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THE FESTIVAL  
**Hymn Collection**

VOLUME 3

Samuel Metzger

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# Amazing Grace

Samuel Metzger

## Introduction

The Introduction section consists of three staves. The top staff is for the guitar (Gt.), the middle staff is for the piano right hand, and the bottom staff is for the piano left hand. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The music features a melodic line in the guitar and piano right hand, and a bass line in the piano left hand.

Measures 5-8 of the score. The top staff is for the guitar (Gt.), the middle staff is for the piano right hand, and the bottom staff is for the piano left hand. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The music features a melodic line in the guitar and piano right hand, and a bass line in the piano left hand. The word "Solo" is written above the guitar staff in measure 8.

Measures 9-12 of the score. The top staff is for the guitar (Gt.), the middle staff is for the piano right hand, and the bottom staff is for the piano left hand. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The music features a melodic line in the guitar and piano right hand, and a bass line in the piano left hand. The word "Gt." is written above the guitar staff in measure 12.

Tune: *NEW BRITAIN (AMAZING GRACE)*, *Columbian Harmony*, 1829 (PD).

Harmonization: Edwin O. Excell, 1851–1921, and written in 1910, *alt.* (PD)

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## Azmon

Samuel Metzger

## Introduction

4

Solo 8' (4')

6

*legato*

Tune and Harmonization: *AZMON*, Carl Gotthelf Gläser, 1784–1829, and written in 1828; *arr.* Lowell Mason, 1792–1872, in 1839 (PD).  
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# Festival Procession on Coronation

Samuel Metzger

Gt: 16', 8', 4', Mixture

Ch: Full

Sw: Full

Ped: Foundations 32', 16', 8', 4', 16' Reed, Ch. to Ped., Sw. to Ped.

## Introduction With forward motion

Gt.

Ch. (Sw.)  
*mf*

4

*f*

7

Tune and Harmonization: *CORONATION*, Oliver Holden, 1765–1844, and written in 1793 (PD).

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# Andrews

Samuel Metzger

## Introduction

Con moto

Gt. { Foundations 8', 4', 2', Mix. + Zimbelstern

The introduction consists of three systems of music. The first system shows the piano accompaniment in the right and left hands, and the guitar part in the top staff. The guitar part features a rhythmic pattern of eighth notes. The piano accompaniment consists of a steady eighth-note accompaniment in the right hand and a bass line in the left hand. The second system continues the piano accompaniment. The third system concludes the introduction with a final chord in the piano and a final note in the guitar.

5

This system contains measures 5 through 9. The piano accompaniment continues with the same eighth-note pattern in the right hand and a bass line in the left hand. The guitar part continues with the same rhythmic pattern.

10

This system contains measures 10 through 14. The piano accompaniment continues with the same eighth-note pattern in the right hand and a bass line in the left hand. The guitar part continues with the same rhythmic pattern.

Tune and Harmonization: *ANDREWS*, Mark Andrews, 1875–1939, and written in 1930 (PD).  
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# Duke Street

Samuel Metzger

**Introduction** Gt.

*accelerando*

32' flue

5 Sw. Gt.

*holding back* *accelerando*

10 Sw. Gt.

*holding back* *a tempo*

Sw (Ch.)

*Begin here for shorter introduction*

Tune and Harmonization: *DUKE STREET*, attr. John Hatton, 1710–1793, and written ca. 1793 (PD).  
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# Germany

Gt: Foundations 16', 8', 4'  
 Ch: Foundations and Strings 8', 4', Sw. to Ch.  
 Sw: Foundations and Strings 8', 4'  
 Ped: Foundations 32', 16', 8'

Samuel Metzger

**Introduction**

Gt.

*p* *mf*

Ch.

7

13

Tune and Harmonization: *GERMANY*, Gardiner's *Sacred Melodies*, 1815 (PD).

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# Hendon

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## Introduction

Sw. (Ch.) } Strings 8', 4'

32' flue

Gt: 16', 8', 4'

6

10

Tune and Harmonization: *HENDON*, H. A. César Malan, 1787–1864, and written in 1827 (PD).

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# Lauda anima

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## Introduction

Foundations 8', 4', 2', Mixture

+ Zimbelstern

+ 32' Flue

4

Solo Reed

8

Tune and Harmonization: *LAUDA ANIMA*, John Goss, 1800–1880, and written in 1869 (PD).

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# Message

Samuel Metzger

## Introduction

The Introduction section consists of three staves (treble, middle, and bass clefs) in a 4/4 time signature with a key signature of two sharps (F# and C#). The melody in the treble clef is a continuous sequence of eighth-note triplets, starting on G4 and moving stepwise up to D5. The middle and bass clefs are mostly empty, with a few notes in the bass clef at the end of the section.

The Solo section begins at measure 4. The treble clef continues with eighth-note triplets. The middle clef has a 'Solo' marking above a triplet of eighth notes (G4, A4, B4) starting in measure 5. The bass clef provides a simple accompaniment of quarter notes: G3, F#3, E3, D3, C3, B2, A2, G2.

The final section starts at measure 7. The treble clef continues with eighth-note triplets, which become more complex with some chromaticism and accidentals. The middle clef has a triplet of eighth notes (G4, A4, B4) in measure 8. The bass clef continues with quarter notes, including some chromatic movement: G3, F#3, E3, D3, C3, B2, A2, G2, F#2, E2, D2, C2, B1, A1, G1.

Tune and Harmonization: *MESSAGE*, H. Earnest Nichol, 1862–1928, and written in 1896 (PD).

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# Nettleton

Samuel Metzger

**Introduction** **Solo (Reed or Cornet)**

6 Gt. Solo

12 Gt. Solo

Tune: NETTLETON, Wyeth's *Repository of Sacred Music, Part Second*, 1813 (PD).  
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# Mit Freuden zart

Samuel Metzger

## Introduction

The musical score is written for piano and solo trumpet. It begins with an introduction in 2/2 time, marked *freely*. The piano part features a series of chords and triplets. The solo trumpet part enters at measure 5, marked *poco rit.* and *ff*. The score includes measures 5, 10, and 15, with various musical notations such as triplets, dynamics, and articulation marks.

Tune: MIT FREUDEN ZART, Bohemian Brethren's *Kirchengesang*, 1566 (PD).

Harmonization: Maurice F. Bell, 1862–1947, and written in 1906, *alt.* (PD).

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# Revive Us Again

Samuel Metzger

**Introduction**

Trumpet Gt. Trumpet

5

Trumpet Gt.

10 **Standard Verse**

Tune and Harmonization: *REVIVE US AGAIN*, John J. Husband, 1760–1825, and written in 1820 (PD).  
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# To God Be the Glory

Samuel Metzger

## Introduction Trumpet

4

7

Tune and Harmonization: *TO GOD BE THE GLORY*, William Howard Doane, 1832–1915, and written in 1875 (PD).  
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# Solid Rock

Samuel Metzger

## Introduction

The musical score is divided into three systems. The first system shows the piano introduction in 3/4 time, marked *ff* and *firmlly*. The second system features a trumpet part marked *marcato* and a guitar part marked *Gt.*. The third system continues the piano and guitar parts, with a *rit.* marking. The score includes various musical notations such as dynamics, articulation marks, and time signature changes.

Tune and Harmonization: *SOLID ROCK*, William Batchelder Bradbury, 1816–1868, and written in 1863, *alt.* (PD).  
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# St. Catherine

Samuel Metzger

## Introduction

Foundations 8', 4', 2', Mixture

+ Swell Oboe 8'

6 + Swell Tpt. 8'

10 Gt.

Tune and Harmonization: *ST. CATHERINE*, Henri Frederick Hemy, 1818–1888, and written in 1864;

*alt.* James George Walton, 1821–1905, in 1874 (PD).

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