

Commissioned for the concert celebrating the reopening of Duke University Chapel,
September 29, 2016, Rodney Wynkoop conducting

The Church's One Foundation

For SATB Choir, Organ (or Piano), optional Brass Sextet and Percussion,*
and optional congregation**

Samuel J. Stone, 1866

AURELIA
Samuel Wesley, 1864
Arranged by DAN FORREST
(ASCAP)

Molto maestoso ♩ = ca. 74

ff
Full, brilliant registration

Con moto, brillante

ff

poco rit. *a tempo*
ff (16ths sempre poco staccato)

(prominent)

The musical score is written for piano and organ. It consists of four systems of music. The first system (measures 1-4) is marked 'Molto maestoso' with a tempo of approximately 74 beats per minute. The piano part features a full, brilliant registration with a forte (ff) dynamic. The organ part has a bass line with cue-size notes marked with asterisks. The second system (measures 5-7) is marked 'Con moto, brillante' and continues with a forte dynamic. The third system (measures 8-9) shows a change in tempo to 'a tempo' and a dynamic of 'ff', with a note that the 16th notes are 'sempre poco staccato'. The fourth system (measures 10-11) continues the piece, ending with a note that the 16th notes are '(prominent)'. A large diagonal watermark 'NOT for performance' is overlaid across the score.

* Full score and parts for brass sextet and percussion (BP2119A) are available for purchase.

** A reprintable page for congregation (BP2119B) is available for purchase.

*** Cue-size notes may be omitted, or played, when brass is used, at conductor's discretion.

If piano is used, double the bass line 8vb for strength, as feasible, and repeat tied notes as needed to maintain tone.

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Musical score for measures 12 and 13. The piece is in 4/4 time with a key signature of one flat. Measure 12 features a piano accompaniment with a steady eighth-note pattern in the bass and chords in the treble. Measure 13 continues this pattern with some melodic movement in the treble.

Musical score for measures 14 and 15. Measure 14 shows a continuation of the piano accompaniment. Measure 15 includes a vocal line in the treble clef with a long note, and the piano accompaniment continues.

Musical score for measures 16, 17, and 18. Measure 16 has a piano accompaniment with a steady eighth-note pattern. Measure 17 features a vocal line in the treble clef with a long note. Measure 18 continues the piano accompaniment. A tempo marking **Moving forward** with a quarter note equal to ca. 80 is placed above the staff.

Moving forward
♩ = ca. 80

+ Optional Congregation, unison
SA unis. **f** **Con moto** ♩ = ca. 82

Vocal score for measures 19, 20, 21, 22, and 23. The vocal line is in the treble clef. Measures 19 and 20 are rests. Measure 21 begins with the lyrics "The chur-ch's one four-". Measure 22 continues with "TB unis. **f**". Measure 23 continues the vocal line. The piano accompaniment is in the bass clef.

The chur-ch's one four-
TB unis. **f**

Con moto ♩ = ca. 82

Musical score for measures 19, 20, 21, 22, and 23. This system shows the piano accompaniment for the vocal score above. It features a steady eighth-note pattern in the bass and chords in the treble. Measure 21 includes a vocal line in the treble clef with a long note. Measure 22 continues the piano accompaniment. Measure 23 continues the piano accompaniment.

da - tion is Je - sus Christ, her Lord; she is His new cre -

24 25 26 27

a - tion by wa - ter and the Word. From heav'n He came and

28 29 30 31

sought her to be His ho - ly bride; with His own blood He

32 33 34 35

(- Cong.)

bought her, and for her life He died.

reduce slightly

36 37 38 39

poco rit. *a tempo* *mf*

E -

poco rit. *a tempo*

reduce

poco rit. *mf a tempo*

40 41 42 43

expressive, but still with strength

lect from ev ery na - tion, yet one o'er all the earth; her

mf

44 45 46 47

unis. mf

char - ter of sal - va - tion: one Lord, one faith, one birth. One ho - ly Name she

unis.

48 49 50 51 52

bless - es, par - takes one ho - ly food, and to one

and to one hope she

53 54 55 56

hope,

rit.

press - es, with ev - ery grace en - dued.

rit.

57 58 59 60 61

Freely ♩ = ca. 74

First Sopranos, light and pure tone

mp

62 63 64 65

Freely ♩ = ca. 74

66 67 68 69

* Alternate text: "the world sees her oppressed"

cresc. poco a poco

their cry goes up: "How

cresc. poco a poco *div.*

tressed, yet saints their watch are keep - ing; their cry goes up: "How

unis. *cresc. poco a poco* *div.*

tressed, yet saints their watch are keep - ing; their cry goes up: "How

mp *cresc. poco a poco*

70 71 72 73

long?" and soon the night — shall be the morn of song.

unis. *div.*

long?" and soon the night of weep - ing shall be the morn of song.

long?" and soon the night of weep - ing shall be — the morn of song.

74 75 76 77 78

* Omit rest in beat 3 if singing lower text.
BP2119-7

Like the beginning ♩ = ca. 74

Full, brilliant registration

79 80 81

82 83 84

Con moto, brillante

85 86

a tempo

+ Optional Congregation, unison
rit.

ff

87 88

a tempo

rit.

Yet
ff

a tempo

(16ths sempre poco staccato)

rit.

87 88

Molto maestoso, broadly ♩ = ca. 74
Soprano 1 *ff*

un - ion with
she on earth hath un - ion with

Musical score for Soprano 1 and piano accompaniment, measures 88-90. The Soprano 1 part is in treble clef with a key signature of two flats (B-flat and E-flat). The piano accompaniment is in bass clef. The tempo is 'Molto maestoso, broadly' with a quarter note equal to approximately 74 beats per minute. The dynamics are marked 'ff' (fortissimo). The lyrics are 'un - ion with' and 'she on earth hath un - ion with'.

Molto maestoso, broadly ♩ = ca. 74

ff

Musical score for piano accompaniment, measures 89-90. The piano part is in bass clef. The dynamics are marked 'ff' (fortissimo). Measure numbers 89 and 90 are indicated at the bottom of the staves.

God the Three in One, _____
God the Three in One, and

Musical score for Soprano 1 and piano accompaniment, measures 91-92. The Soprano 1 part is in treble clef with a key signature of two flats. The piano accompaniment is in bass clef. The lyrics are 'God the Three in One, _____' and 'God the Three in One, and'.

Musical score for piano accompaniment, measures 91-92. The piano part is in bass clef. Measure numbers 91 and 92 are indicated at the bottom of the staves.

com - mun - ion,
mys - tic sweet com - mun - ion with

This system contains three vocal staves. The top staff begins with a whole rest followed by a half note G4, a quarter note A4, and a half note Bb4. The middle staff begins with a quarter note G4, a quarter note A4, a quarter note Bb4, a quarter note C5, a quarter note Bb4, and a half note A4. The bottom staff begins with a quarter note G3, a quarter note A3, a quarter note Bb3, a quarter note C4, a quarter note Bb3, and a half note A3.

93 94

The piano accompaniment for the first system consists of two staves. The right hand plays a continuous eighth-note pattern of G4, A4, Bb4, C5, Bb4, A4, G4. The left hand plays a series of chords: G3-Bb3, A3-Bb3, Bb3-C4, C4-Bb3, Bb3-A3, and A3-G3.

whose rest is won:
those whose rest is won: O

This system contains three vocal staves. The top staff begins with a whole rest followed by a half note G4, a quarter note A4, and a half note Bb4. The middle staff begins with a quarter note G4, a quarter note A4, a quarter note Bb4, a quarter note C5, a quarter note Bb4, and a half note A4. The bottom staff begins with a quarter note G3, a quarter note A3, a quarter note Bb3, a quarter note C4, a quarter note Bb3, and a half note A3.

95 96

The piano accompaniment for the second system consists of two staves. The right hand continues the eighth-note pattern of G4, A4, Bb4, C5, Bb4, A4, G4. The left hand plays a series of chords: G3-Bb3, A3-Bb3, Bb3-C4, C4-Bb3, Bb3-A3, and A3-G3.

Lord, give us grace
 hap - py ones and ho - ly! Lord, give us grace that

97 98 99

— that we, and low - ly, on high with
 we like them, the meek and low - ly, *on high may dwell with

100 101 102 103

* alternate text: "may live eternally."
 Descant: "eternally."
 BP2119-11



a tempo

Thee. (-Cong.)

Thee.

Two vocal staves. The top staff has a long note with a fermata, followed by a rest. The bottom staff has a similar long note with a fermata. The tempo is marked 'a tempo'.

a tempo

ff

104 105

Piano accompaniment for measures 104 and 105. The right hand has a steady eighth-note pattern. The left hand has chords with a fermata over measure 105. The dynamic is 'ff'.

ff

A - men, A -

ff

Vocal and piano accompaniment for 'A - men, A -'. The vocal line has a long note with a fermata. The piano accompaniment has chords with a fermata. The dynamic is 'ff'.

106 107 108

Piano accompaniment for measures 106, 107, and 108. The right hand has a steady eighth-note pattern. The left hand has chords with a fermata over measure 108.

men! *rit.*

rit.

Vocal and piano accompaniment for 'men!'. The vocal line has a long note with a fermata. The piano accompaniment has chords with a fermata. The tempo is marked 'rit.'.

109 110

rit.

Piano accompaniment for measures 109 and 110. The right hand has a steady eighth-note pattern. The left hand has chords with a fermata. The tempo is marked 'rit.'.