

# **Suite for Organ**

(For AGO submission, 4.1.2021)

Wang Ziyu

Arizona  
April 2021

**Duration:** 15 minutes

Commissioned by American Guild of Organists (AGO)  
Premiered by Valerie Harris in April, 2021

**I. Toccata** (3.5 minutes)

**II. Waltz** (2.5 minutes)

**III. Elegy** (4.5 minutes)

**IV. Galop** (2 minutes)

**V. Fugue** (2.5 minutes)

**Program Note:**

*Suite for Organ* is a musical commentary of 2020. It expresses loss, remembrance, frustration, hope, and irony, all embedded in the baroque/classical forms of toccata, waltz, elegy, and galop. The theme of the second movement of Dvořák Ninth Symphony surfaces among the busy, exuberant running notes of the toccata, intertwined with another theme that is somewhat similar - American composer John P. Ordway's *Dreaming of Home and Mother*. A popular song during the American Civil War era, it holds extra-musical meanings for people from Japan and China: *Dreaming of Home and Mother* later became *Ryoshuu* (literally "loneliness on a journey" in Japanese), and *Song Bie* (literally "farewell" in Chinese). To this day, they remain very well-known songs. The first movement was finished on December 25, 2020. A spontaneous episode of *Jingle Bells* marks the occasion. The structure of the toccata is inspired by Zhu Ziqing's essay *Moonlight Over the Lotus Pond*:

*"Loudest are the cicadas in trees and the frogs in the water. The jollification belongs to them - there is nothing for me."*

The second movement is a dance of absurdity. Variations of the *Dies Irae* motif support the entire waltz. The organist's breathing cycles control the tempo and rhythm of the third movement, and the instrument breathes with it - its stops are pushed and pulled gradually, coinciding with the organist's inhalations and exhalations. The *Chinese Elegy*, a national funeral march adapted from a folk tune and popularized during the 1950s, serves as a musical vessel. After a series of struggles and beeps, it ends in a gasp. The fourth movement is a forcefully coordinated galop, a chaotic jubilee. The music intensifies with a Shepard tone effect towards the end, and a bright, loud, and grandiose chorale brings the suite to its denouement. The last movement is a fugue that uses previous materials as its subjects.

**Registration:**

Swell: Principal 4'  
Flutes 8' 4'  
Great: Principals 8' 4'  
Flute 4'  
Pedal: Principals 16' 8'

# I. Toccata

WANG Ziyu

**Grandioso** ♩ = ca. 96

Manual

*f rubato (accel. and rit.)*

Gt.

Pedal

7

↓ Sw. + Reed 4'

14

↓ Sw. + Fl. 2'

Sw.

Gt.

Sw. - Reed 4'

↓ rit.

*espress.*

Pd. + Pr. 4'

*f*

20

♩ = ca. 76

(♩ = ♩)

Gt.

Gt. + Nasat

Gt. - Nasat

*mp*

Sw.

Pd. - Pr. 16'

♩ = ♩

26 *rit.* Sw. - Fl. 4'  $\downarrow$  ♩ = ca. 66 *poco rit.*

*mp* Gt. - Pr. 4'

Pd. + Fl. 2'

31 *poco accel.* *espress.* *p* Sw. - Fl. 2'

37

44 *molto rit.* **Subito più mosso** (♩ = ca. ♩) Sw. + Fl. 2' *mf*

*p* R.H. L.H.

Pd. - Fl. 2' Pd. - Pr. 4' + Pr. 16'

49

Pedal

55

↓ Sw. - Fl 2'

*mp*

*molto rit.*

↓ Gt. + Pr. 4'

*mf*

↓ Pd. - Pr. 8'

61 **Broadly and divinely** ♩ = ca. 60

*mf espress.*

*p*

Pd. + Pr. 8'

Sw. + Reeds

Sw. + Scharff

*poco rit.*

*l'istesso tempo*

*ff molto espress.*

*mf*

68

Sw. - Reeds

*rit.*

Sw. - Fl. 2'

*accel.*

♩ = ca. 76

*mp*

Pd. + Pr. 4'

*mf*

Pd. + Reed 16'

*molto accel.*

75 Sw. + Fl. 2'

*mf*

Gt. + Pr. 2'

Gt. + Nasat

Pd. - Reed 16'  
- Pr. 4'

*ff*

*mp*

79

83 Sw. + Reed 16'

*f agitato*

Gt.

Gt. + Pr. 16'

*f*

Gt. + Mixtur

90 Sw.

Gt.

*accel.*

Gt.

Gt. - Nasat

*p*

**Registration:**  
 Swell: Principal 4'  
 Flute 8'  
 Reed 4'  
 Great: Principals 8' 4'  
 Pedal: Principals 16' 8'

## II. Waltz

WANG Ziyu

**Adantino** ♩ = 108

**Manual**

**Pedal**

Sw.

*f*

Gt. - Pr. 4'

*mf*

Sw. - Reed 4'

*mf flowingly*

Gt. - Pr. 4'

Gt. + Pr. 16'

Gt. - Pr. 16'

Sw. + Fl. 2'

↑ Gt. + Fl. 4'

*p*

rit. - - - - - l'istesso tempo

↑ Gt. + Reed 8'

Pd. + Trumpet 8'

34 ↓ Sw. + Quint   ↓ Sw. + Scharff   ↓ Sw. + Reed 4'   ↓ Sw. - Reed 4'   ↓ Sw. - Quint   rit.   ↑ Sw. - Fl. 2'

*mf*   *mp*

Pd. - Trompet 8'

*ff*

Broadly and flowingly ♩ = 96

41 Sw. - Scharff

*f*   *mp*

↑ Sw. + Reed 16'

↑ Gt. - Reed 8'

47 ↓ Sw. - Reed 16'   ↓ Sw. + Fl. 2'

*mp*   *mf vigorously*

↓ Sw. - Reed 16'

↓ Sw. + Fl. 2'

53

*f*

Pd. + Pr. 4'



59  $\text{♩} = \text{♩}$

↓ Sw. + Reed 4'

*f grandioso*

Gt. + Pr. 4'

↑ Gt. + Trumpet 8' + Pr. 16'

64

Sw. + Fl. 4'

Sw. - Pr. 4'

*mf*

↓ Gt. - Trumpet 8'

↓ Gt. - Pr. 16'

70

mp

↓ Sw. - Fl. 8'

↓ Gt. - Pr. 4'

*calmer, slowing down the breath*

74

Sw. - Reed 4'

Sw. - Fl. 2'

*molto rit..*

*ppp*

Gt. - Pr. 8'

**Registration:**

Swell: Flutes 8' 4'  
 Great: Principal 16' if mechanical action organ  
 Principal 4'  
 Flute 8'  
 Pedal: Principal 8'  
 Soft 16'

**III. Elegy**

WANG Ziyu

**Largo - Breathe slowly, inhale and exhale once per bar\***

Manual

Sw.

*mp*

(roll over the white key, freely and slowly) (roll over the black key, freely and slowly)

Gt.

*mf*

\*\* Gt. Pr. 16': start push and pull (mechanical action organ)

Pedal

*mp*

5

*sempre legato*

Gt. - Pr. 4'

*p*

Pd. - Pr. 8'

*p*

9

*sempre legato*

13

Gt. - Pr. 16'  
+ Pr. 8'

(Gt. Pr. 16': stop push and pull)

Pd. - Soft 16'  
+ Trumpet 8'

\* Breathe steadily, and keep each bar approx. the same length.

\*\* Gt. dynamics: for mechanical action organs, push and pull Pr. 16' in coordination with the organist's breathing. Otherwise use swell box and keep Pr. 16' off.

\*\*\* Where the note values increase, as here, this will create a *subito meno mosso*. But throughout the movement the organist should follow their own breathing to determine the overall tempo.

17 *molto rit.* Sw. + Fl. 2' - Fl. 4' *mp*  
 Gt. - Fl. 8'  
 Pd. + Reed 16' - Trumpet 8' - Reed 16' + Soft 16' *f ff f p*

21 Gt. + Nasat  
 Gt. 3 3 3 3

23 Sw. Gt. 3 3 Sw. Gt.

25 Gt. Sw. Sw. + Reed 4' Sw. + Pr. 4' *f*  
 Sw. Gt. Gt. + Pr. 16'

27 Gt. Sw. Gt. - Nasat Gt. - Pr. 16'

31

Sw. - Reed 4'

Sw. - Fl. 2'

*mp*

35

Gt. + Pr. 4' 2'

*mf*

Pd. + Pr. 8'

39

Sw. + Reed 4' + Fl. 2'

Sw. + Scharff

*f*

*ff*

43

Sw. + Reed 16'

Sw. - Scharff - Reed 4'

*fff*

47 Sw. - Fl. 2' - Pr. 4' Gt. Gt. - Pr. 4'

*p* *dim.*

↓ Sw. - Reed 16' + Fl. 4'

Sw.

Pd. - Pr. 8'

51 Gt. - Pr. 8' + Fl. 4' Gt. - Pr. 2'

*dim.*

55 Gt. - Fl. 4'

*dim.*

Sw. - Fl. 4'

59 rit. Gt. - Pr. 4' + Pr. 2' Sw. \* *pppp*

*dim.* *pp* *ppp*

Sw. - Fl. 8' + Fl. 2'

\* On an organ with mechanical stop action, gradually push stop in.

**Registration:**

Swell: Flute 8'  
Scharff  
Great: Principals 8' 4' 2'  
Mixture  
Pedal: Principals 16' 8'

**IV. Galop**

WANG Ziyu

**Presto serio** ♩ = 120

Manual

Pedal

Sw.

*mf*

Gt.

9

Sw. + Pr. 4'

*f giocoso*

Gt. - Mixture

*f pesante*

19

Gt.

28

Sw.

Sw. - Scharff  
+ Reed 4'

Gt. - Pr. 8' 4' 2'  
+ Reed 8'

35

Gt. - Reed 8'  
+ Pr. 8'

41

↓ Sw. - Reed 4'

↓ Gt. + Pr. 4'

46

46

52

Sw. - Pr. 4'

Gt. - Pr. 4'

Sw. - Pr. 4'

Gt. - Pr. 4'

58

Sw. + Fl. 4'

Gt. + Fl. 8'

*p*

*cresc.*

↑ Gt. + Pr. 16'

65

↓ Sw. + Pr. 4'

Sw. + Reed 16'

↓ Sw. + Fl. 2'

*cresc.*

↑ Gt. + Pr. 4'

72

*cresc.*

Sw. + Quint

Pd. + Trumpet 8'

↑ Gt. + Trumpet 16'

77

Sw. + Sharff

Gt. + Pr. 2'

Gt. + Nasat

Gt. + Mixtur

Gt. + Trumpet 8'

*rit.*

*molto rit.*

*fff grandioso*



# V. Fugue

Solemnly ♩ = 72

WANG Ziyu

Manual

a 3. SW soft pr. 8', fl. 8'

*p* from afar

GR pr. 8', fl. 8'

*mp*

Pedal

Man.

stops: strong but crisp, 16' 8'

*mf*

Pedal

Man.

Pedal

Man.

↓: soft stops for the swell

*p*

↑: bigger/lower sound for the great

Pedal

Man.

↓: try to match the the textures with each other on the manuals; ideally make the swell sound bigger

Pedal

29

Man.

Ped.

Detailed description: This system contains measures 29 through 32. The upper staff (Man.) features a complex melodic line with many accidentals and slurs. The lower staff (Ped.) is mostly empty, with a few notes appearing in measure 32.

33

Man.

Ped.

Detailed description: This system contains measures 33 through 36. The Man. part continues with intricate melodic patterns. The Ped. part remains mostly empty, with some notes in measure 36.

37

Man.

Ped.

*mp*

Detailed description: This system contains measures 37 through 40. The Man. part has a more rhythmic feel. The Ped. part has a steady bass line starting in measure 37. A dynamic marking of *mp* is placed below the Ped. staff.

41

Man.

Ped.

! : add some registers to the pedal, i.e. one octave higher work the stops to make it higher

*f*

Detailed description: This system contains measures 41 through 44. The Man. part is highly rhythmic. The Ped. part has a complex bass line. A text instruction is placed above the Ped. staff. A dynamic marking of *f* is placed below the Ped. staff.

45

Man.

Ped.

*ff*

*rit.*

take time

*ff*

Detailed description: This system contains measures 45 through 48. The Man. part features a powerful melodic line. The Ped. part has a complex bass line. Dynamic markings of *ff* and *rit.* are present. The instruction 'take time' is written above the Ped. staff. A final *ff* marking is at the end of the system.