

Commissioned by the Anniversary Committee
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in celebration of 175 years of Methodism in Saratoga Springs

Table of Contents

Title	Page
Come, Thou Long-Expected Jesus	14
Jesus, Lover of My Soul (<i>Aberystwyth</i>)	18
Jesus, Lover of My Soul (<i>Martyn</i>)	17
Let Us Plead for Faith Alone	27
Love Divine, All Loves Excelling	3
O for a Thousand Tongues to Sing	10
Rejoice, the Lord Is King!	8
Thou Hidden Source of Calm Repose	22

Tune	Page
<i>Aberystwyth</i>	18
<i>Azmon</i>	10
<i>Beecher</i>	3
<i>Darwall's 148th</i>	8
<i>Hyfrydol</i>	14
<i>Martyn</i>	17
<i>St. Petersburg</i>	22
<i>Savannah</i>	27

These eight hymntune preludes are based on melodies associated with texts of Charles Wesley, 1707-1788.

Berceuse on Come, Thou Long-Expected Jesus

I: Singing Principal 8' *mf*
 II: Flute 8' (+4') *mp*
 Ped: Soft 16', 8'

Alfred V. Fedak
 Based on *HYFRYDOL*
 by Rowland H. Prichard, 1811-87

Rocking gently (♩ = ca. 84)

5

10

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Prelude on Jesus, Lover of My Soul

Alfred V. Fedak
Based on *ABERYSTWYTH*
by Joseph Parry, 1841-1903

Purposefully ($\text{♩} = \text{ca. } 54$)

I. Cornet (or other Solo Stop or Combination)

II. Flute 8' (+4')

Soft 16', 8'

4

8

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Meditation on Jesus, Lover of My Soul

I: 4' Flute
II: 8' String Celestes
Ped: Soft 16', II to Ped.

Alfred V. Fedak
Based on *MARTYN*
by Simeon B. Marsh, 1798-1875

Dreamily ($\text{♩} = \text{ca. } 50$)

The musical score is written for a grand piano and includes a flute part. It is in 4/4 time and the key signature has two flats (B-flat and E-flat). The tempo is marked 'Dreamily' with a quarter note equal to approximately 50 beats per minute. The score is divided into four systems, each with a measure number (1, 6, 11, 16) at the beginning of the first staff. The first system starts with a first ending bracket labeled 'I' over the flute staff. The piano part features a soft (*pp*) accompaniment with a 'Ped.' (pedal) marking. The second system begins at measure 6. The third system begins at measure 11. The fourth system begins at measure 16 and concludes with a double bar line and repeat signs in both staves.

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Litany on Let Us Plead for Faith Alone

I: Organ Pleno
II: Organ Pleno
Ped: 16', 8', 4', II to Ped.

Alfred V. Fedak
Based on *SAVANNAH*
from the Foundry Collection, 1742

Brightly; with confidence ($\text{♩} = \text{ca. } 63$)

The musical score is written for three staves: Treble, Bass, and Pedal. The key signature is one sharp (F#) and the time signature is common time (C). The score is divided into three systems, each starting with a measure number (1, 5, and 10). The first system (measures 1-4) features a treble staff with eighth-note patterns and a bass staff with sustained chords. The second system (measures 5-8) continues the treble melody and includes a first fingering (I) and a second fingering (II) for the bass line. The third system (measures 9-12) includes a triplet of eighth notes in the treble staff and a bass line with sustained chords. The piece concludes with a final measure in the bass staff.

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Prelude on Love Divine, All Loves Excelling

I: Flutes 8', 4'
II: Flute 8', String 8'
Ped: 16', 8'

Alfred V. Fedak
Based on *BEECHER*
by John Zundel, 1815-82

Calmly and steadily (♩ = ca. 104, ♩ = ♩ throughout)

The first system of musical notation consists of three staves. The top staff is a grand staff (treble and bass clefs) with a 5/4 time signature and a key signature of two flats. It contains two measures of music. The middle staff is a single bass clef staff with a 5/4 time signature, also containing two measures. The bottom staff is a single bass clef staff with a 5/4 time signature, containing two measures. A first ending bracket labeled '1' spans the first measure of the top staff.

3

The second system of musical notation consists of three staves. The top staff is a grand staff (treble and bass clefs) with a 5/4 time signature and a key signature of two flats. It contains three measures of music. The middle staff is a single bass clef staff with a 5/4 time signature, also containing three measures. The bottom staff is a single bass clef staff with a 5/4 time signature, containing three measures.

6

The third system of musical notation consists of three staves. The top staff is a grand staff (treble and bass clefs) with a 5/4 time signature and a key signature of two flats. It contains three measures of music. The middle staff is a single bass clef staff with a 5/4 time signature, also containing three measures. The bottom staff is a single bass clef staff with a 5/4 time signature, containing three measures. The time signature changes to 2/4 at the end of the third measure in all three staves.

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Toccatina on O For a Thousand Tongues to Sing

Man(s): Principal Chorus with Brilliant Mixtures
Ped: Principals 16', 8', 4', Mixture, 16' Reed

Alfred V. Fedak
Based on *AZMON*
by Carl G. Gläser, 1784-1829

Brightly; crisp and articulate (♩ = ca. 84)

4

7

Man.

10

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Intonation on Rejoice, the Lord Is King!

I: Solo Reed *ff*
II: Principal Chorus *f*
Ped: 16', 8', 4'

Alfred V. Fedak
Based on *DARWALL'S 148th*
by John Darwall, 1731-89

Boldly; in the tempo of the hymn

The musical score is written for three parts: Solo Reed (I), Principal Chorus (II), and Pedal (Ped). It is in 4/4 time and consists of three systems of staves. The first system (measures 1-4) shows the Solo Reed part with a melodic line and the Principal Chorus with a harmonic accompaniment. The second system (measures 5-8) continues the Solo Reed part with a melodic line and the Principal Chorus with a harmonic accompaniment. The third system (measures 9-12) continues the Solo Reed part with a melodic line and the Principal Chorus with a harmonic accompaniment. The Solo Reed part is marked with 'I' and 'II' to indicate fingerings. The Principal Chorus part is marked with 'I' and 'II' to indicate fingerings. The Pedal part is marked with 'I' and 'II' to indicate fingerings. The score is written in a grand staff format with a treble clef for the Solo Reed part and a bass clef for the Principal Chorus and Pedal parts. The Solo Reed part is written in a single staff, while the Principal Chorus and Pedal parts are written in a grand staff format. The Solo Reed part is written in a single staff, while the Principal Chorus and Pedal parts are written in a grand staff format. The Solo Reed part is written in a single staff, while the Principal Chorus and Pedal parts are written in a grand staff format.

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Trio on Thou Hidden Source of Calm Repose

Alfred V. Fedak
Based on *ST. PETERSBURG*
arr. to Dimitri S. Bortniansky, 1751-1825

With elegance and grace (♩ = ca. 88)

I } Flutes 8', 4'
II } Flute 8'

I } *legato*

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