

CELEBRATIONS

ORGAN MUSIC FOR SERVICE OR RECITAL

MARTIN ELLIS

SACR

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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

SY

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SAMP

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 noted 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.

Colors of the Church Year

I. Green (Ordinary Time)

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

Martin Ellis

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

27

31

34

Sw./Gt./Ch. All Foundations 8, coupled
Ped. Foundations 16, 8, Bassoon 16, Sw. to Ped., Ch. to Ped.

Gt.

p

38

mf

Righteously (same tempo)

54

+ Oboe 8 *mp*

58

Ch. { *mf*

(gradually add crescendo pedal)

62

Gt. { *rit.*

Fast $\text{♩} = 120$

Gt. *mp* 3 Ch. (cresc. off)

66

mf 3

85

mf

89

pp

93

Reduce to Strings

97

Omit pedal C if a very soft Flue 32 stop is available.

70/2511S-11

II. Blue (Advent)

Full Organ, coupled

Martin Ellis

Regally $\text{♩} = 92$

4

7

Reduce

Duration: 1:35

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15

Gt. { *ff*

18

3

3

(Full Organ, shades closed)

Gt.

mf

Ch.

22

6

6

6

6

6

6

6

6

24

6

6

6

6

6

6

6

6

26

28

30

33

Sw. Strings 8
Ch. Clarinet 8
Ped. Ch. to Ped. only

Full Organ

Gt. { fff

III. Gold (Christmas)

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

Martin Ellis

With mystery ♩ = 76

6

11

*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.
Ch.

Gt. - Principal, Solo Flute 8

Sw.

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.

40

44

49

54 Gt.
Ch.

59 Gt. Flute 8 only
Sw. Flutes 8, 2
Ch.
Flute 4, Ch. to Ped. 4

64 molto rit.

69 Ch.
pp

Ped. Soft Bourdon 16, 8

70/2511S-19

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

Contemplative $\text{♩} = 76$

Sw.

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

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

23

Sw.

26

29

32

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)

Ch.

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 3

55 3 mp slowing

58 Ch. { pp

V. White (Easter)

25

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

Martin Ellis

With excitement $\text{♩} = 56$

The musical score consists of three systems of music. The top system (measures 1-3) features a single bassoon (Ch.) part in G clef, 6/8 time, and dynamic *mp* (swells closed). The middle system (measures 4-6) features a bassoon (Ch.) and a guitar (Gt.) part, also in G clef and 6/8 time. The bottom system (measures 7-8) features a bassoon (Ch.) part in F clef, 6/8 time, with dynamic *sub. mp*. Large yellow markings are present: a checkmark-like shape covers the first three measures of the bassoon part; a large 'P' is written across the middle system; and a large 'S' is written across the bottom system.

Duration: 2:45

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A handwritten musical score for three voices (Treble, Bass, and Alto) across four staves. The score includes dynamic markings like *mf* and *cresc.*, and a tempo marking like *Adagio*. Large yellow arrows and checkmarks are overlaid on the music, indicating specific performance or analysis points. The first staff (measures 19-20) has a yellow checkmark on the right side. The second staff (measures 21-22) has a large yellow arrow pointing diagonally down and to the left. The third staff (measures 23-24) has a large yellow arrow pointing diagonally up and to the right. The fourth staff (measures 25-26) has a large yellow arrow pointing diagonally down and to the left, and a yellow circle highlights a measure in the bass line.

19

21

23

25

Ch. { *mf*

cresc.

Adagio

A handwritten musical score for three voices (Treble, Bass, and Alto) in 3/4 time, G major (two sharps). The score consists of four systems of music, each starting with a measure number (39, 42, 45, 48) in the top left corner.

The score features several large, hand-drawn yellow markings:

- A large 'X' is drawn across the entire width of the page, covering measures 39 through 48. It spans all three staves and both systems of each measure.
- A large 'P%' is drawn across the middle section, covering measures 42 through 45. It spans the Treble and Bass staves.
- A large 'C' is drawn across the bottom section, covering measures 48 through 51. It spans the Treble and Bass staves.
- A large 'S' is drawn across the first system, covering measures 39 through 41. It spans the Treble and Bass staves.

Measure 39: Treble staff has eighth notes. Bass staff has sixteenth-note chords. Alto staff has eighth notes.

Measure 42: Treble staff has eighth notes. Bass staff has sixteenth-note chords. Alto staff has eighth notes.

Measure 45: Treble staff has eighth notes. Bass staff has sixteenth-note chords. Alto staff has eighth notes.

Measure 48: Treble staff has eighth notes. Bass staff has sixteenth-note chords. Alto staff has eighth notes.

63

66

69

Gt. { *ff*

Slower, boldly

So. { *fff*

Gt. {

+ Bombarde 32

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 $\text{♩} = 96$

Sw. $\frac{3}{4}$
p

5 Sw. $\frac{3}{4}$
Gt. $\frac{3}{4}$
mf

9 Gt. $\frac{3}{4}$

Duration: 4:00

Reg. 1

29

Sw. $\frac{3}{8}$

mf

33

Sw. $\frac{3}{8}$

Gt. + Trumpet 8

37

f

41

Reg. 3

Gt.

70/2511S-34

56

Sw.

58

Gt. {

Sw.

61

Reg. 4

Gt.

ff

Ch.

81

85

88

Molto rall.

Ch.

Much slower

Gt.

90

Ped. + Festival Trumpet 8, 4

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**

Boldly, majestically $\text{♩} = 96$

Gt.

ff

Gt.

Brightly $\text{♩} = 116$

molto rit.

Ch.

Gt.

Gt.

Duration: 2:45

24

Gt.

28

31 Sw. mf

+ Bombarde 16, 8

34 *So. or Ch.

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

The musical score consists of four staves of music. Staff 1 (Treble) has a treble clef, a key signature of one sharp, and a time signature of common time. Staff 2 (Treble) has a treble clef, a key signature of one sharp, and a time signature of common time. Staff 3 (Bass) has a bass clef, a key signature of one sharp, and a time signature of common time. Staff 4 (Bass) has a bass clef, a key signature of one sharp, and a time signature of common time. The music starts at measure 24, with a dynamic of forte (f). Measures 25-27 show a continuation of the melody. Measure 28 begins with a dynamic of forte (f). Measures 29-30 show a continuation of the melody. Measure 31 starts with a dynamic of mezzo-forte (mf), followed by a dynamic of piano (p). The instruction '+ Bombarde 16, 8' is written above the staff. Measures 32-33 show a continuation of the melody. Measure 34 starts with a dynamic of forte (f). The instruction '*So. or Ch.' is written above the staff. Measures 35-37 show a continuation of the melody. Large yellow markings are present: a checkmark in the upper right of the first system, a large 'X' across the second system, a large 'A' across the third system, and a large 'C' with a circle around it over the fourth system.

Coda

51 *rallentando* Gt. { ***ff*** molto rit.

54 + Full Organ with 32s *a tempo* molto rit.

58 *a tempo*

61 ***fff***

70/2511S-43

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

Contemplative and mindful $\text{♩} = 68$

The musical score consists of three staves of music in 4/4 time, key signature of four sharps, and a tempo of $\text{♩} = 68$. The instruments listed in the score are Sw. (Salicional, Voix Celeste 8), Gt. (Flute 8), Ch. (Gemshorn, Gemshorn Celeste 8), and Ped. (Flute 8). The first staff features a sustained note from the Sw. and Gt. with dynamic *pp* and instruction *sempre legato*. The second staff begins with a Ch. entry. The third staff starts with a Ped. entry. Large yellow markings are overlaid on the music: a large 'P' shape covers the middle section of the first two staves; a large 'A' shape covers the middle section of the second staff; and a large 'C' shape covers the beginning of the third staff.

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.*

Opening Registration

-
Sw.

pp sempre legato
a tempo

(Pedal 8 only)

Ch.

55

59

63

slowing gradually to the end

+ Pedal 16

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

R&B groove $\text{♩} = 142$

Gt. { **ff**

5

f

Ch.

Duration: 2:00

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29

Gt.

33

Gt.

37

Solo/Ch.

41

Reduce to 8, 4, 2, Mixture, coupled

f
Ch.

mf

61

Ch.

Reeds 32, 16, 8

64

3

3

67

Gt. {

3

3

71

Tutti

fff

8va

70/2511S-53

Celebration Toccata in E

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.

Martin Ellis

With a driving rhythm $\text{J} = 162$

4

7

Duration: 3:00

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A handwritten musical score for three voices (Treble, Bass, and Bass) across four staves. The score includes measure numbers 10, 13, 16, and 19. The key signature is mostly A major (three sharps). Measure 10 starts with a bass note followed by a treble note. Measures 13 and 16 show complex rhythmic patterns with eighth and sixteenth notes. Measure 19 features sustained notes and rests. Large yellow markings are present: a checkmark-like shape in the upper right of staff 10; a large 'P' in the middle of staff 13; a large 'C' on the left of staff 16; and a large 'G' on the far left of staff 19.

10 Sw.

13 Gt.

16

19

34

10 8 7 8 5 10 8

10 8 7 - 8 - 5 10 8

10 8 7 - 8 - 5 8 5 8

38

10 8 7 8 8 5 8

10 8 7 - 8 - 5 8 5 8

41

5 8 7 8 8 8

5 8 7 8 8 8

5 8 7 8 8 8

45

5 8 7 8 8 8

5 8 7 8 8 8

5 8 7 8 8 8

A handwritten musical score for two voices (treble and bass) in G major (two sharps). The score consists of four systems of music, each starting with a measure number (80, 83, 86, 89) and ending with a measure number (7, 7, 7, 7). The music features various note heads, stems, and rests. Large yellow markings are present: a large 'X' is drawn across the top system; a large 'P' is drawn across the second system; a large 'A' is drawn across the third system; and a large 'S' is drawn across the bottom system.

80

83

86

89

7

7

7

7

117

Solo-optional

v

120

Gt. { *molto rall.*

+ 32, 16, 8, biggest Reed

123

molto rit.

fff

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

Allegro $\text{♩} = 204$

Gt.



Sheet music for the first system. It consists of three staves: Treble, Alto, and Bass. The key signature is two sharps (D major). The time signature changes from 7/8 to 6/8. Dynamics include *f* and a fermata. The vocal part (Alto) has a short rest in the first measure.



Sheet music for the second system, starting at measure 5. It features three staves: Treble, Alto, and Bass. The key signature remains two sharps. The vocal part (Alto) enters with a sustained note. The bass staff has a sustained note in the first measure.



Sheet music for the third system, starting at measure 9. It consists of three staves: Treble, Alto, and Bass. The key signature remains two sharps. The bass staff has a sustained note in the first measure. Measures 9 through 12 show eighth-note patterns in the bass staff.

Duration: 3:00

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A handwritten musical score for three voices (Treble, Alto, Bass) across four staves. The score includes measure numbers 13, 16, 19, and 22. Large yellow markings are present: a large checkmark in the upper right, a large X in the middle left, and a large C-shaped mark in the lower left.

13

16

19

22

41

45

Gt. { *mf*

49

Sw.

Gt.

53

Gt.

73

Sw.

77

Gt. { *ff*

81

85

Slower

Festival Trumpet 8, 4

molto rit.