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# When I Survey the Wondrous Cross

Charles Callahan, ASCAP

Slowly, with expression

The musical score is written for piano and consists of three systems of music. The first system (measures 1-5) is marked *p legato*. The second system (measures 6-10) is marked *mp*. The third system (measures 11-15) is marked *mf* and *mp*. The score includes a large diagonal watermark reading "Copying is illegal" and "Review Copy Only".

Tune: ROCKINGHAM/ROCKINGHAM OLD, *Second Supplement to Psalmody in Miniature*, 1783 (PD).  
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# Cross of Jesus

## (Meditation on the Divine Sacrifice)

Charles Callahan, ASCAP

Slowly and expressively (♩ = ca. 76)

The first system of the musical score consists of three staves. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. The key signature has one flat (B-flat) and the time signature is 2/2. The music begins with a mezzo-piano (*mp*) dynamic. The melody is primarily in the upper staves, with a prominent line in the alto clef. The bass line provides a steady accompaniment.

The second system continues the piece, starting at measure 9. It features a piano (*p*) dynamic. The melody continues in the upper staves, with some notes marked with accents (>). The accompaniment remains consistent with the first system.

Twice as slow (♩ = ♩)

The third system begins at measure 18 and is marked as a solo in mezzo-piano (*mp*) dynamics. The tempo is significantly reduced, indicated by the instruction 'Twice as slow'. The melody is now primarily in the treble clef, while the alto and bass clefs provide a simple harmonic accompaniment.

Tune: *CROSS OF JESUS*, Sir John Stainer, 1840-1901, and written in 1887; "Cross of Jesus," No. 5 from *The Crucifixion* (PD).  
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# Lenten Prelude on Three Hymntunes

Andante con moto (♩ = ca. 66)

Charles Callahan, ASCAP

Solo *mp*

*p*

9

16

ST. FLAVIAN

*p*

Tune: *ST. FLAVIAN*, J. Day, Psalter, 1562 (PD).

Tune: *HORSLEY*, William Horsley, 1774-1858, and written in 1844 (PD).

Tune: *BEECHER*, John Zundel, 1815-1882, and written in 1870 (PD).

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# Fanfare on Thine Is the Glory

Charles Callahan, ASCAP

Maestoso pomposo (♩ = 56)

Solo Reed *ff*

Solo Rd.

8

15

Tune: *JUDAS MACCABEUS/ JUDAS MACCABAEUS*, George Frideric Handel, 1685-1759, and written in 1748 (PD).  
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# Prelude on Two Easter Hymntunes

Charles Callahan, ASCAP

**Lively** (♩ = 132)  
*VRUECHTEN*

Sw. } *mp*

Man.

5

10

Gt. }

14

Tune: *VRUECHTEN*, *David's Psalmen*, Amsterdam, 1684 (PD).

Tune: *STRAF MICH NICHT*, *Hundert Arien*, 1694 (PD).

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# Voluntary on Three Easter Hymntunes

## (Hymns of Praise Then Let Us Sing)

Charles Callahan, ASCAP

Maestoso (♩ = 104)

The musical score is presented in three systems. The first system (measures 1-4) is marked *mf*. The second system (measures 5-8) continues the piece. The third system (measures 9-12) includes a *cresc.* marking and a key signature change to B-flat major. A large diagonal watermark "Copying is illegal! Review Copy Only" is overlaid on the score.

Tune: *ST. KEVIN*, Arthur S. Sullivan, 1842-1900, and written in 1872 (PD).Tune: *FORTUNATUS*, Arthur S. Sullivan, 1842-1900, and written in 1872 (PD).Tune: *EASTER HYMN*, *Lyra Davidica*, 1708 (PD).

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# Jesu dulcis memoria

Adagietto con grande espressione (♩ = 69)

Charles Callahan, ASCAP

*p* sempre legato

ritardando

Tempo rubato  
Solo *mp*

*dim.*

Tune: *JESU DULCIS MEMORIA*, Plainsong, Mode 2 (PD).

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# Meditation on Faith of Our Fathers

Charles Callahan, ASCAP

Serene and calm

6

Solo *mp*

12

Tune: *ST. CATHERINE*, Henri Frederick Hemy, 1818-1888, and written in 1864 (PD).  
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# Voluntary on Hyfrydol

Charles Callahan, ASCAP

Majestically (♩ = 108)

*mf*

*poco a poco cresc.*

*poco a poco cresc.*

*f*

Tune: *HYFRYDOL*, Rowland H. Prichard, 1811-1887, and written in 1831 (PD).  
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# To Jesus Christ, Our Sovereign King

Charles Callahan, ASCAP

Majestically (♩ = 100)

Sw. } *mf*

5  
p o c o a p o c o c r e s c. *f*

10  
Gt.  
or  
Solo *ff*

Tune: ICH GLAUB AN GOTT, Mainz *Gesangbuch*, 1870 (PD).

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