

Resounding Joy

Seven Festive Hymn Settings for Eastertide

for Organ

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James Biery

Musical score for guitar and piano, measures 56-60. The tempo is marked $\text{♩} = \text{ca. } 56$. The key signature is two sharps (F# and C#). The guitar part (Gt.) features a continuous triplet pattern in the right hand, with the word "simile" indicating the pattern continues. The piano part (piano) features a continuous triplet pattern in the right hand, with the word "simile" indicating the pattern continues. The bass line in the piano part is a simple accompaniment.

MSM-10-441

Christ Is Risen! Shout Hosanna!

Gt./Ch./Sw: Light ensembles, gradually increasing to *ff*
 Ped: To balance

Charles Callahan

à la Gigue ♩ = 96

Sw. } *mp*

Man.

5

9

13

From *Partita on Hymn to Joy*, MSM-10-703

Tune: *HYMN TO JOY*, Ludwig van Beethoven, 1770–1827, and written in 1824; *adapt.* Edward Hodges, 1796–1867, in 1842 (PD).
 Setting: Charles Callahan (ASCAP), and copyright © 1993 Birnamwood. This edition copyright © 2019 with this publication.

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The Day of Resurrection

Gt: Full to Mixture, Sw. to Gt.

Pos: Full to Mixture, Sw. to Pos.

Sw: Full

Ped: 16', 8', 4', Pos. to Ped., Sw. to Ped.

Albert L. Travis

$\text{♩} = \text{ca. } 84$

Gt. } *f*

(Gt.) – Sw. Rds.

Pos.

– Sw. to Ped.

From *Joyful, Joyful: Six Festive Postludes for Organ*, MSM-10-591

Tune: *ELLACOMBE*, *Gesangbuch der Herzogl. Wirtembergischen Katholischen Hofkapelle*, 1784 (PD).

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Fantasia on Christ ist erstanden

Gt: Foundations to Mixtures, Sw. to Gt.

Sw: Foundations

Ped: Foundations, Gt. to Ped., Sw. to Ped.

Kevin Uppercue

With vigor ♩ = ca. 104

sempre marcato Gt.

4

8

poco rit. *lunga cadenza-like*

Tune: *CHRIST IST ERSTANDEN*, J. Klug, *Geistliche Lieder*, 1543 (PD).

Setting: Kevin Uppercue (ASCAP), newly composed, and copyright © 2019 Birnamwood with this publication.

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For Jeff Gill

Good Christian Friends, Rejoice and Sing!

I: *f*
 II: *mf*
 III: Fanfare Trumpet 8'
 Ped: Foundations 16', 8', 4

Michael Burkhardt

Maestoso (in two)

The musical score is written for three parts: I (Fanfare Trumpet 8'), II (Foundations 16', 8', 4), and III (Fanfare Trumpet 8'). The tempo is Maestoso (in two). The score is divided into three systems. The first system (measures 1-4) features a fanfare in the right hand and a steady bass line in the left hand. The second system (measures 5-8) continues the fanfare and bass line. The third system (measures 9-12) features a fanfare in the right hand and a steady bass line. The score is marked with 'I' and 'II' for the first two parts, and 'III' for the third part. The tempo is Maestoso (in two). The score is marked with 'non legato' for the third part.

From *Five Easter Season Hymn Improvisations, Set 2*, MSM-10-412

Tune: *GELOBT SEI GOTT*, Melchior Vulpius, ca. 1560–1615, and written in 1609 (PD).

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O Sons and Daughters, Let Us Sing

Mans: Full, with Mixtures and Reeds, Coupled
 Ped: Full, with Mixtures and Reeds

Lynn Trapp

Triumphant ♩. = 66

From *Five Liturgical Pieces for Organ*, MSM-10-641

Tune: *O FILII ET FILIAE*, French melody, 15th cent. (PD).

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The Head That Once Was Crowned

Gt: Principal 8', Octave 4', Doublette 2', Trumpet 8', Mixture V

Pos: Gedackt 8', Principal 4', Octave 2'

Sw: Gemshorn 8', Viola 4', Waldflöte 2', Cymbel III

Ped: Unterbass 16', Principal 8', Choralbass 4'

Robert A. Hobby

Stately $\text{♩} = 58$

Gt. *f*

Sw. *mf*

mf

5

9

Pos. $\left. \begin{array}{c} \text{tr} \\ \text{tr} \end{array} \right\}$

The musical score is written for three systems. Each system consists of three staves: a treble staff for Gt. (Guitar) and two bass staves for Sw. (Swell) and Ped. (Pedal). The key signature is one sharp (F#) and the time signature is 2/2. The tempo is marked 'Stately' with a quarter note equal to 58 beats. The first system starts with a forte (f) dynamic for the Gt. and mezzo-forte (mf) for the Sw. and Ped. The second system begins at measure 5 and includes a trill (tr) in the Gt. staff. The third system begins at measure 9 and includes a trill (tr) in the Gt. staff and a 'Pos.' (Positiv) marking in the Sw. staff. A large diagonal watermark 'Review is illegal copy' is overlaid across the score.

From *Six Preludes for the Church Year*, MSM-10-716

Tune: *ST. MAGNUS*, Jeremiah Clarke, ca. 1670–1707, and written in 1707 (PD).

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