

CHORALE

Variations

on
O Come, O Come,
Emmanuel

VENI EMMANUEL

Chaz Powers

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Selah Publishing Co.

to Aaron Sproul, Associate Director of Music, St. Michael the Archangel Parish, Pittsburgh, Pennsylvania

Chorale and Variations on “O Come, O Come, Emmanuel”

Man.: 8' Fonds (no celestes)
Ped.: soft 16', 8'

Chaz Bowers

The first system of the musical score is written for piano in G major and 4/4 time. It consists of three staves. The top staff is the right hand, starting with a tempo marking of quarter note = 88. The middle staff is the left hand, featuring a melodic line with a slur over the first two measures. The bottom staff is a separate bass line, starting with a whole rest in the first measure and then moving to a melodic line in the second measure.

The second system of the musical score continues the piece. It also consists of three staves. The right hand continues with a melodic line, featuring a slur over the second and third measures. The left hand continues with a melodic line, featuring a slur over the second and third measures. The bottom staff continues with a melodic line, featuring a slur over the second and third measures.

II.

Sw.: Cornet
Ch.: Cromorn
or two other contrasting solo stops

Chaz Bowers

The musical score is written for two staves, labeled 'Sw.' and 'Ch.'. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked as ♩ = 148. The first staff (Sw.) begins with a treble clef and a key signature of one sharp. It contains a melodic line with a trill (tr) over a dotted quarter note. The second staff (Ch.) begins with a bass clef and a key signature of one sharp. It contains a bass line with a detached instruction. The score is divided into two systems, with the second system starting at measure 6.

III.

Sw. or Ch.: Solo Reed
Gt.: Flutes 8' & 4'
Ped.: 16' & 8' Bourdon

Chaz Bowers

$\bullet = 92$
Sw.

Gt.

3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

IV.

Sw. & Ch: 8' Celestes
Gt. (Solo): 8' Principals, Flutes, and Strings (no celestes)
Pd.: 16' & 8' Strings and Bourdon (Sw to Ch to Ped 8)

Chaz Bowers

The first system of the musical score consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It begins with a tempo marking of quarter note = 96. The middle staff is in bass clef with the same key signature and time signature. The bottom staff is also in bass clef with the same key signature and time signature. The music features a melodic line in the treble and a harmonic accompaniment in the bass.

The second system of the musical score consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The middle staff is in bass clef with the same key signature and time signature. The bottom staff is also in bass clef with the same key signature and time signature. The music continues from the first system. A guitar part is indicated by a bracket and the label "Gt." in the middle staff, starting in the fourth measure and ending in the fifth measure.

V.

Full Organ

Chaz Bowers

$\bullet = 108$

The musical score is written for a full organ in 4/4 time with a key signature of one sharp (F#). It consists of two systems of three staves each. The top two staves of each system are for the organ's upper manual, and the bottom staff is for the lower manual. The first system shows a melodic line in the lower manual and block chords in the upper manual. The second system continues this pattern with more complex chordal textures in the upper manual and a more active melodic line in the lower manual. The tempo is marked as quarter note = 108.

Chaz Bowers

Classical organist and improvisational artist Albert Charles (Chaz) Bowers III has delighted audiences from his native Western Pennsylvania to the shores of Bermuda with performances of pieces from the canon of great organ literature. Drawing on his own experience as church organist and the rich traditions of church music, Mr. Bowers presents programs that are designed to inspire.

In addition to his many recitals, including St. Paul Cathedral in Pittsburgh and Wesley United Methodist Church in Hamilton, Bermuda, Mr. Bowers has dedicated numerous organs in theregion, such as those at Elm Grove United Methodist Church in Elm Grove, W.V., and Christ United Methodist Church in Scottdale, Pennsylvania.

He also frequently appears as guest organist with some of the area's premier choral ensembles. He is especially pleased to have performed *Rejoice in the Lamb* (Benjamin Britten) with *Voces Solis*, an all-professional choir, and *Requiem, Opus 9* (Maurice Duruflé) with the St. Vincent Camarata and Academy Chamber Orchestra.

Since 2014, Mr. Bowers has served as Director of Music and Principal Organist at St. Bernard Parish (now St. Michael the Archangel Parish, incorporating St. Bernard and Our Lady of Grace churches) in Pittsburgh's South Hills. He is also Adjunct Professor of the Organ and Sacred Music Program as well as University Organist at Seton Hill University in Greensburg, Pa., and former Dean of the Pittsburgh Chapter of the American Guild of Organists. Before St. Bernard's, he served for five years as Director of Music at the Church of the Immaculate Conception in Irwin, Pa., and Assistant Organist at Greensburg's Blessed Sacrament Cathedral.

Mr. Bowers holds his Master's Degree from Duquesne University, studying organ with Dr. Ann Labounsky and improvisation with Benjamin Cornelius-Bates. His undergraduate studies were completed at Seton Hill University, where he studied organ and service playing with Edgar Highberger and organ improvisation with J. Christopher Pardini. He has published choral, organ, and instrumental music with Augsburg Fortress, GIA Publications, Selah Publishing Co., and others.

O sapientia que ex ore altissimi produisti attingens
 a fine usque ad finem fortiter suauiterque disponens omnia
 ueni ad docendum nos uiam prudentie. *Canticum.* Sicut
O adonay et dux domus israel qui nobis in
 igne flamme rubi apparuisti et tu in syna legem
 redidisti ueni ad redimendum nos in brachio extenso. *Canticum.*
O radix iesse qui stas in signum propitius
 super quem continebunt reges os suum
 quem gentes deprecabuntur ueni ad liberandum nos

Chaz Bowers's partita on the Advent plainsong is cast as a chorale followed by four contrasting variations: a cornet/cromorne duet, an arioso melody accompanied by flowing triplets, a quiet meditation, and a majestic concluding movement for full organ. All are straightforward to play and can be realized effectively even with two manuals.

O Sapientia

O Adonai

O Radix Jesse

O Clavis David

O Oriens

O Rex gentium

O Emmanuel

