# Foreword

**Variations on "The Church in the Wildwood"**
With such a fascinating story behind the origin of William Pitts's tune WILDWOOD (Little Brown Church in the Vale, Nashua, Illinois), Marianne Kim's setting offers a picturesque "story" of her own: a humble introduction of the simple theme, a sparkling ragtime-inspired intermezzo, a romantic ballad, dramatic "Bachian" fantasy, pedal cadenza, lush romantic free harmonization, and a fiery finale. While decidedly a jazz work, one can hear some influence of Jean Langlais and Olivier Messiaen.

**Variations on Handel's "Sarabande"**
Probably everyone who has studied the keyboard is familiar this famous piece by Handel. Beginning modestly with the stately theme, Marianne offers a syncopated scherzo, lyric chorale, and a singing ballad, followed by a tribute to Bach—reminiscent of his Orgelbüchlein setting of "Wer nur den lieben Gott." A free-form fantasy follows, culminating in a grand finish.

**Do Lord, Remember Me**
While most people recognize the activist and abolitionist Julia Ward Howe as the author of "The Battle Hymn of the Republic," she also is credited with the irresistible lyrics to "Do Lord, Remember Me." Marianne arranged this beloved, toe-tapping gospel tune for my son, Gabriel, a professional jazz trumpeter. This setting brilliantly captures the spontaneous character so essential for this improvisatory genre. (While initially scored for organ and trumpet, it can be effectively performed solo organ.)

**America the Beautiful**
Perhaps as a salute to the patriotic tune variations composed by John Knowles Paine, Dudley Buck, and Charles Ives, Marianne has created a stirring rendition of Samuel A. Ward's immortal tune MATERNA with her fluid and evolving variation style. A mysterious, undulating pattern sets the tone for the introduction. Through a kaleidoscope of key changes and modulations, the intensity builds, culminating with a virtuosic pedal part. Moving, vibrant, and profound!

**More Love to Thee, O Christ**
Most Protestant hymnals contain several tunes by the prolific composer William H. Doane. In addition to composing some 2,300 works, Doane was known as a mercantile engineer, business manager, choir director, and philanthropist. Marianne's approach is stately, yet serenely delicate.... It captures well the spirit of the lyrics in this earnest prayer.

**Lauda Anima**
Most often associated with the hymn text "Praise my Soul, the King of Heaven," here is an adventurous juxtaposition of a fresh Americana fanfare style against the traditional "English" style of John Goss's original tune. With interludes that journey through sumptuous chromaticism, this rendition is forged in the glorious and powerful key of D major!

**God Be with You Till We Meet Again**
Marianne captures the essence of this sentimental tune by William G. Tomer with tenderness and dignity. Building with chromatic intensity and registration, she concludes this hymn of "sending forth" and benediction with confidence and power. Amen!

While most of Marianne's compositions in this collection may require some extra time in preparation, I've personally found her works to be extremely rewarding and well worth the time and effort. In my experience, the listeners express not only moving and heartfelt comments but are especially eager to share their smiles!

*— Kenrick Mervine*

*Organist, Colorado Symphony Orchestra & Colorado Bach Ensemble*

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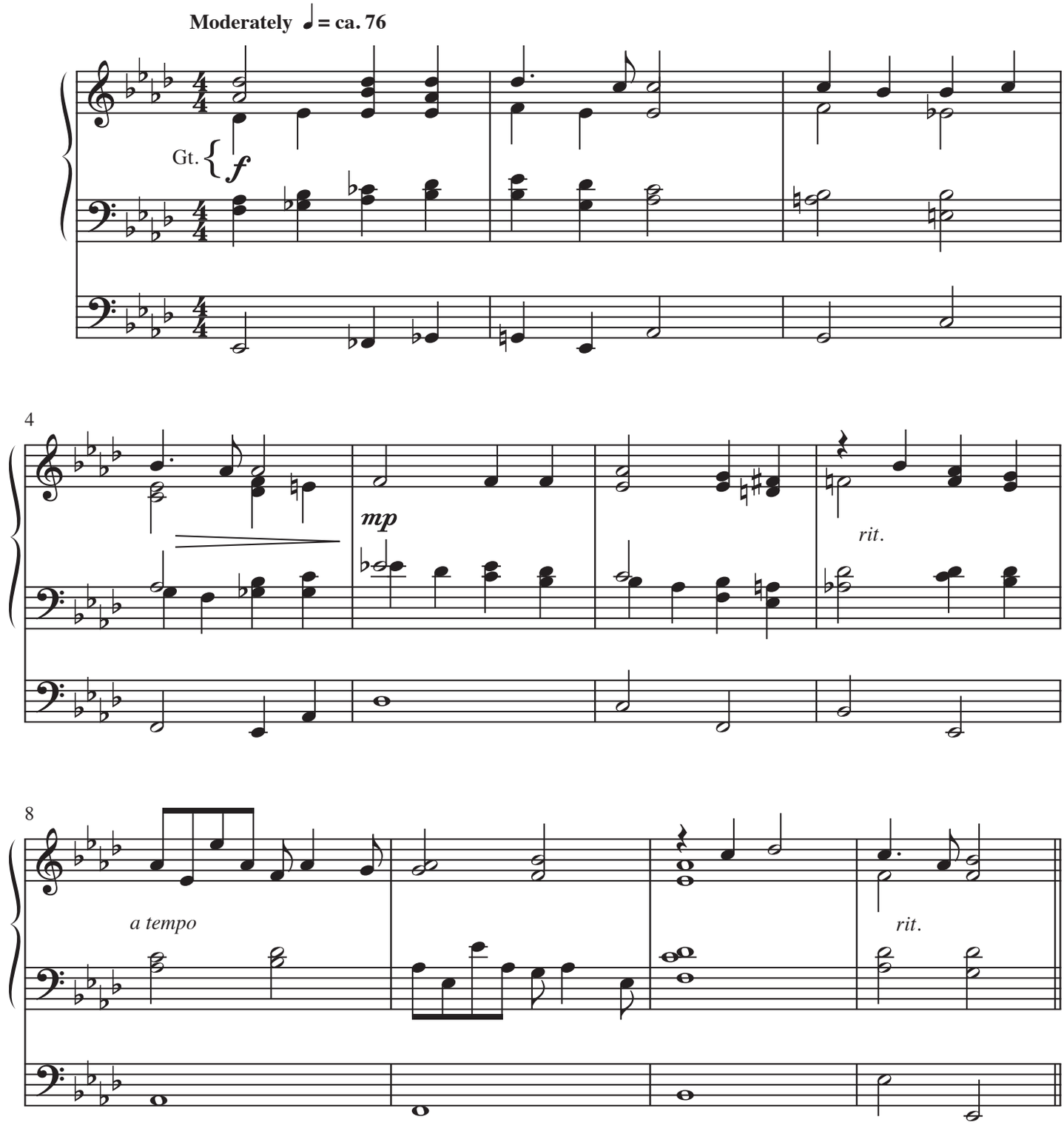
GOD BE WITH YOU

# More Love to Thee, O Christ

Sw. Foundations 8, 4, 2
Gt. Foundations 8, 4, 2, Sw. to Gt.
Ped. Foundations 16, 8, Sw. to Ped., Gt. to Ped.

**Marianne Kim**
Tune: **MORE LOVE TO THEE**
by **William H. Doane**

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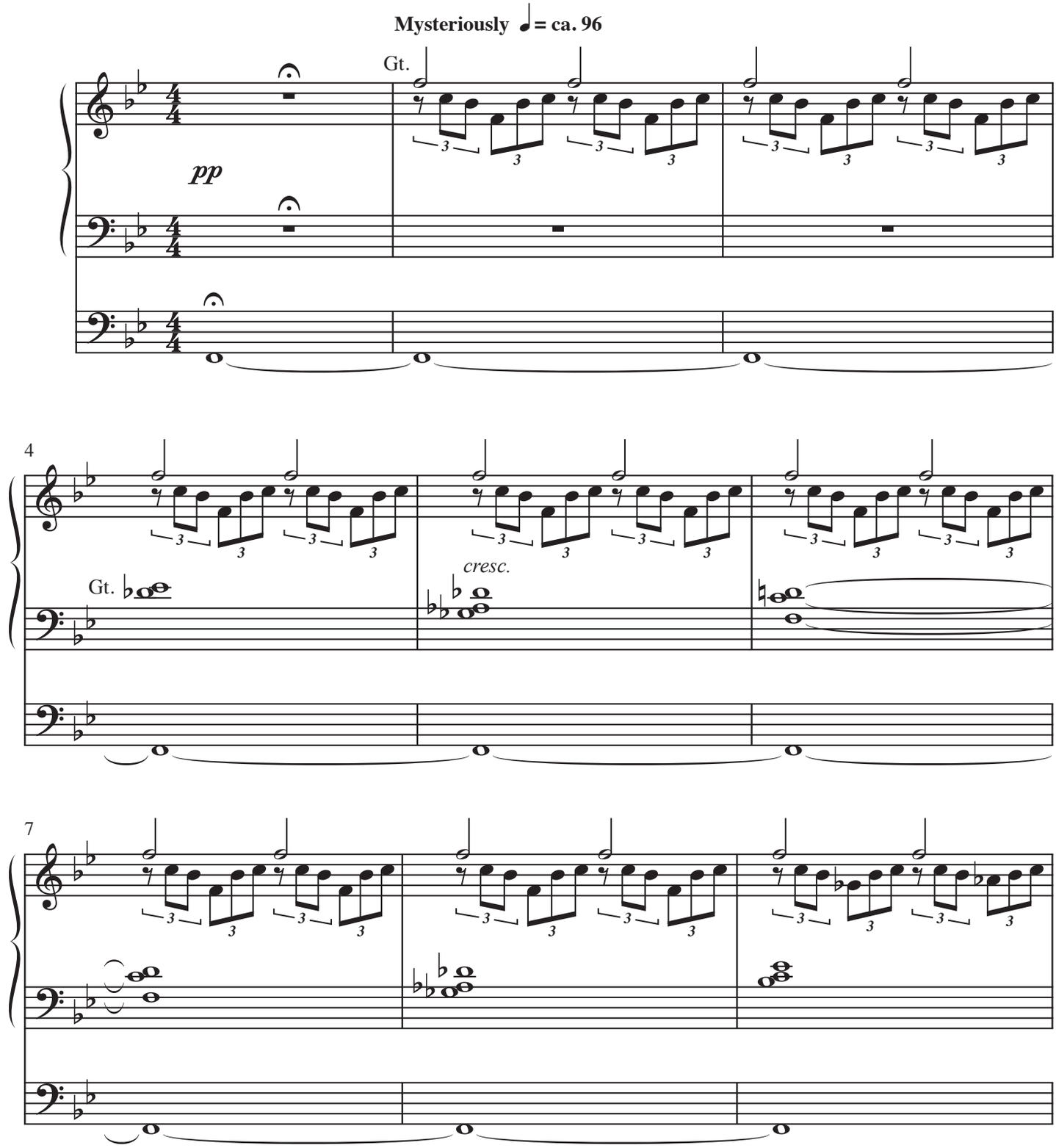
# America, the Beautiful

Sw. Soft 8
Gt. String Celeste 8, Soft 8, Sw. to Gt.
Ped. Soft 16, 8, Gt. to Ped.

**Marianne Kim**
Tune: **MATERNA**
by **Samuel A. Ward**

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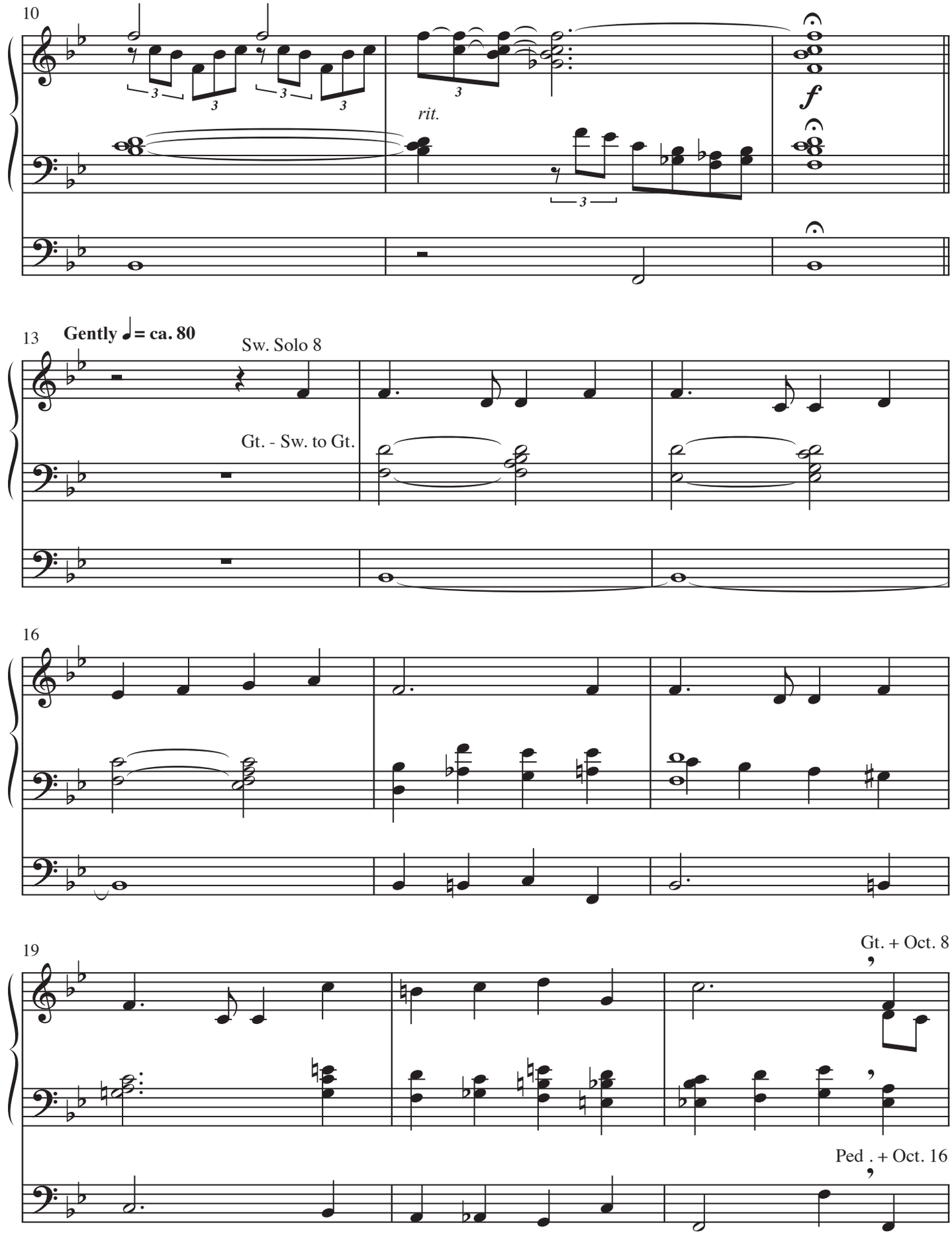

10
rit.
f
13
Gently ♩= ca. 80
Sw. Solo 8
Gt. - Sw. to Gt.
16
19
Gt. + Oct. 8
Ped . + Oct. 16

*For Kenrick Mervine*

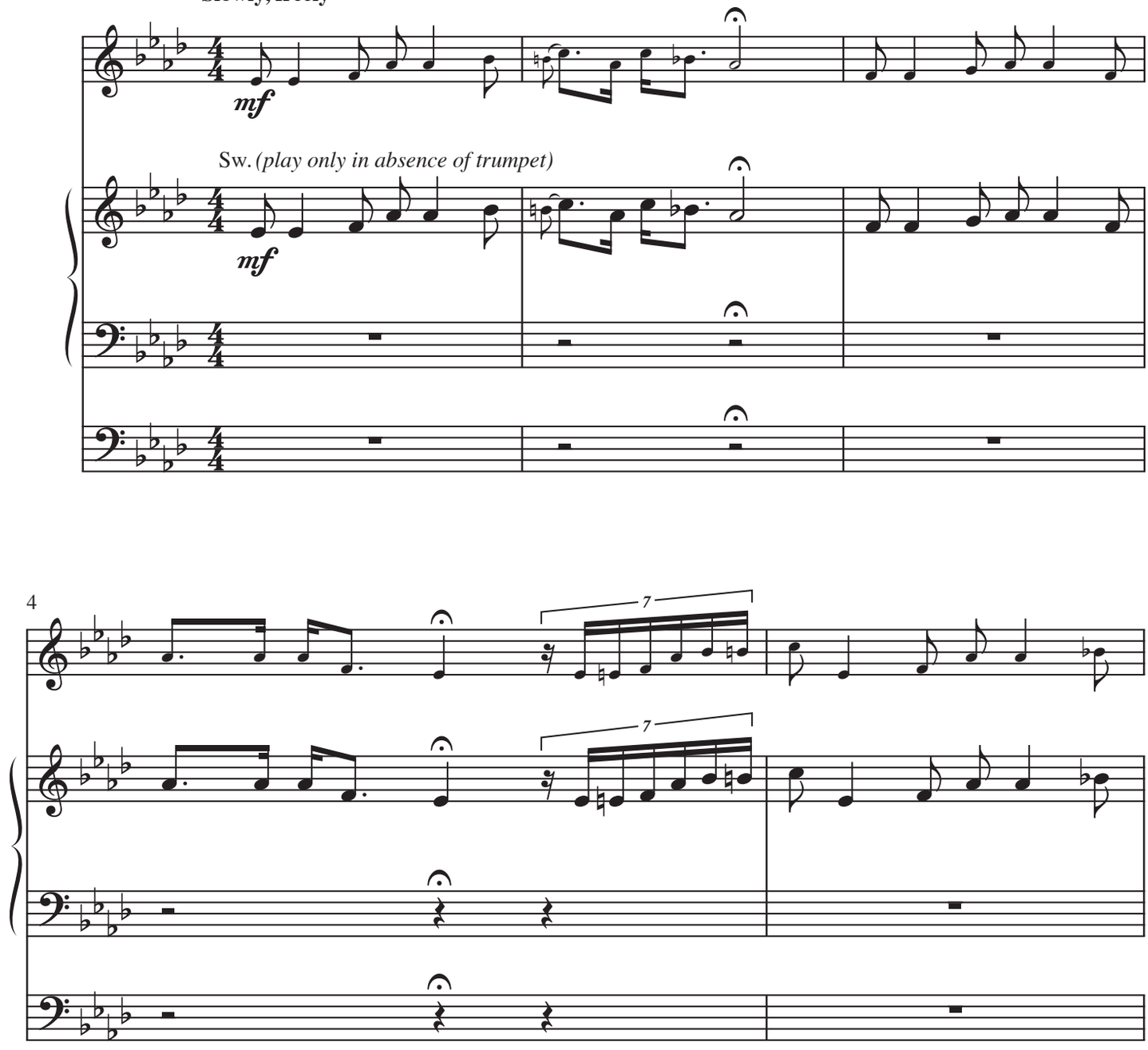
# Do, Lord

**for Trumpet* and Organ**
**(trumpet is optional)**

**Marianne Kim**

Tune: **DO LORD**
Traditional American spiritual

Sw. Trumpet 8
Gt. Flutes 8, 4, Octave 8
Ped. Octave 16, 8, Gt. to Ped.




*A separate B♭ Trumpet part begins on page 30.

Duration: 4:15

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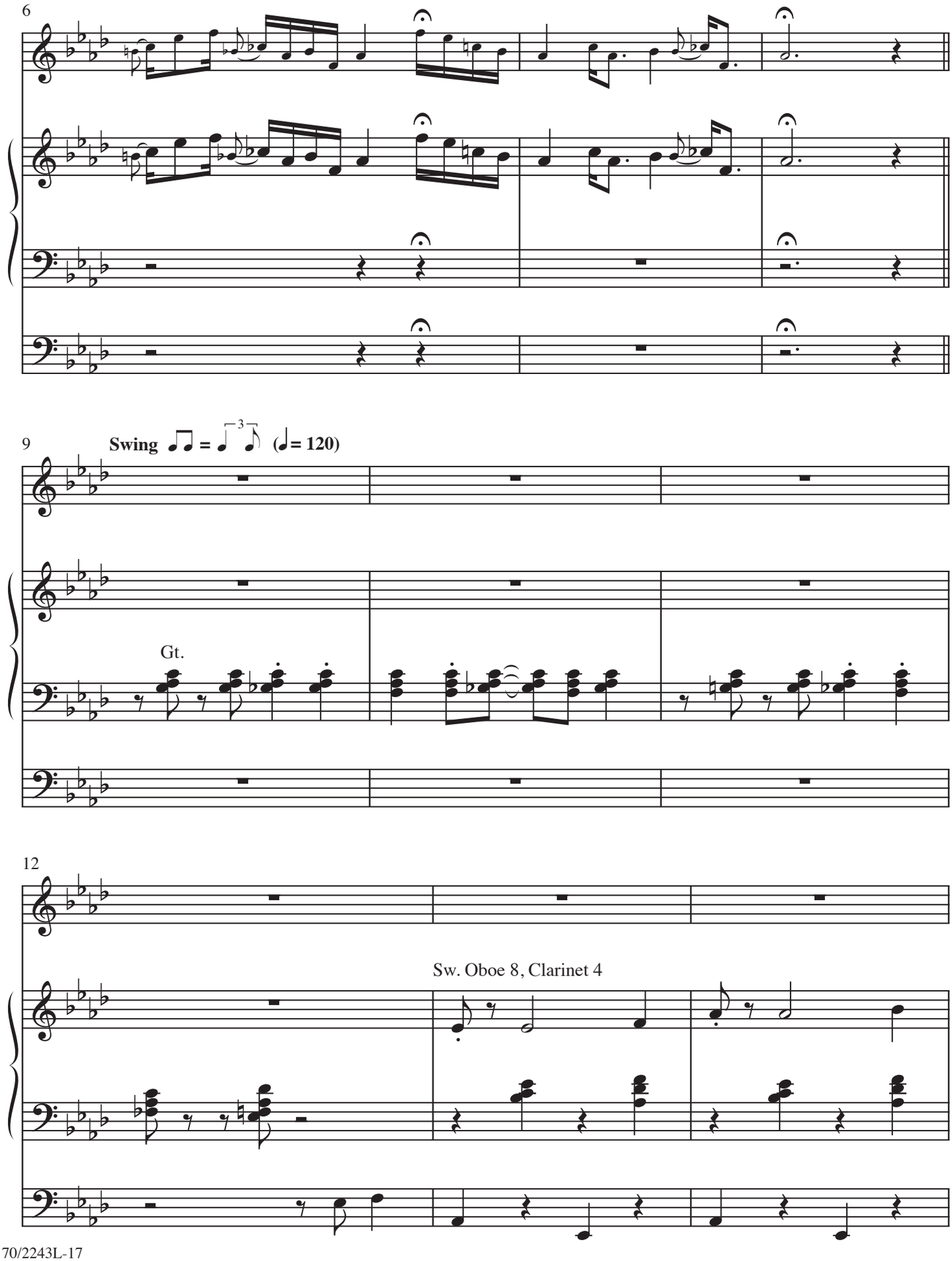
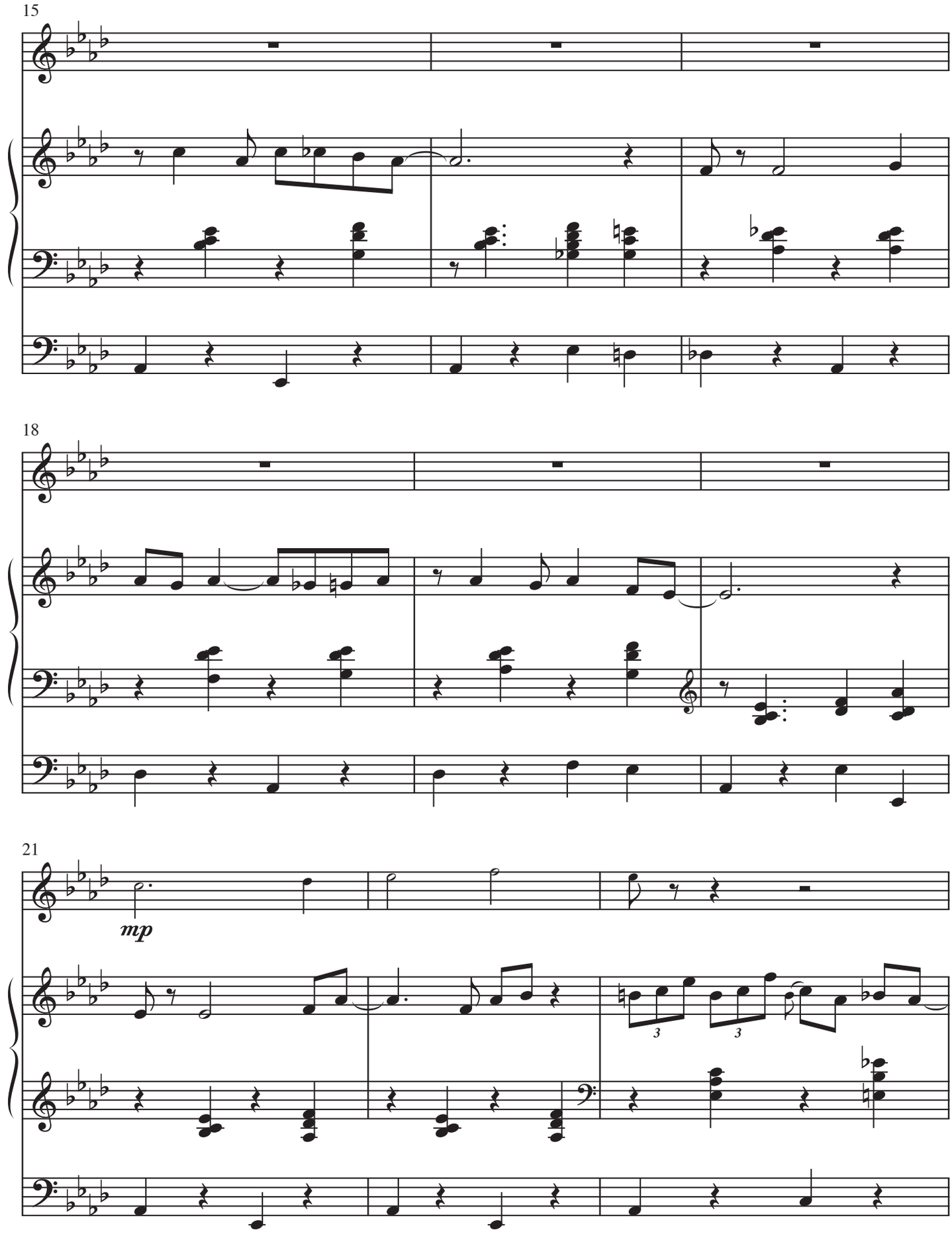
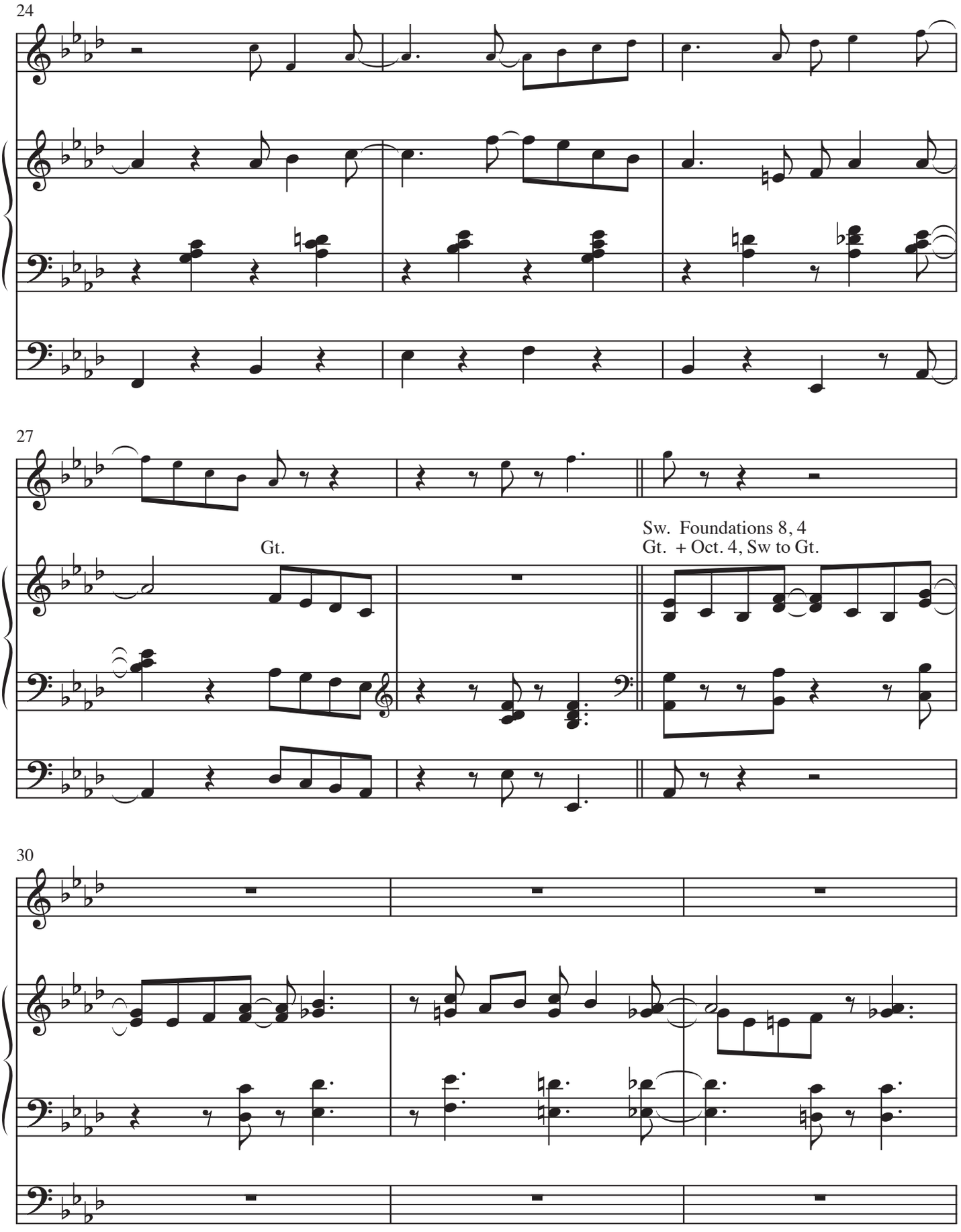
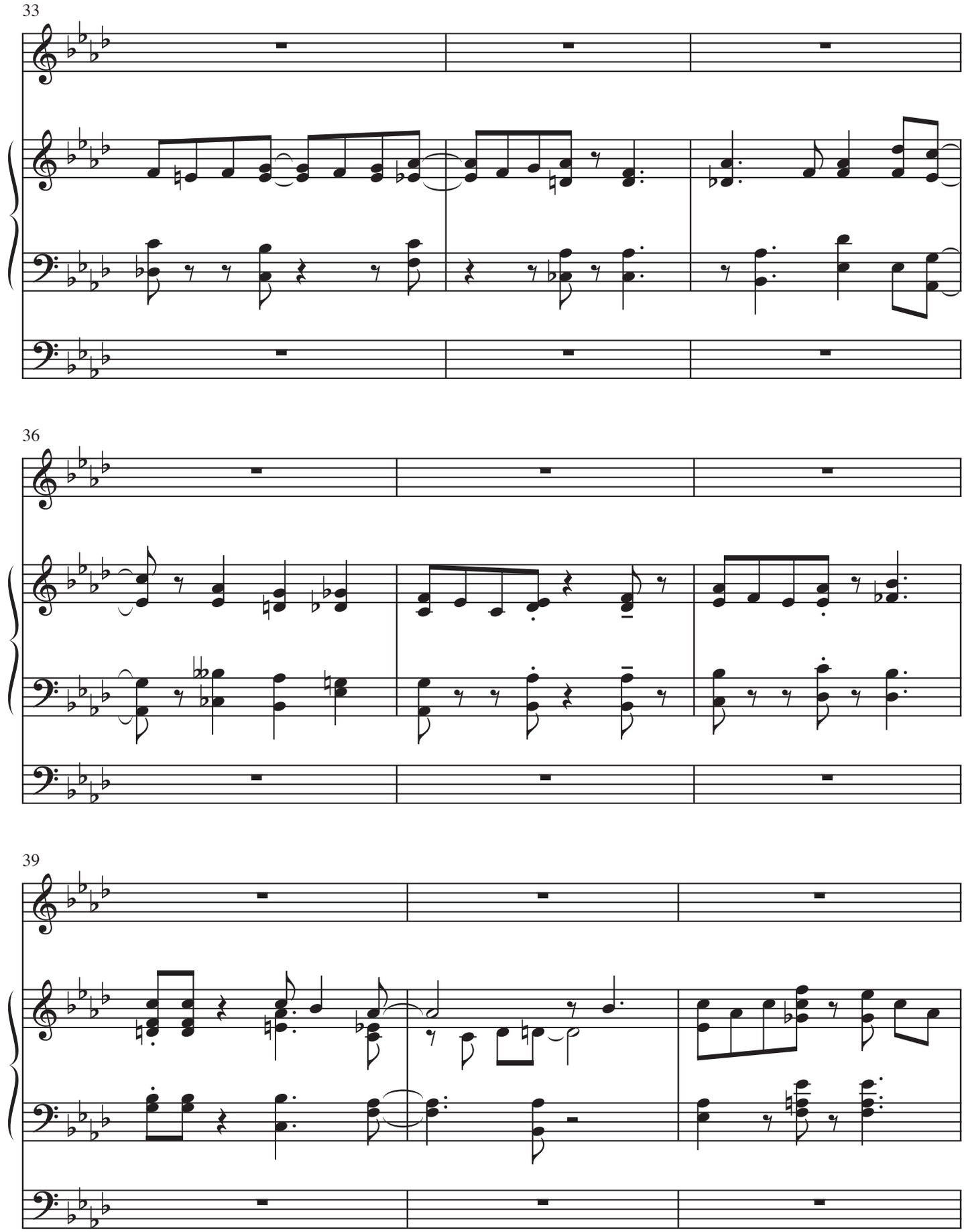

6
9
Swing = 3 (♩= 120)
Gt.
12
Sw. Oboe 8, Clarinet 4


15
18
21
mp
3
3


24
27
Gt.
Sw. Foundations 8, 4
Gt. + Oct. 4, Sw to Gt.
30


33
36
39

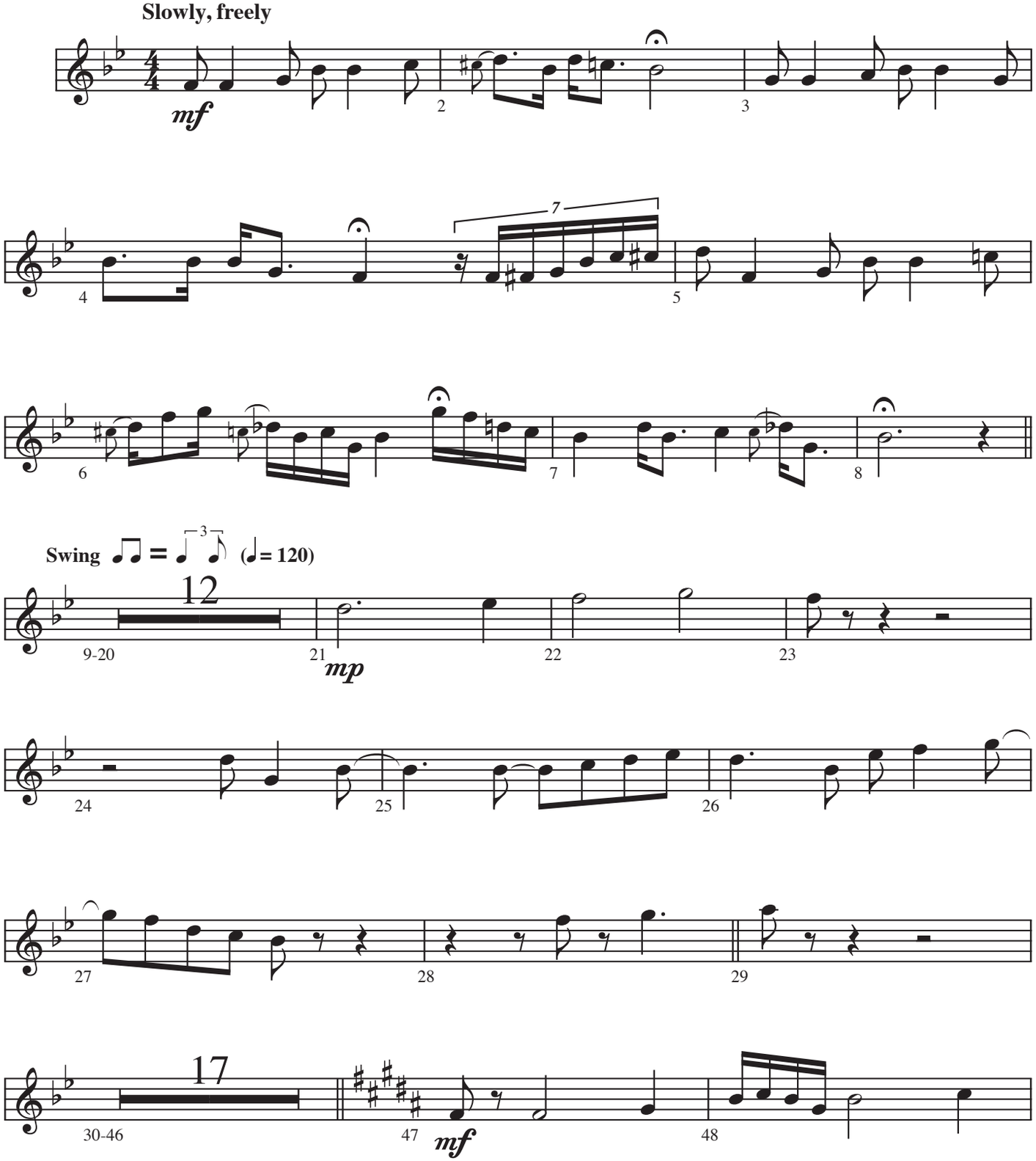
*For Kenrick Mervine*

# Do, Lord

## B♭ Trumpet

**Marianne Kim**

Tune: **DO LORD**
Traditional American spiritual

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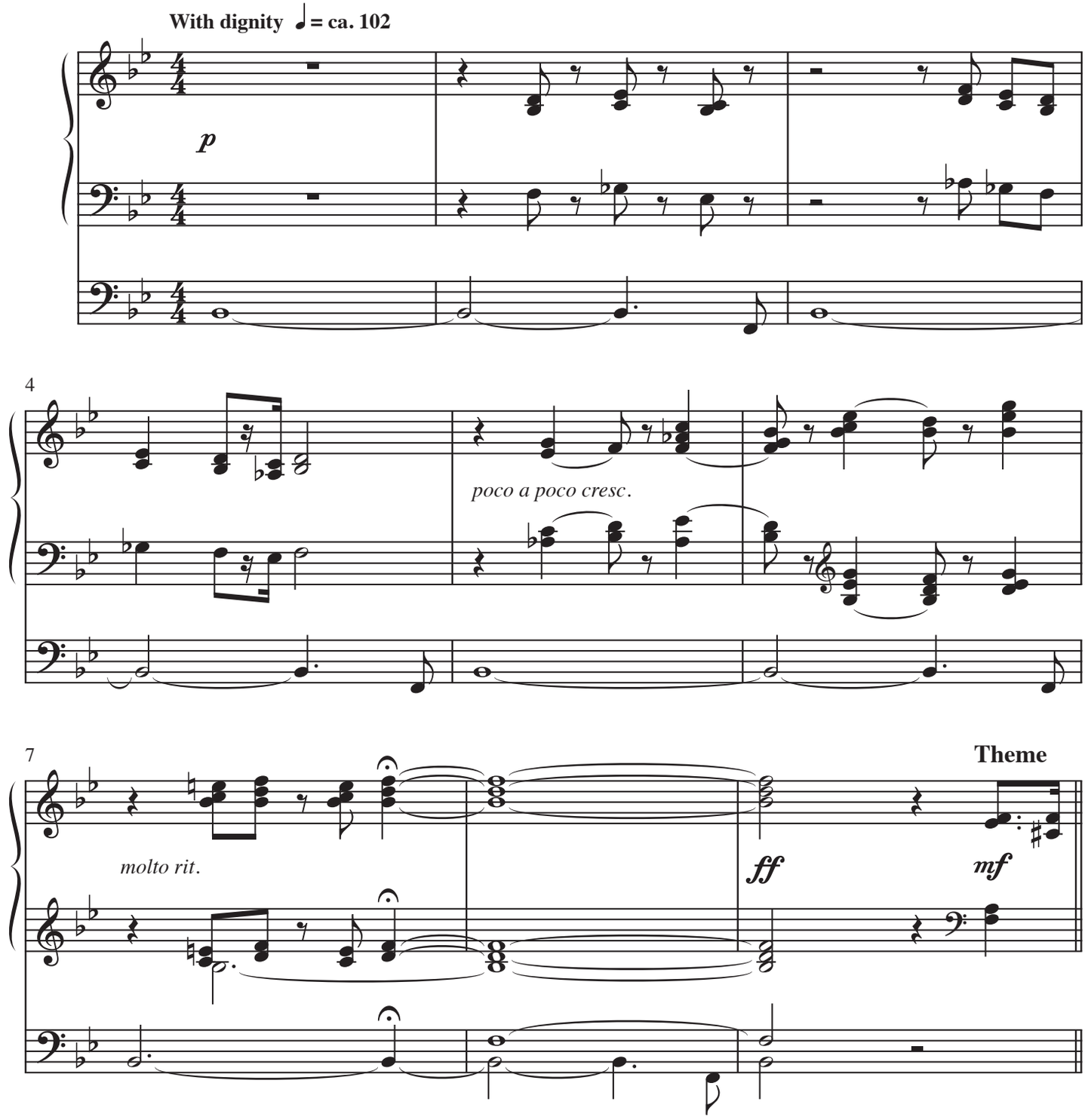
*for Kenrick Mervine*

# Variations on "The Church in the Wildwood"

Sw. Foundations 8, 4, 2, Oboe
Gt. Foundations 8, 4, 2, Mixture
Ped. Foundations 16, 8, 4, Sw. to Ped.

**Marianne Kim**
Tune: **WILDWOOD**
by **William Savage Pitts**

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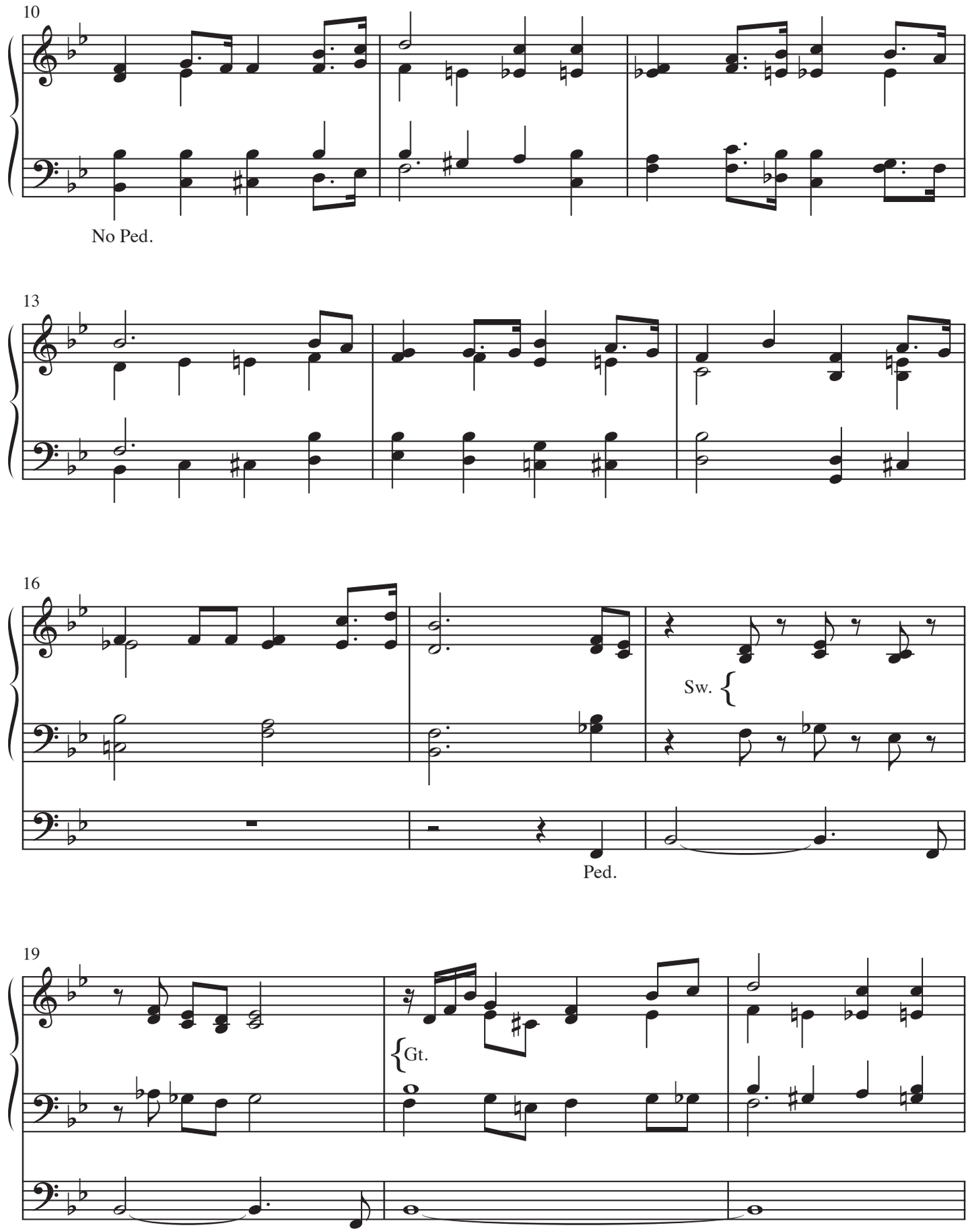
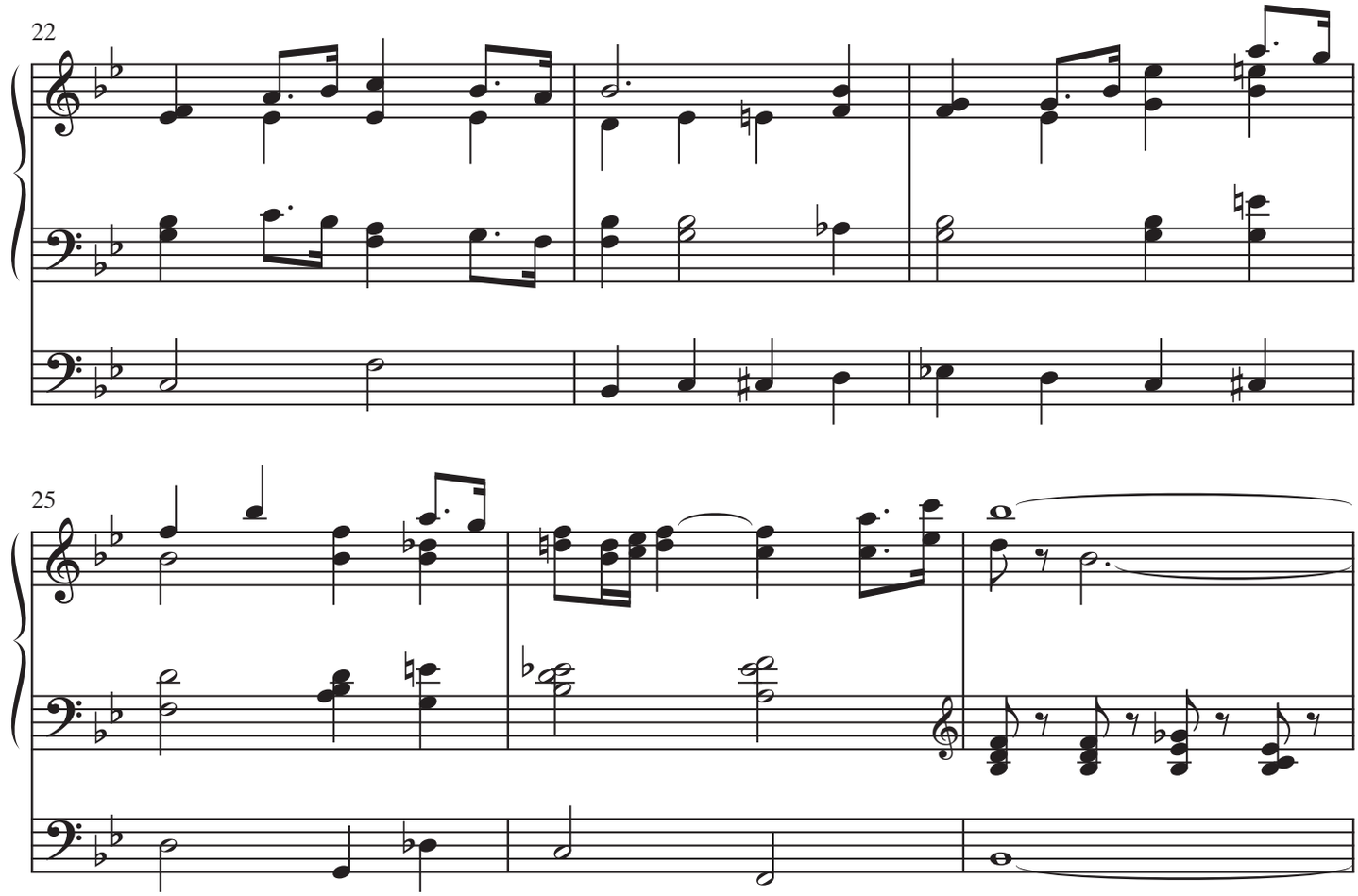
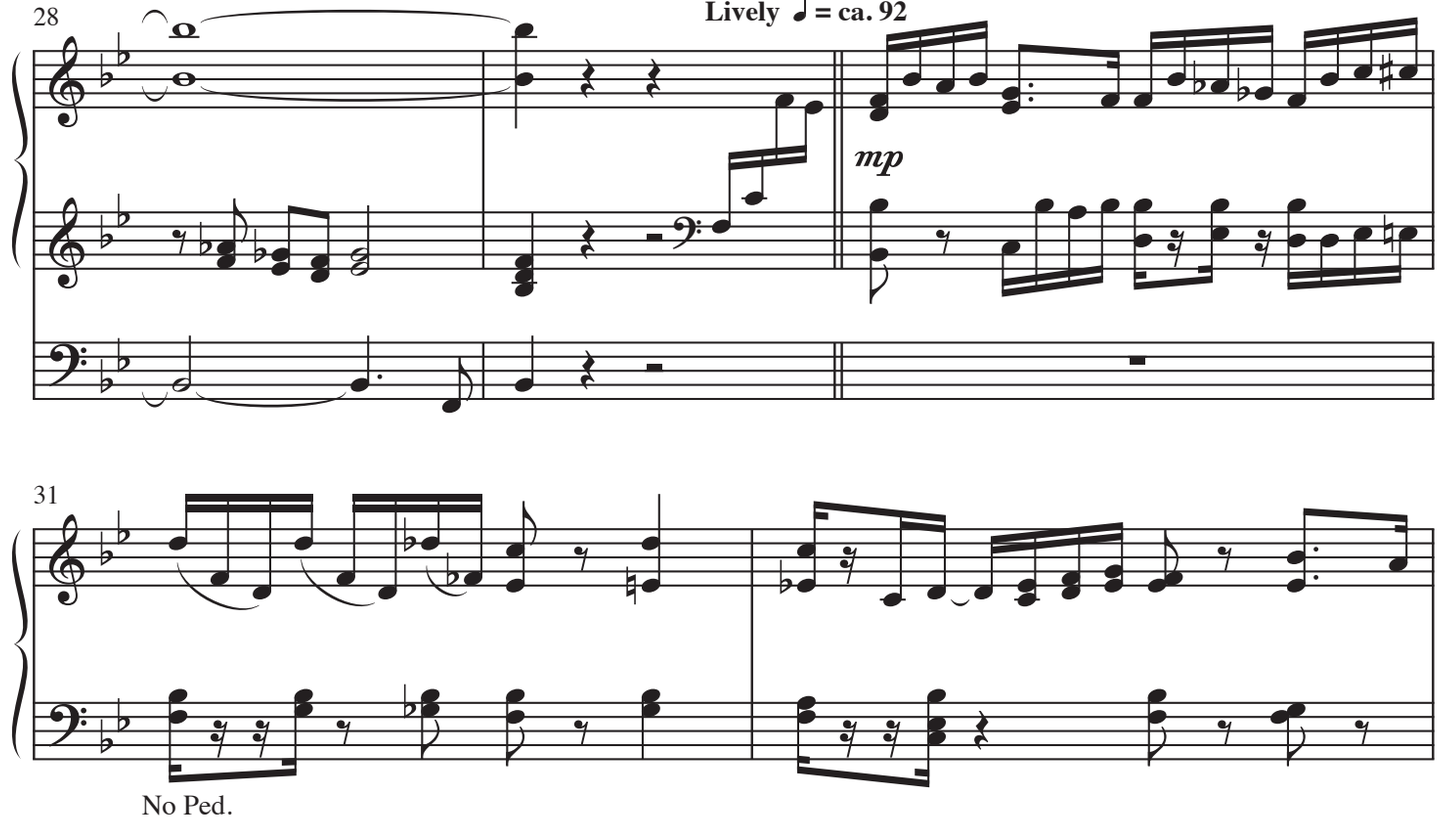

10
No Ped.
13
16
Sw.
Ped.
19
Gt.



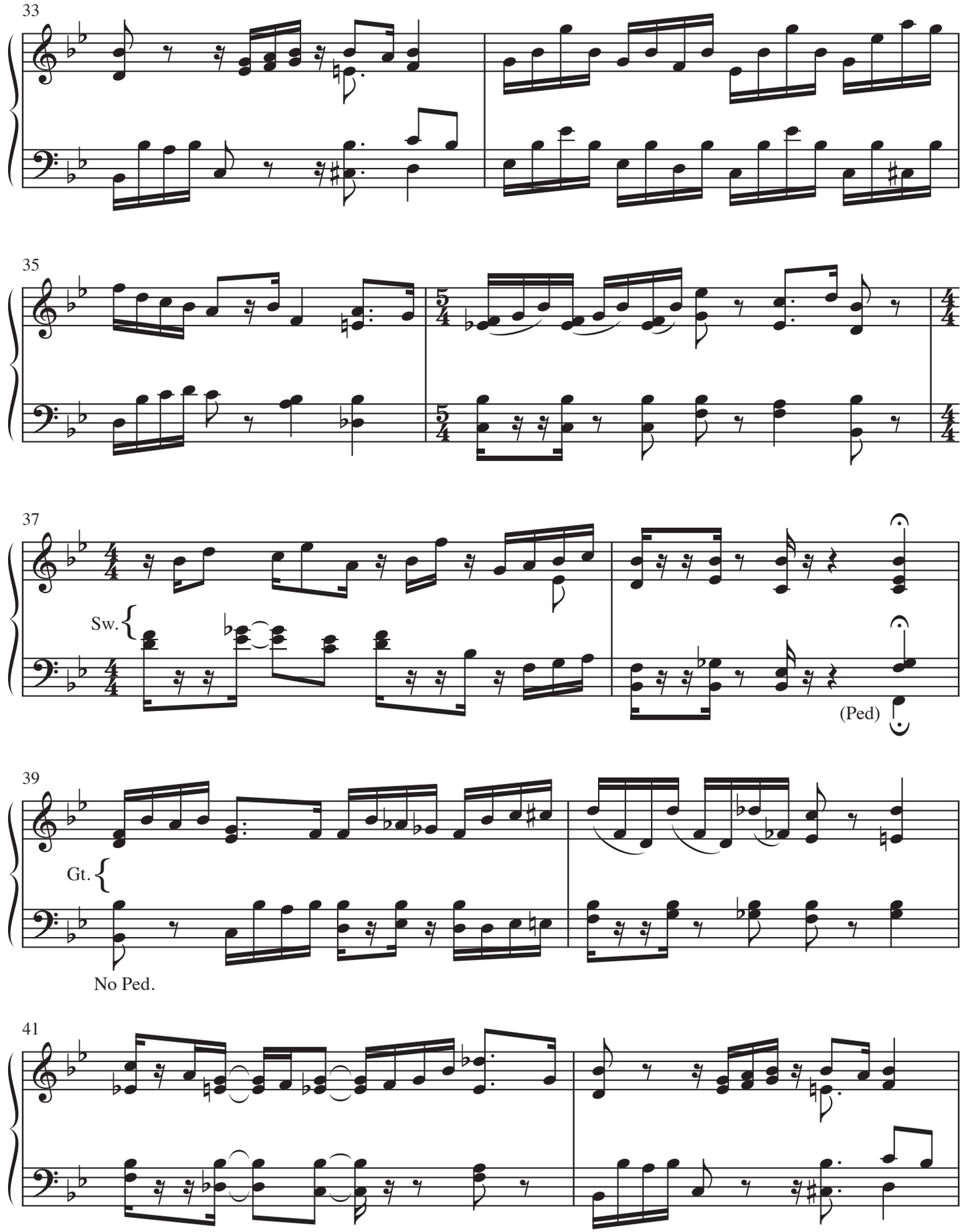

Sw. Flutes 8, 2
Gt. Flutes 8, 4

**Var. 1**

**Lively** ♩ = ca. 92




No Ped.

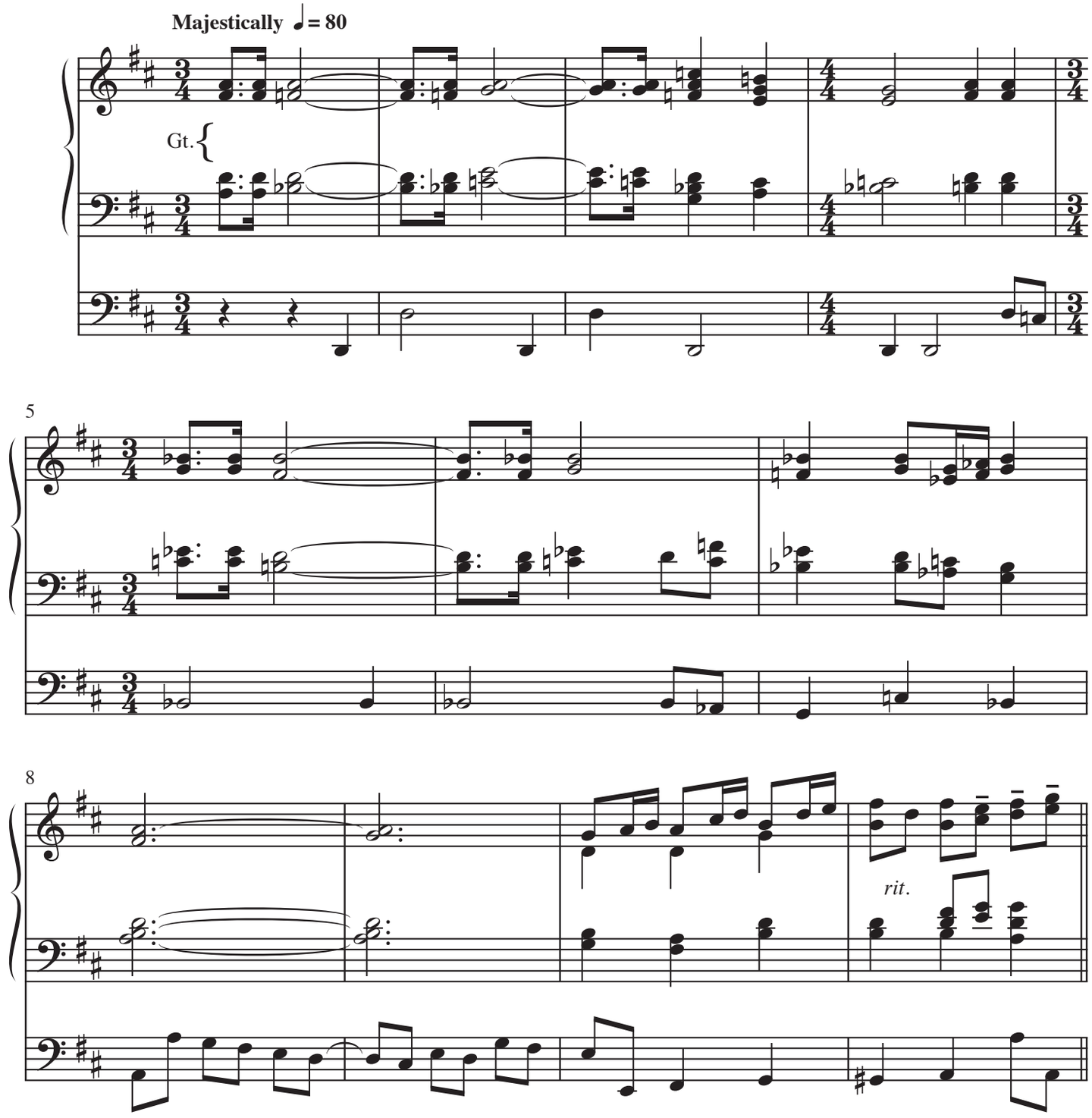

33
35
37
Sw.
(Ped)
39
Gt.
No Ped.
41

*for Kenrick S. Mervine*

# Lauda Anima

Sw. Principals, Mixture, Reeds 16, 8, 4, Sw. to Gt.
Gt. Principals, Mixture
Ped. Principals 16, 8, 4, Gt. to Ped., Sw. to Ped.

**Marianne Kim**
Tune: **LAUDA ANIMA**
by **John Goss**

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*for Kenrick S. Mervine*

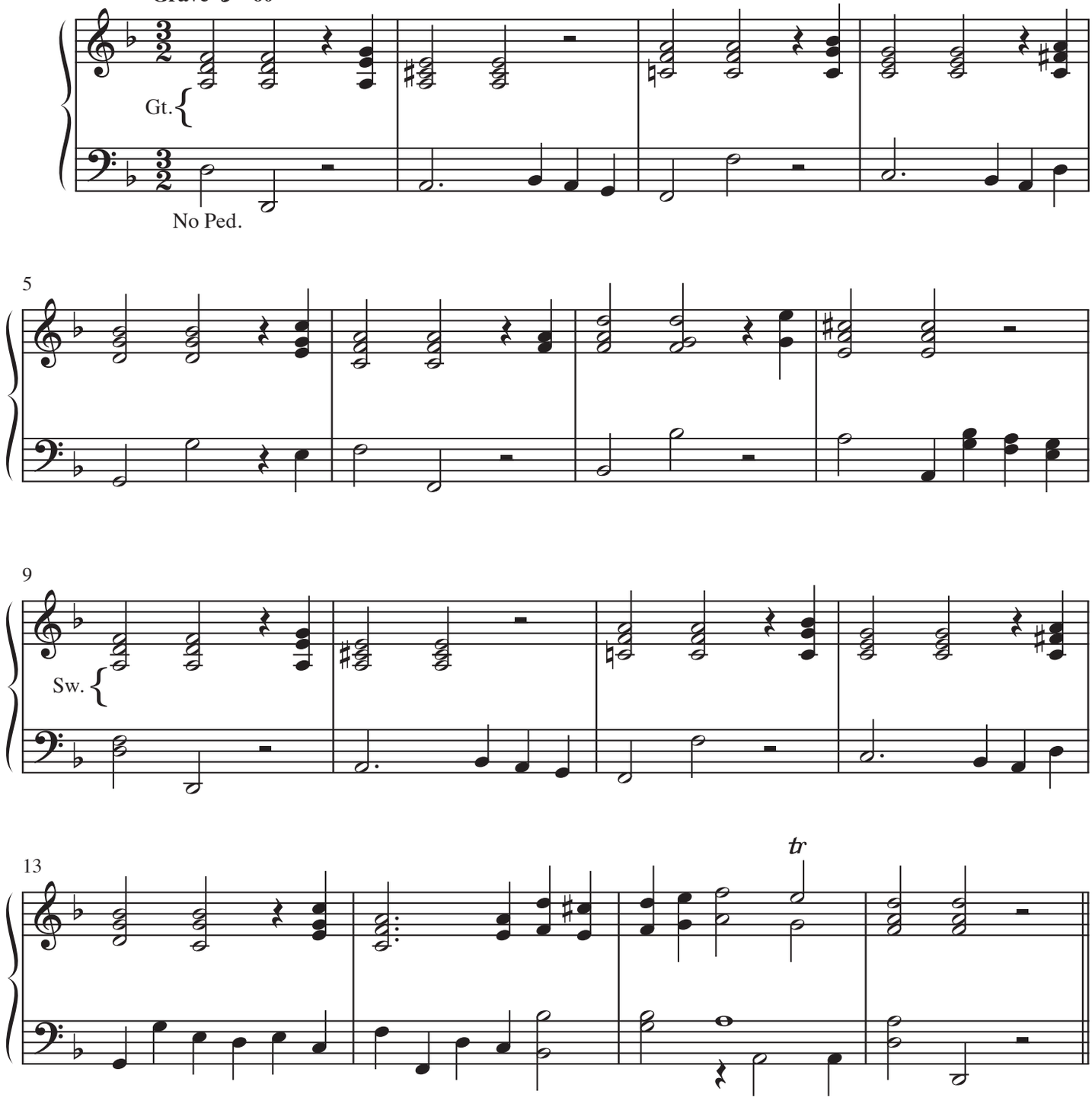
# Variations on Handel's "Sarabande"

Sw. Soft 8, 4
Gt. Foundations 8, 4, 2, Mixture

**Marianne Kim**

## Theme

**Grave** 𝅗𝅥 **= 60**

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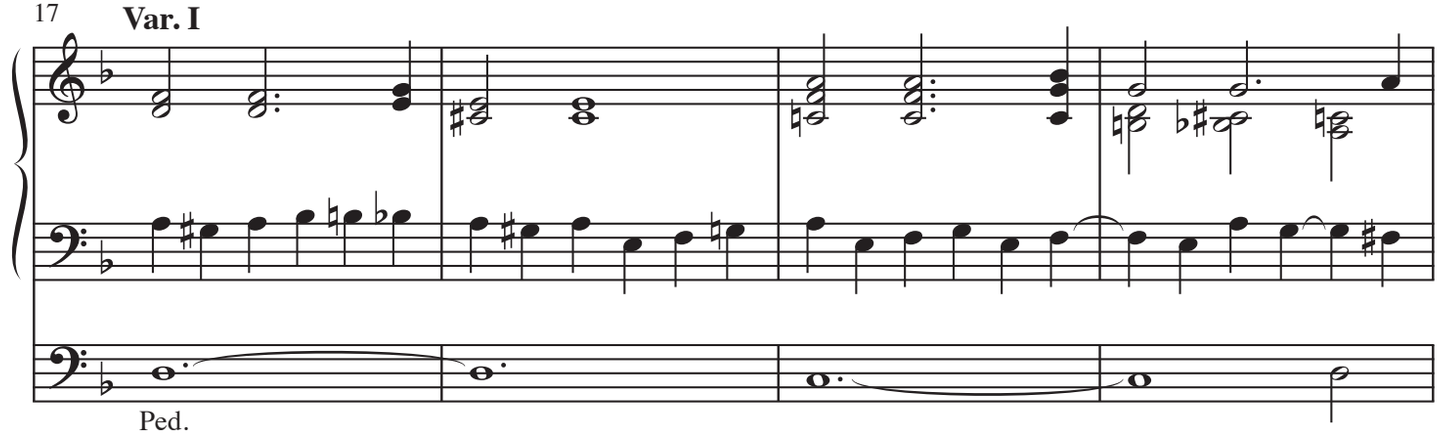
Sw. Oct. 8, 4
Gt. Oct. 8, 4, 2, Flute 8, 4, Sw. to Gt. 8
Ped. Oct. 16, 8, Sw. to Gt. 8

17 **Var. I**

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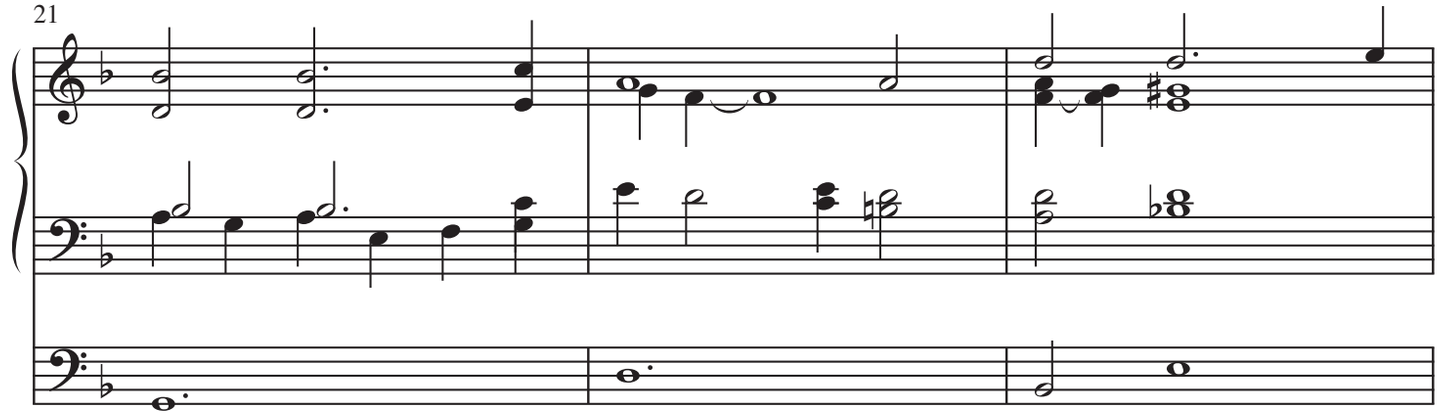
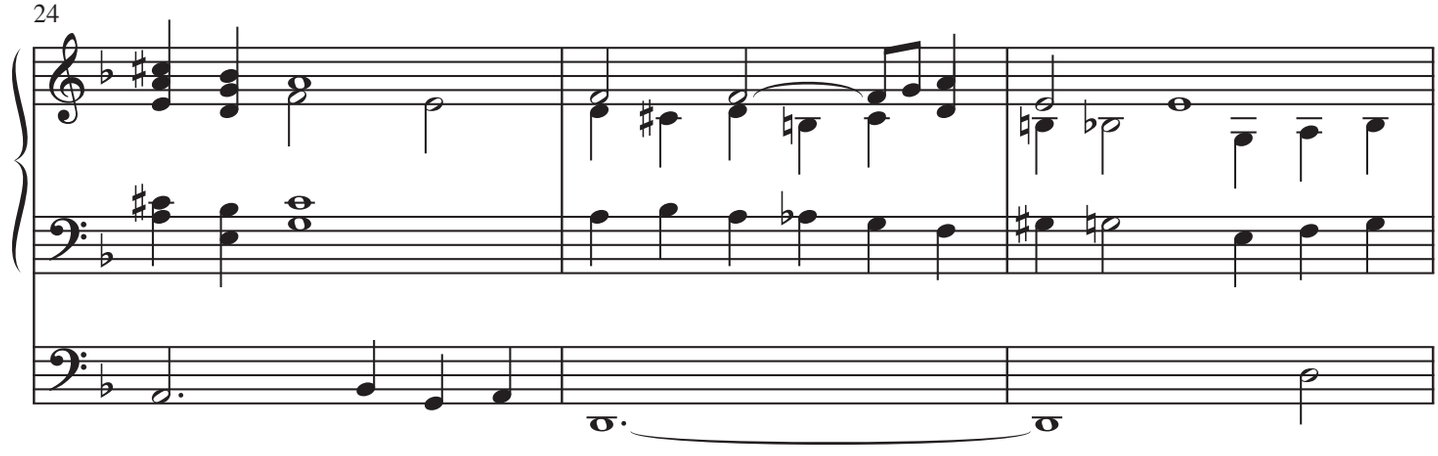


24



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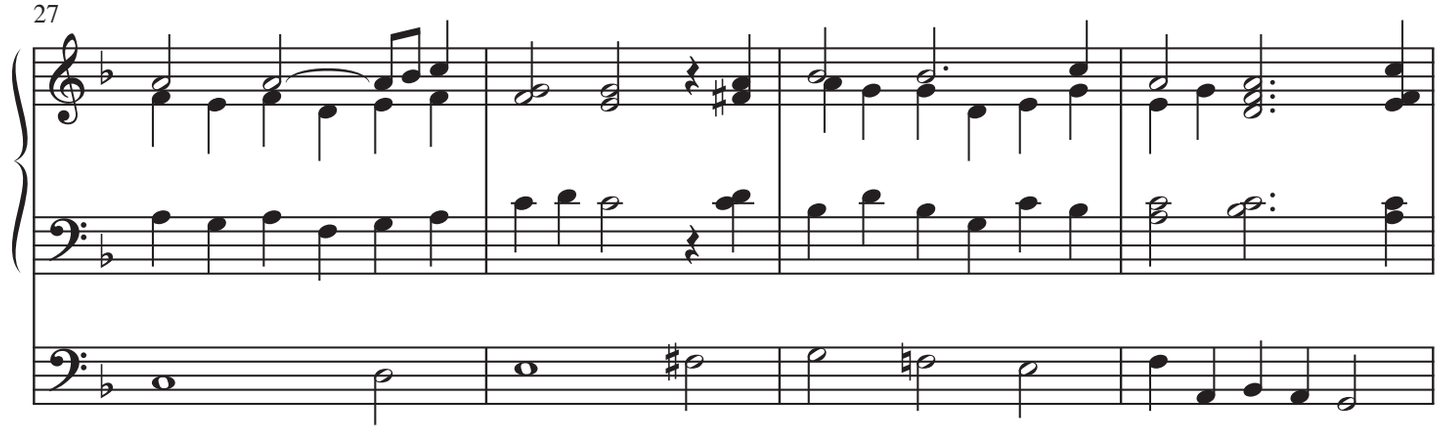
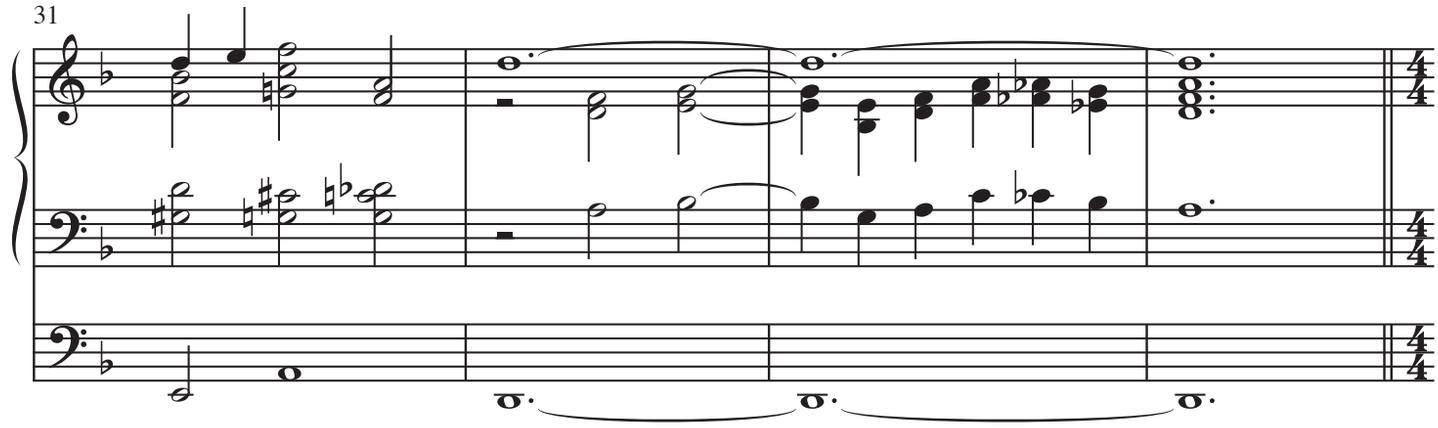
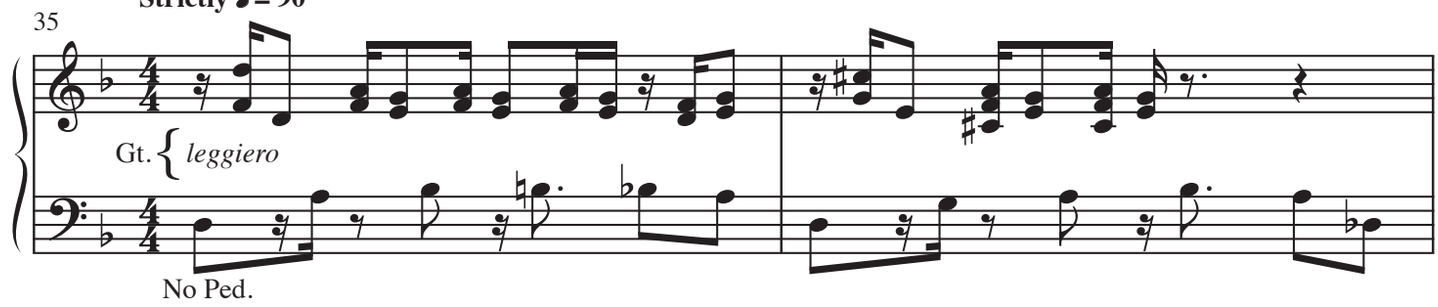
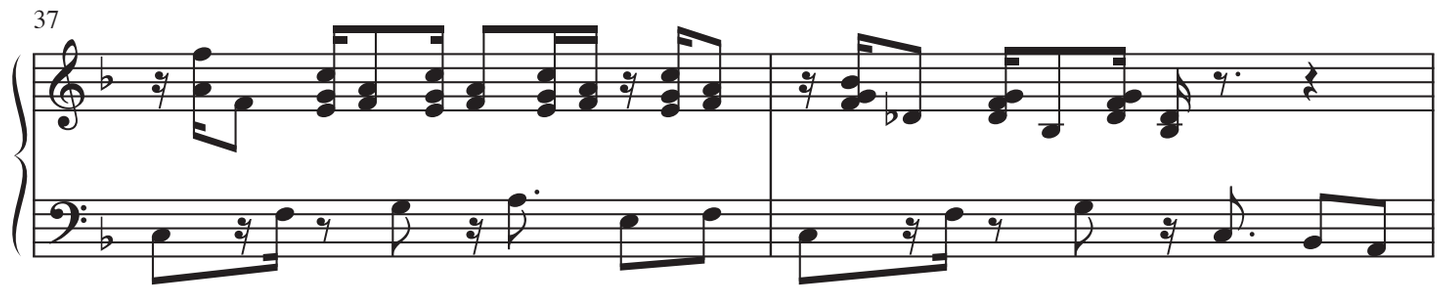


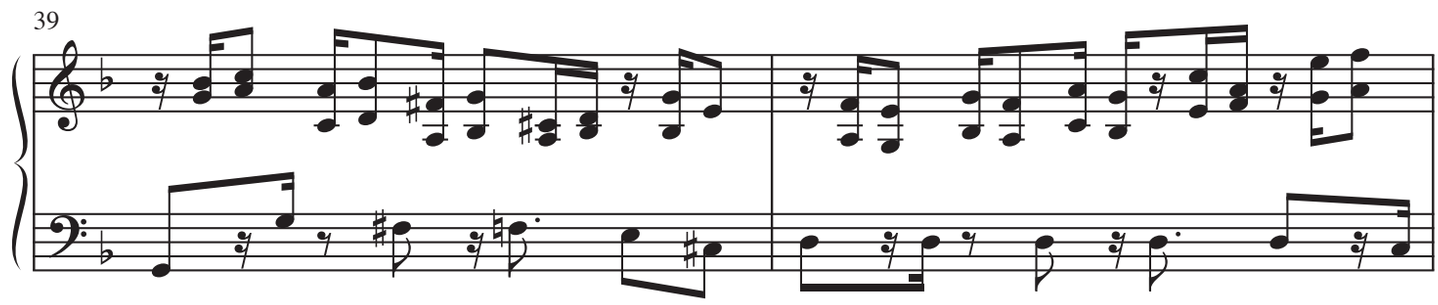


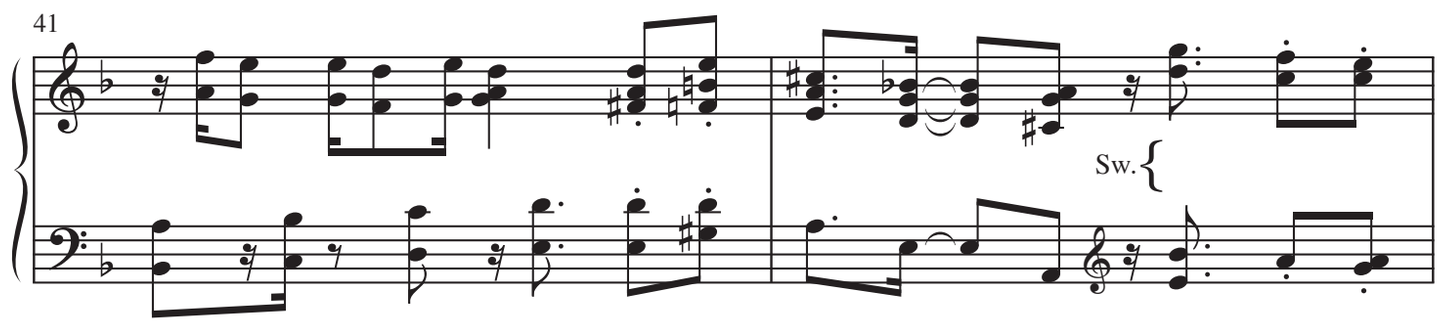

Sw. Flute 8, 4
Gt. Flute 8, 4

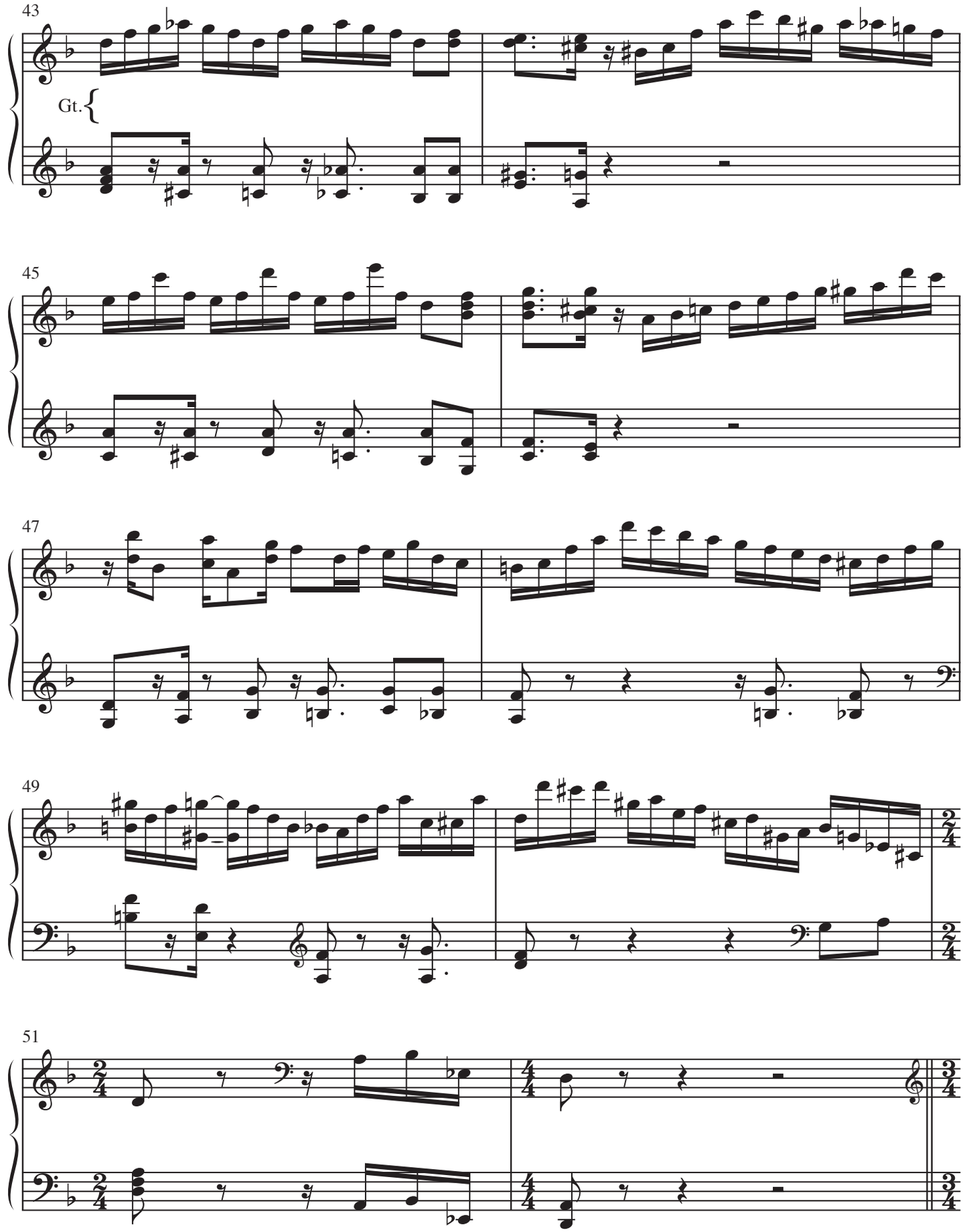
**Var. II**
**Strictly ♩= 90**



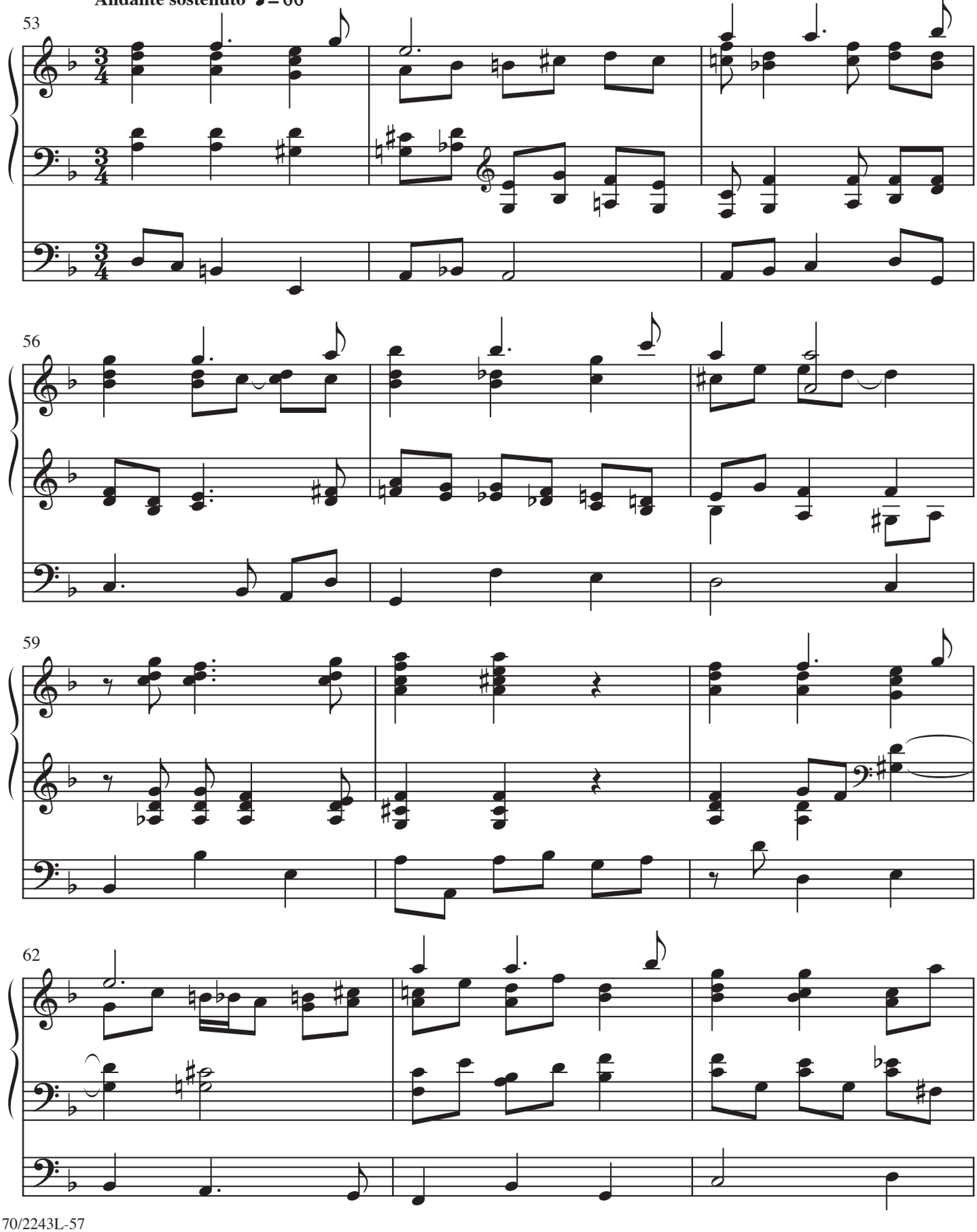




43
Gt.
45
47
49
51

Sw. Foundations 8, 4, 2, Oboe 8
Gt. Foundations 8, 4, 2, Mixture, Sw. to Gt. 8
Ped. Foundations 16, 8, 4, Gt. to Ped., Sw. to Ped.

**Var. III**

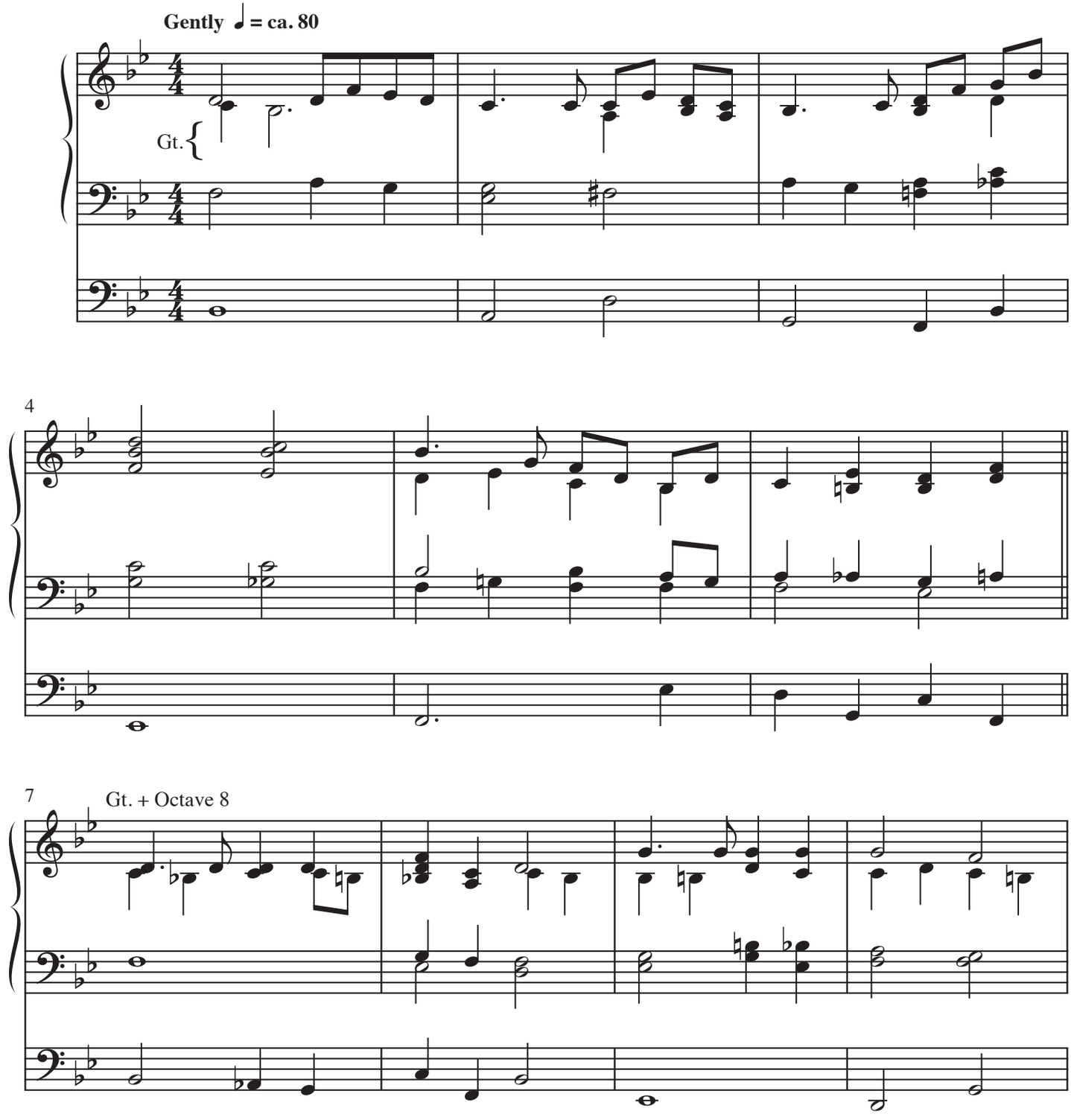
**Andante sostenuto** ♩= 66



# God Be with You Till We Meet Again

Sw. Strings 8, Flutes 8
Gt. Soft 8, Sw. to Gt.
Ped. Soft 16, 8, Gt. to Ped.

**Marianne Kim**
Tune: **GOD BE WITH YOU**
by **William G. Tomer**

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