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Alas! And Did My Savior Bleed

Charles Callahan
Based on *MARTYRDOM*
by Hugh Wilson, 1764-1824

Very slowly

Solo *mp*

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Pastorale on Jesus, Keep Me Near the Cross

Charles Callahan
Based on *NEAR THE CROSS*
by William H. Doane, 1832-1915

Flowing gently

p } Softest Celestes

4

*x = melody note.

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Jesus, Priceless Treasure

I: Principal 8', Flute 4'
 II: Flutes 8', 4' OR Strings 8'
 Ped: Subbass 16', II to Ped.

Michael Burkhardt
 Based on *JESU, MEINE FREUDE*
 by Johann Crüger, 1598-1662

Andante

II } *legato*

4

I II

7

I

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When I Survey the Wondrous Cross

I: Reed 8'
 II: Strings
 Ped: Flutes 16', 8'

Robert A. Hobby
 Based on *HAMBURG*
 by Lowell Mason, 1792-1872

Freely ($\text{♩} = \text{ca. } 50$)

The musical score is arranged for three parts: I (Reed 8'), II (Strings), and Ped (Flutes 16', 8'). The score is in 2/2 time and consists of three systems of four measures each. The first system starts with a treble clef and a key signature of one flat (B-flat). The second system begins at measure 5. The third system begins at measure 9. The score includes various musical notations such as notes, rests, and dynamic markings (crescendo and decrescendo). The Ped part is mostly silent, indicated by a flat line with a few notes in the final measure of the third system.

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How Firm a Foundation

I: Full, with Reeds
 II: Full, with Reeds
 Ped: Full, 16', 8' Reeds, no couplers

David M. Cherwien
 Based on *FOUNDATION*
 an early American tune

With tremendous weight (♩ = ca. 108)

The musical score is written for three parts: I (First Horn), II (Second Horn), and Pedal (Pedal). The key signature is one sharp (F#) and the time signature is 4/4. The score is divided into three systems, each with four measures. The first system starts with a fermata over the first measure. The second system begins at measure 4. The third system begins at measure 8 and includes a triplet of eighth notes in the first horn part in the third measure. The score concludes with a double bar line and repeat signs in the final measure of the third system.

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It Happened on That Fateful Night

Gt: 8', 4' *mf*
 Ch: 8', 4' *mp*
 Sw: Solo Combination *mf*
 Ped: 16', 8', Ch. to Ped. *mp*

Wilbur Held
 Based on *BOURBON*
 from W. Hauser, *Hisperian Harp*, 1848

The musical score is written for three staves. The top staff is labeled 'Sw.' and contains a melodic line in treble clef. The middle staff is labeled 'Ch.' and contains a bass line in bass clef. The bottom staff is a grand staff with a bass clef, containing a bass line. The music is in 3/2 time and B-flat major. The score is divided into three systems. The first system starts at measure 1. The second system starts at measure 4. The third system starts at measure 7. The score ends at measure 10.

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Jesus Christ Is Risen Today

I: Full to Reeds and Mixtures, II to I
 II: Full to Reeds and Mixtures
 Ped: Full, II to Ped.

Robert A. Hobby
 Based on *EASTER HYMN*
 from *Lyra Davidica*, London, 1708

Ecstatically (♩ = ca. 92-96) (♩ = ♩ throughout)

The musical score is written for three staves: Treble, Bass, and Pedal. The time signature is 10/8. The piece begins with a dynamic marking of *p* (piano) and a tempo instruction of 'Ecstatically'. The first system (measures 1-3) shows the Treble staff with a melodic line starting in measure 3, and the Bass staff with a rhythmic accompaniment. The second system (measures 4-6) continues the melodic and rhythmic patterns. The third system (measures 7-9) features a change in dynamics to *f* (forte) in measure 8, with a more complex rhythmic accompaniment in the Bass staff. The score concludes in measure 9.

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Christ Is Alive! Let Christians Sing

Gt: Foundations 8', 4' *f*
 Ch: 8', 4' *mp*
 Sw: Trumpet 8' *ff*
 Ped: 16', 8', Gt. to Ped. *f*

Wilbur Held
 Based on *TRURO*
 from T. Williams, *Psalmody Evangelica*, 1789

$\text{♩} = 76$

The musical score is arranged for three systems, each with three staves. The top staff is the treble clef, the middle is the bass clef, and the bottom is a lower bass clef. The key signature is two sharps (F# and C#) and the time signature is 2/2. The first system (measures 1-5) features a 'Sw.' (Trumpet) part in the middle staff marked *ff marcato* and a 'Gt.' (Guitar) part in the top staff marked *f legato*. The second system (measures 6-10) includes a '(Gt.)' part in the top staff and a 'Sw.' part in the middle staff. The third system (measures 11-15) features a 'Gt.' part in the middle staff. The bottom staff in all systems contains a continuous bass line with various rests and notes.

Processional on Hail Thee, Festival Day

I: Foundations 8', 4', 2', II to I
 II: Foundations 8', 4', Mixture, Reed(s) 8', (4')
 III: Fanfare Trumpet 8'
 Ped: Foundations 16', 8', 4', II to Ped.

Michael Burkhardt
 Based on *SALVE FESTA DIES*
 by Ralph Vaughan Williams, 1872-1958

Andante maestoso

III *f*

5

8

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We Walk by Faith and Not by Sight

II: Strings
Ped: Flute 4'

David M. Cherwien
Based on *DUNLAP'S CREEK*
Samuel McFarland, fl. 1816

Gently, legato (♩ = 58)

The musical score is written for a piano and strings. It consists of three systems of music, each with a grand staff (treble and bass clefs) and a separate bass line for the strings. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked 'Gently, legato' with a quarter note equal to 58 beats per minute. The dynamics range from *pp* (pianissimo) to *mp* (mezzo-piano). The score includes various musical notations such as chords, arpeggios, and slurs. The first system starts with a *pp* dynamic and features a series of chords in the right hand. The second system begins at measure 5 and features a *mp* dynamic with more complex chordal textures. The third system begins at measure 8 and continues the harmonic progression.

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