

Foreword

This volume of compositions contains a couple of “firsts” for me. *Psalm Prelude 1* was written for the AGO’s Young Organists North Central 2017 Young Composers Competition and received an Honorable Mention. It was premiered on June 20, 2017 by Wyatt Smith in a program that featured all new music and also appeared on the *Pipedreams* radio program a few months later. *We Are of a Tribe* was my first commission project. It was written for Kimberly Marshall and premiered on November 12, 2017 on the wonderful Paul Fritts organ at Arizona State University. I hope these are pieces you enjoy using as voluntaries, in recital, or even as you teach the next generation of organists. Make a joyful noise!

Edward Landin

We Are of a Tribe

by Alberto Ríos

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We plant seeds in the ground
And dreams in the sky,

Hoping that, someday, the roots of one
Will meet the upstretched limbs of the other.

It has not happened yet.
We share the sky, all of us, the whole world:

Together, we are a tribe of eyes that look upward,
Even as we stand on uncertain ground.

The earth beneath us moves, quiet and wild,
Its boundaries shifting, its muscles wavering.

The dream of sky is indifferent to all this,
Impervious to borders, fences, reservations.

The sky is our common home, the place we all live.
There we are in the world together.

The dream of sky requires no passport.
Blue will not be fenced. Blue will not be a crime.

Look up. Stay awhile. Let your breathing slow.
Know that you always have a home here.

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Elegy

Sw. Foundations 8
Gt. Foundations 8, Sw. to Gt.
Ped. Foundations 16, 8, Sw. to Ped.

Edward Landin

Moderato ♩ = ca. 58

Gt.

Sw.

p

7

Sw. {

13

e e

Duration: 5:00

With motion

Gt. Flutes 8, 4

19

Gt.

26

31

slowing

Registration as beginning

37 Gt.

mf

Sw.

p

for Sarah and Maggie

Intrada on “Gott Sei Dank”

Sw. Full
Gt. Solo Trumpet
Ped. Full, Sw. to Ped.

Edward Landin
Tune: GOTT SEI DANK
by Johann A. Freylinghausen

Moderato $\text{♩} = \text{ca. } 80$

Gt.

4

8

Sw.

Duration: 1:15

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for Cameron Wentz

Introduction and Toccata on “Hymn to Joy”

Tutti

Edward Landin
 Tune: HYMN TO JOY
 by Ludwig van Beethoven

Maestoso ♩=72

The musical score consists of three systems of music. System 1 (measures 1-4) features eighth-note chords in the treble and bass staves, with a bass line in the bass staff. System 5 (measures 5-8) features sixteenth-note patterns in the treble and bass staves, with a bass line in the bass staff. System 10 (measures 9-12) features eighth-note chords in the treble and bass staves, with a bass line in the bass staff.

Duration: 1:50

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15

20

Allegro comodo $\text{♩} = 100$

25

26

ff

27

Treble staff: Rest, eighth note, eighth note, eighth note, eighth note, eighth note, eighth note, eighth note.

Bass staff: Eighth note, eighth note.

Third staff: Eighth note, eighth note.

28

Treble staff: Rest, eighth note, eighth note, eighth note, eighth note, eighth note, eighth note, eighth note.

Bass staff: Eighth note, eighth note.

Third staff: Eighth note, eighth note.

29

Treble staff: Rest, eighth note, eighth note, eighth note, eighth note, eighth note, eighth note, eighth note.

Bass staff: Eighth note, eighth note.

Third staff: Eighth note, eighth note.

30

Treble staff: Rest, eighth note, eighth note, eighth note, eighth note, eighth note, eighth note, eighth note.

Bass staff: Eighth note, eighth note.

Third staff: Eighth note, eighth note.

for my brother, John Fredrickson Landin

Prelude on “Munich”

Sw. String and Celeste
Ped. Flute 4 (or gentle Reed)

Edward Landin
Tune: MUNICH
by Felix Mendelssohn

Gently ♩ = ca. 66

A musical score for piano featuring three staves. The top staff uses a treble clef, a key signature of one sharp, and a 4/4 time signature. It begins with a dynamic marking 'p'. The middle staff uses a bass clef, a key signature of one sharp, and a 4/4 time signature. The bottom staff also uses a bass clef, a key signature of one sharp, and a 4/4 time signature. The notation includes various note heads and stems, with some measures containing grace notes and sustained notes connected by horizontal lines.

Musical score for piano, page 5, measures 1-8. The score consists of three staves. The top staff uses a treble clef, the middle staff uses a bass clef, and the bottom staff uses a bass clef. Measure 1: Treble staff has a whole note on G4. Bass staff has a half note on B3. Measure 2: Treble staff has a whole note on G4. Bass staff has a half note on B3. Measure 3: Treble staff has a whole note on G4. Bass staff has a half note on B3. Measure 4: Treble staff has a whole note on G4. Bass staff has a half note on B3. Measure 5: Treble staff has a half note on A4. Bass staff has a half note on B3. Measure 6: Treble staff has a half note on A4. Bass staff has a half note on B3. Measure 7: Treble staff has a half note on A4. Bass staff has a half note on B3. Measure 8: Treble staff has a half note on A4. Bass staff has a half note on B3. The dynamic marking *mf* is placed below the bass staff.

Musical score for piano, page 11, measures 1-10. The score consists of two staves. The top staff uses a treble clef and a key signature of one sharp (F#). The bottom staff uses a bass clef and a key signature of one sharp (F#). Measure 1: Treble staff has eighth-note pairs (A, G) and (D, C). Bass staff has eighth-note pairs (D, C) and (G, F). Measure 2: Treble staff has eighth-note pairs (E, D) and (A, G). Bass staff has eighth-note pairs (A, G) and (D, C). Measures 3-10: Treble staff has sustained notes (A, E, C) with grace notes. Bass staff has sustained notes (D, G, C) with grace notes. Measures 11-15: Treble staff has eighth-note pairs (B, A), (D, C), (G, F), and (C, B). Bass staff has eighth-note pairs (G, F), (C, B), (F, E), and (B, A).

Duration: 3:00

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Postlude in D

Sw. Foundations 8, 4, 2, (Mix.)
 Gt. Trumpet 8 (plus balancing Foundations)
 Ped. 16, 8 to balance, Sw. to Ped.

Edward Landin

Majestic; not too fast $\text{♩} = \text{ca. } 100$

The musical score consists of three staves:

- Gt. (Guitar):** The top staff uses a treble clef and a key signature of two sharps. It starts with a dynamic **f** and a measure of *****. The first measure ends with a fermata over the second note.
- Sw. (String Bass):** The middle staff uses a bass clef and a key signature of one sharp. It starts with a dynamic **mf**.
- Ped. (Pedal):** The bottom staff uses a bass clef and a key signature of one sharp. It starts with a dynamic **mf**.

Measure 7: The Gt. staff shows eighth-note patterns. The Sw. staff shows sixteenth-note patterns. The Ped. staff shows eighth-note patterns. The dynamic is **mf**.

Measure 11: The Gt. staff shows eighth-note patterns. The Sw. staff shows sixteenth-note patterns. The Ped. staff shows eighth-note patterns. The dynamic is **f**.

* An “open touch” should be used throughout.

Duration: 2:00

15

19 Gt.

23

27 Gt.

*for my brother, William Blevins Landin***Prelude on “Southwell”**

Sw. Reed 8
 Gt. Foundations 8, 4
 Ped. Flutes 16, 8

Edward Landin
 Tune: SOUTHWELL
 from *Daman's Psalms*, 1579

Moderately ♩ = ca. 76

Musical score for "Prelude on ‘Southwell’". The score is written for Gt. (Guitar), Bass, and Ped. Flutes (Pedal Flutes). The key signature is A major (two sharps). The time signature is common time (4/4). The tempo is moderately, indicated by $\text{♩} = \text{ca. } 76$. The dynamics include *mp* (mezzo-forte) and *mf* (mezzo-forte). The performance style includes *amabile e legato* (beautifully and legato). Measure numbers 7, 13, and 18 are marked above the staves.

Duration: 2:00

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for Wyatt Smith

Psalm Prelude 1

Psalm 34: viii

O taste and see that the Lord is good: blessed is the man that trusteth in him.

Sw. Foundations 8
Gt. Solo 8 (Cromorne)
Ped. Soft 16, 8, Sw. to Ped.

Edward Landin

Cantabile ♩ = 68

Musical score for three staves:

- Guitar (Gt.)**: Treble clef, key signature of two sharps, 3/4 time. Dynamics: *mf*, *mp*. The first measure consists of eighth notes. The second measure consists of sixteenth notes. The third measure consists of eighth notes. The fourth measure consists of sixteenth notes.
- Bass**: Bass clef, key signature of one sharp, 3/4 time. The first measure consists of two eighth notes. The second measure consists of two eighth notes. The third measure consists of two eighth notes. The fourth measure consists of two eighth notes.
- Bass**: Bass clef, key signature of one sharp, 3/4 time. The first measure consists of two eighth notes. The second measure consists of two eighth notes. The third measure consists of two eighth notes. The fourth measure consists of two eighth notes.

Measure 5:

- Guitar (Gt.)**: Treble clef, key signature of two sharps, 4/4 time. Measures 5-8: The first measure consists of eighth notes. The second measure consists of eighth notes. The third measure consists of eighth notes. The fourth measure consists of eighth notes.
- Bass**: Bass clef, key signature of one sharp, 4/4 time. Measures 5-8: The first measure consists of eighth notes. The second measure consists of eighth notes. The third measure consists of eighth notes. The fourth measure consists of eighth notes.
- Bass**: Bass clef, key signature of one sharp, 4/4 time. Measures 5-8: The first measure consists of eighth notes. The second measure consists of eighth notes. The third measure consists of eighth notes. The fourth measure consists of eighth notes.

Measure 9:

- Guitar (Gt.)**: Treble clef, key signature of two sharps, 3/4 time. Measures 9-12: The first measure consists of eighth notes. The second measure consists of eighth notes. The third measure consists of eighth notes. The fourth measure consists of eighth notes.
- Bass**: Bass clef, key signature of one sharp, 3/4 time. Measures 9-12: The first measure consists of eighth notes. The second measure consists of eighth notes. The third measure consists of eighth notes. The fourth measure consists of eighth notes.
- Bass**: Bass clef, key signature of one sharp, 3/4 time. Measures 9-12: The first measure consists of eighth notes. The second measure consists of eighth notes. The third measure consists of eighth notes. The fourth measure consists of eighth notes.

Duration: 3:45

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13 Gt.

f

mf

17 Sw.

Gt.

21

Sw.

25 Gt.

rit.

*for Vidas Pinkevičius***Psalm Prelude 2**

139: xvii

How weighty to me are your thoughts, O God! How vast is the sum of them!

Sw. String 8
 Gt. Flute 4
 Ped. Flute 4

Edward Landin**Sostenuto ♩ = ca. 68**

Duration: 3:30

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17

Ped. + 8

22

p p p p

27

a - - -

32

- - - -

*for Emma Lou Diemer***Psalm Prelude 3**

100: i

Make a joyful noise to the Lord, all the earth.

Tutti

Edward Landin**Giocoso** $\text{d} = 120$

3

ff

5

ff

Duration: 1:45

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A musical score for piano, featuring four staves. The top staff uses a treble clef, the second staff a treble clef, the third staff a bass clef, and the bottom staff a bass clef. The key signature is two sharps. Measure 7: The top staff has eighth-note pairs followed by a rest. The second staff has eighth-note pairs followed by a rest. The bass staff has a single eighth note followed by a double bar line. Measure 8: The top staff has eighth-note pairs followed by a rest. The second staff has eighth-note pairs followed by a rest. The bass staff has a single eighth note followed by a double bar line. Measure 9: The top staff has eighth-note pairs followed by a rest. The second staff has eighth-note pairs followed by a rest. The bass staff has a single eighth note followed by a double bar line. Measure 10: The top staff has eighth-note pairs followed by a rest. The second staff has eighth-note pairs followed by a rest. The bass staff has a single eighth note followed by a double bar line. Measure 11: The top staff has eighth-note pairs followed by a rest. The second staff has eighth-note pairs followed by a rest. The bass staff has a single eighth note followed by a double bar line. Measure 12: The top staff has eighth-note pairs followed by a rest. The second staff has eighth-note pairs followed by a rest. The bass staff has a single eighth note followed by a double bar line. Measure 13: The top staff has eighth-note pairs followed by a rest. The second staff has eighth-note pairs followed by a rest. The bass staff has a single eighth note followed by a double bar line.

Reflection on “Bunessan”

Sw. Solo (e.g., Oboe)
 Gt. Flutes 8, 4
 Ped. Flutes 16, 8

Edward Landin
 Tune: BUNESSAN
 Gaelic Melody

Gently $\text{♩} = \text{ca. } 72$

5

Sw.

10

Duration: 1:45

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*for Kimberly Marshall***We Are of a Tribe**

Based on a poem by Alberto Rios

Gt. 4, 2½
 Sw. 8(s)
 Ped. 16(s)

Edward Landin

Calm ♩ = 60

(8va)---

6

11

Duration: 4:30

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Gt. Plenum with Reed
Ped. Full with Reed 16, Man. to Ped.

Agitated $\text{♩} = 124$

17

21

25

29

Pedal on repeat only

Arabesque

Sw. String 8
 Gt. Soft Reed 8 (Oboe)
 Ped. Bourdon 16

Edward Landin

Adagio $\text{♩} = \text{ca. } 65$

5

10

Duration: 4:00

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15

Gt.

+ Sw. to Ped.

19

23

28