

Long before the World Is Waking

Manual: Full with Mixtures

Pedal: Full with Mixtures, Man. to Ped.

ALL SAINTS

Geistreiches Gesang-Buch, Darmstadt, 1698

Setting by Edwin T. Childs (ASCAP)

Stately, ♩ = ca. 84

The musical score is written for a three-part setting. It features a treble staff, a grand staff (treble and bass), and a separate bass staff. The key signature is B-flat major (two flats), and the time signature is 4/4. The tempo is marked 'Stately, ♩ = ca. 84'. The score is divided into three systems, each containing four measures. The first system starts with a treble staff, a grand staff, and a bass staff. The second system begins with a circled '5' above the treble staff. The third system begins with a circled '9' above the treble staff. The piece concludes with a double bar line in the final measure of the third system.

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Christ Is Risen, Christ Is Living

Manual: Principal 8', Flute 4'
Pedal: 16', 8'

CENTRAL
Pablo D. Sosa, 1933–2020
Setting by Edwin T. Childs (ASCAP)

Boldly, ♩ = ca. 84

The musical score is written for three parts: Treble, Bass, and Pedal. The key signature is one sharp (F#) and the time signature is 3/4. The score is divided into four systems, each starting with a measure number in a circle: 5, 9, and 13. The first system begins with a tempo marking 'Boldly, ♩ = ca. 84'. The notation includes various musical symbols such as notes, rests, beams, and slurs. A large, diagonal watermark reading 'For preview only' is overlaid across the center of the page.

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Christ Is Arisen

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CHRIST IST ERSTANDEN

Latin, ca. 1100

Geistliche Lieder auff's new gebessert, Wittenberg, 1533

Setting by Edwin T. Childs (ASCAP)

Swell: Trompette 8', Mixture

Great: Trumpet 8', Mixture

Regal, ♩ = ca. 108

The musical score is written for two parts: Gt. (Great) and Sw. (Swell). The tempo is marked as Regal, ♩ = ca. 108. The score is divided into five systems, each with a measure number in a circle at the beginning. The first system starts with measure 1. The second system starts with measure 4. The third system starts with measure 8. The fourth system starts with measure 11. The fifth system starts with measure 14. The Gt. part is written in the treble clef, and the Sw. part is written in the bass clef. The score includes various musical notations such as notes, rests, beams, and slurs. A large diagonal watermark reading 'For Preview Only' is overlaid across the center of the page.

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Christ Jesus Lay in Death's Strong Bands

Manual: Principal 8', Flute 4'

Pedal: 16', 8' to balance

CHRIST LAG IN TODESBANDEN

Geystliche gesangk Buchleyn, Wittenberg, 1524

Setting by Edwin T. Childs (ASCAP)

With energy, ♩ = ca. 108

The musical score is written for three staves: Treble, Alto, and Bass. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'With energy, ♩ = ca. 108'. The score is divided into four systems, each starting with a measure number in a circle: 1, 4, 7, and 10. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and accidentals (sharps and naturals). The piece concludes with a double bar line at the end of the fourth system.

I Know That My Redeemer Lives

7

Manual: Principal 8', 4', Flute 8', 4'
Pedal: 16', 8'

DUKE STREET
Attr. John C. Hatton, d. 1793
Setting by Edwin T. Childs (ASCAP)

With confidence, ♩ = ca. 96

The musical score is written for three staves: Treble, Bass, and Pedal. The key signature is one sharp (F#) and the time signature is 4/4. The score is divided into four systems, each starting with a measure number in a circle: 1, 5, 9, and 13. The first system (measures 1-4) features a treble staff with a melody of eighth and quarter notes, a bass staff with a similar melody, and a pedal staff with a single half note. The second system (measures 5-8) continues the melody in the treble and bass staves, with the pedal staff showing a half note and a quarter note. The third system (measures 9-12) shows the melody continuing, with the pedal staff featuring a half note and a quarter note. The fourth system (measures 13-16) concludes the piece, with the treble and bass staves ending on a whole note and the pedal staff on a half note. A large, diagonal watermark reading 'For preview only' is overlaid across the center of the page.

Alleluia! Jesus Is Risen

Swell: Solo Trumpet 8'
 Great: Principal 8', 4'
 Pedal: Foundations 16', 8', 4'

EARTH AND ALL STARS
 David N. Johnson, 1922–87
 Setting by Edwin T. Childs (ASCAP)

With majesty, ♩ = ca. 100

The musical score is written for three parts: Swell (Solo Trumpet 8'), Great (Principal 8', 4'), and Pedal (Foundations 16', 8', 4'). The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 3/4. The tempo is marked "With majesty, ♩ = ca. 100".

The score is divided into four systems, each starting with a measure number in a circle: 7, 13, 19, and 25. The first system includes a "Sw." marking above the first measure of the Swell part. The second system includes a "Gt." marking above the first measure of the Great part. The third system includes a "Gt." marking above the first measure of the Great part. The fourth system includes a "Sw." marking above the first measure of the Swell part.

The Swell part is written in the treble clef, the Great part in the treble clef, and the Pedal part in the bass clef. The score includes various musical notations such as notes, rests, and dynamic markings.

Jesus Christ Is Risen Today

9

Manual: Principal Chorus, Reeds, and Mixtures

Pedal: Foundations 16', 8', Man. to Ped.

EASTER HYMN

Lyra Davidica, London, 1708

Setting by Edwin T. Childs (ASCAP)

With splendor, ♩ = ca. 96

The musical score is written for three staves: a grand staff (treble and bass clef) and a separate bass staff. The key signature is one flat (B-flat), and the time signature is 4/4. The score is divided into four systems, each starting with a measure number in a circle: 1, 5, 9, and 13. The music features a mix of chords and single notes, with some measures containing slurs or ties. A large, diagonal watermark reading 'For preview only' is overlaid across the center of the page.

I Am Content! My Jesus Ever Lives

Swell: Full to Reeds and Mixture

Great: Full to Reeds and Mixture, Sw. to Gt.

Choir: Flute Celeste 8'

Pedal: Full, Sw. to Ped.

ES IST GENUG

Johann Rudolph Ahle, 1625–73

Setting by Edwin T. Childs (ASCAP)

With conviction, ♩ = 84

The musical score is written for three systems, each with a grand staff (treble and bass clef) and a separate bass line. The key signature is one flat (B-flat major or D minor). The tempo is marked 'With conviction, ♩ = 84'.

- System 1:** Features a Gt. (Great) section marked *ff* and a Sw. (Swell) section marked *f*. The Gt. section plays a series of chords, while the Sw. section plays a more melodic line. The bass line is mostly rests.
- System 2:** Continues the Gt. and Sw. sections. The Gt. section is marked *ff* and the Sw. section is marked *f*. The bass line begins to move with a simple harmonic pattern.
- System 3:** Introduces a Ch. (Choir) section marked *p*. The Gt. section is marked *ff* and the Sw. section is marked *f*. The bass line continues its harmonic pattern. A Pedal instruction 'Ped: Soft 16', 8'' is present.
- System 4:** Features a Gt. (Great) section marked *Principal 8'* and a Ch. (Choir) section marked *pp*. The Gt. section plays a series of chords, while the Ch. section plays a more melodic line. The bass line continues its harmonic pattern. A Pedal instruction 'Ped: + Soft 32'' is present.

Come, You Faithful, Raise the Strain

11

Swell: Foundations 8', 4', 2', Mixture, Reeds
Great: Principal 8', 4', 2', Mixture, Trumpet 8'
Pedal: Flute 16', 8', Principal 4'

GAUDEAMUS PARITER
Johann Horn, ca. 1490–1547
Setting by Edwin T. Childs (ASCAP)

With urgency, $\text{♩} = \text{ca. } 72$

Gt.

Sw.

③

⑤

Sw.

⑦

Gt.

(Sw.)

O Sons and Daughters of the King

Good Christian Friends, Rejoice and Sing

Swell: Flute 8', 4'
Great: Solo Reed 8'
Pedal: Flute 16', Sw. to Ped.

GELOBT SEI GOTT
Melchior Vulpus, ca. 1570–1615
Setting by Edwin T. Childs (ASCAP)

Gracefully, ♩ = ca. 66

Gt.

Sw.

④

⑦

The musical score is written for Great (Gt.) and Swell (Sw.) organs. It is in 3/4 time and consists of three systems. The first system shows the Great (Gt.) and Swell (Sw.) parts. The second system starts at measure 4 and the third at measure 7. A large 'For Preview Only' watermark is overlaid on the score.