

Summer Solstice

Settings for Organ

Roberta Rowland-Raybold

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to Anne Franco

A Quiet Spirit

Sw: Flute 8', Flute Celeste 8'
 Gt: Flutes 8', 4'; Sw/Gt. 8'
 Ch: Soft Strings 8', 4'
 Ped: Bourdon 16'; Sw/Ped. 8'

Roberta Rowland-Raybold

$\text{♩} = 64$

Sw.
l.h.
pp

Ch.
mp

rit. *mf*

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to Pastor Alison Leitzel

Come, Join the Dance of Trinity

Sw: Soft Principal 8'; Sw/Sw. 4'

Gt: Soft Principals 8', 4'

Ch: Gedeckt 8', Flute 2'

Ped: Bourdon 16', 8'; Gt/Ped. 8'

KINGSFOLD

setting, Roberta Rowland-Raybold

♩ = 116

The musical score is written for three staves: Treble Clef (top), Bass Clef (middle), and Bass Clef (bottom). The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked as ♩ = 116. The score is divided into three systems. The first system includes a dynamic marking of *mp* for the Sw. part and *sim.* for the upper Treble staff. The second system continues the melodic and harmonic development. The third system concludes the piece with a final cadence.

Tune: English folk tune

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to Sid and Dorelle Chase, Chase Organ Company

Come, Thou Almighty King

(Entree)

Sw: Foundations
 Gt: Principals 8', 4'
 Ch: Principals 8'
 Ped: Principal 16', Octave 8', Couplers

ITALIAN HYMN
 setting, Roberta Rowland-Raybold

$\text{♩} = 106$

The musical score is written for organ. It features three systems of music. The first system includes a Gt. (Great) part with a 'sim.' (sostenuto) marking and a Sw. (Swell) part with a 'f' (forte) dynamic. The second and third systems continue the organ accompaniment. The bottom staff of each system shows a simple bass line.

Tune: Felice de Giardini, 1716–1796

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to Mark Reilly

Creator Spirit, Heavenly Dove

Prayer

Sw: Soft Strings 8', 4'
Gt: Dulciana 8', Gt/Gt. 4'
Ch: Flutes 8', 4'
Ped: Lieb Gedeckt 16'; Ch/Ped. 8'

VENI CREATOR SPIRITUS
setting, Roberta Rowland-Raybold

With feeling (♩ = 64)

Musical score for Ch. (Flutes) in G minor, 4/4 time. The score consists of two staves. The upper staff contains a series of chords and melodic fragments, starting with a *pp* dynamic marking. The lower staff contains a simple bass line with long notes and rests.

Musical score for Sw. (Soft Strings) and Gt. (Dulciana/Guitar) in G minor, 4/4 time. The score consists of two staves. The upper staff contains a melodic line for the strings, and the lower staff contains a bass line for the dulciana/guitar.

Musical score for Sw. (Soft Strings) and Gt. (Dulciana/Guitar) in G minor, 4/4 time. The score consists of two staves. The upper staff contains a melodic line for the strings, and the lower staff contains a bass line for the dulciana/guitar.

Tune: Sarum plainsong, mode VIII
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to Craig and Eva Morrow

In His Temple Now Behold Him

Sw: Soft Foundations
Gt: Foundations 8', 4'
Ch: Strings 8', Flute 8'
Ped: Principal 16', Bourdons 16', 8'

REGENT SQUARE
setting, Roberta Rowland-Raybold

♩ = 96

The musical score is written in 4/4 time with a tempo of 96 beats per minute. It features a key signature of two flats (B-flat and E-flat). The score is divided into four systems, each with a grand staff (treble and bass clefs). The first system includes a guitar part (Gt.) marked with a forte (f) dynamic. The second system continues the piano accompaniment. The third system introduces a choral part (Ch.) in the bass clef, with a long note spanning two measures. The fourth system features a guitar part (Gt.) in the bass clef. The score concludes with a final cadence in the bass clef.

Tune: Henry T. Smart, 1813–1879
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to Ann Slocum
Loving Spirit
A Vision

Sw: Strings 8', 4'
 Gt: Principal 8'
 Ch: Gedeckt 8', Flute 4'
 Ped: Nachthorn 2'

RESTORATION
 setting, Roberta Rowland-Raybold

$\text{♩} = 84$

Tune: W. Walker, *Southern Harmony*, 1835

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to Dr. Barb Mackey

O Holy Spirit, Root of Life

Sw: Flutes 8', 2'
 Gt: Gedeckt 8'; Ch/Gt. 8'
 Ch: Flute 8'
 Ped: Flute 16'; Ch/Ped. 8'

PUER NOBIS
 setting, Roberta Rowland-Raybold

$\text{♩} = 68$

The musical score is written for a keyboard instrument, likely a harpsichord or spinet, in the key of D major (two sharps) and 12/8 time. It consists of four systems of music. The first system shows the beginning with a tempo marking of quarter note = 68. The second system features a melodic line in the right hand and a supporting bass line in the left hand, with a 'Ch.' (Chorus) marking. The third system continues the melodic and harmonic development. The fourth system includes a 'Gt.' (Guitar) marking and a 'mf' (mezzo-forte) dynamic. The score is arranged in a grand staff format with treble and bass clefs.

Tune: European tune; adapt. Michael Praetorius, 1571–1621

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to Judy Barrett

O Living Breath of God

Soplo de Dios viviente

Dance to the Spirit

Sw: Flute 8'
Gt: Gedeckt 8', Octave 4'
Ped: Gedeckt 16', 8'

VÅRVINDAR FRISKA
setting, Roberta Rowland-Raybold

♩ = 116

The musical score is written for three instruments: Sw (Flute 8'), Gt (Gedeckt 8', Octave 4'), and Ped (Gedeckt 16', 8'). The piece is in 3/4 time with a key signature of one sharp (F#). The tempo is marked as ♩ = 116. The score is divided into three systems. The first system features a piano (*p*) dynamic for the Sw part. The second system features a mezzo-piano (*mp*) dynamic for the Sw part and includes the instruction '+Fl. 4' for the Gt part. The third system features a mezzo-forte (*mf*) dynamic for the Gt part. The score concludes with a double bar line and a key signature change to one flat (F).

Tune: Swedish folk melody

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to Karen and Bob Meeker

Spirit of Gentleness

Sw: Salicional 8', Unda Maris 8', Flute 8', Trem.
 Gt: Gemshorn 8'; Sw/Gt. 8'
 Ch: Bourdon 8', Flute Celeste
 Ped: Bourdon 16'; Gt/Ped.

SPiRiT
 setting, Roberta Rowland-Raybold

$\text{♩} = 86$

The musical score is written for three staves. The top staff is the treble clef, the middle is the bass clef, and the bottom is a lower bass clef. The key signature is two sharps (F# and C#), and the time signature is 3/4. The score begins with a tempo marking of quarter note = 86. The first system includes a dynamic marking of *pp* for the Sw. instrument. The second system continues the piece. The third system includes a dynamic marking of *p* and a *rit.* (ritardando) marking. The score concludes with a double bar line and repeat signs.

Tune: SPiRiT by James K. Manley, b. 1940, copyright © 1978. Used by permission.

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to Donna Brown

Spirit of God, Descend upon My Heart

Sw: Flute and Strings 8'
 Gt: Flute 8', Nazard 2-2/3'
 Ch: Dolce 8'; Sw/Ch. 8', 4'
 Ped: Bourdon 16'; Sw/Ped. 8', 4'

MORECAMBE
 setting, Roberta Rowland-Raybold

$\text{♩} = 82$

The musical score is arranged in three systems. Each system consists of three staves: a top staff for Chords (Ch.), a middle staff for Swell (Sw.), and a bottom staff for Pedal (Ped.). The key signature is one flat (B-flat) and the time signature is 4/4. The tempo is marked as quarter note = 82. The first system shows the Ch. staff with a dense chordal texture, the Sw. staff with sustained notes, and the Ped. staff with a single bass note. The second system introduces the Gt. staff with a melodic line. The third system continues the Gt. line and includes a 'rit.' (ritardando) marking in the Sw. staff.

Tune: Frederick C. Atkinson, 1841–1897

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to Professor Trudy Faber

Summer Solstice

Sw: Soft Strings
Gt: Flute 8'
Ped: Bourdon 16'; Sw/Ped. (8')

Roberta Rowland-Raybold

♩ = 56

The first system of the score consists of three staves. The top staff is a grand staff with a treble clef and a key signature of two sharps (F# and C#). It contains piano (pp) accompaniment for the left hand (l.h.) and soft strings (Sw.). The middle staff is a grand staff with a bass clef and a key signature of two sharps, containing the flute part (Gt.). The bottom staff is a grand staff with a bass clef and a key signature of two sharps, containing the Bourdon 16' and Sw/Ped. (8') accompaniment. The tempo is marked as ♩ = 56.

The second system of the score consists of three staves. The top staff is a grand staff with a treble clef and a key signature of two sharps, featuring guitar (Gt.) accompaniment. The middle staff is a grand staff with a bass clef and a key signature of two sharps, featuring soft strings (Sw.) accompaniment. The bottom staff is a grand staff with a bass clef and a key signature of two sharps, containing the Bourdon 16' and Sw/Ped. (8') accompaniment.

The third system of the score consists of three staves. The top staff is a grand staff with a treble clef and a key signature of two sharps, featuring piano (mp) accompaniment. The middle staff is a grand staff with a bass clef and a key signature of two sharps, featuring soft strings (Sw.) accompaniment. The bottom staff is a grand staff with a bass clef and a key signature of two sharps, containing the Bourdon 16' and Sw/Ped. (8') accompaniment.

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to Louise Gregg

We All Believe in One True God

Sw: Strings 8'
 Gt: Flute 8'
 Ped: Bourdon 16'

WIR GLAUBEN ALL
 setting, Roberta Rowland-Raybold

$\text{♩} = 66$

The musical score is written for a string quartet and guitar. It consists of four systems of music. The first system shows the beginning of the piece in 3/2 time, with a tempo of quarter note = 66. The guitar part (Gt.) is marked *mp* and plays a simple melody. The strings (Sw.) are marked *p* and play a sustained chord. The second system shows the continuation of the melody and accompaniment. The third system shows further development of the musical themes. The fourth system concludes the piece with a final chord and a *mp* marking for the guitar.

Tune: Latin *Credo*, c. 1300, adapt.

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to June Miller

Ye Watchers and Ye Holy Ones

A Hymn of Glory Let Us Sing!

(Fanfare)

Sw: Principals 8', 4', Octave 4'

Gt: Principals 8', 4', Pommer 8; Sw/Gt. 8', 4'

Ch: Gedeckt 8', Flutes 4', 2'

Ped: Principals 16', 8'; Gt/Ped. 8'

LASST UNS ERFREUEN

setting, Roberta Rowland-Raybold

$\text{♩} = 102$

The musical score is arranged in three systems, each with three staves. The first system features a grand staff with a treble clef and a bass clef, and a separate bass staff below. The key signature is two flats (B-flat and E-flat), and the time signature is 4/4. The first system includes a guitar part marked *ff* (fortissimo) and a swell pedal marking. The second system continues the grand staff and bass staff. The third system changes the key signature to one sharp (F#) and includes a guitar part marked *mf* (mezzo-forte) and a swell pedal marking. The score concludes with a double bar line and repeat signs.

Tune: *Geistliche Kirchengesänge*, Köln, 1623

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