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For Doris
Milwaukee
 (Setting A)

I: Flute 8', 2' (*OR* Principal 2')
 II: Trumpet 8'
 Ped: Subbass 16', Gedackt 8'

Donald Rotermund
Tune by August Lemke, 1820-1913

Introduction

♩ = ca. 62

The musical score for the Introduction is written for three parts: I (Flute/Principal), II (Trumpet), and Ped (Subbass/Gedackt). The key signature is one sharp (F#) and the time signature is 6/4. The tempo is marked as ca. 62 beats per minute. The score is divided into three systems, each containing two staves for the upper parts and one for the lower part. The first system starts with a treble clef for part I, a bass clef for part II, and a bass clef for the pedal. The second system continues the melody for part I, with part II and the pedal providing harmonic support. The third system concludes the introduction with a final cadence for all parts.

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For Doris
Milwaukee
 (Setting B)

I: Trompete 8'
 II: 8', 4', 2' to balance
 Ped: Subbass 16', Gedackt 8' *OR* Principal 8', I to Ped.

Donald Rotermond
Tune by August Lemke, 1820-1913

Introduction

$\text{♩} = \text{ca. } 62$

Ped. II I
 – I to Ped.

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For David and Kisty

Vom Himmel hoch

I: Strings 8' OR Gedackt 8' (Tremulant)
 II: Light Reed 8' OR Principal 8'
 Ped: Light 16', 8'

Donald Rotermund

Tune from *Geistliche Lieder*, Leipzig, 1539

Introduction

With a gentle flow

The musical score for the introduction of 'Vom Himmel hoch' is written in 6/8 time. It consists of three systems of music. The first system is marked 'I' and 'L.H. mp'. The second system is marked '3' and 'II'. The third system is marked '6'. The score includes various musical notations such as notes, rests, and dynamic markings.

“Ah, dearest Jesus, holy Child,
 Make thee a bed, soft, undefiled,
 Within my heart, that it may be
 A quiet chamber kept for thee.”
 (Martin Luther, 1483–1586; tr. Catherine Winkworth, 1827–1878, *alt.*)

NOTE: This setting incorporates fragments of *STILLE NACHT*, and may be used as a meditative introduction to that carol.

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For Thomas Pearce

Potsdam

(Setting in D)

Man: Flute 4' (Tremolo)

Ped: Subbass 16', Gedackt 8'

Donald Rotermund

Tune by Johann Sebastian Bach, 1685-1750, *adapt.*

Introduction

$\text{♩} = \text{ca. } 42-44$

legato

poco rit. a tempo

Man.

freely, rubato rit. a tempo

freely, rubato poco rit. a tempo

Ped.

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For Kristen Schade

Der am Kreuz

I: Gedackt 8'
 II: Oboe 8' OR Krummhorn 8', Flute 4' (Tremolo)
 Ped: Subbass 16', Gedackt 8'

Donald Rotermund

Tune by Johann Balthasar König, 1691-1758

Introduction

$\text{♩} = \text{ca. } 96$

I

simile

II On my

slightly detached

6

heart im - print your — im - age, bless - ed Je - sus,

11

$\text{♩} = \text{ca. } 72$

rit.

a little slower

I: + 2' Flute

simile

King of grace.

II Let the clear in -

*For a shorter Introduction, end at measure 12. For a longer Introduction, repeat measures 5-12.

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For Carrie
Orientis Partibus

I: Bright Trumpet 8'
 Ped: 16', 8', 4', I to Ped.

Donald Rotermund
 13th cent. French Melody

Introduction

♩ = ca. 104

The musical score is written for a piano and a bright trumpet. It begins with a 4/4 time signature and a tempo marking of approximately 104 beats per minute. The piano part starts with a series of eighth notes in the bass clef, marked with accents and a 'Ped.' (pedal) instruction. The trumpet part enters in the third measure with a series of chords, marked with accents and a 'Ped.' instruction. The score is divided into four systems, with measures 4, 7, and 10 marked at the beginning of each system. The key signature is one sharp (F#), and the melody is a 13th-century French melody.

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For Kelly
Wareham
 (Setting in G)

I: Bourdon 16', Flute 4' (Gedackt 8')
 II: Flute 4'

Donald Rotermond
Tune by William Knapp, 1698-1768

Introduction

$\text{♩} = 64 - 68$

II *mf* light, clear articulation

The musical score for the Introduction of Wareham is written for two parts: I (Bourdon 16', Flute 4' (Gedackt 8')) and II (Flute 4'). The key signature is G major (one sharp) and the time signature is 3/8. The tempo is marked as quarter note = 64-68. The dynamic for part II is mezzo-forte (mf) with the instruction 'light, clear articulation'. The score is divided into four systems. The first system includes a tempo marking and a dynamic marking. The second system includes a measure number of 4. The third system includes a measure number of 7. The fourth system includes a measure number of 10. The score is marked 'Man.' (Mandolin).

*The central portion of this motive is based on the initial phrase of *VENI CREATOR SPIRITUS*.

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For Jacob
Worcester
 (Setting in B $\flat$)

I: Bourdon 16', Flute 8', Flute 2'
 II: Flute 8', Nasat 2 2/3', Terz 1 3/5' (Flute 4')
 Ped: Principal 16', 8', 4'

Donald Rotermund
Tune by Walter G. Whinfield, 1865-1919

Introduction

$\text{♩} = \text{ca. } 92$

manuals slightly detached; Pedal phrases legato; with some breadth

(I) * (Ped.) (Man.) (Ped.) (Man.)

5 II

8 (Ped.) (Man.)

12 (Ped.)

*For variety, consider playing the bracketed passages in the pedal.

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For Caleb

Tryggare kan ingen vara

I: Solo Stop *OR* Combination
 II: Strings or Flutes (with Celestes)
 Ped: Soft 16', Light 8' *OR* II to Ped.

Donald Rotermund

Tune from *Lofsånger och andeliga visor*, Sweden, 1873

Introduction

Lightly articulated (♩ = ca. 40)

The musical score is written for a piano with multiple registers. The first system (measures 1-4) is marked 'Lightly articulated (♩ = ca. 40)'. The second system (measures 5-8) includes a 'poco rit.' marking and a first ending bracket. The third system (measures 9-12) includes a second ending bracket. The score is for a piano with multiple registers (I, II, and Pedal).

Pedal notes may be subdivided into eighth notes throughout, or in selected measures or phrases, to create a continuous pulsation.

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For Debbie and Tom

Schmücke dich

I: Gedackt 8', Nachthorn 4'
 II: Oboe 8'
 Ped: Subbass 16', Bourdon 8'

Donald Rotermond
 Tune by Johann Crüger, 1598-1662

Introduction

With a graceful flow (♩. = ca. 42-44)

The musical score is written for a three-staff system. The top staff is the treble clef, the middle staff is the bass clef, and the bottom staff is the pedal (bass clef). The key signature is D major (two sharps). The time signature is 12/8. The tempo/mood is indicated as 'With a graceful flow (♩. = ca. 42-44)'. The first system includes a 'legato' marking and a 'rall.' marking. The second system starts with a repeat sign and a first ending bracket labeled '(I)'. The third system continues the melody and bass line. The score includes treble and bass staves for the piano and a separate bass staff for the pedal.

*Repeats are optional throughout. If used, consider changing solo registration: II: Play 8va, or use Principal 8' or Reed 4'.

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Dunstan

I: Principal 8', Flute 4'
 II: Light Reed 8', Flute 8', Flute 4', Tremulant
 Ped: Subbass 16', Gedackt 8'

Donald Rotermond
 Tune by Joseph Barnby, 1838-1896

Introduction

$\text{♩} = 76-80$ (Do not rush the interludes.)

The musical score for the Introduction of Dunstan is written for a three-part organ setting. It begins with a tempo marking of 76-80 beats per minute and a instruction to not rush the interludes. The first system shows the Principal (I) and Light Reed (II) parts. The second system, starting at measure 4, includes a 'rubato' section. The third system, starting at measure 10, includes a 'p' (piano) section. The score includes various musical notations such as slurs, ties, and dynamic markings.

For Cierra
St. Peter

I: Principal 8' (Tremulant)
 II: Strings 8' (Flute 4')
 Ped: Subbass 16', Gedackt 8' *OR* II to Ped.

Donald Rotermund
Tune by R. Reinagle, 1799-1877

Introduction

$\text{♩} = \text{ca. } 96-100$

5

9

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