

Foreword

A Joyous Celebration

This festive piece was written as the wedding recessional for dear friends, Nathan Daniels and Alice Nordquist. It starts as an “experimental” non-legato fugue exposition with the inverse of the subject and subject entries being a third away instead of a fifth. It builds to a celebratory toccata with French romantic legato in the soprano melody.

Performance recommendations:

- 1) The first section mm. 1–91 should feel very rhythmic with the very angular fugue theme and shifting meters.
- 2) At m. 92, the mood shifts to majestic and legato and should feel more like a French toccata with elements of the main theme especially legato in the soprano.
- 3) Starting in m. 115, the closing section has elements of both textures with the hands legato and the pedals rhythmic.

Journey to Wholeness

This work was written in January/February 2017 in loving memory of Dr. Wil Alexander whose legendary career as Chaplain and Professor of Religion at Loma Linda University shaped so many in the medical profession, including myself. In a school whose motto is “To Make Man Whole,” Uncle Wil personified whole person care, and even into his nineties made daily rounds with medical teams to teach empathy and spiritual care to professionals in all walks of health care. He had an enormous impact on my approach to being a physician.

Journey to Wholeness is a story of illness, empathy, and healing. The first movement, *In Health and Sickness*, introduces the main character through both a heroic theme and an anxiety theme. During what could be called a development section, the main character becomes ill. In what would be a recapitulation, the character is very weak and the heroic theme and anxiety theme are quietly in duet with each other. The second movement, *Empathy*, introduces a new theme, that of the empathetic caregiver. Starting in m. 137 is a dialogue between the caregiver and elements of both the heroic and anxiety themes. *Healing* starts with the first initial failed attempts at a quick recovery with both the heroic and anxiety themes. After yet another visit from *Empathy*, true healing commences and is accomplished on many levels.

Performance recommendations:

- 1) The heroic theme should start boldly and confidently. The anxiety theme should feel *scherzando*.
- 2) During the illness phase, the registration should feel somewhat bottom heavy with the heroic theme inverted in the left hand and slightly prominent.
- 3) In the recapitulation, m. 85, the tempo is definitely *meno mosso*, as neither heroic theme nor anxiety theme have any energy. The chords in the left hand should feel heavy/wooly compared to the right hand melody.
- 4) The empathy theme starting m. 103 should be *cantabile* and have an expressive freedom.
- 5) *Healing* begins with a bold start to the heroic theme, then very free on the “collapsing” recitative on each statement.
- 6) In the final French toccata section, the *Empathy* melodies in the soprano as well as the heroic and anxiety melodies in the pedal must be as legato as possible.
- 7) The middle section, *Empathy*, can be performed on its own as a separate piece, especially for church service voluntary purposes.

St. Bede’s Voluntary

This trumpet voluntary was written in the spirit of the English trumpet voluntaries for a dear friend of mine, Rani Fischer, who is organist at St. Bede’s Episcopal Church in Menlo Park, California. She plays a two manual Rudolf von Beckerath organ; hence the registration is geared for a small baroque tracker. However, the piece works well on larger, more romantic instruments, too. While a trumpet voluntary, it is somewhat gentle in tone: the melodic lines are mostly legato and evolve as they search for enlightenment in the recapitulation.

Fantasie on Arirang

This work was written for my first organ concert trip to Seoul, Korea in September 2017, inspired by my dear Korean-American organ friend, Dr. Jin Kyung Lim, to whom it is dedicated. It highlights a nationally beloved folk song, *Arirang*. The story behind *Arirang* is complex and involves the discouragement and anger associated with failed love and a dark side; there are wishes that the abandoning partner break their legs as they escape on the mountain pass of Arirang. Everything should be legato, gentle, and not hurried.

Performance recommendations:

- 1) The first section, a pentatonic dialog should be free and fleeting with acceleration and deceleration as needed to make it feel playful.
- 2) The following sections featuring elements of the folk tune should be played legato and thought of as a narrative.
- 3) The rhythmic sections starting in m. 67 and m. 113 evoke images of running over the mountain pass and may be rushed to encourage a forward motion.
- 4) The middle section starting m. 78 is a sweet *cantabile* solo based on the verse/“solo” of the folk tune. Everything should be legato and gentle and no hurry.
- 5) After the second rhythmic section comes the final French toccata section with the rhythmic pattern in the LH and the main theme of the folk tune in the pedal.

St. Joseph Voluntary

This work was written in 2015 for a small Anglican parish in San Mateo, California which, despite its humble size and resources, has pulled off amazing feats such as attaining their church building from the old historic Mission San Jose in 1986 and moving the pretty white wooden church with its gorgeous stained glass windows across the San Francisco Bay to its new home in San Mateo! The voluntary is inspired by the old English trumpet voluntaries, and the main theme portrays the courage and determination to face challenges and struggles head on. Both the theme and its harmony undergo transformation to a more joyful and optimistic feel in the final section to represent the transformational power of God in our lives.

Performance recommendations:

- 1) The main theme alternates between a heavy non-legato and contrasting legato.
- 2) The left hand punctuating chords should be full note value with crisp attacks and releases.
- 3) Pedal should be legato to give a firm foundation.

Angela Kraft Cross

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Sw. Foundations 8, 4, 2, Mixture

Angela Kraft Cross

(2009)

Ped. Full 16, 8, 4, Sw. to Ped., Gt. to Ped., Ch. to Ped.

Musical score for guitar and piano, measures 1-14. The score is written in treble and bass staves. The key signature is two sharps (F# and C#). The time signature is 4/4. The guitar part is indicated by "Gt." above the staff. The piano part is indicated by "p." below the staff. The score is divided into four systems of four measures each.

Measure 1: Guitar plays a quarter note F#4, a quarter note G#4, a quarter note A4, and a quarter note B4. Piano plays a whole note chord of F#2, C#3, and F#3.

Measure 2: Guitar plays a quarter note B4, a quarter note C#5, a quarter note D5, and a quarter note E5. Piano plays a whole note chord of F#2, C#3, and F#3.

Measure 3: Guitar plays a quarter note E5, a quarter note D5, a quarter note C#4, and a quarter note B3. Piano plays a whole note chord of F#2, C#3, and F#3.

Measure 4: Guitar plays a quarter note B3, a quarter note A3, a quarter note G#2, and a quarter note F#2. Piano plays a whole note chord of F#2, C#3, and F#3.

Measure 5: Guitar plays a quarter note F#2, a quarter note G#2, a quarter note A2, and a quarter note B2. Piano plays a whole note chord of F#2, C#3, and F#3.

Measure 6: Guitar plays a quarter note B2, a quarter note C#3, a quarter note D3, and a quarter note E3. Piano plays a whole note chord of F#2, C#3, and F#3.

Measure 7: Guitar plays a quarter note F#2, a quarter note G#2, a quarter note A2, and a quarter note B2. Piano plays a whole note chord of F#2, C#3, and F#3.

Measure 8: Guitar plays a quarter note B2, a quarter note C#3, a quarter note D3, and a quarter note E3. Piano plays a whole note chord of F#2, C#3, and F#3.

Measure 9: Guitar plays a quarter note F#2, a quarter note G#2, a quarter note A2, and a quarter note B2. Piano plays a whole note chord of F#2, C#3, and F#3.

Measure 10: Guitar plays a quarter note B2, a quarter note C#3, a quarter note D3, and a quarter note E3. Piano plays a whole note chord of F#2, C#3, and F#3.

Measure 11: Guitar plays a quarter note F#2, a quarter note G#2, a quarter note A2, and a quarter note B2. Piano plays a whole note chord of F#2, C#3, and F#3.

Measure 12: Guitar plays a quarter note B2, a quarter note C#3, a quarter note D3, and a quarter note E3. Piano plays a whole note chord of F#2, C#3, and F#3.

Measure 13: Guitar plays a quarter note F#2, a quarter note G#2, a quarter note A2, and a quarter note B2. Piano plays a whole note chord of F#2, C#3, and F#3.

Measure 14: Guitar plays a quarter note B2, a quarter note C#3, a quarter note D3, and a quarter note E3. Piano plays a whole note chord of F#2, C#3, and F#3.

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70/2215S-4

18

Measures 18-21. Treble and bass staves. Key signature: one sharp (F#). Time signatures: 3/8, 6/8, 4/4, 3/4. The music features a mix of eighth and quarter notes, with some measures containing rests.

22

Measures 22-25. Treble and bass staves. Key signature: one flat (Bb). Time signatures: 6/8, 3/4, 4/4, 3/8, 6/8. The music features a mix of eighth and quarter notes, with some measures containing rests. A "Ped." (pedal) marking is present below the bass staff in measure 22.

26

Measures 26-29. Treble and bass staves. Key signature: one flat (Bb). Time signatures: 6/8, 3/4, 4/4, 3/8, 6/8. The music features a mix of eighth and quarter notes, with some measures containing rests. A "Ped." (pedal) marking is present below the bass staff in measure 26.

30

Measures 30-33. Treble and bass staves. Key signature: one sharp (F#). Time signatures: 3/8, 4/4, 6/8, 3/4, 6/8. The music features a mix of eighth and quarter notes, with some measures containing rests.

34

Musical score for measures 34-37. The system consists of three staves. The top staff is in treble clef with a key signature of two sharps (F# and C#). The middle and bottom staves are in bass clef with the same key signature. The time signature changes from 5/8 to 4/8 at measure 35. Measure 37 ends with a double bar line and repeat dots.

38

Musical score for measures 38-40. The system consists of three staves. The top staff is in treble clef with a key signature of two sharps. The middle and bottom staves are in bass clef with the same key signature. Measure 40 features a circled chord in the middle staff.

41

Musical score for measures 41-43. The system consists of three staves. The top staff is in treble clef with a key signature of two sharps. The middle and bottom staves are in bass clef with the same key signature. Measure 43 ends with a double bar line and repeat dots.

44

Musical score for measures 44-47. The system consists of three staves. The top staff is in treble clef with a key signature of two sharps. The middle and bottom staves are in bass clef with the same key signature. Measure 47 ends with a double bar line and repeat dots.

In loving memory of Dr. Wil Alexander, Emeritus Professor of Religion and Medicine at Loma Linda University, who so epitomized Whole Person Care

Journey to Wholeness

"To Make Man Whole"

Sw. 8, 4, 2, Oboe, light Mixture

Gt. Flutes 8, Strings 8, light Flue 4 (light 2 possible), Sw. to Gt., Ch. to Gt.

Ch. Full, including Clarinet 8

Ped. Light 16, 8, Sw. to Ped.

Angela Kraft Cross
(2017)

In Health and Sickness

$\text{♩} = \text{ca. } 69$

4

7

Duration: 12:15

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10

3

13

16

$\text{♩} = \text{ca. } 84$

Ch.

Ch.

3

18

No Ped.

20

22

24

26

senza rit.

28

poco rit.

For Rani Fischer, Organist of St. Bede's Episcopal Church,
Menlo Park, California, with deep admiration and loving friendship

St. Bede's Voluntary

Sw. Flues 8, 4, 2 possible
Gt. Trumpet 8 with supporting Flues 8
Ped. 16, 8 to match, Sw. to Ped.

Angela Kraft Cross
(2017)

Maestoso ♩ = ca. 100

Gt.

legato

Sw.

Ped. legato

4

8

The musical score is written for three parts: Gt. (Trumpet), Sw. (Soprano), and Ped. (Pedal). The key signature is one flat (B-flat), and the time signature is 4/4. The tempo is marked 'Maestoso' with a quarter note equal to approximately 100 beats per minute. The score is divided into three systems, each containing three staves. The first system shows the Gt. part with a melodic line, the Sw. part with a supporting line, and the Ped. part with a bass line. The second and third systems continue the melodic and harmonic development. The score includes various musical notations such as notes, rests, and slurs, indicating a legato performance style.

Duration: 4:00

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11

Measures 11-13 of a musical score. The score is written for three staves: Treble, Bass, and a lower Bass staff. The key signature has one flat (B-flat). Measure 11 features a melodic line in the Treble staff with eighth and quarter notes, and a bass line in the Bass staff with chords. Measure 12 continues the melodic line with a half note and a quarter rest. Measure 13 shows a continuation of the melodic line with eighth notes and a bass line with chords. A slur covers measures 11 and 12.

14

Measures 14-16 of a musical score. The score is written for three staves: Treble, Bass, and a lower Bass staff. The key signature has one flat (B-flat). Measure 14 features a melodic line in the Treble staff with eighth and quarter notes, and a bass line in the Bass staff with chords. Measure 15 continues the melodic line with eighth notes. Measure 16 shows a continuation of the melodic line with a half note and a quarter rest. A slur covers measures 14 and 15. A "Sw." (Swell) marking is present in measure 16.

17

Measures 17-19 of a musical score. The score is written for three staves: Treble, Bass, and a lower Bass staff. The key signature has one flat (B-flat). Measure 17 features a melodic line in the Treble staff with eighth and quarter notes, and a bass line in the Bass staff with chords. Measure 18 continues the melodic line with eighth notes. Measure 19 shows a continuation of the melodic line with eighth notes and a bass line with chords. A slur covers measures 17 and 18.

20

Measures 20-22 of a musical score. The score is written for three staves: Treble, Bass, and a lower Bass staff. The key signature has one flat (B-flat). Measure 20 features a melodic line in the Treble staff with eighth and quarter notes, and a bass line in the Bass staff with chords. Measure 21 continues the melodic line with eighth notes. Measure 22 shows a continuation of the melodic line with eighth notes and a bass line with chords. A slur covers measures 20 and 21.

23

Measures 23-25 of a musical score. The score is written for three staves: Treble, Bass, and a lower Bass staff. The key signature has one flat (B-flat). Measure 23 features a melodic line in the Treble staff with a slur over measures 23-24, and a complex bass line in the Bass staff with a slur over measures 23-24. Measure 24 continues the melodic line in the Treble staff and the bass line in the Bass staff. Measure 25 shows a continuation of the melodic line in the Treble staff and the bass line in the Bass staff.

26

Measures 26-28 of a musical score. The score is written for three staves: Treble, Bass, and a lower Bass staff. The key signature has one flat (B-flat). Measure 26 features a melodic line in the Treble staff with a slur over measures 26-27, and a complex bass line in the Bass staff with a slur over measures 26-27. Measure 27 continues the melodic line in the Treble staff and the bass line in the Bass staff. Measure 28 shows a continuation of the melodic line in the Treble staff and the bass line in the Bass staff.

29

Measures 29-31 of a musical score. The score is written for three staves: Treble, Bass, and a lower Bass staff. The key signature has one flat (B-flat). Measure 29 features a melodic line in the Treble staff with a slur over measures 29-30, and a complex bass line in the Bass staff with a slur over measures 29-30. Measure 30 continues the melodic line in the Treble staff and the bass line in the Bass staff. Measure 31 shows a continuation of the melodic line in the Treble staff and the bass line in the Bass staff.

32

Gt.

Measures 32-34 of a musical score. The score is written for three staves: Treble, Bass, and a lower Bass staff. The key signature has one flat (B-flat). Measure 32 features a melodic line in the Treble staff with a slur over measures 32-33, and a complex bass line in the Bass staff with a slur over measures 32-33. Measure 33 continues the melodic line in the Treble staff and the bass line in the Bass staff. Measure 34 shows a continuation of the melodic line in the Treble staff and the bass line in the Bass staff.

For Dr. Jin Kyung Lim, with great admiration and loving friendship.
Premiered at Cheongpadong Catholic Church, Seoul, Korea.

Fantasie on Arirang

A Korean Folk Melody

Sw. Flute 8, Bourdon 8
Gt. Flute 8
Ped. Soft 16, 8

Angela Kraft Cross
(2017)

Freely ♩ = ca. 120

Sw. *p* Sw. No Ped.

Poco più mosso

slowing gently

rit.

Duration: 5:25

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Poco meno mosso ♩ = ca. 120

16 Gt.

(Sw.)

20

24

28

poco rit.

Meno mosso ♩ = ca. 100

32

Sw. {

Crescendo (box)

Ped.

35

poco rit.

37

Sw. + Flute 4

mf

3

41

3

For St. Joseph Parish, San Mateo, California,
Fathers John Altberg and Craig Looney

St. Joseph Voluntary

Sw. Flues 8, 4 (2 possible)
Gt. Trumpet 8 with Flues to color
Ch. Flues 8, 4 (2 possible), Sw. to Ch.
Ped. Flues 16, 8 to balance, Sw. to Ped., Ch. to Ped.

Angela Kraft Cross
(2015)

$\text{♩} = \text{ca. } 60$

Gt.

p

Ch.

pedal sempre legato

4

8

Duration: 5:00

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12

16

Ch. { *legato*

19

23

27

3

31

Gt.

p

p

35

39