

PROMOTIONAL COPY
for reading only

Philip Moore

Dialogues

for organ

ENCÔRE
publications

Dialogues

for organ

Commissioned for the 29th St Albans International Organ Competitions
(Interpretation Competition, Quarter Final 2),
which took place on 12th, 13th and 14th July 2017

First published 2017

Duration: about 7 minutes

Notes for performance

1. Registration is left to the player, but manual changes are suggested.
2. The outer sections should sound bright and incisive.
3. The middle section, from bar 78 to 113, should be more lyrical in sound.
4. The phrasing and articulation are indicated and the pattern set in the opening bars should be applied where appropriate.

also available by Philip Moore for organ

Impromptu

Prelude and Fugue in G major

Published by Encore Publications
www.encorepublications.com

About the work

The title refers to the way in which some of this work features dialogues between pedals and manuals. *Dialogues* is in Sonata form. Although the work is in no way serial, many of the phrases contain all twelve notes of the chromatic scale, such as the opening pedal theme as well as in the first bar where the manuals and pedals sound together. The first phrase of the second subject also uses all twelve notes.

The opening pedal theme dominates the first subject and appears in various forms; for instance, its second appearance is in inversion. The first subject is in 4/4 time, although the rhythmic patterns do not always reflect this. The first and second subjects are of almost identical length, in terms of crotchet beats, but in the second subject the time signature varies constantly.

The soft, slow development section begins with a canon, with a few adjustments, between the right hand and pedals, at 4' pitch. The canon is based on the opening pedal solo and is accompanied on the Swell strings by gradually ascending second inversion minor triads. Later parts of the development are comments on the second subject. Descending second inversion minor triads appear towards the end of the development before a four bar section leads to the recapitulation.

The coda begins with a bravura pedal solo of continuous semiquavers, based on the notes of the opening pedal theme. A descending chromatic scale leads to twelve bars of fast and exultant music, all of which is based on themes that have appeared during the course of the work.

Biography of the composer

Philip Moore (b.1943) studied organ, piano, composition and conducting at the Royal College of Music. He also holds a Bachelor in Music degree from Durham University, as well as the diplomas of the Royal College of Organists. During his student years he was Organist and Choirmaster at St Gabriel's Church, Cricklewood, and on graduating in 1965 he was appointed to the music staff at Eton College. In 1968 he became Assistant Organist at Canterbury Cathedral, and in 1974 he succeeded Dr Barry Rose as Organist and Master of the Choristers at Guildford Cathedral.

In 1983 he succeeded Dr Francis Jackson as Organist and Master of the Music at York Minster, a post he held until 2008, when he was made Organist Emeritus of the Minster. He was also conductor of the York Musical Society for 27 years and performed many large scale oratorios and cantatas, as well as numerous orchestral works.

To mark 50 years of service to Church Music, and to celebrate his retirement, the Archbishop of York bestowed on him the Order of St William. He has also been awarded Honorary Fellowships by the Royal School of Church Music, the Guild of Church Musicians and the Academy of St Cecilia. In 2014 he was awarded an Honorary Doctorate from the University of York. He is active as a composer and recitalist and in 2015 he became President of the Royal College of Organists, a post that he held for two years. In 2016, he received The Cranmer Award for Worship from the Archbishop of Canterbury, in recognition of his contribution to the English choral tradition.

Dialogues

PHILIP MOORE

Allegro con brio ♩ = c. 108

MANUAL

PEDAL

marcato

f

5

9

13

PROMOTIONAL COPY
for reading only

17

Measures 17 and 18 of a musical score. The score is written for piano in 4/4 time. The key signature has two sharps (F# and C#). The right hand features a melody of eighth notes with a descending line, while the left hand provides a harmonic accompaniment of chords and single notes. Measure 18 includes a key signature change to one sharp (F#).

19

Measures 19 and 20 of the musical score. The right hand continues the melodic line with eighth notes. The left hand accompaniment consists of chords and single notes. Measure 20 ends with a 4/4 time signature.

21

Measures 21 and 22 of the musical score. The right hand features a melody of eighth notes. The left hand accompaniment consists of chords and single notes. Measure 22 ends with a 4/4 time signature.

sempre marcato

Measures 23 and 24 of the musical score. The right hand features a melody of eighth notes. The left hand accompaniment consists of chords and single notes. Measure 24 ends with a 4/4 time signature.

23

Measures 23 and 24 of the musical score. The right hand features a melody of eighth notes. The left hand accompaniment consists of chords and single notes. Measure 24 ends with a 4/4 time signature.

PROMOTIONAL COPY
for reading only

25

25

29

poco a poco dim.

poco rit.

29

a tempo

33 Ch.

mf Sw.

33

38

PROMOTIONAL COPY
for reading only

38

43

p

47

Sw. { *mp* Ch. { *mf*

non legato

51

Gt. { *f*

55

più f

PROMOTIONAL COPY
for reading only

58