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Gentle Joseph, Joseph Dear

Joseph Dearest, Joseph Mine

Michael Burkhardt, ASCAP

Gt: Solo Flute 8'
Sw: Gedeckt 8'
Ped: Flute 8'

Introduction: Organ

The musical score is written for organ and is divided into three systems. The first system begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 6/8 time signature. It features a series of chords in the right hand, marked 'Sw.' (Swell) and 'gently, lightly'. The left hand plays a simple eighth-note bass line, marked 'Ped.' (Pedal). The second system continues the chordal texture in the right hand, including a trill ('tr') on a note, while the left hand maintains its eighth-note pattern. The third system shows the right hand playing chords and a melodic line, with a 'Gt.' (Glide) marking above a note. The left hand continues with eighth notes, and a 'Sw.' marking is placed below a note in the lower register.

Tune: *JOSEPH LIEBER, JOSEPH MEIN*, 15th-century German Carol (PD).

Music: Michael Burkhardt, newly composed, and copyright © 2016 Birnamwood with this publication.

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Hark! A Thrilling Voice Is Sounding!

Latin Hymn
Tr. Edward Caswell

Michael Burkhardt, ASCAP

Gt: Solo Trumpet 8'
Sw: Foundations 8', 4', 2', Chorus Reed 8'
Ped: Foundations 16', 8'

Introduction: Organ

The musical score is written for four parts: Gt. (Solo Trumpet), Sw. (Foundations), Ped. (Foundations), and another Sw. (Foundations). The key signature is one flat (B-flat), and the time signature is 2/2. The score is divided into four systems. The first system features the Gt. and Sw. parts. The second system features the Sw. and Ped. parts. The third system features the Sw. and Ped. parts. The fourth system features the Gt. and Sw. parts. A large watermark 'Copyrighted Material' is overlaid on the score.

Text: Latin Hymn, 1632; translated Edward Caswell, 1814–1878 (PD).
Tune: MERTON, William Henry Monk, 1823–1889, and written in 1850 (PD).
Harmonization, Stanzas 2 and 4: William Henry Monk, 1823–1889, and written in 1850 (PD).
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Stanza 2: SATB Voices and Organ

Soprano
Alto

Organ

Tenor
Bass

Ped.

2. Wak - ened by the sol - emn - warn - ing, from earth's bond - age let us - rise;

Christ, our - sun, all sloth dis - pel - ling, shines up - on the morn - ing - skies.

Stanza 3: Unison Voices and Organ

Unison
Voices

3. See the Lamb, so long - ex - pect - ed, come with par - don down from heav'n.

No Wind at the Window

Michael Burkhardt, ASCAP

Gt: Flute 8', 4'
Sw: Reeds 16', 8', Principal 4'
Ped: Subbass 16', Flute 8'

Introduction: Organ

The musical score is presented in three systems. The first system begins with a treble clef, a key signature of two sharps (D major), and a 3/4 time signature. It features a guitar part (Gt.) in the upper staff and an organ part (Ped.) in the lower staff. A repeat sign is placed at the beginning of the organ part. The second system continues the organ accompaniment. The third system concludes with the instruction "second time to CODA" and a double bar line with a diamond symbol.

Tune: *COLUMCILLE*, Traditional Irish Melody (PD).

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Stanza 1: Unison Voices and Organ

The first system of the musical score is written for unison voices and organ. It consists of two staves: a vocal staff in the treble clef and an organ staff in the bass clef. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The organ part begins with a brace over the first two measures, followed by a fermata over the first measure of the second system. The vocal part consists of a single melodic line with eighth and quarter notes.

Ped.

The second system of the musical score continues the unison voices and organ accompaniment. It consists of two staves: a vocal staff in the treble clef and an organ staff in the bass clef. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The organ part continues with a steady accompaniment of quarter notes. The vocal part continues with a single melodic line.

O Come, O Come, Emmanuel

Psalterium Canticum Catholicarum

Michael Burkhardt, ASCAP

Gt: Foundations 8', 4', 2', Sw. to Gt.
 Pos: Solo Trumpet 8'
 Sw: Foundations 8', 4', Mixture, Chorus Reed 8'
 Ped: Foundations 16', 8', Sw. to Ped.

Introduction: Organ
Tempo rubato

The musical score for the organ introduction is written in 2/4 time and consists of three systems. The first system features the Gt. (Guitar) and Pos. (Positively) parts. The Gt. part begins with a half note G4, followed by a half note A4, and then a half note B4. The Pos. part starts with a half note G4, followed by a half note A4, and then a half note B4. The second system shows the Gt. part with a half note C5, followed by a half note D5, and then a half note E5. The Pos. part starts with a half note G4, followed by a half note A4, and then a half note B4. The third system shows the Gt. part with a half note F5, followed by a half note G5, and then a half note A5. The Pos. part starts with a half note G4, followed by a half note A4, and then a half note B4. The score includes various performance markings such as 'freely', 'a tempo', 'slowing', and 'molto rit.'. There is also a large watermark 'COPYING IS ILLEGAL' overlaid on the score.

Text: *Psalterium Canticum Catholicarum*, Köln, 1710; translated composite (PD).
 Tune: *VENI EMMANUEL*, Plainsong; adapted Thomas Helmore, 1811–1890, in 1852 (PD).
 Music: Michael Burkhardt, newly composed, and copyright © 2016 Birnamwood with this publication.

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a tempo *molto rit.*

This section shows the piano introduction. The right hand starts with a whole note chord (G4, B4, D5) followed by a half note chord (F#4, A4, C5). The left hand plays a rhythmic pattern of eighth notes: G2, A2, B2, C3, D3, E3, F3, G3. The tempo changes from *a tempo* to *molto rit.* after the first measure.

Stanza 1: Unison Voices and Organ

Unison Voices

1. O come, O come, Em - man - u - el, and

Organ

mf

Ped.

This section contains the first part of the unison voices and organ accompaniment. The unison voices part is in 2/4 time and starts with the lyrics "1. O come, O come, Em - man - u - el, and". The organ part is in 2/4 time and starts with a mezzo-forte (*mf*) dynamic. A pedaling instruction "Ped." is written below the first measure of the organ part.

ran - som cap - tive Is - ra - el, that mourns in lone - ly

This section continues the unison voices and organ accompaniment. The unison voices part continues with the lyrics "ran - som cap - tive Is - ra - el, that mourns in lone - ly". The organ part continues with the same rhythmic pattern as in the previous section.

On Jordan's Bank the Baptist's Cry

Charles Coffin
Tr. John Chandler

Michael Burkhardt, ASCAP

Gt: Trompette 8'
Pos: Gedeckt 8'
Sw: Bourdon 8', Principal 4'
Ped: 16', 8'

Introduction: Organ

Gt. } *leggiero*

Sw. } Gt. }

Man.

Sw. }

(Man.)

Pos. } Sw. } Gt. }

Ped.

Stanza 3: SATB Voices and Organ**Stanza 4: SATB Voices and Organ**

Soprano
Alto

Organ

Tenor
Bass

Ped.

3. We hail you as our Sav - ior, Lord, our ref - uge and our great re - ward; with -
4. Stretch forth your hand, our health re - store, and make us rise to fall no more. O

out your grace we waste a - way like flow'rs that with - er and de - cay.
let your face up - on us shine and fill the world with love di - vine.

Stanza 5: Unison Voices and Organ

Unison
Voices

Organ

5. All praise to you, e - ter - nal Son, whose ad - vent has our free - dom won, whom

mf

Away in a Manger

Little Children's Book for Schools and Families
Gabriel's Vineyard Songs

Michael Burkhardt, ASCAP

Pos: Gedeckt 8', Nazard 2 2/3', Tremulant
 Sw: Strings 8'
 Ped: Lieblich Gedeckt 16', 8'

Introduction: Organ

The musical score is written for organ and consists of three systems of staves. The first system includes a treble clef staff with a 'Pos.' (Positiv) part and a bass clef staff with a 'Sw.' (Swell) part. The second and third systems continue the melodic and harmonic development. A large diagonal watermark 'Copying is illegal' is overlaid on the score.

Text: Stanzas 1–2 from *Little Children's Book for Schools and Families*, ca. 1885 (PD); Stanza 3 from *Gabriel's Vineyard Songs*, 1892 (PD).

Tune: *MUELLER*, James R. Murray, 1841–1905, and written in 1887 (PD).

Harmonization, Stanza 1: James R. Murray, 1841–1905, and written in 1887 (PD).

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Stanza 2: Unison Voices and Organ

Unison Voices

2. The cat - tle are low - ing; the ba - by a -

Organ

Ped.

wakes, but lit - tle Lord Je - sus, no cry - ing he

makes. I love you, Lord Je - sus; look down from the

For the Reverend Krister Ulmanis, with thanks for his gracious spirit

The Bells of Christmas

Nikolai F. S. Grundtvig
Tr. Charles Porterfield Krauth

Michael Burkhardt, ASCAP

Gt: Chimes* or Flute 8'
Pos: Gentle Reed 8'
Sw: Strings 8'
Ped: 16', Sw. to Ped.

Introduction: Organ, with opt. Handbells*

The musical score is presented in three systems. The first system features a treble clef staff for the Gt. (Chimes or Flute) and a bass clef staff for the Sw. (Strings). The second system features a treble clef staff for the Pos. (Gentle Reed) and a bass clef staff for the Sw. (Strings). The third system features a treble clef staff for the Pos. (Gentle Reed) and a bass clef staff for the Sw. (Strings). The score includes various musical notations such as notes, rests, and dynamic markings.

* Handbells (G5, E6, B6, C6), rung LV, may be substituted for the RH of measures 1–3, 17–19, and 25–28.

Text: Nikolai F. S. Grundtvig, 1783–1872; tr. Charles Porterfield Krauth, 1823–1883, alt. (PD).

Tune: *DET KIMER NU TIL JULEFEST*, Carl C. N. Balle, 1806–1855, and written in 1850 (PD).

Harmonization, Stanzas 2–3: Carl C. N. Balle, 1806–1855, and written in 1850 (PD).

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Stanza 4: Unison Voices and Organ

Unison Voices

4. Oh, join with me, in glad - ness sing, to

Organ

Ped.

keep our Christ - mas with our king, un - til our song, from

The First Noel

Traditional English

Michael Burkhardt, ASCAP

Gt: Foundations 8', 4', 2'
Ped: Foundations 16', 8', 4'

Introduction: Organ

Text: Traditional English (PD).

Tune: *THE FIRST NOWELL*, Traditional English Carol (PD).

Harmonization, Stanzas 2-4; Refrain: Sandy's *Christmas Carols*, 1833 (PD).

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Stanza 1: Unison Voices and Organ

Unison
Voices

1. The first No - el the an - gel did say was to cer - tain poor

Organ

Solo *f*

mf

simile

Ped.

shep - herds in fields as they lay, in fields where they lay, keep - ing their

Refrain

sheep, on a cold win - ter's night that was so deep. No - el, No -

O Little Town of Bethlehem

Phillips Brooks

Michael Burkhardt, ASCAP

Gt: Light Principal 8'
 Pos: Erzähler 8', Erzähler Celeste 8'
 Sw: Flute 8'
 Ped: Soft 16', 8'

Introduction: Organ

Pos. } *freely*

in tempo

Ped.

Gt.

Text: Phillips Brooks, 1835–1893, and written in 1868 (PD).

Tune: *FOREST GREEN*, Traditional English Folk Melody (PD).

Tune: *ST. LOUIS*, Lewis Henry Redner, 1831–1908, and written in 1868 (PD).

Harmonization, Stanza 1: Based on a Paul Manz, 1919–2009, improvisation.

Harmonization, Stanzas 2–3: Lewis Henry Redner, 1831–1908, and written in 1868 (PD).

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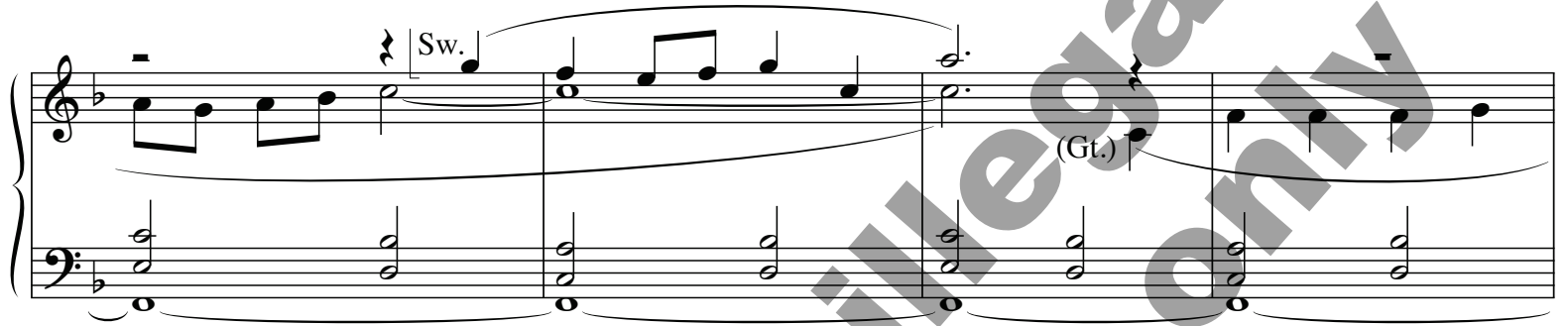
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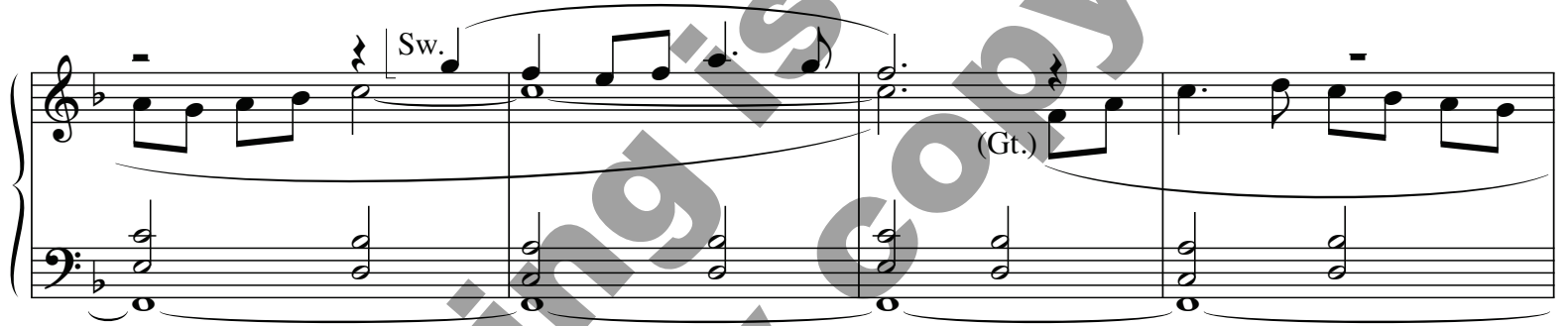
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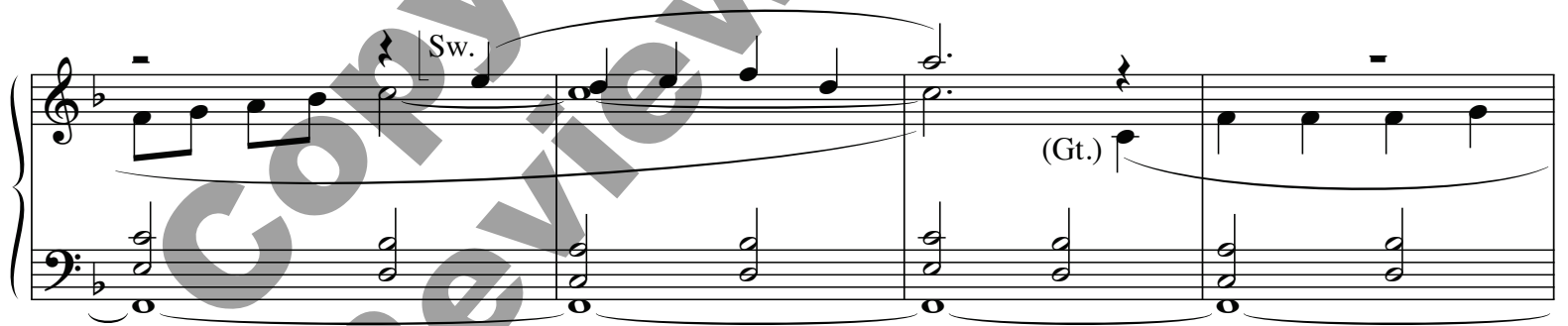
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System 1 of the musical score. The right-hand part (treble clef) features a melodic line with a slur over the first two measures, a fermata over the first note of the third measure, and a 'Sw.' (Swell) marking above the staff. The left-hand part (bass clef) provides a harmonic accompaniment with chords. A guitar part, labeled '(Gt.)', begins in the third measure with a slur over the first two notes.



System 2 of the musical score. The right-hand part continues the melodic line with a slur over the first two measures, a fermata over the first note of the third measure, and a 'Sw.' marking. The left-hand part continues the harmonic accompaniment. The guitar part, labeled '(Gt.)', continues with a slur over the first two notes.



System 3 of the musical score. The right-hand part continues the melodic line with a slur over the first two measures, a fermata over the first note of the third measure, and a 'Sw.' marking. The left-hand part continues the harmonic accompaniment. The guitar part, labeled '(Gt.)', continues with a slur over the first two notes.

Stanza 3: SATB Voices and Organ

Soprano
Alto

3. How si - lent - ly, how si - lent - ly the won - drous — gift is

Tenor
Bass

Organ

Ped.

giv'n! So God im - parts to hu - man hearts the bless - ings — of his

The People That in Darkness Sat Let All Together Praise Our God

John Morison

Michael Burkhardt, ASCAP

Gt: Foundations 8', 4', 2', Sw. to Gt.
 Sw: Foundations 8', 4', Mixture, Chorus Reed(s) 8', (4')
 Ped: Foundations 16', 8', Sw. to Ped., Gt. to Ped.

Introduction: Organ

The musical score is written for organ and guitar. It begins with a 4/4 time signature. The guitar part (Gt.) starts with a *mf* dynamic and plays a series of chords and single notes. The organ part (Man.) enters with a *non legato* marking, playing a melodic line in the right hand and a bass line in the left hand. The organ part is marked with a *Ped.* (pedal) marking. The score is divided into three systems, each with a grand staff (treble and bass clefs).

Stanza 1: Unison Voices and Organ

Unison Voices

1. The peo - ple that in dark - ness — sat a glo - rious light have

Organ

Ped.

seen; the Light has shined on them who — long in

As with Gladness Men of Old

William Chatterton Dix

Michael Burkhardt, ASCAP

Gt: Foundations 8', 4', 2'
 Ped: Foundations 16', 8', 4'

Introduction: Organ

The musical score is arranged in four systems. The first system features a guitar part (Gt.) in treble clef with a key signature of one sharp (F#) and a 4/4 time signature, marked *leggiero*. The organ part (Man.) is in bass clef with the same key signature and time signature. The second system continues the organ part, with time signatures changing to 6/4, 2/2, 5/4, and 4/4. The third system shows the organ part with a 7/4 time signature. The fourth system shows the organ part with a 4/4 time signature and a 'Ped.' marking at the end.

Text: William Chatterton Dix, 1837–1898, and written ca. 1858 (PD).

Tune: *DIX*, Conrad Kocher, 1786–1872, and written in 1838, *abr.* William Henry Monk, 1823–1889, in 1861 (PD).

Harmonization, Stanzas 2 and 4: *The English Hymnal*, 1906 (PD).

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Stanza 3: Voices in Canon and Organ

Unison Women

3. As they — of - fered gifts most rare at thy cra - dle, rude and bare,

Unison Men

3. As they — of - fered gifts most rare at thy cra - dle,

Organ

Ped.

so may — we with ho - ly joy, pure and free from sin's al - loy,

rude and bare, so may we with ho - ly joy, pure and free from