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Allegro

from *La Primavera* ("Spring")

From *THE FOUR SEASONS*, Op. 8, No. 1
 Antonio Vivaldi, 1678-1741
 Edited and Arranged by S. Drummond Wolff

Danza pastorale

The musical score is written for a guitar and strings. It consists of three systems of music. The first system has a treble staff with chords and a bass staff with a guitar part (Gt.) marked 'f'. The second system has a treble staff with trills (tr) and a bass staff with a string part (Sw.) marked 'p'. The third system has a treble staff with a guitar part (Gt.) marked 'f' and a bass staff with a string part. A large diagonal watermark 'Copyrighted material' is overlaid on the score.

Jesu, Joy of Our Desiring

Gt: Warm Principal 8', Flute 4'

Pos: Rohrflöte 8'

Sw: Gedeckt 8', Nazard 2 $\frac{2}{3}$ ' *OR* Oboe 8'

Ped: Lieblich Gedeckt 16', 8'

J. S. Bach

ed. and arr. Michael Burkhardt

Sw. *

simile

Pos.

5

9

Gt.

(Sw.)

3 3 3

* RH articulation/bowing from Oboe and Violin Parts.

Music: J. S. Bach, 1685–1750, from Cantata No. 147 (PD).

Arrangement: Michael Burkhardt, newly edited and arranged, and copyright © 2018 Birnamwood with this publication.

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Prelude on When Love Is Found

I: Flute 8'
II: Flute 8'
Ped: Flute 4' (or I to Ped.)

John Ferguson
Based on *O WALY WALY*
an English folk melody

♩ = ca. 52

**Change I to Fl. 4'

*Also known as "The Gift of Love" and "Though I May Speak".

**Only if using I to Ped.

For William C. Teague

Adagio on Ode to Joy

Man: Quiet Strings and Flutes 8' (8', 4')

Ped : Solo 4'

p

mp

Aria on O Perfect Love

I: Solo Flute 8'
II: Strings 8'
III: Flutes 8', 4', 2 2/3' (1 3/5')
Ped: Soft 16', 8'

The musical score is written for three parts: I (Solo Flute), II (Strings), and III (Flutes). The key signature is B-flat major (two flats). The time signature is 12/8. The score is divided into three systems. The first system shows the beginning of the piece with a treble clef for part I and a bass clef for parts II and III. The second system continues the melody and accompaniment. The third system concludes the piece with a trill (tr) and a fermata (,) on the final note of part I. A large, diagonal watermark reading 'Review only' is overlaid across the entire score.

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The King of Love

Sw: Strings
Gt: Flute 8'
Ped: 16', Sw. to Ped.

Wilbur Held
Based on *ST. COLUMBA*
Irish melody

The musical score is written for guitar, strings, and piano. It is in the key of D major (two sharps) and 3/4 time. The score is divided into four systems. The first system shows the guitar (Gt.) playing a melody in the treble clef with a mezzo-forte (*mf*) dynamic, and the strings (Sw.) playing a harmonic accompaniment in the bass clef with a piano (*p*) dynamic. The piano (Man.) part is indicated by a single note in the bass clef. The second system continues the melody and accompaniment, with the strings and piano parts becoming more active. The third system shows the guitar and strings continuing their respective parts, with the piano part providing a steady accompaniment. The fourth system concludes the piece with a final flourish in the guitar and strings, and a sustained chord in the piano.

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Commissioned by Mr. and Mrs. Car R. Nichols of Athens, Georgia, in celebration of the marriage
of their son Edward R. Nichols to Sloane Schaeffer of Cincinnati, Ohio, January 6, 2001

Prelude on Blest Be the Tie

Charles Callahan, ASCAP
based on *DENNIS*
by Lowell Mason, 1792–1872

Andante con moto (♩ = 80)

The musical score is written for piano and consists of three systems. The first system is in 3/4 time and key of B-flat major. It begins with a piano (p) dynamic marking and an 8' only pedal point. The second system features a 12-measure rest in the bass. The third system includes a rit. molto marking and an 8va marking. The score is watermarked 'Copyrighted material'.

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Rhosymedre

(or "Lovely")

John David Edwards
arr. Ralph Vaughan Williams

Andantino.

Manuals

Soft Swell. 8 & 4ft.

Pedal

Soft 16 ft. coupled to Sw.

The first system of the musical score consists of three staves. The top two staves are for the Manuals (treble and bass clefs) and the bottom staff is for the Pedal (bass clef). The key signature is one sharp (F#) and the time signature is 4/2. The music features a melody in the right hand of the manuals, with a soft swell indicated. The pedal part provides a harmonic foundation with sustained notes.

The second system continues the musical score with three staves. The top two staves are for the Manuals and the bottom staff is for the Pedal. The music includes a *legato* marking and a *p* (piano) dynamic. A specific instruction for the lower manual is given: "L.H. Gt. 8ft. (stopped Diap.) coup. to Sw.".

Prince of Denmark's March

(Trumpet Voluntary in D)

Jeremiah Clarke
Arranged by Clay Christiansen

Allegro maestoso (♩ = 120)

The musical score is written for three staves: Treble, Bass, and a lower Bass staff. The key signature is D major (two sharps) and the time signature is 4/4. The tempo is Allegro maestoso with a quarter note equal to 120 beats per minute. The score is divided into three systems. The first system (measures 1-5) features an Ant. *f* section with a trill on the upper note (F#) and a Bomb. *f* section with a trill on the note (E). The second system (measures 6-10) features a Sw. *mf* section and a Gt. *f* section with a trill. The third system (measures 11-15) continues the Gt. *f* section with a trill. A large diagonal watermark 'Copying is illegal' is overlaid across the score.

* *tr* starts on upper note (F#).
** *tr* starts on note (E).

Music: Jeremiah Clarke, ca. 1674-1707 (PD). Originally attributed to Henry Purcell, ca. 1659-1695 (PD).
Music: Newly arranged, and copyright © 2012 with this publication.

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Rigaudon

Georg Böhm, 1661–1733
Adapted by James Biery

The musical score for "Rigaudon" is written in 4/4 time. It features a piano introduction (I *mf*) and a trumpet entry (II *f*). The score is divided into four systems, each with three staves (treble, alto, and bass). The first system starts with a piano introduction (I *mf*) and a trumpet entry (II *f*). The second system includes a repeat sign with the instruction "Repeat both hands on I *f*". The third and fourth systems continue the piano and trumpet parts with various musical notations including slurs, ties, and accidentals.

Trumpet *tacet* on first repeat. Trumpet *tacet* on second repeat until measure 18, beat 3.

Trumpet Tune on Westminster Abbey

Gt: Full *f*
Sw: Solo Trumpet *ff*
Ped: Full *f*

Jerry Westenkuehler

Briskly (♩ = 120-132)
Sw.*

The musical score is written for three parts: Guitar (Gt.), Solo Trumpet (Sw.*), and Pedal (Ped.). The key signature is one flat (B-flat major or D minor), and the time signature is 3/4. The tempo is marked 'Briskly' with a metronome indication of 120-132 beats per minute. The score is divided into three systems, each containing three staves. The first system starts with a treble clef for the Gt. part, a bass clef for the Sw. part, and a bass clef for the Ped. part. The second system begins with a measure number '5' above the Gt. staff. The third system begins with a measure number '9' above the Gt. staff. The Gt. part features a melody with various intervals and rests, while the Sw. and Ped. parts provide harmonic support with chords and single notes. A large, diagonal watermark reading 'Review Copy' is overlaid across the entire score.

Tune: WESTMINSTER ABBEY, Henry Purcell, 1659-1695, and written ca. 1680 (PD).
Music: Newly composed, and copyright © 2015 Birnamwood with this publication.

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Trumpet Tunes from *King Arthur*

Henry Purcell

Transcribed by Nigel Potts

Gt: Diapasons 8', 4', Sw. to Gt.

Sw: Diapasons 8', 4'

Solo: Trumpet 8'

Ped: 16', Gt. to Ped., Sw. to Ped.

The musical score is written for three parts: Solo (Trumpet 8'), Gt. (Diapasons 8', 4'), and Sw. (Diapasons 8', 4'). The key signature is B-flat major (two flats) and the time signature is 4/4. The score is divided into three systems, each with a measure number (1, 5, 10) at the beginning of the first staff.

- System 1 (Measures 1-4):** The Solo part begins with a melodic line. The Gt. part is marked *ff* and plays a rhythmic accompaniment. The Sw. part plays a similar rhythmic accompaniment.
- System 2 (Measures 5-8):** The Solo part continues. The Gt. part is marked *Gt. (add to Sw.)* and plays a more complex accompaniment. The Sw. part continues its rhythmic accompaniment.
- System 3 (Measures 9-12):** The Solo part continues. The Gt. part is marked *Gt. (Sw. as at beginning)* and plays a simpler accompaniment. The Sw. part continues its rhythmic accompaniment.

Watermark: "Reviewing Copy" is visible across the score.

Music: Henry Purcell, 1659-1695, from *King Arthur* (or *The British Worthy*), a five-act semi-opera with music by Purcell and libretto by John Dryden, first performed in 1691. (PD).

Transcription: Nigel Potts, and copyright © 2014 with this publication.

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Trumpet Tune in C

I: Trumpet 8'
 II: Principal 8', 4', 2'
 Ped: Principal 16', 8', 4'

Mark Shepperd, ASCAP

Triumphantly (♩ = 100)

I

(RH slightly detached)

II

5

I

- Tpt. 8'
 + Pr. 8', 4', 2', Mix.

10

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Psalm XIX

I: Full to Mixtures, II to I
 II: Full to Reeds
 Ped: Full, II to Ped.

Benedetto Marcello
 Arr. by Scott M. Hyslop

$\text{♩} = 92$

3

6

Music: Benedetto Marcello, 1686-1793; from *Estro poetico-armonico*, Venice, 1724-1726 (PD).
 Arrangement: Newly arranged for organ solo, and copyright © 2015 Birnamwood with this publication.

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Postlude on Lobe den Herren

Raymond H. Haan

Tune from *Praxis Pietatis Melica*, 1668

Gt: Foundations and Mixture with 16'

Sw: Full without 16'

Ped: 16', 8', 4', Sw. to Ped.

Solidly (♩ = ca. 58)

Gt. *f*

Sw. *f*

Add

Gt.

Reduce

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Allegro Maestoso

(Water Music)

I: Plenum with Reeds *f*
 II: Plenum without Reeds *mf*
 III: Reed 8' *f*
 Ped: 16', 8', 4', II to Ped.

George Frideric Handel, 1685-1759
 Edited and Arranged by Michael Burkhardt

The musical score is presented in three systems. The first system begins with a treble staff and a bass staff, both in G major (one sharp) and 3/2 time. The first measure of the treble staff is marked with a trill (tr) and a bracket labeled 'I'. The second system starts at measure 4, with the treble staff marked with a bracket labeled 'II' and the bass staff marked with a bracket labeled 'I'. The third system starts at measure 8, with the treble staff marked with a trill (tr) and the bass staff marked with a bracket labeled 'III'. The score includes various musical notations such as treble and bass staves, clefs, key signatures, time signatures, and dynamic markings.

A Rejoicing

Gt: Principal Chorus and Mixture
 Pos: Lighter Principal or Flute Chorus
 Sw: Prominent Solo Reed(s)
 Ped: 16', 8', Gt. to Ped.

Alfred V. Fedak

With joy and energy, but not too fast (♩ = ca. 76)

The musical score is written for guitar (Gt.) and piano (Pos.). It consists of three systems of music. The first system starts with a treble clef, a key signature of two sharps (F# and C#), and a 2/4 time signature. The guitar part is marked with a forte (f) dynamic. The piano part has a bass clef and a 2/4 time signature. The second system starts with a measure rest of 3 measures. The third system starts with a measure rest of 7 measures. The score is watermarked with 'Copyright's Only' and 'Review'.

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Now Thank We All Our God

I, III: Foundation stops, Mixtures, Reeds, III/I

II: Trompeta

Ped: Foundation stops, Mixtures, Reeds,
I/Ped., III/Ped.

NUN DANKET ALLE GOTT

Setting by Paul Manz

Allegro energico ♩ = 132

The musical score is written for piano and features a melody line. The tempo is marked 'Allegro energico' with a quarter note equal to 132 beats per minute. The time signature is 3/4. The key signature has two flats (B-flat major). The score is divided into four systems, each with three staves. The first system includes a marking 'I, III' above the first staff. The second system includes a marking 'II' above the second staff. The score concludes with a double bar line and repeat dots.

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Toccata on A Theme of Beethoven

Mans and Ped: *f* ensembles building to full organ

Charles Callahan

Allegro con brio (♩=ca. 96)

Sw or Gt: *f* 6 simile *sempre cresc.*

ff (Pedal in octaves *ad lib.*)

Based on *HYMN TO JOY*, Ludwig van Beethoven, 1770-1827, *adapt.*

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