

A GARLAND  
OF GRACES

*Music for Organ  
and C Instrument*

*James Biery*

*Barbara Harbach*

*Evelyn R. Larter*

*Aaron David Miller*

*Eurydice V. Osterman*

*Brenda Portman*

*Harold Stover*

*David Evan Thomas*

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for Ann Lemke, colleague and friend

## Rondo Lirico

James Biery

Cantabile (♩ = 46)

C instrument

3

5

*rit.* *p a tempo*

*p* *rit.* *a tempo*

*cresc.* *cresc.*

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Part extraction can be found on page 110.

A Garland of Graces: Music for Organ and C Instrument, ISBN 979-8-8898-3297-3

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# Variations on a Handel Sarabande

James Biery

**Larghetto** (♩ = 60)

C instrument

*p*

4

8

*sim.*

Based on the Sarabande from Suite in D minor, HWV 437, G. F. Handel, 1685–1759

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dedicated to Cynthia Green Libby

# A Morning Trumpet

Barbara Harbach

$\text{♩} = \text{c. } 76$

C instrument

*mf*

Gt. Principals 8', 4'

Principal 16', Flute 8'

\*THE MORNING TRUMPET, Benjamin Franklin White: *The Sacred Harp*, 1844  
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 Part extraction can be found on page 115.

# Exultation

## Reflections on Psalm 145

Evelyn R. Larter (ASCAP)

Allegretto (♩ = 100)

The musical score is written in 4/4 time with a key signature of one flat (Bb). It consists of three systems of staves. The first system (measures 1-3) features a Sw. (Soprano) line with a melodic line starting on a quarter rest, followed by eighth and quarter notes. The Gt. (Guitar) part provides harmonic support with chords in the bass clef. The C instrument part is a single bass clef line with whole notes. The second system (measures 4-6) includes a C instrument entry at measure 5, marked with a box containing the number 5 and the text 'C instrument'. The Sw. and Gt. parts continue their respective parts. The third system (measures 7-9) shows further development of the melodic and harmonic lines for all parts.

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# Meditation on Psalm 23

Evelyn R. Larter (ASCAP)

Lento pastorale (♩ = 56)

C instrument

mp

Sw. } mp

4

8

3

Gt.

p  
(Sw.)

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# Wondrous Love

WONDROUS LOVE  
setting, Aaron David Miller

With freedom (♩ = 84)

C instrument

6

9

*p*

*p*

*molto legato*

12

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

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Part extraction can be found on page 122.

# Intermezzo

Eurydice V. Osterman

$\text{♩} = 66$

The first system of the musical score is in 4/4 time. It features a piano accompaniment with a 'Sw.' (Swell) marking and a dynamic of *mf*. The right hand plays a series of chords and moving lines, while the left hand provides a steady bass line. The key signature has one sharp (F#).

5

C instrument

The second system begins at measure 5. It includes a part for a 'C instrument' (likely a Clarinet) with a dynamic of *mf*. The piano accompaniment continues with a dynamic of *mp*. The C instrument part features a melodic line with slurs and ties. The piano accompaniment consists of chords and a bass line.

10

The third system begins at measure 10. It continues the musical material from the previous systems. The C instrument part has a dynamic of *mf* and features a melodic line with slurs and ties. The piano accompaniment has a dynamic of *mp* and consists of chords and a bass line.

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# Voluntary

Eurydice V. Osterman

Maestoso (♩ = 72)

The first system of the musical score is in 4/4 time. It features three staves. The top staff is for the C instrument, marked *mf*. The middle and bottom staves are for the organ, with the label 'Gt.' and *mf* indicating the guitar part. The music begins with a treble clef and a key signature of one sharp (F#). The first staff contains a melodic line with eighth and sixteenth notes, followed by a repeat sign. The second and third staves provide harmonic accompaniment with chords and moving lines.

4

C instrument

The second system of the musical score starts at measure 4. It features three staves. The top staff is for the C instrument, marked *mf*. The middle and bottom staves are for the organ, with the label '(Gt.)' indicating the guitar part. The music continues with a melodic line in the C instrument and harmonic accompaniment in the organ. The key signature remains one sharp (F#).

8

The third system of the musical score starts at measure 8. It features three staves. The top staff is for the C instrument, marked *mf*. The middle and bottom staves are for the organ, with the label '(Gt.)' indicating the guitar part. The music continues with a melodic line in the C instrument and harmonic accompaniment in the organ. The key signature remains one sharp (F#).

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# Madrigal

Brenda Portman

Gracefully (♩ = 132)

C instrument

mp

mp

6

11

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Part extraction can be found on pages 126 (higher instruments) and 128 (lower instruments).

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# Song without Words

Brenda Portman

$\text{♩} = 76$

C instrument

The musical score is presented in three systems. The first system includes a C instrument part (treble clef, 3/2 time) and a piano accompaniment (grand staff, 3/2 time). The tempo is marked as quarter note = 76. The piano part begins with a mezzo-piano (*mp*) dynamic. The second system starts at measure 3 and features a melodic line in the C instrument part with a slur over measures 3-4. The piano accompaniment continues with a steady bass line. The third system starts at measure 5 and features a melodic line in the C instrument part with a slur over measures 5-6. The piano accompaniment continues with a steady bass line.

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Part extraction can be found on pages 130 (higher instruments) and 132 (lower instruments).

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# How Firm a Foundation

FOUNDATION  
setting, Harold Stover

Dancing (♩ = 96)

Gt: Trumpet

*mf*  
Sw: 8'

(Sw.)  
*sim.*

4 C instrument

6

*mf*

7

Sw.

16', 8'

Tune: Early American

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Part extraction can be found on page 134.

# Intrada, Benedictus, and Orison

Harold Stover

## I. Intrada

♩ = 92

C instrument

*mp*

Sw: Trumpet 8'

*p*

16', 8'; Gt/Ped.

*p*

5

10

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## II. Benedictus

$\text{♩} = 60$

Sw. } *pp*  
Strings

16', 8' *pp*

6

8

*p*

12

### III. Orison

$\text{♩} = 66$

The first system of the musical score is in 3/4 time. It features 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 tempo is marked as quarter note = 66. The top staff begins with a rest followed by a melodic phrase starting on a half note G4, marked with a piano (*p*) dynamic. The grand staff contains a piano accompaniment with a steady eighth-note pattern in the right hand and a bass line with dotted half notes in the left hand, also marked *p*. The bottom staff has a single bass note on a half note G2, marked *p* and labeled with the pitch '16', 8'.

The second system of the musical score begins at measure 5. It features three staves: a single treble clef staff at the top, a grand staff in the middle, and a single bass clef staff at the bottom. The tempo remains quarter note = 66. The top staff continues the melodic line from the first system, marked with a mezzo-piano (*mp*) dynamic. A measure number '8' is enclosed in a box above the staff. The grand staff continues the piano accompaniment, with the right hand part labeled '(Sw.)'. The bottom staff continues the bass line.

The third system of the musical score begins at measure 10. It features three staves: a single treble clef staff at the top, a grand staff in the middle, and a single bass clef staff at the bottom. The tempo remains quarter note = 66. The top staff continues the melodic line. The grand staff continues the piano accompaniment. The bottom staff continues the bass line.

in loving memory of Dr. Thomas Van Dyk

# Lighting the Butter Lamps

David Evan Thomas

Adagio espansivo (♩ = 52)

C instrument

*p espr.*

*p*

Ped. *ad lib.*

5

*p*

9

*cresc.*

*pp*

*cresc.*

*cresc.*

*pp*

*cresc.*

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Part extraction can be found on page 139.

# Prelude on Resignation

RESIGNATION  
setting, David Evan Thomas

Flowing smoothly (♩ = 92)

C instrument

5

Tune: North American traditional

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Part extraction can be found on page 140.

# Voluntary

David Evan Thomas

Flowing, in moderate time (♩ = 82)

C instrument

*f*

*f* *mf*

Ped. *ad lib.*

5

*mf*

*f*

9

*mp*

*mf*

*f*

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Part extraction can be found on page 141.