

Commissioned by Bethel Lutheran Church, Dallas, Texas
for Pastor Don Berg at the time of his retirement.

Lord, Whose Love through Humble Service

Swell: 8', 4' or 8', 2'
Great: Principal 8', Flute 4'
Choir: Solo 8'
Pedal: Solo 4'

BEACH SPRING
The Sacred Harp, Philadelphia, 1844
Setting by Charles Ore

Spirited, ♩ = c. 138

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A Mighty Fortress

Swell: 8', 4', 2', Mixtures, Reeds 8', 4'

Great: Principals 8', 4', 2' Trumpet 8', Sw. to Gt.

Choir: 8', 4', 2', Cymbal

Pedal: Principals 16', 8', 4', Mixture, Trumpet 8', Ch. to Ped.

EIN FESTE BURG

Martin Luther, 1483–1546

Setting by Charles Ore

Allegro con brio, ♩ = 144

④

Gt. *f* (Swell Closed)

⑦

(Open Swell)

⑪

How Firm a Foundation

Swell: Principals, Reeds
Great: Principals, Reeds
Pedal: 16', 8', Sw to Ped.

FOUNDATION
Genuine Church Music, Winchester, 1832
Setting by Charles Ore

Not fast but with a steady pulse, ♩ = c. 128

The musical score is written for three parts: Swell, Great, and Pedal. The Swell part is in the upper staff, the Great part in the middle, and the Pedal part in the lower. The time signature is 4/4. The key signature has one flat (B-flat). The score is divided into three systems. The first system starts with a treble clef and a bass clef. The Swell part has a bracket labeled 'Sw.' and a tempo marking 'Not fast but with a steady pulse, ♩ = c. 128'. The Great part has a treble clef and a bass clef. The Pedal part has a bass clef. The second system starts with a measure number 5 in a circle. The third system starts with a measure number 9 in a circle. The score ends with a double bar line and a key signature change to two flats (B-flat and E-flat).

Christ, the Word of God Incarnate

Faith and Truth and Life Bestowing

Gracious God, You Send Great Blessings

Swell: Flutes 8', 4', 2'
Great: Solo Reed
Pedal: Flutes 16', 8', 4'

HOLY MANNA
Columbian Harmony, Cincinnati, 1825
Setting by Charles Ore

Relaxed, ♩ = 126

Sw. *r.h. lightly detached*

Gt.

⑤

⑨

⑬

*In thanksgiving to God for 50 years of service of Margaret Sommerfeld
as church organist. Christ Lutheran Church, Norfolk, Nebraska*

Alleluia! Sing to Jesus

Swell: Flutes 8', 2' or 8', 4'

Great: Reed 8'

Pedal: Flutes 16', 8'

HYFRYDOL

Rowland H. Prichard, 1811–87

Setting by Charles Ore

Spirited, ♩ = 88

④

⑧

No Tramp of Soldiers' Marching Feet Your Hand, O Lord, in Days of Old

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

KINGSFOLD
English; adapt. Ralph Vaughan Williams, 1872–1958
Setting by Charles Ore

Rhythmically solid, ♩ = 132

Sw.
lightly detached

④

⑧

c.f. Gt.

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 'Rhythmically solid, ♩ = 132'. The first system (measures 1-4) features a treble staff with a 'Sw.' (Swell) marking and 'lightly detached' articulation. The bass staff has whole rests, and the pedal staff has a simple bass line. The second system (measures 5-8) is marked with a circled '4' at the beginning. The treble staff has a more active melody, while the bass and pedal staves continue their respective parts. The third system (measures 9-12) is marked with a circled '8' at the beginning. The treble staff continues its melody, and the bass staff has a 'c.f. Gt.' (compare to Guitar) marking. The pedal staff has whole rests.

Come, My Beloved

Variations on a Hebrew Folksong

Dialogue for Krummhorn and Cornet

Swell: Cornet (8', 4', 2²/₃', 2', 1³/₅')

Great: Krummhorn 8'

Pedal: 16', 8'

L'CHA DODI

Shlomo Halevi Alkabetz, c. 1500–1580

Setting by Charles Ore

Gently, ♩ = 104

Sw.

lightly detached

5

9

Gt.

Swiftly Pass the Clouds of Glory

Swell: 8', 4', 2', 1 1/3'
 Great: Flute 4'
 Positiv: Flute 8', Krummhorn 8'
 Pedal: Solo 4'

LOVE'S LIGHT
 Amanda Husberg, b. 1940
 Setting by Charles Ore

With energy, ♩ = 76

Play measure 1 articulation throughout

Pos.

③

⑤

Sw.

lightly detached

Introduction to Amazing Grace, How Sweet the Sound

Manual: Principal 8', Flute 4'
Pedal: Principal 16', 8'

NEW BRITAIN
Columbian Harmony, Cincinnati, 1829
Setting by Charles Ore

Play with a swing, but not rushed, $\text{♩} = 76$

The first system of musical notation consists of three staves. The top staff is in treble clef with a key signature of one flat (B-flat) and a 3/4 time signature. It begins with a triplet of eighth notes (G4, A4, B4) and continues with a series of eighth and quarter notes. The middle staff is in bass clef and also begins with a triplet of eighth notes (G3, A3, B3), followed by a series of eighth and quarter notes. The bottom staff is in bass clef and contains whole rests for the first three measures.

The second system of musical notation starts with a circled number 3, indicating the third measure of the piece. It consists of three staves. The top staff continues the melody from the first system. The middle staff continues the bass line with triplets and other rhythmic patterns. The bottom staff contains whole rests for the first three measures.

The third system of musical notation starts with a circled number 6, indicating the sixth measure of the piece. It consists of three staves. The top staff features a long melodic line with a slur over the first two measures of the system. The middle and bottom staves continue the bass line with various rhythmic patterns, including triplets. The bottom staff contains whole rests for the first three measures.

Silent Night, Holy Night

Swell: Soft Flute 8', Strings

Great: Solo Flute 4'

Pedal: Solo 4'

STILLE NACHT

Franz Xaver Gruber, 1787–1863

Setting by Charles Ore

Beautifully, $\text{♩} = 108$

The musical score is written for solo organ and consists of four systems of music. Each system is written for three staves: a treble staff, a grand staff (treble and bass), and a separate bass staff. The key signature is B-flat major (two flats). The time signature is 6/8. The first system begins with a treble staff melody and a grand staff accompaniment. The second system starts with a circled '4' above the treble staff. The third system starts with a circled '7' above the treble staff. The fourth system starts with a circled '10' above the treble staff. The score includes various musical notations such as notes, rests, and dynamic markings. A 'Sw.' (Swell) bracket is placed over the first system's grand staff, with the instruction 'mp legato' written below it. The piece concludes with a final cadence in the fourth system.

Draw Us in the Spirit's Tether

Swell: Flutes 8', 2'
Great: Flute 8', Principal 2'

UNION SEMINARY
Harold Friedell, 1905–58
Setting by Charles Ore

Jauntily, ♩ = c. 116

The musical score is written for piano and organ. It begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The tempo is marked 'Jauntily, ♩ = c. 116'. The piano part (Sw.) is marked *mf* and 'lightly detached'. The organ part (Gt.) is marked *f* and 'c.f. legato throughout'. The score is divided into four systems, each starting with a circled measure number: 4, 8, 12, and 16. The first system shows the piano and organ parts. The second system continues the piano part with a circled 4. The third system shows the organ part with a circled 8 and the piano part with a circled 8. The fourth system shows the organ part with a circled 12 and the piano part with a circled 12. The score ends with a final measure marked with a circled 16.

Sw. *mf* lightly detached

Gt. *f* c.f. legato throughout

Sw. *mf*

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