

Oh, How Great Is Your Compassion

Great: Flutes 8', 4'
Pedal: Reed 4'

Ach, was soll ich Sünder machen
Hirthenlieder, Altdorf, 1653
Setting by KEVIN HILDEBRAND

Moderato, $\text{♩} = \text{c. } 52$

The musical score is written for three parts: Great (Flutes 8' and 4'), Pedal (Reed 4'), and a Gt. (Guitar) part. The key signature is one flat (B-flat), and the time signature is 2/2. The score is divided into three systems, each with a measure number in a circle: 6, 11, and 16. The first system (measures 6-10) shows the Gt. part with a brace and the Pedal part with a brace. The second system (measures 11-15) shows the Gt. part with a brace and the Pedal part with a brace. The third system (measures 16-20) shows the Gt. part with a brace and the Pedal part with a brace. The score includes various musical notations such as notes, rests, and accidentals.

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Thy Strong Word

Swell: Solo Trumpet 8'
Great: Full plenum (no reeds)
Pedal: Full plenum (no reeds)

Ebenezer
THOMAS J. WILLIAMS, 1869–1944
Setting by KEVIN HILDEBRAND

Powerful, ♩ = c. 100

The musical score is arranged in three systems, each with three staves. The top staff is for the Solo Trumpet (8'), the middle staff is for the Great (Full plenum, no reeds), and the bottom staff is for the Pedal (Full plenum, no reeds). The key signature is B-flat major (two flats), and the time signature is 12/8. The tempo is marked 'Powerful, ♩ = c. 100'. The score includes measure numbers 4 and 7 in circles. The first system shows the beginning of the piece with a 'Gt.' marking and a forte 'f' dynamic. The second system starts at measure 4. The third system starts at measure 7 and includes a 'Sw.' (Swell) marking above the trumpet staff.

For Michael Wolniakowski

In You Is Gladness

Swell: Strings
Great: Flutes 8', 4', Swell to Great
Choir: Flutes 8', 4', 11/3
Pedal: Flutes 16', 8', Great to Pedal

In dir ist freud
GIOVANNI GIACOMO GASTOLDO, c. 1556–1622
Setting by KEVIN HILDEBRAND

Allegro, $\text{♩} = \text{c. } 66$

Choir

Gt.

sim.

4

Gt.

non-legato

8

Choir

Gt.

sim.

O Lord, We Praise You

Swell: Flute 8', Principal 4', Flute 2'
Great: Solo Reed 8'
Pedal: Flute 16', Swell to Pedal

Gott sei gelobet und gebenedeiet
JOHANN WALTER, *Geystliche gesangk Buchlein*, 1524
Setting by KEVIN HILDEBRAND

Rhythmic, dancelike, $\text{♩} = \text{c. } 92$

Gt.

Sw.

3

Sw.

6

97-6763

For Mary Dahn

On Galilee's Mountain

Swell: Strings
Great: Flutes 8', 4', Swell to Great
Choir: Flutes 8', 4', Sesquialtera
Pedal: Flutes 16', 8'

Missionary Hymn
LOWELL MASON, 1792–1872
Setting by KEVIN HILDEBRAND

Cantabile, $\text{♩} = \text{c. } 54$

The musical score is written for three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 2/2. The tempo is marked 'Cantabile' with a quarter note equal to approximately 54 beats per minute. The first system includes a 'Gt.' (Great) organ part marked 'mp' (mezzo-piano) with a bracket. The score is divided into three systems, with measures 4, 8, and 12 marked by circled numbers. The melody is primarily in the treble staff, with harmonic support in the bass staves. The organ part in the first system consists of chords in the treble and single notes in the bass.

For Mr. Charles Storck

To Your Temple, Lord, I Come

Swell: Solo Reed 8'
Great: Flute 8', Principal 4'
Pedal: Light 16', 8'

Gott sei dank
J. A. FREYLINGHAUSEN, *Geistreiches Gesang-Buch*, 1704
Setting by KEVIN HILDEBRAND

Allegro, $\text{♩} = \text{c. } 100$

The musical score is written for three parts: Treble, Bass, and Pedal. The time signature is 4/4. The tempo is marked 'Allegro' with a quarter note equal to approximately 100 beats per minute. The key signature has one sharp (F#). The score is divided into three systems, each starting with a circled measure number (5, 9, and 13). The first system includes performance instructions: 'Gt.' (Great) for the Treble staff, 'non-legato' for the Bass staff, and 'sim.' (simultaneous) for the Pedal staff. The second system continues the melody and accompaniment. The third system concludes the piece with a final cadence in the Treble and Bass staves, while the Pedal staff continues with a sustained bass line.