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# WICKLOW FANTASY

*for solo organ*

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*dedicated to John Stallsmith*

**James Paul Sain**

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## program notes

**Wicklow Fantasy** was commissioned by organist John Stallsmith. It is based on the traditional Irish melody "Wicklow" as harmonized in *The English Hymnal with Tunes* (Oxford Univeristy Press, 1933). The tune was adapted to text for Whitsuntide and appears as hymn 157 in the 1933 hymnal; the premiere of the fantasy coincided with the Day of Pentecost, May 19, 1991.

## composer

**James Paul Sain** (b. 1959) is an Associate Professor at the University of Florida where he teaches electroacoustic and acoustic music composition, theory, and technology. He is the founder and director of the internationally acclaimed annual Florida Electroacoustic Music Festival. His compositional oeuvre spans all major acoustic ensembles, instrumental and vocal soloists, and embraces electroacoustic music. His works have been featured at major national and international societal events. Residencies include those at the Swedish Royal Academy of Music, University of Oregon, University of North Carolina at Greensboro, University of Lanús (Buenos Aires), Luther College, Mercer University, Folkwang-Hochschule Essen, Korean National University of Arts, Winthrop University, and EMS (Stockholm). Dr. Sain is currently SCI Executive Committee chair and a member of the American Composers Alliance. His music is available in print from Brazinmusikanta and American Composers Editions and on CD on the Capstone and Electronic Music Foundation labels.

*Most current and machine-readable forms of the above prose can be found at – <http://jamespaulsain.com/> or via email – [jsain@ufl.edu](mailto:jsain@ufl.edu)  
duration: 8'00"*

# WICKLOW FANTASY

James Paul Sain

Lightly ♩ = 80

(even) 8' + quint

Organ

*mp*

(sim.)

*mp*

8'

*mf*

5

(sim.)

(sim.)

(sim.)

+ 16'

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9

Musical score for measures 9-12. The piece is in 4/4 time, which changes to 5/4 for the final two measures. The right hand features a melodic line with eighth-note patterns and a long slur. The left hand has a rhythmic accompaniment of eighth notes, with a 'sim.' marking in measure 11. The bass line consists of half notes with a long slur.

13

Musical score for measures 13-16. The piece is in 3/4 time, which changes to 4/4 for the final two measures. The right hand features a melodic line with eighth-note patterns and a long slur. The left hand has a rhythmic accompaniment of eighth notes, with a 'sim.' marking in measure 15. The bass line consists of half notes with a long slur.

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17

+ 32'

(reed) 8'

21

>

>

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25

(sim.)

This system contains measures 25 through 29. It features three staves: a treble staff and two bass staves. The treble staff begins with a 3/4 time signature and contains a rapid sixteenth-note pattern. The first bass staff starts with a 3/4 time signature and contains a simple bass line. The second bass staff starts with a 4/4 time signature and contains a bass line with a long note. The piece changes to 5/4 time at measure 27 and returns to 4/4 at measure 29. A '(sim.)' marking is present above the treble staff in measure 27.

29

*gva-*

legato

This system contains measures 29 through 33. It features three staves: a treble staff and two bass staves. The treble staff begins with a 4/4 time signature and contains a rapid sixteenth-note pattern. The first bass staff starts with a 4/4 time signature and contains a bass line with a long note. The second bass staff starts with a 4/4 time signature and contains a bass line with a long note. The piece changes to 4/4 time at measure 31. A 'gva-' marking is present above the treble staff in measure 29, and a 'legato' marking is present above the first bass staff in measure 31.

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33 loco

legato

This system contains measures 33 through 37. The music is written for piano in three staves. Measure 33 is marked 'loco' and features a rapid sixteenth-note run in the right hand. The key signature has one flat (B-flat). The time signature changes from 3/4 to 4/4 between measures 34 and 35. A 'legato' marking is placed above the right hand in measure 36, which contains a long, sweeping melodic line. The left hand provides a steady accompaniment of quarter notes.

38

legato

This system contains measures 38 through 42. The music continues in the same three-staff format. Measure 38 begins with another rapid sixteenth-note run in the right hand. The time signature changes from 4/4 to 3/4 between measures 39 and 40. A 'legato' marking is placed above the right hand in measure 41, which features a long, sweeping melodic line. The left hand continues with a steady accompaniment of quarter notes.

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43 (sim.)

Musical score for measures 43-47. The piece is in 4/4 time, which changes to 3/4 time at measure 45. The right hand features a complex, rhythmic melody with many sixteenth notes. The left hand provides a harmonic accompaniment with chords and single notes. A fermata is placed over the final note of the bass line in measure 47.

48 *8va* *loco*

*legato*

Musical score for measures 48-52. The piece is in 4/4 time, which changes to 3/4 time at measure 50. The right hand has a melodic line with many sixteenth notes, marked with *loco*. The left hand has a bass line with a *legato* marking and a fermata over the final note in measure 52. A dashed line labeled *8va* indicates an octave shift for the right hand.

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**Broadening ...** **Regal** ♩ = 60  
full organ (add ranks to double bar)

52 *rit.*

*f*

57 **Even more broad ...** *molto rit.*

*p*