9 Hymn Preludes for Organ

on tunes from

Christian Worship: A Lutheran Hymnal

by

Patricia Kayser

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Foreword

SOLI DEO GLORIA

With gratitude to my mother for her love, encouragement, and belief in me . . . a simple thank you will never be enough.

<u>A Note on "Love Unknown"</u>

The text of "My Song Is Love Unknown" is by Samuel Crossman, a 17th-century Englishman. John Ireland, a 20th-century composer, wrote the hauntingly beautiful tune for Crossman's words. The combination first appeared in print in 1925. The three variations for organ on this hymn were composed with permission from the John Ireland Foundation and were written to go with the texts of stanzas 1, 3, and 7. The music seeks to portray some of the deep emotions expressed by the words.

Variation 1 on the first stanza starts out simply stating the Savior's love and the difficulty we have understanding such love—"Oh, who am I that for my sake . . .?"

Variation 2 on stanza 3 begins calmly (with an introduction that is optional), but when the hymn tune starts it should gradually build up joyfully as the people welcome their King into Jerusalem on Palm Sunday. In the third line of the hymn, "Then 'Crucify!' . . . " there should be a marked contrast, perhaps with some dark, coarse, and foreboding sounds on the organ to show the change of mood to mockery and cruelty, and finally to the crucifixion itself. In the last line, the six repeated D half notes in the bass clef signify the six long hours of agony and the depths of hell that Christ plumbed while on the cross. The *Da Capo* is also optional, and it can be used along with the introduction if this variation is used without the first and third variations. When using the complete set, the introduction and *D.C.* can be omitted because the third variation is the quiet "calm after the storm."

The lovely words of stanza 7 (the basis for the third variation) speak of the peace and quiet resolve that come with the realization that such divine, transcendent love is for us sinners. Our desire is, therefore, to remain in the King's presence forever, singing his praises.

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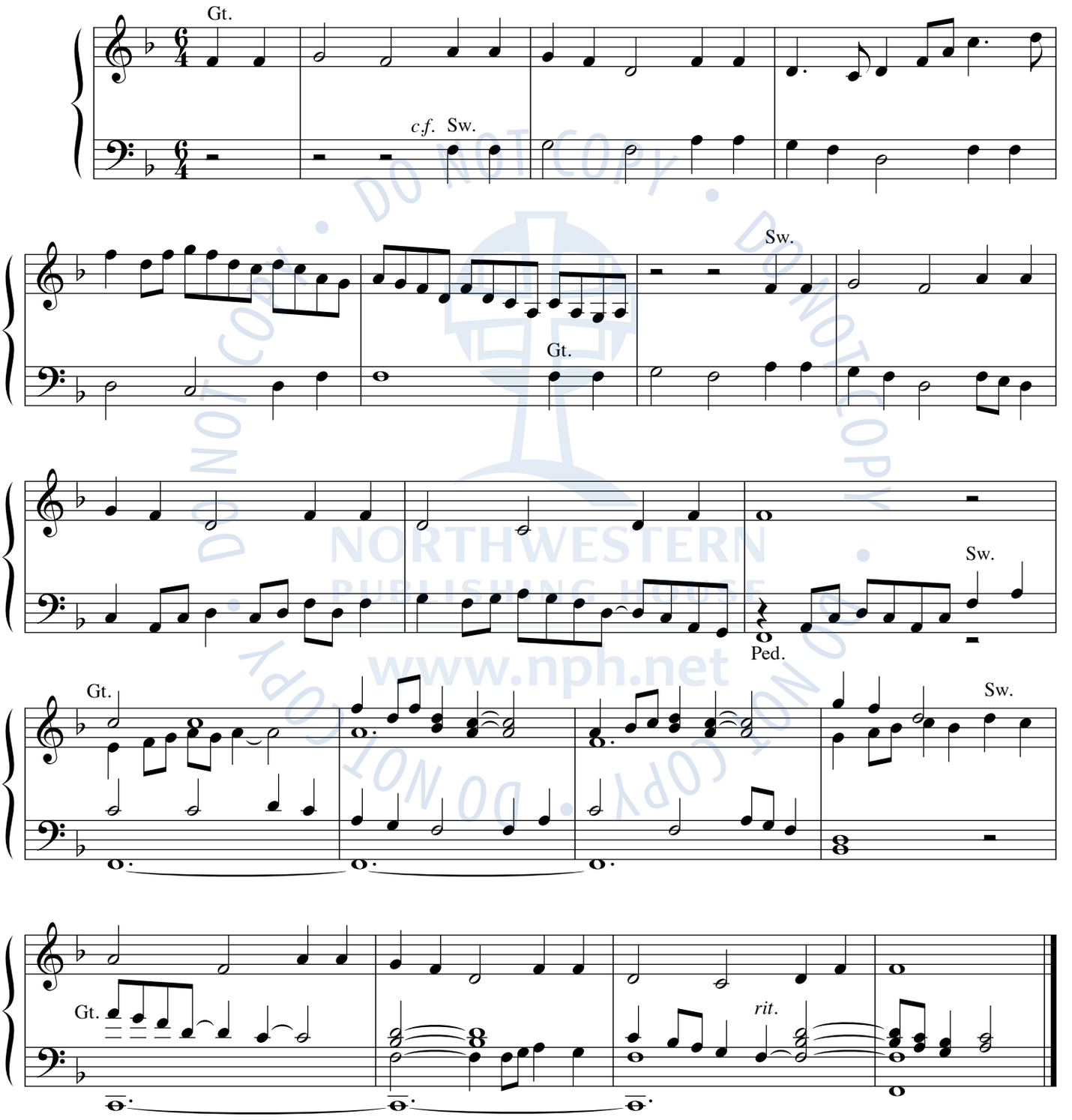
Beach Spring

Praise the One Who Breaks the Darkness (CW 353)

Tune: attr. Benjamin F. White, 1800–1879
Setting: Patricia Kayser

Sw: Reed 8'
Gt: Soft Flutes or Strings 8', 4'
Ped: 16', 8'



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Deus tuorum militum

Lord God, to You We All Give Praise (CW 196)
Lord of the Home (CW 502)
Go Labor On (CW 563)

Sw: Flute 8', 2'
Gt: Principal
Ped: 16', 8'

Tune: *Antiphoner,* Grenoble, 1753
Setting: Patricia Kayser

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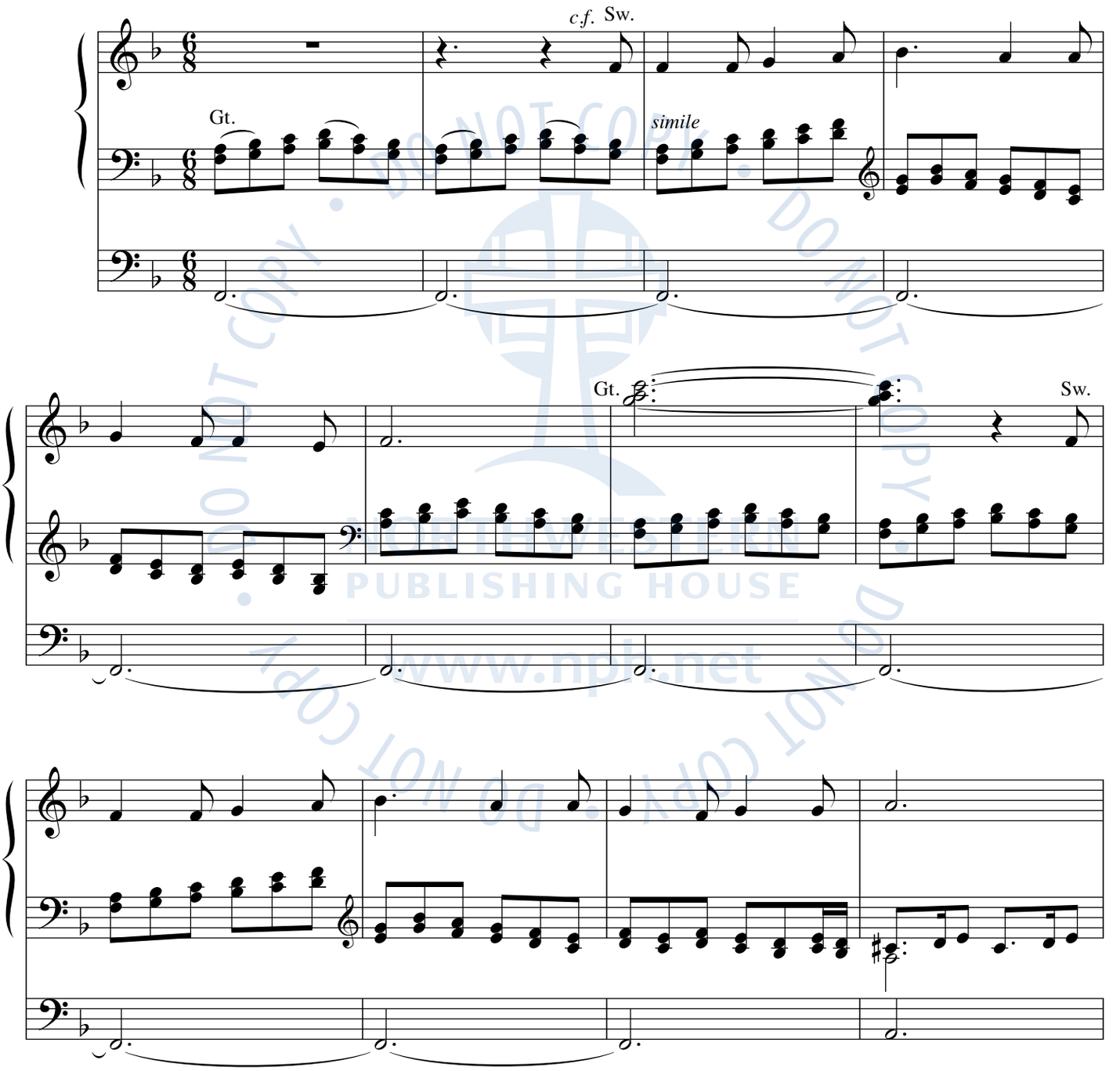
Freut euch, ihr lieben Christen

Hail to the Lord's Anointed (CW 93)
Preserve Your Word, O Savior (CW 289)

Tune: Leonhart Schröter, c. 1532 – c.1601
Setting: Patricia Kayser

Sw: Soft Reed 8' or Flute 8' and Nasat 2 2/3'
Gt: Flute 8'
Ped: Flutes 16', 8'



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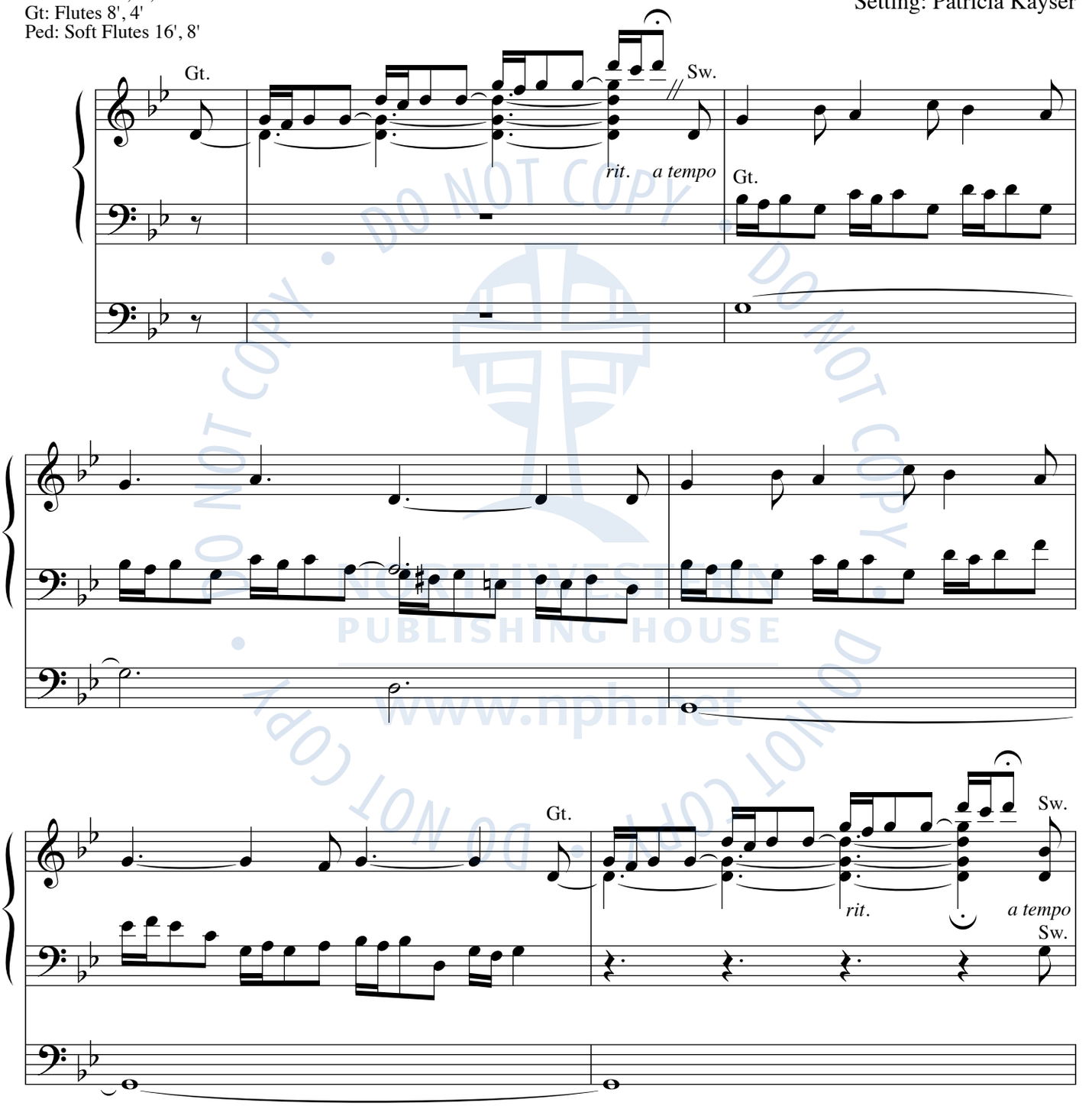
Gabriel's Message

The Angel Gabriel from Heaven Came (CW 24)

Tune: Basque carol
Setting: Patricia Kayser

Sw: Flutes 8', 4', 2'
Gt: Flutes 8', 4'
Ped: Soft Flutes 16', 8'



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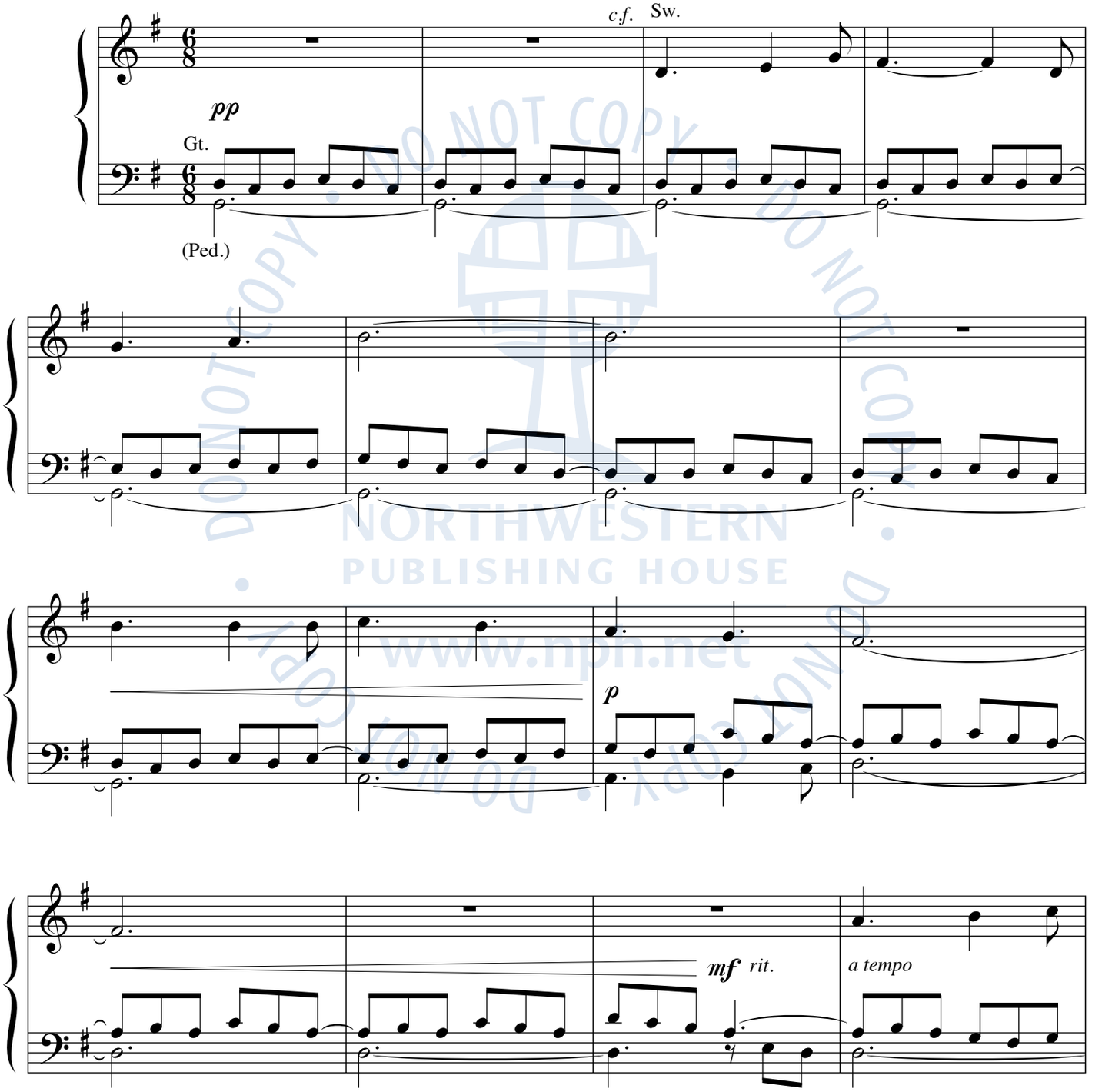
Just As I Am

Drawn to the Cross (CW 387)

Tune: Joseph Barnby, 1838–1896
Setting: Patricia Kayser

Sw: Solo Stop 8'
Gt: Soft Flutes or Strings 8'
Ped: Optional



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Love Unknown

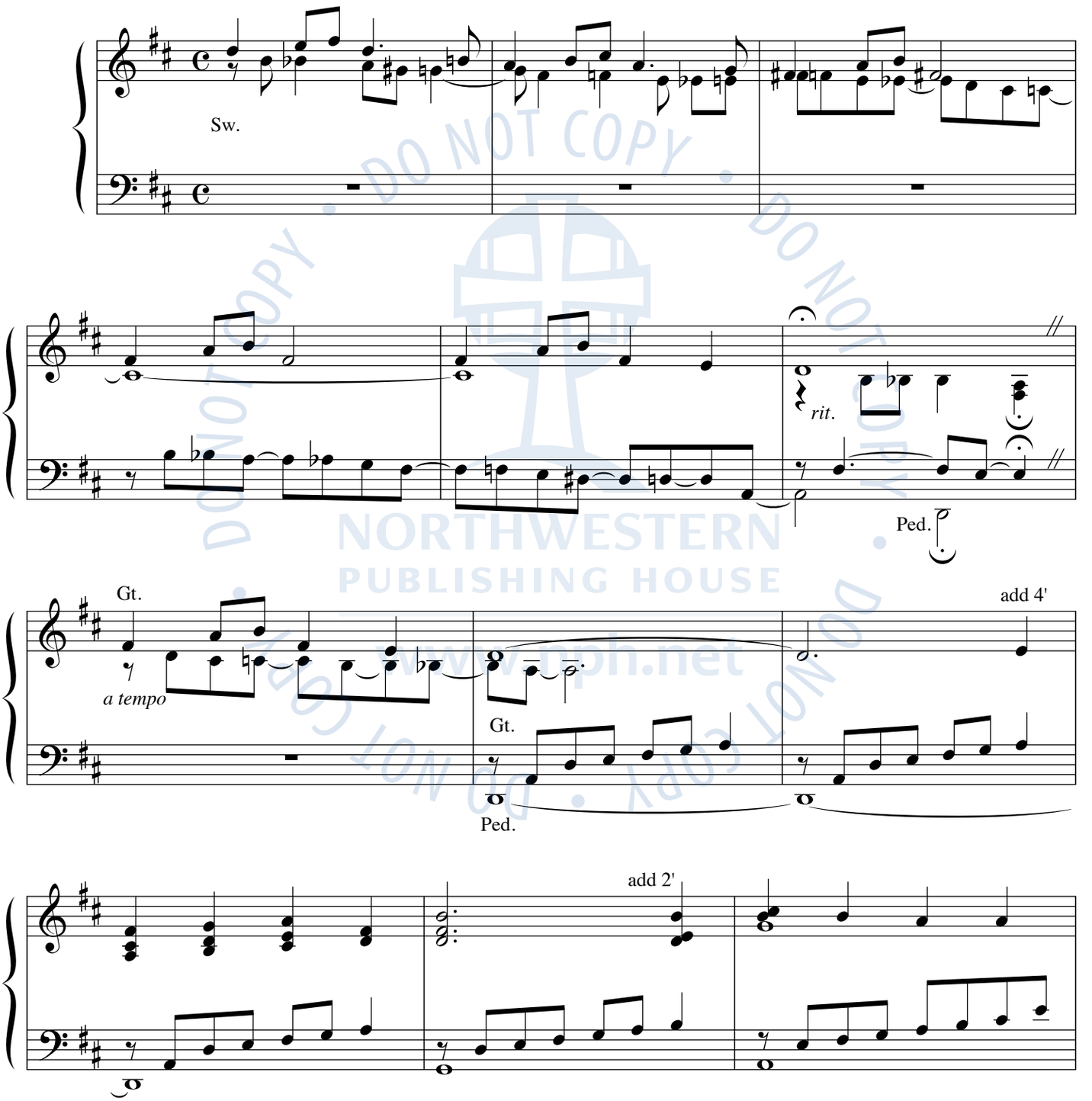
My Song Is Love Unknown (CW 110)

Variation on Stanza 1

I.

Tune: John N. Ireland, 1879–1962
Setting: Patricia Kayser

Sw: Soft Strings 8'
Gt: Soft Principal and Flute 8'
Ped: Soft Flutes 16', 8'



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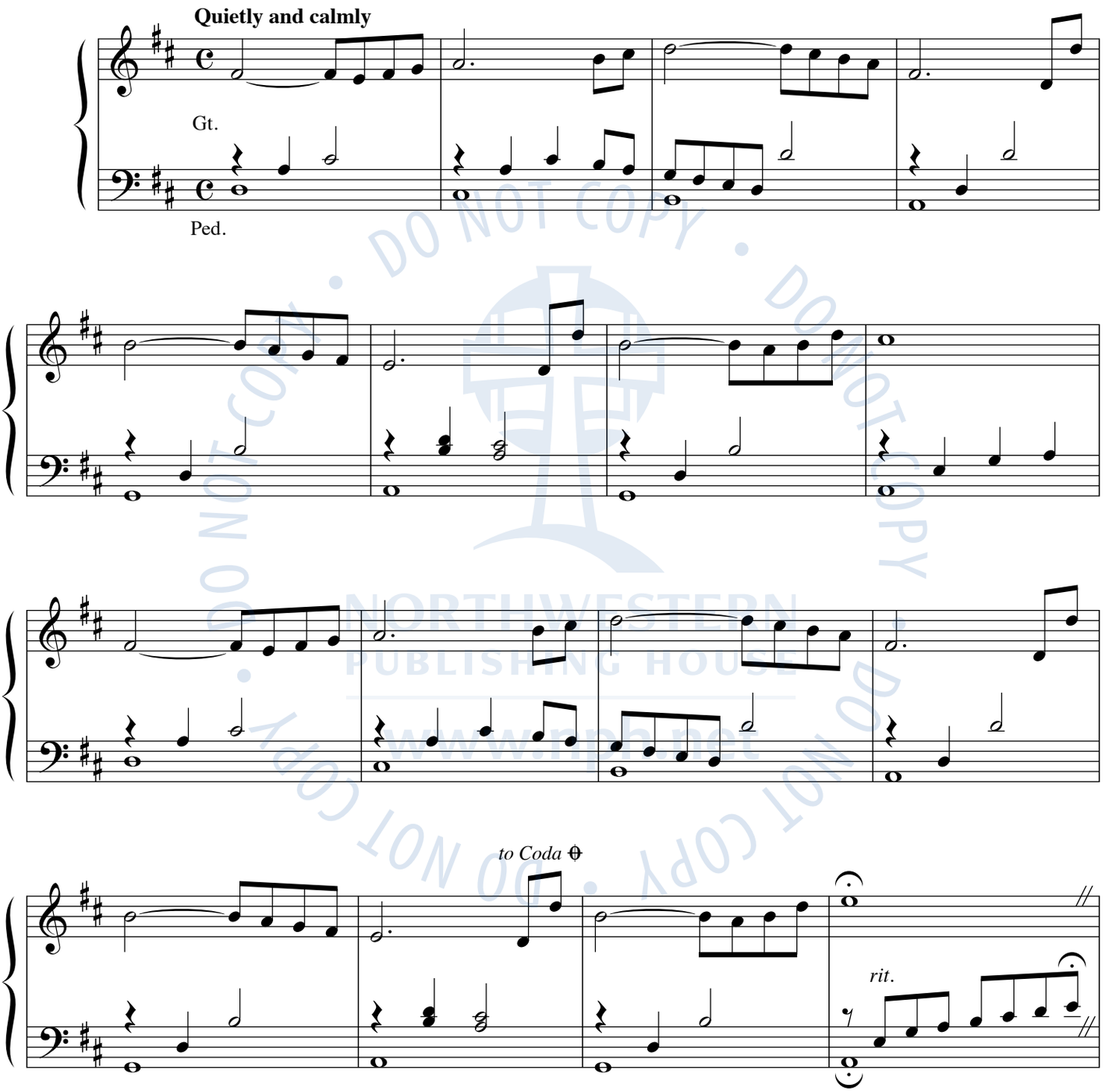
Variation on Stanza 3

II.

Introduction: *optional*



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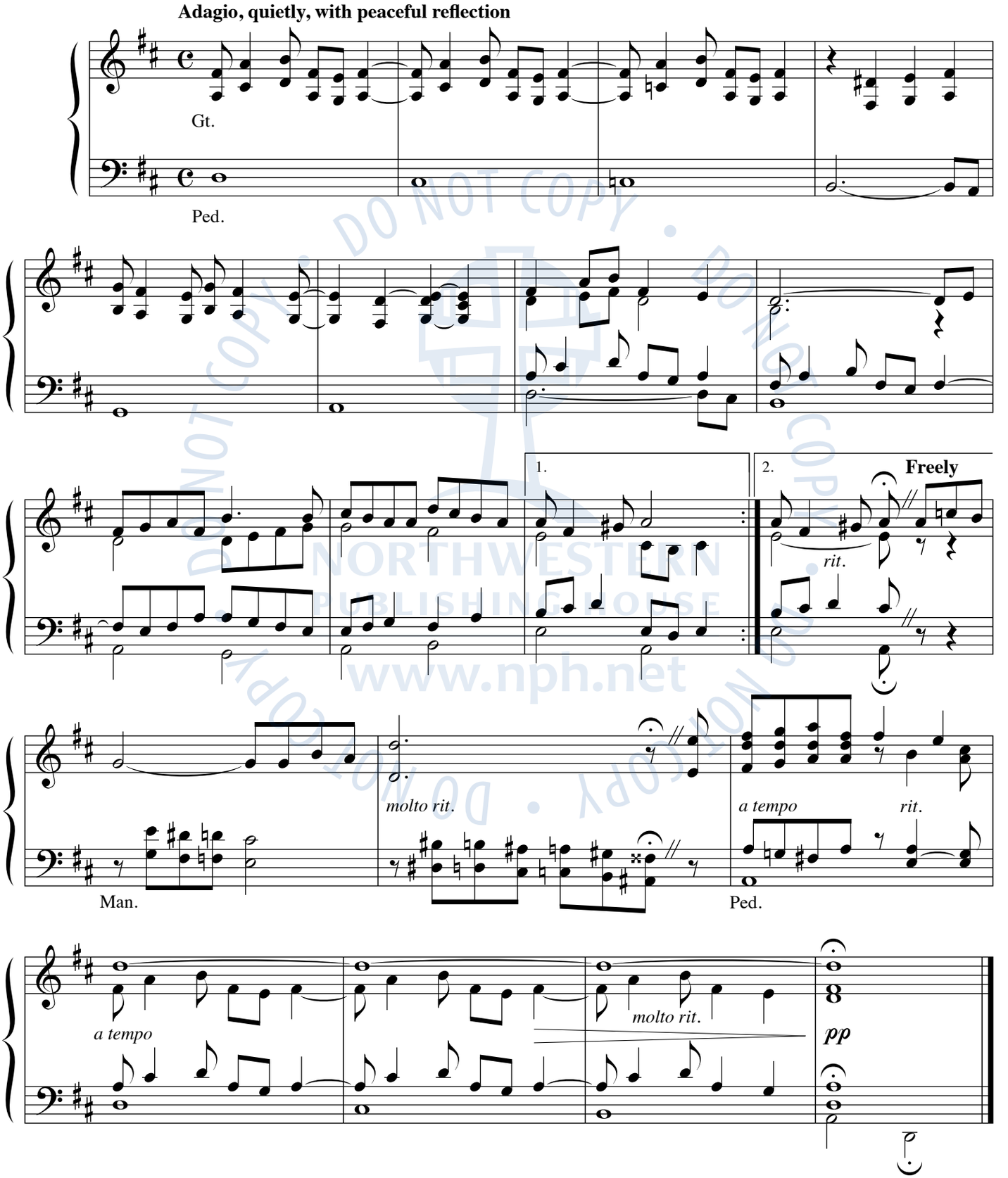
Variation on Stanza 7

III.



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Marlee

Deep Were His Wounds (CW 107)
He Stood before the Court (CW 115)

Tune: Leland B. Sateren, b. 1913
Setting: Patricia Kayser

Sw: Kornet
Gt: Flutes 8', 4'
Ped: Soft 16', 8'

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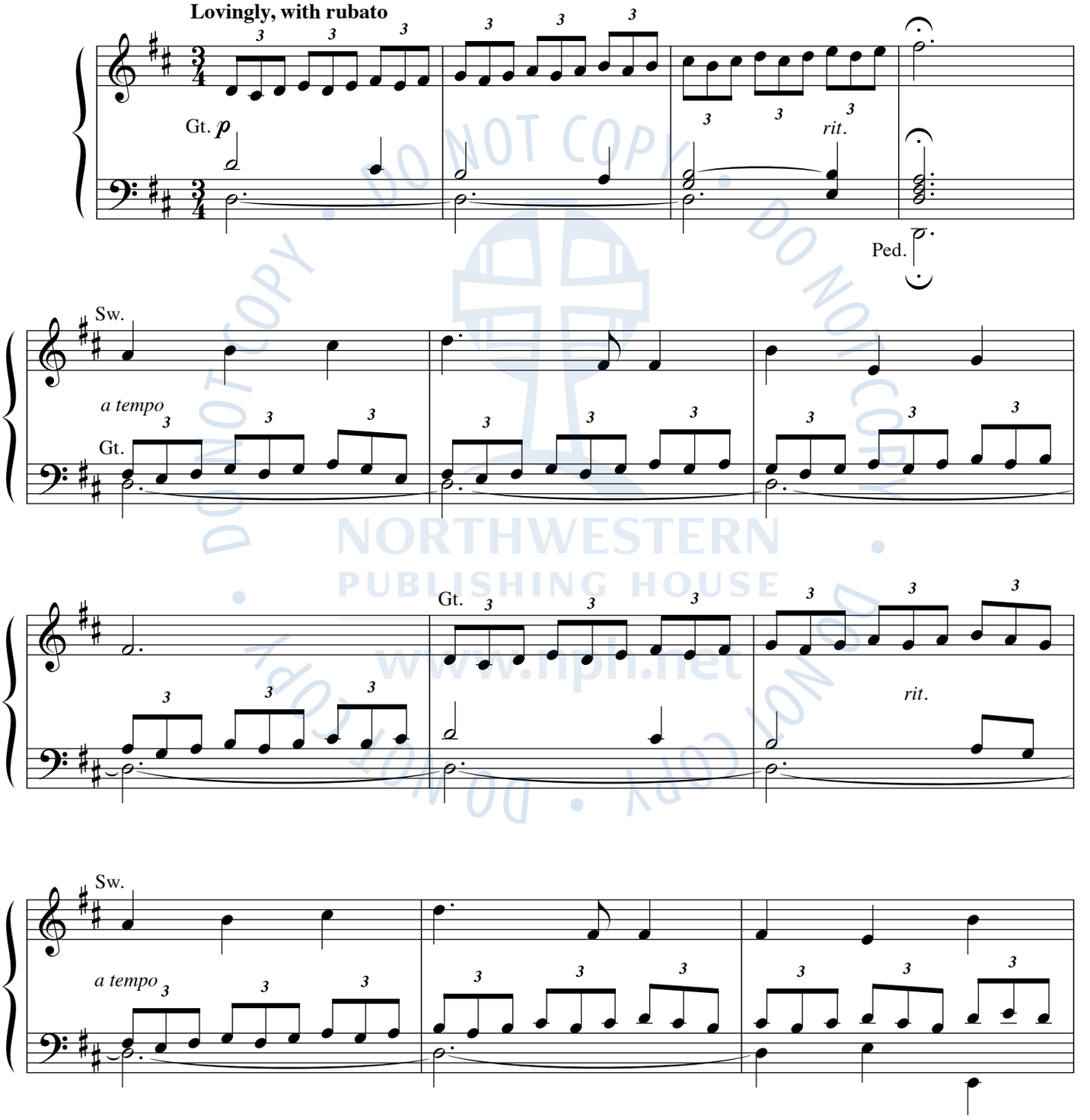
Winterton

Savior, I Follow On (CW 473)
Savior, Thy Dying Love (CW 488)

Tune: Joseph Barnby, 1838–1896
Setting: Patricia Kayser

Sw: Solo 8'
Gt: Strings or Flutes 8'
Ped: 16', 8'



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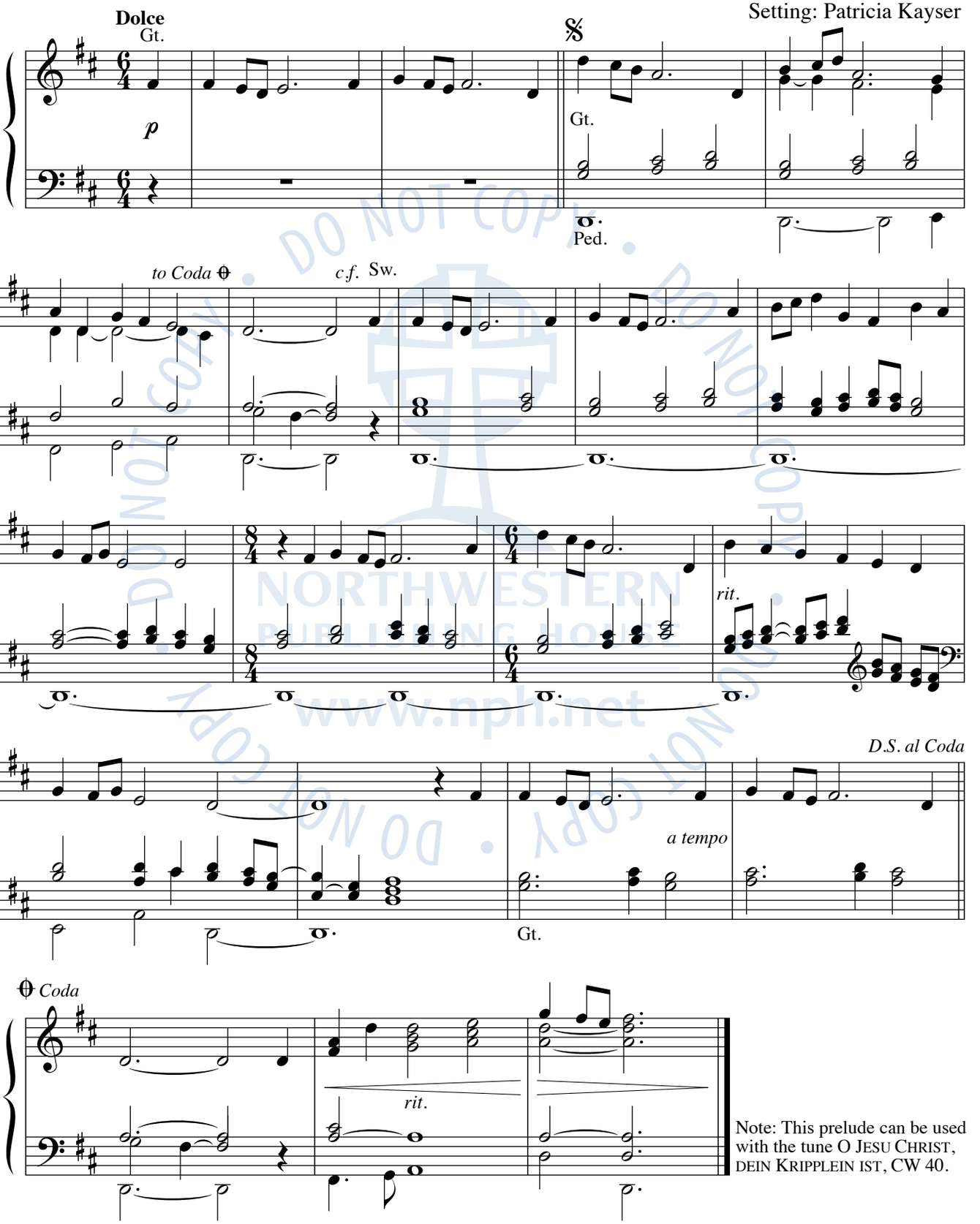
In Paradisum

Sw: Soft Reed 8'
Gt: Flutes 8', 4'
Ped: Soft Flutes 16', 8'

O Jesus Christ, Your Manger Is (CW 40)

Tune: Kenneth T. Kosche
Setting: Patricia Kayser



Note: This prelude can be used with the tune O JESU CHRIST, DEIN KRIPPLEIN IST, CW 40.

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