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As the Dark Awaits the Dawn and Creator of the Stars of Night

I: Flute 8'
II: Gedackt 8'
III: Strings 8'
Ped: 16', 8'

LUCENT
CONDITOR ALME SIDERUM
setting, Emily Maxson Porter

Quietly moving, expressive ($\text{♩} = 52$)

Tune: *Lucent*, Carl F. Schalk, b. 1929; copyright © 1997 Augsburg Fortress. All rights reserved.

Conditor alme siderum, Plainsong mode IV

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Come, Thou Long-Expected Jesus

I: Principal 8' or Octave 4' played an octave lower
 II: Gedackt 8', Nazard 2 2/3'
 III: Gedackt 8'
 Ped: 16', 8'

JEFFERSON
 setting, Emily Maxson Porter

Quietly flowing, somewhat free

The musical score is presented in three systems, each with three staves. The top staff is the melody, the middle staff is the accompaniment for registration III, and the bottom staff is the accompaniment for registration II. The key signature is B-flat major (two flats). The time signature starts in 4/4, changes to 3/2 in the second measure of the first system, and returns to 4/4. The score includes various musical notations such as slurs, ties, and dynamic markings like *rit.* and *a tempo*. The registration III part is marked with a bracket and the Roman numeral III. The registration II part is marked with the Roman numeral II. The score concludes with a final cadence in the bottom staff.

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

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Fling Wide the Door

I: Plenum en chamade
 II: Trompete
 Ped: Fd. 16', 8', 4'; Fagott 16' or Mixture

MACHT HOCH DIE TÜR
 setting, Emily Maxson Porter

Rollicking (in "1")

The musical score is arranged in three systems. The first system includes a piano accompaniment with a first trumpet part (I) and a second trumpet part (II). The piano part features a bass line marked *marc.* and a treble line with a first ending bracket labeled 'I' and a *sim.* marking. The second system continues the piano accompaniment with a *poco rit.* marking. The third system introduces the second trumpet part (II) with a *c.f. legato* marking and a first ending bracket labeled '(I)', while the piano accompaniment continues with a *a tempo* marking.

Tune: J. A. Freylinghausen, *Geistreiches Gesangbuch*, 1704
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I Am So Glad Each Christmas Eve

I: Rohrflöte 8'; Gedackt 4' or Nazard 2 2/3'; trem.
 II: Spitzflöte 8' (+ 4')
 Ped: 16', 8'

JEG ER SÅ GLAD
 setting, Emily Maxson Porter

Gently rocking (♩. = 120)

Tune: Peder Knudsen, 1819–1863

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In the Bleak Midwinter

II (or I): Soft reed 8' or Principal 8' or
 Gedackt 8' + Nazard 2 2/3'; trem. *ad lib.*
 III: Strings 8' or Gedackt 8'
 Ped: 16', 8'

CRANHAM
 setting, Emily Maxson Porter

Andante (♩ = 76–84)

Freely (♩ = 50–56)

Tune: Gustav Holst, 1874–1934

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Joy to the World

I: Plenum
 II: Plenum
 Ped: Plenum; Posaune 16', 8'

ANTIOCH
 setting, Emily Maxson Porter

(May be played on one or two manuals)

The musical score is written for organ and is in G major (one sharp) and 4/2 time. It consists of four systems of music. The first system has two staves: the upper staff is marked 'I' and the lower staff is marked 'I or II'. The second system has two staves. The third system has three staves: the top two are for the manuals and the bottom one is for the pedals. The fourth system also has three staves. The music features a mix of chords and melodic lines, with some passages marked with 'I' or 'II' indicating manual changes.

Tune: English melody, 18th cent.

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Lo! He Comes with Clouds Descending

I: Trompette en chamade (+ Plenum)
 II: Plenum, Reeds
 Ped: Fd. 16', 8', 4', Fagott 16'

HELMSLEY
 setting, Emily Maxson Porter

With energy (♩ = 66)

The musical score is arranged in three systems, each with three staves. The top staff is for Trompette en chamade (+ Plenum), the middle for Plenum, Reeds, and the bottom for Pedal (Fagott 16', 8', 4'). The key signature is one sharp (F#). The time signature starts in 3/2, changes to 3/4, and then to 4/4. The tempo is marked 'With energy' with a quarter note equal to 66 beats per minute. The first system includes the instruction 'sempre détaché' for the reed part. The second system features a 'rit.' (ritardando) marking. The score is written in a grand staff format with various musical notations including slurs, accents, and dynamic markings.

Tune: Thomas Olivers, 1725–1799

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Lo, How a Rose E'er Blooming

II: Rohrflöte 8', Nazard 2 2/3'; trem.
 III: Spitzflöte 8'; or Viole 8', Flute 4'
 Ped: Subbass 16' (Gedackt 8')

ES IST EIN ROS
 setting, Emily Maxson Porter

Slow, free

Musical score for the first system, labeled "Slow, free". It features three staves: a treble clef staff with a key signature of two flats and a 6/4 time signature, and two bass clef staves. The treble staff contains the melody, starting with a half note G, followed by quarter notes A, B, and C, then a half note D, and a quarter note E. The bass staves are mostly empty, with some rests.

Rocking (♩ = 112)

Musical score for the second system, labeled "Rocking (♩ = 112)". It features three staves: a treble clef staff, a middle staff with a bass clef, and a bottom staff with a bass clef. The treble staff has a key signature of two flats and a 6/4 time signature. The middle staff is marked "rit." and "III". The bottom staff has a key signature of two flats and a 6/4 time signature. The music is more rhythmic and includes various note values and rests.

Musical score for the third system, featuring three staves: a treble clef staff, a middle staff with a treble clef, and a bottom staff with a bass clef. The treble staff has a key signature of two flats and a 6/4 time signature. The middle staff has a key signature of two flats and a 6/4 time signature. The bottom staff has a key signature of two flats and a 6/4 time signature. The music continues with various note values and rests.

Tune: *Alte catholische geistliche Kirchengesänge*, Köln, 1599

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O Come, O Come, Emmanuel

I: Rohrflöte 8' (4'); trem. *ad lib.*; II/I
 II: Gedackt 8'
 Ped: Subbass 16'; II/Ped

VENI, EMMANUEL
 setting, Emily Maxson Porter

Very freely

Very freely

I *

II

II: + Rohrflöte 4'

*The upper voice may be played by a flute instead of the organ, or an assistant may play it on the organ. A separate flute part is provided on page 55.

Tune: French processional, 15th cent.

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Oh, Sleep Now, Holy Baby

I (II): Delicate 8', 2' or Soft Reed 8'
 (I: 8', 2' or 8', 4')
 III: Soft Strings 8'
 Ped: 16', 8'

A LA RU
 setting, Emily Maxson Porter

Lilting (♩. = 48–52)

Tune: Hispanic folk tune

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O Little Town of Bethlehem

II: Gedackt 8', Sesquialtera II; trem.
 III: Strings 8', (+ Flute 4')
 Ped: 16', 8' (+ III)

ST. LOUIS
 setting, Emily Maxson Porter

Dreamily ($\text{♩} = 66$)

The musical score consists of three systems of piano accompaniment and a cello/bass line. The first system begins with the tempo marking 'Dreamily (♩ = 66)'. The piano part is written in treble and bass clefs, with a key signature of one flat and a 4/4 time signature. The cello/bass line is in the bass clef. The score includes various musical notations such as slurs, ties, and dynamic markings. A bracket labeled 'III' with the instruction 'box closed' is placed over the piano part in the first system. The second system continues the piano accompaniment. The third system features a 'rit.' (ritardando) marking over the piano part, followed by an 'a tempo' marking. A bracket labeled 'II' is placed over the piano part in the third system. The cello/bass line concludes with a final note on a whole rest.

Tune: Lewis H. Redner, 1831–1908

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Peace Came to Earth and From Heaven Above

I: Principals 8', 4'
II: Flutes 8', 4', (2')
III: Gedackt 8'
Ped: 16', 8'

SCHNEIDER
VOM HIMMEL HOCH
setting, Emily Maxson Porter

Moderato (♩=72)

Freely

Tune: *Schneider*, Paul Manz, b. 1919; copyright © 1991 Birnamwood Publications, a div. of Morning Star Publishing, Inc.

Vom Himmel hoch, attr. Martin Luther; V. Schumann, *Geistliche Lieder*, 1539

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Rejoice, Rejoice, Believers

I: Flutes 8', 2'
 II: Krummhorn 8' or II: Trompette
 Ped: 16', 8'

HAF TRONES LAMPA FÄRDIG
 setting, Emily Maxson Porter

Bright and cheerful

The musical score is written for three parts: Flute I (II), Trompette (Krummhorn), and Pedal. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The tempo/mood is 'Bright and cheerful'. The score is divided into three systems. The first system shows the Flute I (II) part starting with a 'detached' marking and the Trompette part starting with a 'legato' marking. The Pedal part provides a steady bass line. The second and third systems continue the melodic and harmonic development of the piece.

Tune: Swedish folk tune

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Partita on Savior of the Nations, Come

Gedackt 8'

NUN KOMM, DER HEIDEN HEILAND
setting, Emily Maxson Porter

Variation 1: "...Marvel now, O heaven and earth..."

Flowing (♩ = 80)

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