

Dona Nobis Pacem

Swell: Strings or Flutes 8'
Great: Solo Cornet or Reed
Pedal: 16', Sw. to Ped. 8'

DONA NOBIS PACEM
Traditional canon
Setting by John A. Behnke (ASCAP)

Flowing, ♩ = c. 108

Sw. *p*

Gt. *mp*

⑤

⑩

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Hark, the Voice of Jesus Crying

Swell: 8', 4'
Great: 8', 2'
Pedal: 16', 8'

GALILEAN
Joseph Barnby, 1838–96
Setting by John A. Behnke (ASCAP)

Gently, ♩ = c. 108

The musical score is written for three staves: Treble, Bass, and Pedal. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked 'Gently, ♩ = c. 108'. The score is divided into four systems, each starting with a measure number in a circle: 1, 5, 9, and 13.

System 1 (Measures 1-5): The Treble staff begins with a G4 quarter note, followed by a half note G4-A4, and then a quarter note G4. The Bass staff has a whole note chord of F#3 and A2. The Pedal staff has a whole note F#2. Dynamics include *Gt. mf* and *Sw. mp*.

System 2 (Measures 5-9): The Treble staff continues with a half note A4-B4, a quarter note A4, and then a half note G4-F#4. The Bass staff has a whole note chord of F#3 and A2. The Pedal staff has a whole note F#2.

System 3 (Measures 9-13): The Treble staff begins with a half note F#4-E4, a quarter note F#4, and then a half note E4-D4. The Bass staff has a whole note chord of F#3 and A2. The Pedal staff has a whole note F#2.

System 4 (Measures 13-17): The Treble staff continues with a quarter note D4, a half note C4, and then a quarter note B3. The Bass staff has a whole note chord of F#3 and A2. The Pedal staff has a whole note F#2.

Aria on My Hope Is Built on Nothing Less

11

Swell: Flutes 8', 4'
Great: Solo Cornet
Choir: Opt. Solo Reed
Pedal: Flutes 16', 8'

MAGDALEN
John Stainer, 1840–1901
Setting by John A. Behnke (ASCAP)

Cantabile, ♩ = c. 112
Sw. *mp*



⑤ Gt. *mf*
Sw. *mp*



⑩



Rise Up, Shepherd, and Follow

Swell: Flutes and Strings 8', 4'

Great: Principals and Flutes 8', 4', Sw. to Gt.

Pedal: 16', 8', Sw. to Ped.

RISE UP, SHEPHERD

Traditional American

Setting by John A. Behnke (ASCAP)

With a little swing, ♩ = c. 112

The musical score is written for three staves: Treble, Bass, and Pedal. The key signature is one flat (B-flat), and the time signature is 4/4. The tempo is marked 'With a little swing, ♩ = c. 112'. The score is divided into three systems, each starting with a measure number in a circle: 5, 10, and 15. The first system (measures 5-8) features a melody in the Treble staff with a 'Sw.' (Swell) marking and a 'mp' (mezzo-piano) dynamic. The Bass staff provides harmonic support with chords and single notes. The Pedal staff (bottom) has whole notes. The second system (measures 9-13) continues the melody and accompaniment. The third system (measures 14-18) concludes the piece with a final cadence in the Treble and Bass staves, and a sustained note in the Pedal staff.

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97-7447

From God Can Nothing Move Me

21

Swell: Flutes 8', 4'
Great: Principals 8', 4'
Pedal: Flutes 16', 8'

VON GOTT WILL ICH NICHT LASSEN
Recueil de plusieurs chansons, Lyons, 1557, alt.
Setting by John A. Behnke (ASCAP)

With a lively Renaissance feel, ♩ = c. 84

A

Gt. *f* semi-detached

Ped.

5

9

13

17

The musical score is written for a grand piano (Gt.) and pedal (Ped.). It features a treble and bass staff. The key signature is one flat (B-flat). The time signature is 3/4. The score is divided into five systems, each starting with a measure number in a circle: 5, 9, 13, and 17. The first system is marked with a box containing the letter 'A'. The piano part is marked with a forte 'f' dynamic and the instruction 'semi-detached'. The pedal part is marked with 'Ped.'. The score includes various musical notations such as eighth notes, quarter notes, half notes, and rests. There are also trills (tr) indicated above certain notes. The overall feel is described as 'lively Renaissance' with a tempo of approximately 84 beats per minute.

Percussion may be added to this arrangement. A drum and/or tambourine may play in the A and C sections using the rhythm (♩ ♩ ♩).