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Bold face listings may also be used as free harmonizations for congregational singing.
 Many of the introductions can be shortened by following the directives within those settings.

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FOREWORD

Hymn playing should never become a routine and commonplace thing. A conscientious organist must continually inspire the congregation and not allow the singing to become monotonous and prosaic.

Introducing a familiar hymn by merely playing a full stanza of the hymnal version is rather uninventive. When many stanzas of that same harmonization follow, the mood becomes especially wearisome.

Well-known hymns can be made to sparkle when introduced with fresh, creative organ intonations. Colorful harmonies add spice and generate vitality. Rhythmic drive or the tension of a pedal point will generate enthusiastic attention from the singers as they prepare to unite in song.

When carefully prepared and competently performed, the organ introductions in this collection will enhance one of the most thrilling experiences of Christian worship—the hearty singing of congregational hymns.

Dale Wood
The Sea Ranch, California
Spring ☼ 1997

Festive Hymn Introductions for Organ

by
Dale Wood

Marion

The musical score for 'Marion' is written for organ in G major and 4/4 time. It consists of three systems of music. The first system begins with a treble clef and a key signature of one sharp (F#). The right hand (RH) starts with a half note G4, followed by a quarter note A4, and then a series of chords and eighth notes. The left hand (LH) starts with a half note G2, followed by a quarter note A2, and then a series of chords and eighth notes. The second system continues the melody in the RH and accompaniment in the LH. The third system concludes the piece with a final chord in the RH and a sustained note in the LH. The score includes various musical notations such as beams, slurs, and a triplet in the first system.

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Brother James' Air

Sw. Solo 8

The musical score is arranged in three systems, each with three staves. The top staff is in treble clef, the middle staff is in bass clef, and the bottom staff is in bass clef. The key signature is two sharps (F# and C#), and the time signature is 3/4. The piece is marked 'Sw.' (Ad libitum) and 'Solo 8'. The guitar part, labeled 'Gt.', is indicated by a bracket in the second system. The score concludes with a double bar line in the final measure of the third system.

Aurelia

First system of the musical score for 'Aurelia'. It consists of three staves: a grand staff (treble and bass clefs) and a separate bass staff. The key signature is two flats (B-flat and E-flat) and the time signature is 4/4. The grand staff features a melodic line in the treble clef and a more complex accompaniment in the bass clef, including a large slur over several notes. The separate bass staff provides a simple, steady accompaniment.

Second system of the musical score for 'Aurelia'. It continues the three-staff format from the first system. The grand staff shows further development of the melodic and accompanimental lines. The separate bass staff continues with its simple accompaniment. The system concludes with a double bar line.

Darwall's 148th

First system of the musical score for 'Darwall's 148th'. It consists of three staves: a grand staff (treble and bass clefs) and a separate bass staff. The key signature is one sharp (F-sharp) and the time signature is 4/4. The grand staff features a melodic line in the treble clef and a more complex accompaniment in the bass clef, including a large slur over several notes. The separate bass staff provides a simple, steady accompaniment.

Second system of the musical score for 'Darwall's 148th'. It continues the three-staff format from the first system. The grand staff shows further development of the melodic and accompanimental lines. The separate bass staff continues with its simple accompaniment. The system concludes with a double bar line.