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# AURELIA

5

Sw. Full to Reeds  
Gt. Full to Mixtures, Sw. to Gt.  
Ch. Trompette en Chamade  
Ped. Full, Sw. to Ped.

Jason D. Payne  
Tune by Samuel S. Wesley (1810–1876)

$\text{♩} = \text{ca. } 100$

The musical score is written in 4/4 time with a key signature of two flats (B-flat and E-flat). It consists of two systems of staves. The first system includes a grand staff (treble and bass clefs) and a separate bass line. The piano part in the grand staff features a melody in the treble clef and accompaniment in the bass clef. A guitar part is indicated by 'Gt.' with a dynamic marking of  $f$ . The second system begins with a measure number '5' and includes a key signature change to one sharp (F#) in the final measure. This system also includes a grand staff and a separate bass line, with guitar and chamber horn parts indicated by 'Gt.' and 'Ch.' respectively.

Excerpt for review purposes only.

# DARWALL'S 148TH

9

Sw. Full to Mixtures, Reeds  
Gt. Full to Mixtures, Sw. to Gt.  
Ped. Full to Reeds, Sw. to Ped.

Jason D. Payne  
Tune by John Darwall (1731–1789)

$\text{♩} = \text{ca. } 104$

Gt. *f*

5 3

Excerpt for review purposes only.

# KINGSFOLD

Sw. Principals 8, 4, 2  
 Gt. Principals 8, 4, Sw. to Gt.  
 Ped. 16, 8, 4, Sw. to Ped.

Jason D. Payne  
 Tune: Traditional English Melody

$\text{♩} = \text{ca. } 96$

The musical score is written for guitar and piano. It consists of two systems of music. The first system has three staves: a grand staff (treble and bass clefs) and a separate bass line. The tempo is marked as quarter note equals approximately 96. The guitar part is marked *mf*. The second system starts at measure 5 and includes a dynamic marking of *f* and the instruction 'Sw. + Mix. (opt.)'. The piano accompaniment features a steady bass line and chords in the right hand.

Excerpt for review purposes only.

for Ed Dunbar  
**LYONS**

Sw. Full to Reeds  
 Gt. Full to Mixtures, Sw. to Gt.  
 Ped. Full to Reeds, Sw. to Ped.

Jason D. Payne  
 Tune by Joseph Martin Kraus (1756–1792)

$\text{♩} = \text{ca. } 92$

7

Gt. { *f*

{ Sw.

(Gt.)

Sw.

Excerpt for review purposes only.

# MARTYRDOM (AVON)

19

Sw. Strings 8, Flutes 8, 4  
Gt. Principals 8, 4  
Ped. Flutes 16, 8, Sw. to Ped.

Jason D. Payne  
Tunc by Hugh Wilson (1764–1824)

$\text{♩} = \text{ca. } 104$

Gt. *mf*

Sw. *mp*

9

Sw.

Excerpt for review purposes only.

# NETTLETON

Sw. Foundations, Mix., Reeds  
 Gt. Foundations, Mix., Sw. to Gt.  
 Ch. Trompette en Chamade  
 Ped. Full, Sw. to Ped.

Jason D. Payne  
 Tune from Wyeth's *Repository of Sacred Music*, 1813

♩ = ca. 92

The musical score is written for piano and guitar. It consists of two systems of music. The first system has a tempo marking of ♩ = ca. 92. The top staff is the treble clef, and the bottom two staves are the bass clef. The key signature is one sharp (F#) and the time signature is 2/4. The score includes dynamics such as *mf* and *f*, and performance instructions like 'Gt.' and 'Ch.'. The second system begins at measure 6 and continues with similar notation and dynamics.

Excerpt for review puposes only.