

PEACEFUL MEDITATIONS

Reflective Duets for Organ and Piano

By Albin C. Whitworth

Also Available

00-48611 Listening CD



Alfred Sacred

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to Georgia Warner

LORD, I WANT TO BE A CHRISTIAN

(I WANT TO BE A CHRISTIAN)

Spiritual

Sw.: Soft Strings
Gt.: Strings, Flutes 8', 4'
Ped.: 16', 8'

With devotion (♩ = ca. 75)

PIANO

ORGAN

Ped.

ten.

ten.

With more movement

With more movement

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to Diane Bish

IT IS WELL WITH MY SOUL

(VILLE DU HAVRE)

Philip P. Bliss

Sw.: Soft strings 8', 4'
Ch.: Clarinet
Gt.: Foundations 8', 4'
Ped.: 16', 8'

Gently (♩ = ca. 87)

PIANO

ORGAN

Gently

Sw. {expressively}

Ped.

First system of musical notation, consisting of a treble and bass clef staff. The treble staff contains a melodic line with eighth and quarter notes. The bass staff contains a simple accompaniment with whole notes.

Second system of musical notation, continuing the piece. The treble staff features a more active melodic line with eighth notes and some accidentals. The bass staff provides a steady accompaniment.

Third system of musical notation. It includes the instruction "With movement" above the treble staff and "rit." below the treble staff. The treble staff has a long note followed by a melodic run. The bass staff continues with accompaniment.

Fourth system of musical notation. It includes the instruction "With movement" above the treble staff. The treble staff has a long note followed by a melodic run. The bass staff continues with accompaniment.

Fifth system of musical notation. The treble staff features a melodic line with eighth notes and some accidentals. The bass staff provides a steady accompaniment.

Sixth system of musical notation. The treble staff features a melodic line with eighth notes and some accidentals. The bass staff provides a steady accompaniment.

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to Bill Garrett

MY FAITH LOOKS UP TO THEE

(OLIVET)

Lowell Mason

Sw.: Strings 8', 4'
Gt.: Foundations 8', 4'
Ped.: 16', 8'

Expressively (♩ = ca. 81)

PIANO

Expressively

ORGAN

Sw. {

Ped.

rit.

a tempo

rit.

a tempo

The first system of musical notation consists of two grand staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in a key signature of one flat (B-flat). The music features a complex texture with multiple voices in both hands, including eighth and sixteenth notes, and rests.

The second system of musical notation consists of two grand staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in a key signature of one flat (B-flat). The music continues with a similar complex texture, featuring various note values and rests.

The third system of musical notation consists of two grand staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in a key signature of one flat (B-flat). The music concludes with a series of chords and rests, maintaining the complex texture established in the previous systems.

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to Greg Blair

I AM THINE, O LORD

(I AM THINE)

William H. Doane

Sw.: Soft Strings
Gt.: Flutes 8', 2'
Ped.: 8', 16'

Slowly, expressively (♩ = ca. 62)

PIANO

Slowly, expressively

ORGAN

a tempo

a tempo

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First system of musical notation, consisting of two grand staves (treble and bass clefs). The music is in a key with three flats (B-flat, E-flat, A-flat) and a common time signature. The upper staff contains a melodic line with eighth and sixteenth notes, while the lower staff provides harmonic accompaniment with chords and moving bass lines.

Second system of musical notation, continuing the piece. It features similar melodic and harmonic textures. The lower staff includes a section marked "Sw." (Swell) and "flutes off", indicating a dynamic change and the exit of the flute instruments.

Third system of musical notation, featuring dynamic markings and performance instructions. The upper staff includes markings for *ten.* (tension), *cresc.* (crescendo), and *rit.* (ritardando), leading to a section marked *a tempo*. The lower staff also includes *ten.*, *cresc.*, and *rit.* markings, with a final *a tempo* instruction.

to Grace E. Davis

SPIRIT OF GOD, DESCEND UPON MY HEART

(MORECAMBE)

Frederick C. Atkinson

Sw.: Soft Strings
Gt.: Clarinet
Ped.: 8', 16'

PIANO

Quietly (♩ = ca. 69)

ORGAN

Quietly

Solo reed

Soft strings

Ped.

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System 1: Piano accompaniment. The right hand features chords and arpeggiated figures, while the left hand plays a steady eighth-note bass line.

System 2: Piano accompaniment. The right hand continues with chords and arpeggios. The left hand has a bass line with some rests. A "Strings" section begins in the right hand in the final measure of this system.

System 3: Piano accompaniment. The right hand has chords and arpeggios. The left hand has a bass line. A "cresc." marking is present in the right hand. The system concludes with a "cresc." marking in the left hand and the instruction "add flute 8'".

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to John Dendiv

HIS EYE IS ON THE SPARROW

Charles H. Gabriel

Sw.: 8', 4'
 Gt.: Trompette
 Ped.: 8', 16'

Tenderly, but with joy (♩ = ca. 141)

PIANO

Tenderly, but with joy

ORGAN

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a tempo



The first system of music shows a piano accompaniment. The treble staff contains chords and some melodic fragments, while the bass staff provides a harmonic foundation with chords and moving lines. The tempo is marked as *a tempo*.

a tempo
Gt. Solo reed
Sw.: Strings 8'



The second system introduces a guitar solo in the treble staff, marked *Gt. Solo reed*. Simultaneously, the strings in the bass staff are marked *Sw.: Strings 8'*, indicating a swell. The piano accompaniment continues in both staves.



The third system continues the piano accompaniment with various chordal textures and melodic lines in both the treble and bass staves.



The fourth system continues the piano accompaniment, featuring more complex chordal structures and melodic movement.



The fifth system continues the piano accompaniment, maintaining the harmonic and melodic themes established in the previous systems.



The sixth system concludes the piano accompaniment with final chords and melodic resolutions in both staves.

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ABOUT THE ARRANGER



Albin C. Whitworth is Minister of Music and Worship/Organist at Deer Park Baptist Church in Louisville, Kentucky and Seminary Organist at Asbury Theological Seminary in Wilmore, Kentucky. He is a native of Louisville, Kentucky and holds an AB from Asbury University, M.Ed. and Ed. S. from the University of Louisville and the D.C.M. (Honors Causea) from Asbury University. He has done additional work at the Southern Baptist Theological Seminary School of Church Music, Eastern Kentucky University, and the Royal School of Church Music, Addington Palace, Corydon, England.

For thirty-one years he was Director of Music and Organist of First United Methodist Church of Lexington, where he was also Artist and Composer in Residence. He was Professor of Church Music at Asbury Theological Seminary where he occupied the Lily May Jarvis Endowed Chair of Church Music for twenty years. Prior to that appointment, he was an Assistant Professor of Music at Asbury University for eight years.

He has published over 200 compositions with eleven publishers including nineteen books of keyboard arrangements for church musicians, a book of descants for trumpet and organ, a piece for organ and handbells, and fourteen anthems for mixed choir.

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