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# Lenten Postludes

## for Organ

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# O Love, How Deep

Kristina Langlois Based  
on *DEO GRACIAS*  
English, 15th cent.

Mans: Foundations 8', 4', 2', Mixtures, Reed 8'  
Ped: Foundations 16', 8', 4', Mixture, Reed 16'  
Manual couplers, Sw. to Ped.

The musical score is written for three staves: Treble, Bass, and Pedal. The key signature is B-flat major (two flats). The time signature is 3/4. The tempo is marked with a quarter note equal to 104 beats per minute. The score is divided into three systems. The first system begins with a first ending bracket labeled 'I' in the Treble staff. The second system features a long melodic line in the Treble staff. The third system includes a repeat sign in the Treble staff. A large diagonal watermark reading 'Preview is illegal' is overlaid across the entire score.

*Deo Gratias* also used with text: "O Love, How Deep, How Broad, How High"

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# When I Survey the Wondrous Cross

Gt: *mf*, Sw. to Gt.  
 Ch: Solo Reed  
 Sw: Strings, Flutes  
 Ped: 16', Sw. to Ped.

Wilbur Held  
 Based on *ROCKINGHAM*  
 by Edward Miller, 1731-1807

The musical score is written for three systems, each containing three staves. The top staff is for Gt. (Guitar) with a dynamic marking of *mf* and a 'Sw. to Gt.' instruction. The middle staff is for Ch. (Solo Reed) with a 'Ch.' instruction. The bottom staff is for Sw. (Strings, Flutes) with a 'Sw.' instruction. The key signature is B-flat major (two flats) and the time signature is 4/4. The score includes various musical notations such as notes, rests, and slurs. A large diagonal watermark reading 'Copying is illegal' is overlaid across the score.

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# When Jesus Wept

Mans: Full, with Reeds  
Ped: Full, with Reeds

David Schelat

Maestoso e marcato (♩ = 72)

The musical score is written for three parts: Treble, Bass, and Pedal. The key signature has one flat (B-flat), and the time signature is 3/4. The tempo/mood is 'Maestoso e marcato' with a quarter note equal to 72 beats per minute. The score is divided into three systems, with measures 5, 10, and 15 marked at the beginning of each system. The first system (measures 1-4) features a forte (f) dynamic. The second system (measures 5-8) and third system (measures 9-12) continue the piece. The score includes various musical notations such as chords, single notes, and triplets (indicated by a '3' over a group of notes). A large, diagonal watermark reading 'Copyrights illegal only' is overlaid across the entire score.

Tune: As in *New England Psalm Singer*, 1770, William Billings, 1746-1800 (PD).

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For Michael Wustrow

# O Day of Peace

Gt: Foundations 8', 4', Sw. to Gt.  
 Sw: Foundations 8', 4', 2'  
 Solo: Tuba 8'  
 Ped: 16', 8', Sw. to Ped.

Charles Callahan  
 Based on *JERUSALEM*  
 by C. H. H. Parry, 1848–1918

Moderato, espressivo (♩ = ca. 66)

Gt. { *mf legato*

Sw. *mp*

Solo (or Gt.)

Reduce *mp*

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# I Heard the Voice of Jesus Say

Man: 8', 4' *mp*  
 Ped: 16', Man. to Ped. *mp*

James Biery

Tempo rubato (♩ = ca. 60)

Man. *sempre legato*

*rit.* *a tempo*

Ped.

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# Glory Be to Jesus

Gt: Principals 8', 4', Flutes 8', 4', Sw. to Gt.  
Sw: Flute 8', String 8'  
Ped: Reed 4'

Robert A. Hobby  
Based on *WEM IN LEIDENSTAGEN*  
by Friedrich Filitz, 1804-76

With passion (♩ = ca. 72)

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 score is divided into four systems. The first system includes a dynamic marking of *p* (piano) for the Sw. part. The second system includes a *simile* marking and a *mp* (mezzo-piano) marking. The score features various musical notations including eighth notes, quarter notes, half notes, and rests, with some notes beamed together. A large, diagonal watermark reading 'Reviewing is illegal only' is overlaid across the center of the page.

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# Let Thy Blood in Mercy Poured

Man: Strings and Foundations 8'  
 Ped ①: Flutes 16', 8', Man. to Ped. 8'  
 Ped ②: Solo Stop 4' only

Mark Jones  
 Based on *JESUS, MEINE ZUVERSICHT*  
 by Johann Cruger, 1598-1662

The musical score is written for three staves: Treble, Bass, and Pedal. The key signature is B-flat major (two flats) and the time signature is 4/4. The tempo is marked as ♩ = 60. The score is divided into four systems. The first system includes a Pedal line with two measures marked with circled numbers ① and ②. The second system continues the melody and accompaniment. The third system also includes a Pedal line with measures marked ① and ②. The fourth system concludes the piece. A large, diagonal watermark reading 'Copyrighted Material' is overlaid across the center of the page.

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# Out of the Depths

Johann Kuhnau, 1660–1722  
 From First Biblical Sonata, Movement 2  
 Edited and Arranged by Richard Peek

Largo (♩ = ca. 72)

Based on *AUS TIEFER NOT*, by Martin Luther, 1483–1546.

The editor has added items in parentheses, broken slurs/ties, and some rests and stem direction changes to help clarify part-writing.

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# Toccata on In the Cross of Christ I Glory

I: Full, II to I  
II: Full with Reeds  
Ped: Full, Reed 8', II to Ped.

RATHBUN  
Ithamar Conkey, 1815-67  
Setting by David M. Cherwien

Manual

Pedal

*f* LH LH LH *simile*

*f*

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# The God of Abraham Praise

*YIGDAL*

Hebrew, arr. Meyer Lyon, c. 1770

Setting by Michael Burkhardt

I: Solo Trumpet 8'  
II: 8', 4', 2', Mixture, Reed 8'  
Ped: 16', 8', 4', Mixture

*Andante maestoso*

The musical score is presented in three systems. The first system is in 4/4 time and features a 'marcato' marking for the second part. The second system is in 2/4 time and continues the melodic and harmonic development. The third system is also in 2/4 time and concludes the piece. The notation includes various musical symbols such as notes, rests, and dynamic markings.

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