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Commissioned by the Salt Lake Chapter of the American Guild of Organists
for the 2017 West Region Conference in Salt Lake City, Utah

Voluntary on Crusaders' Hymn

Gt: Soft 8's (or Ch: Soft 8's with Celeste)
Sw: Flute 8', 2 2/3', Principal 2', Tremulant
Ped: Soft 16', 8', Gt. to Ped. (Ch. to Ped.)

Franklin D. Ashdown

Sereno (♩ = 88)

The musical score is written for three staves. The top staff is for Gt. (Guitar) with a dynamic marking of *mp*. The middle and bottom staves are for Sw. (Swell) and Ped. (Pedal). The key signature is B-flat major (two flats) and the time signature is 4/4. The score is divided into three systems. The first system starts at measure 1 and ends at measure 4. The second system starts at measure 5 and ends at measure 8. The third system starts at measure 9 and ends at measure 12. A large diagonal watermark reading 'Copying is illegal' and 'Review only' is overlaid across the score.

Tune: *CRUSADERS' HYMN*, Silesian folk melody, *Schlesische Volkslieder*, 1842 (PD).

Music: Franklin D. Ashdown, newly composed, and copyright © 2017 Birnamwood with this publication.

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Come, Let Us Anew

Gt: Flute 8', 2 2/3'; on Repeat: Light Reed 8'
Sw: Flutes and Strings 8'
Ped: Soft 16', Sw. to Ped.

Bonnie L. Goodliffe

Gently moving (♩ = 54)

The musical score is written for three staves: Treble Clef (top), Bass Clef (middle), and Bass Clef (bottom). The key signature is two sharps (F# and C#), and the time signature is 12/8. The score is divided into three systems. The first system (measures 1-2) features a 'Sw.' (Swell) bracket over the first two staves. The second system (measures 3-4) includes a 'Gt.' (Guitar) label above the treble staff. The third system (measures 5-6) contains a first ending bracket with a repeat sign and a second ending bracket. A large diagonal watermark reading 'Copying is illegal' is overlaid across the entire score.

Tune: LUCAS (Lucas), James Lucas, b. ca. 1762, and written ca. 1805 (PD).

Music: Bonnie L. Goodliffe, newly composed, and copyright © 2017 Birnamwood with this publication.

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Nearer, My God, to Thee

Gt: Principal 8', Flute 8', String 8', (Flute 4')
Sw: Strings 8'
Ped: Soft 16', 8'

Clay Christiansen

Andante (♩ = 92)

The musical score is written for three staves: Treble, Bass, and Pedal. The key signature has one flat (B-flat) and the time signature is 5/4. The piece begins with a piano (p) dynamic for the strings. At measure 5, the guitar part enters with a mezzo-forte (mf) dynamic. The score includes dynamic markings such as *mp*, *p*, *Gt. mf*, *riten.*, and *a tempo*. A large diagonal watermark reading 'Copying is illegal' is overlaid across the score.

Tune: BETHANY (Mason), Lowell Mason, 1792–1872, and written in 1856 (PD).
Music: Clay Christiansen, newly composed, and copyright © 2017 Birnamwood with this publication.

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Prelude on Need

I Need Thee Every Hour

Gt: Reed 8' or Solo Combination
Ch: Principal 8' or Flute 8'
Sw: Strings 8'
Ped: 16', 8', Sw. to Ped.

Neil Harmon

Gently flowing (♩ = 63)
Ch.

The musical score consists of three systems of staves. The first system includes a Chorus staff (treble clef), a Swell staff (bass clef), and a Guitar staff (bass clef). The second system starts at measure 4 and includes a Guitar staff (treble clef), a Swell staff (bass clef), and a Guitar staff (bass clef). The third system starts at measure 8 and includes a Chorus staff (treble clef), a Swell staff (bass clef), and a Guitar staff (bass clef). The music is in 3/4 time and features a 'Gently flowing' tempo. A large watermark 'Copying is illegal' is overlaid diagonally across the score.

Tune: *NEED*, Robert Lowry, 1826–1899, and written in 1872 (PD).
Music: Neil Harmon, newly composed, and copyright © 2017 Birnamwood with this publication.

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Dearest Children, God Is Near You

Gt: Flûte Harmonique 8'
Sw: Strings 8'
Ped: Bourdon 16', Sw. to Ped.

James C. Kasen

Tenderly (♩ = 92)

The musical score is arranged for three staves. The top staff is for the Flûte Harmonique (8'), the middle staff is for Strings (8'), and the bottom staff is for the Bourdon (16') and Strings to Pedal. The piece is in 3/4 time with a key signature of one flat (B-flat). It begins with a dynamic marking of *pp* (pianissimo) for the strings. The score is divided into three systems, with measure numbers 7 and 13 indicated at the start of the second and third systems respectively. A guitar part (Gt.) is introduced in the third system. A large, diagonal watermark reading 'Copying is illegal' and 'Review only' is overlaid across the entire score.

Tune: *SINCLAIR*, John Menzies Macfarlane, 1833–1892 (PD).
Music: James C. Kasen, newly composed, and copyright © 2017 Birnamwood with this publication.

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Prelude on Mormon

How Great the Wisdom and the Love

Gt: Bourdon 8', Sw. to Gt.
Sw: Viole de Gambe 8', Viole Celeste 8'
Ped: Gt. to Ped., Sw. to Ped.

Linda S. Margetts

Calmly (♩ = 66)

*Cue-size Pedal notes may be omitted.

Tune: *MORMON*, Thomas McIntyre, 1833–1914 (PD).

Music: Linda S. Margetts, newly composed, and copyright © 2017 Birnamwood with this publication.

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Commissioned by the Salt Lake Chapter of the American Guild of Organists
for the 2017 West Region Conference in Salt Lake City, Utah
Written in memory of Alexander Schreiner

Prelude on Reliance

Though Deepening Trials Throng Your Way

Gt: Principal 8', Flute 8', 4'
Ch: Krummhorn 8', Flute 8'
Sw: Flute 8', String Celeste
Ped: Soft 16', 8', Sw. to Ped.

Rulon Christiansen

Andante tranquillo

Tune: *RELIANCE*, George Careless, 1839–1932 (PD).
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Prelude on
Prospect of Heaven

Gt: Colorful Reed 8' or other Solo
Ch: Solo Reed 8'
Sw: Flute 8', 4'
Ped: 16', 8', to balance Swell

Andrew Unsworth

♩. = 54

Sw.

4 Gt.

9

Tune: *PROSPECT OF HEAVEN*, Walker's *Southern Harmony*, 1835. (PD).

Music: Andrew Unsworth, newly composed, and copyright © 2017 Birnamwood with this publication.

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In Cloud and Sea

Meditation on "Jesus, Savior, Pilot Me" and "Rock of Ages"

"All our fathers were under the cloud, and all passed through the sea." 1 Corinthians 10:1

Gt: Principal 8', Flute 8', 4'
Ch: Clarinet 8'
Sw: Strings 8'
Ped: Soft 16', 8'

Richard Elliott

$\text{♩} = 52$

Gt. *mp*

Sw. *mp*

6

11

Tunes: *PILOT*, John E. Gould, 1822–1875, and written in 1871 (PD). *TOPLADY*, Thomas Hastings, 1784–1872, and written in 1830, *alt.* (PD).
Music: Richard Elliott, newly composed, and copyright © 2017 Birnamwood with this publication.

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