

Sounding Joy
Organ Settings for Christmas

Aaron Shows

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Comfort, Comfort Now My People

Signs and Wonders
Praise and Thanks and Adoration

I: Principal 8'; Flutes 8', 4'
II: Flutes 8', 2'; II/I, II/Ped.
Ped: Soft 16', 8'

FREU DICH SEHR
setting, Aaron Shows

With glee (♩ = 86)

The musical score is written for organ and consists of three systems. Each system has three staves: a treble clef staff for the right hand, a bass clef staff for the left hand, and a separate bass clef staff for the pedal. The key signature is one flat (B-flat major or D minor), and the time signature is 12/8. The first system begins with a dynamic marking of *p* (piano) and a triplet of eighth notes in the right hand. The melody in the right hand is characterized by eighth-note patterns, while the left hand provides a steady accompaniment of chords and single notes. The pedal part features a simple, rhythmic line of eighth notes.

Tune: *Trente quatre pseumes de David*, Geneva, 1551

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Sounding Joy: Organ Settings for Christmas, by Aaron Shows, ISBN 978-1-5064-2639-6
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From Heaven Above

I: Flute 4'
II: Flute 4'
Ped: Solo 8' (e.g. Oboe)

VOM HIMMEL HOCH
setting, Aaron Shows

Playful, birdsong-like (♩ = 96–112)

The musical score is written for a four-part organ setting in 4/4 time. It consists of four systems of staves. The first system shows the beginning of the piece with a piano (*p*) dynamic. The first staff is marked with a 'I' and contains a melodic line with a slur and a fermata. The second staff is marked with a 'II' and contains a similar melodic line. The third and fourth staves provide harmonic accompaniment. The second system continues the melodic development with slurs and a fermata. The third system features a 'detached' section in the right hand, indicated by the word 'detached' and a slur. The fourth system includes a 'L.H.' (Left Hand) section, indicated by the label 'L.H.' and a slur. The score uses various musical notations including slurs, fermatas, and dynamic markings.

Tune: attr. Martin Luther; V. Schumann, *Geistliche Lieder*, 1539
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God Rest You Merry

I: Full with Reeds
II: Full with Reeds, II/I
Ped: Full (no Reeds), II/Ped

GOD REST YOU MERRY
setting, Aaron Shows

Bold and joyful (♩ = c. 110)

The musical score is presented in three systems, each with three staves. The top staff is the right-hand part, the middle staff is the left-hand part, and the bottom staff is the pedal part. The key signature is two sharps (D major) and the time signature is 4/4. The first system includes a dynamic marking of *f* and a first ending bracket. The second system continues the melodic and harmonic development. The third system concludes with a final cadence and a fermata over the final note.

Tune: English traditional, c. 16th cent.

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Good People All, This Christmas Time

I: Quiet solo stop
 II: Strings
 Ped: Quiet 16'

WEXFORD CAROL
 setting, Aaron Shows

Calm and subdued ($\text{♩} = \text{c. } 70$)

Tune: Irish traditional (The Enniscorthy Carol)
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I Saw Three Ships

I: Solo 8'
 II: Soft 8', 2'
 Ped: Soft 16', 8'

I SAW THREE SHIPS
 setting, Aaron Shows

Rolling (♩. = c. 112)

The musical score is written for organ in G major (one sharp) and 6/8 time. It consists of three systems of music. The first system has a tempo marking "Rolling (♩. = c. 112)" and a dynamic marking "mp". The second system has a "II" marking above the right hand. The third system has a "II" marking above the right hand. The score includes treble and bass staves for the organ, with various musical notations such as chords, arpeggios, and melodic lines.

Tune: English carol, 17th cent.

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Joseph Dearest, Joseph Mine

I: Flute 4'
II: Soft 8', 2'

RESONET IN LAUDIBUS
setting, Aaron Shows

Playful (♩ = 70)

The musical score is written for two flutes and organ. It consists of four systems of music. The first system is in 6/8 time, marked 'Playful (♩ = 70)'. The second system continues in 6/8 time. The third system changes to 9/8 time, with a first ending bracketed and marked 'I'. The fourth system continues in 9/8 time. The organ part is marked 'II' and 'mf' in the first system. The right hand (R.H.) and left hand (L.H.) of the organ are clearly labeled in the third system. The score includes various musical notations such as slurs, ties, and dynamic markings.

Tune: *Piae Cantiones*, 1582

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Joy to the World

I: Full, w/o Reeds
 II: Full, w/o Reeds, II/I
 Ped: Full; II/Ped.

ANTIOCH
 setting, Aaron Shows

Steadfast (♩ = c. 96)

Tune: English melody, 18th cent.

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Lo, How A Rose E'er Blooming

I: Solo 4'
 II: Strings
 Ped: Quiet 16'; I/Ped.

ES IST EIN ROS
 setting, Aaron Shows

II *p legato*

Tune: *Alte catholische geistliche Kirchengesänge*, Köln, 1599

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O Come, All Ye Faithful

Fanfare/Postlude

I: Full with Reeds
 II: Full with Reeds; II/I
 Ped: Full, no 32'

ADESTE FIDELES
 setting, Aaron Shows

Proclamatory (♩. = 116)

The musical score is written for three staves: Treble Clef, Bass Clef, and Pedal (Bass Clef). The key signature is three sharps (F#, C#, G#) and the time signature is 12/8. The piece is marked "Proclamatory (♩. = 116)".

The first system begins with a dynamic marking of *f* and a first fingering '1'. The second system continues the harmonic texture. The third system includes a second fingering '2' and ends with a dynamic marking of *ff*.

Tune: attr. John Francis Wade, 1711–1786

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The Cherry Tree Carol

*Joseph Was an Old Man
Good Joseph Had a Garden*

I: Solo Flute or Reed
II: Light Flutes
Ped: Light 16'

CHERRY TREE CAROL
setting, Aaron Shows

Playful (♩ = c. 86)

II } *p* like Strings pizz.

(II) still pizz.

I

II

Tune: English carol, 15th cent.

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Wake, Awake, for Night Is Flying

Fanfare/Fantasia

I: Full with Reeds
 II: Full with Reeds; II/I
 Ped: Full with Reeds; Man. coupled

WACHET AUF
 setting, Aaron Shows

Triumphantly (♩ = 80)

The musical score is written for organ and consists of three systems. Each system has three staves: a grand staff (treble and bass clefs) and a separate bass staff. The time signature is 4/4. The first system begins with a dynamic marking of *ff non legato* and includes a first fingering (I) for the right hand. The music features complex chordal textures with triplets and rests. The second system continues the piece with similar textures and includes a second fingering (II) for the right hand. The third system concludes the piece with sustained chords and a final melodic line in the bass staff. The overall mood is triumphant and festive.

Tune: Philipp Nicolai, 1556–1608

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