

# Aus der Tiefe rufe ich

(Out of the depths I cry, Lord, to thee)

C. P. E. BACH  
(1714–88)

Chorale

MANUAL

PEDAL

5

9 a 2 Clav. e Pedale

\* Pedal octaves bars 1–8 optional

Based on a melody by Martin Herbst (1654–81).

12

*tr*

15

18 Solo

21

# Toccata: Aberystwyth

DAVID BEDNALL  
(b. 1979)

**Allegro maestoso**  $\text{♩} = c.100$

MANUAL

PEDAL

3

6

9

Based on a melody by Joseph Parry (1841–1903).

12

Sw.

15 Gt. + Sw.

18

3

21

Gt. + Sw.

3

24

27

30

Sw.

Full Sw. +  
Gt. Foundations  
16', 8', 4'

Ped. (32'), 16', 8'  
- Gt. to Ped.

33

*mf*

Gt. + Sw.

36

39

# Valet will ich dir geben

(I bid farewell to vain worldly joys)

I Gt. *f*  
II Sw. *mf*  
III Ch. *pp*  
Ped. *f*

MAX REGER  
(1873–1916)

Bewegt

MANUAL

PEDAL

3

6

II Sw.

più *f*

I

III

II

9

Based on a melody by Melchior Teschner (1584–1635).

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*à mon élève Madame Saenger, Organiste à New-York*

# Paraphrase

on a chorus in *Judas Maccabaeus* (Handel), Op. 90, No. 16

ALEXANDRE GUILMANT

(1837–1911)

Récit. (Sw.): Fonds (Foundations) 8', 4', Reeds 8'

Positif (Ch.): Bourdon 16', Flutes 8', 4' *ad lib.*

Grand Orgue (Gt.): Fonds 16', 8', 4', Sw. to Gt.

Pédale: Fonds 16', 8', Gt. to Ped.

Moderato  $\text{♩} = 63$

22

P. R. accouplé

28

33 Un poco più animato

G. R. (boîte ouverte)

39

44

# Fanfare: Gopsal

Gt. + Sw. to Ped., 16', 8' + Reeds

DAVID WILLCOCKS  
(b. 1919)

**Brillante** ♩ = 84

MANUAL

PEDAL

2

poco ten.

5

poco ten.

7

Based on a melody by George Frideric Handel (1685–1759).

# Komm, heiliger Geist, Herre Gott

(Come, Holy Ghost, Lord God): BuxWV 199

DIETRICH BUXTEHUDE  
(c.1637–1707)

Based on an anonymous 15th-century melody.

18

23

28

31

35

This block contains five musical staves, each consisting of three staves: Treble, Bass, and Basso Continuo. The music spans from measure 18 to 35. Measure 18 features eighth-note patterns in the treble and bass staves, with rests in the basso continuo. Measure 23 shows more complex patterns, including sixteenth-note figures and sustained notes. Measure 28 continues the rhythmic complexity. Measure 31 includes dynamic markings (p, (b)p) and a tempo marking (ff). Measure 35 concludes the section with a return to simpler eighth-note patterns.