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this collection is dedicated to my friend, the Reverend Phyllis Garrett

# Alleluia! Sing to Jesus

*Love Divine, All Loves Excelling*

I: Trumpet 8' \*  
II: Principals 8', 4', 2', Mixture  
Ped: 16', 8'; II/Ped.

HYFRYDOL  
setting, Kyle Johnson

Cheerful (♩ = c. 120)

Trumpet

6

\*If playing with instrumentalist, omit Man. I *ad lib.* See extracted part on pp. 26–27.

Tune: Rowland H. Prichard, 1811–1887  
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# Christ Is Alive! Let Christians Sing

I: Trumpet 8'  
 II: Principals 8', 4', 2', Mixture  
 Ped: 16', 8'; II/Ped.

TRURO  
 setting, Kyle Johnson

Not too slow (♩ = c. 138) §

Trumpet

II *non legato*

I

(II)

6

\*If playing with instrumentalist, omit Man. I *ad lib.* See extracted part on pp. 28–29.

Tune: T. Williams, *Psalmodia Evangelica*, 1789  
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11

Musical score for measures 11-15. It consists of three staves: a single treble clef staff at the top, a grand staff (treble and bass clefs) in the middle, and a single bass clef staff at the bottom. The key signature is two sharps (F# and C#). The music features a melodic line in the top staff, harmonic accompaniment in the grand staff, and a bass line in the bottom staff.

16

2nd time to Coda ⊕

II: reduce

I: Smaller Trumpet

Musical score for measures 16-21. It consists of three staves: a single treble clef staff at the top, a grand staff (treble and bass clefs) in the middle, and a single bass clef staff at the bottom. The key signature changes to one flat (Bb). The music features a melodic line in the top staff, harmonic accompaniment in the grand staff, and a bass line in the bottom staff. A double bar line with repeat dots is present at the end of measure 16. A Coda symbol (⊕) is located above the top staff in measure 17. The text "II: reduce" is written above the grand staff in measure 17, and "I: Smaller Trumpet" is written above the grand staff in measure 18.

22

Musical score for measures 22-26. It consists of three staves: a single treble clef staff at the top, a grand staff (treble and bass clefs) in the middle, and a single bass clef staff at the bottom. The key signature is one flat (Bb). The music features a melodic line in the top staff, harmonic accompaniment in the grand staff, and a bass line in the bottom staff.

# Christ Jesus Lay in Death's Strong Bands

I: Trumpet 8'  
 II: Principals 8', 4', Reed  
 Ped: 16', 8'; II/Ped.

CHRIST LAG IN TODESBANDEN  
 setting, Kyle Johnson

**Stately**

6

12

Trumpet

I

(II)

\*If playing with instrumentalist, omit Man. I *ad lib.* See extracted part on pp. 30–31.

Tune: J. Walter, *Geistliche Gesangbüchlein*, 1524

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# Come, You Faithful, Raise the Strain

I: Trumpet 8'  
 II: Principals 8', 4', 2', Mixture  
 Ped: 16', 8', 4'; II/Ped.

GAUDEAMUS PARITER  
 setting, Kyle Johnson

## Majestically

Trumpet

II

rit.

3

3

3

3

## Joyfully

4

a tempo

(II)

I

\*If playing with instrumentalist, omit Man. I *ad lib.* See extracted part on pp. 32–33.

Tune: Johann Horn, 1490–1547

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8

Musical score for measures 8-11. The system consists of three staves. The top staff is a single treble clef staff with a melodic line. The middle staff is a grand staff (treble and bass clefs) with a complex accompaniment of chords and arpeggios. The bottom staff is a single bass clef staff with a bass line. A large, semi-transparent watermark 'SAMPLE' is overlaid across the page.

12

Musical score for measures 12-15. The system consists of three staves. The top staff is a single treble clef staff with a melodic line. The middle staff is a grand staff (treble and bass clefs) with a complex accompaniment of chords and arpeggios. The bottom staff is a single bass clef staff with a bass line. A large, semi-transparent watermark 'SAMPLE' is overlaid across the page.

16

Musical score for measures 16-19. The system consists of three staves. The top staff is a single treble clef staff with a melodic line. The middle staff is a grand staff (treble and bass clefs) with a complex accompaniment of chords and arpeggios. The bottom staff is a single bass clef staff with a bass line. A large, semi-transparent watermark 'SAMPLE' is overlaid across the page.

# Day of Delight and Beauty Unbounded

## *In Thee Is Gladness*

I: Trumpet 8'\*

II: Foundations 8', 4', (2')

Ped: 16', 8'

IN DIR IST FREUDE  
setting, Kyle Johnson

### Jauntily

Trumpet

The musical score consists of three systems. The first system includes a Trumpet part and an Organ part with two staves (treble and bass). The second system continues the Organ part with two staves. The third system includes a Bass part and continues the Organ part with two staves. The time signature changes from 6/4 to 2/4 and back to 6/4. The organ part is divided into two sections, I and II, with sub-sections (I) and (II). The bass part has a measure rest at the beginning of the second system.

\*If playing with instrumentalist, omit Man. I *ad lib.* See extracted part on pp. 34–35.

Tune: Giovanni Giacomo Gastoldi, 1556–1622  
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# I Know That My Redeemer Lives!

## *Jesus Shall Reign*

I: Trumpet 8' \*  
 II: Foundations 8', 4', 2', Mixture  
 Ped: 16', 8'; II/Ped.

DUKE STREET  
 setting, Kyle Johnson

Swing 8th notes, not too fast

Trumpet

5

\*If playing with instrumentalist, omit Man. I *ad lib.* See extracted part on pp. 36–37.

Tune: attr. John Hatton, d. 1793  
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# The Day of Resurrection!

I: Trumpet 8'  
 II: Principals 8', 4', 2', Mixture  
 Ped: 16', 8'; II/Ped.

ELLACOMBE  
 setting, Kyle Johnson

Festive (♩ = c. 120)

The musical score is written in 4/4 time with a key signature of three sharps (F#, C#, G#). It consists of three systems of staves. The first system (measures 1-3) features a grand staff with a treble clef and two bass clefs. The organ part is indicated by a bracket labeled 'II' on the left. The second system (measures 4-7) continues the organ part. The third system (measures 8-11) introduces a trumpet part on a single treble clef staff, labeled 'Trumpet' above the staff. The organ part continues in the grand staff below, with a bracket labeled 'I' on the left. A large, semi-transparent watermark 'SAMPLE' is overlaid diagonally across the entire score.

\*If playing with instrumentalist, omit Man. I *ad lib.* See extracted part on pp. 38–39.

Tune: German melody, 18th cent.; adapt. X.L. Hartig, *Melodien zum Mainzer Gesangbuche*, 1833  
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B $\flat$  Trumpet

# Alleluia! Sing to Jesus

*Love Divine, All Loves Excelling*

HYFRYDOL  
setting, Kyle Johnson

Cheerful (♩ = c. 120)

4

9

16

23

30

37

1

2

*rit.*

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SAMPLE