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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 music is primarily homophonic, with a clear melody in the upper voice and supporting chords in the lower voices. A triplet of eighth notes appears in the final measure of the first system. The second system continues the melodic and harmonic development, featuring a prominent eighth-note melody in the upper voice. The third system concludes the piece with a final cadence, marked by a double bar line.

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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 labeled 'Gt.', 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 score consists of 24 measures. The first system contains measures 1-8, the second system contains measures 9-16, and the third system contains measures 17-24. The piano accompaniment features a steady bass line in the bottom staff and harmonic support in the middle staff. The guitar part in the middle staff includes chords and melodic lines, with a 'Gt.' label and a brace indicating a specific section in measures 15-16. The piece concludes with a double bar line at the end of the third system.

Aurelia

Musical score for 'Aurelia' in 4/4 time, key of B-flat major. The score consists of three staves: a grand staff (treble and bass clefs) and a separate bass staff. The grand staff features a melody in the treble clef and accompaniment in the bass clef. The separate bass staff provides a bass line. The piece concludes with a double bar line.

Continuation of the musical score for 'Aurelia'. It consists of three staves: a grand staff and a separate bass staff. The melody continues in the treble clef, and the accompaniment continues in the bass clef. The separate bass staff continues with a bass line. The piece concludes with a double bar line.

Darwall's 148th

Musical score for 'Darwall's 148th' in 4/4 time, key of B-flat major. The score consists of three staves: a grand staff (treble and bass clefs) and a separate bass staff. The grand staff features a melody in the treble clef and accompaniment in the bass clef. The separate bass staff provides a bass line. The piece concludes with a double bar line.

Continuation of the musical score for 'Darwall's 148th'. It consists of three staves: a grand staff and a separate bass staff. The melody continues in the treble clef, and the accompaniment continues in the bass clef. The separate bass staff continues with a bass line. The piece concludes with a double bar line.