

Foreword

Variations on “The Church in the Wildwood”

With such a fascinating story behind the origin of William Pitts’s tune WILDWOOD (Little Brown Church in the Vale, Nashua, Illinois), Marianne Kim’s setting offers a picturesque “story” of her own: a humble introduction of the simple theme, a sparkling ragtime-inspired intermezzo, a romantic ballad, dramatic “Bachian” fantasy, pedal cadenza, lush romantic free harmonization, and a fiery finale. While decidedly a jazz work, one can hear some influence of Jean Langlais and Olivier Messiaen.

Variations on Handel’s “Sarabande”

Probably everyone who has studied the keyboard is familiar this famous piece by Handel. Beginning modestly with the stately theme, Marianne offers a syncopated scherzo, lyric chorale, and a singing ballad, followed by a tribute to Bach—reminiscent of his Orgelbüchlein setting of “Wer nur den lieben Gott.” A free-form fantasy follows, culminating in a grand finish.

Do Lord, Remember Me

While most people recognize the activist and abolitionist Julia Ward Howe as the author of “The Battle Hymn of the Republic,” she also is credited with the irresistible lyrics to “Do Lord, Remember Me.” Marianne arranged this beloved, toe-tapping gospel tune for my son, Gabriel, a professional jazz trumpeter. This setting brilliantly captures the spontaneous character so essential for this improvisatory genre. (While initially scored for organ and trumpet, it can be effectively performed solo organ.)

America the Beautiful

Perhaps as a salute to the patriotic tune variations composed by John Knowles Paine, Dudley Buck, and Charles Ives, Marianne has created a stirring rendition of Samuel A. Ward’s immortal tune MATERNA with her fluid and evolving variation style. A mysterious, undulating pattern sets the tone for the introduction. Through a kaleidoscope of key changes and modulations, the intensity builds, culminating with a virtuosic pedal part. Moving, vibrant, and profound!

More Love to Thee, O Christ

Most Protestant hymnals contain several tunes by the prolific composer William H. Doane. In addition to composing some 2,300 works, Doane was known as a mercantile engineer, business manager, choir director, and philanthropist. Marianne’s approach is stately, yet serenely delicate.... It captures well the spirit of the lyrics in this earnest prayer.

Lauda Anima

Most often associated with the hymn text “Praise my Soul, the King of Heaven,” here is an adventurous juxtaposition of a fresh Americana fanfare style against the traditional “English” style of John Goss’s original tune. With interludes that journey through sumptuous chromaticism, this rendition is forged in the glorious and powerful key of D major!

God Be with You Till We Meet Again

Marianne captures the essence of this sentimental tune by William G. Tomer with tenderness and dignity. Building with chromatic intensity and registration, she concludes this hymn of “sending forth” and benediction with confidence and power. Amen!

While most of Marianne’s compositions in this collection may require some extra time in preparation, I’ve personally found her works to be extremely rewarding and well worth the time and effort. In my experience, the listeners express not only moving and heartfelt comments but are especially eager to share their smiles!

— Kenrick Mervine

Organist, Colorado Symphony Orchestra & Colorado Bach Ensemble

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GOD BE WITH YOU	

More Love to Thee, O Christ

3

Sw. Foundations 8, 4, 2

Gt. Foundations 8, 4, 2, Sw. to Gt.

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

Marianne Kim
Tune: MORE LOVE TO THEE
by William H. Doane

Moderately $\text{♩} = \text{ca. } 76$

The musical score consists of three staves. The top staff is treble clef, the bottom staff is bass clef, and the middle staff is implied by the context to be guitar. The key signature is one flat. The time signature is 4/4 throughout. The score includes dynamic markings such as *f*, *mp*, and *rit.*. Performance instructions include *a tempo* and *rit.*. The score is divided into measures 1, 4, and 8.

Duration: 3:35

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America, the Beautiful

Sw. Soft 8

Gt. String Celeste 8, Soft 8, Sw. to Gt.

Ped. Soft 16, 8, Gt. to Ped.

Marianne Kim
 Tune: MATERNA
 by Samuel A. Ward

Mysteriously $\text{♩} = \text{ca. } 96$

4

7

Duration: 4:20

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10

13 Gently ♩ = ca. 80 Sw. Solo 8

Gt. - Sw. to Gt.

16

19

Gt. + Oct. 8

Ped. + Oct. 16

Sw. Trumpet 8
 Gt. Flutes 8, 4, Octave 8
 Ped. Octave 16, 8, Gt. to Ped.

For Kenrick Mervine

Do, Lord

for Trumpet* and Organ
 (trumpet is optional)

Marianne Kim
 Tune: DO LORD
 Traditional American spiritual

Slowly, freely

Sw. (*play only in absence of trumpet*)

*A separate B♭ Trumpet part begins on page 30.

Duration: 4:15

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6

9 Swing $\text{♪} \text{♪} = \text{♪} \text{♪}$ ($\text{♩} = 120$)

12

Sw. Oboe 8, Clarinet 4

15

24

27

Gt.

Sw. Foundations 8, 4
Gt. + Oct. 4, Sw to Gt.

30

33

Musical score page 20, measures 33-34. The score consists of two staves. The top staff has a treble clef, a key signature of four flats, and a 2/4 time signature. The bottom staff has a bass clef, a key signature of four flats, and a 2/4 time signature. Measure 33 starts with a rest followed by a sixteenth-note pattern. Measure 34 begins with a sixteenth-note pattern, followed by eighth-note pairs, and ends with a sixteenth-note pattern.

36

Musical score page 20, measures 36-37. The score consists of two staves. The top staff has a treble clef, a key signature of four flats, and a 2/4 time signature. The bottom staff has a bass clef, a key signature of four flats, and a 2/4 time signature. Measure 36 starts with a rest followed by a sixteenth-note pattern. Measure 37 begins with a sixteenth-note pattern, followed by eighth-note pairs, and ends with a sixteenth-note pattern.

39

Musical score page 20, measures 39-40. The score consists of two staves. The top staff has a treble clef, a key signature of four flats, and a 2/4 time signature. The bottom staff has a bass clef, a key signature of four flats, and a 2/4 time signature. Measure 39 starts with a rest followed by a sixteenth-note pattern. Measure 40 begins with a sixteenth-note pattern, followed by eighth-note pairs, and ends with a sixteenth-note pattern.

For Kenrick Mervine

Do, Lord
B♭ Trumpet

Marianne Kim

Tune: DO LORD

Traditional American spiritual

Slowly, freely

The musical score for B-flat Trumpet features eight staves of music. Staff 1 starts with a dynamic of *mf*. Staff 2 includes a measure number 2 and a dynamic of *f*. Staff 3 includes a measure number 3. Staff 4 includes a measure number 4. Staff 5 includes a measure number 5 and a measure spanning measures 6-7. Staff 6 includes measure numbers 6, 7, and 8. Staff 7 includes measure numbers 9-20, a tempo of $\text{d} = 120$, and a dynamic of *mp*. Staff 8 includes measure numbers 21-23. Staff 9 includes measure numbers 24-26. Staff 10 includes measure numbers 27-29. Staff 11 includes measure numbers 30-46, a tempo of $\text{d} = 120$, and a dynamic of *mf*. Staff 12 includes measure numbers 47-48.

Variations on “The Church in the Wildwood”

Sw. Foundations 8, 4, 2, Oboe
 Gt. Foundations 8, 4, 2, Mixture
 Ped. Foundations 16, 8, 4, Sw. to Ped.

Marianne Kim
 Tune: WILDWOOD
 by William Savage Pitts

With dignity $\text{♩} = \text{ca. } 102$

Theme

Duration: 6:20

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10

No Ped.

13

16

Sw. {

Ped.

19

22

25

Sw. Flutes 8, 2
Gt. Flutes 8, 4

Var. 1
Lively $\text{♩} = \text{ca. } 92$

28

31

No Ped.

33

35

37

39

No Ped.

41

for Kenrick S. Mervine
Lauda Anima

Sw. Principals, Mixture, Reeds 16, 8, 4, Sw. to Gt.
 Gt. Principals, Mixture
 Ped. Principals 16, 8, 4, Gt. to Ped., Sw. to Ped.

Marianne Kim
 Tune: LAUDA ANIMA
 by John Goss

Majestically ♩ = 80

1

Gt. {

5

8

rit.

Duration: 2:30

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for Kenrick S. Mervine
Variations on Handel's "Sarabande"

Sw. Soft 8, 4

Gt. Foundations 8, 4, 2, Mixture

Marianne Kim**Theme****Grave** $\text{♩} = 60$

1

Gt. {

No Ped.

5

9

Sw. {

13

tr

Duration: 7:25

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54

Sw. Oct. 8, 4
 Gt. Oct. 8, 4, 2, Flute 8, 4, Sw. to Gt. 8
 Ped. Oct. 16, 8, Sw. to Gt. 8

17 Var. I

Ped.

21

24

27

31

Sw. Flute 8, 4
Gt. Flute 8, 4

Var. II
Strictly $\text{♩} = 90$

35

Gt. { *leggiero*
No Ped.

37

39

41

Sw. {

43

Gt.

45

47

49

51

Sw. Foundations 8, 4, 2, Oboe 8

57

Gt. Foundations 8, 4, 2, Mixture, Sw. to Gt. 8

Ped. Foundations 16, 8, 4, Gt. to Ped., Sw. to Ped.

Var. III

Andante sostenuto $\text{♩} = 66$

The musical score consists of four systems of music, each with two staves: treble and bass. The key signature changes frequently, indicated by a brace that covers both staves. The first system starts at 53, the second at 56, the third at 59, and the fourth at 62. The tempo is Andante sostenuto, indicated by a metronome mark of $\text{♩} = 66$. The instrumentation includes Foundations (likely strings), Oboe (8, 4, 2), Gt. (8, 4, 2, Mixture, Sw. to Gt. 8), and Ped. (Foundations 16, 8, 4, Gt. to Ped., Sw. to Ped.). The music features various rhythmic patterns, including eighth and sixteenth notes, and harmonic changes through different chords and key signatures (e.g., B-flat major, E major, A major, D major).

God Be with You Till We Meet Again

Sw. Strings 8, Flutes 8

Gt. Soft 8, Sw. to Gt.

Ped. Soft 16, 8, Gt. to Ped.

Marianne Kim
 Tune: GOD BE WITH YOU
 by William G. Tomer

Gently $\text{♩} = \text{ca. } 80$

4

7 Gt. + Octave 8

Duration: 3:00

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