

Aubade*

Man. Strings 8

Ped. Quiet 16, Man. to Ped.

Brenda Portman

Calmly $\text{♩} = \text{ca. } 48$

The musical score is written for a piano with a grand staff (treble and bass clefs) and a separate bass line. The first system (measures 1-4) is marked *p* (piano) and *Calmly* with a tempo of approximately 48 beats per minute. The second system (measures 5-8) is marked *cresc.* (crescendo). The third system (measures 9-12) is marked *mf* (mezzo-forte). The music features a mix of eighth and sixteenth notes, with some measures containing rests. The overall mood is calm and serene.

* A song of the dawn or early morning

Duration: 3:00

Trumpet Tune on “St. Theodulph”

Sw. Solo Trumpet

Gt. Foundations 8, 4, 2

Ped. Foundations 16, 8, 4 (Gt. to Ped.)

Michael Helman

Tune: ST. THEODULPH
by **Melchior Teschner**

Majestically ♩ = ca. 54

The musical score is written for three parts: Solo Trumpet (Sw.), Guitar (Gt.), and Pedal (Ped.). The key signature has one flat (B-flat), and the time signature is 6/8. The tempo is marked 'Majestically' with a quarter note equal to approximately 54 beats per minute. The score is divided into three systems, each containing three staves. The first system includes a bracketed 'Gt.' label for the guitar part. The second system begins with a measure number '5'. The third system begins with a measure number '9'. The score concludes with a final measure in the third system.

Duration: 2:45

Jesus, the Very Thought of Thee

Sw. Strings 8
 Gt. Soft Diapason 8
 Ch. Flute 8, Sw. to Gt.
 Ped. Soft 16, 8

Robert J. Powell

Tune: ST. AGNES

by **John B. Dykes**

Andante ♩ = ca. 86

The musical score is written for piano and strings. It consists of three systems of staves. The first system shows the piano introduction with a treble and bass staff for the piano, and a single bass staff for the strings. The tempo is marked 'Andante' with a quarter note equal to approximately 86 beats per minute. The key signature is one sharp (F#) and the time signature is 3/4. The piano part begins with a piano (p) dynamic and a swell (Sw.) marking. The second system continues the piano melody and accompaniment. The third system concludes the piece with a final chord in the piano and a sustained bass line in the strings.

Duration: 1:40

Carillon de Joie

13

Sw. Full 8, 4, 2

Gt. Full to Mixtures, Sw. to Gt.

Ped. 16, 8, Gt. to Ped.

Douglas E. Wagner

Excitedly ♩ = ca. 126

The musical score is written for three staves: Treble, Bass, and Pedal. The time signature is 3/4. The key signature has one flat (B-flat). The score is divided into three systems of five measures each. The first system (measures 1-5) begins with a forte (f) dynamic and a 'Gt.' (Great) bell instruction. The Treble staff features a melodic line with eighth and sixteenth notes, while the Bass and Pedal staves provide harmonic support with chords and single notes. The second system (measures 6-10) includes a repeat sign in measure 8. The third system (measures 11-15) continues the melodic and harmonic development. The score concludes with a final measure in the third system.

Duration: 1:25

for Joan Kotrady
Were You There?

Sw. Bourdon 8, Principal 4, Piccolo 2, Waldhorn 16, Trumpet 8, Clarion 4
 Gt. Violone 16, Diapason 8, Flute 8, Octave 4, Twelfth 2 $\frac{2}{3}$, Mix. IV,
 Tromba 8, Sw. to Gt. 8, Ch. to Gt. 8
 Ch. Gedeckt 8, Principal 4, Octave 2
 Ped. Diapason 16, Octave 8, Trompette 16, Clarion 4, Sw. to Ped. 8, Gt. to Ped. 8

Carolyn Hamlin
 Tune: WERE YOU THERE
 Traditional Spiritual

With sensitivity and great passion ♩ = ca. 92

Sw. Trumpet 8 (opt. 16 only)
 Gt. Bourdon 8, Gamba 8, Ch. to Gt. 8
 Ch. Viole 8, Viole Celeste 8, Erzähler 8, Erzähler Celeste 8
 Ped. Violone 16, Lieblich Bourdon 16, Flute 8, Gt. to Ped. 8,
 Ch. to Ped. 8
 , Sw.

Duration: 4:05

Come, Ye Faithful, Raise the Strain

Sw. Full 8, 4, 2

Gt. Full to Mix., Sw. to Gt.

Ped. 16, 8, Gt. to Ped.

Mary McDonald

Tune: ST. KEVIN

by Arthur S. Sullivan

Jubilantly ♩ = ca. 88

The musical score is written for piano and guitar. It begins with a tempo marking of 'Jubilantly' and a quarter note equal to approximately 88 beats per minute. The piano part starts with a mezzo-forte (mf) dynamic and includes a swell (Sw.) marking. The guitar part enters later with a forte (f) dynamic. The score is divided into four systems, with measure numbers 6, 10, and 15 indicated at the beginning of their respective systems. The key signature has two flats (B-flat and E-flat), and the time signature is 6/8. The piano part features complex chordal textures and melodic lines, while the guitar part provides harmonic support with chords and single notes.

Duration: 2:15

Lord Jesus, Think on Me

Sw. Soft Strings
Gt. Light Flutes 8, 4
Ped. Quiet 16, 8

Robert M. Thompson
Tune: SOUTHWELL
by **William Daman**

Reverently ♩ = ca. 60

The musical score is written for three staves: Treble, Bass, and Pedal. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked 'Reverently' with a quarter note equal to approximately 60 beats per minute. The score is divided into three systems, each containing three measures. The first system includes a 'Sw.' (Soft Strings) marking. The second system includes 'Gt.' (Light Flutes 8, 4) markings. The third system continues the musical development. The notation includes various note values, rests, and dynamic markings.

Duration: 2:45

Go to Dark Gethsemane

29

Sw. Oboe, Trem.

Gt. Flute 8

Ped. Quiet 16, 8

James Mansfield

Tune: PETRA (REDHEAD 76)

by **Richard Redhead**

Contemplatively ♩ = ca. 84

The musical score is written for three staves. The top staff is for the Oboe/Trombone (Sw.), the middle staff is for the Flute 8 (Gt.), and the bottom staff is for the Pedal (Ped.). The key signature is one sharp (F#) and the time signature is 4/4. The score begins with a tempo marking 'Contemplatively' and a note value of a quarter note equal to approximately 84 beats per minute. The first system (measures 1-4) features a piano (p) dynamic and a ritardando (rit.) marking. The second system (measures 5-8) is marked 'a tempo' and includes a 'Gt.' marking. The third system (measures 9-12) continues the piece. The score is written in a style typical of a church music publication, with clear notation and dynamic markings.

Duration: 2:20

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Christ Is Alive!

Sw. Foundations 8, 4, box closed

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

Ch. Solo Festival Trumpet

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

Peter Niedmann

Tune: **TRURO**

from Psalmodia Evangelica, 1789

Calm, with building urgency ♩ = ca. 66

The musical score is written for three staves: Treble, Bass, and Pedal. The key signature is two sharps (F# and C#), and the time signature is 4/4. The score is divided into three systems, each containing three measures. The first system begins with a piano (*p*) dynamic and a 'Sw.' (Swing) instruction. The second system continues the melodic development. The third system includes a 'poco a poco cresc.' (poco a poco crescendo) instruction. The Pedal part consists of long, sustained notes, with the first measure marked with a piano (*p*) dynamic. The overall tempo is indicated as approximately 66 beats per minute.

Duration: 2:45

Hymn

Sw. Foundations 8, 4

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

Villemo Daneling

Adagio ♩ = ca. 63

5

2nd time to Coda ☉

10

Duration: 2:30

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For the Bread Which You Have Broken

Sw. Reed 8

Gt. Principals 8, 4

Ped. Principals 16, 8

Anthony Giamanco

Tune: OMNI DIE

from *Gross Catholisch Gesängbuch*, 1631Adagio $\text{♩} = 52-56$

The musical score is written for three parts: Soprano (Sw. Reed 8), Alto (Gt. Principals 8, 4), and Bass (Ped. Principals 16, 8). The tempo is Adagio, with a metronome marking of 52-56 beats per minute. The key signature has one flat (B-flat), and the time signature is 3/4. The score is divided into three systems, each with a first ending bracket. The first system starts with a mezzo-forte (mf) dynamic and includes a guitar (Gt.) part. The second system begins at measure 6. The third system begins at measure 10 and ends with a double bar line. The score concludes with a final chord in the Soprano and Alto parts.

Duration: 2:00

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Postlude on “Joyful Song”

(Praise Him! Praise Him!)

Sw. Full to Reed 8

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

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

David Lasky

Tune: JOYFUL SONG

by Chester G. Allen

Lively, with a spirit of joy ♩ = ca. 66+

The musical score is written for three parts: Treble, Bass, and Pedal. The key signature is one sharp (F#) and the time signature is 6/8. The score is divided into three systems, each with a measure number (1, 6, 11) at the beginning. The first system starts with a forte (ff) dynamic and a bracket indicating the guitar (Gt.) part. The second system continues the melody and accompaniment. The third system ends with a 'poco rall.' (poco rallentando) instruction and a double bar line. The Pedal part features a melodic line with a final flourish.

Duration: 2:30

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Reflection on “Bryn Calfaria”

Sw. Oboe 8
Gt. Warm Flutes 8, 4
Ped. Soft 16, Gt. to Ped.

Douglas E. Wagner

Tune: **BRYN CALFARIA**

by **William Owen**

Harmonized by **Ralph Vaughan Williams**

Moderately ♩ = ca. 69

mp {Gt.

rit.

Sw.

mf *a tempo*

Duration: 3:00

Prelude on "Spiritus vitae"

(O Breath of Life, Come Sweeping through Us)

Man. Flutes 8, 4
Ped. Foundations 16, 8, (4) [Melody]

Jared M. Salyards
Tune: SPIRITUS VITAE
by Mary J. Hammond

Moderato ♩ = ca. 60

No Ped.

The musical score is written for three parts: Man. Flutes 8, 4; Ped. Foundations 16, 8, (4) [Melody]; and a third part (likely Ped. Foundations 16, 8, (4) [Melody]). The score is in G major (one sharp) and 12/8 time. It consists of four systems of music. The first system has a tempo marking of Moderato, ♩ = ca. 60. The second system starts with a measure rest of 4 measures. The third system starts with a measure rest of 7 measures. The fourth system starts with a measure rest of 10 measures. The score ends with a double bar line.

Duration: 1:45

Voice of Praise

Sw. Full

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

Ped. Full to balance, Sw. to Ped., Gt. to Ped.

Ellen Jane Lorenz

Allegro moderato ♩ = ca. 116

The musical score is written for piano, guitar, and pedal. It is in 4/4 time and the key of D major. The tempo is marked 'Allegro moderato' with a quarter note equal to approximately 116 beats per minute. The score is divided into three systems. The first system starts with a forte (f) dynamic and a guitar (Gt.) instruction. The second system begins with a measure number of 5. The third system begins with a measure number of 9. The score includes piano, guitar, and pedal parts with various musical notations such as notes, rests, and slurs.

Duration: 2:40

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Celebration March on “To God Be the Glory”

Sw. Solo Tuba or Reeds

Gt. Foundations 8, 4, 2, Mixture, Reeds

Ch. 8, 4, 2, Mixture, Reeds

Ped. 16, 8, Gt. to Ped.

Grimoaldo Macchia

Tune: TO GOD BE THE GLORY

by William H. Doane

Maestoso ♩ = ca. 108

The musical score is written for three parts: Solo Tuba or Reeds (Sw.), Foundations (Gt.), and Pedal (Ped.). The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked 'Maestoso' with a quarter note equal to approximately 108 beats per minute. The score is divided into three systems, each starting with a measure number (1, 4, and 8). The first system (measures 1-4) features a 'ff' (fortissimo) dynamic. The second system (measures 5-8) includes a 'f' (forte) dynamic and a 3/4 time signature change. The third system (measures 9-12) continues the piece with various musical notations including slurs and ties.

Duration: 3:00

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Prelude on “Nicaea”

Gt. Flute 8
Ped. Solo 4

Nigel Williams
Tune: NICAIA
by John Bacchus Dykes

Moderato ♩ = ca. 96

p {Gt.

No Ped.

4

7

10

Duration: 2:00

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Fantasy on “Veni Creator Spiritus”

(“Come, Creator Spirit”)

Sw. Full with Mixtures and Reeds
 Gt. Full to Mixtures, Sw. to Gt.
 Ped. Full to balance, Sw. to Gt. to Ped.

Carson Cooman
 Opus 1149, No. 3
 Tune: VENI CREATOR SPIRITUS
 Plainsong

Boldly and grandly ♩ = ca. 69, freely

{Gt. legato

5

8 (Gt.)
crisp touch
 Sw.
 4 5 3 2 1

Duration: 4:00

The Lord's My Shepherd

Sw. Soft 8, Flute

Gt. Flute 8, 2 ²/₃

Ped. Soft 16, Sw. to Ped.

Kevin Norris

Tune: DOMINUS REGIT ME

by John B. Dykes

Gracefully, flowing ♩ = ca. 72

The musical score is written for three parts: Soft 8 (Flute), Flute 8 (2 2/3), and Pedal (Soft 16, Sw. to Ped.). The key signature is one flat (B-flat), and the time signature is 4/4. The tempo/mood is 'Gracefully, flowing' with a quarter note equal to approximately 72 beats per minute. The score is divided into four systems, each containing a grand staff (treble and bass clef) and a separate bass line. The first system begins with a piano (*p*) dynamic and a 'Sw.' (Swell) marking. The second system features a mezzo-piano (*mp*) dynamic and a 'Gt.' (Guitar) marking. The third system includes a 'Sw.' (Swell) marking. The fourth system concludes with a 'Sw.' (Swell) marking. The score includes various musical notations such as triplets, slurs, and dynamic markings.

Duration: 2:00

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Postlude on “Foundation”

Sw. Full to Reeds 8, 4

Gt. Full to Reeds 8, 4, Sw. to Gt.

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

David Lasky

Tune: **FOUNDATION**

from Funk's *A Compilation of*
Genuine Church Music, 1832

Robustly and well-marked $\text{♩} = 70-72$

The musical score is written for a grand staff (treble and bass clef) and a separate bass line. The key signature is one flat (B-flat major). The time signature is 2/2. The tempo/mood is indicated as "Robustly and well-marked" with a quarter note equal to 70-72 beats per minute. The score is marked "ff" (fortissimo). The first system includes a performance instruction "ff { Gt." (Great). The second system begins at measure 5 and includes triplets in the treble staff. The third system begins at measure 9 and also includes triplets. The score is marked "ff" (fortissimo) and includes performance instructions for Swell, Great, and Pedal.

Duration: 2:15

Caprice

Sw. Flutes 8, 4

Gt. Flutes 8, 4 (Sw. to Gt.)

Ped. Flutes 16, 8 (Sw. to Ped.)

Marcia Hempel

Allegretto ♩ = ca. 132

Gt.

Sw.

Ped.

9

No Ped.

15

22

Duration: 2:20

Variations on “America”

Sw. Strings

Gt. Solo Flute 8

Ped. Flutes 16, 8

A. F. Schultz

Tune: AMERICA

from *Thesaurus Musicus*, 1744

Slow
I. Chant

Gt. *legato, senza misura*

p Sw.

mp

p

4

$\text{♩} = \text{ca. } 88$

II. Ostinato

Gt. Principals 8, 4

f

Sw. Foundations 8

Ped., man. or both

Duration: 3:50

Come, All Christians, Be Committed

Sw. String Celeste 8
Gt. Solo 8
Ped. Soft 16, Sw. to Ped.

David Kidwell
Tune: BEACH SPRING
Attributed to B. F. White

Slowly ♩ = ca. 63

Gt.

mp
Sw.

5

10

Gt.

{ Sw.

The musical score is written for three parts: Gt. (Guitar), Sw. (String Celeste), and Ped. (Pedal). The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked 'Slowly' with a quarter note equal to approximately 63 beats per minute. The score is divided into three systems. The first system (measures 1-4) shows the Gt. part entering with a melody, while the Sw. and Ped. parts provide harmonic support. The second system (measures 5-9) continues the Gt. melody and the Sw. accompaniment. The third system (measures 10-14) features a more complex Gt. melody and a Sw. accompaniment that includes a 'Sw.' (String Celeste) section. The Ped. part remains throughout, providing a steady bass line.

Duration: 2:15

It Is Well with My Soul

83

Sw. Flute 8, String 8

Gt. Solo 8 (trem.)

Ped. Light 16, 8

Robert Lau

Tune: VILLE DU HAVRE

by **Philip P. Bliss**

Moderately ♩ = ca. 88

Measures 1-3 of the musical score. The score is written for three staves: Treble, Bass, and Pedal. The time signature is 4/4. The first staff (Treble) begins with a piano (mp) dynamic and a Sw. (Swing) marking. The second staff (Bass) begins with a piano (mp) dynamic. The third staff (Pedal) begins with a piano (mp) dynamic. The tempo is marked Moderately with a quarter note equal to approximately 88 beats per minute. The key signature is one flat (B-flat major). The first staff contains a melodic line with a slur over measures 1 and 2, and a fermata in measure 3. The second staff contains a bass line with a slur over measures 1 and 2, and a fermata in measure 3. The third staff contains a bass line with a slur over measures 1 and 2, and a fermata in measure 3. The tempo marking *poco rit.* appears in measure 3 of the first staff.

Measures 4-7 of the musical score. The score is written for three staves: Treble, Bass, and Pedal. The time signature is 4/4. The first staff (Treble) begins with a piano (mp) dynamic and a Sw. (Swing) marking. The second staff (Bass) begins with a piano (mf) dynamic and a Gt. (Guitar) marking. The tempo is marked *a tempo*. The key signature is one flat (B-flat major). The first staff contains a melodic line with a slur over measures 4 and 5, and a fermata in measure 6. The second staff contains a bass line with a slur over measures 4 and 5, and a fermata in measure 6. The third staff contains a bass line with a slur over measures 4 and 5, and a fermata in measure 6.

Measures 8-11 of the musical score. The score is written for three staves: Treble, Bass, and Pedal. The time signature is 4/4. The first staff (Treble) begins with a piano (mp) dynamic. The second staff (Bass) begins with a piano (mf) dynamic. The key signature is one flat (B-flat major). The first staff contains a melodic line with a slur over measures 8 and 9, and a fermata in measure 10. The second staff contains a bass line with a slur over measures 8 and 9, and a fermata in measure 10. The third staff contains a bass line with a slur over measures 8 and 9, and a fermata in measure 10.

Duration: 3:20

Guide Me, O Thou Great Jehovah

Sw. Light 8, 4

Gt. Solo

Ped. 16, 8, Sw. to Ped.

Stephen Burtonwood

Tune: CWM RHONDDA

by John Hughes

Lento con espressione e rubato ♩ = ca. 45

Gt.

Sw.

The musical score is written for guitar (Gt.) and piano (Sw.). It is in 4/4 time and the key of D major (indicated by two sharps). The tempo is 'Lento con espressione e rubato' with a quarter note equal to approximately 45 beats per minute. The score is divided into three systems, each containing a guitar staff and a piano staff. The piano part features a steady accompaniment with chords and moving lines in both hands. The guitar part has a melodic line with some grace notes and a final flourish. Measure numbers 3, 6, and 9 are indicated at the start of their respective systems.

Duration: 1:50

Festiva

Sw. Flutes 8, 4

Gt. Principals 8, 4 or Solo stop

Ped. Flutes 16, 8, Sw. to Ped.

Keith Christopher

Joyful ♩ = ca. 100

Gt.

f Sw.

4

1 2

{Sw. legato}

8

Duration: 1:25

Hail to the Brightness of Zion's Glad Morning

Sw. Foundations 8, 4, 2, Mixture, Tpt.

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

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

Marianne Kim

Tune: WESLEY (MASON)

by **Thomas Hastings**

Triumphantly ♩ = ca. 88

The musical score is written for three parts: Treble, Bass, and Pedal. The key signature is B-flat major (two flats). The time signature is 3/4. The score is divided into three systems. The first system (measures 1-4) is marked 'Triumphantly' with a tempo of ca. 88. It features a guitar (Gt.) part in the treble and a bass part in the bass. The second system (measures 5-8) includes a 'rit.' (ritardando) marking and a 'a tempo' marking. The third system (measures 9-12) includes a 'Sw.' (Swell) marking and a '- Sw. to Ped.' marking. The score is written for a piano with a swell pedal.

5

rit.

a tempo

9 - Sw. to Gt.

Sw.

- Sw. to Ped.

Duration: 2:05

Ton-y-Botel

Sw. Strings, Celeste
 Gt. Solo Stop
 Ped. Quiet 16, 8 (Sw. to Ped.)

Robert F. Swift
 Tune: TON-Y-BOTEL (EBENEZER)
 by Thomas John Williams

Slowly (mysteriously) ♩ = ca. 60

The musical score is written for piano and guitar. It consists of three systems of staves. The first system (measures 1-4) features a piano introduction with a treble clef staff containing a melody of eighth notes and a bass clef staff with sustained chords. Dynamics include *pp* (pianissimo) and *p* (piano). The second system (measures 5-8) continues the piano introduction with sustained chords and a melody. The third system (measures 9-12) introduces the guitar part with a treble clef staff featuring a melody of eighth notes and a bass clef staff with sustained chords. Dynamics include *mf* (mezzo-forte) for the guitar and *p* (piano) for the piano. The score is in 4/4 time and B-flat major.

Duration: 2:15

Prelude on “Le P’ing” (Greet the Rising Sun)

Sw. Quiet Foundations 8 (4)

Gt. Solo Stop

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

Robert M. Thompson

Tune: LE P'ING

Chinese melody

Slow, gently flowing ♩ = ca. 70

The musical score is written for piano (Sw.) and guitar (Gt.). It consists of three systems of staves. The first system shows the piano introduction with a tempo marking of 'Slow, gently flowing ♩ = ca. 70'. The piano part begins with a series of chords and a melodic line in the right hand, while the guitar part provides a steady bass line. The second system continues the piano melody and accompaniment. The third system introduces the guitar solo, marked 'Gt.', which features a melodic line in the right hand and a supporting bass line in the left hand. The score includes various musical notations such as treble and bass clefs, time signatures, and dynamic markings.

Duration: 3:00

With Resounding Joy!

101

Sw. Full 8, 4, 2

Gt. Full to Mixtures, Sw. to Gt.

Ped. 16, 8, Sw. to Ped.

Douglas E. Wagner

Energetically ♩ = ca. 116

The musical score is written for three staves: Treble, Bass, and Pedal. The key signature is one flat (B-flat). The time signature is 4/4. The score is divided into three systems, each containing three measures. The first system starts with a forte (f) dynamic and a guitar (Gt.) instruction. The second system starts with a measure number of 5. The third system starts with a measure number of 9 and includes a swell (Sw.) instruction. The Pedal staff has a 16-measure rest in the third measure of the third system.

Duration: 1:35