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Ellacombe

Gt: Full to Mixture, Sw. to Gt.
 Pos: Full to Mixture, Sw. to Pos.
 Sw: Full to Mixture, Reeds
 Ped: 16', 8', 4', Sw. to Ped., Pos. to Ped.

Albert L. Travis
 Tune from *Gesangbuch der Herzogl. Wirtembergischen
 Katholischen Hofkapelle, 1784; alt. 1868*

$\text{♩} = \text{ca. } 84$

The musical score is written in 4/4 time with a key signature of three flats (B-flat, E-flat, A-flat). It consists of three systems of staves. The first system (measures 1-2) features a guitar part (Gt.) in the upper staff, an organ part (Pos.) in the middle staff, and a piano accompaniment (Ped.) in the lower staff. The guitar part begins with a forte (*f*) dynamic. The second system (measures 3-5) includes a guitar part with a trill-like figure, an organ part with a sustained chord, and a piano accompaniment. The third system (measures 6-8) continues the piano accompaniment and organ part. Performance instructions include: (Gt.) – Sw. Rds. (measures 3-5), Pos. (measures 4-5), and – Sw. to Ped. (measures 5-8).

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Hymn to Joy

Gt: Full to Mixture, Sw. to Gt.
 Sw: Full to Mixture, Reeds
 Ped: Principal 16', 8', 4', Sw. to Ped.

Albert L. Travis
 Tune by Ludwig van Beethoven, 1770-1827, *adapt.*

$\bullet = \text{ca. } 108$

4

7

Gt.

Sw.

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Italian Hymn

Gt: Full to Mixture, Sw. to Gt.
 Sw: Full to Mixture, Reeds
 Ped: 16', 8', 4', Light Reed 16', Sw. to Ped.

Albert L. Travis
 Tune by Felice de Giardini, 1716-96

Joyfully, well-articulated (♩ = ca. 58)

The musical score is written for guitar and piano. It is in the key of G major (one sharp) and 3/4 time. The tempo is marked 'Joyfully, well-articulated' with a quarter note equal to approximately 58 beats per minute. The score is divided into three systems of four measures each. The guitar part is written in a treble clef, and the piano accompaniment is written in a bass clef. The first system (measures 1-4) shows the main melody in the guitar and a supporting bass line in the piano. The second system (measures 5-8) continues the melody with some chromatic movement in the piano accompaniment. The third system (measures 9-12) concludes the piece with a final cadence in the piano part.

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Llanfair

Gt: Full to Mixture, Sw. to Gt.
 Sw: Full to Mixture, Reeds
 Ant: Full to Mixture, Reeds
 Ped: 16', 8', 4', Sw. to Ped.

Albert L. Travis
 Tune by Robert Williams, ca. 1781-1821

In the style of a fanfare (♩ = ca. 100)

5

9 Gt. + Tpt. 8'

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Monkland

Gt: Full to Mixture, Sw. to Gt., Pos. to Gt.
 Pos: Full to Mixture, Sw. to Pos.
 Sw: Full to Mixture, Reeds
 Solo: Trompette Royale 8'
 Ped: 16', 8', 4', Sw. to Ped., Pos. to Ped.

Albert L. Travis
 Tune from Freylinghausen's *Geistreiches Gesangbuch*, 1704

♩ = ca. 96

Gt. }

4

7

a tempo Solo

rit.

Pos. Pr. 8', 4'; - Sw. Mix., Rds.

Ped. 16', 8''

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Nun danket alle Gott

Gt: Full to Mixture, Sw. to Gt., Pos. to Gt.
 Pos: Full to Mixture, Reeds
 Sw: Full to Mixture, Reeds
 Ped: 16', 8', 4', Mixture, Reed 8', Sw. to Ped., Pos. to Ped.

Albert L. Travis
 Tune by Johann Crüger, 1598-1662

$\bullet = \text{ca. } 92$

Gt. } *slightly detached*

4

6

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