

Interlude on “When I Survey the Wondrous Cross”

Sw. Quiet Strings 8, Celeste

Gt. Quiet Flutes 8

Ped. Quiet 16, 8

John S. Dixon

Tune: HAMBURG

by Lowell Mason

Andante ♩ = ca. 90

Gt. *p*

No Ped.

6 Sw. (Gt.)

12 Sw. Ped.

18 (Sw.) Gt.

Duration: 2:10

Hosanna!

Sw. 8, 4, 2, Mixture

Gt. 8, 4, 2 $\frac{2}{3}$, 2, Mixture, Sw. to Gt.

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

Franklin D. Ashdown

Poco marcato ♩ = ca. 84

The musical score is written for a three-part setting: Soprano (Sw.), Guitar (Gt.), and Pedal (Ped.). It is in 3/4 time and consists of 16 measures. The tempo is marked 'Poco marcato' with a quarter note equal to approximately 84 beats per minute. The key signature is one flat (B-flat major or D-flat minor). The score is divided into four systems, each containing two staves. The first system (measures 1-4) features a forte (f) dynamic for the guitar and a pedal point. The second system (measures 5-8) continues the melodic and harmonic development. The third system (measures 9-12) shows a change in key signature to two sharps (F# major or C# minor). The fourth system (measures 13-16) concludes the piece with a final cadence. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings.

Duration: 3:30

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Go to Dark Gethsemane

Sw. Flutes and Strings 8
 Gt. Flutes 8, 4
 Ped. Quiet 16, Sw. to Ped.

Jason W. Krug
 Tune: PETRA (REDHEAD 76)
 by **Richard Redhead**

Solemnly ♩ = ca. 70

mp
 Sw.
 No Ped.

4

Ped.

7

Gt.

10

Duration: 2:45

Meditation on “Christe, du Lamm Gottes”

Sw. String 8, Flute 8
 Ped. Soft 16, Sw. to Ped.

Craig A. Penfield
 Tune: CHRISTE DU LAMM GOTTES
Kirchenordnung, Braunschweig, 1528

Freely, chant-like ♩ = ca. 72

No Ped.

Duration: 2:00

Forty Days and Forty Nights

Sw. Trumpet 8

Gt. Principal 8, 4

Ped. 16, 8 to balance

James Mansfield

Tune: HEINLEIN

Attributed by Martin Herbst

Andante ♩ = ca. 72

Duration: 2:10

Festive Postlude on “Truro”

Sw. Solo Trumpet 8

Gt. Full to Mixture (Ch. to Gt.)

(Ch. Full)

Ped. Full to balance, Gt. to Ped.

Mary McDonald

Tune: TRURO

from **Thomas Williams'**

Psalmody Evangelica, 1789

Grandly ♩ = ca. 55

The musical score is written for a grand staff (treble and bass clefs) and includes a Solo Trumpet part. The key signature has one flat (B-flat), and the time signature is 2/2. The score is divided into four systems, with measure numbers 1, 5, 8, and 11 indicated at the beginning of each system. The first system (measures 1-4) features a forte (f) dynamic and a 'Gt.' (Guitar) part. The second system (measures 5-7) includes a 'Ped.' (Pedal) marking. The third system (measures 8-10) features a 'Sw.' (Solo Trumpet) part. The fourth system (measures 11-13) continues the piano accompaniment. The score concludes with a final measure in the fourth system.

Duration: 2:35

Postlude on “Hallelujah! Thine the Glory”

Sw. Principals 8, 4, 2, Reed 8

Gt. Full to Mixture, Reed 8, Sw. to Gt.

Ped. Principals 16, 8, Sw. to Ped.

David Lasky

Tune: REVIVE US AGAIN

by W. P. Mackay

Lively and well-marked, but not too fast ♩ = 108-112

No Ped.

Duration: 2:10

Christ the Lord Is Risen Again

Sw. Flutes 8, 4, 2, Open Diap. 8, Viola di Gamba 8

Gt. Prin. 8, Gem. 8, Gem. Cel. 8, Fl. Cel. 8, Rohrflute 8, Sw. to Gt.

Ped. Violone 16, Lieb. Ged. 16, Ged. 8

Lyndell Leatherman

Tune: CHRIST IST ERSTANDEN

Traditional German melody

Triumphantly ♩ = ca. 96

mp { Sw. }
Ped.

5
Gt. { *mf* }
No Ped.

9
mp { Sw. }
Ped.

13
mf { Gt. }
Ped.

Duration: 2:20

O Sacred Head, Now Wounded

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

Mark Hayes
Arranged by **Marvin Gaspard**
Tune: **PASSION CHORALE**
by **Hans Leo Hassler**

Moderately slow, expressively ♩ = ca. 84

Gt.

Sw.

Ped.

Slowly, freely ♩ = ca. 72

4

rit.

{ Sw.

7

rit.

a tempo

10

Duration: 2:25

Morning Has Broken

Sw. Full 8, 4, 2 (no Reeds)
 Gt. Full to Mixtures, Sw. to Gt.
 Ped. 16, 8, Sw. to Ped.

Douglas E. Wagner
 Tune: BUNESSAN
 Traditional Gaelic Melody

With energy ♩ = ca. 52

The musical score is written for a grand piano in 6/8 time, with a key signature of one sharp (F#). The tempo is marked 'With energy' and the tempo indicator is a quarter note equal to approximately 52 beats per minute. The score is divided into four systems, each containing a grand staff (treble and bass clefs). The first system begins with a forte dynamic (f) and a swell (Sw.) marking. The second system includes a 'Gt.' (Guitar) marking above the treble staff. The third system includes a 'Gt.' marking below the bass staff. The fourth system includes a 'Sw.' (Swell) marking above the treble staff. Pedal markings ('Ped.') are present at the beginning of the first system and at the end of the second, third, and fourth systems. The score concludes with a double bar line and repeat dots.

Duration: 1:55

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God So Loved the World

Sw. Strings 8, 4

Gt. Solo Flute 8

Ped. Light 16, Sw. to Ped.

Lani Smith

Freely arranged from

"The Crucifixion" by John Stainer

Expressively ♩ = ca. 72

5

10

15

p { Sw. *cresc.*

mf *rit.* *dim.* *p* *a tempo*

mp

Ped.

Duration: 4:00

little tunes for little ones

three calls to children's sermons

Flute 4 or Flutes 8, 2

James Conely

①

poco rit.

No Ped.

7

a tempo

12

poco rit.

a tempo

②

Duration: 0:40 / 0:25 / 0:20

These three short pieces (which can be played separately, together, in any combination, or with any repetitions) were composed as “traveling music” for use before or after a children’s sermon as the children are walking (running, skipping, ambling, etc.!) up to the front or returning to their seats. This music can of course also be used as desired in other contexts as well.

Jesus Shall Reign

Sw. Flutes 8, 2
Gt. Solo 8
Ped. 16 (8)

Anna Laura Page
Tune: DUKE STREET
by John Hatton, 1793

With excitement ♩ = ca. 92

The musical score is written for a piano accompaniment. It consists of four systems of music, each with a treble and bass staff. The key signature is one sharp (F#), and the time signature is 4/4. The first system starts with a tempo marking 'With excitement ♩ = ca. 92' and a dynamic marking 'mf'. The first staff of the first system is marked 'Sw.' (Swiss Flute). The second staff of the first system is marked 'No Ped.'. The second system starts with a measure number '5' and is marked 'Ped.'. The third system starts with a measure number '9' and is marked 'Gt.' (Guitar). The fourth system starts with a measure number '13'. The score ends with a double bar line.

Duration: 3:25

Nearer, My God, to Thee

Sw. Strings 8, 4
Ped. Strings 16, Sw. to Ped.

Jason W. Krug
Tune: BETHANY
by Lowell Mason

Prayerfully ♩ = ca. 76

p { Sw. *cresc.* Ped.

No Ped.

mp

poco rit. *a tempo*

13

Duration: 2:10

Adagio

(in Baroque Style)

Sw. Solo 8 (or Solo combination)

Gt. Flute 8, String 8

Ped. Soft 16, 8 (not coupled)

Robert Lau

Adagio ♩ = ca. 60

mf Gt.*mp* Sw.*p* slightly detached

Ped.

4

7

1

2

10

Duration: 3:30

Come Down, O Love Divine

47

Gt. Solo Stop 8
Sw. Flute 8, Strings
Ped. 16, 8, Sw. to Ped.

Michael Helman
Tune: DOWN AMPNEY
by Ralph Vaughn Williams

$\text{♩} = \text{ca. } 60$

Gt.

mp

Sw.

Ped.

4

8

rit.

mf a tempo

12

The musical score is written for guitar and piano. It begins with a tempo marking of approximately 60 beats per minute. The guitar part starts with a solo in the first measure, marked 'Gt.', and continues with a melodic line. The piano accompaniment starts with a mezzo-piano (*mp*) dynamic. The score is divided into four systems, each containing two staves (treble and bass clef). The first system covers measures 1-4, the second system covers measures 5-8, the third system covers measures 9-12, and the fourth system covers measures 13-16. The key signature is one sharp (F#), and the time signature is 4/4. The score includes various musical notations such as notes, rests, slurs, and dynamic markings. The piano part features a prominent bass line with chords and single notes. The guitar part provides a melodic counterpoint to the piano accompaniment.

Duration: 3:35

Holy King

Sw. Warm Foundations 8, 4

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

Ped. 16, 8 to balance, Sw. to Ped.

Ruth Elaine Schram

Tune: NICAEA

by John B. Dykes

Tune: DARWALL'S 148th

by John Darwall

Reverently ♩ = ca. 92

The first system of the musical score for 'Holy King' is in 4/4 time with a key signature of two sharps (F# and C#). It begins with a mezzo-forte (*mf*) dynamic and a 'Sw.' (swell) marking. The tempo is marked 'Reverently' with a quarter note equal to approximately 92 beats per minute. The score includes a 'poco rall.' (poco rallentando) section followed by a return to 'a tempo'. The first system ends with a 'No Ped.' (no pedal) instruction.

The second system of the musical score continues the piece. It features a variety of chordal textures and melodic lines in both the treble and bass staves. The key signature remains two sharps.

The third system of the musical score continues the piece. It includes a 'Ped.' (pedal) instruction, indicating the use of the sustain pedal. The key signature remains two sharps.

The fourth system of the musical score concludes the piece. It features a variety of chordal textures and melodic lines in both the treble and bass staves. The key signature remains two sharps.

Duration: 2:25

On Jordan's Stormy Banks

Sw. Flutes and Strings 8, 4

Gt. Principals 8, 4

Ped. Bourdon 18, 8, Sw. to Ped.

Lani Smith

Tune: MY HOME

by C. F. Letson

Moderately fast $\text{♩} = \text{ca. } 63$

5

10

14

Duration: 2:00

Make Me a Captive, Lord

Sw. Flute 8 (stopped)

Gt. Flute 8

Ped. Flutes 16 8

Anthony Giamanco

Tune: ST. BRIDE

by Samuel Howard

♩ = ca. 63

Gt.

No Ped.

6

10

14

Gt. + Fl. 4

Ped.

Duration: 2:45

Come, Holy Ghost, Our Hearts Inspire

Sw. Flutes 8, 4

Gt. Foundations 8, 4

Ped. 16, 8 to balance, Sw. to Ped.

Lyndell Leatherman

Tune: WINCHESTER OLD

Attr. to George Kirbye, ca. 1592

Andante ♩ = ca. 80

The musical score is written for piano in 4/4 time, featuring a key signature of one flat (Bb). It consists of four systems of staves, each with a treble and bass clef. The first system (measures 1-2) includes a 'Sw.' (Swell) marking in the treble staff and a 'No Ped.' (No Pedal) marking in the bass staff. The second system (measures 3-5) includes a 'Ped.' (Pedal) marking in the bass staff. The third system (measures 6-10) includes a 'rit.' (ritardando) marking in the bass staff, followed by a repeat sign and a 'No Ped.' marking. Above the repeat sign is the instruction 'On repeat: + Mix. VI'. The fourth system (measures 11-15) includes a first ending bracket labeled '1' at the end. The score is annotated with various performance instructions and dynamic markings.

*Quoting J.S. Bach's "Prelude and Fugue in F Major" (arranged)

Duration: 2:05

For the Beauty of the Earth

Sw. Strings 8

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

Ped. Soft 16, 8, Sw. to Ped.

Mark Hayes

Arranged by Marvin Gaspard

Tune: DIX

by Conrad Kocher

Lilting $\text{♩} = \text{ca. } 66$

The musical score is written for a string quartet (Sw. Strings 8) and flute (Gt. Flute 8, 4, Sw. to Gt.). It is in 2/2 time, key of D major (one sharp), and tempo of ca. 66. The score is divided into four systems, each with a measure number (1, 5, 9, 13) at the beginning. The first system (measures 1-4) features a string quartet with a mezzo-forte (mp) dynamic and a 'Sw.' (swirl) marking. The second system (measures 5-8) features a flute with a mezzo-forte (mf) dynamic and a mezzo-piano (mp) dynamic. The third system (measures 9-12) features a flute with a mezzo-forte (mf) dynamic and a mezzo-piano (mp) dynamic. The fourth system (measures 13-16) features a string quartet with a mezzo-forte (mf) dynamic and a mezzo-piano (mp) dynamic. The score includes various musical notations such as notes, rests, and dynamic markings.

mp { Sw. }

No Ped.

5 Gt. *mf* *mp*

9 *mf* *mp*

13 Ped.

Duration: 1:10

Chorale in memoriam

Sw. Soft Flutes and Strings

Gt. Chimes (or Flute 8)

Ped. Soft 16, Sw. to Ped.

Craig A. Penfield

Adagio sostenuto

Gt.

pp

No Ped.

5

p { Sw. molto legato

Ped.

8

mp

11

mf

Duration: 1:30

Adapted from the Hymn Tune: "Nearer My God to Thee", played on the dock of the Titanic as it was sinking in the early morning hours of April 15th, 1912.

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O Worship the King

Gt. Foundations 8, 4, 2

Ped. 16, 8 to balance

Nigel Williams

Tune: HANOVER

by William Croft

Poco allegro ♩ = ca. 112

Gt.

Sw. Prin. 8, 4

Gt. Prin. 8, 4, Sesquialtera

Ped. 16, 8 to balance

Gt. ♩ = ca. 112

Duration: 2:40

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Hail the Day That Sees Him Rise

Sw. Full 8, 4, 2

Gt. Full to Mixtures, Sw. to Gt.

Ped. 16, 8, Sw. to Ped.

Douglas E. Wagner

Tunes:

LLANFAIR (Robert Williams)

ORIENTIS PARTIBUS (Traditional French melody)

Brightly ♩ = ca. 92

Duration: 2:10

Eternal Father, Strong to Save

Sw. Foundations 8, 4, 2

Gt. Trumpet 8 (4)

Ped. 16, 8 to balance, Sw. to Ped.

Nigel Williams

Tune: MELITA

by John Bacchus Dykes

March tempo ♩ = ca. 100

Gt.

The musical score is written for a grand piano (Gt.) and includes a pedal (Ped.) line. The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into four systems, each with a measure number (6, 10, 14) at the beginning. The first system starts with a forte (f) dynamic. The second system begins with a sixteenth note (Sw.) marking. The third system begins with a quarter note (Gt.) marking. The fourth system begins with a sixteenth note (Sw.) marking. The score features various musical notations including eighth notes, quarter notes, half notes, and full notes, as well as rests and accidentals. The pedal line is indicated by a line of notes with a 'Ped.' marking at the beginning of the first system.

Duration: 1:40

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Melody

Sw. Oboe

Gt. Flute 8

Ped. Quiet 16, Gt. to Ped.

Villemo Daneling

Moderato ♩ = ca. 88

Sw.

Gt.

Ped.

Duration: 1:30

My Faith Looks Up to Thee

Sw. Strings and Celeste
Gt. Quiet Foundations, Sw. to Gt.
Ped. Quiet 16, 8, Sw. to Ped.

Lloyd Larson
Tune: OLIVET
by **Lowell Mason**

Expressively, freely ♩ = ca. 80

The musical score is written for piano and features a key signature of one sharp (F#) and a 4/4 time signature. It consists of four systems of music, each with a grand staff (treble and bass clefs). The first system includes a tempo marking 'Expressively, freely ♩ = ca. 80' and a dynamic marking 'mp' with a 'Sw.' (swell) instruction. The second system includes a measure number '5' and tempo markings 'poco rit.' and 'a tempo'. The third system includes a measure number '8'. The fourth system includes a measure number '11' and a 'poco rit.' marking. Pedal markings include 'No Ped.' and 'Ped.'.

mp { Sw.
 No Ped.
 poco rit.
 a tempo
 poco rit.
 Ped.

Duration: 2:30

Festive Voluntary on “Nettleton”

Sw. Full to Mixture, Reed 8

Gt. Full to Mixture, Reeds 8, 4

Ped. Principals 16, 8, Sw. to Ped.

David Lasky

Tune: NETTLETON

from *Repository of Sacred Music, Part Second*, Harrisburg, 1813

Spirited but not too fast ♩ = 84-88

The musical score is written for a three-part organ setting. It begins with a treble clef, a key signature of two sharps (F# and C#), and a 3/4 time signature. The first system includes a forte (ff) dynamic marking and a bracketed instruction for the Great (Gt.) organ. The score is divided into four systems, with measures 4, 8, and 12 marked at the beginning of their respective systems. The second system includes a 'Ped.' (pedal) instruction. The third system features a 'f' (forte) dynamic marking and a bracketed instruction for the Swell (Sw.) organ. The score concludes with a final measure in the fourth system.

Duration: 2:15

Jacob's Ladder, Kum Ba Yah

Sw. Clarinet
Gt. Oboe 8 (4)

Matthew McConnell
Tune: JACOB'S LADDER
African-American spiritual
Tune: KUM BA YAH
Traditional spiritual

Sprightly $\text{♩} = \text{ca. } 92$

Gt.

Sw.

No Ped.

6

11

17

The musical score is written for a grand piano (Gt.) and a string ensemble (Sw.). The key signature is two sharps (F# and C#), and the time signature is 3/4. The tempo is marked 'Sprightly' with a quarter note equal to approximately 92 beats per minute. The score is divided into four systems, each containing five measures. The first system starts at measure 1. The second system starts at measure 6. The third system starts at measure 11. The fourth system starts at measure 17. The piano part features a steady accompaniment of chords, while the string ensemble part plays a melodic line with various articulations, including slurs and accents.

Duration: 2:15

Recessional on "St. Denio"

Sw. Full 8, 4, 2

Gt. Bright Reed 8

Ped. 16, 8, Sw. to Ped.

Gordon Young

Tune: ST. DENIO

Welsh melody

Arranged by Douglas E. Wagner

Vigorously ♩ = ca. 100

f {Sw.}

No Ped. Ped.

5 Gt.

10

15

Duration: 2:15

Meditation on “Materna”

Sw. Soft Flutes 8, 4, 2
 Gt. Solo Reed 8
 Ped. Flute 16, Sw. to Ped.

Matthew McConnell
 Tune: MATERNA
 by Samuel A. Ward

Reflectively, with expression ♩ = ca. 96

Duration: 3:30

With Faith Transcending

Sw. Principals 8, 4 8, 4

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

Ped. Principals 16, 8, Sw. to Ped.

Lani Smith

Boldly ♩ = ca. 112

5

9

13

Duration: 2:00

Meditation on “Schmücke dich”

Sw. Solo Flute 8 or Soft Principal 8

Gt. Flute 8 and Flute Celeste 8 or Flutes 8, 4

Ped. Soft 16, 8

Sandra Gay

Tune: SCHMÜCKE DICH

by Johann Crüger

$\text{♩} = \text{ca. } 40$

The musical score is written for a piano and a solo flute. It consists of four systems of music. The first system (measures 1-4) features a piano introduction with a soft pedal (Sw.) and a tempo marking of approximately 40 beats per minute. The second system (measures 5-10) and third system (measures 11-16) are for the guitar (Gt.) and feature doublets (2) in both hands. The fourth system (measures 17-20) is for the piano and features a 'No Ped.' instruction. The key signature is one flat (B-flat), and the time signature is 6/8.

Sw.

Ped.

5 Gt.

11

17

No Ped.

Duration: 4:30

This Is My Song

Sw. Full 8, 4, 2

Gt. Full to Mixtures, Sw. to Gt.

Ped. 16, 8, Sw. to Ped.

Douglas E. Wagner

Tune: FINLANDIA

by Jean Sibelius

Confidently ♩ = ca. 96

The musical score is written for piano and guitar in 4/4 time. It begins with a tempo marking of 'Confidently' and a metronome indication of a quarter note equal to approximately 96 beats per minute. The piano part starts with a forte (*ff*) dynamic and includes a guitar trill (Gt.) in the first measure. The score is divided into four systems, with measure numbers 4, 8, and 11 indicated at the start of their respective systems. The piano part features a steady bass line with chords, while the guitar part provides harmonic support with chords and occasional melodic lines. The score concludes with a dynamic marking of *f* and a 'Sw.' (swell) instruction.

Duration: 2:45

