

# *The Art of Hymn Playing*

**250 Preludes, Introductions,  
Free Accompaniments & Alternate Harmonizations**

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# Austrian Hymn

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Tune: Franz Joseph Haydn, 1732-1809

Setting 1

The first system of the musical score is written for piano in 4/4 time. The key signature has two flats (B-flat and E-flat). The right-hand part (treble clef) begins with a mezzo-forte (*mf*) dynamic and consists of chords and dyads. The left-hand part (bass clef) is marked *f* Solo and features a steady eighth-note accompaniment. The system concludes with a repeat sign.

The second system of the musical score continues from the first system. The right-hand part (treble clef) is marked *f* and features a more active melodic line with eighth and sixteenth notes. The left-hand part (bass clef) is marked *mf* and provides harmonic support with chords and dyads. A *f* dynamic marking is also present in the left hand. The system concludes with a repeat sign.

# Beach Spring

Charles Callahan

Tune: from *The Sacred Harp*, 1844

## Setting 1

Flowing (♩ = ca. 80)

Musical notation for measures 1-5. The piece is in 3/4 time with a key signature of one flat (B-flat). The tempo is marked as 'Flowing' with a quarter note equal to approximately 80 beats per minute. The dynamic is marked *mf*. The melody is in the right hand, and the accompaniment is in the left hand.

Musical notation for measures 6-10. The melody continues in the right hand, and the accompaniment remains in the left hand.

Musical notation for measures 11-16. The piece concludes with a double bar line and a fermata over the final note. The dynamic is marked *mp*. The notation includes a *\*Fine* marking and a fermata symbol.

Musical notation for measures 17-22. The melody is in the right hand, and the accompaniment is in the left hand. The dynamic is marked *mp*.

Musical notation for measures 23-27. The melody is in the right hand, and the accompaniment is in the left hand.

# Bunessan

Man: Flutes 8'  
 Ped: Soft 16', 8'

Charles Callahan  
 Tune: A Gaelic melody

Gently flowing ( $\text{♩} = 60$ )

The first system of the musical score consists of two staves. The upper staff is in the treble clef, and the lower staff is in the bass clef. The key signature has one sharp (F#) and the time signature is 12/8. The music begins with a piano (*p*) dynamic and an *espressivo* marking. The melody in the upper staff features dotted rhythms and some triplet-like patterns. The bass line provides a steady accompaniment with eighth notes and rests.

The second system of the musical score continues from the first system, starting at measure 4. It maintains the 12/8 time signature and one-sharp key signature. The upper staff continues with a melodic line that includes some triplet figures. The lower staff provides harmonic support with a mix of eighth and quarter notes.

The third system of the musical score starts at measure 7. The melodic line in the upper staff becomes more active with eighth-note patterns. The lower staff continues to provide a solid accompaniment, with some longer note values and rests.

# Eventide

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Setting 3: Prelude

Tune: William H. Monk, 1823-89

Not too slowly

Solo

Sw.

Sw.

10

Solo

Sw.

19

Solo

Sw.

cresc

27

Solo

Change  
Solo

dim.