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## Foreword

The settings in this collection, intended as accompaniments as well as introductions to hymn singing, were written to meet the needs of both parish and student organists.

For those organists in the early stages of playing the organ, fingering and pedaling are indicated in each setting. Performance considerations and learning sequences are found on pages 5–7. Registration suggestions, articulations, and other information for individual settings are included in the performance notes beginning on page 54.

It is hoped that this collection will be useful to both parish and student organists as they develop proficiency in hymn playing, the greatest challenge of all organists who lead corporate song in worship!

Michael Burkhardt  
January 2011

## Performance Considerations

*As a setting is being learned, consider the following:*

- What registration would be appropriate for each stanza of text?
- Would it be appropriate to change the phrasing from one stanza to the next (*i.e.*, if breaths might be added or deleted for the sake of the sense of the text)? The phrasing indicated in the score is suggested for the text of stanza 1.

*As a setting is being performed in a variety of acoustical environments, consider:*

- how the articulation of the setting might be modified or adapted to fit the environment (*i.e.*, more legato, less legato, etc.).

## Learning Sequences

The following pages list hymn accompaniments in order of increasing difficulty by category:

- **Manuals Only**
- **Pedal Point**
- **Alternate Toe Pedaling**
- **Alternate Toe Pedaling with Occasional Toe-Heel Pedaling**

The individual learning sequences are merely suggestions, and may be paired with one another for simultaneous, reinforcement, and/or extension learning.

For example, the **Manuals Only** setting of *St. Anne* may precede the **Alternate Toe Pedaling** settings of *Old Hundredth* and *Winchester Old*.

Likewise, the **Manuals Only** setting of *Christ lag in Todesbanden* may precede the **Alternate Toe Pedaling** setting of *Freu dich sehr*.

In all of the above instances, the manual technique and musicianship utilized in the **Manuals Only** settings is reinforced and extended in the settings with pedal.

# All People That on Earth Do Dwell

## *Praise God, from Whom All Blessings Flow*

William Kethe  
Thomas Ken

Michael Burkhardt

1

1. All peo - ple that on earth do dwell,  
 2. Know that the Lord is God in - deed;  
 3. O en - ter then his gates with praise;  
 4. For why? the Lord our God is good:  
*Praise God, from whom all bless - ings flow;*

4 1 3 4 1

1  
 ^ ^  
*Alternate Toe Pedaling*  
 ^

4

sing to the Lord with cheer - ful voice.  
 with - out our aid he did us make;  
 ap - proach with joy his courts un - to;  
 his mer - cy is for - ev - er sure;  
*praise God, all crea - tures here be - low;*

5 5 4  
 1 1 1 4  
 3 1 3 4

Text: William Kethe, d. ca. 1593, and written in 1561 (PD).

Text: Thomas Ken, 1637-1711, and written in 1674 (PD).

Tune: *OLD HUNDREDTH (GENEVAN 134)*, Louis Bourgeois, ca. 1510-ca. 1561, and written in 1551 (PD).

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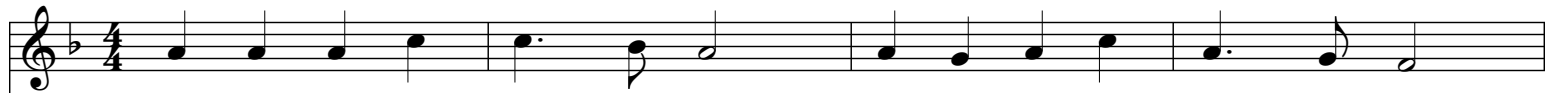
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# Angels We have Heard on High

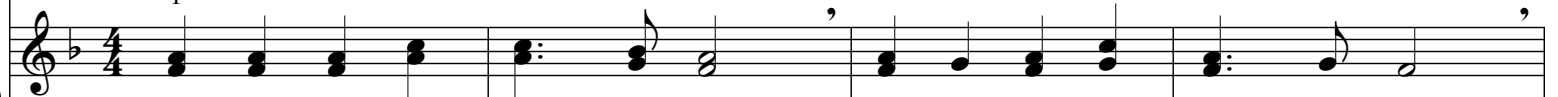
French carol

Michael Burkhardt

## 1 Verse



1. An - gels we have heard on high, sweet - ly sing - ing o'er the plains,  
 2. Shep - herds, why this ju - bi - lee? Why your joy - ous strains pro - long?  
 3. Come to Beth - le - hem and see him whose birth the an - gels sing;

Man. I  
3  
1

Man. II



3

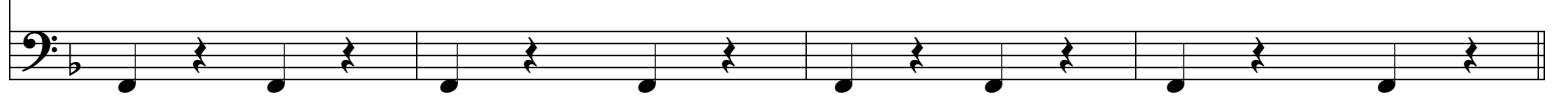
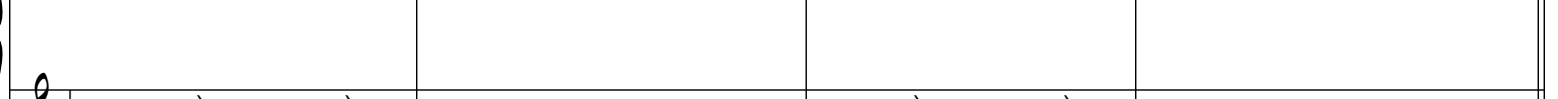
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Alternate Toe Pedaling



and the moun - tains in re - ply, ech - o - ing their joy - ous strains.  
 What the glad - some tid - ings be which in - spire your heav'n - ly song?  
 come, a - dore on bend - ed knee Christ the Lord, the new - born king.

Man. II\*



\*For stanza 1 only ("echo").

Text: French carol; translation Henri F. Hemy, *Crown of Jesus*, Part II, 1862 (PD).Tune: *GLORIA*, an 18th century French carol (PD).

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# Comfort, Comfort Now My People

Johann G. Olearius  
tr. Catherine Winkworth

Michael Burkhardt

1

1. "Com - fort, com - fort now sit my peo - ple;  
Com - fort those who sit in dark - ness

2

2  
4  
Λ

1  
3  
5

2  
4  
5

Λ  
*Alternate Toe Pedaling*

3

tell of peace!" So says our God.  
mourn - ing un - der sor - row's load.

2

Text: Johann G. Olearius, 1611-1684; translated 1865, Catherine Winkworth, 1829-1878 (PD).  
Tune: *FREU DICH SEHR* (GENEVAN 42); harmonization Johann Jeep, ca. 1581/2-1644 (PD).  
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# Glory Be to Jesus

Italian Hymn

tr. Edward Caswall

Michael Burkhardt

1

1. Glo - ry be to Je - sus, who, in bit - ter pains,  
 2. Grace and life e - ter - nal in that blood I find;  
 3. Blest through end - less a - ges be the pre - cious stream  
 4. Lift we then our voic - es, swell the might - y flood;

Fingerings: 3 5, 3 2 1, 2 5 4 1 5 1 4

5

poured for me the life - blood from his sa - cred veins.  
 blest be his com - pas - sion, in - fi - nite - ly kind.  
 which from end - less tor - ment did the world re - deem.  
 loud - er still and loud - er praise the pre - cious blood.

Fingerings: 5 1, 5 1 3, 1 4 3 1 4 2 3 5

Text: 18th century Italian Hymn; *translated* Edward Caswall, 1814-1878 (PD).

Tune: *WEM IN LEIDENSTAGEN*, Friedrich Filitz, 1804-1876 (PD).

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# God, Who Made the Earth and Heaven

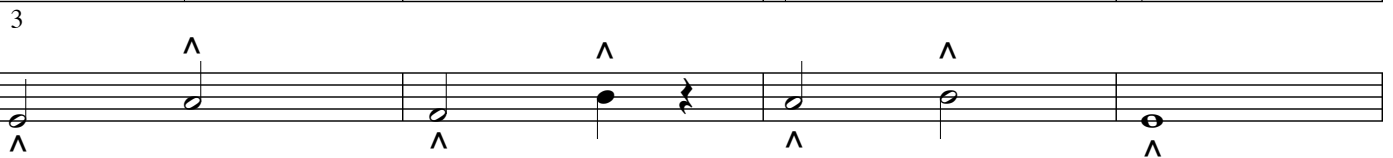
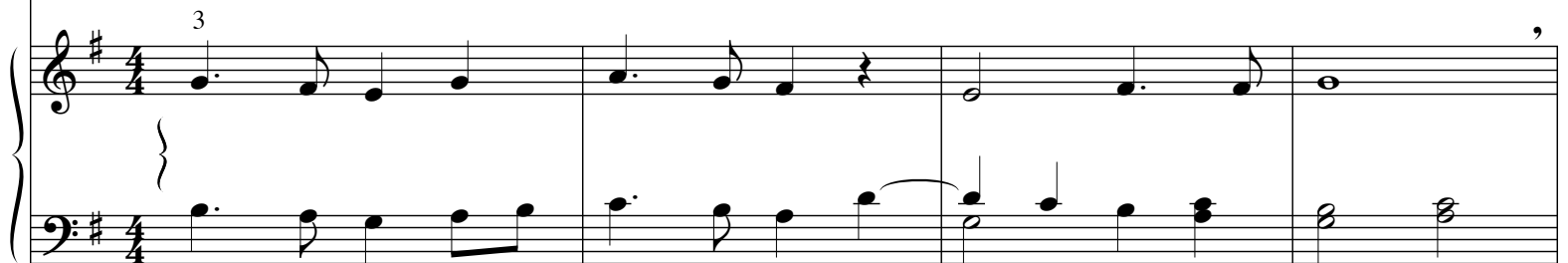
Reginald Heber, St. 1  
Richard Whately, St. 2

Michael Burkhardt

1



1. God, who made the earth and heav - en, dark - ness and light:  
2. Guard us wak - ing, guard us sleep - ing, and, when we die,

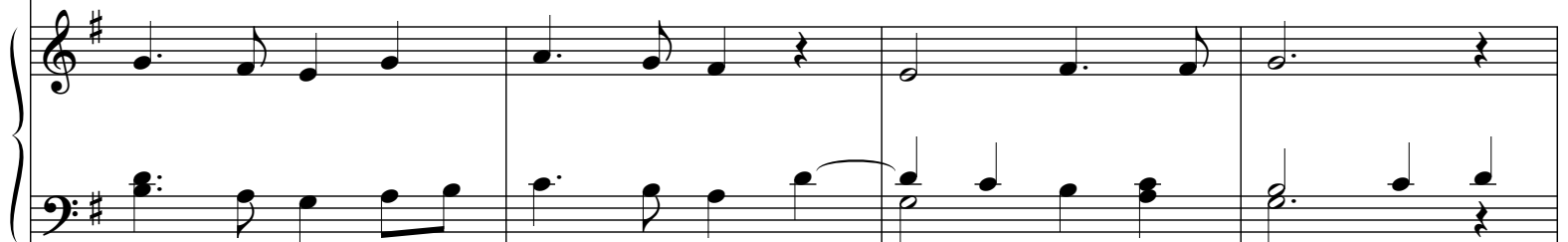


Alternate Toe Pedaling

5



you the day for work have giv - en, for rest the night.  
may we in your might - y keep - ing, all peace - ful lie.



Text, Stanza 1: Reginald Heber, 1783-1826, *alt.* (PD).

Text, Stanza 2: Richard Whately, 1787-1863, *alt.* (PD).

Tune: *AR HYD Y NOS*, a Welsh folk melody (PD).

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# How Firm a Foundation

J. Rippon, *A Selection of Hymns*

Michael Burkhardt

1

1. How firm a foundation, O saints of the Lord, is  
 2. "Fear not, I am with you, oh, be not dismayed, for  
 3. "When through fiery trials your pathway shall lie, my  
 4. "Through - out all their life - time my peo - ple shall prove my

Man. I

Man. II

5

laid for your faith in his ex - cel - lent word! What  
 I am your God and will still give you aid; I'll  
 grace, all suf - fi - cient, shall be your sup - ply. The  
 sov - 'reign, e - ter - nal, un - change - a - ble love; and

Text: J. Rippon, *A Selection of Hymns*, 1787, alt. (PD).  
 Tune: FOUNDATION, an early American tune (PD).  
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# Joyful, Joyful, We Adore Thee

Henry van Dyke

Michael Burkhardt

1

1. Joy - ful, joy - ful, we a - dore thee, God of glo - ry, Lord of love;  
 2. All thy works with joy sur - round thee, earth and heav'n re - flect thy rays,  
 3. Mor - tals, join the hap - py cho - rus which the morn - ing stars be - gan;

Alternate Toe Pedaling

5

hearts un - fold like flow'rs be - fore thee, op - 'ning to the sun a - bove.  
 stars and an - gels sing a - round thee, cen - ter of un - bro - ken praise.  
 love di - vine is reign - ing o'er us, join - ing all in heav - en's plan.

Text: Henry van Dyke, 1852-1922, and written in 1907 (PD).

Tune: *HYMN TO JOY*, from Ludwig van Beethoven, 1770-1827, and written in 1824, *adapted* (PD).

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# Now Thank We All Our God

Martin Rinkhart  
tr. Catherine Winkworth

Michael Burkhardt

1

1. Now thank we all our God with hearts and hands and voices, who  
 2. Oh, may this bounteous God through all our life be near us, with  
 3. All praise and thanks to God the Father now be given, the

4 2 3 4 5 4 5 4 2 3 4 1

1 5

5

wondrous things has done, in whom this world rejoices; who,  
 ever joyful hearts and blessed peace to cheer us, and  
 Son, and Spirit blest, who reign in highest heaven, the

4 2 3 4 5 4 5 4 2 3 4

4 1 2 4 5 4 1 2 3 4

Text: Martin Rinkhart, 1586-1649, and written in 1663; *translated* Catherine Winkworth, 1829-1878, *alt.* (PD).

Tune: *NUN DANKET ALLE GOTT*, Johann Crüger, 1598-1662 (PD).

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# Now the Green Blade Rises

Michael Burkhardt

1 Verse

5

Tune: *NOËL NOUVELET*, a French carol (PD).  
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# O Dearest Jesus

## Ah, Holy Jesus

Johann Heermann  
tr. Catherine Winkworth  
tr. Robert Bridges

Michael Burkhardt

1

1. O dear - est Je - sus, what law hast thou bro - ken that such sharp  
1. Ah, ho - ly Je - sus, how hast thou of - fend - ed that we to

2 1 1 2

5 1 3 2 1

6

sen - tence should on thee be spo - ken? Of what great crime hast  
judge thee have in hate pre - tend - ed? By foes de - rid - ed,

5 2 4 5 4 4

1 5

Text: "O Dearest Jesus," Johann Heermann, 1585-1647, and written in 1630; *translated* Catherine Winkworth, 1829-1878, and translated in 1863 (PD).

Text: "Ah, Holy Jesus," Johann Heermann, 1585-1647, and written in 1630; *translated* Robert Bridges, 1844-1930, and translated in 1899 (PD).

Tune: *HERZLIEBSTER JESU*, Johann Crüger, 1598-1662, and written in 1640 (PD).

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# Silent Night

Joseph Mohr  
tr. John F. Young

Michael Burkhardt

1

1. Si - lent night, ho - ly night, all is calm,  
2. Si - lent night, ho - ly night, shep - herds quake  
3. Si - lent night, ho - ly night, Son of God,

Man. I 2 3 2 1 , 5 3

Man. II 4

Alternate Toe Pedaling

4

all is bright round yon vir - gin moth - er and child.  
at the sight; glo - ries stream from heav - en a - far,  
love's pure light ra - diant beams from thy ho - ly face

2 4 1 3 2 1 ,

3

Text: Joseph Mohr, 1792-1848, and written in 1818; *translated* John F. Young, 1820-1885, and translated in 1863 (PD).  
Tune: *STILLE NACHT*, Franz Gruber, 1787-1863, and written in 1818 (PD).  
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