

Performance Options

Hymn Settings for Organ and Brass is designed to accompany congregational singing. The format is flexible so that the accompaniments may be played in any order in consideration of the hymn text. Suggestions for performance are listed below.

1. Brass or organ may play setting 1.
2. Brass and organ may play setting 1 together.
3. Brass *or* organ may play setting 2. (Setting 2 is not designed to be played together.)
4. Organ may play brass setting 1.
5. Organ may play brass setting 2.
6. One or more brass may play the hymntune while organ plays any brass or organ setting for accompaniment.

Deo gracias

Walter L. Pelz

Tune

Tpt. in C
I
II

Brass
1

Tbr. I
II

Organ
1

Ped.

5

Tune: English 15th c.

Separate instrumental parts are available for 2 trumpets and 2 trombones under code 11-10185

Hymn Settings for Organ and Brass - Set 1 by Walter L. Pelz (code 11-10184)
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1 2 3 4 5 6 7 8 9 0 1 2 3 4 5 6 7 8 9

The image displays three systems of musical notation for piano accompaniment, numbered 9, 13, and 13. Each system consists of three staves: a right-hand treble staff, a left-hand bass staff, and a grand staff (treble and bass) for the left hand. The music is written in a key signature of two flats (B-flat and E-flat) and a common time signature. System 9 shows a melodic line in the right hand and a harmonic accompaniment in the left hand. System 13 (top) features a more active right-hand melody with frequent sixteenth-note patterns. System 13 (bottom) includes a grand staff with a complex left-hand accompaniment, featuring wide intervals and a melodic line in the bass clef. Brackets and slurs are used to group notes across measures and staves.

Deo gracias

Walter L. Pelz

The musical score is arranged in four systems. The first system includes staves for Tune, Tpt. in C (I and II), Brass 2, and Tbn. (I and II). The second system includes staves for *Organ 2 and Ped. The third system includes a circled number 5 and a staff for the Tune. The fourth system includes staves for the Tune and Pedal. The score is in 3/4 time with a key signature of one flat (Bb).

Tune: English 15th c.

*Brass 2 and organ 2 should not be played together. See Performance Options.

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This musical score consists of two systems of music, each with three staves. The first system, labeled with a circled '9' at the top right, features a treble clef and a key signature of one flat (B-flat). The top staff contains a melodic line with eighth and sixteenth notes, including slurs and ties. The middle and bottom staves provide harmonic accompaniment with chords and moving lines. The second system, labeled with a circled '13' at the top right, continues the piece. It maintains the same clef and key signature. The notation includes various rhythmic values, slurs, and ties across all three staves, with a final chord in the bottom staff.

Truro

Walter L. Pelz

The musical score is arranged in five systems. The first system includes staves for Tune, Tpt. in C II, Brass 1, Brass 2, and Organ. The Organ part is further divided into a main staff and a Pedal staff. The second system continues the Tune, Brass 1, Brass 2, and Organ parts. The third system continues the Tune, Brass 1, Brass 2, and Organ parts. The fourth system continues the Tune, Brass 1, Brass 2, and Organ parts. The fifth system continues the Tune, Brass 1, Brass 2, and Organ parts, ending with a fermata over the final measure.

Tune: T. Williams, Psalmodia Evangelica, 1789

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⑮

TRURO

Walter L. Pelz

The musical score is arranged in five systems. The first system includes staves for Tune, Tpt. in C II, Brass 2, and Tbn. II. The second system includes staves for Organ 2 and Ped. (pedal). The third system includes staves for Tune, Tpt. in C II, Brass 2, and Tbn. II. The fourth system includes staves for Organ 2 and Ped. (pedal). The fifth system includes staves for Tune, Tpt. in C II, Brass 2, and Tbn. II. A circled number '5' is placed at the beginning of the fifth system.

Tune: T. Williams, *Psalmodia Evangelica*, 1789

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⑨

Musical score for measures 9-12. The score is written for three staves: Treble, Bass, and a lower Treble staff. The key signature is one sharp (F#). Measure 9 starts with a treble clef and a whole note chord. Measure 10 features a treble clef with a melodic line and a bass clef with a chordal accompaniment. Measure 11 continues the melodic and harmonic development. Measure 12 concludes with a treble clef and a whole note chord. A brace groups measures 10 and 11.

⑬

Musical score for measures 13-16. The score is written for three staves: Treble, Bass, and a lower Treble staff. The key signature is one sharp (F#). Measure 13 begins with a treble clef and a whole note chord. Measure 14 shows a treble clef with a melodic line and a bass clef with a chordal accompaniment. Measure 15 continues the melodic and harmonic development. Measure 16 concludes with a treble clef and a whole note chord. A brace groups measures 14 and 15.

Coronation

Walter L. Pelz

Musical score for the hymn "Coronation". The score includes five staves: Tune, Tpt. in C, Brass, Tbn., and Organ. The key signature is one flat (B-flat) and the time signature is 4/4. The Organ part includes a Pedal line. The Tune part is a simple melody. The Brass and Tbn. parts provide harmonic support with chords and rhythmic patterns. The Organ part features a more complex accompaniment with chords and moving lines.

Musical score for the hymn "Coronation", continuing from the previous page. It features two staves: Organ and Pedal. The Organ part continues with its complex accompaniment, and the Pedal part provides a steady bass line. A circled number '4' is placed above the first measure of the Organ staff, indicating a measure rest or a specific performance instruction.

Tune: Oliver Holden, 1765-1844

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11

Musical score for measures 11-13. Measure 11 is a single staff with a treble clef and a key signature of one flat. Measures 12 and 13 are grand staves with treble and bass clefs. Measure 12 features a melodic line in the treble and a bass line with a fermata. Measure 13 continues the melodic line in the treble and the bass line with a fermata.

8

Musical score for measures 8-10. Measure 8 is a single staff with a treble clef and a key signature of one flat. Measures 9 and 10 are grand staves with treble and bass clefs. Measure 9 features a melodic line in the treble and a bass line with a fermata. Measure 10 continues the melodic line in the treble and the bass line with a fermata.

Coronation

Walter L. Pelz

The musical score is arranged in five systems. The first system includes staves for Tune, Tpt. in C, Brass 2, Tbn., and Organ 2. The Organ 2 part includes a Ped. (pedal) line. The second system continues the same parts. The third system begins with a circled number '4' above the first staff, indicating a fourth measure. The Organ 2 part includes a 'p.' (piano) dynamic marking. The fourth system continues the Organ 2 part with a 'p.' marking. The fifth system concludes the Organ 2 part with a 'p.' marking.

Tune: Oliver Holden, 1765-1844

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⑧

Musical score for system 8, measures 1-4. It features three staves: a single treble staff on top, and a grand staff (treble and bass) below. The music consists of chords and melodic lines in both hands.

⑪

Musical score for system 11, measures 1-4. It features three staves: a single treble staff on top, and a grand staff (treble and bass) below. The music consists of chords and melodic lines in both hands.

Duke Street

Walter L. Pelz

Musical score for 'Duke Street' featuring the following parts: Tune, Tpt. in C, Brass 1, Tbn., Organ 1, and Ped. The score is written in 4/4 time with a key signature of one sharp (F#). The Organ part includes a 'Ped.' (pedal) line. A circled number '5' is placed above the first staff of the Organ part.

Tune: attr. John Hatton, d. 1793

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Continuation of the musical score for 'Duke Street'. It features two systems of staves. The first system is marked with a circled number '9' and the second with a circled number '13'. The notation continues with various musical symbols and clefs.

Walter L. Pelz

Fragment of musical notation for measures 9-12, showing fragments of staves with notes and rests.

⑨

Musical notation for measures 9-12, showing a full system of three staves (treble, treble, and bass clefs) with notes, rests, and dynamic markings.

⑬

Musical notation for measures 13-16, showing a full system of three staves (treble, treble, and bass clefs) with notes, rests, and dynamic markings.

Duke Street

Walter L. Peiz

Musical score for 'Duke Street' featuring the following parts: Tune, Tpt. in C, Brass 2, Tbn., Organ 2, and Ped. The score is written in 4/4 time with a key signature of one sharp (F#). The Tune part is a single melodic line. The Tpt. in C, Brass 2, and Tbn. parts provide harmonic support with chords and melodic lines. The Organ 2 part features a complex texture with multiple voices, and the Ped. part provides a steady bass accompaniment. The score includes measure numbers 5 and 9.

Tune: attr. John Hatton, d. 1793

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Continuation of the musical score for 'Duke Street', showing measures 9 and 13. The parts continue with the same instrumentation as the previous section, maintaining the 4/4 time and one sharp key signature.

Walter L. Peiz

Musical notation for measures 9 and 13, showing partial staves from the previous page. Measure 9 shows a treble clef staff with a whole note chord (F#4, A4, C5) and a bass clef staff with a whole note chord (D3, F#3, A3). Measure 13 shows a treble clef staff with a whole note chord (F#4, A4, C5) and a bass clef staff with a whole note chord (D3, F#3, A3).

Musical notation for measures 9 and 13, showing full staves with treble and bass clefs. Measure 9 shows a treble clef staff with a whole note chord (F#4, A4, C5) and a bass clef staff with a whole note chord (D3, F#3, A3). Measure 13 shows a treble clef staff with a whole note chord (F#4, A4, C5) and a bass clef staff with a whole note chord (D3, F#3, A3).

Aurelia

Walter L. Pelz

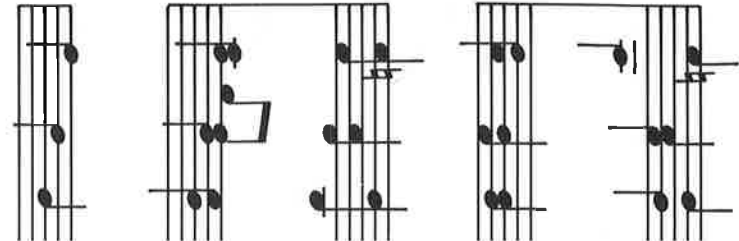
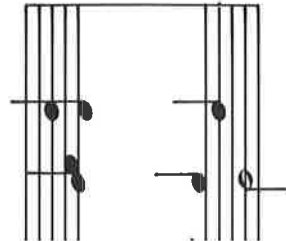
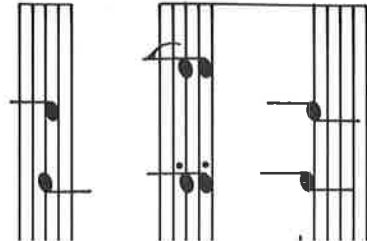
Musical score for 'Aurelia' in 4/4 time, key of B-flat major. The score includes parts for Tune, Brass (Tpt. in C, Tbn.), Organ, and Pedal. The Tune part is a simple melody. The Brass part provides harmonic support. The Organ part features a rhythmic accompaniment with chords. The Pedal part provides a bass line. A circled number '4' is placed above the Organ staff at the beginning of the piece.

Tune: Samuel S. Wesley, 1810-1876

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Continuation of the musical score for 'Aurelia'. It shows measures 8, 12, and 16. The parts for Tune, Brass, Organ, and Pedal continue with the same musical themes established in the first system.

Walter L. Peiz



⑧



⑫



Mit Freuden zart

Walter L. Pelz

The musical score for 'Mit Freuden zart' is arranged for four parts: Tune, Brass, Organ, and Pedal. The key signature is one sharp (F#) and the time signature is 2/4. The Tune part is in the treble clef. The Brass part includes Trumpets in C and Trombones, with first and second endings indicated by Roman numerals I and II. The Organ part is in the treble clef, and the Pedal part is in the bass clef. The score begins with a circled number 6, indicating the start of a new section.

Tune: Trente quatre psaumes de David, Geneva, 1551

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This block shows the continuation of the musical score. It features two systems of staves. The first system is marked with a circled number 12 and includes parts for Tune, Brass, Organ, and Pedal. The second system is marked with a circled number 17 and continues the same parts. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Walter L. Peiz

Fragment of musical notation for measures 12-17, showing fragments of staves.

⑫

Musical notation for measures 12-14, showing a treble and bass staff system.

⑬

Musical notation for measures 15-17, showing a treble and bass staff system.

Mit Freuden zart

Walter L. Pelz

Tune

Tpt. in C
||

Brass
2
Tbn. ||

Organ
2
Ped.

⑥

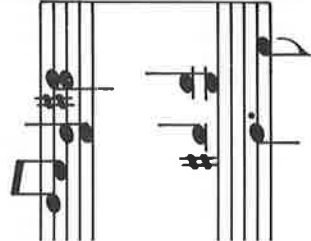
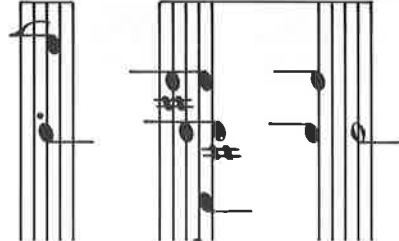
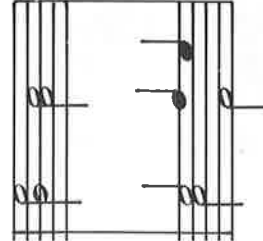
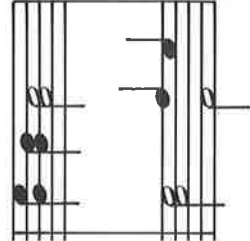
Tune: Trente quatre psaumes de David, Geneva, 1551

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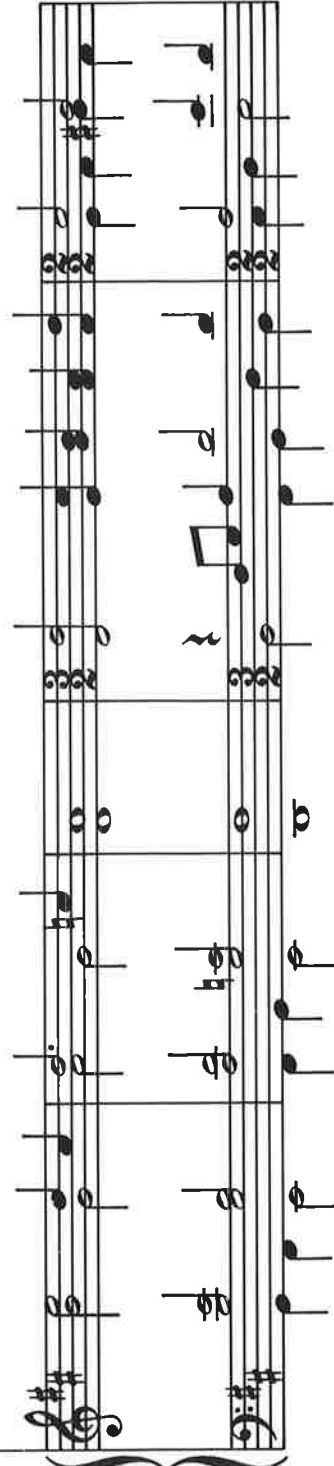
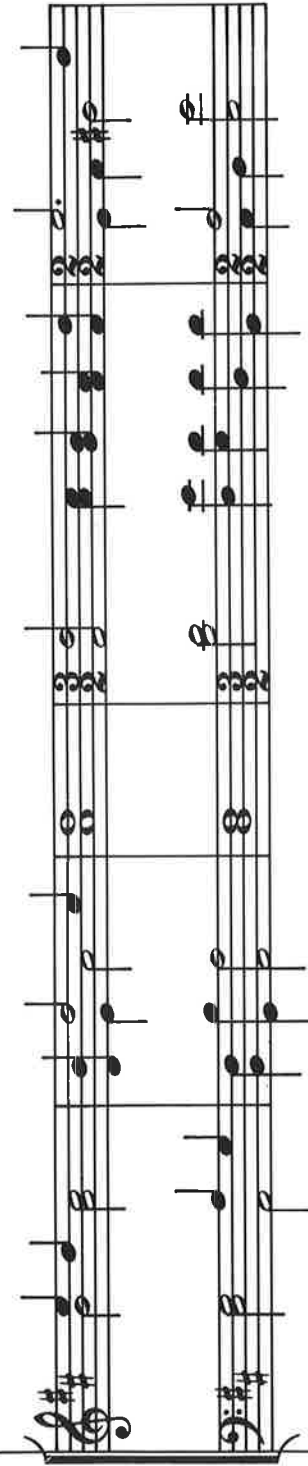
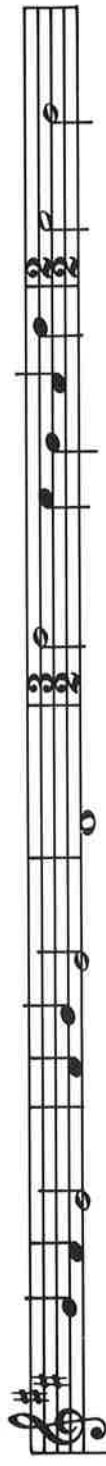
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Walter L. Peiz



12



17

