

Wood Works for Piano
Nine Settings of Hymns and Folk Tunes
Dale Wood
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Publications by Dale Wood
From The Sacred Music Press

Organ Collections

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Wood Works on International Folk Hymns.	70/1070S
Wood Works on Original Themes	70/1100S

Organ and Piano Duets

Prelude and Jubilee	70/1145S
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Organ and Instruments

Grand Processional on LOBE DEN HERREN (<i>Martin Shaw / arr. Wood</i>)
Organ Score (Also suitable as an organ solo)
SM 409
Optional Handbells [3-5 octaves]
S-HB 62
Optional Brass Parts and Conductor's Score
KK 127

Piano Collections

Softly and Tenderly	70/1107S
Wood Works for Piano	70/1186S

Original hymns by Dale Wood appear in the *Lutheran Book of Worship*, *Moravian Book of Worship*, *The Presbyterian Hymnal*, *Seventh Day Adventist Hymnal*, *The United Methodist Hymnal*, *Chalice Hymnal* (Christian Church–Disciples of Christ), *Worship II* (Roman Catholic), *Agape Hymnal Supplement*, and *Young Children Sing*.

Printed in the United States of America

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Tune by James Leith Macbeth Bain (1840–1925)	
Born in Scotland, the composer was a poet and spiritual healer who was known simply as Brother James. This “Air” became popularized largely through the choral arrangement by Gordon Jacob, published in London in 1934.	
Shall We Gather at the River?	6
Tune by Robert Lowry (1826–1899)	
Lowry was a Baptist minister with a love of music that led him to become one of the most popular writers of Gospel tunes. He wrote both words and music for this song which has become known throughout the world.	
In Thee Is Gladness	10
Tune by Giovanni Giacomo Gastoldi (c. 1556–1622)	
Gastoldi was an Italian priest. The dance-like quality of this tune can be attributed to his interest in <i>balletti</i> —vocal compositions written in a simplified madrigal style which may have been danced—for which he gained much fame.	
Come, O Thou Traveler Unknown	14
Traditional Scottish Folk Tune	
This lovely melody only recently became associated with a sacred text. Words by Charles Wesley are set to this tune in <i>The United Methodist Hymnal</i> .	
My Shepherd Will Supply My Need	18
Based on the early American tune RESIGNATION	
It is believed that this tune was first published in Lewistown, Pennsylvania, in the 1828 edition of <i>Beauties of Harmony</i> , where it was called HOPEWELL. The tune was popularized through a choral setting by Virgil Thomson.	
The Gift to Be Simple	21
American Shaker Melody	
SIMPLE GIFTS is found in many hand-copied collections of Shaker tunes which appeared between 1837 and 1847. Aaron Copland used this tune in his classic ballet, <i>Appalachian Spring</i> , and Sydney Carter's <i>Lord of the Dance</i> is unquestionably based on this melody, despite contrary claims of authorship.	
Aria on JEWELS	24
Tune by George Frederick Root (1820–1865)	
Root was a popular American song writer—composer of the Civil War song, <i>Tramp, Tramp, Tramp, the Boys are Marching</i> . He assisted Lowell Mason in Boston public schools, and later taught at Union Theological Seminary and the New York Institute for the Blind. There, Fanny Crosby was one of his pupils. The text for the tune JEWELS concludes with the words, “Little children who love their Redeemer are the precious jewels, his loved and his own.”	
Were You There?	27
African-American Spiritual	
This spiritual, found today in most major denominational hymnals, was first published in Boston in William E. Barton's <i>Old Plantation Hymns</i> , 1899.	
Beautiful Savior (Fairest Lord Jesus)	30
Silesian Folk Tune, 1842	
The origin of this tune is believed to be from the Glaz district of Silesia. It was first published in <i>Schlesische Volkslieder</i> , Leipzig, 1839. The tune has been variously called ST. ELIZABETH, CRUSADERS' HYMN, and SCHÖNSTER HERR JESU.	

Organ arrangements of these tunes are available in *Wood Works for Organ (Books 1–3)* and in the collection of *Wood Works on International Folk Hymns*

Brother James' Air

Tune by James Leith Macbeth Bain (1840–1925)

Dale Wood

With great calm

The musical score is written for piano in G major and 4/2 time. It consists of four systems of music. The first system begins with the instruction 'legato p' and features a melodic line in the right hand and a supporting bass line in the left hand. The second system includes the dynamic marking 'mp'. The third system includes the dynamic marking 'mf'. The fourth system includes the dynamic marking 'mp'. The score is characterized by long, flowing lines and a calm, steady tempo.

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holding back

This system shows the first two staves of a piano score. The left hand plays a series of chords and single notes in the bass clef. The right hand plays a melodic line in the treble clef. A hairpin crescendo is present, and the instruction "holding back" is written above the right hand.

pushing ahead

holding back

This system continues the piano score. The left hand has a steady bass line. The right hand has a melodic line with a hairpin crescendo. The instruction "pushing ahead" is written above the right hand, and "holding back" is written below the right hand.

p

mp

This system shows the third system of the piano score. The left hand has a bass line with some chromatic movement. The right hand has a melodic line with a hairpin crescendo. The dynamic markings *p* and *mp* are indicated.

mf

This system shows the fourth system of the piano score. The left hand has a bass line with some chromatic movement. The right hand has a melodic line with a hairpin crescendo. The dynamic marking *mf* is indicated.

mp

This system shows the fifth system of the piano score. The left hand has a bass line with some chromatic movement. The right hand has a melodic line with a hairpin crescendo. The dynamic marking *mp* is indicated.