

Sarabande Organ Series

David Cameron

VARIATIONS ON
GOTTLOB, ES GEHT

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The melody is by Johann Gottlieb Wagner, first published in his *Sammlung alter und neuer*, 1742. The website Hymnary.org shows fourteen different English-language texts which have been sung to this melody. In the Canadian Anglican-United Church *The Hymn Book* (1971), it was used to set Fredrik Herman Kaan's *With grateful hearts our faith professing*.

The registration, phrasing and articulations suggested in the score are, as always, merely approximations. Each player should adapt them for the room, and the instrument, where the piece is to be played.

In general, No. I is quiet and flowing; the left hand solo in its eighth measure should be audible but shouldn't dominate the texture.

No. II is relatively light and cheerful, and on most organs it will need a lightly articulated manual touch, with the melody singing out at 4' pitch in the pedal.

No. III begins with a quiet reflectiveness, similar to No. I. Then the ornamented melody appears, and there are opportunities for a restrained *rubato*.

No. IV is loud and full of energy. The melodic statement is in the pedal, with a canonic response in the right hand. These divisions require plena up to Mixture, probably with a 16' reed in the pedal and an 8' one for the right hand. Neither of these reeds should be extremely loud or dominating. Between right hand and pedal the Positiv should be lighter and sparkling, and only somewhat less assertive.

This piece was composed for the baptism of the composer's elder son, Randall Douglas Cameron, on 11 November, 1984.

Variations, *Gottlob, es geht*

Sw. 8'8'

Pos. 8 + Sw.

Ped. 16' + Sw.

For R.D.C. on the occasion of his baptism

David Cameron

I.

Moderato, legato

rall.

a tempo

Sw. *p*

16', Sw. coupled

8

Pos.

15

ten.

a tempo

Man. I 8', 4'

Man. II 8'(4')2'

Ped. 4' solo stop (reed or principal)

II.

22 **Lightly, Allegretto**

Man. II

Man. I

27

Solo, 4'

32

simile

The musical score is written for three staves: Treble, Bass, and Pedal. The key signature is one flat (B-flat). The tempo/mood is 'Lightly, Allegretto'. The first system (measures 22-26) features Man. I in the Bass staff and Man. II in the Treble staff. The second system (measures 27-31) features Man. I in the Bass staff and Man. II in the Treble staff. The third system (measures 32-36) features Man. I in the Bass staff and Man. II in the Treble staff. The Pedal part is marked 'Solo, 4'' and 'simile'.

37

Measures 37-41. Treble staff: 37 (quarter, eighth, eighth, quarter, quarter, quarter, quarter, quarter), 38 (quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter), 39 (quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter), 40 (quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter), 41 (quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter). Bass staff: 37 (half, quarter, quarter, quarter, quarter, quarter, quarter, quarter), 38 (quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter), 39 (quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter), 40 (quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter), 41 (quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter). A long slur covers measures 38-41 in the bass staff.

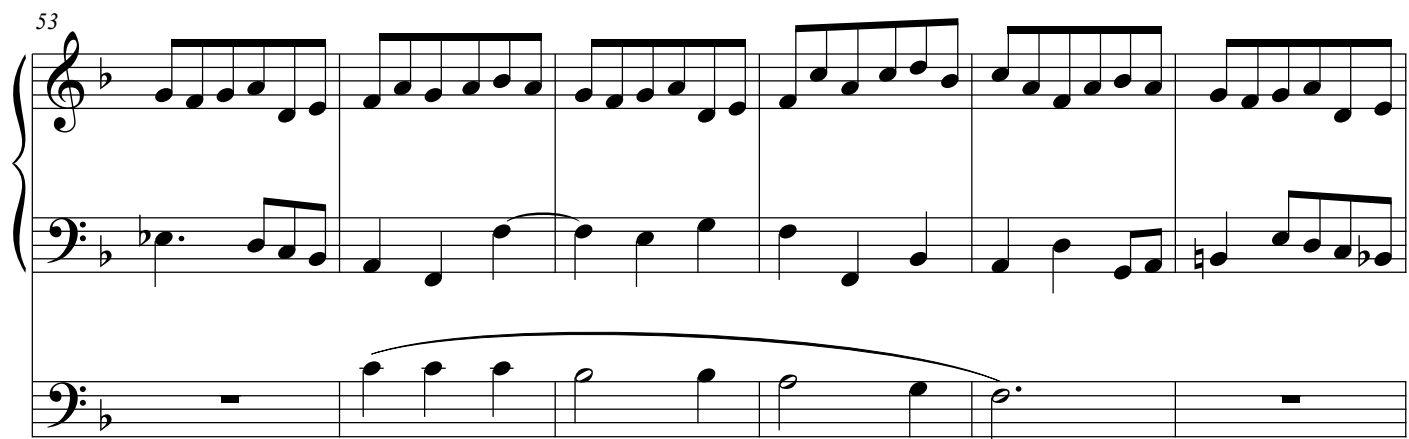
42

Measures 42-47. Treble staff: 42 (quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter), 43 (quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter), 44 (quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter), 45 (quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter), 46 (quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter), 47 (quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter). Bass staff: 42 (quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter), 43 (quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter), 44 (quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter), 45 (quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter), 46 (quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter), 47 (quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter). A long slur covers measures 43-47 in the bass staff.

48

Measures 48-52. Treble staff: 48 (quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter), 49 (quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter), 50 (quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter), 51 (quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter), 52 (quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter). Bass staff: 48 (quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter), 49 (quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter), 50 (quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter), 51 (quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter), 52 (quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter). A long slur covers measures 49-52 in the bass staff.

53



59



III.

Poco Adagio, flessibile (♩ = c.. 80)

62

Sw. *p*



67

Solo

Sw.

73

Solo

78

Sw.

rit.

a tempo

83

Solo

1

89

Sw.

1

95

Solo

freely

rit.

1

100

as at first
Sw.

p

104

dim. e rall.

The musical score is written for piano and consists of two systems. The first system, starting at measure 100, features a treble and bass staff. The treble staff begins with a dotted half note, followed by a series of eighth and sixteenth notes. The bass staff has a melodic line with eighth notes and a lower line with sustained chords. A dynamic marking of *p* (piano) is present. The second system, starting at measure 104, continues the melodic and harmonic development. It includes a *dim. e rall.* (diminuendo and rallentando) marking. The score concludes with a double bar line and repeat dots. The key signature has one flat (B-flat), and the time signature changes from 4/4 to 3/4.

Plena in all divisions

Pos. *mf* Gt. *f*Ped. *f*, with reed

IV.

Allegro moderato

108

Gt. *f*

Pos. *mf*

f

113

Pos.

(L.H.)

118

Gt.

Pos.

123

Measures 123-127. The system consists of three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. The key signature has one flat (B-flat). The music features complex melodic lines with many beamed sixteenth and thirty-second notes, and various rests. The bottom staff contains whole rests for all five measures.

128

Gt.

Measures 128-132. The system consists of three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. The key signature has one flat. The music continues with complex melodic lines. A guitar part (Gt.) is indicated by a bracket above the top staff starting at measure 128. The bottom staff contains whole rests for all five measures.

Pos.

133

Measures 133-137. The system consists of three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. The key signature has one flat. The music continues with complex melodic lines. A position part (Pos.) is indicated by a bracket above the top staff starting at measure 133. The bottom staff contains whole rests for all five measures.

138 Gt.

143 Gt. Gt.

147 Gt. Pos. *rit.*