

A Lutheridge
Collection
*Hymn Introductions and
Accompaniments*

Jeremy J. Bankson

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Beverly

setting, Jeremy J. Bankson

Introduction

I: Solo or Full

II: 8', 4', 2' (possibly Light Mixture and Light Reed)

III: 8', 4', 2'

Ped: 16', 8', 4'; II/Ped.

With stately grandeur (♩ = c. 95)

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Dix

setting, Jeremy J. Bankson

Introduction

I: Light Solo combination

II: Flutes 8', 4'

Ped: Light 16', 8'; II/Ped.

Tune: Conrad Kocher, 1768–1872

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Ososõ

setting, Jeremy J. Bankson

Introduction

I: Solo Flute 8'

II: Flute 8'

III: Light Reed 8'

Ped: Light 16', 8'; II/Ped.

$\text{♩} = 68$

The musical score is written for piano accompaniment. It begins with a tempo marking of quarter note = 68. The key signature is one flat (B-flat major) and the time signature is 3/4. The score is divided into five systems. The first system shows the initial chords and a melodic line in the right hand. The second system continues the accompaniment with a more active right hand. The third system introduces a new melodic line in the right hand. The fourth system features a dynamic marking of *mf* and a change in the right hand's melodic pattern. The fifth system concludes the introduction with sustained chords in the right hand and a final bass line. Fingerings such as '7' and '6' are indicated for specific notes. The piece ends with a double bar line.

Tune: Geonyong Lee, b. 1947; copyright © 1969 Geonyong Lee. All rights reserved. Used by permission.

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Praise, My Soul

setting, Jeremy J. Bankson

Introduction

I: Solo Reed

II: Mixtures 8', 4', 2', Light Reeds

Ped: 16', 8', 4'; II/Ped.

The musical score is arranged in three systems, each with three staves. The top staff is for Part I (Solo Reed), the middle for Part II (Mixtures), and the bottom for the Pedal. The key signature is G major (one sharp) and the time signature is 4/4, with a 6/4 time signature change in the second measure of each system. The score includes various musical notations such as triplets, slurs, and dynamic markings.

Tune: John Goss, 1800–1880

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Wie schön leuchtet

setting, Jeremy J. Bankson

Introduction

I: Full to Mixtures and Light Reeds

II: Full to Mixtures and Light Reeds

Ped: Full to Mixtures and Light Reeds; I/Ped; II/Ped.

The musical score is arranged in three systems, each with three staves: Treble, Bass, and Pedal. The key signature is D major (two sharps) and the time signature is 2/2.

- System 1:** The Treble and Bass staves are initially silent. The Pedal staff begins with a series of eighth notes (D4, E4, F4, G4, A4, B4, C5) marked with a forte (*f*) dynamic. At the end of the system, the Treble and Bass staves enter with a chordal accompaniment marked with a forte (*f*) dynamic and a first fingering (I).
- System 2:** The Treble and Bass staves continue with the chordal accompaniment. The Pedal staff continues with eighth notes. A second fingering (II) is indicated for the Treble and Bass staves, marked with a mezzo-forte (*mf*) dynamic.
- System 3:** The Treble staff features a melodic line of eighth notes. The Bass and Pedal staves continue with eighth notes.

Tune: Philipp Nicolai, 1556–1608

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Index of Common Titles

- 22 All Praise to Thee, My God, This Night
- 20 Alleluia, Song of Gladness
- 14, 16 Arise, Your Light Has Come!
- 10 As with Gladness Men of Old
- 4 Christ Is the King!
- 18 Come Now, O Prince of Peace
- 14, 16 For All Your Saints, O Lord
- 10 For the Beauty of the Earth
- 14, 16 Give to the Winds Thy Fears
- 6 Glorious Things of You Are Spoken
- 20 Jesus, Light of Joy
- 10 Make a Joyful Noise to God!
- 25 O Holy Spirit, Enter In
- 25 O Morning Star, How Fair and Bright!
- 20 Praise, My Soul, the God of Heaven
- 20 Praise, My Soul, the King of Heaven
- 14, 16 Rise Up, O Saints of God!