

*“...the playing of the merry organ,
sweet singing in the choir.”*

PROGRAM NOTES

Inspired by a line from “The Holly and the Ivy,” this work is a fantasy which imagines how a “Merry” organ might interpret this carol if left to its own devices!

After a beginning fanfare and pleasant presentation of the carol, the music becomes increasingly harmonically unstable. Eventually the carol evolves into that most serious form of organ music—a fugue in a minor key. But the merriment gradually returns, and the piece concludes with the fugue's antithesis—a jubilant toccata. Thus the “Merry Organ” shows us several sides of its personality: solemn and joyous, serious and playful, proving once again that it truly is the King of Instruments.

—Matthew H. Corl

The Merry Organ

Fantasy on an English Carol

Matthew H. Corl

Gt: Foundations 8', 4', 2', Mixture, Sw. to Gt., Ch. to Gt.

Ch: Foundations 8', 4', 2', Mixture, Sw. to Ch.

Sw: Foundations 8', 4', 2', Mixture, Reeds

Ped: Foundations 16', 8', Mans. to Ped.

Allegretto (♩ = 100)

– Mix., Rds.

Musical score for measures 1-4. The score is in 3/4 time and B-flat major. It features three staves: Grand Staff (Gt. and Ch.) and Pedal. The Grand Staff starts with a forte (*ff*) dynamic. The Pedal staff has a mezzo-forte (*mf*) dynamic. The score includes various organ registrations and a watermark 'Review Only'.

– Gt. to Ped.

Musical score for measures 5-8. The score continues from measure 4. It features three staves: Grand Staff (Gt. and Ch.) and Pedal. The Grand Staff has a mezzo-piano (*mp*) dynamic. The Pedal staff has a mezzo-piano (*mp*) dynamic. The score includes various organ registrations and a watermark 'Review Only'.

Musical score for measures 9-12. The score continues from measure 8. It features three staves: Grand Staff (Gt. and Ch.) and Pedal. The Grand Staff has a piano (*p*) dynamic. The Pedal staff has a piano (*p*) dynamic. The score includes various organ registrations and a watermark 'Review Only'.

Tune: *THE HOLLY AND THE IVY*, traditional English carol (PD).

Arrangement: Matthew H. Corl (ASCAP), newly composed, and copyright © 2024 Birnamwood Publications.

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Gt: Flute 8', 4'

Ch: Foundations 8', Sw. to Ch.

Sw: Foundations 8', 4', 2'

Ped: Bourdon 16', 8', Ch. to Ped.

32

Sw.

Sw.

Gt. {

38

Sw.

Man.

43

48

Gt: Fonds 8', 4', 2',
Sw. to Gt., Ch. to Gt.

76

Ch.

Ch. *p*

81

(Ch.) + Fonds 4'

86

mf

91

Gt. }

114

Musical score for measures 114-117. The score is written for three staves: Treble, Middle, and Bass. The key signature is one flat (B-flat). The time signature is 4/4. The music features a mix of eighth and sixteenth notes, with some chords and rests. A large, faint watermark reading "Review is illegal copy" is visible across the page.

118

Musical score for measures 118-121. The score is written for three staves: Treble, Middle, and Bass. The key signature is one flat (B-flat). The time signature is 4/4. The music features a mix of eighth and sixteenth notes, with some chords and rests. A large, faint watermark reading "Review is illegal copy" is visible across the page.

122

Musical score for measures 122-125. The score is written for three staves: Treble, Middle, and Bass. The key signature is one flat (B-flat). The time signature is 4/4. The music features a mix of eighth and sixteenth notes, with some chords and rests. A large, faint watermark reading "Review is illegal copy" is visible across the page.

126

Musical score for measures 126-129. The score is written for three staves: Treble, Middle, and Bass. The key signature is one flat (B-flat). The time signature is 4/4. The music features a mix of eighth and sixteenth notes, with some chords and rests. A large, faint watermark reading "Review is illegal copy" is visible across the page. The word "cresc." is written below the middle staff in measure 127.

146



150



154

rit.

Meno mosso

+ Full Sw.



158

Maestoso

fff

molto rit.

+ 32'

