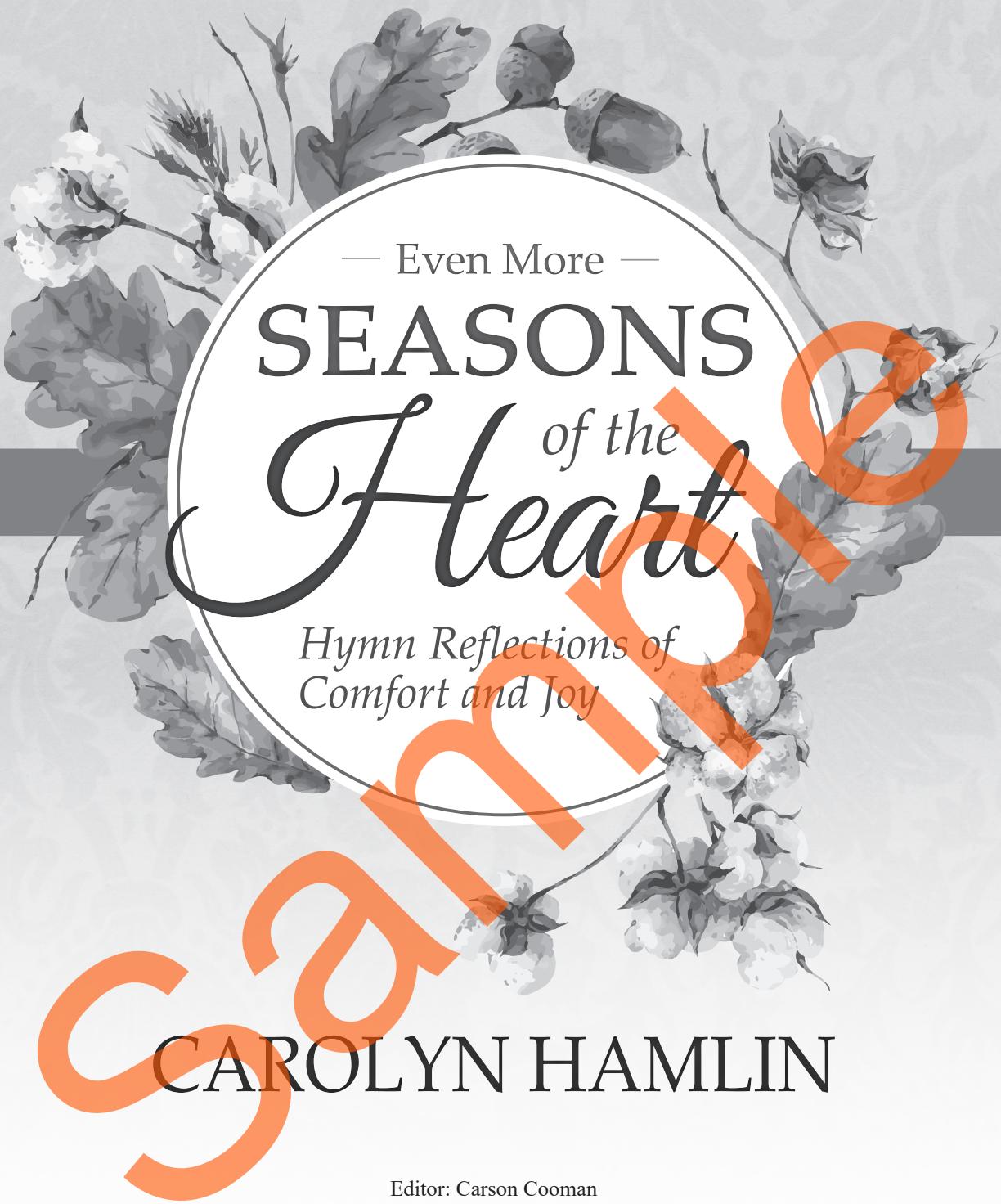


Even More Seasons of the Heart

Carolyn Hamlin

Intermediate



Editor: Carson Cooman

Cover Design: Danielle M. Reinicke

Engraver: Lyndell Leatherman

ISBN: 978-0-7877-7480-6

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FOREWORD

This collection was primarily composed during the time America and the entire world were experiencing an un-paralleled pandemic. Though the titles of each piece relate to various spiritual subjects, all the arrangements and the original composition were influenced by the global crisis. The never ceasing dismal news reports, along with the necessary adjustments required to maintain a sense of day to day normality, impelled many of us to re-examine the very foundations of our faith.

How Firm a Foundation was commissioned by Central Baptist Church, Newnan, Georgia, for the dedicatory concert of their new Schantz Pipe Organ. Their pandemic-imposed virtual services, coupled with construction delays, postponed the celebration from April 2020 to October 2020, and again the event was re-scheduled for September 12, 2021. With changes being forced on so many facets of our daily lives, even our custom corporate worship services, I was never more inspired to “tone paint” and “text paint” the words of any hymn. Highly trained church organist Julia Huster skillfully registered their fine organ to masterfully convey every word of the message in this timely hymn.

We learn from scripture and great hymns that we should rejoice in times of trouble. The simple blessings, such as worshipping together, the ability to work and be involved in sports and myriad other events, and the blessings of family and friends will never again be deemed commonplace. As the remaining compositions were inspired, life’s experiences with the proposed dedicatees, as well as their own personal testimonies, confirmed why each was selected.

Swing Low, Sweet Chariot is in memory of my wonderful father, Furman Gillespie. He and my mother, Maggie Gillespie, are credited for instilling the great hymns in me and my siblings. Many years after we had begun our own homes, he learned this touching spiritual and, during his last days, would sing it to every visitor who came to his bedside.

In Emmanuel’s Land is dedicated to a beloved cousin and prolific Bible teacher, Sylvia Johnson Long. At Gillespie family reunions, she would tenderly speak of our heirs who were awaiting us in heaven for a glorious final reunion.

Lord, Speak is based on my original SATB Lorenz anthem with the same title, which was composed for our church choir’s singing tour of England and Scotland. I was accompanied on the trip by daughter, Terry. The opportunity to sing in the great cathedrals and in Easley High School’s chorus under the direction of Pat Snider helped prepare her for also becoming a choral director herself following a master’s degree in music at Converse College.

Break Forth, O Beauteous Heavenly Light is dedicated to Ms. Snider who was Terry and her future husband Keith Batson’s choral director when they actually met. This great carol was included in their Christmas concert at Easley First Baptist that year. Their performance of this carol was so stellar that to this day I am still stirred when reflecting back on that evening. Pat Fisher, a close friend and another noted high school chorus director and fine church organist, has sung in the distinguished Greenville Chorale for years. She has been privileged to sing many great oratorios, such as Mendelssohn’s *Elijah*. Both the text from this timeless classic and the words associated with the LLAINFAIR tune of “Let the Whole Creation Cry, Alleluia!” clearly direct us to whom we should turn in times of trouble.

Two friends I worshipped with at Easley First Baptist are Jean Riggins and Wayne Taylor. Two of Christendom’s finest hymns, *The Old Rugged Cross* and *Jesus Shall Reign*, were arranged in their honor. And while playing *God Leads His Dear Children Along*, try to imagine you’re hearing George Beverly Shea singing this at the Billy Graham Crusades. Lindsay O’Rear, to whom this one is dedicated, was blessed with a voice as thrilling as Mr. Shea’s and is one of the most outstanding ministers of music to ever serve in South Carolina.

A pivotal time in my life came one day as the completion of this collection was drawing near. While sitting at the console of my home organ contemplating the meaning of how the above pieces were seeded from living through a pandemic, I thought how much the world had been changed through “a time like this.” Yet, instantly, I was reminded that we have an Almighty God, who, in spite of desperation abounding on every front, is our eternal source to grant us abiding peace. *Amidst the Storm, Grant Us Your Peace*, God’s gift to me that day, leads me to ever keep that thought prevalent during any storms I may encounter from this day forward.

—Carolyn Hamlin

Editor’s Note: As she has always done in her many years of published organ music, Carolyn Hamlin provides very specific and detailed registrations for her organ compositions. We have included her registrations within this volume. Organists should of course feel free to adapt these suggested registrations in whatever way desired to sound most effectively on the organ they have at hand and to best project these expressive organ works.

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for Lindsay O'Rear

God Leads Us Along

Sw. Viola 8, Viola Celeste 8, Flute Celeste I 8, Flute 4, Vox Humana 8
 Gt. Diapason 8, Harmonic Flute 8, Spitzflote 4, Tromba 8, Trem.
 Ch. Gedeckt 8, Koppelflute 4
 Ped. Lieblich Bourdon 16, Ch. to Ped. 8

Carolyn Hamlin
 Tune: GOD LEADS US
 by G. A. Young

With tender assurance ♩ = 108

With tender assurance ♩ = 108

Ch. {

Sw. {

4

poco rit.

a tempo

Gt.

8

Duration: 4:10

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11

14

Sw. Viola 8, Bourdon 8
 Gt. Diap. 8, Harm. Flute 8, Gamba 8, Sw. to Gt. 8,
 Ch. to Gt. 8
 Ch. Gedekkt 8, Viole 8, Sw. to Ch. 8
 Ped. Diap. 16, Violone 16, Sw. to Ped. 8,
 Ch. to Ped. 8

17

20

37

40

To previous registration add:
Sw. Waldhorn 16, Trumpet 8, Clarion 4

43

46

49

To previous registration add:
Gt. Double Trumpet 16, Tromba 8
Ch. Scharf III
Ped. Choral Bass 4, Bombarde 32, 16, Trompette 8

52

poco rit.

Gt. { *a tempo*

sample

55

sample

58

sample

61

64

67

Sw. Flute 4, Trem.
Ch. Viole 8, Viole Celeste 8
Ped. Violone 16, Lieb. Bour. 16, Ged. 8, Ch. to Ped. 8
Sw.

Ch.

70

Ped. + Soft Bourdon 32

for David Wayne Taylor

Jesus Shall Reign

with The Heavens Are Telling

Sw. Viola 8, Gedeckt 8, Principal 4, Piccolo 2, Mix. IV
 Gt. Diapason 8, Bourdon 8, Octave 4, Spitzflote 4, Sw. to Gt. 8
 Ch. Festival Trumpet 8
 Ped. Bourdon 16, Violone 16, Octave 8, Choralbass 4,
 Bassoon 16, Gt. to Ped. 8, Sw. to Ped. 8

Carolyn Hamlin
 Tune: DUKE STREET
 by John Hatton
 Tune: THE HEAVENS ARE TELLING
 by Franz Joseph Haydn

With grandeur $\text{♩} = 96$

Gt.

4

6

Duration: 3:30

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8

10

Ch.

12

14

24

26

Sw. Viola 8, Bour. 8, Prin. 4, Picc. 2, Mix. IV
 Gt. Diap. 8, Bour. 8, Oct. 4, Fifteenth 2, Mix. IV
 Ch. Ged. 8, Prin. 4, Oct. 2, Quintflote 1-1/3
 Ped. Bour. 16, Violone 16, Oct. 8, Choralbass 4,
 Mix. IV, Bassoon 16, Trom. 8, Gt. to Ped. 8

28

31

34

37

41

+ Gt. Bassoon 16, Trumpet 8, Clarion 4
Ped. Diapason 16, Bombarde 16

45

Musical score for piano, page 15. The score consists of three staves: treble, bass, and a third staff below the bass. Measure 48 starts with a forte dynamic. Measures 49 and 50 continue the rhythmic pattern. The bass staff features sustained notes and eighth-note patterns.

Musical score for piano, page 15. The score consists of three staves: treble, bass, and a third staff below the bass. Measures 51 through 53 show a continuation of the harmonic progression. The bass staff includes sustained notes and eighth-note patterns.

Musical score for piano, page 15. The score consists of three staves: treble, bass, and a third staff below the bass. Measures 54 through 56 show a continuation of the harmonic progression. The bass staff includes sustained notes and eighth-note patterns.

Musical score for piano, page 15. The score consists of three staves: treble, bass, and a third staff below the bass. Measures 57 through 59 show a continuation of the harmonic progression. The bass staff includes sustained notes and eighth-note patterns. A dynamic marking "poco rit." is placed above the bass staff in measure 58, with a "6" below it.

+ Gt. Double Trumpet 16, Trumpet 8
Ped. Contre Bombarde 32

Musical score for Gt. Double Trumpet 16, Trumpet 8, Ped. Contre Bombarde 32, measures 60-66.

The score consists of two staves: Treble and Bass. The Treble staff has a treble clef, a key signature of one sharp, and a common time signature. The Bass staff has a bass clef, a key signature of one sharp, and a common time signature. Measure numbers 60, 62, 64, and 66 are indicated above the staves.

In measure 60, the Gt. (Double Trumpet) part consists of sixteenth-note patterns with a '6' below the staff. The Ped. (Contre Bombarde) part consists of eighth-note patterns. Measures 61 and 63 are blank. In measure 62, the Gt. part continues with sixteenth-note patterns. In measure 64, the Gt. part includes a sixteenth-note pattern with a grace note. Measures 65 and 66 are blank.

A large orange 'sample' watermark is diagonally overlaid across the score.

68

70

73

77

Amidst the Storm, Grant Us Your Peace

Psalm 9:9–10

Sw. Bourdon 8, Viola 8, Principal 4, Piccolo 2, Mix. IV, Waldhorn 16, Trumpet 8, Clarion 4
 Gt. Violone 16, Diapason 8, Harmonic Flute 8, Octave 4, Twelfth 2-2/3, Fifteenth 2, Mix. IV
 Double Trumpet 16, Tromba 8, Sw. to Gt. 8, Ch. to Gt. 8
 Ch. Gedeckt 8, Principal 4, Octave 2, Quintflute 1-1/3, Scharf III
 Ped. Diapason 16, Bourdon 16, Violone 16, Octave 8, Choralbass 4, Mix. IV, Bombarde 16,
 Trompette 8, Clarion 4, Gt. to Ped. 8, Ch. to Ped. 8

Carolyn Hamlin

Grandioso ♩ = 82

5

Sw. Viola 8, Bourdon 8, Principal 4, Flute 4, Piccolo 2
 Gt. Diapason 8, Harmonic Flute 8, Octave 4, Twelfth 2-2/3, Mix. IV, Cymbal III, Sw. to Gt. 8, Ch. to Gt. 8
 Ch. Gedeckt 8, Principal 4, Octave 1, Quintflute 1-2/3, Scharf III, Sw. to Ch. 8
 Ped. Diapason 16, Bourdon 16, Violone 16, Octave 8, Sw. to Ped. 8

Rubato

Duration: 4:20

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13

17

Gt.

20

To previous registration add:
Sw. Mix. IV, Waldhorn 16, Trumpet 16, Clarion 4
Ped. Bombarde 16, Gt. to Ped. 8

24

ten.

Gt.

44

Gt.
49

53

Sw. Viola 8, Bourdon 8, Principal 4

Gt. Diapason 8, Harmonic Flute 8, Ganba 4, Octave 4, Sw. to Gt. 8, Ch. to Gt. 8

Ch. Gedekt 8, Viole 8, Principal 4

Ped. Bourdon 16, Violone 16, Sw. to Ped. 8, Ch. to Ped. 8

A little faster

58

Previous registration
Sw.

64

poco rit. a tempo Gt.

70

76

ten., Much slower

Sw. Flute 4, Trem.
Gt. Flute Celeste II 8, Ch. to Gt. 8
Ch. Viole 8, Viole Celeste 8
Ped. Violone 16, Lieb. Bour. 16, Ged. 8, Ch. to Ped. 8

Gt. { poco rit. Gt. {

81

Ch. { molto rit.

Sw.

Ped. + soft Bourdon 32

Break Forth, O Beauteous Heavenly Light

Sw. Rohr Bourdon 8, Nazard 2-2/3, Piccolo 2, Tierce 1-3/5
 Gt. Diapason 8, Bourdon 8, Octave 4, 2, Spitzflote 4, Mix. IV, Sw. to Gt. 8
 Ch. Krummhorn 8 (or Clarinet)
 Ped. Bourdon 16, Gedeckt 8, Gt. to Ped. 8

Carolyn Hamlin
 Tune: ERMUNTRE DICH
 by Johann Schop

Stately ♩ = 84

5

8

Duration: 3:10

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11

Gt. {

ten., Sw.

ten., Ch.

ten., ,

regis. change here:
details on next page

poco rit. Ch. { a tempo

sample

Sheet music for piano, featuring four staves (treble, bass, and two inner staves) across five measures (41, 43, 45, 47). The music includes various note heads, rests, and dynamic markings. A large, stylized orange watermark reading "sample" is overlaid diagonally across the page.

Measure 41:

Measure 43:

Measure 45:

Measure 47:

49

52

To previous registration add:
Gt. Double Trumpet 16
Ped. Bombarde 32
Grandioso

55

58

molto rit.

Commissioned by Central Baptist Church, Newnan, Georgia,
for the dedication of their new Schantz pipe organ.
Premiered by organist Julia Huston

How Firm a Foundation

Sw. Bourdon 8, Principal 4, Piccolo 2, Mix. IV, Waldhorn 1, Trumpet 8, Clarion 4
Gt. Diap. 8, Harm. Fl. 8, Oct. 4, Twelfth 2-2/3, Fifteenth 2, Mix. IV, Sw. to Gt. 8,
Ch. to Gt. 8
Ch. Gedeckt 8, Principal 4, Octave 2, Quintflute 1-1/3
Ped. Diapason 16, Bombarde 16, Trompette 8, Clarion 4, Gt. to Ped. 8, Sw. to Ped. 8

Carolyn Hamlin
Tune: FOUNDATION
Traditional American melody

With foundational celebration $\text{♩} = 92$

5

9

*Sw. Trumpet 8, Octave 4
Gt. Diap. 8, Harm. Fl. 8, Oct. 4, Fifteenth 2,
Mix. IV, Ch. to Gt. 8
Ch. Gedeckt 8, Prin. 4, Oct. 2, Quintflute 1-1/3
Ped. Bourdon 16, Gedeckt 8, Ch. to Ped. 8

ten.

poco rit.

ten.

a tempo

Sw.

ten.

Duration: 4:45

12 Gt.

15

18 Gt.

21 Sw.

38

41

Gt. {

44

Ch. {

*Sw. Waldhorn 16, Trumpet 8, Clarion 4
 Gt. Diapason 8, Octave 4, Fifteenth 2, Mix. IV, Ch. to Gt. 8
 Ch. Gedeckt 8, Principal 4, Octave 2, Quintflute 1-1/3
 Ped. Bour. 16, Violone 14, Oct. 8, Gt. to Ped. 8, Sw. to Ped. 8

47

Moving along
*
Sw.

poco rit.

50

Gt.

53

+ Sw. to Gt. 8

56

Gt. {

59

62

+ Sw. Mix. IV
Ped. Diapason 16, Bombarde 16

65

Gt. {

69

+ Gt. Double Trumpet 16, Cymbal III
With added intensity

73

Gt. {

78
poco rit.

Sw. Bourdon 8, Viola 8, Principal 4, Piccolo 2, Mix. IV, Waldhorn 16, Trumpet 8, Clarion 4
 Gt. Violone 16, Diapason 8, Harmonic Flute 8, Octave 4, Twelfth 2-2/3, Fifteenth 2, Double Trumpet 16,
 Tromba 8, Mix. IV, Sw. to Gt. 8, Sw. to Gt. 4, Ch. to Gt. 8
 Ch. Gedeckt 8, Principal 4, Octave 2, Quintflute 1-1/3, Scharf III
 Ped. Bourdon 32, 16, 8, Diapason 16, Violone 16, Octave 8, Choral Bass 4, Clarion 4, Mix. IV,
 Bombarde 16, Trompette 8, Gt. to Ped. 8, Sw. to Ped. 8, Ch. to Ped. 8

Broader, with grandeur

83 ff

Gt. {

86 ff

89 ff

Musical score for piano, three staves. Measure 92: Treble staff has eighth-note chords. Bass staff has eighth-note chords. Pedal is indicated by a vertical line with dots. Measure 95: Treble staff has eighth-note chords. Bass staff has eighth-note chords. Measure 98: Treble staff has eighth-note chords. Bass staff has eighth-note chords. Measure 101: Treble staff has eighth-note chords. Bass staff has eighth-note chords. Pedal is indicated by a vertical line with dots.

92

95

98

101

ten.

in honor of my beloved cousin, Sylvia Johnson Long

In Emmanuel's Land

with Going Home

Sw. Bourdon 8, Viola 8, Flute 4
 Gt. Diapason 8, Harmonic Flute 8, Spitzflute 4, Tromba 8
 Ch. Viole 8, Gedeckt 8, Koppelflute 4, Sw. to Ch. 8
 Ped. Bourdon 16, Violone 16, Flute 8, Ch. to Ped. 8

Carolyn Hamlin
 Tune: RUTHERFORD
 by Chrétien Urhan
 Tune: GOING HOME
 by Antonin Dvořák

With passion $\text{♩} = 86$

6

10

Duration: 3:15

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13

sample

16 Ch. { Gt.

19 Ch.

22

40

poco rit.

ten.

Broader
Gt.
*

*Sw. Viola 8, Bourdon 8, Principal 4, Mix. IV

Gt. Diapason 8, Harmonic Flute 8, Octave 4, Fifteenth 2, Mix. IV, Sw. to Gt. 8, Ch. to Gt. 8

St. Blasien 8, Harmonic Flute 8, Octave 1, Piccolo
Ch. Gedeckt 8, Principal 4, Octave 2, Quintflute 1-1/3

Ped. Bourdon 16, Violone 16, Octave 8, Gt. to Ped. 8, Sw. to Ped. 8, Ch. to Ped. 8

A musical score page showing three staves. The top staff is for the orchestra, indicated by a brace and a dynamic marking of 43. It consists of four measures of sixteenth-note chords in common time, 2/4 time, and 3/4 time. The middle staff is for the guitar, labeled "Gt." in a small box, and features eighth-note patterns. The bottom staff is for the bass, showing sustained notes. A large orange hand-drawn circle highlights the first measure of the guitar part.

A musical score page featuring three staves. The top staff uses treble clef and has a key signature of one sharp. The middle staff uses treble clef and has a key signature of one sharp. The bottom staff uses bass clef and has a key signature of one sharp. Measure 1 starts with a half note followed by a whole note. Measures 2-4 show eighth-note patterns. Measures 5-6 feature sixteenth-note patterns. Measures 7-10 continue the sixteenth-note patterns. A large orange 'G' is overlaid on the music, and a large orange diagonal 'X' is overlaid across the top of the page.

To previous registration add:

10 previous registration add.
Sw. Waldhorn 16, Trumpet 8, Clarion 4

Gt. Mix. IV, Double Trumpet 16, Tromba 8

Ch. Scharf III

Ped. Diapason 16, Bombarde 16, Waldhorn 16, Trompette 8

Musical score for orchestra and piano, page 10, system 49. The score consists of four staves. The top staff is for the piano, showing chords in treble and bass clef. The second staff is for the strings (Violin I), featuring sixteenth-note patterns. The third staff is for the strings (Violin II), also with sixteenth-note patterns. The bottom staff is for the cello. The key signature is one sharp. Measure 49 begins with a forte dynamic. The piano part has a melodic line with eighth-note pairs. The strings play eighth-note pairs. The cello plays eighth notes. The tempo marking 'poco rit.' is placed above the strings' eighth-note pairs. The dynamic changes to piano. The piano part has a melodic line with eighth-note pairs. The strings play eighth-note pairs. The cello plays eighth notes. The tempo marking 'Gt.' is placed above the strings' eighth-note pairs. The dynamic changes to forte. The piano part has a melodic line with eighth-note pairs. The strings play eighth-note pairs. The cello plays eighth notes. The tempo marking 'a tempo' is placed above the strings' eighth-note pairs. The dynamic changes to piano. The piano part has a melodic line with eighth-note pairs. The strings play eighth-note pairs. The cello plays eighth notes.

52

Sw. Viola 8, Bourdon 8
Gt. Diap. 8, Harm. Fl. 8, Gamba 8,
Sw. to Gt. 8', Ch. to Gt. 8'
Ch. Gedeckt 8, Viole 8, Koppelflute 4
Ped. Bourdon 16, Violone 16, Sw. to Ped. 8,
Ch. to Ped. 8

Much broader

55

poco rit.

Gt.

58

Sw. Viola 8, Viola Cel. 8, Flute Cel. II 8
Gt. Gamba 8, Sw. to Gt. 8, Ch. to Gt. 8
Ch. Viole 8, Viole Celeste 8
Ped. Lieblich Bourdon 32, 16,
Sw. to Ped. 8, Ch. to Ped. 8

62

Gt. { molto rit.

Let the Whole Creation Cry

with Mendelssohn's "Lift Thine Eyes"

Sw. Trumpet 8, Octave 4
 Gt. Diapason 8, Harmonic Flute 8, Octave 4, Fifteenth 2, Mix. IV, Ch. to Gt. 8
 Ch. Gedeckt 8, Principal 4, Octave 2, Quintflute 1-1/3
 Ped. Bourdon 16, Gedeckt 8, Ch. to Ped. 8

Carolyn Hamlin
 Tune: LLANFAIR
 Traditional Welsh tune

Crisply $\text{♩} = 98$

5

Gt.

Sw.

Duration: 3:15

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70/2376L-41

LL

13

13

17

17

21

21

25

25

45

Treble clef, one flat, bass clef.

49

Treble clef, one flat, bass clef.

53

Treble clef, one flat, bass clef.

poco rit.

Gt.

a tempo

Sw.

57

Treble clef, one sharp, bass clef.

61

Sw. Bourdon 8, Viola 8, Principal 4, Piccolo 2, Mix. IV
 Gt. Diap. 8, Harm. Fl. 8, Octave 4, Twelfth 2-2/3, Fifteenth 2, Mix. IV, Sw. to Gt. 8, Ch. to Gt. 8
 Ch. Gedeckt 8, Principal 4, Octave 2, Scharf IV
 Ped. Diap. 16, Bourdon 16, Violone 16, Oct. 8, Choralbass 4, Mix. IV, Wald. 16, Gt. to Ped. 8,
 Sw. to Ped. 8

65

Broader

rit.

To previous registration add:
 Sw. Waldhorn 16, Trumpet 8, Clarion 4
 Gt. Double Trumpet 16, Tromba 8
 Ped. Bourdon 32, Trompette 8, Clarion 4

69

Grandioso

poco rit.

ten.

ten.

73

*for Dianne Robinson***Lord, Speak!**

Sw. Rohr Bourdon 8, Oboe 8, Tremulant

Gt. Harmonic Flute 8, Spitzflöte 4

Ch. Erzähler 8, Erzähler Celestes 8, Koppelflute 4, Tremulant

Ped. Lieblich Gedeckt 16, Gedeckt 8

Carolyn Hamlin**Slow, with feeling** $\text{♩} = 92$

Duration: 3:00

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11

15 Gt. {

19

23

The sheet music consists of four staves. The top two staves are for the piano (treble and bass clef) and the bottom two are for the guitar (two staves, one with a treble clef and one with a bass clef). The music is in common time. Measure 11 starts with a piano bass note followed by a treble melody. Measure 15 begins with a piano bass note, followed by a treble melody, and includes a guitar part indicated by a brace and the label "Gt.". Measure 19 starts with a piano bass note, followed by a treble melody. Measure 23 starts with a piano bass note, followed by a treble melody.

Sw. Bourdon 8, Viola 8, Principal 4, Piccolo 2
 Gt. Diapason 8, Harmonic Flute 8, Octave 4, Sw. to Gt. 8, Ch. to Gt. 8
 Ch. Gedeckt 8, Principal 4, Octave 2, Quintflute 1-1/3, Sw. to Ch. 8
 Ped. Bourdon 16, Violone 16, Waldhorn 16, Gt. to Ped. 8, Sw. to Ped. 8

Musical score for page 48, measures 27 through 38.

Measure 27: Treble and Bass staves. The Treble staff has a basso continuo bassoon part (Sw.) indicated by a brace and a bassoon icon. The Bass staff has a bassoon part (Bassoon 16).

Measure 31: Treble and Bass staves. The Treble staff shows a melodic line with eighth-note patterns. The Bass staff has a bassoon part (Bassoon 16).

Measure 35: Treble and Bass staves. The Treble staff features a melodic line with eighth-note patterns. The Bass staff has a bassoon part (Bassoon 16). The vocal parts (Ch.) are indicated above the staff.

Measure 38: Treble and Bass staves. The Treble staff shows a melodic line with eighth-note patterns. The Bass staff has a bassoon part (Bassoon 16). The vocal parts (Gt.) are indicated above the staff.

55

58

Sw. Bourdon 8, Viola 8, Viola Celeste 8, Flute Celeste II 8
 Gt. Gamba 8, Sw. to Gt. 8, Ch. to Gt. 8
 Ch. Gedeckt 8, Erzähler 8, Erzähler Celeste 8, Sw. to Ch. 8
 Ped. Lieblich Gedeckt 16, Violone 16, Sw. to Ped. 8, Gt. to Ped. 8, Ch. to Ped. 8

62

Sw. Flute Celeste II 8, Vox Humana 8, Tremulant
 Gt. Chimes
 Ch. Erzähler 8, Erzähler Celeste 8, Sw. to Ch. 8
 Ped. Lieblich Gedeckt 16, Ch. to Ped. 8

66

Ped. + Soft 32

Spirit of God, Descend upon My Heart

Sw. Oboe 8, Rohr Bourdon 8, Trem.
 Gt. Harmonic Flute 8, Gamba 8, Ch. to Gt. 8
 Ch. Viola 8, Viola Celeste 8, Gedeckt 8, Koppelflute 4
 Ped. Violone 16, Lieblich Gedeckt 16, Ch. to Ped. 8

Carolyn Hamlin
 Tune: MORECAMBE
 by Frederick C. Atkinson

In a flowing style $\text{♩} = 92$

1

Ch. { simile

5

Sw.

9

Duration: 3:20

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13

Treble Clef, Key Signature: B-flat, Tempo: 120 BPM

Bass Clef, Key Signature: B-flat, Tempo: 120 BPM

17

Treble Clef, Key Signature: B-flat, Tempo: 120 BPM

Bass Clef, Key Signature: B-flat, Tempo: 120 BPM

Bass Clef, Key Signature: B-flat, Tempo: 120 BPM

21

Treble Clef, Key Signature: B-flat, Tempo: 120 BPM

Bass Clef, Key Signature: B-flat, Tempo: 120 BPM

Bass Clef, Key Signature: B-flat, Tempo: 120 BPM

25

Treble Clef, Key Signature: B-flat, Tempo: 120 BPM

Bass Clef, Key Signature: B-flat, Tempo: 120 BPM

Bass Clef, Key Signature: B-flat, Tempo: 120 BPM

Sw. Bourdon 8, Viola 8, Flute 4
 Gt. Diapason 8, Harmonic Flute 8, 4, Sw. to Gt. 8, Ch. to Gt. 8
 Ch. Gedeckt 8, Principal 4
 Ped. Bourdon 16, Violone 16, Gt. to Ped. 8

45

Ch.

49

Sw. Viola 8, Principal 4, Flute 4, Piccolo 2
 Gt. Diapason 8, Harmonic Flute 8, Octave 4, Fifteenth 2, Mix. IV, Sw. to Gt. 8, Ch. to Gt. 8
 Ch. Gedeckt 8, Principal 4, Octave 2, Quintflute 1-1/3
 Ped. Diapason 16, Bourdon 16, Octave 8, Ch. to Ped. 8, Sw. to Ped. 8

53

Gt.

57

61

65

Sw. Viole 8, Viole Celeste 8, Flute Celeste II 8
 Gt. Harmonic Flute 8, Sw. to Gt. 8, Ch. to Gt. 8
 Ch. Erzähler 8, Erzähler Celeste 8, Sw. to Ch. 8
 Ped. Lieblich Gedeckt 16, Sw. to Ped. 8

69

Gt. { *a tempo*
poco rit.
 Ch. { *a tempo*

73

slowing to the end
8
 Ped. + soft Bourdon 32

in memory of my beloved father, Furman Gillespie

Swing Low, Sweet Chariot

with When the Stars Begin to Fall

Sw. Viola 8, Viola Celeste 8, Vox Humana 8, Trem.
 Gt. Gamba 8, Trem., Sw. to Gt. 8, Ch. to Gt. 8
 Ch. Viole 8, Viole Celeste 8, Trem.
 Ped. Violone 16, Lieblich Bourdon 16, Sw. to Ped. 8, Ch. to Ped. 8

Carolyn Hamlin
 African American spirituals

With much feeling $\text{♩} = 84$

The musical score consists of three staves of music. The top staff uses treble clef and 4/4 time, starting with a dynamic of $\text{♩} = 84$. It features two voices: 'Gt.' (Gamba) and 'Ch.'. The middle staff also uses treble clef and 4/4 time, continuing the vocal parts. The bottom staff uses bass clef and 4/4 time, providing harmonic support. Large orange diagonal text 'sample' is overlaid across the middle section of the score.

4

Sw. Trumpet 8
 Gt. Diapason 8, Harmonic Flute 8, Octave 4, Ch. to Gt. 8
 Ch. Gedeckt 8, Principal 4, Koppelflute 4
 Ped. Bourdon 16, Violone 16, Gedeckt 8, Gt. to Ped. 8, Ch. to Ped. 8

Gospel style $\text{♩} = 92$

Duration: 4:00

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12

Sw.

16

20

24

Gt.

Sw.

42

To previous registration add:

Sw. Principal 4, Trem.

Gt. Flute 4, Trem.

Ch. Trem.

Ped. Bourdon 16

ten.

46

poco rit.

ten.

a tempo

ten.

ten.

Sw.

50

54

57

Gt. {

60

Sw. Bourdon 8, Viola 8, Principal 4, Piccolo, Trumpet 8
 Gt. Diap. 8, Harm. Fl. 8, Oct. 4, Twelfth 2-2/3, Double Trumpet 16
 Ch. Gedeckt 8, Principal 4, Octave 2, Quintflute 1-1/3
 Ped. Diap. 16, Bourdon 16, Violone 16, Octave 8, Bombarde 16,
 Trompette 8, Sw. to Ped. 8, Ch. to Ped. 8

64

slight rit.

poco rit.

ten. Broader

Gt. { *ten.*

ten.

68

To previous registration add:
 Sw. Waldhorn 16, Clarion 4
 Gt. Mix. IV, Tromba 8
 Ch. Scharf III
 Ped. Choral Bass 4, Mix. IV, Clarion 4

72

75

80a

82

for Betty Jean Riggins

The Old Rugged Cross

Sw. Trumpet 8, Trem.
 Gt. Diapason 8, Harmonic Flute 8, Spitzflute 4, Ch. to Gt. 8
 Ch. Viole 8, Viole Celeste 8, Gedeckt 8, Koppelflute 4
 Ped. Bourdon 16, Violone 16, Gt. to Ped. 8, Ch. to Ped. 8

Carolyn Hamlin
 Tune: OLD RUGGED CROSS
 by **George Bennard**

With passion and freedom $\text{♩} = 92$

5

10

Duration: 4:00

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70/2376L-62 LL

15

20

25

Gt.

Gt.

ten.

ten.

Moving along
, Gt.

30

Sw.

34

38

43

Sw. Bourdon 8, Principal 4, Piccolo 2, Mix. IV, Waldhorn 16, Trumpet 8, Clarion 4
 Gt. Diap. 8, Harm. Fl. 8, Oct. 4, Twelfth 2-2/3, Fifteenth 2, Sw. to Gt. 8, Ch. to Gt. 8
 Ch. Gedeckt 8, Principal 4, Sw. to Ch. 8
 Ped. Diap. 16, Bourdon 16, Oct. 8, Choral Bass 4, Mix. IV, Bombarde 16, Sw. to Ped. 8

With added fervor

Ch.

48

73

77

Sw. Viola 8, Rohr Bourdon 8, Principal 4, Piccolo 2, Mix. IV,
 Bassoon 16, Trumpet 8, Clarion 4
 Gt. Diapason 8, Octave 4, Fifteenth 2, Mix. IV, Scharf III
 Ch. Gedeckt 8, Principal 4, Octave 2, Zimbell III
 Ped. Diapason 16, Bourdon 16, Violone 16, Octave 8,
 Choral Bass 4, Bombarde 16, Trompette 8, Gt. to Ped. 8,
 Sw. to Ped. 8

82

86

90

94

98

102

ten. ten.

Gt. { molto rit.

ten.

8va

ten.

Ped. + Bourdon 32, Contre Bombarde 32