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Instrument Parts are reproducible!

A Mighty Fortress Is Our God

EIN FESTE BURG
setting, Christina Shehi

Boldly (♩ = 112)

The musical score is written for voice and piano. It consists of three systems of music. The first system (measures 1-4) features a vocal line starting with a forte (*f*) dynamic and a piano accompaniment. The second system (measures 5-8) continues the vocal line with a mezzo-forte (*mf*) dynamic and includes a repeat sign. The third system (measures 9-12) shows the vocal line concluding with a fermata and a final note, while the piano accompaniment continues with a 5/4 time signature change and concludes with a 4/4 time signature.

Tune: Martin Luther, 1483–1546

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14

Musical score for measures 14-17. Treble clef with a key signature of one sharp (F#). The melody features eighth and sixteenth notes with slurs. The piano accompaniment consists of eighth notes in the right hand and quarter notes in the left hand.

To Coda ☉

18

Musical score for measures 18-21. Measure 18 has a 5/4 time signature. Measure 19 has a 4/4 time signature. Measure 20 has a 4/4 time signature. Measure 21 has a 5/4 time signature. The melody has a fermata in measure 18 and a dynamic marking of *f* in measure 21. The piano accompaniment has a dynamic marking of *f* in measure 19. An 8va marking is present at the end of measure 21.

22

Musical score for measures 22-25. Measure 22 has a 5/4 time signature. Measure 23 has a 4/4 time signature. Measure 24 has a 4/4 time signature. Measure 25 has a 5/4 time signature. The melody has a dynamic marking of *mp* and a triplet in measure 25. The piano accompaniment has a dynamic marking of *mp* in measure 24. An 8va marking is present at the beginning of measure 22.

26

Musical score for measures 26-29. Measure 26 has a 5/4 time signature. Measure 27 has a 4/4 time signature. Measure 28 has a 4/4 time signature. Measure 29 has a 5/4 time signature. The melody has a dynamic marking of *mf* and triplets in measures 27 and 29. The piano accompaniment has a dynamic marking of *mf* in measure 26.

Abide with Me

EVENTIDE*
setting, Christina Shehi

Gently flowing

The musical score is written in 4/4 time and consists of three systems. Each system includes a vocal line in the treble clef and a piano accompaniment in the grand staff (treble and bass clefs). The tempo/mood is marked 'Gently flowing'. The first system starts with a vocal line that begins in the second measure, marked *mp*. The piano accompaniment features a steady eighth-note pattern in the right hand and a dotted quarter-note pattern in the left hand. The second system begins with a fermata over the first measure of the vocal line. The piano accompaniment continues with the same pattern. The third system also begins with a fermata over the first measure of the vocal line, which then changes to a half-note pattern. The piano accompaniment in the right hand changes to a sixteenth-note pattern, while the left hand remains the same. Dynamics include *mf* in the third system.

*with J. S. Bach, *Praeludium 1* from *Das Wohltemperierte Klavier*

Tune: William H. Monk, 1823–1889

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for Corrine and Herb Chilstrom

Day by Day

BLOTT EN DAG
setting, Mark Sedio

mf

ad lib.

mf

mp

4

8

Tune: Oskar Ahnfelt, 1813–1882

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11

mf

14

mp

p

17

mf

mf

20

Holy God, Holy and Glorious

NELSON
setting, Nancy Raabe

Broadly, with great expressivity (♩ = 80)

5

9

Tune: Robert Buckley Farlee, b. 1950; copyright © 2001 Robert Buckley Farlee, admin. Augsburg Fortress
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12

15

19

poco rit. *mp a tempo*

poco rit. *mp a tempo*

(bring out melody)

23

mf *f*

ff

Jesus Loves Me!

JESUS LOVES ME*
setting, Jayne Southwick Cool

$\text{♩} = 92$

The musical score is written in 4/4 time with a tempo of quarter note = 92. It is in the key of B-flat major. The score is presented in piano format, showing both the treble and bass staves. The piece begins with a piano introduction marked 'cresc.' (crescendo). The first system (measures 1-4) features a steady accompaniment in the bass and a melody in the treble. The second system (measures 5-8) continues this pattern. The third system (measures 9-12) includes a vocal line in the treble staff, marked 'mf' (mezzo-forte), which enters in measure 9. The piano accompaniment continues. The fourth system (measures 13-16) features a vocal line in the treble staff, marked 'mp' (mezzo-piano), which enters in measure 13. The piano accompaniment continues. The fifth system (measures 17-20) shows the vocal line continuing in the treble staff, with the piano accompaniment providing a consistent harmonic support.

*also quoting RHOSYMEDRE, John D. Edwards, 1806–1885

Tune: William B. Bradbury, 1816–1868

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