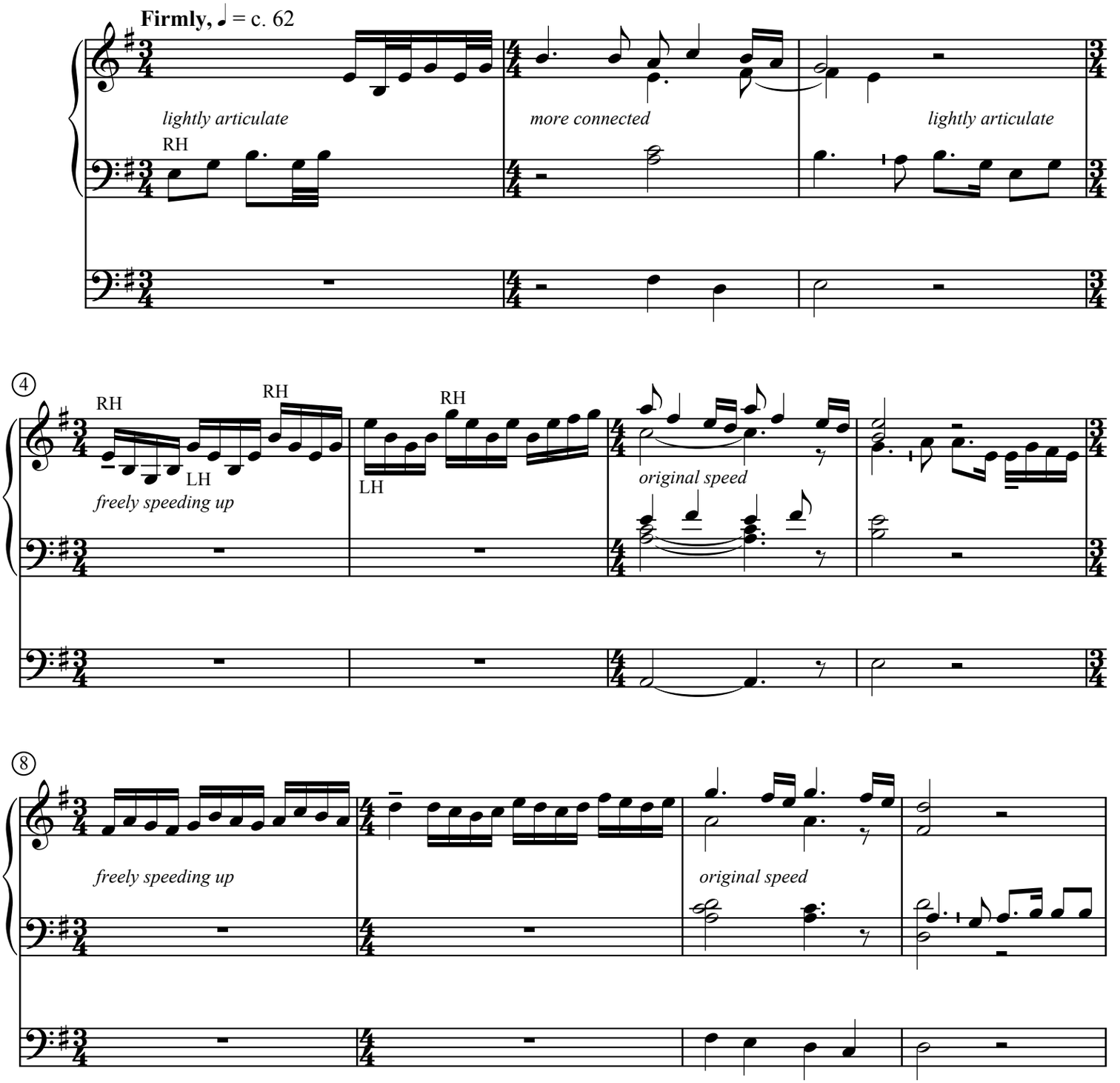
For Bob Blevins

Emmanuel Praeludium

VENI EMMANUEL
French, 15th cent.
Setting by J. William Greene (ASCAP)

Improvisation

Great: Principal 8', 4', 2', Mixture
Pedal: 16', 8', (4'), Reed 16' (or 8')



Based on the plainchant *Veni Emmanuel* (O Come, O Come, Emmanuel), this piece is inspired by the rhapsodic, multipartite North German praeludia of the late seventeenth and early eighteenth centuries. As such, it should be played in an improvisational style, the opening prelude in particular. The registrations given are suggestions and can and should be adapted within the style.

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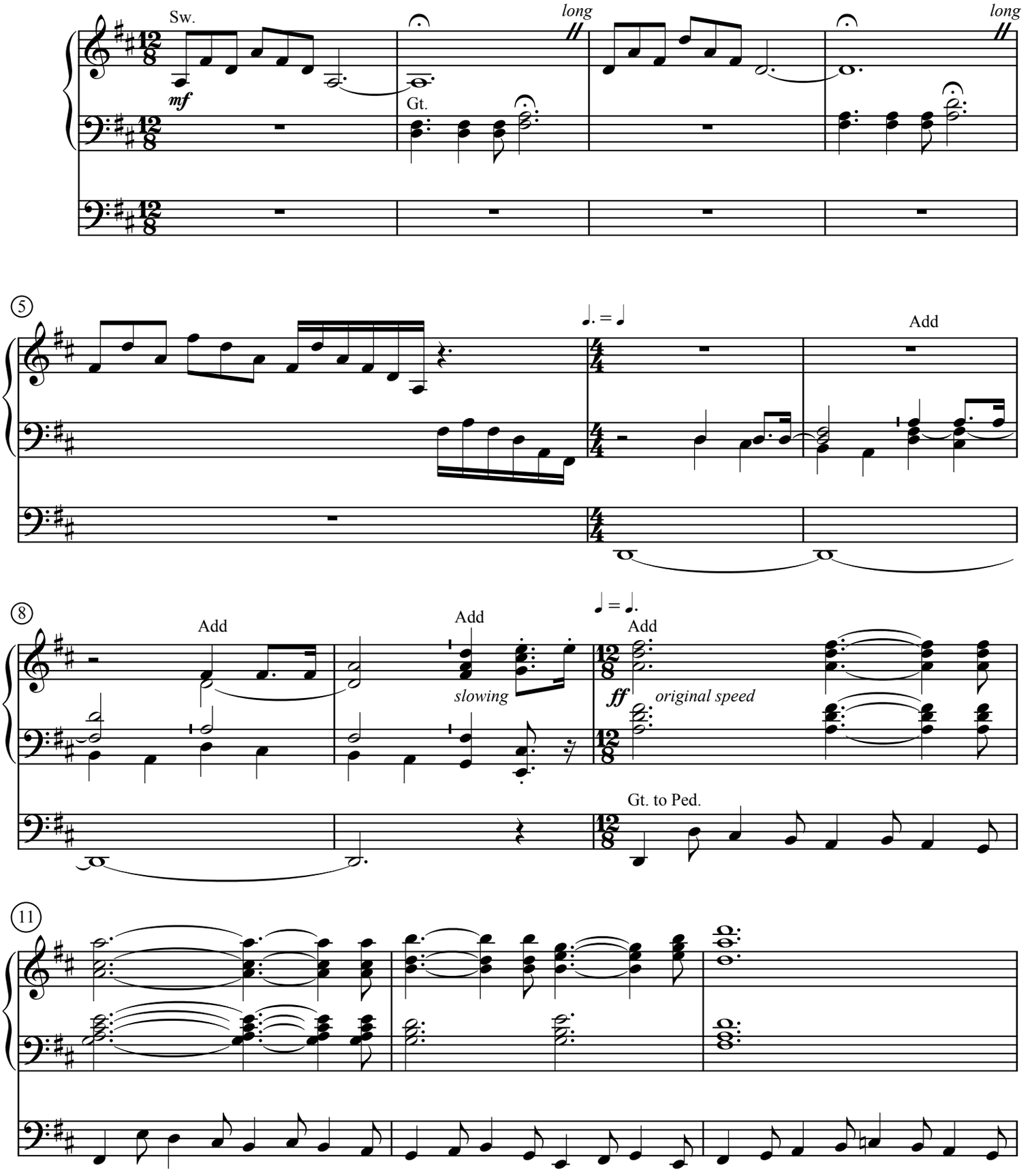
For Frederick Hohman

Sortie de Noël

Swell: Foundations 8', Reed 8'
Great: Foundations 8', (4')
Pedal: Foundations 16', 8', Sw. to Ped.

CANTIQUE DE NOEL
Adolphe Adam, 1803–56
Setting by J. William Greene (ASCAP)

Majestic and expansive, as connected as possible*, ♩. = c. 72



*Common tones may be tied more extensively than marked.

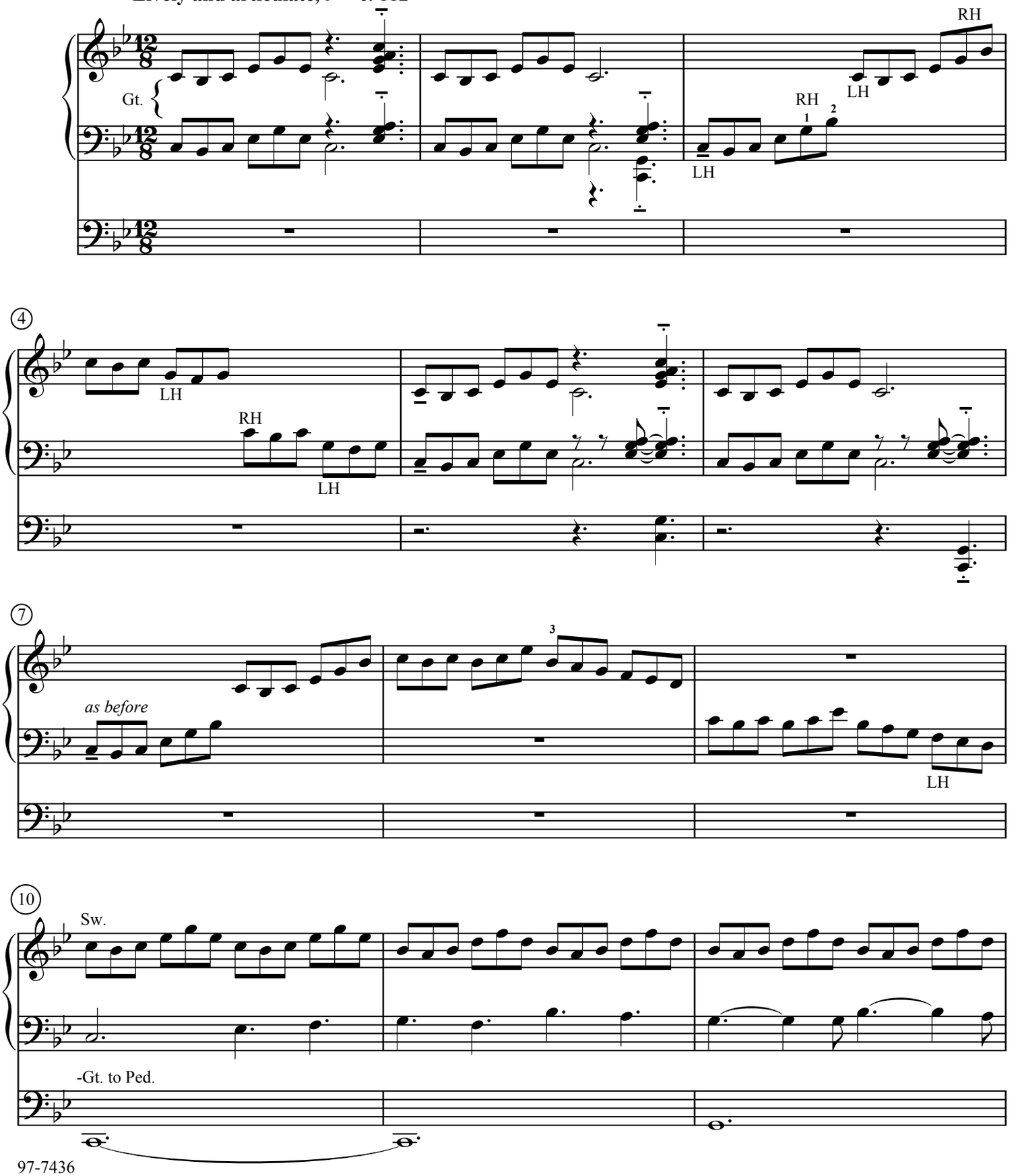
For Harvey Huiner, with appreciation

Rolling Jordan

Swell: 8', 4', 2', (Reeds)
Great: (16'), 8', 4', 2', (8'), Mixture
Pedal: Foundations 16', 8', Gt. to Ped.
[There are many other registrations possible besides this simple one, including creative manual changes.]

CHRIST, UNSER HERR
Geystliche gesangk Buchleyn,
Wittenberg, 1524, ed. Johann Walter
Setting by J. William Greene (ASCAP)

Lively and articulate, ♩. = c. 112

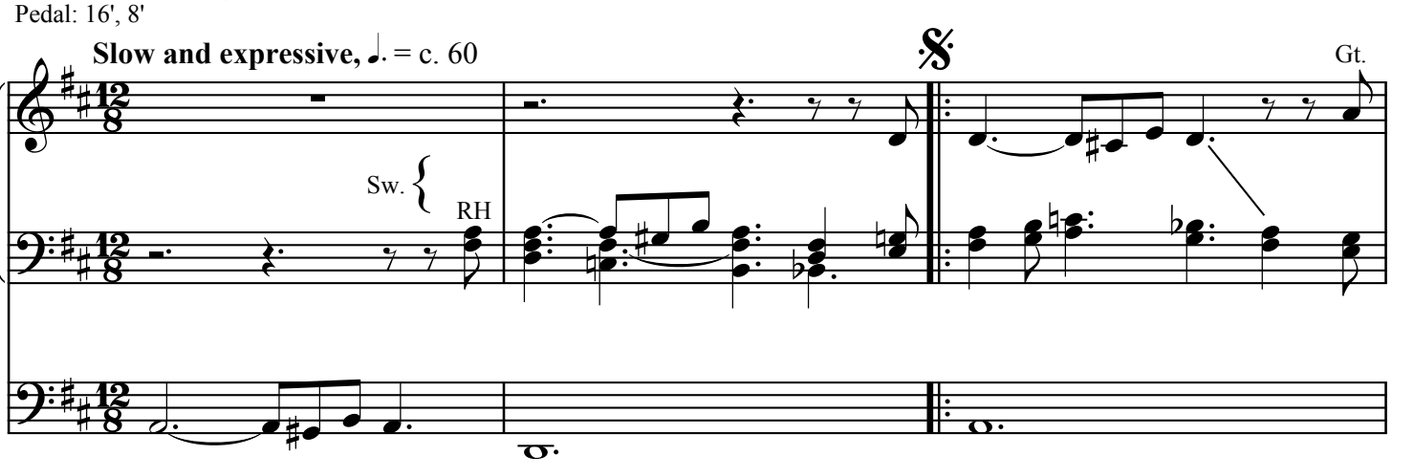


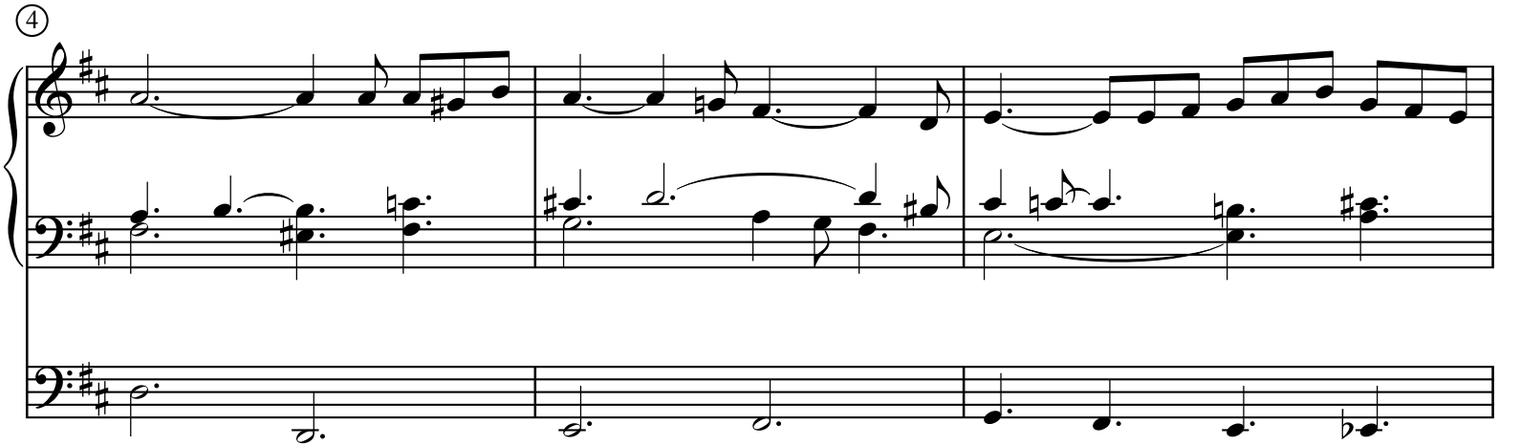
For Stephen Hamilton

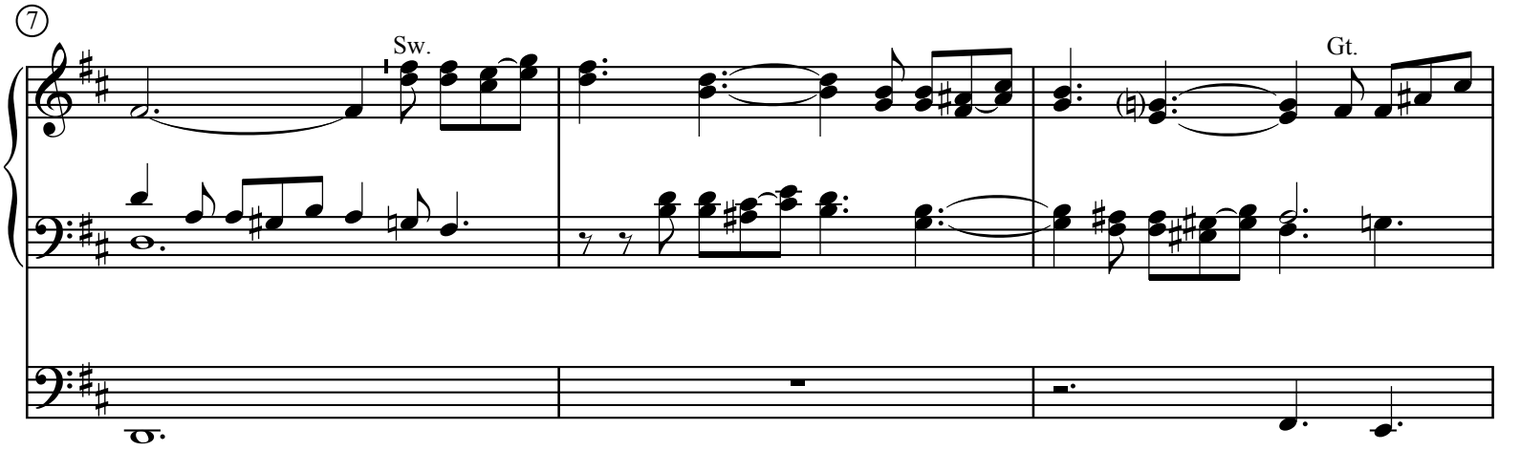
St. Christopher Aria

ST. CHRISTOPHER
Frederick C. Maker, 1844–1927
Setting by J. William Greene (ASCAP)

Swell: Foundation(s) 8'
Great: Foundation 8', Oboe 8'
Pedal: 16', 8'







For Miriam Taylor, with appreciation

Rondeau Français on St. Theodulph

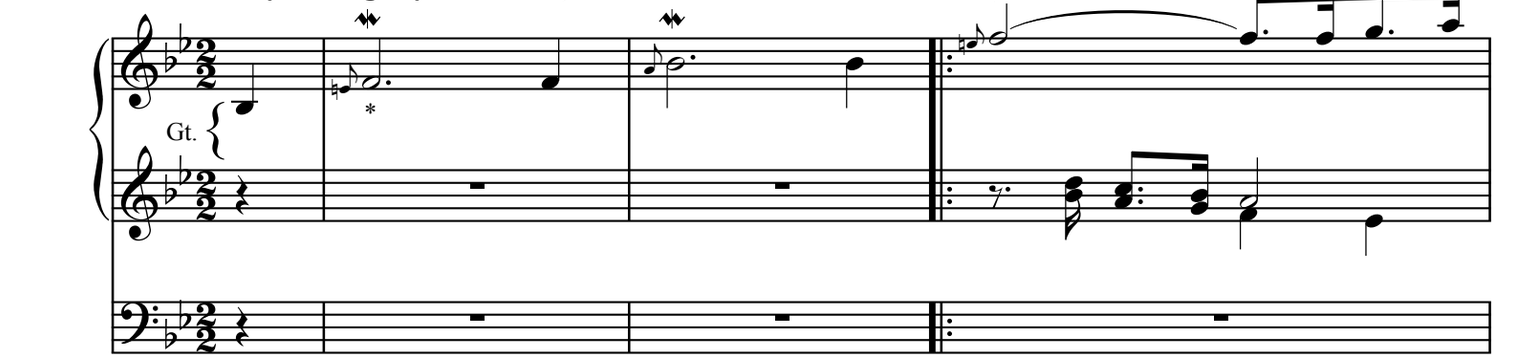
ST. THEODULPH (VALET WILL ICH DIR GEBEN)
Melchior Teschner, 1584–1635, alt.
Setting by J. William Greene (ASCAP)

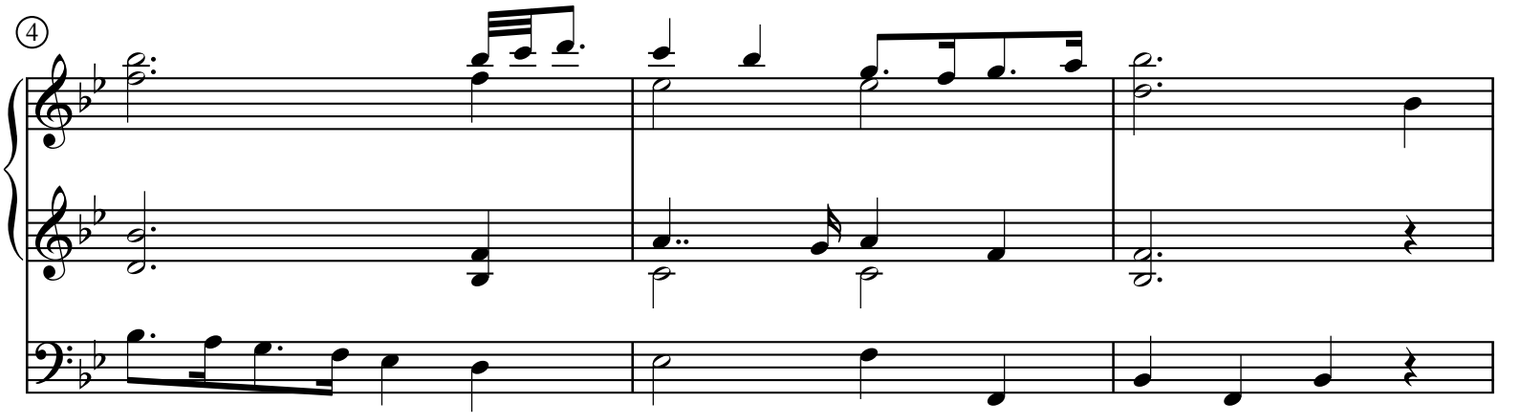
Swell: Flute 8', and/or 4', Light Reed 8'
Great: Grands jeux: 16', 8', Flutes, Principals 4', 2 ⅔', 2', 1 ⅗', Trumpet 8', Sw. to Gt., Ch. to Gt.
Choir: Cornet: 8', 4', 2 ⅔', 2', 1 ⅗'
Pedal: Foundations 16', 8', Sw. to Ped., Gt. to Ped., Ch. to Ped.

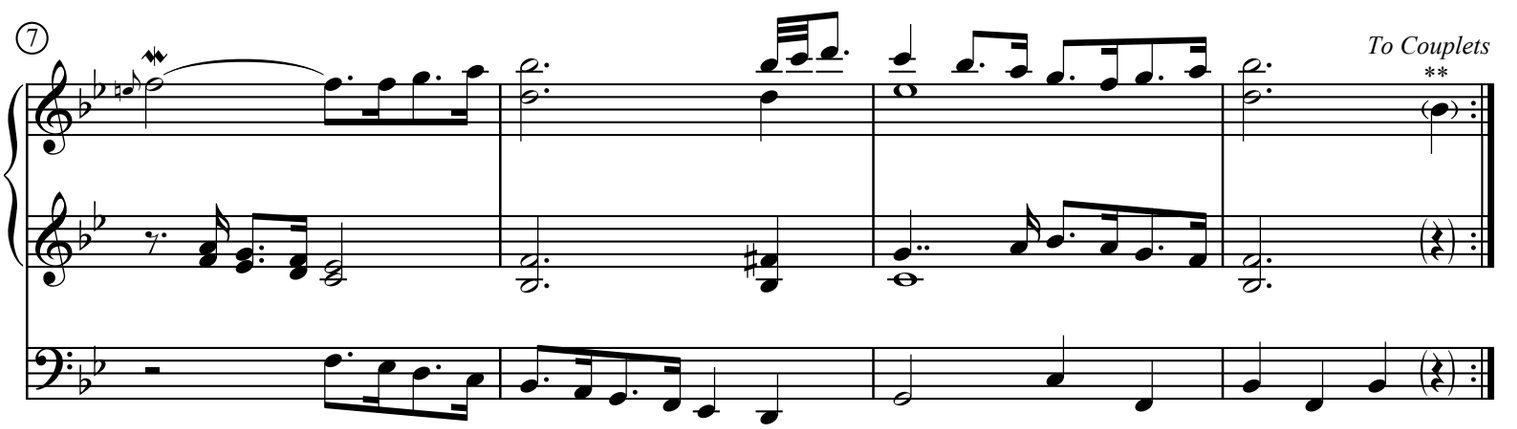
Jaunty and lightly articulate, 𝅗𝅥 = c. 49

***Rondeau**

Gt.







In keeping with French Classic practice, all ornaments should be on the beat.
In the case of the mordent preceded by an appoggiatura (*), the appoggiatura should be on the beat.
*Repeat first time only.
**Play only on repeat.

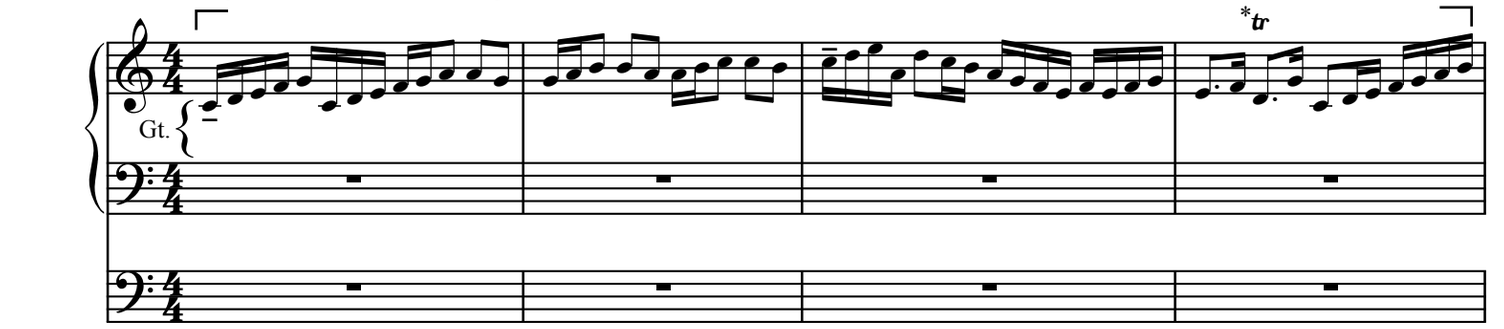
For Cindy Webb, with appreciation

Fanfare-Prelude on Easter Hymn

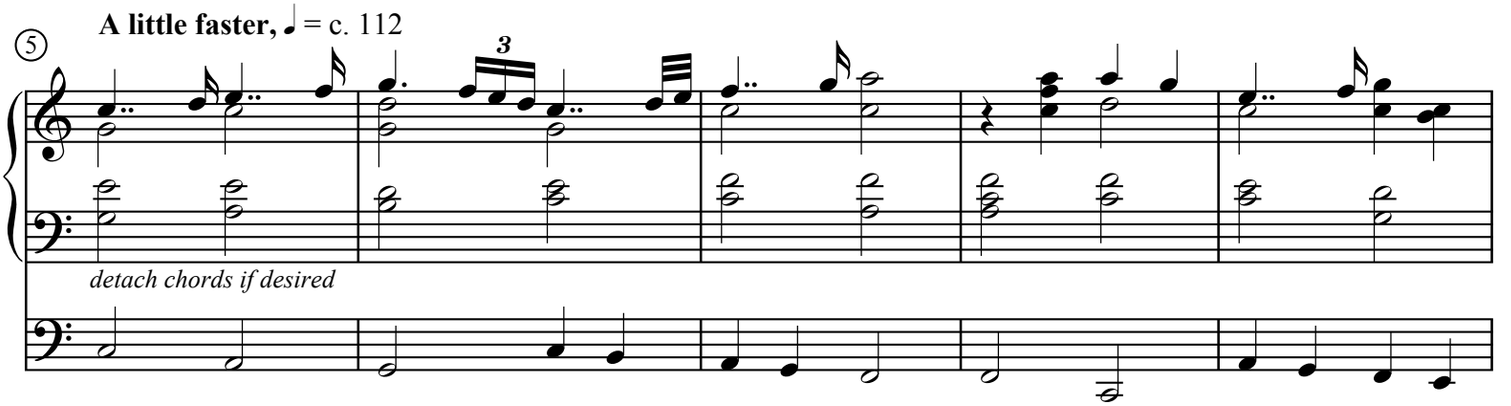
Swell: Cornet or Reed Solo
Great: 8', 4', 2', Mixture
Pedal: Foundations 16', 8', 4', (16')

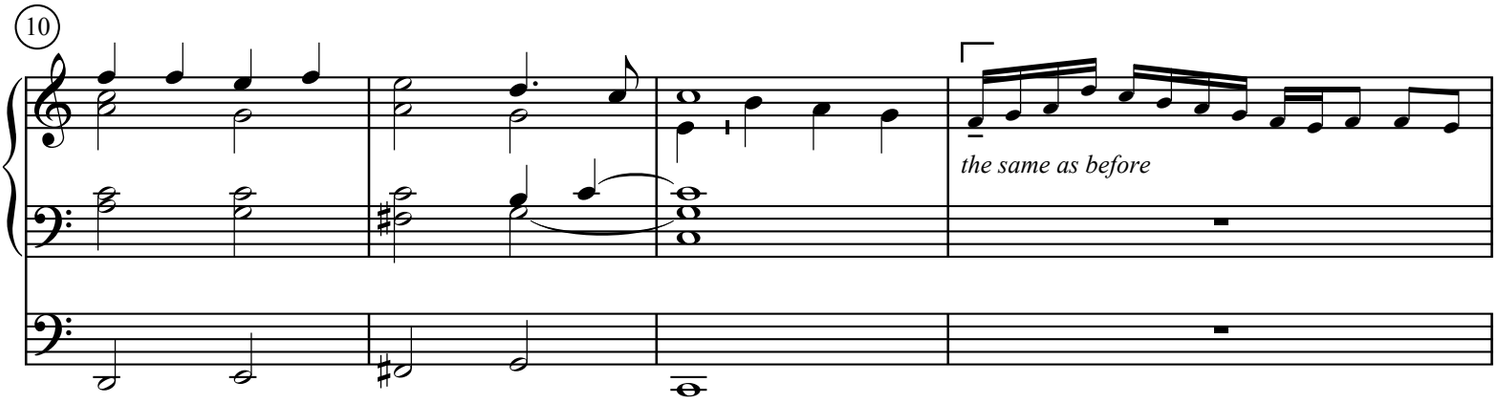
EASTER HYMN
Lyra Davidica, London, 1708
Setting by J. William Greene (ASCAP)

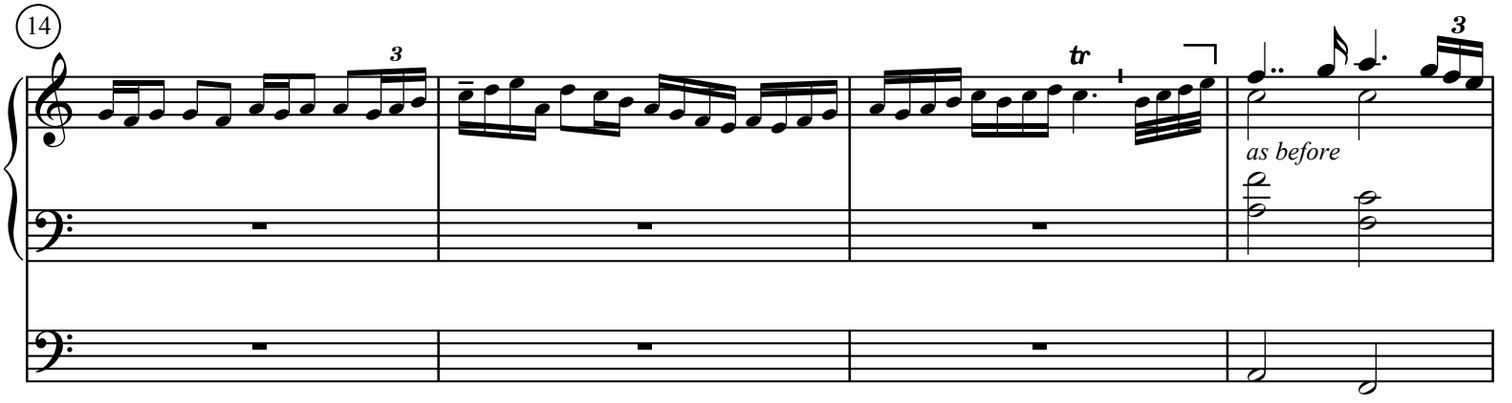
Lively, articulate, and very free, ♩ = c. 90



A little faster, ♩ = c. 112







May be performed with solo Trumpet in B♭ by omitting the cue-sized passages between the open and closed brackets in the RH.
Trumpet part may be found on page 36.
*Begin all trills on written note.