



WESTMINSTER TROPES

FOR VOICES AND INSTRUMENTS

- I. AMEN (BLUE)
- II. AMEN (FOUR-FOLD)
- III. AMEN (FIVE-FOLD)
- IV. CIRCLES
- V. COME CHRISTIANS / WE ARE BUILDING
- VI. DREAM
- VII. GOOD FRIDAY
- VIII. HOSANNA (BLUE)
- IX. IN MEMORIAM 10/17/87
- X. LONG EXPECTED
- XI. MUSIC FOR THREE DEACONS
- XII. MUSIC ON CHRISTMAS EVE
- XIII. ONE IN THE SPIRIT
- XIV. PARKING LOT'S WIFE
- XV. PRAISE PLAY
- XVI. PROPHET / BIRDS
- XVII. REJOICE IN THE JOURNEY
- XVIII. REMEMBRANCE
- XIX. ROSE INTROIT
- XX. SOUND THE TRUMPET
- XXI. THERE WILL I BE
- XXII. UPWARD WAY
- XXIII. VISIONING

MARK ALBURGER
OP. 42 (1991)

NEW MUSIC

MARK ALBURGER (b. 1957)

Op. 42 *WESTMINSTER TROPES* (December 1, 1991)

For Voices and Instruments

- I. Amen (Blue) - SATB
- II. Amen (Four-Fold) - SATB
- III. Amen (Five-Fold) - SATB / Keyboard
- IV. Circles - Voice / Keyboard
- V. Come Christians / We Are Building - SATB / Keyboard
- VI. Dream - SATB / Organ
- VII. Good Friday - Voice / Piano
- VIII. Hosanna (Blue) - SATB
- IX. In Memoriam 10/17/87 (Loma Prieta Earthquake) - Voices / Instruments / Piano
- X. Long Expected - Oboe / Piano
- XI. Music for Three Deacons - Alto / Bass / Piano
- XII. Music on Christmas Eve - Oboe / English Horn
- XIII. One in the Spirit - SATB / Piano
- XIV. Parking Lot's Wife - Flute / Oboe / Guitar
- XV. Praise Play - Voices / Piano
- XVI. Prophet / Birds - Flute / Oboe / Piano
- XVII. Rejoice in the Journey - Voices / Piano
- XVIII. Remembrance - Oboe / SATB / Organ
- XIX. Rose Introit - SATB / Piano
- XX. Sound the Trumpet - Choir / Organ
- XXI. There Will I Be - Voice(s) / Guitar(s)
- XXII. Upward Way - Voice / SATB
- XXIII. Visioning - Voice(s) / Piano

Flute
Oboe
English Horn

Alto
Bass
SATB Choir

Guitar(s)
Piano
Organ

WESTMINSTER TROPES, Op. 42 (December 1, 1991) are a series of *gebrauchsmusik* works composed over several decades in association with various Presbyterian Churches: Chamber Memorial Presbyterian Church, Rutledge, PA; Westminster Presbyterian Church, Tiburon, CA; and First Presbyterian Church, San Rafael, CA -- the latter two churches where the composer served as Minister of Music. The movements are simply listed alphabetically by title, and may be played separately, in any order. Parts, when specified, are those of the original conception, but may be substituted for / enriched by other instruments and voices, *ad libitum*...

Sources:

- Psalm 23*
The Gospels of Matthew, Mark, Luke, and John
First Epistle to Timothy
Robert Schumann (1810-1856)
 Forest Scenes, Op. 82 (1849)
Rowland Prichard (1811-1887)
 Come, Thou Long Expected Jesus (Hyfrydol), 1844)
Christian Bateman (1813-1843)
 Come, Christians, Join to Sing (1843)
William Bradbury (1816-1868)
 My Shepherd Will Supply My Need (1846)
George Lomas (1834-1884)
 Christ of the Upward Way (Sursum Corda), 1876)
Albert von Tilzer (1878-1956)
 Take Me Out to the Ball Game (1908)
Virgil Thomson (1896-1989)
 My Shepherd Will Supply My Need (1926)
Benjamin Britten (1813-1976)
 A Ceremony of Carols, Op. 28 (1942)
Martha Bigelow (b. 1930)
 Sound the Trumpet (1989)
Peter Scholtes (1938-2009)
 They'll Know We Are Christians (1966)
Ragan Courtney (b. 1941)
 In Remembrance (1972)
Mark Alburger (b. 1957)
 Suite ("Solar"), Op. 2 (1975)
 Season's Eves, Op. 14 (1978)
 Street Songs, Op. 29 (1985)
 Crystal Series, Op. 32 (1987)
 Lot in Life, Op. 36 (1988)

Performances:

- May 8, 1988
Westminster Musicians
Westminster Presbyterian Church, Tiburon, CA
- September 18, 1988
Westminster Musicians
Westminster Woods, Occidental, CA
- May 28, 1989
Westminster Musicians
Westminster Presbyterian Church, Tiburon, CA
- June 4, 1989
Westminster Musicians
Westminster Presbyterian Church, Tiburon, CA
- September 10, 1989
Westminster Musicians
Westminster Woods, Tiburon, CA
- October 29, 1989
Westminster Choir and Instruments
Westminster Presbyterian Church, Tiburon, CA
- September 9, 1990
Westminster Singers
Westminster Woods, Occidental, CA
- July 7, 1991
Westminster Choir
Westminster Presbyterian Church, Tiburon, CA
- September 8, 1991
First Presbyterian Singers
Westminster Woods, Occidental, CA
- March 7, 1999
First Presbyterian Musicians
First Presbyterian Church, San Rafael, CA
- January 4, 6, 9, 2007
Mark Alburger, Voice and MIDI
Diablo Valley College Music Technology Center, Pleasant Hill, CA
- June 25, 2016
The Opus Project presents Opus 42: A Hitchhiker's Guide to the Musicverse
Alan Kingsley, Flute / Stardust, Oboe / Michael Stubblefield, Guitar
Park Presidio United Methodist Church, San Francisco, CA

Recording:

LOST IN PLACE (Complete Works, Volume 8) (New Music, 2007)

WESTMINSTER TROPEs

Mark Alburger
Op. 42 (1991)

I. Amen (Blue)

♩ = 100

S
A
T
B

A - - - - - men

A - - - - - men

A - - - - - men

A - - - - - men

II. Amen (Four-Fold)

♩ = 180

4xs 4xs

A - - - - - men

2-4xs only

A - - - - - men

3-4xs only

A - - - - - men

4x only

A - - - - - men

WESTMINSTER TROPES

Mark Alburger
Op. 42 (1991)

Allegro ♩ = 240

III. Amen (Five-Fold)

S
a - men A - men A - men

A
A - men A - men A - men

T
A - men A - men A - men

B
A - men A - men A - men

4

A - men A - men

A - men A - men

A - men A - men

A - men A - men

WESTMINSTER TROPES

Mark Alburger
Op. 42 (1991)

Moderato ♩ = 120

IV. Circles

To Coda

The musical score is written in 4/4 time with a key signature of one flat (B-flat). It consists of three systems of music. The first system (measures 1-4) includes a vocal line with lyrics and piano accompaniment. The piano accompaniment features a rhythmic pattern of eighth notes in the bass and chords in the treble. The second system (measures 5-7) continues the piano accompaniment and includes a vocal line with the lyrics 'Cir - cles'. The third system (measures 8-10) continues the piano accompaniment and includes a vocal line with the lyrics 'Cy - cles'. The score concludes with a Coda section (measures 11-13) marked with a Coda symbol (⦿) and the word 'Coda'. The piano accompaniment in the Coda section features a more complex rhythmic pattern with sixteenth notes.

September 8, 1990; Westminster Woods, CA

WESTMINSTER TROPES

Mark Alburger
Op. 42 (1991)

V. Come Christians / We Are Building

Moderato ♩ = 100

S
A
T

We are build - ing a dream!

B

Come Christ - ians join to sing

6

We are build - ing a dream

Al - le - lu - ia A - men! Loud praise to Christ our King

11

We are build - ing a dream!

Al - le - lu - ia A - men Let all, with heart and voice

16

We are build - ing a dream

Be - fore his throne re - joice Praise is his gra - cious choice

21

We are build - ing a dream!

Al - le - lu - ia A - men! A - - - - - men!

WESTMINSTER TROPES

Mark Alburger
Op. 42 (1991)

VI. Dream

Moderato $\text{♩} = 100$

S
A
T
B

f

A Dream Ful-filled, a Mis - sion Un - fold - - -

A Dream Ful-filled, a Mis - sion

A Dream Ful-filled, a Mis - sion Un - fold - - -

A Dream Ful-filled, a Mis - sion

5

ing A Dream Ful - filled, a Mis -

A Dream Ful-filled, a Mis - sion Un -

ing A Dream Ful - filled

A Dream Ful-filled, a Mis - sion

sion Un - fold - - - - - ing A Dream Ful-filled, a Mis - sion

fold - - - - - ing A Dream Ful-filled, a Mis - sion

A Dream Ful-filled, a Mis - sion

A Dream ful-filled, a Mis - sion

ing A Dream Ful-filled, a Mis - sion Un - fold - - - - - A

A Mis - sion Un - fold - - - - - A

Un - fold - - - - - A

A

16

ing A Dream Ful-filled a

ing A Dream Ful-filled, a Mis - sion

ing A Dream Ful-filled, a Mis - sion Un - fold -

Dream Ful-filled, a Mis - sion Un - fold

20

Mis - sion Un - fold - ing God is build - ing Dreams is building Dreams

Un - fold - ing God is build - ing Dreams is build-ing Dreams

ing God is build - ing Dreams is building

ing God is build-ing Dreams is building

God is build - ing Dreams is build - ing Dreams A

God is build - ing Dreams is build - ing Dreams A

8 God is build - ing Dreams is build - ing

God is build - ing Dreams is build - ing

Dream Ful - filled, a Mis - sion

Dream Ful - filled, a Mis - sion

8 Dream Ful - filled, a Mis - sion

Dream Ful - filled, a Mis - sion

27

Un - fold - ing Un - fold - ing

Un - fold - ing Un - fold - ing

Un - fold - ing Un - fold - ing

Un - fold - ing Un - fold - ing

decresc.

decresc.

decresc.

decresc.

decresc.

decresc.

29

Un - fold - ing Un - fold - ing Dream

A Dream Ful - filled, a Mis - sion Dream

Dream Ful - filled, a Mis - sion A Dream

Un - fold - ing Un - fold - ing Dream

WESTMINSTER TROPES

Mark Alburger
Op. 42 (1991)

VII. Good Friday

♩ = 90

mp

Je - sus went to the gar - den a - lone to con - tem - plate the world —
Be - cause you had cho - sen death it seemed to have cho - sen you —

p

5

As you faced im - mi - nent death and to pre - pare
walked stea - di - ly toward it you knew where you were

9

To - day our world's head - ing head - long to death, ge - no - cide The night sky glim - mers with wea - pon - ry

f

f *p* *f* *p*

13

But I don't tell you — what — you al - read - y know —

p *mf* *p* *p*

17

p

But it com - forts me _____ to know you've come a - head of us You're

mf *p*

p

21

mp

clos - est dis - ci - ples came here with you they slept here while you prayed _____ and

25

fled for their lives may - be that mir - rors us too Well

29

mp

mean - ing dis - ci - ples na - ive with fear per - haps the real death is —

33

sleep - ing through last ho - urs in - stead of liv - ing

37

p

ev - ry step you walked e - choed with pro - mise

41

March 1999
San Rafael, CA

WESTMINSTER TROPES

Mark Alburger
Op. 42 (1991)

VIII. Hosanna (Blue)

$\text{♩} = 100$

S
Ho - sa - na in the high - est _____

A
Ho - sa - na in the high - est _____

T
Ho - sa - na in the high - est _____

B
Ho - sa - na in the high - est _____

WESTMINSTER TROPES

Piano
(+Unison Chorus, page 16;
Voices, Instruments, pages 17-18)

Mark Alburger
Op. 42 (1991)

IX. In Memoriam 10/17/89

Moderato ♩ = 90

7xs

Musical notation for measures 1-8. The score is in G major, 4/4 time. It features a piano accompaniment with a dynamic marking of *p* and a *Ped.* (pedal) marking. The right hand plays a series of chords, and the left hand plays a bass line. A repeat sign is used after measure 5. The measure number 7xs is indicated above the staff.

9

Musical notation for measures 9-17. The score continues with piano accompaniment. Measure numbers 2xs, 7xs, and 26xs are indicated below the staff. The right hand plays chords, and the left hand plays a bass line. Repeat signs are used after measures 10, 11, 12, and 13.

18

Musical notation for measures 18-24. The score continues with piano accompaniment. Measure numbers 4xs, 14xs, 13xs, and 13xs are indicated below the staff. The right hand plays chords, and the left hand plays a bass line. Repeat signs are used after measures 19, 20, 21, and 22.

25

Musical notation for measures 25-32. The score continues with piano accompaniment. Measure number 9xs is indicated below the staff. The right hand plays chords, and the left hand plays a bass line. A repeat sign is used after measure 26. The piece concludes with a final chord in measure 32.

October 22, 1989
San Rafael, CA

IX. In Memoriam 10/17/89

Unison Chorus

(begin circa 7-14 after Piano whole notes [page 15])

Moderato ♩ = c. 90

The Lord is my shep - her, I shall not

want; He makes me lie down in green pas - tures

1. *Fine*

tures. He lead - eth me, He lead - eth me, in the

2.

paths of right - eous - ness. The

D.S. al Fine

IX. In Memoriam 10/17/89

Instrumental /
Vocal Part(s)

Any or all
fragments -- to
be delivered randomly
slowly, reverently

pp throughout

er win don't the
Take out team back shame
home
for three it's if don't your
a
I ball take care me game, the
one to get e - ball it's buy

root for crowd if ea crack root

the I some at and nuts to

root out strikes for old jack
it's out

jack me ver two they me game!

WESTMINSTER TROPES

Oboe and Piano

Mark Alburger
Op. 42 (1991)

X. Long Expected

♩ = 120

Musical score for measures 1-8. The piece is in 3/4 time with a key signature of one flat (Bb). The oboe part features a melodic line with a long note in measure 1 and a slur over measures 2-4. The piano accompaniment consists of chords and rhythmic patterns in both hands.

9

Musical score for measures 9-16. The oboe part continues with a melodic line, including a slur over measures 10-12. The piano accompaniment provides harmonic support with chords and rhythmic accompaniment.

17

Musical score for measures 17-24. The oboe part features a more active melodic line with eighth notes. The piano accompaniment continues with chords and rhythmic patterns.

25

Musical score for measures 25-32. The oboe part has a melodic line with eighth notes and a final cadence. The piano accompaniment concludes with chords and rhythmic accompaniment.

WESTMINSTER TROPES

after the First Letter
of St. Paul to Timothy

Mark Alburger
Op. 42 (1991)

XI. Music for Three Deacons

Moderato ♩ = 100

Contralto

Bass

(spoken: 2x) They must hold the mystery of the faith with a clear conscience

mp

5

mp

They must hold _____ the my - ster - y _____

mp

They must hold _____ the my - ster - y _____

9

of the faith _____ with a clear _____ con - science

of the faith _____ with a clear _____ con - science

13

System 13: Vocal line with rests and piano accompaniment with rests.

(spoken: 2x) And let them also be tested, then, if they prove themselves blameless, let them serve as deacons.

System 14: Vocal line with lyrics, piano accompaniment, and grand staff accompaniment.

17

System 17: Vocal line with lyrics and piano accompaniment.

And let them also be tested first
Then if they prove themselves blameless

And let them also be tested first
Then if they prove themselves blameless

System 18: Grand staff with piano accompaniment.

21

System 21: Vocal line with lyrics and piano accompaniment.

Let them serve as deacons

(2x only) (both times)

Let them serve as deacons

System 22: Grand staff with piano accompaniment.

(1x only)

For those who

(spoken: 2x)

For those who serve well as deacons gain good standing for themselves and also great confidence in the faith in Christ Jesus.

serve ___ well as dea - cons gain ___ good stand - ing for them - selves and al - so

For those who serve ___ well as dea - cons gain ___ good stand - ing for them - selves

great ___ con - fi - dence in the faith in Christ Je - sus ___ in Christ

and al - so great ___ con - fi - dence ___ in the faith in Christ Je - sus ___

37

pp *ppp*

Je - sus _____ in Christ Je - sus _____ in Christ

p *pp*

In Christ Je - sus _____ in Christ Je - sus _____

41

Je - sus _____

ppp

in Christ Je - sus _____

45

Doppio movimento ♩ = 200

A - men _____

A - men _____

Leg.

WESTMINSTER TROPES

C Score

Mark Alburger
Op. 42 (1991)

XII. Music on Christmas Eve

$\text{♩} = 120$

Oboe

mf

English Horn

2

3

4

5

Musical notation for exercise 5, measures 1-2. The piece is in 2/4 time and the key signature has one sharp (F#). The melody in the treble clef starts with a quarter rest, followed by quarter notes G4, A4, B4, and C5. The bass line consists of quarter notes G2, A2, B2, and C3.

6

Musical notation for exercise 6, measures 1-2. The piece is in 2/4 time and the key signature has one sharp (F#). The melody in the treble clef starts with a quarter rest, followed by quarter notes G4, A4, B4, and C5. The bass line consists of quarter notes G2, A2, B2, and C3.

7

Musical notation for exercise 7, measures 1-2. The piece is in 2/4 time and the key signature has one sharp (F#). The melody in the treble clef starts with a quarter rest, followed by quarter notes G4, A4, B4, and C5. The bass line consists of quarter notes G2, A2, B2, and C3.

8

Musical notation for exercise 8, measures 1-2. The piece is in 2/4 time and the key signature has one sharp (F#). The melody in the treble clef starts with a quarter rest, followed by quarter notes G4, A4, B4, and C5. The bass line consists of quarter notes G2, A2, B2, and C3.

WESTMINSTER TROPES

Mark Alburger
Op. 42 (1991)

XIII. One in the Spirit

Moderato ♩ = 150

(vocal pickup 4x only) 4xs

S (vocalise)

A (vocalise)

T (vocalise)

B (vocalise)

mp

And.

6

10

Musical score for measures 10-15. The score is written for four staves: three vocal staves (Soprano, Alto, Tenor) and one piano accompaniment staff. The key signature is one sharp (F#) and the time signature is 4/4. The piano part features a steady eighth-note accompaniment in both hands.

16

Musical score for measures 16-21. The score is written for four staves: three vocal staves and one piano accompaniment staff. The key signature is one sharp (F#) and the time signature is 4/4. The piano part features a steady eighth-note accompaniment in both hands. The vocal parts end with a double bar line and repeat sign. The word "D.C." is written above the vocal staves and "4xs" is written to the right. The piano part continues with a final measure marked "(4x only)".

WESTMINSTER TROPES

Mark Alburger
Opus 42 (1991)

XIV. Parking Lot's Wife

$\text{♩} = 100$

2x only

Flute
Oboe

Guitar

p

5

1.

9

2.

13

17

1.

2.

21

24

27

30

33

34

37

40

8va

43

unis. div.

47

8

WESTMINSTER TROPES

Voices and Piano

Mark Alburger
Opus 42 (1991)

XV. Praise Play

(for Westminster Presbyterian Church)

Moderato ♩ = 90

mf

1. Praise _____ and play _____ Praise _____ and pray _____ in God's cre-a-tion

2. Praise _____ and pray _____ in God's cre-a-tion

f

mf

ff

6 *f*

1. Praise _____ and play _____ Praise _____ and pray _____ in God's cre - a - tion

2. Praise _____ and pray _____ in God's cre - a - tion

f

9

September 16, 1988
Westminster Woods, CA

WESTMINSTER TROPES

Mark Alburger
Opus 42 (1991)

XVI. Prophet / Bird

Andante ♩ = 70

To Coda I

D.C. al Coda I

5 \diamond *Coda I*

WESTMINSTER TROPES

Instruments / Voices

Mark Alburger
Opus 42 (1991)

XVII. Rejoice in the Journey

(for First Presbyterian Church of San Rafael)

Allegro non troppo ♩ = 150

*

① *mp* *sempre* ?xs

Re - joice Re - joice Re - joice Re - joice

② ?xs

In the jour - ney Re - joice Re - joice

③ ?xs

The jour - ney

*

Piano begins solo playing A to B. (Page 36)

At B, Instruments / Voices, arrayed in a semi-circle around the Piano, begin at 1, entering *ad lib.* sequentially from left to right, resulting in a free canon of repeated 1 motives.

When sufficient 1 counterpoint has been established, Instruments / Voices (left to right) begin repetitions of 2 pattern.

When 1 and 2 are about equally established, 3 is introduced from left to right.

All Instruments / Voices progress from 1 to 3.

When a canon on 3 is all that remains, Instruments / Voices drop out sequentially left to right.

Piano moves from B to C to denote middle of piece (i.e. when canon on 1-2-3 begins).

Piano moves to D when all instruments and voices cease

Piano plays throughout -- Instruments / Voices may rest *ad lib.*

XVII. Rejoice in the Journey

(for First Presbyterian Church of San Rafael)

Piano

Allegro non troppo ♩ = 150

* *mp* sempre

(A) ?xs

Ped.

(B) ?xs

Ped.

(C) ?xs

Ped.

(D) ?xs

Ped. rit. ...molto

* see page 35

WESTMINSTER TROPES

Mark Alburger
Opus 42 (1991)

XVIII. Remembrance

Moderato ♩ = 100

Oboe *mp*

Soprano
Alto

Tenor
Bass

mf

Detailed description: This block contains the first system of the musical score. It features four staves: Oboe, Soprano/Alto, Tenor/Bass, and Piano. The Oboe part begins with a melodic line marked *mp*. The vocal parts (Soprano, Alto, Tenor, Bass) are currently silent, indicated by whole rests. The Piano accompaniment provides a harmonic and rhythmic foundation, marked *mf*. The key signature is B-flat major (two flats) and the time signature is 3/4.

4

mp

In re - mem - brance of me, eat this bread.

mp

In re - mem - brance of me, eat this bread.

Detailed description: This block contains the second system of the musical score, starting at measure 4. It features four staves: Soprano/Alto, Tenor/Bass, and Piano. The vocal parts enter with the lyrics "In re - mem - brance of me, eat this bread." The Soprano and Tenor parts are marked *mp*. The Piano accompaniment continues with a steady rhythmic pattern. The key signature and time signature remain the same as in the first system.

10

drink this wine. _____

drink this wine. _____

14

pray for the time when

pray for the time when

18

God's own will is done.

God's own will is done.

22

heal the sick. feed the

heal the sick. feed the

27

poor. _____

poor. _____

Musical score for measures 27-31. It features a vocal line with a melodic line and a piano accompaniment with a steady eighth-note pattern in the right hand and a bass line in the left hand. The key signature has two flats (B-flat and E-flat).

32

o - pen the door and let _____ your bro - ther in.

o - pen the door and let _____ your bro - ther in.

Musical score for measures 32-36. This section includes vocal lines with lyrics and piano accompaniment. The lyrics are: "o - pen the door and let _____ your bro - ther in." The piano accompaniment continues with the same eighth-note pattern in the right hand and bass line in the left hand.

38

Musical score for measures 38-41. The score is in 3/4 time and B-flat major. It features a vocal line with a melodic line and a piano accompaniment. The piano part consists of a steady eighth-note accompaniment in the right hand and a bass line in the left hand. The vocal line has a melodic line with a trill-like figure in the final measure.

42

Musical score for measures 42-45. The score is in 3/4 time and B-flat major. It features a vocal line with lyrics and a piano accompaniment. The piano part consists of a steady eighth-note accompaniment in the right hand and a bass line in the left hand. The vocal line has lyrics: "Take, eat, and be com - for - ted". The piano part has a steady eighth-note accompaniment in the right hand and a bass line in the left hand. The vocal line has a melodic line with a trill-like figure in the final measure.

46

Drink, and re - mem - ber, too, that

that

50

this is my bo - dy and pre - cious blood shed for

this is my bo - dy and pre - cious blood shed for

54

Musical score for measures 54-57. The score is in 3/4 time with a key signature of two flats (B-flat and E-flat). It features a vocal line with lyrics and a piano accompaniment. The piano part includes a complex sixteenth-note pattern in the right hand and a simpler bass line in the left hand. The lyrics are: "you, shed for you. shed for you." repeated twice.

58

Musical score for measures 58-61. The score is in 3/4 time with a key signature of two flats. It features a vocal line with lyrics and a piano accompaniment. The piano part includes a complex sixteenth-note pattern in the right hand and a simpler bass line in the left hand. The lyrics are: "search for truth." repeated twice.

62

al - ways love. _____

al - ways love. _____

This musical system covers measures 62 to 65. It features a vocal line with lyrics "al - ways love." and a piano accompaniment. The piano part consists of a right-hand melody of eighth notes and a left-hand bass line of quarter notes. The key signature has two flats (B-flat and E-flat).

66

don't look a - bove but

don't look a - bove but

This musical system covers measures 66 to 69. It features a vocal line with lyrics "don't look a - bove but" and a piano accompaniment. The piano part consists of a right-hand melody of eighth notes and a left-hand bass line of quarter notes. The key signature has two flats (B-flat and E-flat).

70

in your heart,
in your heart,

This system contains measures 70 through 73. It features a vocal line with lyrics, a piano accompaniment, and a bass line. The key signature has two flats (B-flat and E-flat). The vocal line has a melodic line with lyrics 'in your heart,'. The piano accompaniment has a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand. The bass line has a simple harmonic accompaniment.

74

for God,
for God.

This system contains measures 74 through 77. It features a vocal line with lyrics, a piano accompaniment, and a bass line. The key signature has two flats (B-flat and E-flat). The vocal line has a melodic line with lyrics 'for God,'. The piano accompaniment has a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand. The bass line has a simple harmonic accompaniment.

78

Musical score for measures 78-81. The score is in 3/4 time and B-flat major. It features a vocal line with a long melisma of whole notes, a piano accompaniment with a steady eighth-note bass line, and a grand piano section with a complex texture of sixteenth notes and chords. The grand piano part includes a prominent bass line with a descending eighth-note pattern.

82 *Molto Rit*

Musical score for measures 82-85, marked *Molto Rit*. The score is in 3/4 time and B-flat major. It features a vocal line with a long melisma of whole notes, a piano accompaniment with a steady eighth-note bass line, and a grand piano section with a complex texture of sixteenth notes and chords. The grand piano part includes a prominent bass line with a descending eighth-note pattern.

May 28, 1989, San Rafael, CA

WESTMINSTER TROPES

Mark Alburger
Opus 42 (1991)

XIX. Rose Introit

for Walter Ehret

Allegretto ♩ = 60

pp *legatiss.*

S There is no rose like un - to this — rose. Al - le -

pp *legatiss.*

A There is no rose like un - to this — rose. Al - le -

pp *legatiss.*

T There is no rose like un -

pp *legatiss.*

B There is no rose like un -

p *sonoro* *pp*

And.

7

lu - ia Al le - lu - ia

lu - ia Al le - lu - ia

rose. Al - le - lu - a Al le - lu - ia

rose. Al - le - lu - ia Al le - lu - ia

WESTMINSTER TROPES

Mark Alburger
Opus 42 (1991)

XX. Sound the Trumpet

Moderato ♩ = 100

f

Sound the trum - pet! Swing the cym - bal! We're in our new home!

Sound the trum - pet! Swing the cym - bal! We're in our home

mf

5

Sound the trum - pet! Swing the cym - bal! We're in our new home! We'll re -

Sound the trum - pet! Swing the cym - bal! We're in our home

9 $\text{♩} = 100$ *

mem - ber this Sep - tem - ber and bu - sy bu - sy months just passed It's read - y

Hal - le - lu - jah! A - - - men!

13

for us so join the cho - rus for our new home at last

Hal - le - lu - jah! A - - - men!

♩ = 100

17

* *mp*

Mis - sion un - fold - ing the dream ful - filled

Mis - sion un - fold - ing the dream ful - filled _____

p

21

Joy - ful - ly on our way _____

Joy - ful - ly on our way _____

* ossia - all parts vocalise to end

25

Grate - ful to God for the life we share. We

Grate - ful to God for the life we share. We

This system contains four measures of music. The vocal parts (treble and bass clefs) have lyrics: "Grate - ful to God for the life we share. We". The piano accompaniment features a continuous sixteenth-note arpeggiated pattern in the right hand and a simple bass line in the left hand. The key signature has one sharp (F#).

29

ce - le - brate this day.

ce - le - brate this day

This system contains four measures of music. The vocal parts (treble and bass clefs) have lyrics: "ce - le - brate this day.". The piano accompaniment continues with the sixteenth-note arpeggiated pattern in the right hand and a simple bass line in the left hand. The key signature has one sharp (F#).

July 2, 1991
Van Nuys, CA

WESTMINSTER TROPES

Mark Alburger
Opus 42 (1991)

XXI. There Will I Be

Moderato ♩ = 100

Verse 1, 3xs

Chorus

Guitars

Wher-e - ver you tra - vel _____ wher - e - ver you wan - der _____

There will I be there will I

3

up some high moun - tain _____ a way up yon - der _____

be _____ There will I be there will I

5

Wher - e - ver you tra - vel _____ wher - e - ver you wan - der _____

be for lo - I am _____ with you

7

oh

al - ways

3xs

WESTMINSTER TROPES

Mark Alburger
Opus 42 (1991)

XXII. Upward Way

for Austin Lovelace

Moderato ♩ = 100

V
Christ of

S
Christ of the up - ward way, my guide di - vine. Where Thou hast set Thy feet

A
Christ of the up - ward way, my guide Where Thou hast

T
Christ of the up - ward way,

B
Christ of the

7
the up - - - ward
may I place mine And move and march wher - ev - er Thou hast trod,
set thy feet may I And move and march wher - ev - er Thou hast
Where Thou hast set Thy feet And move and march wher - ev - er
Where Thou hast And move and

13
way
Keep - ing face for - ward up the hill of God.
Keep - ing face for - ward up the hill of
Keep - ing face for - ward up the
Keep - ing face

WESTMINSTER TROPES

Mark Alburger
Opus 42 (1991)

XXIII. Visioning

Moderato ♩ = 120

1x

Al - le - lu - ia _____ Al - le - lui - ia Al - le - lu - ia _____ Al - le - lu - ia

2x

Vi - sion - ing a faith - ful _____ Vi - sion - ling a faith - ful _____

Leo.

3

(rit. 2x)

Al - le - lu - ia _____ Al - le _____ lu - ia Al - le - lu - ia _____ Al - le - lu - a _____
(2x)

Twen - ty - first Cen - tu - ry a faith - ful _____ Twen - ty - first Cen - tu - ry Al - le - lu - ia

(2x)

September, 1989
Westminster Woods, CA