

PRELUDE ON LANCA SHIRE

for Violin and Organ

Arranged by Joseph I. Corporon (ASCAP)

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Cantilena



MUSIC FOR STRINGS AND VOICES

www.corporon.net

About the Arranger

Joseph Corporon is a graduate of the University of Miami in Coral Gables, FL, with a degree in Cello Performance. He is principal cellist and a founding member of Daytona Solisti Chamber Players.

Joe is the Traditional Worship Director at First Church DeLand, and has served in the music ministries at other congregations in Florida and Texas. He also teaches Cello, Violin, and Piano at Elite Academy in Ormond Beach. He taught for several years in private and public schools in Miami-Dade and Volusia counties. He taught cello and conducted various ensembles of the Flagler Youth Orchestra, and was Artistic Director from 2021-2023.

He has been actively arranging and composing since 2021, specializing in music for church choirs and instrumental music based on Christian hymnody or music of the great composers.

Joe and his wife, Donna, are the proud parents of two daughters and two sons. They also enjoy their four fur babies – three cats and a dog. In his spare time Joe enjoys developing websites, and learning the intricacies of EndeavourOS Linux and other open source software.



Notes

Prelude on Lancashire for Violin and Organ has been arranged by Joseph I. Corporon. This piece is also available for Viola and Violoncello with Organ accompaniment.

Henry T. Smart composed the tune in 1835 for use at a missions festival at Blackburn, Lancashire, England. For that festival, which celebrated the three-hundredth anniversary of the Reformation in England, the tune was set to Reginald Heber's *From Greenland's Icy Mountains*. The tune is also associated with other hymn texts such as, *Go, Make of All Disciples*, *Lead On O King Eternal*, and *The Day of Resurrection*.

This arrangement begins in B minor with the Violin playing the melody and the organ accompanying. After the instruments switch roles the music modulates to D major. The accompaniment throughout is dominated by a figure with three slurred notes to one unslurred note, and is present in both instruments.

The solo violinist will need to be comfortable with frequent bow distribution issues, accidentals, playing in high positions, and playing octaves.

for Susan Pitard Acree and Dr. Michael Rickman
PRELUDE ON LANCASHIRE
for Violin and Organ

Arranged by Joseph I. Corporon (ASCAP)

Music by Henry T. Smart

Moderato (♩ = 108)

Violin

Organ

5

9

10

mp

13

17

20

21

26

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30

cresc. *f*

34

38

p

43

cresc.

cresc.

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47 50

f

51

55

60

cresc. *ff*

cresc. *ff*

This image shows a page of musical notation for the piece 'Prelude on Lancashire' for Violin and Organ. The page contains measures 47 through 60. The notation is written for two staves: a single treble staff for the Violin and a grand staff (treble and bass) for the Organ. The key signature is one sharp (F#), and the time signature is 4/4. A large, diagonal watermark reading 'FOR PREVIEW ONLY - PERFORMANCE OR DISTRIBUTION PROHIBITED BY LAW' is overlaid across the entire page. Measure 47 begins with a violin melody and organ accompaniment, both marked with a forte (*f*) dynamic. Measure 50 is marked with a box containing the number 50. Measure 51 continues the piece. Measure 55 shows a change in the organ's harmonic structure. Measure 60, marked with a box containing the number 60, features a crescendo (*cresc.*) leading to a fortissimo (*ff*) dynamic for both instruments.

64

poco rit.

The image shows measures 64 through 67 of a musical score. Measure 64 features a violin melody in treble clef with a key signature of two sharps (F# and C#) and a 6/8 time signature. The organ accompaniment is in the lower staves, with a bass line in the left hand and chords in the right hand. Measures 65 and 66 show the violin playing a sustained note with a long slur, while the organ continues with chords. Measure 67 concludes the section with a final chord in the organ and a whole note in the violin. The tempo marking 'poco rit.' is placed above measure 67.

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