

Trumpet Voluntary

attr. Johann Sebastian Bach
Tr. Charles Callahan, ASCAP

Maestoso
Solo *mf*

Change Solo
f

Solo as at first
mf

Music: from the notebooks of Anna Magdalena. Bach, BWV anhang 122. Present day scholars believe it may be a work of C. P. E. Bach rather than his father, but it is known by most pianists still as *March in D* by J. S. Bach; transcribed by Charles Callahan, and copyright © 2010 with this publication.

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Postlude on Creation

Charles Callahan, ASCAP

Maestoso
Solo *f*

6

13

Tune: Franz Joseph Haydn, 1732-1809, *alt.* The tune is an adaptation of the chorus "The Heavens Are Telling" from the oratorio *The Creation*, composed in 1797-1798. This version first appeared in I. B. Woodbury's *The Dulcimer; or, New York Collection of Sacred Music*, 1850 (PD.)
 Music: Newly composed, and copyright © 2010 with this publication.

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Postlude on Siroë

Charles Callahan, ASCAP

Allegro moderato

The musical score is written for piano and guitar. It features three systems of music. The first system includes a guitar part (Gt.) marked *f* (forte). The tempo is **Allegro moderato**. The key signature is one sharp (F#) and the time signature is 4/4. The score includes first and second endings starting at measure 14.

Tune: George Frideric Handel, 1685-1759. The tune comes from the aria "Non vi piacque ingiusti Dei" from Handel's opera *Siroë*, 1728. It first appeared as a hymntune in *The Psalms of David for the use of Parish Churches*, London, 1791, collected by Dr. Samuel Arnold and J. W. Callcott. It has also been referred to as *CHRISTMAS*, *LUNENBURG*, and *SANDFORD*. This adaptation is from *Melodia Sacra*, 1815 (PD).

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Allegro

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

G. F. Handel
 Tr. Charles Callahan, ASCAP

Allegro moderato, pomposo

The musical score is written for three parts: Guitar (Gt.), Flute (Sw.), and Piano (Ped.). The key signature is one sharp (F#) and the time signature is 2/2. The tempo/mood is marked "Allegro moderato, pomposo".

System 1 (Measures 1-6): The flute part (Sw.) begins with a melody in the right hand and accompaniment in the left hand. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. The guitar part is silent.

System 2 (Measures 7-12): The flute part continues with a more active melody. The piano accompaniment provides harmonic support. The guitar part remains silent.

System 3 (Measures 13-18): The guitar part (Gt.) enters with a melody featuring triplets. The flute part continues its melody. The piano accompaniment continues with chords and a bass line.

Music: George Frideric Handel, 1685-1759. The music is from the chorus "See, the Conquering Hero Comes," *Judas Maccabaeus*, 1747. Although not included in the original, the chorus was taken from *Joshua* and added in 1751. Transcribed by Charles Callahan, and copyright © 2010 with this publication.

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