

CONTENTS

TITLE

Fanfare on All Glory, Laud, and Honor	3
Fughetta and Quodlibet on When I Survey the Wondrous Cross	16
The Glory of These Forty Days	12
I Want Jesus to Walk with Me	8
Meditation on Wondrous Love	20
Partita on Ah, Holy Jesus	24

TUNE

Erhalt, uns Herr	12
Hamburg	16
Herzliebster Jesu	24
Rockingham Old (Rockingham)	16
Sojourner (Walk with Me)	8
Valet will ich dir geben (St. Theodulph)	3
Wondrous Love	20

Fanfare on All Glory, Laud, and Honor

I: Principal Chorus, Mixture
II: Solo Reed or Reed Chorus
Ped: Principal Chorus

Wayne L. Wold

Moderato ♩ = 88

II

3

simile

6

Tune: VALET WILLICH DIR GEBEN (ST. THEODULPH), Melchior Teschner, 1584–1635, and written in 1614 (PD).
Setting: Wayne L. Wold (ASCAP), newly composed, and copyright © 2020 Birnamwood with this publication.

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I Want Jesus to Walk with Me

I: Flute 8', 4'
 II: Solo 8'
 Ped: Flute 16', 8'

Wayne L. Wold

Andante ♩ = ca. 72

The musical score is written for three parts: I (Flute 8', 4'), II (Solo 8'), and Ped (Flute 16', 8'). It is in 4/4 time and the key signature has two flats (B-flat and E-flat). The tempo is marked 'Andante' with a quarter note equal to approximately 72 beats per minute. The score is divided into three systems. The first system (measures 1-3) features a melody in the upper voice (I) and a bass line in the lower voice (II). The second system (measures 4-6) continues the melody and bass line. The third system (measures 7-9) features a melody in the upper voice (II) and a bass line in the lower voice (I). A large watermark 'Copyrighted Material' is overlaid diagonally across the score.

Tune: *SOJOURNER (WALK WITH ME)*, Traditional spiritual (PD).

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The Glory of These Forty Days

Lord, Keep Us Steadfast in Your Word

I: Flute 8', 4'
 II: Cornet or Light Reed 8'
 Ped: Flute 16', 8'

Wayne L. Wold

Andante $\text{♩} = 56$

The musical score is written for three parts: Flute I, Flute II, and Pedal. It is in the key of D major (one sharp) and 2/2 time. The tempo is marked 'Andante' with a quarter note equal to 56 beats per minute. The score is divided into three systems, with measures 1-4, 5-8, and 9-12. A large, diagonal watermark reading 'Copying is illegal' is overlaid across the entire score.

Tune: *ERHALT, UNS HERR*, Klug's *Geistliche Lieder*, 1543 (PD).

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Fughetta and Quodlibet on When I Survey the Wondrous Cross

I: Principal 8', 4'
II: Flute, Viola 8', 4'
Ped: Flute 16', Principal 8'

Wayne L. Wold

Andante $\text{♩} = 60$

The musical score is written for a three-part setting: I (Principal 8', 4'), II (Flute, Viola 8', 4'), and Ped (Flute 16', Principal 8'). The piece is in G major (one sharp) and 2/2 time, marked Andante with a tempo of 60 beats per minute. The score is divided into four systems of music. The first system (measures 1-5) features a melodic line in the upper voice and a bass line. The second system (measures 6-9) continues the melodic development. The third system (measures 10-14) includes a vocal entry for the Soprano (Man.) in measure 10. The fourth system (measures 15-18) concludes the piece with a final melodic flourish in the upper voice and a bass line.

Tunes : *ROCKINGHAM OLD (ROCKINGHAM)*, *Second Supplement to Psalmody in Miniature*, 1783 (PD);

HAMBURG, Lowell Mason, 1792–1872, and written in 1824 (PD)

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Meditation on Wondrous Love

I: Principal 8', Flute 8', II to I
 II: Flutes, Strings, Oboe 8', box closed
 Ped: Flute 16', 8', II to Ped.

Wayne L. Wold

Moderato ♩ = ca. 120

sempre marcato

6

12 II

Tune: *WONDROUS LOVE*, Walker's *Southern Harmony*, 1835 (PD).

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Partita on Ah, Holy Jesus

Wayne L. Wold

I. Chorale and Trio

*Ah, holy Jesus, how hast thou offended
that we to judge thee have in hate pretended?
By foes derided, by thine own rejected,
O most afflicted.*

Chorale

♩ = 88

Principal Chorus *mf*

Ped. opt.

5

10

Text excerpts: Johann Heermann, 1585–1647, and written in 1630; *tr.* Robert Seymour Bridges, 1844–1930, in 1899, *alt.* (PD).
Tune and Harmonization: *HERZLIEBSTER JESU*, Johann Crüger, 1598–1662, and written in 1640 (PD).
Setting: Wayne L. Wold (ASCAP), newly composed, and copyright © 2020 Birnamwood with this publication.

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II. Aria

*Who was the guilty? Who brought this upon thee?
 Alas, my treason, Jesus, hath undone thee.
 'Twas I, Lord Jesus, I it was denied thee;
 I crucified thee.*

I: Flute 8', 4'
 II: Cornet or Light Reed 8', Tremolo
 Ped: Flute 16', 8'

Adagio, with rubato ♩ = ca. 40

The musical score is written for piano accompaniment in 4/4 time, B-flat major. It consists of three systems of music. The first system includes a first ending bracket labeled 'I'. The second system begins with a measure number '3'. The third system begins with a measure number '5' and a second ending bracket labeled 'II'. A large diagonal watermark 'Copyright is illegal only' is overlaid on the score.

III. Meditation

*Lo, the Good Shepherd for the sheep is offered;
the slave hath sinned, and the Son hath suffered;
for our atonement, while we nothing heeded,
God interceded.*

Man: Strings 8'

Ped: Solo Flute or Principal 4' or 2'

Adagio, with rubato ♩ = ca. 80

The musical score is written for a piano and a solo flute or principal. It consists of four systems of music, each with a grand staff (treble and bass clefs) and a separate bass line for the flute/principal. The key signature is B-flat major (two flats), and the time signature is 4/4. The tempo is Adagio, with rubato, and the metronome marking is approximately 80 beats per minute. The score includes dynamic markings: *p* (piano) at the beginning, *cresc.* (crescendo) leading to *mp* (mezzo-piano) in the second system, *dim.* (diminuendo) in the fourth system, and *pp* (pianissimo) at the end. A repeat sign is present at the end of the fourth system. A large watermark 'Copyrighted Material' is overlaid diagonally across the score.

+ Light 16'
(opt.)

*Play repeated notes with as little separation as possible.

IV. March

*For me, kind Jesus, was thine incarnation,
thy mortal sorrow, and thy life's oblation;
thy death of anguish and thy bitter passion,
for my salvation.*

Man: Foundations 8', 4', 2', Reed 8'
Ped: Foundations 16', 8', Reed 16'

Allegro ♩ = ca. 60

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 2/2. The score is divided into three systems, each with a measure number (1, 5, 9) at the beginning of the first staff.

- System 1 (Measures 1-4):** The Treble staff begins with a whole rest and the instruction "Swell box closed". The Bass staff has a whole rest. The Pedal staff has a whole note chord. The Treble staff enters in measure 3 with a *marcato* dynamic and a series of chords.
- System 2 (Measures 5-8):** The Treble staff continues with chords, marked *simile*. The Bass staff has a steady eighth-note accompaniment. The Pedal staff continues with a whole note chord.
- System 3 (Measures 9-12):** The Treble staff continues with chords. The Bass staff continues with eighth notes. The Pedal staff continues with a whole note chord. The piece concludes with a key signature change to C major (no sharps or flats) in the final measure.

V. Finale and Chorale

*Therefore, kind Jesus, since I cannot pay thee,
I do adore thee, and will ever pray thee;
think on thy pity and thy love unswerving,
not my deserving.*

Full, no Man. 16'

Allegretto ♩ = ca. 76

The musical score is presented in three systems, each with three staves (treble, bass, and a lower bass staff). The key signature is B-flat major (two flats). The first system is in 4/4 time and begins with a forte (*f*) dynamic. The second system starts at measure 3 and includes the instruction *simile*. The third system starts at measure 5 and features a change in time signature from 4/4 to 2/4 at the beginning of the first measure. The score includes various musical notations such as chords, beams, and slurs.