

For W. Robert Morrison

National Hymn

Gt: Principal 8', 4', 2', Sw. to Gt. 8'

Ch: Solo Reed 8' *ff*

Sw: Principal 8', 4', Mixture, Reed 8', 4',

Ped: Principal 16', 8', 4', Mixture, Sw. to Ped. 8'

Mark Thewes

Maestoso

Ch. } *ff*

Gt. }

Ch. }

Tune: *NATIONAL HYMN*, by George W. Warren, 1828-1902, and written in 1894 (PD).

Music: Mark Thewes, b. 1954.

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15

Ch. 3 Gt.

21

Ch. 3 Gt.

25

Ch. 3 Gt.

31

Ch. 3 Gt.

America

(A Fugue in Five Voices)

Gt: Principal 8', 4', 2', Sw. to Gt. 8'
 Sw: Principal 8', 4', 2', Reed 8'
 Ped: Full with Soft Reeds 16', 8'

Eugene Thayer
 Edited Dale K. Tucker

Maestoso

The musical score is presented in three systems. The first system (measures 1-5) is marked 'Maestoso' and features a grand staff with treble and bass clefs, and a single bass staff below. The second system (measures 6-9) includes a guitar part (Gt.) marked 'f' (forte) and a single bass staff below. The third system (measures 10-13) shows a grand staff with treble and bass clefs, and a single bass staff below. The music is in 3/2 time and features a fugue in five voices.

Tune: AMERICA, "My Country, 'Tis of Thee," *Thesaurus Musicus*, London, 1744 (PD).
 Music: Eugene Thayer, 1838-1889, From the Second Organ Sonata, Op. 2, and written in the 1850's (PD).

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14

Measures 14-17 of a musical score. The system consists of three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. The key signature has one sharp (F#). The music features a melody in the top staff and accompaniment in the lower staves. Measure 14 starts with a half note G4 in the treble and a half note E3 in the bass. Measure 15 has a half note A4 in the treble and a half note F#3 in the bass. Measure 16 has a half note B4 in the treble and a half note G#3 in the bass. Measure 17 has a half note C5 in the treble and a half note A3 in the bass.

18

Measures 18-21 of a musical score. The system consists of three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. The key signature has one sharp (F#). The music features a melody in the top staff and accompaniment in the lower staves. Measure 18 starts with a half note G4 in the treble and a half note E3 in the bass. Measure 19 has a half note A4 in the treble and a half note F#3 in the bass. Measure 20 has a half note B4 in the treble and a half note G#3 in the bass. Measure 21 has a half note C5 in the treble and a half note A3 in the bass.

22

Measures 22-25 of a musical score. The system consists of three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. The key signature has one sharp (F#). The music features a melody in the top staff and accompaniment in the lower staves. Measure 22 starts with a half note G4 in the treble and a half note E3 in the bass. Measure 23 has a half note A4 in the treble and a half note F#3 in the bass. Measure 24 has a half note B4 in the treble and a half note G#3 in the bass. Measure 25 has a half note C5 in the treble and a half note A3 in the bass.

26

Measures 26-29 of a musical score. The system consists of three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. The key signature has one sharp (F#). The music features a melody in the top staff and accompaniment in the lower staves. Measure 26 starts with a half note G4 in the treble and a half note E3 in the bass. Measure 27 has a half note A4 in the treble and a half note F#3 in the bass. Measure 28 has a half note B4 in the treble and a half note G#3 in the bass. Measure 29 has a half note C5 in the treble and a half note A3 in the bass.

Fanfare on America the Beautiful

Gt: Full to Mixture, Sw. to Gt. 8'
Ch: Solo Reed 8'
Sw: Full to Mixture
Ped: 16', 8', 4', Sw. and Gt. to Ped. 8'

Matthew H. Corl

Allegro moderato (♩ = ♪ throughout)

3

5

Tune: *MATERNA*, "O Beautiful for Spacious Skies," Samuel A. Ward, 1848-1903, and written in 1882 (PD).

Tune: *AMERICA*, "My Country, 'Tis of Thee," *Thesaurus Musicus*, London, 1744 (PD).

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14

7

Musical score for measures 14-15. The system consists of three staves. The top two staves (treble and bass clef) contain a continuous eighth-note melody in G minor. The bottom staff (bass clef) contains a single whole note chord at the beginning of the measure, which then remains silent for the rest of the measure.

9

Musical score for measures 16-17. The system consists of three staves. The top two staves (treble and bass clef) contain a continuous eighth-note melody in G minor. The bottom staff (bass clef) contains a single whole note chord at the beginning of the measure, which then remains silent for the rest of the measure. A text annotation "- Gt. to Ped." is placed below the bottom staff.

11

Musical score for measures 18-19. The system consists of three staves. The top two staves (treble and bass clef) contain a continuous eighth-note melody in G minor. The bottom staff (bass clef) contains a single whole note chord at the beginning of the measure, which then remains silent for the rest of the measure. A text annotation "mf" is placed above the bottom staff.

13

Ch.

Musical score for measures 20-21. The system consists of three staves. The top staff (treble clef) contains a single whole note chord at the beginning of the measure, which then remains silent for the rest of the measure. The bottom two staves (bass and bass clef) contain a continuous eighth-note melody in G minor. A text annotation "f" is placed above the bottom staff.

89

Ch.

93

Gt. } *accel. e cresc. poco a poco*

97

rit. Full

Maestoso

101

+ Rds. 16', 8''

110

114

119

MSM-10-983

Concert Variations on The Star-Spangled Banner

John Knowles Paine, Op. 1
Edited Dale K. Tucker

Theme

Gt: Principal 8', Sw. to Gt.
Sw: Flute 8', 4'
Ped: Principal 16', 8'

Tune: The lyrics are from an 1814 poem by Francis Scott Key, and were written after he witnessed the bombardment of Fort McHenry, Baltimore, Maryland, during the War of 1812. The poem was set to the tune of a popular British drinking song, "The Anacreontic Song" (or "To Anacreon in Heaven"), set to various lyrics, and was quite popular in the United States. Set to Key's poem and renamed "The Star-Spangled Banner," it soon became a well-known American patriotic song. It was recognized for official use by the Navy in 1889 and by President Woodrow Wilson in 1916, and became the national anthem by congressional resolution on March 3, 1931.

Music: John Knowles Paine, 1839-1906; Op. 1, written in 1861.

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Variation 1

Gt: Principal 8', 4'
Ped: Principal 16', 8'

32 **Moderato**

Gt. } *mf*

36

40 1. 2.

Variation 2

Ch: 8', 2'
Sw: 8', 4'
Ped: Soft 16', 8'

Animato
59 Ch. *mf*

simile

Sw. *mp*

legato sempre

63

67

1.

2.

Variation 4

Gt: Principal 8', 4', Sw. to Gt. 8'
 Sw: Full with Reed 8'
 Ped: Principal 16', 8', Sw. to Ped. 8'

113 **Andante**

Sw. } *p* *f* *mf*

119 *p*

124 *f* *mf* *f* *pp*

148

rit.

pp

attacca

Fuga

Full Organ (without Ped. 32')

153

Allegro vivace

legato

tr

158

163

Musical score for measures 163-167. The system consists of three staves. The top staff is a grand staff (treble and bass clef) with a treble clef on the left. It contains five measures of music. The first measure has a treble clef and a key signature of one sharp (F#). The first two measures have a line connecting the treble and bass staves. The bottom staff is a single bass clef staff with five measures of music, mostly containing rests. The middle staff is a single bass clef staff with five measures of music, mostly containing rests.

168

Musical score for measures 168-172. The system consists of three staves. The top staff is a grand staff (treble and bass clef) with a treble clef on the left. It contains five measures of music. The first measure has a treble clef and a key signature of one sharp (F#). The first two measures have a line connecting the treble and bass staves. The bottom staff is a single bass clef staff with five measures of music, mostly containing rests. The middle staff is a single bass clef staff with five measures of music, mostly containing rests.

173

Musical score for measures 173-177. The system consists of three staves. The top staff is a grand staff (treble and bass clef) with a treble clef on the left. It contains five measures of music. The first measure has a treble clef and a key signature of one sharp (F#). The first two measures have a line connecting the treble and bass staves. The bottom staff is a single bass clef staff with five measures of music, mostly containing rests. The middle staff is a single bass clef staff with five measures of music, mostly containing rests.

178

Musical score for measures 178-182. The system consists of three staves. The top staff is a grand staff (treble and bass clef) with a treble clef on the left. It contains five measures of music. The first measure has a treble clef and a key signature of one sharp (F#). The first two measures have a line connecting the treble and bass staves. The bottom staff is a single bass clef staff with five measures of music, mostly containing rests. The middle staff is a single bass clef staff with five measures of music, mostly containing rests.

183

Measures 183-187. The system consists of three staves. The top staff is a grand staff (treble and bass clef) with a treble clef on the left. The middle staff is a single bass clef. The bottom staff is a single bass clef. The music features a complex melodic line in the top staff, often with beamed sixteenth notes, and a steady eighth-note accompaniment in the middle staff. The bottom staff contains whole notes and rests.

188

Measures 188-192. The system consists of three staves. The top staff is a grand staff (treble and bass clef) with a treble clef on the left. The middle staff is a single bass clef. The bottom staff is a single bass clef. The music continues with a complex melodic line in the top staff and a steady eighth-note accompaniment in the middle staff. The bottom staff contains whole notes and rests.

193

Measures 193-197. The system consists of three staves. The top staff is a grand staff (treble and bass clef) with a treble clef on the left. The middle staff is a single bass clef. The bottom staff is a single bass clef. The music continues with a complex melodic line in the top staff and a steady eighth-note accompaniment in the middle staff. The bottom staff contains whole notes and rests.

198

Measures 198-202. The system consists of three staves. The top staff is a grand staff (treble and bass clef) with a treble clef on the left. The middle staff is a single bass clef. The bottom staff is a single bass clef. The music continues with a complex melodic line in the top staff and a steady eighth-note accompaniment in the middle staff. The bottom staff contains whole notes and rests.

Musical score for measures 283-287. The score is written for piano (p) and features a complex harmonic structure with multiple staves. The key signature is one flat (B-flat). The tempo is marked 'Tempo primo'.

Musical score for measure 288. The score is written for piano (p) and features a complex harmonic structure with multiple staves. The key signature is one flat (B-flat). The tempo is marked 'Tempo primo'.

Musical score for measure 293. The score is written for piano (p) and features a complex harmonic structure with multiple staves. The key signature is one flat (B-flat). The tempo is marked 'Tempo primo'.

Musical score for measure 298. The score is written for piano (p) and features a complex harmonic structure with multiple staves. The key signature is one flat (B-flat). The tempo is marked 'Tempo primo'.

Musical score for measure 303. The score is written for piano (p) and features a complex harmonic structure with multiple staves. The key signature is one flat (B-flat). The tempo is marked 'Tempo primo'. The measure is marked with 'accel.'.

Tempo primo

Musical score for measures 308-312. The score is written for piano (p) and features a complex harmonic structure with multiple staves. The key signature is one flat (B-flat). The tempo is marked 'Tempo primo'. The measure is marked with 'rit.' and 'ff'. The measure is marked with 'veloce'.

314

320

Poco più mosso

325

330

Concert Variations on The Star-Spangled Banner

Dudley Buck, Op. 1
Edited Dale K. Tucker

Theme

Ch: Principal 8', 4', 2', Sw. to Ch. 8'
Sw: Full with Reeds
Ped: Principal 16', 8', Sw. to Ped.

Maestoso

The musical score is written for three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. The key signature is B-flat major (two flats). The time signature is 3/4. The tempo marking 'Maestoso' is above the first staff. The score begins with a 'Sw.' (Swell) marking and a brace. The melody is played in the treble staff, with accompaniment in the bass staves. The score is divided into two systems, with a measure number '6' at the start of the second system. The music features a mix of eighth and quarter notes, with some measures containing rests or sustained notes.

Tune: The lyrics are from an 1814 poem by Francis Scott Key, and were written after he witnessed the bombardment of Fort McHenry, Baltimore, Maryland, during the War of 1812. The poem was set to the tune of a popular British drinking song, "The Anacreontic Song" (or "To Anacreon in Heaven"), set to various lyrics, and was quite popular in the United States. Set to Key's poem and renamed "The Star-Spangled Banner," it soon became a well-known American patriotic song. It was recognized for official use by the Navy in 1889 and by President Woodrow Wilson in 1916, and became the national anthem by congressional resolution on March 3, 1931.

Music: Dudley Buck, 1839-1909; Op. 1, written in 1868.

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Variation 1

Gt: Principal 8', 4'
Sw: Flute 8', 4', 2'
Ped: Principal 16', 8'

32

Gt. }

36

1.

40

2.

+ Sw. to Gt.

Variation 2

Ch: Flute 8', 2', Reed 8'
 Sw: Flute 8', Principal 4'
 Ped: 16', 8', Sw. to Ped.

Poco vivace

60 Ch. *sempre staccato*
 Sw. *simile*

64

67 1. 2. *8va*
 + Sw. Rd. 8' *f*

71 *(8va)* *loco* *8va* *loco*

Variation 3

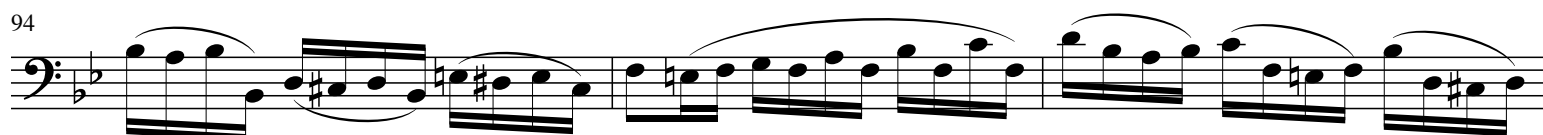
Full Organ

Allegro non troppo*Pedal Solo*

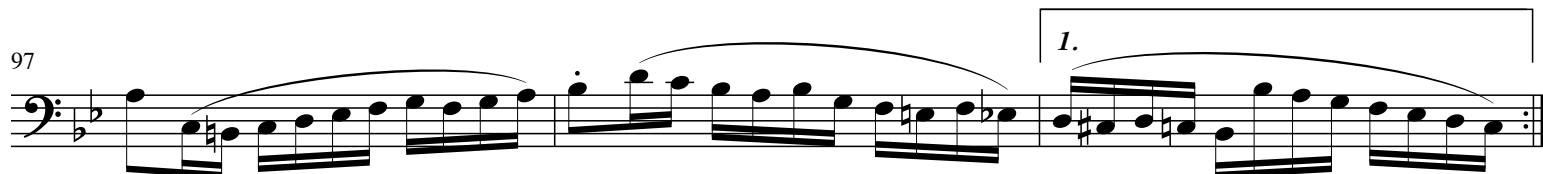
91



94



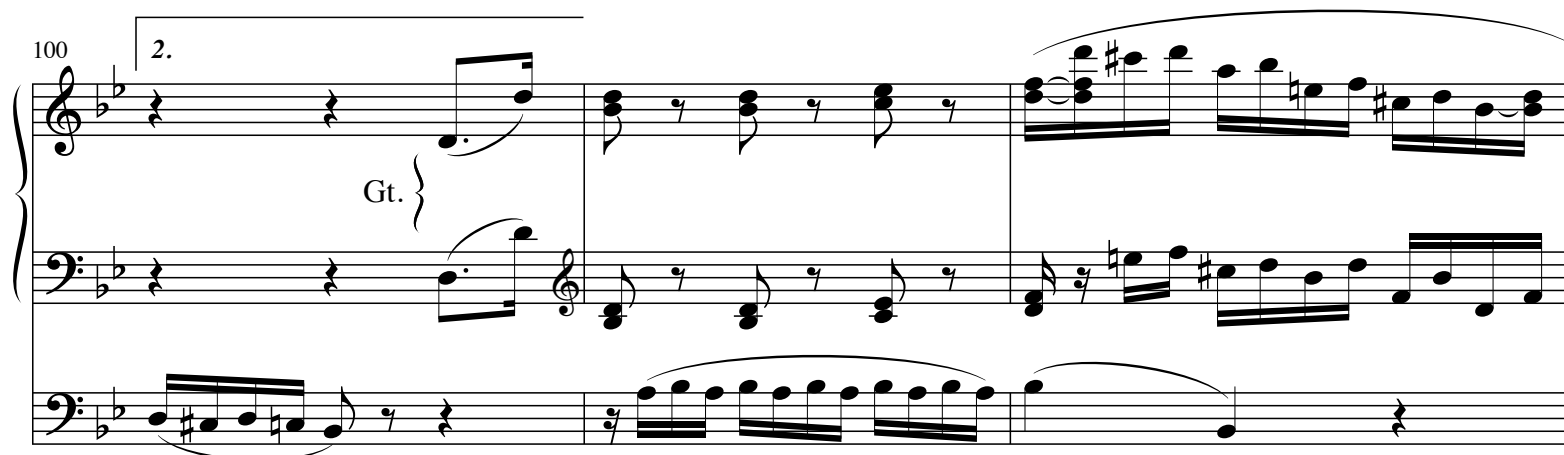
97



100

2.

Gt. }



103



Variation 4 (Minore)

Sw: Strings 8', 4'
Ped: Soft 16', Sw. to Ped.

118 **Adagio**

124

128

Variation 5

Fughetta

Full Organ

Allegro assai

154

Measures 154-159 of the Fughetta. The score is written for three staves: Treble, Bass, and a lower Bass staff. The key signature is B-flat major (two flats). The time signature is 3/4. The Treble staff contains a melodic line with eighth and sixteenth notes, including a bracketed section labeled 'Gt.' in measures 154 and 155. The Bass and lower Bass staves contain whole rests.

160

Measures 160-164 of the Fughetta. The Treble staff continues the melodic line with eighth and sixteenth notes. The Bass and lower Bass staves contain whole rests.

165

Measures 165-169 of the Fughetta. The Treble staff continues the melodic line. The Bass and lower Bass staves contain whole rests.

169

Measures 169-173. The score is in 3/4 time with a key signature of two flats (B-flat and E-flat). The upper system consists of a grand staff (treble and bass clefs) and a single bass line. The grand staff features complex melodic lines with many beamed sixteenth and thirty-second notes, often with slurs. The bass line provides a steady accompaniment with eighth and sixteenth notes. Measure 173 ends with a double bar line.

174

Measures 174-177. The musical notation continues with similar melodic complexity in the upper system and accompaniment in the lower system. Measure 177 ends with a double bar line.

178

Measures 178-182. The score continues with intricate melodic patterns. Measure 182 ends with a double bar line.

183

Measures 183-187. The final system on the page, showing measures 183 through 187. The notation remains consistent with the previous systems, featuring complex melodic lines and accompaniment. Measure 187 ends with a double bar line.

Measures 229-234. The score is in 3/4 time with a key signature of two flats. The right hand features a melodic line with eighth and sixteenth notes, including a triplet of eighth notes in measure 232. The left hand provides harmonic support with chords and moving lines. A fermata is placed over the final chord of measure 234.

Measures 235-239. The right hand continues with a melodic line, featuring a fermata in measure 237. The left hand has a more active line with eighth notes. The tempo marking *rall.* (rallentando) appears in measure 238.

Measures 240-244. Measure 240 begins with a trill (tr) in the right hand. The tempo marking *molto accel.* (molto accelerando) appears in measure 241. The right hand has a melodic line with a wavy line above it in measure 242. The left hand has a bass line with a wavy line above it in measure 242.

Measures 245-249. The tempo marking *rall.* (rallentando) appears in measure 246. The right hand has a melodic line with a wavy line above it in measure 245. The left hand has a bass line with a wavy line above it in measure 245. The piece concludes with a final chord in measure 249.