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Charles Wesley

Organbook

Concerto on "Amsterdam"

"Praise the Lord Who Reigns Above"

Variations on "Aberystwyth"

"Jesus, Lover of My Soul"

Fuguing Tune on "Lenox"

"Blow Ye the Trumpet, Blow!"

Rudy Shackelford

Rudy Shackelford

Charles Wesley Organbook

I

Concerto on "Amsterdam"

Celebrate the eternal God with harp and psaltery,
Timbrels soft and cymbals loud in this high praise agree;
Praise with every tuneful string; all the reach of heavenly art,
All the powers of music bring, the music of the heart.

II

Variations on "Aberystwyth"

Jesus, lover of my soul, let me to Thy bosom fly,
While the nearer waters roll, while the tempest still is high.
Hide me, O my Savior hide, till the storm of life is past;
Safe into the haven guide; O receive my soul at last.

III

Fuguing Tune on "Lenox"

Blow ye the trumpet, blow! The gladly solemn sound
Let all the nations know, to earth's remotest bound:
The year of jubilee is come! The year of jubilee is come!
Return, ye ransomed sinners, home.

Rudy Shackelford

Rudy Shackelford is a composer, organist, and writer on music. He earned the Master of Music and Doctor of Musical Arts degrees at the University of Illinois, Urbana-Champaign, studying composition with Gordon Binkerd. Rudy Shackelford's first publications were organ transcriptions of Binkerd's *Concert Set* for piano (Boosey & Hawkes) and *Quaderno Musicale di Annalibera* for piano by Luigi Dallapiccola (Edizioni Suvini Zerboni). He also translated and edited Dallapiccola's essays on opera for Toccata Press (London, 1987).

Original compositions for organ by Rudy Shackelford include *Trio Sonata 1970* (Boosey & Hawkes), *Sweelinck Variations* (McAfee Music), *Canonic Variations on "Vom Himmel hoch"* (Belwin-Mills), *Sonata for Organ* and *Nine Aphorisms* (Hinshaw Music). Rudy Shackelford has been artist-in-residence at The MacDowell Colony (Peterborough, NH), Yaddo (Saratoga Springs, NY), and the Rockefeller Foundation's Villa Serbelloni (Bellagio, Italy). Since 1997 he has served as organist of Bethany United Methodist Church, Gloucester Point, VA, for whose 110th and 120th anniversaries he composed *Trumpet Voluntary* and *Charles Wesley Organbook* published by Paraclete Press.

Preface

Charles Wesley, whose brother John was the founder of Methodism, wrote some 6,500 sacred poems that were published as hymn texts. To celebrate the 300th anniversary of his birth on 18 December 1707, three of his texts and their companion tunes were chosen from *The United Methodist Hymnal* (1989) as the basis of three chorale preludes entitled collectively *Charles Wesley Organbook*. Although the three pieces can be used as individual voluntaries in church services, when performed together as a suite lasting 14–15 minutes the work gains continuity and impact from the interplay of shared motifs and key relationships. In programs and bulletins the complete work should be presented as follows:

Charles Wesley Organbook (2007) Rudy Shackelford
(born 1944)

1. *Concerto on "Amsterdam"*:
"Praise the Lord Who Reigns Above"
2. *Variations on "Aberystwyth"*:
"Jesus, Lover of My Soul"
Theme – Lullaby – Pastorale – Nocturne – Tango
3. *Fuguing Tune on "Lenox"*:
"Blow Ye the Trumpet, Blow!"

This music was conceived for an American organ of three manuals and sixty stops, eclectic in tonal design, with a MIDI division that provides classical organ and orchestral voices. The work may be adapted for large two-manual organs with a full array of tone colors. The following comments are offered as a source of program notes and suggestions for organ registration.

I. *Concerto on “Amsterdam”*

Charles Wesley’s hymn “Praise the Lord Who Reigns Above” is a paraphrase of Psalm 150, a joyful ode to music that lists many of the instruments extant in biblical times: trumpet, organ, harp, and cymbals (to use their modern names). The sprightly tune *Amsterdam* was one of a half-dozen 17th-century German chorales that John Wesley adapted in his first hymnbook, the 1742 *Foundery Collection*.

Another powerful influence on early Methodist music was George Frideric Handel, the composer of *Messiah*. Although born in Germany (1685) and trained in Italy, Handel spent most of his life in England (1712 – 59), where he established the patterns for all that was to be British choral music until the Victorian era. Tunes from his operas and oratorios were reworked and used extensively in 18th- and 19th-century evangelical hymnbooks, probably for the first time in John Wesley’s *Foundery Collection*.

While there are no direct quotations of Handel’s music in *Concerto on “Amsterdam,”* the piece is freely modeled upon the opening movement of his *Organ Concerto* in F Major, Opus 4, No. 4. Handel composed sixteen concertos for organ and chamber orchestra and performed the solo part himself between acts of his oratorios. The organs were compact, producing clear and lively tone within a restricted dynamic compass. As befits the Baroque aesthetic, registration and keyboard touch in *Concerto on “Amsterdam”* should strive for transparency and precise articulation without being excessively bright or detached. Blending MIDI harpsichord or harp with organ tone may heighten the contrast between solo and ensemble textures, here played by one performer.

II. *Variations on “Aberystwyth”*

This plaintive, haunting melody was named for the town in Wales where its composer, Joseph Parry (1841 – 1903), worked as a professor of music. It is less familiar, but much more interesting, than the rather monotonous tune *Martyn* to which Charles Wesley’s poem “Jesus, Lover of My Soul” is usually sung. Written in 1738, shortly after his conversion, the text caused much embarrassment with its frankly sensual imagery—“let me to thy bosom fly”—yet is in fact based upon the Wisdom of Solomon 11:26: “O Lord, thou lover of souls.”

The present setting of *Aberystwyth* takes the form of a theme and four variations, each with its own distinctive character and organ registration. English horn with tremulant, accompanied by stopped flutes, is recommended for the theme. Variation 1, a gentle lullaby inspired by Louis Vierne’s *Berceuse*, may be played on the Gambe and Voix Céleste. Variation 2 is modeled on the second movement of Paul Hindemith’s *Sonate II*, an evocation of the Baroque pastorale in 6/8 dotted-note rhythm; play the right-hand part on 8-ft. Schalmey and the left on 8-ft. Krummhorn, reversing the hands at the repeat sign. With its sinuous melody on the French horn stop, Variation 3 recalls the atmosphere of a Chopin nocturne. In Variation 4, *Aberystwyth* is transformed into a tango, a dance whose evolution from the scandalous to the respectable parallels the history of Wesley’s hymn. Marimba, vibraphone, and pizzicato string bass drawn from the MIDI division can conjure up a smoke-filled nightclub in Buenos Aires, Argentina, birthplace of the tango!

III. *Fuguing Tune on “Lenox”*

To celebrate Charles Wesley’s tercentenary there could be no more fitting finale than his great hymn of justifying grace “Blow Ye the Trumpet, Blow!” with its ecstatic refrain “The year of jubilee is come!” The companion tune *Lenox* (sometimes called *Trumpet*) first appeared in New Haven, Connecticut around 1782. The composer, Lewis Edson, belonged to the New England school of tunesmiths made famous by William Billings, whose anthems often culminated in fugues. Starting usually with the bass, the voices enter one after another singing identical text and similar melodic motifs, but there is no strict imitation or extended development such as one finds in the fugues of Johann Sebastian Bach.

Fuguing Tune on "Lenox" begins with a trumpet stop played very softly to suggest the call of a distant bugle. A gradual crescendo creates the illusion that the music is drawing closer, and when it arrives the tune *Lenox* receives a forthright and almost complete statement on the diapason chorus. Just before the "jubilee" refrain is finished, however, it is interrupted by a quicker theme in the "soprano" part which then develops into a concise four-part fugue. When this has run its course, the trumpet returns playing a scintillating descant to the hymntune *Lenox* sounded by the carillon. The previously truncated "jubilee" is now heard in its complete form on full organ with timpani in the pedal, bringing the *Charles Wesley Organbook* to a triumphant conclusion.

—Rudy Shackelford

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Commissioned by Bethany United Methodist Church, Gloucester Point, Virginia,
to celebrate its 120th anniversary and the tercentenary of Charles Wesley's birth (1707)

Charles Wesley Organbook

I. Concerto on "Amsterdam"

Rudy Shackelford

Vivace (♩ = ca. 84)

Musical score for the first system, measures 1-3. It features three staves: a grand staff (treble and bass clefs) and a separate bass staff. The grand staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The tempo is marked 'Vivace' with a quarter note equal to approximately 84 beats per minute. The dynamics are marked 'f' (forte). The performance instruction is 'leggero e ben articolato, ma non troppo staccato'. The organ registration is specified as 'Gt: Principals 8', 4', 2'' and 'Ped: Princ. 16', 8', 4''.

Musical score for the second system, measures 4-6. It continues the grand staff and bass staff from the first system. Measure 4 begins with a triplet of eighth notes in the treble clef, indicated by a '3' above the staff.

Musical score for the third system, measures 7-9. It continues the grand staff and bass staff from the second system. Measure 7 begins with a sixteenth-note triplet in the treble clef, indicated by a '6' above the staff.

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9 Sw. *mp*

Sw. *mp*

Sw: Flutes 8' & 2'

12

15

18

Gt. *f*

21

Musical notation for measures 21-23. The system consists of three staves. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. The key signature has one flat. Measure 21 features a complex rhythmic pattern with eighth and sixteenth notes. Measure 22 continues with similar patterns. Measure 23 shows a change in the bass line with a dotted quarter note.

24

Musical notation for measures 24-26. The system consists of three staves. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. Measure 24 has a dense texture with many beamed notes. Measure 25 continues with similar patterns. Measure 26 features a melodic line in the middle staff with a sharp sign.

27

Musical notation for measures 27-29. The system consists of three staves. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. Measure 27 has a dense texture with many beamed notes. Measure 28 includes trills (tr) and a wavy line indicating a tremolo. Measure 29 features a melodic line in the middle staff.

30

Musical notation for measures 30-32. The system consists of three staves. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. Measure 30 includes trills (tr) and a wavy line indicating a tremolo. Measure 31 features a melodic line in the middle staff. Measure 32 includes a dynamic marking of *mp* and a wavy line indicating a tremolo.

33

Musical score for measures 33-35. Treble clef with a melodic line of eighth notes and sixteenth notes. Bass clef with a supporting line of eighth notes and sixteenth notes. A grand staff with piano and bass clefs is shown below.

36

tr

Ch. *mf*

Musical score for measures 36-38. Treble clef with chords and trills. Bass clef with chords and trills. A grand staff with piano and bass clefs is shown below.

Ch: Gedeckt 8',
Principal 4', Oktav 2'

Bass clef line for measures 36-38 with a few notes and rests.

mf (- 4')

39

tr

poco ritard.

a tempo

Gt. *f*

Musical score for measures 39-41. Treble clef with melodic lines and trills. Bass clef with chords and melodic lines. A grand staff with piano and bass clefs is shown below.

(+ 4')

42

Musical score for measures 42-44. Treble clef with melodic lines. Bass clef with chords and melodic lines. A grand staff with piano and bass clefs is shown below.

45

Musical score for measures 45-47. Treble clef has chords and eighth notes. Bass clef has chords and eighth notes. Middle clef is empty.

48

Ch. *tr*

mf

Sw.

mp

Musical score for measures 48-50. Treble clef has chords and eighth notes with trills. Bass clef has chords and eighth notes. Middle clef has chords. Dynamics include *mf* and *mp*.

50

tr

tr

tr

Ch. *mf*

mf

Musical score for measures 50-51. Treble clef has chords and eighth notes with trills. Bass clef has chords and eighth notes. Middle clef has chords. Dynamics include *mf*.

52

Ch. *tr*

Sw.

mp

mp

mf

Musical score for measures 52-54. Treble clef has chords and eighth notes with trills. Bass clef has chords and eighth notes. Middle clef has chords. Dynamics include *mp* and *mf*.

54 *tr*

Ch.

56 *Sw. mp*

58 *Gt. f*

60

62

Ch.

mf

Sw.

mp

mp ritmico

64

66

68

Gt.

f

f

71

74 **Vivace**

ritard. *ff*

ad libitum

Gt: + Mixtures, Reed 8' Ped: + Mixture, Reed 16' *ff*

77

80

83 Ch.

mf

Ch: + Mixture, Krummhorn 8'

Ch.

86

89

92

Gt. *ff*

ff

95

Musical score for measures 95-97. The piece is in B-flat major (one flat) and 3/4 time. Measure 95 features a treble clef with a melodic line of eighth notes and a bass clef with a rhythmic accompaniment of eighth notes. Measure 96 continues the melodic and rhythmic patterns. Measure 97 concludes with a final chord in the treble clef.

98

Musical score for measures 98-99. Measure 98 shows a treble clef with a melodic line of eighth notes and a bass clef with a rhythmic accompaniment of eighth notes. Measure 99 continues the melodic and rhythmic patterns.

100 *tr*

tr

tr

rallentando

Musical score for measures 100-102. Measure 100 features a treble clef with a melodic line of eighth notes and a bass clef with a rhythmic accompaniment of eighth notes. Measure 101 continues the melodic and rhythmic patterns. Measure 102 concludes with a final chord in the treble clef. The tempo marking **rallentando** is present in measure 101.

Charles Wesley Organbook

II. Variations on "Aberystwyth"

Theme

Rudy Shackelford

Larghetto (♩ = ca. 60)

Sw. *mp* cantabile
Sw: English Horn 8', Tremulant

Ch: Gedeckt 8'

Ped: Bourdon 16' & 8'

5

Ch.

p sostenuto

8

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11

mf
mp

Var. 1 Lento (♩ = ca. 52)

14

mp *p* *rall.*

Sw. *pp* dolce e teneramente

Sw: Gambe 8', Voix Céleste 8'

19

p

24

3

Musical score system 1, measures 30-35. The system consists of three staves: Treble, Bass, and a lower Bass staff. Measure 30 starts with a treble clef and a key signature of one flat. A triplet of eighth notes is marked with a '3' above it. Dynamic markings include *mf* and *f*. A large watermark 'DOKUMENT' is visible across the page.

Musical score system 2, measures 36-41. The system consists of three staves. Measure 36 starts with a treble clef and a key signature of one flat. A triplet of eighth notes is marked with a '3' above it. Dynamic markings include *mp*. A large watermark 'DOKUMENT' is visible across the page.

Musical score system 3, measures 42-47. The system consists of three staves. Measure 42 starts with a treble clef and a key signature of one flat. A triplet of eighth notes is marked with a '3' above it. Dynamic markings include *ten.* and *pp*. A large watermark 'DOKUMENT' is visible across the page.

Musical score system 4, measures 48-53. The system consists of three staves. Measure 48 starts with a treble clef and a key signature of one flat. The tempo is marked *Andante* ($\text{♩} = \text{ca } 40$). The dynamic is *p*. The instrument is marked *Sw.*. The system includes the instruction *allargando*. A large watermark 'DOKUMENT' is visible across the page.

Sw: Schalmei 8'; Ch: Krummhorn 8'

53

Musical score for measures 53-56. The system consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. The music is in a key with one flat (B-flat major or D minor). Measure 53 starts with a treble clef staff containing a half note chord (F4, A4) and a bass clef staff with a half note chord (B2, D3). A slur covers measures 53-56. Measure 54 has a treble staff with a half note chord (F4, A4) and a bass staff with a half note chord (B2, D3). Measure 55 has a treble staff with a half note chord (F4, A4) and a bass staff with a half note chord (B2, D3). Measure 56 has a treble staff with a half note chord (F4, A4) and a bass staff with a half note chord (B2, D3).

57

(reverse manuals on repeat)

Musical score for measures 57-60. The system consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. The music is in a key with one flat. Measure 57 starts with a treble clef staff containing a half note chord (F4, A4) and a bass clef staff with a half note chord (B2, D3). A repeat sign is present at the start of measure 58. A slur covers measures 57-60. Measure 58 has a treble staff with a half note chord (F4, A4) and a bass staff with a half note chord (B2, D3). Measure 59 has a treble staff with a half note chord (F4, A4) and a bass staff with a half note chord (B2, D3). Measure 60 has a treble staff with a half note chord (F4, A4) and a bass staff with a half note chord (B2, D3).

61

mp

Musical score for measures 61-63. The system consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. The music is in a key with one flat. Measure 61 starts with a treble clef staff containing a half note chord (F4, A4) and a bass clef staff with a half note chord (B2, D3). A slur covers measures 61-63. Measure 62 has a treble staff with a half note chord (F4, A4) and a bass staff with a half note chord (B2, D3). Measure 63 has a treble staff with a half note chord (F4, A4) and a bass staff with a half note chord (B2, D3).

64

p

Ped: Violone 16'

p

Musical score for measures 64-67. The system consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. The music is in a key with one flat. Measure 64 starts with a treble clef staff containing a half note chord (F4, A4) and a bass clef staff with a half note chord (B2, D3). A slur covers measures 64-67. Measure 65 has a treble staff with a half note chord (F4, A4) and a bass staff with a half note chord (B2, D3). Measure 66 has a treble staff with a half note chord (F4, A4) and a bass staff with a half note chord (B2, D3). Measure 67 has a treble staff with a half note chord (F4, A4) and a bass staff with a half note chord (B2, D3). A pedal instruction 'Ped: Violone 16'' is located below the bass staff of measure 67, and a dynamic marking '*p*' is below the bass staff of measure 68.

Var. 3

Adagietto (♩ = ca. 69)

68 Sw.

p rubato
Sw: French Horn 8', Tremulant
Ch.

pp Ch: Erzähler Céleste II, 8'

Ped: Bourdon 16' & 8'

70

72 Ch.
pp
Sw.
p

74
mp
p

76 Sw. *p* Ch. *pp*

78 Ch. *pp* Sw. *p* 3

80 Ch. *mp* *mp*

82 Sw. *p* Ch. *pp* *rall.*

Var. 4

Tempo di Tango (♩ = ca. 60)

Sw.

Musical score for measures 84-88. The system includes a grand staff (treble and bass clefs) and a separate bass line. Measure 84 starts with a treble clef and a key signature of one flat. The time signature is 2/4. The first two measures are marked *p* and *ritmico*. The third measure is marked *mp*. The fourth measure has a triplet of eighth notes. The fifth measure has a triplet of eighth notes. The sixth measure has a triplet of eighth notes. The seventh measure has a triplet of eighth notes. The eighth measure has a triplet of eighth notes.

Ch: Flutes 8' & 4', Midi Harp; Sw: Flutes 8' & 2-2/3', Midi Vibraphone

Ped: Violone 16'; Ch. to Ped 8', Midi Pizzicato String Bass

Musical score for measures 89-92. The system includes a grand staff (treble and bass clefs) and a separate bass line. Measure 89 starts with a treble clef and a key signature of one flat. The time signature is 2/4. The first measure has a triplet of eighth notes. The second measure has a triplet of eighth notes. The third measure has a triplet of eighth notes. The fourth measure has a triplet of eighth notes.

Musical score for measures 93-96. The system includes a grand staff (treble and bass clefs) and a separate bass line. Measure 93 starts with a treble clef and a key signature of one flat. The time signature is 2/4. The first measure has a triplet of eighth notes. The second measure has a triplet of eighth notes. The third measure has a triplet of eighth notes. The fourth measure has a triplet of eighth notes.

Musical score for measures 97-100. The system includes a grand staff (treble and bass clefs) and a separate bass line. Measure 97 starts with a treble clef and a key signature of one flat. The time signature is 2/4. The first measure has a triplet of eighth notes. The second measure has a triplet of eighth notes. The third measure has a triplet of eighth notes. The fourth measure has a triplet of eighth notes.

101

Gt.

mp

Gt.

Gt: Flutes 8' & 4',
Trem., Midi Marimba

105

109

mf

Ch.

mp

mp

112

Sw.

mp

p

p

Musical score system 1, measures 116-119. The system consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. Measure 116 features a triplet of eighth notes in the treble clef. Measure 119 features a triplet of eighth notes in the bass clef. A large 'DO NOT COPY' watermark is overlaid on the page.

Musical score system 2, measures 120-123. The system consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. Measure 120 features a triplet of eighth notes in the treble clef. Measure 123 features a triplet of eighth notes in the bass clef. A large 'DO NOT COPY' watermark is overlaid on the page.

Musical score system 3, measures 124-127. The system consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. Measure 124 features a triplet of eighth notes in the treble clef. Measure 127 features a triplet of eighth notes in the bass clef. A large 'DO NOT COPY' watermark is overlaid on the page.

Musical score system 4, measures 128-131. The system consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. Measure 128 features a triplet of eighth notes in the treble clef. Measure 131 features a triplet of eighth notes in the bass clef. A large 'DO NOT COPY' watermark is overlaid on the page. The system concludes with a double bar line and a 'Ch.' (Chord) marking.

Charles Wesley Organbook

III. Fuguing Tune on "Lenox"

Rudy Shackelford

Moderato ($\text{♩} = \text{ca. } 60$)

Sw: Trompette 8'

Sw.

Ch: Gedeckt 8',
Flute 4'

Ch.

pp

lontano

Ped: Bourdon 16' & 8'

pp

Più mosso ($\text{♩} = \text{ca. } 66$)

mp

mf

5

9

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Allegro robusto (♩ = ca. 72)

13 *tr* *m*

Gt. *f* non legato

Gt: Principal chorus 8', 4', & 2'

f

Ped: Principals 16' & 8'

Sw: Flutes 8' & 4',
Schalmei 8'

18

Sw.

mf

22

Sw.

27

Sw.

31

Musical notation for measures 31-34. Treble clef has a melodic line with eighth notes and slurs. Bass clef has a simple accompaniment with quarter notes and rests.

35

Musical notation for measures 35-38. Treble clef has a melodic line with eighth notes and slurs. Bass clef has a simple accompaniment with quarter notes and rests.

(Sw.)

39

Musical notation for measures 39-42. Treble clef has a melodic line with eighth notes and slurs. Bass clef has a simple accompaniment with quarter notes and rests.

43

Musical notation for measures 43-45. Treble clef has a melodic line with eighth notes and slurs. Bass clef has a simple accompaniment with quarter notes and rests.

46

Musical notation for measures 46-48. Treble clef has a melodic line with eighth notes and slurs. Bass clef has a simple accompaniment with quarter notes and rests.

mf

49

Gt.
f
(+ Sw to Gt 8')

Ped: + Princ. 4' (+ Gt to Ped 8')

52

Gt.
f

56

59

allargando

3/6
2/4

3/6
2/4

3/6
2/4

62 **Moderato** (♩ = ca. 60)

(Registration of opening)

Ch. *p*

Sw. *mp*

65

mf

mp

67 **Meno mosso** (♩ = ca. 54)

Ch. *f*

Sw. *mf*

Sw: Flues & reeds 8' & 4'
Ch: Festival Trumpet 8', Midi Handbells

Ped: Flues & reeds 16' & 8'

70

Gt. *f*

Gt: + Mixtures, Reeds, Midi Carillon

73 *tr.* *p. (e)*

75

77 *tr.* *p. (e)* **Maestoso** (♩ = ca. 48)

rallentando

ff Full Organ (not SFZ)

ff Midi Timpani

Gt.

80 **allargando**

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