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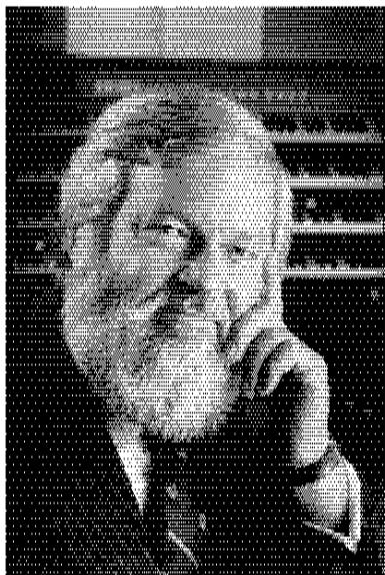


Royal Canadian College of Organists  
Collège royal canadien des organistes  
Music for Organ / Musique pour orgue

Variations on the  
Huron Carol  
*Jesous Ahatonhia*

Giles Bryant

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Giles Bryant

Since 1941, when he first began to sing as a treble in his school Chapel choir, Giles Bryant has been actively engaged with choral music, both as a singer and as an organist and choirmaster. He has an Honours degree in English Language and Literature from London University and holds both the Associate and Choirmaster's Diplomas (John Brook Prize) of the Royal College of Organists. He served in the Royal Air Force as a Pilot Officer (Instructor).

Dr Bryant was organist and choirmaster of St Andrew's Presbyterian Church in Toronto. After working with Healey Willan on cataloguing his works, in 1968 he succeeded Willan at the Church of St Mary Magdalene. In 1979 he was appointed Organist and Master of the Choristers at St. James' Cathedral. He was the founder-conductor of the Clerkes and the Sine Nomine Singers, and has conducted the Festival Singers of Canada and the Toronto Concert Singers. In 1990 he became Chorus Master for the Toronto Philharmonic Orchestra. He is greatly in demand as lecturer and clinician on choral subjects, and has adjudicated choirs extensively in Canada, England and the USA.

He has given organ recitals across Canada, in England, France, and Spain. Dr Bryant has written many articles on choral matters in Canada and in England, and is a contributor to the Encyclopedia of Music in Canada, and Grove's Dictionary of Music. He is the author of Healey Willan Catalogue (National Library of Canada 1972).

In 1988 he was awarded the honorary degree of Doctor of Sacred Letters by Wycliffe College, for his services to Anglican Church Music, and an honorary Doctorate of Sacred Letters by Trinity College in 2001. He was National President of the Royal Canadian College of Organists from 1990 to 1992. He was awarded the FRCCO (*Hon. Causa*) in 1993. In 1996 he was given the Distinguished Service Award of the Ontario Choral Federation.

He retired from St James' Cathedral in 1999 and became Organist and Choirmaster at All Saints church, Peterborough. He is Organist and Master of the Choristers Emeritus of St James' Cathedral and was named a Lay Canon of the Diocese of Toronto in 1998.

Depuis ses débuts en chant dans la chorale d'enfants de la chapelle de son école, Giles Bryant se baigne dans la musique chorale, tant comme chanteur qu'organiste et maître de chorale. Il est diplômé de l'université de Londres avec mention pour ses études de la langue et de la littérature anglaises et il est aussi détenteur des diplômes d'associé et de maître de chorale du Collège royal des organistes (RCO). Il a aussi servi dans la Royal Air Force en tant qu'officier pilote (instructeur).

Il a été organiste et maître de chorale à l'église presbytérienne *St. Andrew* de Toronto. Après avoir collaboré avec Healey Willan pour cataloguer ses œuvres, il lui succéda en 1968 à l'église *St. Mary Magdalene*. En 1979, il devint organiste et maître de chorale à la cathédrale *St. James*. Il est le directeur fondateur du chœur d'hommes « Clerkes » et du chœur « Sine Nomine Singers ». Il a aussi dirigé les Chœurs « Festival Singers of Canada » et les « Toronto Concert Singers ». En 1990, il devint *Chorus Master* pour l'orchestre philharmonique de Toronto. En grande demande pour ses conférences et ses cliniques sur la musique chorale, il a aussi été juge de plusieurs concours de chorales au Canada, en Angleterre et aux États-Unis. Il a joué en récital à travers le Canada, l'Angleterre, la France, et l'Espagne. Il a aussi rédigé de multiples articles sur la musique chorale au Canada et en Angleterre et il est un contributeur de l'Encyclopédie de la musique au Canada et du dictionnaire musical Grove. Il est l'auteur du catalogue Healey Willan (Bibliothèque nationale du Canada, 1972).

Il a reçu un doctorat honorifique du collège Wycliffe en Lettres sacrées (Sacred Letters) en 1988 en reconnaissance de sa contribution à la musique anglicane, suivi d'un autre en 2001 du collège Trinity. Il a servi au Collège royal canadien des organistes en tant que président national de 1990 à 1992 et il a reçu le FRCCO *honoris causa* en 1993. En 1996, il a reçu le prix de la fédération des chorales de l'Ontario pour ses services distingués.

Après avoir pris sa retraite de la cathédrale *St. James*, il est devenu organiste et maître de chorale à l'église *All Saints* de Peterborough. Giles Bryant est organiste et maître du chœur émérite de la cathédrale *St. James* et chanoine laïque du diocèse de Toronto depuis 1998.

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*For Tom Millar, with affectionate gratitude.*

# Variations on the Huron Carol *Jesous Ahatonhia*

## Theme

Giles Bryant

Gently

Musical score for the organ theme, featuring two staves: Manual and Pedal. The Manual staff is in treble clef, 4/4 time, dynamic *p*, and includes a basso continuo part below. The Pedal staff is in bass clef, 4/4 time. The music consists of eighth-note chords and sustained notes.

Continuation of the organ theme, showing two staves: Manual and Pedal. The Manual staff features a more complex harmonic progression with sixteenth-note patterns. The Pedal staff provides harmonic support with sustained notes.

Continuation of the organ theme, showing two staves: Manual and Pedal. The Manual staff continues the sixteenth-note patterns established in the previous section. The Pedal staff provides harmonic support with sustained notes.

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Duo

Gently

*mp*

*For Review Only*

8'

1

2

3

4

5

6

7

8

9

10

11

12

13

14

15

16

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Trio

L'istesso tempo. Gently

mf

16th, 8th

p

For Review Only

Piano sheet music consisting of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves begin with a key signature of one sharp (F#) and common time. The music consists of eighth-note patterns.

## Canon

Easily

Piano sheet music. The top staff starts with a dynamic of *p*. A bracket indicates a section labeled "B Solo" with a dynamic of *mp*. The bottom staff starts with a dynamic of *p*.

Piano sheet music consisting of two staves. The top staff begins with a dynamic of *p*. The bottom staff begins with a dynamic of *p*.

Piano sheet music consisting of two staves. The top staff begins with a dynamic of *p*. The bottom staff begins with a dynamic of *p*.

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Contrasts

Bolder



Musical score page 1. The score consists of two staves. The top staff is for a piano, indicated by a treble clef and bass clef, with dynamic markings 'f' and 'p'. The bottom staff is for a 8' solo organ, indicated by a bass clef. The music features eighth-note patterns and rests.

8' solo



Musical score page 2. The score consists of three staves. The top staff is for a piano, indicated by a treble clef and bass clef. The middle staff is for a 8' solo organ, indicated by a bass clef. The bottom staff is for a 4' solo organ, indicated by a bass clef. The music features eighth-note patterns and rests.



Musical score page 3. The score consists of three staves. The top staff is for a piano, indicated by a treble clef and bass clef. The middle staff is for a 8' solo organ, indicated by a bass clef. The bottom staff is for a 4' solo organ, indicated by a bass clef. The music features eighth-note patterns and rests.



Musical score page 4. The score consists of three staves. The top staff is for a piano, indicated by a treble clef and bass clef. The middle staff is for a 8' solo organ, indicated by a bass clef. The bottom staff is for a 4' solo organ, indicated by a bass clef. The music features eighth-note patterns and rests.

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(with apologies to JSB and any other composer who has used this figure)

**Boldly**

Piano sheet music in G major. Treble staff: dynamic *f*, eighth-note chords. Bass staff: eighth-note chords.

Piano sheet music in G major. Treble staff: eighth-note chords. Bass staff: eighth-note chords.

Piano sheet music in G major. Treble staff: eighth-note chords. Bass staff: eighth-note chords.

Piano sheet music in G major. Treble staff: eighth-note chords. Bass staff: eighth-note chords.

Piano sheet music showing two staves. The treble staff has a key signature of one sharp (F#) and the bass staff has a key signature of one sharp (F#). The music consists of six measures. Measures 1-3 are identical, featuring eighth-note patterns in the treble staff and sixteenth-note patterns in the bass staff. Measures 4-5 show more complex patterns, including eighth-note chords in the treble staff and sixteenth-note patterns in the bass staff.

Slowly

Recit

Piano sheet music showing three staves. The treble staff has a key signature of one sharp (F#). The music consists of six measures. The first three measures are labeled "Slowly" and "mf Solo \* tr". The bass staff has a key signature of one sharp (F#) and consists of two measures. The third measure ends with a fermata over the bass note.

*p*

Solo

6

Piano sheet music showing three staves. The treble staff has a key signature of one sharp (F#). The music consists of six measures. The first three measures begin with a dynamic *p*. The bass staff has a key signature of one sharp (F#) and consists of two measures. The third measure is labeled "Solo". The number "6" is at the end of the bass staff's second measure.

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A musical score for piano and orchestra. The top staff shows the piano's right hand playing eighth-note chords in G major, and the left hand providing harmonic support. The bottom staff shows the bassoon playing sustained notes. Measure 11 ends with a forte dynamic. Measure 12 begins with a piano dynamic, followed by a forte dynamic. The score includes rehearsal marks '10' and '11'.

A musical score for piano solo, page 10, featuring two staves. The top staff uses a treble clef and has a dynamic marking of *p*. The bottom staff uses a bass clef and is labeled "Solo". Measure 11 begins with a half note followed by a quarter note. Measure 12 begins with a half note followed by a quarter note. Both measures feature eighth-note patterns in the bass line.

A musical score for piano solo, page 10, featuring two staves. The top staff uses a treble clef and has a key signature of four sharps. The bottom staff uses a bass clef. Measure 11 begins with a dynamic of *p*. The piano part consists of eighth-note patterns. Measure 12 begins with a dynamic of *f*. The piano part continues with eighth-note patterns. The score includes a section labeled "Solo" with a bracket over the top staff.

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Interlude

Freely

The sheet music consists of four staves of piano music. The top two staves are in G major (one treble clef, one bass clef) and the bottom two staves are in E major (two bass clefs). The music is in 2/4 time. The first staff has a dynamic of ***ff***. The second staff features a prominent eighth-note bass line. The third staff shows a transition to E major with a bass line consisting of eighth notes and sixteenth-note patterns. The fourth staff concludes the section with a bass line of eighth notes.

*rit.*

## Chorale

Tempo Primo

For Review Only

Piano sheet music in G major (two sharps) and common time. The treble clef is on the top staff, the bass clef on the bottom. The right hand plays a steady eighth-note pattern, while the left hand provides harmonic support with chords.

## Carillon

**Fast** (In a dry acoustic the first chord in each L.H figure may be held slightly)

sim.

Piano sheet music in G major (two sharps) and common time. The treble clef is on the top staff, the bass clef on the bottom. The right hand plays a continuous sixteenth-note figure in a repeating pattern. The left hand provides harmonic support with chords. Dynamics include **ff** and **ff**.

Piano sheet music in G major (two sharps) and common time. The treble clef is on the top staff, the bass clef on the bottom. The right hand continues the sixteenth-note figure. The left hand provides harmonic support with chords.

Piano sheet music in G major (two sharps) and common time. The treble clef is on the top staff, the bass clef on the bottom. The right hand continues the sixteenth-note figure. The left hand provides harmonic support with chords.

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Musical score for piano, two staves. Treble staff: eighth-note patterns. Bass staff: eighth-note patterns.

Musical score for piano, two staves. Treble staff: eighth-note patterns. Bass staff: eighth-note patterns.

Musical score for piano, two staves. Treble staff: eighth-note patterns. Bass staff: eighth-note patterns.

Musical score for piano, two staves. Treble staff: eighth-note patterns. Bass staff: eighth-note patterns.

Musical score for piano, three staves. Treble staff: eighth-note patterns. Bass staff: eighth-note patterns. Pedal staff: sustained notes.

Musical score for piano, three staves. Treble staff: eighth-note patterns. Bass staff: eighth-note patterns. Pedal staff: sustained notes.

Musical score for piano, three staves. Treble staff: eighth-note patterns. Bass staff: eighth-note patterns. Pedal staff: sustained notes. Dynamic: *rit.*

Musical score for piano, three staves. Treble staff: eighth-note patterns. Bass staff: eighth-note patterns. Pedal staff: sustained notes. Dynamics: *fff*, *hmgd*.

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