

Bachrach

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The Chicago-Lambeth Quadrilateral 1886, 1888

Adopted by the House of Bishops Chicago, 1886

We, Bishops of the Protestant Episcopal Church in the United States of America, in Council assembled as Bishops in the Church of God, do hereby solemnly declare to all whom it may concern, and especially to our fellow-Christians of the different Communion in this land, who, in their several spheres, have contended for the religion of Christ:

1. Our earnest desire that the Saviour's prayer, "That we all may be one," may, in its deepest and truest sense, be speedily fulfilled;
2. That we believe that all who have been duly baptized with water, in the name of the Father, and of the Son, and of the Holy Ghost, are members of the Holy Catholic Church;
3. That in all things of human ordering or human choice, relating to modes of worship and discipline, or to traditional customs, this Church is ready in the spirit of love and humility to forego all preferences of her own;
4. That this Church does not seek to absorb other Communion, but rather, co-operating with them on the basis of a common Faith and Order, to discountenance schism, to heal the wounds of the Body of Christ, and to promote the charity which is the chief of Christian graces and the visible manifestation of Christ to the world;

But furthermore, we do hereby affirm that the Christian unity . . . can be restored only by the return of all Christian communion to the principles of unity exemplified by the undivided Catholic Church during the first ages of its existence; which principles we believe to be the substantial deposit of Christian Faith and Order committed by Christ and his Apostles to the Church unto the end of the world, and therefore incapable of compromise or surrender by those who have been ordained to be its stewards and trustees for the common and equal benefit of all men.

As inherent parts of this sacred deposit, and therefore as essential to the restoration of unity among the divided branches of Christendom, we account the following, to wit:

1. The Holy Scriptures of the Old and New Testament as the revealed Word of God.
2. The Nicene Creed as the sufficient statement of the Christian Faith.
3. The two Sacraments, — Baptism and the Supper of the Lord, — ministered with unfailing use of Christ's words of institution and of the elements ordained by Him.
4. The Historic Episcopate, locally adapted in the methods of its administration to the varying needs of the nations and peoples called of God into the unity of His Church.

Furthermore, Deeply grieved by the sad divisions which affect the Christian Church in our own land, we hereby declare our desire and readiness, so soon as there shall be any authorized response to this Declaration, to enter into brotherly conference with all or any Christian Bodies seeking the restoration of the organic unity of the Church, with a view to the earnest study of the conditions under which so priceless a blessing might happily be brought to pass.

Note: While the above form of the Quadrilateral was adopted by the House of Bishops, it was not enacted by the House of Deputies, but rather incorporated in a general plan referred for study and action to a newly created Joint Commission on Christian Reunion.

Lambeth Conference of 1888 Resolution I I

That, in the opinion of this Conference, the following Articles supply a basis on which approach may be by God's blessing made towards Home Reunion:

- (a) The Holy Scriptures of the Old and New Testaments, as "containing all things necessary to salvation," and as being the rule and ultimate standard of faith.
- (b) The Apostles' Creed, as the Baptismal Symbol; and the Nicene Creed, as the sufficient statement of the Christian faith.
- (c) The two Sacraments ordained by Christ Himself — Baptism and the Supper of the Lord — ministered with unfailing use of Christ's words of Institution, and of the elements ordained by Him.
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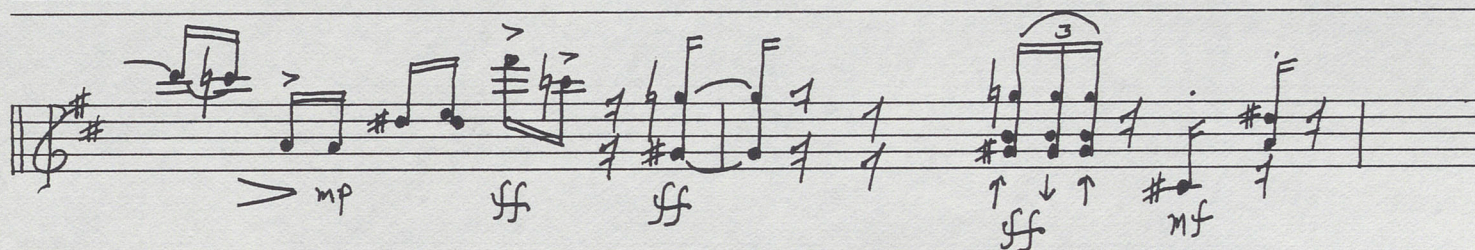
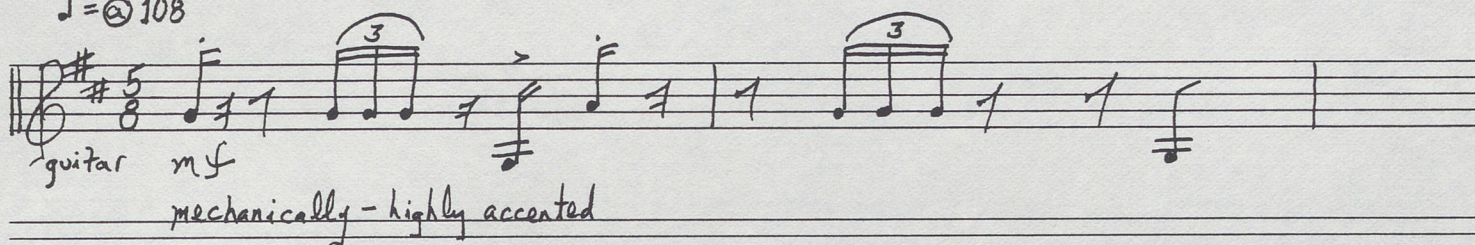
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- (d) The Historic Episcopate, locally adapted in the methods of its administration to the varying needs of the nations and peoples called of God into the Unity of His Church.

6 Short Pieces for Solo Guitar: V. Extrigue

G. Bibbelft

SUBMITTED to: B.M.I. AWARDS to STUDENT COMPOSERS

$\text{♩} = \text{♩} 108$



CRESTLINE

No. 9934

1.
B.M.I. AWARDS to STUDENT COMPOSERS



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Cleveland, Ohio 44113



Handwritten musical score for "The Rose Tree" on a grand staff. The treble clef part is in G major (one sharp) and 2/4 time. The bass clef part is in C major. The melody consists of eighth and quarter notes, with triplets and slurs. Dynamics include mp, f, and mp. The piece ends with a double bar line.

Handwritten musical score for a piano piece. The score is written on a grand staff (treble and bass clefs). The key signature has two sharps (F# and C#). The music features several triplets, slurs, and dynamic markings. A handwritten note "Pizzicato Bartók" is written above the staff. The dynamics include *mf*, *np* (pianissimo), *ff* (fortissimo), and *mp* (mezzo-piano). The piece concludes with a double bar line.

A handwritten musical score for the song "The Rose Tree". The score is written on two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a melody with various notes, including a triplet of eighth notes, and is marked with a "3" and a "ff" (fortissimo) dynamic. The bottom staff is in bass clef and contains a bass line with a long note and a "ff" dynamic. The title "The Rose Tree" is written in a decorative, cursive font at the top of the page.

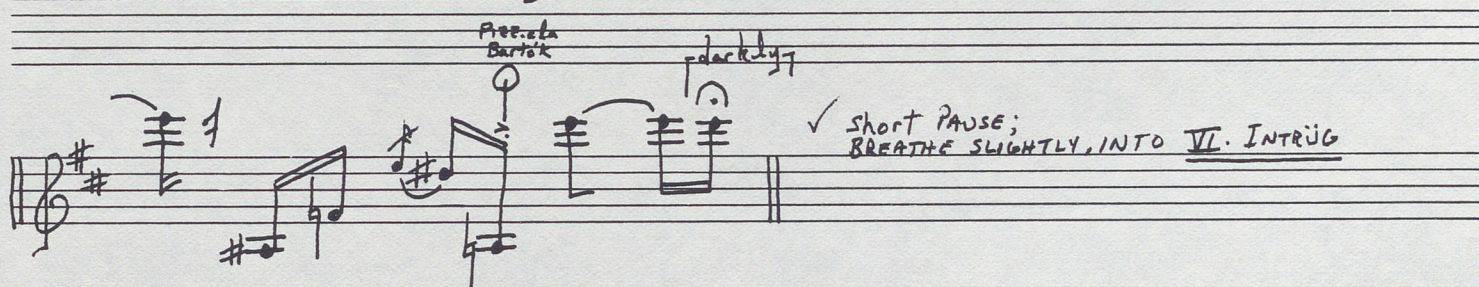
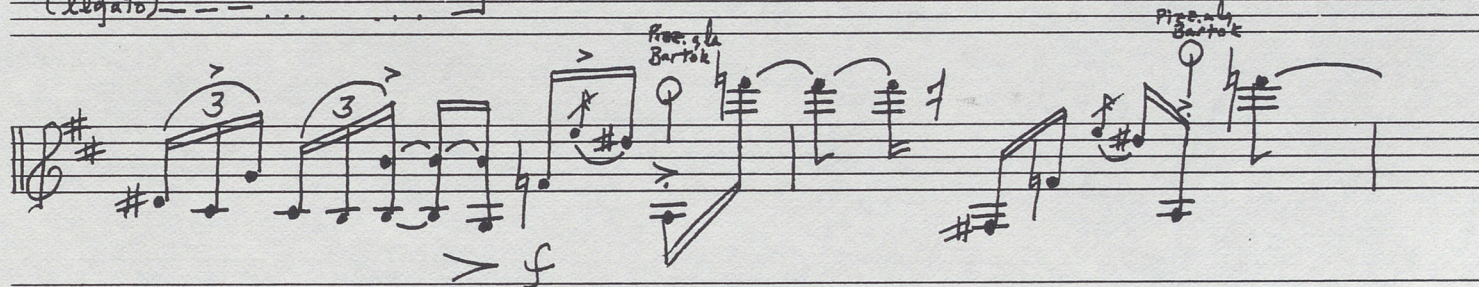
A handwritten musical score for the song "The Rose Tree". The score is written on a single staff with a treble clef and a key signature of one sharp (F#). The melody begins with a quarter note G4, followed by a half note A4, and then a quarter note B4. The lyrics "The Rose Tree" are written below the first three notes. The melody continues with a quarter note C5, a half note D5, and a quarter note E5. The lyrics "The Rose Tree" are repeated below these notes. The melody then descends with a quarter note D5, a half note C5, and a quarter note B4. The lyrics "The Rose Tree" are repeated below these notes. The melody ends with a quarter note A4, a half note G4, and a quarter note F#4. The lyrics "The Rose Tree" are repeated below these notes. The score includes dynamic markings: *p* (piano) under the first measure, *mf* (mezzo-forte) under the fourth measure, and *f* (forte) under the fifth measure. There are also crescendo and decrescendo hairpins. The score is written in a clear, legible hand.

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✓ SHORT PAUSE;
BREATHE SLIGHTLY, INTO VI. INTRIG

6 Short Pieces for Solo Guitar: IV. INTRA

G. BIBBFELT

SUBMITTED to: B.M.I. AWARDS to STUDENT COMPOSERS

$\text{♩} = @ 60$

guitar

calmly... mf legato... expressively...

Rit.

a tempo

ten

trill ↑

accel. trill

(expressively)

tr. ↑

sim.

tr. ↑

sim.

1.



-2-

Handwritten musical notation for the ending of 'The Rose Tree'. The notation is on a single staff with a treble clef. It begins with a double bar line, followed by a key signature change to one sharp (F#) and a time signature change to 3/4. The melody consists of a quarter note G4, a quarter note A4, and a quarter note B4. This is followed by a half note G#4 and a quarter note F#4. The piece concludes with a double bar line. Below the staff, the word 'Rit.' is written, followed by a dashed line and an ellipsis, indicating a ritardando.

Rit. — — — — —



6 Short Pieces for Solo Guitar: III. Extra

G. Bibbfelt

submitted to: B.M.I. AWARDS TO STUDENT COMPOSERS

$\text{♩} = @ 60$

guitar

mp f mp sf mp f

allow eighth notes within triplets to carry whenever possible, unless otherwise marked.

EXPRESSIVELY

**1* *Ham. 7*

gliss

sf mp mf f sf mp

EXPRESSIVELY

Darkly -- MOVING TO -- NORMAL

sf mf mp ($\text{♩} = @ 144$)

ALL NOTES RING! MOVING TO PONA HIGHLY PONA

ACCELERANDO WITH DECRESCENDO

ppp f sf mp mf

DECELERATE TO: a tempo LEGATO

ALL NOTES RING!

**21*

KEY: F# C#

f

KEY: F# C#

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-2-

(*)3 NIENTE

(*)4

HARM. 7

EXPRESSIVELY - legato...

ff mf f

Rit.

ff mf

a tempo

mp

DO NOT DAMPEN STRINGS

ff

(*)5

niente

mp

mf

adagio

f

ff mp

mf

CALMLY

EXPRESSIVELY - DO NOT DAMPEN STRINGS.

Rit.

SHORT PAUSE;
BREATHE SLIGHTLY, INTO IV. INTRA

f

Rit.

ff

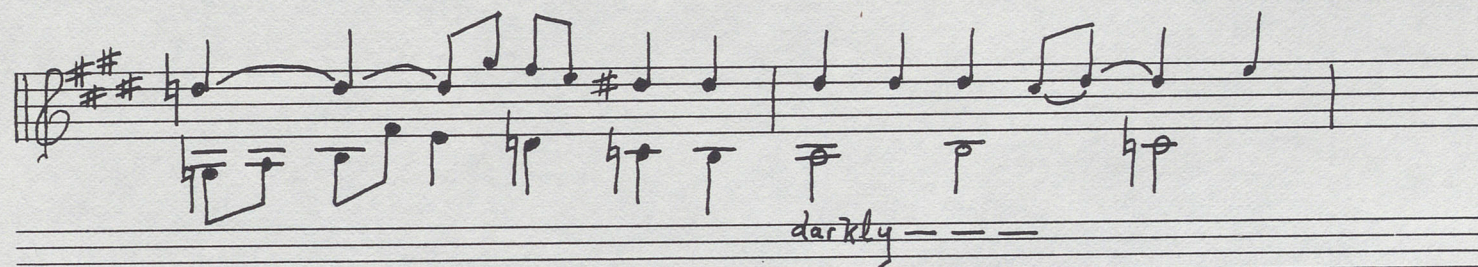
Rit.

6 Short Pieces for Solo Guitar: II. Intro

G. BIBBFELT

SUBMITTED TO: B.M.I. AWARDS TO STUDENT COMPOSERS

Deliberately $\text{♩} = @ 72$



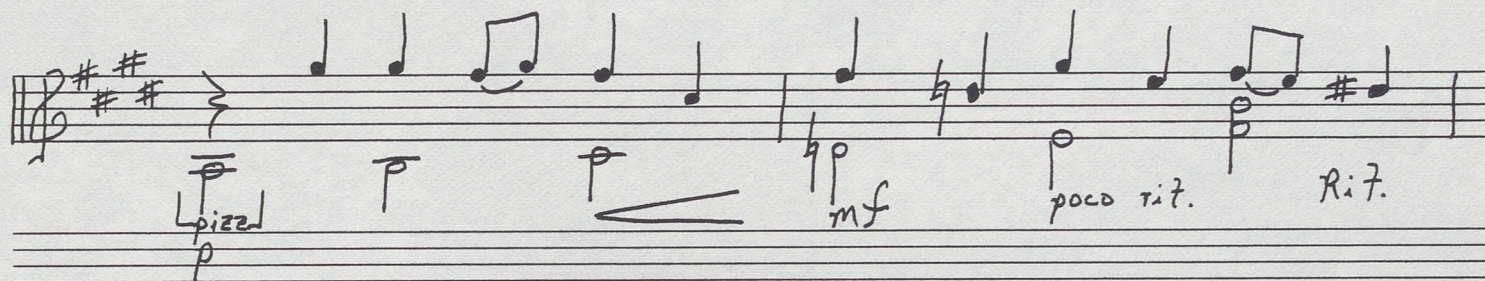
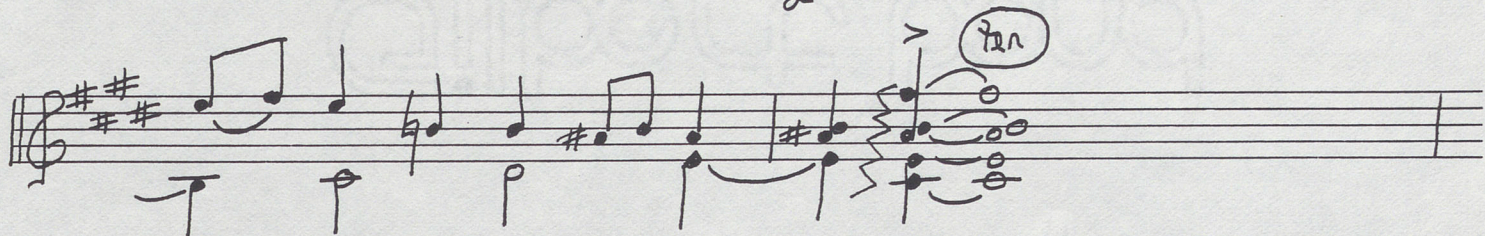
1.

CRESTLINE
No. 9934

B.M.I. AWARDS TO STUDENT COMPOSERS



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SUBMITTED to: B.M.I. AWARDS to STUDENT COMPOSERSmoderately $\text{♩} = 108$

guitar

mp f mp f mp

legato: let notes ring

mp f p mf

p mf mp mf f

mf f mf f

mf f poco rit. a tempo mf f mf

1.

The musical score consists of six systems of music, each on a single staff. The key signature is G major (one sharp, F#). The notation includes various musical symbols and markings:

- System 1:** Starts with a treble clef and a key signature of one sharp. The music features a series of eighth notes with slurs and accents. Dynamic markings include *mp*, *f*, *mp*, *f*, and *mf*. There are circled numbers 2 and 3 at the end of the system.
- System 2:** Continues the melodic line. Dynamic markings include *mf* and *mf*. There are circled numbers 2 and 3. A handwritten note "March mechanically" is written below the staff.
- System 3:** Features a series of eighth notes with slurs and accents. Dynamic markings include *f* and *ff*. There is a circled number 5 at the end of the system.
- System 4:** Includes a section marked "poco rit." and another marked "a tempo". Dynamic markings include *mp* and *f*. There is a circled number 5 at the end of the system.
- System 5:** Starts with a double bar line. The music features a series of eighth notes with slurs and accents. Dynamic markings include *p* and *mp*. There are circled numbers 2 and 1 at the end of the system.
- System 6:** Continues the melodic line. Dynamic markings include *mp* and *mf*. There are circled numbers 3 and 1 at the end of the system.

Handwritten musical notation on a single staff. The key signature is two sharps (F# and C#). The notation features a series of ascending eighth notes with a '12th Fret' marking. Above the staff, there are 'harm.' markings and a '-3-' indicating a triplet. Below the staff, there are dynamic markings: *mf*, *f*, *f*, and *f*, with wedge-shaped lines indicating crescendos.

Handwritten musical notation on a single staff. The key signature is two sharps (F# and C#). The notation includes a 'harm.' marking, a '7th Fret' marking, and a circled 'Ten' (10). Below the staff, there are dynamic markings: *mf*, *mp*, and *poco*. To the right of the staff, there is a checkmark and the text: 'Short pause; Breathe slightly, into II. Intro'.

Feb. 15, '88

Hi Marty!

The Biffelt family tree includes a musical branch, personified by GUNTHER BIFFELT — (cousin? brother? of Hans. I'm not sure which — could even be a grand- or great-grandchild.) I realize that this is shocking news — fast breaking story in geneological circles — ~~this was only~~ but ~~the~~ the music of Gunther was only recently found, bound in a collection & hidden behind a loose panel in a mountain chalet in Switzerland. Gunther lived in the chalet most of his tragically-short 37 years, under the assumed name Brunther Goodfelt. He was very reclusive — so much so that he would not tell people his real name, opting instead to tell his pseudonym, at which he would not respond as

- (next)

he felt that if ~~and~~ a person couldn't even call him by his ^{REAL} name he didn't owe them a response.

He didn't have many friends.

When historians finally made the connection between Brunner Goodfett & Gunther Bibbfelt, (17 historians, to be exact), they rushed to the chalet to research this latest edition to the Bibbfelt Folio (as those in the know refer to it). Besides his renowned reclusivity & his music, Gunther was also known for his affection for knot-holes. He collected panelling & lumber with holes, ~~the~~ ~~a~~ a collection that numbered a staggering 642 holes (indexed by Gunther B. himself).

And besides, the contest in which I entered stipulated all entrants needed to use a pseudonym. The name "Bibbfelt" came to mind!

Thanks for the loan of a good name!

— Todd Redinger

THE UNIVERSITY OF CHICAGO

THE DIVINITY SCHOOL

1025 EAST 58TH STREET
CHICAGO • ILLINOIS 60637

Swift Hall

March 9, 1988

Mr. Tod Hedinger
507 W. Sycamore
Carbondale, IL 62901

Dear Tod:

Thanks for letting me see all the Bibfeldt music. I handed it on to my wife who deciphers things and told her that since I didn't know how to play guitar or anything like it, I may never hear it. She said it might win the BMI awards and then I would! In the meantime, be assured that it will enter the Bibfeldt archive here and have an honored and permanent place there.

When the theologian Bibfeldt went to Switzerland to escape the Nazis, another wing of the family added a letter "b" to the name, because they didn't want to be identified with him. That accounts for the differences in our spellings.

My best to A-J.

Warm regards,



Martin E. Marty

MEM/jl

6 SHORT PIECES FOR SOLO GUITAR

by G. Bibbfelt

Submitted to: B.M.I. AWARDS TO STUDENT COMPOSERS, Feb. 10, 1988

GENERAL NOTES

The 6 short pieces that comprise this work can be thought of as being three pairs of pieces. Each pair (1-2;3-4;5-6) consists of two complimentary halves, and should be performed with that contrast/comparison in mind.

The symbol $\text{♩} \text{♩} \text{♩} = \text{♩} \text{♩}$ indicates a hemiola. It appears on page 2, piece #1 (Extro). The symbol $\text{♩} \text{♩} = \text{♩} \text{♩} \text{♩}$ indicates a return to the original accent, and it appears on the same page, same piece.

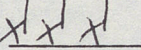
The symbol Harm. and the diamond symbol Harm. \diamond (usually but not always with the word "HARM." written over it), direct the performer to play the harmonics of the indicated notes. I have written the fret number and string number on which the effect can be executed, when I felt it necessary for clarity. This effect appears in pieces #1, #3, #5, and #6.

The symbol P means Pizzicato a la Bartok. It appears in pieces #3, #5, and #6. It is explained in note section for piece #3.


The symbol X instructs the performer to tap the guitar. It appears in pieces #3 and #6. It is explained in note section for piece #3.

NOTES FOR PIECE #3: EXTRA

#1. This chord is a full capo of fret 2 (with 5th finger playing the E on the 2nd string). In order to elicit harmonics out of the entire chord, the performer must strike all 6 strings sharply with right hand index finger (I) at the 14th fret; the desired effect should be percussive and cause the harmonics to ring.

#2. The symbol  instructs the performer to tap the body of the guitar on both sides of the sound hole with the right hand thumb (P) and middle finger (M). Do not tap P and M in unison, but instead as a Rall.

#3. Niente-- means hold the fermata until ALL sound has faded. Do not dampen.

#4. The symbol  means Pizzicato a la Bartok. Pluck the string away from the neck of the guitar, so that a sharp, percussive, sfz. sound results.

#5. Same as note #3.

6 Short Pieces for Solo Guitar: VI. In Trüg

G. BIBBFELT

SUBMITTED to: B.M.I. AWARDS to STUDENT COMPOSERS

guitar

Accel. a tempo

P $\text{♩} = 60$ $\text{♩} = 92$ $\text{♩} = 96$ ff mf pp mf

PONA

12 FRET

Harm.

Accel. a tempo

$\text{♩} = 60$ $\text{♩} = 92$ $\text{♩} = 96$ f ff f

Pre. a la Barock

Gliss

Gliss

Gliss

Gliss

Accel. a tempo

$\text{♩} = 60$ $\text{♩} = 92$ $\text{♩} = 96$ f mp p f

RASQ.

Accel. a tempo

$\text{♩} = 60$ $\text{♩} = 92$ $\text{♩} = 96$ mp f fff

RASQ.

RASQ. - VIOLENTLY



C. Bissert

Short Piece for Solo Guitar: II. Intro

Submitted to: B.M.T. Awards to Student Composers

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