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For Brandon Clayton
Prelude on
Now Let Us Rejoice

Gt: 8', 4', 2', Sw. to Gt.
Sw: Reeds
Ped: 16', 8', Sw. to Ped.

Clay Christiansen

With joy, dignity, and rhythm (♩ = 100)

Sw. } *f marcato*

5

7

Heard on the CD, "Now Let Us Rejoice: Organ Hymns for the Sabbath," mormontabernaclechoir.org

Tune: *PHELPS*, based on *Lion of Judah*, by Henry Tucker, 1826-1882, and written ca. 1863, as seen in the *Relief Society Song Book*, 1919 (PD).
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10

10

Gt.

This system contains measures 10 through 13. The top staff (treble clef) features complex chords and melodic lines with many beamed sixteenth notes. The middle staff (treble clef) begins with a guitar entry marked 'Gt.' and contains a melodic line. The bottom staff (bass clef) provides a steady bass line with eighth and sixteenth notes.

14

14

This system contains measures 14 through 18. The top staff continues with dense chordal textures and melodic fragments. The middle staff has a more active melodic line with eighth notes. The bottom staff maintains the bass line with eighth notes.

19

19

This system contains measures 19 through 23. The top staff shows a continuation of the complex harmonic language. The middle staff has a melodic line with some rests. The bottom staff continues the bass line.

24

24

This system contains measures 24 through 27. The top staff features a series of chords and melodic lines. The middle staff has a melodic line with eighth notes. The bottom staff continues the bass line.

For Fred Watkin
Prelude on
Jesus, the Very Thought of Thee

Ch: French Horn or Clarinet 8' *p*

Sw: Flute Celeste 8', 4' *pp*

Ped: Soft 16', 8'

Clay Christiansen

Molto espressivo (♩ = 60)

The musical score is written for three staves. The top staff is for the French Horn or Clarinet 8' (*p*), the middle staff is for the Flute Celeste 8', 4' (*pp*), and the bottom staff is for the Soft 16', 8' pedal. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked **Molto espressivo** with a quarter note equal to 60 beats per minute. The score is divided into three systems. The first system (measures 1-5) features a melodic line in the French Horn/Clarinet and a harmonic accompaniment in the Flute Celeste and Pedal. The second system (measures 6-10) continues the melodic and harmonic development. The third system (measures 11-15) includes dynamic markings such as *ten.* (tension), *+ Sw. Strings p*, and *cresc.* (crescendo). The score is written in a style that is both clear and expressive, with a focus on the melodic line and the harmonic support.

Tune: *ST. AGNES*, John Bacchus Dykes, 1823-1876, and written in 1866 (PD).
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For Kent Brocklebank
Prelude on
Beautiful Savior

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

Clay Christiansen

Andante espressivo (♩ = 69)

The musical score is written for three staves: Gt. (Guitar), Sw. (Strings), and Ped. (Pedal). The time signature is 4/4. The tempo is marked 'Andante espressivo' with a quarter note equal to 69 beats per minute. The key signature has one flat (B-flat). The score is divided into three systems. The first system (measures 1-5) features a melodic line in the Gt. staff and a harmonic accompaniment in the Sw. staff. The second system (measures 6-11) continues the melodic and harmonic development. The third system (measures 12-15) shows a change in the Sw. staff, with a new melodic line appearing. The Ped. staff provides a steady bass line throughout.

Tune: *CRUSADER'S HYMN (ST. ELIZABETH)*, Silesian folk melody, *Schlesische Volkslieder*, 1842 (PD).
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For Bonnie Goodliffe
Prelude on
Glory to God

Gt: Tuba
Ch: Flute 8', 4', 1 1/3'
Sw: Principal 8', 4', 2', Mixture
Solo: French Horn
Ped: 16', 8' to balance

Clay Christiansen

Moderato (♩ = 88)

8

Somewhat slower

15

Ch. LH

Ch.

- 16', 8'; +Pr. 4', Fl.4'

Tune: *ITALIAN HYMN*, Felice de Giardini, 1716-1796, and written in 1769 (PD).
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For Linda Margetts
Prelude on
My Country, 'Tis of Thee

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

Ch: Solo Reed 8'

Sw: Principal 8', 4', 2' (Mixture), Light Reed 8', Box closed

Ped: 16', 8', 4'

Clay Christiansen

Maestoso e marcato (♩ = 80)

Ch. } *f*

Gt.

Gt.

Ch.

Ch.

Tune: *AMERICA*, *Thesaurus Musicus*, London, ca. 1744 (PD).

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For Wendell Ballantyne
 Prelude on
We Gather Together

Gt: Principal 8', 4', Sw. to Gt.
 Ch: Harp, Gedeckt, or Strings 16', 8', 4'
 Sw: Principal 8', 4'
 Ped: Tower Chimes or 4' Solo

Clay Christiansen

Moderato (♩ = 76)

Ch. } *mp*

mf

6

11

Tune: *KREMSER*, from a sixteenth-century Dutch folk song "Ey, wilder den wilt," later combined with the Dutch patriotic hymn "Wilt heden nu treden" in Adrianus Valerius's *Nederlandsch Gedenckclanck*, 1626 (PD).
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For Brian Ebie

Prelude on

I Heard the Bells on Christmas Day

Gt: Chimes or Flute 8'
 Ch: Flute 16', 8', 4', (2'), Tremolo
 Sw: Flute Celeste 8', 4'
 Ped: Soft 16', Sw. to Ped.

Clay Christiansen

Andante (♩ = 72)

The musical score is written for three parts: Gt. (Chimes or Flute 8'), Ch. (Flute 16', 8', 4', (2'), Tremolo), and Sw. (Flute Celeste 8', 4'). The tempo is Andante (♩ = 72). The score is in 4/4 time and consists of three systems of staves.

System 1 (Measures 1-4): The Gt. part begins with a melody in treble clef, marked *p* (piano). The Ch. part provides a harmonic accompaniment in bass clef, marked *Sw.* (Celeste). The Ped. part is in bass clef, marked *Soft*. The tempo is Andante (♩ = 72). The key signature is one flat (B-flat major or D minor).

System 2 (Measures 5-8): The Gt. part continues its melody. The Ch. part is marked *Ch. mp* (mezzo-piano). The tempo changes to *ritenuto* (rhythm slowing down). The key signature changes to two flats (B-flat major or D minor).

System 3 (Measures 9-12): The Gt. part continues its melody. The Ch. part is marked *a tempo* (returning to the original tempo). The tempo changes back to Andante. The key signature changes to one flat (B-flat major or D minor). The Ch. part is marked *+ Sw. Str. and Celeste 8', 4'*. The Ped. part is marked *+ Soft 32'*.

System 4 (Measures 13-16): The Gt. part continues its melody. The Ch. part is marked *ten.* (tutti). The tempo changes to *ten.* (tutti). The key signature changes to one flat (B-flat major or D minor).

Tune: WALTHAM, John Baptiste Calkin, ca. 1827-1905, and written in 1872 (PD).
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For Richard Elliott
Prelude on
Ding Dong! Merrily on High

Gt: Flute 8', 2', 1 3/5'
Ch: French Horn or Principal 8'
Sw: English Horn or Oboe and Flute 4'
Ped: 16', 8'

Clay Christiansen

Bright and articulate (♩ = 69)

Sw. } *mf*

Ch. }

6 Sw: Fl. 8', 2 2/3', 1 3/5'

(Ch.)

12

Tune: a dance in the *Orchésographie* of Thoinot Arbeau (1588, 1596) (PD).
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For Andrew Unsworth
Prelude on
Joy to the World

Gt: Full with Trumpet 8'
Pos: 8', 4', 2', 1'
Ped: 16', 8', 4', Reeds 16', 8'

Clay Christiansen

Vivace e maestoso (♩ = 80)

The musical score is written for guitar, position, and pedal. It consists of three systems of staves. The first system (measures 1-3) features a guitar part with a forte dynamic and a position part. The second system (measures 4-6) continues the guitar and position parts. The third system (measures 7-10) shows the guitar and position parts, with the pedal part remaining silent. The key signature is one sharp (F#), and the time signature is 4/4. The tempo is marked 'Vivace e maestoso' with a quarter note equal to 80 beats per minute.

Tune: *ANTIOCH*, arranged from George Frideric Handel, 1685-1759, in T. Hawkes' *Collection of Tunes*, 1833 (PD).
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10 Pos.

simile

13

16

18

For Ashley Baker
Toccata on
Hark! The Herald Angels Sing

Gt: *ff*
Sw: *ff*
Ped: *ff*

Clay Christiansen

1st time: **Brillante** (♩ = 72)

2nd time: **Molto brillante** (accel. to ♩ = 88) *fff*

The musical score is written for guitar (Gt.) and swell pedal (Sw.) in 4/4 time. It consists of four systems of music, each with a treble and bass staff. The first system begins with a forte (*ff*) dynamic. The second system is marked with a '2' and the third with a '3'. The fourth system is marked with a '4' and ends with a 6/4 time signature change. The score includes various musical notations such as chords, stems, and dynamic markings like *fff* and *simile*.

Tune: *MENDELSSOHN*, Felix Mendelssohn, 1809-1847, and written ca. 1863, as seen in the *Relief Society Song Book*, 1919 (PD).
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6

Gt. Sw. Gt. Sw. Gt. Sw. Gt. Sw.

The image shows a musical score for guitar and swell pedal. The top staff is for guitar (Gt.) and the bottom staff is for swell pedal (Sw.). The music is in 4/4 time and B-flat major. The guitar part consists of a series of chords, while the swell pedal part consists of a series of sustained notes. The score is divided into measures by bar lines. The guitar part is labeled 'Gt.' and the swell pedal part is labeled 'Sw.'.

7

Gt. Sw. Gt. Sw. Gt. Sw.

ff

Ped.

8 Gt. Sw. simile

The score consists of two staves. The top staff is for guitar (Gt.) and the bottom staff is for swell (Sw.). The guitar part features a series of chords, with the first four marked 'Gt.' and the last four marked 'Sw.'. The swell part is a simple bass line with four notes. The word 'simile' is written above the guitar staff, indicating that the subsequent chords should be played similarly to the first four.

9

Example 10