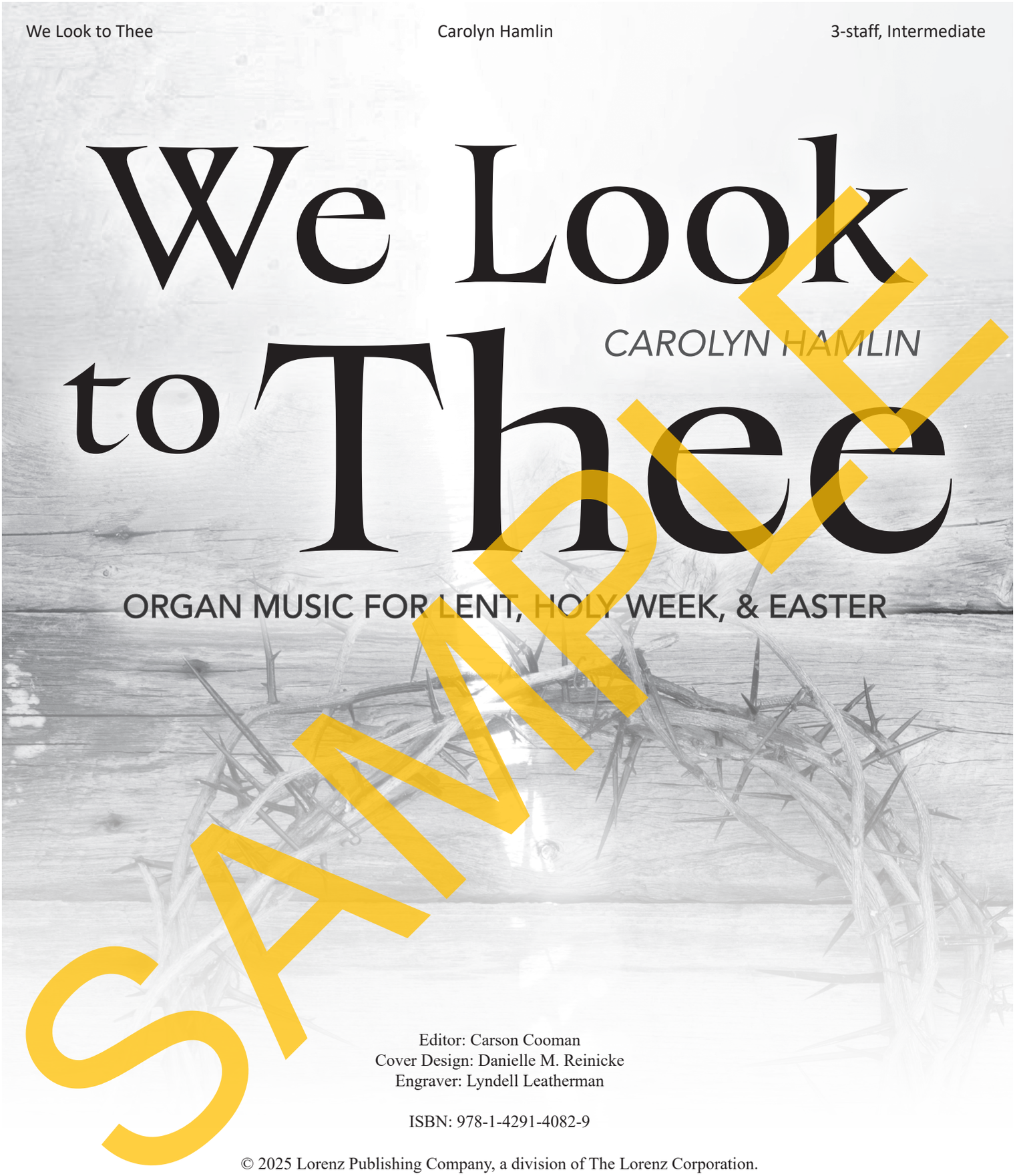

We Look to Thee

CAROLYN HAMLIN

ORGAN MUSIC FOR LENT, HOLY WEEK, & EASTER

SAMPLE

Editor: Carson Cooman
Cover Design: Danielle M. Reinicke
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Foreword

The blessing of composing literally hundreds of sacred musical inspirations has brought me to a wonderful conclusion. This decisive moment captivated my mind as I began writing the foreword to this collection. There are more denominations and persuasions of Christian faith than can be counted. Every street, avenue, and main thoroughfare in America is laced with churches and edifices where people gather to worship. My travels, in the past and now, find me wondering about the tenets of their beliefs, worship practices, and how the primary components of their faith relate to mine.

The resulting element of my "wonderful conclusion" evolved into a conviction. Though we are drawn to worship in churches with kindred beliefs as to how we best approach and yield to a Holy God, there is one place all Christian denominations coincide. That place is the cross.

Most all worshippers believe that the cross was where God's plan for our redemption began. It symbolizes where darkness became light, evil was made right, and most importantly, death became life. My "wonderful conclusion" lets me now understand how my humble offerings to God—all of them—in some way relate to the cross. My efforts to comprehend how many millions of sacred writings have done the same since the cross became our uniting place that first Easter morn fill me with overwhelming joy and humble me with deep gratitude.

The pieces in this book were inspired from a lifetime of worship services, especially the times of communion as each worshipper earnestly seeks to reflect on the most spiritual season of the church year, the Lenten season. Perhaps a phrase from "When I Survey the Wondrous Cross" best defines why so much music is focused on the cross: "Were the whole realm of nature mine, that were a present far too small; Love, so amazing, so Divine, demands my soul, my life, my all." Hallelujah!

—Carolyn Hamlin

SAMPLE

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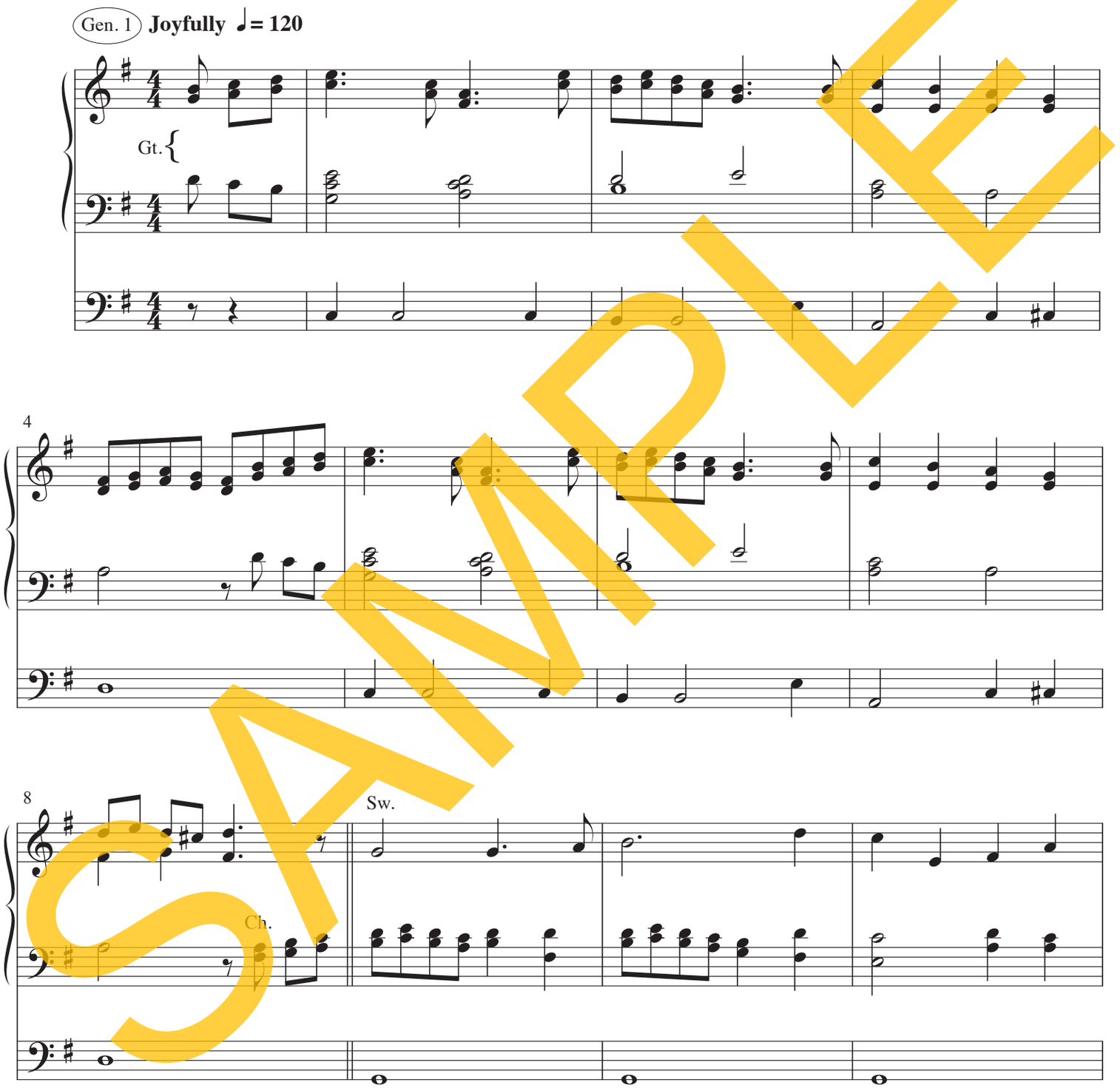
SAMPLE

for Hubert and Joyce Bishop

And Can It Be

Due to the complexity of registrations used, they are included on a separate page at the end of this arrangement.

Carolyn Hamlin
Tune: **SAGINA**
by **Thomas Campbell**



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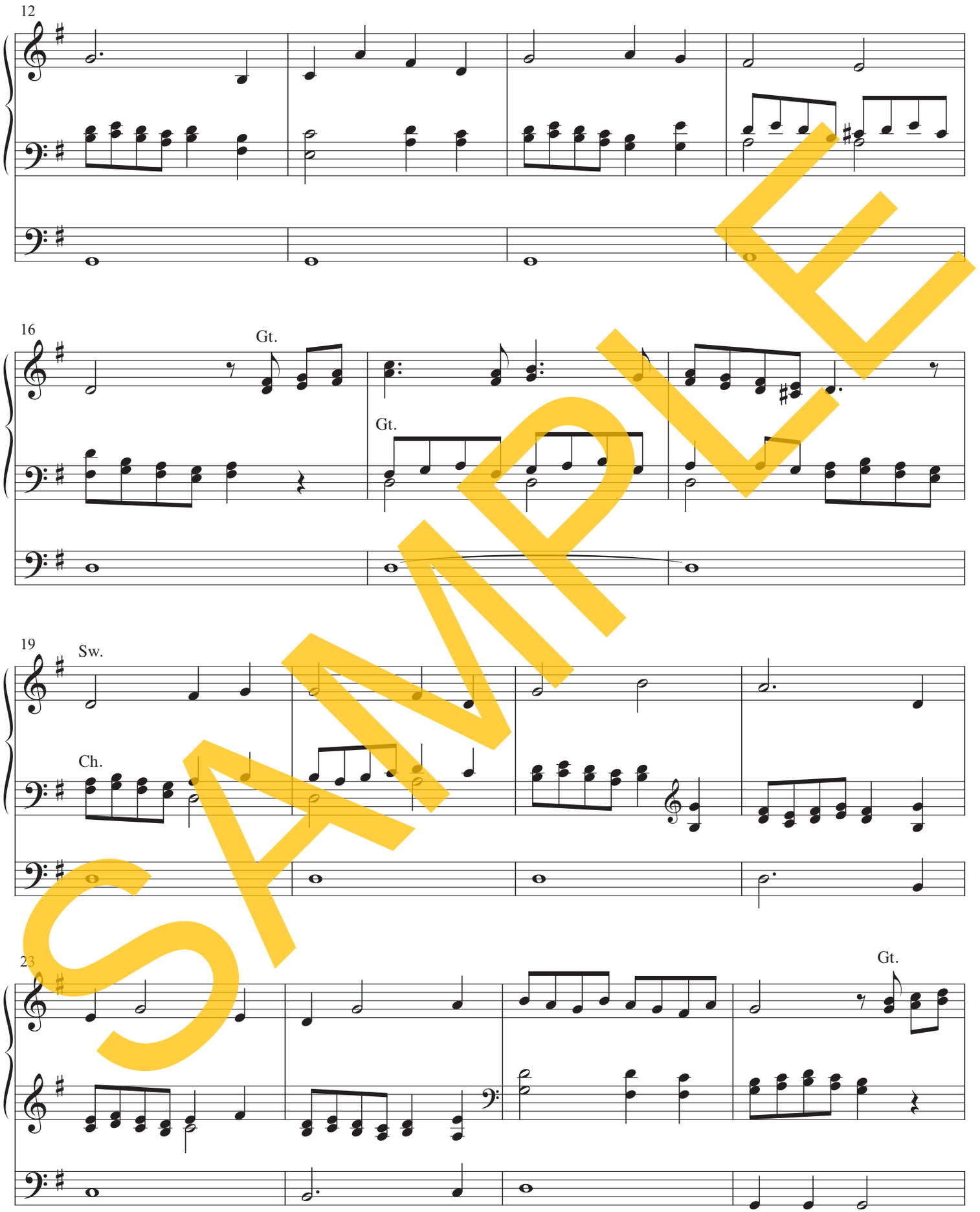

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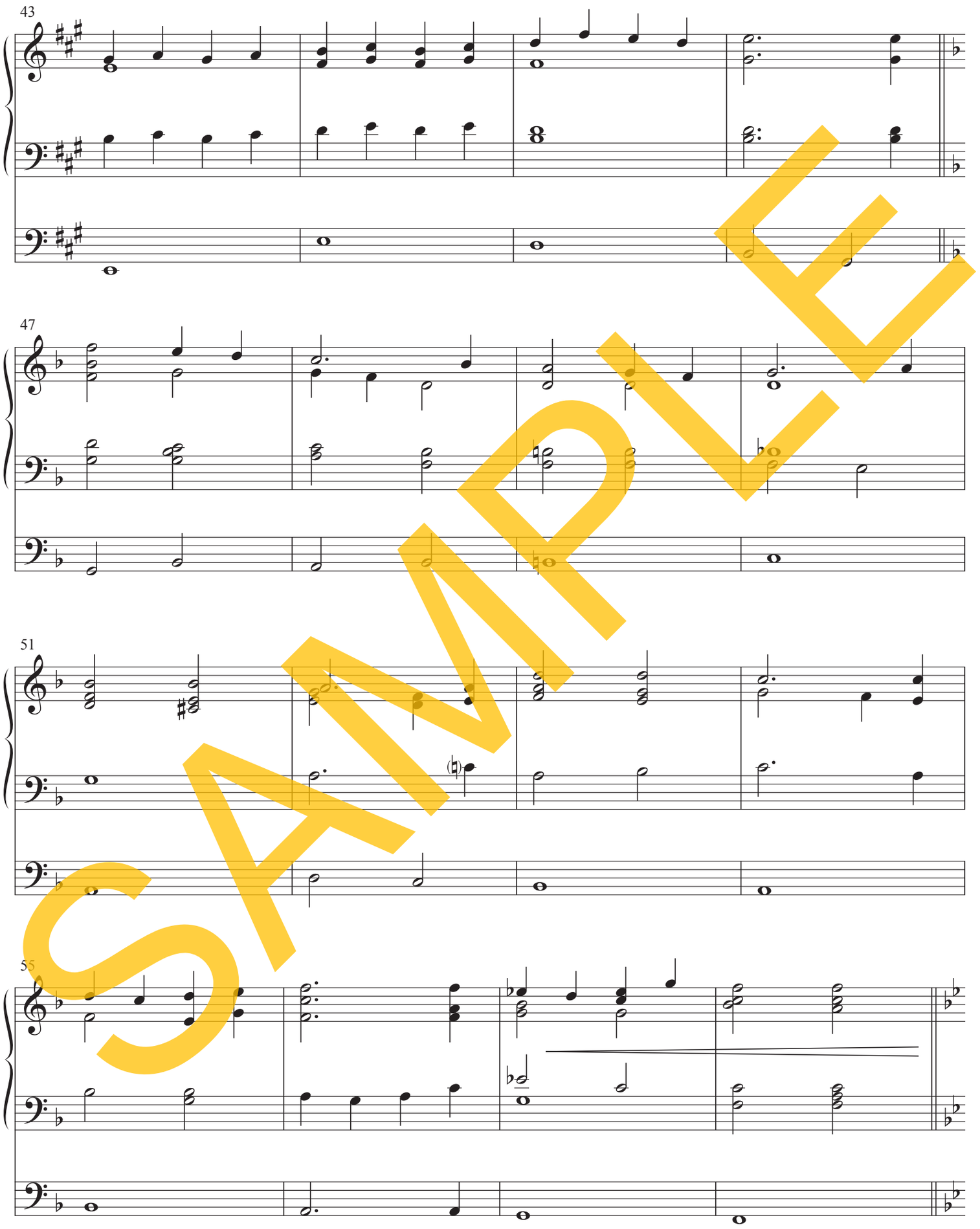

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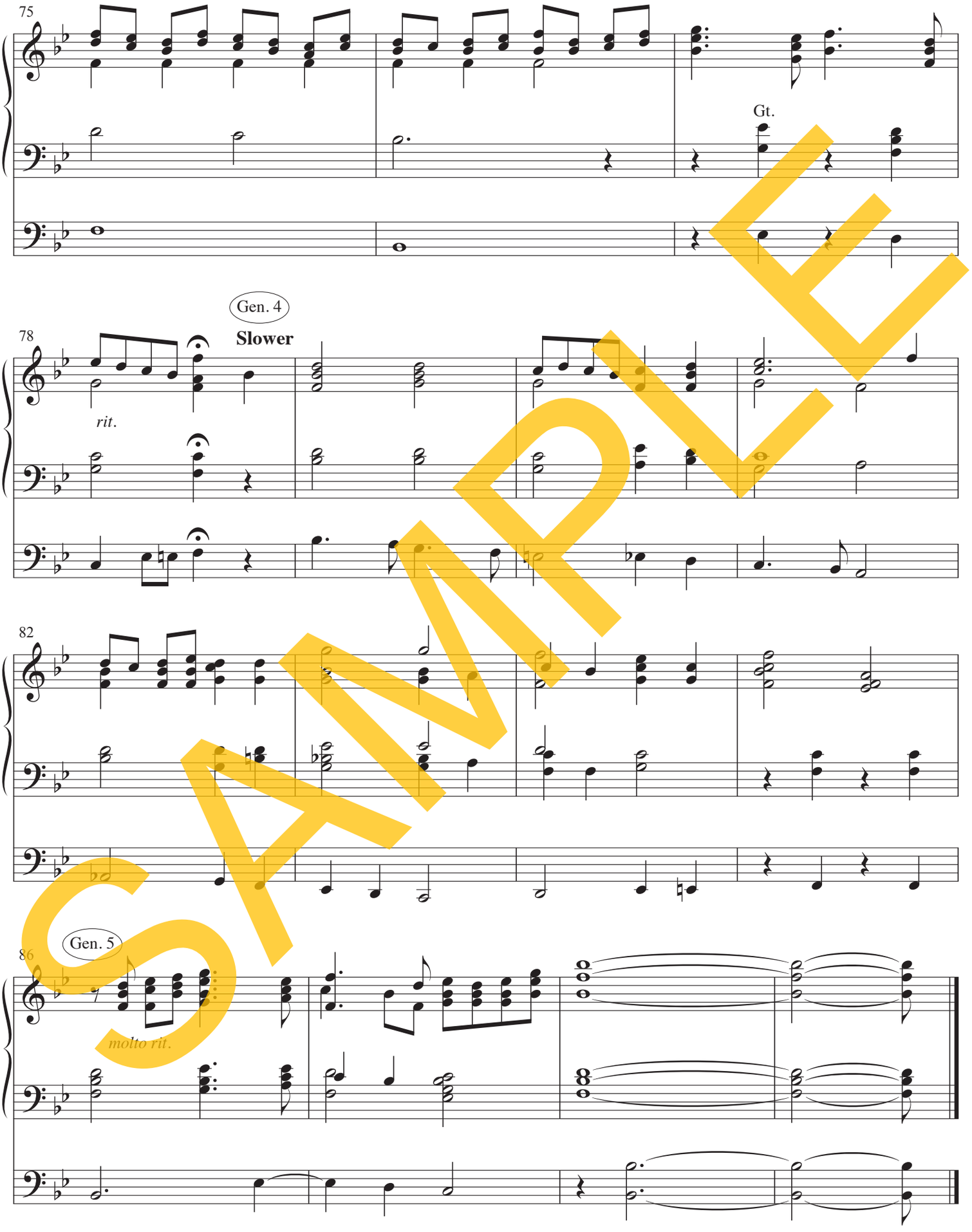


SAMPLE

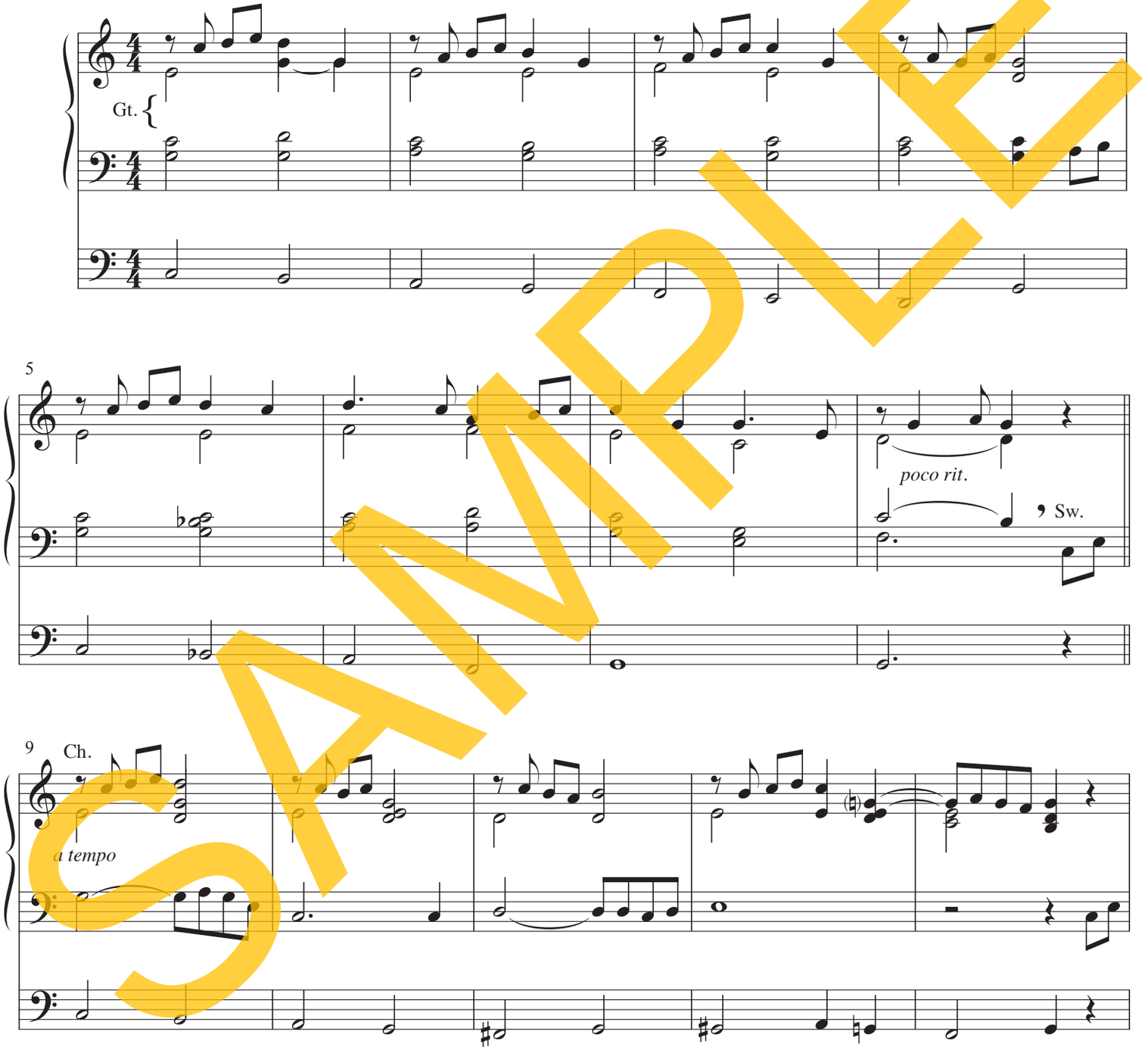
for Ozie Garrett

Jesus Paid It All

Sw. Flute 4, Nazard 2-2/3', Oboe 8', Trem.
Gt. Harmonic Flute 8', Gamba 8', Spitzflute 4', Ch. to Gt. 8'
Ch. Viole 8', Viole Celeste 8'
Ped. Violone 16', Lieblich Bourdon 16', Gt. to Ped. 8', Ch. to Ped. 8'

Carolyn Hamlin
Tune: **ALL TO CHRIST**
by **John T. Grape**

Tenderly, with passion ♩ = 80



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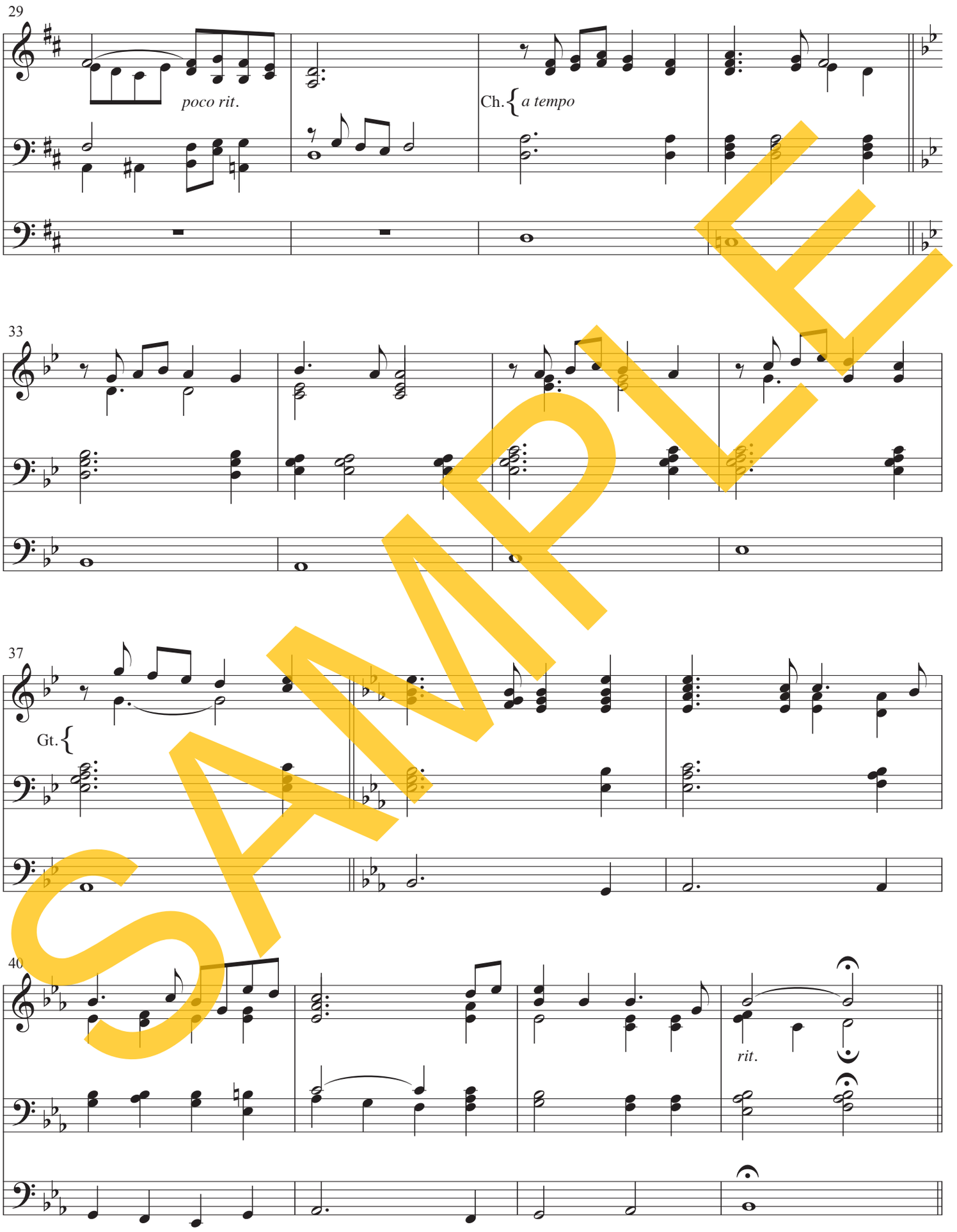

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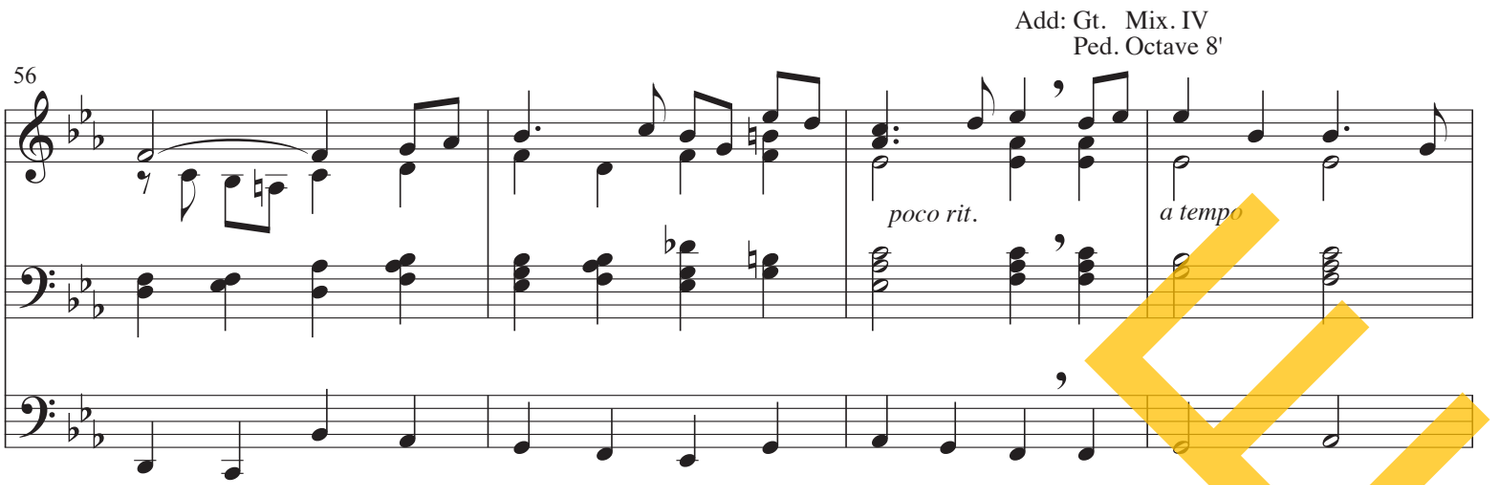
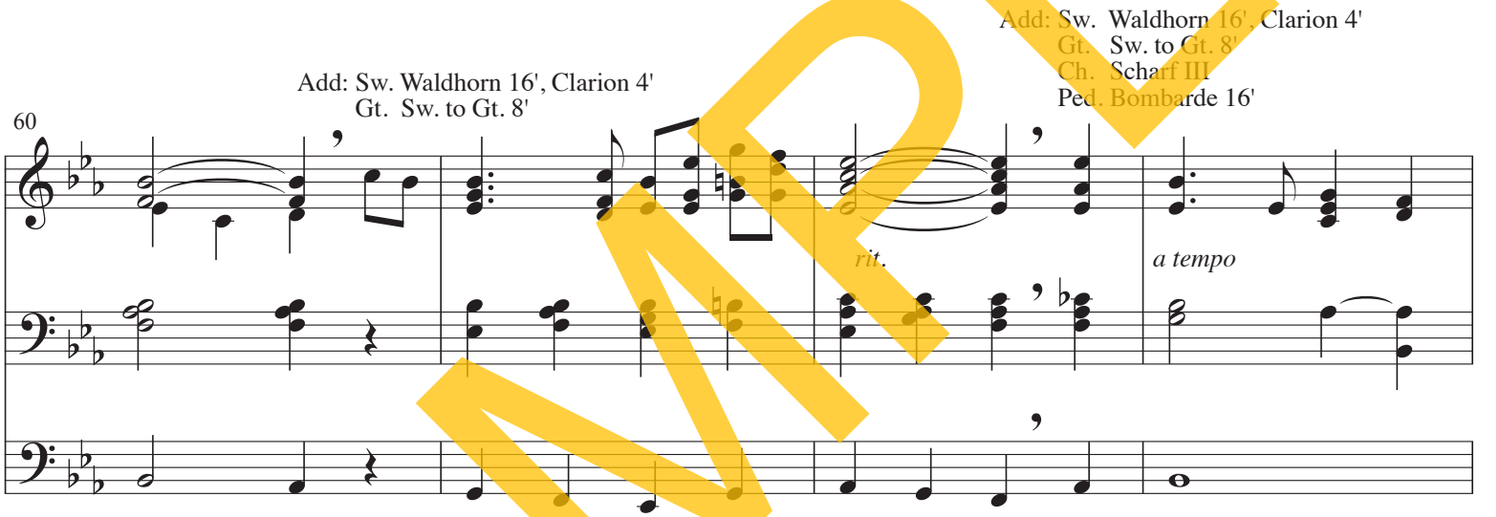
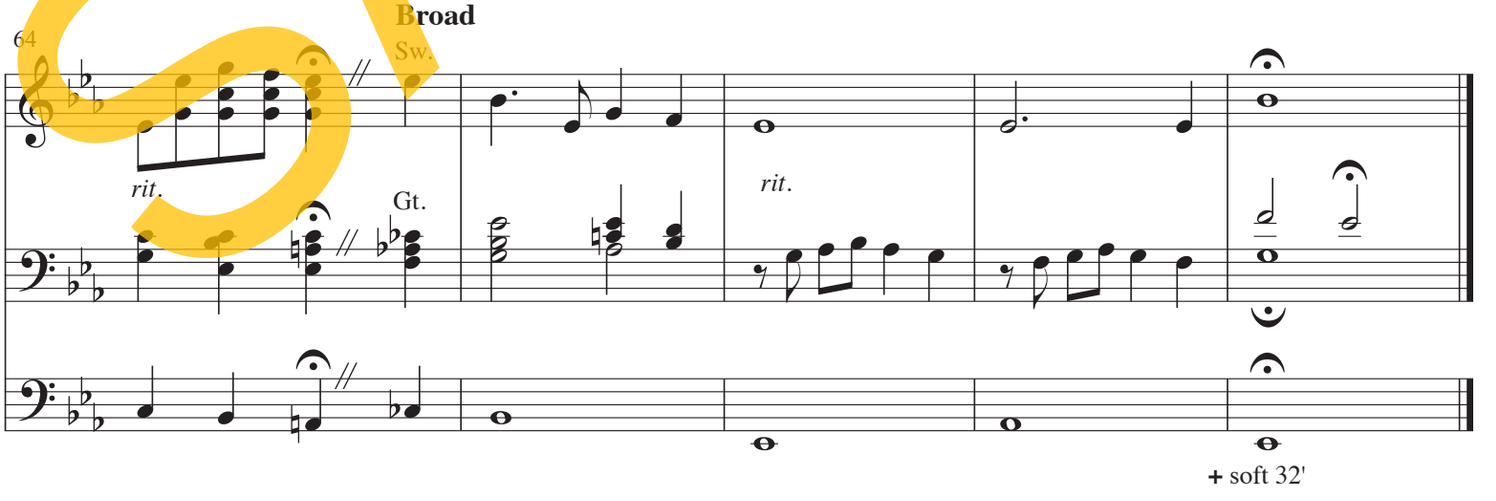




Add: Sw. Waldhorn 16', Clarion 4'
Gt. Sw. to Gt. 8'
Ch. Scharf III
Ped. Bombarde 16'

Sw. Bourdon 8', Nazard 2-2/3', Piccolo 2', Trem.
Gt. Gamba 8', Ch. to Gt. 8'
Ch. Viole 8', Viole Celeste 8'
Ped. Lieblich Bourdon 16', Violone 16'

Broad



SAMPLE

for Bucky and Edwina Crane

Blest Be the Tie That Binds

with God Be With You

Sw. Trumpet 8'
Gt. Diapason 8', Harmonic Flute 8', Ch. to Gt. 8'
Ch. Gedeckt 8', Viole 8', Viole Celeste 8'
Ped. Bourdon 16', Gt. to Ped. 8'
Alternate MIDI registrations enclosed in boxes throughout

Carolyn Hamlin
Tunes: **DENNIS**
by **Johann G. Naegeli**
GOD BE WITH YOU
by **William G. Tomer**

Sw. Tuba 8'
Gt. English Diapason 8' + Organ
Ch. Viole Celeste 8'
Ped. Bourdon 16'

Passionately ♩= 82

Gt.

5

Sw.

poco rit. *a tempo* Ch.

9

Duration: 3:35

SAMPLE

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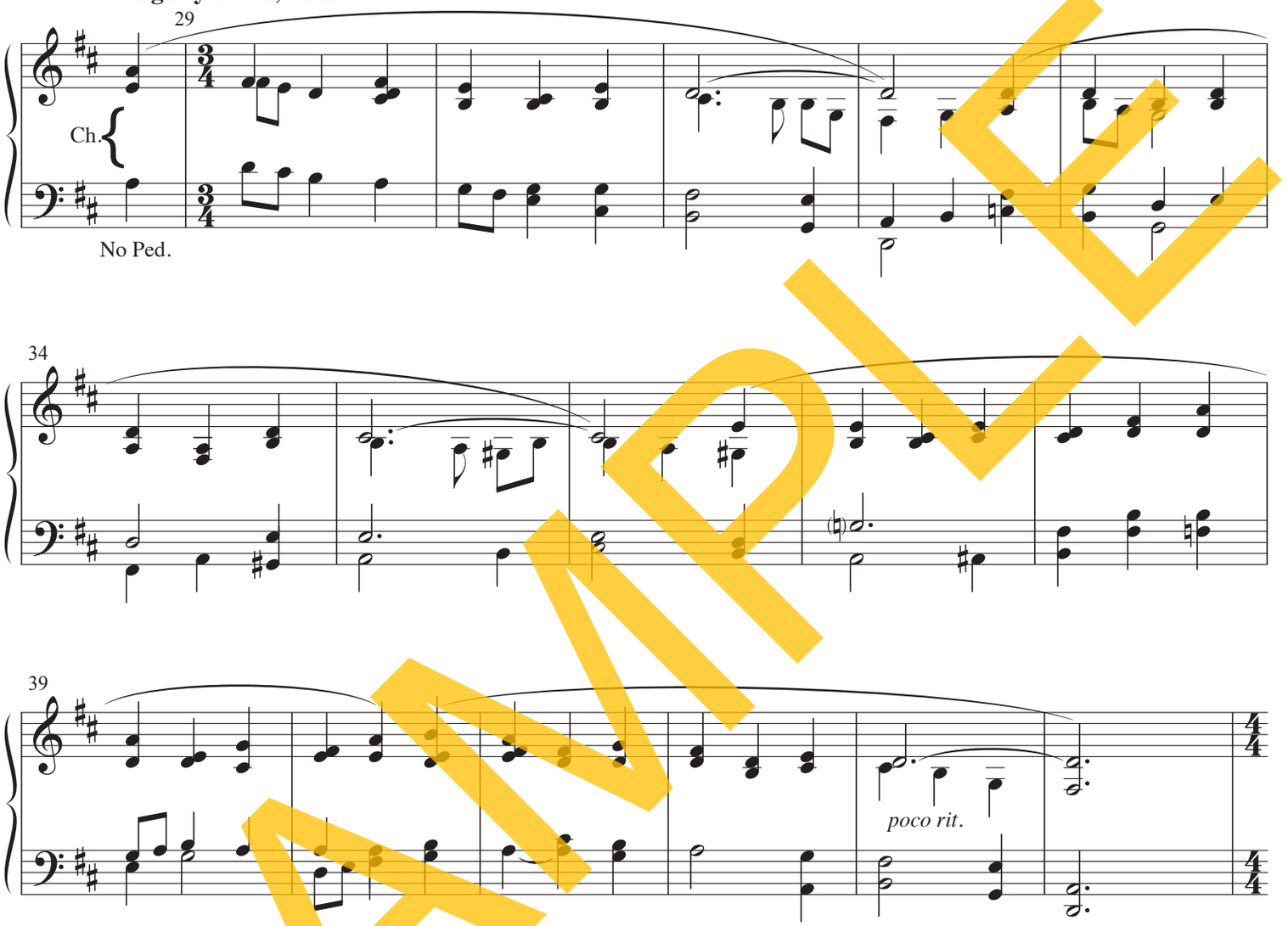
Sw. Viola 8', Viola Celeste 8', Vox Humana 8', Trem.
Gt. Gamba 8, Sw. to Gt. 8', Ch. to Gt. 8', Trem.
Ch. Viole 8', Viole Celeste 8', Sw. to Ch. 8'
Ped. Violone 16', Lieblich Bourdon 16', Sw. to Ped. 8', Ch. to Ped. 8'

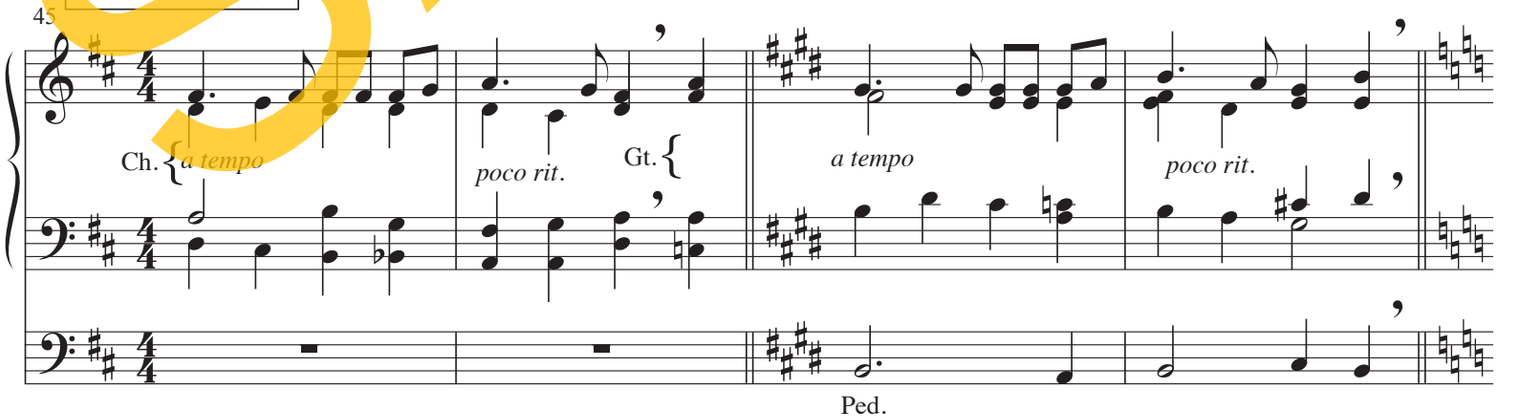
Ch. Strings

Slightly faster, with rubato ♩= 86



Sw. Viola 8, Bourdon 8', Principal 4'
Gt. Diapason 8', Harmonic Flute 8', Octave 4', Sw. to Gt. 8', Ch. to Gt. 8'
Ch. Gedeckt 8', Principal 4', Octave 2, Quintflute 1⅓', Sw. to Ch. 8'
Ped. Bourdon 16', Violone 16', Sw. to Ped. 8'

Ch. Strings + Organ



SAMPLE

Sw. Bourdon 8', Nazard 2⅔', Trem.
Gt. Gamba 8', Ch. to Gt. 8'
Ch. Viole 8', Viole Celeste 8'
Ped. Violone 16', Lieblich Gedeckt 16'

Sw. Cromorne 8'
Gt. Vox Humana 8', Flute Cel. 8'
Ped. Strings

61

Sw.

Ch. *deliberately*

Gt.

65

69

Ch. Choir + Soft Organ

Very slowly

molto rit.

Ch.

+ soft 32'

SAMPLE

for Margaret Reynolds Hawkins

Jesus, Lord, We Look to Thee

Sw. Waldhorn 16', Trumpet 8', Clarion 4'
Gt. Diapason 8', Harmonic Flute 8', Octave 4', Fifteenth 2', Mix. IV, Ch. to Gt. 8'
Ch. Gedeckt 8', Principal 4', Octave 4', Quintflute 1-1/3'
Ped. Bourdon 16', Violone 16', Octave 8', Waldhorn 16', Gt. to Ped. 8'

Carolyn Hamlin
Tune: **THEODORA**
by **G.F. Handel**

Joyfully ♩= 86

Gt.

Gt.

Sw.

4

Gt.

rit.

Sw. Bourdon 8', Flute 4', Tierce 1-3/5'
Gt. (no stops)
Ch. Krummorn 8'
Ped. Violone 16', Lieblich Gedeckt 16', Gedeckt 8'

8

a tempo

Sw.

Duration: 3:30

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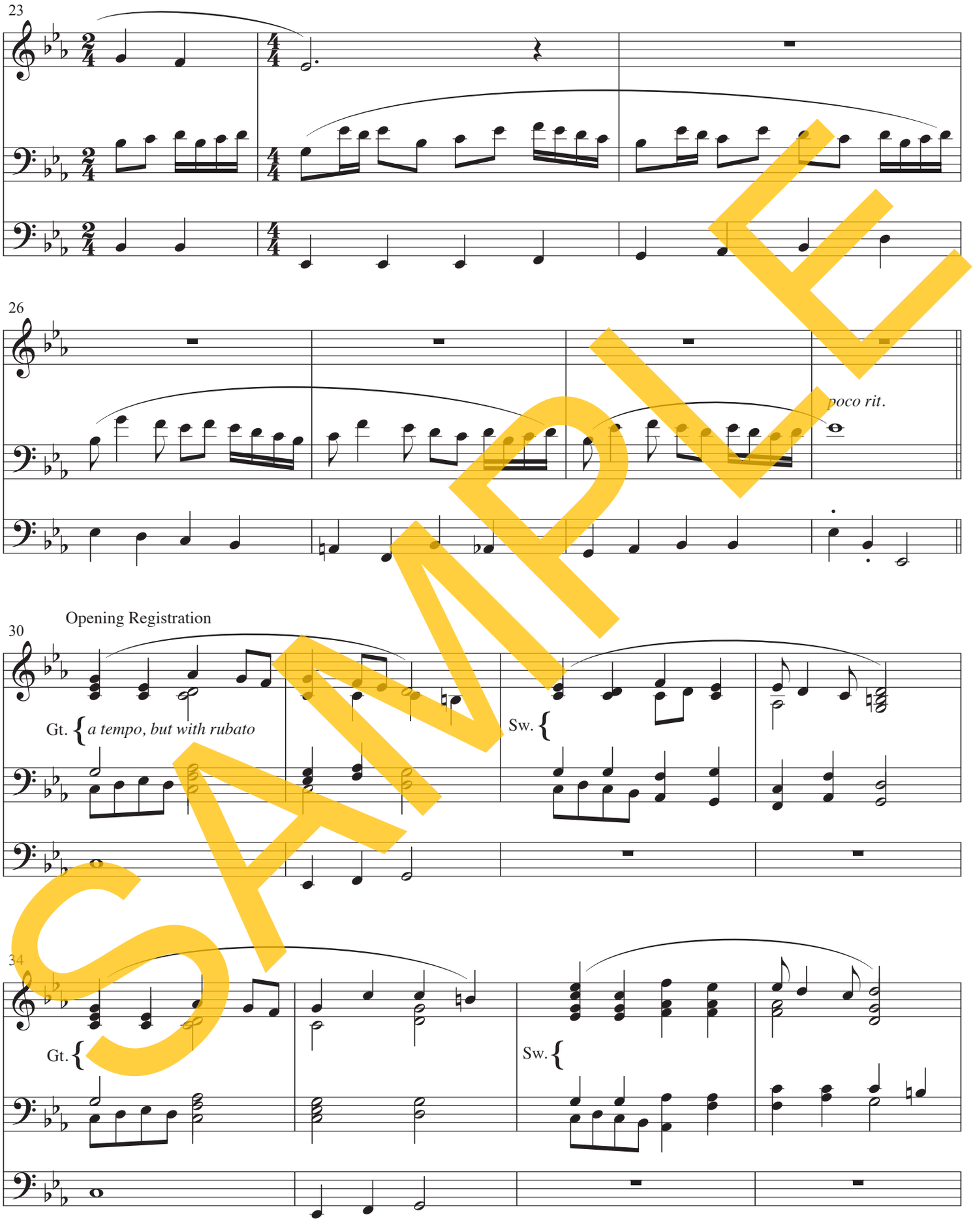
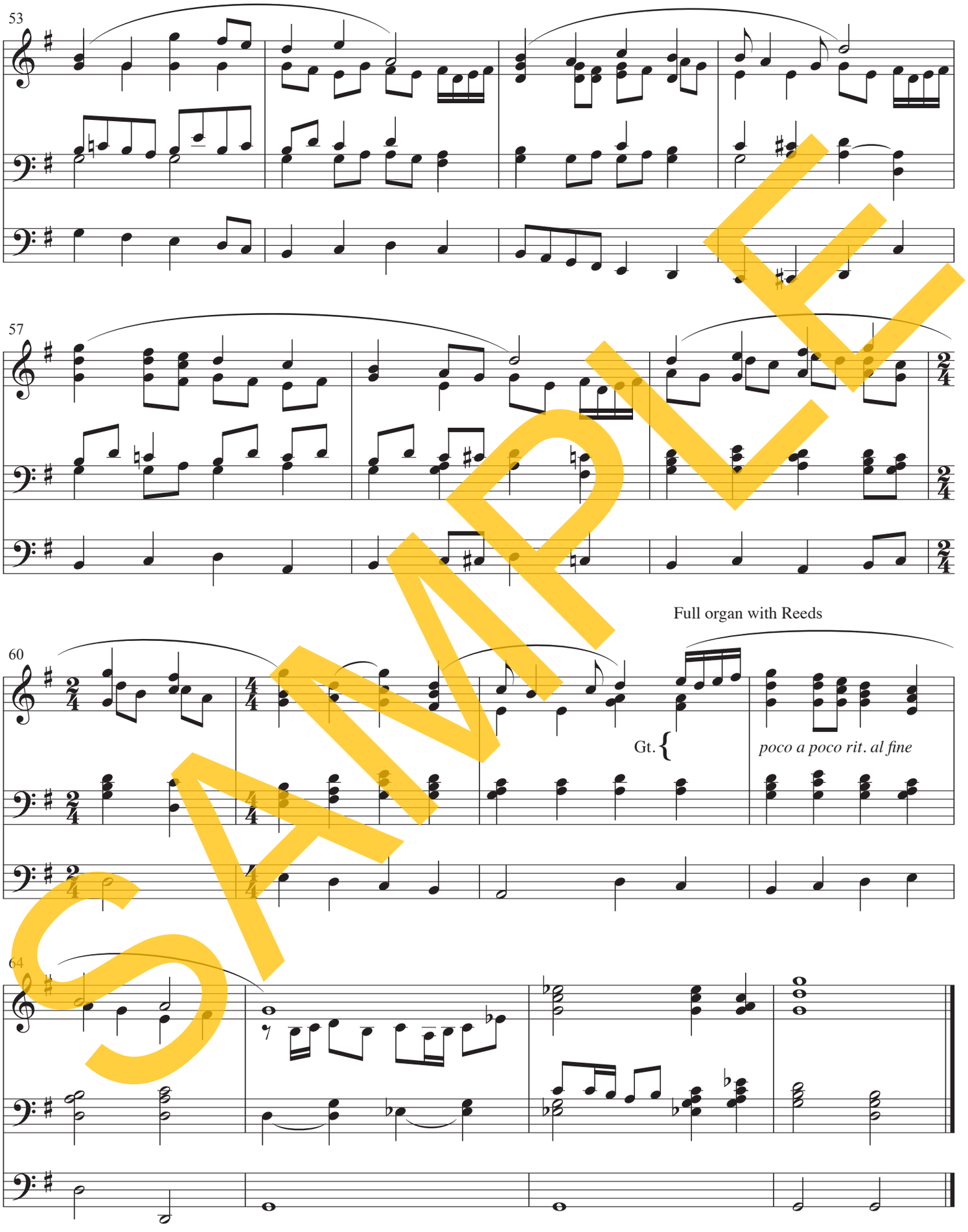

23
26
poco rit.
Opening Registration
30
Gt.
a tempo, but with rubato
Sw.
34
Gt.
Sw.

SAMPLE



SAMPLE

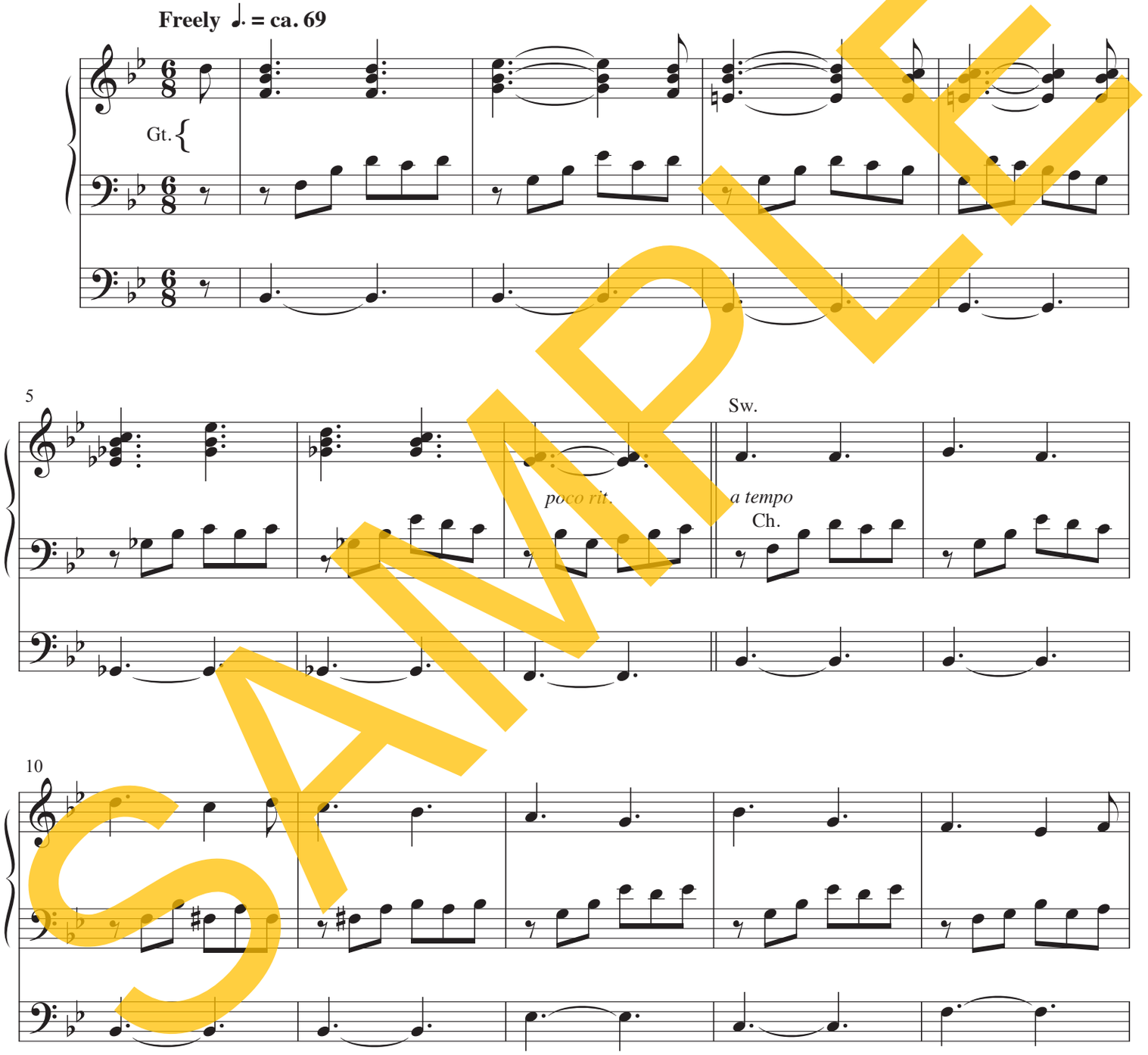
for Gloria Conyers Hooper

Love, Immortal and Divine

Love Divine, All Loves Excelling
Immortal Love, Forever Full

Sw. Flute 4', Nazard 2⅔', Oboe 8', Trem.
Gt. Diapason 8', Harmonic Flute 8', Spitzflote 4'
Ch. Viole 8', Viole Celeste 8', Gedeckt 8'
Ped. Violone 16', Lieb. Bour. 16', Gt. to Ped. 8', Ch. to Ped. 8'

Carolyn Hamlin
Tunes: **BEECHER**
by **John Zundel**
SERENITY
by **William V. Wallace**



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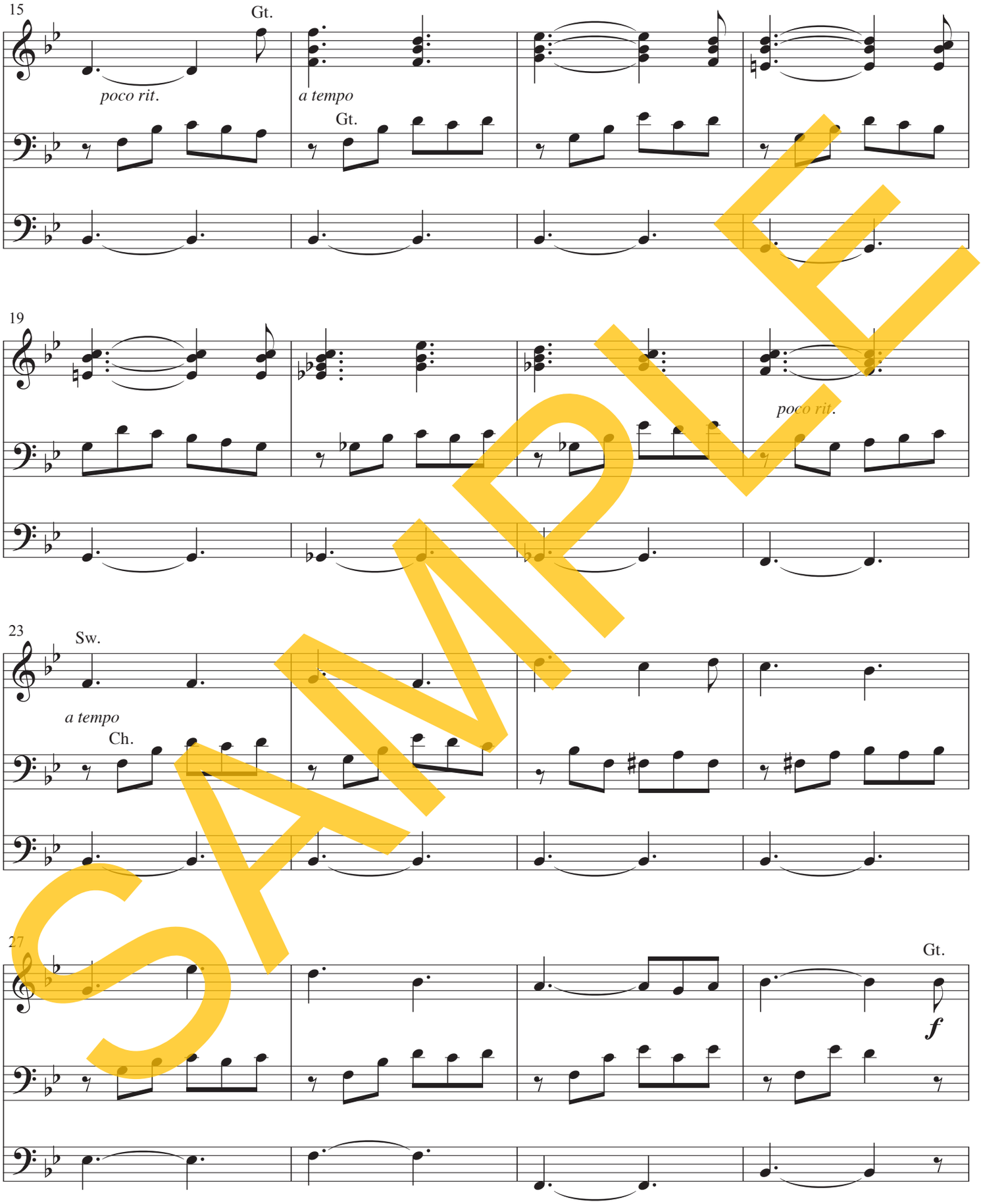


SAMPLE

* Sw. Viola 8', Bourdon 8', Principal 4'
Gt. Diapason 8', Harmonic Flute 8', Octave 4', Sw. to Gt. 8', Ch. to Gt. 8'
Ch. Gedeckt 8', Principal 4', Sw. to Ch. 8'
Ped. Bourdon 16', Violone 16', Sw. to Ped. 8'

47

♩ = 86

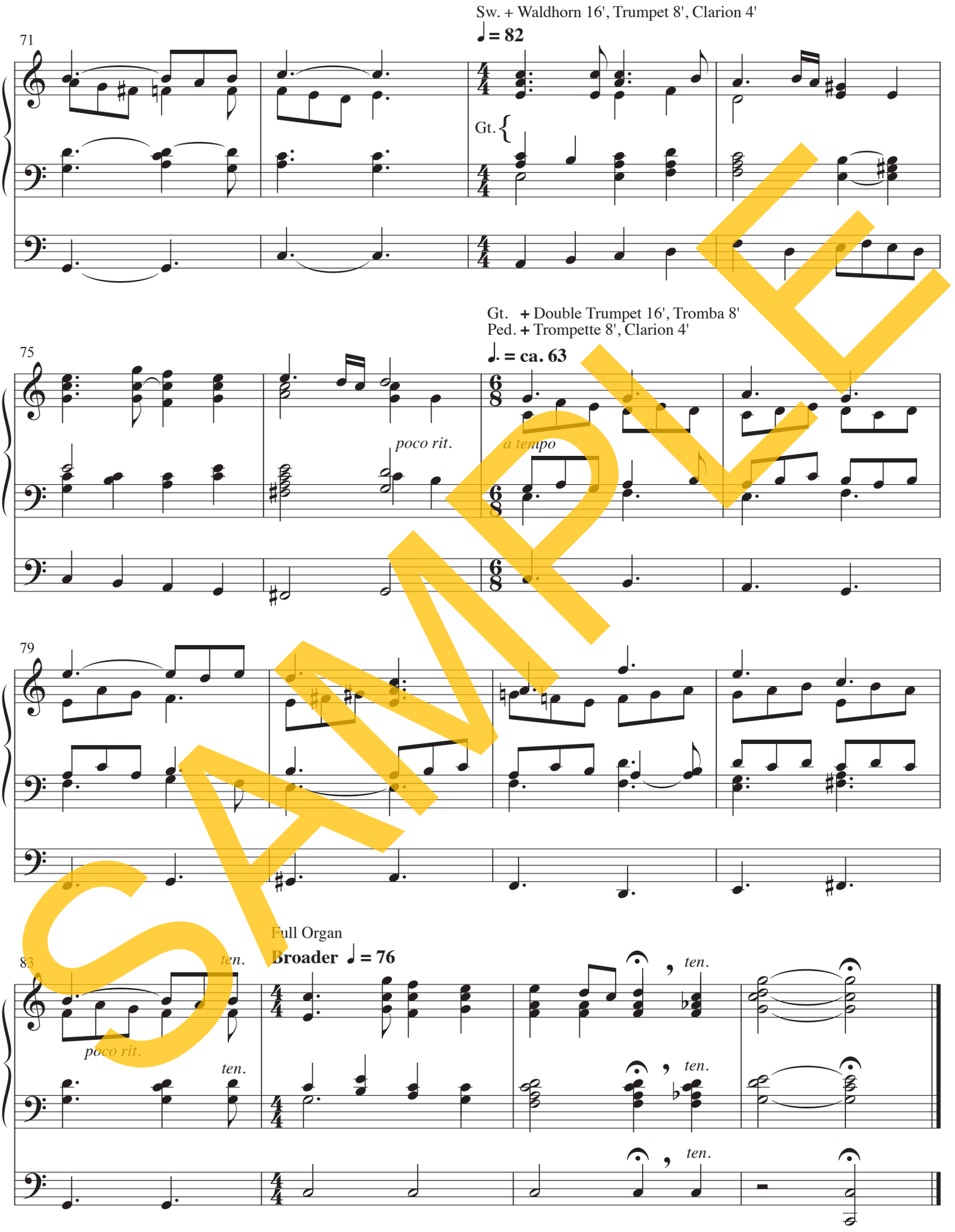
50

Ch.

Gt.

53

SAMPLE


Sw. + Waldhorn 16', Trumpet 8', Clarion 4'
♩ = 82
71
Gt.
Gt. + Double Trumpet 16', Tromba 8'
Ped. + Trompette 8', Clarion 4'
♩. = ca. 63
75
poco rit.
a tempo
79
Full Organ
Broader ♩ = 76
83
ten.
poco rit.
ten.
ten.
ten.
ten.

SAMPLE

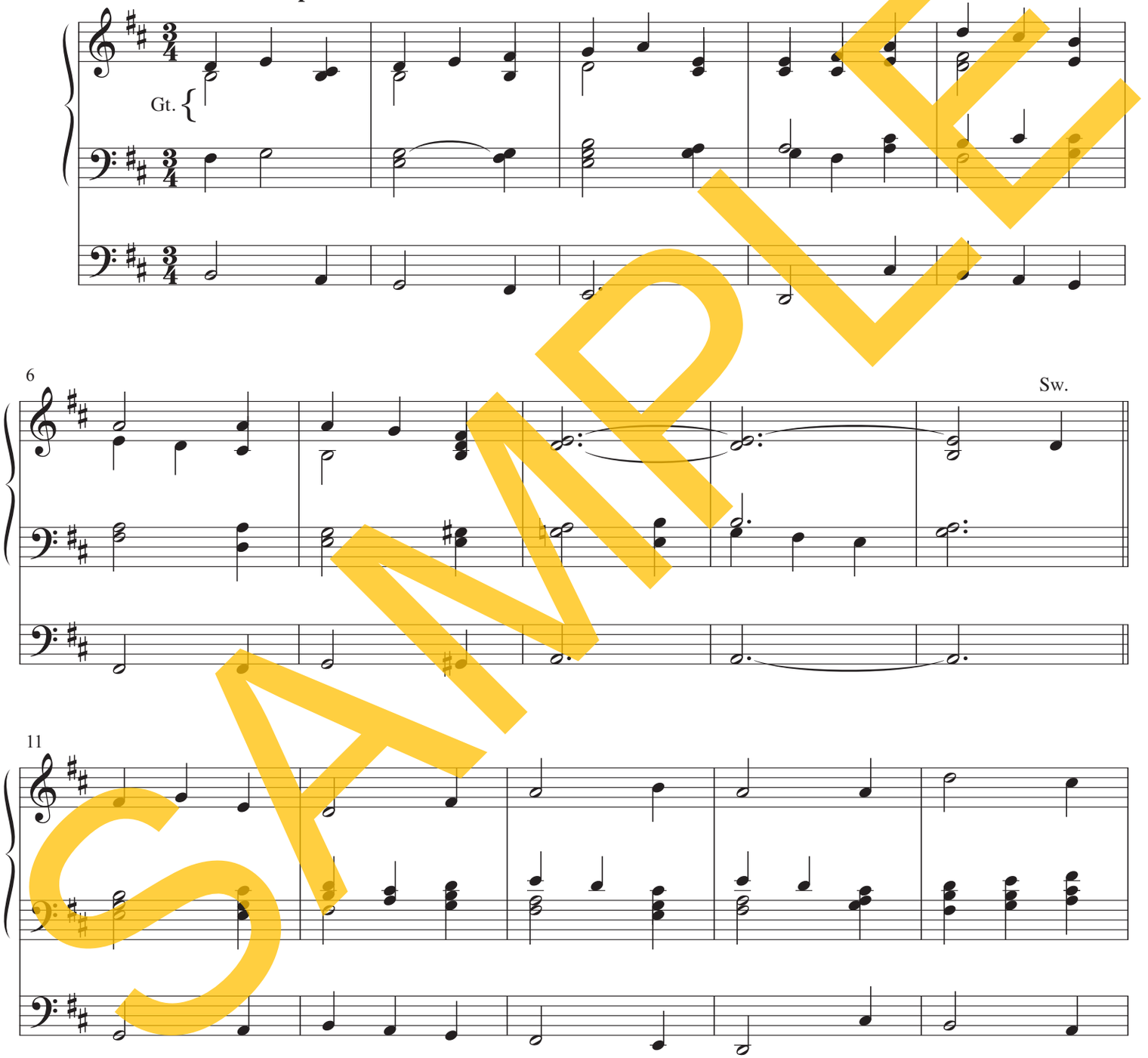
for Scott Ayers

When I Survey the Wondrous Cross

Sw. Rohr Bourdon 8', Oboe 8', Trem.
Gt. Harmonic Flute 8', Gamba 8', Spitzflote 4', Ch. to Gt.
Ch. Erzahler 8', Erzahler Celeste 8', Koppelflote 4',
Ped. Lieblich Gedeckt 16', Violone 16', Gedeckt 8'

Carolyn Hamlin
Tune: **ROCKINGHAM**
by **Edward Miller**

With much expression ♩= 98



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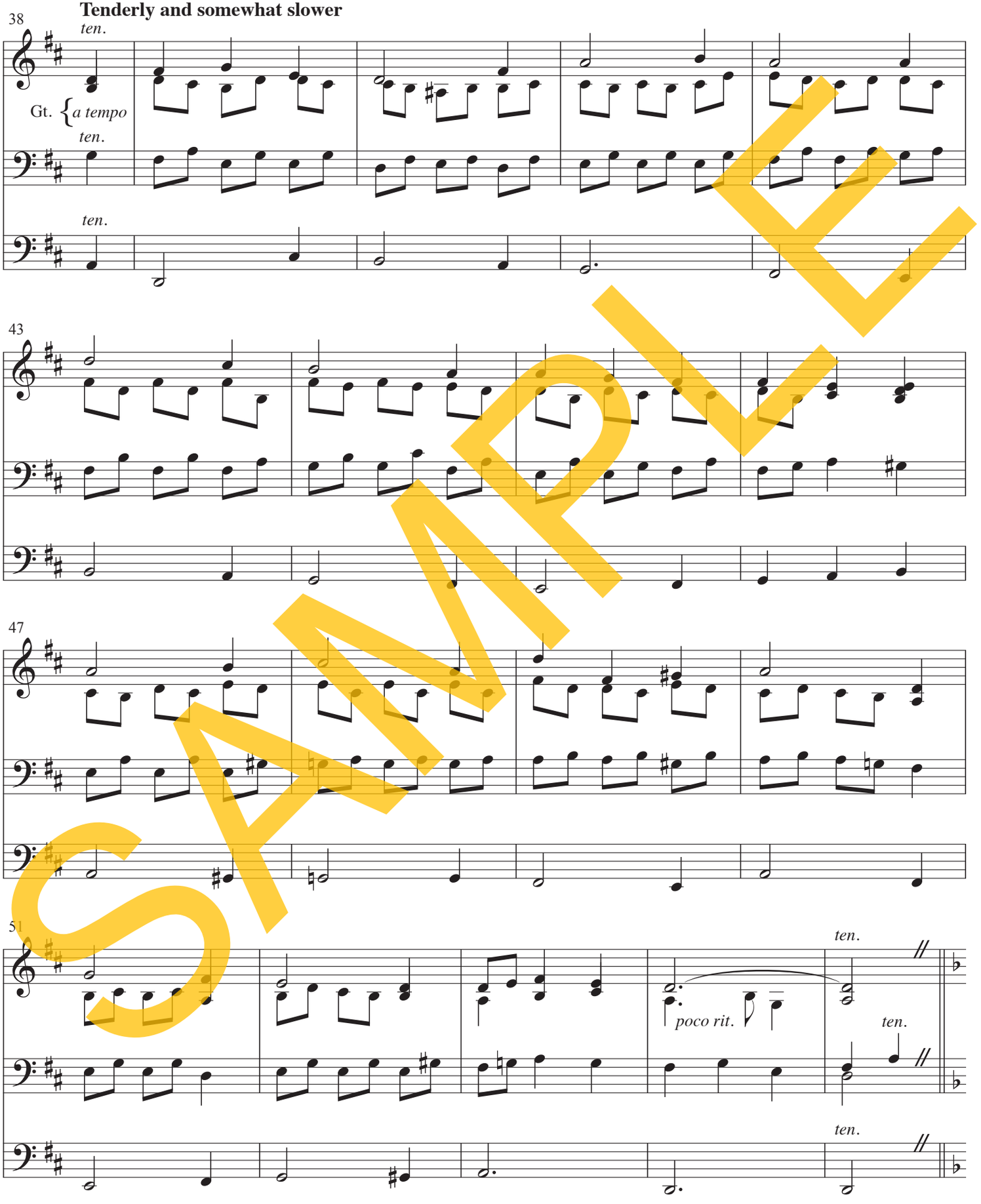
Sw. Viola 8', Viola Celeste 8', Flute Celeste II 8', Flute 4', Vox Humana 8', Trem.
Gt. Gamba 8', Spitzflote 4', Trem., Sw. to Gt. 16', 8', Ch. to Gt. 8'
Ch. Erzahler 8', 4', Erzahler Celeste 8', Trem.
Ped. Bourdon 16', Violone 16', Lieblich Gedeckt 16', Sw. to Ped. 8', Ch. to Ped. 8'

Tenderly and somewhat slower



SAMPLE

To previous registration add:
Sw. Clarion, Mix. IV
Gt. Twelfth 2⅔', Fifteenth, Mix. IV, Cymbal III
Ch. Octave 2', Scharf III
Ped. Diapason 16', Bombarde 16', Ch. to Ped.

77 **Much broader**

Gt.

3

83

88

Full Organ with Reads

93 **Maestoso**

SAMPLE

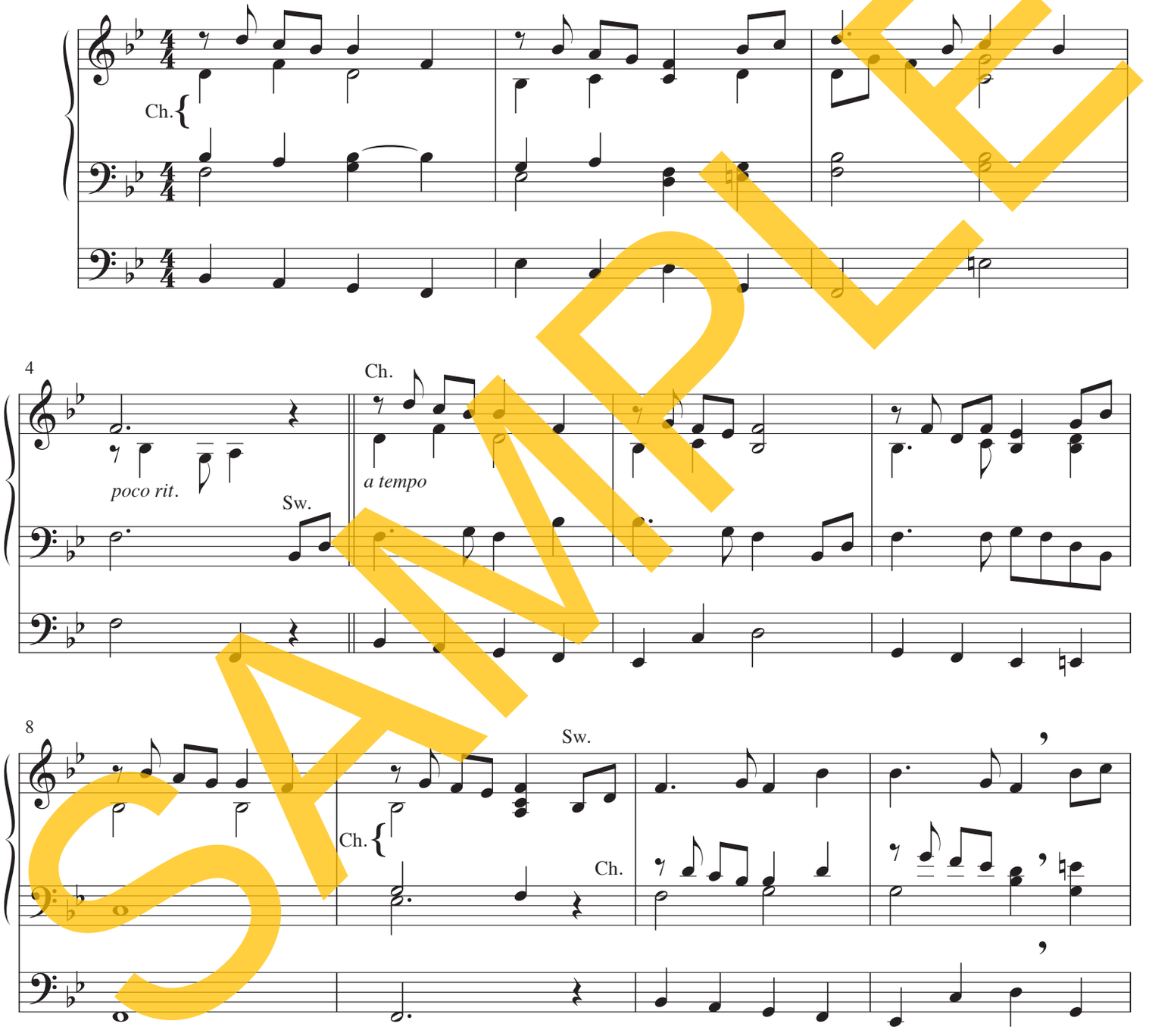
for Steve Ellison

There Is a Fountain

Sw. Bourdon 8', Oboe 8', Trem.
Gt. Diapason 8', Flute 8', Ch. to Gt. 8'
Ch. Gedeckt 8', Viole 8', Viole Celeste 8'
Ped. Bourdon 16', Ch. to Ped. 8'

Carolyn Hamlin
Tune: **CLEANSING FOUNTAIN**
Early American melody

Legato, with much feeling ♩= 68



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Gt. + Fifteenth 2'

24

Gt.

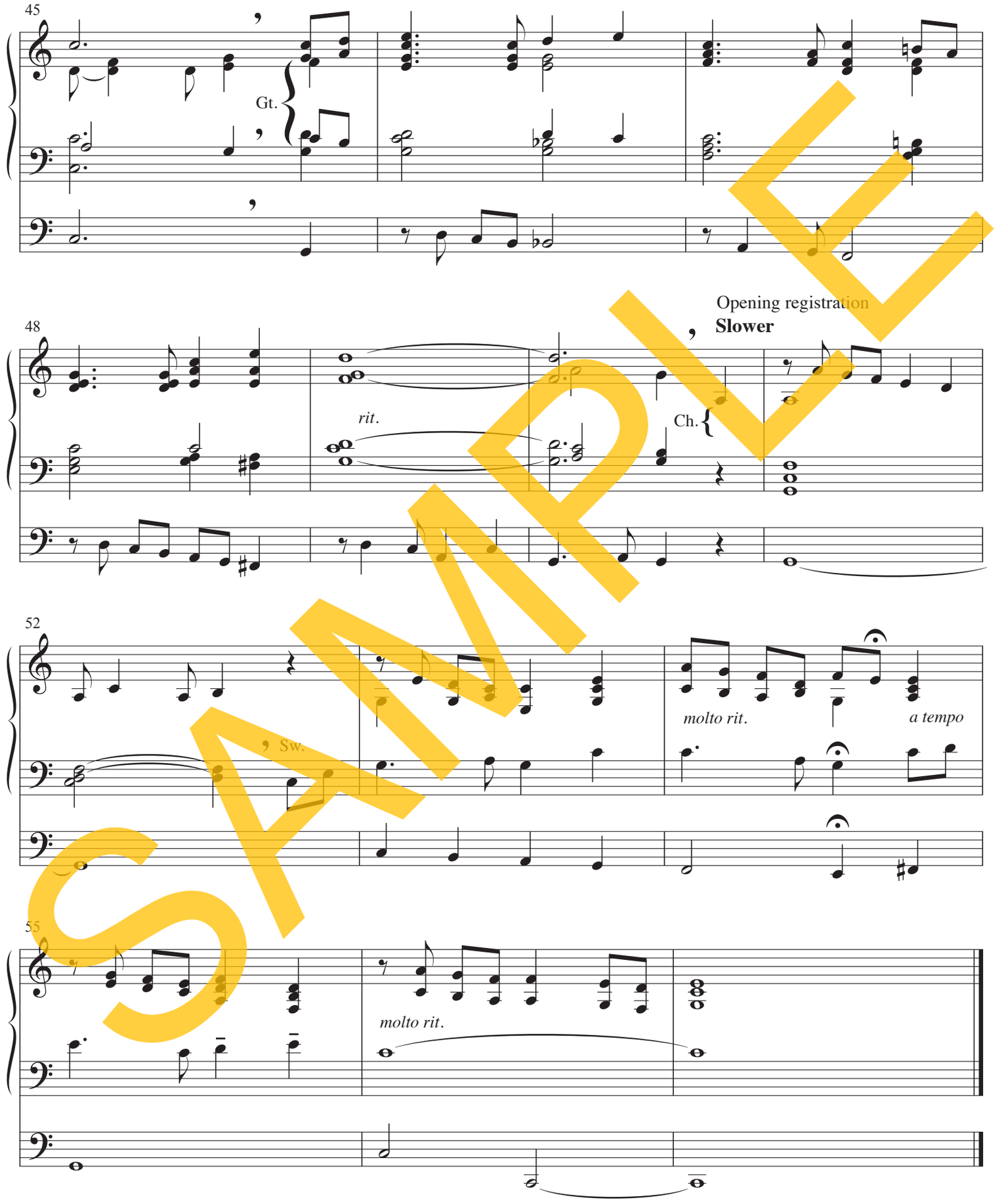
28

Sw. Bourdon 8', Viola 8', Principal 4', Flute 4', 2'
Gt. Diap. 8', Harm. Flute 8', Octave 4', Flute 4', Super Oct. 2', Sw. to Gt. 8', Ch. to Gt. 8'
Ch. Gedeckt 8', Principal 4', Octave 2'
Ped. Diapason 16', Bourdon 16', Violone 16', Octave 8', Ch. to Ped. 8'

32

SAMPLE

Sw. + Waldhorn 16' (or Bassoon)
Gt. + Double Trumpet 16'
Ch. + Mix. III
Ped. + Bombarde 16'



SAMPLE

for Randy and Carol Bray

Must Jesus Bear the Cross Alone

with G. F. Handel's "Surely He Hath Borne Our Griefs"

Sw. Bourdon 8', Principal 4', Piccolo 2', Mix. IV
Gt. Diapason 8', Harmonic Flute 8', Octave 4', Twelfth 2-2/3', Fifteenth 2', Mix. IV. Sw. to Gt. 8', Ch. to Gt. 8'
Ch. Gedeckt 8', Principal 4', Octave 2'
Ped. Diapason 16', Bourdon 16', Octave 8', Choralbass 4', Gt. to Ped. 8', Ch. to Ped. 8'

Carolyn Hamlin
Tune: **MAITLAND**
by **George N. Allen**

Passionately ♩ = 88

Gt.

Sw. Viola 8', Bourdon 8', Principal 4', Flute 4', Piccolo 2', Sw. to Ch. 8'
Gt. Diap. 8', Harm. Fl. 8', Oct. 4', Fifteenth 2', Sw. to Gt. 8, Ch. to Gt. 8'
Ch. Gedeckt 8', Principal 4', Octave 2'
Ped. Bourdon 16', Lieblich 16', Violone 16', Sw. to Ped. 8'

5

poco rit.

Sw.

Ch. *a tempo*

10

SAMPLE

Duration: 4:00

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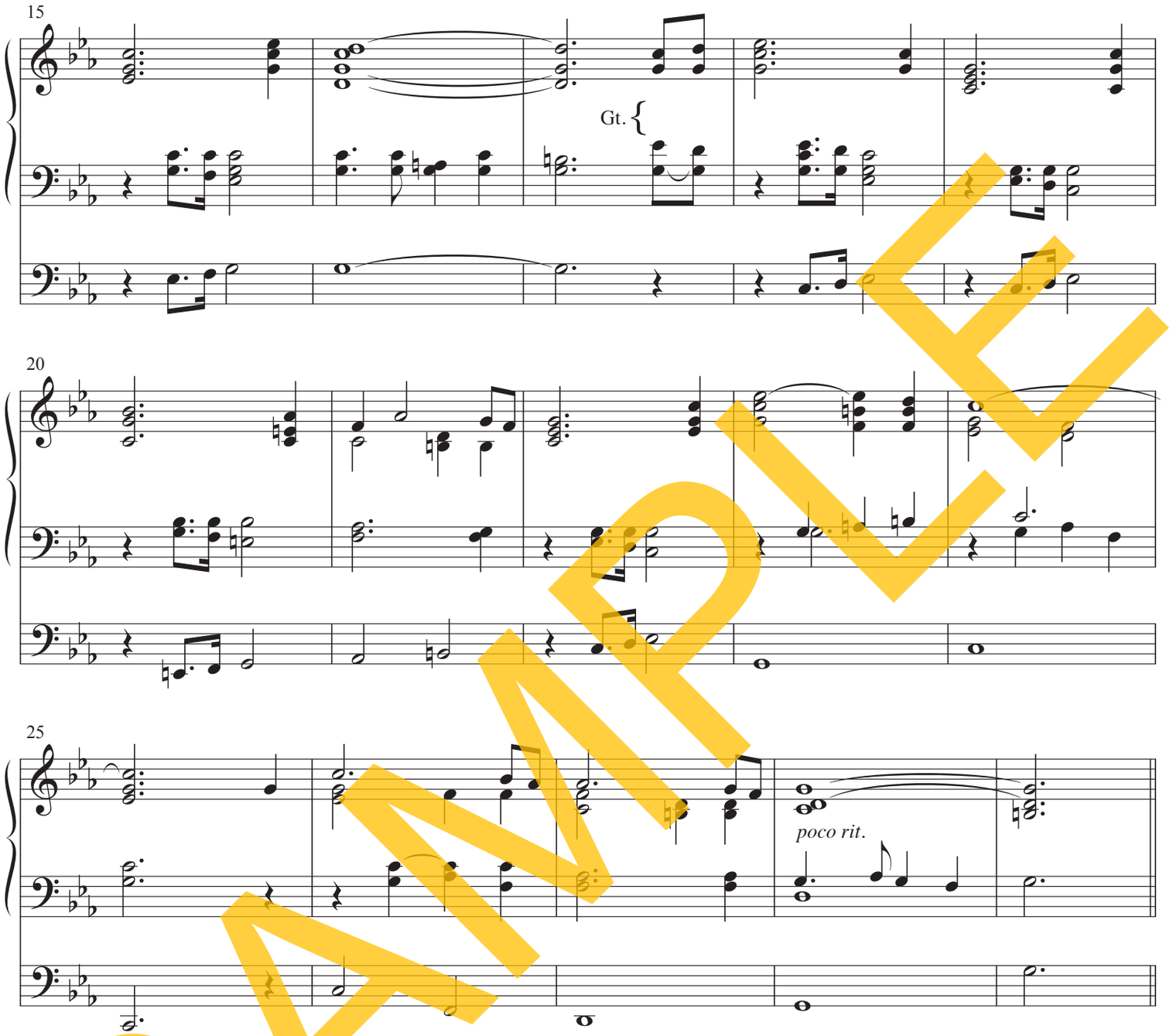
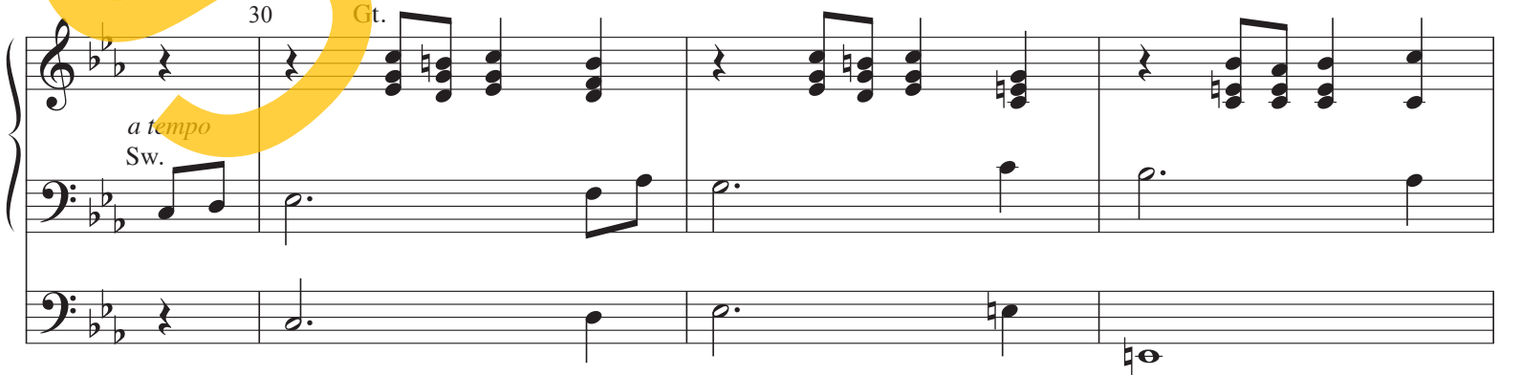


Sw. Bourdon 8, Flute 4', Nazard 2-2/3', Oboe 8', Trem.
Gt. Harmonic Flute 8', Gamba 8', Spitzflute 8, Ch. to Gt. 8'
Ch. Viole 8', Viole Celete 8', Erzahler 8', Erzahler Celeste 8'
Ped. Lieblich Bourdon 16', Violone 16', Gt. to Ped. 8', Ch. to Ped. 8'



SAMPLE

Sw. Viola 8', Viola Celeste 8', Bourdon 8', Flute Celeste II 8', Trem., Sw. to Gt. 8, Sw. to Ch. 8'
Gt. Diapason 8', Harmonic Flute 8', Octave 4', Flute 4', Trem., Sw. to Gt. 8', Ch. to Gt. 8'
Ch. Viola 8', Viola Celeste 8', Gedeckt 8, Koppelflute 4', Ch. to Gt. 8'
Ped. Bourdon 16', Violone 16', Gedeckt 8', Gt. to Ped. 8', Ch. to Ped. 8'

46

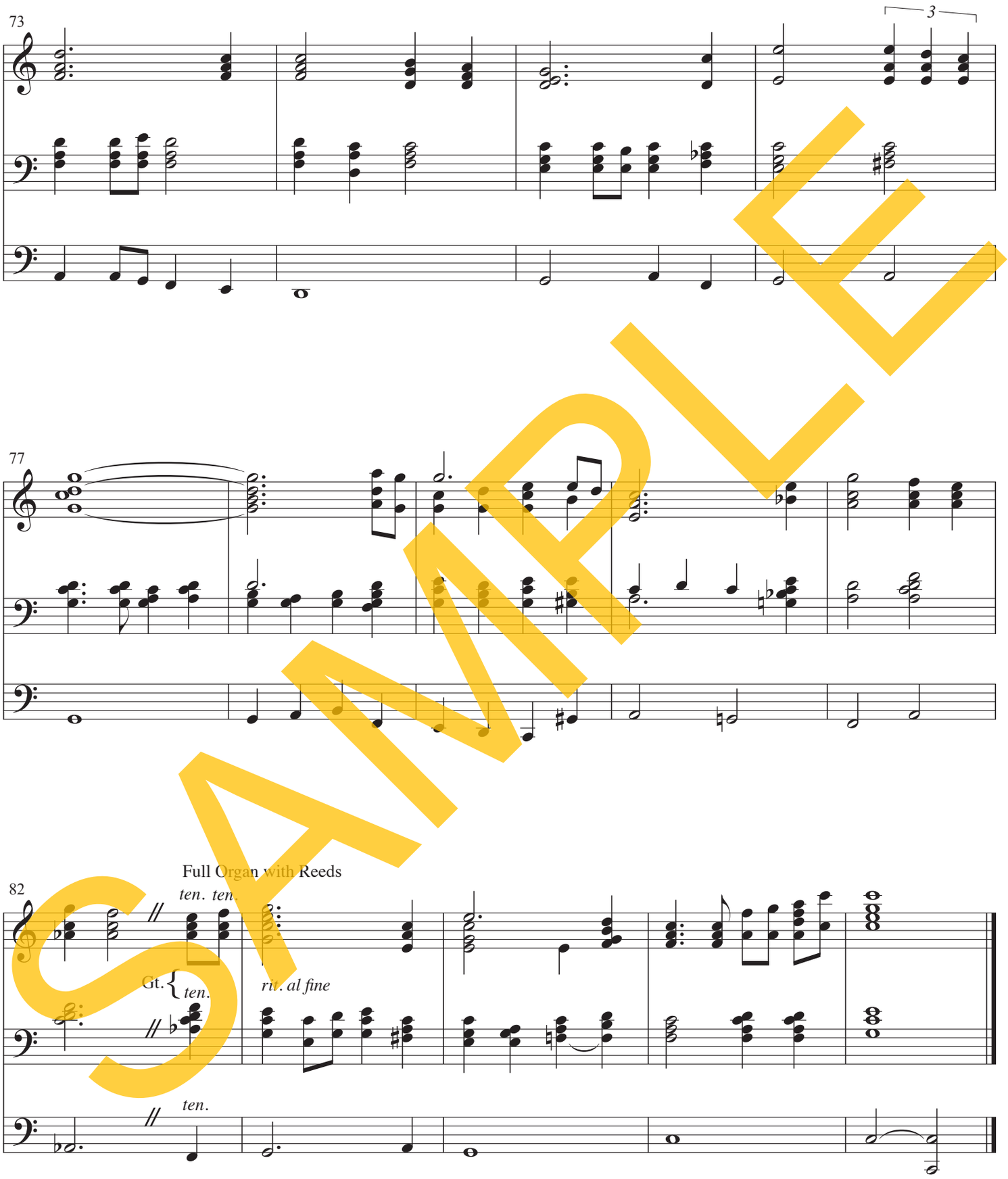
51

Gt.

57

Gt.

SAMPLE



SAMPLE

for Alysia Dodd and Erin Palmer

Lift Up Your Heads, Ye Mighty Gates

Sw. Bourdon 8', Viola 8', Principal 4', Piccolo 2', Mix. IV
Gt. Diap. 8', Harm. Fl. 8', Oct. 4', Twelfth 2⅔', Fifteenth 2', Mix. IV, Sw. to Gt. 8'
Ch. Festival Trumpet 8'
Ped. Diapason 16', Bourdon 16', Violone 16', Octave 8', Choralbass 4', Mix. IV
Alternate MIDI registrations enclosed in boxes throughout

Carolyn Hamlin
Tune: **TRURO**
Psalmodia Evangelica, 1789

R.H. Gt. Trumpets
L.H. Brass Ensemble
Ped. Tuba

Triumphantly ♩ = 92

Gt.

5

poco rit.

R.H. Spanish Trumpet
L.H. Strings, Harpsichord
Ped. Strings

9

Ch.
a tempo
Gt.

Duration: 2:45

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24

poco rit.

Sw. Bourdon 8', Principal 4', Piccolo 2', Mix. IV, Waldhorn 16', Trumpet 8', Clarion 4'
Gt. Diapason 8', Harmonic Flute 8', Octave 4', Sw. to Gt. 8', Ch. to Gt. 8'
Ch. Gedeckt 8', Principal 4', Octave 2', Quintflute 1⅓', Scharf III
Ped. Bourdon 16', Violone 16', Octave 8', Sw. to Ped. 8'

Gt. + Trombones
Ped. Organ stops + Tuba

27

Sw. *a tempo*

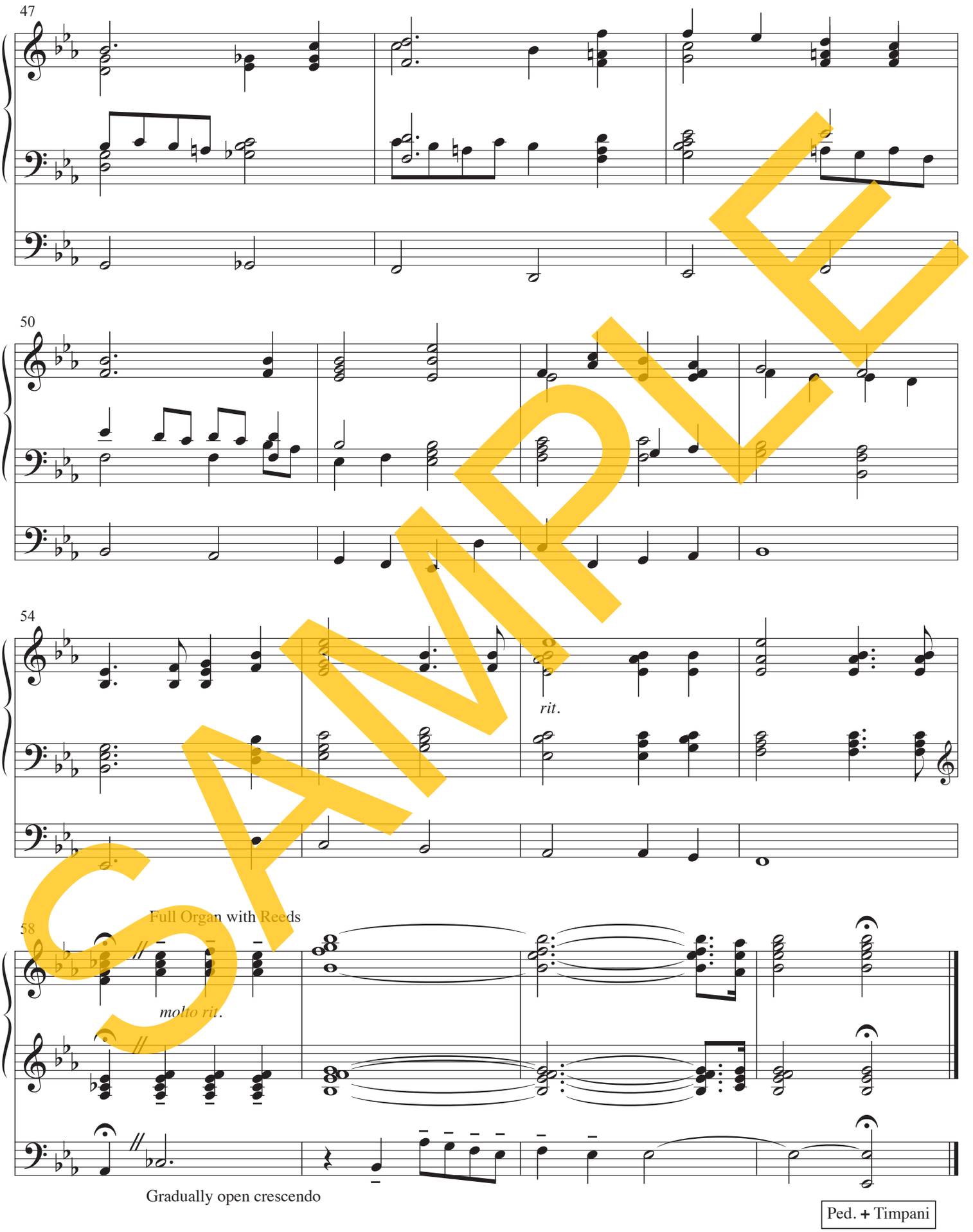
poco rit.

Gt. *a tempo*

31

Gradually open crescendo

SAMPLE


47
50
54
rit.
58
Full Organ with Reeds
molto rit.
Gradually open crescendo
Ped. + Timpani

SAMPLE