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# **Wicklów Fantasy**

for solo organ  
dedicated to John Stallsmith

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**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 Professor of Music at the University of Florida where he teaches electroacoustic and acoustic music composition, theory, and technology. He founded and directed the internationally acclaimed Florida Electroacoustic Music Festival for 17 years. 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. He has presented his music in concert and given lectures in Asia, Europe, South America and North America. Dr. Sain is President Emeritus of the Society of Composers Inc. He previously served for several terms on American Composers Alliance Board of Governors. His music is available in print from Brazinmusikantaand American Composers Editions and on CD on the Capstone, Electronic Music Foundation, Innova, University of Lanús, Mark Masters, Centaur, New Ariel, Albanyand NACUSA 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: 3'32"*

# 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 system consists of three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. Measure 9 starts with a treble clef and a 4/4 time signature. The top staff has a continuous eighth-note melody. The middle staff has a similar eighth-note pattern. The bottom staff has a single half note. Measure 10 continues the 4/4 time signature. The top and middle staves continue their patterns. The bottom staff has a half note. Measure 11 changes to a 5/4 time signature. The top staff has a melodic phrase with a slur. The middle staff has a melodic phrase with a slur and a 'sim.' marking. The bottom staff has a half note. Measure 12 changes to a 3/4 time signature. The top staff has a melodic phrase. The middle staff has a melodic phrase. The bottom staff has a half note.

13

Musical score for measures 13-16. The system consists of three staves. The top staff is in treble clef, the middle in treble clef, and the bottom in bass clef. Measure 13 starts with a treble clef and a 3/4 time signature. The top staff has a melodic phrase with a slur. The middle staff has a melodic phrase. The bottom staff has a half note. Measure 14 continues the 3/4 time signature. The top staff has a melodic phrase with a slur. The middle staff has a melodic phrase. The bottom staff has a half note. Measure 15 changes to a 4/4 time signature. The top staff has a melodic phrase with a slur. The middle staff has a melodic phrase. The bottom staff has a half note. Measure 16 changes to a 2/4 time signature. The top staff has a melodic phrase with a slur. The middle staff has a melodic phrase. The bottom staff has a half note.

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17

+ 32'

(reed) 8'

Detailed description: This system contains measures 17 through 20. The top staff is in treble clef, and the middle staff is in bass clef. Measure 17 is in 3/4 time, 18 in 5/4, 19 in 4/4, and 20 in 3/4. The reed part begins in measure 19 with a note marked '+ 32'' and ends in measure 20 with a note marked '(reed) 8''.

21

Detailed description: This system contains measures 21 through 24. The top staff is in treble clef, and the middle staff is in bass clef. Measure 21 is in 4/4 time, 22 in 4/4, 23 in 2/4, and 24 in 3/4. The music features various rhythmic patterns and dynamics, including accents and slurs.

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25

(sim.)

This system contains measures 25 through 28. The music is written for three staves: Treble, Bass, and a lower Bass staff. Measure 25 is in 3/4 time, 26 in 4/4, 27 in 5/4, and 28 in 4/4. The Treble staff features a complex melodic line with many sixteenth notes. The Bass staff has a more rhythmic accompaniment with some slurs. A '(sim.)' marking is present in measure 27. A dashed line is drawn above the Treble staff.

29

*8va*

legato

This system contains measures 29 through 32. The music is written for three staves: Treble, Bass, and a lower Bass staff. Measure 29 is in 4/4 time, and measures 30-32 are also in 4/4. The Treble staff has a melodic line with many sixteenth notes. The Bass staff has a more rhythmic accompaniment with some slurs. A 'legato' marking is present in measure 30. A dashed line is drawn above the Treble staff, with the marking '*8va*' above it.

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33 loco

legato

This system contains measures 33 through 37. The music is written for three staves: treble, middle, and bass. Measure 33 is marked 'loco' and features a rapid sixteenth-note run in the treble staff. The middle staff has a few notes, and the bass staff has a single note. Measures 34-37 show a change in tempo and meter, with the treble staff continuing with sixteenth-note patterns. A 'legato' marking is placed above the treble staff in measure 36, with a slur extending through measure 37. The middle and bass staves provide harmonic support with various note values.

38

legato

This system contains measures 38 through 42. The treble staff continues with sixteenth-note runs. In measure 38, the middle staff has a slur over a few notes. In measure 39, the middle staff has a complex rhythmic pattern. In measure 40, the middle staff has a slur over a few notes. In measure 41, the middle staff has a slur over a few notes. In measure 42, the middle staff has a slur over a few notes. The bass staff has a few notes. A 'legato' marking is placed above the middle staff in measure 41, with a slur extending through measure 42. The system concludes with a 4/4 time signature.

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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 piece.

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 *loco*. The left hand has a bass line with a *legato* marking. A dashed line labeled *8va* indicates an octave transposition for the right hand. A fermata is placed over the final note of the piece.



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

52

*rit.*

*f*

57

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