

What Brought Us Together

I: Principal 8'
II: Gedeckt 8'
III: Gemshorn 8', Flute 4'
Ped: Lieblich Gedeckt 16', 8'

Michael Burkhardt
Based on *CONFESSION*
Herrnhut, ca. 1740; C. Gregor Choralbuch, 1784

Cantabile

The musical score is written for three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. The key signature has one flat (B-flat) and the time signature is 6/4. The score is divided into three systems. The first system has a 'Cantabile' marking and a 'II' marking above the first measure. The second system has a 'II' marking above the first measure. The third system has a '(II)' marking above the first measure and a 'I' marking below the first measure. The music features a mix of eighth and sixteenth notes, with some measures containing rests. The bottom staff has a 'Ped' marking below the first measure.

Christian Hearts, in Love United

I: Principal 8'
 II: Hautbois 8', Flute 4'
 III: Gedeckt 8', Flute 4'
 Ped: (16') 8'

Herrnhut, ca. 1735; J. Thommen, 1745; C. Gregor *Choralbuch*, 1784

Michael Burkhardt
 Based on *CASSEL*

Andante

III *leggiero*

The tune name for this melody, *CASSEL*, is somewhat misleading and confusing as it was one of the names assigned to "OLD 113th" from the "Strassburg Psalter" of 1539. Originally this melody was a popular song from about 1700 and in 1755 appeared as the hymn "O gesegnetes Regieren" (O Blessed Reign). In the Lutheran tradition it was known as "O du liebe meiner Liebe." Both the text and tune were included in the 1975 hymnal of the Southern Baptist Convention, thereby making its message available to 11,000,000 Baptist worshippers in the United States instead of just 55,000 Moravians!

Church, Rejoice!

I: Plenum 8', II to I
 II: Plenum 8'
 III: Solo Trumpet 8'
 Ped: Foundations 16', 8', 4'

Michael Burkhardt
 Based on *CHURCH, REJOICE!*
 G. Joseph, 1657, *alt*; C. Gregor Choralbuch, 1784

Allegro (♩ = ♩ throughout)

I } *non-legato*

non-legato

III

II

Ped. to balance

The tune, *CHURCH, REJOICE!*, bears striking resemblance to the melodic and rhythmic motif of the *Gavotte* from *Symphony No. 4* by William Boyce, 1710-1779. This setting combines the Moravian tune with the *Gavotte* by Boyce in a *rondo* form and should be played in the style of a Baroque dance highlighting the predominant rhythmic gesture (♩♩♩) of the *gavotte*.