

Suite on
MARCHING
TO
ZION

Wayne L. Wold



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Suite on “Marching to Zion”
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Engraver: Thomas Schaller, Mensura
Cover design: Laurie Ingram
Cover photo: Digital Vision

The paper used in this publication meets the minimum requirements of American National Standard for Information Sciences—
Permanence of Paper for Printed Materials, ANSI Z329.48-1984.

Printed in the USA.
ISBN 978-1-5064-9588-0

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for Michael Britt
premiered at the Organ Historical Society's 2003 Convention

Suite on "Marching to Zion"

I. Fanfare

"Come, we that love the Lord"

Manuals and Pedal Full and Coupled

MARCHING TO ZION
setting, Wayne L. Wold

$\text{♩} = 90$

broadening

Tune: Robert Lowry, 1826–1899
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Suite on "Marching to Zion," by Wayne L. Wold, ISBN 0-8006-7698-X
Published by Augsburg Fortress. Printed in U.S.A.
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II. Passacaglia

“Let those refuse to sing who never knew our God”

I: Flutes 8', 4'
 II: Solo stop 8'
 Ped: Flutes 16', 8'

$\text{♩} = 90$

I

sim.

(I)

II

III. Meditation

“Zion, the beautiful city of God”

Man: Warm Strings and Flutes (Celestes)
 Ped: Flute 4' (or other Solo Stop), Tremolo

Tenderly, with rubato (♩ = 72)

The musical score is written in 4/4 time and consists of two systems of music. The first system begins with a tempo marking of **Tenderly, with rubato** and a quarter note equal to 72 (♩ = 72). The music is marked *p legato*. The right hand features a melodic line with eighth and quarter notes, while the left hand provides a harmonic accompaniment with chords and single notes. The second system continues the piece, marked *mp* and *rit.* (ritardando). The right hand continues with a melodic line, and the left hand features a more active accompaniment with chords and moving lines. The score concludes with a final chord in the right hand and a sustained chord in the left hand.

IV. Trumpet Tune

"Then let our songs abound"

I: Solo Reed or Combination
 II: Principal Chorus
 Ped: Principal Chorus

Rollicking (♩. = 90)

The musical score is arranged in three systems. The first system consists of three staves: a treble clef staff for the Solo Reed or Combination (I), a grand staff for the Principal Chorus (II), and a bass clef staff for the Principal Chorus (Ped). The key signature is one flat (B-flat) and the time signature is 6/8. The tempo is marked 'Rollicking' with a quarter note equal to 90 beats per minute. The first system includes a first ending bracket over the first two measures of the treble staff. The second system continues the piece with a second ending bracket over the final two measures of the treble staff. The score includes various musical notations such as slurs, accents, and dynamic markings like 'sim.' (sforzando).