Prelude on the *Passion Chorale*

_in memory of Gerald Bales_

**Adagio e molto legato = 54**

**Manual**

**Great**

**Pedal**

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ALAN REESOR

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Surely He Has Borne Our Griefs

Andante ($= 80$)  

More quickly ($= 96$)

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Chorale Prelude on *Resignation*

Swell: Fl. 8' or 8' & 4' *
Great: Pr. 8' or Harp Fl.
Pedal: Soft reed 8' (no 16')

KOLA OWOLABI

* Only the most basic registration guidelines are given to allow the performers to adapt to different instruments. It is important however that both chorus voices be given equal prominence.

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Cantabile and Scherzo
on the name
Gerald Bales

**CANTABILE**

Legato sempre ($\cdot = (\cdot)$)

Manual

Pedal

espress. e rit. A tempo

NOTES: Movement 1 (Cantabile): Breaks throughout this movement only at commas; the effect of phrasing should be achieved by subtle agogical means (rubato), not through articulation.

In both Movements, manuals I and II can be reversed for the sake of prescribed stops.

In the Cantabile movement, which is more reflective, I have used the name Gerald Bales as a theme, starting with the last name, followed by the first, using a mix of current North American and traditional European musical note names: B - A - A-sharp - B-flat - G - E - D - A - A - D. This theme is inverted horizontally and/or vertically (but not transposed) to from the sole melodic material for the work. The tonal accompaniment, however, changes to give a sense of modulation and development. The Scherzo treats the same theme in a free, rhapsodic and playful manner. It is ternary with a more stately, hymn-like middle section (though not devoid of the same playful motif still). The two attached movements may be performed independently as well. J.K.

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Idyll

to the memory of Gerald Bates

ROBIN JOHN KING

Teneramente \( \cdot \) = 52

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