

For Ednamae Fisher,  
in honor of her life-long dedication to music ministry and her passion for handbell ringing,  
commissioned with love and gratitude by the JuBELLation Handbell Choir  
of First Presbyterian Church, Iowa City, Iowa, June 2016.

Trumpet 1 in Bb

# The Church's One Foundation

AURELIA

Samuel S. Wesley, 1810-1876

arr. Cathy Moglebust (ASCAP)

organ and choral parts arr. David Moglebust

## Introduction Majestic (♩ = c. 108)

The musical score is written for Trumpet 1 in Bb. It begins with an introduction in 4/4 time, marked *f marcato*. The introduction consists of two lines of music, with measure numbers 5 and 9 indicated. The first line ends with a fermata. The second line is marked *legato*. The main piece, 'The Church's One Foundation', starts at measure 13, marked *rit.* and *a tempo*. It consists of four stanzas, each 15 measures long. Stanza 1 ends at measure 18, Stanza 2 at measure 23, Stanza 3 at measure 28, and Stanza 4 at measure 31. Each stanza is followed by a 15-measure rest. The score concludes with a *rit.* marking and an *a tempo* marking.

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Trumpet 2 in Bb

# The Church's One Foundation

AURELIA

Samuel S. Wesley, 1810-1876

arr. Cathy Moklebust (ASCAP)

organ and choral parts arr. David Moklebust

## Introduction

Majestic (♩ = c. 108)

*f marcato*

5

9

*legato*

13

*rit.* Stanza 1 *a tempo*

18

23

28

Stanza 2 15

46

Stanza 3 47 15 62 *rit.*

63

Stanza 4 63 15 *a tempo*

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For Edna Mae Fisher,  
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Horn in F  
(substitute for  
Trombone 1)

# The Church's One Foundation

AURELIA

Samuel S. Wesley, 1810-1876  
arr. Cathy Moglebust (ASCAP)

organ and choral parts arr. David Moglebust

**Introduction**  
**Majestic** (♩ = c. 108)

The musical score is written for Horn in F (substitutable for Trombone 1) in 4/4 time. It begins with an introduction marked 'Majestic' and 'f marcato'. The introduction consists of two staves of music, with measure numbers 5 and 9 indicated. The first staff ends with a fermata. The second staff continues the melody. The first stanza begins at measure 13, marked 'legato' and 'rit.', and ends at measure 18, marked 'a tempo'. The second stanza begins at measure 23 and ends at measure 31, marked '15' above the staff. The third stanza begins at measure 46 and ends at measure 47, marked '15' above the staff. The fourth stanza begins at measure 62 and ends at measure 62, marked '15' above the staff. The score concludes with the instruction 'mf legato a tempo'.

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Trombone 1

# The Church's One Foundation

AURELIA

Samuel S. Wesley, 1810-1876

arr. Cathy Moklebust (ASCAP)

organ and choral parts arr. David Moklebust

### Introduction

Majestic (♩ = c. 108)

*f marcato*

*legato*

*rit. a tempo*

Stanza 2  
31

Stanza 3  
46 47 15 62

Stanza 4  
*rit. mf legato a tempo*

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Trombone 2

# The Church's One Foundation

AURELIA

Samuel S. Wesley, 1810-1876  
arr. Cathy Moglebust (ASCAP)

organ and choral parts arr. David Moglebust

**Introduction**

**Majestic** (♩ = c. 108)

The musical score is written in bass clef with a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. It begins with a dynamic marking of *f marcato*. The score is divided into sections: an Introduction (measures 1-12), Stanza 1 (measures 13-27), Stanza 2 (measures 28-31), Stanza 3 (measures 46-47), and Stanza 4 (measures 62-65). Performance instructions include *legato*, *rit.* (ritardando), *a tempo*, and *mp lightly a tempo*. The score features various note values including quarter notes, eighth notes, and half notes, with some measures containing rests. A large, semi-transparent watermark reading 'PREVIEW' is overlaid diagonally across the score.

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# The Church's One Foundation

AURELIA

Samuel S. Wesley, 1810-1876

arr. Cathy Moglebust (ASCAP)

organ and choral parts arr. David Moglebust

## Introduction

Majestic (♩ = c. 108)

*f marcato*

5

10

*legato* *rit.* *a tempo*

15

20

25

29

### Stanza 2

31

15

46

### Stanza 3

47

15

*rit.*

62

### Stanza 4

*mp* *lightly*  
*a tempo*

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Timpani  
(Gb, Ab, Bb, Eb)

# The Church's One Foundation

AURELIA

Samuel S. Wesley, 1810-1876

arr. Cathy Moglebust (ASCAP)

organ and choral parts arr. David Moglebust

## Introduction

Majestic (♩ = c. 108) 3

The musical score is written for Timpani in 4/4 time, with a key signature of two flats (Bb, Eb). It begins with an introduction marked 'Majestic' and a tempo of approximately 108 beats per minute. The introduction consists of 10 measures, with a first ending of 2 measures and a second ending of 2 measures. The first ending is marked with a '2' and a '3' above it, and the second ending is marked with a '5' and a '2' above it. The introduction ends with a fermata and a 'rit.' marking.

Stanza 1 begins at measure 11 and consists of 10 measures. It is marked 'a tempo' and includes a 'rit.' marking at measure 14. The first ending of Stanza 1 is 2 measures long, and the second ending is 2 measures long. The first ending is marked with a '2' and a '3' above it, and the second ending is marked with a '5' and a '2' above it. The first ending is marked with a '2' and a '3' above it, and the second ending is marked with a '5' and a '2' above it.

Stanza 2 begins at measure 27 and consists of 10 measures. It is marked 'a tempo' and includes a 'rit.' marking at measure 31. The first ending of Stanza 2 is 2 measures long, and the second ending is 2 measures long. The first ending is marked with a '2' and a '3' above it, and the second ending is marked with a '5' and a '2' above it. The first ending is marked with a '2' and a '3' above it, and the second ending is marked with a '5' and a '2' above it.

Stanza 3 begins at measure 46 and consists of 10 measures. It is marked 'a tempo' and includes a 'rit.' marking at measure 50. The first ending of Stanza 3 is 2 measures long, and the second ending is 2 measures long. The first ending is marked with a '2' and a '3' above it, and the second ending is marked with a '5' and a '2' above it. The first ending is marked with a '2' and a '3' above it, and the second ending is marked with a '5' and a '2' above it.

The score includes various musical notations such as dynamics (f, rit.), articulation (accents, fermatas), and performance instructions (a tempo, rit.). It also includes chord changes: Eb to Db, Db to Eb, Gb to Ab, Bb to C, and C to Bb.