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Sheep May Safely Graze

Gt: Flute 8'
 Pos: Principal 8'
 Sw: Gedeckt 8'
 Ped: Lieblich Gedeckt 16', 8'

J. S. Bach
ed. and arr. Michael Burkhardt

The musical score is presented in three systems, each with three staves. The key signature is one sharp (F#) and the time signature is 4/4. The first system is labeled 'Gt.' and shows a melodic line for the flute and a bass line for the Lieblich Gedeckt. The second system is labeled '3' and shows a melodic line for the Principal and a bass line for the Lieblich Gedeckt. The third system is labeled '[4]' and shows a melodic line for the Gedeckt and a bass line for the Lieblich Gedeckt. The score includes various musical notations such as slurs, ties, and trills.

Music: J. S. Bach, 1685–1750, from Cantata No. 208 (PD).

Arrangement: Michael Burkhardt, newly edited and arranged, and copyright © 2018 Birnamwood with this publication.

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Jesu, Joy of Our Desiring

Gt: Warm Principal 8', Flute 4'
 Pos: Rohrflöte 8'
 Sw: Gedeckt 8', Nazard 2 $\frac{2}{3}$ ' OR Oboe 8'
 Ped: Lieblich Gedeckt 16', 8'

J. S. Bach
 ed. and arr. Michael Burkhardt

Sw. *

simile

Pos.

5

9

Gt.

(Sw.)

* RH articulation/bowing from Oboe and Violin Parts.

Music: J. S. Bach, 1685–1750, from Cantata No. 147 (PD).

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Sinfonia (Arioso)

Gt: Warm Principal 8'
 Pos: Gedeckt 8'
 Sw: Oboe 8'
 Ped: Lieblich Gedeckt 16', 8'

J. S. Bach
ed. and arr. Michael Burkhardt

Adagio
 Sw. OR Gt.

Pos.

Music: J. S. Bach, 1685–1750, from Cantata No. 156 (PD).

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Menuet Gothique

Gt., Pos., Sw.: Foundations and Reeds 16', 8', 4, Manuals coupled
 Ped: Foundations and Reeds 16', 8', 4', Man. to Ped.

Léon Boëllmann
 ed. Michael Burkhardt

Allegro (♩ = 138)

Sw. } *p non legato*

Gt. } *ff*

Sw. } *p*

Music: Léon Boëllmann, 1862-1897, from *Suite Gothique*, op. 25, 1895 (PD).

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Allegro

Gt: Foundations 8', 4', Sw. to Gt.
 Sw: Foundations 8', 4'
 Ped: Subbass 16', Flute 8'

Johannes Brahms
ed. and arr. Michael Burkhardt

Allegro non troppo, ma con brio

The musical score is written for three parts: guitar (Gt.), swampland (Sw.), and pedal (Ped.). It is in 4/4 time and consists of two systems of music. The first system has three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. The second system also has three staves. A large watermark 'Copying is illegal' is overlaid diagonally across the score.

Music: Johannes Brahms, 1833–1897, Symphony No. 1, op. 68; theme from fourth movement (PD).

Arrangement: Michael Burkhardt, newly edited and arranged, and copyright © 2018 Birnamwood with this publication.

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St. Anthony Chorale

Gt: Foundations 8', 4', 2', Sw. to Gt.
Pos: Solo Trumpet 8'
Sw: Foundations 8', 4', Mixture, Reed(s) 8', (4')
Ped: Foundations 16', 8'

Johannes Brahms
ed. and arr. Michael Burkhardt

Andante

The musical score is arranged in three systems. The first system (measures 1-4) features a piano introduction with a 'Sw.' (Swell) marking. The second system (measures 5-8) continues the piano part. The third system (measures 9-12) introduces the guitar part with a 'Gt.' marking and includes the instruction '+ Sw. to Ped.' (Swell to Pedal) at the end of the system.

Music: Johannes Brahms, 1833–1897, from *Variations on a Theme by Haydn*, op. 56a (PD).
Arrangement: Michael Burkhardt, newly edited and arranged, and copyright © 2018 Birnamwood with this publication.

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Chorale and Aria on O Perfect Love

Gt: Solo Flute 8'

Sw: Strings 8'

Ped: Lieblich Gedeckt 16', 8'

Michael Burkhardt

Simply (♩ = ca. 52)

The musical score is divided into two main sections: 'Simply' and 'Andante'.

Simply (♩ = ca. 52): This section consists of two systems of piano accompaniment. The first system (measures 1-5) features a treble clef with a 2/2 time signature and a bass clef with a 2/2 time signature. The right hand plays chords and moving lines, while the left hand provides a steady accompaniment. A 'Sw.' (strings) bracket is shown in the first measure, and 'Man.' (manicella) is indicated below the first measure. The second system (measures 6-10) continues the accompaniment, with 'Ped.' (pedal) markings below measures 7 and 10.

Andante (♩ = ca. 60): This section begins at measure 16 and is in 12/8 time. It features three staves: a top staff for Gt. (Solo Flute), a middle staff for Sw. (Strings), and a bottom staff for Ped. (Lieblich Gedeckt). The Gt. part has a melodic line with grace notes and slurs. The Sw. part provides harmonic support with chords and moving lines. The Ped. part has a steady accompaniment. 'Man.' and 'Ped.' markings are present below the bottom staff.

Tune: *O PERFECT LOVE*, Joseph Barnby, 1838–1896, and written in 1889 (PD).

Setting: Michael Burkhardt, newly composed, and copyright © 2018 Birnamwood with this publication.

Based on movements from *Variations on "O Perfect Love,"* MSM-10-852.

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For MaryAnn and John
 Voluntary on
 Hymn to Joy

Gt: Principal 8', 4', 2', Mixture
 Pos: Regal 8', Principal 4', Quint 2 $\frac{2}{3}$, Gemshorn 2'
 Ped: Principal 16', 8', 4'

Michael Burkhardt

Cheerfully

The musical score is written for three instruments: guitar (Gt.), organ (Pos.), and piano (Ped.). It is in 4/4 time and has a key signature of one sharp (F#). The piece is marked 'Cheerfully'. The score is divided into three systems. The first system begins with a guitar part in the upper right, followed by organ and piano parts. The second system starts at measure 4, and the third system starts at measure 7. The music features a steady bass line in the piano and organ, with a more active melody in the guitar and organ. Triplet markings are used throughout the piece.

Tunes: *HYMN TO JOY*, Ludwig van Beethoven, 1770–1827, and written in 1824; *adapt.* Edward Hodges, 1796–1867, in 1842 (PD).

Voluntary IX, John Stanley, 1712–1786, from *Ten Voluntaries*, op. 7 (PD).

Setting: Michael Burkhardt, and copyright © 2000 Birnamwood, MSM-10-729. This edition copyright © 2018 Birnamwood with this publication.

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Trumpet Voluntary

(The Prince of Denmark's March)

Gt: Foundations 8', 4', Mixture, Sw. to Gt.

Pos: Solo Trumpet 8'

Sw: Foundations 8', 4', 2'

Ped: 16', 8'

Jeremiah Clarke
ed. and arr. Michael Burkhardt

Pos. *tr*

Sw.

5 *tr* *tr*

9 *tr*

Gt.

Music: Jeremiah Clarke, ca. 1674–1707, from *A Collection of Ayres*, 1700 (PD).

Arrangement: Michael Burkhardt, newly edited and arranged, and copyright © 2018 Birnamwood with this publication.

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Pomp and Circumstance

Gt: Foundations 8', 4', 2', Sw. to Gt.

Pos: Solo 8' OR Solo Combination

Sw: Foundations 8', 4'

Ped: Foundations 16', 8' to balance

Edward Elgar

ed. and arr. Michael Burkhardt

Largamente

Pos. *mp* legato e cantabile

The first system of the musical score is in 2/4 time with a key signature of one sharp (F#). It consists of three staves. The top staff is the treble clef, containing a melodic line with a tempo marking of *Largamente* and performance instructions *Pos. mp legato e cantabile*. The middle staff is the bass clef, containing a piano accompaniment with a dynamic marking of *Sw. p* and a *simile* instruction. The bottom staff is a separate bass clef line, also marked *simile*.

The second system of the musical score continues from the first system. It consists of three staves. The top staff is the treble clef, containing a melodic line with a measure rest at the beginning. The middle staff is the bass clef, containing a piano accompaniment with a *simile* instruction. The bottom staff is a separate bass clef line, also marked *simile*.

The third system of the musical score continues from the second system. It consists of three staves. The top staff is the treble clef, containing a melodic line with a measure rest at the beginning. The middle staff is the bass clef, containing a piano accompaniment with a *simile* instruction. The bottom staff is a separate bass clef line, also marked *simile*.

Music: Edward Elgar, 1857–1934, *Pomp and Circumstance March No. 1*, op. 39 (1901) (PD).

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March (Procession in G)

Gt: Foundations 8', 4', 2'

Pos: Solo Trumpet 8'

Sw: Foundations 8', 4', Mixture, Reed 8'

Ped: Foundations 16', 8', 4'

George Frideric Handel
ed. and arr. Michael Burkhardt

Allegro

Pos.

Gt.

5

9

Music: George Frideric Handel, 1685–1759, from *Judas Maccabaeus*, Part 3, No. 59, HWV 63 (PD).

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Andante maestoso

Gt: Foundations 8', Flute 4'
 Sw: Foundations 8', Flute 4'
 Ped: Foundations 16', 8'

Gustav Holst
ed. and arr. Michael Burkhardt

Andante maestoso
 Gt.

Sw.

5

9

Music: Gustav Holst, 1874–1934, “Jupiter” Theme from *The Planets*, op. 32 (*THAXTED*) (PD).

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Psalm 19

Gt: Foundations 8', 4', 2', Mixture
 Sw: Foundations 8', 4', Mixture. Oboe 8'
 Ped: Foundations 16', 8', 4'

Benedetto Marcello
ed. and arr. Michael Burkhardt

Allegro

4

7

tr

Gt. }

Music: Benedetto Marcello, 1686–1739, from *Estro poetico-armonico*, 1724, 1725–1727 (PD).

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Allegro maestoso

Gt: Foundations 8', 4', Mixture, Sw. to Gt.
 Sw: Foundations 8', 4', Mixture, (Chorus Reed 8')
 Ped: Foundations 16', 8', 4', (Posaune 16'), Sw. to Ped.

Felix Mendelssohn
 ed. Michael Burkhardt

Allegro maestoso e vivace (♩ = 92)

The musical score is presented in three systems. Each system consists of three staves: a grand staff (treble and bass clefs) for the guitar and swell parts, and a single bass staff for the pedal part. The tempo is marked 'Allegro maestoso e vivace' with a quarter note equal to 92 beats per minute. The key signature is one flat (B-flat major or D minor). The score includes various musical notations such as chords, arpeggios, and melodic lines with phrasing slurs. A large, diagonal watermark reading 'Copyrighted material' is overlaid across the entire score.

Music: Felix Mendelssohn, 1809–1847, Sonata No. 2, Mvt. 3, op. 65 (PD).

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Maestoso

Gt: Foundations 8', 4', 2', Sw. to Gt.
 Sw: Foundations 8', 4', Mixture, Chorus Reed 8'
 Ped: Foundations 16', 8', 4', Sw. to Ped.

Felix Mendelssohn
 ed. Michael Burkhardt

Con moto maestoso

The musical score is presented in three systems. The first system includes a piano accompaniment (piano) and a guitar part (Gt.) starting with a forte (*ff*) dynamic. The piano part features a rhythmic accompaniment with chords and moving lines in both hands. The guitar part has a melodic line with some trills (*tr*). The second system continues the piano accompaniment and guitar part. The third system shows the piano accompaniment and guitar part, with a 'Sw. *ff*' dynamic marking and a '(Gt.)' marking above the staff. A large 'Copyrighted Material' watermark is overlaid on the score.

Music: Felix Mendelssohn, 1809–1847, Sonata No. 3, Mvt. 1 (A Section), op. 65 (PD).
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Wedding March

Gt: Foundations 8', 4', 2', Mixture, Sw. to Gt.

Pos: Solo Trumpet 8'

Sw: Foundations 8', 4', Mixture, Reeds 8', 4'

Ped: Foundations 16', 8', 4', Sw. to Ped.

Felix Mendelssohn
ed. and arr. Michael Burkhardt

Allegro moderato

The musical score is arranged in three systems. The first system (measures 1-4) features a Solo Trumpet part with a 'Pos.' marking and six triplet markings. The Grand Piano accompaniment includes a guitar part (Gt.) and begins with a trill. The second system (measures 5-8) continues the piano accompaniment with a first ending bracketed '1.' and a trill. The third system (measures 9-13) concludes the piece with multiple triplet markings in both the trumpet and piano parts.

Music: Felix Mendelssohn, 1809–1847, from *A Midsummer Night's Dream* (PD).

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Andante tranquillo

Gt: Foundations 8', Flute 4', Sw. to Gt.
 Sw: Foundations 8'
 Ped: Foundations 16', 8'

Felix Mendelssohn
 ed. Michael Burkhardt

Andante tranquillo (♩ = 76)

Music: Felix Mendelssohn, 1809–1847, Sonata No. 3, Mvt. 2, op. 65 (PD).

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Rondeau

Gt: Fanfare Trumpet 8'
 Pos: Foundations 8', 4', 2', Sw. to Pos.
 Sw: Foundations 8', 4', 2'
 Ped: Foundations 16', 8', 4'

Jean-Joseph Mouret
ed. and arr. Michael Burkhardt

Music: Jean-Joseph Mouret, 1682–1738, from *Sinfonies des Fanfares, Première Suite*, 17296 (PD).

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Bridal Chorus

Gt: Foundations 8', 4', 2', Sw. to Gt., Pos. to Gt.

Pos: Foundations 8', Flute 4'

Sw: Trompette 8', Principal 4'

Ped: Foundations 16', 8'

Richard Wagner
ed. and arr. Michael Burkhardt

Sw.

p

5

Gt.

11

Music: Richard Wagner, 1813–1883, from *Lohengrin*, WWV 75 (PD).

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