

Sing the Year Round

Hymn Settings for Organ

Alan MacMillan

Contents

- 4 Dearest Jesus, at Your Word
- 6 Good Christian Friends, Rejoice and Sing!
- 9 Ah, Holy Jesus
- 11 My Song Is Love Unknown
- 13 Now All the Vault of Heaven Resounds
 - Ye Watchers and Ye Holy Ones*
 - All Creatures of Our God and King*
- 17 Now to the Holy Spirit Let Us Pray
- 19 Of the Father's Love Begotten
- 24 O Spirit of Life
 - O Jesus, So Sweet*
- 26 Songs of Thankfulness and Praise
 - Let the Whole Creation Cry*
 - Carillon manualiter*
- 28 Tune and Seasonal Index

Tune Index

- 19 Divinum mysterium
- 6 Gelobt sei Gott
- 9 Herzliebster Jesu
- 13 Lasst uns erfreuen
- 4 Liebster Jesu, wir sind hier
- 11 Love Unknown
- 17 Nun bitten wir
- 24 O Heiliger Geist
- 24 O Jesulein süß
- 26 Salzburg

Church Year Index

ADVENT

- 19 Of the Father's Love Begotten

CHRISTMAS

- 14 O Jesus, So Sweet
- 19 Of the Father's Love Begotten

EPIPHANY

- 17 Now to the Holy Spirit Let Us Pray
- 26 Songs of Thankfulness and Praise

LENT/PASSIONTIDE

- 9 Ah, Holy Jesus
- 11 My Song Is Love Unknown

EASTER

- 6 Good Christian Friends, Rejoice and Sing!
- 13 Now All the Vault of Heaven Resounds

PENTECOST

- 17 Now to the Holy Spirit Let Us Pray
- 24 O Spirit of Life

GENERAL

- 4 Dearest Jesus, at Your Word
(*Baptism*)
- 13 Ye Watchers and Ye Holy Ones
(*St. Michael and All Angels*)
(*All Saints*)
All Creatures of Our God and King
(*Thanksgiving*)
- 17 Now to the Holy Spirit Let Us Pray
- 26 Let the Whole Creation Cry

Dearest Jesus, at Your Word

LIEBSTER JESU, WIR SIND HIER
setting, Alan MacMillan

Molto moderato (♩ = 58)

The musical score is written for organ in 4/4 time, marked 'Molto moderato (♩ = 58)'. It consists of three systems of music. The first system begins with a treble staff containing a melody (I) and a bass staff with a triplet accompaniment (II, p). The second system continues the melody and accompaniment. The third system features a more complex triplet accompaniment in the treble staff and a simpler melody in the bass staff. Dynamics include mp and p.

Tune: Johann R. Ahle, 1625–1673

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Good Christian Friends, Rejoice and Sing!

Full organ throughout ad lib.

GELOBT SEI GOTT
setting, Alan MacMillan

Maestoso (♩ = c. 66)

The musical score is written for organ and consists of three systems of staves. The first system begins with a treble and bass staff for the organ, with a forte (*f*) dynamic. The tempo is marked **Maestoso** with a quarter note equal to approximately 66 beats per minute. The key signature has one flat (B-flat). The first system includes markings for *accel.* and *a tempo*, with a triplet of eighth notes in the treble staff. The second system continues the organ part with *accel.* and *a tempo* markings. The third system shows a change in key signature to two sharps (D major) and includes a 4/2 time signature change. The organ part concludes with a final chord in D major.

Tune: Melchior Vulpus, 1570–1615

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Ah, Holy Jesus

HERZLIEBSTER JESU
setting, Alan MacMillan

Moderato (♩ = 48)

The musical score is written for piano in G major (one sharp) and 12/8 time. It consists of four systems of piano accompaniment. The first system starts with a piano (*p*) dynamic. The tempo is Moderato (♩ = 48). The score is written for piano with treble and bass staves. The first system has a 9/8 measure followed by 12/8 measures. The second system has 12/8 measures. The third system has 12/8 measures. The fourth system has 12/8 measures.

Tune: Johann Crüger, 1598–1662

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My Song Is Love Unknown

LOVE UNKNOWN
setting, Alan MacMillan

Moderato (♩ = 54)

The musical score is written for organ and consists of three systems. Each system includes a grand staff (treble and bass clef) and a separate bass staff. The key signature is D major (two sharps) and the time signature is 4/4. The tempo is marked Moderato with a quarter note equal to 54 beats per minute. The first system begins with a piano (*p*) dynamic. The music features a variety of melodic lines, including a prominent one in the right hand of the grand staff in the first system, and a variety of rhythmic patterns and dynamics throughout.

Tune: John Ireland, 1879–1962; © 1924 John Ireland, admin. The John Ireland Trust (outside the USA). Used by permission.

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Now All the Vault of Heaven Resounds

or

Ye Watchers and Ye Holy Ones

or

All Creatures of Our God and King

Bright registration with Reeds and Mixtures
(For manuals, Ped. ad lib.)

LASST UNS ERFREUEN
setting, Alan MacMillan

$\text{♩} = 58$

The organ score is written for a single manual and pedal. It begins with a tempo marking of 58 beats per minute. The key signature has two flats (B-flat and E-flat). The time signature is 6/4. The score is divided into four systems. The first system starts with a forte (f) dynamic. The second system continues the melody. The third system features a more complex texture with multiple voices. The fourth system concludes the piece with a final chord and a repeat sign.

Tune: *Geistliche Kirchengesänge*, Köln, 1623

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Now to the Holy Spirit Let Us Pray

NUN BITTEN WIR
setting, Alan MacMillan

Molto moderato (♩ = 76)

II: Solo

The first system of musical notation is for the organ solo. It consists of three staves. The top staff is in treble clef with a 4/4 time signature, starting with a piano (p) dynamic. The middle staff is in bass clef, starting with a first finger (I) indication. The bottom staff is also in bass clef. The music features a mix of eighth and sixteenth notes in the upper voice, with sustained chords and moving lines in the lower voices.

The second system continues the organ solo. It features more complex rhythmic patterns in the upper voice, including dotted rhythms and sixteenth-note runs. The lower voices provide harmonic support with sustained chords and moving lines.

The third system concludes the organ solo. It features a final flourish in the upper voice and sustained chords in the lower voices, ending with a long note in the bottom staff.

Tune: J. Walter, *Geistliche Gesangbüchlein*, 1524

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Of the Father's Love Begotten

DIVINUM MYSTERIUM
setting, Alan MacMillan

Moderato (♩ = c. 116)

The musical score is written for organ and consists of three systems. Each system has three staves: a grand staff (treble and bass clef) and a separate bass line. The key signature is B-flat major (three flats) and the time signature is 6/4. The tempo is Moderato, with a quarter note equal to approximately 116 beats per minute. The first system starts with a piano (p) dynamic. The melody is primarily in the treble clef, with the bass clef providing harmonic support. The third system concludes with a final cadence in the bass line.

Tune: Plainsong mode V, 13th century

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O Spirit of Life

or

O Jesus, So Sweet

I: Solo reed or other
 II: Strings or Flutes
 Ped: Subbass 16', II/Ped.

O HEILIGER GEIST/O Jesulein süß
 setting, Alan MacMillan

Teneramente (♩ = 72)

The musical score is written for organ and includes parts for a solo reed (I) and strings or flutes (II). The tempo is marked 'Teneramente' with a quarter note equal to 72 beats per minute. The key signature has two flats (B-flat major), and the time signature is 3/4. The score is divided into three systems. The first system shows the piano introduction with a solo reed (I) and strings/flutes (II). The second system features a solo for the reed (I) and a second entry for the strings/flutes (II). The third system continues the piano accompaniment with the strings/flutes (II) re-entering.

Tune: *Geistliche Kirchengesänge*, Köln, 1623

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Songs of Thankfulness and Praise

or

Let the Whole Creation Cry

Carillon manualiter

Full ad lib., with Gt. 16' and Mixtures

SALZBURG
setting, Alan MacMillan

$\text{♩} = \text{c. } 72$

The musical score is written for carillon manualiter. It consists of four systems of music. The first system begins with a forte (f) dynamic marking. The treble staff contains a continuous eighth-note melody, while the bass staff has whole notes. The second and third systems continue the melody in the treble staff with whole notes in the bass. The fourth system introduces chords in the treble staff while the bass continues with whole notes. The key signature is D major (two sharps) and the time signature is 4/4.

Tune: Jakob Hintze, 1622–1702

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