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# Fantasy on O Sons and Daughters, Let Us Sing *O Sons and Daughters of the King*

Gt: Diapason 8' or Other Solo Stop  
Ch: Foundations 8', Sw. to Ch.  
Sw: Foundations 8'  
Ped: 16', 8', Sw. to Ped.

Marilyn Biery  
Based on *O FILII ET FILIAE*  
a 15th cent. French melody

Con moto (♩ = ca. 66)

Ch. } *mp*  
(Man.)

Sw. } *pp*      *rall.*      Ch. } *mp*

*rall.*      *mf*

# Come Down, O Love Divine

Sw: Strings 8'  
Ped: Soft 16', Sw. to Ped.

Marilyn Biery  
Based on *DOWN AMPNEY*  
by Ralph Vaughan Williams, 1872-1958

**Andante** (♩ = 104)

Sw. } *mp*  
(Man.)

4

8

Tune: *DOWN AMPNEY*, R. Vaughan Williams, 1872-1958, from *The English Hymnal*  
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# Christ the Lord Is Risen Today! Alleluia!

## *Hail the Day That Sees Him Rise*

Gt: Principal 8', 4'  
 Ch: Cromorne 8', Flute 4', 2 2/3', 1 3/5'  
 Sw: Flute (or Principal) 8', 2'

Marilyn Biery  
 Based on *LLANFAIR*  
 by Robert Williams, ca. 1781-1821

Moderato, with irrepressible joy (♩ = 66)

The musical score is presented in three systems, each with a grand staff (treble and bass clefs). The key signature has one flat (B-flat) and the time signature is 4/4. The tempo is marked 'Moderato, with irrepressible joy' with a quarter note equal to 66 beats per minute. The first system includes a bracketed section for 'Gt.' (Guitar) and a '(Man.)' (Mandolin) instruction below the bass line. The melody in the treble clef is characterized by a series of eighth notes, often beamed together, and is frequently accompanied by a sustained chord in the bass clef. The second system begins at measure 5, and the third system begins at measure 9. The piece concludes with a final cadence in the bass clef.

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# Flourishes on The Strife Is O'er

Gt: Full to Mixtures, Sw. to Gt.  
Sw: Full to Mixtures, Reeds  
Ped: 16', Sw. to Ped., Gt. to Ped.

Marilyn Biery  
Based on *VICTORY*  
by Giovanni P. da Palestrina, 1525-94, *adapt.*

**Vivace** (♩ = 120)

*freely* *in strict time*

The musical score is written for guitar and swell organ. It consists of three systems of music. The first system starts with a treble clef, a key signature of two sharps (F# and C#), and a 2/4 time signature. The tempo is marked 'Vivace' with a quarter note equal to 120 beats per minute. The first measure is marked 'freely' and contains a half note with a fermata. The second system begins at measure 3, also marked 'freely'. The third system begins at measure 5, marked 'in time'. The score includes various musical notations such as sixteenth-note runs, slurs, and dynamic markings like 'ff' and 'mf'. A 'Sw.' (swell) marking is present in the final measure of the third system, with a '3' indicating a triplet. The piece concludes with the instruction '(Man.)'.

3 *freely*

5 *in time*

Sw. } *mf*

(Man.)

# We Walk by Faith and Not by Sight

Ch: Flute 8'  
Sw: Oboe 8', Tremulant

Marilyn Biery  
Based on *DUNLAP'S CREEK*  
by Samuel McFarlan, fl. 1816

Andante ( $\text{♩} = 60$ )

The musical score is written for two parts: Ch. (Flute 8') and Sw. (Oboe 8', Tremulant). The key signature is one sharp (F#), and the time signature is 6/4. The tempo is marked 'Andante' with a quarter note equal to 60 beats per minute. The score is divided into four systems, each with a measure number (1, 4, 8, 11) at the beginning of the first staff. The first system shows the Ch. part starting with a *mp* dynamic and the Sw. part starting with a *mf* dynamic. The second and third systems continue the melodic lines for both parts. The fourth system, starting at measure 11, is marked 'A little faster' and features a *Ch.* dynamic marking. The score includes various musical notations such as slurs, ties, and dynamic markings.

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# Christ Has Arisen, Alleluia

Ch: Flute 8', 2'  
 Sw: Trompette 8'  
*OR* play both hands on  
 Gt: Principal 8', 4', 2', Mixture

Marilyn Biery  
 Based on *MFURAHINI, HALELUYA*  
 Trad. Tanzanian

**Presto** (♩ = 69-72)

The musical score is written for a grand staff (treble and bass clefs) in 6/8 time. It begins with a tempo marking of 'Presto' and a note value of 69-72. The first system shows the initial melody for the Chorus (Ch.) and the beginning of the Trompette (Sw.) part. The second system starts at measure 4, where the Chorus part continues with a more complex melodic line, and the Trompette part enters with a steady eighth-note accompaniment. The third system starts at measure 7, showing further development of both parts. The fourth system starts at measure 10, with the Chorus part playing a series of chords and the Trompette part continuing its accompaniment. The score concludes with a final chord in the bass clef.

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