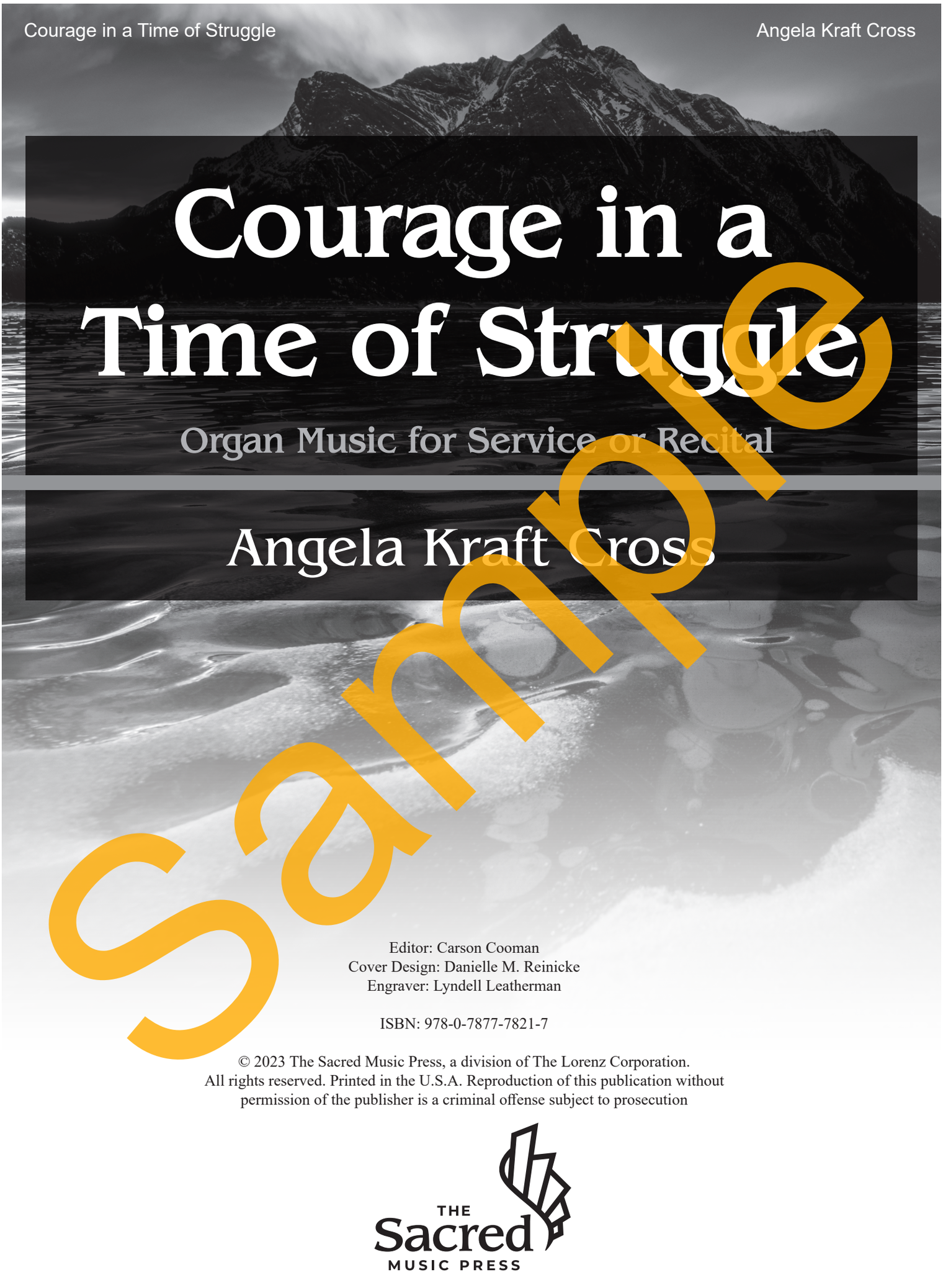

Courage in a Time of Struggle

Organ Music for Service or Recital

Angela Kraft Cross

Sample

Editor: Carson Cooman
Cover Design: Danielle M. Reinicke
Engraver: Lyndell Leatherman

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Foreword

Courage in a Time of Struggle (page 4) — The main middle movement of this work was written for September 11, 2011, the tenth anniversary of the 9/11 disaster. This time of struggle references not only the terrorist attacks on the United States and the wars that followed in 2001–02 but also the economic recession of that decade.

After a year of living with that movement, I added a prologue, "A Great Grief," representing the acute shock of 9/11, and an epilogue, "Centering Prayer," to bring hope through meditation. As much as this work was in response to the events of its era, it is universal enough to be an encouragement in all times of struggle, such as our current era.

Performance Recommendations:

1. In the prologue, the opening right hand passages are *a piacere,* so feel free to accelerate and ritard. each. Then all melodies are very legato.
2. In the main "Courage" movement, the melodies and contrapuntal lines are legato.
3. Courage's second theme (m. 27) is an anxiety theme and stays in tempo. Likewise, the despair theme (m. 43) stays metronomic and rhythmic.
4. In the development, the tempo stays steady. Feel the canon in m. 66.
5. The tempo stays very stable except for *molto ritard.* in the measure before the recapitulation and in the penultimate measure.
6. The mood totally changes with the "Centering Prayer." Alternating 5/4 and 3/4 measures emulate breathing rhythms. This movement should feel relaxed including the pensive, plaintive middle section which is reminiscent of Courage's anxiety theme.
7. The final section of "Centering Prayer" is a duet between the breathing theme and the refreshed plaintive theme with a new sense of inner peace and hope.

Archangel Fantasie (page 22) was commissioned by Jonathan Ryan, Music Director of St. Michael and All Angels Episcopal Church in Dallas, Texas, for that church's 75th anniversary, celebrated September 26, 2021. Because of this church's extensive social justice work in the poorest parts of Dallas, the Archangel Michael is depicted here as a social justice warrior.

The fantasie begins (after the trumpet call) with an ominous oppression theme followed by sighing and empathy themes. The oppression theme intensifies during the early development section and is followed by the St. Michael heroic theme on the trumpet. After the fall of the oppression, there is a period of recovery and rehabilitation and a final celebratory toccata with the "caveat" that there is so much more work to do.

Performance Recommendations:

1. Be aware of the archangel motif that unifies many of the themes (first three notes of the piece).
2. The oppression theme (m. 5) needs to have a rhythmic drive. The sighing theme (m. 21) and empathy theme (m. 36) progressively relax first the attitude then the tempo. As hope builds, the tempo gently moves forward (m. 48–61).
3. The St. Michael heroic theme (m. 84) should keep the soprano legato with punctuated left-hand chords and legato pedal. This continues through the fall of the oppression. (m. 111)
4. After reprise of the empathy theme, the final toccata has mostly legato right hand, punctuated rhythmic left hand and very legato melody in the pedal.

Sample

Fantasie on "Adeste fideles" (page 37) — This celebratory Christmas fantasie on "O Come All Ye Faithful" was written as a birthday gift for a dear friend, Noël Olson.

Performance Recommendations:

1. After the contrapuntal introduction, the trumpet gigue should be mostly non-legato and very energetic.
2. The *scherzetto* on the Swell (m. 33) should be a pointed staccato (not too short).
3. The lyrical section (m.53) should be very legato aiming for very long right-hand phrases and expressive rubato.
4. The building transition (m. 78) works easiest when using both hands. (Watch the stems.)
5. In the final gigue recapitulation, the Pedal melody should be very legato.

Elegy Fanfare (page 48) was originally created as the second movement of a now-withdrawn *Symphony of Peace*, written in 2002 as an acute response to the brutal attacks of September 11, 2001, and the retaliatory wars that followed.

Elegy Fanfare was specifically a memorial moment to the lives lost in 9/11 and especially a tribute to the first responders that risked and lost their lives so that others might live. It features a doubly vertical trumpet theme that emulates the Twin Towers (World Trade Center).

Performance Recommendations:

1. The texture is legatissimo throughout and the opening phrase can be further smoothed by sharing the bass clef chords between both hands.
2. The dynamics and balance of the middle section can be enhanced by keeping the Swell box mostly closed and the Choir box (with the Clarinet/Cromhorne) mostly open.

Healing Waters (page 57) is inspired by the ocean waves of the Monterey coast (California). How often we have our favorite places in nature where we can bring our stresses and our troubles. For me, the crashing waves bring insight and healing. After the water imagery of the first section, the Oboe lyrical section illustrates our perceived concerns. The cleansing waves recapitulate and lead to a time of insight followed by a duet between our enlightened self and the waves, and when we begin to turn away to return to our life, the majesty of the ocean has the last word.

Performance Recommendations:

1. The tempo for this piece is maestoso and is most comfortable/expressive not too fast. The true test of tempo comes in m. 14. The left-hand wave melodies need to be legato, even, and not hasty. Think of the water waves as being lyrical. The staccato chords need to be heavy staccato.
2. In the lyrical section (m. 42) it is okay to take the left-hand "A" as part of the right-hand Oboe chord if needed. The wave interludes can be gentler—like an empathetic listener.
3. The final section, which has a duet between the enlightened self and the ocean waves, starts with the human voice (Swell) having more prominence, but in the last lines, slowly close the box giving the ocean the predominant voice to finish.

—Angela Kraft Cross

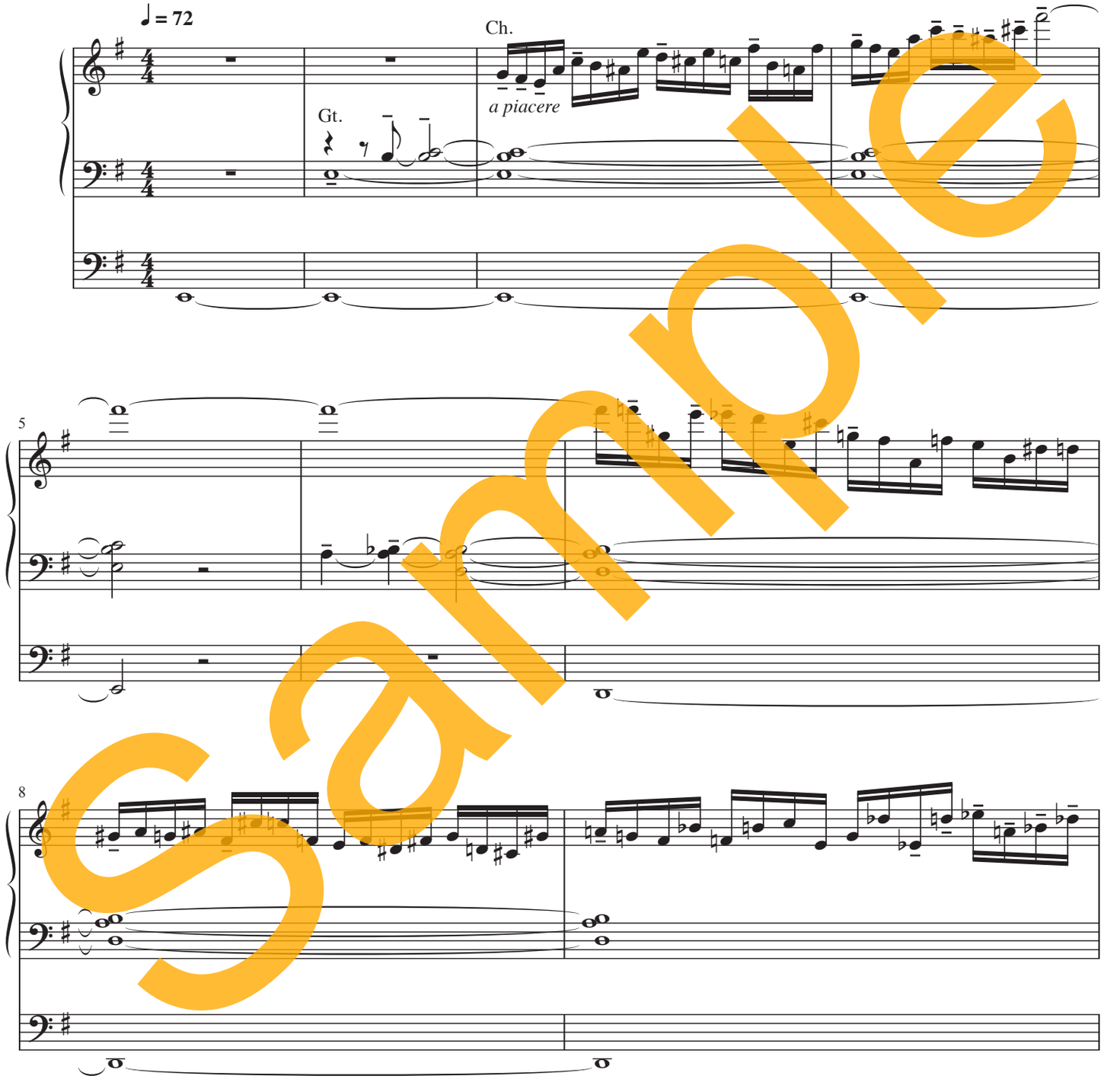
Sample

Courage in a Time of Struggle

1. A Great Grief (Prologue)

Sw. Oboe 8, Flute 8
Gt. Gemshorn, Flute 8, Sw. to Gt.
Ch. Clarinet 8, Flues 8, 4, 2, 2-2/3, 1-3/5
Ped. Bourdons 16, 8, Sw. to Ped.

Angela Kraft Cross
(2011–12, rev. 2022)



Sample

Duration: 11:00

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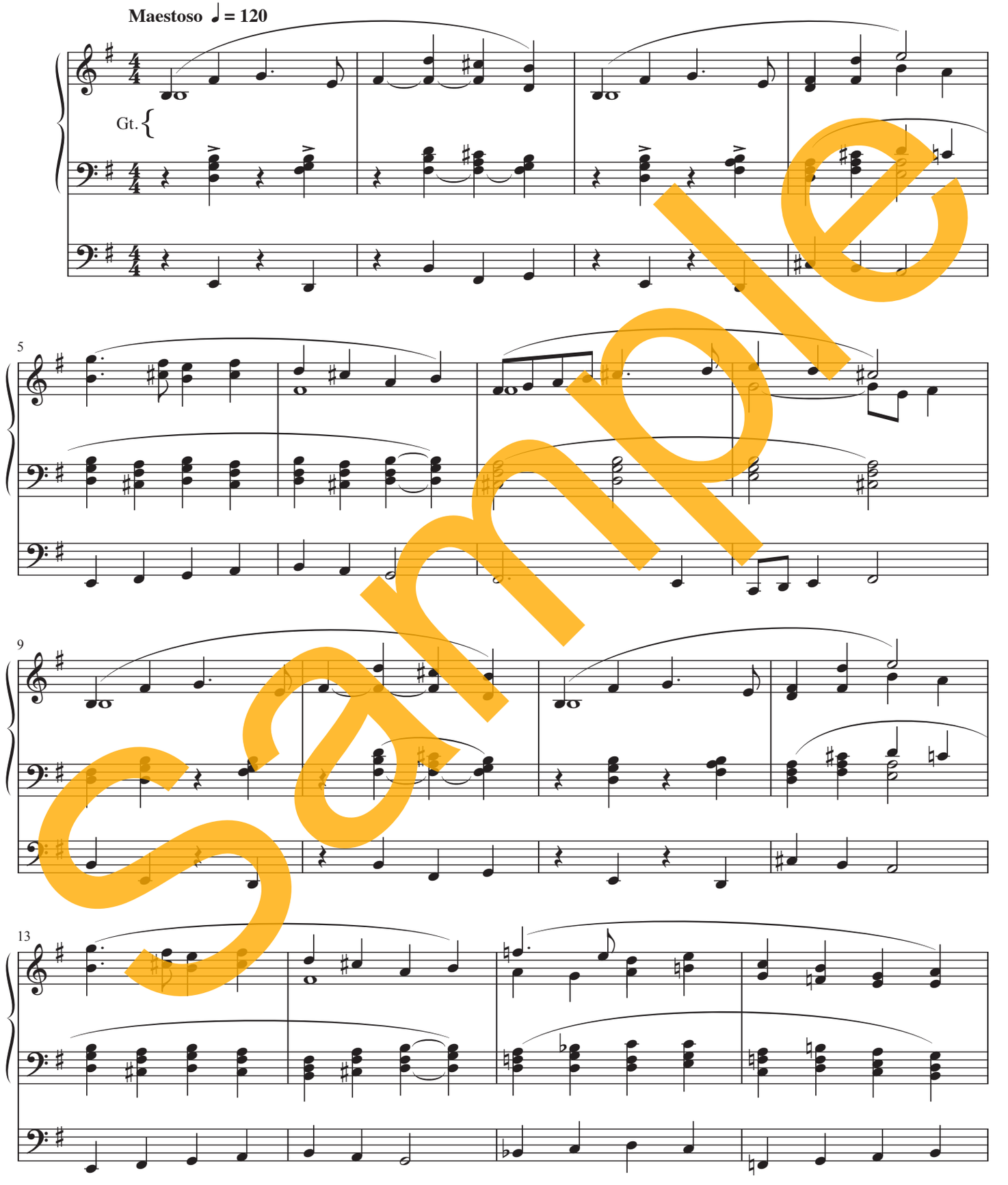
2. Courage in a Time of Struggle

Sw. Oboe 8, Foundations 8
Gt. Foundations 8, Sw. to Gt., Ch. to Gt.
Ch. Clarinet 8, Foundations 8, Sw. to Ch.
Ped. Bourdons 16, 8, Sw. to Ped.



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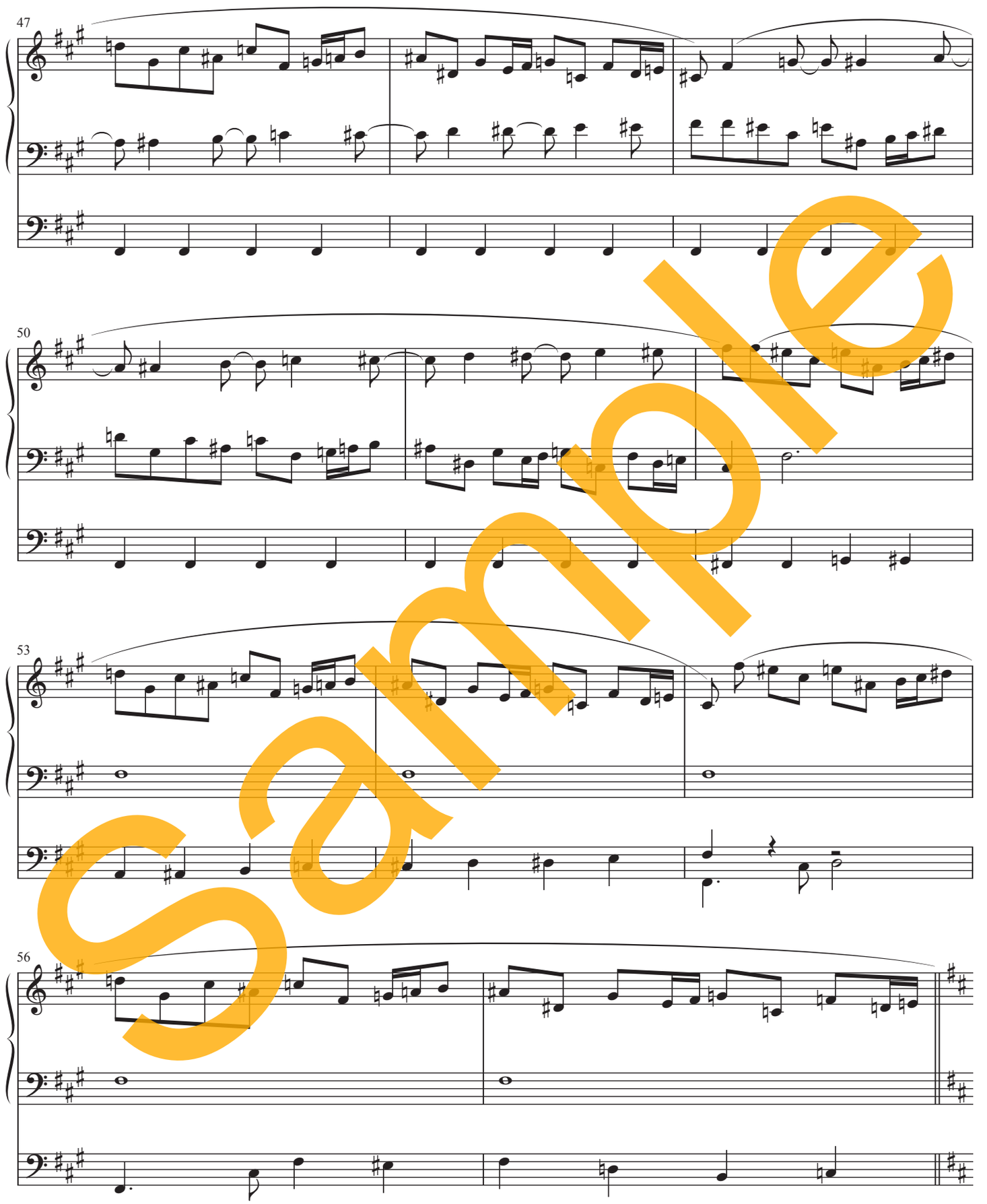

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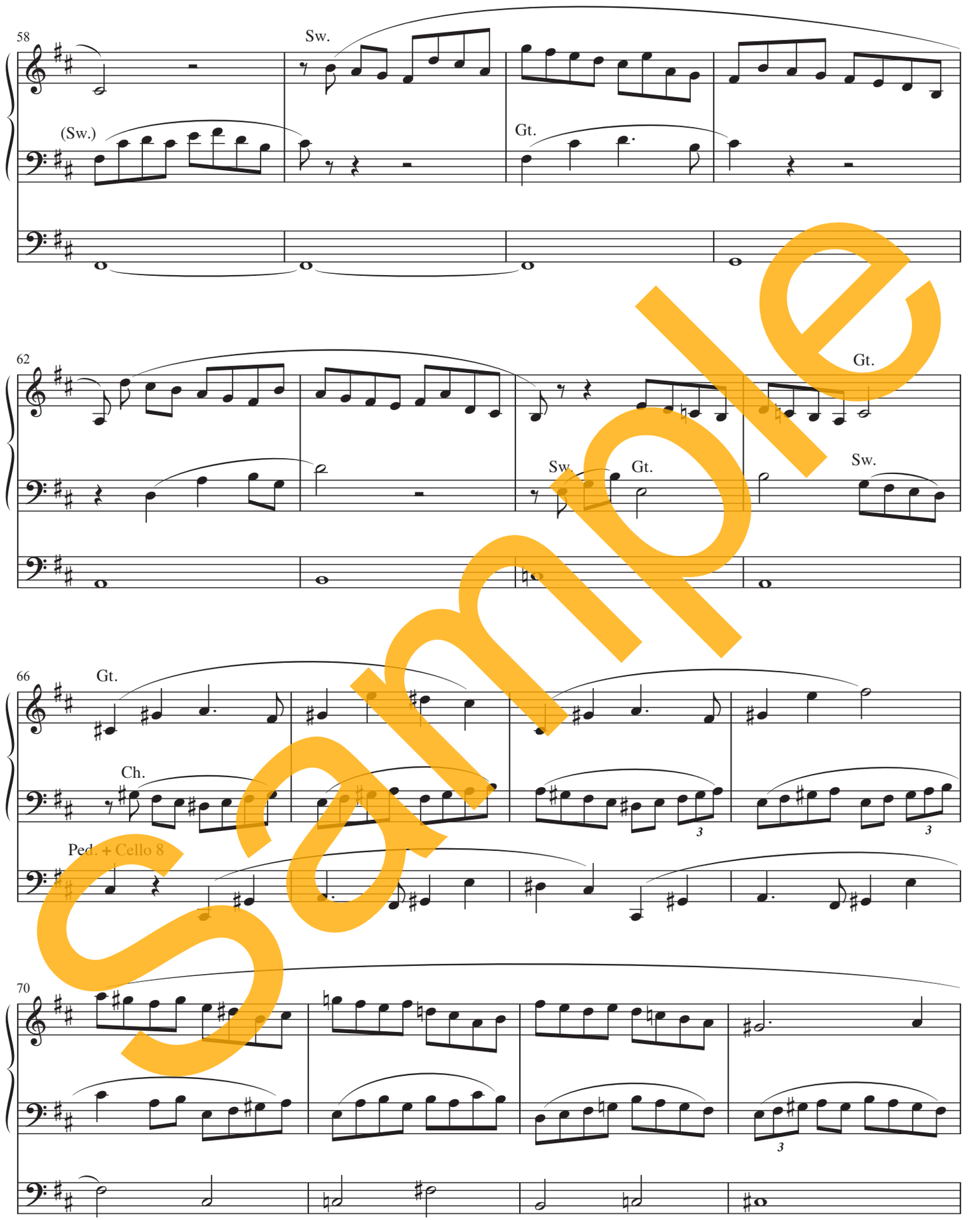

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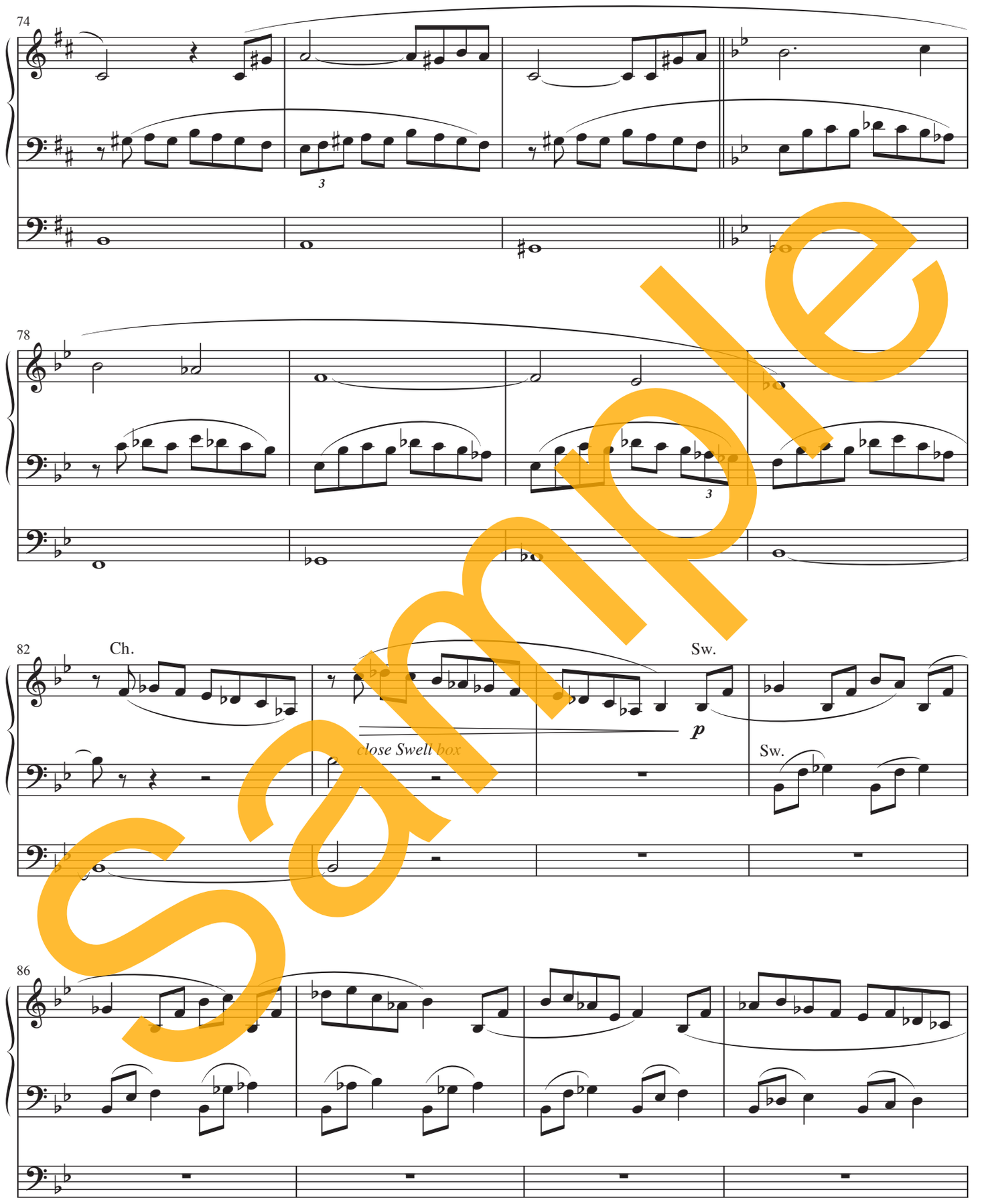

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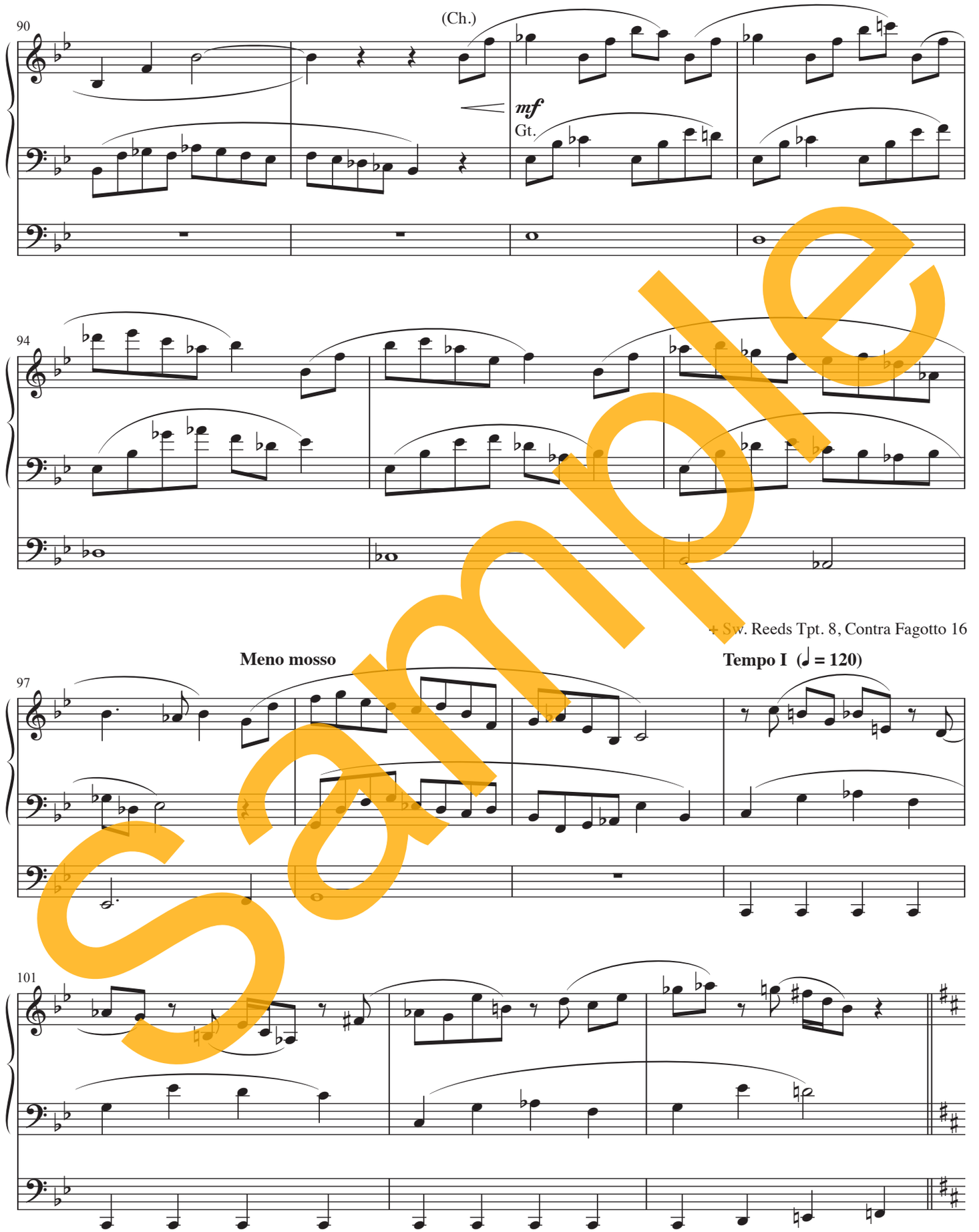
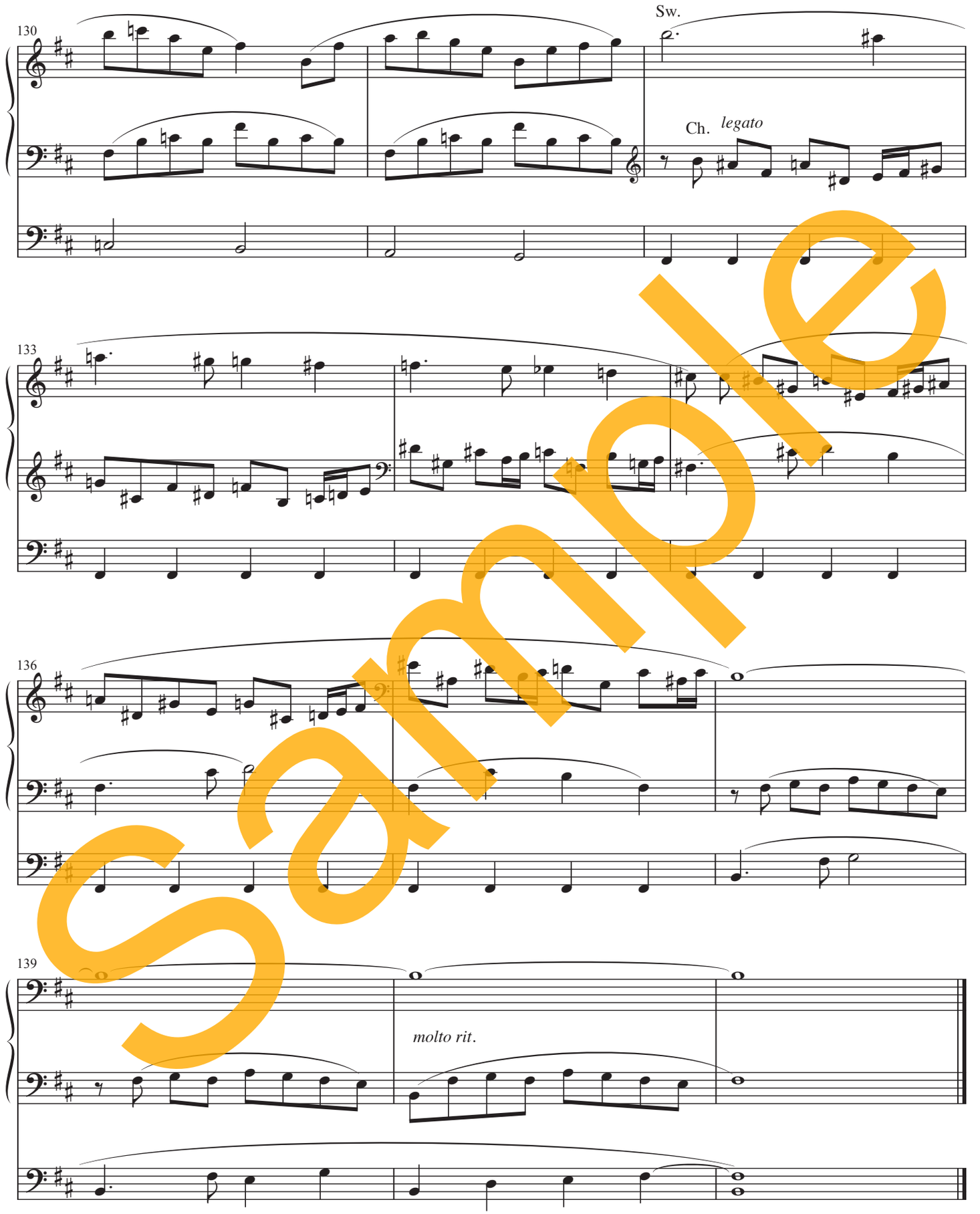

90
(Ch.)
mf
Gt.
94
+ Sw. Reeds Tpt. 8, Contra Fagotto 16
Meno mosso
Tempo I (♩ = 120)
97
101

Sample

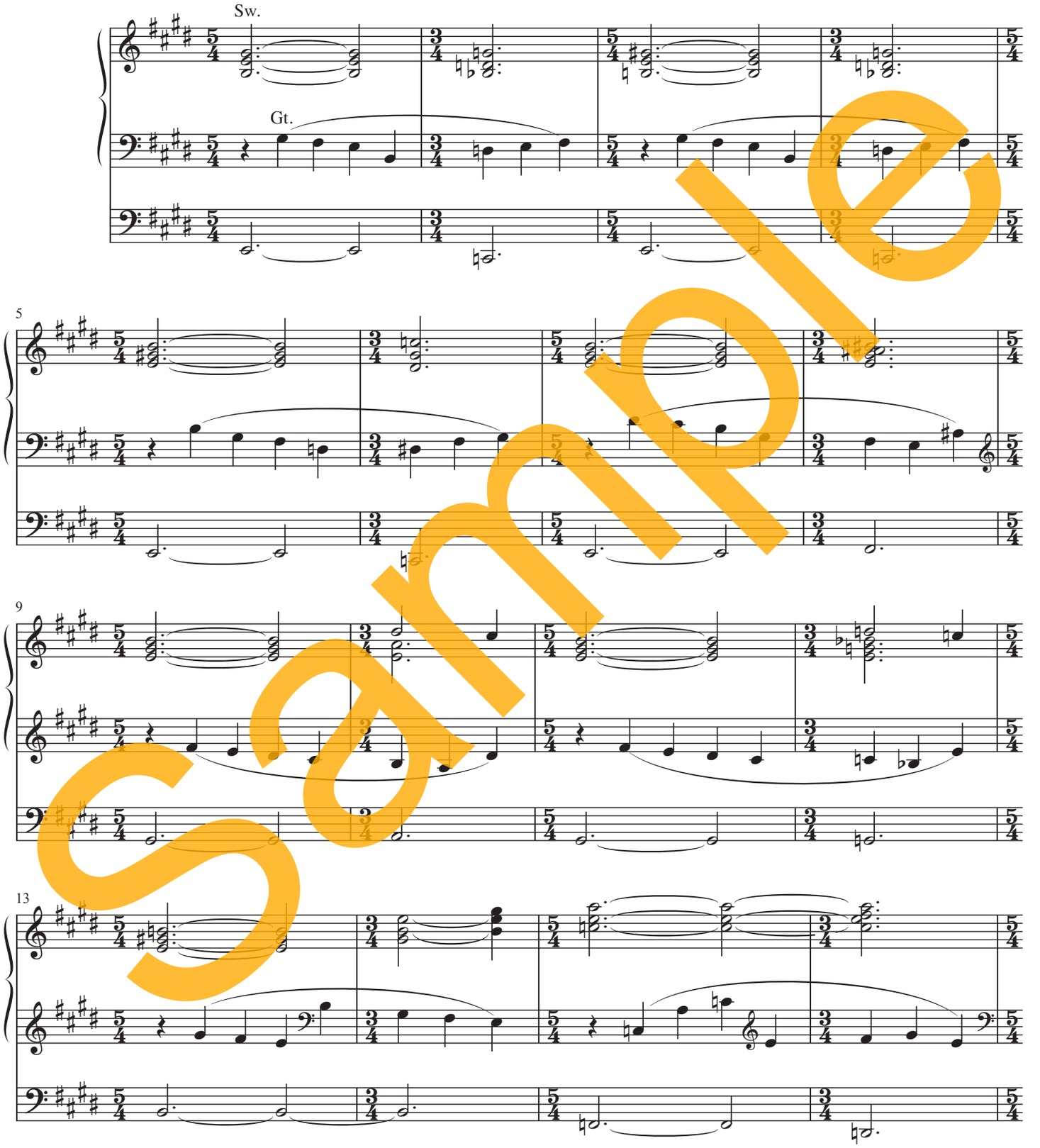


Sample

3. Centering Prayer (Epilogue) *

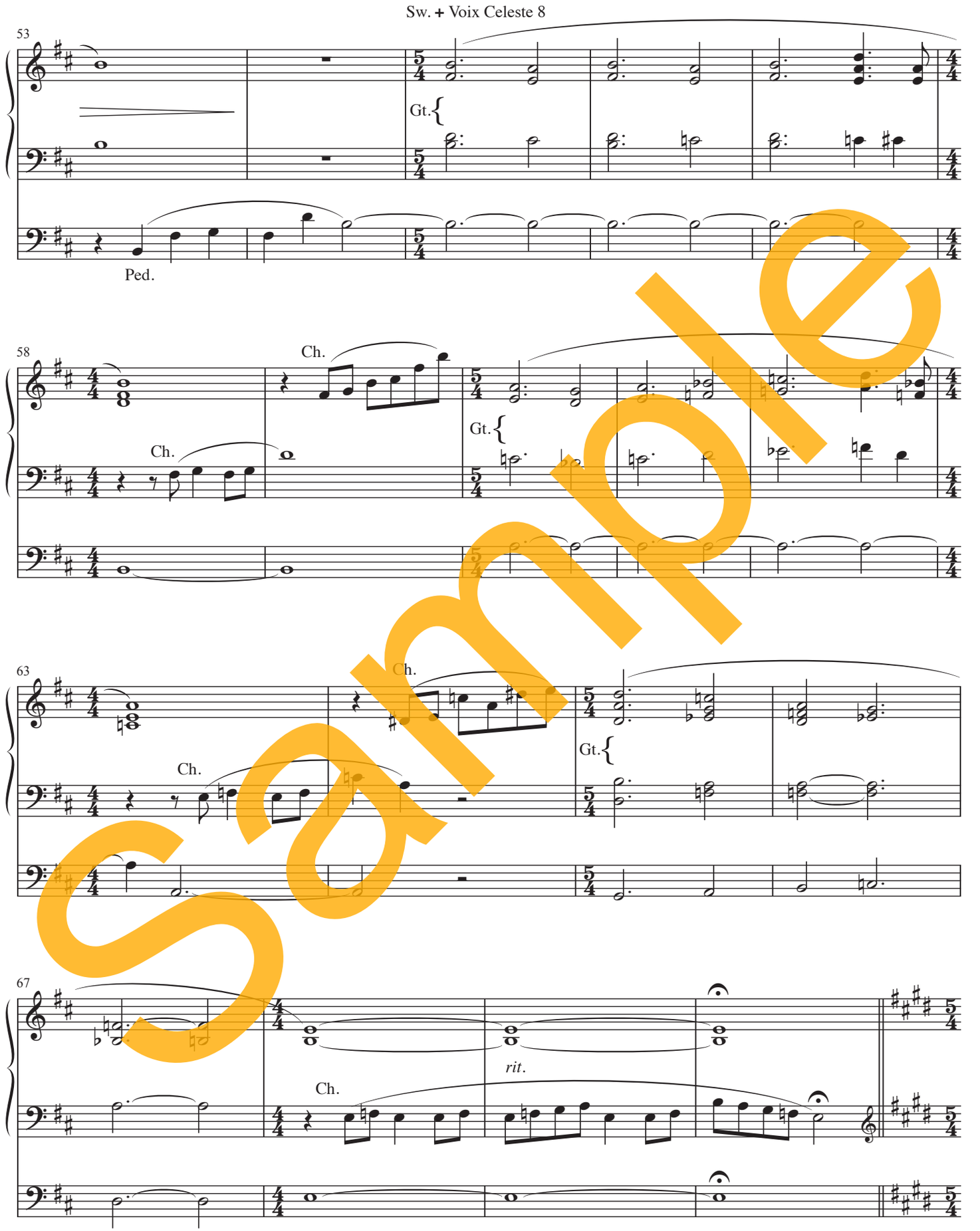
Sw. Strings 8 (include Celeste), Flute 8 okay
Gt. Flute 8, Gemshorn 8, Sw. to Gt., Ch. to Gt.
Ch. Soft Strings 8, Flute 8
Ped. Bourdon 16, 8, Sw. to Ped.

Legato e cantabile ♩ = 100



Sample

* This movement (only) may be played as a separate composition under the title simply of *Centering Prayer*.



Sample

Original Registration

Tempo I (♩ = 100)

71

Sw. *legato*

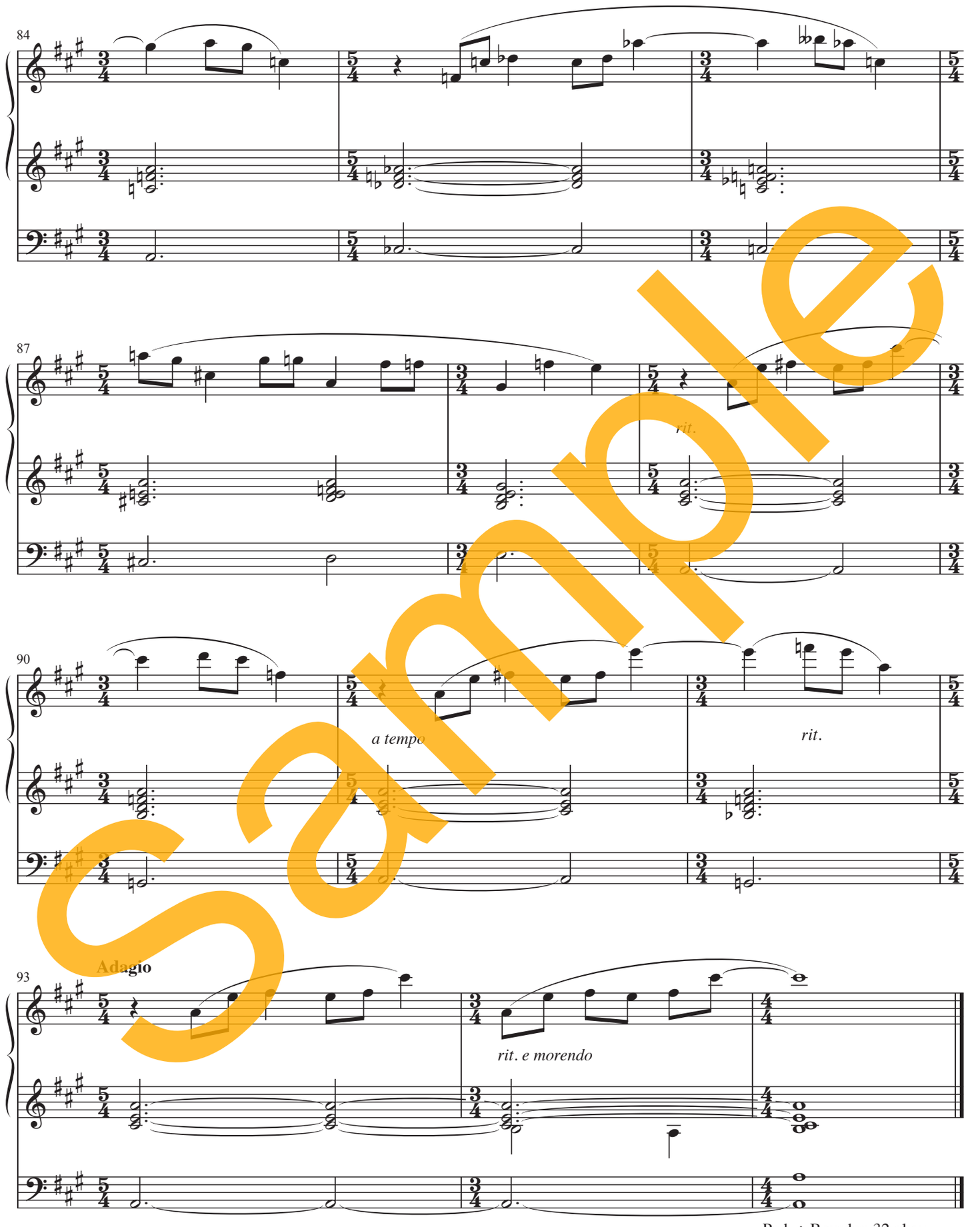
75

Gt.

78

81

Sample


84
87
rit.
90
a tempo
rit.
93
Adagio
rit. e morendo
Ped. + Bourdon 32 okay

sample

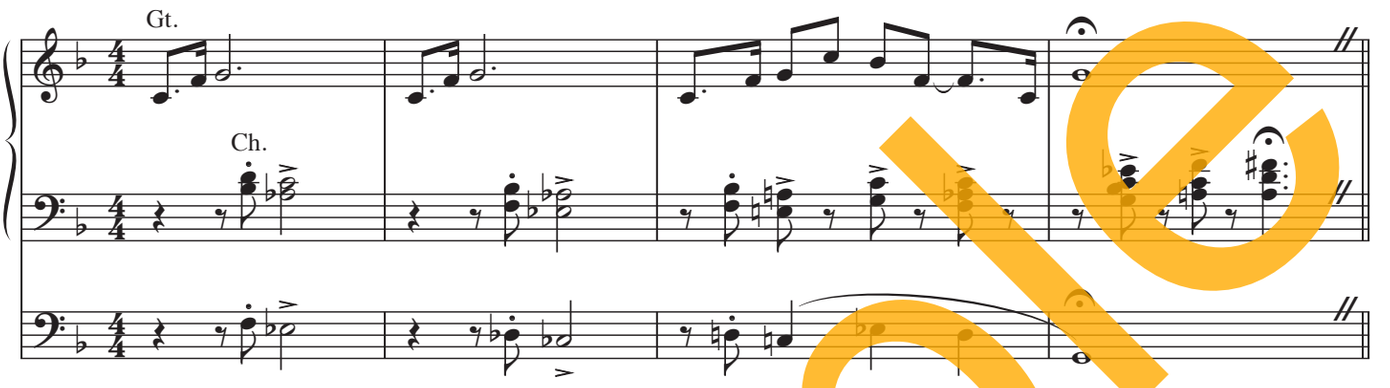
Commissioned by St. Michael and All Angels Episcopal Church, Dallas,
Jonathan Ryan, Director of Music and Organist,
for the church's 75th anniversary celebration, September 26, 2021

Archangel Fantasie

Sw. Oboe 8, Flues 8, Flute 4
Gt. Flues 8, Trumpet 8
Ch. Flues 8, Sw. to Ch.
Ped. Bourdons 16, 8, Sw. to Ped., Ch. to Ped.

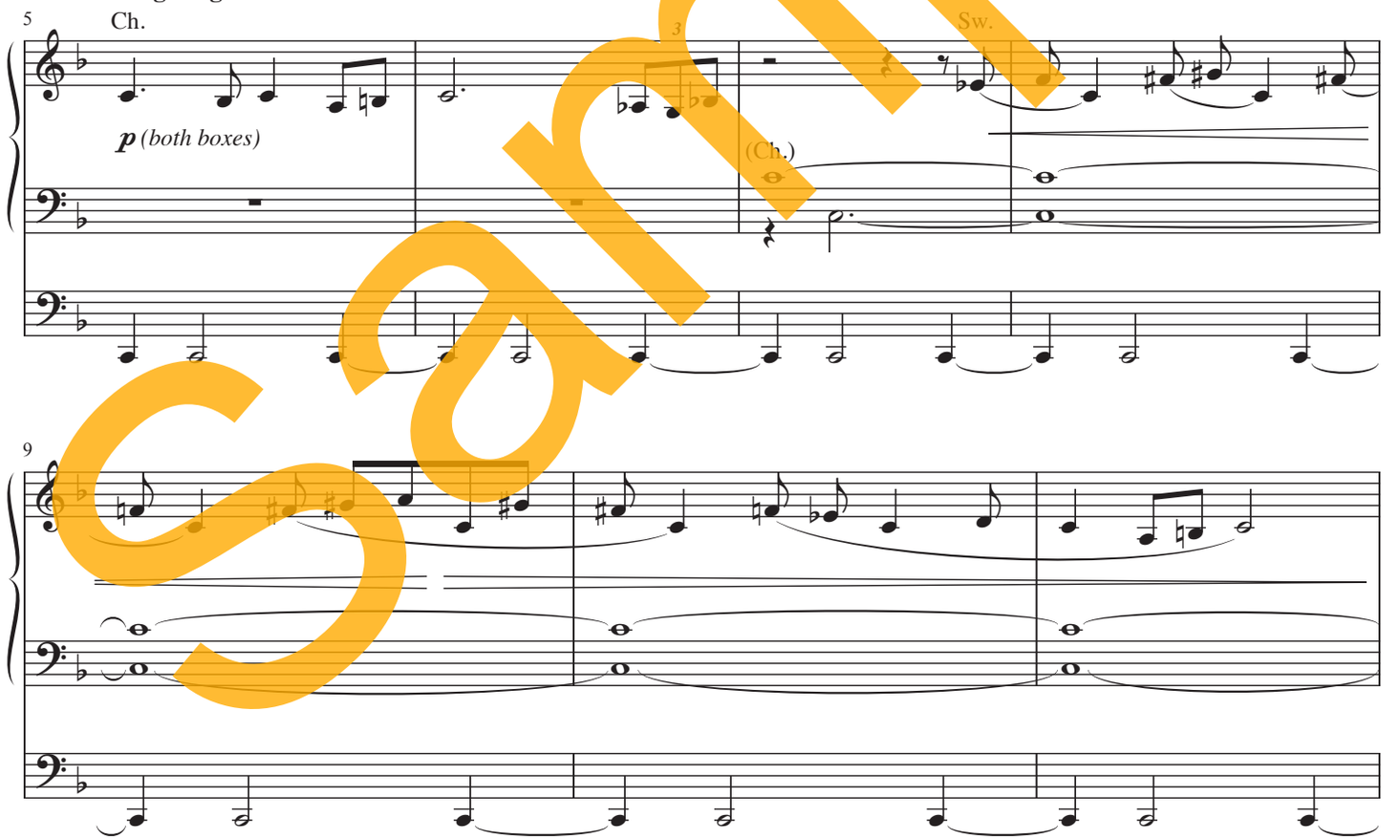
Angela Kraft Cross
(2021)

Andante maestoso ♩ = 60



Gt. - Trumpet 8
Ch. + Flute 4, - Sw. to Ch.
Ped. - Sw. to Ped.

Allegro agitato ♩ = 120



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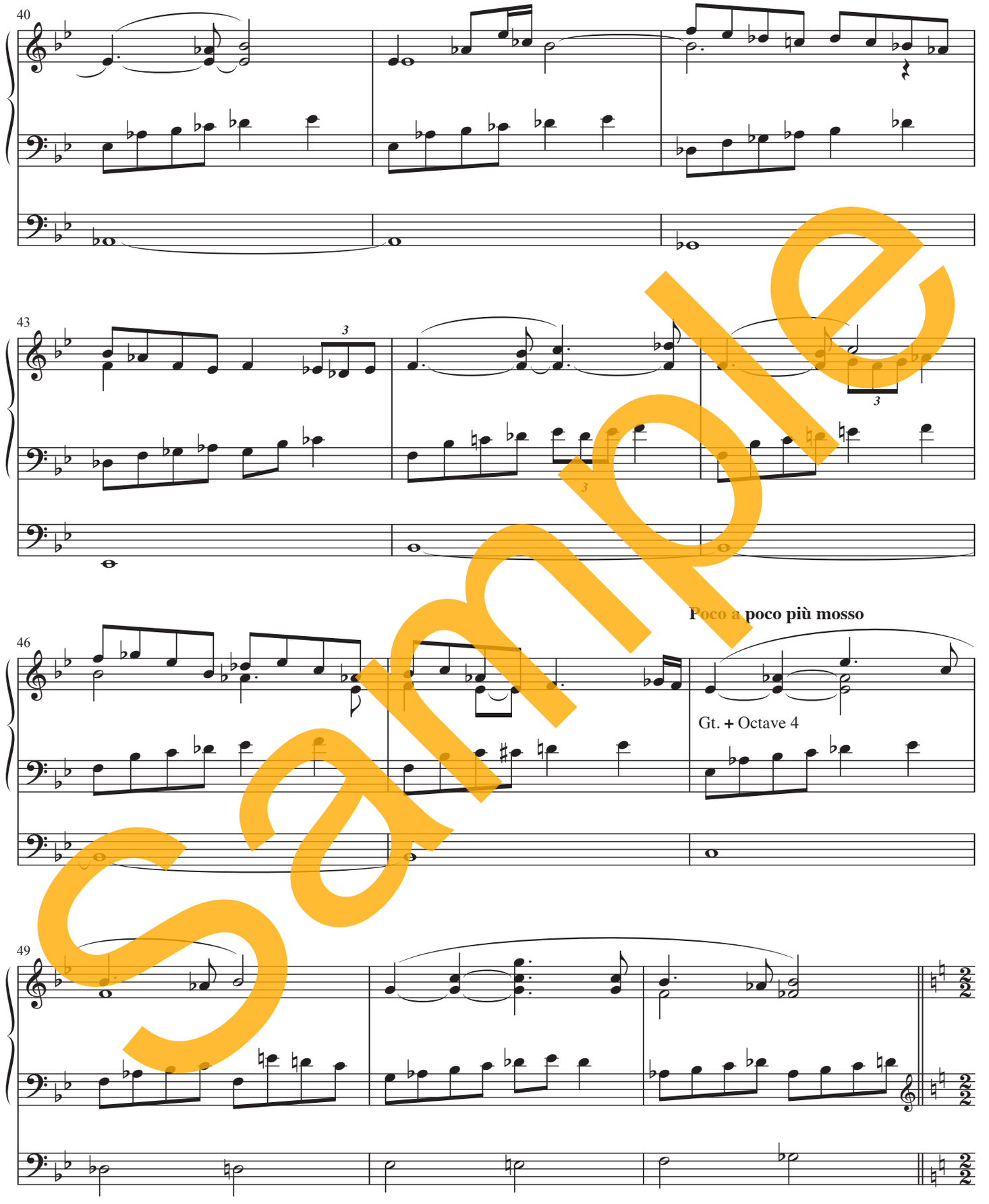


Sample

Sw. + Flute 2 and light Mix.

Accel. to ♩ = 60

52

55

58

61

molto rit.

Sample

Sw. Oboe 8, Flues 8, 4
Gt. Flues 8, Sw. to Gt., Ch. to Gt.
Ch. Flues 8, Sw. to Ch.
Ped. Bourdon 16, 8, Cello 8, Ch. to Ped.

64 **Allegro agitato** ♩ = 128

p Sw.

67

mf *mp*

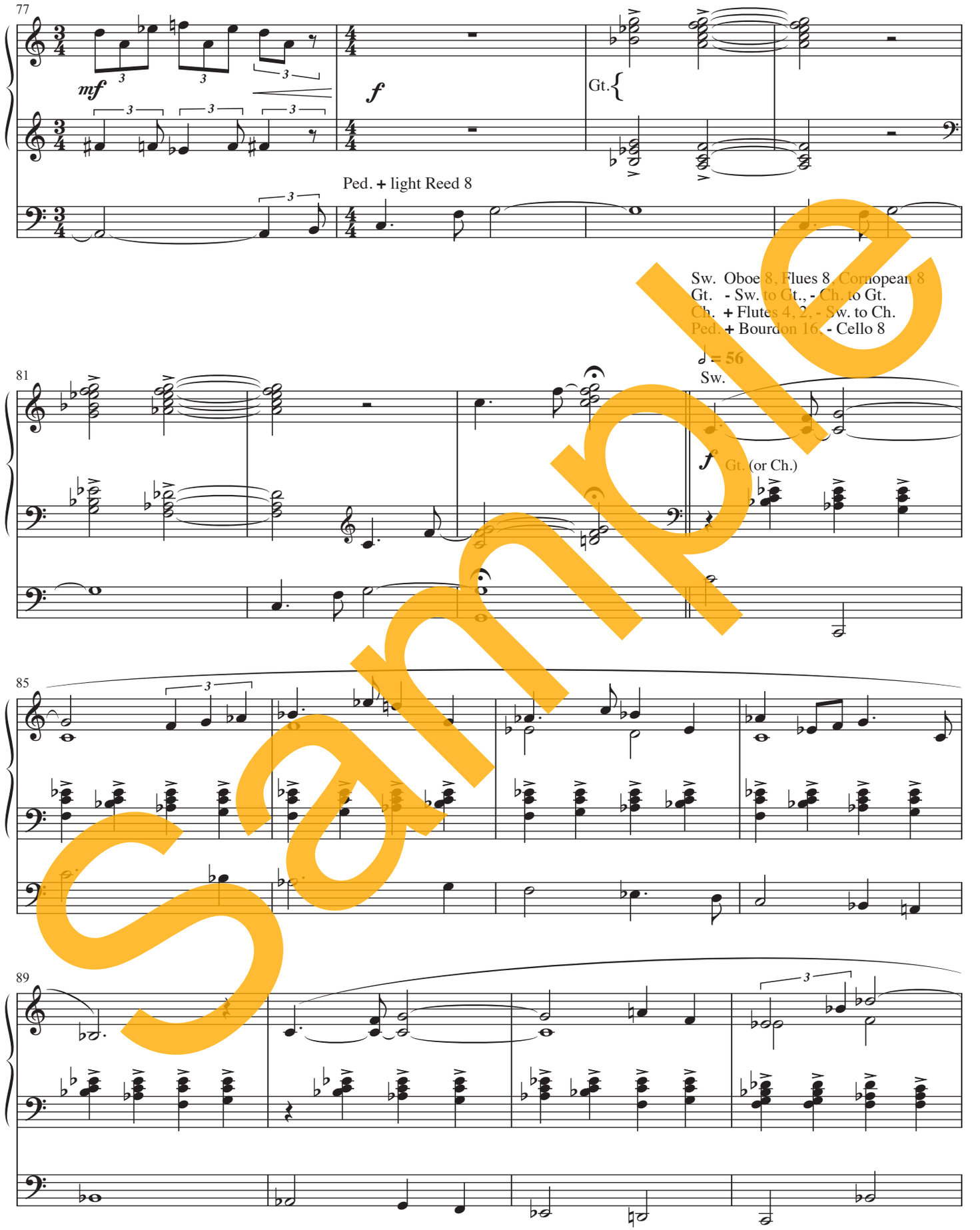
70

f

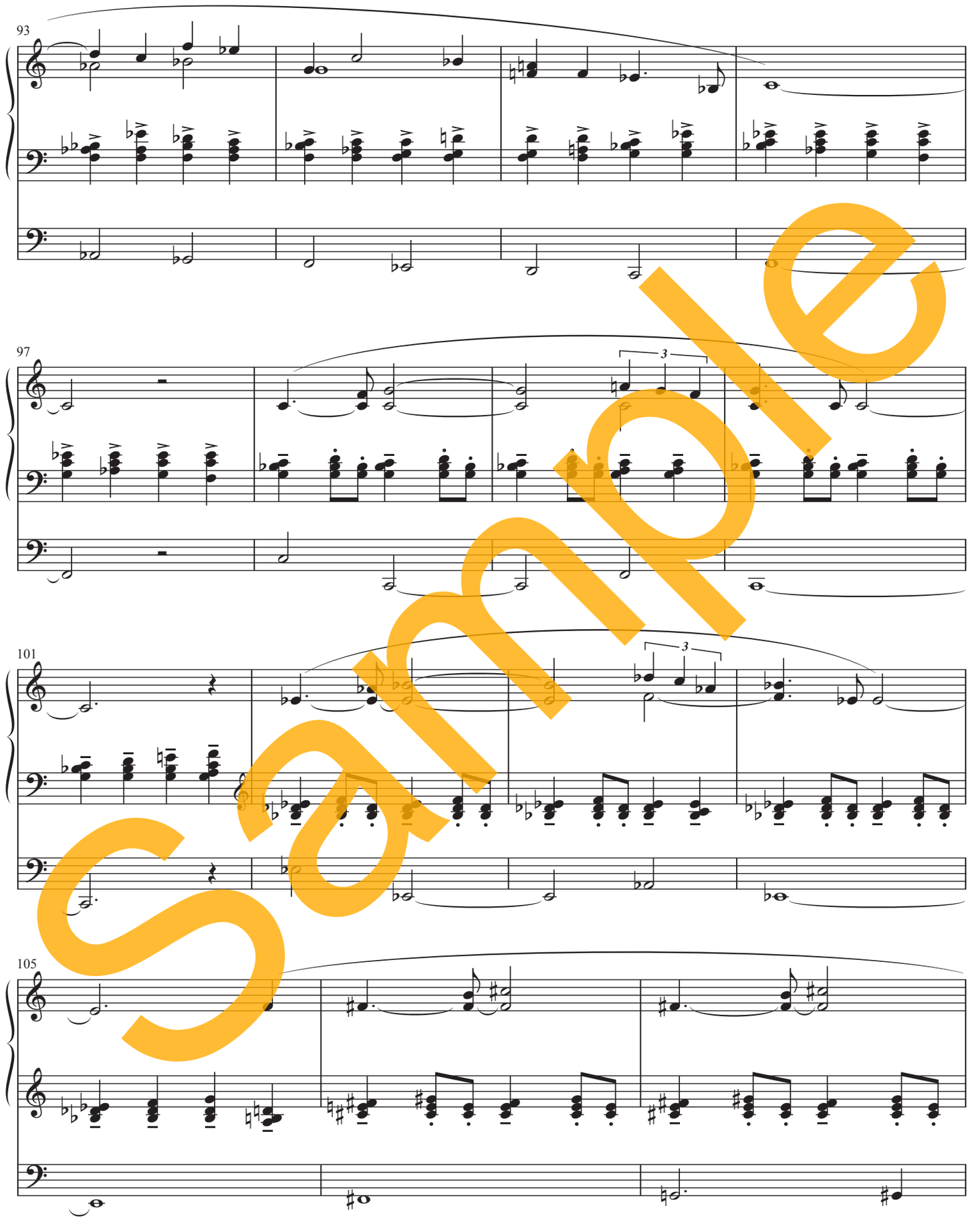
73

mp

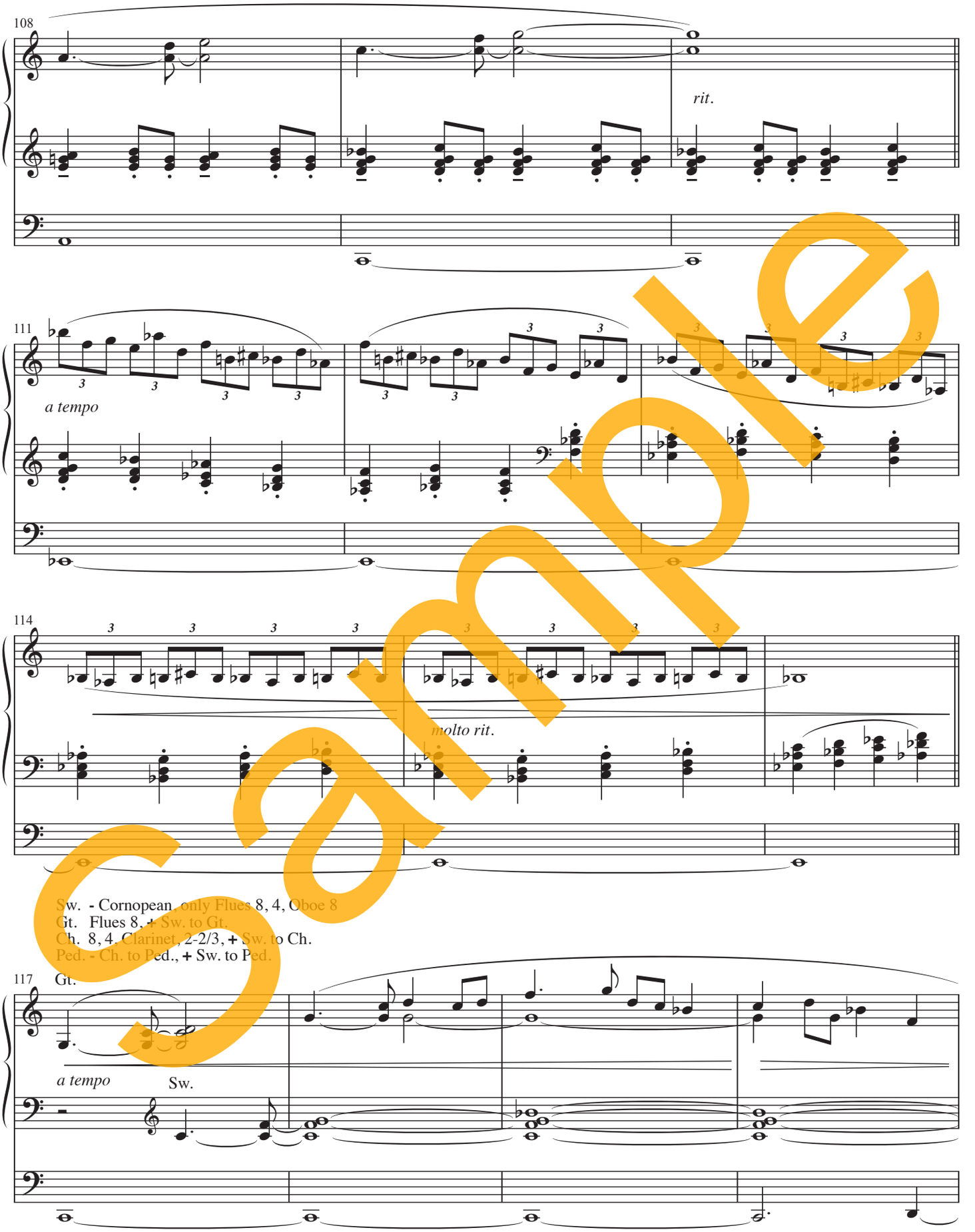
Sample


77
mf
f
Gt.
Ped. + light Reed 8
Sw. Oboe 8, Flues 8, Cornopean 8
Gt. - Sw. to Gt., - Ch. to Gt.
Ch. + Flutes 4, 2, - Sw. to Ch.
Ped. + Bourdon 16, - Cello 8
♩ = 56
81
Sw.
f
Gt. (or Ch.)
85
89

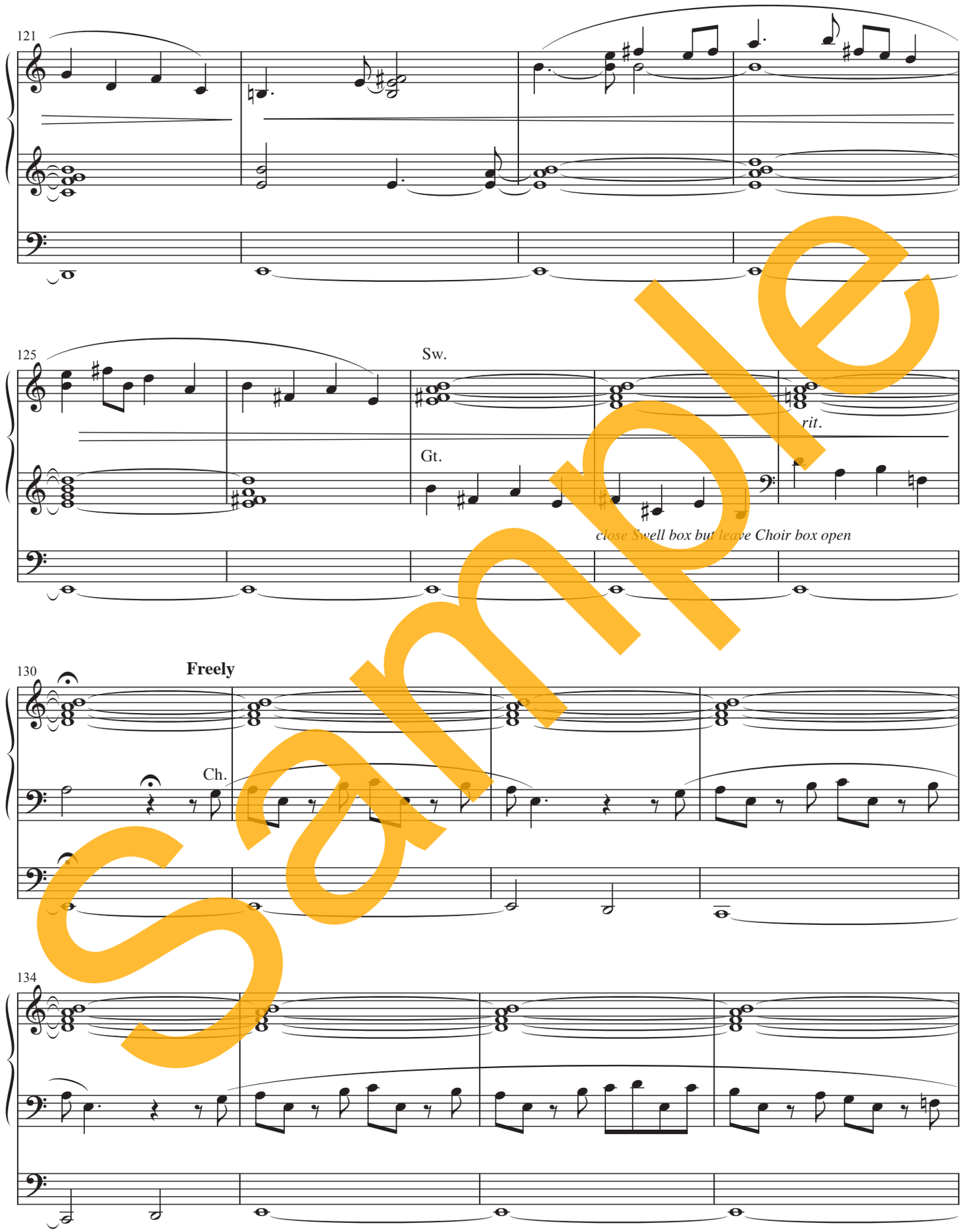
Sample



Sample


108
rit.
111
a tempo
114
molto rit.
Sw. - Cornopean, only Flues 8, 4, Oboe 8
Gt. Flues 8, + Sw. to Gt.
Ch. 8, 4, Clarinet, 2-2/3, + Sw. to Ch.
Ped. - Ch. to Ped., + Sw. to Ped.
117
Gt.
a tempo
Sw.

Sample


121
125
Sw.
Gt.
rit.
close Swell box but leave Choir box open
130
Freely
Ch.
134

Sample

138

142

Adagio

rit.

Sw. - Oboe 8
Ch. - Clarinet, 2-2/3, + Flute 2
Ped. - Sw. to Ped., + Ch. to Ped.

Poco meno mosso e legato ♩ = 84

146 Ch.

mp

Gt.

cresc. poco a poco

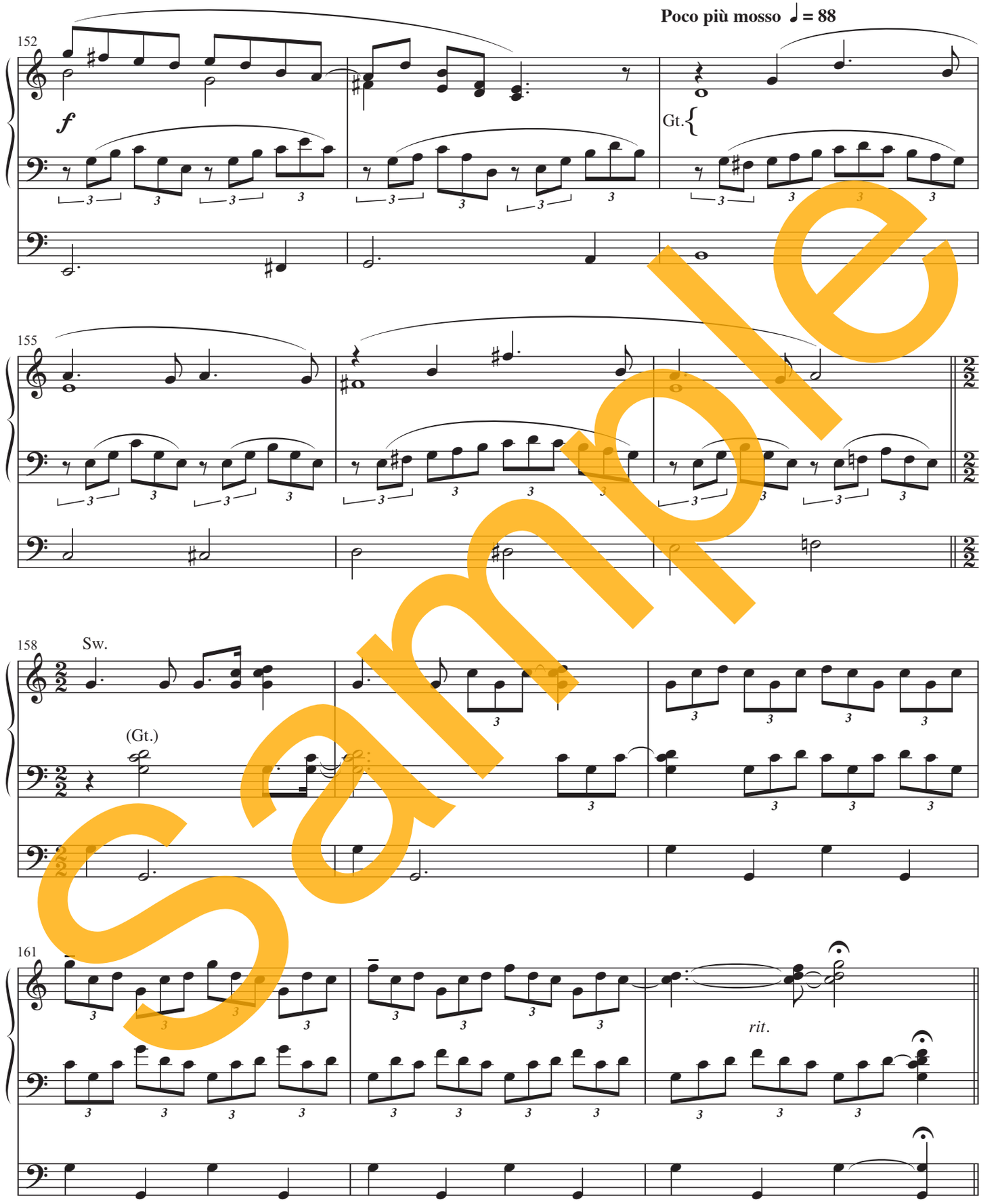
149

mf

Sample

Sw. + Cornopean 8
Gt. + Oct. 4, - Sw. to Gt.
Ch. - Sw. to Ch.

Poco più mosso ♩ = 88



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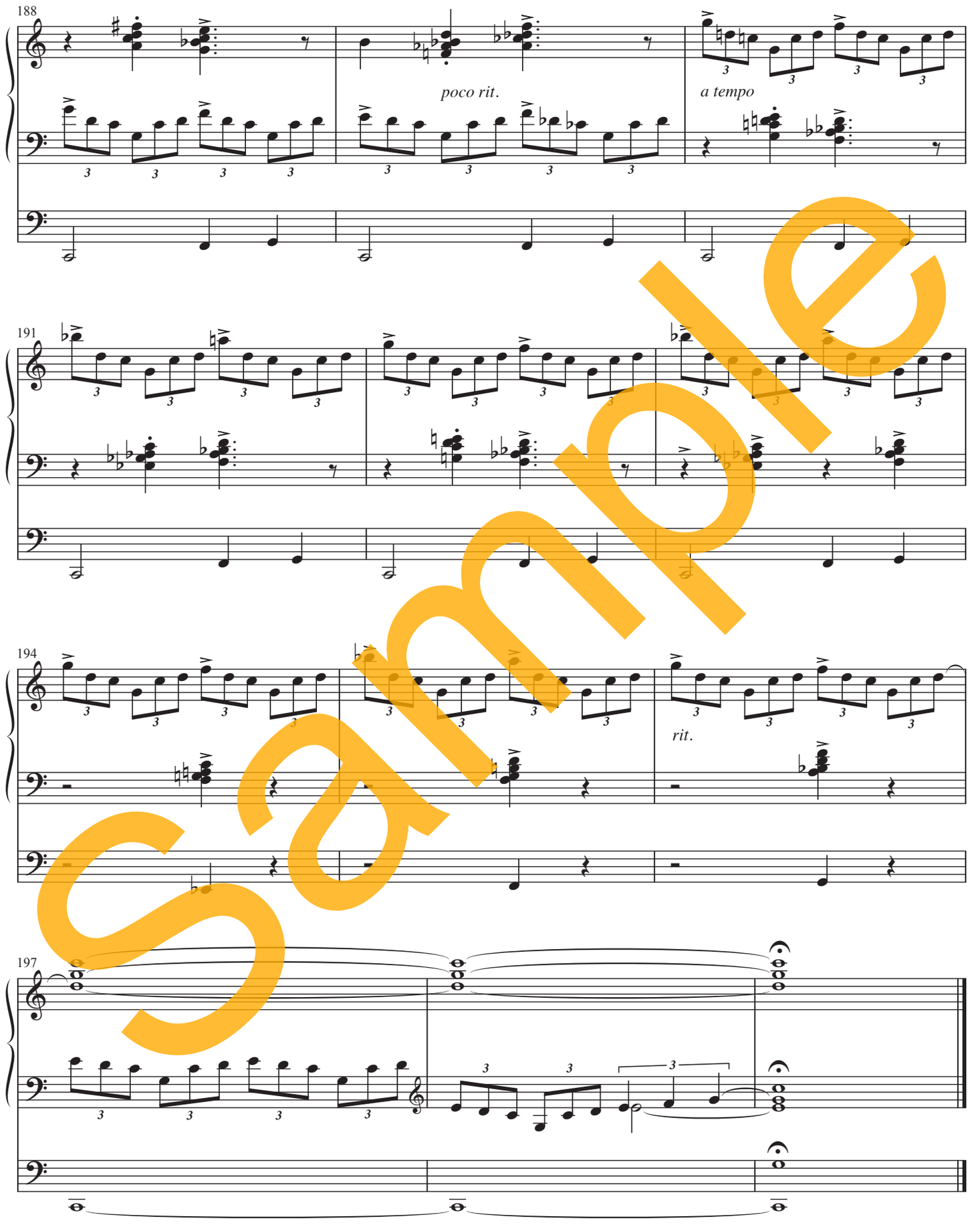
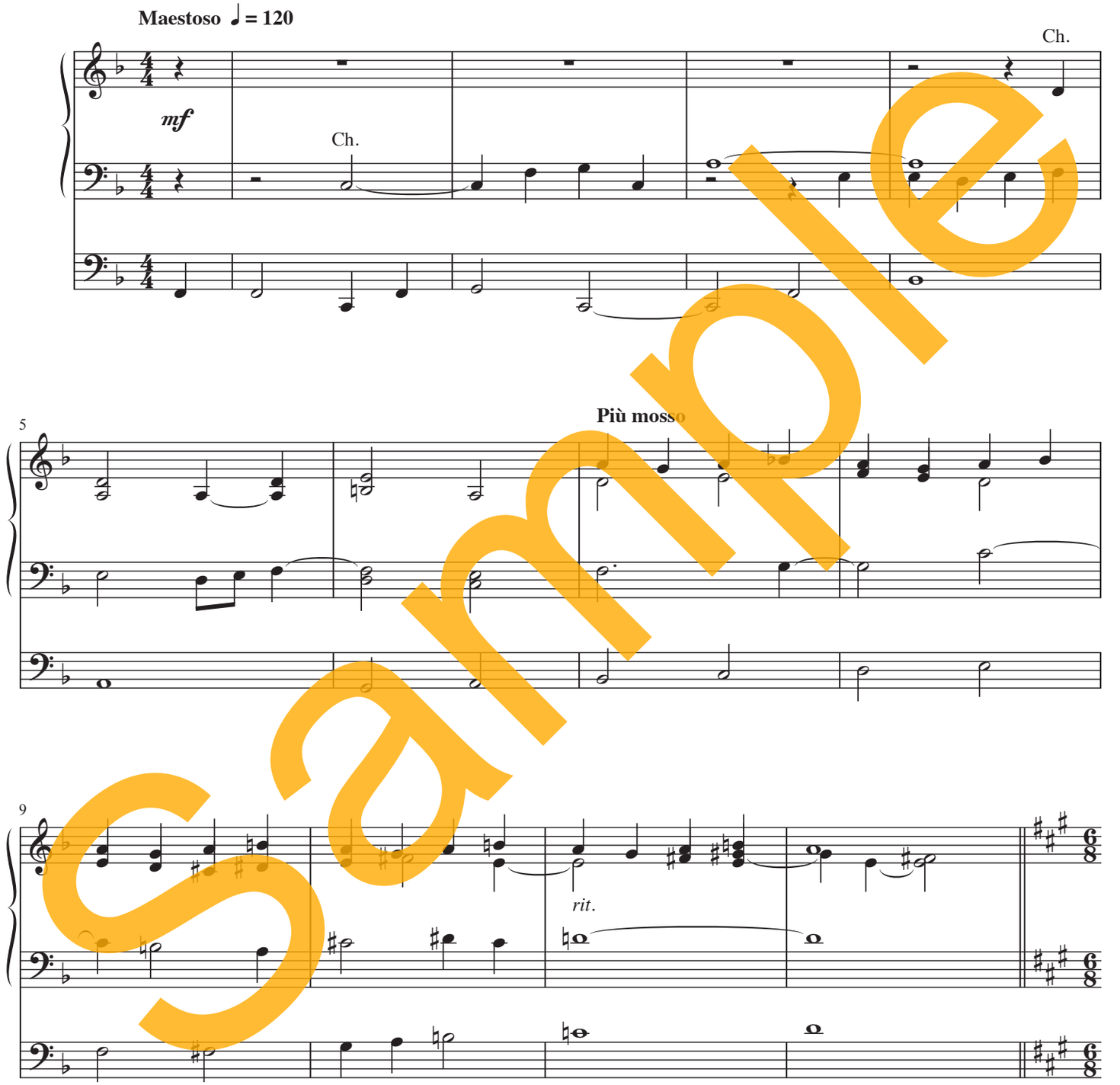


sample

Fantasie on "Adeste fideles"

Sw. Foundations 8, 4, 2, light Mix.
Gt. Foundations 8, Tpt. 8
Ch. Foundations 8, 4, 2, Sw. to Ch.
Ped. Bourdons 16, 8 to balance, Sw. to Ped., Ch. to Ped.

Angela Kraft Cross
(2020)
Tune: **ADESTE FIDELES**
attrib. to **John Francis Wade**



sample

Duration: 4:50

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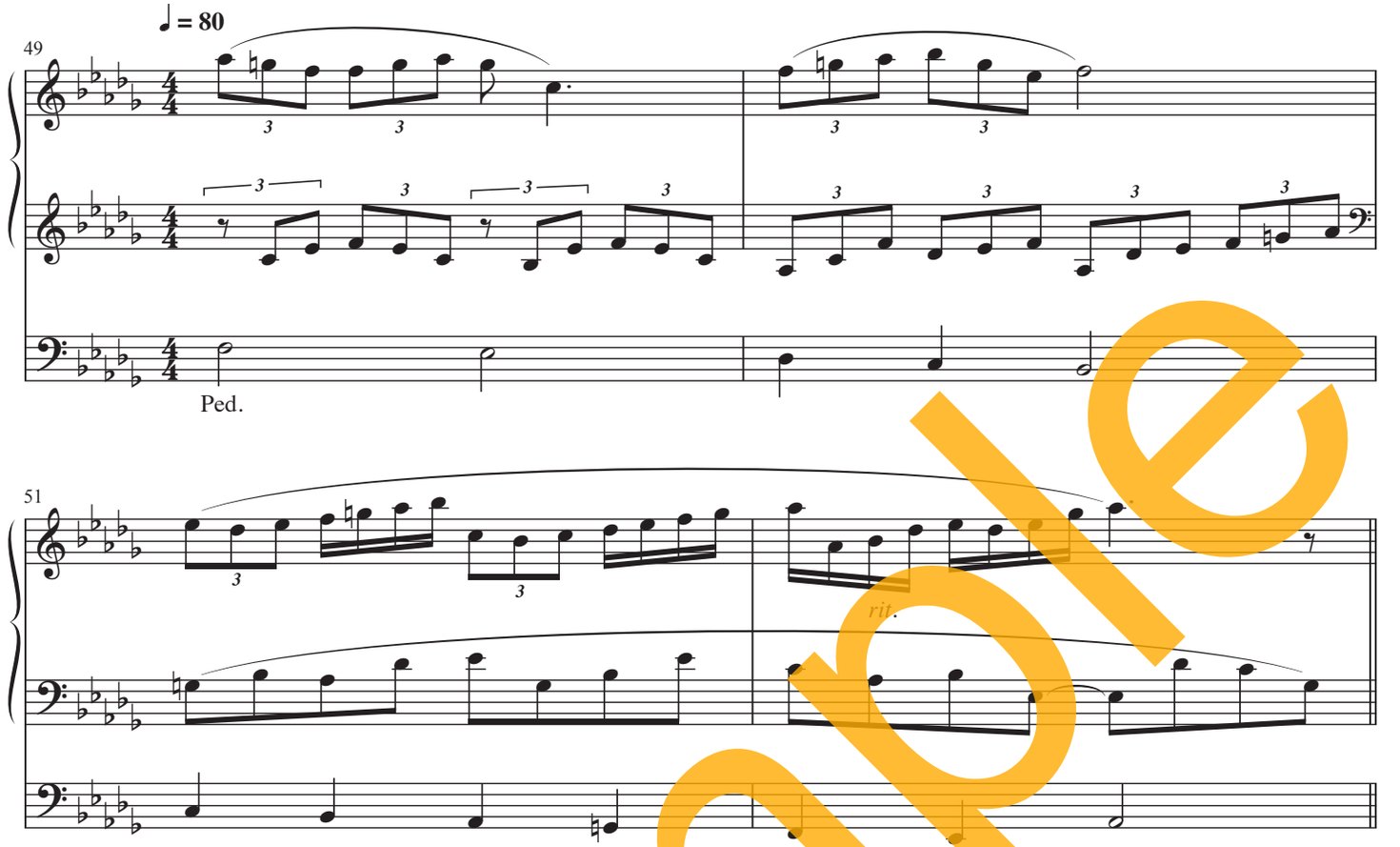
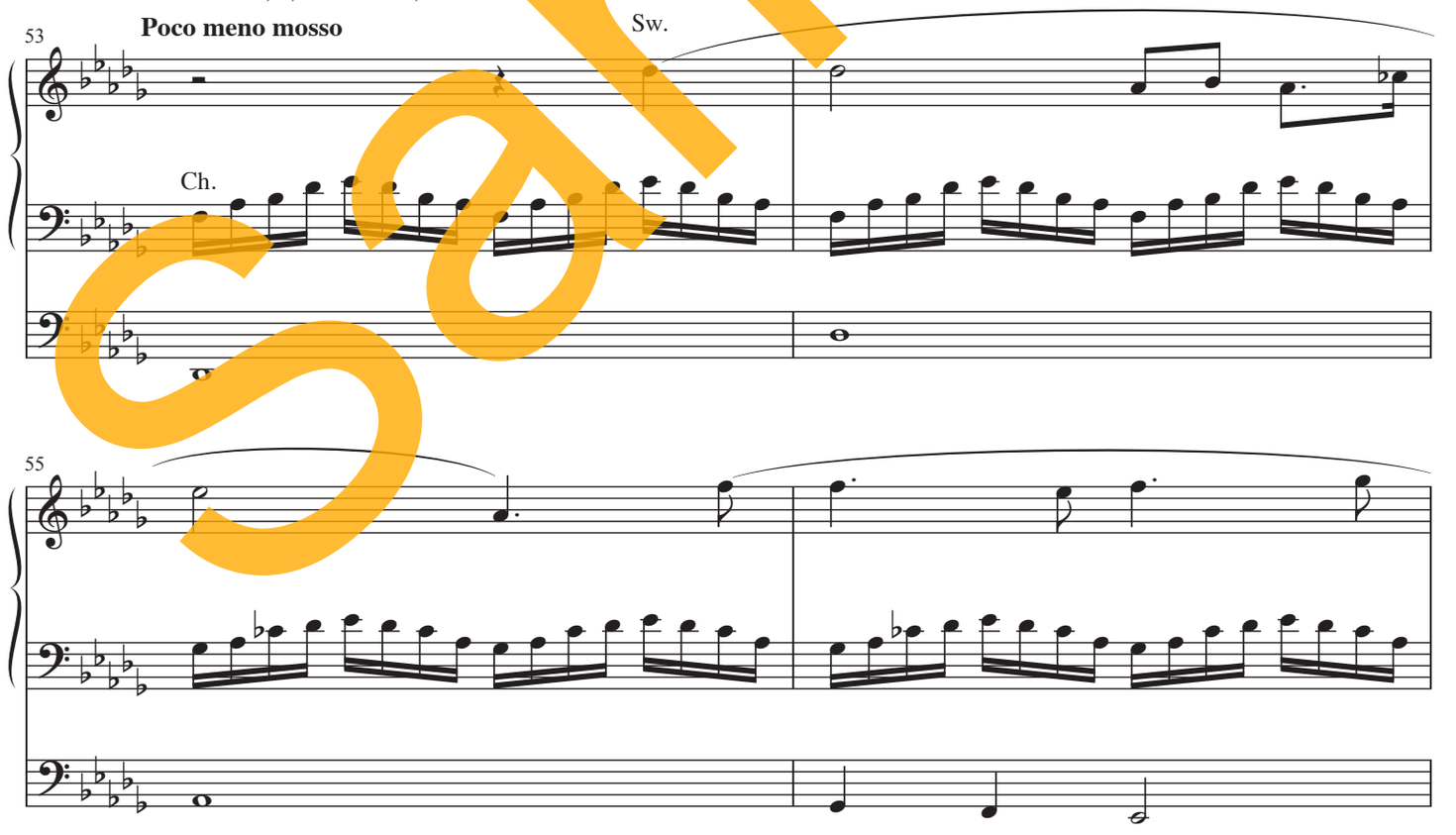


Sw. Oboe 8 + supporting Foundations 8 (Flute 4 okay)
Gt. Foundations 8
Ch. Flutes 8, 4, soft Strings 8, - Sw. to Ch.
Ped. Soft 16, 8, Ch. to Ped., - Sw to Ped.

Poco meno mosso



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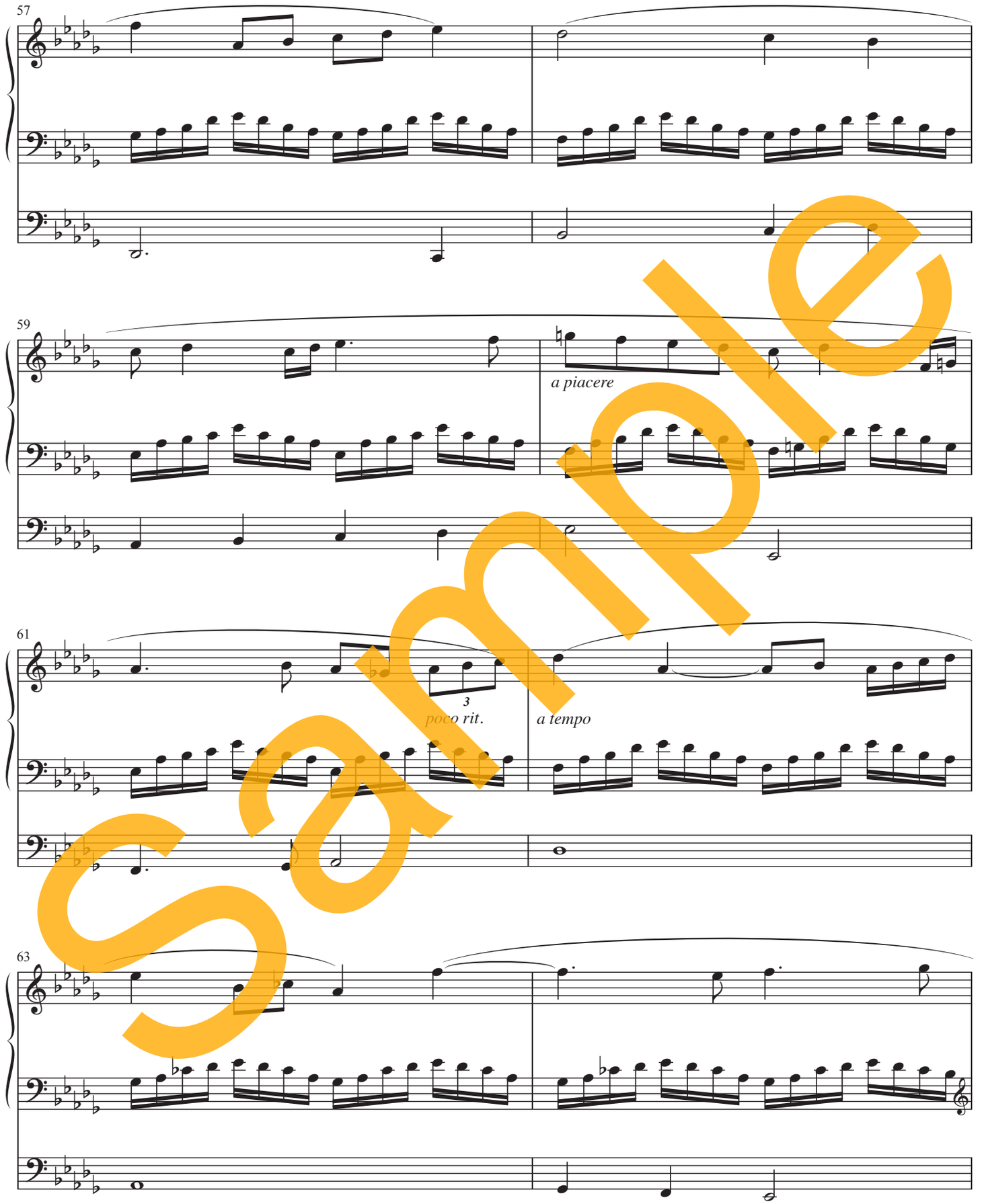

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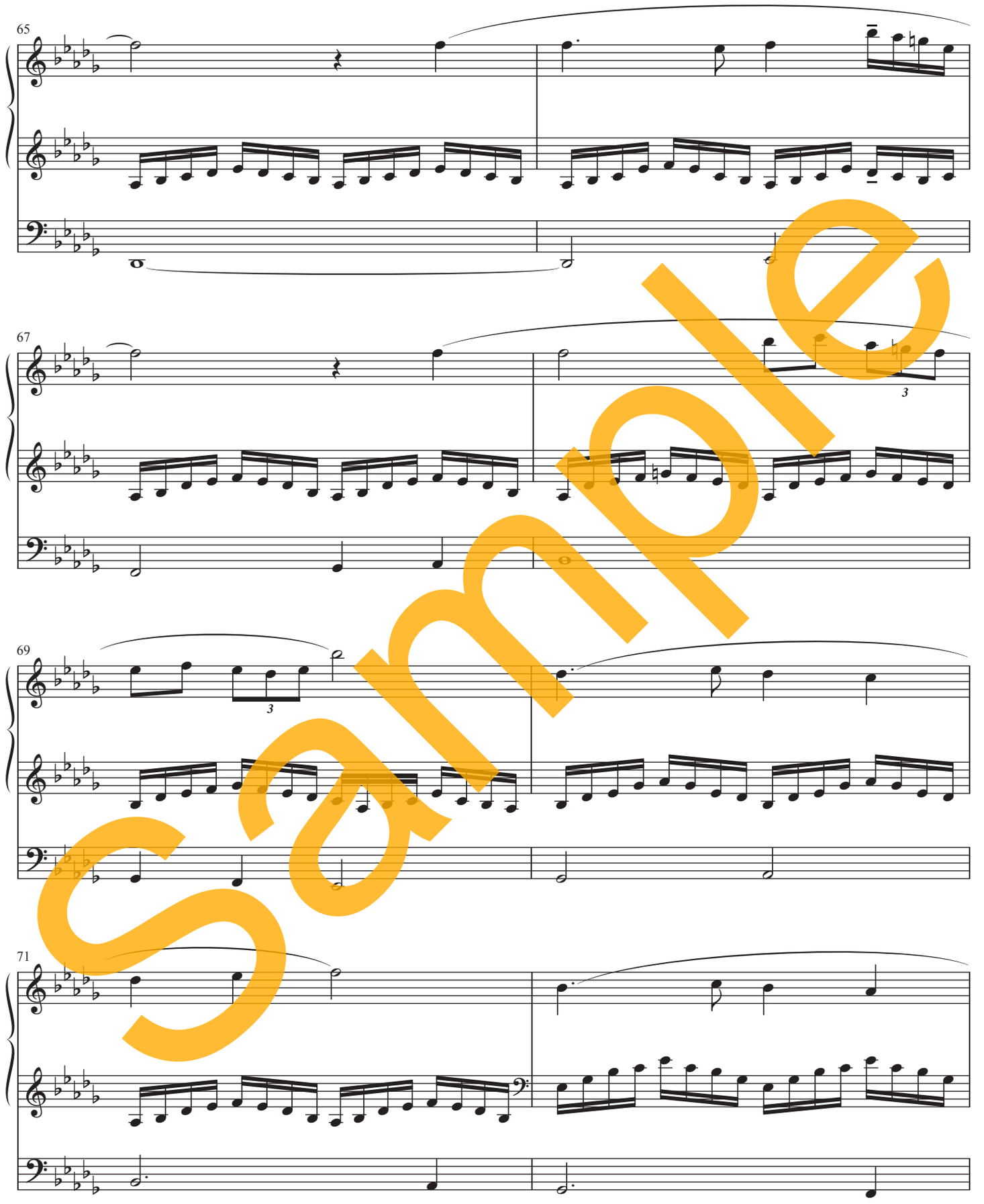

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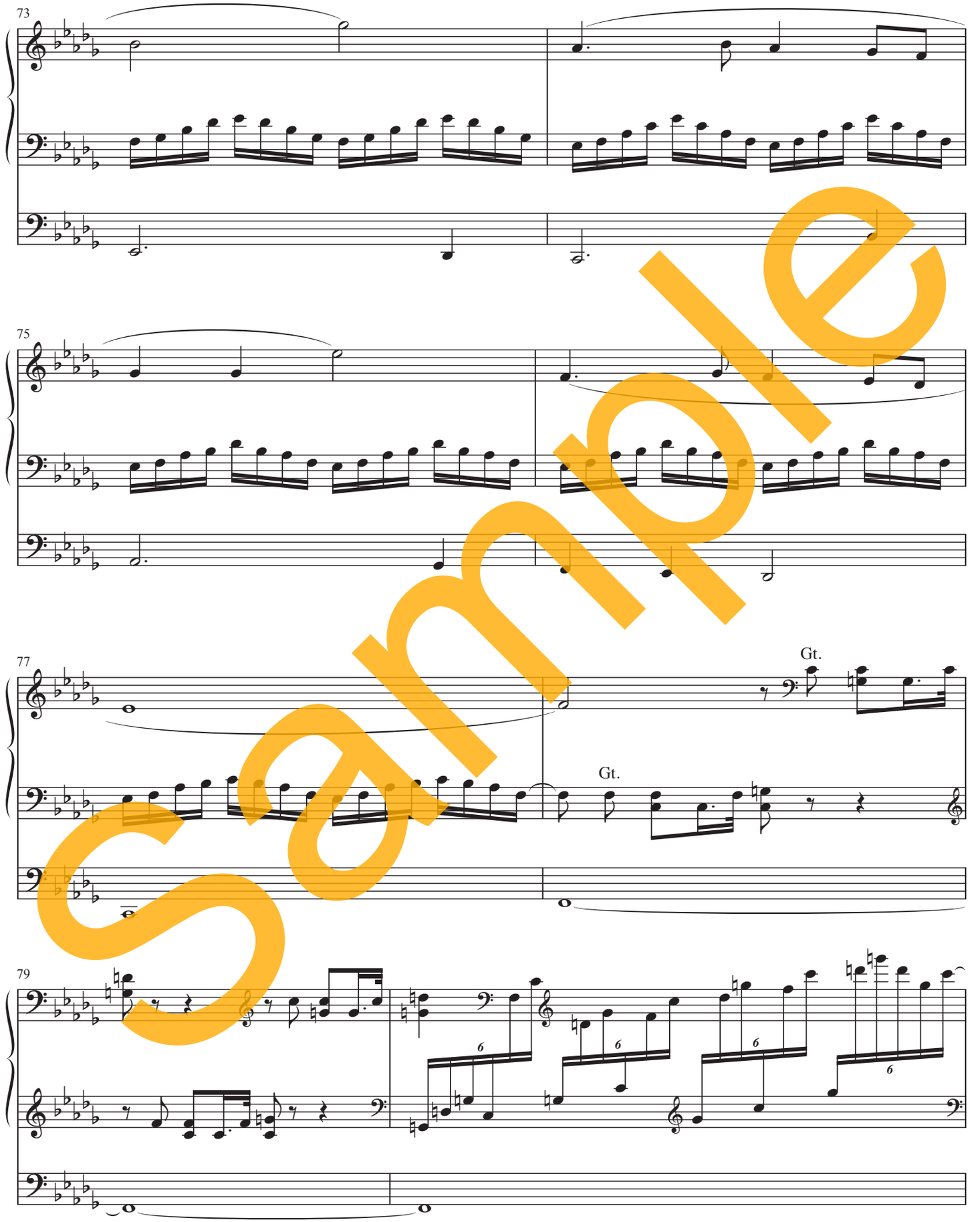

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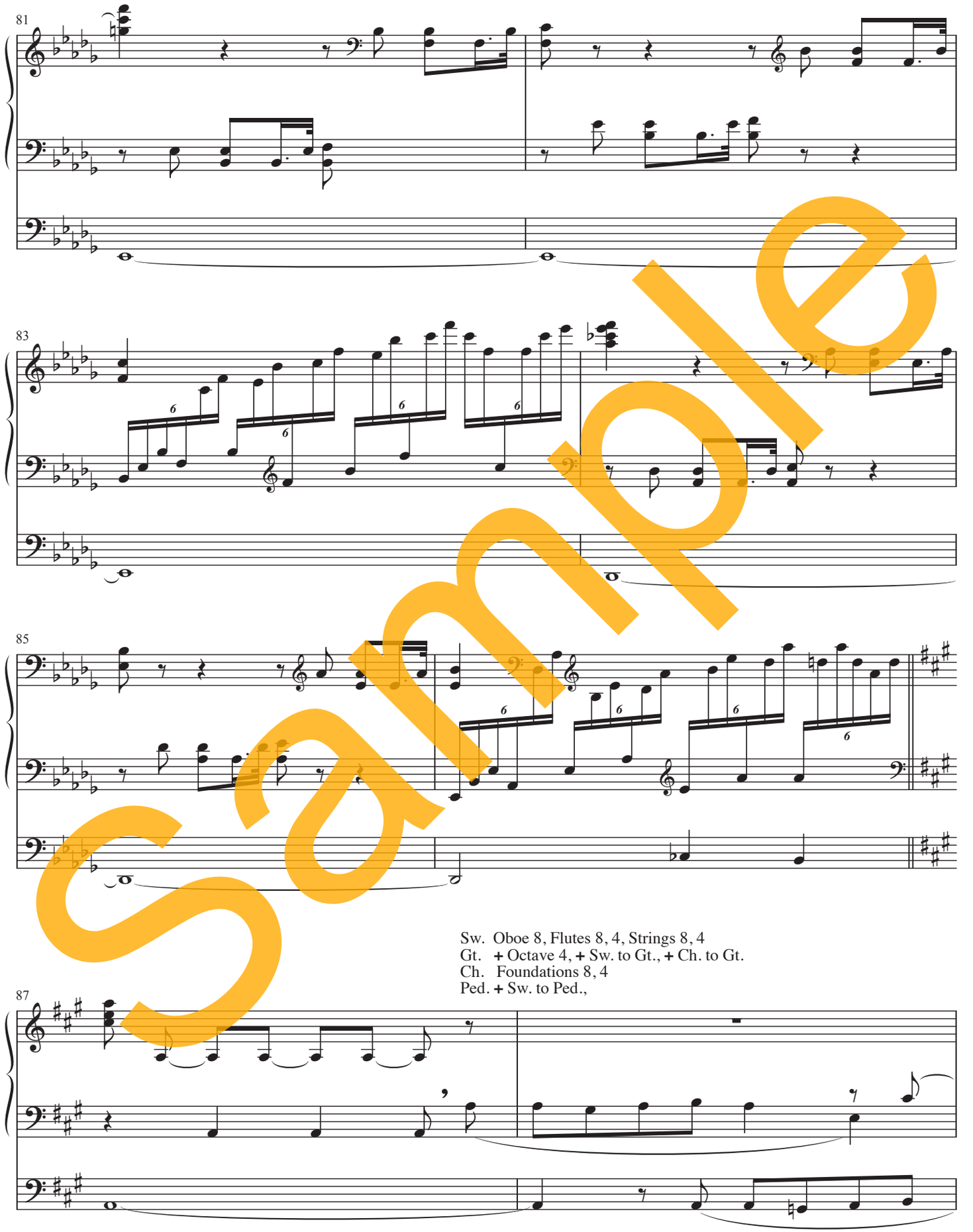
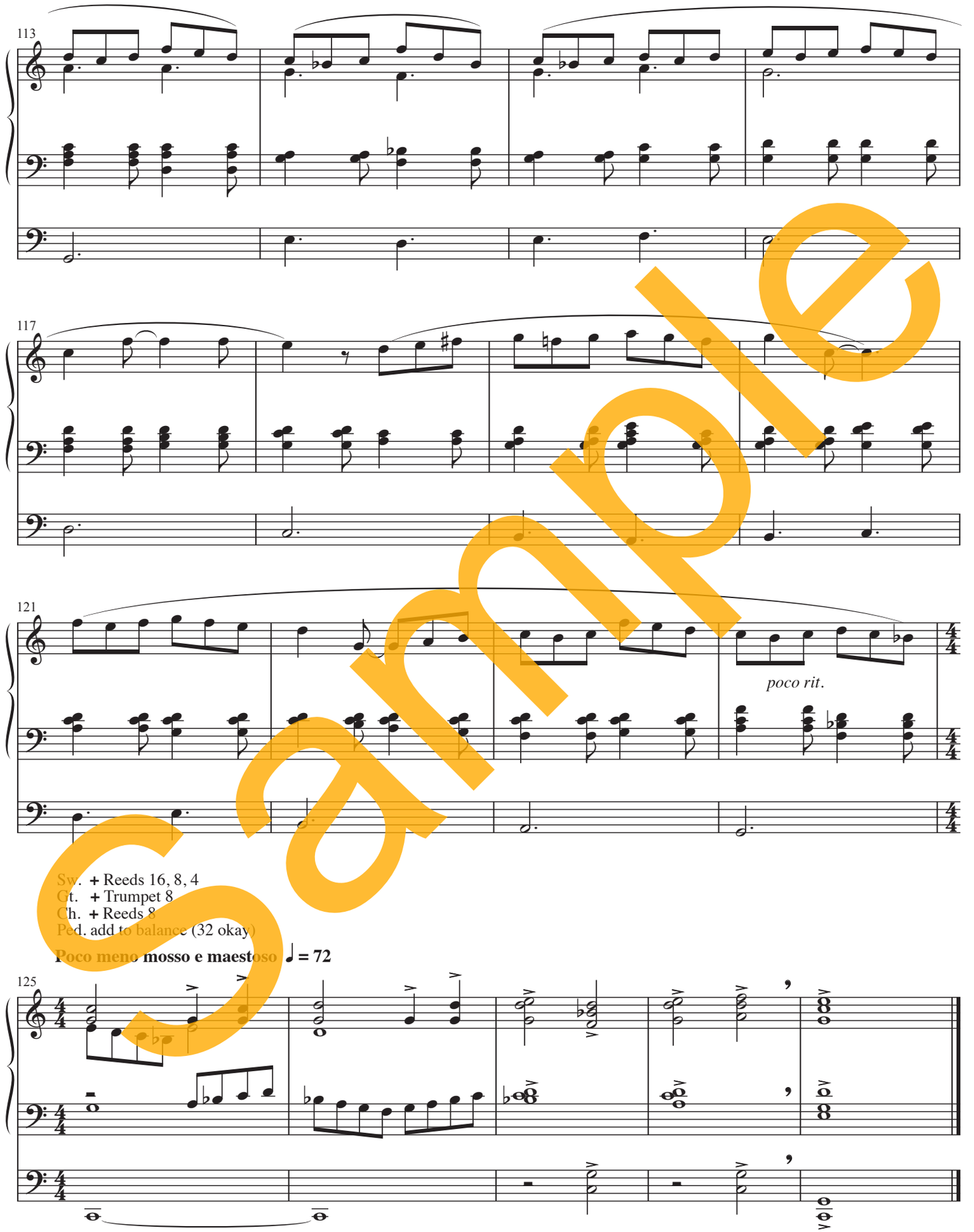

81
83
85
Sw. Oboe 8, Flutes 8, 4, Strings 8, 4
Gt. + Octave 4, + Sw. to Gt., + Ch. to Gt.
Ch. Foundations 8, 4
Ped. + Sw. to Ped.,
87

sample


113
117
121
poco rit.
Sw. + Reeds 16, 8, 4
Gt. + Trumpet 8
Ch. + Reeds 8
Ped. add to balance (32 okay)
Poco meno mosso e maestoso ♩ = 72
125

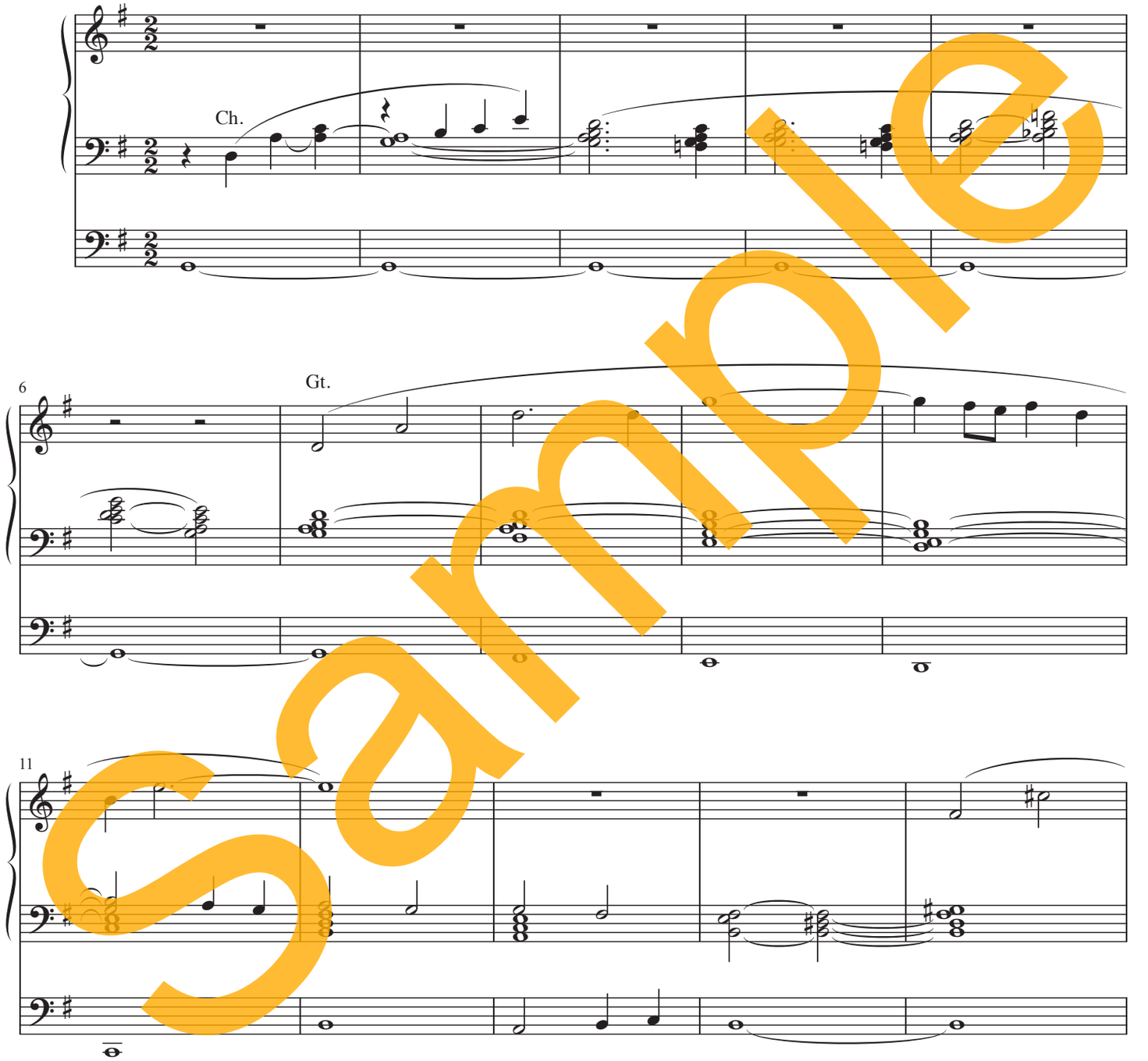
Sample

Elegy Fanfare

Sw. Oboe 8, Foundations 8, 4
Gt. Trumpet 8, Foundations 8
Ch. Foundations 8, 4, Sw. to Ch.
Ped. Bourdons 16, 8, Sw. to Ped., Ch. to Ped.

Angela Kraft Cross
(2002, rev. 2009/22)

Legatissimo e molto maestoso 𝅗𝅥 **= 60**



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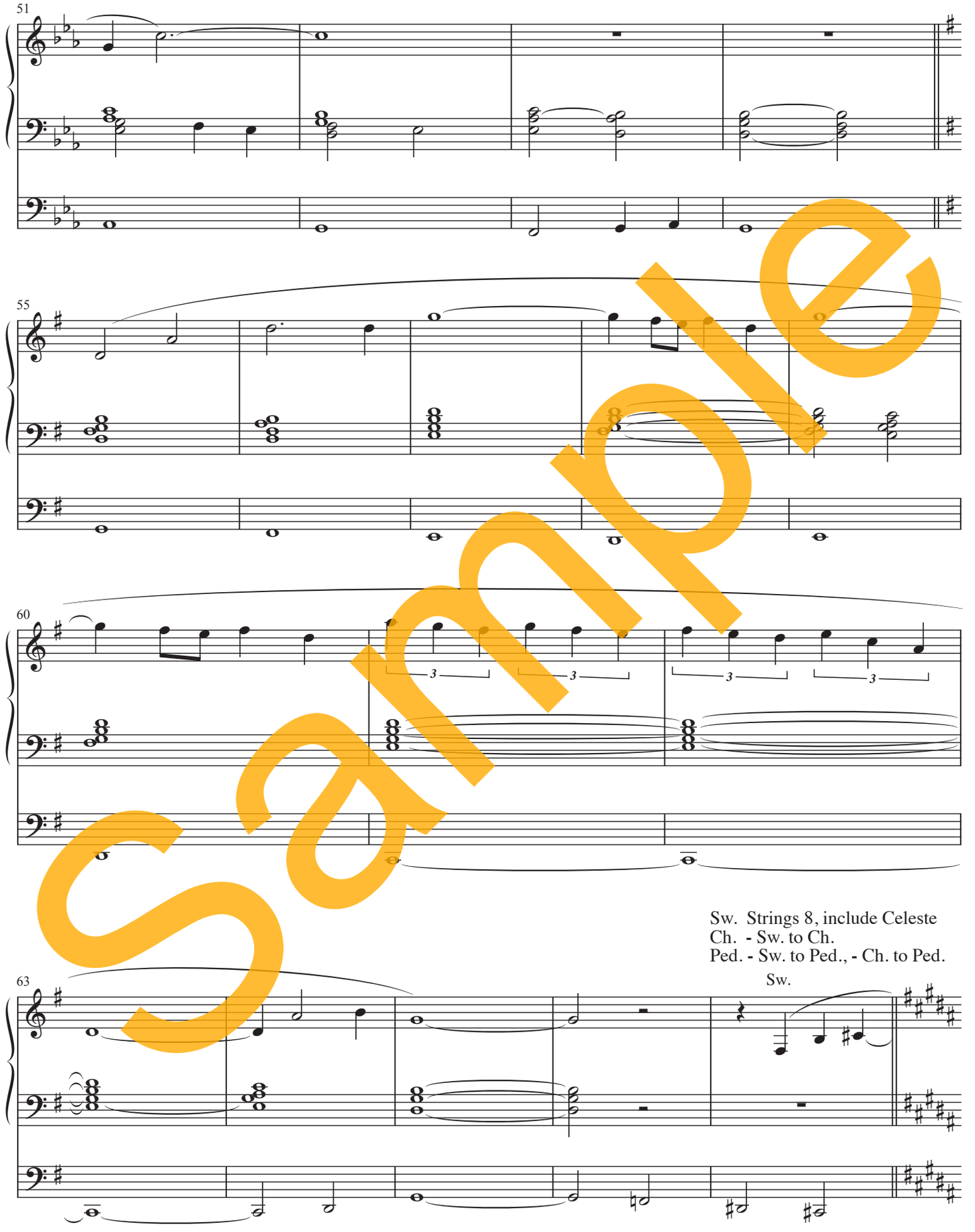
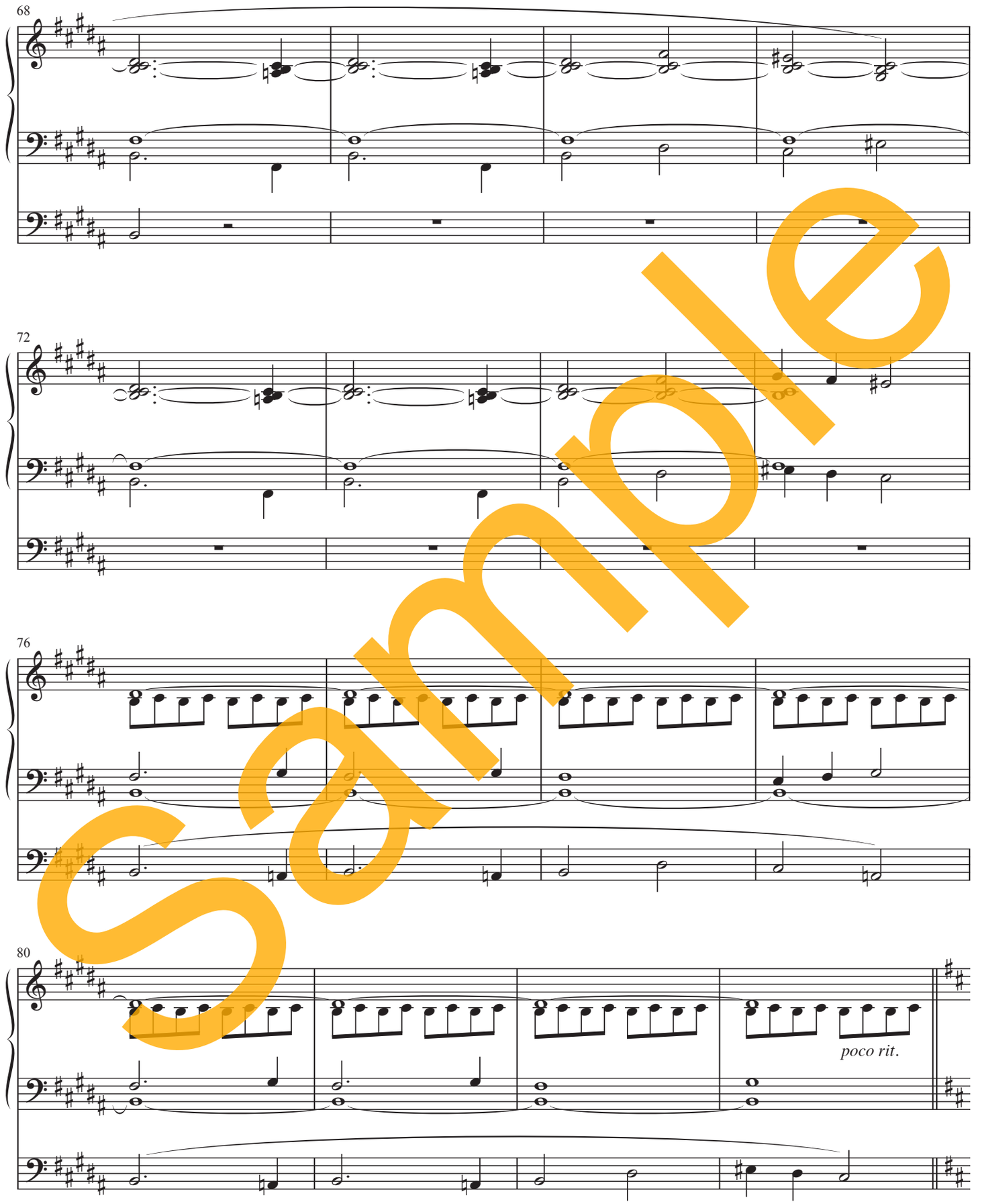
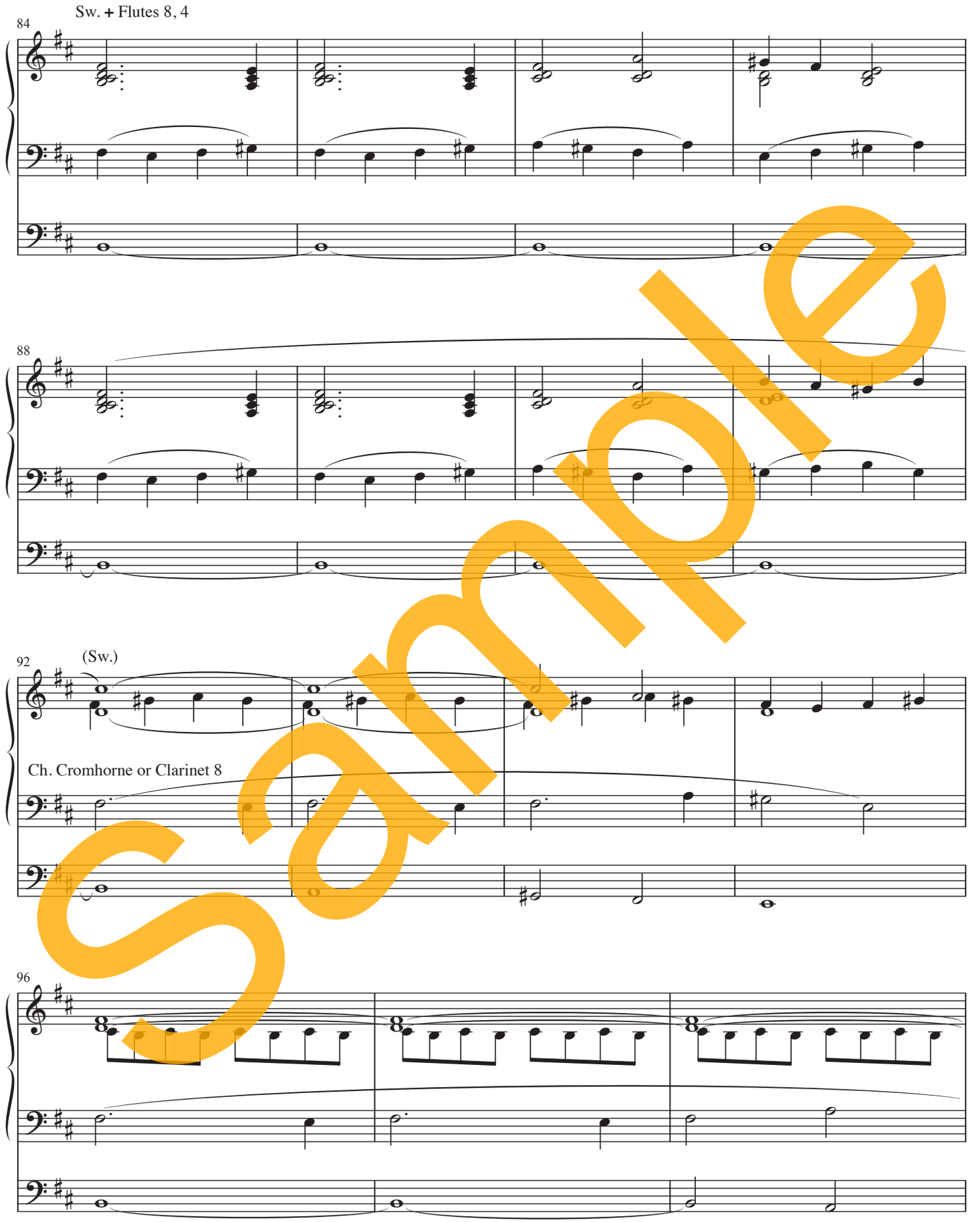

51
55
60
3
3
3
3
Sw. Strings 8, include Celeste
Ch. - Sw. to Ch.
Ped. - Sw. to Ped., - Ch. to Ped.
63
Sw.

Sample



Sample



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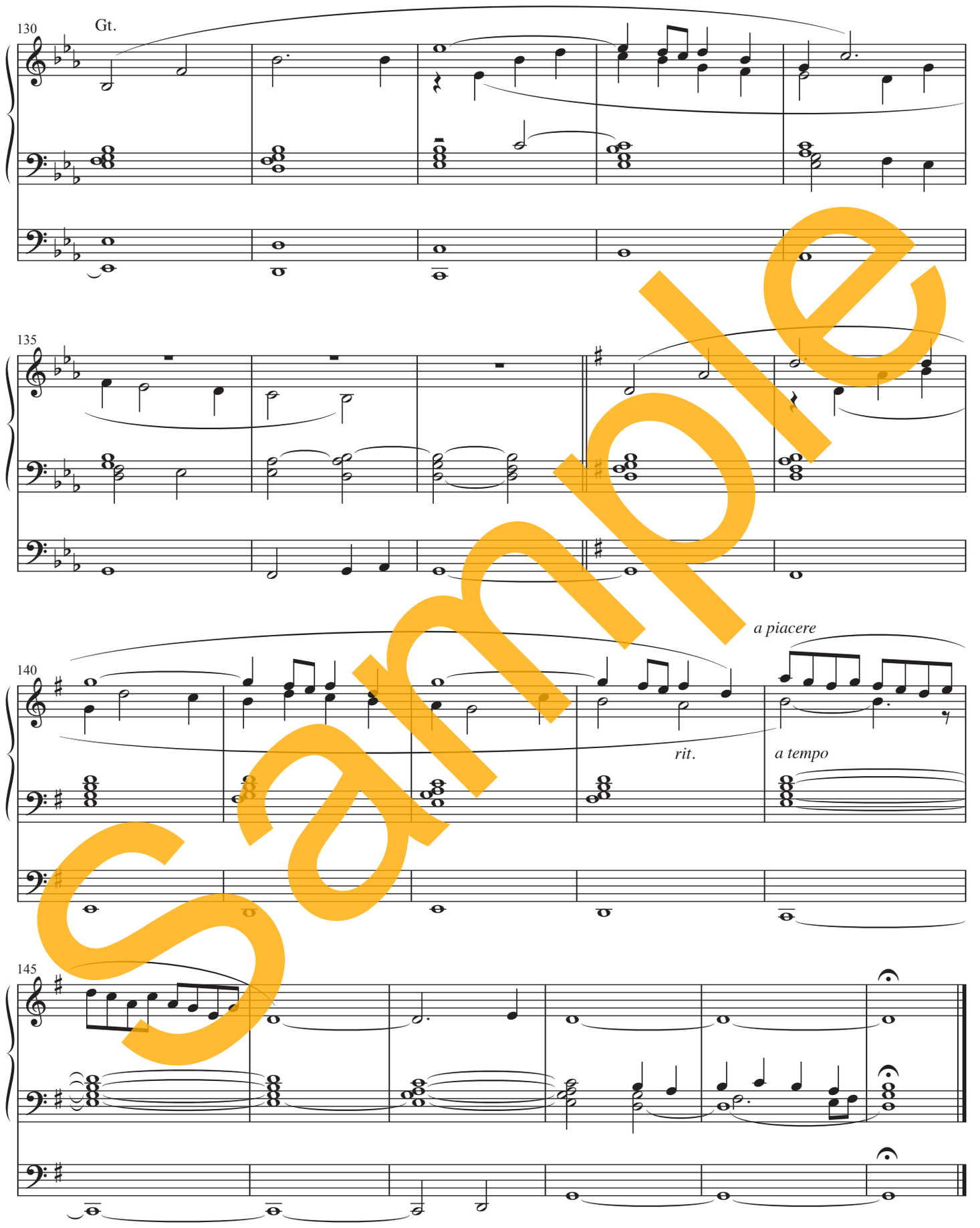


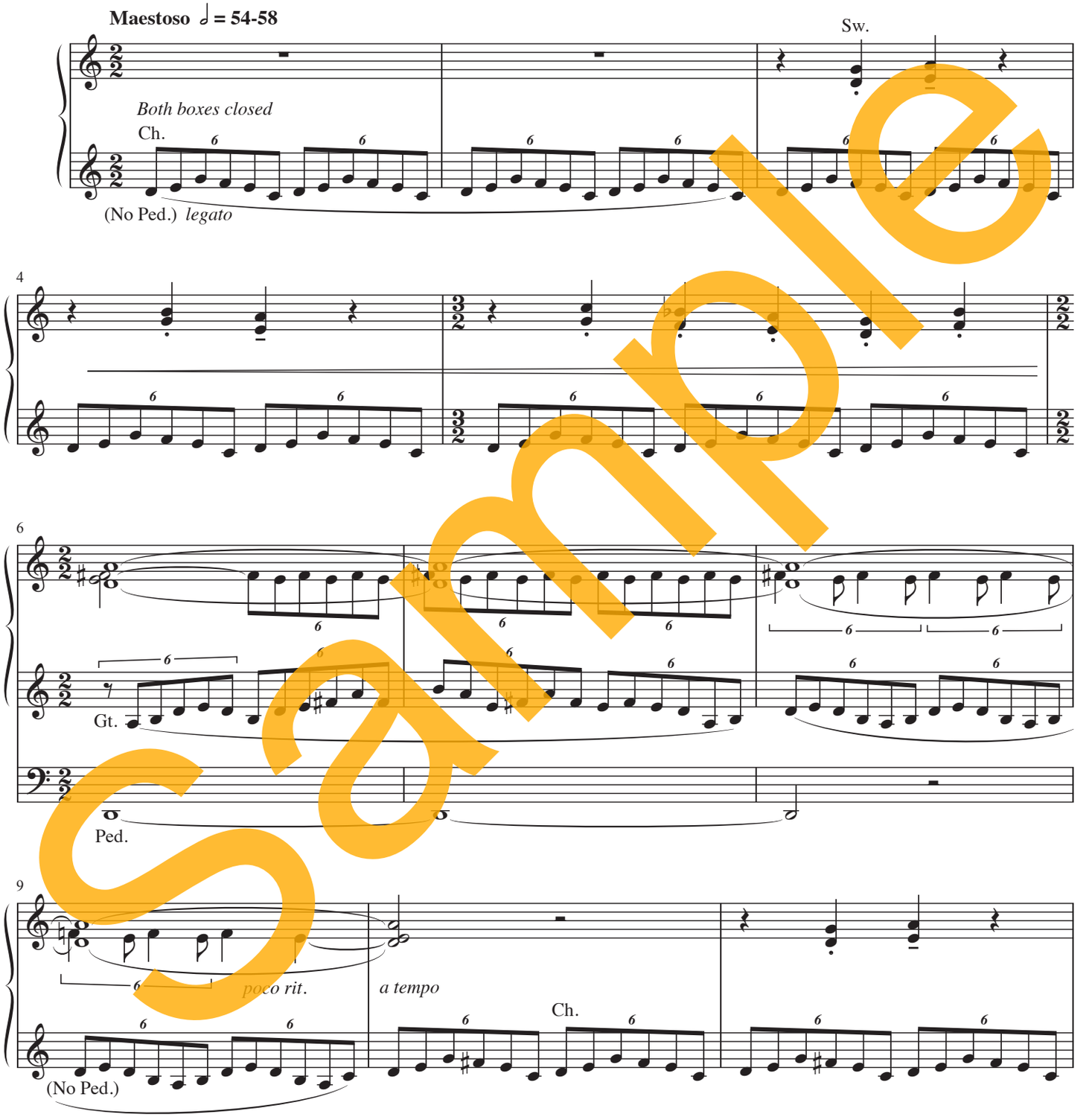
Sample

in loving memory of Elise Leung

Healing Waters

Sw. Flutes 8, 4
Gt. Gemshorn, Flute 8, Ch. to Gt.
Ch. Viola, Dulciana 8, Bourdon 8
Ped. Soft 32, 16, 8, Ch. to Ped.

Angela Kraft Cross
(2022)



Duration: 5:00

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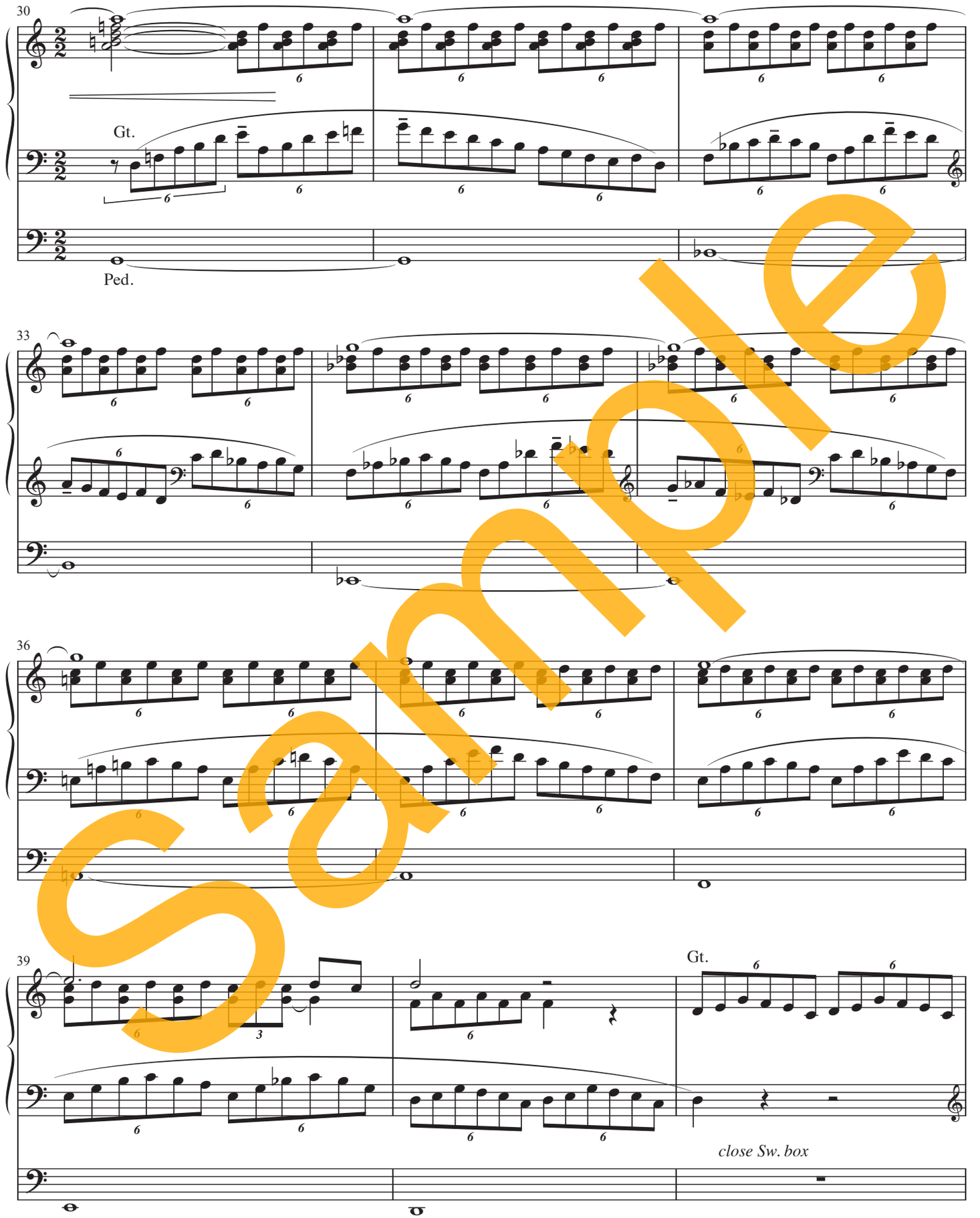
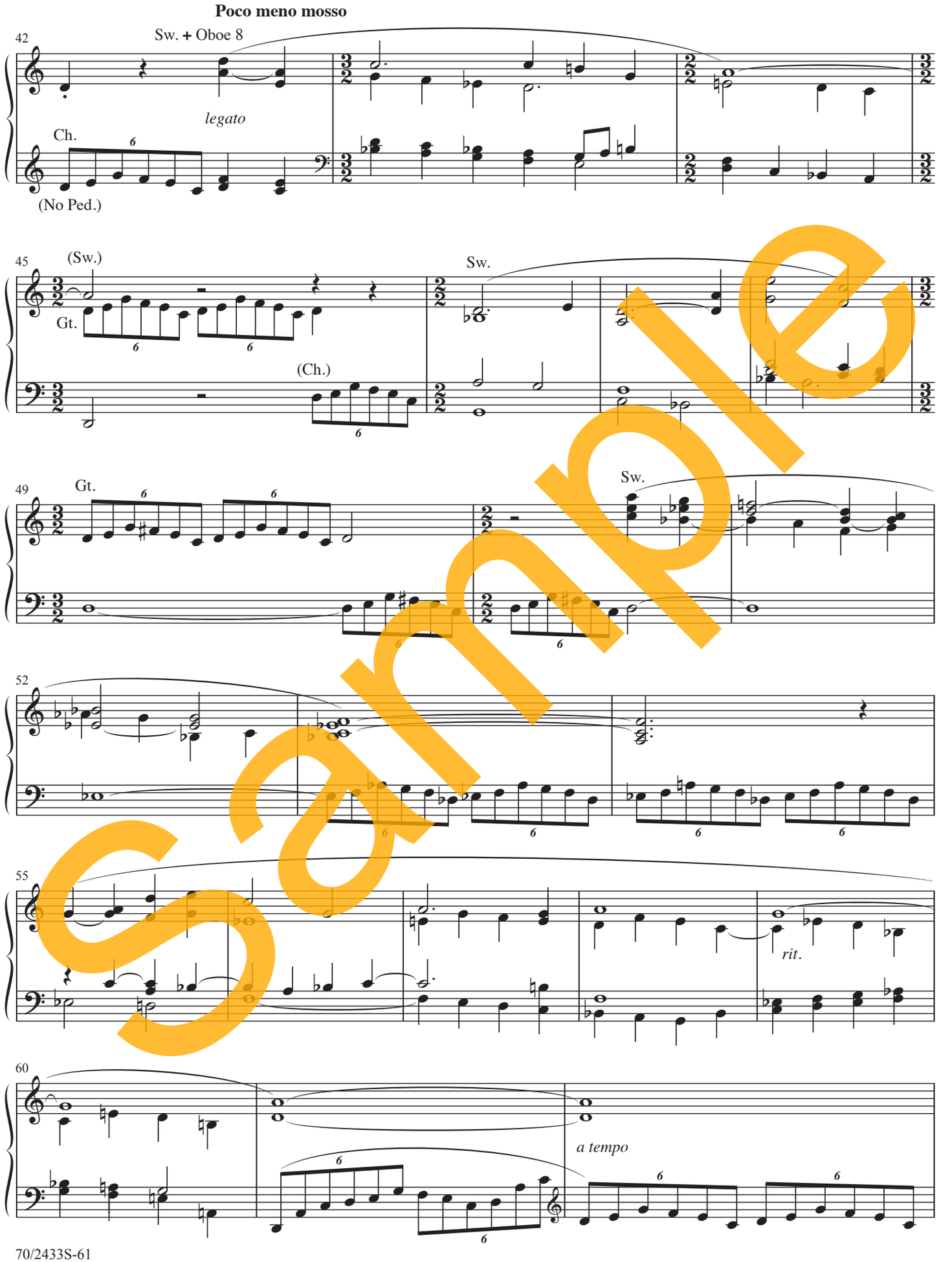
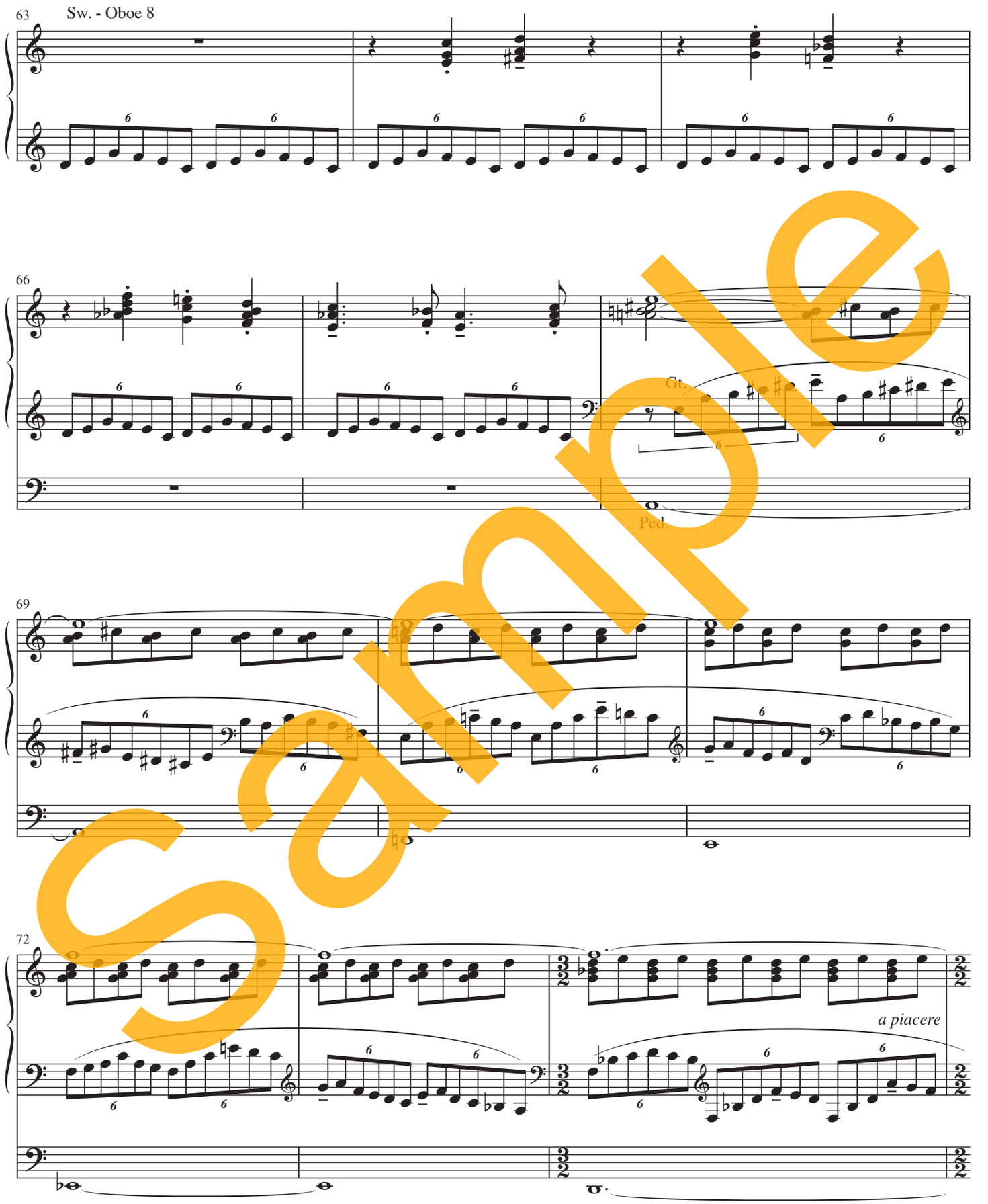


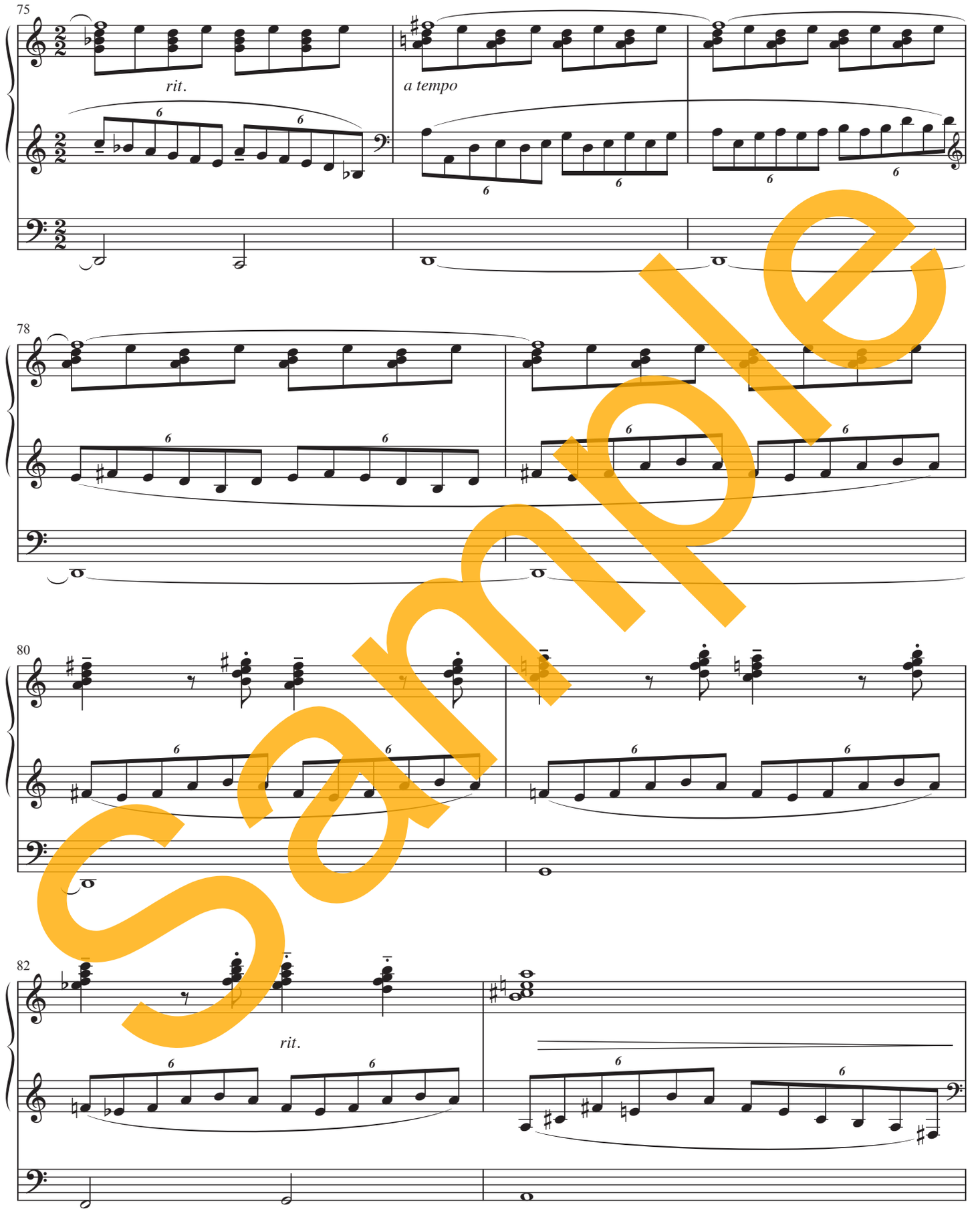
Sample


Poco meno mosso
42
Sw. + Oboe 8
legato
Ch.
(No Ped.)
45
(Sw.)
Gt.
(Ch.)
Sw.
49
Gt.
Sw.
52
55
rit.
60
a tempo

Sample



Sample



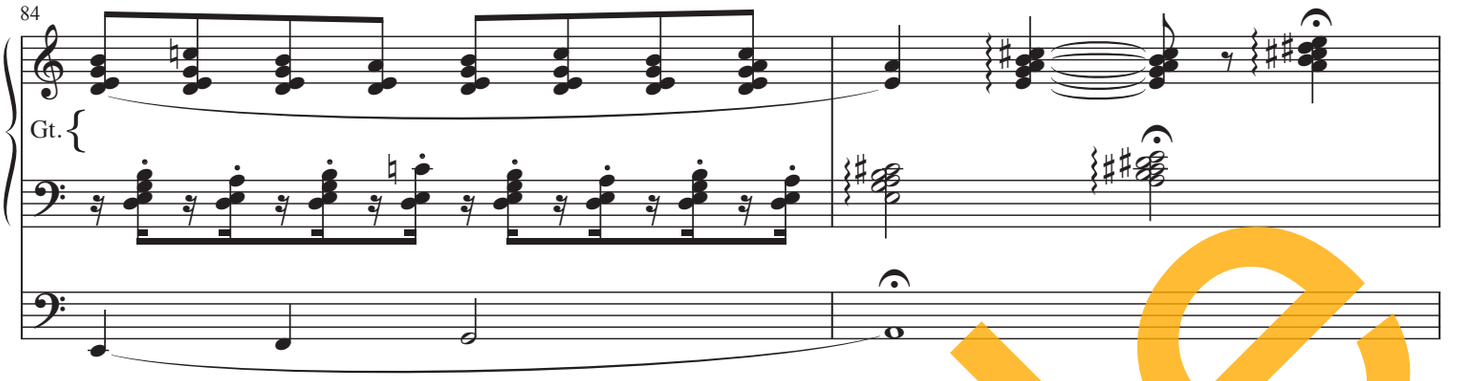
Sample

Sw. + Oboe 8, + Viola da Gamba 8
Gt. + Sw. to Gt.
Ch. + Sw. to Ch.

Poco meno mosso

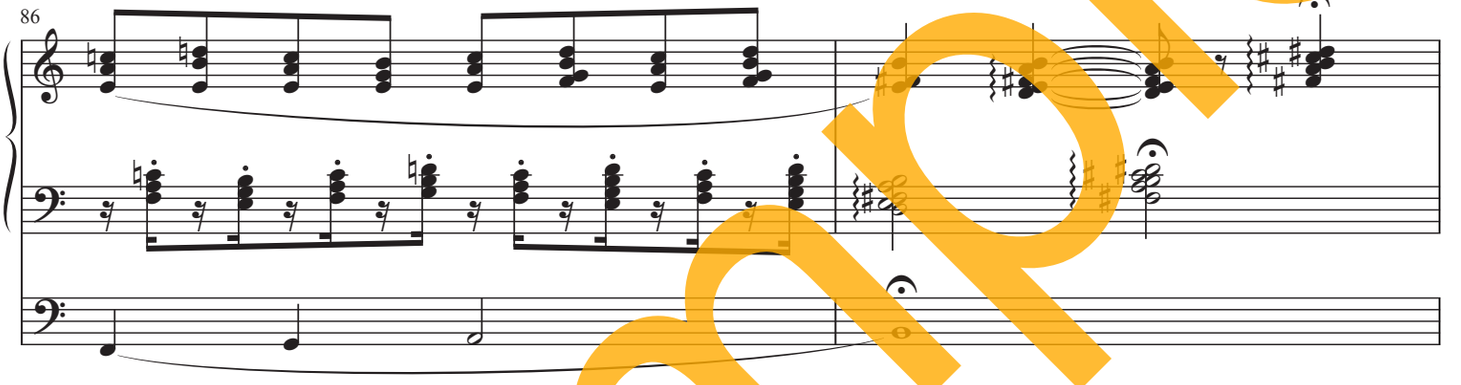
84

Gt.



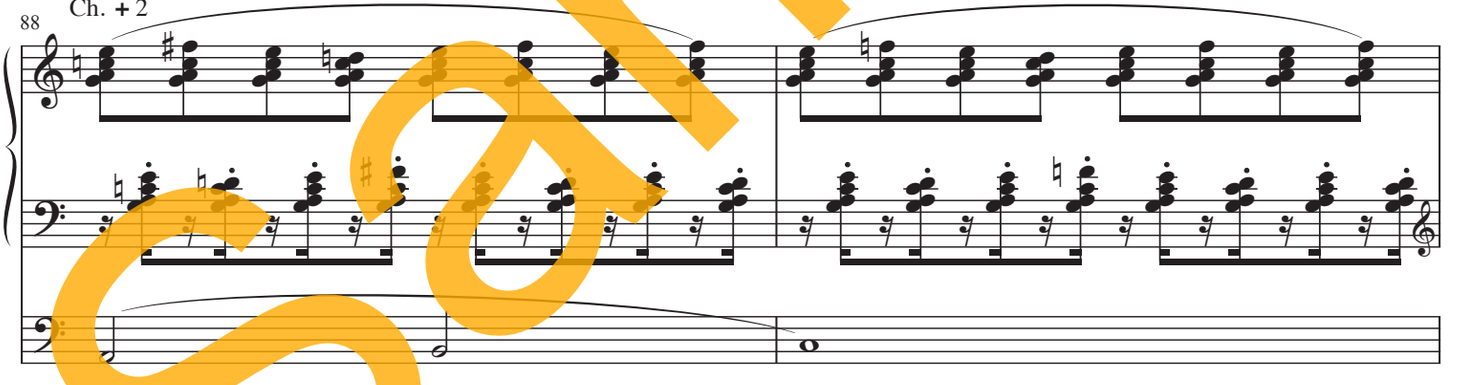
Sw. + Principals 8, 4
Ch. + Flues 8, 4, (Clarinet 8 okay)
Ped. + Sw. to Ped.

86



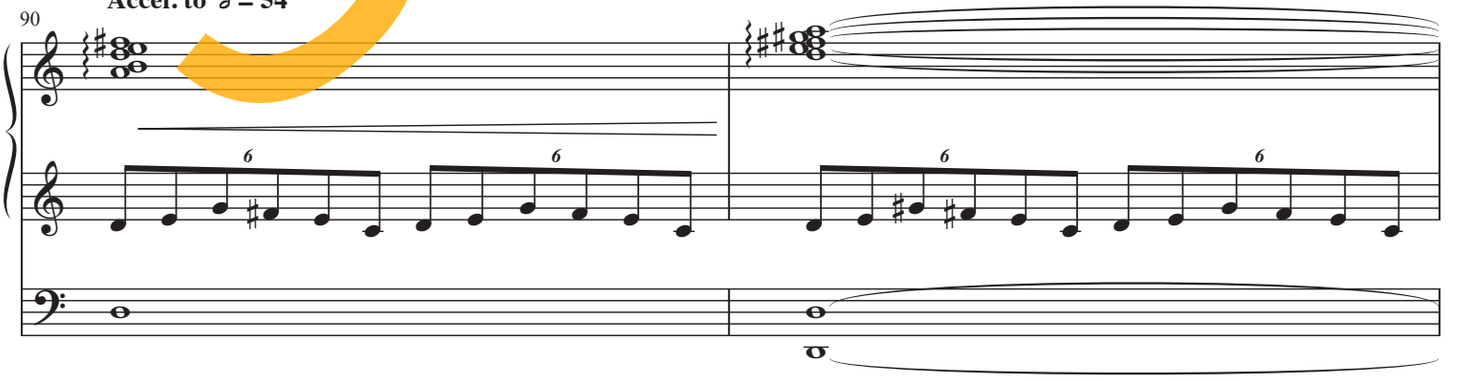
Sw. + 2
Gt. + Flutes + Strings 8, 4
Ch. + 2

88

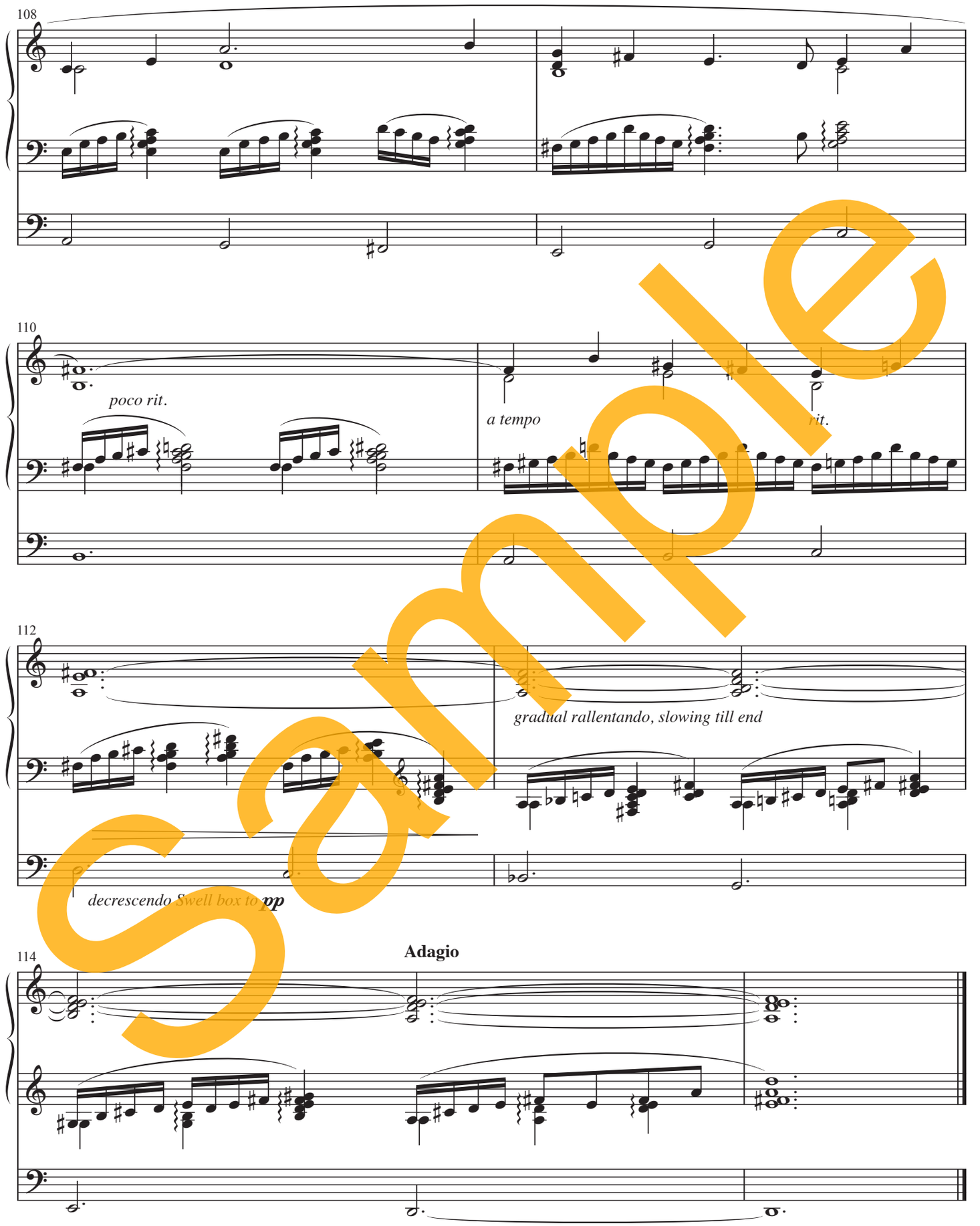


Accel. to ♩ = 54

90



Sample


108
110
poco rit.
a tempo
rit.
112
gradual rallentando, slowing till end
decrescendo Swell box to
pp
114
Adagio

Sample

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Sample