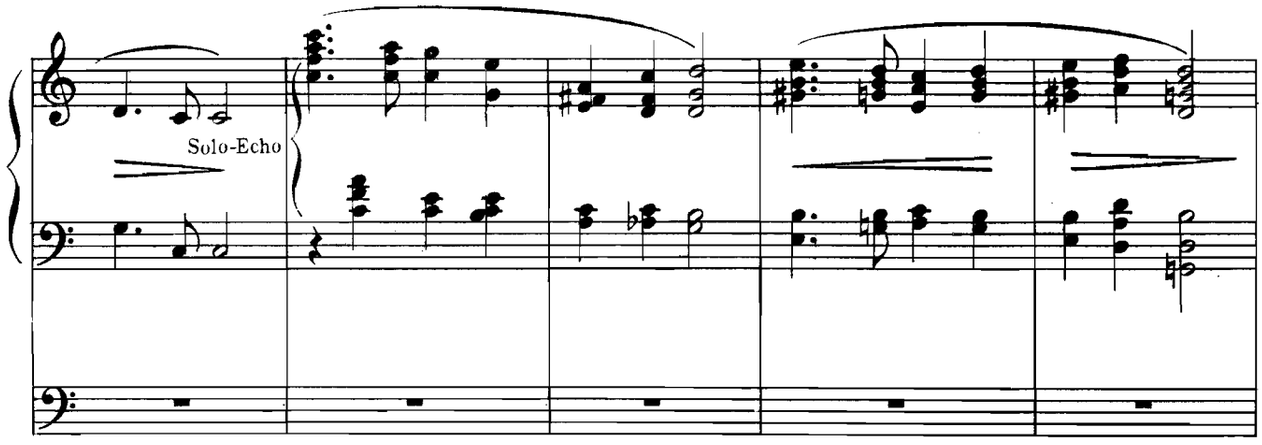

Sw.
p poco a poco crescendo

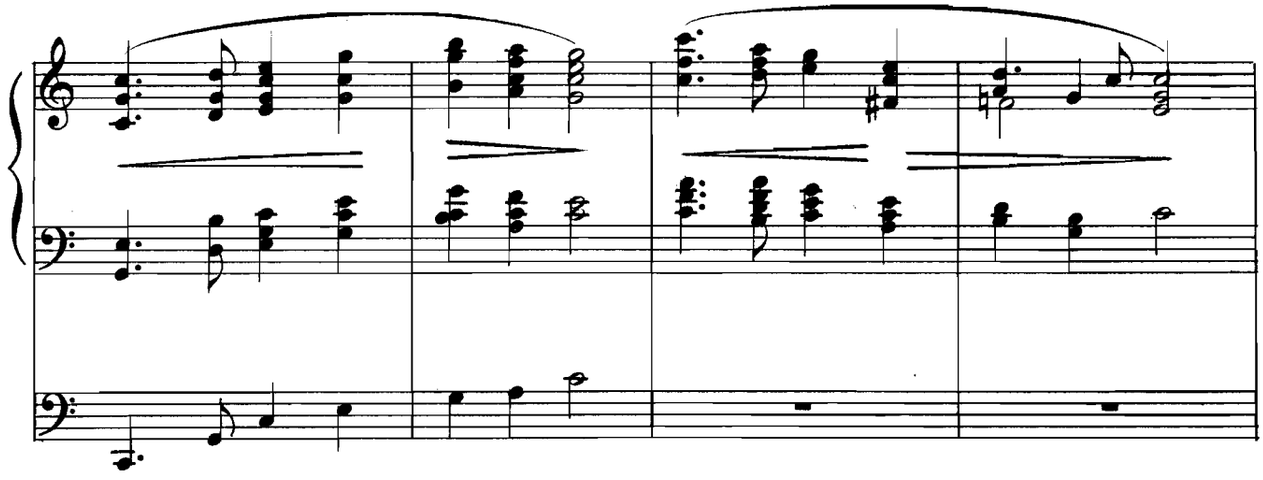


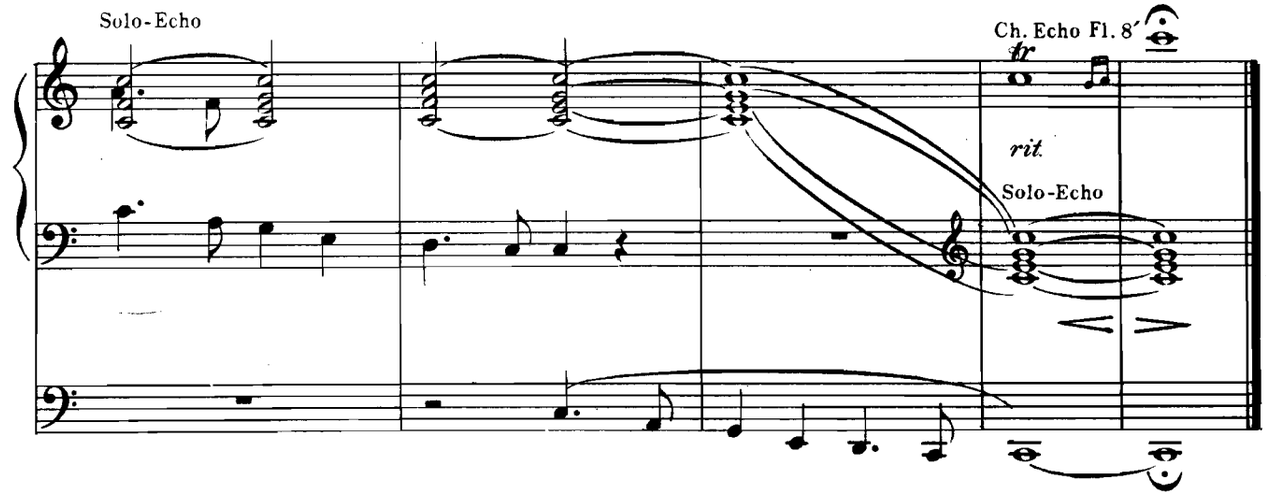

Sw.
Gt.
cresc. e accel.
rit.
Sw.
a tempo mf
Gt.


Sw.
Gt. to Ped. off
Sw.
Gt. f
f
Sw.


Orch. Strs. off
p
Ped. Pis. VII: (Bd. 32′, 16′, Samba 16′, Fag. 16′)
Gt. III: Gr. Fl.
tr
p
a tempo primo
Ch. Fr. Hr.
Ped. Pis. V: Bd. 32′, Ged. 16′, Echo Bd. 16′, to Echo

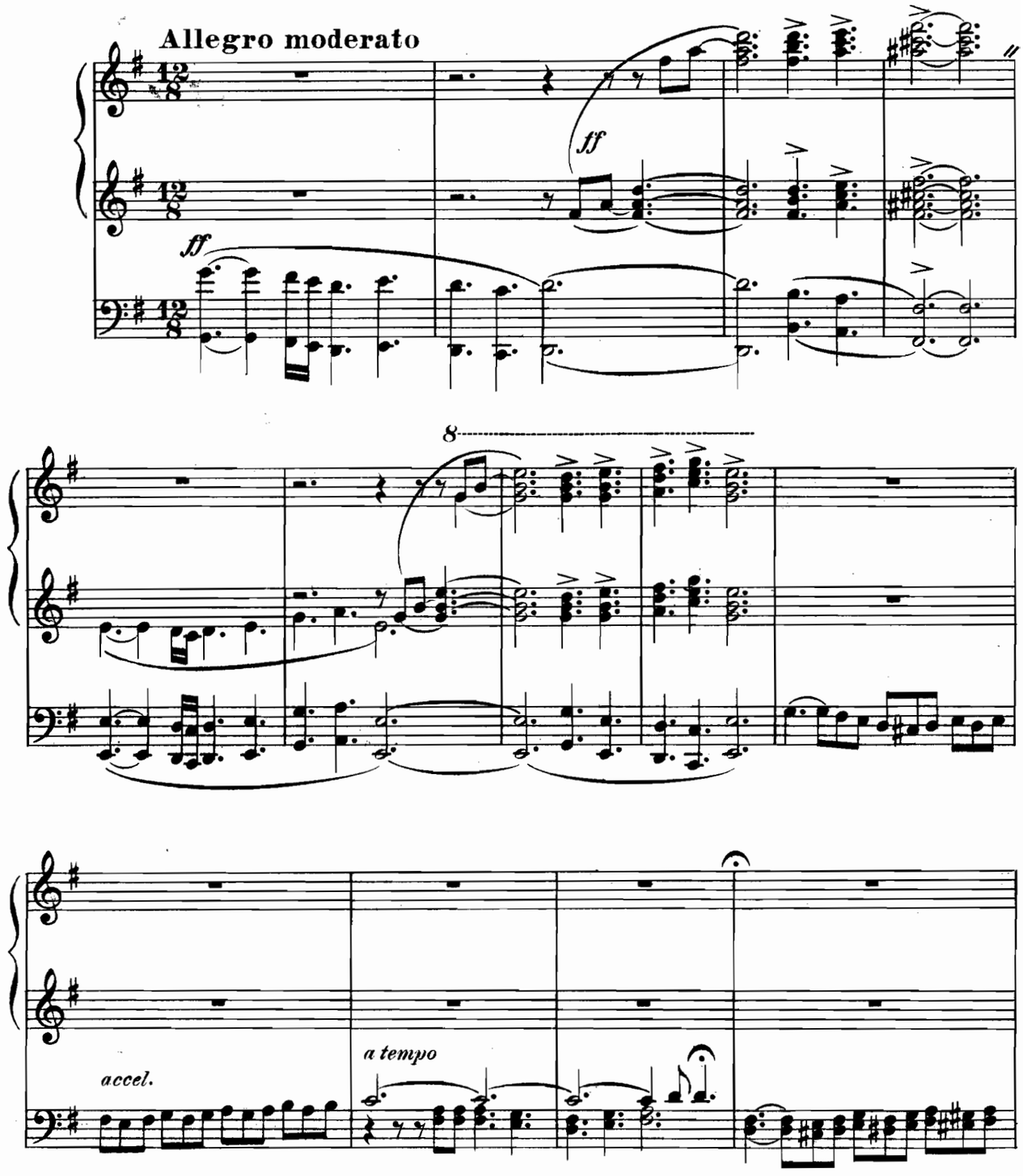

Solo-Echo

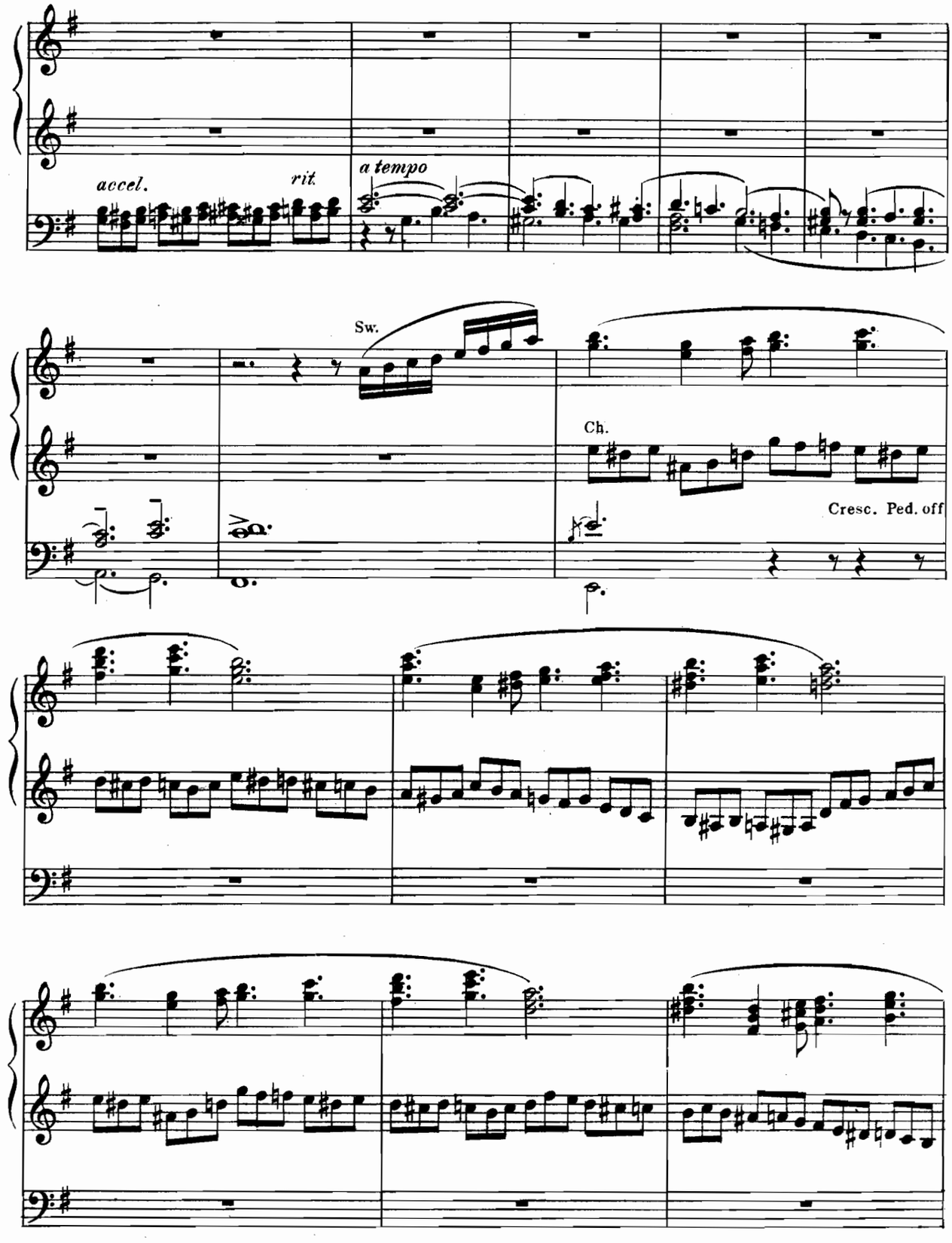


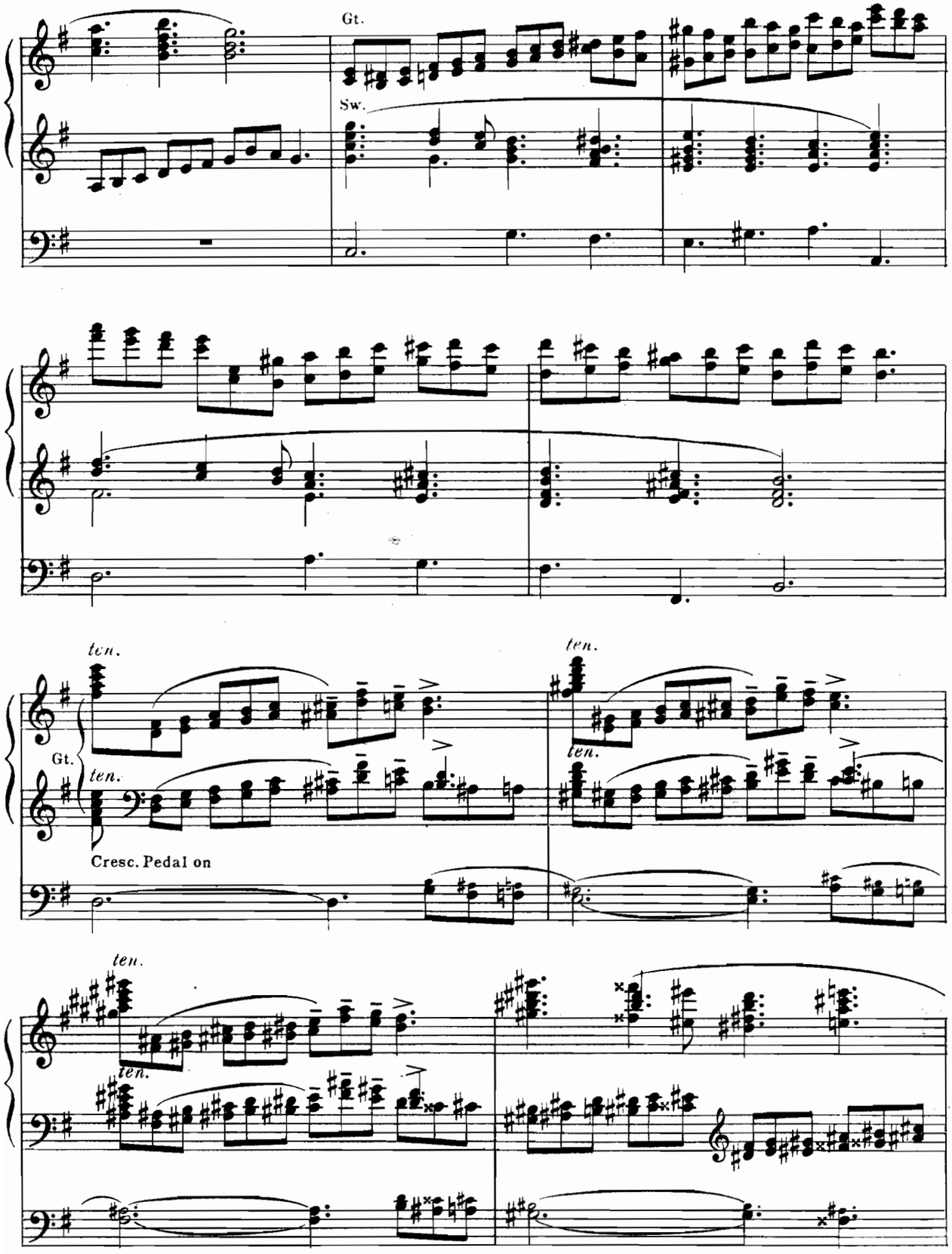

Solo-Echo
Ch. Echo Fl. 8′
tr
rit.
Solo-Echo

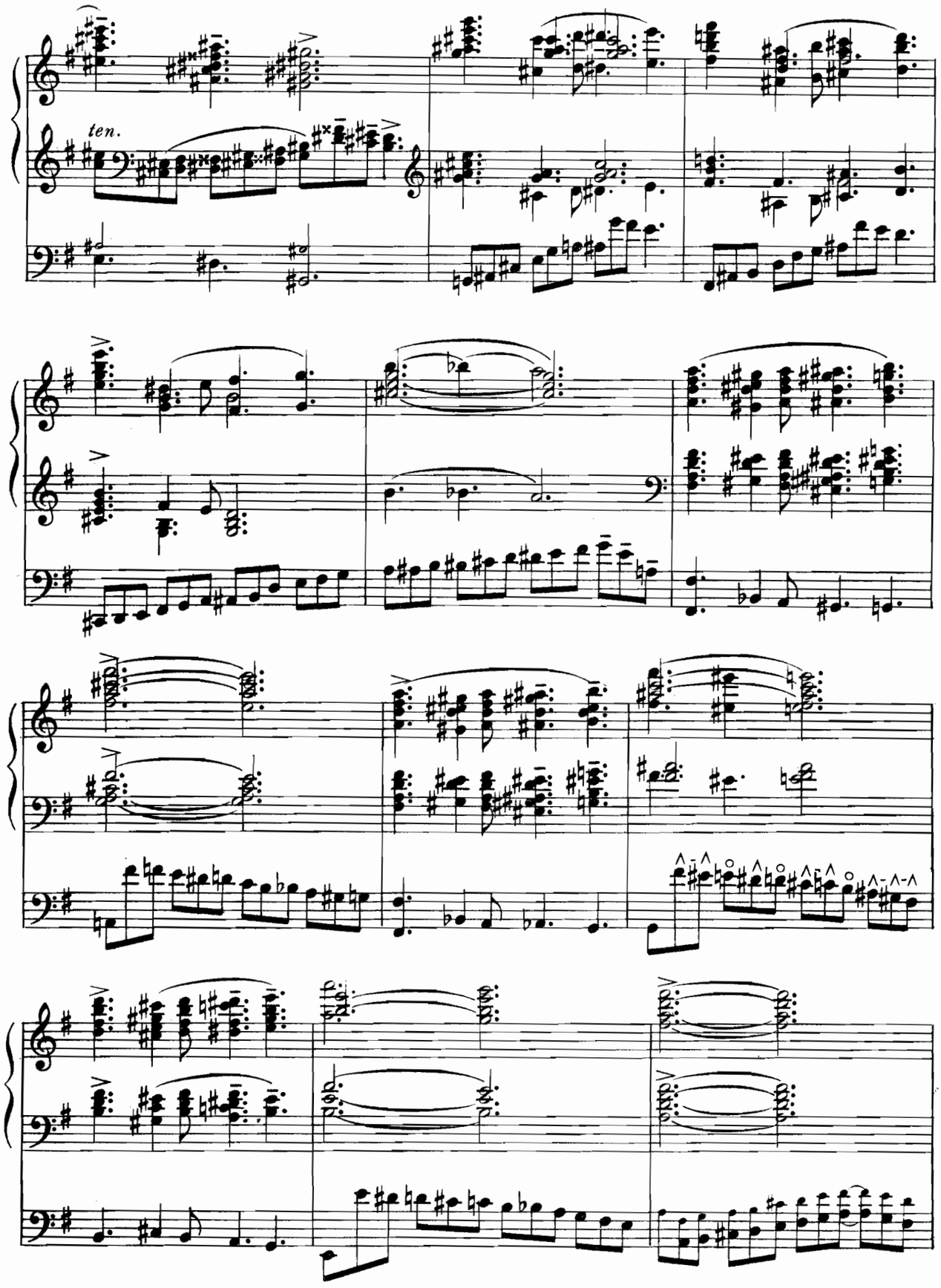
Solo-Echo Full, Echo to Echo 4′, Echo Pedal Bd. 16′, 8′, Echo to Ped.
Sw. *ff* Sw. to Ch., Sw. to Gt.
Gt. *mf*
Ch. *ff*
Ped. *f* Sw. to Ped.
Cresc. Pedal on

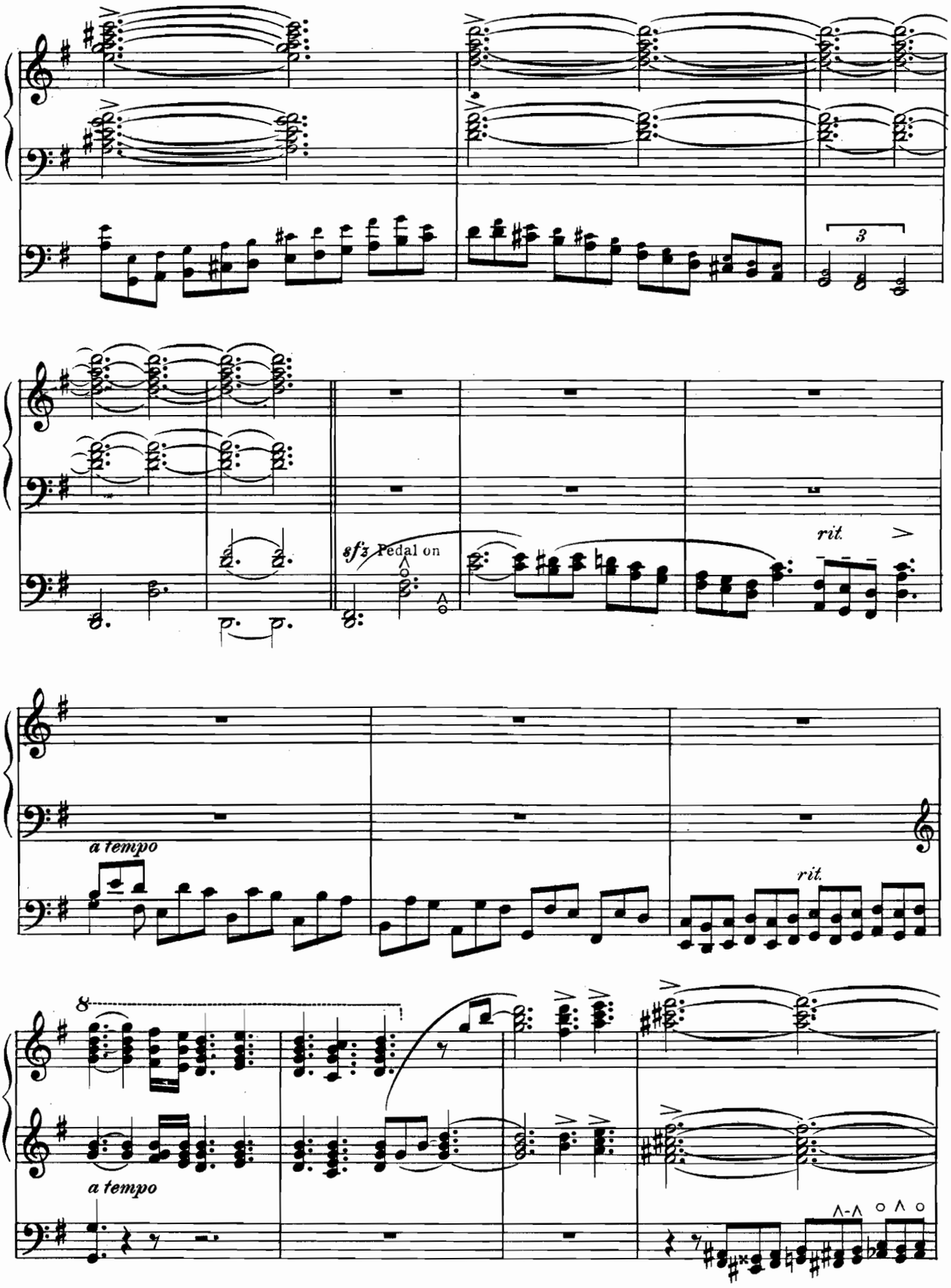
V
Finale

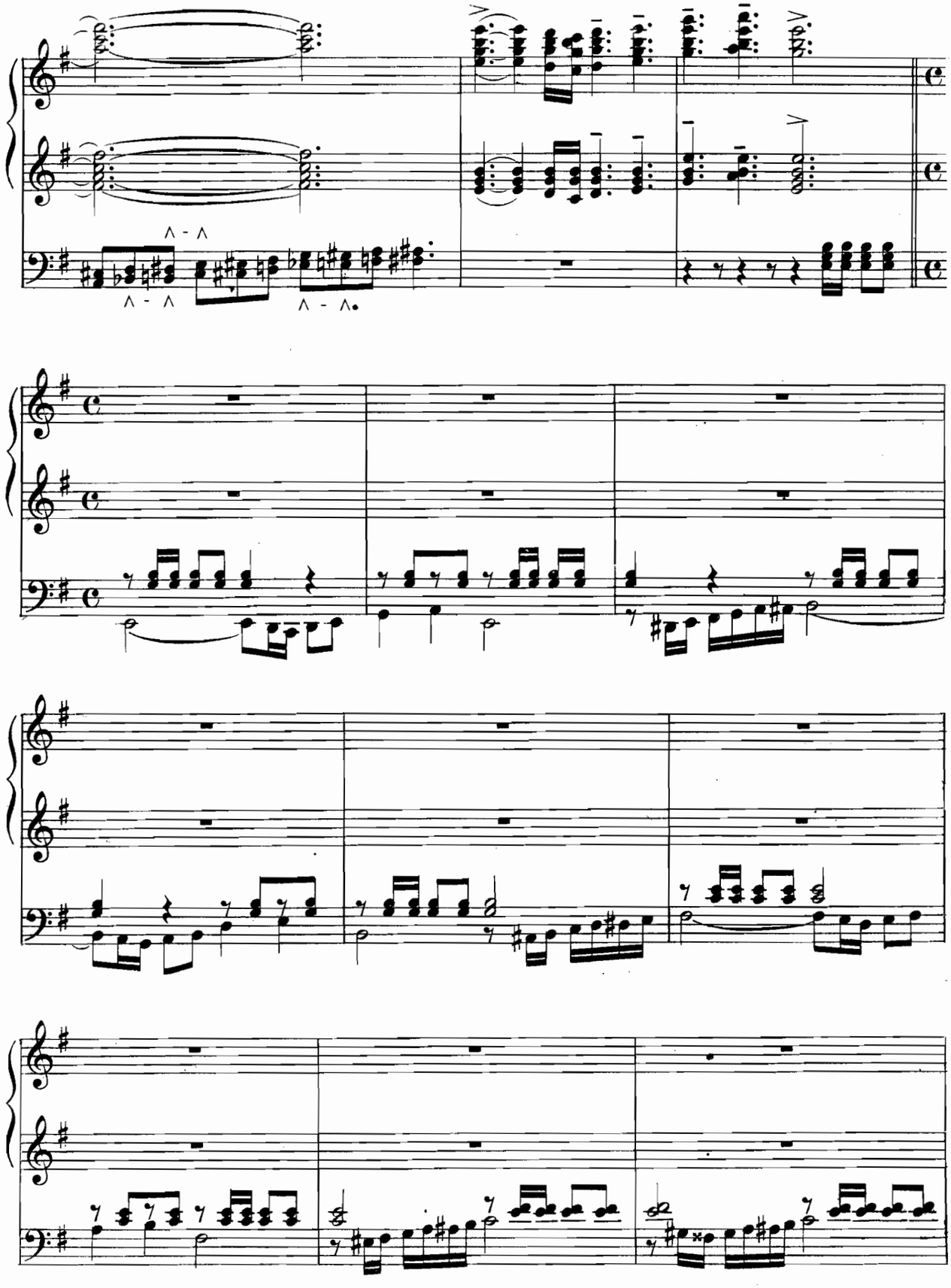


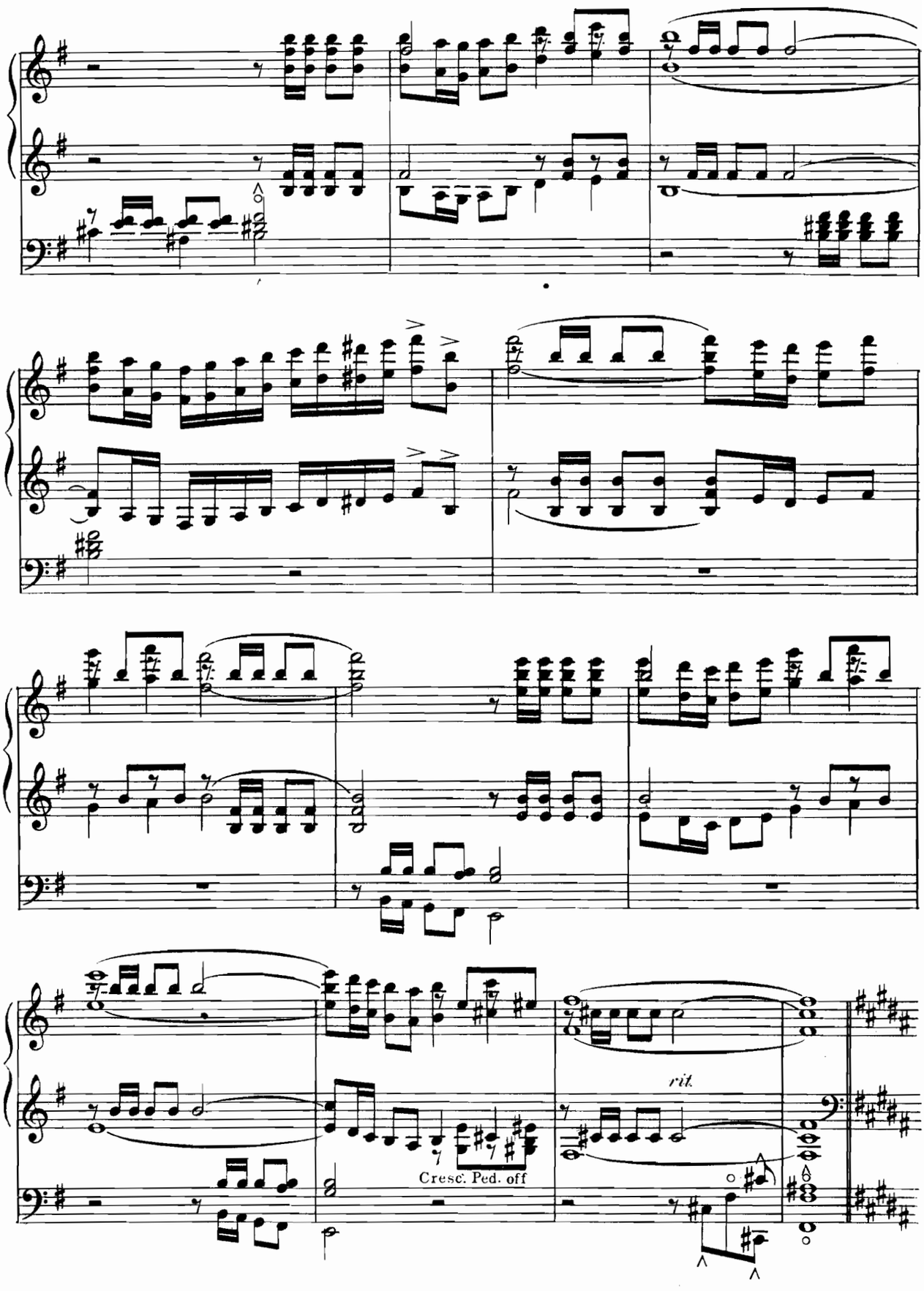

accel.
rit.
a tempo
Sw.
Ch.
Cresc. Ped. off

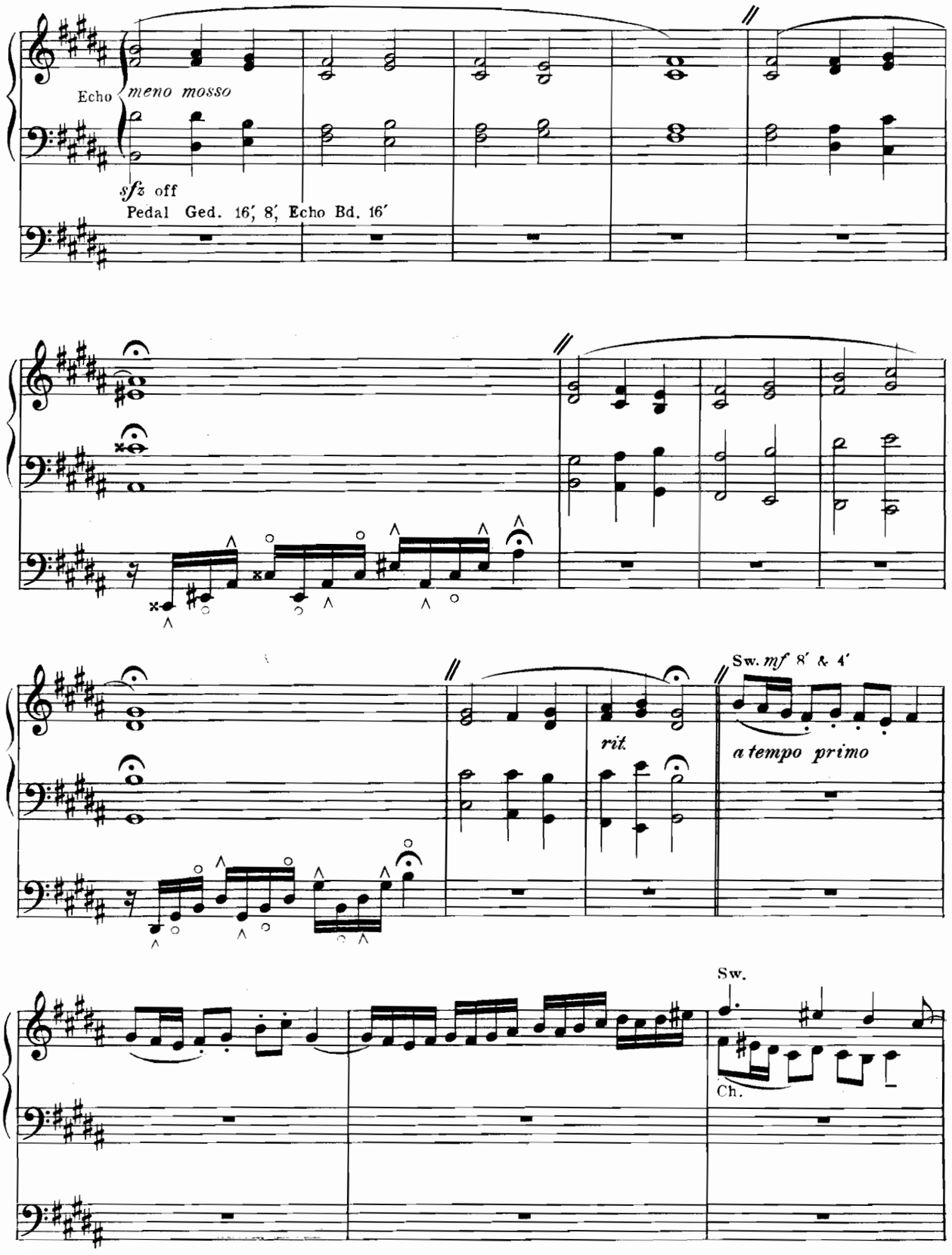

Gt.
Sw.
ten.
ten.
Gt.
ten.
ten.
Cresc. Pedal on
ten.
ten.

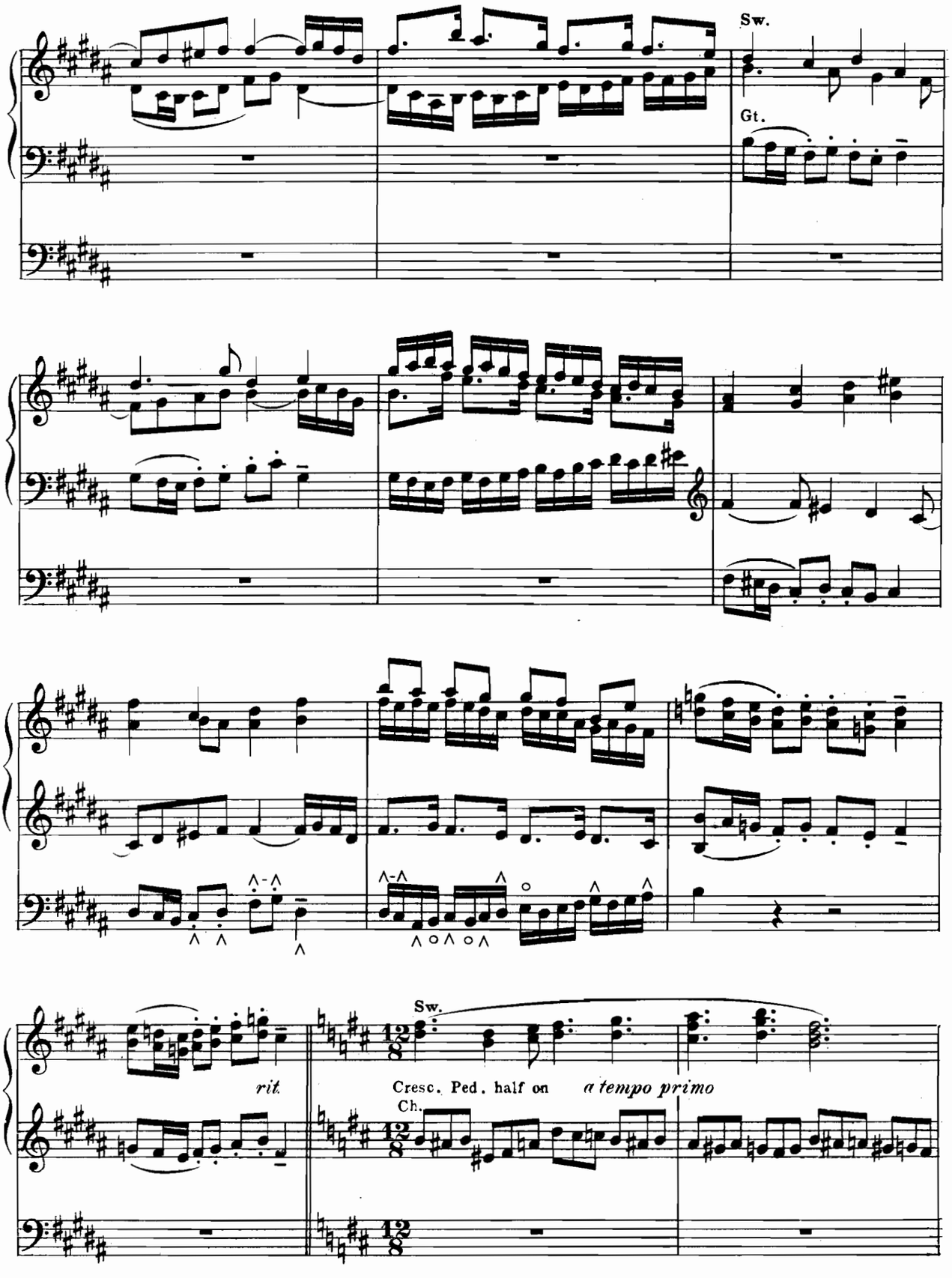

ten.

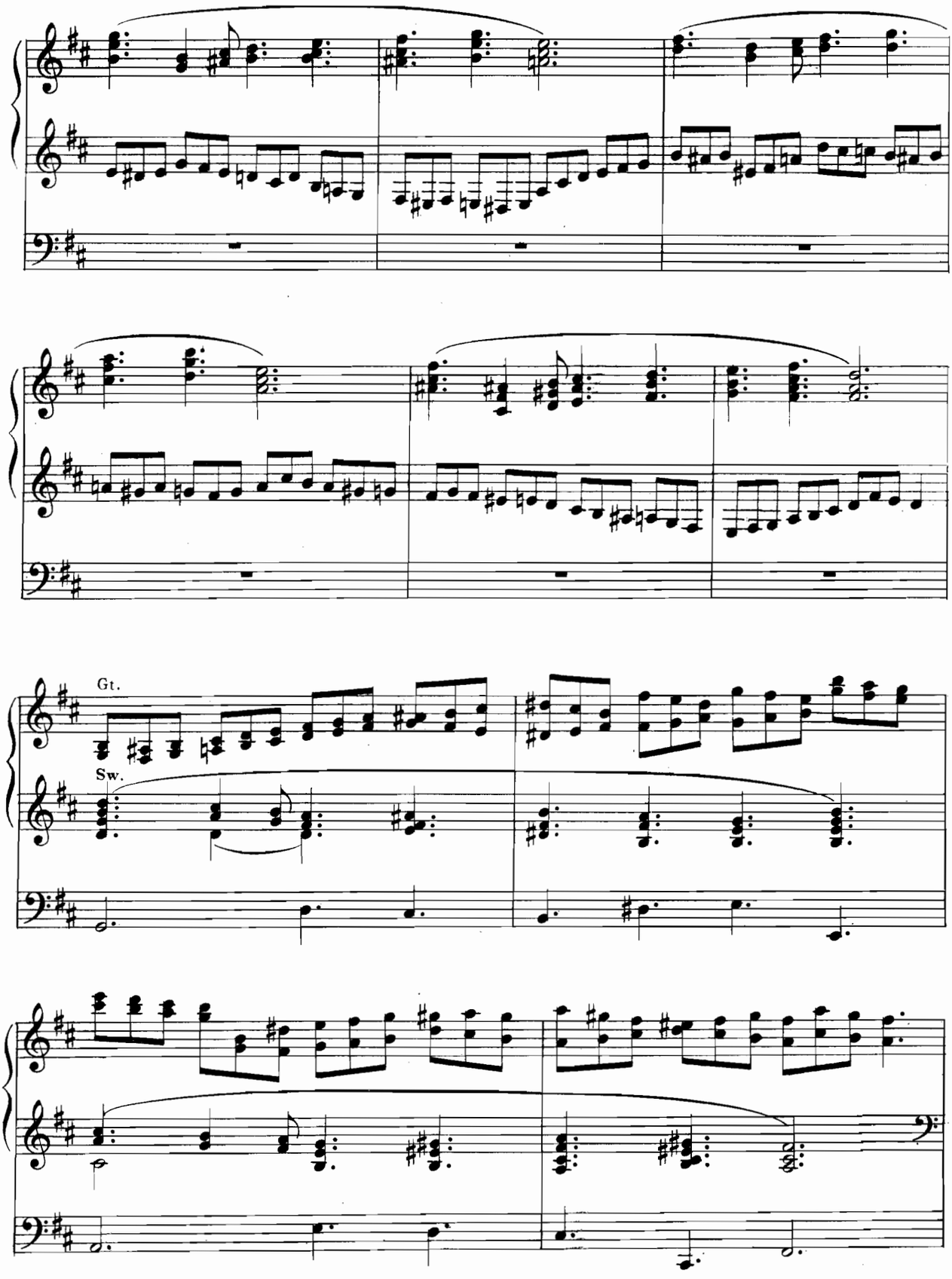

3
sfz Pedal on
rit.
a tempo
rit.
8
a tempo

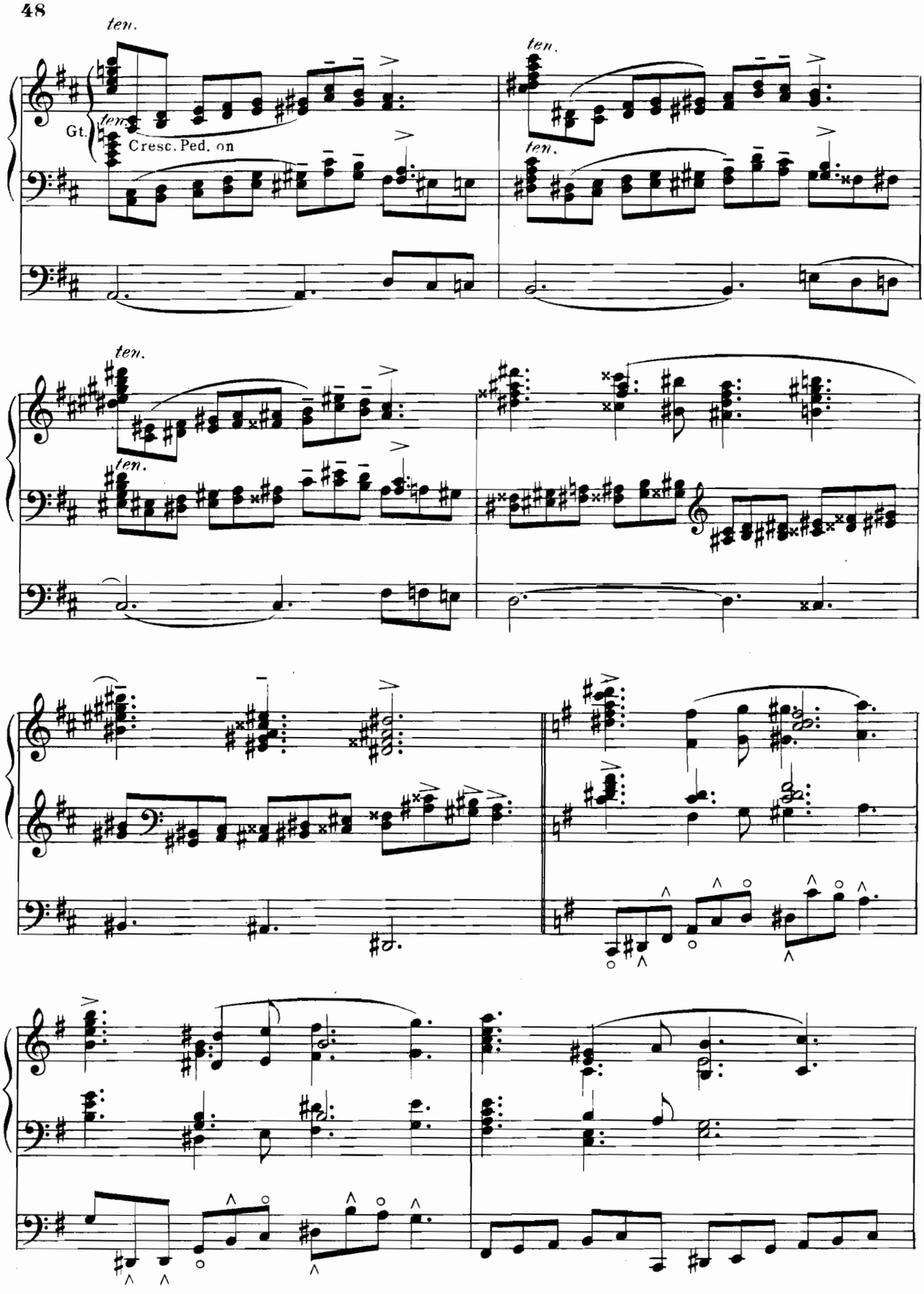


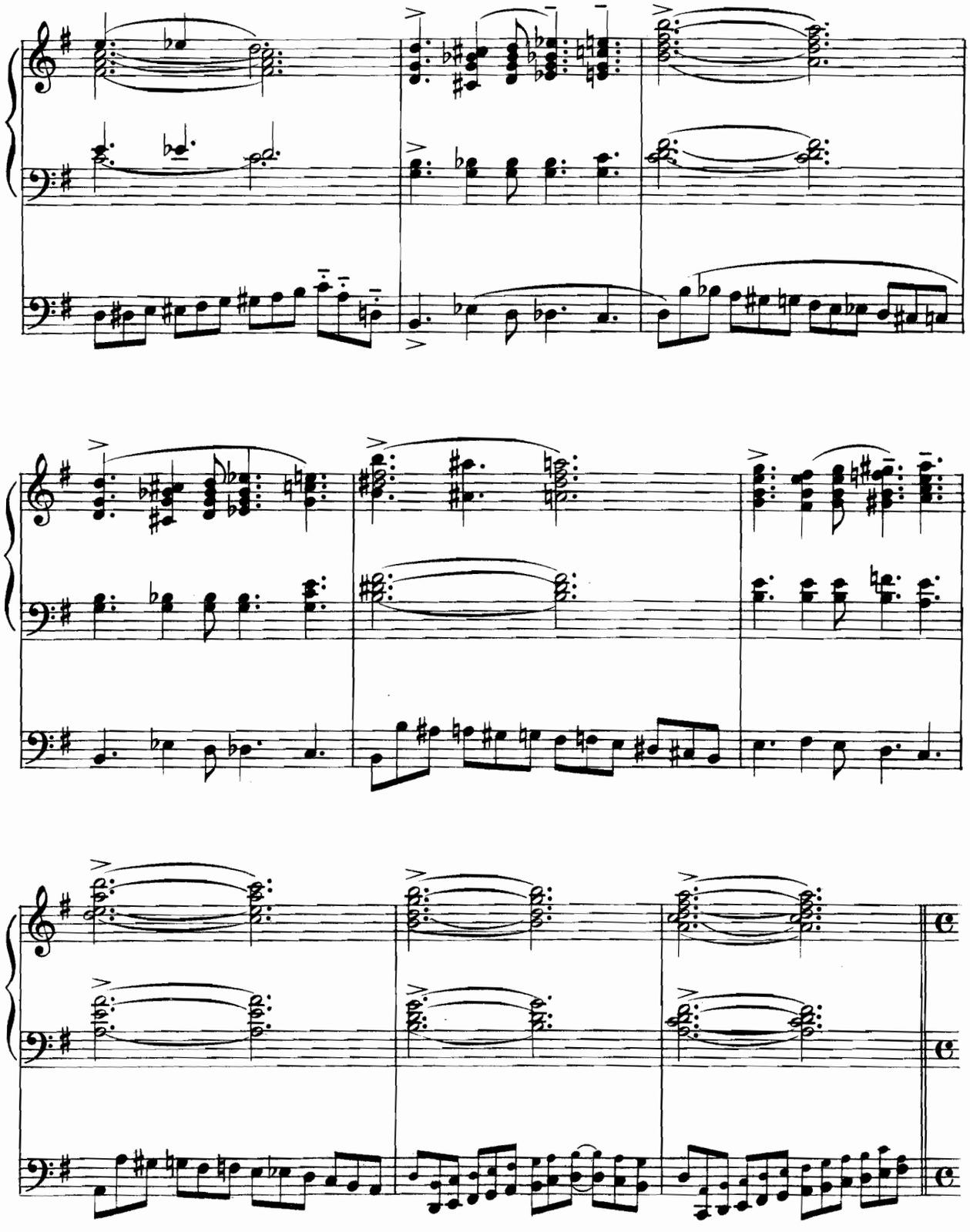

Cresc. Ped. off
rit.

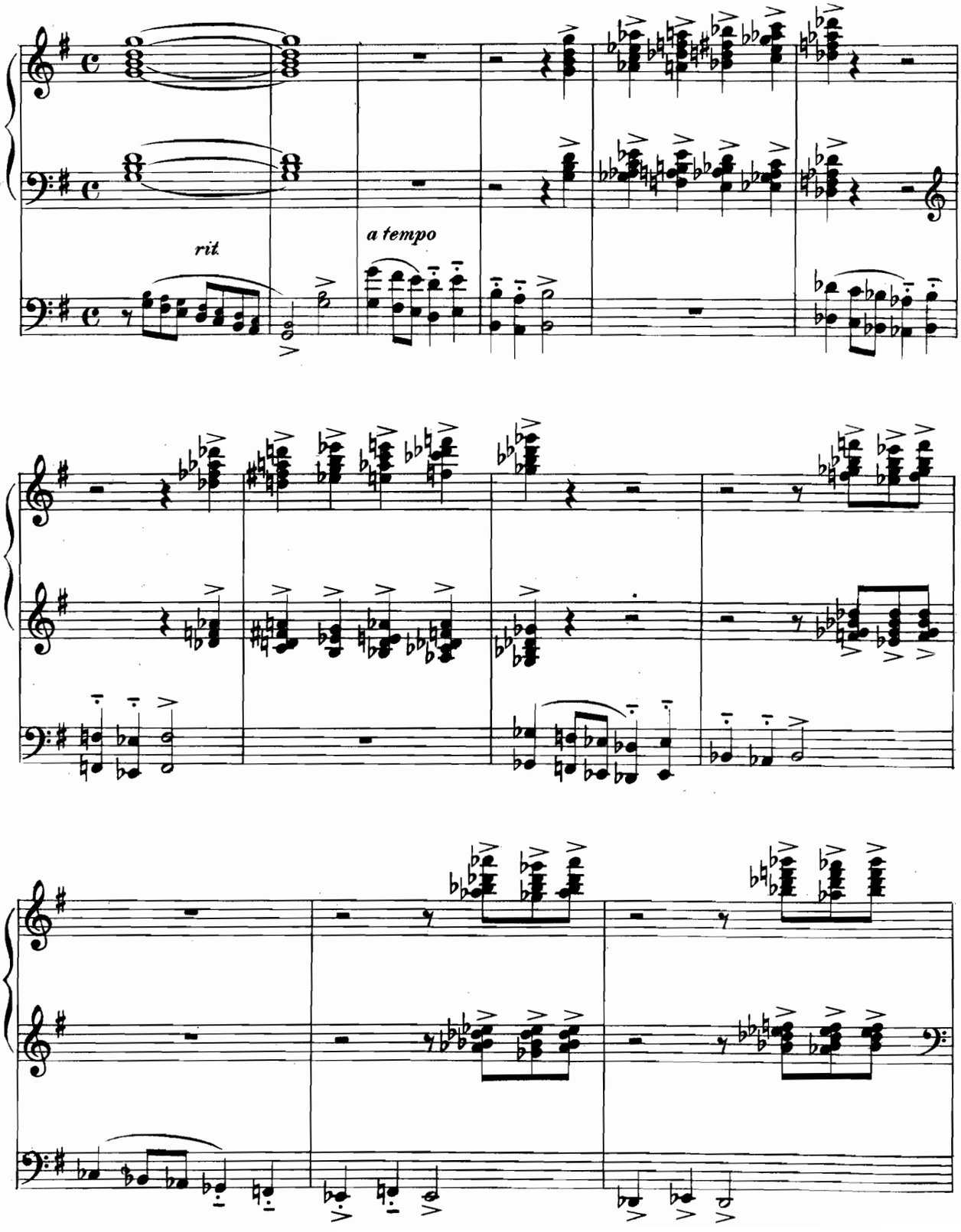

Echo
meno mosso
sfz off
Pedal Ged. 16′, 8′, Echo Bd. 16′
rit.
Sw. mf 8′ & 4′
a tempo primo
Sw.
Ch.

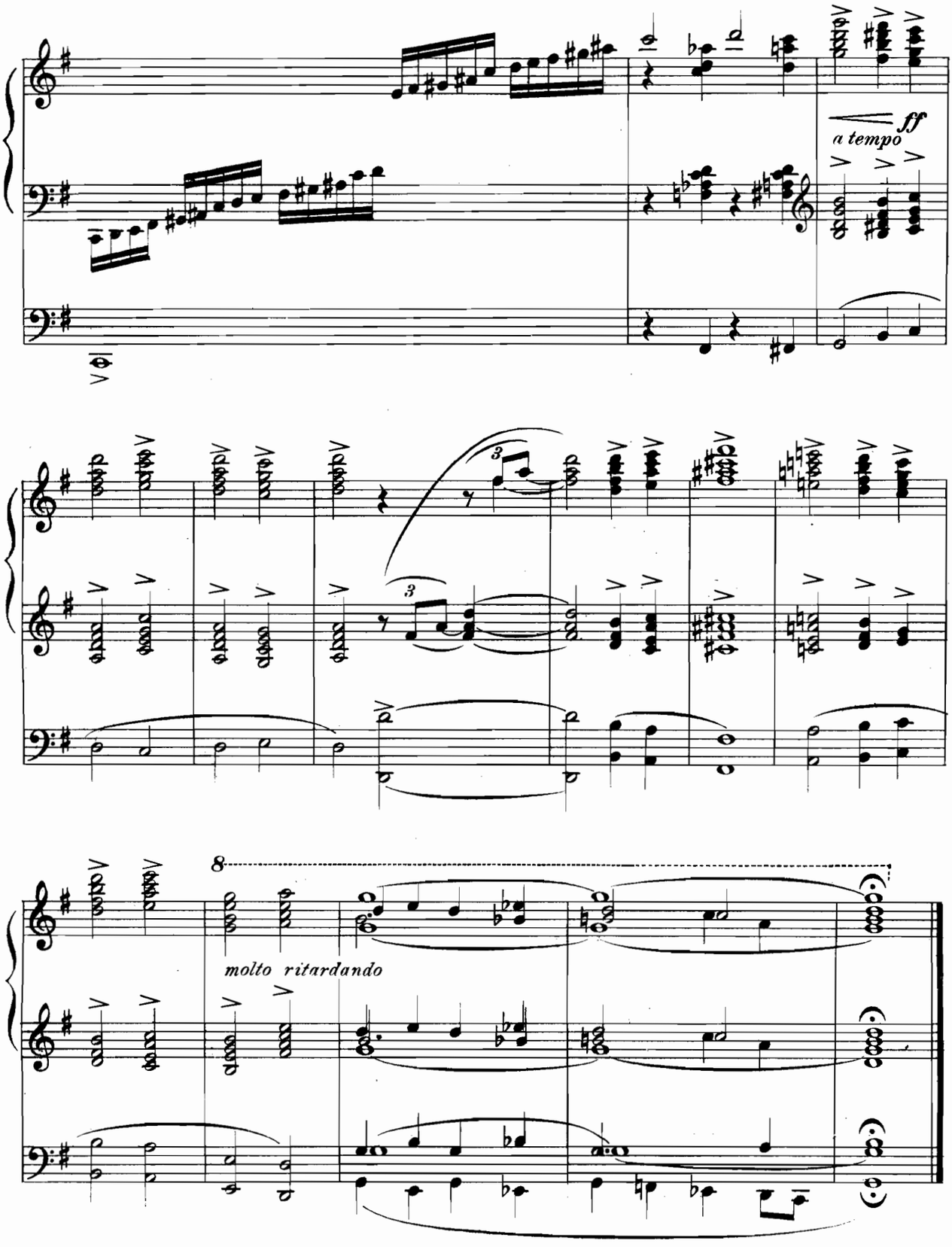

Sw.
Gt.
rit.
Sw.
Cresc. Ped. half on
Ch.
a tempo primo


Gt.
Sw.


ten.
ten.
Gt.
Cresc. Ped. on
ten.
ten.
ten.
ten.




rit.
a tempo


ff
a tempo
molto ritardando