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Praise, My Soul, the King of Heaven

Gt: Principal 8', 4', 2', Mixture (Prepare Reed 8')
 Ped: Principal 16', 8', 4', (Prepare Reed 16')

Anna Laura Page

$\text{♩} = \text{ca. } 104-112$

Gt. } *ff*

slight rit.

a tempo

5

11

Tune: LAUDA ANIMA, Mark Andrews, 1875-1959, and written in 1930 (PD).

Music: Anna Laura Page, newly composed, and copyright © 2016 Birnamwood with this publication.

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Commissioned by George Felix Thompson for Martha Lynn Thompson
in celebration of fifty years of marriage

I'll Praise My Maker

Gt: Principal 8', 4', 2'
Sw: Festival Trumpet 8'
Ped: Principal 16', 8', (4'), (Prepare Reed 16')

Anna Laura Page

With energy (♩ = ca. 104)

The musical score is written for three staves: Gt. (Guitar), Sw. (Soprano Saxophone), and Ped. (Pedal). The key signature is one sharp (F#) and the time signature is 4/4. The score is divided into three systems. The first system (measures 1-4) features a Gt. part with a forte (f) dynamic and a Sw. part. The second system (measures 5-8) continues the Gt. and Sw. parts. The third system (measures 9-12) features a Sw. part with a forte (f) dynamic and a Gt. part. The score includes various musical notations such as chords, single notes, and rests.

Tune: *OLD 113TH*, Matthäus Greiter, from his *Strassburger Kirchenamt*, 1525. According to various sources, his date of birth is anywhere from 1494-1500, and date of death is either 1550 or 1552 (PD).

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Praise the Lord Who Reigns Above

Gt: Reed 8' or Solo
 Sw: Flute 8', 2'
 Ped: Principal 16', 8', 4'

Anna Laura Page

♩ = ca. 96

The musical score is written for a grand staff (treble and bass clefs) in 4/4 time. The key signature has one flat (B-flat). The tempo is marked as ca. 96. The score is divided into four systems, each containing two staves. The first system shows the beginning of the piece with a mezzo-forte (mf) dynamic. The second system starts at measure 5 and is labeled 'Gt.'. The third system starts at measure 9. The fourth system starts at measure 13. A large, diagonal watermark reading 'Copyrighted material' is overlaid across the entire score.

Tune: AMSTERDAM, Foundry Collection, 1742 (PD).

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Praise the Lord! Ye Heavens Adore Him

Gt: Principal 8', 4', 2', (Prepare Mixture)
 Sw: Principal 8', 4', 2'
 Ped: Principal 16', 8', 4', (Prepare Reed 16')

Anna Laura Page

$\text{♩} = \text{ca. } 112$)

The musical score is written for guitar, swell, and pedal. It consists of three systems of music. The first system (measures 1-6) features a treble clef staff with a melody in 3/4 time, marked with a forte (f) dynamic. The bass clef staff provides harmonic accompaniment. The second system (measures 7-12) continues the melody and accompaniment. The third system (measures 13-18) includes a ritardando (rit.) section followed by a return to the original tempo (a tempo). A large diagonal watermark reading 'Reviewing is illegal copy only' is overlaid across the entire score.

Tune: *HYFRYDOL*, Rowland H. Prichard, 1811-1887, and written in 1830, and originally published in his children's hymnal *Cyfaill y Cantorion (The Singer's Friend)* in 1844 (PD).

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O for a Thousand Tongues to Sing

Gt: Principal 8', 4', 2', (Prepare Mixture)
 Ped: Principal 16', 8', 4', (Prepare Reed 16', 8')

Anna Laura Page

$\text{♩} = \text{ca. } 96$

The musical score is written for guitar and piano. It consists of three systems of music. The first system starts with a tempo marking of approximately 96 beats per minute. The guitar part is in the treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The piano accompaniment is in the bass clef with the same key signature and time signature. The score includes a large diagonal watermark that reads 'Review's illegal copy only'.

Tune: *AZMON*, Carl G. Gläser, 1784-1829, arranged 1839 by Lowell Mason, 1792-1872 (PD).
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