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Christ Has Arisen, Alleluia

I: Principal Chorus
 II: Reed Chorus
 Ped: Principals 16', 8', uncoupled

MFURAHINI, HALELUYA
 setting, Wayne L. Wold

Allegretto (♩. = c. 60)

The musical score is written for three systems of organ and piano accompaniment. Each system consists of three staves: a treble staff for the organ, a bass staff for the organ, and a grand staff (treble and bass) for the piano. The key signature is one flat (B-flat), and the time signature is 3/4. The tempo is marked 'Allegretto' with a quarter note equal to approximately 60 beats per minute. The organ part in the treble staff is mostly rests, with a few notes in the second system. The organ part in the bass staff features a continuous eighth-note pattern. The piano part features a continuous eighth-note pattern in the bass staff and chords in the treble staff.

Tune: Tanzanian traditional

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Christ the Lord Is Risen Today; Alleluia!

I: Solo Reed 8'
 II: 8', 4', 2', III
 Ped: 16', 8'

LLANFAIR
 setting, Wayne L. Wold

Sprightly (♩ = 220) (♩ = ♪ throughout)

The musical score is written for three parts: Solo Reed 8', II (8', 4', 2', III), and Pedal (16', 8'). It consists of three systems of music, each with a treble and bass staff for the Solo Reed and II parts, and a single bass staff for the Pedal part. The key signature is one flat (B-flat). The time signature changes from 2/4 to 6/8 and back to 2/4 throughout the piece. The Solo Reed part begins with a *mf* dynamic and includes a *sim.* (sustained) marking. The II part includes a *f* (forte) dynamic and a first ending bracket labeled 'I'. The Pedal part provides a steady accompaniment with various rests and notes. The score is marked with various musical notations including slurs, accents, and dynamic markings.

Tune: Robert Williams, 1781–1821

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Good Christian Friends, Rejoice and Sing!

I: Principal Chorus *f*
 II: Principal Chorus *mf*
 Ped: Principal Chorus

GELOBT SEI GOTT
 setting, Wayne L. Wold

Allegro (♩ = c. 120)

♩ = ♩ throughout

The musical score is presented in three systems. The first system, marked 'I', features a grand staff with a treble and bass clef, and a separate bass line. The second system, marked 'II', also features a grand staff with a treble and bass clef, and a separate bass line. The third system is the Pedal part, featuring a single bass line. The score includes various musical notations such as notes, rests, and dynamic markings.

Tune: Melchior Vulpius, 1570–1615

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Now the Green Blade Rises

I: Trumpet 8'
 II: Principal Chorus
 Ped: Principal Chorus

NOËL NOUVELET
 setting, Wayne L. Wold

Allegretto (♩ = 104)

The musical score is written for three parts: Trumpet 8' (I), Principal Chorus (II), and Pedal (Ped). The key signature has two flats (B-flat major), and the time signature is 2/4. The tempo is marked Allegretto with a quarter note equal to 104 beats per minute. The score consists of three systems. In the first system, the Trumpet 8' plays a melodic line with eighth and sixteenth notes, while the Principal Chorus and Pedal provide harmonic support with chords and single notes. The second system continues the melodic development with some rests for the Principal Chorus and Pedal. The third system concludes the piece with a final melodic phrase and sustained chords in the Principal Chorus and Pedal.

Tune: French carol

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That Easter Day with Joy Was Bright

I: Principal Chorus
 II: Solo Reed or Reed Chorus
 Ped: Principal Chorus

PUER NOBIS
 setting, Wayne L. Wold

$\text{♩} = 76$

The musical score is written for three parts: I (Principal Chorus), II (Solo Reed or Reed Chorus), and Ped (Principal Chorus). The key signature is D major (two sharps). The time signature is 6/4. The tempo is marked as quarter note = 76. The score is divided into four systems. The first system includes a 'marcato' marking. The second system continues the melody and accompaniment. The third system features a change in time signature to 4/4 and then back to 6/4, with a 'II' marking above the staff. The fourth system concludes the piece with a final cadence. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings.

Tune: European tune, adapt. Michael Praetorius, 1571–1621
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The Strife Is O'er, the Battle Done

I: Principal Chorus and Reeds *f*
 II: Solo Reed *f*
 Ped: Principal Chorus and Reeds *f*

VICTORY
 setting, Wayne L. Wold

Allegretto (♩ = 144)

The musical score is written for three parts: I (Principal Chorus and Reeds), II (Solo Reed), and Ped (Principal Chorus and Reeds). The key signature is two sharps (F# and C#), and the time signature is 3/4. The tempo is marked Allegretto with a quarter note equal to 144 beats per minute. The score is divided into three systems. The first system shows the beginning of the piece with a forte dynamic. The second system continues the melody and accompaniment. The third system includes a ritardando (rit.) marking, a section for the Solo Reed (II) marked 'legato', and a final section for the Principal Chorus and Reeds (I and Ped) marked 'Reeds'.

Tune: Giovanni Pierluigi da Palestrina, 1525–1594
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Thine Is the Glory

I: Principal Chorus, Reed; II/I
 II: Principals and Reeds
 Ped: Principals and Reeds

JUDAS MACCABAEUS
 setting, Wayne L. Wold

Allegretto (♩ = c. 112)

The musical score is written for organ and includes three systems of music. The first system begins with a treble and bass staff, with a 'marcato' marking and a first ending bracket. The second system continues the melody and accompaniment. The third system includes a '– all Reeds' instruction and a final cadence. The piece is set in 4/4 time with a tempo of Allegretto (♩ = c. 112).

Tune: George Frideric Handel, 1685–1759

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This Joyful Eastertide

I: Principal Chorus
 II: Solo Reed 8'
 Ped: Principal Chorus

VRUECHTEN
 setting, Wayne L. Wold

Allegro (♩ = 72)

The musical score is written for three parts: I (Principal Chorus), II (Solo Reed 8'), and Ped (Principal Chorus). The tempo is marked **Allegro** with a quarter note equal to 72 beats per minute. The key signature is B-flat major (two flats). The time signature is 2/2. The score is divided into four systems. The first system shows the beginning of the piece, with the I part starting on a whole note and the II part entering on a half note. The second system continues the I part with a melodic line, while the II part and Ped part provide harmonic support. The third system features a more complex texture with the I part playing a series of eighth notes, the II part playing a melodic line, and the Ped part providing a steady bass line. The fourth system concludes the piece with a final cadence. The score includes various musical notations such as notes, rests, and dynamic markings like *LH lightly detached*.

Tune: Dutch folk tune, 17th cent.

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