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EDITOR'S NOTE

If there is no standard harmonization printed, use the one from your hymnal. Please note that because there are frequently slight differences in rhythm and melody, you should always check these settings against the versions in your hymnal.

Azmon

Introduction

Gerald Near, ASCAP

Tempo of the Hymn

Musical score for the introduction of 'Azmon'. The piece is in G major and 3/4 time. It begins with a forte (*f*) dynamic. The right hand features a series of chords and a melodic line, while the left hand plays a steady eighth-note accompaniment. The score includes performance markings for 'Man.' (Mancina) and 'Ped.' (Pedal).

Musical score for the first system of 'Azmon'. The piece continues in G major and 3/4 time. The right hand features a series of chords and a melodic line, while the left hand plays a steady eighth-note accompaniment. The score includes performance markings for 'Man.' (Mancina) and 'Ped.' (Pedal).

Bunessan

Gerald Near, ASCAP

Introduction

Tempo of the Hymn

Musical notation for the introduction of 'Bunessan'. The piece is in 3/4 time. The first system consists of three staves: a grand staff (treble and bass clefs) and a separate bass staff. The melody is primarily in the treble clef, with accompaniment in the bass clef. The introduction spans 6 measures.

Musical notation for measures 7-13 of 'Bunessan'. The piece continues in 3/4 time. The second system consists of three staves: a grand staff and a separate bass staff. The melody continues in the treble clef, with accompaniment in the bass clef. This system spans 7 measures.

Musical notation for measures 14-19 of 'Bunessan'. The piece continues in 3/4 time. The third system consists of three staves: a grand staff and a separate bass staff. The melody continues in the treble clef, with accompaniment in the bass clef. This system spans 6 measures.

Tune: *BUNESSAN*, Gaelic melody (PD).

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Coronation

Gerald Near, ASCAP

Introduction

Tempo of the Hymn

The introduction consists of two systems of music. The first system is in 4/4 time, marked *ff* (fortissimo). It features a melody in the right hand with a descending line and a bass line with a steady eighth-note accompaniment. The second system begins at measure 5 and includes a section marked *Solo (ad lib.)* and *rit.* (ritardando), where the melody becomes more expressive and the tempo slows down.

Standard Harmonization

The standard harmonization is presented in two systems. The first system is in 4/4 time, marked *f* (forte), and features a steady eighth-note accompaniment in the bass line and chords in the right hand. A *Ped.* (pedal) instruction is placed below the first measure. The second system begins at measure 5 and continues the harmonic accompaniment.

Tune: *CORONATION*, Oliver Holden, 1765-1844, and written in 1793 (PD).
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Ein feste Burg

(Setting 1)

Gerald Near, ASCAP

Introduction

Tempo of the Hymn

The musical score is written for piano in 4/4 time. It consists of three systems of staves. The first system includes a grand staff (treble and bass clefs) and a separate bass clef staff below. The second system continues the grand staff and the separate bass clef staff. The third system includes a grand staff and a separate bass clef staff, with a key signature change to one sharp (F#) and a time signature change to 12/8. The score includes dynamic markings such as *ff* and articulation marks like slurs and accents. There are also triplet markings (3) and a tempo marking '(♩ = ♩.)'.

Tune: *EIN FESTE BURG*, Martin Luther, 1483-1546, and written in 1529; Standard harmonization attributed to Johann Sebastian Bach, 1685-1750 (PD).
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Ein feste Burg

(Setting 2)

Gerald Near, ASCAP

Introduction

5

9

(♩ = ♩.)

12/8

3 3

12/8

Tune: *EIN FESTE BURG*, Martin Luther, 1483-1546, and written in 1529 (PD).
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Gott sei Dank

Gerald Near, ASCAP

Introduction

Tempo of the Hymn

The musical score is written for piano and consists of three systems. The first system begins with a treble clef and a bass clef, both with a forte (*f*) dynamic marking. The second system continues the melody and accompaniment. The third system features a change in time signature from 4/4 to 2/4 and back to 4/4, with a fermata over the final measure. The score includes various musical notations such as notes, rests, slurs, and dynamic markings.

Tune: *GOTT SEI DANK*, from Freylinghausen's *Geistreiches Gesangbuch*, 1704; Standard harmonization by William Henry Havergal, 1793-1870 (PD).
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Lasst uns erfreuen

Gerald Near, ASCAP

Introduction

Tempo of the Hymn

f

Solo (*ad lib.*)

4

The musical score is written for piano in G major (one sharp) and 3/2 time. It consists of four measures. The first measure is marked *f* (forte). The second measure begins a section marked 'Solo (ad lib.)'. The score is arranged in three systems. The first system contains measures 1 and 2. The second system contains measures 3 and 4. The third system contains the continuation of measure 4. The right hand (treble clef) plays a melodic line with a long slur over measures 1 and 2, and continues with chords and single notes in measures 3 and 4. The left hand (bass clef) provides a harmonic accompaniment with chords and single notes.

Laudes Domini

Gerald Near, ASCAP

Introduction

Tempo of the Hymn

Musical score for the Introduction of "Laudes Domini". The score is in 4/4 time and consists of two systems. The first system features a treble clef staff with a melodic line and a grand staff (treble and bass clefs) with a piano accompaniment. A dynamic marking of *f* (forte) is present in the piano part. The second system continues the piano accompaniment. The key signature is one sharp (F#).

Solo (*ad lib.*)

Musical score for the Solo section of "Laudes Domini". The score is in 4/4 time and consists of two systems. The first system features a treble clef staff with a melodic line and a grand staff (treble and bass clefs) with a piano accompaniment. A dynamic marking of *pp* (pianissimo) is present in the piano part. The second system continues the piano accompaniment. The key signature is one sharp (F#).

Mendelssohn

(Setting in F)

Gerald Near, ASCAP

Introduction

Very freely, like a cadenza

f

rit.

a tempo

5

rit.

poco a poco accel. to Hymn tempo

9

Tune: *MENDELSSOHN*, Felix Mendelssohn, 1809-1847; *adapt.* in 1855 by William Hayman Cummings, 1831-1915 (PD).
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Mendelssohn

(Setting in G)

Gerald Near, ASCAP

Introduction

Very freely, like a cadenza

f *rit.* *a tempo*

rit. *poco a poco accel. to Hymn tempo*

Tune: MENDELSSOHN, Felix Mendelssohn, 1809-1847; *adapt.* in 1855 by William Hayman Cummings, 1831-1915 (PD).
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Nettleton

Gerald Near, ASCAP

Introduction

Tempo of the Hymn

Solo Reed

Musical score for the introduction of 'Nettleton'. The score is written for three staves: Treble Clef (Solo Reed), Bass Clef (Guitar), and Bass Clef (Bass). The key signature is one sharp (F#) and the time signature is 3/4. The Solo Reed part begins with a quarter rest, followed by a series of eighth and quarter notes. The Guitar part starts with a quarter rest, then plays a series of chords and single notes. The Bass part begins with a quarter rest, followed by a series of quarter and eighth notes.

6

Musical score for measures 6-10 of 'Nettleton'. The score is written for three staves: Treble Clef (Solo Reed), Bass Clef (Guitar), and Bass Clef (Bass). The key signature is one sharp (F#) and the time signature is 3/4. The Solo Reed part continues with a series of eighth and quarter notes. The Guitar part plays a series of chords and single notes. The Bass part continues with a series of quarter and eighth notes.

Old Hundredth

Gerald Near, ASCAP

Introduction

Tempo of the Hymn

The musical score is written for piano in 2/2 time with a key signature of one sharp (F#). It consists of three systems of staves. The first system (measures 1-3) features a grand staff with a treble clef and a bass clef, with a forte (*ff*) dynamic marking. The second system (measures 4-6) continues the melody and accompaniment. The third system (measures 7-11) concludes the introduction with a final chord in the right hand and a sustained bass line.

Tune: *OLD HUNDREDTH*, From *Pseaumes octante trois de David*, 1551, alt.; Standard harmonization 1551 after Louis Bourgeois, ca. 1510-ca. 1561 (PD).
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