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CHARLES CALLAHAN

VOLUNTARIES FOR MANUALS

14

Hymn-based Preludes and Postludes

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Dix

For the Beauty of the Earth

Charles Callahan

Andante con moto

II: Fl. 8', 4'

mp
I: Pr. 8'

II }

Chimes*
rit. I: Oboe 8' } *a tempo*

II: Strings 8' }

I }

*Or Flute 8' if Chimes are unavailable.

Tune: *DIX*, Conrad Kocher, 1786–1872, and written in 1838; *abr.* William Henry Monk, 1823–1889, in 1861 (PD).
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Hanover

O Worship the King

Charles Callahan

Maestoso con moto

f non legato

6

12

17

22

Tune: HANOVER, A Supplement to the New Version of the Psalms, 1708 (PD).

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Italian Hymn

Come, Thou Almighty King

Charles Callahan

Con moto

mp

mf

7

13

19

25

Tune: *ITALIAN HYMN*, Felice de Giardini, 1716–1796, and written in 1757, *alt.* (PD).

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Lobe den Herren

Praise to the Lord, the Almighty

Charles Callahan

Allegro

The musical score is written for piano in 3/4 time, key of B-flat major. It begins with a forte (*f*) dynamic. The piece is marked **Allegro**. The score is divided into five systems, with measure numbers 8, 16, 24, and 31 indicated at the start of each system. A large, diagonal watermark reading "Copying is illegal only" is overlaid across the entire score.

From *The Art of Hymn Playing*, MSM-10-597Tune: *LOBE DEN HERREN*, Stralsund *Ernewerten Gesangbuch*, 1665 (PD).

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Mit Freuden zart

Sing Praise to God

Charles Callahan

Flowing

mp legato

5 *mp*, *mf*

10 *mp* *mf*

14 (*mf*) *mp* *mf* *mp*

19 *mp*

Tune: MIT FREUDEN ZART, Bohemian Brethren's Kirchengesang, 1566 (PD).

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Repton

Dear Lord and Father of Mankind

Charles Callahan

Andante

8' Stops *mp* legato

5

10

15

Tune: *REPTON*, C. Hubert H. Parry, 1848–1918, and written in 1888 (PD).

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Resignation

My Shepherd Will Supply My Need

Charles Callahan

Andante espressivo

5

12

19

24

p

poco rit.

a tempo

Tune: RESIGNATION, Lewis' *Beauties of Harmony*, 1828 (PD).

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Sagina

And Can It Be

Charles Callahan

Maestoso

The musical score is written for piano in 4/4 time with a key signature of one sharp (F#). It consists of four systems of music. The first system begins with a double bar line and a repeat sign, followed by a forte (*f*) dynamic marking. The melody is primarily in the right hand, with a supporting bass line in the left hand. The second system starts at measure 5, the third at measure 9, and the fourth at measure 14. A large, semi-transparent watermark reading "Copying is illegal" is oriented diagonally across the entire page, from the bottom left to the top right.

Tune: *SAGINA*, Thomas Campbell, 1777–1844, and written in 1825 (PD).

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St. Catherine

Faith of Our Fathers

Charles Callahan

Andante con moto

mp

Tune: *ST. CATHERINE*, Henri Frederick Hemy, 1818–1888, and written in 1864; *alt.* James George Walton, 1821–1905, in 1874 (PD).
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St. Agnes

Jesus, the Very Thought of Thee

Charles Callahan

Slowly
mp

legato
p

7

13

mp

19

Tune: *ST. AGNES*, John Bacchus Dykes, 1823–1876, and written in 1866, *alt.* (PD).

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St. Thomas

Lo, He Comes with Clouds Descending

Charles Callahan

Slowly
p

mp

4

7

10

Fine

Tune: *ST. THOMAS, The Universal Psalmist*, 1763; *adapt.* Aaron Williams, 1731–1776, in 1770 (PD).
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Siroë

Awake, My Soul

Charles Callahan

Maestoso
Gt. *f*

marcato Sw. *mf* Gt. } Sw. } Gt. } Sw. }

4 Sw. } Gt. } Sw. }

8 Gt. } Sw. }

12 Gt. } *Second time to CODA* ♪

Tune: *SIROË/CHRISTMAS* (Handel), George Frederick Handel, 1685–1759, and written in 1728; arr. Lowell Mason, 1792–1872, in 1821 (PD).
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Ville du Havre

It Is Well with My Soul

Charles Callahan

Slowly

6

11

15

p

mp

Tune: *VILLE DU HAVRE*, Philip P. Bliss, 1838–1876, and written in 1876 (PD).

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Woodworth

Just as I Am

Charles Callahan

Andante con moto

p

Musical notation for measures 1-6. The piece is in 3/4 time with a key signature of two sharps (F# and C#). The tempo is 'Andante con moto'. The first system shows the right hand starting with a melody and the left hand providing a bass line. Dynamics include *p* (piano) and *mp* (mezzo-piano).

7

mp

Musical notation for measures 7-12. The right hand continues the melody, and the left hand provides harmonic support. A dynamic marking of *(p)* is present in measure 10.

13

Musical notation for measures 13-19. The right hand features a series of eighth notes, while the left hand plays chords and moving bass lines.

20

Musical notation for measures 20-26. The right hand has a melodic line with some rests, and the left hand provides a steady accompaniment.

27

Musical notation for measures 27-33. The right hand continues with a melodic line, and the left hand provides harmonic accompaniment. The piece concludes with a final chord in the right hand.

Tune: WOODWORTH, William Batchelder Bradbury, 1816–1868, and written in 1849 (PD).

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