

# Easter Hymn

Gerald Near, ASCAP

## Introduction

Freely, somewhat like a cadenza

*mf* } *poco a poco cresc.*

Ped.

5 *rall.* Solo Rd. *a tempo* *rall.* *f* Add

9 *rall.* *poco accel.*

13 *rit.* *a tempo* *rit.* *ff* Add *rit.*

18 *a tempo*

Tune: from *Lyra Davidica*, 1708 (PD).

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# Hymn to Joy

Gerald Near, ASCAP

## Introduction

♩ = ca. 126

Musical score for the Introduction of 'Hymn to Joy'. The score is in 4/4 time and G major. It consists of three measures. The right hand (RH) is marked 'Sw.' (Sostenuto) and plays a steady eighth-note accompaniment. The left hand (LH) is marked '16', 8' slightly detached' and plays a steady eighth-note accompaniment. The melody is not present in this section.

Musical score for the Gt. Solo section of 'Hymn to Joy'. The score is in 4/4 time and G major. It consists of three measures. The right hand (RH) is marked 'Gt. Solo' and plays a steady eighth-note accompaniment. The left hand (LH) is marked '16', 8' slightly detached' and plays a steady eighth-note accompaniment. The melody is not present in this section.

Musical score for the final section of 'Hymn to Joy'. The score is in 4/4 time and G major. It consists of three measures. The right hand (RH) is marked '16', 8' slightly detached' and plays a steady eighth-note accompaniment. The left hand (LH) is marked '16', 8' slightly detached' and plays a steady eighth-note accompaniment. The melody is not present in this section.

Tune: Ludwig van Beethoven, 1770-1827 (PD).  
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# Let Us Break Bread

Gerald Near, ASCAP

## Introduction

Solo *mf*

*mp*

*mp*

5

9

13

\*In some hymnals, this note is a B $\flat$  tied from the previous measure.

Tune: African-American Spiritual (PD).  
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# Land of Rest

Gt: Principal 8' (or Light Reed 8')

Sw: Flute 8', 4'

Ped: 16', Sw. to Ped.

Gerald Near, ASCAP

## Introduction

♩ = ca. 120

The musical score is written for three staves: Treble Clef (Sw.), Bass Clef (Gt.), and Bass Clef (Ped.). The key signature is one flat (B-flat) and the time signature is 6/4. The piece begins with a tempo marking of approximately 120 beats per minute. The first staff (Sw.) starts with a whole rest followed by a series of eighth notes. The second staff (Gt.) starts with a whole note followed by a series of quarter notes. The third staff (Ped.) starts with a whole rest followed by a series of quarter notes. The score is divided into three systems, with measures 3 and 5 marked at the beginning of the second and third systems respectively.

Tune: North American Traditional (PD).

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# Freu dich sehr

Man: 8', 4', 2'

Gerald Near, ASCAP

## Introduction

♩ = ca. 180

Musical notation for the introduction, measures 1-5. The piece is in 3/4 time with a key signature of one flat (B-flat). The tempo is marked as ca. 180. The notation is for piano, with a treble and bass clef. The bass line starts with a half note G2, followed by quarter notes A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8, D8, E8, F8, G8, A8, B8, C9, D9, E9, F9, G9, A9, B9, C10, D10, E10, F10, G10, A10, B10, C11, D11, E11, F11, G11, A11, B11, C12, D12, E12, F12, G12, A12, B12, C13, D13, E13, F13, G13, A13, B13, C14, D14, E14, F14, G14, A14, B14, C15, D15, E15, F15, G15, A15, B15, C16, D16, E16, F16, G16, A16, B16, C17, D17, E17, F17, G17, A17, B17, C18, D18, E18, F18, G18, A18, B18, C19, D19, E19, F19, G19, A19, B19, C20, D20, E20, F20, G20, A20, B20, C21, D21, E21, F21, G21, A21, B21, C22, D22, E22, F22, G22, A22, B22, C23, D23, E23, F23, G23, A23, B23, C24, D24, E24, F24, G24, A24, B24, C25, D25, E25, F25, G25, A25, B25, C26, D26, E26, F26, G26, A26, B26, C27, D27, E27, F27, G27, A27, B27, C28, D28, E28, F28, G28, A28, B28, C29, D29, E29, F29, G29, A29, B29, C30, D30, E30, F30, G30, A30, B30, C31, D31, E31, F31, G31, A31, B31, C32, D32, E32, F32, G32, A32, B32, C33, D33, E33, F33, G33, A33, B33, C34, D34, E34, F34, G34, A34, B34, C35, D35, E35, F35, G35, A35, B35, C36, D36, E36, F36, G36, A36, B36, C37, D37, E37, F37, G37, A37, B37, C38, D38, E38, F38, G38, A38, B38, C39, D39, E39, F39, G39, A39, B39, C40, D40, E40, F40, G40, A40, B40, C41, D41, E41, F41, G41, A41, B41, C42, D42, E42, F42, G42, A42, B42, C43, D43, E43, F43, G43, A43, B43, C44, D44, E44, F44, G44, A44, B44, C45, D45, E45, F45, G45, A45, B45, C46, D46, E46, F46, G46, A46, B46, C47, D47, E47, F47, G47, A47, B47, C48, D48, E48, F48, G48, A48, B48, C49, D49, E49, F49, G49, A49, B49, C50, D50, E50, F50, G50, A50, B50, C51, D51, E51, F51, G51, A51, B51, C52, D52, E52, F52, G52, A52, B52, C53, D53, E53, F53, G53, A53, B53, C54, D54, E54, F54, G54, A54, B54, C55, D55, E55, F55, G55, A55, B55, C56, D56, E56, F56, G56, A56, B56, C57, D57, E57, F57, G57, A57, B57, C58, D58, E58, F58, G58, A58, B58, C59, D59, 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# Victory

Full Organ

Gerald Near, ASCAP

## Introduction

Allegro (♩ = ca. 120)

The musical score is written for Full Organ in 3/4 time, key of D major. It begins with a forte (*ff*) dynamic. The introduction consists of 15 measures. The first system (measures 1-7) features a treble staff with a melodic line of quarter notes and a bass staff with a rhythmic accompaniment of quarter notes. The second system (measures 8-14) continues the melodic and rhythmic patterns, with the treble staff playing chords and the bass staff playing a steady eighth-note accompaniment. The third system (measures 15) concludes the introduction with a final chord in the treble staff and a quarter note in the bass staff.

For Gary and Connie Anderson

# Rhosymedre

(F Major)

Gt: Solo Stop 8'  
 Sw: 8', 4'  
 Ped: Soft 16', 8', Sw. to Ped.

Gerald Near, ASCAP

## Introduction

♩ = ca. 92

The musical score is written for piano and guitar. It consists of three systems of music, each with a grand staff (treble and bass clefs) and a separate bass line for the guitar. The key signature is one flat (F Major), and the time signature is 4/4. The tempo is marked as ♩ = ca. 92. The score includes various performance instructions: 'Sw.' (Swell) in the piano part, and 'Gt.' (Guitar) in the guitar part. The first system (measures 1-4) shows the piano introduction with a swell. The second system (measures 5-8) features the guitar solo starting in measure 5. The third system (measures 9-12) continues the piano part with a swell and the guitar part with a solo. The score ends with a double bar line in measure 12.

Tune: John David Edwards, 1806-1885, and written ca. 1838 (PD).  
 Music: Newly composed, and copyright © 2010 with this publication.

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For Gary and Connie Anderson

# Rhosymedre

(G Major)

Gt: Solo Stop 8'  
 Sw: 8', 4'  
 Ped: Soft 16', 8', Sw. to Ped.

Gerald Near, ASCAP

## Introduction

♩ = ca. 92

The musical score is written in G Major (one sharp) and 4/4 time. It consists of three systems of music. The first system (measures 1-4) features a piano introduction with a 'Sw.' (Swell) bracket over the first two measures. The second system (measures 5-8) includes a guitar entry ('Gt.') in measure 6. The third system (measures 9-12) features a guitar solo ('Gt.') in measure 10 and a swelled piano part ('Sw.') in measure 11. The score includes various musical notations such as slurs, ties, and dynamic markings.

Tune: John David Edwards, 1806-1885, and written ca. 1838 (PD).  
 Music: Newly composed, and copyright © 2010 with this publication.

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# Slane

Gerald Near, ASCAP

## Introduction

Tempo of the Hymn

*f*

Ped.

5

9

For Michael  
**Wachet auf**

Full Organ

Gerald Near, ASCAP

**Introduction****Tempo of the Hymn**

The musical score consists of three systems of organ music. The first system includes a 'Gt.' (Guitar) part. The score is written for three staves: Treble, Middle, and Bass clefs. The first system includes a 'Gt.' (Guitar) part. The score is written for three staves: Treble, Middle, and Bass clefs. The first system includes a 'Gt.' (Guitar) part. The score is written for three staves: Treble, Middle, and Bass clefs.

Tune: Philipp Nicolai, 1586-1651 (PD).

Music: Newly composed, and copyright © 2010 with this publication.

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# Wondrous Love

Gerald Near, ASCAP

## Introduction

Tempo of the Hymn

Solo *f*

Musical notation for the introduction of 'Wondrous Love'. The piece is in 4/4 time and features a solo piano introduction. The notation is presented in three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. The tempo is marked 'Tempo of the Hymn' and the dynamics are 'Solo *f*' (forte). The introduction consists of five measures. The melody is primarily in the treble clef, while the accompaniment is in the bass clef. The key signature has one sharp (F#).

Musical notation for measures 5-9 of 'Wondrous Love'. The notation is presented in three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. The melody continues in the treble clef, with some notes marked with an asterisk (\*). The accompaniment in the bass clef features chords and moving lines. A dashed line indicates a continuation of a note from the previous measure.

Musical notation for measures 10-14 of 'Wondrous Love'. The notation is presented in three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. The melody continues in the treble clef, and the accompaniment in the bass clef continues with chords and moving lines.