

Mark Hayes Hymns for Organ, Vol. 4

Mark Hayes, arr. Marvin Gaspard

2-staff, Moderately Easy

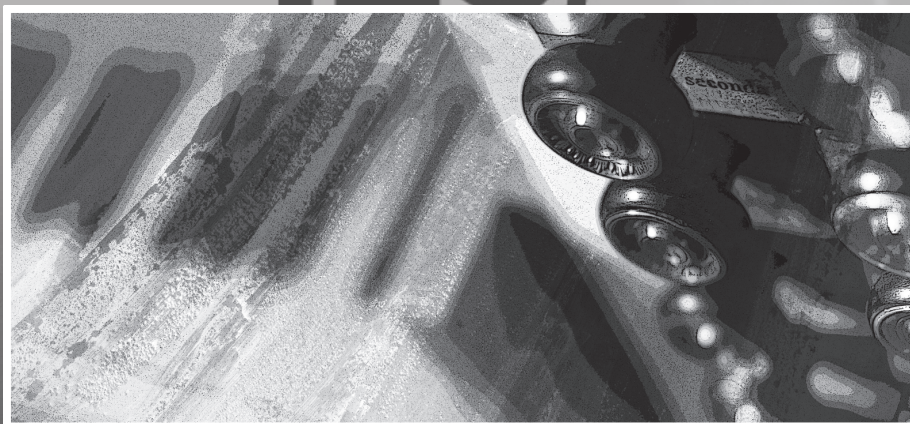
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MARK HAYES

Hymns for Organ

Volume 4

Artistic Expressions of Faith and Joy



Mark Hayes

Arranged by

Marvin Gaspard

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Foreword

Mark Hayes's imaginative hymn-based works continue to be favorites of pianists and organists alike. As he has done in many previous volumes, Mark's longtime friend and collaborator Marvin Gaspard has re-imagined a selection of Mark's piano originals into idiomatic organ works. In the manner of the three previous volumes of this same title, this collection focuses on hymns of "general" (non-seasonal) character that are useful throughout the church year. The pieces vary in length and character and will provide selections of the appropriate length and mood for preludes, postludes, offertories, and communion music.

—*The Publisher*



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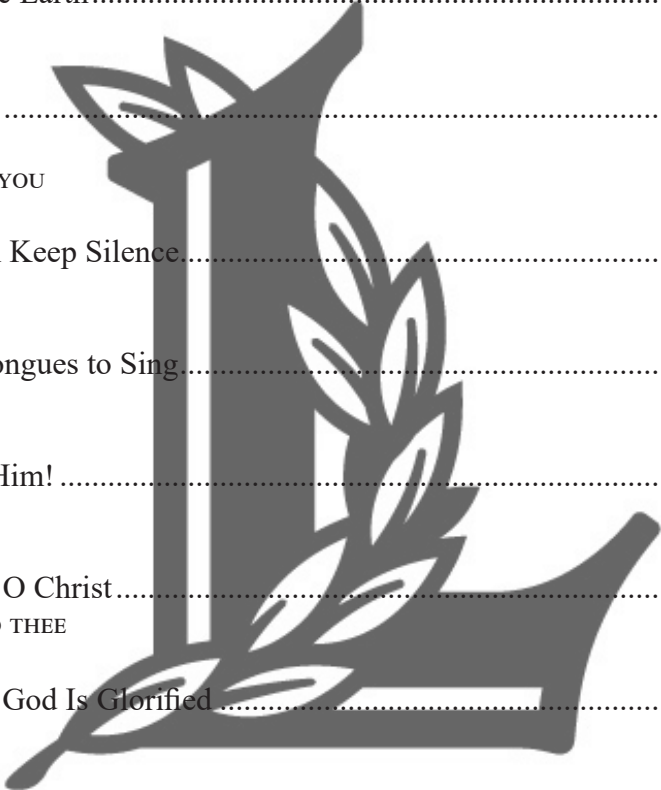
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For the Beauty of the Earth

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

Mark Hayes
Arranged by Marvin Gaspard
Tune: DIX
by Conrad Kocher

With energy ♩ = ca. 152

Sw. { *mp*

No Ped.

mf

mp

Ped.

mf

No Ped.

mp

Ped.

Duration: 1:20

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Benediction Medley

(Blest Be the Tie that Binds *with*
God Be with You 'Til We Meet Again)

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

Mark Hayes
Arranged by Marvin Gaspard
Tune: DENNIS
by Hans G. Nageli
Tune: GOD BE WITH YOU
by William G. Tomer

Moderately ♩ = ca. 96

Sw. { *mp* flowing

Ped.

rit.

5

a tempo

9

13

mf

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Duration: 3:45

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17 *mp* Gt.

21

25 *mf*

29 *poco rit.*

33 *a tempo* Sw.

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Let All Mortal Flesh Keep Silence

Sw. Soft Flutes 8, Strings 8
Gt. Principal 8, Flute 4
Ped. 16, Sw. to Ped.

Mark Hayes
Arranged by Marvin Gaspard
Tune: PICARDY
Traditional French Carol

Moderately, flowing ♩ = 112

Gt.

Sw. { *mp*

6

11

16

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The musical score is written for a grand staff (treble and bass clefs). The key signature has one flat (B-flat). The time signature is 3/4. The tempo/mood is 'Moderately, flowing' with a metronome marking of ♩ = 112. The score is divided into four systems, each with a measure number (1, 6, 11, 16) at the beginning of the first staff. The first system includes a dynamic marking 'Sw. { mp' for the strings. The second system starts at measure 6. The third system starts at measure 11. The fourth system starts at measure 16. The score features a mix of eighth and sixteenth notes, with some rests. A large, stylized watermark of a leaf and the text 'LORENZ PUBLISHING CO.' is overlaid on the score.

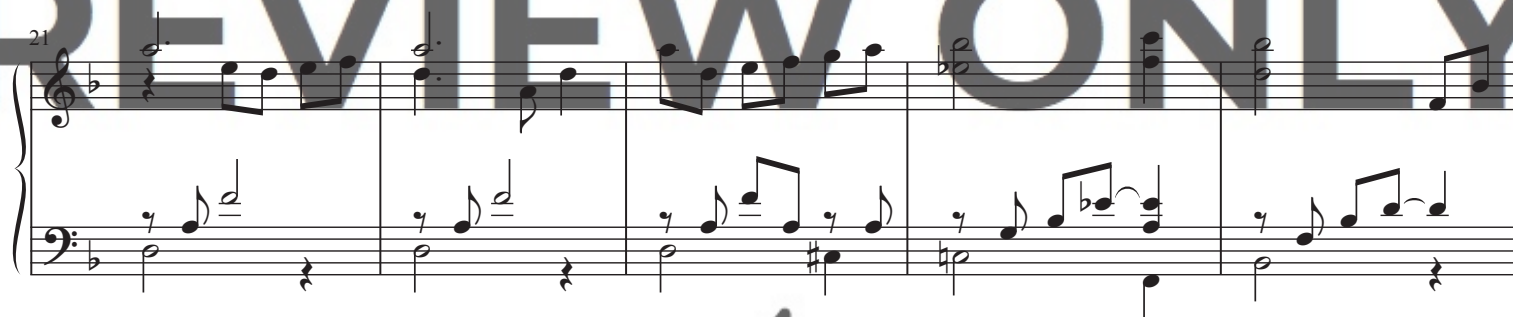
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21



26



30



35



40



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O for a Thousand Tongues to Sing

Sw. Solo Reed 8
Gt. Foundations 8, 4, 2
Ped. 16, 8 to balance

Mark Hayes
Arranged by Marvin Gaspard
Tune: AZMON
by Carl G. Gläser

Moderately $\text{♩} = \text{ca. } 84$

Sw. *mf*

Gt.

Gt.

Ped.

4

7

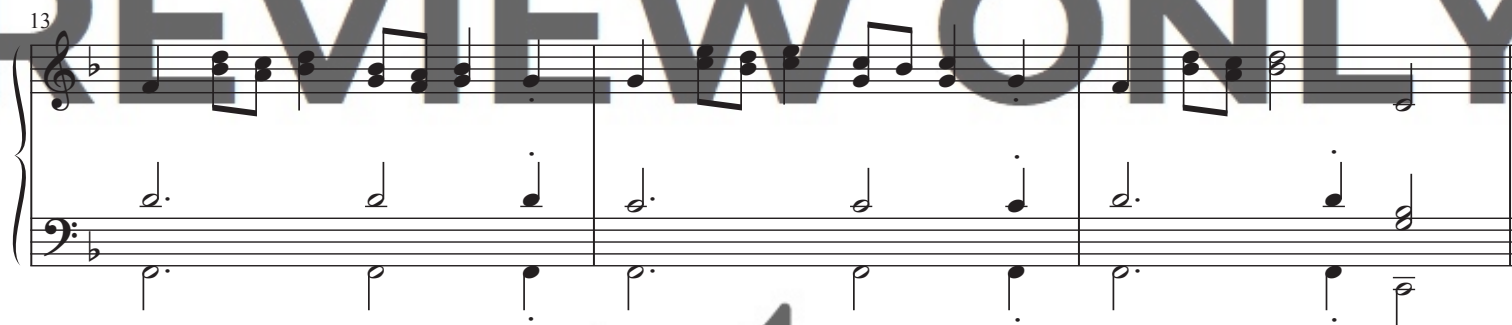
10

Duration: 2:30

The musical score is written for a solo reed (Sw.) and guitar (Gt.) with piano accompaniment. The tempo is marked 'Moderately' with a quarter note equal to approximately 84 beats per minute. The score is in 3/4 time and consists of 16 measures. The piano part features a steady bass line with chords, while the guitar part provides harmonic support with chords and some melodic lines. The solo reed part is indicated by 'Sw.' and 'mf' (mezzo-forte). The score is divided into four systems, with measure numbers 4, 7, and 10 marked at the beginning of their respective systems. A large, stylized watermark of a leaf and the word 'LORENZ' is visible across the center of the page.

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13



16



19



22



No Ped.

25



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Praise Him! Praise Him!

Sw. Full 8, 4, 2
Gt. Full 8, 2, Sw. to Gt.
Ped. 16, 8

Mark Hayes
Arranged by Marvin Gaspard
Tune: JOYFUL SONG
by Chester G. Allen

Spirited ♩ = ca. 56

The musical score is written for guitar and piano. It begins with a treble clef and a key signature of one flat (B-flat). The tempo is marked 'Spirited' with a quarter note equal to approximately 56 beats per minute. The score is divided into four systems, each with a measure number (1, 4, 7, 10) at the start of the first staff. The first system includes a guitar part (Gt.) and a piano part (L.H. and Ped.). The piano part starts with a forte (f) dynamic. The second system continues the piano part. The third system includes a swell (Sw.) marked mezzo-forte (mf) in the piano part. The fourth system concludes the piece. The score is overlaid with a large, semi-transparent 'LORENZ PUBLISHING CO.' watermark.

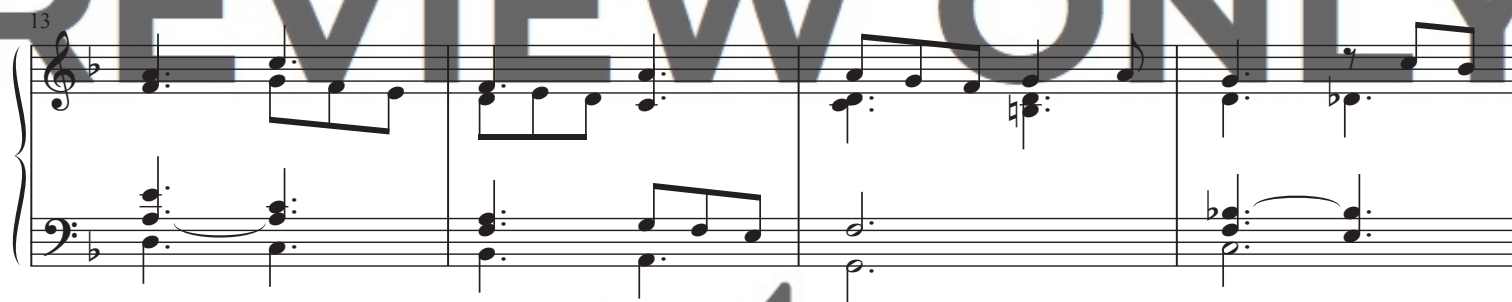
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13



17



21



No Ped. Ped.

25



No Ped.

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29



Ped.

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More Love to Thee, O Christ

25

Sw. Light Flute 8, Strings 8
Gt. Principal 8
Ped. Soft 16, Sw. to Ped.

Mark Hayes
Arranged by Marvin Gaspard
Tune: MORE LOVE TO THEE
by William H. Doane

Reflectively $\text{♩} = 80$

The musical score is written for a piano and guitar. It begins with a tempo marking of 'Reflectively' and a metronome setting of 80 quarter notes per minute. The key signature has one flat (B-flat), and the time signature is 4/4. The score is divided into four systems. The first system (measures 1-4) features a piano introduction with a string swell (Sw.) marked *mp* and a pedal (Ped.) instruction. The second system (measures 5-8) continues the piano part with a mezzo-forte (*mf*) dynamic and a ritardando (*rit.*) marking. The third system (measures 9-12) introduces the guitar (Gt.) part with a mezzo-forte (*mp*) dynamic and a string swell (Sw.) marked *a tempo*. The fourth system (measures 13-16) continues the guitar part with a string swell (Sw.) marking. The score is watermarked with 'LORENZ PUBLISHING CO.' and a large stylized 'L' logo.

Duration: 2:55

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17

p

(No Ped.)

21

Gt.

mp

poco rit.

a tempo

Ped.

25

cresc.

poco rit.

Moving ahead
+ Sw. to Gt.

Gt. { *mf* }

29

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When in Our Music God Is Glorified

Sw. Full 8, 4, 2
Gt. Full 8, 4, Sw. to Gt.
Ped. 16, 8, Sw. to Ped.

Mark Hayes
Arranged by Marvin Gaspard
Tune: ENGELBERG
by Charles V. Stanford

Moderately ♩ = ca. 100

Sw. { *mf*

Ped.

4

accel. e cresc.

7

f *rit.* *a tempo*

11

mf

Duration: 2:45

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15

Musical notation for measures 15-18. The piece is in B-flat major (two flats) and 4/4 time. Measure 15 starts with a treble clef and a bass clef. The melody in the treble clef begins with a half note G4, followed by a quarter note A4, a quarter note Bb4, and a half note C5. The bass line consists of a half note G3 and a half note F3. Measure 16 continues the melody with a quarter note D5, a quarter note E5, and a half note F5. The bass line has a half note E3 and a half note D3. Measure 17 features a quarter note G5, a quarter note F5, and a half note E5. The bass line has a half note C3 and a half note B2. Measure 18 ends with a quarter note D5, a quarter note C5, and a half note B4. The bass line has a half note A2 and a half note G2.

19

Musical notation for measures 19-22. Measure 19 starts with a treble clef and a bass clef. The melody in the treble clef begins with a half note G4, followed by a quarter note A4, a quarter note Bb4, and a half note C5. The bass line consists of a half note G3 and a half note F3. Measure 20 continues the melody with a quarter note D5, a quarter note E5, and a half note F5. The bass line has a half note E3 and a half note D3. Measure 21 features a quarter note G5, a quarter note F5, and a half note E5. The bass line has a half note C3 and a half note B2. Measure 22 ends with a quarter note D5, a quarter note C5, and a half note B4. The bass line has a half note A2 and a half note G2.

23

mp

Musical notation for measures 23-25. Measure 23 starts with a treble clef and a bass clef. The melody in the treble clef begins with a half note G4, followed by a quarter note A4, a quarter note Bb4, and a half note C5. The bass line consists of a half note G3 and a half note F3. Measure 24 continues the melody with a quarter note D5, a quarter note E5, and a half note F5. The bass line has a half note E3 and a half note D3. Measure 25 features a quarter note G5, a quarter note F5, and a half note E5. The bass line has a half note C3 and a half note B2.

26

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Musical notation for measures 26-28. Measure 26 starts with a treble clef and a bass clef. The melody in the treble clef begins with a half note G4, followed by a quarter note A4, a quarter note Bb4, and a half note C5. The bass line consists of a half note G3 and a half note F3. Measure 27 continues the melody with a quarter note D5, a quarter note E5, and a half note F5. The bass line has a half note E3 and a half note D3. Measure 28 features a quarter note G5, a quarter note F5, and a half note E5. The bass line has a half note C3 and a half note B2.

29

mf

Musical notation for measures 29-31. Measure 29 starts with a treble clef and a bass clef. The melody in the treble clef begins with a half note G4, followed by a quarter note A4, a quarter note Bb4, and a half note C5. The bass line consists of a half note G3 and a half note F3. Measure 30 continues the melody with a quarter note D5, a quarter note E5, and a half note F5. The bass line has a half note E3 and a half note D3. Measure 31 features a quarter note G5, a quarter note F5, and a half note E5. The bass line has a half note C3 and a half note B2.

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