

For All the Faithful

Six New Organ Settings

Emily Maxson Porter

Contents

For All the Faithful Women	3
He Leadeth Me: Oh, Blessed Thought!	9
Mothering God, You Gave Me Birth	14
My Hope Is Built on Nothing Less	17
Thine Is the Glory	22
Weary of All Trumpeting	26

For All the Faithful Women

II: Gedackt 8'; Flute 22/3', 2' or 11/3'
III: Strings 8' or Flute 8', (4')
Ped: 16', 8'

Baronita
Setting, Emily Maxson Porter

Lightly and joyfully

The musical score is arranged in three systems, each with three staves. The top staff is for the second manual (II), the middle for the third manual (III), and the bottom for the pedals. The key signature is one flat (B-flat) and the time signature is 3/4. The first system includes the tempo marking 'Lightly and joyfully' and dynamic markings 'st. I' and 'sim.'. The second system includes 'poco rit.' and 'a tempo'. The third system includes 'rall.'. The score features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests.

Tune: Doreen Potter, 1925–1980; copyright © 1975 and this arrangement © 2000 Hope Publishing Co., Carol Stream, IL 60188.
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He Leadeth Me: Oh, Blessed Thought!

II: Strings 8' or Flute 8'
 III: Strings 8' or Flute 8'
 Ped: 16', 8'

He Leadeth Me
 Emily Maxson Porter

Very freely (♩ = 60-63)

Cheerfully, lightly (♩ = 176)

Tune: William B. Bradbury, 1816-1868

Mothering God, You Gave Me Birth

II: Flutes 8', (4'), 22/3'
 III: Strings 8', (Flute 4') or Gedackt 8', (4')
 Ped: 16', 8'

NORWICH
 Setting, Emily Maxson Porter

Tenderly, gracefully

III

poco rall.

(II)

(III)
a tempo

poco a poco stringendo

Tune: Carolyn Jennings, b. 1936; from *With One Voice*, copyright © 1995 Augsburg Fortress

My Hope Is Built on Nothing Less

II: Rohrflöte 8', Koppelflöte 4', Larigot 11/3'
 III: Strings 8', Flute 4'
 Ped: 16', 8'

The Solid Rock
 Emily Maxson Porter

Rhythmic; moving but easy tempo II *non legato*

The musical score is arranged for three parts: II (Rohrflöte, Koppelflöte, Larigot), III (Strings, Flute), and Pedal (16', 8'). The piece is in 5/8 time and consists of 15 measures. The tempo is 'Rhythmic; moving but easy tempo'. The score is divided into three systems. The first system (measures 1-5) features a melody in the upper part (II) and a bass line in the lower part (Pedal). The second system (measures 6-10) includes a middle part (III) with chords and a bass line. The third system (measures 11-15) continues the melody and bass line. The piece concludes with a final cadence in measure 15.

Tune: William B. Bradbury, 1816–1868

Thine Is the Glory

I: Trompette en chamade
 II: Plenum
 Ped: Fagott 16', Octave 8', 4'

Judas Maccabaeus
 Emily Maxson Porter

***Jubilant march** (♩ = 60)

The musical score is written for two trumpets and a pedal. It is in 2/2 time and has a key signature of two flats (B-flat and E-flat). The tempo is marked as a 'Jubilant march' with a quarter note equal to 60 beats per minute. The first system shows the first trumpet part (I) and the second trumpet part (II) marked 'marcato'. The second and third systems continue the melodic and harmonic development for all parts.

* Baroque ornamentation; feel free to embellish further.

Tune: George F. Handel, 1685–1759, adapt.

Weary of All Trumpeting

I: Foundations, Mixtures, Reeds
 II (+ III): Foundations, Mixtures, Reeds
 Ped: Foundations, Mixtures, Reeds, II (III)

Distler
 Setting, Emily Maxson Porter

Portentous but moving

The musical score is written for three staves: Treble, Bass, and Pedal. The key signature is one flat (B-flat) and the time signature is 4/4. The score is divided into three systems. The first system begins with the instruction 'Portentous but moving' and 'swell boxes closed'. The second system includes the instruction 'poco rall.' and the third system includes 'a tempo'. The score features various musical notations including slurs, accents, and dynamic markings. Roman numerals I, II, and III are placed above the staves to indicate specific organ stops or registrations. The piece concludes with a final cadence in the 4/4 time signature.

Tune: Hugo Distler, 1908–1942; copyright © 1972 Chantry Music Press

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