

Messianic Longings

Angela Kraft Cross

MESSIANIC LONGINGS

Organ Music for Advent and Christmas

ANGELA KRAFT CROSS

MUSIC PRESS

Editor: Carson Cooman
Music Engraving: Lyndell Leatherman
Cover Design: Danielle Reinicke

ISBN: 978-0-7877-7299-4

© 2021 The Sacred Music Press, a division of The Lorenz Corporation.
All rights reserved. Printed in the U.S.A. Reproduction of this publication without
permission of the publisher is a criminal offense subject to prosecution.

REVIEW ONLY

THE
Sacred
MUSIC PRESS



Foreword

Fantasia on “Personent hodie”

A very old Christmas carol, *Personent hodie* was originally published in the 1582 *Piae Cantiones*, a collection of 74 medieval songs with Latin texts. More recently, in 1916, Gustav Holst arranged it for voice and orchestra, which was adapted to the hymn version best known today, “On this day, Earth shall ring.” With its delicious medieval and modal flare, this is a joyous Christmas day proclamation celebrating the birth of Christ.

Performance recommendations:

- 1) Section one should be played legato and lyrically, as should the second section with the Oboe melody.
- 2) Measures 39–46, the chords should be crisp but heavy tenuto with a legato countermelody
- 3) Starting in m. 51, LH chords should be crisp and held their full value. The punctuating RH chords should be also crisp and held their full value. Nothing is staccato.
- 4) Starting in m. 61, chords stay crisp and the pedal scales are mostly legato.
- 5) From here to the end, playing chords crisply will add to the bold energy.

Messianic Longings

Messianic Longings was inspired by a sermon of the same name by the Rev. Edgar A. Cook of the First Congregational Church of Corona, California, where I was organist during medical school in the first half of the 1980s. The premise of the sermon was the universal response of humankind to seek a savior during times of injustice and oppression—searching for someone to come and deliver them from their agony. The quintessential Advent hymn, *O Come, O Come Emmanuel (Veni Emmanuel)* is the musical basis for this work, developing first the E minor melody with a mood of “need/longing” before celebrating in the “Rejoice, rejoice!” refrain with a small fughetta. The final E major section on celestes is the secret of love and justice that God writes in our hearts with the birth of the Christ-child.

Performance recommendations:

- 1) This piece starts very plaintively. Keep it very legato and gentle.
- 2) Starting in m. 58, and even more so in m. 70, feel the intensity of “the need” grow, but still very legato.
- 3) Starting in m. 90, feel the new optimistic energy with crisp, energetic scales and chords.
- 4) In the fughetta (starting m. 103) chords stay crisp over a legato pedal; melodic lines stay legato.
- 5) The final section should be very lyrical and free; feel the dialogue between voices.

Mary Magnificat

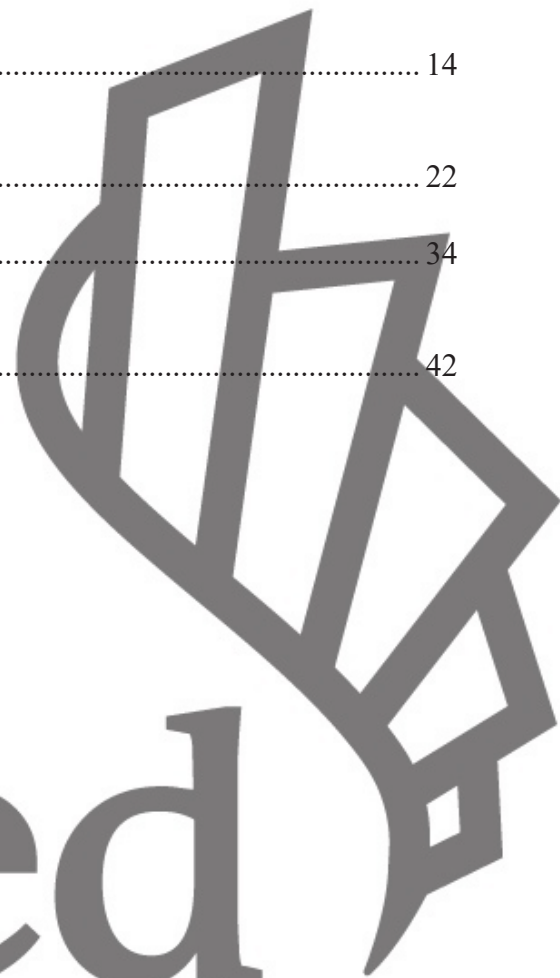
On Christmas Eve in 2009, I began considering the incredible faith journey that Mary must have experienced in response to the Annunciation. The angel Gabriel informs Mary that she is to become the mother of God’s son, and in the innocence of her young years, and in a conservative culture, that message would have naturally elicited an anxious initial response and concern for the future. She prayerfully and steadily comes to terms with her concerns and realizes a newly-found confidence in God’s promise, to the point that she proclaims or sings the Magnificat, an amazing prayer-poem, with deep insights into justice in the Kingdom of God. *Mary Magnificat* is the story of this amazing faith journey, and the increasing personal dedication as Mary grows into the courageous woman of faith that God has encouraged her to be.

REVIEW ONLY

Contents

Fantasie on “Personent hodie” (2015)	5
PERSONENT HODIE	
Messianic Longings (2017).....	14
VENI EMMANUEL	
Mary Magnificat (2010, rev. 2020)	22
Meditation on “Silent Night” (2017)	34
STILLE NACHT	
Fantasy on an Old English Carol (2015).....	42
THE SOMERSET CAROL	

THE
Sacred
MUSIC PRESS



REVIEW ONLY

Fantasie on "Personent hodie"

Sw. Oboe 8, Flute 8, 4
 Gt. Flute 8, String 8, Sw. to Gt.
 Ch. Clarinet 8, Flutes 8, 4
 Ped. Soft 16, 8, Sw. to Ped.

Angela Kraft Cross
 (2015)
 Tune: PERSONENT HODIE
 from *Piae Cantiones*, 1582

Misterioso $\text{♩} = \text{ca. } 60$

Gt.

Ch. box open
 Sw. box 1/3

Ch.

5

9

rit.

Duration: 4:00

Sw. Oboe 8, Flute 8

Gt. Foundations 8, Sw. to Gt., Ch. to Gt.

Ch. Flute 8

Ped. Soft 16, 8, Ch. to Ped.

13 Sw.

mp
legato
Ch.

No Ped.

16

19

Ped.

21

poco rit.

Sw. / Ch. + 4 Gt.

81

Measures 81-82 of a musical score. The score is written for piano (piano) and features a treble and bass staff. The key signature is three sharps (F#, C#, G#). The tempo is marked 'Adagio' with a quarter note equal to approximately 60 beats per minute. The music consists of flowing sixteenth and thirty-second notes in the treble, with block chords and moving lines in the bass.

83

Measures 83-84 of a musical score. The score is written for piano (piano) and features a treble and bass staff. The key signature is three sharps (F#, C#, G#). The tempo is marked 'Adagio' with a quarter note equal to approximately 60 beats per minute. The music consists of flowing sixteenth and thirty-second notes in the treble, with block chords and moving lines in the bass. A 'rit.' (ritardando) marking is present in measure 84.

85

Adagio ♩ = ca. 60

Measures 85-86 of a musical score. The score is written for piano (piano) and features a treble and bass staff. The key signature is three sharps (F#, C#, G#). The tempo is marked 'Adagio' with a quarter note equal to approximately 60 beats per minute. The music consists of flowing sixteenth and thirty-second notes in the treble, with block chords and moving lines in the bass. A 'rit.' (ritardando) marking is present in measure 86.

87

Gt. + Trumpet 8
Ped. + Reeds 16, 8

Measures 87-88 of a musical score. The score is written for piano (piano) and features a treble and bass staff. The key signature is three sharps (F#, C#, G#). The tempo is marked 'Adagio' with a quarter note equal to approximately 60 beats per minute. The music consists of flowing sixteenth and thirty-second notes in the treble, with block chords and moving lines in the bass. A 'rit.' (ritardando) marking is present in measure 88.

in loving memory of the Rev. Edgar A. Cook, Senior Minister
of the First Congregational Church of Corona, California

Messianic Longings

Fantasia on "Veni Emmanuel"

Sw. Oboe 8, Bourdon 8
Gt. Flute 8, Gemshorn 8, Ch. to Gt. possible
Ch. Soft Strings 8, Flute 8
Ped. Soft 16, 8, Ch. to Ped.

Angela Kraft Cross
(2017)

Tune: VENI EMMANUEL
Plainchant

REVIEW ONLY

$\text{♩} = \text{ca. } 88$

Ch. { *p*

No Ped.

6

11

16 **Poco meno mosso** $\text{♩} = \text{ca. } 84$

Gt.

mp

(Ch.)

Ped.

THE Sacred MUSIC PRESS

REVIEW ONLY

Duration: 5:00

20

REVIEW ONLY

26

REVIEW ONLY

32

Ch. legato Sw. *p*

REVIEW ONLY

38

(Ch.)

No Ped.

REVIEW ONLY

44

REVIEW ONLY

Mary Magnificat

Sw. Oboe 8, Flute 8
Gt. Flute 8
Ch. Soft Strings 8 (soft Flute 8)
Ped. Soft 16, 8

Angela Kraft Cross
(2010, rev. 2020)

Cantabile e legato ♩ = ca. 88

Duration: 4:15

22

REVIEW ONLY

25

REVIEW ONLY

28

REVIEW ONLY

31

REVIEW ONLY

Commissioned by the Congregational Church of San Mateo
in commemoration of the 200th anniversary of "Silent Night"

Meditation on "Silent Night"

Sw. Oboe 8, Flute 8
Gt. Gemshorn, Ch. to Gt.
Ch. Soft Strings, Flutes 8, 4
Ped. Bourdon 8, Ch. to Ped.

Angela Kraft Cross
(2018)

Tune: STILLE NACHT
by Franz Xaver Gruber

Slowly, freely

4 **Maestoso** ♩ = ca. 84

8 Gt.

Duration: 4:30

12

REVIEW ONLY

This system contains measures 12 through 15. It features a grand staff with a treble and bass clef. The right hand plays a series of eighth notes, while the left hand plays a steady eighth-note accompaniment. A large, semi-transparent watermark reading 'REVIEW ONLY' is overlaid across the top of the system.

16

This system contains measures 16 through 19. The musical notation continues with similar patterns of eighth notes in both hands. A large, semi-transparent watermark reading 'REVIEW ONLY' is overlaid across the right side of the system.

20

THE
Sacred
MUSIC PRESS

This system contains measures 20 through 23. The notation includes some accidentals, such as a sharp in the left hand. A large, semi-transparent watermark reading 'THE Sacred MUSIC PRESS' is overlaid across the center of the system.

24

REVIEW ONLY

This system contains measures 24 through 27. The musical notation continues with eighth-note patterns. A large, semi-transparent watermark reading 'REVIEW ONLY' is overlaid across the bottom of the system.

109

113

118

Sw.

mf (Ch.)

122

rit.

70/2314S-41

Fantasy on an Old English Carol

(The Somerset Carol: "Come All You Worthy Gentlemen")

Sw. Foundations 8, 4, 2

Gt. Trumpet 8, with supporting Foundations 8

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

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

Angela Kraft Cross
(2013)

Sw. $\text{♩} = \text{ca. } 116$
a piacere

Ch.

Gt. *rit.* *mf*

Duration: 5:00

The musical score is written for three parts: Sw. (Soprano), Ch. (Chorus), and Gt. (Trumpet). The tempo is marked as $\text{♩} = \text{ca. } 116$. The Sw. part begins with the instruction *a piacere*. The Ch. part enters later. The Gt. part includes markings for *rit.* (ritardando) and *mf* (mezzo-forte). The score is divided into measures, with some measures containing triplets. A large 'REVIEW ONLY' watermark is overlaid on the score, and a 'THE Sacred MUSIC PRESS' logo is also visible.

112

115

118

121

REVIEW ONLY

THE SACRED MUSIC PRESS

REVIEW ONLY

124

127

a piacere al fine

129

131

Sforzando

REVIEW ONLY

THE Sacred MUSIC PRESS

REVIEW ONLY

The musical score is for a piano piece, measures 124 through 131. The key signature is G major (one sharp) and the time signature is 6/4. The score is written for piano with three staves: treble, middle, and bass. Measure 124 starts with a treble staff containing a triplet of eighth notes and a slur. The middle staff has a triplet of eighth notes. The bass staff has a single eighth note. Measure 127 has a treble staff with a triplet of eighth notes and a slur. The middle staff has a triplet of eighth notes. The bass staff has a single eighth note. Measure 129 has a treble staff with a triplet of eighth notes and a slur. The middle staff has a triplet of eighth notes. The bass staff has a single eighth note. Measure 131 has a treble staff with a triplet of eighth notes and a slur. The middle staff has a triplet of eighth notes. The bass staff has a single eighth note. The score ends with a double bar line and a 'Sforzando' marking.