CELEBRATIONS

ORGAN MUSIC FOR SERVICE OR RECITAL

MARTIN ELLIS

SAMPLE

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FOREWORD

For nearly four decades now, I have had the great fortune to make my living as a professional musician. My experiences have included working with symphony orchestras, large professional choral organizations, musical theatre troupes and schools, and of course, serving for most of my life in a variety of church positions as music director and organist. As a solo classical and theatre organist, I've also had so many opportunities to perform at many major classical and theatre venues and perform music representing a broad range of styles and genres.

Aside from the wonderful people that I've met and worked with over the years, the true gift of those experiences has been to see, feel, and hear the reactions of congregations and audiences to every possible type of music. There's a feeling that you get from the stage, console, or chancel when you've touched people or made a difference for them that day. As a composer, and with my first love being classical pipe organ, my central goal is to bring that excitement, drama, and range of emotions to the organ and to my music written for it. I am a firm believer that the "King of Instruments" truly is just that: the ultimate musical instrument capable of creating every shade of emotion from intimate and serene to vigorous and exciting.

Celebrations is a collection of diverse pieces written in a variety of styles, from traditional organ literature to cinematic music and even a bit of jazz and popular music. In all those different styles, however, I have strived to stay true to the very essence of what a classical pipe organ is and can do, and to feature those wonderful sounds in the best possible light. With roots in classical musical forms and strong references to the organ's primary role as a sacred instrument, these pieces are appropriate for church use as well as concert and recital performances.

My sincere thanks to The Lorenz Corporation and our editor Carson Cooman for believing in this concept and taking me on to the wonderful and encouraging Lorenz team of composers and artists. For my first collection, I'm proud to present this grouping of pieces. It is my sincere hope that you find elements here that speak to you or help you express your own passion for the instrument that you love and to touch the people that you serve.

—Martin Ellis
Portland, OR

SAMPLE

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SAMPLE

COMPOSER'S NOTES

Colors of the Church Year was conceived during a worship team meeting at my own church. We were planning our liturgical year and talking about the colors of the paraments. Being a very visual person, I started thinking about the actual colors we were discussing and what they might "sound" like. At that same time, I had been thinking about what I wanted to write for my first ever concert or recital work and the *Colors of the Church Year* came to mind.

There are two obvious suggested uses here. Since I first reacted to the color at hand with original music, the primary composing theme used the color itself in tone. I also placed no stylistic limitation on the six pieces. As I worked with the theme, the overriding influences of the actual liturgical church season were unavoidable for each piece. "Blue (Advent)" for me is a musical picture of the famous scriptural text of the promised coming and seeing a "great light." The opening flourish is a musical depiction of just that. With all of that said, each piece shares a dual image of the color itself as well as its feel and meaning if used during that season in the church. Musically, they are written to work together in the order given as a recital work or as separate pieces to paint a picture of that season in church work.

I enjoyed exploring varied compositional techniques and styles of music—from serene, to more dissonant, to very cinematic and dramatic. Of special note is "Purple (Lent)," which emerged as an original "spiritual" in an almost Gershwin-esque older jazz style. It also is written to be as at home on classical organ as it would be on a Wurlitzer theatre organ. (Registrations are notated for both if you ever wanted to give that a try.)

A Spirituals Triptych is a grouping of three of my very favorite Spirituals from the African American tradition. The first is a setting of the hymn tune McKee (In Christ There is No East or West) as a festive traditional prelude or postlude. "Deep River" was conceived as an homage to the famous "Andante sostenuto" from *Symphonie romane pour orgue* by Charles-Marie Widor. The opening accompaniment passages from that piece are echoed here along with the use of double pedaling. "Witness" is a lesser-heard spiritual, more common in the choral literature. It is presented here in an almost hip-hop and R&B style for organ. The left hand and pedal rhythmic patterns throughout are drum set rhythms created with actual pitched notation. Several gospel chord progressions complete this short and flashy setting.

Celebration Toccata in E and ***Rondo in D*** are exciting pieces written in moderate mixed meter and in a toccata style typical to the classical organ literature. Both pieces were originally written for my own use and for my congregation, who have come to enjoy and expect some rhythmic and harmonic surprises in our services together. In addition, both bring to organ my lifelong love of large-scale epic orchestral music written for movies. This cinematic nod is fairly obvious.

SAMPLE

dedicated to Dr. Carla Edwards

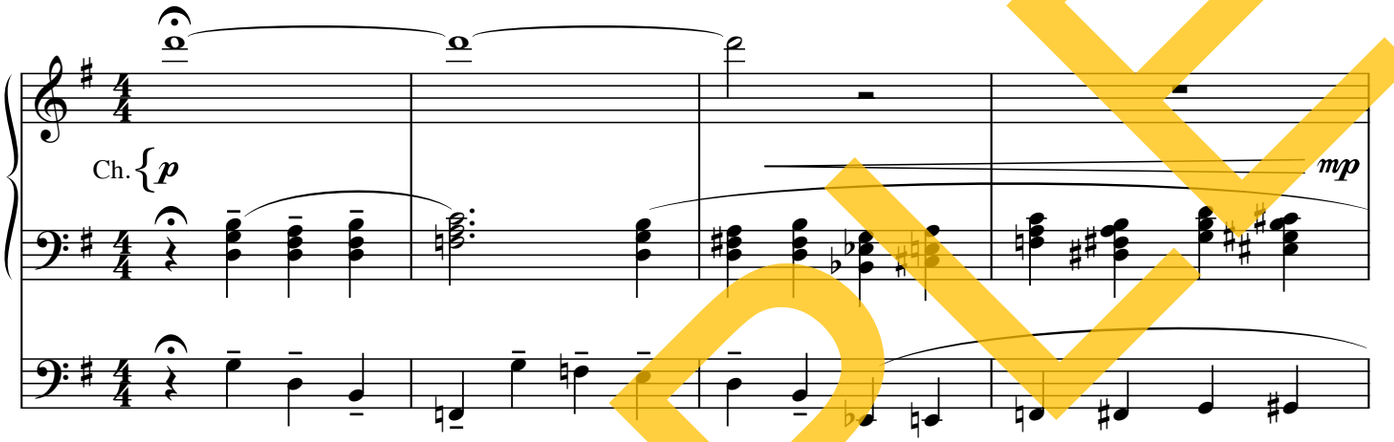
Colors of the Church Year

I. Green (Ordinary Time)

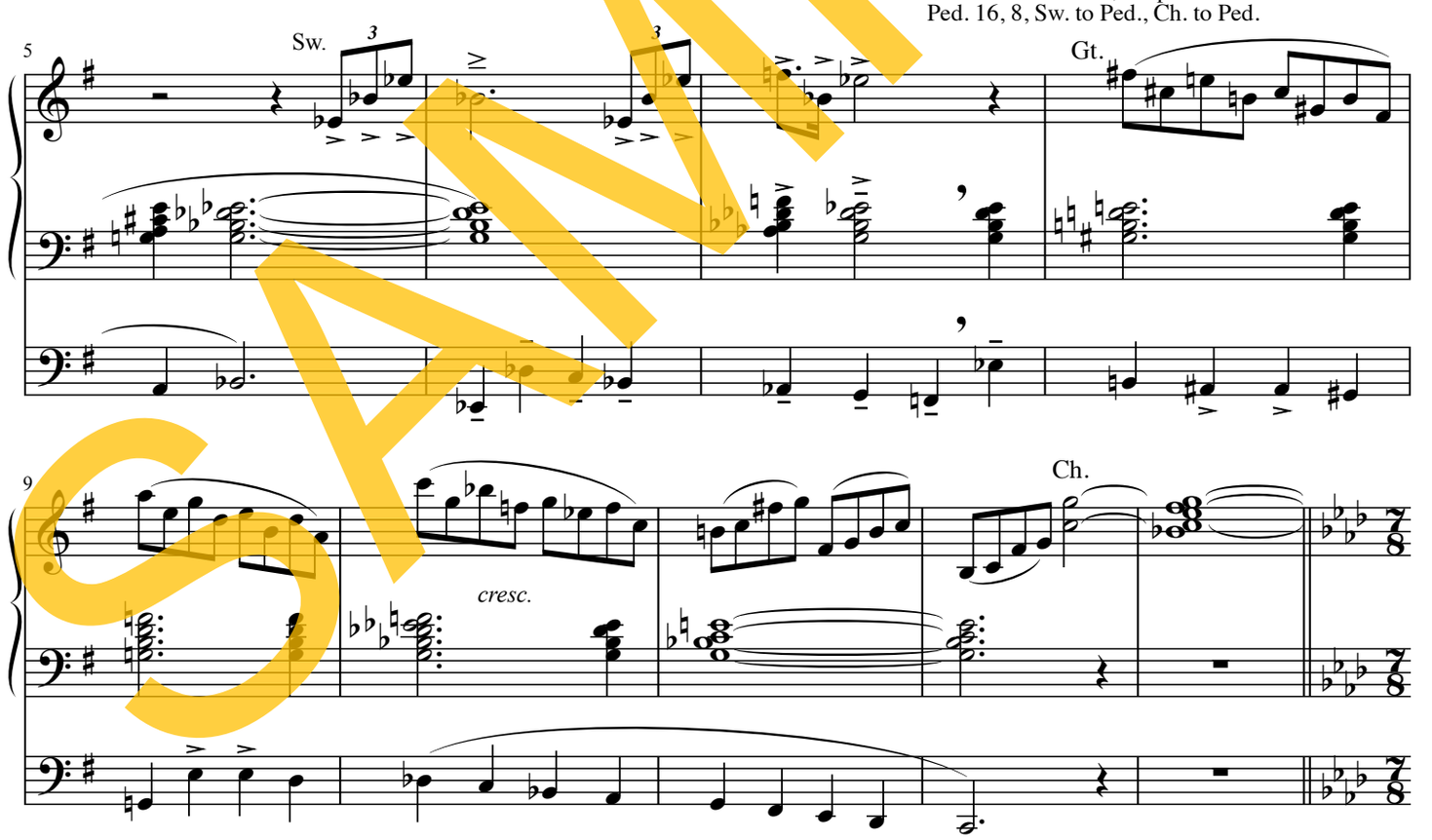
Martin Ellis

Sw. Oboe or soft Trumpet 8
Gt. Flutes 8, 4
Ch. Flutes and Strings 8
Ped. Soft 32, 16, 8, Ch. to Ped.

Slow and peaceful ♩ = 82



Sw. Foundations 8, coupled
Gt. Flutes 8 and 4
Ch. Foundations 8, coupled
Ped. 16, 8, Sw. to Ped., Ch. to Ped.



Duration: 3:30

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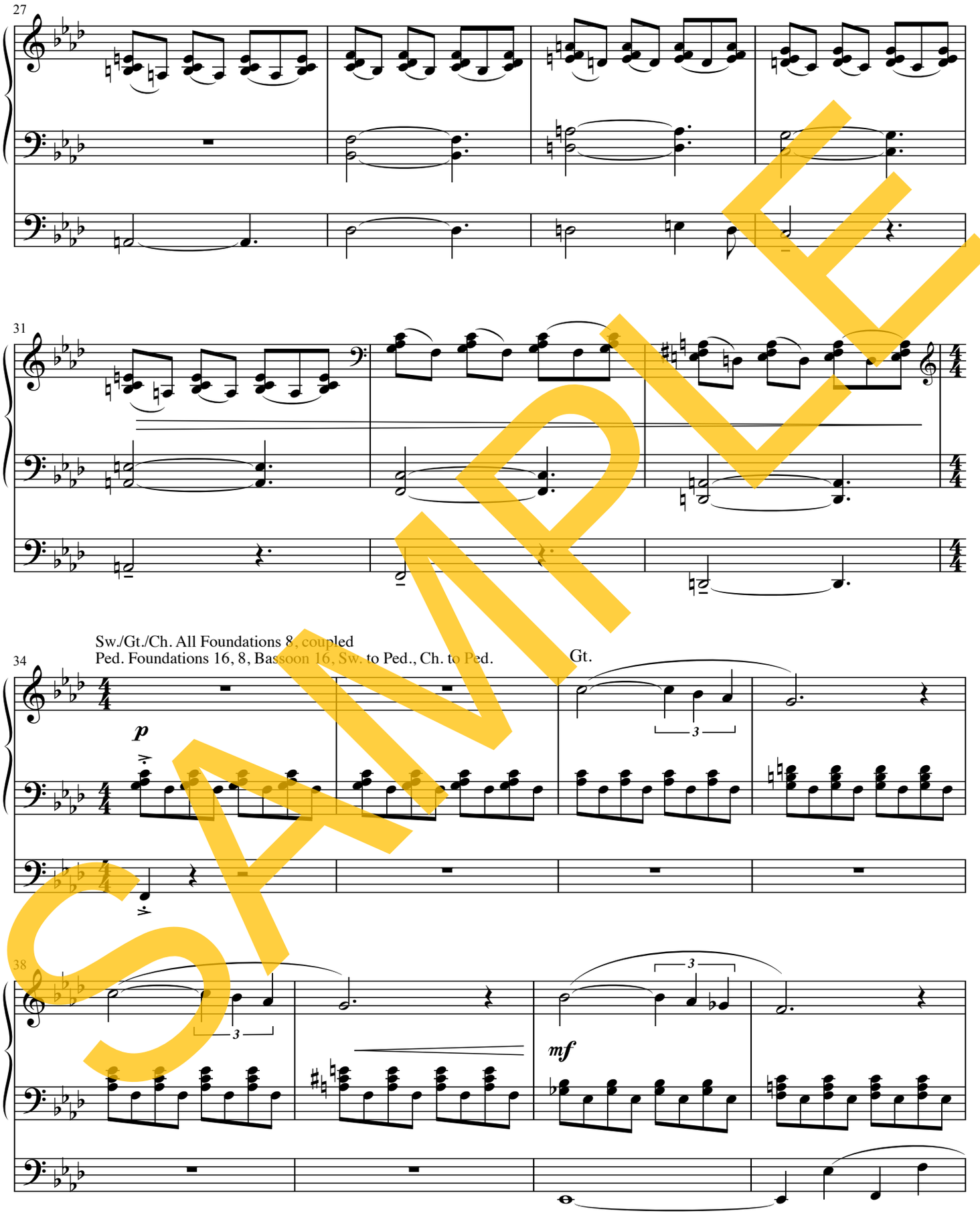
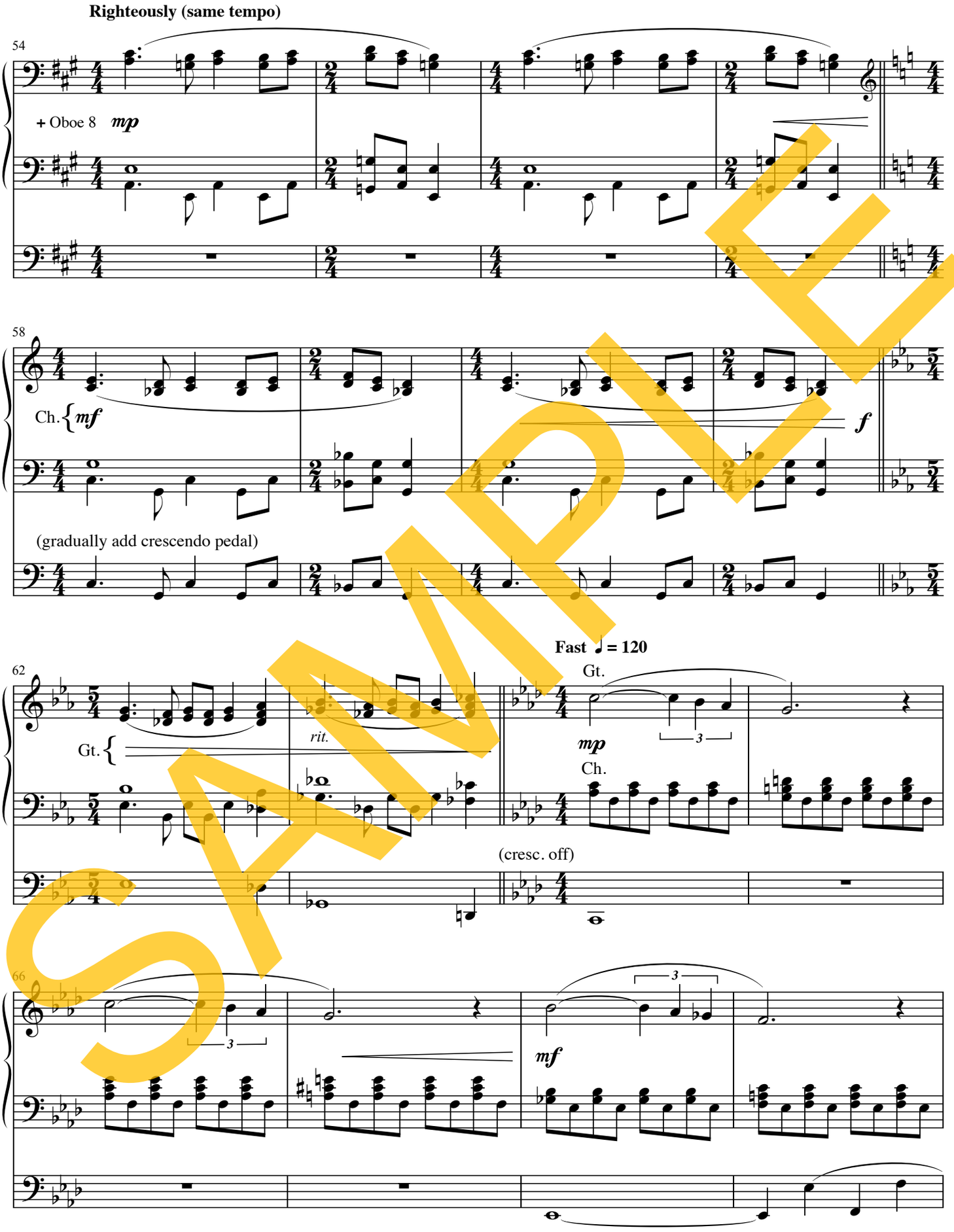
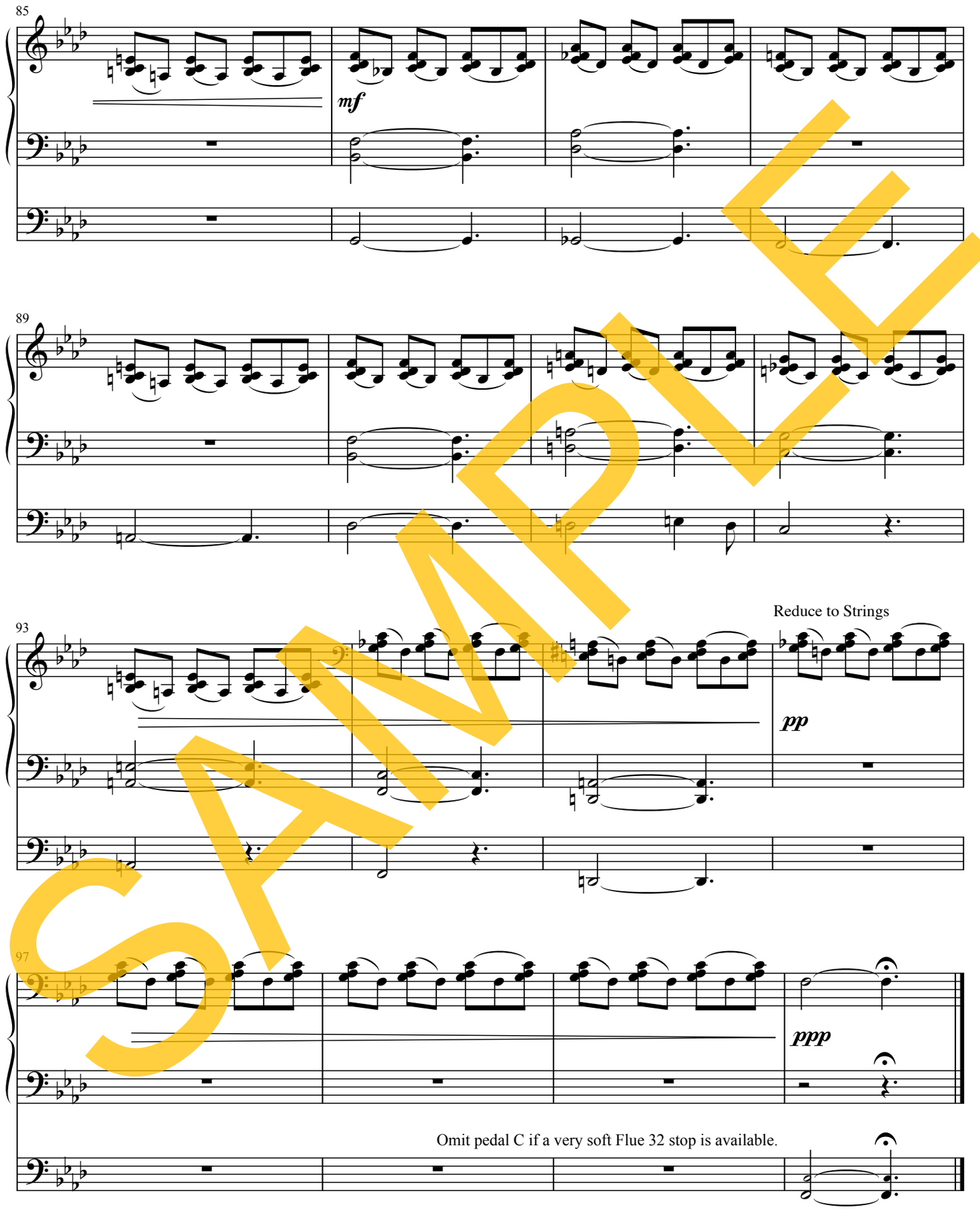

27
31
Sw./Gt./Ch. All Foundations 8, coupled
Ped. Foundations 16, 8, Bassoon 16, Sw. to Ped., Ch. to Ped.
34
Gt.
p
3
38
3
mf

SAMPLE


Righteously (same tempo)
54
+ Oboe 8
mp
58
Ch.
mf
f
(gradually add crescendo pedal)
62
Fast ♩= 120
Gt.
rit.
mp
Ch.
(cresc. off)
66
3
mf

SAMPLE

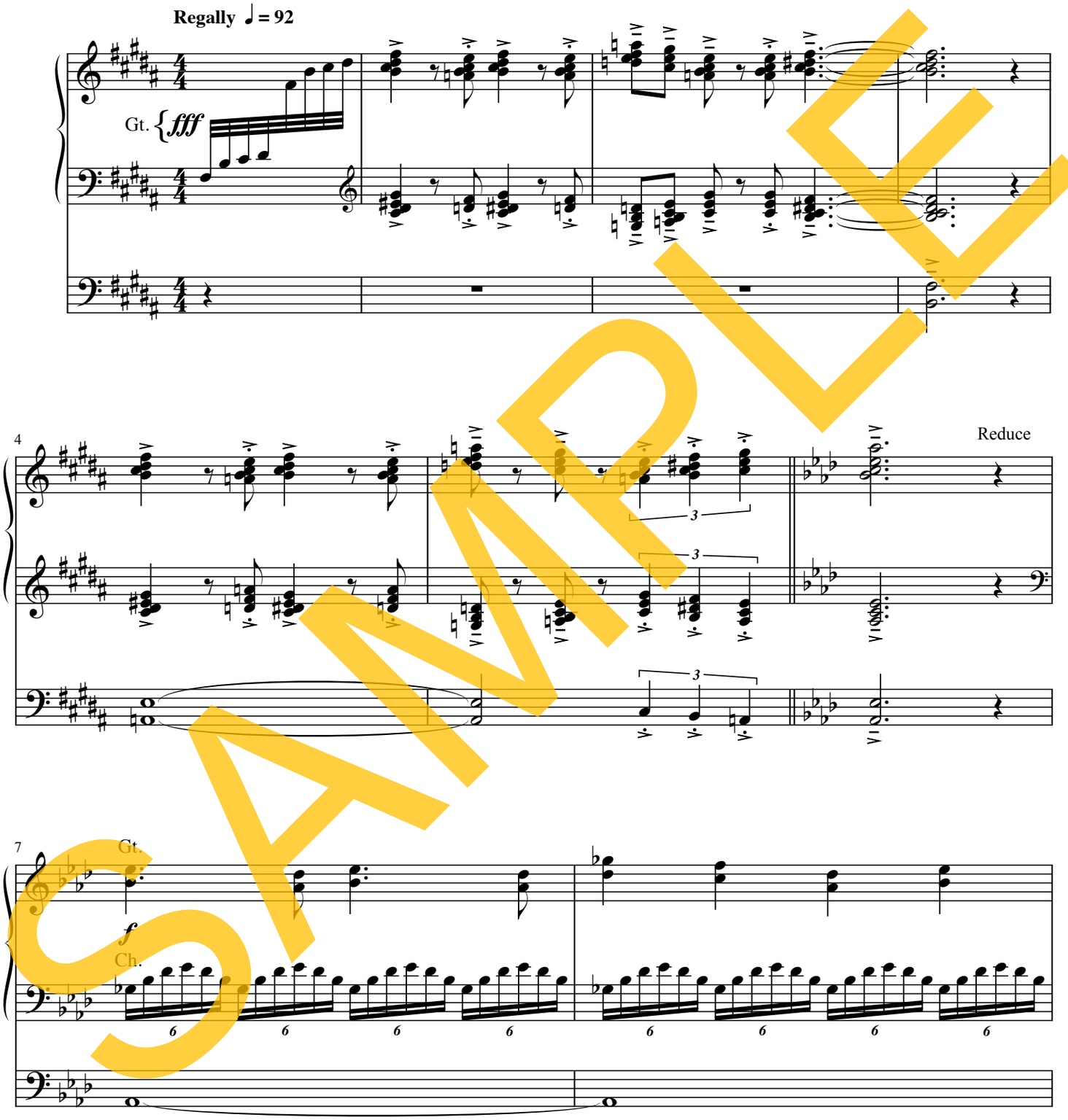

85
mf
89
93
Reduce to Strings
pp
97
ppp
Omit pedal C if a very soft Flue 32 stop is available.

SAMPLE

II. Blue (Advent)

Full Organ, coupled

Martin Ellis



SAMPLE

Duration: 1:35

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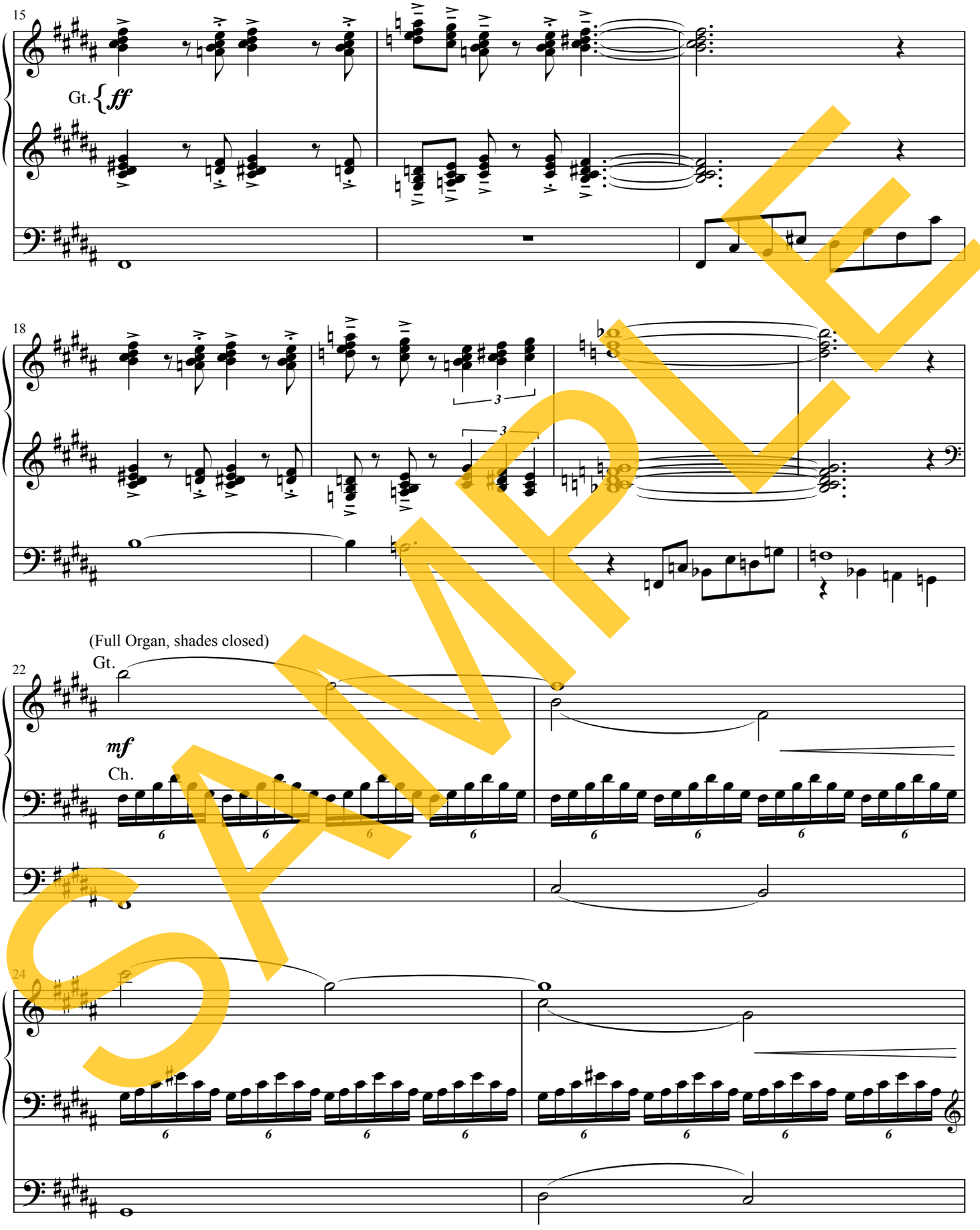

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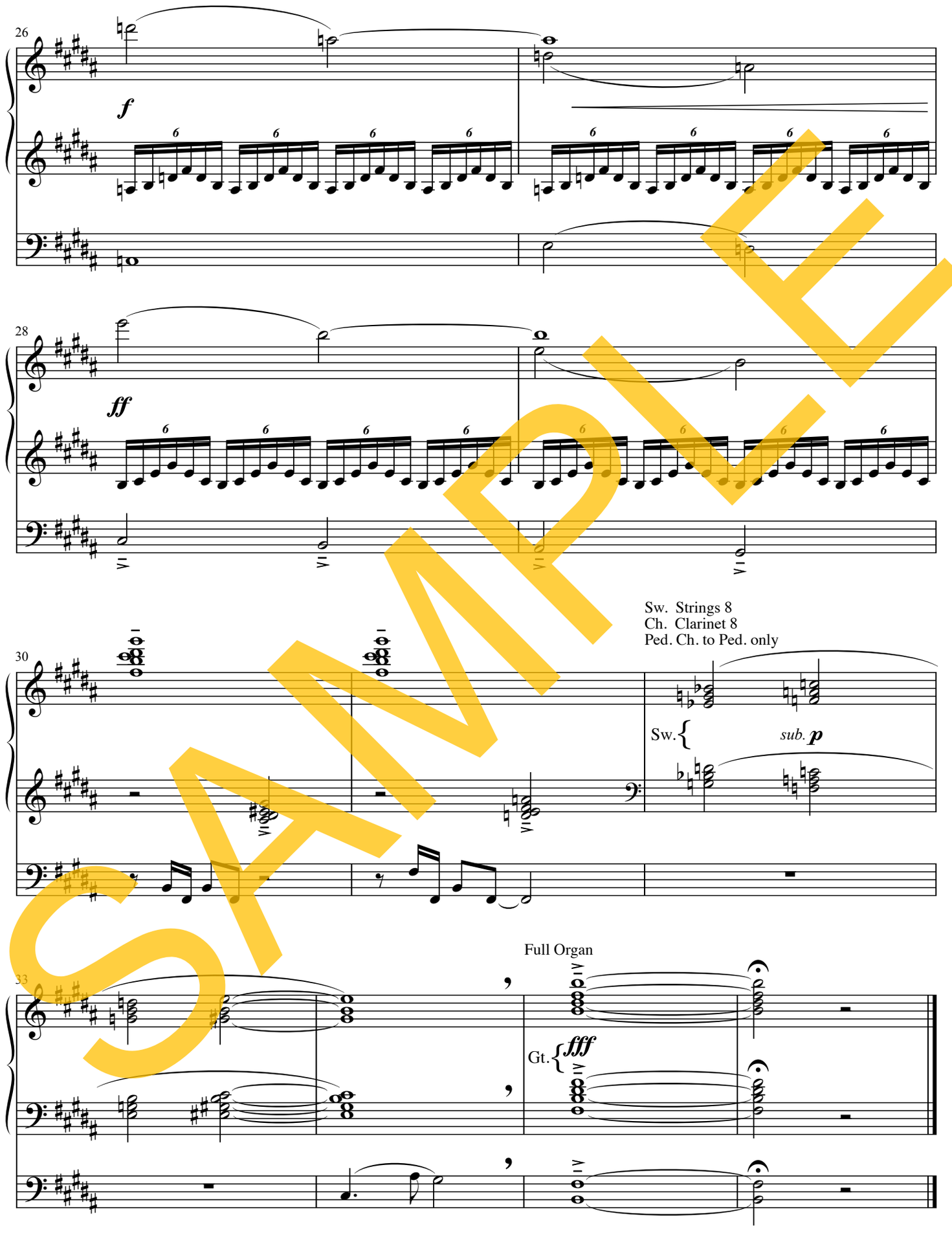
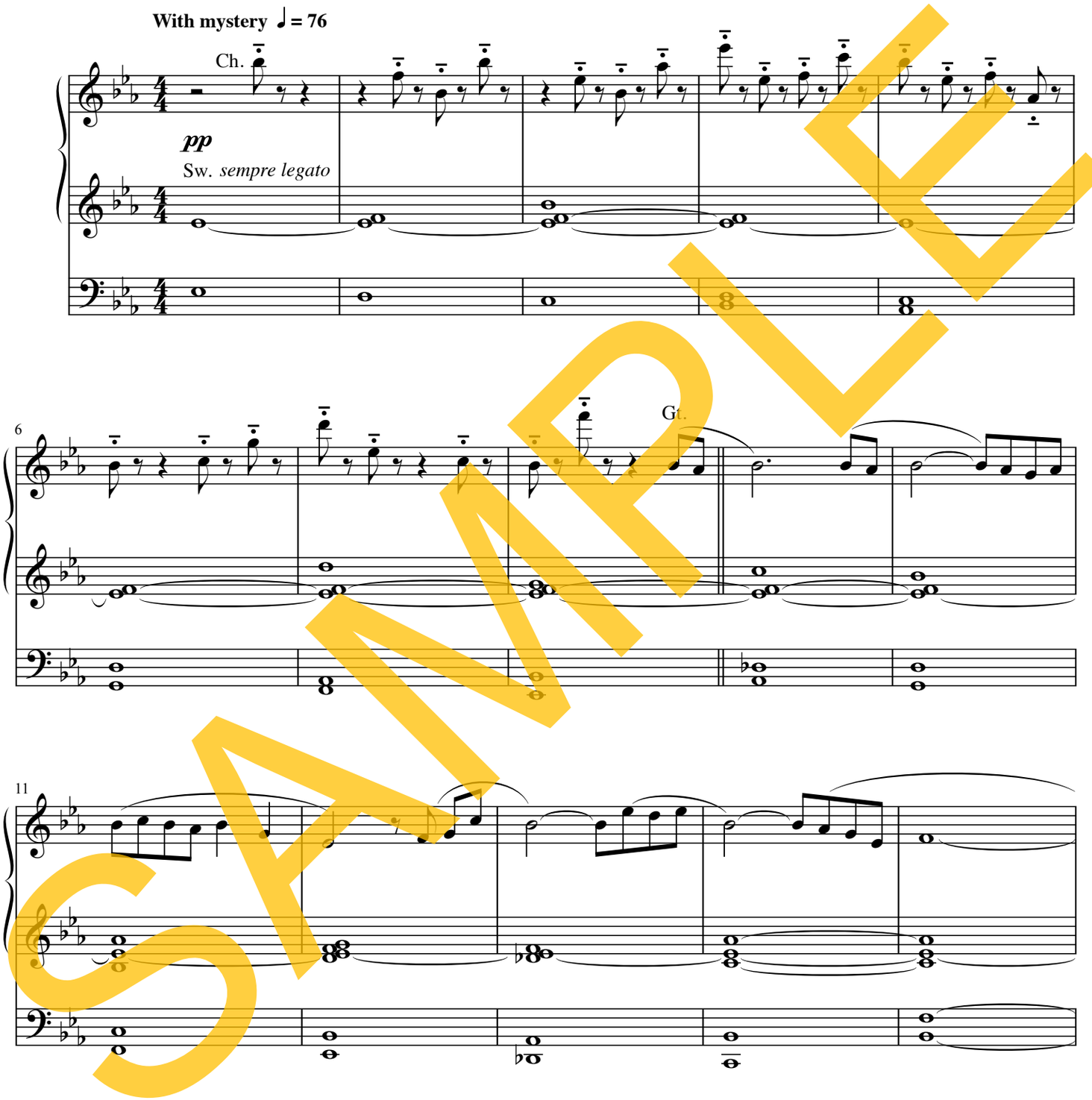

26
f
28
ff
30
Sw. Strings 8
Ch. Clarinet 8
Ped. Ch. to Ped. only
Sw.
sub. p
33
Full Organ
Gt.
fff

SAMPLE

III. Gold (Christmas)

Sw. Viole, Viole Celeste 8
Gt. Solo Flute 4
Ch. Flutes 8, 2
Ped. Sw. to Ped. 4*

Martin Ellis



*In the absence of pedal 4' couplers, play the beginning and ending pedal passages up one octave.

Duration: 4:00

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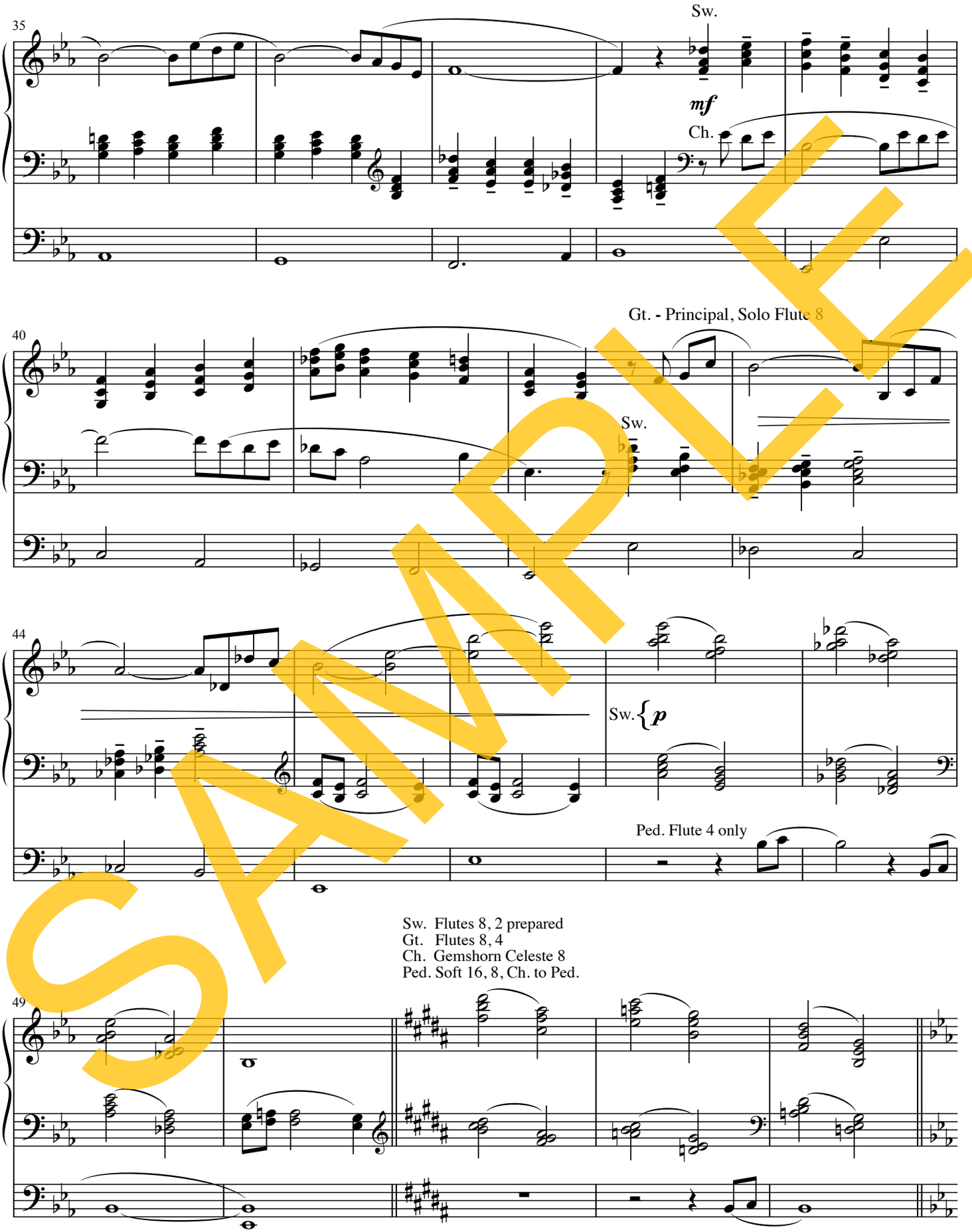
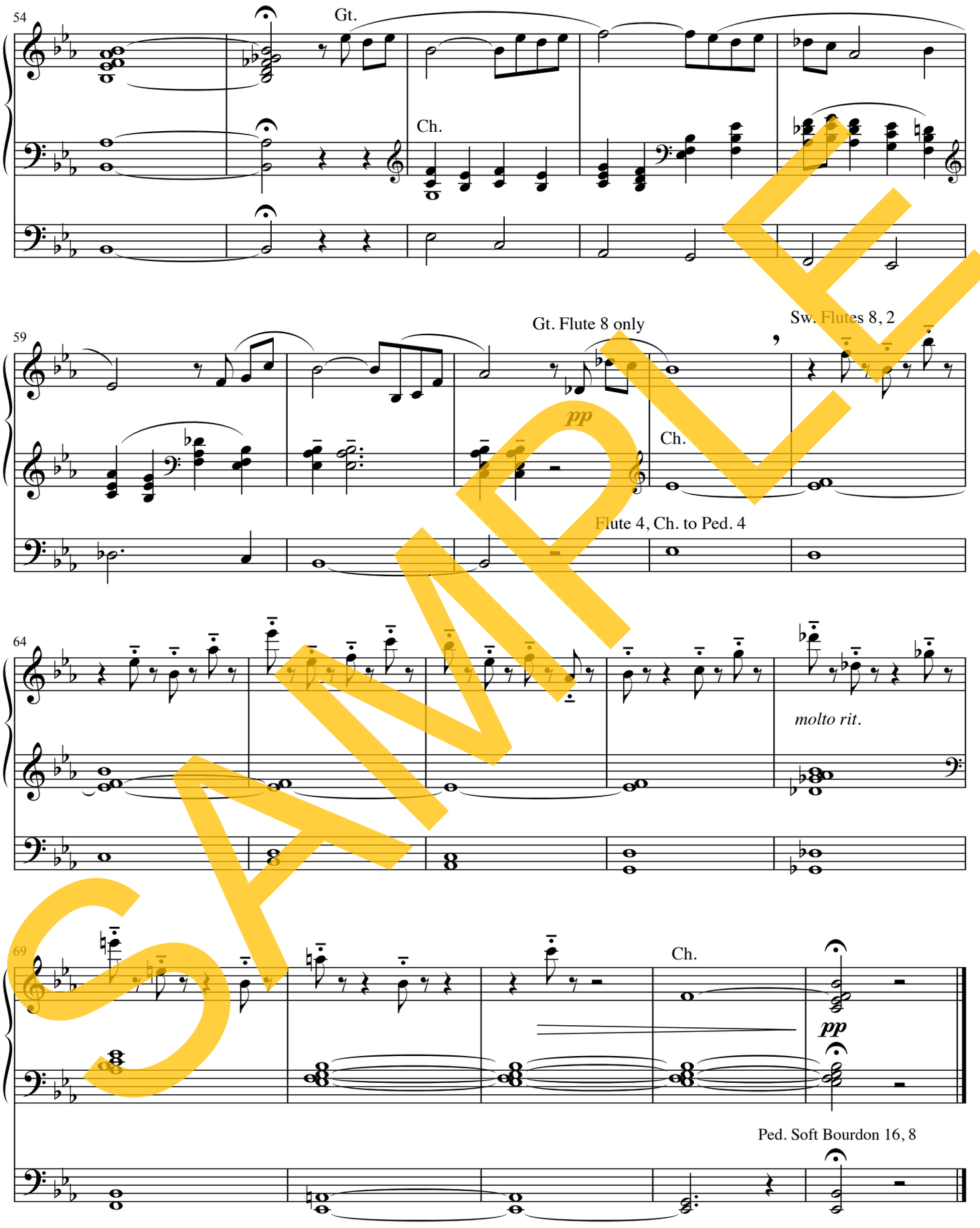

35
Sw.
mf
Ch.
40
Gt. - Principal, Solo Flute 8
Sw.
44
Sw.
p
Ped. Flute 4 only
Sw. Flutes 8, 2 prepared
Gt. Flutes 8, 4
Ch. Gemshorn Celeste 8
Ped. Soft 16, 8, Ch. to Ped.
49

SAMPLE


54
Gt.
Ch.
59
Gt. Flute 8 only
Sw. Flutes 8, 2
pp
Ch.
Flute 4, Ch. to Ped. 4
64
molto rit.
69
Ch.
pp
Ped. Soft Bourdon 16, 8

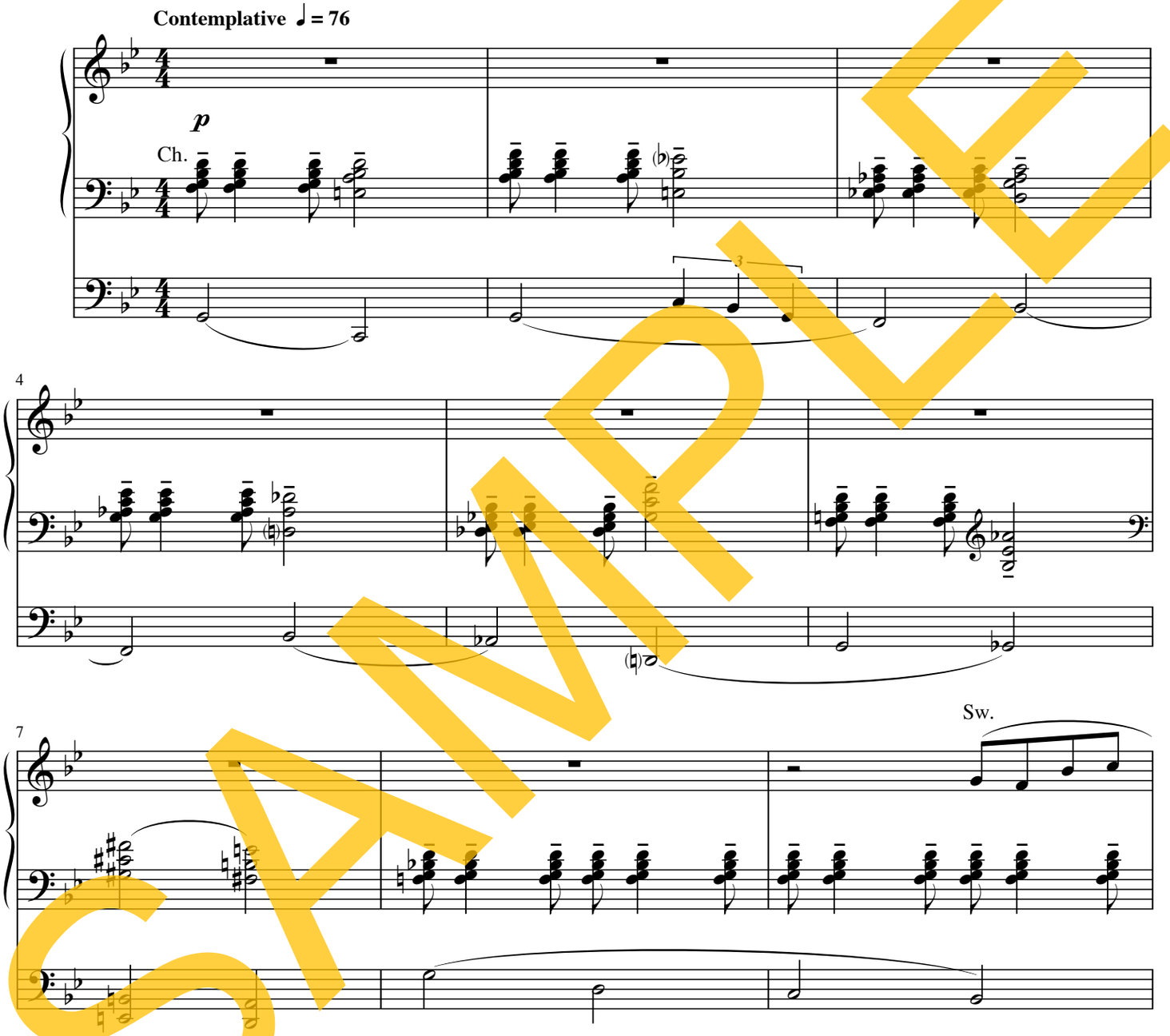
SAMPLE

IV. Purple (Lent)

Martin Ellis

Classical Registration:
Sw. Flute 8, Trumpet or Bassoon 16, Tremulant
Gt. Solo Flute 8
Ch. Strings 8, Concert Flute 8, Harp
Ped. Bourdons 16, 8, Ch. to Ped.

***Theatre Organ Registration**:
Sw. (Solo) Brass Trumpet 8, Tibia 4, So. to So. 16, Unison OFF, Trem. ON
Gt. Diapasons 8, Tuba 8, Trem. OFF
Ch. (Acc.) Flutes and Strings 8, Vox Humana 8, Harp, Chrysoglott
Ped. Metal Diaphone 16, Bourdon 16, Tibia 8, Flute 8, String 8



SAMPLE

Performance Note: This piece is written very much in a classic theatre organ style and I have notated registrations that would be appropriate on such an instrument (Wurlitzer, Kimball, Morton, or other). Like classical organ traditions, theatre organ design has created very unique registrations and sounds of its own that are as specific as those used in traditional classical organ literature. With that said, this piece is designed to work with either a jazzier theatre organ approach, or to be very successful with classic registrations using String Celeste ranks, Principals, Diapasons, and other warm 8' stops for the solo lines, and not needing any tremulant or vibrato. Be creative. Both registration markings are mere suggestions, as always.

Duration: 3:20

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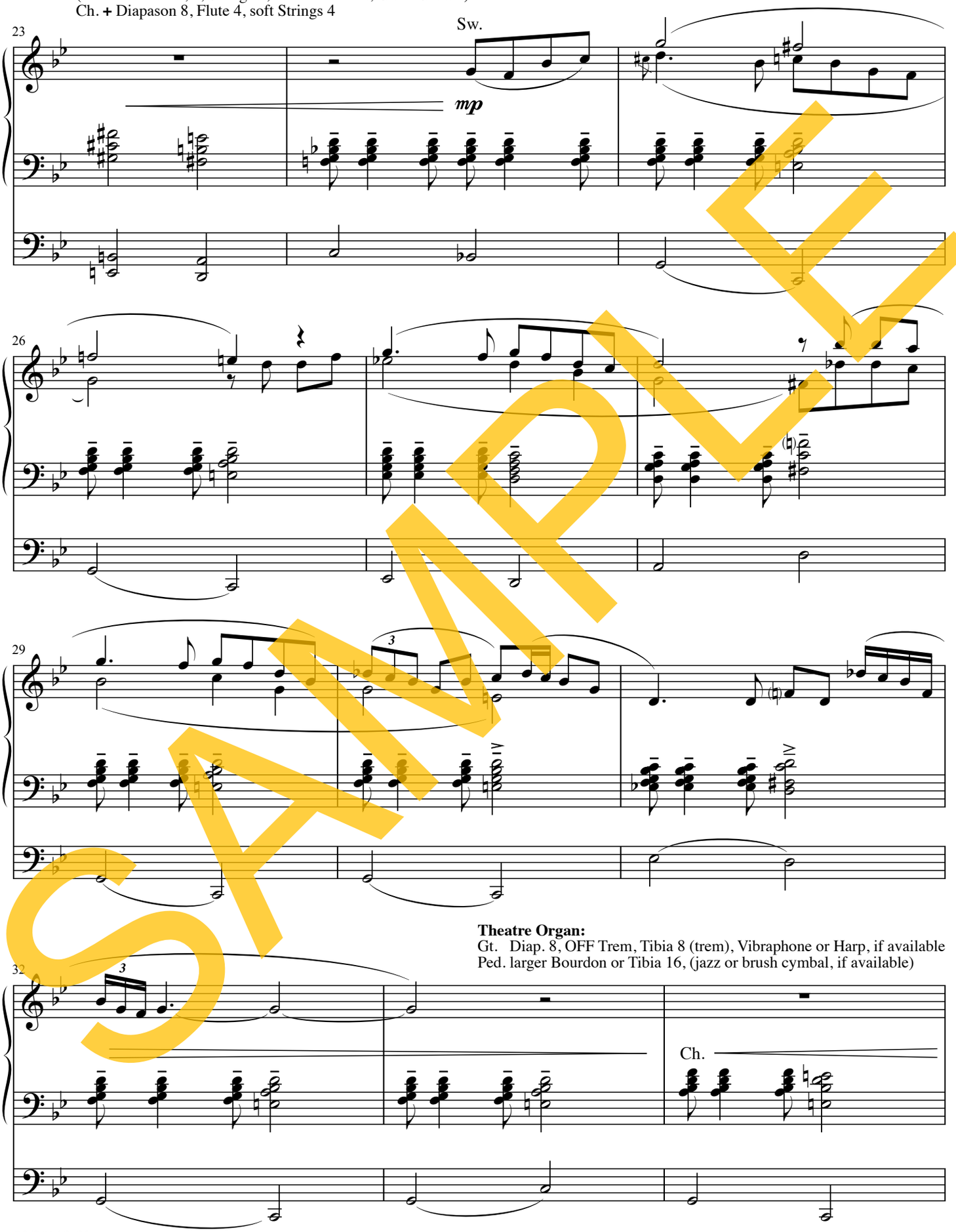
Sw. Strings and Flutes 8, Vox Humana 8, Oboe 8, Flute 4, Tremulant
(Theatre: Tibia 8, 4, Strings 8, Vox Humana 8, Orch. Oboe 8)
Ch. + Diapason 8, Flute 4, soft Strings 4



Theatre Organ:
Gt. Diap. 8, OFF Trem, Tibia 8 (trem), Vibraphone or Harp, if available
Ped. larger Bourdon or Tibia 16, (jazz or brush cymbal, if available)

SAMPLE

Gt. and Sw. all 8s with Celestes, Flute 4,
opt. Flute 2-2/3, Oboe, Trumpet, Vox Humana, Trem.
Ch. and Ped. remain the same (Cymbal OFF)

47 Gt.

f

51

Sw. and Ch. all Strings 8,
no Trem., Harp
Ped. 32, 16, 8, coupled

55

mp *slowing*

58

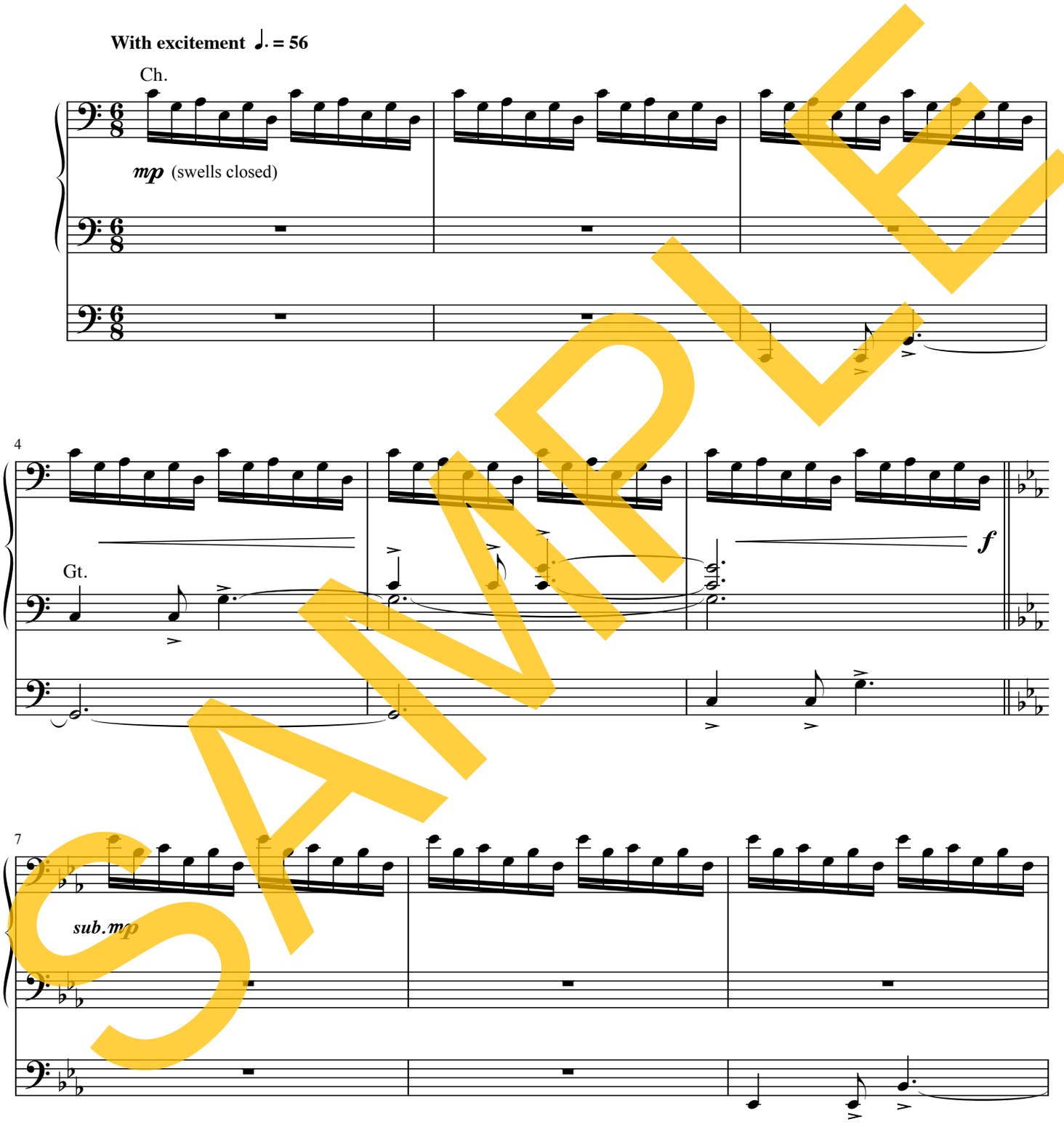
Ch. { *pp*

SAMPLE

V. White (Easter)

Organ Full, with Reeds 8, 4
Ped. 32, 16, 8, Reeds 16, 8, coupled

Martin Ellis



SAMPLE

Duration: 2:45

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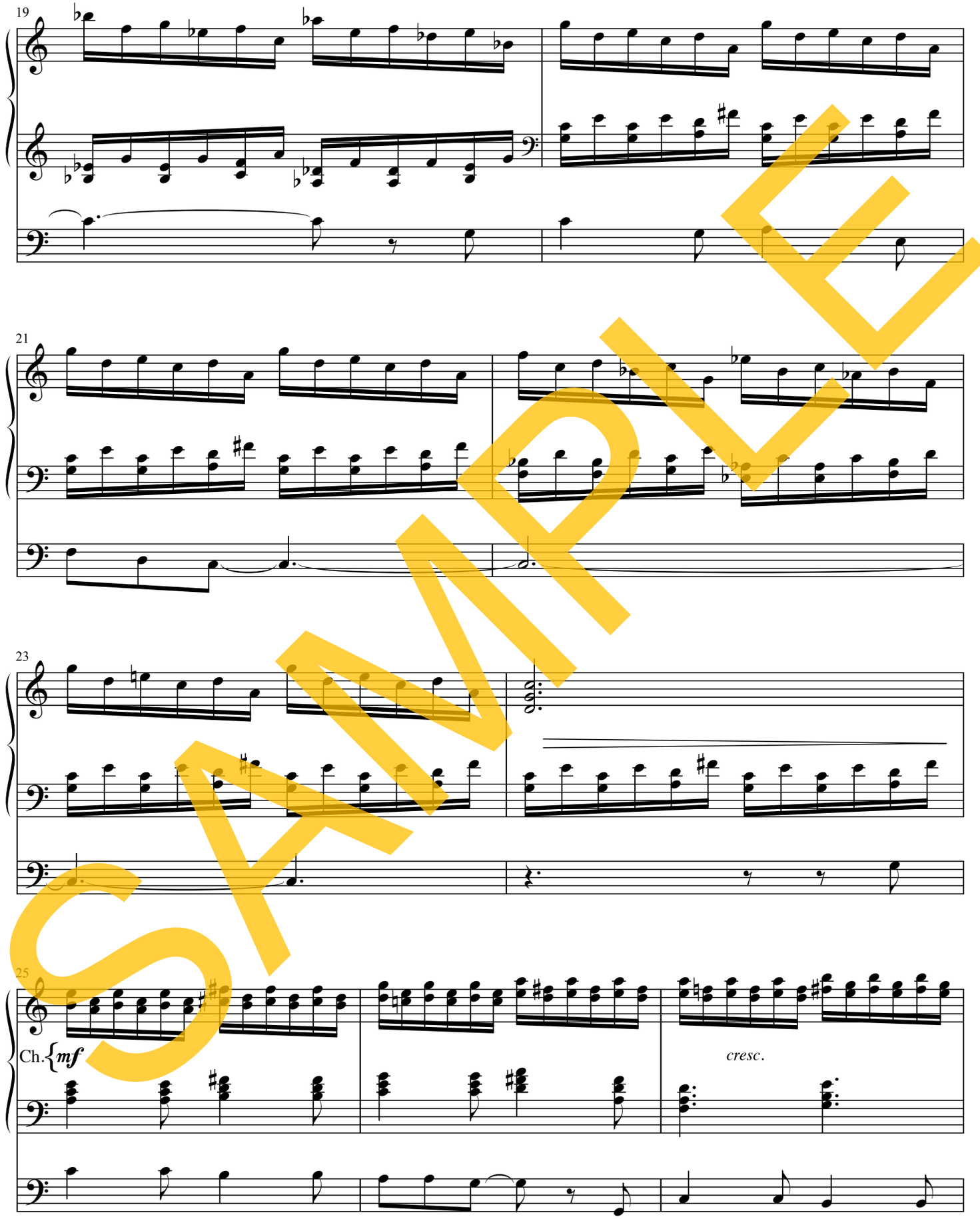

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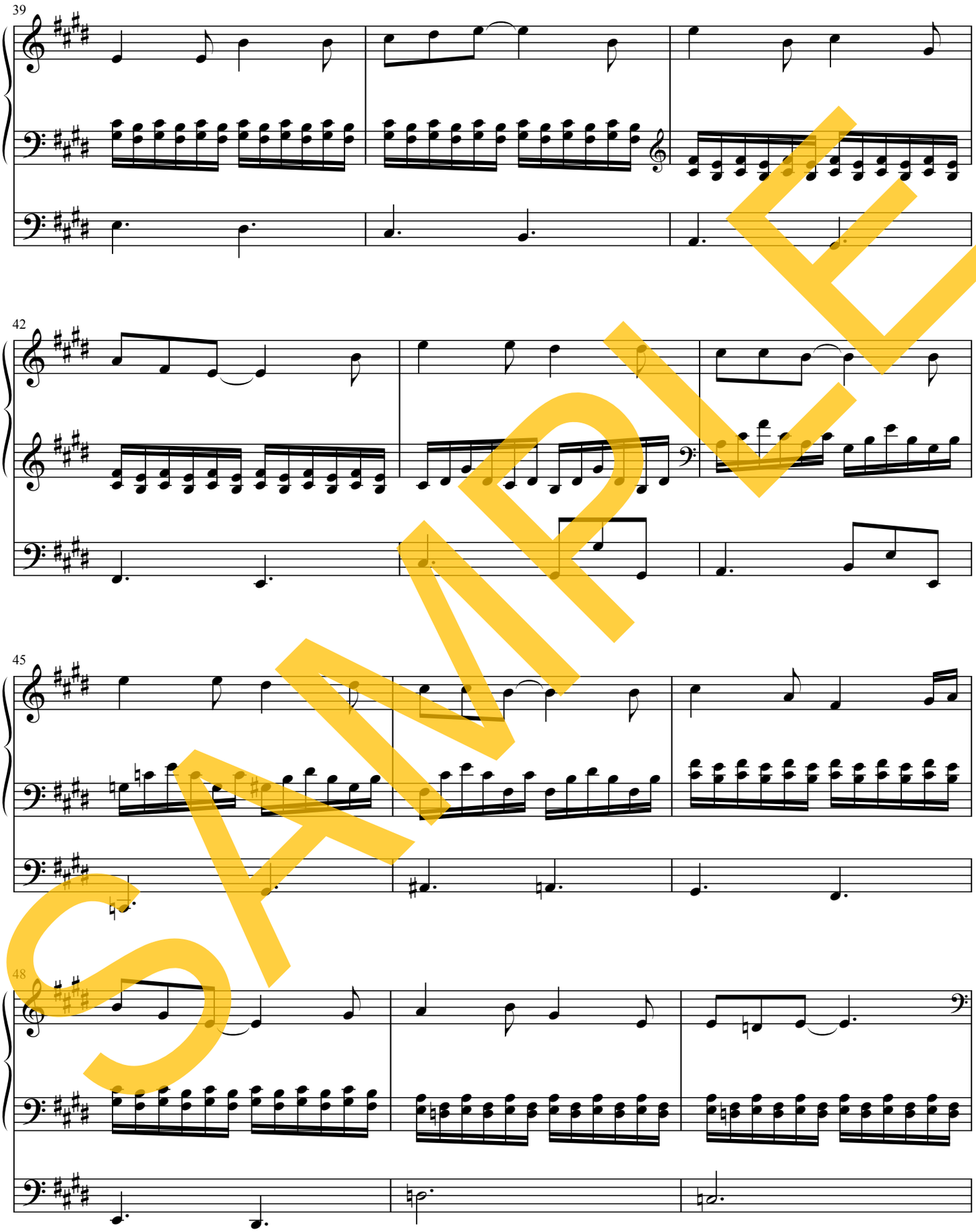

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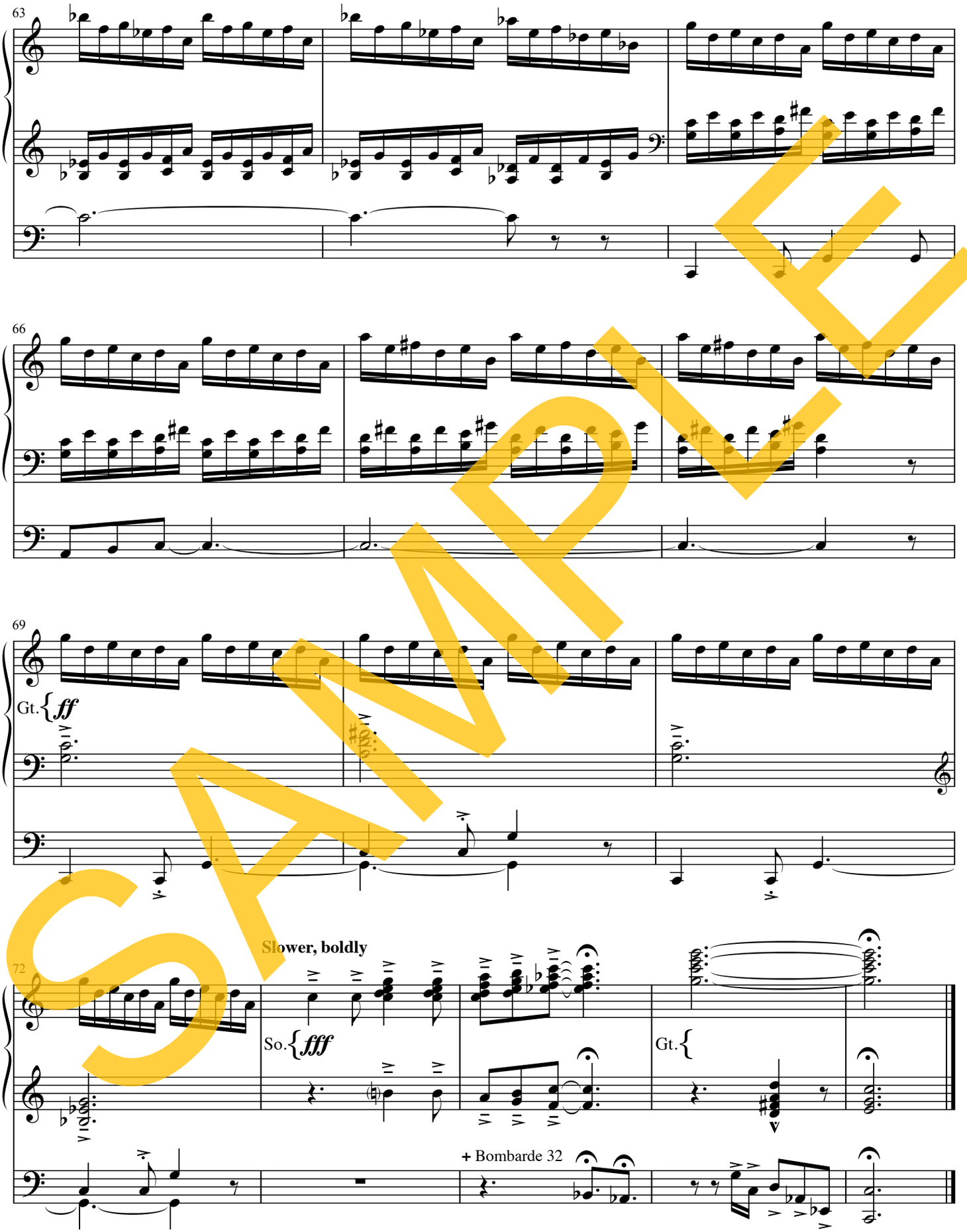


SAMPLE

VI. Red (Pentecost)

Martin Ellis

Registration 1
Sw. Trumpet 8, Oboe 8
Gt. Sw to Gt. 16, 8, Ch. to Gt. 16, 8
Ch. Trumpet 8, Clarinet 8
Ped. Bombarde 16, 8, coupled

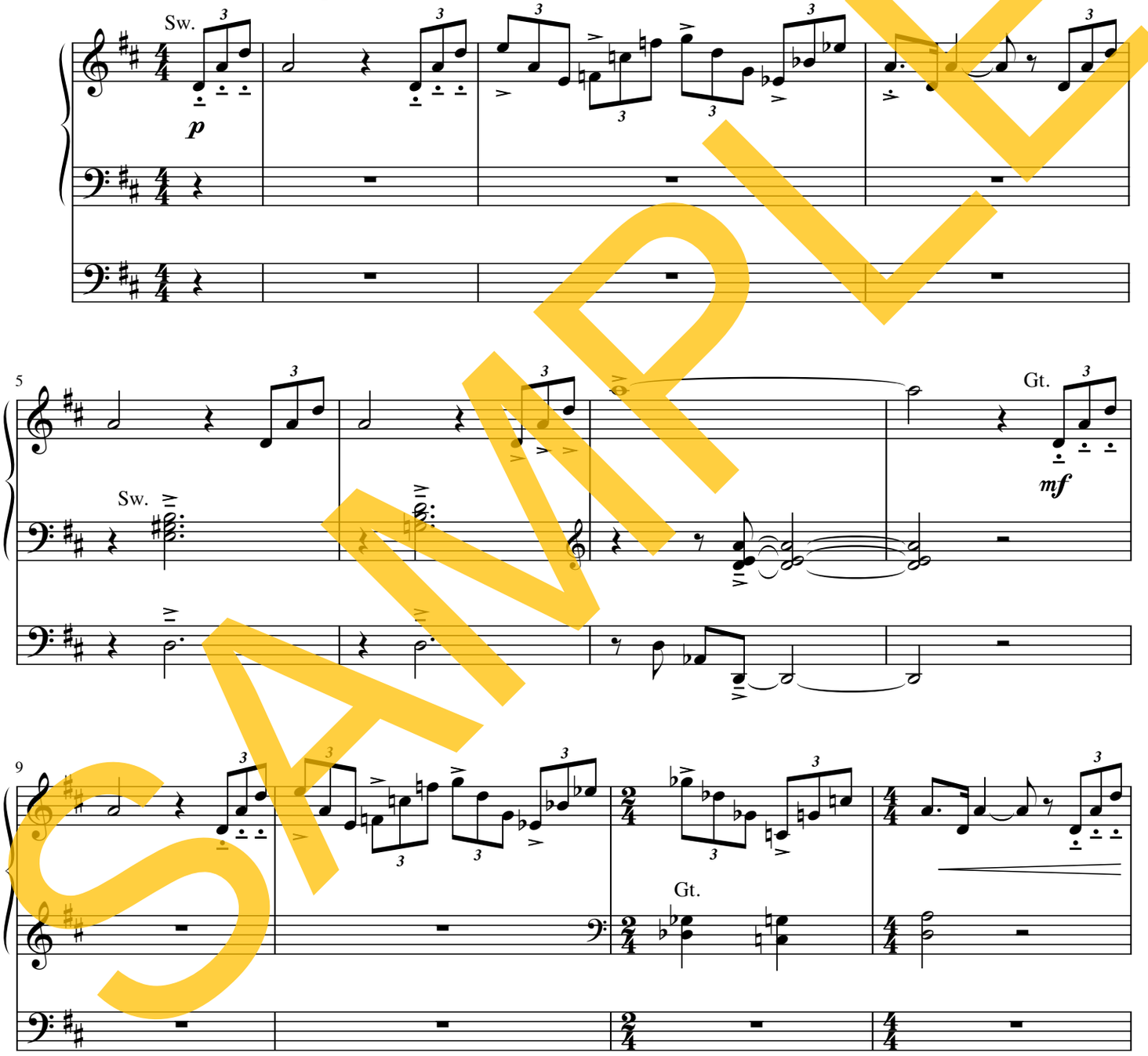
Registration 2
Sw. Trumpet or Oboe 8
Gt. Flute 8, Gemshorn 8, Ch. to Gt.
Ch. Foundations 8
Ped. 16, 8, Ch. to Ped.

Registration 3
Sw. 8, 4, 2, Mixture, Reeds 16, 8
Gt. 8, 4, 2, Mixture, Sw. to Gt.
Ch. Festival Trumpet 8
Ped. 32, 16, 8, 4, Sw. to Ped., Gt. to Ped.

Registration 4
Full with Reeds 16, 8, 4
Ch. Festival Trumpet 16, 8
Ped. Full with Reeds 16, 8, coupled

Reg. 1

With hushed anticipation ♩ = 96



SAMPLE

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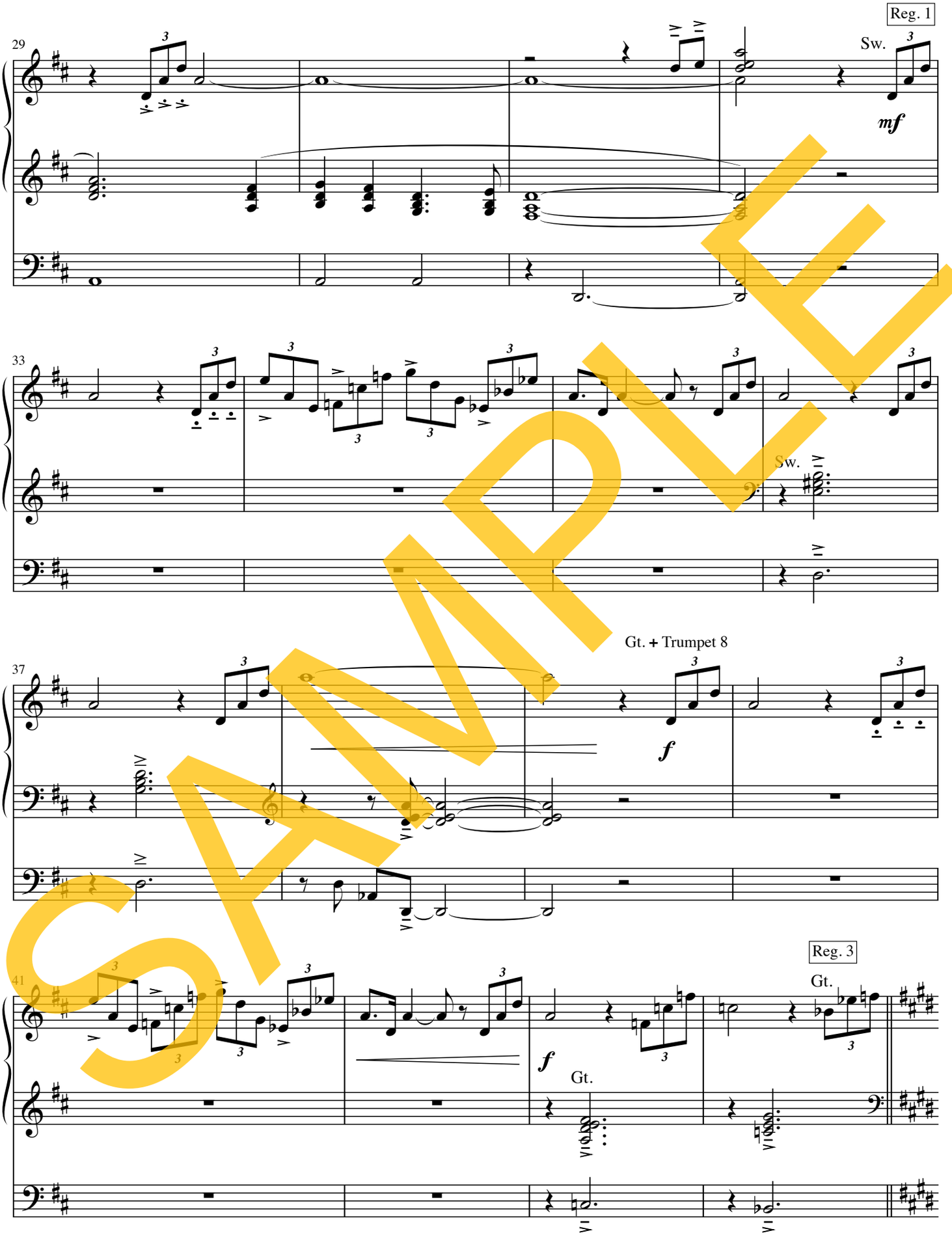

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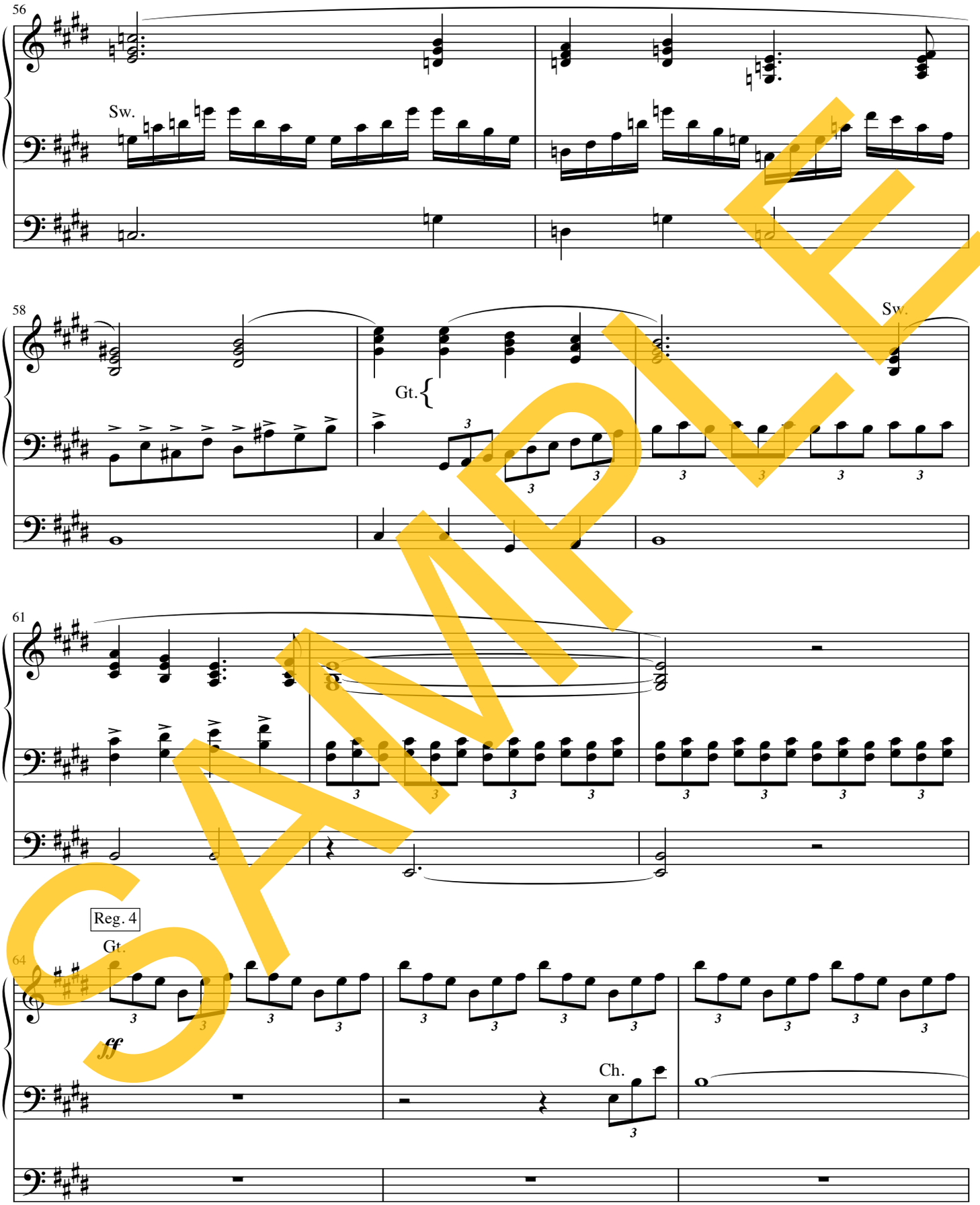

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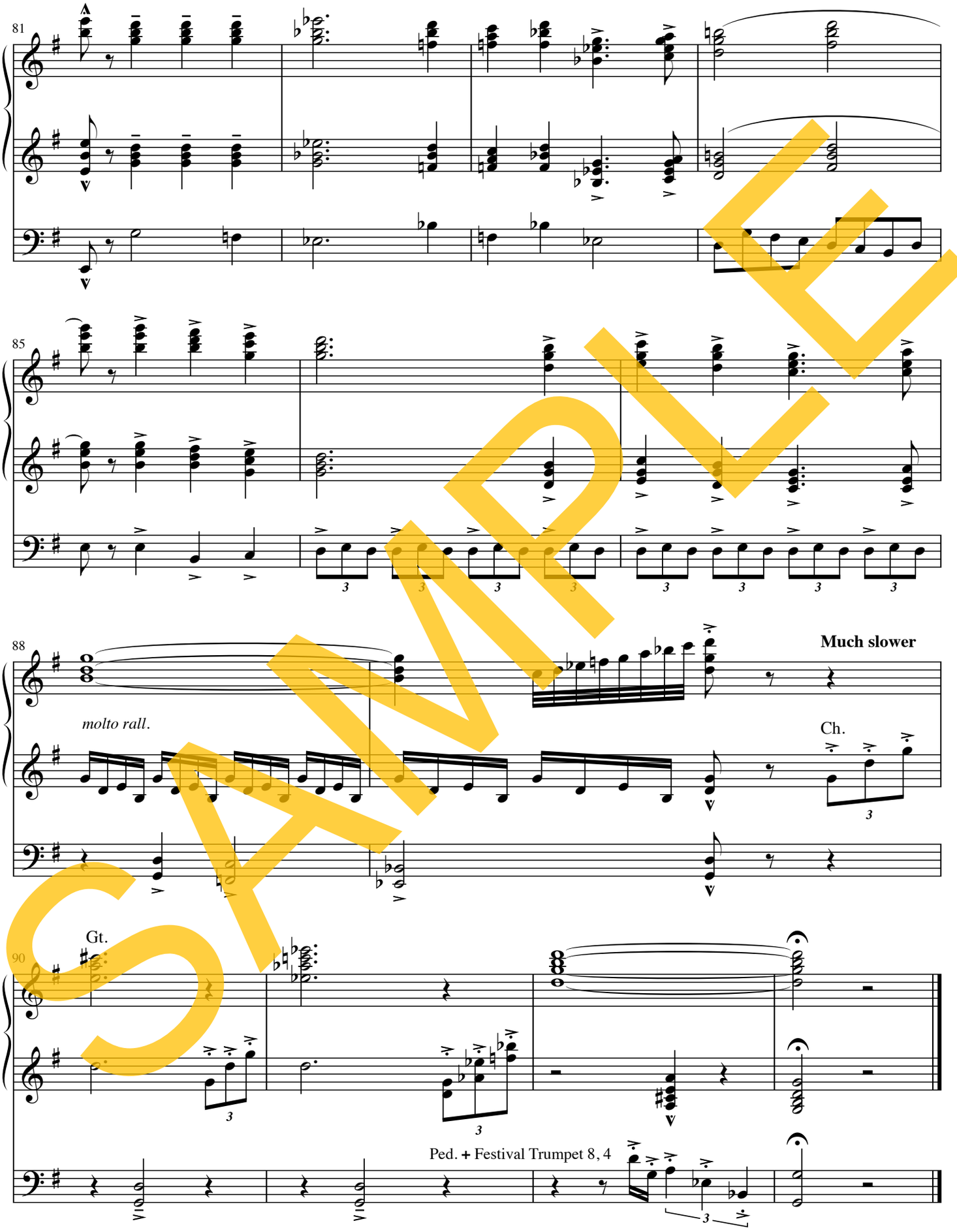

81
85
88
Much slower
molto rall.
Ch.
Gt.
90
Ped. + Festival Trumpet 8, 4

SAMPLE

A Spirituals Triptych

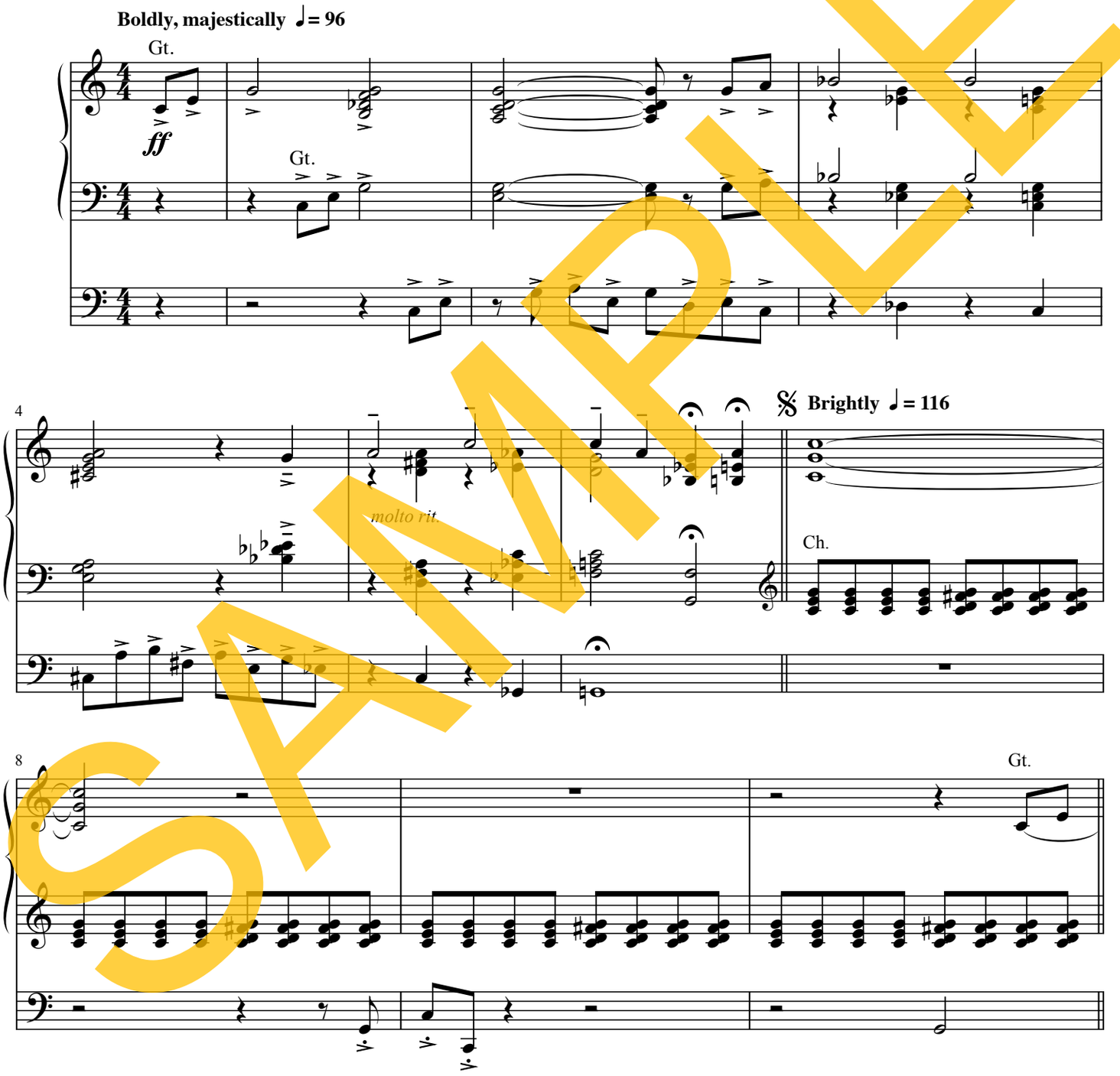
dedicated to Brenda Portman

I. Festival Intrada on "McKee"

In Christ There Is No East or West

Sw. 8, 4, 2, Mixture, Trumpet 8
Gt. 8, 4, 2, Mixture, Sw. to Gt., Ch. to Gt.
Ch. 8, 4, 2, Mixture, Sw. to Ch.
Ped. 16, 8, Sw. to Ped., Ch. to Ped.

Martin Ellis
Tune: **MCKEE**
African American spiritual
adp. **Harry T. Burleigh**



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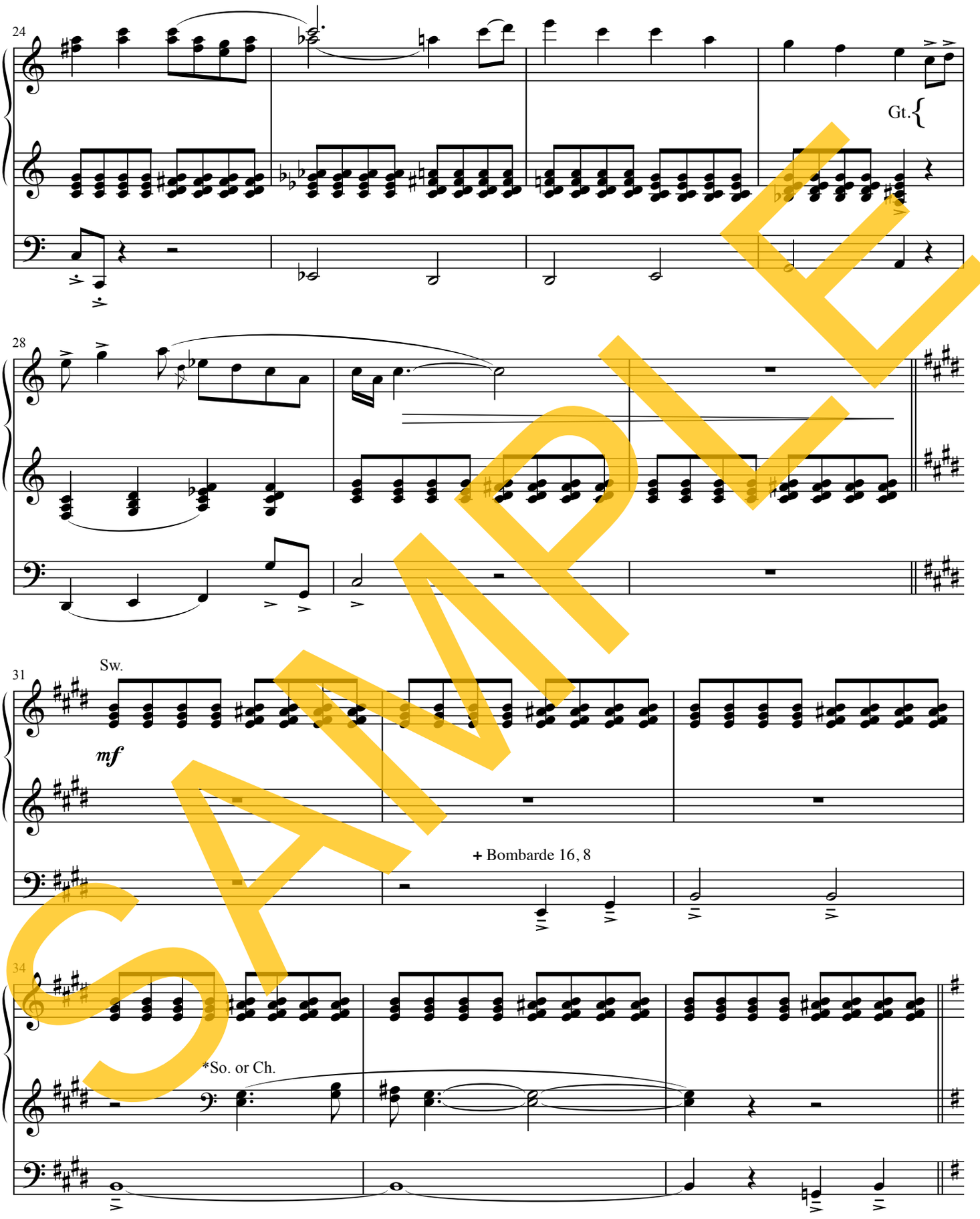
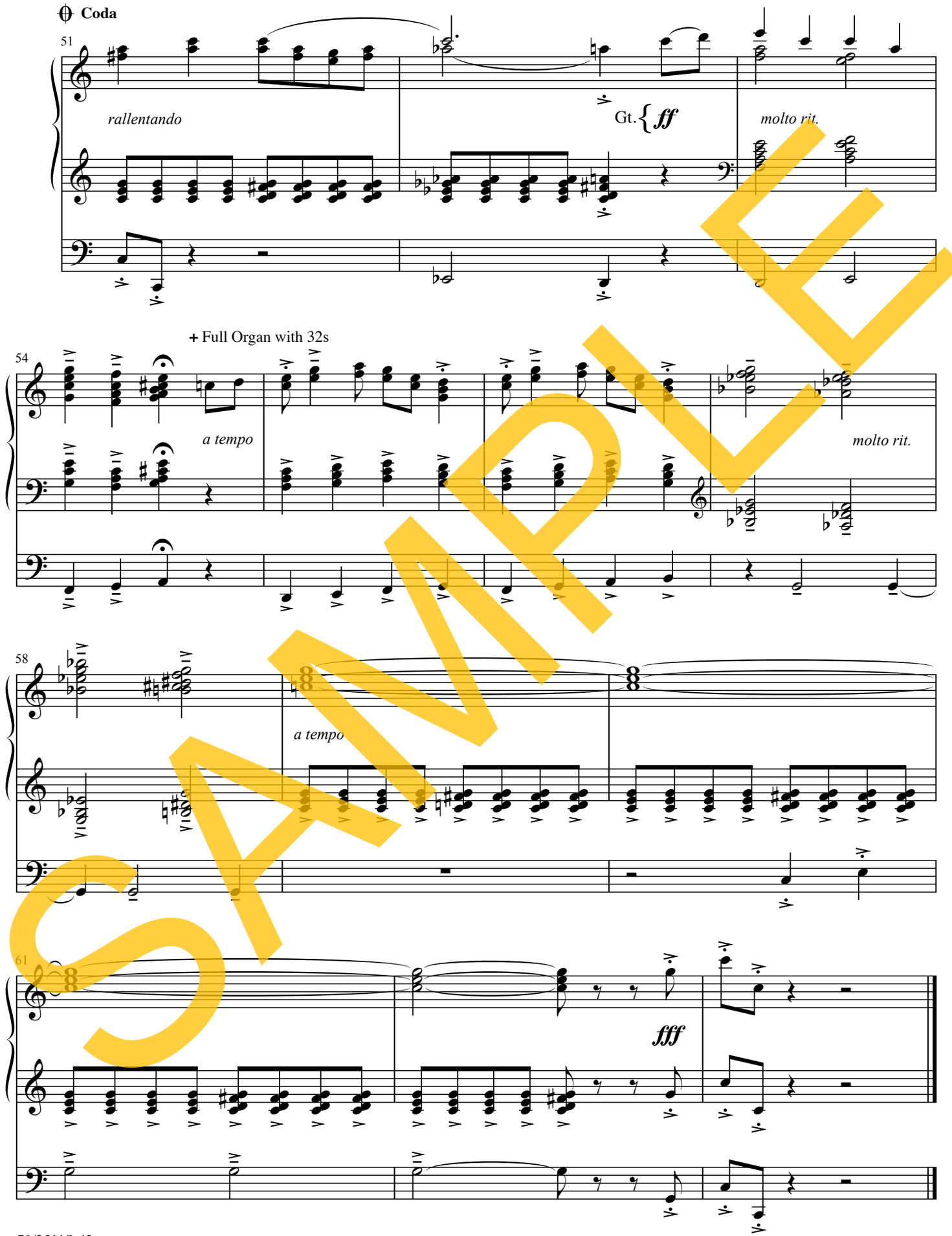


SAMPLE

* Use either Solo Festival Trumpet
or add Festival Trumpet to Choir.


Coda
51
rallentando
Gt.
ff
molto rit.
+ Full Organ with 32s
54
a tempo
molto rit.
58
a tempo
61
fff

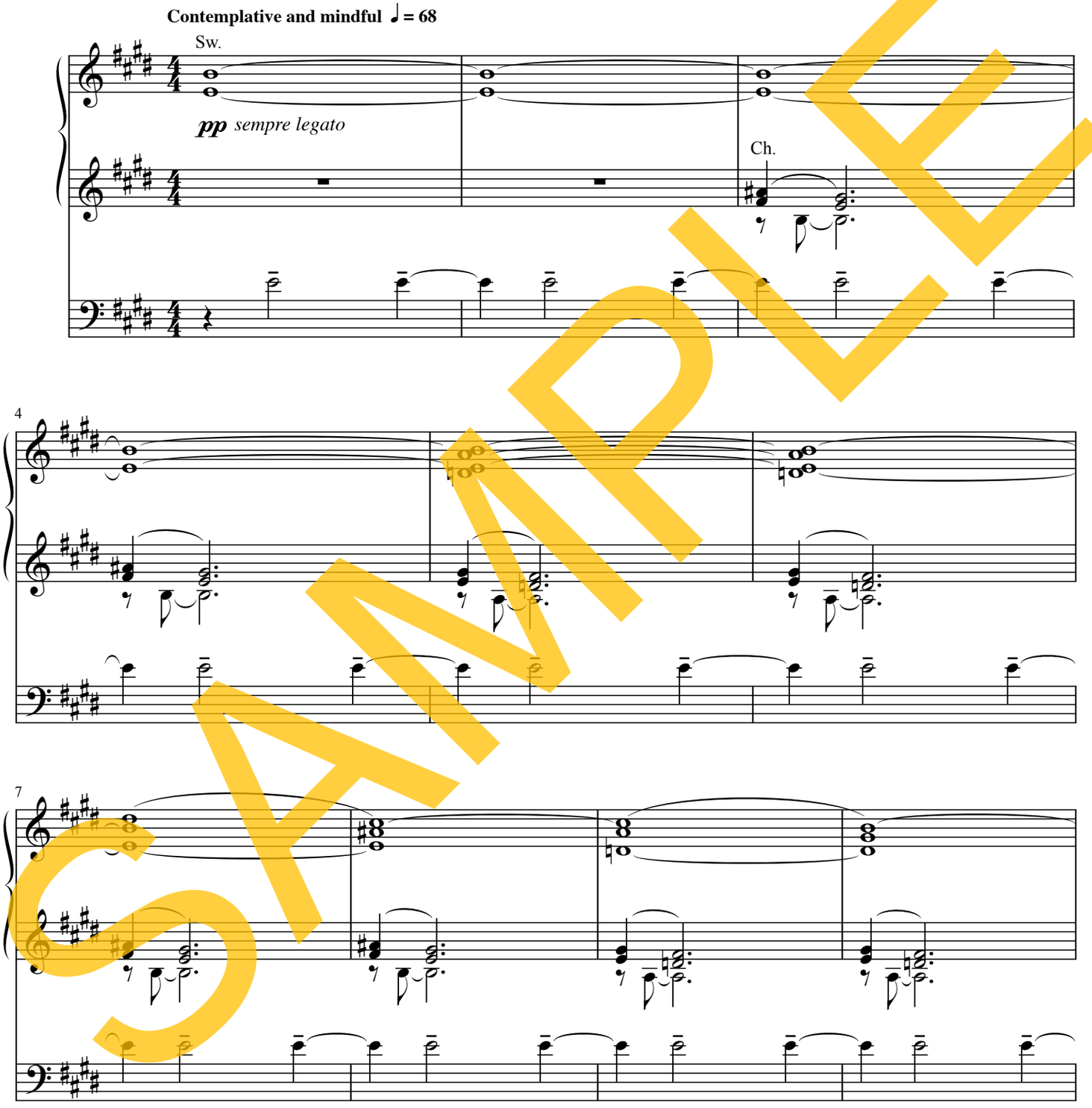
SAMPLE

dedicated to Christopher Nordwall

II. Andante Sostenuto on "Deep River"

Sw. Salicional, Voix Celeste 8
Gt. Flute 8
Ch. Gemshorn, Gemshorn Celeste 8
Ped. Flute 8

Martin Ellis
Tune: **DEEP RIVER**
African American spiritual



SAMPLE

Duration: 3:45

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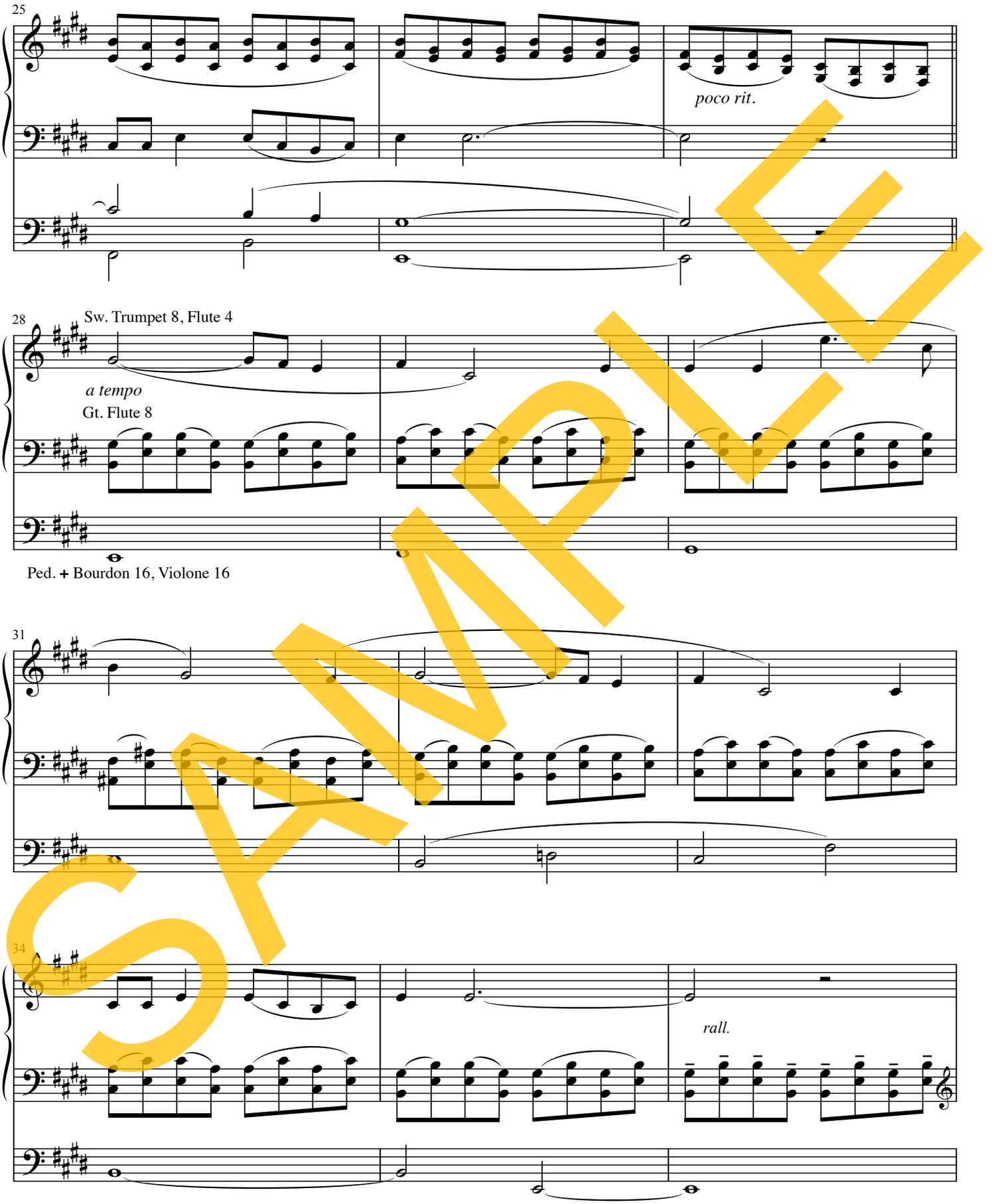
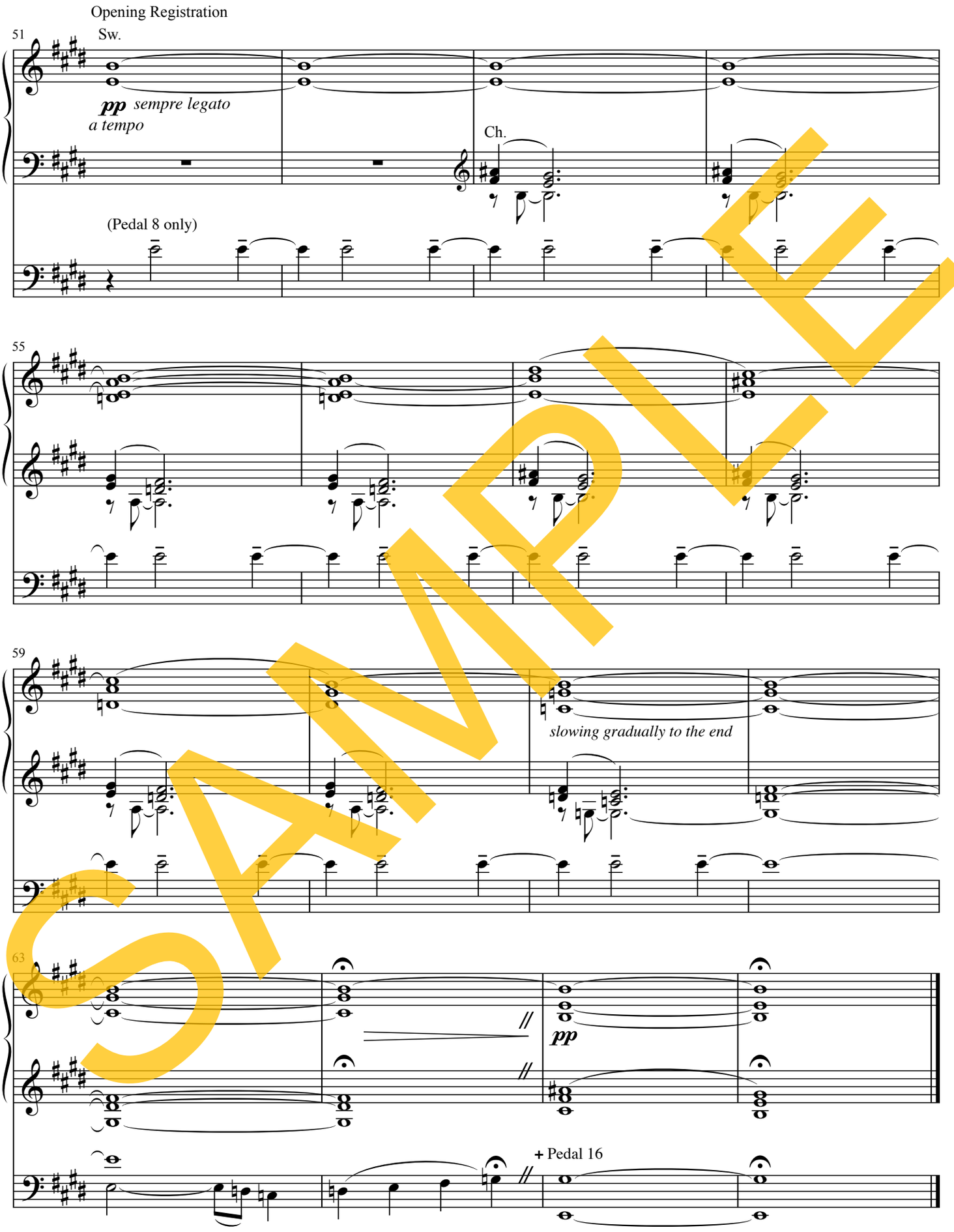

25
poco rit.
28
Sw. Trumpet 8, Flute 4
a tempo
Gt. Flute 8
Ped. + Bourdon 16, Violone 16
31
34
rall.

SAMPLE


Opening Registration
51
Sw.
pp sempre legato
a tempo
Ch.
(Pedal 8 only)
55
59
slowing gradually to the end
63
pp
+ Pedal 16

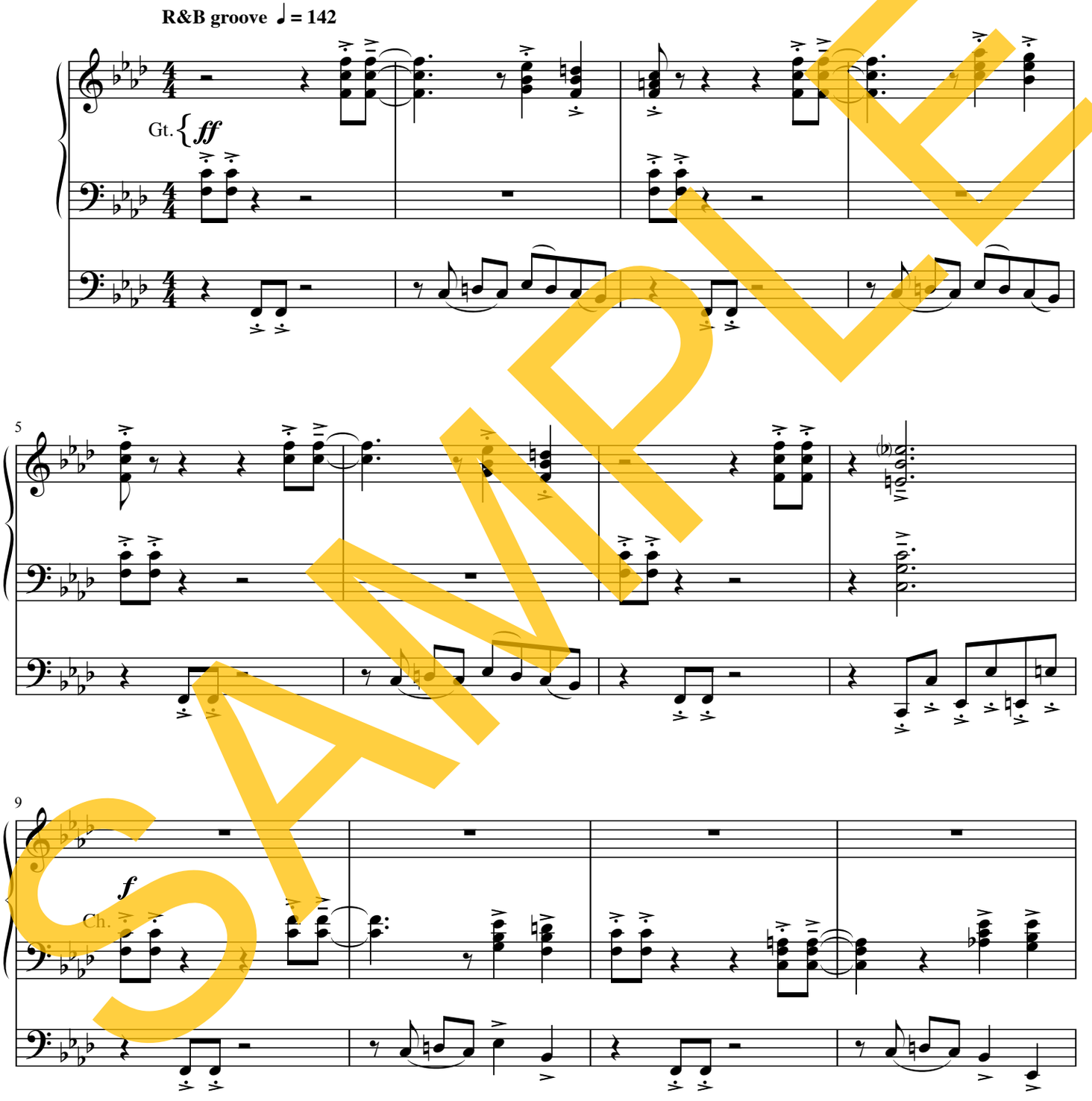
SAMPLE

III. Toccata-Recessional on "Witness"

Who'll Be a Witness for My Lord?

So. Festival Trumpet 8
Full Organ with Reeds 8, 4
Ped. Full with Bombarde 16, 8

Martin Ellis
Tune: **WITNESS**
African American spiritual



SAMPLE

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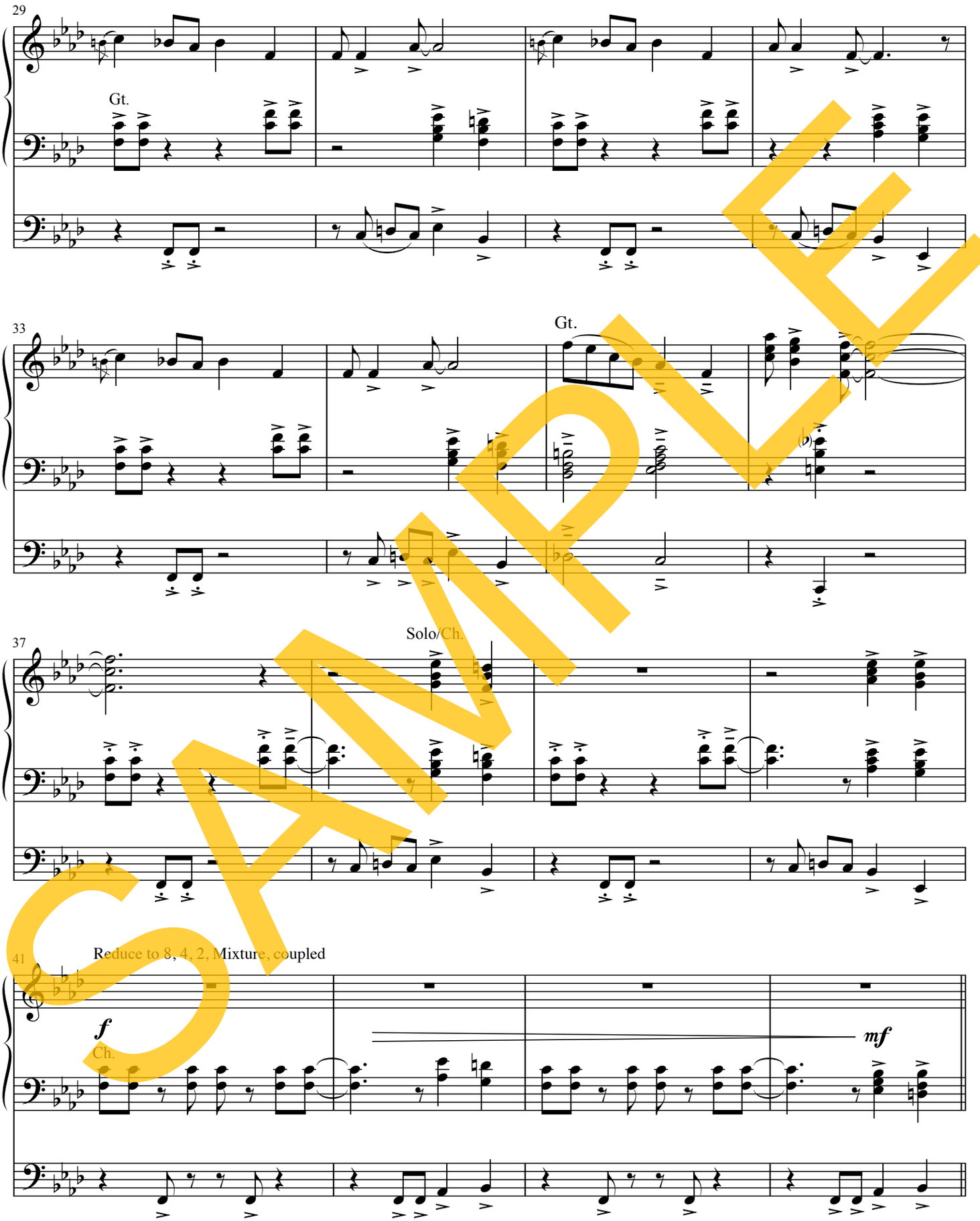

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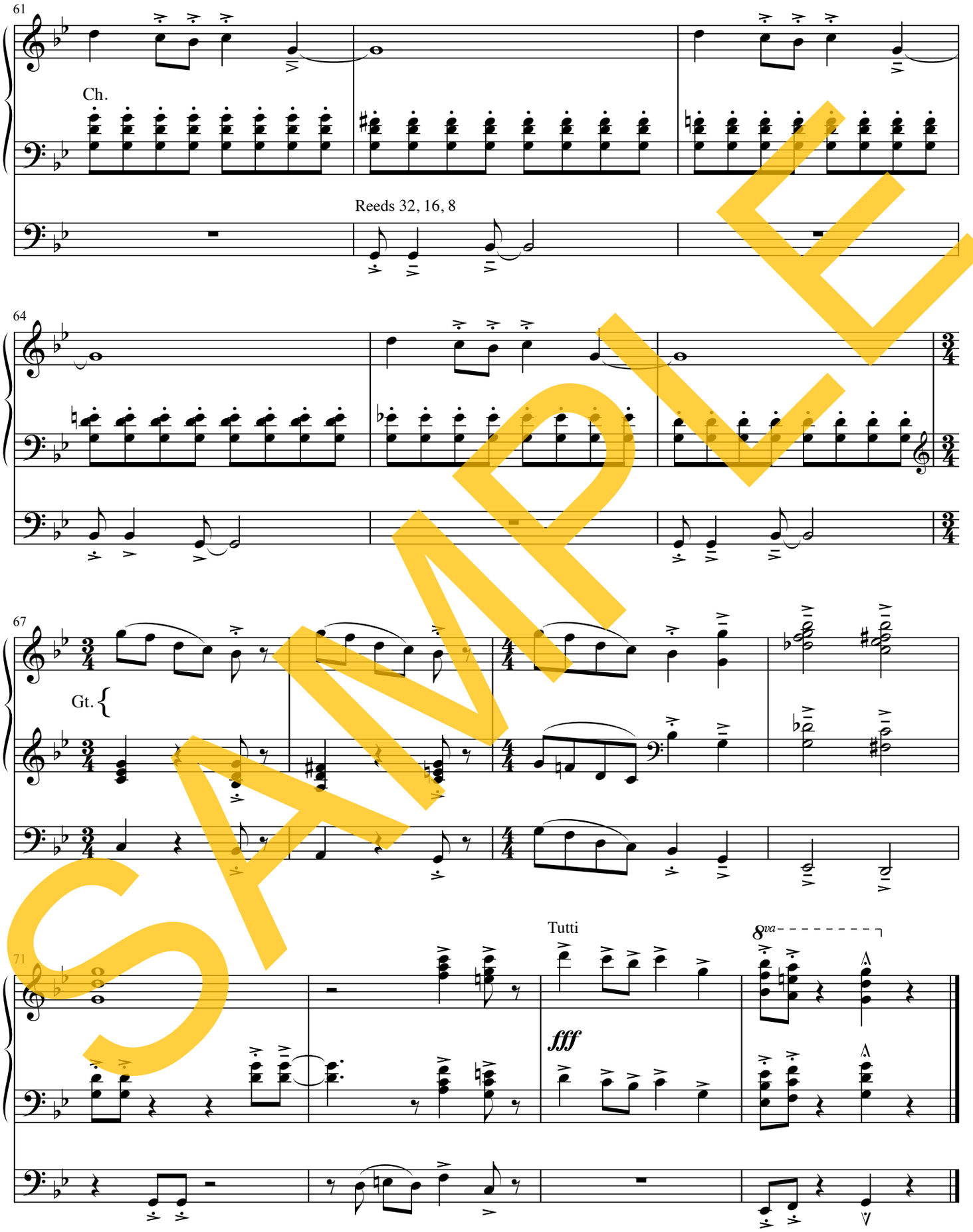


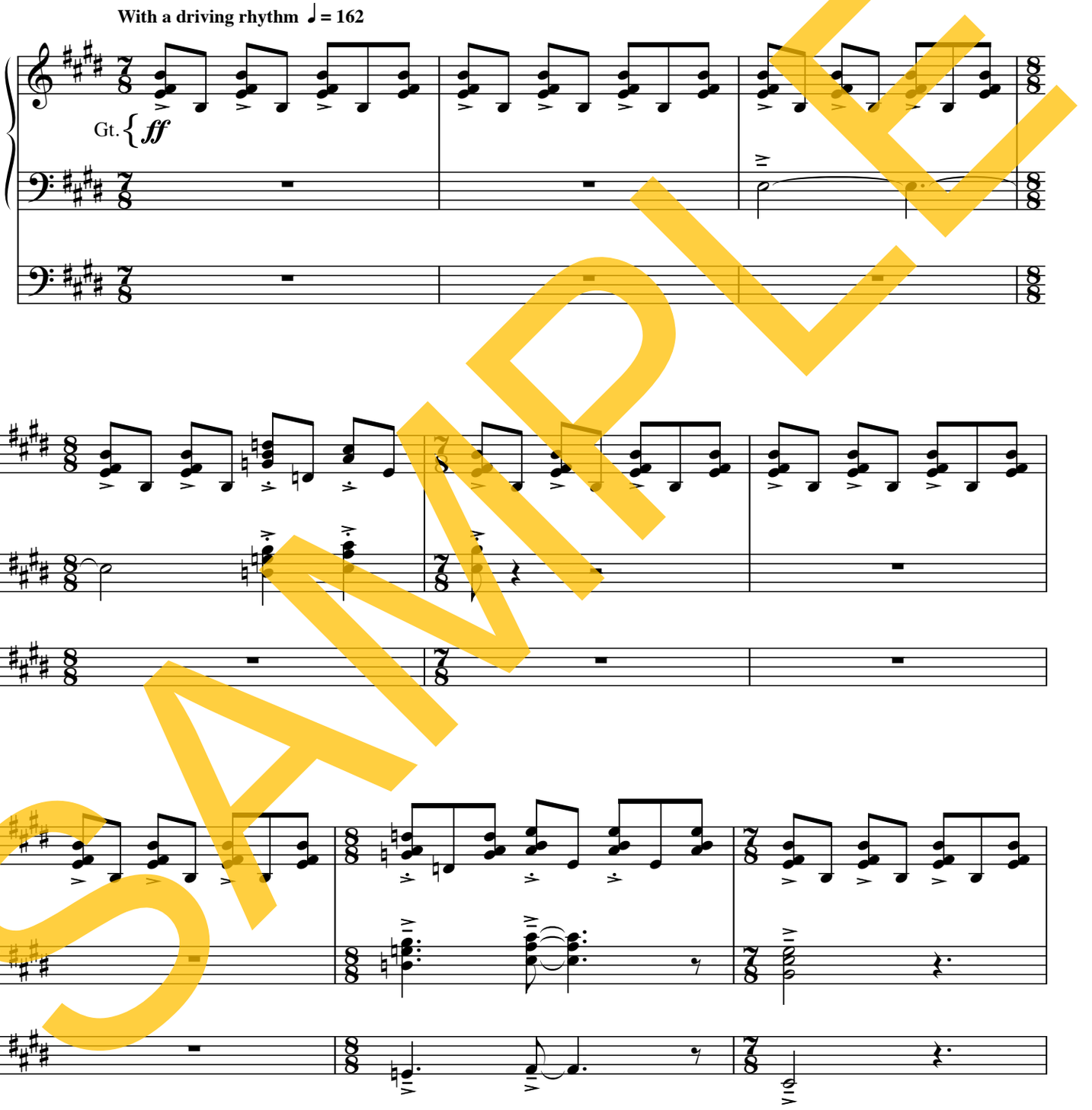
SAMPLE

dedicated to Robert Rouch

Celebration Toccata in E

Martin Ellis

Sw. Full, Reeds 8, 4
Gt. Full to Mixture, Sw. to Gt., Ch. to Gt.
Ch. Full, Festival Trumpet 8
Ped. Full, Bassoon 16, Sw. to Ped., Ch. to Ped.



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Duration: 3:00

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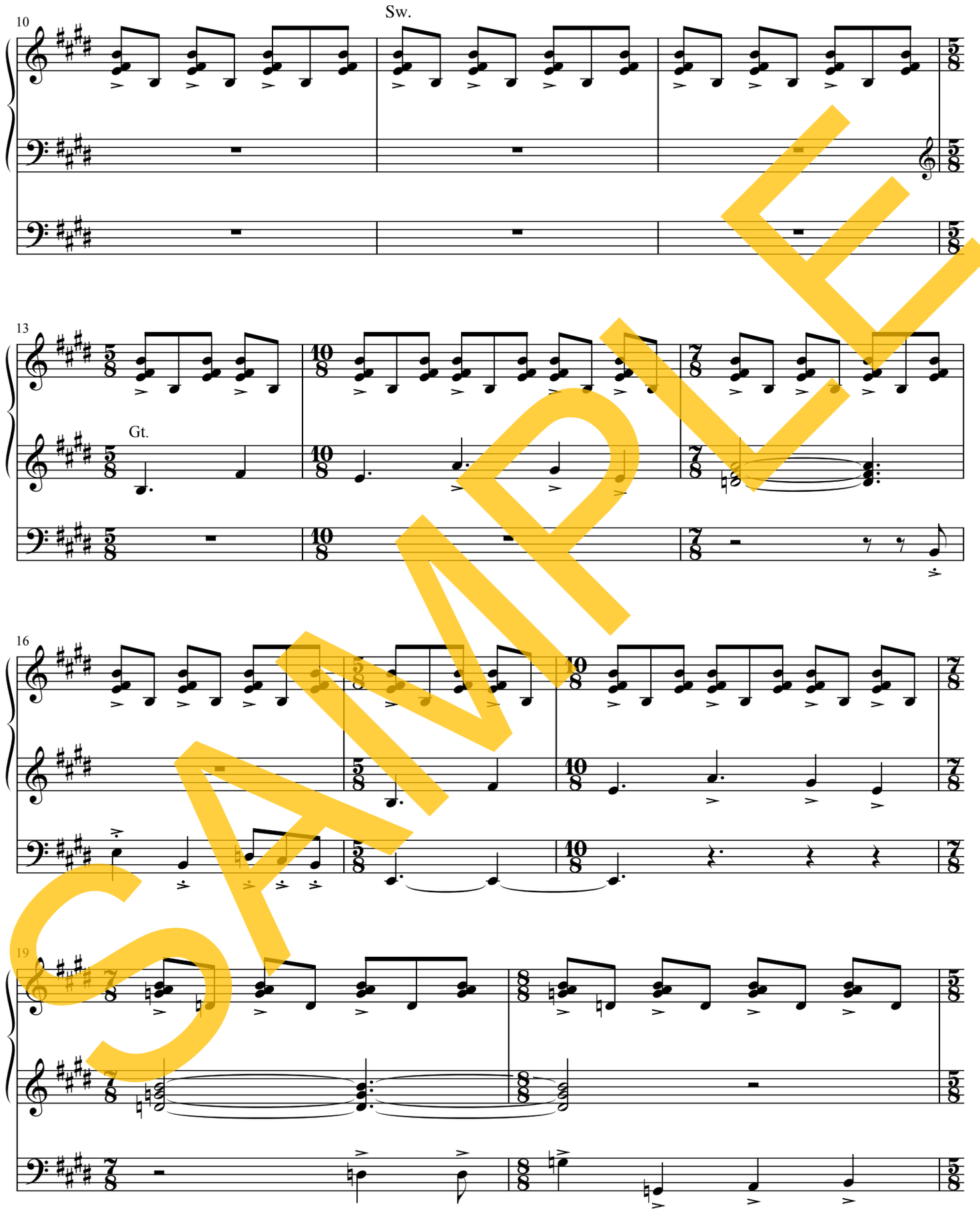

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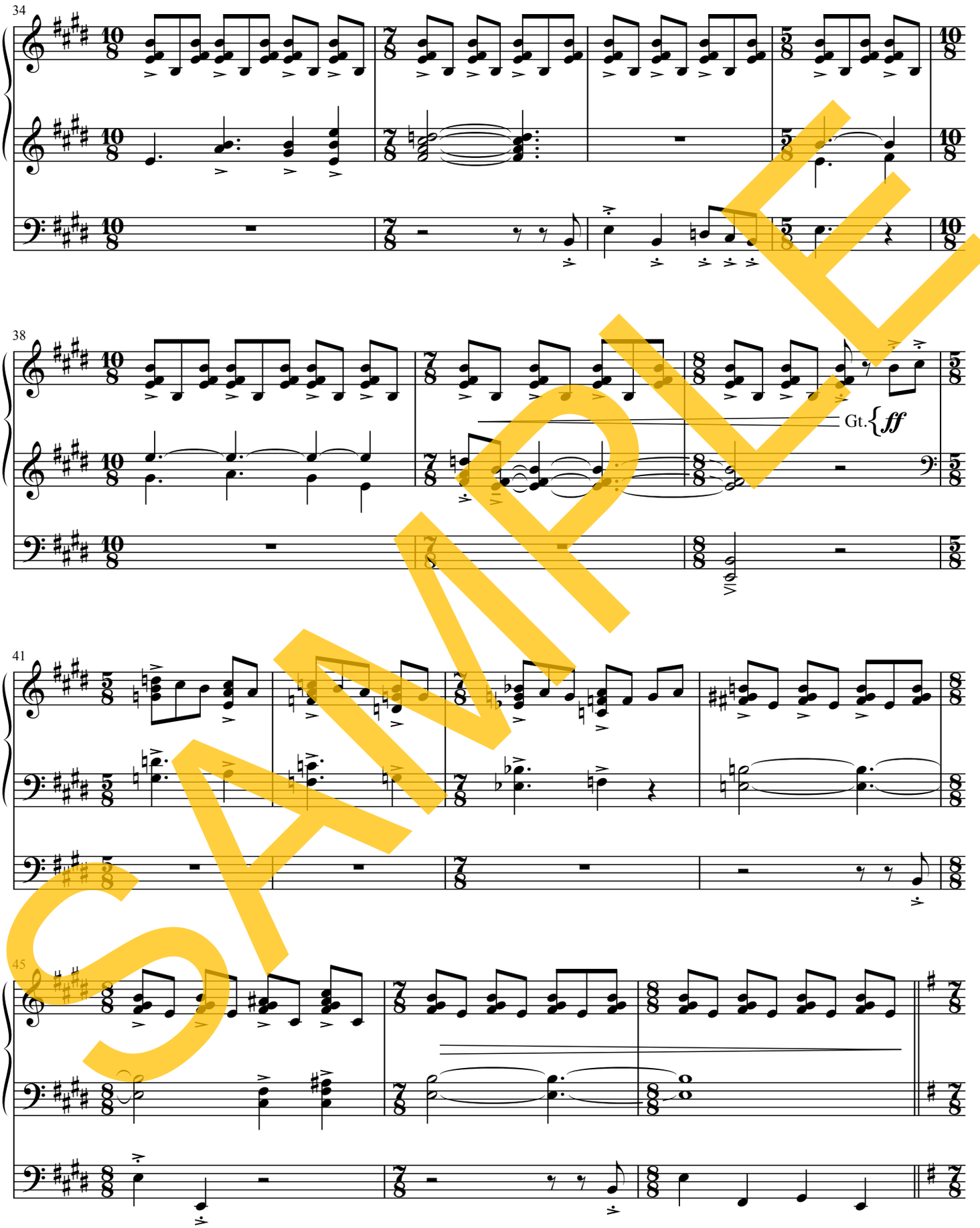

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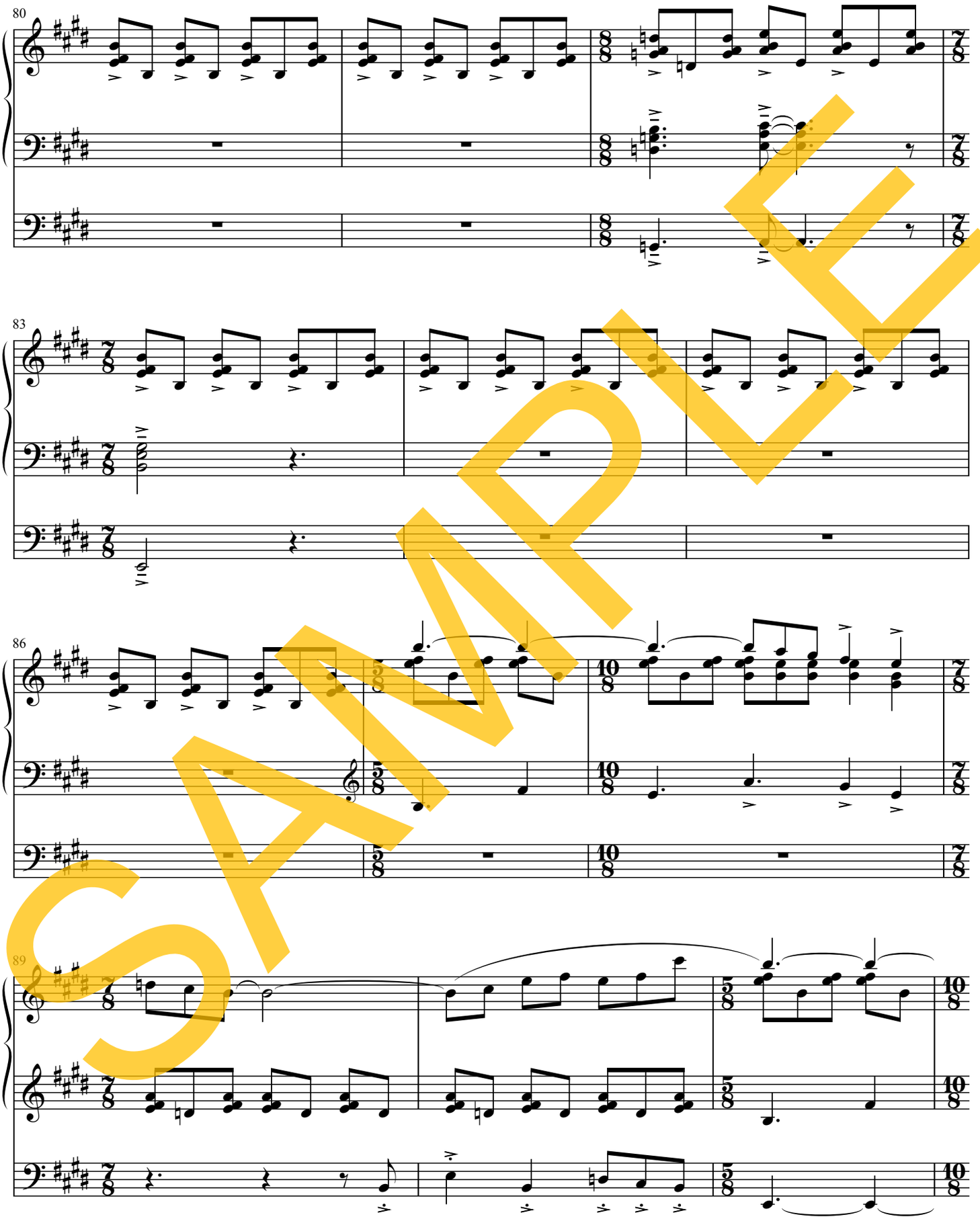

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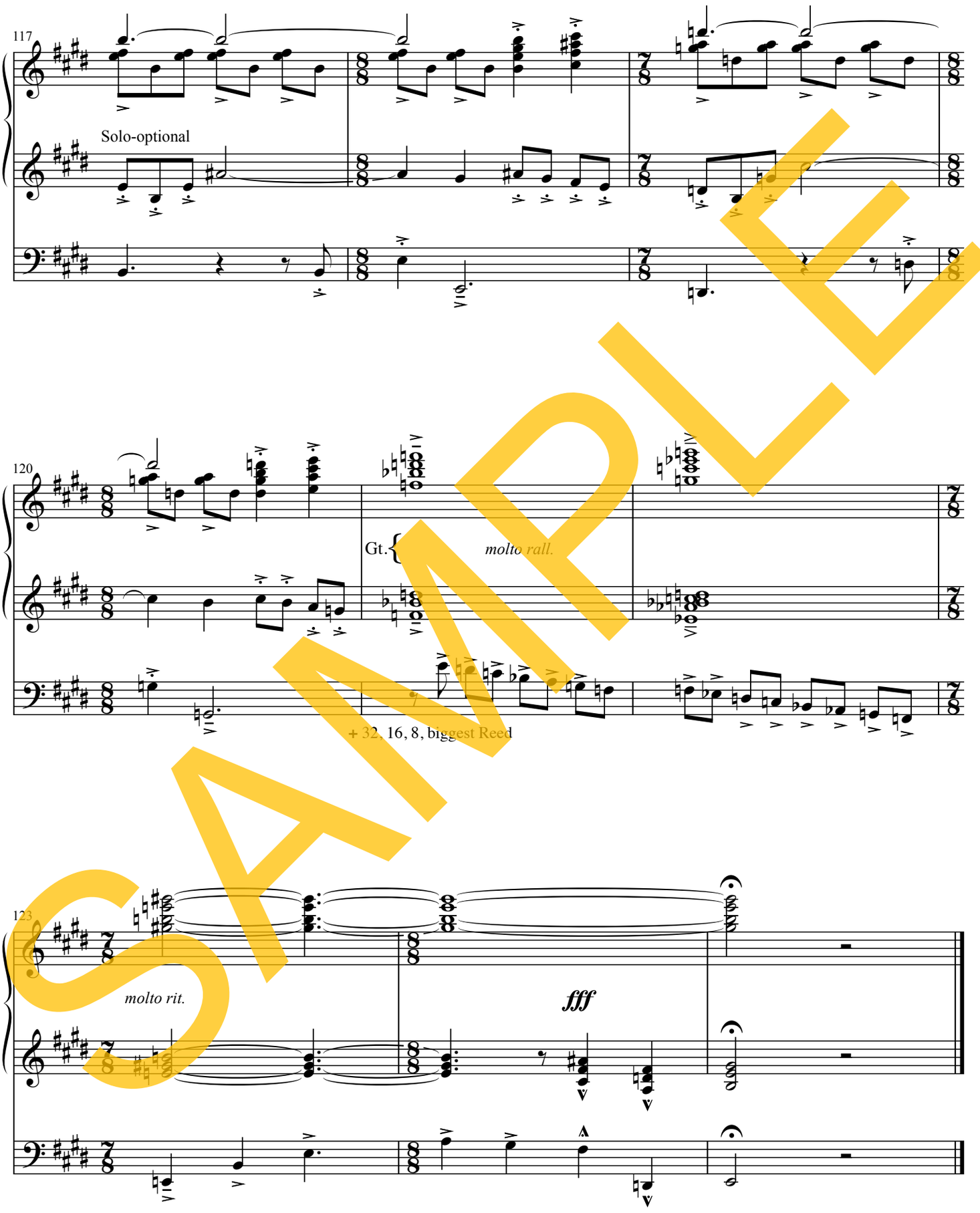
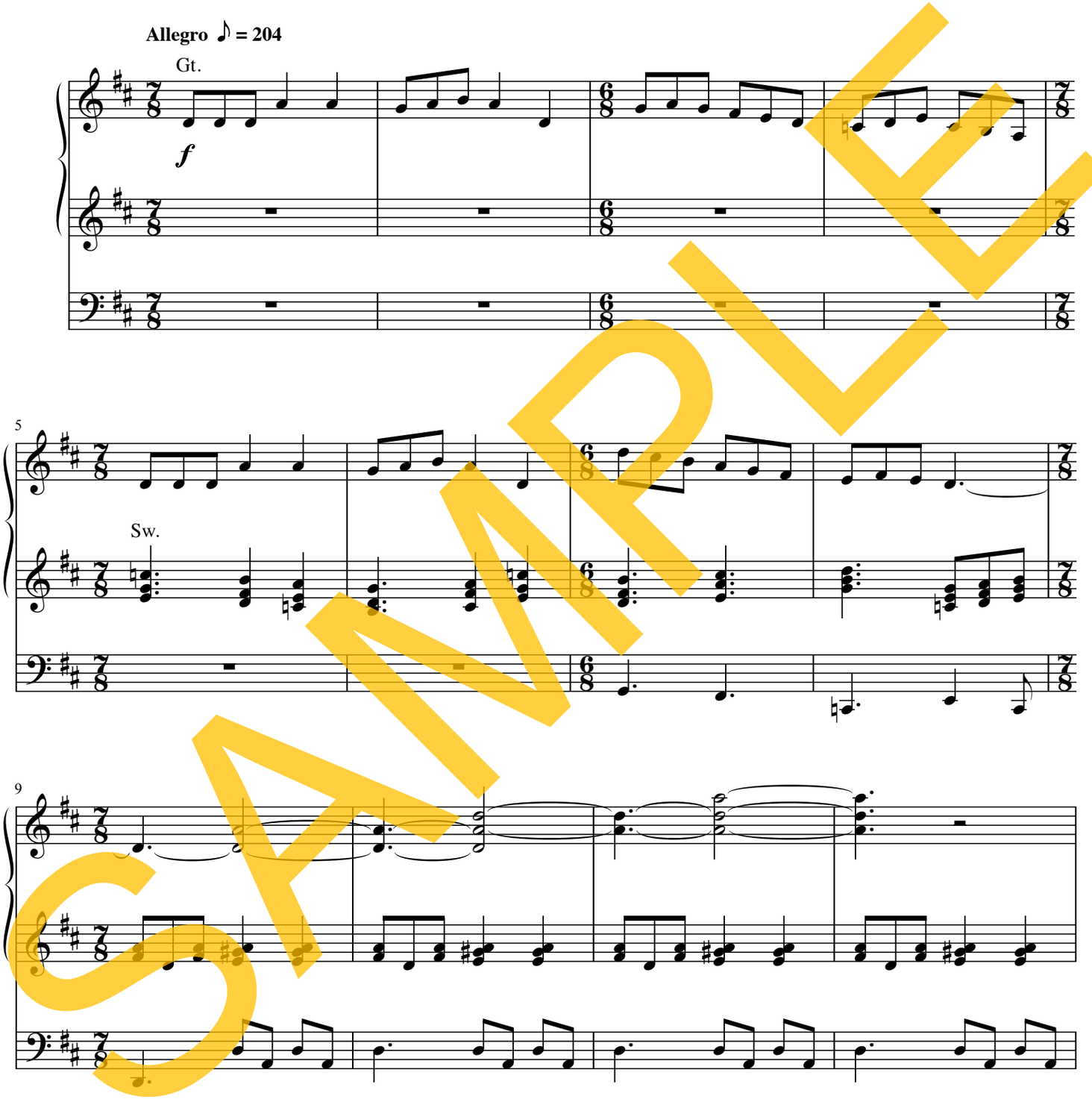

117
Solo-optional
120
Gt.
molto rall.
+ 32, 16, 8, biggest Reed
123
molto rit.
fff

SAMPLE

Rondo in D

Sw. 8, 4, 2, Mixture, Oboe, Trumpet
Gt. 8, 4, 2, Mixture, Sw. to Gt.
Ped. 16, 8, 4, Bassoon, Sw. to Ped.

Martin Ellis



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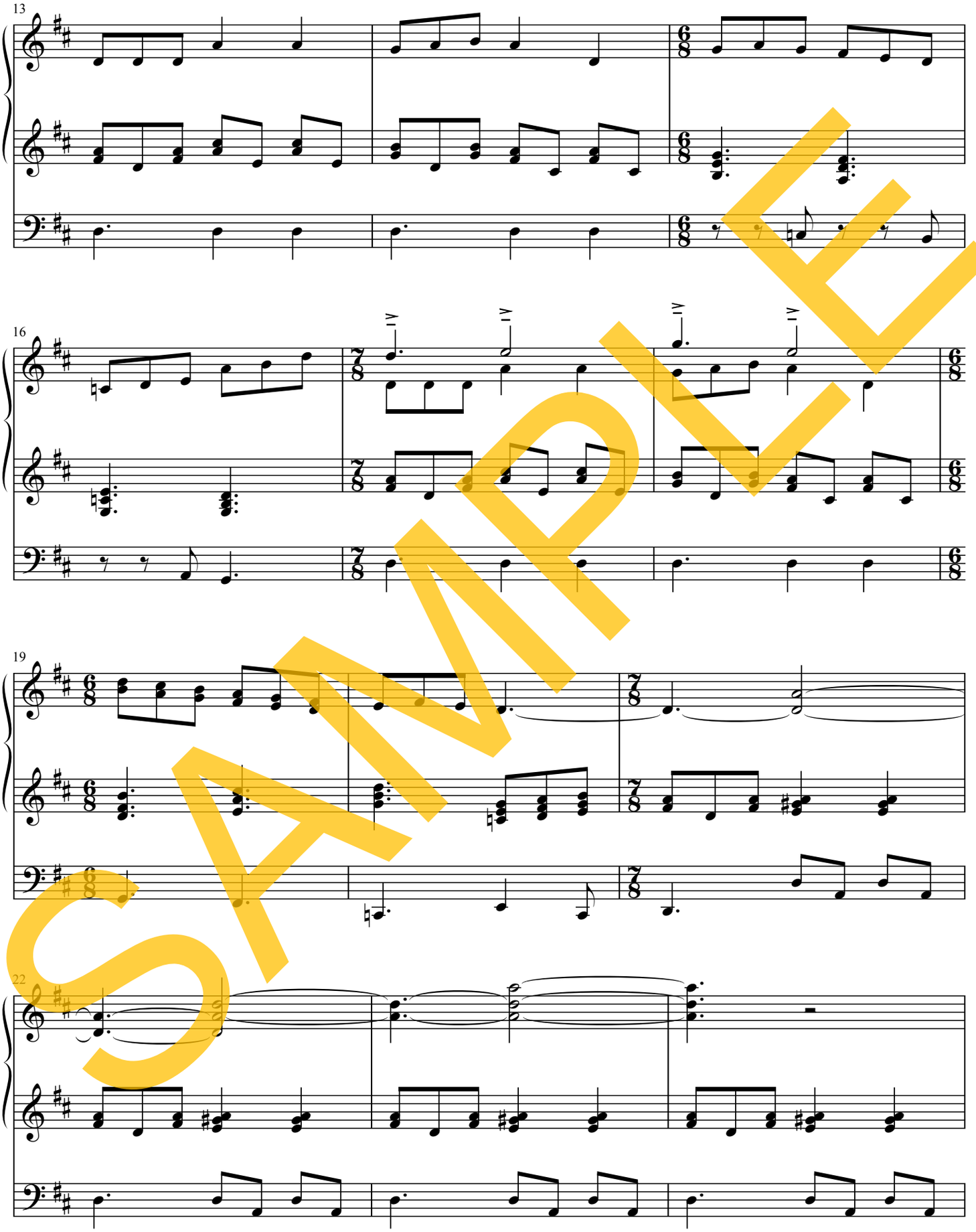

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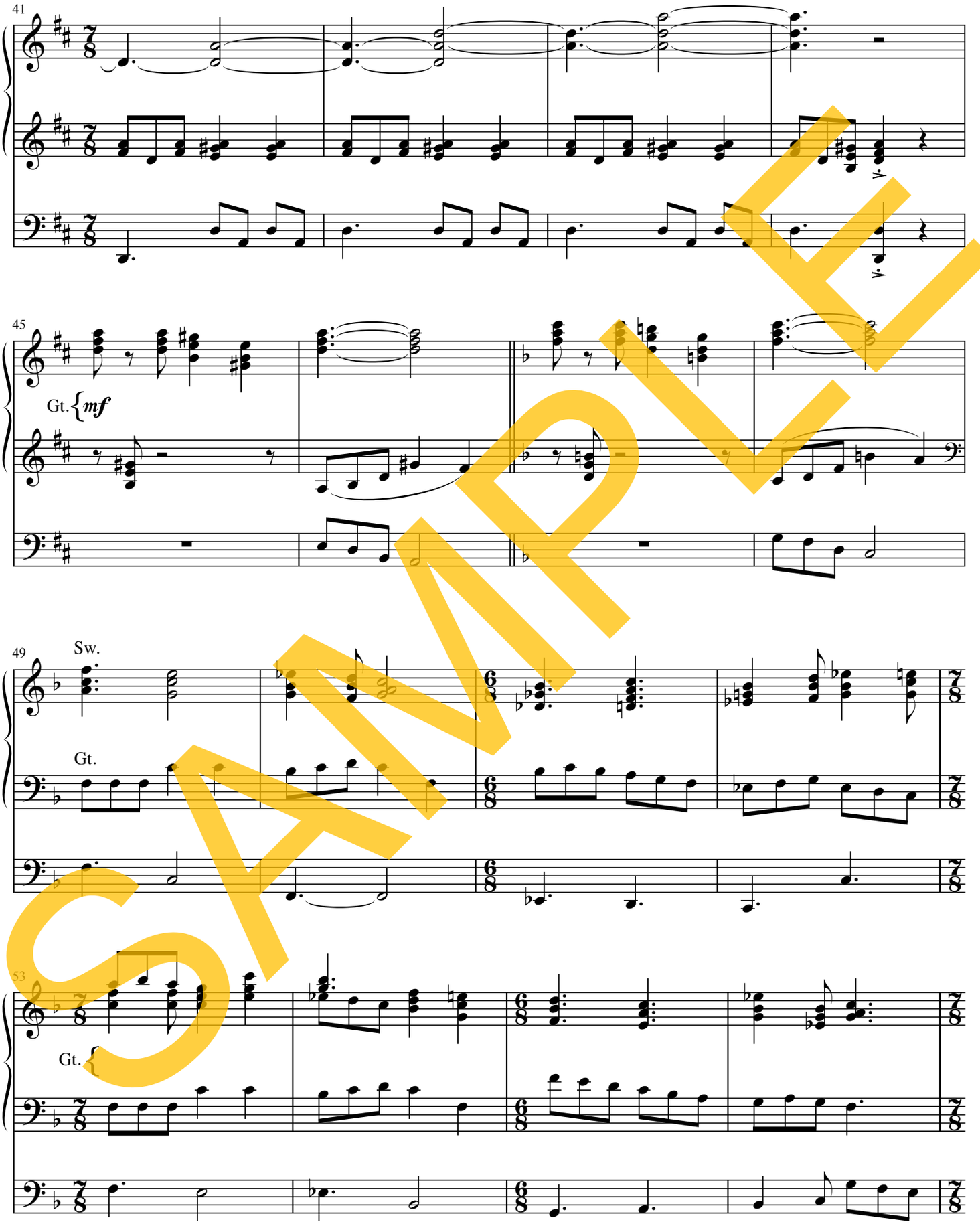

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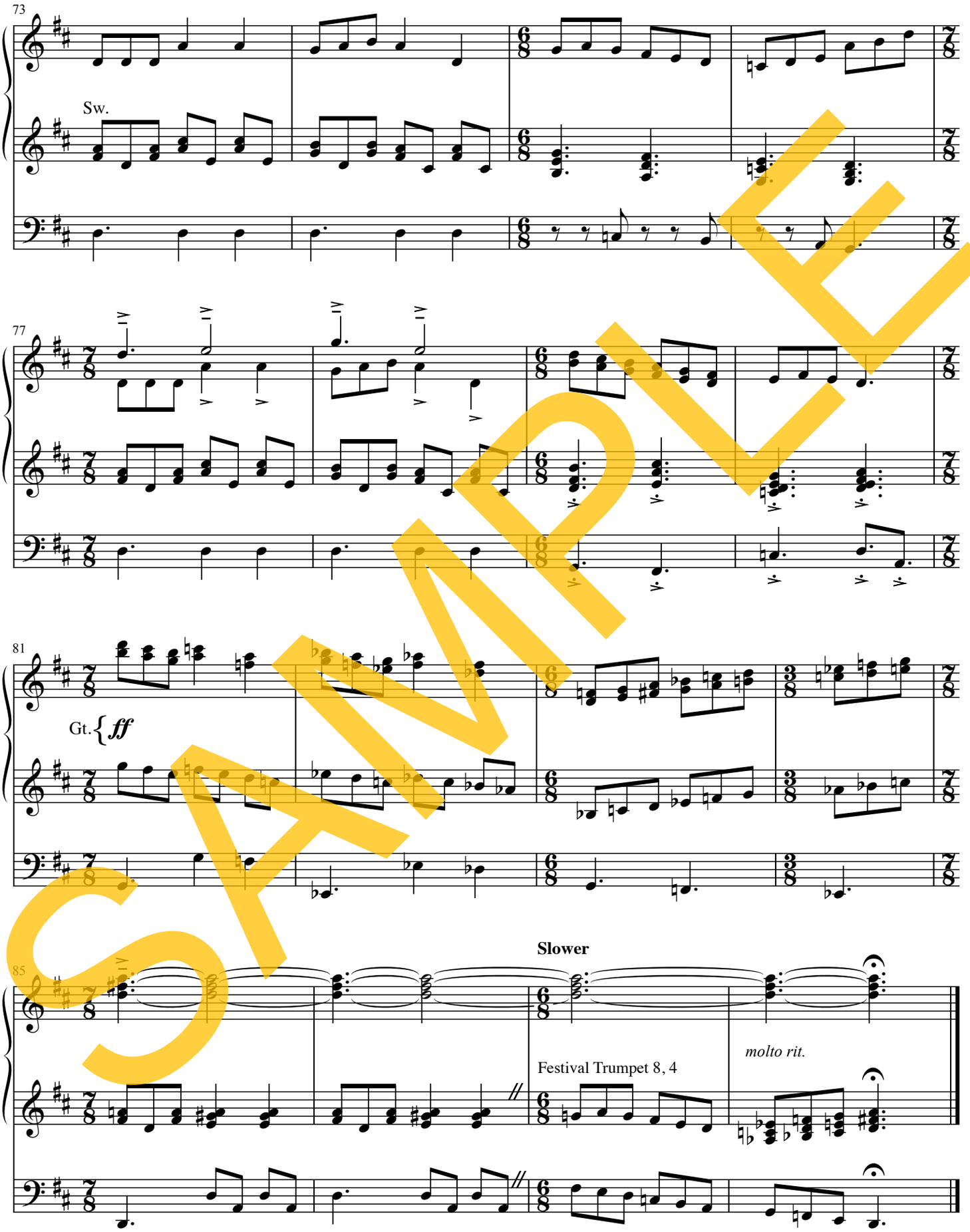

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