

Courage in a Time of Struggle

Angela Kraft Cross

Courage in a Time of Struggle

Organ Music for Service or Recital

Angela Kraft Cross

sample

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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 retard 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.

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/Cromorne) 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

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)

The musical score consists of four staves of music for various instruments. The top staff shows a treble clef, a key signature of one sharp, and a time signature of common time (4/4). It includes parts for Sw. Oboe 8, Flute 8, Gt. Gemshorn, and Ch. Clarinet 8. The middle staff shows a bass clef, a key signature of one sharp, and a time signature of common time (4/4). The bottom staff shows a bass clef, a key signature of one sharp, and a time signature of common time (4/4). Large, stylized yellow cursive letters 'SAY IT' are overlaid on the music, with 'S' on the first staff, 'AY' on the second, and 'IT' on the third. The fourth staff is blank.

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.

Maestoso ♩ = 120

1

5

9

13

A handwritten musical score for two voices (treble and bass) in G major (two sharps). The score consists of four systems of music, each starting with a measure number (47, 50, 53, 56) and ending with a fermata. The music features various note heads, stems, and beams. Large, thick yellow markings are overlaid on the score: a large circle with a diagonal slash through it covers the top half of system 50; a large question mark covers the middle of system 53; and a large exclamation mark covers the bottom of system 56.

47

50

53

56

58

(Sw.)

Sw.

Gt.

62

Gt.

Sw.

Gt.

66

Gt.

Ch.

Ped. + Cello 8

70

74

78

82 Ch. close Swell box p Sw.

86

70/2433S-11

The image shows a page from a musical score with four staves of music. The music is in common time, with various key signatures (G major, F# major, B minor, E major) and dynamic markings (p, f). Large yellow markings are overlaid on the music:

- A large yellow 'X' is drawn across the top staff (measures 74-75).
- A large yellow question mark is drawn across the second staff (measures 78-79).
- A large yellow S-shaped line is drawn across the bottom staff (measures 82-86), with the instruction "close Swell box" written near the start of the line.

A musical score page showing two staves of music. The top staff is for strings and the bottom staff is for bass. Measure 90 starts with a single note in the strings, followed by eighth-note pairs. Measure 91 begins with a bass line consisting of eighth-note pairs. A dynamic marking 'mf' is placed above the bass staff, with an arrow pointing to it. The label 'Gt.' is also present. A yellow oval highlights the bass staff in measure 91.

A musical score page with the number 94 in the top left corner. The key signature has one flat. There are two staves: a treble staff and a bass staff. The treble staff has four measures of music. The bass staff has three measures of music. A large yellow circle highlights the eighth note in the second measure of the bass staff. A yellow diagonal bar extends from the top right towards the highlighted note.

+ Sw. Reeds Tpt. 8, Contra Fagotto 16

Tempo I ($\text{♩} = 120$)

A musical score page featuring four staves of music. The top staff is treble clef, B-flat key signature, and common time. The second staff is bass clef, B-flat key signature, and common time. The third staff is bass clef, B-flat key signature, and common time. The fourth staff is bass clef, B-flat key signature, and common time. Measure 1 starts with a dotted half note followed by eighth notes. Measure 2 starts with a dotted half note followed by eighth notes. Measure 3 starts with a dotted half note followed by eighth notes. Measure 4 starts with a dotted half note followed by eighth notes.

130

Sw.

Ch. *legato*

133

136

139

molto rit.

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 $\text{♩} = 100$

Sw.

5

9

13

The musical score consists of five systems of music. System 1 (measures 1-4) features three staves: Treble, Bass, and Bass. The Treble staff has a treble clef, a key signature of four sharps, and a common time signature. The Bass staff has a bass clef, a key signature of four sharps, and a common time signature. The third staff is also in common time. Measures 1-4 contain mostly sustained notes and some eighth-note patterns. System 2 (measures 5-8) continues with the same three staves and key signatures. Measures 5-8 show more dynamic eighth-note patterns. System 3 (measures 9-12) maintains the same structure and key signatures. Measures 9-12 introduce more complex eighth-note patterns and some grace notes. System 4 (measures 13-16) concludes the piece with a final set of measures. The bass staff in measure 13 features a bass clef, a key signature of four sharps, and a common time signature. Measures 13-16 contain eighth-note patterns and sustained notes.

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

Sw. + Voix Celeste 8

53

Ped.

58

63

67

Original Registration

Tempo I ($\text{♩} = 100$)

71

Sw. legato

Gt.

78

81

The musical score consists of four staves of music. The top two staves are treble clef, and the bottom two are bass clef. The key signature is four sharps. Measure 71 starts with a five over four time signature, followed by a three over four, then a five over four, then a three over four, and finally a five over four. The instruction "Sw. legato" is written above the first measure. Measure 75 begins with a five over four time signature, followed by a three over four, then a five over four, then a three over four, and finally a five over four. The label "Gt." is placed above the first measure of this section. Measure 78 starts with a three over four time signature, followed by a five over four, then a three over four, then a five over four, and finally a three over four. Measure 81 starts with a five over four time signature, followed by a three over four, then a five over four, then a three over four, and finally a three over four. The entire section from measure 71 to measure 81 is crossed out with a large yellow 'X'. Below the staff in measure 81, a large yellow 'S' is drawn, spanning the width of the measure.

84

rit.

a tempo

rit.

Adagio

rit. e morendo

Ped. + Bourdon 32 okay

*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 $\text{♩} = 60$

Gt.
Ch.

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

Allegro agitato $\text{♩} = 120$

5
Ch.
p (both boxes)
(Ch.)
Sw.

9

Duration: 7:40

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40

43

Poco a poco più mosso

Gt. + Octave 4

46

49

70/2433S-25

The image shows a handwritten musical score for piano, consisting of four staves of music. The score is annotated with several large, stylized yellow 'S' and 'P' markings. The first 'S' starts at measure 40 and ends at measure 49. The second 'S' is located between measures 40 and 43. The first 'P' is between measures 43 and 46, and the second 'P' is between measures 46 and 49. There are also smaller yellow dots placed on specific notes and rests. Measure 46 includes dynamic instructions: 'Poco a poco più mosso' above the staff and 'Gt. + Octave 4' below it. Measure 49 begins with a key signature change and a time signature change to 2/2.

Sw. + Flute 2 and light Mix.

Accel. to $\text{d} = 60$

52

53

54

55

56

57

58

59

60

61

molto rit.

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 $\text{♩} = 128$

p Sw. {

3 3 3 3

3 3 3 3

3 3 3 3

3 3 3 3

67

mf

mp

70

f

73

mp

A large yellow spiral arrow starts at the top right and winds its way down through the musical score, pointing to specific notes and measures. The arrow points to the first measure (64), the second measure (67), the third measure (70), and the fourth measure (73). It also points to the dynamic marking 'Sw.' in measure 64, the tempo 'Allegro agitato' at the beginning, and the dynamics 'mf' and 'mp' in measure 67.

77

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

$\text{d} = 56$
Sw.

f Gt. (or Ch.)

81

85

89

A musical score page featuring four staves of music. The staves are numbered 93, 97, 101, and 105 from top to bottom. The music consists of various notes and rests, primarily in common time. A large yellow 'X' is drawn across the first three staves (measures 93, 97, and 101), indicating that these measures should not be played. A large yellow 'S' is drawn across the bottom staff (measure 105), indicating that this staff should be sustained or played through.

108

rit.

111 *a tempo*

114

molto rit.

Gt. *a tempo* Sw.

70/2433S-30

121

125 Sw.
Gt.
rit.

close Swell box but leave Choir box open

130 Freely
Ch.

134

138

Adagio

142

rit.

Adagio

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

Poco meno mosso e legato $\text{♩} = 84$

146

Ch.

mp

Gt.

cresc. poco a poco

149

mf

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

Poco più mosso $\text{♩} = 88$

152

f

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

Poco più mosso $\text{♩} = 88$

Gt. {

155

158 Sw.

(Gt.)

161 rit.

70/2433S-33

The musical score consists of four staves of music. Measure 152 starts with a forte dynamic (*f*). Measures 155 and 158 show the bass line with eighth-note patterns. Measure 161 includes a ritardando (rit.). The score is divided into sections by measures 152, 155, 158, and 161. The bass line features eighth-note patterns with sixteenth-note subdivisions indicated by '3' under each eighth note. The treble line includes cornopean and guitar parts. The bass line continues from measure 152 through 161.

188

poco rit.

a tempo

191

194

rit.

197

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

Maestoso $\text{♩} = 120$

Ch.

Ch.

Più mosso

rit.

Duration: 4:50

Musical score for piano, page 10, measures 49-50. The score consists of three staves. The top staff shows a treble clef, a key signature of four flats, and a 4/4 time signature. The middle staff shows a treble clef, a key signature of one flat, and a 4/4 time signature. The bottom staff shows a bass clef, a key signature of four flats, and a 4/4 time signature. Measure 49 starts with a forte dynamic. Measure 50 begins with a piano dynamic. The music features eighth-note patterns and sixteenth-note patterns. Measure 50 concludes with a forte dynamic.

51

rit.

10

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.

Musical score page 55, showing two staves of music. The top staff is treble clef with a key signature of four flats. The bottom staff is bass clef with a key signature of four flats. The music consists of eighth-note patterns. A large orange oval highlights a melodic line starting with a quarter note followed by a eighth-note dotted half note.

57

59

a piacere

61

poco rit.

a tempo

63

65

67

69

71

73

75

77

Gt.

Gt.

79

6

6

6

6

81

83

85

87

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.,

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 $\text{♩} = 72$

125

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 $\text{♩} = 60$

1

Ch.

Gt.

6

11

Duration: 5:30

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51

55

60

63

SWEET SONG

Sw. Strings 8, include Celeste
Ch. - Sw. to Ch.
Ped. - Sw. to Ped., - Ch. to Ped.

Sw.

70/2433S-51

68

72

76

80

70/2433S-52

Sw. + Flutes 8, 4

84

88

92 (Sw.)

Ch. Cromhorne or Clarinet 8

96

130 Gt.

135

140

145

a piacere

rit.

a tempo

S&P

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)

Maestoso ♩ = 54-58

Both boxes closed
Ch.
(No Ped.) legato

Sw.

4

6

Gt.

Ped.

9

poco rit.
a tempo

Ch.

(No Ped.)

Duration: 5:00

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30

Gt.

Ped.

Gt.

33

36

39

Gt.

close Sw. box

Poco meno mosso

42 Sw. + Oboe 8
Ch. *legato*
(No Ped.)

45 (Sw.) Gt.
(Ch.)

49 Gt.

52

55 rit.

60 *a tempo*

63 Sw. - Oboe 8

66

Gt.
Ped.

69

72 a piacere

75

rit.

a tempo

6

6

6

6

78

6

6

6

6

80

6

6

6

6

82

rit.

6

6

6

6

Sw. + Oboe 8, + Viola da Gamba 8

Gt. + Sw. to Gt.

Ch. + Sw. to Ch.

Poco meno mosso

84

Gt. {

Bass:

Sw. + Principals 8, 4

Ch. + Flutes 8, 4, (Clarinet 8 okay)

Ped. + Sw. to Ped.

86

Bass:

Sw. + 2

Gt. + Flutes + Strings 8, 4

Ch. + 2

88

Bass:

Accel. to $\text{♩} = 54$

90

Bass:

108

110

poco rit.

a tempo

rit.

112

gradual rallentando, slowing till end

decrescendo Swell box to pp

114

Adagio

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