

Interludes for organ

SHORT IMPROVISATIONS IN ALL KEYS

Dale Wood

THE SACRED MUSIC PRESS

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FOREWORD

These little interludes are designed for moments in the worship service when the organist is obliged to play short improvisations, yet feels “improvisationally challenged.” Whether the need is to cover the sound of shuffling feet as latecomers are seated or simply to establish a contemplative ambience, organists will find many uses for these short interludes in all keys.

While some organ registrations and dynamic levels are suggested, the organist is advised to select stops that best suit the immediate moment of use. The majority of interludes in the service call for flute or string celestes and other soft stops. A few of these pieces also present possibilities for using fuller or brighter combinations.

It is hoped that this collection will serve well when there is a sudden need for the organist to provide (as a colleague so aptly puts it) *ecclesiastical traveling music*.



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**Publications by Dale Wood
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Organ and Instruments

Grand Processional on LOBE DEN HERREN (<i>Martin Shaw / arr. Wood</i>)	
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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*.

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Gently

The first system of music is in 4/4 time and consists of three staves. The top staff is a treble clef with a 4/4 time signature. The middle staff is a grand staff (treble and bass clefs) with a 4/4 time signature. The bottom staff is a bass clef with a 4/4 time signature. The music is marked 'Gently'. The first measure has a whole note chord in the treble and a half note in the bass. The second measure has a half note in the treble and a half note in the bass. The third measure has a half note in the treble and a half note in the bass. The fourth measure has a whole note in the treble and a whole note in the bass.

Solo 8

The second system of music is in 4/4 time and consists of three staves. The top staff is a treble clef with a 4/4 time signature. The middle staff is a grand staff (treble and bass clefs) with a 4/4 time signature. The bottom staff is a bass clef with a 4/4 time signature. The music is marked 'Solo 8'. The first measure has a half note in the treble and a half note in the bass. The second measure has a half note in the treble and a half note in the bass. The third measure has a half note in the treble and a half note in the bass. The fourth measure has a half note in the treble and a half note in the bass.

The third system of music is in 4/4 time and consists of three staves. The top staff is a treble clef with a 4/4 time signature. The middle staff is a grand staff (treble and bass clefs) with a 4/4 time signature. The bottom staff is a bass clef with a 4/4 time signature. The music is marked 'Solo 8'. The first measure has a half note in the treble and a half note in the bass. The second measure has a half note in the treble and a half note in the bass. The third measure has a half note in the treble and a half note in the bass. The fourth measure has a half note in the treble and a half note in the bass.

Unhurried

The first system of music is in 4/4 time and features a tempo marking of *mp* (mezzo-piano) and the instruction "String Celeste". The right-hand part (treble clef) begins with a dotted quarter note followed by eighth notes. The left-hand part (bass clef) consists of a steady eighth-note accompaniment. A third staff below shows a bass line with a long, low note.

The second system continues the piece. The right-hand part features a melodic line with a mix of eighth and quarter notes. The left-hand part provides harmonic support with chords and a consistent eighth-note pattern. The third staff continues the bass line with sustained notes.

The third system shows a more complex melodic development in the right hand, including a phrase marked with a slur and a fermata. The left hand continues with its accompaniment, and the third staff maintains the bass line.

The fourth system concludes the piece. The right-hand part features a melodic line that ends with a fermata. The left-hand part provides a final accompaniment, and the third staff concludes the bass line with a final note.