

THE CREATIVE CHURCH MUSICIAN SERIES / VOL. 4

HOPE Publishing
The Creative Use of the
Company
Since 1892

*Organ
in
Worship*

HAL H. HOPSON

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Foreword

THE CREATIVE CHURCH MUSICIAN SERIES

This is Volume Four in a series of eight books created and designed by the distinguished composer/arranger Hal H. Hopson. We are fortunate that a church musician of the stature of Mr. Hopson has taken the time to collect and prepare the materials that make up this series. His willingness to share these tried and true suggestions comes from years of experience as a practitioner in The Presbyterian Church USA.

The books in this series are:

Code No.

- 1956 The Creative Use of Handbells in Worship
- 8282 The Creative Use of Handbells in Worship: Book 2
- 8013 The Creative Use of Choirs in Worship
- 8018 The Creative Use of Descants in Worship
- 8070 The Creative Use of the Organ in Worship
- 8071 The Creative Use of Instruments in Worship
- 8221 More Creative Ways to Use the Choir, Organ, Handbells and Other Instruments in Worship
- 8217 A Practical Guide to Arranging Music for Organ, Choir, Handbells, and Other Instruments
- 8093 The Complete Index for The Creative Church Musician Series

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PUBLISHER'S STATEMENT

We were pleased to be selected as the publisher for this Creative Church Musician Series. These folios are packed with practical, helpful hints that are sure to enhance and enrich services of worship, through the medium of music. *Soli Deo Gloria!*

— The Publishers

The Creative Use of the Organ in Worship

HOPE Publishing Company
by
Since 1892 HAL H. HOPSON

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(A mini-course in improvising on hymntunes)

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(Organ setting possibilities for 254 hymntunes)

The Creative Use of the Organ

in Worship

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Part One

Ways to Use the Organ Creatively in Worship

A mini-course in improvising on hymntunes for the organ for use in the service as preludes, offertories and postludes, hymn introductions, hymn interludes, hymn harmonizations, and hymn codas. Also included is a list of modulations from all keys to G Major for the singing of The Doxology (Old Hundredth) as well as five reharmonizations of The Doxology in both versions of note values.

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Modulations to The Doxology (Old Hundredth)

(From all keys to the key of G Major)

Hal H. Hopson

Key of C Major

Key of A Minor

Key of D $\flat$ Major

Key of B $\flat$ Minor

Key of D Major

Key of B Minor

Key of E $\flat$ Major

Key of C Minor

*Skip to the pickup of measure 3

**In services where no modulation is necessary, an introduction to The Doxology may begin either on the pickup to measure 3 or the pickup to measure 5.

Key of E Major



Key of C# Minor



Key of F Major



Key of D Minor



Key of F# Major



Key of D# Minor



Key of G Major



Key of E Minor



*Skip to the pickup of measure 3

Man. { Add Add Add (including 8', 4' Reeds) Add (including 16' Reed) Add

Ped.

3 5

**In services where no modulation is necessary, an introduction to The Doxology may begin either on the pickup to measure 3 or the pickup to measure 5.

Key of A $\flat$ Major

Key of F Minor



Key of A Major



Key of F# Minor

Key of B $\flat$ Major

Key of G Minor



Key of B Major



Key of G# Minor



*Skip to the pickup of measure 3

**In services where no modulation is necessary, an introduction to The Doxology may begin either on the pickup to measure 3 or the pickup to measure 5.

Five Harmonizations of The Doxology

◆ Hymntune: Old Hundredth

In a progressively more complex harmonic structure (with the melodic line in quarter notes)

Attributed to Louis Bourgeois

Hal H. Hopson

1. Standard Harmonization

The first standard harmonization is presented in two systems of grand staves (treble and bass clef). The key signature is one sharp (F#). The melody in the treble clef consists of quarter notes. The bass clef provides a harmonic accompaniment with chords and single notes. The first system covers the first 12 measures, and the second system covers the final 8 measures, ending with a double bar line.

2.

The second harmonization is presented in two systems of grand staves. The key signature is one sharp (F#) and the time signature is 4/4. The first system includes a 'Man.' (Manual) marking for the right hand and a 'Ped.' (Pedal) marking for the left hand. The melody in the treble clef is more complex, featuring some eighth notes and rests. The bass clef accompaniment includes sustained notes and chords. The second system continues the piece, ending with a double bar line.

3.

The third harmonization is presented in one system of a grand staff. The key signature is one sharp (F#) and the time signature is 4/4. The melody in the treble clef is composed of quarter notes. The bass clef accompaniment features a more active line with eighth notes and chords. The piece concludes with a double bar line.

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4.

5.

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The image displays two systems of musical notation for an organ, labeled 4 and 5. Each system consists of a grand staff with a treble and bass clef. The key signature is one sharp (F#). The time signature is 4/4. The notation includes various musical symbols such as notes, rests, and dynamic markings. A large, diagonal watermark reading 'PREVIEW COPY NOT FOR PERFORMANCE' is overlaid across the entire page. The publisher's name 'HOPE Publishing Company' and 'Since 1892' are also visible in the upper left area of the page.

Five Harmonizations of The Doxology

◆ *Hymntune: Old Hundredth*

In a progressively more complex harmonic structure (with half notes at the beginning of each phrase and at the cadences)

Attributed to Louis Bourgeois
Hal H. Hopson

1. *Standard Harmonization*

The first harmonicization is a standard setting in G major, 4/4 time. It features a simple harmonic structure with half notes at the beginning of each phrase and at the cadences. The score is written for piano, with a treble and bass staff. A large watermark 'HOPE Publishing Company Since 1892' is overlaid on the score.

The second harmonicization is a more complex setting in G major, 4/4 time. It features a more complex harmonic structure with half notes at the beginning of each phrase and at the cadences. The score is written for piano, with a treble and bass staff. A large watermark 'HOPE Publishing Company Since 1892' is overlaid on the score.

The third harmonicization is a more complex setting in G major, 4/4 time. It features a more complex harmonic structure with half notes at the beginning of each phrase and at the cadences. The score is written for piano, with a treble and bass staff. A large watermark 'HOPE Publishing Company Since 1892' is overlaid on the score.

The fourth harmonicization is a more complex setting in G major, 4/4 time. It features a more complex harmonic structure with half notes at the beginning of each phrase and at the cadences. The score is written for piano, with a treble and bass staff. A large watermark 'HOPE Publishing Company Since 1892' is overlaid on the score.

The fifth harmonicization is a more complex setting in G major, 4/4 time. It features a more complex harmonic structure with half notes at the beginning of each phrase and at the cadences. The score is written for piano, with a treble and bass staff. A large watermark 'HOPE Publishing Company Since 1892' is overlaid on the score.

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Twenty-one Ways to Improvise on Hymntunes for the Organ

INTRODUCTION

The ability to improvise on a hymntune can be learned! Believe it!

There are obvious degrees of natural ability in this area; however, by understanding and applying some basic rules and formulae, organists can surprise themselves (and their congregations) by a new, inspired service playing. This particularly applies to any part of the service relating to hymns, be it improvising a prelude as well as hymn introductions, interludes, reharmonizations, and codas.

The following *Twenty-one Ways to Improvise Hymntunes for the Organ* are arranged in a progressive order of difficulty. Beginning improvisers are encouraged to start by exhausting all the possibilities presented in Ways 1–4. When progressing to No. 5 and through No. 21, it may be helpful, at first, to notate the “improvisation”.

Under each of the 21 improvisatory techniques is listed other examples in Part II of this book that make use of the same technique. Organists are encouraged to study these carefully. Also listed are other hymntunes on which a particular technique can be developed.

Some old adages apply to the art of improvising on hymntunes:

1. “Be prepared!” Have a definite, well-thought-through plan for your improvisation—in otherwords “planned spontaneity.”
2. “Practice makes perfect.” Practice, practice, practice your improvisation.
3. “Go and do likewise.” Study the techniques of other composers of hymntune settings. Apply their ideas to your own creativity.
4. “Know thyself” and “To thine own self be true.” Push the bounds of your own creativity in this area; however, at the same time, respect the limits of your own ability and comfort level.
5. “Nothing ventured, nothing gained.” This adage is one in particular that improvisers need to “take to heart!” Apply the ideas listed above; then take the risk. If what results is worthy, rejoice! If it is otherwise, learn from it and try to avoid the same pitfall the next time.

Happy improvising!

Hal H. Hopson

Twenty-one Ways to Improvise on Hymntunes for the Organ

(In a progressive order of difficulty)

1. THE HARMONIC TEXTURE IS THICKENED

- ◆ *Best used on hymns of four phrases in harmonious four-part voicing.*

TECHNIQUE: Play only the melody on the first phrase. On each successive phrase add the alto, tenor and bass parts. The bass part may be played in the pedal.

EXAMPLE:

Play only the soprano part Play only the soprano and alto parts

Play only the soprano, alto and tenor parts Play all four parts

Hymntune *Festal Song*

William H. Walter

Other hymntunes in this book that make use, in part, of this technique for hymn introductions are *Abbot's Leigh*; *Ave virgo virginum* (*Gaudeamus pariter*); *Carol*; *Christus, der ist mein Leben*; *Cranham*; *Down Ampney*; *Precious Name*; *Richmond*; *St. Columba*; *St. Magnus* and *Song 1*.

This technique is also effective on these hymntunes: *Dennis*; *Kingdom*; *St. Michael*; *St. Stephen*; *Stuttgart* and *Winchester Old*.

2. THE HARMONY IS OMITTED ON SELECTED BEATS

- ◆ *Best used on strong hymntunes with mostly quarter notes in the melody and harmony.*

TECHNIQUE: Omit the harmony on selected beats. Judicious ties on the melodic line and the other parts throughout adds to the effectiveness of this technique.

EXAMPLE:

Omit the notes that are circled

Hymntune *Stuttgart*

Witt's *Psalmodia Sacra*, 1715; alt.

This technique is also effective on these hymntunes: *Aurelia*; *Austrian Hymn*; *Beecher*; *Dexter*; *Dix*; *Ein' feste Burg*; *Ellacombe*; *Gelobt sei Gott*; *Hanover*; *Hendon*; *Lanchashire*; *Lauda anima*; *Llangloffan*; *Lobe den Herren*; *Lyons*; *Ratisbon*; *Regent Square* and *Winchester New*.

3. PASSING AND NEIGHBORING TONES

- ◆ *Best used on strong hymntunes with mostly quarter notes in the melody and harmony.*

TECHNIQUE: Add passing and neighboring tones to all four parts throughout.

EXAMPLE:



Hymntune *St. Anne*

Attributed to William Croft

This technique is also effective on these hymntunes: *Dix; Gelobt sei Gott; Llanfair; Rathbun; St. Theodolph (Valet will ich dir geben); Truro; Winchester New and Winchester Old.*

4. FLUTE STOP (8va)

- ◆ *Best used on slower pentatonic and Early American hymntunes and plainsong tunes.*

TECHNIQUE: Play only the melody on an 8' flute stop an octave higher. On the last phrase play all parts on an appropriate plenum.

EXAMPLE:



Hymntune *Amazing Grace*

Virginia Harmony, 1831

Another hymntune in this book that makes use of this technique for a hymn introduction is *Resignation*.

This technique is also effective on these hymntunes: *Beach Spring; Bourbon; Charlestown; Conditor alme siderum; Divinum mysterium; Es ein' Ros'; Land of Rest; Lonesome Valley; Morning Song; Open My Eyes; Prospect; Sursum corda (Smith) and Emmanuel.*

5. THE INTERVAL OF A SECOND IS ADDED

- ◆ *May be used on a variety of hymntunes, both lyrical and majestic.*

TECHNIQUE: Analyze the chord structures of the hymn harmonization and determine when a second can be added to any of the upper three parts.

EXAMPLE:



Hymntune *Herzliebster Jesu*

Johann Crüger

This technique is also effective on these hymntunes: *Bread of Life; Diademata; Duke Street; Hyfyrdol; Land of Rest; Love den Herren; Madrid; Nicaea; Picardy; St. Anne; Were You There and What a Friend.*

6. OPEN FIFTHS AND OCTAVES AS AN ACCOMPANIMENTAL DEVICE

- ◆ *Best used on hymns with an intrinsic rhythm. Many folk song tunes and carols are effective in this regard.*

TECHNIQUE: Establish a repeating rhythmic pattern in the left hand of open fifths (tonic and dominant) and octaves. Pedal can also be incorporated into this idea.

EXAMPLE:

Right hand legato
Man.
Left hand detached
No Ped. etc.

Hymntune *Psalm 42*

Genevan Psalter, 1551

(For complete setting of the example above see page 44).

Other hymntunes in this book that make use, in part, of this technique are: *Gloria* (Introduction) and *The First Nowell* (Introduction and Selected Stanzas).

This technique is also effective on these hymntunes: *Bereden väg för Herran*; *Boundless Mercy*; *Deo gracias*; *Kingsford*; *Lacquiparle*; *Lonesome Valley*; *Simple Gifts* and *Puer nobis nascitur*.

7. TWO-PART CANON WITH PEDALPOINT

- ◆ *Best used on hymns that may be sung as a canon and on pentatonic hymntunes.*

TECHNIQUE: Sustain the tonic as a pedalpoint on the lowest available note in the pedal. The right hand plays the hymntune, one measure later the left hand plays the hymntune against the right hand one octave lower. (For ease of playing, these settings may easily be written out by organists).

EXAMPLE:

◆ *Introduction*

I
II
Ped.

Hymntune *Land of Rest*

American folk melody

This technique is also effective on these hymntunes: *Amazing Grace*; *Argentina*; *Beach Spring*; *Boundless Mercy*; *Bourbon*; *By the Waters of Babylon*; *Christus, der ist mein Leben*; *Dix*; *Forest Green*; *Holy Manna*; *Kingsfold*; *Lacquiparle*; *Normandy*; *Nun danket alle Gott*; *Puer nobis nascitur*; *Samanthra*; *Shalom, Chaverim!*; *Slane*; *Tallis' Canon*; *Terra beata*; *Tokyo*; *Toulon* and *Truro*.

8. SEE-SAW PATTERNS

◆ *Best used on straightforward, forceful hymntunes.*

TECHNIQUE: Play a two-note “see-saw” pattern in the middle-to-upper range of the bass clef.

The two combinations of notes that are the most effective are either the root and second or the fifth and sixth degrees of the scale. Break this pattern occasionally with diatonic runs and some variances in the rhythm.

EXAMPLE:

Hymntune *Old 113th*

Attributed to Matthäs Greiter

(For complete setting of the example above see page 110).

Other hymntunes in this book that make use, in part, of this technique for hymn introductions are *Adeste Fideles*; *Allein Gott in der Höh*; *Ellacombe*; *Mit Freuden zart*; *Rathbun*; and *Winchester Old*.

This technique is also effective on these hymntunes: *Aurelia*; *Coronation*; *Diademata*; *Dix*; *Hanover*; *Lobe den Herren*; *Madrid*; *Truro*; *Winchester Abbey* and *Winchester New*.

9. A CONTINUOUSLY MOVING BASS LINE

◆ *May be used on almost any metered hymntune.*

TECHNIQUE (Simplest application): The right hand plays chords with the melody as the top note. The left hand spins out a single line in faster moving note values in contrast to the hymntune. Occasional changes of note values add to the variety.

EXAMPLE:

Hymntune *Wareham*

William Knapp

(For complete setting of the example above see page 117).

Other hymntunes in this book that make use, in part, of this technique for hymn introductions are *America*; *Duke Street*; *Ellacombe*; *Hanover*; *Lobe den Herren*; *Lyons*; *Old 124th*; *St. Catherine*; *St. George's Windsor*; *Salzburg*; *Wareham*; *Winchester New* and *Winchester Old*.

TECHNIQUE (More complex application): The right hand plays chords with the melody on top. The left hand adds two or three notes to provide a full sound to the chord. The pedal keeps a moving diatonic line throughout.

EXAMPLE:

Hymntune *Truro*

Thomas Williams

(For complete setting of the above see page 169).

The Techniques listed above both (Simplest application) and (More complex application) are also effective on these hymntunes: *Aurelia*; *Madrid*; *Truro* and *Winchester Abbey*.

10. ALTERNATE TEXTURES

- ◆ *Best used on hymntunes with phrases that have clearly defined lengths.*

TECHNIQUE: Play the first phrase either in the treble or bass clef using one, two, or three notes with the melody on top. The second phrase is played using all four parts in the hymnal with the bass part played in the pedal. Alternate in this fashion throughout the hymn.

EXAMPLE:

Hymntune *Ratisbon*

J. G. Werner's *Choralbuch*, 1851

(For complete setting of the example above see page 120).

Other hymntunes in this book that make use, in part, of this technique for hymn introductions are *Aus der Tiefe rufe ich/Heinlein*; *Austrian Hymn*; *Beecher*; *Bereden väg för Herran*; *Bryn Calfaria*; *Henden*; *Lasst uns erfreuen*; *Laudes Domini*; *Liebster Jesu (Dessau)*; *Llanfair*; *Nun danket*; *Plainfield* and *Ratisbon*.

This technique is also effective on these hymntunes: *Antioch*; *Aurelia*; *CWM Rhondda*; *Darwall's 148th*; *Gloria*; *Rhosymedre*; *St. Anne*; *Stuttgart*; *Vruechten* and *Were You There*.

11. QUARTAL HARMONY

- ◆ *Best used on strong hymntunes that make use of arpeggiated figures in the melody.*

TECHNIQUE: Play a three note pattern in the right hand with the melody on top with all intervals a fourth apart. Caution: use sparingly. Establish a pedalpoint in the left hand and/or pedal. This helps diffuse the stark quartal chords in the right hand.

EXAMPLE:

Hymntune *Darwall's 148th*

John Darwall

(For a complete setting of the example above see page 24).

This technique is also effective on these hymntunes: *Aurelia*; *Coronation*; *Diademata*; *Duke Street*; *Easter Hymn*; *Festal Song*; *Marion*; *Richmond* and *Sine Nomine*.

12. OPENING PHRASE OF THE HYMNTUNE IS PLAYED IN THE BASS CLEF

- ◆ *Best used on hymntunes with the last note of the phrase ending on either the tonic or dominant degree of the scale.*

TECHNIQUE: Play the melody of the first phrase of the hymn in the bass clef on just the manual or manual and pedal. Sustain the last note of the phrase as a pedalpoint to the playing of the second phrase on the manual. Generally alternate in that fashion throughout the hymn with some variance in this pattern for interest.

EXAMPLE:



Hymntune *Regent Square*

Henry Thomas Smart

(For complete setting of the example above see page 121).

Other hymntunes in this book that make use, in part, of this technique for hymn introductions are: *In Babilone*; *Munich*; *Nicaea*; *Russian Hymn*; *St. Denio/Joanna*; *St. Anne*; *Truro* and *Unser Herrscher*.

This technique is also effective on these hymntunes: *Coronation*; *Ein' feste Burg*; *Forest Green*; *Gelobt sei Gott*; *Mit Freuden zart*; *Munich*; *Puer nobis nascitur*; *Rathbun* and *Wachet auf*.

13. PEDALPOINT THROUGHOUT

- ◆ *Best used on slow, lyrical hymntunes with no (or few) accidentals.*

TECHNIQUE: Play the melody in the right hand on a solo stop. The left hand plays appropriate accompanying chords with a pedalpoint played in the pedal on the lowest possible tonic note.

EXAMPLE:



Hymntune *Rockingham*

from *Second Supplement to Psalmody in Miniature*, 1783

(For the complete setting of the example above see *Rockingham* (Introduction) page 127).

This technique is also effective on these hymntunes: *Cranham*; *Dix*; *Ellacombe*; *Herzliebster Jesu*; *Mueller*; *Puer nobis nascitur*; *Redhead 76*; *St. Flavian*; *Stuttgart*; *Tempus adest florum*; *Terra beata* and *Were You There*.

14. BICINIUM (Two-part)

- ◆ *May be used on almost all hymntunes.*

TECHNIQUE: Play the melody either in the treble or bass clef. Play a contrasting counter-melody in the other clef. Make use of sequences and shorter note values to create a contrast to the melody of the hymntune.

EXAMPLE:

Hymntune *Ein' feste Burg*

Martin Luther

(For complete setting of the example above see page 34).

This technique is also effective on these hymntunes: *Antioch*; *Diademata*; *Gloria*; *Hamburg*; *Judas Maccabeus*; *Llanfair*; *Marion*; *Redhead 76*; *Stuttgart*; *Truro*; *Tempus adest floridum*; *Une jeune pucelle* and *Wondrous Love*.

15. OSTINATO

◆ *Best used on a strong, majestic hymntune in 4/4 time.*

TECHNIQUE (Simplest application): Establish a one measure ostinato pattern in the left hand.

The right hand plays mostly triads of various inversions with the melody on top.

EXAMPLE:

Hymntune *Nun danket all' und bringet Ehr'*

Johann Crüger

(For complete setting of the example above see page 101).

TECHNIQUE (Complex application): Establish a one measure ostinato pattern in the pedal.

The right and left hands provide a harmonization of the hymntune with the melody on top.

EXAMPLE:

Hymntune *Foundation*

American folk melody

(For complete setting of the example above see *Foundation* (Introduction) page 41).

Another hymntune in this book that makes use of this technique for a hymn introduction is *Aurelia*.

The techniques listed above both (Simplest application) and (Complex application) are also effective on these hymntunes: *Adeste fideles*; *CWM Rhondda*; *Dix*; *Easter Hymn*; *Gloria*; *Go, Tell it on The Mountain*; *Helmsley*; *Hyfrydol*; *Lacquiparle*; *Llanfair*; *Mendelssohn*; *Regent Square*; *St. Denio/Joanna*; *Simple Gifts* and *Truro*.

16. MOVING SIXTHS IN THE LEFT HAND

◆ Best used on slow, lyrical hymntunes.

TECHNIQUE: The melody is played in the right hand on a solo stop. The left hand moves in sixths (see below) with varying rhythms. Either the tonic or dominant is sustained in the pedal.

EXAMPLE:

Hymntune *Pentecost* (Boyd)

William Boyd

(For complete setting of the example above see page 113).

This technique is also effective on these hymntunes: *Amazing Grace*; *Cranham*; *Crimond*; *Martyrdom*; *Maryton*; *Quebec*; *Redhead 76*; *Resignation*; *Rockingham*; *St. Agnes*; *St. Columba*; *Stille Nacht*; *Still, Still, Still*; *Tempus adest floridum* and *Wareham*.

17. "WALKING" BASS AND LEFT HAND PART

◆ Best used on slow, lyrical hymntunes.

TECHNIQUE: The right hand plays the hymntune on a solo stop with light ornamentation. The left hand and bass provide a "walking" part which changes chords on most of the beats of the measure. The left hand plays the fifth and third of each chord (see below) while the bass plays the root. Some variance at the cadences adds variety.

Hymntune *Amazing Grace*

American folk hymn

(For the complete setting of the example above see page 4).

This technique is also effective on these hymntunes: *Ar hyd y nos*; *Cranham*; *Crimond*; *Martyrdom*; *Maryton*; *Quebec*; *Redhead 76*; *Resignation*; *Rockingham*; *St. Agnes*; *St. Columba*; *Stille Nacht*; *Still, Still, Still*; *Tempus adest floridum* and *Wareham*.

18. TRIO

◆ *Best used on slower, lyrical hymntunes.*

TECHNIQUE: The right hand plays the melody on a distinctive solo stop (or combination of stops such as mutations). The left hand improvises a counter melody based on the alto and tenor parts using a contrasting registration. Develop moving sequences to add interest and energy. The bass part is played in the pedal on the lowest possible note.

EXAMPLE:

Hymntune *St. Elizabeth/Crusader's Hymn/Schönster Herr Jesu*

Silesian folk melody

This technique is also effective on these hymntunes: *Crimond; Duke Street; Gelobt sei Gott; Hyfrydol; More Love to Thee; Rathbun; Still, Still, Still; Tempus adest floridum* and *Truro*.

19. ORNAMENTED MELODY

◆ *Best used on slow, lyrical hymntunes.*

TECHNIQUE: The simplest adaptation of this technique is for the right hand to play the melody on a solo stop with slight ornamentation. On a secondary manual the left hand plays the alto and tenor parts and the bass part is played in the pedal. For a more complex adaptation of this technique vary the harmony and rhythm in the left hand and pedal.

EXAMPLE:

Hymntune *St. Margaret*

Albert Lister Peace

(For the complete setting of the example above see page 142).

Other hymntunes in this book that make use, in part, of this technique for hymn introductions are *Merle's Tune; Rest and St. Christopher*.

This technique is also effective on these hymntunes: *Bread of Life; Crimond; Lonesome Valley; Martyrdom; Olivet; Redhead 76; Rockingham; St. Agnes; St. Catherine* and *Trentham*.

20. FRENCH TOCCATA

◆ *Best used with strong, stately hymntunes.*

TECHNIQUE (Simplest application): Develop a single line, repeating pattern in the right hand.

Break the pattern occasionally for variety. The left hand plays the hymntune in the bass clef range.

EXAMPLE:

Hymntune *Forest Green*

English folk melody

(For complete setting of the example above see page 40).

Another hymntune in this book that makes use, in part, of this technique for a hymn introduction is *Helmsley*.

TECHNIQUE (More complex application): Develop a repeating pattern of two or more notes in the right hand. Break the pattern occasionally for variety. The melody is played by the left hand or by both the left hand and pedal.

EXAMPLE:

Hymntune *Puer nobis nascitur*

15th century German tune

(For complete setting of the example above see page 118).

Other hymntunes in this book that make use, in part, of this technique for hymn introductions are *Leoni*; *O filii et filiae*; *Puer nobis nascitur* and *Toulon*.

This technique is also effective on these hymntunes: *Adeste fideles*; *Antioch*; *Darwall's 148th*; *Dix*; *Duke Street*; *Ein' feste Burg*; *Festal Song*; *Gelobt sei Gott*; *Hyfrydol*; *Leoni*; *Llanfair*; *Marion*; *Mendelssohn*; *Rathbun* and *Truro*.

21. A DRAMATIC ALTERATION OF THE HARMONY

◆ *May be used on all types of hymntunes, particularly those with an abundance of quarter notes in both the melody and the harmony.*

TECHNIQUE: Analyze the potential chord possibilities for each note of the melody. Generally the initial chord and the chord at the end of cadences will be more conventional.

EXAMPLE:

Hymntune *St. George's Windsor*

George J. Elvey

(For the complete setting of the example above see page 137).

Other hymntunes in this book that make use, in part, of this technique are the reharmonizations to *Hyfrydol*; *Hymn to Joy*; *Lasst uns erfreun*; *Lobe den Herren*; *Lyons*; *Mit Freuden zart*; *Nicaea*; *Nun danket*; *Nun Danket all' und bringet Ehr'*; *Regent Square*; *St. Agnes*; *St. Denio/Joanna*; *St. Louis*; *St. Peter*; *Stuttgart*; *Winchester Old* and the introduction to *Woodworth*.

This technique is also effective on these hymntunes: *Aurelia*; *Italian Hymn*; *Marion* and *St. Anne*.

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Ways to Improvise Interludes and Codas

Organ interludes before the last stanza and codas after the last stanza add interest and excitement to many hymns, particularly those of a more forceful, majestic nature. One way to add this extra touch to a hymn is simply to play the last phrase after the stanza is sung. In playing interludes, it is important for the organist to begin playing the interlude before the congregation has a chance to breath to begin singing the next stanza. For more interludes and codas it is advisable to add stops for a sudden burst of brilliance and excitement.

Interludes and/or codas may be added to the following hymntunes: *Antioch*; *Austrian Hymn*; *Bereden väg för Herran*; *Gelobt sei Gott*; *Gloria*; *In dulci jubilo*; *Land of Rest*; *Lauda anima*; *Laudes Domini*; *Llanfair*; *Lobe den Herren*; *Madrid*; *Personent hodie*; *St. George's Windsor*; *Simple Gifts*; *Sine Nomine*; *Unser Herrscher* and *Wie lieblich ist der Maten*.

More elaborate interludes and codas may be improvised or notated. Fragments from the hymntune may be incorporated into these settings. An example of this as follows:



Hymntune *Antioch*

Attributed to George F. Handel

Other hymntunes in this book that make use of this technique are *Azmon*; *CWM Rhondda*; *Darwall's 148th*; *Dix*; *Holy Manna*; *Lyons*; *Marion*; *Melita*; *St. Catherine* and *Ratisbon*.

The Creative Use of the Organ
in Worship
HOPE Publishing Company
Since 1892
by
HAL H. HOPSON

Part Two

(Organ setting possibilities for 254 hymntunes)

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Part Two

Creative Use of the Organ in Worship

Part II of this book has either notated or written instructions for the use of the organ in hymn introductions, interludes, reharmonizations, and codas. Most of the book is scored for the organ; however, the settings, with minor adjustments, can be played on other keyboards such as the piano and synthesizer.

Most of the hymns are in standard keys found in most hymnals. If the keys of this book are problematic with a given hymnal, it is suggested that organists either find the appropriate key in another hymnal or copy the hymn in the desired key.

There has been an attempt to synchronize the keys of this resource with the other books in THE CREATIVE CHURCH MUSICIAN SERIES. This will prove to be helpful in using these resources to the fullest with choirs, descants, handbells and other instruments.

Organists, in particular, will want to know of the resource *A COMPLETE INDEX (The Creative Church Musician Series)*, Code 8093. This book provides a crossreference for all five books by hymntune name. The five books are:

- The Creative Use of Handbells in Worship (1956)
- The Creative Use of Descants in Worship (8018)
- The Creative Use of Choirs in Worship (8013)
- The Creative Use of the Organ in Worship (8070)
- The Creative Use of Instruments in Worship (8071)

Most of the suggested interludes or codas can be used for either purpose whether that option is suggested or not.

Very few suggestions are indicated regarding dynamics and organ registrations. These decisions are left to the discretion of the organist.

Some suggestions for the creative use of this book:

1. Organ service music (preludes, offertories, music during communion, interludes, postludes, and codas) may be developed by combining the ideas given for one, two or more of the hymntunes.
2. The reharmonizations, and some of the introductions can serve as accompaniments for soloists, ensembles, or choirs (in unison) singing a hymn stanza.
3. If the introduction is too long, in most instances, it can be shortened by leaving out some of the middle phrases and skipping to the final phrase.
4. Treble solo instruments can easily play the top note to most of the settings. Flutes should play up an octave. If played by a B $\flat$ Trumpet, the part would need to be transposed one whole step higher.

◆ **ABBOT'S LEIGH**

Cyril Vincent Taylor

◆ **Introduction**

Measures 1–8 Play the soprano part only
 Measures 9–16 Add the alto part
 Measures 17–24 Add the tenor part
 Measures 25–32 Add the bass part in pedal

◆ **Interlude (Add stops)**

Measures 25–28 Soprano only
 Measures 29–32 Play all parts (bass part in pedal)

◆ **ABERYSTWYTH**

Joseph Parry

◆ **Introduction**

Measures 1–4 Man. I - Accompanying stops only
 Measures 5–8 Man. I - Accompanying stops; Man. II - Solo melody
 Measures 9–12 Man. I - Accompanying stops only
 Measures 13–16 Man. I - Accompanying stops; Man. II - Solo melody

◆ **ADESTE FIDELES**

John Francis Wade
 Setting by Hal H. Hopson

◆ **Introduction**

Man. I - Plenum with
 Mix. and 16', 8', 4' reeds

Man. II - Plenum (~16' stops)

The musical score for the Introduction of 'Adeste Fideles' is written for a four-part organ. It consists of two systems of staves. The first system shows the Soprano and Alto parts in the right hand and the Tenor and Bass parts in the left hand. The Soprano part begins with a half note G4, followed by a half note A4, and then a half note B4. The Alto part begins with a half note F#4, followed by a half note G4, and then a half note A4. The Tenor part begins with a half note E4, followed by a half note F#4, and then a half note G4. The Bass part begins with a half note C4, followed by a half note D4, and then a half note E4. The second system shows the Soprano and Alto parts in the right hand and the Tenor and Bass parts in the left hand. The Soprano part begins with a half note G4, followed by a half note A4, and then a half note B4. The Alto part begins with a half note F#4, followed by a half note G4, and then a half note A4. The Tenor part begins with a half note E4, followed by a half note F#4, and then a half note G4. The Bass part begins with a half note C4, followed by a half note D4, and then a half note E4. The score includes a 'Ped. out' marking at the beginning of the first system and a '+Ped.' marking at the beginning of the second system.

◆ **Interlude**

The musical score for the Interlude of 'Adeste Fideles' is written for a four-part organ. It consists of two systems of staves. The first system shows the Soprano and Alto parts in the right hand and the Tenor and Bass parts in the left hand. The Soprano part begins with a half note G4, followed by a half note A4, and then a half note B4. The Alto part begins with a half note F#4, followed by a half note G4, and then a half note A4. The Tenor part begins with a half note E4, followed by a half note F#4, and then a half note G4. The Bass part begins with a half note C4, followed by a half note D4, and then a half note E4. The second system shows the Soprano and Alto parts in the right hand and the Tenor and Bass parts in the left hand. The Soprano part begins with a half note G4, followed by a half note A4, and then a half note B4. The Alto part begins with a half note F#4, followed by a half note G4, and then a half note A4. The Tenor part begins with a half note E4, followed by a half note F#4, and then a half note G4. The Bass part begins with a half note C4, followed by a half note D4, and then a half note E4. The score includes a 'Man. Full' marking at the beginning of the first system and a 'Ped.' marking at the beginning of the second system.

◆ **AGINCOURT HYMN, see DEO GRACIAS**

◆ ALL IS WELL

Nineteenth-century American folk melody

◆ Introduction

Measures 1–4 Play the melody on a solo trumpet stop, without accompaniment

Measures 5–8 Play all four parts on a plenum registration

Pickup to measure 9–12 Add stops to plenum

Pickup to measure 13–14 Play the melody on a solo trumpet stop, without accompaniment

Measures 15–16 Add more stops to plenum

◆ ALLEIN GOTT IN DER HÖH

Nickolaus Decius

Setting by Hal H. Hopson

◆ Introduction

Man. I - Plenum with
Mix., and 16', 8', 4' reeds

, Man. II - Plenum (No 16' stops)

◆ Interlude

◆ AMAZING GRACE

American folk hymn
Setting by Hal H. Hopson

◆ Introduction

I Solo stop

II Accompanying stops

Ped.

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◆ Reharmonization for Selected Stanzas

Man.

Ped.

◆ AMERICA

from *Thesaurus Musicus* (1744)
Setting by Hal H. Hopson

◆ Introduction

Manual only

◆ ANGEL'S SONG

Arthur Henry Mann

◆ Introduction

Right hand - Play melody on solo stop
Left hand - Play alto and tenor parts, tie unison notes.
Pedal - Play the bass part

◆ ANTIOCH

Arranged from G. F. Handel by Lowell Mason
Setting by Hal H. Hopson

◆ Introduction

◆ Interlude

◆ AR HYD Y NOS

Traditional Welsh melody

◆ Introduction

Measures 1–4 Play only the soprano and alto parts, an octave higher on an 8' flute
Measures 5–8 Play all four parts on the pitches where notated with a sonorous registration of 8' stops. Tie all unison notes except those of the melody.
Measures 9–12 Same as measures 1–4
Measures 13–16 Same as measures 5–8

◆ Selected Stanzas

Right hand - Play the alto part an octave higher
Left hand - Play the tenor part. Tie all unison notes.
Pedal - Play the bass part. Tie all unison notes.

◆ ARGENTINA or CANTO DE ESPERANZA

Argentine folk melody
Setting by Hal H. Hopson

◆ Introduction and Selected stanzas

The musical score is written for a single melodic line on a grand staff (treble and bass clefs). The key signature is one sharp (F#) and the time signature is 2/4. The score consists of six systems of music. The first system includes the instruction 'Man.' above the treble staff and 'No Ped.' below the bass staff. A large, semi-transparent watermark 'HOPE Publishing Company Since 1892' is overlaid across the first two systems. A diagonal watermark 'PREVIEW COPY NOT FOR PROMOTIONAL USE ONLY NOT FOR PERFORMANCE' is also present across the entire score. The music features a variety of note values, including eighth and sixteenth notes, and rests, with some measures containing accidentals (sharps and naturals).

◆ ASSURANCE
Piano Setting

Phoebe P. Knapp
Setting by Hal H. Hopson

◆ *Introduction and Selected Stanzas*

Piano *mf*

Hymntune *mf*

f

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◆ AURELIA

Samuel S. Wesley
Setting by Hal H. Hopson

◆ Introduction

"The Church's One Foundation Is Jesus Christ Our Lord" is the text associated with this tune.
The ground bass in the pedal reinforces this Christian doctrine.

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◆ *Interlude*

Man.
Ped.

◆ *Reharmonization*

Man.
Ped.

◆ AUS DER TIEFE RUF E ICH or HEINLEIN

◆ Introduction

Measures 1–2 Play only melody
Measures 3–4 Play all four parts
Measures 5–6 Play only melody
Measures 7–8 Play all four parts

◆ AUSTRIAN HYMN

Franz Joseph Haydn
Setting by Hal H. Hopson

◆ Introduction

Man. I { Reeds 16', 8', 4''

Ped.

II - Plenum

Add (Mix. and reeds)

◆ Interlude

Man.

Ped.

◆ AVE VIRGO VIRGINUM or GAUDEAMUS PARITER

◆ Introduction

Measures 1–4 Play only the soprano part
Measures 5–8 Add the alto part
Measures 9–12 Add the tenor part
Measures 13–16 Add bass part in the pedal

◆ AWAY IN A MANGER or MUELLER

James R. Murray

◆ Introduction

First phrase - Play only the soprano and alto parts, an octave higher on an 8' flute.

Second phrase - Play all four parts on the pitches where notated with a sonorous registration of 8' stops.

Third phrase - Same as the first phrase

Fourth phrase - Same as the second phrase

◆ AZMON

Carl G. Gläser; arranged by Lowell Mason

Setting by Hal H. Hopson

◆ Introduction

Since 1892

The introduction consists of two systems of music. The first system is for the organ, with a treble clef and a key signature of one sharp (F#). It features a melody in the right hand and a bass line in the left hand. The second system continues the melody and bass line, with a pedal point indicated by '+Ped.' at the beginning.

◆ Interlude - (May be played between some or all of the stanzas and as a coda after the last stanza.)

(Last note of stanza)

The interlude is a short piece of music for the organ, featuring a treble clef and a key signature of one sharp (F#). It begins with a forte dynamic (f) and ends with a pedal point indicated by '(Ped. out)'.

◆ Reharmonization

The reharmonization section is a musical score for the organ, featuring a treble clef and a key signature of one sharp (F#). It includes a melody in the right hand and a bass line in the left hand, with a pedal point indicated by 'Ped.' at the beginning.



◆ **BATTLE HYMN OF THE REPUBLIC**

Nineteenth-century American campmeeting tune

◆ *Introduction*

First phrase - Play only the soprano and alto parts on a trumpet stop

Second phrase - Plenum

Third phrase - Same as first phrase

Fourth phrase - Plenum

Refrain - Add stops

◆ **BEECHER**

John Zundel
Setting by Hal H. Hopson

◆ *Introduction*



◆ *Reharmonization*

Man. Ped.

Fine

D.S.

◆ **BEREDEN VÄG FÖR HERRAN**

Then Svenska Psalmboken, 1697

◆ *Introduction*

- First four-measure phrase - Play only the soprano part (preferably on a trumpet stop)
- Second four-measure phrase - Play all four parts on a plenum
- Third four-measure phrase - Play only the soprano part (preferably on a trumpet stop)
- Refrain - Plenum (add appropriate stops)

◆ **BOUNDLESS MERCY**

Union Harmony, 1837
Setting by Hal H. Hopson

◆ *Introduction and Selected Stanzas*

Hymntune (for selected stanzas)

Man.

No Ped.

14

Melody continues to be sung for 14 measures.

14

Melody continues to be played from the hymnal for 14 measures.

14

Play this pattern in the left hand 14 times.

◆ **BOYLSTON**

Lowell Mason

◆ *Introduction*

First phrase - Play only soprano and alto

Second phrase - Play only soprano and tenor

Third and fourth phrases - Play all four parts (bass part in pedal)

◆ **BRADBURY**

William Batchelder Bradbury

◆ *Introduction*

Man. - Play soprano, alto and tenor parts, tie all unison notes, except those in the melody

Ped. - Sustain a pedalpoint throughout on the lowest E $\flat$ on a soft, appropriate registration◆ **BREAD OF LIFE**

William F. Sherwin

◆ *Introduction*

Man. I - Play the melody on a solo stop

Man. II - Play the alto and tenor parts, tie all unison notes

Ped. - Play the bass part

◆ **BRYN CALFARIA**

William Owen

Setting by Hal H. Hopson

The musical score is presented in four systems. The first system is labeled 'Man.' and the second 'Ped.'. The third system is labeled 'Man.' and the fourth 'Ped.'. The score includes a large diagonal watermark that reads 'PREVIEW COPY NOT FOR PERFORMANCE'.

◆ *Interlude*

Man. { (Last chord of stanza)

Ped.

◆ BUNESSAN

Traditional Gaelic melody
Setting by Hal H. Hopson

◆ Introduction

The Introduction section consists of four systems of piano accompaniment. The first system includes markings for 'Man.' (Manual) and 'Plenum' (Pedal) in the right hand, and 'Ped.' (Pedal) in the left hand. The music is written in 3/4 time and features a mix of eighth and sixteenth notes, with some measures containing triplets. A large, diagonal watermark reading 'PREVIEW COPY NOT FOR PERFORMANCE' is overlaid across the entire page.

◆ Reharmonization

Hymntune

The Reharmonization section consists of two systems of piano accompaniment. The first system includes markings for 'Organ' in the right hand, 'Man.' (Manual) in the left hand, and 'Ped.' (Pedal) in the left hand. The music is written in 3/4 time and features a mix of eighth and sixteenth notes, with some measures containing triplets. A large, diagonal watermark reading 'PREVIEW COPY NOT FOR PERFORMANCE' is overlaid across the entire page.

The image displays a musical score for organ, consisting of six systems of staves. Each system includes a single treble staff and a grand staff (treble and bass). The music is written in a style typical of organ literature, with frequent use of chords and arpeggios. A large, semi-transparent watermark for 'HOPE Publishing Company' is centered across the first two systems, with the text 'Since 1892' below it. A diagonal watermark reading 'PREVIEW COPY NOT FOR PERFORMANCE' is overlaid across the entire page. The score concludes with a 'rit.' (ritardando) marking and a final chord in the sixth system.

◆ CAITHNESS

Scottish Psalter, 1635◆ *Introduction*

Man. - Play soprano, alto and tenor parts, tie all unison notes except those in the melody

Ped. - Sustain a pedalpoint throughout on a soft, appropriate registration. If the hymn is in E $\flat$, play the lowest E $\flat$. If the hymn is in D, play the lowest D.

◆ CANONBURY

Robert Schumann

◆ *Introduction*

Man. I - Play the melody on a solo stop

Man. II - Play the alto and tenor parts, tie all unison notes

Ped. - Play the bass part

◆ *Selected Stanza*

Man. I - Play the alto and soprano parts

Man. II - Play the tenor part on a louder registration (loud solo stop if possible)

Ped. - Play the bass part

◆ CANTAD AL SEÑOR or O SING TO THE LORD

Brazilian folk melody
Setting by Hal H. Hopson◆ *Introduction and Selected Stanzas* (May be played on organ, piano, appropriate keyboard synthesizer voice, or other suited keyboard instrument.)

Em
Piano and/or organ

(When played on the organ, the root of each chord may be sustained in the pedal on the lowest possible note and repeated on the downbeat of each measure for rhythmic interest.)

Drums (High and low)

Maracas or tambourine

◆ **CANTO DE ESPERANZA** see **ARGENTINA**

◆ **CAROL**

Richard Storrs Willis

◆ **Introduction**

- First line - Play the soprano part
- Second line - Add the alto part
- Third line - Add the tenor part
- Fourth line - Add the bass part in the pedal

◆ **CHARLESTOWN**

The United States Sacred Harmony, 1799

◆ **Introduction**

- First phrase - Play only the melody as notated in the treble clef
- Second phrase - Play only the melody an octave lower
- Third and fourth phrases - Play all parts

◆ **CHEREPONI**

Ghanaian folk melody, notated by Tom Colvin
Setting by Hal H. Hopson

◆ **Reharmonization for Introduction and Selected Stanzas**

Refrain

The musical score is written for piano and organ. It begins with a 'Refrain' section in 6/8 time, marked with a key signature of one sharp (F#). The melody is in the treble clef, and the bass line is in the bass clef. The score is divided into three main sections: 'First few endings', 'Last time', and 'Stanzas'. The 'First few endings' section includes a repeat sign and a first ending bracket. The 'Last time' section is marked with a 'C' time signature. The 'Stanzas' section includes a repeat sign and a first ending bracket. The score is marked with 'p' for piano and 'f' for forte. A large diagonal watermark reading 'NOT FOR PROMOTIONAL USE ONLY' is overlaid on the score.

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◆ **CHRISTE SANCTORUM**

Paris Antiphoner, 1681

◆ **Introduction**

- Measures 1–4 Play soprano part only
- Measures 5–8 Play soprano, alto, tenor and bass parts (bass part in pedal)
- Measures 9–10 Play soprano part only
- Measures 11–12 Play soprano part only on octave lower
- Measures 13–15 Play soprano, alto, tenor and bass parts (bass part in pedal)

◆ CHRISTMAS

George Frederick Handel, arr. Lowell Mason

◆ *Introduction*

Man. - Play soprano, alto and tenor parts, tie all unison notes, except those in the melody.

Ped. - Except for the last chord, sustain a pedalpoint throughout on the lowest A on a soft, appropriate registration. On the last chord move to the lowest D.

◆ CHRISTUS, DER IST MEIN LEBEN

Melchior Vulpus

◆ *Introduction*

Phrase 1 - Play the soprano part only

Phrase 2 - Add the alto part

Phrase 3 - Add the tenor part

Phrase 4 - Add the bass part in the pedal

◆ CONDITOR ALME SIDERUM

Sarum plainsong, 9th century

◆ *Introduction*

Play the melody only on a solo stop (without accompaniment)

◆ CONVERSE

Charles C. Converse

◆ *Introduction*

Tie all unison notes except for those of the melody

Phrases 1 & 2 Play only the soprano part

Phrases 3 & 4 Play soprano and tenor parts

Phrases 5 & 6 Play soprano, alto and tenor parts

Phrases 7 & 8 Play all four parts (bass part in pedal)

◆ CORONATION

Oliver Holden

Setting by Hal H. Hopson

◆ *Introduction and Reharmonization for Selected Stanzas*

◆ CRADLE SONG

William James Kirkpatrick

◆ Introduction

Phrase 1 - Play only the soprano part on a solo stop

Phrase 2 - Play only the soprano part an octave lower on a contrasting solo stop

Phrases 3 & 4 - Play all four parts (bass part in pedal)

◆ CRANHAM

Gustav Theodore Holst

◆ Introduction

Line 1 - Play only the soprano part

Line 2 - Add the alto part

Line 3 - Add the tenor part

Line 4 - Add the bass part in the pedal

◆ CRIMOND

Jesse Seymour Irvine
Setting by Hal H. Hopson

◆ Reharmonization for Introduction and Selected Stanzas

◆ CRUCIFER

Sidney Hugo Nicholson

Introduction and handbell part by Hal H. Hopson

◆ Introduction (Optional handbells)

Optional Handbells

No Ped.

Plenum
(+Reeds)

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L.V.

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+Ped.

◆ *Selected Stanzas (Optional handbells)*

♩ *Refrain*

L.V.

Man.

Ped.

Fine

Fine

Verses

Man.

No Ped.

+Ped.

to Refrain (♩)

◆ **CRUSADER'S HYMN** see ST. ELIZABETH

◆ CWM RHONDDA

John Hughes
Setting by Hal H. Hopson

◆ Introduction

The Introduction section consists of three systems of music. The first system is for the Organ, with a treble clef staff labeled 'Man.' and a bass clef staff labeled 'Ped.'. The second system continues the organ part, with the right hand (R.H.) and left hand (L.H.) parts clearly indicated. The third system concludes the introduction with a final chord. A large, diagonal watermark reading 'FOR PROMOTIONAL USE ONLY' is overlaid across the middle of the page.

◆ Interlude

(Last note of stanza)

The Interlude section consists of two systems of music. The first system is for the Organ, with a treble clef staff labeled 'Add' and a bass clef staff. The second system continues the organ part. A large, diagonal watermark reading 'FOR PROMOTIONAL USE ONLY' is overlaid across the middle of the page.

◆ Selected Stanzas

The Selected Stanzas section consists of one system of music. The first system is for the Organ, with a treble clef staff labeled 'Man.' and a bass clef staff labeled 'Ped.'. A large, diagonal watermark reading 'FOR PROMOTIONAL USE ONLY' is overlaid across the middle of the page.



◆ Introduction

Man. {

Ped.

◆ Interlude

Man. { (Last chord of stanza)

mf cresc.

ff

rit.

Ped.

◆ Coda (See Interlude)

◆ *Reharmonization*

◆ *Interlude and/or Coda*

◆ **DENNIS**

Joann Georg Nägeli; arr. Lowell Mason

◆ *Introduction*

Right hand - Play the soprano part on a solo stop. Make full use of passing tones, neighboring tones, mordents, etc.

Left hand - Play the alto and tenor parts on accompanying stops

Pedal - Play the bass part

◆ DEO GRACIAS or AGINCOURT HYMN

15th-century English tune
Setting by Hal H. Hopson

◆ *Fanfare*

May be played as the Introduction, or an Interlude before the last stanza, at the conclusion, or all three.

Detached

Man. *ff*

No Ped.

+Ped.

◆ *Introduction and Selected Stanzas*

Man.

Ped.

◆ **DESSAU** see **LIEBSTER JESU**

Johann Rudolph Ahle

◆ **DETROIT***Supplement to Kentucky Harmony, 1820*

Harmonization by Hal H. Hopson

◆ *Introduction and Selected Stanzas*

◆ **DEXTER**

David N. Johnson

◆ *Introduction*Measures 1–4 Play only the melody, (*mf*), preferably on a trumpet stopMeasures 5–8 Play all four parts on a secondary manual, (*mf*), with pedalMeasures 9–12 Play only the melody, (*mf*), preferably on a trumpet stopMeasures 13–16 Play all four parts on a secondary manual, (*mf*), with pedalMeasures 17–20 Play all four parts, (*f*), with pedalMeasures 21–24 Play all four parts, (*ff*), with pedal◆ **DIADEM**

James Ellor

◆ *Introduction*Phrase 1 - (*mf*), Man. IPhrase 2 - (*mp*), Man. IIPhrase 3 - (*mf*), Man. IRefrain - (*f*), last four measures (*ff*)◆ **DIADEMATA**

George J. Elvey

Setting by Hal H. Hopson

◆ *Introduction*

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◆ Reharmonization

Man.
Ped.

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◆ DIVINUM MYSTERIUM

Plainsong melody, 11th century
Setting by Hal H. Hopson

◆ Introduction and Selected Stanzas

Man.

Fine ending

◆ DIX

Adapted from a chorale by Conrad Kocher
Setting by Hal H. Hopson

◆ Introduction

Plenum

Man. I

Ped.

II Large trumpet

I Plenum

◆ Interlude

Man.

Ped.

◆ *Reharmonization*

Man. {

Ped.

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◆ DOVE OF PEACE

American folk melody
Setting by Hal H. Hopson

◆ *Introduction and Selected Stanzas*

Man. {

Ped. out

+Ped.

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◆ DOWN AMPNEY

Ralph Vaughan Williams

◆ *Introduction*

- First line - Play the soprano part only
- Second line - Add the alto part
- Third line - Add the tenor part
- Fourth line - Add the bass part in the pedal

◆ DUKE STREET

Attributed to John Hatton
Setting by Hal H. Hopson

◆ *Introduction*

The introduction consists of three systems of piano music. The first system includes a manual part (Man.) and a pedal part (Ped. out). The second and third systems continue the piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/4. A large watermark 'HOPE Publishing Company Since 1892' is visible across the first two systems.

◆ *Reharmonization for Selected Stanzas*

The reharmonization section consists of three systems of piano music. The first system includes a manual part (Man.) and a pedal part (Ped.). The second and third systems continue the piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/4. A large watermark 'PREVIEW COPY NOT FOR PERFORMANCE' is visible diagonally across the entire section.

◆ EASTER HYMN

Lyra Davidica, 1708
Setting by Hal H. Hopson

◆ Introduction

Man. *f*
Ped.

◆ Reharmonization

Hymntune

HOPE Publishing Company
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◆ EBENEZER or TON-Y-BOTEL

Thomas John Williams
Setting by Hal H. Hopson

◆ Introduction

Man. {
Ped.

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◆ EIN' FESTE BURG

Martin Luther
Setting by Hal H. Hopson

◆ Introduction

Man.
Ped. out
+Ped.

◆ *Interlude*

+Ped.

◆ *Reharmonization*

Man.

Ped.

◆ *Coda (See Interlude)*

◆ ELLACOMBE

Gesangbuch der H. W. Hofkepelle, 1784

Harmonized by W. H. Monk

Setting by Hal H. Hopson

◆ Introduction

Man. { Plenum (with light 16' and 8' reeds)

no Ped.

+Ped.

◆ ELLERS

Edward John Hopkins

◆ Introduction

- First phrase - Play the melody an octave lower on an 8' reed stop (no accompaniment)
- Second phrase - Play the melody where notated on an 8' flute stop (no accompaniment)
- Third phrase - Play all four parts on 8' and 4' principals and flutes
- Fourth phrase - Add stops

◆ ENGELBERG

Charles Villiers Stanford
Setting by Hal H. Hopson

◆ Introduction

Musical score for the Introduction section. The score is written for a four-part setting (Soprano, Alto, Tenor, Bass) and organ. The key signature is one sharp (F#) and the time signature is 4/4. The organ part is marked with 'Man.' (Manual) and 'Ped.' (Pedal). The score includes a large watermark reading 'HOPE Publishing Company Since 1892' and a diagonal watermark reading 'PREVIEW COPY NOT FOR PERFORMANCE'.

◆ Interlude

(Last note of stanza)

Musical score for the Interlude section. The score is written for a four-part setting (Soprano, Alto, Tenor, Bass) and organ. The key signature is one sharp (F#) and the time signature is 4/4. The organ part is marked with 'Organ', 'Man.' (Manual), and 'Ped.' (Pedal). The score includes a large watermark reading 'HOPE Publishing Company Since 1892' and a diagonal watermark reading 'PREVIEW COPY NOT FOR PERFORMANCE'.

◆ ES FLOG EIN KLEINS WALDVÖGELEIN

17-century Memmingen manuscript

◆ Introduction

First phrase - Play only the melody (one octave lower)

Second phrase - Play only the soprano and tenor parts (where notated)

Third phrase - Play only the soprano, alto, and tenor parts

Fourth phrase - Play all parts (bass in pedal)

◆ ES IST EIN' ROS'

Alte Catholische Gelstliche Kirchensäng Cologne, 1599

Arranged by Michael Praetorius

◆ Introduction

Play all four parts

 - Plenum (*mp*)

 - 8' Flute (*pp*)

 - Plenum (*mp*)

 - Plenum (*mf*)

◆ EVAN

William Henry Havergal

◆ Introduction

Man. - Play all four parts; tie all unison notes except those of the melody.

Ped. - Sustain a pedalpoint on the lowest E $\flat$ throughout, except for the last chord on which is played the lowest A $\flat$

◆ EVENTIDE

William Henry Monk
Setting by Hal H. Hopson

◆ Introduction



◆ *Interlude*

◆ **FAITHFULNESS**

William Marion Runyan

◆ *Introduction (The first and the last eight measures)*

Right hand - Play the melody on a moderately full solo registration

Left hand - Play the alto and tenor parts on accompanying stops, tie all unison notes

Ped. - Play the bass part

◆ **FESTAL SONG**

William H. Walter

Setting by Hal H. Hopson

◆ *Introduction*

◆ *Interlude*

(Last note of stanza)

◆ *Reharmonization*

Man. {
Ped.

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This musical score is for a reharmonization section. It consists of two systems of piano accompaniment. The first system has a treble and bass staff. The treble staff contains a melody with some grace notes and slurs. The bass staff provides harmonic support with chords and moving lines. The second system continues the piece, ending with a final chord in the bass staff.

◆ *Coda (See Interlude above)*

◆ **FOREST GREEN**

English folk melody
Setting by Hal H. Hopson

◆ *Introduction*

Man. {
no Ped.

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This musical score is for the introduction of the piece 'Forest Green'. It consists of four systems of piano accompaniment. The first system has a treble and bass staff. The treble staff contains a melody with some grace notes and slurs. The bass staff provides harmonic support with chords and moving lines. The subsequent systems continue the piece, ending with a final chord in the bass staff.

◆ *Reharmonization*

*(In some hymnals the note values of the melody in this measure are ♩ , ♩).

◆ **FOUNDATION**

Early American melody
Setting by Hal H. Hopson

◆ *Introduction and Selected Stanzas*

(Pedal detached throughout)

**This note is one whole step higher in some hymnals.

◆ **FRANKFORT** see **WIE SCHÖN LEUCHTET**

◆ **FREU DICH SEHR** see **PSALM 42**

◆ **GARDINER** see **GERMANY**

◆ **GAUDEAMUS PARITER** see **AVE VIRGO VIRGINUM**

◆ **GELOBT SEI GOTT**

Melchior Vulpus
Setting by Hal H. Hopson

◆ *Introduction*

Since 1892

Man.

Ped. out

+Ped.

◆ *Interlude*

(Last note of stanza)

◆ *Reharmonization*

The first system of the musical score for 'Geneva' consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has one flat (B-flat). The music features a melody in the upper voice and a supporting bass line. There are some accidentals, including a sharp sign in the upper voice.

◆ *Coda (See Interlude)*

◆ **GENEVA**

George Henry Day

Interlude and coda by Hal H. Hopson

◆ *Introduction*

Measures 1–4 Play only the melody, preferably on a loud 8' trumpet stop (and 16' trumpet, if available); in lieu of trumpet, play the melody on a plenum, including light reeds.

Measures 5–8 Play soprano and alto parts only on a plenum (minus reeds and mixtures)

Measures 9–12 Play all four parts on plenum (add mixtures)

Measures 13–16 Play all four parts on plenum (add reeds)

◆ *Interlude*

(Last note of stanzas)

The Interlude section is marked with a double bar line. It begins with a treble staff showing a single note. The piano accompaniment starts on the second staff, with a 'Man.' (manual) marking. The bass staff includes a 'Ped.' (pedal) marking. The music is in 4/4 time and features a melodic line in the upper voice and a complex, flowing bass line with many sixteenth notes.

◆ *Coda*

(Last note of stanza)

The Coda section follows the interlude. It begins with a treble staff showing a single note. The piano accompaniment continues on the lower staves, maintaining the melodic and harmonic themes from the interlude. The section concludes with a final chord in the piano part.

◆ GENEVA 42 see PSALM 42

◆ GERMANY or GARDINER

Attributed to Ludwig van Beethoven
Reharmonization by Hal H. Hopson

◆ *Introduction* (Key of A $\flat$ major)

Man. - Play the soprano, alto and tenor parts on a plenum (*mf*)

Ped. - Play the pedalpoint on the lowest E $\flat$; move to A $\flat$ on the last chord.

◆ *Reharmonization*

The musical score for the Reharmonization section is written for piano and organ. It consists of four systems of music. The piano part is in the treble clef, and the organ part is in the bass clef. The key signature is A-flat major (three flats), and the time signature is 3/4. The score includes a large 'HOPE Publishing Company' watermark and a diagonal 'PREVIEW COPY NOT FOR PERFORMANCE' watermark. A small asterisk is placed above the first measure of the piano part.

◆ *Interlude and/or Coda*

(Last note of stanza)

The musical score for the Interlude and/or Coda section is written for piano and organ. It consists of two systems of music. The piano part is in the treble clef, and the organ part is in the bass clef. The key signature is A-flat major (three flats), and the time signature is 3/4. The score includes a large 'HOPE Publishing Company' watermark and a diagonal 'PREVIEW COPY NOT FOR PERFORMANCE' watermark. The piano part is marked 'Man.' and the organ part is marked 'Ped.'.

◆ GIFT OF LOVE

Traditional English melody; adapted by Hal H. Hopson
 Setting by Hal H. Hopson

◆ Introduction and Selected Stanzas

Optional C Instrument

Man.

Ped.

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◆ GLORIA

Traditional French carol
 Setting by Hal H. Hopson

◆ Introduction

Joyful and dancelike

Man.

Ped. out

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◆ *Interlude and/or Coda*
(Last note of stanza)

Man.
Ped.

◆ GO DOWN, MOSES

African-American spiritual

◆ Introduction

A- Play melody only (no accompaniment); add grace notes, mordents, and other embellishments to add interest and style to the melody.

B- Play all four parts

*
A -
B -
A -
B -
B -
A -
B -

*Note values may vary slightly from hymnal to hymnal.

◆ GO, TELL IT ON THE MOUNTAIN

African-American spiritual

◆ Introduction - Play only the refrain and swing the eighth notes throughout

A- Play melody only (no accompaniment); add grace notes, mordents, and other embellishments to add interest and style to the melody.

B- Play all four parts

Refrain

A -
B -
A -
B -

**Note values may vary slightly from hymnal to hymnal.

◆ **GRÄFENBERG** see **NUN DANKET ALL' UND BRINGET EHR'**

◆ **GREENSLEEVES**

16th century English melody
Setting by Hal H. Hopson

◆ *Introduction*

◆ *Interlude and/or Coda*

◆ GROSSER GOTT

Katholisches Gesangbuch, c. 1774
Setting by Hal H. Hopson

◆ Introduction

Man. {

Ped. out

+Ped.

◆ Interlude and/or Coda

(Last note of stanza)

Man. {

Ped.

♦ HAMBURG

Lowell Mason
Setting by Hal H. Hopson

♦ Introduction

p Man. I (Soft celeste)

p Man. II (Solo stop)

p Ped. (Soft 16' and 8' stops
Soft 32', if available)

Man. I * 

pp 

(Soft celeste)

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** 

*Gradually sustain these notes with a wedge (a pencil may suffice).

**Gradually release the note by taking out the wedges.

◆ *Interlude* (Play only before stanza 4)

(Last note of stanza)

Man. {

Ped.

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mf

f

Add

Add ff

◆ *Reharmonization*

Man. {

Ped.

HOPE Publishing Company Since 1892

mf

f

Add



◆ *Coda*

(Last note of stanza)



◆ **HANOVER**

Attributed to William Croft
Setting by Hal H. Hopson

◆ *Introduction*



◆ *Interlude*

(Last note of stanza)

◆ *Reharmonization*

◆ *Coda (Repeat the Interlude)*

◆ HELMSLEY

Thomas Olivers
Setting by Hal H. Hopson

◆ Introduction

Man. {

No Ped.

Add Ped.

◆ HENDON

H. A. César Malan
Setting by Hal H. Hopson

◆ Introduction

Man. {

Ped.

◆ *Reharmonization*

◆ **HERE I AM, LORD**

Dan Schutte

◆ *Introduction - (Refrain only)*

1st half of refrain - Play only the melody (no accompaniment) an octave higher on a broad 8' flute stop

2nd half of refrain - Play all parts on a rich combination of 8' and 4' flutes, strings, and diapasons.

◆ **HERZLICH TUT MICH VERLANGER** see **PASSION CHORALE**◆ **HERZLIEBSTER JESU**

Johann Crüger
Setting by Hal H. Hopson

◆ *Introduction*

◆ *Selected Stanza*

◆ HESPERUS see QUEBEC

◆ HOLY MANNA

William Moore

Harmonization and setting by Hal H. Hopson

◆ *Reharmonization for Introduction and Selected Stanzas*

(Fine)

D.C. al Fine

◆ *Interlude*

No Ped.

+Ped.

◆ HSUAN P'ING

Confucian chant
Setting by Hal H. Hopson

◆ Accompaniment for Selected Stanzas

Hymntune

Melody begins (16 measures) (Last note of melody)

Organ

(Play 16 times)

No Ped.

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◆ HYFRYDOL

Rowland H. Prichard
Setting by Hal H. Hopson

◆ Introduction

Man.

Ped.

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◆ Reharmonization

Man.

Ped.

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◆ HYMN TO JOY

Ludwig van Beethoven
Setting by Hal H. Hopson

◆ Introduction

Man.

Ped.

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◆ Interlude

Play the last four measures of the Introduction

◆ *Reharmonization*

The musical score for the Reharmonization section consists of four systems of two staves each (treble and bass clef). The key signature is one sharp (F#) and the time signature is 3/4. The first system includes a 'Man.' (Manual) bracket on the treble staff and a 'Ped.' (Pedal) bracket on the bass staff. The music features a variety of chords and melodic lines, with some measures containing accidentals (sharps and naturals). A large, semi-transparent watermark 'HOPE Publishing Company Since 1892' is overlaid across the first two systems. A diagonal watermark 'PREVIEW COPY NOT FOR PERFORMANCE' is also present across the entire page.

◆ *Optional Coda*

Play the last four measures of the Introduction

◆ IN BABILONE

Dutch melody
Setting by Hal H. Hopson

◆ Introduction

Man. {

No Ped.

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The introduction consists of two systems of piano accompaniment in 4/4 time, key of D major. The first system has a treble staff with chords and a bass staff with a walking bass line. The second system continues the accompaniment with similar textures.

◆ Reharmonization

Man. {

Ped.

Fine

D.C. al Fine

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The reharmonization section consists of two systems of piano accompaniment. The first system includes a 'Man.' (Melody) part in the treble staff and a piano accompaniment in the bass staff. The second system continues the accompaniment. The section concludes with a 'Fine' marking and a 'D.C. al Fine' instruction.

◆ IN DIR IST FREUDE

Giovanni Giacomo Gastoldi

◆ Introduction

Measures 1–4 Play only the melody

Measures 5–8 Play all four parts (no pedal)

Measures 9–12 Play only the soprano and tenor parts

Measures 13–16 Play all four parts (no pedal)

Measures 17–20 Add stops, play all four parts with pedal

◆ Selected Stanzas

(Add stops on the last two measures)

The musical score is presented in four systems, each with a treble and bass staff. The key signature has one flat (B-flat), and the time signature is 3/4. The first system (measures 1-4) shows the melody in the treble staff. The second system (measures 5-8) shows all four parts. The third system (measures 9-12) shows the soprano and tenor parts. The fourth system (measures 13-16) shows all four parts. The fifth system (measures 17-20) shows all four parts with pedal. The sixth system (measures 21-24) shows all four parts with pedal. The seventh system (measures 25-28) shows all four parts with pedal. The eighth system (measures 29-32) shows all four parts with pedal. The ninth system (measures 33-36) shows all four parts with pedal. The tenth system (measures 37-40) shows all four parts with pedal. The eleventh system (measures 41-44) shows all four parts with pedal. The twelfth system (measures 45-48) shows all four parts with pedal. The thirteenth system (measures 49-52) shows all four parts with pedal. The fourteenth system (measures 53-56) shows all four parts with pedal. The fifteenth system (measures 57-60) shows all four parts with pedal. The sixteenth system (measures 61-64) shows all four parts with pedal. The seventeenth system (measures 65-68) shows all four parts with pedal. The eighteenth system (measures 69-72) shows all four parts with pedal. The nineteenth system (measures 73-76) shows all four parts with pedal. The twentieth system (measures 77-80) shows all four parts with pedal. The twenty-first system (measures 81-84) shows all four parts with pedal. The twenty-second system (measures 85-88) shows all four parts with pedal. The twenty-third system (measures 89-92) shows all four parts with pedal. The twenty-fourth system (measures 93-96) shows all four parts with pedal. The twenty-fifth system (measures 97-100) shows all four parts with pedal. The twenty-sixth system (measures 101-104) shows all four parts with pedal. The twenty-seventh system (measures 105-108) shows all four parts with pedal. The twenty-eighth system (measures 109-112) shows all four parts with pedal. The twenty-ninth system (measures 113-116) shows all four parts with pedal. The thirtieth system (measures 117-120) shows all four parts with pedal. The thirty-first system (measures 121-124) shows all four parts with pedal. The thirty-second system (measures 125-128) shows all four parts with pedal. The thirty-third system (measures 129-132) shows all four parts with pedal. The thirty-fourth system (measures 133-136) shows all four parts with pedal. The thirty-fifth system (measures 137-140) shows all four parts with pedal. The thirty-sixth system (measures 141-144) shows all four parts with pedal. The thirty-seventh system (measures 145-148) shows all four parts with pedal. The thirty-eighth system (measures 149-152) shows all four parts with pedal. The thirty-ninth system (measures 153-156) shows all four parts with pedal. The fortieth system (measures 157-160) shows all four parts with pedal. The forty-first system (measures 161-164) shows all four parts with pedal. The forty-second system (measures 165-168) shows all four parts with pedal. The forty-third system (measures 169-172) shows all four parts with pedal. The forty-fourth system (measures 173-176) shows all four parts with pedal. The forty-fifth system (measures 177-180) shows all four parts with pedal. The forty-sixth system (measures 181-184) shows all four parts with pedal. The forty-seventh system (measures 185-188) shows all four parts with pedal. The forty-eighth system (measures 189-192) shows all four parts with pedal. The forty-ninth system (measures 193-196) shows all four parts with pedal. The fiftieth system (measures 197-200) shows all four parts with pedal. The fifty-first system (measures 201-204) shows all four parts with pedal. The fifty-second system (measures 205-208) shows all four parts with pedal. The fifty-third system (measures 209-212) shows all four parts with pedal. The fifty-fourth system (measures 213-216) shows all four parts with pedal. The fifty-fifth system (measures 217-220) shows all four parts with pedal. The fifty-sixth system (measures 221-224) shows all four parts with pedal. The fifty-seventh system (measures 225-228) shows all four parts with pedal. The fifty-eighth system (measures 229-232) shows all four parts with pedal. The fifty-ninth system (measures 233-236) shows all four parts with pedal. The sixtieth system (measures 237-240) shows all four parts with pedal. The sixty-first system (measures 241-244) shows all four parts with pedal. The sixty-second system (measures 245-248) shows all four parts with pedal. The sixty-third system (measures 249-252) shows all four parts with pedal. The sixty-fourth system (measures 253-256) shows all four parts with pedal. The sixty-fifth system (measures 257-260) shows all four parts with pedal. The sixty-sixth system (measures 261-264) shows all four parts with pedal. The sixty-seventh system (measures 265-268) shows all four parts with pedal. The sixty-eighth system (measures 269-272) shows all four parts with pedal. The sixty-ninth system (measures 273-276) shows all four parts with pedal. The seventieth system (measures 277-280) shows all four parts with pedal. The seventy-first system (measures 281-284) shows all four parts with pedal. The seventy-second system (measures 285-288) shows all four parts with pedal. The seventy-third system (measures 289-292) shows all four parts with pedal. The seventy-fourth system (measures 293-296) shows all four parts with pedal. The seventy-fifth system (measures 297-300) shows all four parts with pedal. The seventy-sixth system (measures 301-304) shows all four parts with pedal. The seventy-seventh system (measures 305-308) shows all four parts with pedal. The seventy-eighth system (measures 309-312) shows all four parts with pedal. The seventy-ninth system (measures 313-316) shows all four parts with pedal. The eightieth system (measures 317-320) shows all four parts with pedal. The eighty-first system (measures 321-324) shows all four parts with pedal. The eighty-second system (measures 325-328) shows all four parts with pedal. The eighty-third system (measures 329-332) shows all four parts with pedal. The eighty-fourth system (measures 333-336) shows all four parts with pedal. The eighty-fifth system (measures 337-340) shows all four parts with pedal. The eighty-sixth system (measures 341-344) shows all four parts with pedal. The eighty-seventh system (measures 345-348) shows all four parts with pedal. The eighty-eighth system (measures 349-352) shows all four parts with pedal. The eighty-ninth system (measures 353-356) shows all four parts with pedal. The ninetieth system (measures 357-360) shows all four parts with pedal. The ninety-first system (measures 361-364) shows all four parts with pedal. The ninety-second system (measures 365-368) shows all four parts with pedal. The ninety-third system (measures 369-372) shows all four parts with pedal. The ninety-fourth system (measures 373-376) shows all four parts with pedal. The ninety-fifth system (measures 377-380) shows all four parts with pedal. The ninety-sixth system (measures 381-384) shows all four parts with pedal. The ninety-seventh system (measures 385-388) shows all four parts with pedal. The ninety-eighth system (measures 389-392) shows all four parts with pedal. The ninety-ninth system (measures 393-396) shows all four parts with pedal. The hundredth system (measures 397-400) shows all four parts with pedal.

◆ IN DULCI JUBILO

German folk tune, 14th century
Harmonization and setting by Hal H. Hopson

◆ Introduction and Selected Stanzas

◆ Interlude and/or Coda

◆ INNOCENTS

The Parish Choir, 1861

◆ Introduction

- Measures 1–2 Play only the soprano and alto parts an octave higher on a broad 8' flute
- Measures 3–4 Play all four parts on 8' and 4' principals and flutes
- Measures 5–6 Same as measures 1–2
- Measures 7–8 Play all four parts with pedal on 8', 4' and 2' principals

◆ INTERCESSOR

C. Hubert H. Parry

◆ Introduction

First line: A
Second line: B
Third line: A
Second line: B

A. Right hand: Play the melody on a solo stop (*mp*)
Left hand: Appropriate accompaniment stops (*p*), Play the alto and tenor parts, tie unison notes
Pedal: Bass part

B. Right hand: 8' and 4' principals and flutes, play soprano and alto parts
Left hand: Play the tenor part on the same manual as the right hand
Pedal: Bass part

◆ IRBY

Henry J. Gauntlett

◆ Introduction

Rich, sonorous 8' and 4' combination
First phrase (4 measures) - Play only the soprano part
Second phrase (4 measures) - Play all four parts with pedal
Third phrase (2 measures) - Play only the soprano part
Fourth phrase (2 measures) - Play all four parts with pedal

◆ ITALIAN HYMN

Felice de Giardini
Setting by Hal H. Hopson

◆ Introduction

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Man. {
Ped.

Reharmonization

◆ **JESU, MEINE FREUDE**

Johann Crüger; harmonized by J. S. Bach

◆ **Introduction**

- Man. I - Primary manual (*mf*) with pedal
- Man. II - Secondary manual (*mp*) without pedal
- Measures 1-2 - I
- Measures 3-4 - II
- Measures 5-8 - I
- Measures 9-10 - II
- Measures 11-14 - I
- Measures 15-17 (including first two beats) - II
- Measures 17 (last two beats) - 19 - I

◆ **JOANNA** see **ST. DENIO**

◆ **KEDRON**

United States Harmony, 1799
 Setting by Hal H. Hopson

◆ *Introduction and Selected Stanzas*

Optional B♭ Treble instrument

Man.

No Ped.

◆ **KING'S WESTON**

Ralph Vaughan Williams

◆ *Introduction*

- Line 1 - Play only the soprano part
- Line 2 - Play all parts
- Line 3 - Play only the soprano part
- Line 4 - Play all parts

◆ **KINGS OF ORIENT**

John Henry Hopkins, Jr.
 Setting by Hal H. Hopson

◆ *Introduction*

Play measures 3–22 below

◆ *Selectes Stanzas*

(May accompany either solosist, choir, or congregation)

(Last note of Refrain)

Man.

No Ped.

*Verses**Refrain*

◆ KINGSFOLD

English Country Songs, 1893
Setting by Hal H. Hopson

◆ Introduction and Selected Stanzas

Optional Handbells

Organ *mf*

Man.

Ped.

1. SK

2. SK

SK

rit.

rit.

◆ KREMSER

Nederlandsch Gedenckclanck, 1626
Setting by Hal H. Hopson

◆ Introduction

The Introduction section consists of three systems of music. The first system includes a 'Man.' (Mandolin) part in the treble clef and a 'Ped.' (Pedal) part in the bass clef, both in 3/4 time. The subsequent two systems are for the organ, with a treble and bass staff each. The music features various melodic lines and harmonic accompaniment, including some chromatic movement in the bass line.

◆ Harmonization in the Key of C

The Harmonization in the Key of C section consists of three systems of music, each with a treble and bass staff. The music is a harmonization of the original melody, featuring a steady bass line and a more active treble line. The key signature is one flat (B-flat), and the time signature is 3/4.

◆ *Reharmonization*

Man. {

Ped.

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This block contains a musical score for a reharmonization of the hymn 'Kum Ba Yah'. It consists of three systems of music. The first system has a treble staff with a melody and a bass staff with accompaniment. The second system continues the melody and accompaniment. The third system concludes the piece with a final chord. The score is marked with 'Man.' for the melody and 'Ped.' for the pedal point. A large, diagonal watermark 'HOPE Publishing Company Since 1892' and 'PREVIEW COPY NOT FOR PERFORMANCE' is overlaid on the score.

◆ **KUM BA YAH**

African-American spiritual
Setting by Hal H. Hopson

◆ *Free Accompaniment for Introduction and Selected Stanzas*

Man. {

Ped. (Ad lib.)

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This block contains a musical score for the free accompaniment of 'Kum Ba Yah'. It consists of three systems of music. The first system has a treble staff with a melody and a bass staff with accompaniment. The second system continues the melody and accompaniment. The third system concludes the piece with a final chord. The score is marked with 'Man.' for the melody and 'Ped. (Ad lib.)' for the pedal point. A large, diagonal watermark 'HOPE Publishing Company Since 1892' and 'PREVIEW COPY NOT FOR PERFORMANCE' is overlaid on the score.

◆ **LACQUIPARLE or DAKOTA INDIAN CHANT**

Native American melody (Dakota)
Setting by Hal H. Hopson

◆ **Introduction and Selected Stanzas**

Hymntune (Fine)

Organ (Fine)

Man. I (8' flute) (Fine)

Man. II (Accompanying stops) (rit. last time)

Hah high ye, hah, high ye, hah high ye, hah high ye, hah high ye, hah high ye, hah high ye, (Fine)

(Opt. T.B.)

(Opt. Drums) **High Drums** (Fine)

Low Drum *f* (rit. last time)

Stanzas Begin *mf*

(Melody continues for 19 measures) (Last note of stanza) *D.S. al Fine*

(Text to selected stanza(s))

19 *D.S. al Fine*

(Repeat pattern 19 times)

hah high ye,

Tom-Toms (Repeat pattern 19 times) *D.S. al Fine*

◆ **LAFFERTY**

Karen Lafferty

◆ **Introduction and Selected Stanzas**

Right hand - Play the melody on a solo stop

Left hand - Play the alto and tenor parts, tie all unison notes

Pedal - Play the bass part

♦ LANCASHIRE

Henry Thomas Smart

♦ *Harmonization in the Key of C Major*

HOPE Publishing Company
Since 1892

Setting by Hal H. Hopson

♦ *Reharmonization*

Man.
Ped.

◆ LAND OF REST

American folk melody
Setting by Hal H. Hopson

◆ *Introduction*

The introduction is written for piano in 6/4 time, featuring a key signature of one flat (Bb). It consists of two systems of music. The first system includes a treble and bass staff with a 'Ped.' (pedal) marking under the first measure. The second system continues the melody and accompaniment. A large, semi-transparent watermark 'HOPE Publishing Company Since 1892' is overlaid across the first system.

◆ *Reharmonization with Optional Handbells*

This section provides a reharmonization of the melody for organ and optional handbells. It is written in 6/4 time with a key signature of one flat. The score includes staves for Handbells, Organ, and Man. (Mandolin). The organ part features a 'Ped.' marking. The handbell part consists of a single melodic line. The mandolin part provides a rhythmic accompaniment. A large, semi-transparent watermark 'PREVIEW COPY NOT FOR PERFORMANCE' is overlaid diagonally across the entire section.

◆ LASST UNS ERFREUEN

Geistliche Kirchengesänge, 1623
Setting by Hal H. Hopson

◆ Introduction

Man. {

No Ped.

+Ped.

Harmonization by Hal H. Hopson

◆ Harmonization in the Key of D Major



◆ *Interlude and/or Coda*

(Last note of stanza)



◆ *Reharmonization*



◆ LAUDA ANIMA

John Goss
Setting by Hal H. Hopson

◆ Introduction

The introduction consists of two systems of music. The first system is in 2/4 time, key of D major, and features a melody in the right hand with a 'Man.' (Mandolin) bracket and a 'No Ped.' (No Pedal) instruction in the left hand. The second system begins at measure 9 and includes a '+Ped.' (Pedal) instruction. A large, semi-transparent watermark for 'HOPE Publishing Company Since 1892' is overlaid across the score.

◆ Interlude and/or Coda

Play measures 5–10 of the introduction

◆ Reharmonization for Selected Stanzas

This section contains three systems of music, all in 2/4 time and D major. The first system includes a 'Man.' bracket and a 'Ped.' (Pedal) instruction. The second and third systems continue the reharmonized melody and accompaniment. A large, semi-transparent watermark for 'HOPE Publishing Company Since 1892' is overlaid across the score.

◆ LAUDES DOMINI

Joseph Barnby
Setting by Hal H. Hopson

◆ *Introduction*

The Introduction is written for organ in 4/4 time, key of B-flat major. It consists of three systems of music. The first system has a treble staff with a 'Man.' (Manual) marking and a bass staff with a 'No Ped.' (No Pedal) marking. The second system continues the melody and accompaniment. The third system concludes with a 'Ped.' (Pedal) marking. A large, semi-transparent watermark 'HOPE Publishing Company Since 1892' is overlaid across the score.

◆ *Selected Stanzas*

The Selected Stanzas section begins with a 'Handbells used:' notation showing a single bell line. The main score is for organ in 4/4 time, key of B-flat major. It features three systems. The first system includes a 'Handbells LV' marking and a 'f' (forte) dynamic. The second system has a 'Man.' (Manual) marking and a 'f' dynamic. The third system includes a 'Ped.' (Pedal) marking. A large, semi-transparent watermark 'PREVIEW COPY NOT FOR PERFORMANCE' is overlaid diagonally across the score.

◆ LEONI

Since 1892

Hebrew melody
Setting by Hal H. Hopson

◆ Introduction

I - *mf*II - *f* (including 16', 8', and 4' reeds)

◆ LIEBSTER JESU or DESSAU

Johann Rudolph Ahle

◆ Introduction

Phrase 1 - Play only the soprano part

Phrase 2 - Play all four parts

Phrase 3 - Play only the soprano part

Phrase 4 - Play all four parts

Phrase 5 - Play only the soprano part one octave lower than notated

Phrase 6 - Play all four parts

◆ LLANFAIR

Robert Williams
Setting by Hal H. Hopson

◆ Introduction

◆ Reharmonization

◆ LLANGLOFFAN

Welsh folk melody
Setting by Hal H. Hopson

◆ Reharmonization

The first system of the musical score consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a common time signature. It contains a series of chords and single notes. The lower staff is in bass clef with the same key signature and time signature, featuring a more active melodic line with eighth and sixteenth notes. A large, semi-transparent watermark for 'HOPE Publishing Company Since 1892' is overlaid across the center of the page.

◆ LOBE DEN HERREN

Ernewerten Gesangbuch, 1665
Setting by Hal H. Hopson

◆ Introduction

The introduction section consists of three systems of music. The first system is marked with a 3/4 time signature. The upper staff is labeled 'Man.' (Manual) and contains chords. The lower staff is labeled 'No Ped.' (No Pedal) and contains a continuous eighth-note bass line. The second and third systems continue the musical texture with similar chordal and melodic patterns. A large, semi-transparent watermark for 'HOPE Publishing Company Since 1892' is overlaid across the center of the page.

◆ *Interlude and/or Coda*

Musical score for Interlude and/or Coda. The score is written for a single melodic line (treble clef) and a piano accompaniment (grand staff). The piano part includes markings for the Manual (Man.) and Pedal (Ped.). The key signature is one flat (B-flat), and the time signature is common time (C). The score consists of two systems. The first system has four measures, with the first measure containing a whole note and the following three measures containing whole rests. The second system has four measures of piano accompaniment. A large, semi-transparent watermark reading "HOPE Publishing Company Since 1892" is overlaid across the score.

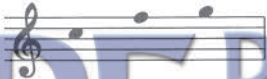
◆ *Reharmonization*

Musical score for Reharmonization. The score is written for a single melodic line (treble clef) and a piano accompaniment (grand staff). The piano part includes markings for the Manual (Man.) and Pedal (Ped.). The key signature is one flat (B-flat), and the time signature is 3/4. The score consists of four systems, each with four measures. The first system includes a measure with a sharp sign (#) in the bass line. The second system includes a measure with a sharp sign (#) in the bass line. The third system includes a measure with a sharp sign (#) in the bass line. The fourth system includes a measure with a sharp sign (#) in the bass line. A large, semi-transparent watermark reading "PREVIEW COPY NOT FOR PERFORMANCE" is overlaid diagonally across the score.

◆ LORD OF THE DANCE

American Shaker melody
Adapted by Sydney Carter
Setting by Hal H. Hopson

◆ *Introduction and Selected Stanzas* (Optional 3 handbells and timpani)

Handbells used: 

Handbells

Organ

Man.

Ped.

Timpani



◆ LYONS

Attributed to Johann Michael Haydn
Setting by Hal H. Hopson

◆ Introduction

Man. {
No Ped.

◆ Interlude and/or Coda

Man. { *f*
Ped.

◆ Reharmonization

Man. {
Ped.

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◆ MADRID

Spanish folk melody
Setting by Hal H. Hopson

◆ Introduction

Man.

No Ped.



◆ *Standard Harmonization in the Key of G Major*



◆ *Interlude and/or Coda*

(Last note of stanza)

◆ *Reharmonization*

◆ **MARION**

Arthur H. Messiter
Setting by Hal H. Hopson

◆ *Introduction*



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◆ *Interlude and/or Coda*
(Last note of stanza)



Man. {
Ped.

◆ *Reharmonization*



Man. {
Ped.



♦ MARYTON

Henry Percy Smith
Setting by Hal H. Hopson

♦ *Standard Hamonization in the Key of D Major*

♦ *Introduction*

Right hand - Play the melody on a solo stop
Left hand - Play the alto and tenor parts, tie all unison notes
Pedal - Play the bass part

♦ *Interlude*

(Last note of stanza)

◆ MATERNA

Samuel Augustus Ward
Setting by Hal H. Hopson

◆ Introduction

Play only first and last lines

Line 1 - Play soprano, alto, and tenor parts on a loud trumpet stop (The bass part is not played)

Line 4 - Play all four parts on a substantial registration.

◆ Interlude and/or Coda

(Last note of Stanza)

◆ MC KEE

African-American spiritual
Setting by Hal H. Hopson

◆ Introduction and Selected Stanzas (With optional guitar and C Treble Instrument)

C Treble Instrument

◆ MELITA

John Bacchus Dykes
Setting by Hal H. Hopson

◆ Introduction

◆ Interlude and/or Coda

(Last note of stanza)

◆ MENDELSSOHN

Felix Mendelssohn
Setting by Hal H. Hopson

◆ Introduction

◆ *Interlude and/or Coda*

(Last note of stanza)

◆ **MERLE'S TUNE**

Tune and Setting by Hal H. Hopson

◆ *Introduction*

I - Solo stop
II - Accompanying stops

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◆ **MERRIAL**

Joseph Barnby

◆ *Introduction*

Measures 1 and 2 - Play only the soprano and alto parts
Measures 3 and 4 - Play only the soprano, alto, and tenor parts
Measures 5-8 - Play all four parts. The bass part is played by the pedal.

◆ *Selected Stanza*

Right hand - Play the soprano and alto parts. Tie all unison notes.
Left hand - Play the tenor part on a rich, sonorous solo combination
Pedal - Play the bass part

◆ MESSAGE

H. Ernest Nichol
Setting by Hal H. Hopson

◆ Introduction

◆ MIT FREUDEN ZART

Bohemeian Brethren's *Kirchengesänge*, 1566
Setting by Hal H. Hopson

◆ Introduction

◆ *Interlude and/or Coda*

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The first system of the musical score is written for organ. It features a treble and bass staff joined by a brace. The key signature has two sharps (F# and C#), and the time signature is common time (C). The music begins with a series of chords in the right hand, followed by a melodic line. The left hand provides a steady accompaniment with chords and single notes.

◆ Reharmonization Since 1892

Man.
Ped.

The second system continues the organ piece. It includes a 'Man.' (Manual) marking in the left hand and a 'Ped.' (Pedal) marking in the right hand. The music features a mix of chords and melodic lines in both hands.

The third system of the musical score shows further development of the organ piece. It maintains the same key and time signature, with a focus on harmonic texture and melodic movement.

The fourth system continues the organ piece, featuring a variety of musical textures and dynamics. The notation includes various note values and rests, creating a rich and engaging musical experience.

The fifth and final system of the musical score concludes the organ piece. It features a final cadence and a sense of resolution. The notation includes various musical symbols and markings that guide the performer through the piece.

◆ **MONKLAND**Freylinghausen's *Geistreiches Gesangbuch*, 1704◆ **Introduction**

Measures 1–2 Play only the soprano part

Measures 3–4 Add the alto part and tie all unison notes

Measures 5–6 Add the tenor part and tie all unison notes

Measures 7–8 Add the bass part in the pedal

◆ **Interlude and/or Coda**

(Last note of stanza)

◆ **Reharmonization**

Play all four parts in the hymnal with a pedalpoint in the pedal (lowest f). Tie all unison notes not in the melody. The pedalpoint moves on the last chord to a B $\flat$.

◆ **MORE LOVE TO THEE**

William Howard Doane

◆ **Introduction**

Right hand - Play the melody on a solo stop

Left hand - Play the alto and tenor parts on accompanying stops, tie all unison notes.

Pedal - Play the bass part

◆ **MORECAMBE**

Frederick C. Atkinson

◆ **Standard Harmonization in the Key of B $\flat$ Major**

◆ **Introduction**

First line - Soprano part only
 Second line - Add the alto part
 Third line - Add the tenor part
 Fourth line - Add the bass in the pedal

◆ **Interlude**

Play the last line, hold a pedalpoint on the lowest F in the pedal. Move the pedalpoint to the lowest B $\flat$ on the last chord.

◆ **Coda**

For a reflection, play the interlude above on the softest celeste stop.

◆ **MOSCOW** see **ITALIAN HYMN**

◆ **MUELLER** see **AWAY IN A MANGER**

◆ **MUNICH**

Gesangbuch, Meiningen, 1693
 Setting by Hal H. Hopson

◆ **Introduction**

◆ NATIONAL HYMN

George William Warren
Setting by Hal H. Hopson

◆ Introduction

Man. {

No Ped.

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Add Ped.

◆ Interlude and/or Coda

(Last note of stanza)

Man. {

Ped.

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◆ NEANDER see UNSER HERRSCHER

◆ NETTLETON

Wyeth's *Repository of Sacred Music*, 1813
Reharmonization by Hal H. Hopson

◆ Reharmonization

Hymntune

mf

1. Fine

Fine

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2. *rit.* *D.S. al Fine a tempo*

D.S. al Fine a tempo

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◆ NEUMARK see WER NUR DEN LIEBEN GOTT

◆ NEW BRITAIN see AMAZING GRACE

◆ NICAEA

John Bacchus Dykes
Setting by Hal H. Hopson

◆ *Introduction*

Man. {

Ped.

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◆ *Interlude and/or Coda*

(Last note of stanza)

Man.

Ped.

◆ *Reharmonization*

Man.

Ped.

◆ **NUN DANKET**

Johann Crüger
Setting by Hal H. Hopson

◆ *Introduction*

Man.

No Ped.

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Add Ped.

◆ *Standard Harmonization in the Key of E $\flat$ Major*

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◆ Reharmonization

Since 1892



◆ NUN DANKET ALL' UND BRINGET EHR' / GRAFENBERG

Johann Crüger
Setting by Hal H. Hopson

◆ Introduction

Man. { simile

No Ped.

Add Ped.

◆ Reharmonization

Man. { Ped.

◆ NUN KOMM, DER HEIDEN HEILAND

Enchiridion, Erfurt, 1524
Setting by Hal H. Hopson

◆ *Setting for a Selected Stanza* - (With optional guitar); for unison choir

(Last note of stanza)

Hymntune

The musical score is for a unison choir setting. It consists of two systems of music. The first system has a treble and bass staff. The treble staff contains the melody with notes G, A, B, A, G, F, E, D, C, B, A, G. The bass staff contains a harmonic accompaniment. Chord symbols Gm, Dm, Gm, Dm, Gm, Bb, F, Gm, Eb, Cm are written above the treble staff. The second system continues the melody and accompaniment. Chord symbols D7, Gm, Gm, Bb, Cm, Gm, Eb, Bb, F, Gm are written above the treble staff. Pedal markings 'Ped.' and 'No Ped.' are present below the bass staff. A large diagonal watermark 'FOR PROMOTIONAL USE ONLY' is overlaid across the score.

◆ NUREMBURG see LIEBSTER JESU

◆ NYLAND

Finnish folk melody

◆ *Introduction*

- Line 1 - Play only the soprano part
- Line 2 - Add the alto part
- Line 3 - Add the tenor part
- Line 4 - Add the bass part in the pedal

◆ *O FILII ET FILIAE

French tune, 15th century
Setting in $\frac{6}{4}$ meter by Hal H. Hopson

◆ ***Introduction*

The musical score is for an introduction in 6/4 time. It features a treble and bass staff. The treble staff has a melody of eighth notes. The bass staff has a harmonic accompaniment. Chord symbols are written above the treble staff. A large diagonal watermark 'FOR PROMOTIONAL USE ONLY' is overlaid across the score.

*The pedal part in measures 1-6 is optional.

**This introduction syncs only with hymnals in which the hymn is in G minor and in a time signature of $\frac{6}{4}$.

◆ *Selected Stanza*

Right hand - Solo the melody on a large trumpet (or other loud, appropriate combination of stops).
 Left hand - Play the alto and tenor parts with appropriate accompanying stops. Tie all unison notes.
 Pedal - Play the bass part.

◆ O HAUPT VOLL BLUT UND WUNDEN see **PASSION CHORALE**

◆ O HOW I LOVE JESUS

19th century American melody

◆ *Introduction*

Line 1 - Play only the soprano and alto parts where notated. Tie all unison notes in the alto part.
 Line 2 - Play only the soprano and alto parts an octave lower. Tie all unison notes in the alto part.
 Lines 3 & 4 - Play all four parts.

◆ O MENSCH BEWEIN see **OLD 113TH**

◆ O PERFECT LOVE see **PERFECT LOVE**

◆ O QUANTA QUALIA

Paris Antiphoner, 1681
 Setting by Hal H. Hopson

◆ *Introduction*

I - Solo Trumpet (or full combination)

◆ *Interlude and/or Coda*

(Last note of stanza)



Man. {

Ped.

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This block contains the musical notation for the Interlude and/or Coda section. It features a grand staff with a treble clef and a bass clef. The key signature is one sharp (F#) and the time signature is 4/4. The notation includes various musical symbols such as notes, rests, and dynamic markings. A large, semi-transparent watermark "HOPE Publishing Company Since 1892" is overlaid across the middle of the page. A diagonal watermark "PREVIEW COPY NOT FOR PERFORMANCE" is also present.

◆ *Reharmonization*

Man. {

Ped.

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This block contains the musical notation for the Reharmonization section. It features a grand staff with a treble clef and a bass clef. The key signature is one sharp (F#) and the time signature is 4/4. The notation includes various musical symbols such as notes, rests, and dynamic markings. A large, semi-transparent watermark "HOPE Publishing Company Since 1892" is overlaid across the middle of the page. A diagonal watermark "PREVIEW COPY NOT FOR PERFORMANCE" is also present.

◆ O SING TO THE LORD see CANTAD AL SEÑOR

◆ O STORE GUD

Swedish folk melody

◆ *Introduction* - Play only the refrain. Divide the refrain into four phases.

Phrase 1 - Play only the soprano and alto parts.

Phrase 2 - Play all four parts (bass is played in the pedal).

Phrase 3 - Play only the soprano and alto parts.

Phrase 4 - Play all four parts (bass is played in the pedal).

◆ *Interlude* - Play the last phrase of the refrain

◆ OLD 112TH see VATER UNSER

◆ OLD 113TH

Since 1892

Attributed to Matthäus Greiter
Setting by Hal H. Hopson

◆ *Introduction*

The musical score for the introduction of 'O Store Gud' is written for organ. It consists of three systems of staves. The first system has a treble staff with a 'Man.' (Mandolin) part and a bass staff. The second system has a treble staff and a bass staff. The third system has a treble staff and a bass staff. The key signature is one sharp (F#) and the time signature is 3/4. The score includes a 'No Ped.' (No Pedal) instruction and an 'Add Ped.' (Add Pedal) instruction.

◆ *Harmonization in the Key of D Major*

Harmonization by Hal H. Hopson

The musical score for the harmonization of 'O Store Gud' in the key of D Major is written for organ. It consists of two systems of staves. The first system has a treble staff with a 'Man.' (Mandolin) part and a bass staff. The second system has a treble staff and a bass staff. The key signature is two sharps (F# and C#) and the time signature is 3/4. The score includes a 'Man.' (Mandolin) part and a 'No Ped.' (No Pedal) instruction.



◆ OLD 124TH

Genevan Psalter, 1551
Setting by Hal H. Hopson

◆ Introduction

Since 1892



*The part in the left hand may be played on a secondary manual if an appropriate 16' manual stop is available (combined with 8' and 4' stops).

◆ *Selected Stanzas* - See introduction (Begin at measure 3)

◆ OLD 134TH see ST. MICHAEL

◆ OLD HUNDREDTH

Attributed to Louis Bourgeois
Setting by Hal H. Hopson

(With gathering notes and half notes at the cadences)

◆ Introduction and Selected Stanzas

ff
Ped.

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◆ Interlude and/or Coda

(Last note of stanza)

Organ
Man. (Last measure of stanza)
Ped.

rit.

(With melodic line in quarter notes)

◆ Introduction and Selected Stanzas

Man.
Ped.

◆ OLIVET

Lowell Mason
Setting by Hal H. Hopson

◆ Introduction and Selected Stanzas

Musical score for 'OLIVET' in G major, 4/4 time. The score is for organ, with three systems of staves. The first system includes a 'Man.' (Manual) part on the right staff and a 'Ped.' (Pedal) part on the left staff. The second system continues the organ accompaniment. The third system concludes the piece. A large, diagonal watermark reading 'PREVIEW COPY NOT FOR PERFORMANCE' is overlaid across the score.

◆ OMNI DIE

Corner's *Gross Catholisch Gesangbuch*, 1631
Setting by Hal H. Hopson

◆ Introduction

Right hand - Play the soprano part on a solo stop.

Left hand - Play the alto and tenor parts on accompanying stops. Tie all unison notes.

Pedal - Play the bass part.

◆ OPEN MY EYES

Clara H. Scott
Setting by Hal H. Hopson

◆ Introduction

Musical score for 'OPEN MY EYES' in B-flat major, 6/8 time. The score is for organ, with two systems of staves. The first system includes a 'Man.' (Manual) part on the right staff and a 'Ped.' (Pedal) part on the left staff. The second system continues the organ accompaniment. A large, diagonal watermark reading 'PREVIEW COPY NOT FOR PERFORMANCE' is overlaid across the score.

◆ *Interlude*

(Last note of stanza)

◆ *ORA LABORA*

Thomas Tertius Noble
Setting by Hal H. Hopson

◆ *Introduction*

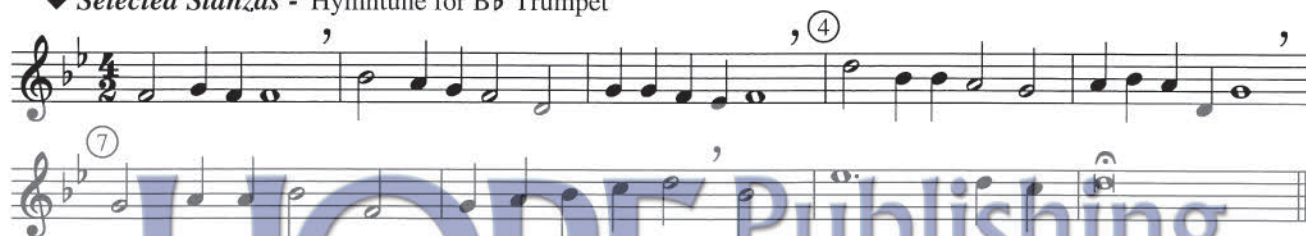
Optional part for B♭ Trumpet

I - Solo (Either plenum with chorus reed or large solo trumpet stop)

II - Accompanying stops

*When Trumpet is used, the right and left hand should be played as accompanying stops on the same manual.

◆ *Selected Stanzas* - Hymntune for B♭ Trumpet



◆ *PASS ME NOT*

William H. Doane
Setting by Hal H. Hopson

◆ *Introduction and Selected Stanzas*

- Options: 1. Piano only (See setting below).
2. Piano and organ. The harmonization in the hymnal is played on the organ.
All unison notes are tied.

Piano

◆ **PASSION CHORALE or HERZLICH TUT MICH VERLANGEN**Hans Leo Hassler
Setting by Hal H. Hopson◆ *Introduction*

The introduction is written for a four-part organ. The top staff is labeled 'Man.' (Manual) and the bottom staff is labeled 'Ped.' (Pedal). The key signature has one sharp (F#) and the time signature is 4/4. The music consists of a series of chords and single notes, primarily in the right hand, with some accompaniment in the left hand and pedal.

◆ *Stanza Two* - For Unison choir (sopranos and altos or tenors and basses), or soloist

Stanza Two is written for a unison choir or soloist. The top staff is labeled 'p Unison' and the bottom staff is labeled 'Keyboard p'. The key signature has one sharp (F#) and the time signature is 4/4. The lyrics are: "2. What thou, my Lord, hast suffered was all for sin - ners gain;". The music features a unison vocal line and a keyboard accompaniment. A note in the vocal line is marked with an asterisk (*). The keyboard part includes a 'Left Hand detached' instruction. The pedal part is indicated as 'Pedal is detached throughout'.

*The text on these three notes varies from hymnal to hymnal.

mine, mine was the trans - gres - sion, but

thine the dead - ly pain.

Lo, here I fall, my Sav - ior! 'Tis

I de - serve thy place; look

L.H. legato

L.H. detached

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rit.

on me with thy fa - vor, vouch - safe to me thy

L.H. legato

rit.

a tempo

grace.

L.H. detached
a tempo

rit.

◆ PENTECOST (BOYD)

William Boyd
Setting by Hal H. Hopson

◆ Introduction and Selected Stanzas

I - Solo

II - Accompanying stops

Ped.

◆ PERFECT LOVE

Joseph Barnby
Setting by Hal H. Hopson

◆ Introduction

Musical score for the Introduction of 'Perfect Love'. The score is written for piano in 4/4 time, featuring a treble and bass staff. The key signature has two flats (B-flat and E-flat). The piece begins with a piano introduction marked 'Ped.' (Pedal). The melody is primarily in the treble staff, with harmonic support in the bass staff. A large watermark 'HOPE Publishing Company Since 1892' is overlaid on the score.

◆ Interlude and/or Coda - See Introduction

◆ PERSONENT HODIE

Piae Cantiones, 1582
Arranged by Gustav Theodore Holst
Handbell part by Hal H. Hopson

◆ Introduction - Play measures 1–4 and 17–20

◆ Selected Stanzas - Optional handbell part below played on the refrain (Measures 13–20)

Musical score for the Handbell part of 'Personent Hodie'. The score is written for handbells in 4/4 time, featuring a single treble staff. The key signature has one sharp (F-sharp). The piece begins with a piano introduction marked 'Handbells used:'. The melody is primarily in the treble staff, with harmonic support in the bass staff. A large watermark 'HOPE Publishing Company Since 1892' is overlaid on the score.

◆ PESCADOR DE HOMBRES

Cesáreo Gabaráin
Setting by Hal H. Hopson

The organ part below, which is synchronized with the harmony in the hymnal may be used in several ways: Organ alone; Organ and Piano (the piano part is that of the accompaniment provided in the hymnal); to both of these suggestions may be added a C Treble instrument playing the melody (flute 8va).

◆ Introduction and Selected Stanzas

Musical score for the Introduction and Selected Stanzas of 'Pescador de Hombres'. The score is written for organ in 6/8 time, featuring a treble and bass staff. The key signature has one sharp (F-sharp). The piece begins with a piano introduction marked 'Ped.' (Pedal). The melody is primarily in the treble staff, with harmonic support in the bass staff. A large watermark 'HOPE Publishing Company Since 1892' is overlaid on the score.

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9 13 17 21 25

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The image displays a musical score for an organ, spanning measures 9 to 25. The score is written for a single manual and pedals, using a treble and bass clef. The key signature is one sharp (F#). The music features a variety of note values, including eighth, sixteenth, and thirty-second notes, as well as rests. A large, diagonal watermark reading "FOR PROMOTIONAL USE ONLY" and "NOT FOR PERFORMANCE" is overlaid across the score. The publisher's name, "HOPE Publishing Company", and the founding year, "Since 1892", are printed in a large, stylized font across the middle of the page. Measure numbers 9, 13, 17, 21, and 25 are indicated at the beginning of their respective staves.

◆ **PETRA** see **REDHEAD 76**◆ **PICARDY**

French carol melody
Harmonization by Hal H. Hopson

◆ *Reharmonization for Introduction and Selected Stanzas*
with an optional Handbell Ostinato of 4 bells

Ped.

The handbell ostinato below may be played on selected stanzas.

Handbells (may be doubled an octave higher)

◆ **PLAINFIELD**

Robert Lowry

◆ *Introduction*

- Measures 1–2 Soprano part only
- Measures 3–4 Soprano and tenor parts only
- Measures 5–6 Soprano part only
- Measures 7–8 Soprano and tenor parts only
- Measures 9–12 All parts (No pedal)
- Measures 13–16 (Add stops) All parts with pedal

◆ **PRAISE MY SOUL** see **LAUDA ANIMA**◆ **PRECIOUS LORD**

Thomas A. Dorsey

◆ *Introduction*

- Right hand - Play the soprano part on a solo stop
- Left hand - Play the alto and tenor parts; tie all unison notes
- Pedal - Play the bass part

◆ PRECIOUS NAME

William H. Doane

◆ Introduction

Measures 1–2 Play soprano part only
 Measures 3–4 Add alto part
 Measures 5–6 Add tenor part
 Measures 7–8 Add bass part (No pedal)
 Refrain (Add stops) Play all four parts with pedal

◆ PROMISE

Natalie Sleeth

◆ Introduction

Manual I - Sonorous registration of 8' and 4' stops
 Manual II - Softer registration of 8' and 4' stops
 Line 1 - Manual II
 Line 2 - Manual I
 Line 3 - Manual II
 Line 4 - Manual I (Add stops)

◆ PROMISED LAND

The Southern Harmony, 1835

◆ Introduction (Play only the refrain)

First half of the refrain - Play only the soprano and alto parts
 Second half of the refrain - Play all parts with pedal

◆ Interlude - Play the second half of the refrain

◆ PROMISES

R. Kelso Carter

◆ Introduction (Play only measures 1–8)

Measures 1–2 Play soprano and alto parts only
 Measures 3–4 Play soprano and alto parts one octave lower
 Measures 5–6 Play soprano and alto parts only (where notated); and tenor part with unison notes tied
 Measures 7–8 Play all parts; tie unison notes in tenor and bass
 Refrain - Play all parts as written

◆ PSALM 42

Genevan Psalter, 1551

◆ Introduction (With dancing energy)

Right hand legato

Man. { Left hand detached

No Ped.

◆ PUER NOBIS NASCITUR

15th century German tune
Setting by Hal H. Hopson

◆ Introduction

◆ Interlude and/or Coda
(Last note of stanza)

◆ PUES SI VIVIMOS see SOMOS DEL SEÑOR

◆ QUEBEC

Henry Baker

◆ Introduction

Measures 1–4 Play only the soprano and alto parts an octave higher on a large scaled 8' flute.

Tie the unison notes in the alto part.

Measures 5–8 Play all four parts on 8' and 4' diapasons and flutes.

Measures 9–12 Same as measures 1–4.

Measures 13–16 Same as measures 5–8.

◆ RATHBUN

Ithamar Conkey
Setting by Hal H. Hopson

◆ Introduction

◆ Reharmonization



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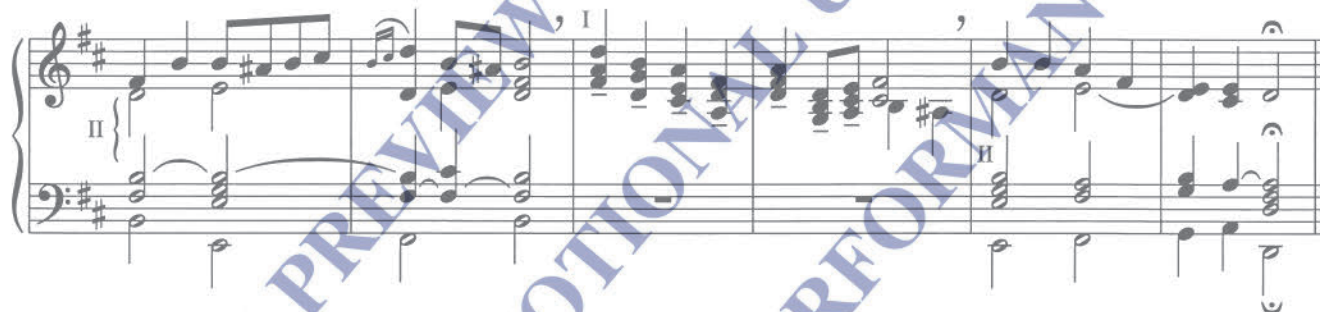
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◆ RATISBON

J. G. Werner's *Choralbuch*, 1851
Setting by Hal H. Hopson

◆ *Introduction*

I - Trumpet



◆ *Interlude and/or Coda*

(Last note of stanza)



◆ REDHEAD 76

Richard Redhead
Setting by Hal H. Hopson

◆ *Reharmonization for Introduction and Selected Stanzas*

Man. {

Ped.

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◆ *Interlude*

(Last note of stanza)

Man. {

Ped.

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◆ REGENT SQUARE

Henry Thomas Smart
Setting by Hal H. Hopson

◆ *Introduction*

Man. {

Ped.

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◆ Reharmonization

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◆ *Interlude and/or Coda*

Musical score for Interlude and/or Coda. The score is written for a single melodic line in 4/4 time, featuring a key signature of two flats (B-flat and E-flat). The melody begins with a whole note, followed by a series of eighth and sixteenth notes, and concludes with a final whole note. The score includes performance markings: 'Man.' (Manual) and 'Ped.' (Pedal) in the lower left, and 'Add' in the middle. A large, semi-transparent watermark for 'HOPE Publishing Company Since 1892' is overlaid across the center of the page.

◆ **RESIGNATION**

Walker's *Southern Harmony*, 1835
Setting by Hal H. Hopson

◆ *Introduction*

Freely
8' Flute stop

Musical score for the Introduction of 'Resignation'. The score is written for a single melodic line in 3/4 time, featuring a key signature of one flat (B-flat). The melody begins with a half note, followed by a series of eighth and sixteenth notes, and concludes with a final half note. The score includes performance markings: 'Man.' (Manual) in the lower left, '8', 4' (2')' in the middle, and 'rit.' (ritardando) in the lower right. A large, semi-transparent watermark for 'HOPE Publishing Company Since 1892' is overlaid across the center of the page.

◆ *Interlude and/or Coda*

(Last note of stanza)

Musical score for the Interlude and/or Coda of 'Resignation'. The score is written for a single melodic line in 3/4 time, featuring a key signature of one flat (B-flat). The melody begins with a half note, followed by a series of eighth and sixteenth notes, and concludes with a final half note. The score includes performance markings: '8' Flute stop' in the lower left, 'Freely' in the middle, and 'rit.' (ritardando) in the lower right. A large, semi-transparent watermark for 'HOPE Publishing Company Since 1892' is overlaid across the center of the page.

◆ REST

Frederick Charles Maker
Setting by Hal H. Hopson

◆ Introduction

I - Solo stop

II - Accompanying stop(s)

Ped.

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◆ Choir Stanza

Optional handbells used:

Handbells (or one of the following: glockenspiel, Orff bar instrument, or piano)

(Last note of stanza)

p

Treble voices (or soloist) *p*

Drop thy still dews of
(your)

Organ

Man.

p

Ped. Without Ped.

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qui - et - ness till all our striv - ings cease; Take from our souls the

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strain of stress, and let our or - dered lives con - fess the beau - ty of Thy (your)

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peace.

mp (Add) (Add)

Add Ped.

◆ *Reharmonization for Selected Stanzas*

◆ **RHOSYMEDRE**

John David Edwards

◆ *Introduction*

Line 1 - Soprano part only

Line 2 - Soprano and tenor parts only

Line 3 & 4 - Play all four parts, add stops on the last phrase

◆ **RICHMOND**

Thomas Hawais; adapted by Samuel Webbe, Jr.
Setting by Hal H. Hopson

◆ *Standard Harmonization in F Major*

◆ *Introduction*

(The Capital Letters below refer to those in the harmonization above)

A - Play soprano part only

B - Add the alto part

C - Add the tenor part

D - Play all four parts with bass part in the pedal (add stops)

◆ *Reharmonization for Selected Stanzas*

Man.

Ped.

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This block contains a musical score for a reharmonization of selected stanzas. It features two systems of music. The first system has a vocal line (Man.) and a piano accompaniment (Ped.). The second system is a piano accompaniment (Ped.). The music is in 3/4 time and G major. A large, diagonal watermark reading 'PREVIEW COPY NOT FOR PERFORMANCE' is overlaid across the page.

◆ **ROCKINGHAM**

Second Supplement to Psalmody in Miniature, 1783
Setting by Hal H. Hopson

I - Solo stop

II - Accompanying stops

Ped.

This block contains a musical score for the hymn 'ROCKINGHAM'. It features three systems of music. The first system has a vocal line (I - Solo stop) and a piano accompaniment (II - Accompanying stops). The second and third systems are piano accompaniments (Ped.). The music is in 3/4 time and G major. A large, diagonal watermark reading 'PREVIEW COPY NOT FOR PERFORMANCE' is overlaid across the page.

◆ *Interlude and/or Coda*

(Last note of stanza)

Man. { (Add) (Add)

Ped.

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◆ *Reharmonization for Selected Stanzas*

Man. {

Ped.

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◆ **ROCKINGHAM OLD** see **ROCKINGHAM**

◆ **ROEDER**

Carl F. Schalk

◆ *Introduction* - Play measures 19-34

Right hand - Play the soprano part on a solo stop.

Left hand - Play the alto and tenor parts. Tie all unison notes.

Pedal - Play the bass part.

◆ ROSAS

Carlos Rosas

Make full use of the chord symbols in the hymnal with use of guitar or other appropriate instruments. A tambourine or other appropriate percussion instruments may improvise a rhythmic pattern using the following as a basis for the pattern:



◆ *Introduction* - Play the verses only (without refrain).

◆ *Selected Stanzas* - See suggestions above for use of various instrumental possibilities.

◆ ROYAL OAK

English Melody, 17th century
Harmonization by Hal H. Hopson

◆ *Introduction*

Measures 1–4 Play soprano, alto and tenor parts an octave higher on an 8' flute.

Measures 5–8 (beats 1–3) Play all four parts on a plenum of 8' and 4' stops, no pedal.

Pickup to measure 9–16 Play all four parts with pedal. Add stops on the last phrase.

◆ *Reharmonization*

◆ RUSSIAN HYMN

Alexis Lvov
Setting by Hal H. Hopson

◆ *Introduction*

◆ *Interlude and/or Coda*
(Last note of stanza)

◆ **RUSTINGTON**

C. Hubert H. Parry
Setting by Hal H. Hopson

◆ *Introduction*

Right hand - Play the melody on a robust and sonorous solo combination.
Left hand - Play the alto and tenor parts on accompanying stops. Tie all unison notes.
Pedal - Play the pedal part.

◆ *Interlude and/or Coda*
(Last note of stanza)

◆ ST. AGNES

John Bacchus Dykes
Setting by Hal H. Hopson◆ *Introduction*

Sonorous 8' and 4' stops

The musical score for the Introduction is written for piano. It consists of two systems of music. The first system has a treble clef staff with a key signature of one sharp (F#) and a 3/4 time signature. The bass clef staff has a key signature of one sharp (F#) and a 4/4 time signature. The music is marked 'Man.' (Manual) and 'Ped.' (Pedal). The second system continues the piece with similar notation. A large, diagonal watermark reading 'PREVIEW COPY NOT FOR PERFORMANCE' is overlaid across the score.

◆ *Reharmonization for Last Stanza*

The musical score for the Reharmonization for Last Stanza is written for piano. It consists of two systems of music. The first system has a treble clef staff with a key signature of one sharp (F#) and a 3/4 time signature. The bass clef staff has a key signature of one sharp (F#) and a 4/4 time signature. The music is marked 'Man.' (Manual) and 'Ped.' (Pedal). The second system continues the piece with similar notation. A large, diagonal watermark reading 'PREVIEW COPY NOT FOR PERFORMANCE' is overlaid across the score.

(Last note of stanza)

CODA

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◆ ST. ANNE

Attributed to William Croft
Setting by Hal H. Hopson

◆ Introduction

Gt. *f*

Ped.

◆ Interlude

f

cresc.

ff

Ped.

◆ *Reharmonization*

◆ **ST. BRIDE**

Samuel Howard

◆ *Introduction*

Right hand - Play the soprano part on a solo stop.
Left hand - Play the alto and tenor parts. Tie all unison notes.
Pedal - Play the bass part.

◆ **ST. CATHERINE**

Henri F. Hemy; alt. James G. Walton
Setting by Hal H. Hopson

◆ *Introduction*

◆ *Interlude*

(Last note of stanza)

◆ **ST. CHRISTOPHER**

Frederick Charles Maker
Setting by Hal H. Hopson

◆ *Introduction*

Man. I - Solo stop

Man. II - Accompanying stop(s)

◆ ST. CLEMENT

Clement Cottevill Scholefield

◆ **Introduction** - Divide hymn into four phrases (four measures to each phrase)

Phrase 1 - Play only the melody on a flute stop one octave higher

Phrase 2 - Play all four parts, with pedal, on a rich, sonorous 8' and 4' combination

Phrase 3 - Same as Phrase 1

Phrase 4 - Same as Phrase 2

◆ ST. COLUMBA

Irish traditional melody

◆ **Introduction**

Phrase 1 - Play only the soprano part

Phrase 2 - Add the alto part

Phrase 3 - Add the tenor part

Phrase 4 - Add the bass part in the pedal

◆ ST. DENIO/JOANNA

Welsh folk melody

Setting by Hal H. Hopson

◆ **Introduction**

◆ **Reharmonization**



◆ **ST. ELIZABETH/CRUSADER'S HYMN/
SCHÖNSTER HERR JESU**

Silesian folk melody
Setting by Hal H. Hopson

◆ **Introduction** - (Harmonization in the hymnal)

Measures 1–2 Registration is that of accompanying stops

Right hand - Play the soprano and alto parts

Left hand - Play the tenor part

Pedal - Play the bass part

Measures 3–4

Right hand - Play the soprano part on a solo stop

Left hand - Play the alto and tenor parts on accompanying stops

Pedal - Play the bass part

Measures 5–8 Same as measures 1–2

Measures 9–10 Same as measures 3–4

Measures 11–12 Same as measures 1–2

Measures 13–16 Same as measures 1–2

◆ **Reharmonization for Last Stanza**



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(Add)

◆ **ST. FLAVIAN**

This setting for *Lord, Who Throughout These Forty Days*
Day's Psalter, 1562
Setting by Hal H. Hopson

◆ **Introduction**

I - 8' flute

II - Solo stop

No Ped.

I } 8', 4' Principals

Ped.

◆ **Interlude**

(End of stanza three)

(Add)

Ped.

◆ *Stanza Four*

Choir and Congregation

, Broaden

A - bide with us, that so, this life of suf-fering o - ver - past, an Eas-ter of un -

Full plenum (without mixture)

rit. *(Add)*

Ped.

end - ing joy we may at - tain at last! _____

*, **

Full plenum (with reeds)

rit.

*On smaller instruments the right hand may be taken up an octave on the last two measures.

◆ **ST. GEORGE'S WINDSOR**

George Job Elvey
Setting by Hal H. Hopson

◆ *Introduction*

Man.

Ped. out

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+Ped.

◆ *Reharmonization for Selected Stanzas*

Ped.

◆ ST. GERTRUDE (With optional timpani)

Arthur S. Sullivan
Setting by Hal H. Hopson

◆ Introduction and Selected Stanzas

The musical score is written for piano and optional timpani. It consists of four systems of staves. The first system includes a piano part with a 'Man.' (manual) section and a 'Ped.' (pedal) section, and an 'Optional Timpani' part. The piano part features a large 'HOPE Publishing Company' watermark. The optional timpani part is a single staff with a series of eighth notes. The second system continues the piano part with a '6' measure marker. The third system continues the piano part with an '11' measure marker. The fourth system continues the piano part with a '16' measure marker. The optional timpani part continues with a series of eighth notes. A large diagonal watermark 'PREVIEW COPY NOT FOR PERFORMANCE' is overlaid across the entire score.

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◆ ST. KEVIN

Arthur Seymour Sullivan

◆ *Introduction*

- First line - Play only the soprano part
- Second line - Add the alto part
- Third line - Add the tenor part
- Fourth line - Add the bass part in the pedal

◆ ST. LOUIS

Lewis Henry Redner
Setting by Hal H. Hopson

◆ *Reharmonization for Introduction and Selected Stanzas*

Man.
Ped.

◆ ST. MAGNUS

Jeremiah Clark

◆ Introduction

Phrase 1 - Play only the soprano part

Phrase 2 - Add the alto part

Phrase 3 - Add the tenor part

Phrase 4 - Add the bass part in the pedal

◆ ST. MARGARET

Albert Lister Peace
Setting by Hal H. Hopson

◆ Introduction (Optional parts for C Treble Instrument and/or Cello)

Optional C Treble Instrument (flute, 8va)

The musical score for St. Margaret is written for Soprano, Alto, Tenor, Bass, and Pedal parts. The key signature is one sharp (F#) and the time signature is 4/4. The score includes an introduction and several phrases. A large diagonal watermark reads "PREVIEW COPY NOT FOR PERFORMANCE".

Labels within the score include:

- *Man. I - Solo stop
- Man. II - Accompanying stops
- Ped. Optional Cello *pizz.* *simile*
- arco*

◆ ST. MICHAEL

Genevan Psalter, 1551
Adapted by William Croto

◆ *Introduction*

- Phrase 1 - Play only the soprano part
Phrase 2 - Add the alto part
Phrase 3 - Add the tenor part
Phrase 4 - Add bass part in the pedal

◆ ST. PETER

Alexander R. Reinagle
Setting by Hal H. Hopson

◆ *Introduction*

Man.

Ped.

◆ *Reharmonization for Selected Stanzas*

Man.

Ped.

◆ **ST. PETERSBURG**

Dimitri S. Bortniansky

◆ **Introduction**

Manual I - Plenum with reeds

Manual II - Plenum of 8', 4', (2')

Phrase 1 - Manual I

Phrase 2 - Manual II

Phrase 3 - Manual I

Phrase 4 - Manual II

Phrase 5 - Manual I

Phrase 6 - Manual I (add)

◆ **ST. THEODULPH/VALET WILL ICH DIR GEBEN**

Melchior Teschner

Setting by Hal H. Hopson

◆ **Introduction** (Optional handbells and timpani)

Handbells used:

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SK

SK

tr

◆ *Selected Stanzas* (Optional handbells and timpani)

Handbells

Organ

Man.

Ped.

Timpani

tr

(Fine)

(Fine)

(Fine)

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SK

SK *

t

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*In some hymnals, after the last stanza, the first two lines are repeated, stopping at the *Fine* on the downbeat of measure 8.

◆ ST. THOMAS

Aaron Williams
Setting by Hal H. Hopson

◆ Introduction

Musical score for the Introduction of 'St. Thomas'. The score is written for a four-part organ setting. The top staff is labeled 'Man.' (Manual) and the bottom staff is labeled 'Ped.' (Pedal). The key signature is one flat (B-flat) and the time signature is 4/4. The music features a series of chords and melodic lines, with a large 'HOPE Publishing Company' watermark across the center.

◆ Reharmonization

Musical score for the Reharmonization of 'St. Thomas'. The score is written for a four-part organ setting. The top staff is labeled 'Man.' (Manual) and the bottom staff is labeled 'Ped.' (Pedal). The key signature is one flat (B-flat) and the time signature is 4/4. The music features a series of chords and melodic lines, with a large 'HOPE Publishing Company' watermark across the center.

◆ SALVE FESTA DIES

Ralph Vaughan Williams
Setting by Hal H. Hopson

◆ Introduction

Musical score for the Introduction of 'Salve Festa Dies'. The score is written for a four-part organ setting. The top staff is labeled 'Man. I - Festival Trumpet' and the bottom staff is labeled 'Man. II - Accompanying stops'. The key signature is one flat (B-flat) and the time signature is 4/4. The music features a series of chords and melodic lines, with a large 'HOPE Publishing Company' watermark across the center.



◆ SALZBURG

Jacob Hintze
Setting by Hal H. Hopson

◆ Introduction Since 1892



◆ SANDON

Charles Henry Purday

◆ Introduction

Measures 1-6 - Play the melody an octave lower on a soft reed stop
Measures 7-12 - Play the melody an octave higher on a flute stop (8')
Measures 13-16 - (*mf*) Plenum
Last phrase - Add

◆ SCHÖNSTER HERR JESU see ST. ELIZABETH

◆ SCHUMANN

Mason and Webb's *Cantica Laudis*, 1850

◆ Introduction

- Phrase 1 - Play only the melody
 Phrase 2 - Play all parts (without pedal)
 Phrase 3 - Play only the melody
 Phrase 4 - Play all parts (Add pedal)

◆ SHALOM, CHAVERIM!

Israeli round
 Setting by Hal H. Hopson

◆ Selected Stanza

Choir or Congregational Canon with Keyboard Accompaniment

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Voice I *mf*

Fare - well, good friends! Fare -
 (Hebrew) Sha - lom cha - ve - rim, sha -

Voice II *mf*

Fare -
 (Hebrew) Sha -

Keyboard *mf*

well, good friends, Sha - lom, sha - lom. Till we
 lom cha - ve - rim. Sha - lom, sha - lom. Le -

well good friends! Fare - well good friends! Sha - lom, sha -
 lom cha - ve - rim, sha - lom cha - ve - rim. Sha - lom, sha -

meet a - gain, till we meet a - gain, Sha - lom, sha -
 hit - ra - ot, le - hit - ra - ot, Sha - lom, sha -

lom. Till we meet a - gain, till we meet a - gain, Sha -
 lom. Le - hit - ra - ot, le - hit - ra - ot, sha -

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1st (or more endings) Last ending

lom. Fare - well, good friends! Fare - lom.
 lom. Sha - lom, cha-ve-rim, Sha - lom.

lom, sha - lom, Fare - lom, sha - lom.
 lom, sha - lom, Sha - lom, sha - lom.

Tambourine Part



◆ SICILIAN MARINERS

The European Magazine and Review, 1773

Setting by Hal H. Hopson

◆ *Introduction* (Optional handbells)

Handbells used:

Handbells

Organ

Man.

Ped.

SK

*When handbells are not used, begin organ introduction at measure 2.

◆ *Selected Stanza(s)*: Handbells and/or 2 flutes
(The second part may be played by any C Treble instrument)

Handbells

SK

(Continue the pattern for 10 measures)

(Continue to play the hymn from the hymnal for 10 measures)

Flute 1

Flute 2 (or another C Treble instrument)

◆ SINE NOMINE

Ralph Vaughan Williams
Setting by Hal H. Hopson

◆ Introduction

The introduction consists of three systems of piano accompaniment. The first system includes a 'Man.' (Mandolin) part in the treble clef and a 'Ped.' (Pedal) part in the bass clef. The key signature is one sharp (F#) and the time signature is 4/4. The music features a mix of eighth and sixteenth notes, with some chords. The second system continues the piano accompaniment. The third system concludes the introduction with a final chord in the bass clef.

◆ Harmonization for Organ and Optional Soprano Descant and Handbells

This section provides a harmonization for organ and optional parts for soprano descant and handbells. It includes five staves:

- Handbells used:** A short melodic line in treble clef.
- Optional Handbells:** A longer melodic line in treble clef.
- Optional Soprano Descant:** A melodic line in treble clef with vocal-like phrasing.
- Organ:** A melodic line in treble clef with vocal-like phrasing, including the words 'Ah' and 'ah'.
- Man. (Mandolin):** A melodic line in bass clef.
- Ped. (Pedal):** A bass line in bass clef.

 The key signature is one sharp (F#) and the time signature is 4/4. The organ part includes the words 'Ah' and 'ah' under the notes. The mandolin part is marked 'Man.' and the pedal part is marked 'Ped.'.

ah ah ah

ah ah...

◆ SLANE

Traditional Irish melody
Setting by Hal H. Hopson

◆ *Introduction and Selected Stanzas* (Optional flute)

Optional Flute

*Organ and/or Piano

Man. {

Ped.

*The accompaniment may also be adapted for harp.

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rit.

a tempo

◆ SOLID ROCK see THE SOLID ROCK

◆ SOMOS DEL SEÑOR

Traditional Spanish melody
Setting by Hal H. Hopson

◆ *Introduction and Selected Stanzas*

Keyboard accompaniment, guitar chords and percussion part - Creative use may be made of guitar alone, guitar and keyboard together (either organ or piano), solo and choir stanzas, Spanish and English.

Melody D Em A7 D

Keyboard

Woodblock, claves or castanets (continue this pattern)

Em A7 D

G A F#m

Bm Em A7 D last time only

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◆ SONG 1

Orlando Gibbons
Setting by Hal H. Hopson

◆ Introduction

- Phrase 1 - Play only the melody
Phrase 2 - Add the alto part
Phrase 3 - Add the tenor part
Phrase 4 - Add the bass part in the pedal

◆ SOUTHWELL

Daman's Psalms, 1579

◆ Introduction

- Right hand - Play the melody on a solo stop
Left hand - Play the alto and tenor parts. Tie all unison notes.
Pedal - Play the bass part

◆ Choir Stanzas (Lord Jesus, Think on Me, Stanza 3)

Setting by Hal H. Hopson

Choir *p* S.A. Unison

Lord Je - sus, think on me, nor let me go a -

p T.B. Unison

Lord Je - sus, think on me, nor let me go a - stray; through

Organ

Man. *p*

Ped.

stray; through dark-ness and per - plex - i - ty point out your cho - sen way. *rit.*

dark-ness and per - plex - i - ty point out your cho - sen way. *rit.*

◆ SPANISH HYMN see MADRID

◆ **SPLENDOR** see **PUER NOBIS NASCITUR**

◆ **STILLE NACHT**

Franz Gruber
Setting by Hal H. Hopson

◆ *Introduction and Reharmonization for Selected Stanzas*

*A shorter introduction may be comprised of only those measures indicated with brackets.

◆ *Interlude*

◆ STUTTGART

Witt's *Psalmodia Sacra*, 1715
Setting by Hal H. Hopson

◆ Introduction and Selected Stanzas

Man.

Ped.

◆ SURSUM CORDA (Smith)

Alfred Morton Smith

◆ Introduction

- Phrase 1 - Play only the melody
- Phrase 2 - Add the alto part
- Phrase 3 - Add the tenor part
- Phrase 4 - Play all parts with pedal

◆ TALLIS' CANON

Thomas Tallis
Setting by Hal H. Hopson

◆ Introduction

Man.

No Ped.

+Ped.

◆ TALLIS' ORDINAL

Thomas Tallis

◆ Introduction

Phrase 1 - Play only the soprano part

Phrase 2 - Add the alto part

Phrase 3 - Add the tenor part

Phrase 4 - Add the bass part in the pedal

◆ TERRA BEATA

Franklin L. Sheppard
Setting by Hal H. Hopson

◆ Reharmonization for Introduction and Selected Stanzas (With optional handbells)

Handbells used:

Optional Handbells

Organ

Man.

Ped.

Musical score for piano introduction. The score is in G major (one sharp) and 4/4 time. It features a melody in the right hand and a harmonic accompaniment in the left hand. A large, semi-transparent watermark for 'HOPE Publishing Company Since 1892' is overlaid across the center of the page.

◆ *Choir part for a Selected Stanza*

Musical score for choir and organ. The score is in G major (one sharp) and 4/4 time. It includes parts for Soprano Alto (S.A.) Unison, Tenor Bass (T.B.) Unison, Organ, and Pedal. The organ part is marked *mf* and includes a 'Ped.' (pedal) instruction. A large, semi-transparent watermark for 'HOPE Publishing Company Since 1892' is overlaid across the center of the page.

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◆ THE FIRST NOEL

Traditional English carol
Setting by Hal H. Hopson

◆ Introduction

Man.

Ped.

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◆ *Interlude*

(Last note of stanza)

Man.

Ped.

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◆ *Selected Stanzas*

Man.

Ped.

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Musical score for 'The Old Rugged Cross' in G major, 4/4 time. The score is arranged for piano with three staves: Treble, Bass, and Pedal. The Treble staff contains the melody, the Bass staff contains the alto and tenor parts, and the Pedal staff contains the bass part. The score includes a large 'HOPE Publishing Company Since 1892' watermark.

◆ THE OLD RUGGED CROSS

George Bennard

◆ *Introduction* (Play the first two measures and the last two measures)

Right hand - Play the melody on an appropriate solo stop

Left hand - Play the alto and tenor parts on accompanying stops. Tie all unison notes.

Pedal - Play the bass part

◆ THE SOLID ROCK

William Bradbury
Setting by Hal H. Hopson

◆ *Introduction*

Musical score for 'The Solid Rock' in B-flat major, 3/4 time. The score is arranged for piano with three staves: Treble, Bass, and Pedal. The Treble staff contains the melody, the Bass staff contains the alto and tenor parts, and the Pedal staff contains the bass part. The score includes a large 'HOPE Publishing Company Since 1892' watermark. The score is divided into sections: 'Man.' (Man. {), 'No Ped.', 'Refrain', and '+Ped.'.

◆ TOA-SIA

Traditional Taiwanese melody
Setting by Hal H. Hopson

◆ *Interlude*

(Last note of stanza)

Organ

Man.

Ped. (Play lower note throughout)

◆ *Reharmonization for Selected Stanzas* (Especially effective for a unison choir stanza)

Hymntune

Organ

Ped. (Play lower note throughout)

◆ TON-Y-BOTEL see EBENEZER

◆ TOPLADY

Thomas Hastings

◆ *Introduction*

- Phrase 1 - Plenum of 8' and 4' stops
- Phrase 2 - Soft celeste
- Phrase 3 - Same as Phrase 1
- Phrase 4 - Same as Phrase 2
- Phrase 5 - Same as Phrase 1
- Phrase 6 - Add stops

◆ TOULON

Adapted from a melody by Louis Bourgeois
Setting by Hal H. Hopson

◆ Introduction

The Introduction section consists of four systems of music. The first system includes a treble staff with a 'Man.' (Manual) and 'Plenum' marking, and a bass staff with a 'Ped.' (Pedal) marking. The music is in 4/4 time and features a complex, flowing melody in the treble with dense chordal accompaniment in the bass. The subsequent systems continue this melodic and harmonic development, with the bass line becoming more active and the treble line featuring more frequent sixteenth-note passages. The section concludes with a final cadence in the fourth system.

◆ Reharmonization

Adapted from an arrangement of Gustav Holst
by Hal H. Hopson

The Reharmonization section consists of two systems of music. The first system includes a treble staff with a 'Man.' (Manual) marking and a bass staff with a 'Ped.' (Pedal) marking. The music is in 4/4 time and features a more open, spacious texture than the Introduction. The treble line has long, sustained notes, while the bass line provides a steady, rhythmic accompaniment. The second system continues this texture, ending with a final cadence. A 'simile' marking is placed below the bass staff in the second system, indicating that the pedal part should be played similarly to the previous section.

The first system of the musical score for 'Trentham' consists of three staves. The top staff is a treble clef with a key signature of one flat (B-flat). The middle and bottom staves are bass clefs, also with a key signature of one flat. The music features a variety of note values, including quarter, eighth, and sixteenth notes, as well as rests and ties. A large, semi-transparent watermark reading 'HOPE Publishing Company Since 1892' is overlaid across the middle of the system.

◆ **TRENTHAM**

Robert Jackson
Setting by Hal H. Hopson

◆ *Introduction and Selected Stanzas*

The second system of the musical score for 'Trentham' consists of two staves. The top staff is a treble clef with a key signature of one flat (B-flat) and a 3/4 time signature. It includes a 'Man.' (Mann) marking. The bottom staff is a bass clef, also with a key signature of one flat (B-flat) and a 3/4 time signature, and includes a 'Ped.' (Pedal) marking. The music continues with various note values and rests. A large, semi-transparent watermark reading 'PREVIEW COPY NOT FOR PERFORMANCE' is overlaid diagonally across the system.

◆ TRURO

Thomas Williams
Setting by Hal H. Hopson

◆ Introduction

Man. {

Ped.

Since 1892

+Ped.

◆ Reharmonization

Man. {

Ped.

Since 1892

+Ped.

◆ UNSER HERRSCHER

Joachim Neander
Setting by Hal H. Hopson

◆ Introduction

◆ VALET WILL ICH DIR GEBEN see ST. THEODULPH

◆ VATER UNSER

Schumann's *Geistliche Lieder*, 1539

◆ Introduction - (*mf* Plenum)

- Phrase 1 - Play only the soprano part
- Phrase 2 - Play all parts
- Phrase 3 - Play only the soprano part
- Phrase 4 - Play all parts
- Phrase 5 - Play only the soprano part
- Phrase 6 - Play all parts

◆ VENI EMMANUEL

French melody, 15th century
Setting by Hal H. Hopson

◆ Introduction



◆ VICTORY

Since 1892

Giovanni P. da Palestrina
Setting by Hal H. Hopson

◆ Introduction and Selected Stanzas

*The first seven measures are omitted in some hymnals

◆ VOM HIMMEL HOCH

Schumann's *Geistliche Lieder*
Setting by Hal H. Hopson

◆ *Interlude and/or Coda*

(Last note of stanza)

◆ VRUECHTEN

Dutch melody, 17th century
Setting by Hal H. Hopson

◆ *Introduction*

◆ *Reharmonization for Selected Stanzas*

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This block contains the musical notation for the introduction of the piece. It consists of two systems of staves. The first system has a treble and bass staff. The second system also has a treble and bass staff. The music is in 3/4 time and G major. A large, semi-transparent watermark reading 'HOPE Publishing Company Since 1892' is overlaid across the center of the page.

♦ W ŻŁOBIE LEŻ Y

Polish carol
Setting by Hal H. Hopson

♦ Introduction

Man. I - Solo stop

Man. II - Accompanying stops

Ped.

This block contains the musical notation for the introduction of the piece. It consists of three systems of staves. The first system has a treble and bass staff. The second system also has a treble and bass staff. The third system also has a treble and bass staff. The music is in 3/4 time and G major. A large, semi-transparent watermark reading 'PREVIEW COPY NOT FOR PROMOTIONAL USE ONLY NOT FOR PERFORMANCE' is overlaid diagonally across the center of the page.

◆ WACHET AUF

Attributed to Philipp Nicolai
Setting by Hal H. Hopson

◆ Introduction

Man. { Plenum, including 16', 8', 4' Chorus reeds

No Ped.

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◆ Selected Stanza for Choir and Organ

Treble Voices Unison

Organ

Man. {

Ped.

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The image displays a musical score for an organ, consisting of four systems of staves. Each system includes a single treble staff and a grand staff (treble and bass). The music is written in a key with one sharp (F#) and a 4/4 time signature. The score includes first and second endings, indicated by '1.' and '2.' above the staves. A large, diagonal watermark reading 'HOPE Publishing Company' and 'Since 1892' is overlaid across the center of the page. A diagonal banner across the lower half of the page reads 'PREVIEW COPY NOT FOR PERFORMANCE'.

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The image displays a musical score for organ, consisting of five systems of staves. Each system typically includes a single treble staff and a grand staff (treble and bass clefs). The notation includes various musical symbols such as notes, rests, and ornaments. A large, diagonal watermark is overlaid across the center of the page, reading 'PREVIEW COPY NOT FOR PROMOTIONAL USE ONLY NOT FOR PERFORMANCE'. The watermark is in a light blue color and is oriented diagonally from the bottom-left to the top-right. The text 'HOPE Publishing Company' and 'Since 1892' is visible in the upper left area of the page, and the page number '174' is in the top left corner.

◆ WAREHAM

William Knapp
Setting by Hal H. Hopson

◆ *Introduction*

The Introduction section consists of three systems of piano accompaniment. The first system includes a 'Man.' (Mandolin) part in the treble clef and a 'No Ped.' (No Pedal) instruction in the bass clef. The second system continues the piano accompaniment. The third system concludes the introduction with a '+Ped.' (Pedal) instruction. The music is in 3/4 time, key of B-flat major, and features a mix of chords and moving lines in both hands.

◆ *Reharmonization for Selected Stanzas*

The Reharmonization section consists of three systems of piano accompaniment. The first system includes a 'Man.' (Mandolin) part in the treble clef and a 'Ped.' (Pedal) instruction in the bass clef. The second and third systems continue the piano accompaniment. The music is in 3/4 time, key of B-flat major, and features a mix of chords and moving lines in both hands.

◆ WAS GOTT TUT

Serverus Gastorius

◆ **Introduction** - Play phrases 1, 2, 5, 6 and 7

Phrases 1, 2, 5 and 6

Right hand - Solo the melody on a robust solo combination

Left hand - Play the alto and tenor on an appropriate accompanying combination on a secondary manual. Tie all unison notes.

Phrase 7 (Last phrase) - Play both hands on a substantial Plenum

Arranged by Hal H. Hopson from a choral prelude
by Johann P. Kellner◆ **Selected Stanza for Unison Choir Trebles**

Since 1892

Voices S.A. Unison *mf*

Organ *mf* (Text to a selected stanza)

No Ped.

1. 2.

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◆ WEBB

George J. Webb
Setting by Hal H. Hopson

◆ *Introduction* (Optional handbells and timpani)

Handbells used:

Handbells

SK

Man. (Plenum with 16', 8', 4' chorus reeds)

Ped.

SK

SK

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Timpani

◆ *Reharmonization for Selected Stanzas* (With optional handbells and timpani)

Handbells

Organ

Man. {

Ped.

Timpani

SK

trm

A musical score for the song 'The Rose Tree'. The score is written for voice and piano. The voice part is on a single staff with a treble clef and a key signature of one flat (B-flat). The piano accompaniment is on two staves (treble and bass clefs) with a key signature of one flat. The music features a melody with eighth and sixteenth notes, and a piano accompaniment with chords and moving lines. A large, semi-transparent watermark for 'HOPE Publishing Company' is overlaid across the center of the page, with 'Since 1892' written below it. The letters 'SK' are visible in the top right corner of the page.

♦ WELLESLEY

Lizzie S. Tourjee

◆ Introduction

- Phrase 1 - Play only the soprano part
Phrase 2 - Add the tenor part
Phrase 3 - Add the alto part
Phrase 4 - Add the bass part in the pedal

◆ WER NUR DEN LIEBEN GOTT

Georg Neumark
Setting by Hal H. Hopson

◆ Introduction

The image displays a musical score for the song "The Rose Tree". The score is written for voice and piano. The voice part is in the treble clef, and the piano accompaniment is in the bass clef. The key signature is one flat (B-flat), and the time signature is 3/4. The score is divided into three systems. The first system includes a vocal line with lyrics and a piano accompaniment. The second system continues the vocal line and piano accompaniment. The third system concludes the piece with a final vocal line and piano accompaniment. The score is marked with "Man." for the vocal part and "Ped." for the piano part. A large, diagonal watermark reading "PREVIEW FOR PROMOTIONAL NOT FOR PERFORMANCE" is overlaid across the entire page.

*In some hymnals the melody is B $\flat$ on the first beat of this measure.

◆ *Reharmonization for Selected Stanzas*

Man.
Ped.

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The musical score consists of three systems of piano accompaniment. The first system is in 3/4 time, with a key signature of one flat (Bb). It features a melody in the right hand and a bass line in the left hand. The second system continues the melody and bass line, with a repeat sign at the beginning. The third system concludes the piece with a final cadence.

*In some hymnals the melody is Bb on the first beat of this measure.

◆ WESTMINSTER ABBEY

Henry Purcell
Setting by Hal H. Hopson

◆ *Introduction*

I - Festive Trumpet
II - Accompanying stops
Ped.

The musical score for the introduction is in 3/4 time, with a key signature of one sharp (F#). It is divided into two parts: 'I - Festive Trumpet' and 'II - Accompanying stops'. The first part features a melody in the right hand and a bass line in the left hand. The second part continues the melody and bass line, with a repeat sign at the beginning. The score concludes with a final cadence.

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◆ *Interlude and/or Coda*

(Last note of stanza)

Man.
Ped.

◆ *Reharmonization for Selected Stanzas*

Man.
Ped.

*Melodic line in some hymnals

◆ **WHAT A FRIEND** see **CONVERSE**

◆ **WHEN JESUS WEPT**

William Billings
Setting by Hal H. Hopson

◆ *Keyboard Harmonization*

(Repeat the four measures below as many times as necessary to accommodate whatever arrangement that may be developed by the director.)

◆ **WIE LIEBLICH IST DER MAIEN**

Johann Steurlein

◆ *Introduction*

Phrase 1 - Plenum (*mf*), without pedal

Phrase 2 - Plenum (*p*), without pedal

Phrase 3 - Plenum (*mf*), without pedal

Phrase 4 - Plenum (*f*), with pedal

◆ WIE SCHÖN LEUCHTET

Philipp Nicolai
Setting by Hal H. Hopson

◆ Introduction

4' Flute

Man. { 8' Principals and flutes

No Ped.

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II - Plenum (*mf*)

Add

+Ped.

◆ WINCHESTER NEW

Musikalisches Handbuch, 1600
Setting by Hal H. Hopson

◆ Introduction

Man. { Plenum with light 16', 8', 4' Reeds

No Ped.

◆ *Reharmonization for Selected Stanzas*

Man. {

Ped.

+Ped.

◆ WINCHESTER OLD

Este's *Psalmes*, 1592
Setting by Hal H. Hopson

◆ *Introduction*

Man. {

No Ped.

+Ped.

◆ *Reharmonization for Selected Stanzas*

Man. {

Ped.



◆ WONDROUS LOVE

Walker's *Southern Harmony*, 1835
Setting by Hal H. Hopson

◆ Introduction

Since 1892

Man. I - 8' Harmonic Flute

Man. II - Celeste

Ped.



◆ Reharmonization for Selected Stanzas

Man.

Ped.



◆ WOODWORTH

William B. Bradbury
Setting by Hal H. Hopson

◆ *Introduction and Selected Stanzas*

Man.

Ped.

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◆ WORDS OF LIFE

Philip P. Bliss
Setting by Hal H. Hopson

◆ *Introduction and Selected Stanzas* - arranged for Piano Duo

Primo

Secondo

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8va

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Refrain

8va

8va

◆ WORGAN see EASTER HYMN

◆ YIGDAL see LEONI

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