

# **Organ Plus Anthology**

**Settings for Organ and Instrument**

**volume 2**

**Advent and Christmas**

# Instrument Parts

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**Instrument Parts are Reproducible!**

*Organ Plus Anthology, volume 2: Advent and Christmas*

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# A Virgin Most Pure

I: Flutes 8', 4'  
 II: Oboe 8'  
 Ped: 16', 8'

VIRGIN MOST PURE  
 setting, Robert Buckley Farlee

Lyrical (♩ = c. 84)

The musical score 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), and the time signature is 3/4. The first system includes a dynamic marking of *mp* and a first ending bracket labeled 'I'. The music is characterized by a lyrical melody in the upper voices and a steady accompaniment in the lower voices.

Part extractions for B<sup>b</sup> and C can be found on pages 125–126.

Tune: English traditional, *Some Ancient Christmas Carols*, Davies Gilbert, 1822

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# Away in a Manger

SPILMAN / AWAY IN A MANGER / CRADLE SONG  
setting, Aaron David Miller

Andante (♩ = 104)

Flute

*mp*

*p*

*legato*

7

10

*p*

Part extractions for B<sup>b</sup> and C can be found on pages 127, 129.

Tunes: SPILMAN, Jonathan E. Spilman, 1812–1896

AWAY IN A MANGER, James R. Murray, 1841–1905

CRADLE SONG, William J. Kirkpatrick, 1838–1921

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# Away in a Manger

## Medley

Man: To balance instrumentalist *mp*  
Ped: 16'; Man/Ped.

SPILMAN / AWAY IN A MANGER / CRADLE SONG  
setting, Jacob B. Weber

With a gentle pulse, lyrical (♩ = 86)

The musical score is written for a C instrument and piano accompaniment. It is in the key of B-flat major and 3/4 time. The tempo is marked 'With a gentle pulse, lyrical (♩ = 86)'. The score is divided into two systems. The first system (measures 1-6) features the C instrument with a melodic line starting on a whole rest, followed by a series of eighth notes. The piano accompaniment consists of a right hand with a simple harmonic accompaniment of dotted half notes and a left hand with a rhythmic pattern of eighth notes and chords. The second system (measures 7-12) continues the melodic and accompanimental lines. The C instrument part is marked *mp* and the piano accompaniment is marked *mp legato*.

Part extractions for B $\flat$  and C can be found on pages 131–132.

Tunes: SPILMAN, Jonathan E. Spilman, 1812–1896

AWAY IN A MANGER, James R. Murray, 1841–1905

CRADLE SONG, William J. Kirkpatrick, 1838–1921

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to James and Valerie Hildreth, Columbus, Ohio

# Come, Leave Your Sheep

Sw: Oboe 8', Nazard 2 2/3'  
Gt: Soft 8' combination  
Ped: Soft 16', 8'; Gt/Ped.

QUITTEZ, PASTEURS  
setting, Franklin D. Ashdown

**Dolce** (♩ = 88)

Flute

Gt. } *mp*

Sw. *mf*

5

Part extractions for B<sup>b</sup> and C can be found on pages 133–134.

Tune: French traditional

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# Ding! Dong! Merrily on High

Man: To light mixture (or mutations)  
Ped: 16', 8', 4'

BRANLE DE L'OFFICIAL  
setting, Robert Buckley Farlee

## Vivace

The musical score is arranged in three systems. The first system features an Oboe part on a single staff and a grand staff for the Organ Plus Anthology. The Oboe part begins with a melodic line marked *mf* in 4/4 time. The Organ Plus Anthology part consists of three staves: a right-hand treble staff and two left-hand bass staves. The right-hand staff has a melodic line marked *mf* starting in the third measure, while the two left-hand staves provide harmonic accompaniment. The second system continues the Oboe part and the Organ Plus Anthology accompaniment. The third system shows the Oboe part ending with a final note, while the Organ Plus Anthology continues with a more complex rhythmic pattern in the right-hand staff and accompaniment in the left-hand staves.

Part extractions for B $\flat$  and C can be found on pages 135–136.

Tune: Thoinot Arbeau, 1520–1595

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# Hark, the Glad Sound!

Man: Full  
Ped: Full

CHESTERFIELD  
setting, David Cherwien

With breadth! (♩ = 104)

The musical score is presented in three systems. The first system (measures 1-5) features a piano accompaniment with a treble and bass clef. The treble clef part has a dynamic marking of *ff* (fortissimo) and a *sim.* (sostenuto) marking. The bass clef part has a dynamic marking of *f* (forte). The tempo is marked as 'With breadth!' and the quarter note is equal to 104 (♩ = 104). The key signature is one flat (Bb) and the time signature is 3/4. The second system (measures 6-10) is labeled 'Solo instrument' and features a treble clef part with a dynamic marking of *f* and a *II* marking. The bass clef part has a dynamic marking of *f*. The third system (measures 11-15) features a treble clef part with a dynamic marking of *f* and a *I* marking. The bass clef part has a dynamic marking of *f*. The score is written in a style typical of organ music, with a focus on chordal textures and melodic lines.

Part extractions for B<sup>b</sup> and C can be found on page 137.

Tune: attr. Thomas Haweis, 1734–1820

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for Philip Ficsor

# Holiday Madness Medley

Sw: Full  
Gt: Full  
Ped: Full

setting, Emma Lou Diemer

**Lively** (♩ = 118)

Violin

*f*

*f*

3

*f*

6/4

6/4

6/4

6/4

Violin part extraction can be found on pages 138.

Tunes: DECK THE HALLS, Welsh traditional (Nos Galan)  
 TEMPUS ADEST FLORIDUM, *Piae Cantiones*, 1582  
 STILLE NACHT, Franz Gruber, 1787–1863  
 CRANHAM, Gustav Holst, 1874–1934

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# It Came upon the Midnight Clear

Sw: Oboe 8', Nazard 2 2/3'  
 Gt: Soft 8', Combination  
 Ped: Soft 16', 8'; Gt/Ped.

NÖEL GERARD  
 setting, Franklin D. Ashdown

**Cantabile** (♩ = 92)

Flute

Gt. *mp*

9

*mp*

Part extractions for B<sup>b</sup> and C can be found on pages 142–143.

Tune: English melody, adapt. Arthur Sullivan, 1842–1900

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# It Came upon the Midnight Clear

I: Flute 8'  
 II: String and Celeste 8'  
 Ped: Bourdon 16', 8', (Oboe 4')

CAROL  
 setting, Lee J. Afdahl

$\text{♪} = 112$

The musical score is written in 6/8 time with a key signature of two flats (Bb and Eb). It consists of three systems of staves. The first system includes an Oboe staff (top), a Flute II staff (middle), and a Pedal staff (bottom). The Oboe and Flute II parts are mostly rests, while the Pedal part has a melodic line. The second system continues the Flute II and Pedal parts. The third system shows the Oboe 4' part (bottom) and the Flute II part (middle) with a measure number '9' in a box above the Flute II staff. Dynamics include *pp* (pianissimo) and *mp* (mezzo-piano).

\*Play only if played as organ solo.

Part extractions for B $\flat$  and C can be found on pages 144–145.

Tune: Richard S. Willis, 1819–1900

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# Lift Up Your Heads, Ye Mighty Gates

Man: Flutes 8', 2'  
Ped: 16'

TRURO  
setting, Aaron David Miller

**Delicato** (♩. = 60)

The musical score is written for organ and consists of three systems. Each system has three staves: a grand staff (treble and bass clefs) and a separate bass staff. The key signature is one flat (B-flat major or D minor), and the time signature is 6/8. The first system includes the instruction *mp* and *slightly detached*. The music features flowing sixteenth-note patterns in the upper voices and a steady eighth-note accompaniment in the lower voices. The piece concludes with a final cadence in the bass staff.

Part extractions for B $\flat$  and C can be found on pages 146, 148.

Tune: T. Williams, *Psalmody Evangelica*, 1789

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to my friend Andrea Ridilla

# My Lord, What a Morning

Sw: St Diapason or Flutes 8', 4'  
 Gt: Solo Flute 8',  
 Ped: Subbass 16', Flute 8'

BURLEIGH  
 setting, Robert A. Benson

## Calmato (♩ = 76)

The musical score is arranged in three systems. The first system includes an Oboe part and a Swell (Sw.) part. The Oboe part begins with a rest, followed by a melodic line starting on a half note G4, moving to A4, B4, and then a dotted half note C5. The Swell part consists of chords in the right hand and bass notes in the left hand. The second system continues the Oboe melody and Swell accompaniment. The third system shows the Oboe part concluding with a half note G4 and a quarter note A4. The Swell part continues with chords and bass notes. The Pedal part, shown in a separate staff at the bottom of each system, consists of a single bass line with notes G2, A2, B2, and C3, each held for a full measure.

Part extractions for B<sup>b</sup> and C can be found on pages 148–149.

Tune: African American spiritual

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# O Come, Little Children

I: Flute 8', Principal 4'  
II: Flutes 8', 2'  
Ped: 16', 8'

IHR KINDERLEIN, KOMMET  
setting, Robert Buckley Farlee

Spritely (♩ = 108)

The musical score is presented in three systems. The first system shows the piano accompaniment for the first four measures. The right hand (treble clef) plays a melody of eighth notes and chords, while the left hand (bass clef) provides a harmonic accompaniment with chords and rests. A second staff below the piano part is empty. The second system continues the piano accompaniment for measures 5-8. The third system begins at measure 9 with an oboe part (marked *mf*) and continues the piano accompaniment. A box containing the number '10' is placed above the oboe staff at the start of measure 10. The key signature is one sharp (F#) and the time signature is 4/4.

Part extractions for B<sup>b</sup> and C can be found on pages 150–151.

Tune: Johann A. P. Schultz, 1747–1800

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# Of the Father's Love Begotten

DIVINUM MYSTERIUM  
setting, Aaron David Miller

Adagio (♩ = 63)

The musical score is presented in three systems, each with three staves. The top staff is the right hand of the piano, the middle staff is the left hand, and the bottom staff is a separate bass line. The key signature is B-flat major (two flats). The tempo is Adagio, with a quarter note equal to 63 beats per minute. The score features complex rhythmic patterns with frequent changes in time signature: 3/4, 2/4, and 3/4. The first system begins with a piano (*p*) and legato marking. The second system includes a mezzo-piano (*mp*) marking. The music is characterized by flowing, melodic lines in the right hand and harmonic support in the left hand, with the bottom staff providing a steady bass line.

Part extractions for B $\flat$  and C can be found on pages 152–153.

Tune: Plainsong mode V, 13th cent.

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# Once in Royal David's City

I: Solo Flute 8'  
II: Strings and Celeste 8'  
Ped: 16', 8', 4'

IRBY  
setting, Lee J. Afdahl

$\text{♩} = 80$

II } *p*

5 Oboe *mp*

9

Part extractions for B $\flat$  and C can be found on pages 154–155.

Tune: Henry J. Gauntlett, 1805–1876

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# On Christmas Night

Sw: Fagott 8' or Krummhorn 8' or Cornet  
Gt: Flutes 8', 4'  
Ped: 16', 8'

SUSSEX CAROL  
setting, Jacob B. Weber

With a joyful spirit (♩. = 60)

The musical score is arranged in three systems. The first system includes a Flute part with a trill (tr) and a piano part with a *mf portato* marking. The second system features a *Gt. non legato* marking. The third system contains a box with the number 8, indicating a measure repeat or a specific performance instruction. The score is written in 6/8 time and includes various musical notations such as rests, notes, and ornaments.

Part extractions for B<sup>b</sup> and C can be found on pages 156–157.

Tune: English traditional

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# Past Three O'Clock

I: Flutes 8', 4', (2 2/3'), 2'  
 II: Reeds 8', (4')  
 Ped: 16', 8'; I/Ped.

PAST THREE O'CLOCK  
 setting, Robert Buckley Farlee

Lightly (♩ = 136)

Oboe

5

Part extractions for B<sup>b</sup> and C can be found on pages 158–159.

Tune: English traditional

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# See, Amid the Winter's Snow

Sw: Flues 8', 4'  
Ped: 16', 8'; Sw/Ped.

HUMILITY  
setting, Robert Buckley Farlee

## Tenderly (♩ = 80)

Oboe

*mp*

*p*

6

Part extractions for B<sup>b</sup> and C can be found on pages 160–161.

Tune: John Goss, 1800–1880

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# The Sleep of the Infant Jesus

LE SOMMEIL DE L'ENFANT  
setting, Aaron David Miller

Adagio (♩ = 84)

Horn

*p* lyrically

5

7

Part extractions for B<sup>b</sup>, C and F can be found on pages 162–164.

Tune: French traditional

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# 'Twas in the Moon of Wintertime

Sw: Reed 8', Flute 4', Principal 2'  
Gt: Principals 8', 4'  
Ped: Flutes 16', 8'

UNE JEUNE PUCELLE  
setting, Lynn L. Petersen

**Con spirito** (♩ = 84)

Violin

*mf*

**5** *detaché*

*detaché*

Part extractions for B<sup>b</sup> and C can be found on pages 165–166.

Tune: French folk tune, c. 16th cent.

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to my friend, Jeremy Long

# What Child Is This?

Sw: Strings and Soft Foundations  
Gt: Soft Foundations; Sw/Gt.  
Ped: Liebl. Ged. 16'; Sw/Ped.

GREENSLEEVES  
setting, Robert A. Benson

**Andante** (♩ = 72)

Alto Saxophone

Sw. *pp*

*mp*

6

7

Part extractions for B<sup>b</sup>, C and E<sup>b</sup> can be found on pages 167, 169, and 171.

Tune: English traditional

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# What Child Is This?

Sw: Flute 8', 2 2/3'  
 Gt: Gemshorn 8', Flute 4'  
 Ch: Erzähler Celeste 8'  
 Ped: 16', 8'

GREENSLEEVES  
 setting, Al Roberts

$\text{♩} = 120$

Oboe or  
 Alto  
 Saxophone

Sw.

Ch.

*pp*

*p*

*pp*

8

The musical score is arranged for four parts: Oboe or Alto Saxophone, Sw. (Flute), Ch. (Erzähler Celeste), and Ped. (16', 8'). The key signature is one sharp (F#) and the time signature is 6/8. The tempo is marked as quarter note = 120. The score begins with a *pp* dynamic for the Oboe/Saxophone and *p* for the Sw. and Ch. parts. A rehearsal mark '8' is placed above the first staff at the beginning of the second system. The Ch. part features a prominent melodic line with a fermata over a note in the second system.

Part extractions for B $\flat$ , C, and E $\flat$  can be found on pages 173, 174, and 175.

Tune: English traditional

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# What Is This Lovely Fragrance?

Sw: Flutes 8', 4'  
 Gt: Flutes 8', 2', 1 1/3'  
 Ped: Flutes 16', 8'

QUELLE EST CETTE ODEUR AGRÉABLE  
 setting, Lynn L. Petersen

Andante (♩ = 84)

The musical score is written for three staves. The top staff is for the Soprano (Sw.), the middle for the Alto (Gt.), and the bottom for the Pedal (Ped.). The key signature is two sharps (D major) and the time signature is 3/4. The tempo is Andante with a quarter note equal to 84 beats per minute. The score begins with a measure of rest for the Soprano and Alto, followed by a melodic line in the Soprano. The Alto and Pedal parts provide harmonic support with rhythmic patterns. A box containing the number '5' is placed at the start of the Oboe staff, which begins at measure 5. The Oboe part is marked *mf* and features a melodic line. The piano accompaniment continues with rhythmic patterns in the Alto and Pedal parts.

Part extractions for B<sup>b</sup> and C can be found on pages 176–177.

Tune: French traditional, 17th cent.

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B $\flat$  Instrument

## A Virgin Most Pure

VIRGIN MOST PURE  
setting, Robert Buckley Farlee

Lyrical ( $\text{♩} = \text{c. } 84$ )

16 17

*mf*

20

27 37

3

36

51

43 7

*p*

55

63

61 *mf*

67 *rit.*

74 *p a tempo* *rit.* *Slower* *mf* *rit.*

Tune: English traditional, *Some Ancient Christmas Carols*, Davies Gilbert, 1822

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# A Virgin Most Pure

VIRGIN MOST PURE  
setting, Robert Buckley Farlee

Lyrical (♩ = c. 84)

17

16

37

51

63

rit.

Slower

Tune: English traditional, *Some Ancient Christmas Carols*, Davies Gilbert, 1822  
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B $\flat$  Instrument

# Hark, the Glad Sound!

CHESTERFIELD  
setting, David Cherwien

With breadth! ( $\text{♩} = 104$ )

Musical score for B $\flat$  Instrument, measures 1-22. The score is in 3/4 time with a key signature of one sharp (F#). It begins with a nine-measure rest marked '9' and a dynamic marking of *f*. The melody consists of quarter and eighth notes. Measure 19 is boxed. The piece concludes with a four-measure rest marked '4' and a final cadence.

C Instrument

# Hark, the Glad Sound!

CHESTERFIELD  
setting, David Cherwien

With breadth! ( $\text{♩} = 104$ )

Musical score for C Instrument, measures 1-22. The score is in 3/4 time with a key signature of one flat (B $\flat$ ). It begins with a nine-measure rest marked '9' and a dynamic marking of *f*. The melody consists of quarter and eighth notes. Measure 19 is boxed. The piece concludes with a four-measure rest marked '4' and a final cadence.

Tune: attr. Thomas Haweis, 1734–1820

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## Lift Up Your Heads, Ye Mighty Gates

TRURO  
setting, Aaron David Miller

**Delicato** (♩ = 60)

12 13

*mp*

17 21

23

29 40

*mp*

45 48

52 65

*mf*

66

73

72

77 3

*f*

Tune: T. Williams, *Psalmody Evangelica*, 1789

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Oboe

# Lift Up Your Heads, Ye Mighty Gates

TRURO  
setting, Aaron David Miller

**Delicato** (♩. = 60) 13

**12** *mp*

**17** 21

**23**

**29** **7** **4** 40 *mp*

**45** 48

**52** **3** **6** 65 *mf*

**66**

**72** 73

**77** **3** *f*

Tune: T. Williams, *Psalmody Evangelica*, 1789

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B $\flat$  Instrument

to my friend, Jeremy Long

# What Child Is This?

GREENSLEEVES  
setting, Robert A. Benson

Andante ( $\text{♩} = 72$ )

The musical score is written for a B $\flat$  instrument in 3/4 time, with a tempo of Andante (♩ = 72). The key signature has one flat (B $\flat$ ). The score is divided into seven systems, each starting with a measure number in a box:

- System 1: Measures 1-6. Starts with a 4-measure rest, then begins with a mezzo-piano (*mp*) dynamic. A crescendo hairpin is shown.
- System 2: Measures 7-15. Continues the melodic line with a mezzo-piano (*mp*) dynamic.
- System 3: Measures 16-24. Ends with an 8-measure rest. A crescendo hairpin is shown.
- System 4: Measures 25-31. Starts with a mezzo-forte (*mf*) dynamic. A crescendo hairpin is shown.
- System 5: Measures 32-42. Starts with a 3-measure rest, then begins with a mezzo-piano (*mp*) dynamic. A crescendo hairpin is shown.
- System 6: Measures 43-52. Continues the melodic line with a mezzo-piano (*mp*) dynamic. A crescendo hairpin is shown.
- System 7: Measures 53-61. Continues the melodic line with a mezzo-piano (*mp*) dynamic. A crescendo hairpin is shown.

Tune: English traditional

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63 *mp* *mp* *mp*

69 *mp* *mp*

74 *f* *p*

80 *a tempo* *mp* *rall.*

86 *mf*

92 *mf*

98 *mf*

**105** Freely, in the manner of a Cadenza\*

104 *mf cresc. ad lib.*

109 *dim.* *a tempo* *rit.* *pp*

\*The instrumentalist is welcome to improvise the cadenza.