

# Exultate

## A Liturgical Suite for organ



Craig Phillips

Commissioned by the Organ Artist Series of Pittsburgh to celebrate the 40<sup>th</sup> anniversary of its founding.  
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# Exultate: A Liturgical Suite

## I. Kyrie

Sw.: soft founds. 8'  
Pos.: founds. 8' (Sw./Pos.)  
Ped.: soft 16', 8', Sw./Ped.

*Lord, have mercy upon us. Christ, have mercy upon us. Lord, have mercy upon us.*

Craig Phillips

*Moderato, somewhat freely* (♩ = ca. 60)  
(soft solo reed 8')

*pp* *plaintively* Sw. *mp* *legato* Pos. (Sw. + 4' fl.)

Sw.

Sw.

38

3 3 3 3

*mp*

42 Sw.

*p*

*poco rit.*

3

*pp*

# II. Gloria

Gt.: founds. 8', 4', 2'  
Pos.: founds. 8', 4', 2', Mixt.  
Sw.: founds. 8', 4', reeds 8', 4'  
Ped.: founds 16', 8', Sw./Ped.  
Mans. coupled

*Glory be to God on high, and on earth, peace, good will towards all.*

Craig Phillips

*Joyfully* (♩ = ca. 100)

The first system of the musical score is written for guitar and piano. It begins with a treble clef and a key signature of two sharps (D major). The time signature is 7/8. The guitar part is mostly silent, with a few notes appearing in the final measure, marked with a forte (*f*) dynamic. The piano part features a bass clef and a melody starting with a forte (*f*) dynamic and a *marcato* articulation. The tempo is indicated as *Joyfully* with a quarter note equal to approximately 100 beats per minute.

The second system of the musical score continues the piano accompaniment. It starts at measure 5. The piano part is marked *poco marcato*. The music features a steady eighth-note accompaniment in the bass and chords in the treble. The guitar part remains silent throughout this system.

The third system of the musical score begins at measure 10. The piano part continues with the *poco marcato* articulation. The guitar part enters in measure 11 with a melodic line, marked with a forte (*f*) dynamic. The piano part then becomes *leggiero* (lighter) in measure 12. The system concludes with a change in the piano part's articulation.

56 Sw. -reeds

Sw. *mf*

61 + Sw. and Gt. reeds

*rit.*

Ped. + reeds 16', 8' *f*

65 *a tempo*

*ff*

# III. Sanctus

Gt.: founds. 8', 4'  
Pos.: founds. 8', 4'  
Sw.: full (box closed)  
Ped.: founds. 16', 8', Sw./Ped.  
Mans. coupled

*Holy, holy, holy, Lord God of hosts: heaven and earth are full of thy glory. Hosanna in the highest.*

Craig Phillips

*With solemn grandeur* (♩ = ca. 72)

The musical score is presented in three systems, each with three staves. The top staff is for the guitar (Gt.), the middle for the Positiv (Pos.), and the bottom for the pedals (Ped.). The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The first system (measures 1-6) features a Pos. part with a *mf legato* dynamic and a Pedal part with sustained chords. The second system (measures 7-11) includes a Swell (Sw.) part with a *f* dynamic and a Pos. part with a *mf* dynamic. The third system (measures 12-15) features a Swell part with a *f* dynamic and a triplet of eighth notes in the Pedal part.

# IV. Agnus Dei

*O Lamb of God, that takest away the sins of the world, have mercy upon us.  
O Lamb of God, that takest away the sins of the world, grant us thy peace.*

Craig Phillips

Pos.: warm solo 8'  
Sw.: strings/celestes  
Ped.: solo flute 4' (or a beautiful reed)

Warmly, with intensity (♩ = ca. 60)

Sw. } *p* sempre legato

*mp*

6

Pos.

*mf* soft founds 8'

soft 16', 8'

12

strings/celestes

Sw. } *p*

4' solo *mp*

# V. Ite Missa Est

Gt.: full with Mixt., Sw./Gt., Pos./Gt.  
Pos.: founds. 8', 4', 2', Mixt., reeds 8'  
Sw.: founds. 8', 4', reeds 16', 8', 4'  
Ped.: founds. 16', 8', reeds 16', 8', Sw./Ped.

*Go, the Mass is ended. (Go, it is the dismissal.)*

Craig Phillips

*Allegro Moderato* (♩ = ca. 66)

The first system of the musical score consists of three staves. The top staff is for the guitar, marked with a forte dynamic (*f*) and the instruction *con brio*. It features a rhythmic pattern of eighth notes and chords. The middle staff is for the poson, and the bottom staff is for the swampan and pedal. The music is in 3/8 time and begins with a measure rest.

The second system of the musical score consists of three staves. The top staff is for the guitar, marked with the instruction *simile*. It continues the rhythmic pattern from the first system. The middle staff is for the poson, and the bottom staff is for the swampan and pedal. The music is in 3/8 time and begins with a measure rest.

The third system of the musical score consists of three staves. The top staff is for the guitar, starting with a measure rest. The middle staff is for the poson, and the bottom staff is for the swampan and pedal. The music is in 3/8 time and begins with a measure rest.



25

Pos. *leggiere*

2

28

Sw./Pos., Sw. + reeds 16', 8'

Sw.

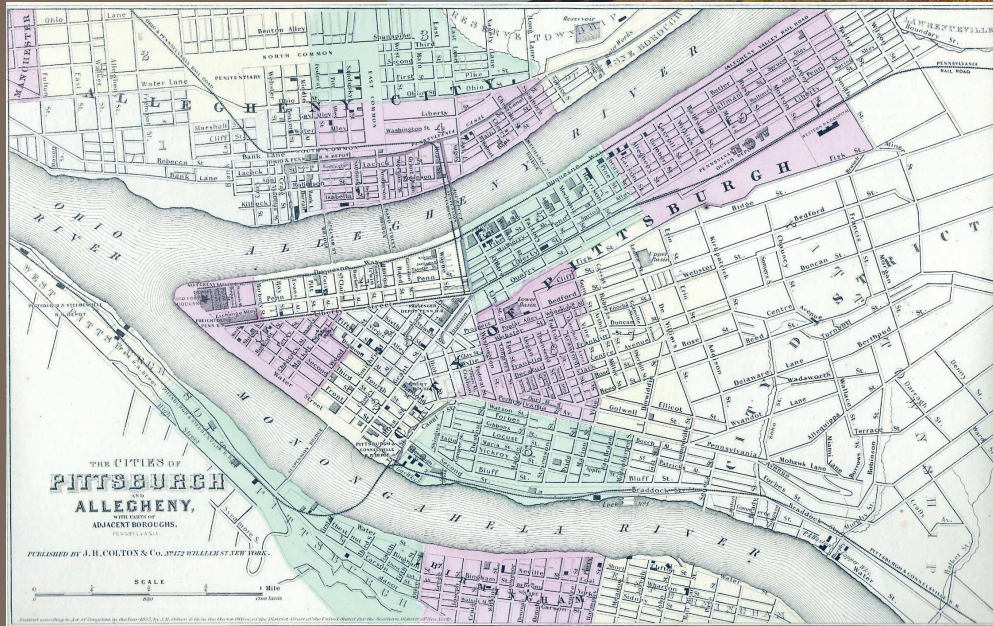
+ 16'

42 *ff* + Gt. reeds

44 *poco allarg.*

46 *a tempo* *sfz*

+ 32' reed



The Organ Artist Series of Pittsburgh commissioned this organ suite in celebration of the 40<sup>th</sup> anniversary of its founding. *Exultate: A Liturgical Suite* is comprised of 5 fairly short movements based on portions of the Mass (*Kyrie, Gloria, Sanctus, Agnus Dei, and Ite Missa Est* ["Go, the Mass is ended"]). Composer Craig Phillips explains: "I wanted the piece to work as a concert piece on its own, but also for each movement to stand independently. They can be played separately or grouped together in various ways to be played as preludes/postludes, etc. The piece could also be used liturgically, with the organ pieces played in place of choral/congregational settings in situations where that might be possible. Each movement is a meditation on that section of the Mass text, and the final movement a joyful Sortie, as the Mass is ended."

