

commissioned by Warren Guykema for the occasion of his 75th birthday

## Festive Prelude on “Cwm Rhondda”

“God of Grace and God of Glory”

I Praestant 8, Octave 4, Octave 2  
 II Gedackt 8, Praestant 4  
 Ped. Subbas 16, Octave 8, Octave 4

David P. Dahl (2013)  
 Tune: CWM RHONDDA  
 by John Hughes

**Maestoso** ♩ = 88

16

Musical score for measures 16-20. The system consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. The music is in G major. Measures 16-20 show a complex texture with chords and moving lines in the upper staves, while the lower staff remains mostly silent.

21

Musical score for measures 21-25. The system consists of three staves. Measures 21-25 feature more active parts in the upper staves, with some rests in the lower staff.

26

, II: + Nasard 3 (and/or Flute 2)

Musical score for measures 26-31. The system consists of three staves. Measures 26-31 show a transition in the texture. The lower staff has a melodic line starting in measure 27. The word *sim.* is written above the lower staff in measure 29.

32

, I: Trumpet 8 (with Octave 4)

Musical score for measures 32-35. The system consists of three staves. Measures 32-35 feature a melodic line in the upper staff. The word *poco rit.* is written above the upper staff in measure 32, and *II leggiero* is written above the lower staff in measure 33.

# Hymn Prelude on "Gatescarth"

"Give to Me, Lord, a Thankful Heart"

I Foundations 8, 4, 2  
II Foundations 8, 4  
Ped Foundations 16, 8, 4

David P. Dahl (2011)  
Tune: GATESCARTH  
from *The Presbyterian Hymnal*, 1874

**Maestoso, marcato** ♩ = 84

Musical score for measures 1-5. Treble and bass staves with piano accompaniment. Dynamics include 'f'.

**Somewhat slower in a lyric manner**

I (with solo voice)

Musical score for measures 6-10. Treble and bass staves with piano accompaniment. Dynamics include 'mf' and 'mp'. Includes 'ritardando' marking.

Musical score for measures 11-15. Treble and bass staves with piano accompaniment.

Musical score for measures 16-20. Treble and bass staves with piano accompaniment.

Hommage à Nicolas de Grigny

## Old 124th: Plein jeu avec chant en taille

Man. Plenum (with 16 if available)

Ped. Trompette 8, Clairon 4

David P. Dahl (2014)

Tune: OLD 124TH

from the *Genevan Psalter*

Lentement (At a stately pace)  $\text{♩} = 56$

8

15

Registration may be selected based on the dynamics. The piece may also be played on harpsichord or piano.

for Carson Cooman

# Carson's Chaconne

David P. Dahl (2014)

Moderato ♩ = 69-72

*p un poco leggiero*

C A R S O N C O O M A N

*mp*

*mf*

*mp*

Duration: 3:30

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Commissioned by Trinity Lutheran Church, Lynnwood, WA,  
for the 20th anniversary of the Martin Pasi organ, and dedicated to Martin Pasi

# Built on a Rock the Church Shall Stand

## 1. Introduction and Chorale

David P. Dahl (2015)

Tune: KIRKEN

by Ludwig Mathias Lindeman

I Principals 8, 4, (3,) (2,) Mixtur

II Bourdon 8, Principal 4

Ped. Subbass 16, Octave 8, Choralbass 4, Trompette 8 (and/or Mixtur; and/or I to Ped.)

With majestic strength ♩ = 108

*marcato* *sim.*

8

- Trompette 8 (or I)\*

\* Release of Trompette may be made on beat three

18

+ Trompette 8 (or I)

26

- Trompette 8 (or I)

## 2. Canon: "Built on a rock"

I Rohrflöte 8, Salicional 8, Octave 4  
 II Dulcian 16, Bourdon 8 (played one octave higher)  
 Ped Subbass 16, Octave 8

OR

I Rohrflöte 8, Spitzflöte 4, Quint 3, Terz  $1\frac{3}{5}$   
 II Oboe 8, Principal 4, Waldflöte 2

$\text{♩} = 108$

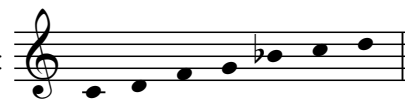
*poco non legato*

8

15

### 3a. Carillon: "Bells still are chiming"

Handbells: Seven bells, which may be hung on a stand and played by rubber mallets:  
It is preferable that the bells sound at pitch, rather than an octave higher.



II Bourdon 8  
I (if used) Salicional 8 or Gemshorn 8  
Ped. Octave (Principal) 8

David P. Dahl

**Andantino** ♩ = 110

Bells

*legato*

10

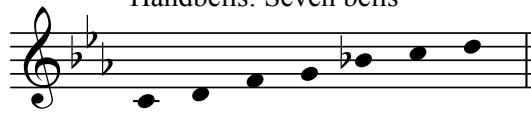
19





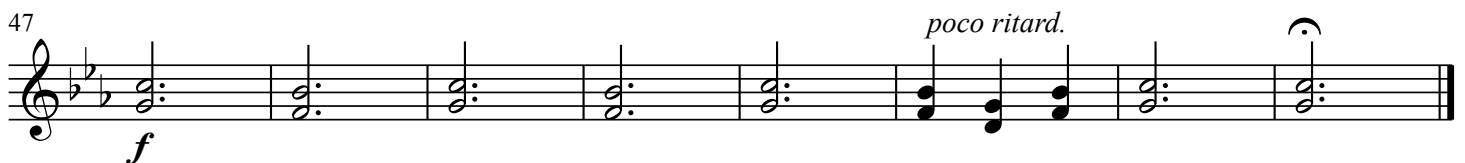
## Bell Part

Handbells: Seven bells



Bells may be hung on a stand and played by rubber mallets.  
Bells may also be played one octave higher than notated although the writer octave is preferable, sounding more like church bells.

Andantino ♩ = 110



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## 5. Aria: "Calling the young and old to rest"

I Rohrflöte 8 (or other appropriate solo register) (Tremulant)  
 II Viola da gamba 8 + Celeste 8  
 Ped. Subbass 16 + II

With lyric solemnity  $\text{♩} = 84$

II *pp*

*poco non legato*

*sim.*

8

15

## 6. Fugue: "Longing for life everlasting"

I Principals 8, 4, 3, (2), Mixtur (+ II: Bourdon 8, Principal 4, Mixtur)

Ped. Subbass 16, Trompete 8, Choralbass 4 (+ II)

Joyously ♩ = 118

*f*  
*un poco non legato*

6

11

16

Musical score for measures 16-20. The system consists of three staves: a treble clef staff, a grand staff (treble and bass clefs), and a separate bass clef staff. The key signature has two flats (B-flat and E-flat). The melody in the treble staff features eighth and quarter notes with various accidentals. The grand staff provides harmonic support with chords and moving lines. The bottom bass staff contains whole rests.

21

Musical score for measures 21-25. The system consists of three staves: a treble clef staff, a grand staff, and a separate bass clef staff. The key signature has two flats. The melody continues in the treble staff. A piano (*p*) dynamic marking is present in the grand staff. The bottom bass staff contains whole rests.

26

Musical score for measures 26-31. The system consists of three staves: a treble clef staff, a grand staff, and a separate bass clef staff. The key signature has two flats. The melody continues in the treble staff. A forte (*f*) dynamic marking is present in the grand staff. The bottom bass staff contains whole rests.

32

Musical score for measures 32-36. The system consists of three staves: a treble clef staff, a grand staff, and a separate bass clef staff. The key signature has two flats. The melody continues in the treble staff. The bottom bass staff contains whole rests.

Written for the rededication and 50th anniversary of the 1964 seven stop Werner Bosch organ  
of the Ness Family Chapel (formerly Tower Chapel), Pacific Lutheran University

# The Lamb of the Rose Window

a trilogy for organ

*O Lamm Gottes, unschuldig* "O Lamb of God, most Holy"

David P. Dahl (2013)

Tune: O LAMM GOTTES UNSCHULDIG

by Nicolaus Decius

## Part I: The Lamb of God is sent from the cosmos to be incarnate on earth

### General registration

I Gentle Principal 8 (or Principal 4 played one octave lower), or *mp* 8 reed stop

II Gedackt or Bourdon 8

Ped. Bourdon 8 (+ soft 16 optional), or II + Pedal

### Registration for Werner Bosch organ

I Principal 4 (played one octave lower than written)

II Holzgedackt 8

Ped. II + Pedal

Moderato ♩ = 110

II

*pp*

7

I

*mp*

13

19

Musical score for measures 19-24. Treble clef has a continuous eighth-note melody. Bass clef has rests followed by a melodic line starting at measure 23.

25

Musical score for measures 25-30. Treble clef has a continuous eighth-note melody. Bass clef has a simple harmonic accompaniment.

31

Musical score for measures 31-36. Treble clef has a continuous eighth-note melody. Bass clef has a simple harmonic accompaniment. A key signature change to D major occurs at measure 35.

37

Musical score for measures 37-42. Treble clef has a continuous eighth-note melody. Bass clef has a simple harmonic accompaniment. The key signature remains D major.

43

Musical score for measures 43-48. Treble clef has a continuous eighth-note melody. Bass clef has a simple harmonic accompaniment. The key signature remains D major.

Part II: The sacrificial Lamb, both divine and human, fulfils God's purpose

General registration

- I Gedackt 8 (or other appropriate soft flute or string with or without celeste)
- II Oboe or Clarinet 8, or Rohrflöte 8, or other appropriate solo
- Ped. Octave 4

Registration for Werner Bosch organ

- I Gedackt 8
- II Rohrflöte 4, Spitzflöte 2 (played one octave lower)
- Ped. II + Pedal

Calmly moving  $\text{♩} = 84$

Musical score for measures 1-4. The piece is in 3/2 time and B-flat major. The first system shows the beginning of the piece with a piano (*pp*) dynamic. The right hand features a melodic line with a fermata over the first measure, while the left hand provides a harmonic accompaniment.

Musical score for measures 5-10. The piece continues with a mezzo-piano (*mp*) dynamic and a legato articulation. The right hand has a melodic line with a fermata over measure 5, and the left hand continues with a harmonic accompaniment. The tempo remains calm.

Musical score for measures 11-16. The piece continues with a mezzo-piano (*mp*) dynamic and a legato articulation. The right hand has a melodic line with a fermata over measure 11, and the left hand continues with a harmonic accompaniment. The tempo remains calm.

Musical score for measures 17-22. The piece continues with a mezzo-piano (*mp*) dynamic and a legato articulation. The right hand has a melodic line with a fermata over measure 17, and the left hand continues with a harmonic accompaniment. The tempo remains calm.



## Part III: The victorious Resurrection Lamb of Easter

General registration

I Principal 8, Octave 4, Octave 2

Ped. Posaune 16, Octave 8, + I (or Trumpet 8, Subbass 16, + I)

Registration for Werner Bosch organ

I Gedackt 8, Principal 4

II Holzgedackt 8, Rohrflöte 4, Spitzflöte 2

Ped. Dulcian 16, + I

**Marcato e maestoso**  $\text{♩} = 72$ 

1

*f*

*sim.*

5

10

(I)

(II)

(I + Mixture)

*sim.*