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Abbot's Leigh

God Is Here!

Introduction I

♩ = c. 116

Principals: 8', 4'

Ped: 16', 8'

slight rit.

The score for Introduction I is written for piano. It consists of three systems. The first system is in 6/4 time and features a treble clef staff with a melodic line and a bass clef staff with a bass line. The tempo is marked as quarter note equals approximately 116 beats per minute. The second system continues the piece, ending with a double bar line and a 5/4 time signature. The third system is also in 5/4 time and includes the instruction 'slight rit.' (slight ritardando). The score includes markings for 'Principals: 8', 4'' and 'Ped: 16', 8''.

Introduction II

Playfully – detached

f

The score for Introduction II is written for piano. It consists of three systems. The first system is in 5/4 time and features a treble clef staff with a melodic line and a bass clef staff with a bass line. The tempo is marked as 'Playfully – detached'. The second system continues the piece, ending with a double bar line and a 4/4 time signature. The third system is also in 4/4 time and includes the instruction 'f' (forte). The score includes markings for 'Principals: 8', 4'' and 'Ped: 16', 8''.

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Arrangement: Mark Sedio, Intro. 1, Acc. 2; Aaron David Miller, Intro. 2, Acc. 1.

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Aberystwyth

Savior, When in Dust to You

Introduction

The musical score is arranged in three systems, each with three staves. The top staff is the right hand, the middle is the left hand, and the bottom is a separate bass line.

- System 1:** The right hand features a melodic line with four groups of triplets. The left hand plays a simple harmonic accompaniment. The bottom staff has a single note with a long sustain pedal line. Dynamics include *p* (piano), *mf* (mezzo-forte), and *p* again. Pedal markings: "Sw." and "Ped: 16', 8'; Sw/Ped".
- System 2:** The right hand continues the melodic line. The left hand has some rests. The bottom staff has a few notes. Dynamics include *ff* (fortissimo) for a guitar-like texture. Pedal marking: "Full pedal".
- System 3:** The right hand continues the melodic line. The left hand has some rests. The bottom staff has a few notes.

Tune: Joseph Parry, 1841–1903

Arrangement: Marilyn Brattskar, copyright © 2005 Augsburg Fortress. All rights reserved.

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Ar hyd y nos

For the Fruit of All Creation

Introduction

The musical score is written for piano and is in 4/4 time with a key signature of one sharp (F#). It consists of five systems of staves. The first system includes performance instructions: 'Swell (+Choir)' and 'Full with reeds, mixtures, 16's, shades closed' with a dynamic marking of *p*. The second system has a dynamic marking of *mp*. The third system has a dynamic marking of *mf*. The fourth system has a dynamic marking of *f*. The fifth system includes a pedal instruction: 'Ped: Sw/Ped; Ch/Ped, 16', 8', (16' reed)'. The score features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests.

Tune: Welsh

Arrangement: Stephen P. Folkemer, copyright © 2005 Augsburg Fortress. All rights reserved.

Calvary

Introduction

Very freely

I: 8' Solo

Tune: African American spiritual

Arrangement: J. Bert Carlson, copyright © 2005 Augsburg Fortress. All rights reserved.

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Cradle Song

Away in a Manger

Introduction

Sw. } *mp*
Soft foundations, Celeste

Ped: Gedeckt 8', Sw/Ped

Detailed description: This system contains the first two staves of the introduction. The top staff is a treble clef with a 3/4 time signature and a key signature of one flat (B-flat). It features a simple melody of quarter notes. The bottom staff is a bass clef with a 3/4 time signature and a key signature of one flat. It contains a series of chords, some with a 'Sw.' (Swell) marking. A dynamic marking of *mp* (mezzo-piano) is indicated. The instruction 'Soft foundations, Celeste' is written between the staves. Below the bottom staff, the instruction 'Ped: Gedeckt 8', Sw/Ped' is written.

Gt: Principals 8', 4'
mf

(Sw.)

Detailed description: This system contains the second and third staves. The top staff continues the melody from the first system. The bottom staff continues the accompaniment. A dynamic marking of *mf* (mezzo-forte) is present. The instruction 'Gt: Principals 8', 4'' is written above the top staff. A '(Sw.)' marking is placed above the bottom staff in the third measure.

Detailed description: This system contains the fourth and fifth staves, concluding the introduction. The top staff continues the melody, and the bottom staff continues the accompaniment. The piece ends with a final chord in the bottom staff.

Tune: William J. Kirkpatrick, 1838–1921

Arrangement: Robert Benson, copyright © 2005 Augsburg Fortress. All rights reserved.

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Crucifer

Lift High the Cross

Introduction

Full organ – well accented and free

The musical score is arranged for three staves. The top two staves are a grand staff (treble and bass clefs) and the bottom staff is a single bass clef. The piece begins in 4/4 time, then changes to 3/4, and returns to 4/4. The first staff (treble) starts with a *ff* dynamic and features chords and melodic lines with accents. The second staff (bass) provides a harmonic accompaniment with chords and a melodic line that includes a triplet in the 3/4 section. The third staff (single bass) contains a melodic line with a triplet and various rhythmic patterns. The score includes various musical notations such as accents, slurs, and dynamic markings.

Tune: Sydney H. Nicholson, 1875–1947; copyright © 1974, and this arr. © 2005 Hope Publishing Co., Carol Sream, IL 60188. All rights reserved. Used by permission.

Arrangement: James D. Holloway, Intro.; Jonathan Reuss, Acc.

Finlandia

When Memory Fades

Introduction

Rocking gently

Soft 8'

Soft 8' or celeste

Soft 8' stop to balance R.H.

Tune: Jean Sibelius, 1865–1957; copyright © Breitkopf and Härtel, Wiesbaden, Germany.
 Arrangement: David Christiansen, copyright © Breitkopf and Härtel, Wiesbaden, Germany.

King's Weston

At the Name of Jesus

Introduction

The musical score for the introduction of 'King's Weston' is presented in three systems. Each system consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. The key signature is one flat (B-flat major). The first system begins with a forte (f) dynamic. The music features a mix of eighth and sixteenth notes in the upper voices, with sustained chords and moving lines in the lower voices. The second system continues the melodic and harmonic development. The third system features a prominent bass line with sustained chords and a final cadence. The score includes various musical notations such as slurs, ties, and dynamic markings.

Tune: R. Vaughan Williams, 1872–1958; copyright © Oxford University Press. All rights reserved. Used by permission.
 Arrangement: Frederick Frahm, copyright © 2005 Augsburg Fortress. All rights reserved.

Lobe den Herren

Praise to the Lord, the Almighty

Introduction I

ff
Plenum with mixture

Tune: *Ernewerten Gesangbuch*, Stralsund, 1665

Arrangement: James Holloway, Intro. I; David Christiansen, Intro. II, Acc.; copyright © 2005 Augsburg Fortress. All rights reserved.

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Shout to the Lord

Introduction

The musical score for the introduction of 'Shout to the Lord' is written for piano and bass. It consists of three systems of staves. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The first system begins with a forte (*f*) dynamic. The second system includes a mezzo-forte (*mf*) dynamic. The score features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests, with some notes marked with accents (>).

Tune: Darlene Zschech; copyright © 1993, and this arr. © 2005 Darlene Zschech/Hillsong Publishing, admin. in the US and Canada by Integrity's Hosanna! Music (ASCAP). Used by permission.
 Arrangement: Nancy Raabe

Sussex Carol

On Christmas Night

Introduction

The musical score for the Introduction of 'Sussex Carol' is presented in three systems. Each system consists of three staves: a grand staff (treble and bass clefs) and a separate bass staff. The key signature is one flat (Bb) and the time signature is 6/8. The first system is marked 'II: 8'' and features a melodic line in the treble clef and a bass line in the bass clef. The second system is marked 'I: 8', 4'' and includes a second ending in the treble clef. The third system continues the melodic and bass lines. The notation includes various note values, rests, and dynamic markings.

Tune: English traditional

Arrangement: David Christiansen, copyright © 2005 Augsburg Fortress. All rights reserved.

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Thaxted

O God Beyond All Praising

Introduction I

Stately

Tune: Gustav Holst, 1874–1934

Arrangement: Mark Sedio, Intro. I, Acc. I; Aaron David Miller, Intro. II, Acc. II; copyright © 2005 Augsburg Fortress. All rights reserved.

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