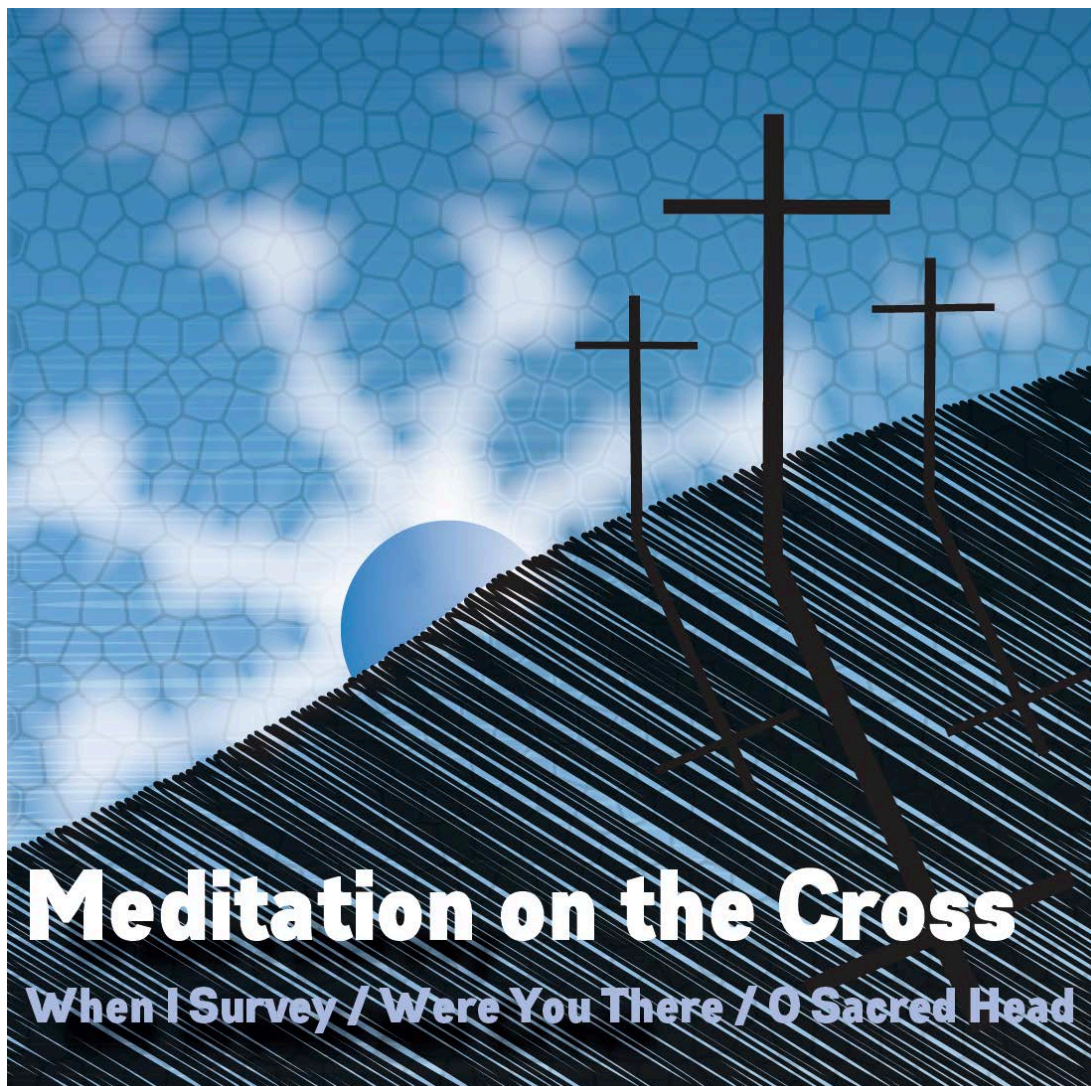


A GIFT TO YOU FROM RODGERS INSTRUMENTS



ARRANGED FOR ORGAN BY **DAN MILLER**

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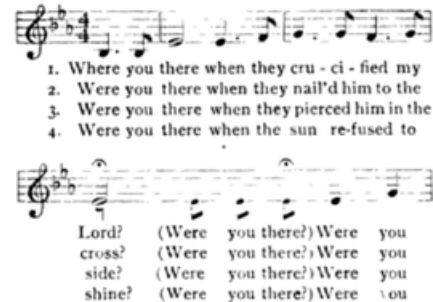
MEDITATION ON THE CROSS

WHEN I SURVEY / WERE YOU THERE / O SACRED HEAD



Isaac Watts (1674-1748) was an English hymn writer and wrote over 750 hymns in his lifetime, many of which are still sung in churches today. *When I Survey* is probably his most well-known hymn. Isaac Watts first published *When I Survey the Wondrous Cross* in his *Hymns and Spiritual Songs* (1707).

Were You There was likely composed by enslaved African-Americans in the 19th century. It was first published in William Eleazar Barton's 1899 *Old Plantation Hymns*. In 1940, it was included in the Episcopal Church hymnal, making it the first spiritual to be included in any major American hymnal.



1. Where you there when they cru - ci - fied my
2. Were you there when they nail'd him to the
3. Were you there when they pierced him in the
4. Were you there when the sun re-fused to

Lord? (Were you there?) Were you
cross? (Were you there?) Were you
side? (Were you there?) Were you
shine? (Were you there?) Were you



O Sacred Head, Now Wounded is based on a long medieval Latin poem, *Salve mundi salutare*. The hymn is taken from the last part of the poem, often attributed to Bernard of Clairvaux (1091-1153), but now is attributed to the Medieval poet Arnulf of Leuven (died 1250).

The music was written around 1600 by Hans Leo Hassler. The tune was appropriated and rhythmically simplified in 1656 by Johann Crüger. Johann Sebastian Bach used the hymn in his *St. Matthew Passion* as well as other works.

This haunting organ arrangement is to be played sensitively, as the tempo indicates "not rushed, with passion and grief." This arrangement is appropriate for communion or Holy Week services in the Christian church.

The arrangement begins with a triplet figure accompaniment reminiscent of Beethoven's *Moonlight Sonata*.

Pipe organ stops plus orchestral voices such as strings, choral oohs, and orchestral oboe are heard from the organ to weave a tapestry of emotion associated with the three beautiful hymns.

When I survey the wondrous cross
On which the Prince of glory died,
My richest gain I count but loss,
And pour contempt on all my pride.

Were you there when they crucified my Lord?
Were you there when they crucified my Lord?
O sometimes it causes me to tremble! tremble! tremble!
Were you there when they crucified my Lord?

O sacred Head, now wounded,
with grief and shame weighed down,
Now scornfully surrounded
with thorns, Thine only crown;
O sacred Head, what glory,
what bliss till now was Thine!
Yet, though despised and gory,
I joy to call Thee mine.

MEDITATION ON THE CROSS

When I Survey / Were You There / O Sacred Head

arranged by Dan Miller (ASCAP)

Adagio, not rushed, with passion and grief

The musical score is written for piano, guitar, and strings in a 4/4 time signature with a key signature of three sharps (F#, C#, G#). The tempo is Adagio, with the instruction "not rushed, with passion and grief".

The score is divided into four systems:

- System 1 (Measures 1-3):** The piano part begins with a **Gen 1** (General) section marked *p* (piano). The guitar part features a **Gt.** (Guitar) section with a *simile* instruction. The strings play a simple accompaniment. A **Sw. Chimes** (String Chimes) section is indicated above the piano staff.
- System 2 (Measures 4-6):** The piano part continues with a **Sw 1** (String) section marked *mp* (mezzo-piano). The guitar part continues with a *simile* instruction. The strings play a simple accompaniment. The lyrics "WHEN I SURVEY" are written above the piano staff.
- System 3 (Measures 7-10):** The piano part continues with a *simile* instruction. The guitar part continues with a *simile* instruction. The strings play a simple accompaniment.
- System 4 (Measures 11-14):** The piano part continues with a *simile* instruction. The guitar part continues with a *simile* instruction. The strings play a simple accompaniment.

14

Musical score for measures 14-16. The piece is in G major (one sharp) and 4/4 time. Measure 14 features a treble clef with a half note G4, a quarter note A4, and a quarter note B4, all under a slur. The bass clef has a steady eighth-note accompaniment. Measure 15 continues the treble line with a half note C5, a quarter note D5, and a quarter note E5. Measure 16 concludes with a half note F#5, a quarter note G5, and a quarter note A5. A double bar line is present at the end of measure 16.

17

Musical score for measures 17-19. Measure 17 has a treble clef with a half note G4, a quarter rest, and a quarter note A4. The bass clef continues with eighth notes. Measure 18 has a treble clef with a half note B4, a quarter note C5, and a quarter note D5. Measure 19 has a treble clef with a half note E5, a quarter note F#5, and a quarter note G5. A double bar line is present at the end of measure 19.

20

Gen 2

Musical score for measures 20-24. Measure 20 has a treble clef with a half note G4, a quarter note A4, and a quarter note B4. Measure 21 has a treble clef with a half note C5, a quarter note D5, and a quarter note E5. Measure 22 has a treble clef with a half note F#5, a quarter note G5, and a quarter note A5. Measure 23 has a treble clef with a half note B4, a quarter note A4, and a quarter note G4. Measure 24 has a treble clef with a half note F#4, a quarter note E4, and a quarter note D4. A double bar line is present at the end of measure 24. The text "Sw. p" is written above the treble clef in measure 22.

25

WERE YOU THERE

Musical score for measures 25-29. Measure 25 has a treble clef with a half note G4, a quarter note A4, and a quarter note B4. Measure 26 has a treble clef with a half note C5, a quarter note D5, and a quarter note E5. Measure 27 has a treble clef with a half note F#5, a quarter note G5, and a quarter note A5. Measure 28 has a treble clef with a half note B4, a quarter note A4, and a quarter note G4. Measure 29 has a treble clef with a half note F#4, a quarter note E4, and a quarter note D4. A double bar line is present at the end of measure 29. The text "Gt." is written below the bass clef in measure 26.

31

Musical score for measures 31-35. The piece is in G major (one sharp) and 4/4 time. The score consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. The grand staff contains the main melodic and harmonic lines, while the bottom staff appears to be a placeholder or a specific bass line. The music features long, flowing lines with many ties and slurs, creating a meditative atmosphere.

36

Musical score for measures 36-41. The piece continues in G major and 4/4 time. The notation remains consistent with the previous system, featuring a grand staff and a bottom bass clef staff. The melodic lines are characterized by wide intervals and sustained notes, with frequent use of ties and slurs.

42

Musical score for measures 42-47. The piece continues in G major and 4/4 time. A box labeled "Gen 3" is present in the right-hand staff of the grand staff at measure 46. The notation includes a grand staff and a bottom bass clef staff, with the same flowing, tied-note style as the previous systems.

48

Musical score for measures 48-53. The piece continues in G major and 4/4 time. The notation includes a grand staff and a bottom bass clef staff. The music features a change in dynamics to *mp* (mezzo-piano) and includes guitar-specific markings such as "Gt." and "Gt. mp". The final measure (53) has a fermata over the notes. The bottom staff has a long, low note with a fermata at the end.

53

O SACRED HEAD

Sw.

Musical score for measures 53-58. The piece is in G major (one sharp) and 4/4 time. The tempo is marked 'Sw.' (Slowly). The score consists of three staves: a vocal line in the treble clef, a piano accompaniment in the grand staff (treble and bass clefs), and a separate bass line in the bass clef. The vocal line features a melodic line with a long slur over measures 53-58. The piano accompaniment includes chords and moving lines in both hands. The bass line consists of a simple, steady accompaniment.

59

Musical score for measures 59-64. The piece continues in G major and 4/4 time. The tempo remains 'Sw.'. The score consists of three staves: a vocal line in the treble clef, a piano accompaniment in the grand staff, and a separate bass line in the bass clef. The vocal line continues with a melodic line under a slur. The piano accompaniment features more complex chordal textures and moving lines. The bass line continues its accompaniment.

65

Musical score for measures 65-70. The piece continues in G major and 4/4 time. The tempo remains 'Sw.'. The score consists of three staves: a vocal line in the treble clef, a piano accompaniment in the grand staff, and a separate bass line in the bass clef. The vocal line concludes with a final note. The piano accompaniment includes a section labeled 'Gen 4' in a box. The bass line continues its accompaniment.

71

Slowly

Sw.

p

pp

Gt. Chimes

Musical score for measures 71-76. The piece continues in G major and 4/4 time. The tempo is marked 'Slowly'. The score consists of three staves: a vocal line in the treble clef, a piano accompaniment in the grand staff, and a separate bass line in the bass clef. The piano accompaniment includes a section labeled 'Gt. Chimes' with a 'pp' (pianissimo) dynamic. The bass line features a series of notes with a slur underneath.

Piston Registrations for Rodgers Inspire Series Organs

How to set a piston:

1. Select the Memory Level you wish to save these settings (M02, M03, etc.)
2. Activate the stops as indicated below.
3. Hold SET and press the desired piston (i.e. General 1) and release both.

Consult your organ's owner's manual for more information.

General 1

Division	Organ Stops	ORCH A	Level	Octave	CT	FT	Vel
Swell	None	Chimes	0	Norm	0	0	80
Great	Voix d'Anges II (VP4 of Erz Cel)						
Pedal	Subbass 16						

Swell 1

Division	Organ Stops	ORCH A	Level	Octave	CT	FT	Vel
Swell	Bourdon 8 Rohrflote 4 (VP4 of Flute Trav) Nazard 2-2/3 Tremulant						

General 2

Division	ORCH A	Level	Octave	CT	FT	Vel
Swell	Choir Ooo	0	Norm	0	0	90
Great	Slow Strings	0	Norm	0	0	127
Pedal	Slow Strings	0	-1	0	0	127

General 3

Division	Organ Stops	ORCH A	Level	Octave	CT	FT	Vel
Swell	None	Orch Oboe	+5	Norm	0	0	80
Great	Voix d'Anges II (VP4 of Erz Cel)	Slow Strings	-2	Norm	0	0	127
Pedal	None	Slow Strings	0	-1	0	0	127

General 4

Division	Organ Stops	ORCH A	Level	Octave	CT	FT	Vel
Swell	None	Choir Ooo	0	Norm	0	0	60
Great	Chimes (thumb piston)						
Pedal	Subbass 16						

Piston Registrations for Rodgers Artist Series Organs

How to set a piston:

1. Select the Memory Level you wish to save these settings (M02, M03, etc.)
2. Activate the stops as indicated below.
3. Hold SET and press the desired piston (i.e. General 1) and release both.

Consult your organ's owner's manual for more information.

General 1

Division	Organ Stops	USER Stops	Vol	Oct	CT	FT	W	P	B	Rev	Vel
Swell	None	227 Organ Chimes	43	Norm	0	0	10	0	-10	Off	80
Great	None	018 8 UndMars III	40	Norm	0	0	0	0	0	Off	KBD
Pedal	None	005 16 Lieb Ged	30	Norm	0	0	3	0	0	Off	KBD

Swell 1

Division	Organ Stops	USER Stops	Vol	Oct	CT	FT	W	P	B	Rev	Vel
Swell	Bourdon 8, Trem	021 4 Chim Fl	25	Norm	0	0	0	0	0	Off	KBD
		023 2-2/3 Nazard	40	Norm	0	0	0	0	0		KBD

General 2

Division	Organ Stops	USER Stops	Vol	Oct	CT	FT	W	P	B	Rev	Vel
Swell	None	226 Choir Oohs	44	Norm	0	0	0	0	0	Off	70
Great	None	217 Violin/Cello	36	Norm	0	0	0	0	-5	Off	100
		215 Slow Strings	35	Norm	0	0	0	0	-5	Off	127
Pedal	None	005 16 Lieb Ged	30	Norm	0	0	3	0	0	Off	KBD
		215 Slow Strings	40	-1	0	0	0	0	0	Off	127

General 3

Division	Organ Stops	USER Stops	Vol	Oct	CT	FT	W	P	B	Rev	Vel
Swell	None	223 Orch Oboe	35	Norm	0	0	0	0	0	Off	80
Great	None	215 Slow Strings	30	Norm	0	0	0	0	0	Off	127
		017 8 Celestes III	30	Norm	0	0	0	0	0	Off	KBD
Pedal	None	005 16 Lieb Ged	30	Norm	0	0	3	0	0	Off	KBD
		215 Slow Strings	40	-1	0	0	0	0	0	Off	127

General 4

Division	Organ Stops	USER Stops	Vol	Oct	CT	FT	W	P	B	Rev	Vel
Swell	None	226 Choir Oohs	38	Norm	0	0	10	0	-6	Off	60
Great	None	229 Tower Chimes	27	Norm	0	0	10	0	-10	Off	100
Pedal	None	005 16 Lieb Ged	30	Norm	0	0	3	0	0	Off	KBD
		003 32 ContBordn	25	Norm	0	0	10	0	0	Off	KBD

How to select an Orchestral Voice in **Rodgers Inspire Series Organs**

Inspire 227, 233, 343

Some of the recommend registrations for this music are selections in the Orchestral Voices found on any tab engraved ORCH A or ORCH B.

The procedure for selecting Orchestral Voices is:

- Turn on a tab engraved ORCH A or ORCH B.
- As you look at the organ's display screen, rotate the upper right knob to select the desired sound.
- Rotate the upper left knob to navigate thru the menu's parameter items.
- Rotate the upper right knob to change the value of the highlighted item.
- The adjustable parameters are saved to a piston for immediate recall.
- To exit the menu system, push the upper right knob (Value).

How to select a User Library Stop or an Orchestral Voice in **Rodgers Artist Series Organs**

Artist 579, 589, 599, 4589

Some of the recommend registrations for this music are selections in the User Library found on any tab (579) or thumb piston (589, 599 and 4589) engraved "USER/MIDI".

The procedure for selecting User Voices is:

- Turn on a "USER/MIDI" tab for the 579 or thumb piston for the 589, 599 and 4589.
- As you look at the organ's display screen, rotate the upper right knob to select the desired sound.
- Rotate the upper left knob to navigate thru the menu's parameter items.
- Rotate the upper right knob to change the value of the highlighted item.
- All 10 adjustable parameters are saved to a piston for immediate recall.
- To exit the menu system, push the upper right knob (Value).

How to select a Library Stop or an Orchestral Voice in **Rodgers Infinity Series Organs**

Infinity 361 or 484

Some of the recommend registrations for this music are selections in the Stop Library found on any drawknob engraved with a small "L".

The procedure for selecting Organ Library stops is:

- Turn on (pull) one "L" drawknob (2 are in each division, i.e. Swell, Great, Pedal)
- As you look at the organ's display screen, rotate the right "Value" knob to select the desired sound.
- When the desired Library name is onscreen, touch the SET piston to reveal an adjustment menu. (If the Library name disappears from the screen, turn the "L" drawknob off and on again to display the Library name).
- Rotate the left "Menu" knob to navigate thru the menu's parameter items.
- Rotate the right "Value" knob to change the value of the highlighted item.
- All 11 adjustable parameters are saved to a piston for immediate recall.
- To exit the menu system, push the right knob (Value).

DEDICATED TO
MOVING HEARTS AND SOULS

Since 1958, Rodgers has been committed to heightening the spiritual experience of audiences with the transformational power of music. Rodgers organs not only capture the essence of American pipe organ sound, they have led the way in making organs more accessible to places of worship, universities, music schools, and enthusiasts around the world.

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