

“Old One Hundreth” *
Prelude No. 61 for Organ
(for organ with optional Bb trumpet and unison assembly)

Full Organ

Paul F. Page
ASCAP

Tpt. solo *Adagio ad libitum*
f

GR: *ff* *8va*
Play repeat 8va

Ped:

Adagio Maestoso (♩ = c. 72) Play Tpt. only on repeat

5

8

8va *loco*

* Originally conceived as an organ prelude with optional trumpet obligato, this prelude seemed to lend itself as an introduction to the singing of a Gathering Hymn. The tune of "Old One Hundreth" came to mind as being in the style of the prelude while offering a variety of textual settings appropriate to many liturgical events. The Prelude can, of course, stand on its own as a solo organ composition.

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11

Musical score for measures 11-13. The score is written for four staves: a single treble staff at the top, a grand staff (treble and bass) in the middle, and a single bass staff at the bottom. The key signature is two sharps (F# and C#). Measure 11 features a melodic line in the top treble staff and a complex accompaniment in the grand staff. Measure 12 continues the melodic and accompanimental patterns. Measure 13 concludes the system with a final chord in the grand staff and a whole note in the bottom bass staff.

14

Musical score for measures 14-16. The score continues with the same four-staff layout. Measure 14 shows a continuation of the melodic line in the top treble staff and the accompaniment in the grand staff. Measure 15 features a more active melodic line with some grace notes. Measure 16 ends with a final chord in the grand staff and a whole note in the bottom bass staff.

17

Musical score for measures 17-19. The score continues with the same four-staff layout. Measure 17 features a melodic line in the top treble staff with some grace notes and a complex accompaniment in the grand staff. Measure 18 continues the melodic and accompanimental patterns. Measure 19 concludes the system with a final chord in the grand staff and a whole note in the bottom bass staff. The word "attacca" is written above the grand staff and below the bass staff at the end of the system.

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21

Andante (♩ = c. 52 - 54)

(play on vs. 2 and 4)

1. Praise God from whom all bless - ings flow. Praise him, all crea - tures
 2. From all that dwell be - low the skies Let the Cre - a - tor's
 3. E - ter - nal are thy mer - cies, Lord, and truth e - ter - nal
 4. Praise God from whom all bless - ings flow. Praise him, all crea - tures

Andante (♩ = c. 52 - 54)

24

1. here be - low. Praise God a - bove, ye heav'n - ly host.
 2. praise a - rise! Let the Re - deem - er's name be sung
 3. is thy word. Thy praise shall sound from shore to shore
 4. here be - low. Praise God a - bove, ye heav'n - ly host.

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27

- 1. Praise Fa - ther, Son, and Ho - ly Ghost.
- 2. Through ev - v'ry land by ev - 'ry - one.
- 3. 'til suns shall rise and set no more.
- 4. Praise Fa - ther, Son, and Ho - ly Ghost.

playoff after final verse...

32

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text: v.1/4. Thomas Ken (1637-1711); vs. 2 and 3. Isaac Watts (1674-1748.)
music: OLD ONE HUNDREDTH. Genevan Psalter, 1551,
attributed to Louis Bourgeois (1510 - 1561)

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TRUMPET IN Bb

37 Adagio ad libitum
solo

f > > >

42
(play only on repeat of section)

45
segue

50

54

58

62

66 L'istesso tempo $\text{♩} = \text{♩}$