

THE CREATIVE CHURCH MUSICIAN SERIES / VOL. 8

*The Creative Use of the*  
**HOPE** Publishing Company  
Since 1892

*Piano*  
*in*  
*Worship*

HAL H. HOPSON

Code No. 8392

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# Foreword

## THE CREATIVE CHURCH MUSICIAN SERIES

This is Volume Eight in a series of books created and designed by the distinguished composer/arranger Hal H. Hopson. We are fortunate that a church musician of Mr. Hopson's stature 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. Other books in this series are:

Code No. 1956	The Creative Use of Handbells in Worship (vol. 1)
Code No. 8013	The Creative Use of Choirs in Worship (vol. 2)
Code No. 8018	The Creative Use of Descants in Worship (vol. 3)
Code No. 8070	The Creative Use of the Organ in Worship (vol. 4)
Code No. 8071	The Creative Use of Instruments in Worship (vol. 5)
Code No. 8221	More Creative Ways to Use the Choir, Organ, Handbells, and other Instruments in Worship (vol. 6)
Code No. 8282	The Creative Use of Handbells in Worship, Book 2 (vol. 7)

### VOLUME 8

This is the final volume to be included in THE CREATIVE CHURCH MUSICIAN SERIES. All the books have been well received. The purpose of the series is to enliven the worshipping community in full participation in congregational hymnsinging.

#### PERMISSION TO PHOTOCOPY

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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



## Some Unique Characteristics of this Book

- ◆ The 156 hymns in this collection represent the most popular, traditional hymns sung in mainline churches in America today.
- ◆ There is an introduction and free accompaniment for every hymn.
- ◆ For more interesting color and texture, some of the settings have optional instrumental parts interlined with the piano part. These instruments include organ, flute, handbells, and percussion.
- ◆ The settings are of varying difficulty; however, most of them can be played by pianists with moderate keyboard skills. For ease of playing, the notes in parentheses in the right hand may be omitted.

## Suggestions for the Use of these Settings

- ◆ A creative application of this book offers many possibilities. Pianists are encouraged to make use of the ideas in these settings to aid in creating their own piano accompaniments.
- ◆ To make the use of this book easier, it is suggested that the required pages be copied and kept in a file according to the hymntune name. Lawful reproduction of the pages of this book is made possible due to the permission to copy that is granted by Hope Publishing Company to each purchaser of this book.
- ◆ There are countless ways in which the settings may be adapted to the tradition and needs of a given situation. For example, it may be the pattern to play the entire hymn for the introduction. In this case, rather than playing the provided introduction in this book, the hymn may be introduced by either playing the free accompaniment or by playing the hymn from the hymnal.
- ◆ The instrumental parts that are interlined with the piano accompaniment are optional. The piano part is effective without these parts being played at all.
- ◆ In situations where the organ is the traditional accompanying instrument for congregational singing, contrast can be achieved by having one or more stanzas accompanied by the piano alone, making use of one of the free accompaniments in this collection.
- ◆ Some folk and global songs, as well as African-American spirituals, are sometimes more effectively sung with the accompaniment of only the piano, or the organ and piano together. There are many settings provided here that may be used in this regard.

- ◆ Church musicians are encouraged to make full use of this book in conjunction with the other books in THE CREATIVE CHURCH MUSICIANS SERIES. These books are listed in the foreword. This suggestion is particularly significant when applied to the use of these settings for the piano with the instrumental parts offered in the organ, handbell, and instrumental books. The brochure THE COMPLETE INDEX OF THE BOOKS IN THE CREATIVE CHURCH MUSICIANS SERIES is available from the publisher and is invaluable in this regard. This resource lists every hymn, by hymntune, in the series and notates which settings are harmonically compatible.
- ◆ The harmony of the free accompaniments is designated as either “altered harmony” or “traditional harmony.” There are many possibilities for incorporating other instruments when the free accompaniment is based on the “traditional harmony.” For example, organ and piano may be used together with the setting in the hymnal played on the organ, the free accompaniment in this book played on the piano. However, since what might be considered the “traditional harmony” may vary slightly from hymnal to hymnal, it is recommended that a quick analysis of the hymn be made so that the harmony of all the instruments is synchronized.
- ◆ In addition to these settings being used as accompaniments to congregational singing, they may also provide opportunity for use as preludes, offertories, and postludes. For longer voluntaries two or more may be combined by playing both the introduction and free accompaniment of each hymn. When using the hymn settings in this way, it is important to keep in mind the relationship of the keys of the hymns that are chosen. Contrasting textures and moods are important, especially in the hymn settings for preludes and offertories. The following is an example of how the settings in this resource can be combined to provide an effective prelude or offertory: BEACH SPRING (key of F-major)/RESIGNATION (key of C-major)/ASH GROVE (key of F-major).

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◆ ABBOT'S LEIGH

Cyril Vincent Taylor  
Setting by Hal H. Hopson

◆ Introduction

Musical score for the Introduction of 'Abbot's Leigh'. It consists of three systems of piano accompaniment. The first system starts at measure 1 and ends at measure 5. The second system starts at measure 6 and ends at measure 10. The third system starts at measure 11 and ends at measure 15. The music is in 3/4 time and features a mix of chords and moving lines in both hands.

◆ Free Accompaniment  
(Traditional harmony)

Musical score for the Free Accompaniment of 'Abbot's Leigh'. It consists of two systems of piano accompaniment. The first system starts at measure 16 and ends at measure 20. The second system starts at measure 21 and ends at measure 25. The music is in 3/4 time and features a mix of chords and moving lines in both hands.



14

20

26

◆ ABERYSTWYTH

Joseph Parry  
Setting by Hal H. Hopson

◆ Introduction

5

◆ *Free Accompaniment*  
(Traditional harmony)

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The first system of musical notation consists of two staves (treble and bass clef) in 4/4 time with a key signature of one sharp (F#). The melody in the treble clef features a series of chords and eighth-note patterns. The bass clef provides a steady accompaniment with quarter and eighth notes.

The second system of musical notation continues the piece from measure 5 to 8. The treble clef melody includes a sequence of chords and eighth-note runs. The bass clef accompaniment maintains a consistent rhythmic pattern.

The third system of musical notation covers measures 9 to 12. The treble clef melody shows a continuation of the chordal and eighth-note motifs. The bass clef accompaniment remains steady.

The fourth system of musical notation concludes the piece from measure 13 to 16. The treble clef melody ends with a final chord and eighth-note pattern. The bass clef accompaniment concludes with a final chord and eighth-note pattern.

## ◆ ADESTE FIDELES

John Francis Wade  
Setting by Hal H. Hopson

## ◆ Introduction\*

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5

9

13

17

\*For a shorter introduction, play from the pick up to measure 13 to the end.



◆ *Free Accompaniment*  
(Traditional harmony)

The image displays a piano accompaniment score for a hymn. The score is written in G major and 4/4 time. It consists of five systems of music, each with a treble and bass clef staff. The first system begins with a key signature of one sharp (F#) and a 4/4 time signature. The music features a mix of chords and moving lines. A large, semi-transparent watermark for 'HOPE Publishing Company' is overlaid across the first two systems. The watermark includes the text 'HOPE Publishing Company' in large letters and 'Since 1892' below it. A diagonal watermark reading 'PREVIEW COPY NOT FOR PROMOTIONAL USE ONLY' is also present across the entire page. Measure numbers 4, 8, 12, and 16 are indicated at the start of their respective systems. The score concludes with a double bar line and repeat signs in the final system.

\*This "e" is omitted in some hymnals.

## ◆ AMAZING GRACE

American folk hymn  
Setting by Hal H. Hopson

## ◆ Introduction

Musical notation for the introduction of 'Amazing Grace', measures 1-4. The piece is in 3/4 time with a key signature of one sharp (F#). The notation is for piano and includes a large watermark for 'HOPE Publishing Company Since 1892'.

Musical notation for the introduction of 'Amazing Grace', measures 5-8. The notation continues from the previous system and includes a large watermark for 'HOPE Publishing Company Since 1892'.

Musical notation for the introduction of 'Amazing Grace', measures 9-12. The notation continues from the previous system and includes a large watermark for 'HOPE Publishing Company Since 1892'.

Musical notation for the introduction of 'Amazing Grace', measures 13-16. The notation concludes the introduction and includes a large watermark for 'HOPE Publishing Company Since 1892'.

◆ *Free Accompaniment*  
(Traditional harmony)

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◆ AMERICA

*Thesaurus Musicus*, 1744  
Setting by Hal H. Hopson

◆ *Introduction*

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◆ *Free Accompaniment*  
(Traditional harmony)

Musical score for piano accompaniment in 3/4 time, featuring a large watermark for HOPE Publishing Company. The score is divided into three systems. The first system includes the title 'HOPE Publishing Company' and 'Since 1892'. The second system begins with a measure number '5'. The third system begins with a measure number '10'. The watermark 'PREVIEW COPY NOT FOR PROMOTIONAL USE ONLY' is printed diagonally across the score.

◆ ANGEL'S STORY

Arthur H. Mann  
Setting by Hal H. Hopson

◆ *Introduction*

Musical score for piano introduction in 4/4 time, featuring a large watermark for HOPE Publishing Company. The score is divided into two systems. The second system begins with a measure number '5'. The watermark 'PREVIEW COPY NOT FOR PROMOTIONAL USE ONLY' is printed diagonally across the score.

◆ *Free Accompaniment*  
(Traditional harmony)

Musical notation for measures 1-4. The score is in 4/4 time with a key signature of one flat (Bb). The right hand features a melody with eighth and sixteenth notes, while the left hand provides a bass line with eighth notes. A large watermark for 'HOPE Publishing Company Since 1892' is overlaid on the first system.

Musical notation for measures 5-8. The right hand continues the melodic line with some rests, and the left hand maintains a steady eighth-note accompaniment. A diagonal watermark reading 'PREVIEW COPY NOT FOR PROMOTIONAL USE ONLY NOT FOR PERFORMANCE' is visible across the page.

Musical notation for measures 9-12. The right hand has a more active melodic line with eighth notes, and the left hand continues with eighth-note accompaniment.

Musical notation for measures 13-16. The right hand features a melodic line with some chords, and the left hand continues with eighth-note accompaniment. The piece concludes with a final chord in the right hand.

## ◆ ANTIOCH

Attr. George Frideric Handel  
Setting by Hal H. Hopson

## ◆ Introduction

Musical notation for the introduction of 'Antioch'. The piece is in G major (one sharp) and 2/4 time. The notation is for piano, showing the first four measures. A large watermark 'HOPE Publishing Company Since 1892' is overlaid on the first system.

Musical notation for measures 5-8 of the introduction. The notation continues from the previous system, showing the piano accompaniment.

Musical notation for measures 9-12 of the introduction. The notation continues from the previous system, showing the piano accompaniment.

Musical notation for measures 13-16 of the introduction. The notation continues from the previous system, showing the piano accompaniment. The piece concludes with a double bar line and repeat signs.



◆ *Free Accompaniment*  
(Traditional harmony)

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5

9

13

17

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\*This measure is omitted in some hymnals.

## ◆ AR HYD Y NOS

Welsh melody  
Setting by Hal H. Hopson

## ◆ Introduction

Musical notation for the introduction of the piece. It consists of two staves, treble and bass clef, in 4/4 time. The melody is written in the treble clef. The piece is in the key of B-flat major. The introduction is marked with a diamond symbol and the word 'Introduction'. A large watermark 'HOPE Publishing Company Since 1892' is overlaid on the music.

Musical notation for the first system of the piece, starting at measure 5. It consists of two staves, treble and bass clef, in 4/4 time. The melody is written in the treble clef. The piece is in the key of B-flat major. The first system is marked with a diamond symbol and the word 'Melody'. A large watermark 'HOPE Publishing Company Since 1892' is overlaid on the music.

Musical notation for the second system of the piece, starting at measure 9. It consists of two staves, treble and bass clef, in 4/4 time. The melody is written in the treble clef. The piece is in the key of B-flat major. The second system is marked with a diamond symbol and the word 'Melody'. A large watermark 'HOPE Publishing Company Since 1892' is overlaid on the music.

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◆ *Free Accompaniment*  
(Altered harmony)

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The first system of musical notation consists of two staves (treble and bass clef) in 4/4 time. The melody in the treble clef begins with a half note G4, followed by quarter notes A4, B4, and C5. The bass clef accompaniment starts with a half note G3, followed by quarter notes A3, B3, and C4. The music concludes with a final cadence in the fourth measure.

5

The second system of musical notation consists of two staves in 4/4 time. The melody continues from the previous system with quarter notes D5, E5, and F5. The bass clef accompaniment features a steady eighth-note pattern in the right hand and a simple bass line in the left hand.

9

The third system of musical notation consists of two staves in 4/4 time. The melody in the treble clef has a chromatic descent: G5, F5, E5, D5. The bass clef accompaniment includes a chromatic bass line: G3, F3, E3, D3.

13

The fourth system of musical notation consists of two staves in 4/4 time. The melody in the treble clef has a chromatic ascent: D5, E5, F5, G5. The bass clef accompaniment continues with a chromatic bass line: C4, D4, E4, F4. The system concludes with a final cadence in the sixteenth measure.

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## ◆ ARGENTINA

Argentine folk melody  
Setting by Hal H. Hopson

## ◆ Introduction

On to Stanza 1

## ◆ Free Accompaniment

(Traditional harmony)

Stanzas (S)

## 9 Refrain

Interlude/  
Coda

\* (D.S.) Very last  
ending

\*If applicable

◆ ARLINGTON

Thomas A. Arne  
Setting by Hal H. Hopson

◆ *Introduction*

(Play the free accompaniment below)

◆ *Free Accompaniment*

(Traditional harmony)

Musical score for 'ARLINGTON' in 3/4 time, featuring a piano introduction and free accompaniment. The score is written on two staves (treble and bass clef) and includes a large watermark for 'HOPE Publishing Company Since 1892'. The introduction consists of four measures, and the free accompaniment continues for eight measures, ending with a repeat sign.

◆ ASH GROVE

Welsh folk melody  
Setting by Hal H. Hopson

◆ *Introduction*

Musical score for 'ASH GROVE' in 4/4 time, featuring a piano introduction. The score is written on two staves (treble and bass clef) and includes a large watermark for 'HOPE Publishing Company'. The introduction consists of eight measures, with the first four measures being the piano introduction and the last four measures being the free accompaniment.



12

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19

- ◆ *Free Accompaniment*  
(With 3 optional handbells)  
(Altered harmony)

Optional Handbells

Optional Handbells

LV

1. (Fine) 2.

1. (Fine) 2.



Musical notation for measures 10-13. The top staff is a single treble clef line with a key signature of one flat and a common time signature. Measures 10, 11, 12, and 13 are marked. The bottom staff is a grand staff (treble and bass clefs) with a key signature of one flat and a common time signature. A large watermark 'HOPE Publishing Company Since 1892' is overlaid on the music.

Musical notation for measures 14-17. The top staff is a single treble clef line with a key signature of one flat and a common time signature. Measures 14, 15, 16, and 17 are marked. Measure 16 includes a 'Sk' (scissors) mark. The bottom staff is a grand staff (treble and bass clefs) with a key signature of one flat and a common time signature. The notation ends with 'D.S. al Fine' in both staves.

◆ ASSURANCE

Phoebe P. Knapp  
Setting by Hal H. Hopson

◆ Introduction

Musical notation for the Introduction. The top staff is a single treble clef line with a key signature of one flat and a 9/8 time signature. The bottom staff is a grand staff (treble and bass clefs) with a key signature of one flat and a 9/8 time signature. The notation includes various rhythmic patterns and rests.

◆ *Free Accompaniment*  
(Altered harmony)

The image displays a musical score for piano accompaniment, consisting of five systems of music. Each system includes a treble and bass clef staff. The music is written in a key with one sharp (F#) and a 2/4 time signature. The score is marked with measure numbers 1, 4, 7, 10, and 13. A large, semi-transparent watermark for 'HOPE Publishing Company' is overlaid across the score, with the text 'Since 1892' below it. A diagonal watermark reading 'PREVIEW COPY NOT FOR PROMOTIONAL USE ONLY NOT FOR PERFORMANCE' is also present. The score concludes with a double bar line and a repeat sign at the end of the final system.

◆ AURELIA

Samuel Sebastian Wesley  
Setting by Hal H. Hopson

◆ Introduction

Musical score for the Introduction of 'Aurelia'. It consists of two systems of piano accompaniment. The first system is in bass clef with a 4/4 time signature. The second system starts at measure 7 and includes both treble and bass clefs. A large blue watermark 'HOPE Publishing Company Since 1892' is overlaid on the score.

◆ Free Accompaniment  
(Traditional harmony)

Musical score for the Free Accompaniment (Traditional harmony) of 'Aurelia'. It consists of three systems of piano accompaniment, each with treble and bass clefs. The first system starts at measure 6. A large blue watermark 'PREVIEW COPY NOT FOR PERFORMANCE' is overlaid diagonally across the score.



## ◆ AUSTRIAN HYMN

Franz Joseph Haydn  
 Setting by Hal H. Hopson

◆ *Introduction*

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◆ *Free Accompaniment*  
 (Traditional harmony)

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9

13

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◆ AZMON

Carl G. Gläser  
Setting by Hal H. Hopson

◆ Introduction

3

6

◆ *Interlude*

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

(Last note of stanza)

◆ *Free Accompaniment*

(Traditional harmony)



## ◆ AWAY IN A MANGER/(MUELLER)

James R. Murray  
Setting by Hal H. Hopson◆ *Introduction*

Musical notation for the Introduction section, measures 1-4. The score is in 3/4 time and B-flat major. It features a piano introduction with chords in the right hand and a simple bass line in the left hand. A large watermark for 'HOPE Publishing Company Since 1892' is overlaid on the first four measures.

Musical notation for the Introduction section, measures 5-8. The score continues with piano accompaniment. A large watermark for 'HOPE Publishing Company Since 1892' is overlaid on the first measure of this system.

◆ *Free Accompaniment*  
(Altered harmony)

Musical notation for the Free Accompaniment section, measures 9-10. The score is in 3/4 time and B-flat major. It features a piano accompaniment with altered harmony. A large watermark for 'HOPE Publishing Company Since 1892' is overlaid on the first measure of this system.

Musical notation for the Free Accompaniment section, measures 11-12. The score continues with piano accompaniment. A large watermark for 'HOPE Publishing Company Since 1892' is overlaid on the first measure of this system.

Musical notation for the Free Accompaniment section, measures 13-14. The score continues with piano accompaniment. A large watermark for 'HOPE Publishing Company Since 1892' is overlaid on the first measure of this system.

## ◆ BALM IN GILEAD

African-American spiritual  
Setting by Hal H. Hopson

## ◆ Introduction

Musical score for the Introduction of 'Balm in Gilead'. The score is written for piano in two staves (treble and bass clef). It begins in 2/4 time and changes to 4/4 time at the second measure. The key signature is one flat (B-flat). The music features a melodic line in the right hand and a harmonic accompaniment in the left hand. A large watermark for 'HOPE Publishing Company Since 1892' is overlaid on the score.

◆ Free Accompaniment  
(Altered harmony)

Musical score for the Free Accompaniment (Altered harmony) section. The score is written for piano in two staves. It continues in 4/4 time. The key signature remains one flat. The music features a melodic line in the right hand and a harmonic accompaniment in the left hand. A 'rit.' (ritardando) marking is present at the end of the section. A large watermark for 'HOPE Publishing Company Since 1892' is overlaid on the score.

Musical score for the section starting at measure 6. The score is written for piano in two staves. It continues in 4/4 time. The key signature remains one flat. The music features a melodic line in the right hand and a harmonic accompaniment in the left hand. An 'a tempo' marking is present at the beginning of the section. A large watermark for 'HOPE Publishing Company Since 1892' is overlaid on the score.

Musical score for the section starting at measure 11. The score is written for piano in two staves. It continues in 4/4 time. The key signature remains one flat. The music features a melodic line in the right hand and a harmonic accompaniment in the left hand. A large watermark for 'HOPE Publishing Company Since 1892' is overlaid on the score.

Musical score for the section starting at measure 15. The score is written for piano in two staves. It continues in 4/4 time. The key signature remains one flat. The music features a melodic line in the right hand and a harmonic accompaniment in the left hand. A 'rit.' (ritardando) marking is present at the end of the section. A large watermark for 'HOPE Publishing Company Since 1892' is overlaid on the score.

19

*a tempo*

◆ BEACH SPRING Since 1892

Attr. B. F. White  
The Sacred Harp, 1844  
Setting by Hal H. Hopson

◆ Introduction

3

6

9



◆ *Free Accompaniment*

(Altered harmony)

(With optional parts for 4 Handbells, Flute, and Organ)

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Optional Handbells

Optional Flute

Piano

Optional Organ

5

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The musical score is arranged in four systems. The first system includes staves for Optional Handbells, Optional Flute, Piano, and Optional Organ. The second system continues the piano part. The third system continues the piano part. The fourth system continues the piano part. The score includes first and second endings for the piano part. A large watermark is overlaid on the page.

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The main musical score consists of a vocal line and piano accompaniment. The vocal line is written in a single treble clef with a key signature of one flat and a common time signature. The piano accompaniment is written in grand staff notation (treble and bass clefs) with a key signature of one flat and a common time signature. The score is marked with a '9' at the beginning, indicating the start of the piece. A large, semi-transparent watermark is overlaid across the score.

◆ BEECHER

John Zundel  
Setting by Hal H. Hopson

◆ Introduction

The Introduction section is written in grand staff notation (treble and bass clefs) with a key signature of one flat and a 4/4 time signature. It features a piano accompaniment with a steady, rhythmic pattern in the bass line and chords in the treble line. A large, semi-transparent watermark is overlaid across the score.

◆ *Free Accompaniment*  
(Traditional harmony)

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◆ **BEREDEN VÄG FÖR HERRAN**

*Then Swenska Psalmboken, 1697*  
Setting by Hal H. Hopson

◆ *Introduction*



5

Musical notation for measures 5 and 6. The piece is in G major (one sharp) and 6/4 time. Measure 5 features a treble clef with a half note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The bass clef has a half note G2, a quarter note A2, and a quarter note B2. Measure 6 continues with a treble clef half note D5 and a quarter note E5. The bass clef has a half note C3, a quarter note D3, and a quarter note E3.

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◆ *Free Accompaniment*  
(Traditional harmony) Since 1892

Musical notation for measures 7 and 8. Measure 7 has a treble clef with a half note G4, a quarter note A4, and a quarter note B4. The bass clef has a half note G2, a quarter note A2, and a quarter note B2. Measure 8 has a treble clef with a half note C5, a quarter note B4, and a quarter note A4. The bass clef has a half note C3, a quarter note D3, and a quarter note E3.

4

Musical notation for measures 9 and 10. Measure 9 has a treble clef with a half note G4, a quarter note A4, and a quarter note B4. The bass clef has a half note G2, a quarter note A2, and a quarter note B2. Measure 10 has a treble clef with a half note C5, a quarter note B4, and a quarter note A4. The bass clef has a half note C3, a quarter note D3, and a quarter note E3.

7

Musical notation for measures 11 and 12. Measure 11 has a treble clef with a half note G4, a quarter note A4, and a quarter note B4. The bass clef has a half note G2, a quarter note A2, and a quarter note B2. Measure 12 has a treble clef with a half note C5, a quarter note B4, and a quarter note A4. The bass clef has a half note C3, a quarter note D3, and a quarter note E3.

10

Musical notation for measures 13 and 14. Measure 13 has a treble clef with a half note G4, a quarter note A4, and a quarter note B4. The bass clef has a half note G2, a quarter note A2, and a quarter note B2. Measure 14 has a treble clef with a half note C5, a quarter note B4, and a quarter note A4. The bass clef has a half note C3, a quarter note D3, and a quarter note E3.

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## ◆ BREAD OF LIFE

William F. Sherwin  
Setting by Hal H. Hopson

## ◆ Introduction

Musical notation for the Introduction section, measures 1-4. The score is in 4/4 time with a key signature of two flats (B-flat and E-flat). The music features a melody in the right hand and a bass line in the left hand. A large watermark for 'HOPE Publishing Company Since 1892' is overlaid on the score.

Musical notation for the Introduction section, measures 5-8. The score continues with the melody and bass line. A large watermark for 'HOPE Publishing Company Since 1892' is overlaid on the score.

◆ Free Accompaniment  
(Traditional harmony)

Musical notation for the Free Accompaniment section, measures 1-4. The score is in 4/4 time with a key signature of two flats. It features a more active bass line with eighth notes and a melody in the right hand. A large watermark for 'HOPE Publishing Company Since 1892' is overlaid on the score.

Musical notation for the Free Accompaniment section, measures 5-8. The score continues with the active bass line and melody. A large watermark for 'HOPE Publishing Company Since 1892' is overlaid on the score.

9

13

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Since 1892

◆ BRYN CALFARIA

William Owen  
Setting by Hal H. Hopson

◆ Introduction

4

7



◆ *Free Accompaniment*  
(Traditional harmony)

Musical score for piano accompaniment, featuring two systems of staves (treble and bass clef). The score includes first and second endings. A large watermark "HOPE Publishing Company Since 1892" is overlaid across the first system. A diagonal watermark "PREVIEW COPY NOT FOR PERFORMANCE" is also present across the entire page.

◆ **BUNESSAN**

Gaelic melody  
Setting by Hal H. Hopson

◆ *Introduction*

Musical score for piano introduction, featuring two systems of staves (treble and bass clef). The score includes a 3-measure rest in the first system. A diagonal watermark "PREVIEW COPY NOT FOR PERFORMANCE" is overlaid across the entire page.

◆ *Free Accompaniment*

(Altered harmony)

(With optional part for Organ)

The musical score is written for Piano and an optional Organ part. It is in 9/4 time. The score is divided into three systems. The first system shows the beginning of the piece. The second system starts at measure 3. The third system starts at measure 5. A large diagonal watermark reads "PREVIEW COPY NOT FOR PERFORMANCE". The Hope Publishing Company logo is also visible.





◆ *Free Accompaniment*  
(Traditional harmony)

The image shows a musical score for piano accompaniment, consisting of four systems of music. Each system has a treble and bass staff. The key signature is one sharp (F#) and the time signature is 3/4. The music is in a traditional harmonic style. The first system starts with a treble staff containing a half note G4, a quarter note A4, a quarter note B4, and a half note C5. The bass staff contains a series of chords. The second system starts with a treble staff containing a half note D5, a quarter note E5, a quarter note F#5, and a half note G5. The bass staff continues with chords. The third system starts with a treble staff containing a half note A5, a quarter note B5, a quarter note C6, and a half note D6. The bass staff continues with chords. The fourth system starts with a treble staff containing a half note E6, a quarter note F#6, a quarter note G6, and a half note A6. The bass staff continues with chords. The score ends with a double bar line and repeat signs in both staves.

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## ◆ CAROL

Richard Storrs Willis  
Setting by Hal H. Hopson◆ *Introduction*

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3

6

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◆ *Free Accompaniment*  
(Traditional harmony)

4

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7

10

13

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Detailed description: This block contains three systems of piano accompaniment. The first system (measures 7-9) features a treble clef with chords and a bass clef with a simple accompaniment. The second system (measures 10-12) continues the accompaniment. The third system (measures 13-15) concludes with a double bar line. A large, semi-transparent watermark 'HOPE Publishing Company Since 1892' is overlaid across the first two systems, and a diagonal watermark 'PREVIEW COPY NOT FOR PERFORMANCE' is overlaid across the entire page.

◆ **CHEREPONI**

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

◆ *Introduction*

4

Detailed description: This block contains two systems of piano accompaniment for the introduction. The first system (measures 1-3) is in a key with one sharp (F#) and a 6/8 time signature, featuring a treble clef with chords and a bass clef with a simple accompaniment. The second system (measures 4-6) continues the accompaniment and ends with a double bar line. A diagonal watermark 'PREVIEW COPY NOT FOR PERFORMANCE' is overlaid across the entire page.



◆ *Free Accompaniment*  
(Altered harmony)

The image displays a musical score for two instruments: Piano and Organ (Optional). The score is written in a key signature of one sharp (F#) and a common time signature (C). It consists of three systems of music. The first system includes a grand staff for the Piano (treble and bass clefs) and a grand staff for the Organ (treble and bass clefs). The second system continues the piano accompaniment. The third system begins with a measure number '8' and features a more complex piano accompaniment with multiple staves. A large, semi-transparent watermark is oriented diagonally across the center of the page, reading 'PREVIEW COPY NOT FOR PERFORMANCE'. The watermark also includes the text 'HOPE Publishing Company Since 1892'.

## ◆ CHRISTE SANCTORUM

Paris Antiphoner, 1681  
Setting by Hal H. Hopson

## ◆ Introduction

Musical notation for the Introduction, measures 1-5. The score is in G major (one sharp) and 4/4 time. It features a piano accompaniment with a steady bass line and chords in the treble. A large watermark 'HOPE Publishing Company' is overlaid across the first system.

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Musical notation for the Introduction, measures 6-10. The score continues with the piano accompaniment. A large watermark 'HOPE Publishing Company' is overlaid across the second system.

◆ Free Accompaniment  
(Traditional harmony)

Musical notation for the Free Accompaniment, measures 1-5. The score is in G major and 4/4 time, featuring a more active piano accompaniment with sixteenth-note patterns in the treble and a steady bass line. A large watermark 'HOPE Publishing Company' is overlaid across the first system.

Musical notation for the Free Accompaniment, measures 6-10. The score continues with the piano accompaniment. A large watermark 'HOPE Publishing Company' is overlaid across the second system.

Musical notation for the Free Accompaniment, measures 11-15. The score concludes with the piano accompaniment. A large watermark 'HOPE Publishing Company' is overlaid across the third system.



## ◆ CONVERSE

Joseph M. Scriven  
Setting by Hal H. Hopson

## ◆ Introduction

Musical score for the Introduction of 'Converse'. The piece is in 4/4 time and B-flat major. It begins with a piano introduction marked 'rit.' (ritardando) and 'a tempo'. The score is written for piano with a grand staff (treble and bass clefs). The music features a steady accompaniment in the bass and a more active melody in the treble. A large watermark for 'HOPE Publishing Company Since 1892' is overlaid on the score.

◆ Free Accompaniment  
(Altered harmony)

Musical score for the Free Accompaniment of 'Converse'. This section is marked '(Altered harmony)'. It consists of five systems of music, numbered 5, 9, and 13. The music is written for piano with a grand staff. The accompaniment is more complex and varied in rhythm than the introduction, featuring many chords and moving lines in both hands. A large watermark for 'HOPE Publishing Company Since 1892' and 'PREVIEW COPY NOT FOR PROMOTIONAL USE ONLY NOT FOR PERFORMANCE' is overlaid on the score.



◆ CORONATION

Oliver Holden  
Setting by Hal H. Hopson

◆ Introduction

Musical notation for the Introduction section, measures 1-4. The score is in 4/4 time with a key signature of one flat (Bb). The music features a piano accompaniment with chords and moving lines in both the treble and bass staves.

Since 1892

Musical notation for the Introduction section, measures 5-8. The score continues with piano accompaniment, showing a melodic line in the treble staff and a supporting bass line.

◆ Free Accompaniment  
(Traditional harmony)

Musical notation for the Free Accompaniment section, measures 1-4. The score is in 4/4 time with a key signature of one flat (Bb). The music features a piano accompaniment with chords and moving lines in both the treble and bass staves.

Musical notation for the Free Accompaniment section, measures 5-8. The score continues with piano accompaniment, showing a melodic line in the treble staff and a supporting bass line.

Musical notation for the Free Accompaniment section, measures 9-12. The score continues with piano accompaniment, showing a melodic line in the treble staff and a supporting bass line.

◆ CRIMOND

Jessie Seymour Irvine  
Setting by Hal H. Hopson

◆ Introduction

◆ Free Accompaniment  
(Altered harmony)

9

◆ CRUCIFER

Sydney Hugo Nicholson  
Setting by Hal H. Hopson

◆ *Introduction*

(Both piano and organ play the first eight measures)

◆ *Free Accompaniment*

(Traditional harmony)

(For piano and organ)

Refrain



5 *Fine*

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*Fine*

This system contains measures 5 through 8. It features a grand staff with treble and bass clefs. The music includes melodic lines with slurs and a bass line with chords. A large watermark for 'HOPE Publishing Company Since 1892' is overlaid across the center. The word 'Fine' appears at the end of the first and second systems.

9

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This system contains measures 9 through 12. The notation continues with a grand staff, showing more complex chordal textures and melodic movement. A large diagonal watermark reading 'PREVIEW COPY NOT FOR PROMOTIONAL USE ONLY' is present over the entire page.

13 *Repeat Refrain*

*Repeat Refrain*

This system contains measures 13 through 16. It begins with a double bar line and a repeat sign. The notation includes a grand staff with treble and bass clefs, featuring a melodic line and a bass line with chords. The word 'Repeat Refrain' is written above and below the system.

◆ CRUSADER'S HYMN  
(ST. ELIZABETH)

Setting by Hal H. Hopson

◆ Introduction

The introduction consists of two systems of piano accompaniment. The first system is in 4/4 time with a key signature of two flats (B-flat and E-flat). The melody in the right hand is a simple, ascending line, while the left hand provides a steady accompaniment. The second system continues the piece, ending with a double bar line and repeat signs. A large watermark for 'HOPE Publishing Company Since 1892' is overlaid on the score.

◆ Free Accompaniment  
(Altered harmony)  
(With optional organ part)

The free accompaniment section is divided into two parts: Piano and Organ (Optional). The piano part is in 4/4 time with a key signature of two flats. It features a more complex harmonic structure than the introduction. The organ part is also in 4/4 time with a key signature of two flats and includes a 'Man.' (Manual) marking and a 'Ped.' (Pedal) marking. A large watermark for 'HOPE Publishing Company Since 1892' is overlaid on the score.

5

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This block contains the first system of music, measures 5 through 7. It features a grand staff with two treble clefs and two bass clefs. The music is in a key with two flats and a 3/4 time signature. A large, semi-transparent watermark for 'HOPE Publishing Company Since 1892' is overlaid across the center of the page.

8

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This block contains the second system of music, measures 8 through 11. It continues the grand staff notation from the previous system. The watermark 'PREVIEW COPY NOT FOR PROMOTIONAL USE ONLY NOT FOR PERFORMANCE' is oriented diagonally across the page.

12

This block contains the third system of music, measures 12 through 15. It concludes the piece with a double bar line at the end of measure 15. The watermark 'PREVIEW COPY NOT FOR PROMOTIONAL USE ONLY NOT FOR PERFORMANCE' is oriented diagonally across the page.



◆ CWM RHONDDA

John Hughes  
Setting by Hal H. Hopson

◆ Introduction

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◆ Free Accompaniment  
(Traditional harmony)

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## ◆ DARWELL'S 148TH

John Darwall  
Setting by Hal H. Hopson◆ *Introduction*

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◆ *Free Accompaniment*  
(Traditional harmony)

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◆ DENNIS

Johann Georg Nägeld  
Setting by Hal H. Hopson

◆ Introduction

Musical score for the Introduction section of 'Dennis'. It consists of two systems of piano accompaniment. The first system has two staves (treble and bass clef) in 3/4 time with a key signature of one flat. The second system starts at measure 4 and continues to the end of the introduction. A large watermark 'HOPE Publishing Company Since 1892' is overlaid on the score.

◆ Free Accompaniment  
(Traditional harmony)

Musical score for the Free Accompaniment section of 'Dennis'. It consists of two systems of piano accompaniment. The first system starts at measure 5 and the second system starts at measure 9. The notation is similar to the introduction but with a different harmonic structure. A large watermark 'PREVIEW COPY NOT FOR PROMOTIONAL USE ONLY NOT FOR PERFORMANCE' is overlaid diagonally across the score.



◆ **DIADEM**James Ellor  
Setting by Hal H. Hopson◆ *Introduction*

Musical score for the Introduction of 'Diadem'. The score is written for piano in 3/4 time, featuring a key signature of three flats (B-flat, E-flat, A-flat). The introduction consists of two systems of music. The first system begins with a treble clef and a bass clef, with a common time signature of 3/4. The second system starts at measure 5 and ends with a double bar line. A large, semi-transparent watermark for 'HOPE Publishing Company Since 1892' is overlaid across the score.

◆ *Free Accompaniment*  
(Traditional harmony)

Musical score for the Free Accompaniment of 'Diadem'. The score is written for piano in 3/4 time, featuring a key signature of three flats (B-flat, E-flat, A-flat). The accompaniment consists of four systems of music. The first system begins with a treble clef and a bass clef, with a common time signature of 3/4. The second system starts at measure 6, the third at measure 12, and the fourth at measure 18. A large, semi-transparent watermark for 'HOPE Publishing Company Since 1892' is overlaid across the score, and a diagonal watermark for 'PREVIEW COPY NOT FOR PROMOTIONAL USE ONLY' is also present.

\*Cue-size notes indicate harmonization in some hymnals.    \*\*This note is G $\sharp$  in some hymnals.

## ◆ DIADEMATA

George J. Elvey  
Setting by Hal H. Hopson◆ *Introduction*

Musical score for the Introduction of 'Diademata'. The score is in 4/4 time and G major. It consists of two systems of piano accompaniment. The first system (measures 1-4) features a treble clef with a melodic line and a bass clef with a harmonic accompaniment. The second system (measures 5-8) continues the piece, ending with a double bar line and repeat signs.

◆ *Free Accompaniment*  
(Traditional harmony)

Musical score for the Free Accompaniment of 'Diademata'. The score is in 4/4 time and G major. It consists of four systems of piano accompaniment. The first system (measures 1-4) features a treble clef with a melodic line and a bass clef with a harmonic accompaniment. The second system (measures 5-8) continues the piece. The third system (measures 9-12) continues the piece. The fourth system (measures 13-16) continues the piece, ending with a double bar line and repeat signs.



## ◆ DIX

Conrad Kocher  
Setting by Hal H. Hopson◆ *Introduction*

Musical score for the Introduction section of 'Dixie'. The score is written for piano in 4/4 time with a key signature of one sharp (F#). It consists of two systems of staves. The first system shows the beginning of the piece, and the second system starts at measure 5. A large watermark 'HOPE Publishing Company Since 1892' is overlaid on the score.

◆ *Free Accompaniment*  
(Traditional harmony)

Musical score for the Free Accompaniment section of 'Dixie'. The score is written for piano in 4/4 time with a key signature of one sharp (F#). It consists of three systems of staves. The first system shows the beginning of the section, and the second and third systems start at measures 5 and 9 respectively. A large watermark 'PREVIEW COPY NOT FOR PROMOTIONAL USE ONLY NOT FOR PERFORMANCE' is overlaid on the score.



◆ EVENTIDE

William Henry Monk  
Setting by Hal H. Hopson

◆ Introduction

Musical score for the Introduction section of 'Eventide'. It consists of two systems of piano accompaniment. The first system starts at measure 1 and ends at measure 4. The second system starts at measure 5 and ends at measure 8. The music is in 4/4 time with a key signature of two flats (B-flat and E-flat). The notation includes treble and bass clefs, a common time signature, and various musical notations such as notes, rests, and dynamics.

◆ Free Accompaniment  
(Altered harmony)

Musical score for the Free Accompaniment section of 'Eventide'. It consists of four systems of piano accompaniment. The first system starts at measure 9 and ends at measure 12. The second system starts at measure 13 and ends at measure 16. The third system starts at measure 17 and ends at measure 20. The fourth system starts at measure 21 and ends at measure 24. The music is in 4/4 time with a key signature of two flats. The notation includes treble and bass clefs, a common time signature, and various musical notations such as notes, rests, and dynamics.

## ◆ FESTAL SONG

William H. Walter  
Setting by Hal H. Hopson◆ *Introduction*

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◆ *Free Accompaniment*  
(Traditional harmony)

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◆ FOREST GREEN

Traditional English melody  
Setting by Hal H. Hopson

◆ Introduction

The introduction consists of two systems of piano accompaniment in 4/4 time, marked with a key signature of one flat (B-flat). The first system spans measures 1 through 4. The second system starts at measure 5 and ends at measure 8. The music features a steady bass line and a treble line with chords and moving lines. A large watermark for 'HOPE Publishing Company' is overlaid on the first system, and 'Since 1892' is written below it.

◆ Free Accompaniment  
(Traditional harmony)

The free accompaniment section consists of three systems of piano accompaniment in 4/4 time, marked with a key signature of one flat (B-flat). The first system spans measures 1 through 3. The second system starts at measure 4 and ends at measure 7. The third system starts at measure 8 and ends at measure 11. The music features a steady bass line and a treble line with chords and moving lines. A large diagonal watermark reading 'PREVIEW COPY NOT FOR PROMOTIONAL USE ONLY NOT FOR PERFORMANCE' is overlaid across the entire section.



12 \*

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\*Play this measure to accommodate the rhythm of the melody in some hymnals.

◆ FOUNDATION

American folk melody  
Setting by Hal H. Hopson

◆ Introduction

5

◆ *Free Accompaniment*  
(Traditional harmony)

The image displays a piano accompaniment score for a piece in 3/8 time, marked with a key signature of one sharp (F#). The score is presented in five systems, each with a grand staff (treble and bass clefs). The first system (measures 1-3) features a rhythmic pattern of eighth notes in the right hand and a simple bass line in the left hand. The second system (measures 4-6) continues this pattern. The third system (measures 7-9) shows a more complex right-hand texture with sixteenth-note runs. The fourth system (measures 10-13) maintains the sixteenth-note texture. The fifth system (measures 14) concludes with a final cadence, including a fermata over the final chord in both hands.

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## ◆ GABRIEL'S MESSAGE

Basque carol  
 Setting by Hal H. Hopson

◆ *Introduction*

Musical score for the Introduction of 'Gabriel's Message'. It consists of two systems of piano accompaniment. The first system has two staves (treble and bass clef) with a key signature of two flats and a 3/4 time signature. The second system continues the piece with a measure rest of 3 measures at the beginning. A large watermark 'HOPE Publishing Company Since 1892' is overlaid on the score.

◆ *Free Accompaniment*  
(Traditional harmony)

Musical score for the Free Accompaniment of 'Gabriel's Message'. It consists of five systems of piano accompaniment, each with two staves (treble and bass clef). The key signature remains two flats and the time signature is 3/4. The score includes measure rests of 3, 5, and 7 measures. A large watermark 'PREVIEW COPY NOT FOR PERFORMANCE' is overlaid diagonally across the score.



◆ GELOBT SEI GOTT

Melchior Vulpius  
Setting by Hal H. Hopson

◆ Introduction

The introduction section consists of six measures of music in 3/4 time. The first measure is a whole rest in the treble clef. The bass clef begins with a half note G, followed by quarter notes A, B, and C. The second measure continues with quarter notes D, E, and F. The third measure has quarter notes G, A, and B. The fourth measure has quarter notes C, D, and E. The fifth measure has quarter notes F, G, and A. The sixth measure has quarter notes B, C, and D. A large watermark 'HOPE Publishing Company Since 1892' is overlaid across the first two measures.

◆ Free Accompaniment  
(Traditional harmony)

The free accompaniment section consists of seven measures of music in 3/4 time. The first measure has a half note G in the bass clef and a half note G in the treble clef. The second measure has a half note A in the bass clef and a half note A in the treble clef. The third measure has a half note B in the bass clef and a half note B in the treble clef. The fourth measure has a half note C in the bass clef and a half note C in the treble clef. The fifth measure has a half note D in the bass clef and a half note D in the treble clef. The sixth measure has a half note E in the bass clef and a half note E in the treble clef. The seventh measure has a half note F in the bass clef and a half note F in the treble clef. A large watermark 'PREVIEW COPY NOT FOR PROMOTIONAL USE ONLY NOT FOR PERFORMANCE' is overlaid diagonally across the entire section.

## ◆ GIFT OF LOVE

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

## ◆ Introduction

The introduction consists of two systems of piano accompaniment. The first system (measures 1-4) features a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The bass clef part begins with a whole rest in the first measure, followed by a series of chords and moving lines. The second system (measures 5-8) continues the accompaniment with similar harmonic textures. A large watermark for 'HOPE Publishing Company Since 1892' is overlaid across the score.

## ◆ Free Accompaniment

(As harmonized by Hal H. Hopson)  
 (With optional C Instrument)

Optional C Instrument

The free accompaniment section is divided into two systems. The first system (measures 1-4) includes an 'Optional C Instrument' part in the treble clef, which plays a simple melody of quarter notes. The piano accompaniment in the bass clef provides harmonic support. The second system (measures 5-8) continues the accompaniment with more complex textures, including some chords with fermatas. A large watermark for 'PREVIEW COPY NOT FOR PROMOTIONAL USE ONLY' is overlaid diagonally across the score.

9

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13

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◆ GLORIA

French carol  
Setting by Hal H. Hopson

◆ Introduction

5



◆ *Free Accompaniment*

(Traditional harmony)

(With optional part for organ)

The image displays a musical score for Piano and Organ. The score is written in 4/4 time and features a large, semi-transparent watermark for "HOPE Publishing Company Since 1892" and "PREVIEW COPY NOT FOR PERFORMANCE". The score is divided into three systems. The first system shows the initial accompaniment for both instruments. The second system, starting at measure 5, continues the accompaniment. The third system, starting at measure 9, is labeled "Refrain" and features a more active melodic line in the piano part. The organ part provides harmonic support throughout.

13

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Musical score for measures 13-16, featuring a treble and bass clef system with piano accompaniment.

17

Musical score for measures 17-20, featuring a treble and bass clef system with piano accompaniment.

◆ GREENSLEEVES

English ballad, 16th century  
Setting by Hal H. Hopson

◆ Introduction

Musical score for the introduction, featuring a treble and bass clef system with piano accompaniment.

5

Musical score for measures 5-8, featuring a treble and bass clef system with piano accompaniment.



◆ *Free Accompaniment*

(Altered harmony)

(For piano and organ)

The musical score is presented in three systems, each with two staves. The top staff of each system is for the Piano, and the bottom staff is for the Organ. The key signature is one sharp (F#) and the time signature is 6/8. The score includes a large watermark 'HOPE Publishing Company Since 1892' and a diagonal watermark 'PREVIEW COPY NOT FOR PERFORMANCE'.

System 1 (Measures 1-3):  
Piano: Treble clef, F# key signature, 6/8 time signature. The melody consists of eighth and sixteenth notes, often beamed together in groups of four.  
Organ: Bass clef, F# key signature, 6/8 time signature. The accompaniment features chords and moving lines in the bass.

System 2 (Measures 4-6):  
Piano: Treble clef, F# key signature, 6/8 time signature. The melody continues with similar rhythmic patterns.  
Organ: Bass clef, F# key signature, 6/8 time signature. The accompaniment provides harmonic support with chords and bass lines.

System 3 (Measures 7-9):  
Piano: Treble clef, F# key signature, 6/8 time signature. The melody concludes with a final flourish.  
Organ: Bass clef, F# key signature, 6/8 time signature. The accompaniment ends with a final chord and bass line.



10

13

◆ GROSSER GOTT, WIR LOBEN DICH

*Katholisches Gesangbuch, 1686*  
Setting by Hal H. Hopson

◆ Introduction

7

12

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◆ *Free Accompaniment*  
(Traditional harmony)

6

11

◆ HALLELUJAH CHORUS (In the key of C)

From *Messiah*  
George Frideric Handel  
Setting by Hal H. Hopson

◆ Introduction

The musical score is presented in two systems. The first system begins with a treble clef, a 4/4 time signature, and a dynamic marking of *f*. The second system starts at measure 5. The third system starts at measure 9. The fourth system starts at measure 14 and includes a first ending bracket labeled 'A'. The fifth system starts at measure 18. A large, diagonal watermark reading 'PREVIEW COPY NOT FOR PROMOTIONAL USE ONLY' is overlaid across the entire score. The Hope Publishing Company logo, including the text 'HOPE Publishing Company' and 'Since 1892', is also visible in the upper portion of the score.



22 B

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This system contains measures 22, 23, and 24. Measure 22 is marked with a box containing the letter 'B'. The music is written for piano in a grand staff. A large, semi-transparent watermark for 'HOPE Publishing Company Since 1892' is overlaid across the first two systems.

25

This system contains measures 25, 26, 27, and 28. The music continues in the grand staff.

29

This system contains measures 29, 30, and 31. The music continues in the grand staff.

32 C

33

This system contains measures 32, 33, 34, and 35. Measure 32 is marked with a box containing the letter 'C'. The music continues in the grand staff.

36

This system contains measures 36, 37, 38, and 39. The music continues in the grand staff.

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40 D

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Musical notation for measures 40-43. Measure 40 starts with a treble clef, a key signature of one sharp (F#), and a common time signature. The melody begins with a quarter note G4, followed by eighth notes A4 and B4, and a quarter note C5. The bass line consists of a quarter note G2, followed by eighth notes A2 and B2, and a quarter note C3. A box containing the letter 'D' is positioned above the staff at the beginning of measure 40.

44

Musical notation for measures 44-47. Measure 44 starts with a treble clef and a common time signature. The melody begins with a quarter rest, followed by quarter notes G4, A4, and B4. The bass line consists of a quarter note G2, followed by eighth notes A2 and B2, and a quarter note C3.

48

Musical notation for measures 48-51. Measure 48 starts with a treble clef and a common time signature. The melody begins with a quarter note G4, followed by eighth notes A4 and B4, and a quarter note C5. The bass line consists of a quarter note G2, followed by eighth notes A2 and B2, and a quarter note C3.

52 E

Musical notation for measures 52-55. Measure 52 starts with a treble clef and a common time signature. The melody begins with a quarter note G4, followed by eighth notes A4 and B4, and a quarter note C5. The bass line consists of a quarter note G2, followed by eighth notes A2 and B2, and a quarter note C3. A box containing the letter 'E' is positioned above the staff at the beginning of measure 52.

56

Musical notation for measures 56-59. Measure 56 starts with a treble clef and a common time signature. The melody begins with a quarter note G4, followed by eighth notes A4 and B4, and a quarter note C5. The bass line consists of a quarter note G2, followed by eighth notes A2 and B2, and a quarter note C3.

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60

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This system contains measures 60 through 63. The music is written for piano in a grand staff. The right hand features a complex texture with many beamed sixteenth notes and chords, while the left hand has a simpler accompaniment of eighth notes. A large, semi-transparent watermark for 'HOPE Publishing Company Since 1892' is overlaid across the middle of the page.

64

This system contains measures 64 through 67. The musical notation continues with similar textures to the previous system, featuring intricate right-hand passages and a steady left-hand accompaniment.

68 **F**

69

This system contains measures 68 through 71. Measure 68 begins with a boxed 'F' indicating a first ending. The musical notation shows a continuation of the piece's complex textures.

72

73

This system contains measures 72 through 75. The notation includes a dynamic marking of 'f' (forte) in measure 74. The watermark 'FOR PROMOTIONAL COPY NOT FOR PERFORMANCE' is visible diagonally across the page.

76

This system contains measures 76 through 79. The musical notation concludes the page with similar complex textures in both hands.



79

Musical notation for measures 79-81. The right hand features a complex melodic line with many beamed eighth notes and sixteenth notes. The left hand provides a steady accompaniment with quarter notes and eighth notes.

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82 G

Musical notation for measures 82-84. Measure 82 begins with a key signature change to G major, indicated by a 'G' in a box. The right hand continues with a melodic line, while the left hand plays chords and single notes.

85

Musical notation for measures 85-87. The right hand has a melodic line with some rests, and the left hand continues with a rhythmic accompaniment.

88

Musical notation for measures 88-91. The right hand features a melodic line with some rests, and the left hand plays a rhythmic accompaniment with eighth notes.

92

Musical notation for measures 92-95. The right hand has a melodic line with some rests, and the left hand plays a rhythmic accompaniment. A dynamic marking of *ff* (fortissimo) is present in measure 93. The piece concludes with a double bar line and repeat signs.

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◆ **HAMBURG** (When I Survey the Wondrous Cross)

Lowell Mason  
Setting by Hal H. Hopson

◆ *Introduction*

The introduction consists of two systems of piano accompaniment in 4/4 time, key of B-flat major. The first system (measures 1-4) features a bass line with a descending eighth-note pattern and a treble line with chords. The second system (measures 5-8) continues the bass line and adds a treble line with a similar descending eighth-note pattern. A large watermark 'HOPE Publishing Company Since 1892' is overlaid on the first system.

◆ *Free Accompaniment*  
(Traditional harmony)

The free accompaniment section consists of three systems of piano accompaniment in 4/4 time, key of B-flat major. The first system (measures 9-10) features a treble line with chords and a bass line with a descending eighth-note pattern. The second system (measures 11-12) continues the treble line with chords and the bass line with a descending eighth-note pattern. The third system (measures 13-14) continues the treble line with chords and the bass line with a descending eighth-note pattern. A large watermark 'PREVIEW COPY NOT FOR PROMOTIONAL USE ONLY' is overlaid diagonally across the entire section.

◆ *Interlude Before Stanza Four*  
 (With optional part for organ)

(Last note of stanza 3)

Piano

Organ (Optional)

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◆ *Free Accompaniment for Stanza Four*  
 (Altered harmony)  
 (With optional part for organ)

Piano

Organ (Optional)

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5

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This block contains the first system of music, measures 5 through 8. It features a grand staff with two treble clefs and two bass clefs. The key signature is one sharp (F#). The music consists of chords and melodic lines in both hands. A large, semi-transparent watermark for 'HOPE Publishing Company Since 1892' is overlaid across the center of the page.

9

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This block contains the second system of music, measures 9 through 12. It continues the musical composition with similar chordal and melodic textures. The watermark 'PREVIEW COPY NOT FOR PERFORMANCE' is oriented diagonally across the page.

13

This block contains the third system of music, measures 13 through 16. It concludes the piece with a final cadence. The watermark 'PREVIEW COPY NOT FOR PERFORMANCE' is visible across the bottom of the page.

◆ HANKEY

William G. Fischer  
Setting by Hal H. Hopson

◆ Introduction

Musical score for the Introduction section of 'Hankey'. It consists of two systems of piano accompaniment. The first system starts with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody begins with a quarter note G4, followed by a dotted quarter note A4, and then a quarter note B4. The bass line starts with a quarter note G3, followed by a dotted quarter note A3, and then a quarter note B3. The second system continues the piece, with a measure rest at the beginning. The music concludes with a double bar line and repeat dots.

◆ Free Accompaniment  
(Traditional harmony)

Musical score for the Free Accompaniment section of 'Hankey'. It consists of three systems of piano accompaniment. The first system starts with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody begins with a quarter note G4, followed by a dotted quarter note A4, and then a quarter note B4. The bass line starts with a quarter note G3, followed by a dotted quarter note A3, and then a quarter note B3. The second system continues the piece, with a measure rest at the beginning. The third system continues the piece, with a measure rest at the beginning. The music concludes with a double bar line and repeat dots.

13

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17

21

◆ HANOVER

Attr. to William Croft  
Setting by Hal H. Hopson

◆ Introduction

5



◆ *Free Accompaniment*  
(Traditional harmony)

◆ **HE LEADETH ME**

William Bradbury  
Setting by Hal H. Hopson

◆ *Introduction*

◆ *Free Accompaniment*  
(Traditional harmony)

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4

7

10

13

\*In some congregations it is traditional to hold these notes slightly longer.



◆ HELMSLEY

Traditional English melody  
Setting by Hal H. Hopson

◆ Introduction

Musical score for the Introduction of Helmsley, measures 1-5. The score is written for piano in G major and 3/2 time. It features a traditional English melody in the right hand and a supporting accompaniment in the left hand. The melody begins with a half note G4, followed by quarter notes A4, B4, and C5. The accompaniment consists of a steady eighth-note bass line in the left hand and chords in the right hand. A large watermark for 'HOPE Publishing Company Since 1892' is overlaid on the score.

◆ Free Accompaniment  
(Traditional harmony)

Musical score for the Free Accompaniment of Helmsley, measures 7-13. This section provides a traditional harmonic accompaniment for the melody. It is written for piano in G major and 3/2 time. The right hand features chords and moving lines that support the melody, while the left hand provides a steady bass line. A large watermark for 'HOPE Publishing Company Since 1892' and 'PREVIEW COPY NOT FOR PERFORMANCE' is overlaid on the score.



## ◆ HENDON

H. A. César Malan  
Setting by Hal H. Hopson◆ *Introduction*

Musical score for the Introduction section, measures 1-4. The score is written for piano in 4/4 time, key of B-flat major. The first system shows measures 1-4. The second system shows measures 5-8. A large watermark 'HOPE Publishing Company Since 1892' is overlaid on the score.

◆ *Free Accompaniment*  
(Traditional harmony)

Musical score for the Free Accompaniment section, measures 1-7. The score is written for piano in 4/4 time, key of B-flat major. The first system shows measures 1-4. The second system shows measures 5-8. The third system shows measures 9-12. A large watermark 'PREVIEW COPY NOT FOR PROMOTIONAL USE ONLY NOT FOR PERFORMANCE' is overlaid on the score.

◆ HERZLIEBSTER JESU

Johann Cruger  
Setting by Hal H. Hopson

◆ Introduction

Musical notation for the Introduction section, featuring a grand staff with treble and bass clefs. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The music consists of a series of chords and single notes in both hands. A large watermark for 'HOPE Publishing Company Since 1892' is overlaid on the score.

◆ Free Accompaniment  
(Altered harmony)

Musical notation for the Free Accompaniment section, featuring a grand staff with treble and bass clefs. The key signature is three flats and the time signature is 4/4. The music consists of a series of chords and single notes in both hands. A large watermark for 'HOPE Publishing Company Since 1892' is overlaid on the score. The section is divided into three systems, with measure numbers 5 and 10 indicated at the beginning of the second and third systems respectively.

## ◆ HOLY MANNA

William Moore  
Setting by Hal H. Hopson

◆ *Introduction*

The introduction consists of two systems of piano accompaniment. The first system is in 3/2 time with a key signature of one sharp (F#). The melody in the right hand features a series of eighth notes, while the left hand provides a steady accompaniment of quarter notes. The second system begins at measure 5 and continues with similar rhythmic patterns. A large watermark for 'HOPE Publishing Company Since 1892' is overlaid on the score.

◆ *Free Accompaniment*  
(Altered harmony)

The free accompaniment section is divided into three systems. The first system continues the piano accompaniment from the introduction. The second system, starting at measure 5, features a more complex harmonic structure with chords in the right hand. The third system, starting at measure 9, continues the altered harmony. A large diagonal watermark reading 'PREVIEW COPY NOT FOR PROMOTIONAL USE ONLY' is overlaid across the entire section.



◆ HYFRYDOL

Rowland H. Prichard  
Setting by Hal H. Hopson

◆ Introduction

Musical score for the Introduction of 'HYFRYDOL'. The score is in 3/4 time and B-flat major. It consists of two systems of piano accompaniment. The first system spans measures 1 to 4, and the second system spans measures 5 to 8. A large watermark 'HOPE Publishing Company Since 1892' is overlaid on the first system.

◆ Free Accompaniment

(Harmonization from *The English Hymnal*, 1906)

Musical score for the Free Accompaniment of 'HYFRYDOL'. The score is in 3/4 time and B-flat major. It consists of three systems of piano accompaniment. The first system spans measures 1 to 4, the second system spans measures 5 to 8, and the third system spans measures 9 to 12. A large diagonal watermark 'PREVIEW COPY NOT FOR PROMOTIONAL USE ONLY NOT FOR PERFORMANCE' is overlaid across the entire section.

13

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17

21

◆ HYMN TO JOY

Ludwig van Beethoven  
Setting by Hal H. Hopson

◆ Introduction

5

◆ *Free Accompaniment*  
(Traditional harmony)

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5

9

13

The piano accompaniment is written in 4/4 time with a key signature of one sharp (F#). It consists of four systems of two staves each (treble and bass clef). The first system starts with a treble clef and a bass clef. The second system starts with a treble clef and a bass clef. The third system starts with a treble clef and a bass clef. The fourth system starts with a treble clef and a bass clef. The music features a mix of chords and moving lines in both hands.

◆ *Vocal Descant*  
(Traditional harmony)

Ah, Ah, Ah,

7 Ah, Ah, Ah, Ah,

12 Ah, Ah,

The vocal descant is written in 4/4 time with a key signature of one sharp (F#). It consists of three systems of a single staff. The first system starts with a treble clef and contains three measures of music with the lyrics 'Ah, Ah, Ah,'. The second system starts with a treble clef and contains four measures of music with the lyrics 'Ah, Ah, Ah, Ah,'. The third system starts with a treble clef and contains two measures of music with the lyrics 'Ah, Ah,'.



## ◆ I WANT TO BE A CHRISTIAN

African-American spiritual  
Setting by Hal H. Hopson

## ◆ Introduction

Musical score for the Introduction, consisting of two systems of piano accompaniment. The first system is in 4/4 time with a key signature of one sharp (F#). The second system begins at measure 4. A large watermark 'HOPE Publishing Company Since 1892' is overlaid on the score.

◆ Free Accompaniment  
(Altered harmony)

Musical score for the Free Accompaniment (Altered harmony), consisting of four systems of piano accompaniment. The first system is in 4/4 time with a key signature of one sharp (F#). The second system begins at measure 4, the third at measure 8, and the fourth at measure 13. A large watermark 'PREVIEW COPY NOT FOR PERFORMANCE' is overlaid diagonally across the score.

◆ IN BABILONE

Dutch melody  
Setting by Hal H. Hopson

◆ Introduction

The introduction consists of two systems of piano accompaniment. The first system is in 4/4 time with 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 begins at measure 5 and continues the accompaniment. A large watermark for 'HOPE Publishing Company Since 1892' is overlaid on the first system.

◆ Free Accompaniment  
(Traditional harmony)

The free accompaniment section is divided into three systems. The first system includes a first ending bracket. The second system begins at measure 5 and includes a second ending bracket. The third system concludes the piece. A large diagonal watermark reading 'PREVIEW COPY NOT FOR PROMOTIONAL USE ONLY NOT FOR PERFORMANCE' is overlaid across the entire section.



## ◆ IN DULCI JUBILO

German folk tune, 14th century  
Setting by Hal H. Hopson◆ *Introduction*

Musical notation for the Introduction section, measures 1-4. The score is in G major (one flat) and 6/8 time. It features a treble and bass clef with a grand staff. The melody is in the treble clef, and the accompaniment is in the bass clef. The music is marked with a 'C' time signature.

Since 1892

Musical notation for the Introduction section, measures 5-8. The score continues from measure 4. The melody and accompaniment are shown in the grand staff. Measure 5 is marked with a '5' at the beginning of the staff.

◆ *Free Accompaniment*  
(Traditional harmony)

Musical notation for the Free Accompaniment section, measures 1-4. The score is in G major and 6/8 time. It features a treble and bass clef with a grand staff. The melody is in the treble clef, and the accompaniment is in the bass clef. The music is marked with a 'C' time signature.

Musical notation for the Free Accompaniment section, measures 5-8. The score continues from measure 4. The melody and accompaniment are shown in the grand staff. Measure 5 is marked with a '6' at the beginning of the staff.

Musical notation for the Free Accompaniment section, measures 9-12. The score continues from measure 8. The melody and accompaniment are shown in the grand staff. Measure 9 is marked with a '12' at the beginning of the staff.



◆ ITALIAN HYMN

Felice de Giardini  
Setting by Hal H. Hopson

◆ Introduction

Musical score for the Introduction section, measures 1-5 and 6-10. The score is written for piano in 3/4 time with a key signature of one flat (B-flat). The first system (measures 1-5) features a treble and bass clef with various rhythmic patterns and rests. The second system (measures 6-10) continues the piece with similar rhythmic structures. A large watermark for 'HOPE Publishing Company' is overlaid across the score, with the text 'Since 1892' appearing below it.

◆ Free Accompaniment  
(Traditional harmony)

Musical score for the Free Accompaniment section, measures 11-15. The score is written for piano in 3/4 time with a key signature of one flat (B-flat). The first system (measures 11-15) shows a treble and bass clef with a steady harmonic accompaniment. The second system (measures 16-20) continues the accompaniment with similar rhythmic patterns. The third system (measures 21-25) concludes the section. A large watermark for 'HOPE Publishing Company' is overlaid across the score, with the text 'PREVIEW COPY NOT FOR PROMOTIONAL USE ONLY' and 'NOT FOR PERFORMANCE' appearing diagonally across the page.

## ◆ JUDAS MACCABEUS

George Frideric Handel  
Setting by Hal H. Hopson◆ *Introduction*

Musical score for the Introduction, measures 1-4. The score is in G minor (three flats) and 4/4 time. It features a piano introduction with a treble and bass clef. The melody in the treble clef begins with a half note G4, followed by quarter notes A4, B4, and C5. The bass clef accompaniment starts with a half note G3, followed by quarter notes A3, B3, and C4. The piece concludes with a double bar line and repeat signs.

◆ *Free Accompaniment*  
(Traditional harmony)

Musical score for the Free Accompaniment, measures 5-8. The score continues in G minor and 4/4 time. Measures 5-8 show a more active piano accompaniment with eighth and sixteenth notes in both hands. The piece concludes with a double bar line and repeat signs.

13

17 Refrain

21

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◆ KINGS OF ORIENT

John H. Hopkins  
Setting by Hal H. Hopson

◆ Introduction

8



◆ *Free Accompaniment*  
(Traditional harmony)

The image displays a piano accompaniment score for a piece of music. The score is written on a grand staff with a treble and bass clef. The key signature is one sharp (F#), and the time signature is 4/4. The music is divided into several systems, with measure numbers 8, 16, 22, and 28 marked at the beginning of their respective systems. A large, semi-transparent watermark for "HOPE Publishing Company Since 1892" is overlaid across the center of the page. A diagonal watermark reading "PREVIEW COPY NOT FOR PROMOTIONAL USE ONLY NOT FOR PERFORMANCE" is also present. The score concludes with a double bar line at the end of the final system.

◆ **KINGSFOLD**

English melody  
Setting by Hal H. Hopson

◆ *Introduction*

Musical notation for the Introduction section, measures 1-4. The score is in G major (one sharp) and 2/2 time. The right hand features a melodic line with eighth notes and a triplet of eighth notes in measure 3. The left hand provides a harmonic accompaniment with chords and single notes. A large watermark for 'HOPE Publishing Company Since 1892' is overlaid on the first system.

◆ *Free Accompaniment*  
(Altered harmony)

Musical notation for the Free Accompaniment section, measures 5-14. The score continues in G major and 2/2 time. The right hand has a more active melodic line with eighth and sixteenth notes. The left hand features a complex accompaniment with many chords and some triplets. A large diagonal watermark reading 'PREVIEW COPY NOT FOR PROMOTIONAL USE ONLY NOT FOR PERFORMANCE' is overlaid across the entire section.

## ◆ KREMSER

Netherlands folk hymn  
 Setting by Hal H. Hopson

◆ *Introduction*

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◆ *Free Accompaniment*  
(Traditional harmony)

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◆ KUM BA YAH

African-American spiritual  
Setting by Hal H. Hopson

◆ *Introduction*

(Play the free accompaniment below)

◆ *Free Accompaniment*

(Altered harmony)

The musical score for 'KUM BA YAH' is presented in two systems. The first system consists of two staves (treble and bass clef) with a key signature of one sharp (F#) and a 3/4 time signature. The second system continues the piece, starting with a measure rest of 4 measures, and ends with a double bar line and repeat signs. A large, semi-transparent watermark for 'HOPE Publishing Company' is overlaid across the score, with the text 'Since 1892' appearing below the main title.

◆ LACQUIPARLE

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

◆ *Introduction*

The musical score for 'LACQUIPARLE' is presented in two staves (treble and bass clef) with a key signature of two flats (Bb, Eb) and a 3/4 time signature. The score includes a repeat sign and concludes with a double bar line and the instruction '(Fine)'. A large, semi-transparent watermark for 'HOPE Publishing Company' is overlaid across the score.

Stanzas begin

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The first system of music consists of four measures. The treble clef staff begins with a half note G4, followed by quarter notes A4, B4, and C5. The bass clef staff provides a harmonic accompaniment with chords. A large, semi-transparent watermark for 'HOPE Publishing Company' is overlaid across the first two measures.

The second system contains measures 5 through 8. The treble clef staff features a half note G4, followed by quarter notes A4, B4, and C5. The bass clef staff continues the accompaniment. The watermark 'HOPE Publishing Company' and 'Since 1892' is visible in the background.

The third system contains measures 9 through 12. The treble clef staff has a half note G4, followed by quarter notes A4, B4, and C5. The bass clef staff provides accompaniment. The watermark 'HOPE Publishing Company' and 'Since 1892' is visible in the background.

The fourth system contains measures 13 through 16. The treble clef staff has a half note G4, followed by quarter notes A4, B4, and C5. The bass clef staff provides accompaniment. The watermark 'HOPE Publishing Company' and 'Since 1892' is visible in the background.

The fifth system contains measures 17 through 20. The treble clef staff has a half note G4, followed by quarter notes A4, B4, and C5. The bass clef staff provides accompaniment. The watermark 'HOPE Publishing Company' and 'Since 1892' is visible in the background. The system concludes with the instruction 'D.S. al Fine'.

◆ LANCASHIRE

Henry Thomas Smart  
Setting by Hal H. Hopson

◆ Introduction

Musical score for the Introduction section of 'Lancashire'. It consists of two systems of piano accompaniment. The first system starts at measure 1 and ends at measure 4. The second system starts at measure 5 and ends at measure 8. The music is in 3/4 time and features a mix of chords and moving lines in both the treble and bass staves.

◆ Free Accompaniment  
(Traditional harmony)

Musical score for the Free Accompaniment section of 'Lancashire'. It consists of three systems of piano accompaniment. The first system starts at measure 9 and ends at measure 10. The second system starts at measure 11 and ends at measure 14. The third system starts at measure 15 and ends at measure 18. The music is in 3/4 time and features a mix of chords and moving lines in both the treble and bass staves.



## ◆ LAND OF REST

American folk melody  
 Setting by Hal H. Hopson

◆ *Introduction*

The introduction consists of two systems of piano accompaniment in 6/4 time, key of B-flat major. The first system (measures 1-4) features a melody in the right hand and a bass line in the left hand. The second system (measures 5-8) continues the accompaniment. A large watermark for 'HOPE Publishing Company Since 1892' is overlaid on the score.

◆ *Free Accompaniment*  
(Altered harmony)

The free accompaniment section consists of three systems of piano accompaniment in 6/4 time, key of B-flat major. The first system (measures 1-2) shows a more complex harmonic texture. The second system (measures 3-5) continues with a similar texture. The third system (measures 6-8) concludes the section. A large watermark for 'HOPE Publishing Company Since 1892' is overlaid on the score.

◆ LASST UNS ERFREUEN

Geistliche Kirchengesäng, 1623  
Setting by Hal H. Hopson

◆ Introduction

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◆ Free Accompaniment  
(Altered harmony)

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## ◆ LAUDA ANIMA

John Goss  
Setting by Hal H. Hopson◆ *Introduction*



◆ *Free Accompaniment*  
(Traditional harmony)



◆ LAUDES DOMINI

Joseph Barnby  
Setting by Hal H. Hopson

◆ Introduction

Musical notation for the Introduction section, measures 1-4. The score is in 4/4 time with a key signature of one flat (B-flat). The first system shows the beginning of the piece with a treble and bass clef. The second system starts at measure 5. A large watermark 'HOPE Publishing Company Since 1892' is overlaid on the first system.

◆ Free Accompaniment  
(Traditional harmony)

Musical notation for the Free Accompaniment section, measures 5-9. The score is in 4/4 time with a key signature of one flat (B-flat). The first system shows the beginning of the section with a treble and bass clef. The second system starts at measure 5. The third system starts at measure 9. A large watermark 'PREVIEW COPY NOT FOR PERFORMANCE' is overlaid diagonally across the entire section.

## ◆ LEONI

Hebrew melody  
 Setting by Hal H. Hopson

◆ *Introduction*

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◆ *Free Accompaniment*

(Traditional harmony) (As found in *Hymns Ancient and Modern*, 1875)

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◆ LET US BREAK BREAD

African-American spiritual  
Setting by Hal H. Hopson

◆ Introduction

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◆ Free Accompaniment  
(Altered harmony)\*

5 Refrain

9

13

\*The melodic line for stanza three varies from hymnal to hymnal, therefore, stanza three may need to be accompanied by the setting in a given hymnal.



## ◆ LINSTEAD

Jamaican folk melody  
 Adapted by Doreen Potter  
 Setting by Hal H. Hopson  
 (With optional parts for tambourine and claves)

## ◆ Introduction

Piano

Claves

Tambourine

4

On to Stanza 1

*poco rit.*

*dim.*

◆ Free Accompaniment  
 (Traditional harmony)

§ \*Piano Accompaniment for all stanzas

\*The accompaniment to the verses may be played by both piano and organ with the organ playing from the hymnal.

5

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9 Refrain

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13 Interlude/Coda

D.S. Very last ending

poco rit.

\*The refrain is usually repeated each time.

## ◆ LLANFAIR

Robert Williams  
Setting by Hal H. Hopson

## ◆ Introduction

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◆ Free Accompaniment  
(Altered harmony)

Fine

5 D.C. al Fine

## ◆ LOBE DEN HERREN

Stralsund *Ernewerten Gesangbuch*, 1665  
Setting by Hal H. Hopson

## ◆ Introduction

6



◆ *Free Accompaniment*  
(Traditional harmony)

Musical score for 'Free Accompaniment' in 3/4 time. The score consists of three systems of piano and bass staves. A large watermark 'HOPE Publishing Company Since 1892' is overlaid across the first system. A diagonal watermark 'PREVIEW COPY NOT FOR PROMOTIONAL USE ONLY' is also present. The first system ends at measure 5, the second at measure 10, and the third at measure 15. The key signature has one flat (Bb).

◆ **LONESOME VALLEY**

African-American spiritual  
Setting by Hal H. Hopson

◆ *Introduction*

Musical score for the 'Introduction' of 'Lonesome Valley' in 4/4 time. The score consists of piano and bass staves. A diagonal watermark 'PREVIEW COPY NOT FOR PROMOTIONAL USE ONLY' is overlaid. The key signature has one flat (Bb). The introduction ends at measure 10.

◆ *Free Accompaniment*  
(Altered harmony)

The musical score is for a piano accompaniment in 4/4 time, featuring altered harmony. It consists of three systems of staves. The first system includes a large watermark for 'HOPE Publishing Company Since 1892'. The second and third systems continue the piece, with a '3' marking above the first measure of the second system and the sixth measure of the third system. A large diagonal watermark 'PREVIEW COPY NOT FOR PERFORMANCE' is overlaid across the entire score.

◆ **LORD OF THE DANCE**

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

◆ *Introduction*

The musical score is for an introduction in 3/2 time. It consists of two systems of staves. A large diagonal watermark 'PREVIEW COPY NOT FOR PERFORMANCE' is overlaid across the score.

◆ *Free Accompaniment*  
(Altered harmony)

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The first system of musical notation consists of two staves (treble and bass clef) in 3/4 time. The melody in the treble clef begins with a quarter note G4, followed by eighth notes A4, B4, C5, and D5. The bass clef accompaniment features a steady eighth-note pattern: G3, F3, E3, D3, C3, B2, A2, G2.

5

The second system continues the melody and accompaniment from the first system. The treble clef melody continues with eighth notes E5, F5, G5, and A5. The bass clef accompaniment remains consistent with the eighth-note pattern.

9 Refrain

The third system is labeled 'Refrain' and begins at measure 9. The treble clef melody starts with a quarter note G4, followed by eighth notes A4, B4, and C5. The bass clef accompaniment continues with the eighth-note pattern.

13

The fourth system continues the refrain, starting at measure 13. The treble clef melody continues with eighth notes D5, E5, F5, and G5. The bass clef accompaniment remains consistent with the eighth-note pattern.



## ◆ LYONS

Attr. Johann Michael Haydn  
Setting by Hal H. Hopson◆ *Introduction*

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◆ *Free Accompaniment*  
(Traditional harmony)

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## ◆ MADRID

Spanish melody  
Setting by Hal H. Hopson

## ◆ Introduction

Musical score for the Introduction of 'MADRID'. The score is in 4/4 time and G major. It consists of two systems of piano accompaniment. The first system starts with a treble clef and a key signature of one sharp (F#). The second system begins at measure 5. A large watermark 'HOPE Publishing Company Since 1892' is overlaid on the score.

◆ Free Accompaniment  
(Traditional harmony)

Musical score for the Free Accompaniment of 'MADRID'. The score is in 4/4 time and G major. It consists of two systems of piano accompaniment. The first system ends with a 'Fine' marking. The second system begins at measure 5 and ends with a 'D.C. al Fine' marking. A large watermark 'PREVIEW COPY NOT FOR PROMOTIONAL USE ONLY' is overlaid on the score.

## ◆ MARCHING TO ZION

Robert Lowry  
Setting by Hal H. Hopson

## ◆ Introduction

Musical score for the Introduction of 'MARCHING TO ZION'. The score is in 6/8 time and B-flat major. It consists of two systems of piano accompaniment. A large watermark 'PREVIEW COPY NOT FOR PROMOTIONAL USE ONLY' is overlaid on the score.

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◆ *Free Accompaniment*

(Optional parts for Flute and two Drums (High and Low))  
(Traditional harmony)

Flute

Keyboard

High Drum  
Low Drum

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This image shows a page of musical notation for piano and voice. The score is organized into three systems, each with three staves: a vocal line (treble clef), a piano accompaniment (grand staff), and a percussion line (soprano clef). The first system begins at measure 8, the second at measure 12, and the third at measure 16. A large, semi-transparent watermark is overlaid diagonally across the page, reading "HOPE Publishing Company Since 1892" and "PREVIEW COPY NOT FOR PERFORMANCE". The watermark is in a blue, serif font. The musical notation includes various note values, rests, and dynamic markings. The piano accompaniment features a steady bass line and chords in the right hand. The percussion line consists of a simple rhythmic pattern of eighth notes.

## ◆ MARION

Arthur Henry Messiter  
Setting by Hal H. Hopson

◆ *Introduction*

Since 1892

◆ *Free Accompaniment*  
(Traditional harmony)

◆ MARTYRDOM/AVON

Scottish folk tune  
 Adapted by Hugh Wilson and Robert Smith  
 Setting by Hal H. Hopson

- ◆ *Introduction*  
 (Play the free accompaniment below)
- ◆ *Free Accompaniment*  
 (Traditional harmony)

◆ MARYTON

Henry Percy Smith  
 Setting by Hal H. Hopson

- ◆ *Introduction*



◆ *Free Accompaniment*  
(Traditional harmony)

◆ MELITA

John Bacchus Dykes  
Setting by Hal H. Hopson

◆ *Introduction*

◆ *Free Accompaniment*  
(Traditional harmony)

Musical score for piano accompaniment, consisting of three systems of staves. The first system is in 4/4 time and features a treble and bass clef. The second system begins at measure 5 and the third at measure 9. The music is characterized by traditional harmonic structures with block chords and moving lines in both hands. A large watermark for 'HOPE Publishing Company Since 1892' is overlaid across the score.

◆ MENDELSSOHN

Felix Mendelssohn  
Setting by Hal H. Hopson

◆ *Introduction*

Musical score for piano introduction, consisting of two systems of staves. The first system is in 4/4 time and features a treble and bass clef. The second system begins at measure 6. The music is in a minor key and features a treble clef with block chords and a bass clef with a moving line. A large watermark for 'HOPE Publishing Company Since 1892' is overlaid across the score.



◆ *Free Accompaniment*  
(Traditional harmony)

◆ **MERLE'S TUNE**

Hal H. Hopson

◆ *Introduction*



◆ *Free Accompaniment*  
(Traditional harmony)

◆ **MIT FREUDEN ZART**

Bohemian Brethren's *Kirchengesang*, 1566  
Setting by Hal H. Hopson

◆ *Introduction*

8



# HOPE Publishing Company

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◆ *Free Accompaniment*  
(Traditional harmony)



4



7



11



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◆ MONKLAND

Freylinghausen's *Geistreiches Gesangbuch*, 1704  
Setting by Hal H. Hopson

◆ *Introduction*

(Play the Free Accompaniment below)

◆ *Free Accompaniment*

(Traditional harmony)

Musical notation for the introduction of 'MONKLAND' in 4/4 time, featuring a treble and bass clef with a piano accompaniment.

Musical notation for the free accompaniment of 'MONKLAND' in 4/4 time, starting at measure 5.

◆ MORECAMBE

Frederick C. Atkinson  
Setting by Hal H. Hopson

◆ *Introduction*

Musical notation for the introduction of 'MORECAMBE' in 3/2 time, featuring a treble and bass clef with a piano accompaniment.

Musical notation for the free accompaniment of 'MORECAMBE' in 3/2 time, starting at measure 5.



◆ *Free Accompaniment*  
(Traditional harmony)

◆ **MUNICH**

Neuvermehrtes Gesangbuch, *Meinigen*, 1693  
Setting by Hal H. Hopson

◆ *Introduction*

4

**HOPE** Publishing  
Company

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◆ *Free Accompaniment*  
(Traditional harmony)

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4

R.H.

8

12

## ◆ NATIONAL HYMN

George William Warren  
Setting by Hal H. Hopson◆ *Introduction*

continue without ritard to next measure

◆ *Free Accompaniment*  
(Traditional harmony)

stanza begins



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◆ NETTLETON

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

◆ Introduction

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◆ *Free Accompaniment*  
(Traditional harmony)

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Since 1892

5

9

13

\*In some traditions the notes with fermati are held.

◆ *Introduction*

Musical notation for the Introduction section, measures 1-4. The score is in G major (one sharp) and 4/4 time. It features a piano introduction with a treble and bass clef. A large watermark for 'HOPE Publishing Company Since 1892' is overlaid on the first four measures.

Musical notation for the Introduction section, measures 5-8. The score continues with piano accompaniment in G major and 4/4 time.

◆ *Free Accompaniment*  
(Traditional harmony)

Musical notation for the Free Accompaniment section, measures 1-4. The score is in G major and 4/4 time, featuring traditional harmony with block chords and simple melodic lines.

Musical notation for the Free Accompaniment section, measures 5-8. The score continues with traditional harmony. A 'R.H.' (Right Hand) instruction is present in the final measure.



9

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13

◆ NUN DANKET

Johann Crüger  
Setting by Hal. H. Hopson

◆ Introduction

4

◆ *Free Accompaniment*  
(Traditional harmony)

The image displays a piano accompaniment score for a piece in 4/4 time, marked with a key signature of two flats (B-flat and E-flat). The score is presented in five systems, each with a grand staff (treble and bass clefs). The music is characterized by a steady, rhythmic accompaniment in the bass line and a more melodic line in the treble. A large, semi-transparent watermark for 'HOPE Publishing Company Since 1892' is overlaid across the first two systems. A diagonal watermark reading 'PREVIEW COPY NOT FOR PROMOTIONAL USE ONLY' is also present across the entire page. Measure numbers 4, 7, 10, and 13 are indicated at the beginning of their respective systems. The score concludes with a double bar line and repeat signs in both staves of the final system.

## ◆ NUN KOMM, DER HEIDEN HEILAND

*Enchiridia*, 1524; harm. Seth Calvisius  
Setting by Hal H. Hopson

◆ *Introduction*

◆ *Free Accompaniment*  
(Traditional harmony)

\*The "B" may be naturalized on the final stanza.



◆ O QUANTA QUALIA

Paris Antiphoner, 1681  
Setting by Hal H. Hopson

◆ Introduction

Musical notation for the Introduction section, measures 1-4. The score is in G major (one sharp) and 4/4 time. It features a piano accompaniment with a treble and bass clef. A large watermark for 'HOPE Publishing Company' is overlaid across the first system, with 'Since 1892' written below it.

Musical notation for the Introduction section, measures 5-8. The score continues with piano accompaniment in G major and 4/4 time. A large watermark for 'HOPE Publishing Company' is overlaid across the second system.

◆ Free Accompaniment  
(Traditional harmony)

Musical notation for the Free Accompaniment section, measures 1-4. The score is in G major and 4/4 time, featuring traditional harmony with block chords and simple bass lines. A large watermark for 'HOPE Publishing Company' is overlaid across the first system.

Musical notation for the Free Accompaniment section, measures 5-8. The score continues with traditional harmony in G major and 4/4 time. A large watermark for 'HOPE Publishing Company' is overlaid across the second system.

Musical score for piano, measures 9-13. The score is in G major and 2/4 time. It features a melody in the right hand and a bass line in the left hand. A large watermark "HOPE Publishing Company Since 1892" is overlaid on the score.

◆ **OLD HUNDREDTH**  
(with gathering note and half notes at the cadences)

Attributed to Louis Bourgeois  
Setting by Hal H. Hopson

◆ *Introduction*

Musical score for piano, measures 1-3. The score is in G major and 2/4 time. It features a melody in the right hand and a bass line in the left hand. A large watermark "PREVIEW COPY NOT FOR PROMOTIONAL USE ONLY" is overlaid on the score.

◆ *Free Accompaniment*  
(Traditional harmony)

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5

9 optional

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(In quarter note rhythms)

Attributed to Louis Bourgeois  
Setting by Hal H. Hopson

◆ *Introduction*

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◆ *Free Accompaniment*  
(Traditional harmony)

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optional

◆ OLIVET

Lowell Mason  
Setting by Hal H. Hopson

◆ *Introduction*

◆ *Free Accompaniment*  
(Traditional harmony)

Musical score for piano accompaniment in 4/4 time, key of B-flat major. The score consists of three systems of two staves each. The first system starts with a treble clef and a bass clef. The second system begins with a measure number '5'. The third system begins with a measure number '10'. The music features a mix of chords and moving lines in both hands. A large watermark 'HOPE Publishing Company Since 1892' is overlaid across the score.

◆ **OPEN MY EYES**

Clara H. Scott  
Setting by Hal H. Hopson

◆ *Introduction*

Musical score for piano introduction in 6/8 time, key of B-flat major. The score consists of two systems of two staves each. The first system starts with a treble clef and a bass clef. The second system begins with a measure number '5'. The music features a mix of chords and moving lines in both hands. A large watermark 'PREVIEW COPY NOT FOR PERFORMANCE' is overlaid diagonally across the score.

◆ *Free Accompaniment*  
(Traditional harmony)

The image displays a musical score for piano accompaniment, consisting of five systems of music. Each system includes a treble and bass clef staff. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 6/8. The score is marked with measure numbers 1, 4, 7, 10, and 13. A large, semi-transparent watermark for 'HOPE Publishing Company' is overlaid across the score, with the text 'Since 1892' below it. A diagonal watermark reading 'PREVIEW COPY NOT FOR PROMOTIONAL USE ONLY' is also present. The music features a mix of eighth and sixteenth notes, with some chords and rests.



◆ ORA LABORA

Thomas Tertius Noble  
Setting by Hal H. Hopson

◆ Introduction

Musical notation for the Introduction section, featuring a grand staff with treble and bass clefs, a 4/4 time signature, and a key signature of three flats. The piece is marked "R.H." for right hand. A large watermark for "HOPE Publishing Company Since 1892" is overlaid on the score.

◆ Free Accompaniment  
(Traditional harmony)

Musical notation for the Free Accompaniment section, consisting of four systems of grand staff notation. The key signature remains three flats and the time signature is 4/4. A large diagonal watermark reading "PREVIEW COPY NOT FOR PROMOTIONAL USE ONLY" is overlaid across the entire section.

## ◆ PASS ME NOT

William H. Doane  
Setting by Hal H. Hopson

◆ *Introduction*

Musical score for the Introduction of "Pass Me Not". The score is written for piano in 4/4 time, featuring a treble and bass clef. The key signature has two flats (B-flat and E-flat). The music begins with a treble clef and a key signature change to two flats. The right hand (R.H.) plays a melodic line with a star above the first measure. The left hand (L.H.) provides a rhythmic accompaniment. A large watermark for "HOPE Publishing Company Since 1892" is overlaid on the score.

◆ *Free Accompaniment*  
(Traditional harmony)

Musical score for the Free Accompaniment of "Pass Me Not". The score is written for piano in 4/4 time, featuring a treble and bass clef. The key signature has two flats (B-flat and E-flat). The music begins with a treble clef and a key signature change to two flats. The right hand (R.H.) plays a melodic line with a star above the first measure. The left hand (L.H.) provides a rhythmic accompaniment. A large watermark for "HOPE Publishing Company Since 1892" is overlaid on the score. The score is divided into four systems, with measures 5, 9, and 13 marked at the beginning of their respective systems.

\*The lower note of the octaves in the right hand may be omitted throughout.



## ◆ PASSION CHORALE

Hans Leo Hassler  
Harm. Johann Sebastian Bach  
Setting by Hal H. Hopson

◆ *Introduction*

Musical notation for the Introduction section, featuring a large watermark for Hope Publishing Company. The notation is in 4/4 time and consists of two staves. The watermark reads "HOPE Publishing Company Since 1892".

◆ *Free Accompaniment*  
(Traditional harmony)

Musical notation for the Free Accompaniment section, featuring a large watermark for Hope Publishing Company. The notation is in 4/4 time and consists of two staves. The watermark reads "PREVIEW COPY NOT FOR PROMOTIONAL USE ONLY NOT FOR PERFORMANCE". The section is marked with measure numbers 5, 9, and 13.



◆ PICARDY

French carol  
Setting by Hal H. Hopson

◆ Introduction

The introduction consists of two systems of piano accompaniment. The first system is in 3/2 time and features a treble and bass clef. The melody in the treble clef begins with a half note G4, followed by quarter notes A4, B4, and C5. The bass line starts with a half note G3, followed by quarter notes A3, B3, and C4. A large watermark for 'HOPE Publishing Company Since 1892' is overlaid on the first system. The second system begins at measure 5 and continues with similar harmonic patterns, ending with a double bar line.

◆ Free Accompaniment  
(Traditional harmony)

The free accompaniment is presented in two systems, both in 3/2 time. The first system shows the bass line with chords and single notes, including a prominent G3 in the first measure. The second system begins at measure 5 and continues with similar harmonic patterns, ending with a double bar line. A large diagonal watermark reading 'PREVIEW COPY NOT FOR PROMOTIONAL USE ONLY' is overlaid across both systems.

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◆ PSALM 42

Louis Bourgeois  
Setting by Hal H. Hopson

◆ Introduction

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◆ *Free Accompaniment*  
(Altered harmony)

HOPE Publishing Company  
Since 1892

4

7

11

\*In some hymnals:



◆ PUER NOBIS NASCITUR

Trier manuscript, 15th century  
Setting by Hal H. Hopson

◆ Introduction

(Right hand part is played one octave higher throughout)

mp

HOPE Publishing Company  
Since 1892

f Melody

5

10

15

20

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◆ *Free Accompaniment*

(Based on the harmonization by George Ratcliffe Woodward)

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Since 1892

6

11

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◆ RATHBUN

Ithamar Conkey  
Setting by Hal H. Hopson

◆ Introduction

◆ Free Accompaniment  
(Traditional harmony)



## ◆ RATISBON

J. G. Werner's *Choralbuch*, 1815  
 Setting by Hal H. Hopson

◆ *Introduction*

The introduction consists of two systems of piano accompaniment. The first system is in 4/4 time with a key signature of one sharp (F#). The melody in the right hand features a series of chords and eighth-note patterns, while the left hand provides a steady accompaniment. The second system continues the piece, ending with a double bar line. A large watermark for 'HOPE Publishing Company Since 1892' is overlaid on the score.

◆ *Free Accompaniment*  
 (Traditional harmony)

The free accompaniment section is divided into three systems. The first system shows the initial chords and harmonic structure. The second system, starting at measure 5, introduces a more active right-hand melody with eighth-note runs. The third system, starting at measure 9, continues the harmonic progression with a similar right-hand melody. A large diagonal watermark reading 'PREVIEW COPY NOT FOR PROMOTIONAL USE ONLY NOT FOR PERFORMANCE' is overlaid across the entire section.

◆ REGENT SQUARE

Henry T. Smart  
Setting by Hal H. Hopson

◆ Introduction

The Introduction section consists of two systems of piano accompaniment. The first system starts with a treble clef, a key signature of two flats (B-flat and E-flat), and a 4/4 time signature. The melody in the right hand begins with a quarter note G4, followed by quarter notes A4, B4, and C5. The left hand provides a harmonic accompaniment with chords. The second system continues the piece, with a measure rest at the beginning. The music concludes with a final chord in the right hand.

◆ Free Accompaniment  
(Traditional harmony)

The Free Accompaniment section is divided into three systems. The first system begins with a treble clef, a key signature of two flats, and a 4/4 time signature. The right hand features a series of chords, while the left hand plays a steady accompaniment. The second system starts with a measure rest and continues the harmonic progression. The third system begins with a measure rest and concludes the section with a final chord in the right hand.

## ◆ REPTON

C. Hubert H. Parry  
Setting by Hal H. Hopson◆ *Introduction*

Musical score for the Introduction of 'Repton'. The score is in 4/4 time and B-flat major. It consists of two systems of piano accompaniment. The first system (measures 1-4) features a treble clef with a melodic line and a bass clef with a harmonic accompaniment. The second system (measures 5-8) continues the accompaniment. A large watermark 'HOPE Publishing Company Since 1892' is overlaid on the score. A 'R.H.' marking is present above the treble clef in the first system.

◆ *Free Accompaniment*  
(Traditional harmony)

Musical score for the Free Accompaniment of 'Repton'. The score is in 4/4 time and B-flat major. It consists of three systems of piano accompaniment. The first system (measures 1-4) features a treble clef with a melodic line and a bass clef with a harmonic accompaniment. The second system (measures 5-8) continues the accompaniment. The third system (measures 9-12) concludes the section. A large watermark 'PREVIEW COPY NOT FOR PERFORMANCE' is overlaid diagonally across the score.



◆ REST

Frederick Charles Maker  
Setting by Hal H. Hopson

◆ *Introduction*

(Play all the way through or begin at the asterisk)

◆ *Free Accompaniment*

(Traditional harmony)

Musical notation for the first system of 'REST', measures 1-3. The score is in G major (one sharp) and 4/4 time. The right hand features a melody with eighth and quarter notes, while the left hand provides a bass line with quarter and eighth notes. A large watermark 'HOPE Publishing Company Since 1892' is overlaid on the first system.

Musical notation for the second system of 'REST', measures 4-6. Measure 4 begins with an asterisk (\*). The notation continues with similar melodic and harmonic patterns as the first system.

Musical notation for the third system of 'REST', measures 7-8. Measure 7 is marked as the start of 'Free Accompaniment (Traditional harmony)'. The system concludes with a double bar line and repeat signs.

◆ RHOSYMEDRE

John David Edwards  
Setting by Hal H. Hopson

◆ *Introduction*

Musical notation for the first system of 'RHOSYMEDRE', measures 1-3. The score is in G major and 4/4 time. The right hand has a simple melody, and the left hand has a bass line.

Musical notation for the second system of 'RHOSYMEDRE', measures 4-8. The system concludes with a double bar line and repeat signs.

◆ *Free Accompaniment*  
(Traditional harmony)

The first system of musical notation is in 4/4 time with a key signature of one sharp (F#). It consists of a grand staff with a treble and bass clef. The music features a steady accompaniment pattern. A large, semi-transparent watermark for 'HOPE Publishing Company Since 1892' is overlaid across the first system.

5

The second system of musical notation continues the accompaniment from the first system, starting at measure 5. It maintains the same 4/4 time and key signature.

9

The third system of musical notation continues the accompaniment, starting at measure 9. It maintains the same 4/4 time and key signature.

13

The fourth system of musical notation concludes the accompaniment, starting at measure 13. It maintains the same 4/4 time and key signature. The piece ends with a final chord in both staves.

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◆ RICHMOND

Thomas Haweis  
Setting by Hal H. Hopson

◆ *Introduction*

(Play free accompaniment below)

◆ *Free Accompaniment*

(Traditional harmony)

Musical score for 'RICHMOND' in 3/4 time, key of B-flat major. It consists of three systems of piano accompaniment. The first system starts with a treble clef and a bass clef. The second system begins with a measure number '5'. The third system begins with a measure number '10'. A large watermark 'HOPE Publishing Company Since 1892' is overlaid across the top of the score. A diagonal watermark 'PREVIEW COPY NOT FOR PERFORMANCE' is also present.

◆ ROCKINGHAM

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

◆ *Introduction*

Musical score for 'ROCKINGHAM' in 3/4 time, key of D major. It consists of two systems of piano accompaniment. The first system starts with a treble clef and a bass clef. The second system begins with a measure number '5'. A diagonal watermark 'PREVIEW COPY NOT FOR PERFORMANCE' is overlaid across the score.



◆ *Free Accompaniment*  
(Traditional harmony)

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◆ ROYAL OAK

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

◆ *Introduction*

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◆ *Free Accompaniment*  
(Traditional harmony)

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◆ RUSSIAN HYMN

Alexis F. Lvov  
Setting by Hal H. Hopson

◆ *Introduction*

5

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◆ *Free Accompaniment*  
(Altered harmony)

9

13

17

21



◆ ST. AGNES

John Bacchus Dykes  
Setting by Hal H. Hopson

◆ Introduction

Musical score for the Introduction of St. Agnes, measures 1-4. The score is in 3/4 time with a key signature of one sharp (F#). It features a piano accompaniment with a treble and bass clef. The first system (measures 1-3) includes a large watermark for 'HOPE Publishing Company Since 1892'. The second system (measures 4-6) continues the accompaniment.

◆ Free Accompaniment  
(Traditional harmony)

Musical score for the Free Accompaniment of St. Agnes, measures 5-10. The score is in 3/4 time with a key signature of one sharp (F#). It features a piano accompaniment with a treble and bass clef. The first system (measures 5-7) includes a large watermark for 'PREVIEW COPY NOT FOR PROMOTIONAL USE ONLY NOT FOR PERFORMANCE'. The second system (measures 8-10) continues the accompaniment.

◆ ST. ANNE

William Croft  
Setting by Hal H. Hopson

◆ Introduction

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Musical notation for the Introduction section, measures 1-4. The score is in 4/4 time and features a piano accompaniment with a treble and bass clef. The melody is primarily in the treble clef, with some notes in the bass clef. The music is in a major key with one sharp (F#).

Musical notation for the Introduction section, measures 5-8. The score continues with the piano accompaniment. The melody is primarily in the treble clef, with some notes in the bass clef. The music is in a major key with one sharp (F#).

◆ Free Accompaniment  
(Traditional harmony)

Musical notation for the Free Accompaniment section, measures 1-4. The score is in 4/4 time and features a piano accompaniment with a treble and bass clef. The melody is primarily in the treble clef, with some notes in the bass clef. The music is in a major key with one sharp (F#).

Musical notation for the Free Accompaniment section, measures 5-8. The score continues with the piano accompaniment. The melody is primarily in the treble clef, with some notes in the bass clef. The music is in a major key with one sharp (F#).

◆ ST. CATHERINE

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

◆ Introduction

The introduction consists of three systems of piano accompaniment. The first system starts with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The second system begins at measure 6. The third system begins at measure 12. The music features a mix of eighth and quarter notes in the bass line and chords in the treble line.

◆ Free Accompaniment  
(Traditional harmony)

The free accompaniment section consists of two systems of piano accompaniment. The first system starts with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The second system begins at measure 5. The music features a mix of eighth and quarter notes in the bass line and chords in the treble line.



10

15

20

Musical score for measures 10-24. The score is in treble and bass clefs with a key signature of one sharp (F#). It features a piano accompaniment with chords and moving lines in both hands. A large watermark 'HOPE Publishing Company' is overlaid across the score, with 'Since 1892' written below it.

◆ ST. CHRISTOPHER

Frederick Charles Maker  
Setting by Hal H. Hopson

◆ Introduction

Musical score for the introduction of 'St. Christopher'. It is in treble and bass clefs with a key signature of three flats (Bb, Eb, Ab) and a 4/4 time signature. The score consists of two systems of piano accompaniment. A large watermark 'PREVIEW COPY NOT FOR PERFORMANCE' is overlaid diagonally across the score.

◆ *Free Accompaniment*  
(Traditional harmony)

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◆ ST. DENIO

Welsh folk melody  
Setting by Hal H. Hopson

◆ *Introduction*

Musical notation for the introduction of 'St. Denio'. It consists of two staves (treble and bass clef) in 3/4 time with a key signature of one sharp (F#). The melody is primarily composed of chords and short melodic phrases. A large watermark 'HOPE Publishing Company Since 1892' is overlaid on the first system.

Musical notation for the introduction of 'St. Denio', continuing from the first system. It consists of two staves (treble and bass clef) in 3/4 time with a key signature of one sharp (F#). A large watermark 'HOPE Publishing Company Since 1892' is overlaid on the first system.

◆ *Free Accompaniment*  
(Traditional harmony)

Musical notation for the free accompaniment of 'St. Denio'. It consists of two staves (treble and bass clef) in 3/4 time with a key signature of one sharp (F#). The melody is primarily composed of chords and short melodic phrases. A large watermark 'HOPE Publishing Company Since 1892' is overlaid on the first system.

Musical notation for the free accompaniment of 'St. Denio', continuing from the previous system. It consists of two staves (treble and bass clef) in 3/4 time with a key signature of one sharp (F#). A large watermark 'HOPE Publishing Company Since 1892' is overlaid on the first system.

Musical notation for the free accompaniment of 'St. Denio', continuing from the previous system. It consists of two staves (treble and bass clef) in 3/4 time with a key signature of one sharp (F#). A large watermark 'HOPE Publishing Company Since 1892' is overlaid on the first system.



## ◆ ST. FLAVIAN

Day's Psalter, 1562  
 Setting by Hal H. Hopson

◆ *Introduction*

(Play free accompaniment below)

◆ *Free Accompaniment*

(Traditional harmony)

Musical score for the introduction of 'St. Flavian'. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat (B-flat) and the time signature is 4/4. The music features a melodic line in the treble and a harmonic accompaniment in the bass.

Musical score for the free accompaniment of 'St. Flavian'. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat (B-flat) and the time signature is 4/4. The music features a melodic line in the treble and a harmonic accompaniment in the bass.

## ◆ ST. LOUIS

Lewis Henry Redner  
 Setting by Hal H. Hopson

◆ *Introduction*

Musical score for the introduction of 'St. Louis'. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat (B-flat) and the time signature is 4/4. The music features a melodic line in the treble and a harmonic accompaniment in the bass.

◆ *Free Accompaniment*

(Traditional harmony)

Musical score for the free accompaniment of 'St. Louis'. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat (B-flat) and the time signature is 4/4. The music features a melodic line in the treble and a harmonic accompaniment in the bass.

5

9

13

◆ ST. PETER

Alexander Robert Reinagle  
Setting by Hal H. Hopson

- ◆ *Introduction*  
(Play the free accompaniment below)
- ◆ *Free Accompaniment*  
(Traditional harmony)



◆ ST. THEODULPH

Melchior Teschner  
 Setting by Hal H. Hopson

◆ Introduction

◆ Free Accompaniment

(Altered harmony with parts for optional handbells and timpani)

For the use of additional instruments, the harmony of the piano part is synchronized with the following settings of *St. Theodulph* in *The Creative Church Musician Series*:

Page 145, "Selected stanzas," *The Creative Use of the Organ in Worship*

Page 213, "Selected stanzas," *The Creative Use of Instruments in Worship*

Refrain

Handbells

Piano

Timpani



(Fine)

Verses

5

Musical score for measures 5-8. The score is in G major (one flat) and 4/4 time. It features a vocal line and a piano accompaniment. The piano part consists of a steady bass line and chords in the right hand. A large watermark 'HOPE Publishing Company Since 1892' is overlaid on the score.

9

Musical score for measures 9-12. The piano accompaniment continues with a similar pattern. The vocal line has rests in measures 9 and 10. In measure 11, the vocal line has a note with a 'SK' marking above it. In measure 12, the vocal line has a note with a 'SK' marking above it and a wavy line below it, indicating a skip to the refrain.

13

SK to Refrain

Musical score for measures 13-16. The piano accompaniment continues. The vocal line has rests in measures 13 and 14. In measure 15, the vocal line has a note with a 'SK' marking above it and a wavy line below it, indicating a skip to the refrain. In measure 16, the vocal line has a note with a 'SK' marking above it and a wavy line below it, indicating a skip to the refrain. The piano part ends with a final chord in measure 16.

◆ ST. THOMAS

Aaron Williams  
Setting by Hal H. Hopson

◆ *Introduction*

(Play the free accompaniment below)

◆ *Free Accompaniment*

(Traditional harmony)

The first system of musical notation for 'St. Thomas' is in 4/4 time with a key signature of one flat (B-flat). It consists of a grand staff with a treble and bass clef. The melody in the treble clef begins with a quarter note G4, followed by eighth notes A4, Bb4, and C5. The bass clef accompaniment starts with a half note G3, followed by quarter notes A3, Bb3, and C4. The system concludes with a double bar line.

The second system of musical notation for 'St. Thomas' continues the piece. It begins with a measure number '5' at the start of the treble clef staff. The melody continues with quarter notes D5, E5, and F5. The bass clef accompaniment features a steady eighth-note pattern. The system ends with a double bar line.

◆ SALZBURG

Jakob Hintze  
Setting by Hal H. Hopson

◆ *Introduction*

The first system of musical notation for 'Salzburg' is in 4/4 time with a key signature of two sharps (D major). It consists of a grand staff with a treble and bass clef. The melody in the treble clef begins with a quarter note D4, followed by quarter notes E4 and F#4. The bass clef accompaniment starts with a half note D3, followed by quarter notes E3 and F#3. The system concludes with a double bar line.

The second system of musical notation for 'Salzburg' continues the piece. It begins with a measure number '5' at the start of the treble clef staff. The melody continues with quarter notes G4, A4, and B4. The bass clef accompaniment features a steady eighth-note pattern. The system ends with a double bar line.

The third system of musical notation for 'Salzburg' continues the piece. It begins with a measure number '9' at the start of the treble clef staff. The melody continues with quarter notes C5, B4, and A4. The bass clef accompaniment features a steady eighth-note pattern. The system ends with a double bar line.

◆ *Free Accompaniment*  
(Traditional harmony)

Since 1892

5

9

◆ **SICILIAN MARINERS**

Sicilian melody  
Setting by Hal H. Hopson

◆ *Introduction*



◆ *Free Accompaniment*  
(Traditional harmony)

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◆ SINE NOMINE

Ralph Vaughan Williams  
Setting by Hal H. Hopson

◆ *Introduction*

◆ *Free Accompaniment*  
(Traditional harmony)

◆ SLANE

Traditional Irish melody  
Setting by Hal H. Hopson

◆ Introduction

◆ *Free Accompaniment*

For piano and organ  
(Altered harmony)

Piano

Organ

Man.

Ped.

5

9

rit.



13

*a tempo*

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◆ **SOLID ROCK**

William B. Bradbury  
Setting by Hal H. Hopson

◆ *Introduction*

1

4

7

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◆ *Free Accompaniment*  
(Traditional harmony)

Musical notation for measures 1-3. The score is in 3/4 time with a key signature of one flat. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment. A fermata is placed over the final note of measure 3. A large watermark for 'HOPE Publishing Company Since 1892' is overlaid on the score.

Musical notation for measures 4-7. The right hand continues the melodic line with eighth notes, and the left hand maintains the accompaniment. A fermata is placed over the final note of measure 7.

Musical notation for measures 8-10. Measure 8 includes a first ending bracket with a repeat sign and an asterisk. The right hand has a melodic line with eighth notes, and the left hand has a steady accompaniment. A fermata is placed over the final note of measure 10.

Musical notation for measures 11-14. The right hand has a melodic line with eighth notes, and the left hand has a steady accompaniment. A fermata is placed over the final note of measure 14.

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## ◆ STILLE NACHT

Franz Gruber  
Setting by Hal H. Hopson

◆ *Introduction*

(Play the free accompaniment below)

◆ *Free Accompaniment*

(Traditional harmony)

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4

7

10

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◆ STUTTGART

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

◆ *Introduction*

(Play the free accompaniment below)

◆ *Free Accompaniment*

(Traditional harmony)

The first system of musical notation for 'Stuttgart' is in 4/4 time with a key signature of one flat (B-flat). It consists of a treble and bass staff. The treble staff begins with a series of eighth-note chords, while the bass staff provides a steady accompaniment of quarter notes. A large, semi-transparent watermark for 'HOPE Publishing Company' is overlaid across the top of the page, and 'Since 1892' is written below it.

The second system of musical notation for 'Stuttgart' begins with a measure number '5' in the treble staff. It continues the melodic and harmonic patterns established in the first system, ending with a double bar line.

◆ THE FIRST NOWELL

English carol  
Setting by Hal H. Hopson

◆ *Introduction*

The first system of musical notation for 'The First Nowell' is in 3/4 time with a key signature of two sharps (D major). It features a treble and bass staff. The treble staff has a more active melody with eighth and sixteenth notes, while the bass staff provides a simple accompaniment of quarter notes.

The second system of musical notation for 'The First Nowell' begins with a measure number '5' in the treble staff. It continues the melodic and harmonic patterns established in the first system, ending with a double bar line.

◆ *Free Accompaniment*  
(Traditional harmony)

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5

10

15 Refrain

20

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◆ TO GOD BE THE GLORY

William H. Doane  
Setting by Hal H. Hopson

◆ Introduction

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◆ Free Accompaniment  
(Altered harmony)

\*When octaves are notated in the right hand, the lower note of the octave may be omitted throughout the Introduction and the Free Accompaniment.



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9

13

17

21

25

29

*ff*

*vol*

The image displays a page of musical notation for piano, consisting of six systems of staves. Each system includes a treble and bass clef staff. The music is written in a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature (C). The systems are numbered 9, 13, 17, 21, 25, and 29. A large, semi-transparent watermark for 'HOPE Publishing Company' is centered over the page, with the text 'Since 1892' below it. A diagonal watermark reading 'PREVIEW COPY NOT FOR PERFORMANCE' is also present. Performance markings include 'ff' (fortissimo) at the end of measure 13 and 'vol' (volume) with a hairpin symbol at the end of measure 17. The notation includes various chords, arpeggios, and melodic lines.

◆ TOULON

Genevan Psalter, 1551  
Setting by Hal H. Hopson

◆ Introduction

The introduction consists of two systems of piano accompaniment. The first system (measures 1-4) features a treble clef with a 4/4 time signature and a key signature of one flat. The melody is composed of eighth-note chords. The bass clef part provides a simple harmonic accompaniment. The second system (measures 5-8) continues the melody and accompaniment, ending with a double bar line and repeat signs.

◆ Free Accompaniment

(Altered harmony)  
(For piano only, or piano and organ\*)

Adapted from an arrangement by Gustav Holst

The free accompaniment section is divided into three systems. The first system (measures 1-5) begins with a treble clef, 4/4 time, and one flat key signature. The melody consists of chords, with the word 'simile' written below the first measure. The bass clef part continues with a steady accompaniment. The second system (measures 6-10) and the third system (measures 11-15) continue the harmonic structure with various chordal textures.

\*The organ part may be found on page 165 under "harmonization," *The Creative Use of the Organ in Worship*.

16

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◆ **TRENTHAM**

Robert Jackson  
Setting by Hal H. Hopson

- ◆ *Introduction*  
(Play the free accompaniment below)
- ◆ *Free Accompaniment*  
(Traditional harmony)

5

9



◆ TRURO

*Psalmody Evangelica*, 1789  
Setting by Hal H. Hopson

◆ *Introduction*

Musical notation for the introduction, measures 1-4. The score is in 2/2 time and features a grand staff with treble and bass clefs. The music consists of chords and simple melodic lines.

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Musical notation for the introduction, measures 5-8. The score continues with similar harmonic and melodic patterns.

◆ *Free Accompaniment*  
(Traditional harmony)

Musical notation for free accompaniment, measures 9-10. The texture is more complex, with multiple voices in both hands.

Musical notation for free accompaniment, measures 11-14. The piece concludes with a final cadence.

Musical notation for free accompaniment, measures 15-18. The score ends with a final chord and repeat sign.

## ◆ UNSER HERRSCHER

Joachim Neander  
Setting by Hal H. Hopson

◆ *Introduction*

◆ *Free Accompaniment*  
(Traditional harmony)



◆ VENI EMMANUEL

15th cent. French melody  
Setting by Hal H. Hopson

◆ *Introduction*

Musical notation for the Introduction of 'Veni Emmanuel'. The score is in G major (one sharp) and 4/4 time. It features a piano accompaniment with a treble and bass clef. The melody is a simple, rhythmic line. A large watermark for 'HOPE Publishing Company Since 1892' is overlaid on the score.

◆ *Free Accompaniment*

(According to the harmonization by Thomas Helmore)

Musical notation for the Free Accompaniment of 'Veni Emmanuel'. The score is in G major (one sharp) and 4/4 time. It features a piano accompaniment with a treble and bass clef. The melody is a simple, rhythmic line. A large watermark for 'HOPE Publishing Company Since 1892' is overlaid on the score. The score is divided into four systems, with measures 5, 10, and 15 marked at the beginning of each system. The final system includes a repeat sign and a double bar line.



◆ VICTORY

Giovanni Pierluigi da Palestrinae/William H. Monk  
Setting by Hal H. Hopson

◆ Introduction

◆ Free Accompaniment

(Traditional harmony)

Refrain (at the beginning and after stanza 4)

8

14

18

◆ WACHET AUF

Philipp Nicolai  
Setting by Hal H. Hopson

◆ Introduction

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◆ Free Accompaniment  
(Traditional harmony)

6 1. 2.  
11  
17



## ◆ WAREHAM

William Knapp  
Setting by Hal H. Hopson◆ *Introduction*

Musical score for the Introduction of 'Wareham'. The score is in G major (one sharp) and 3/4 time. It consists of two systems of piano accompaniment. The first system starts with a treble clef and a bass clef, with a key signature of one sharp and a time signature of 3/4. The second system begins at measure 5. The music features a mix of eighth and quarter notes in both hands, with some chords. A large watermark 'HOPE Publishing Company Since 1892' is overlaid on the score.

◆ *Free Accompaniment*  
(Traditional harmony)

Musical score for the Free Accompaniment of 'Wareham'. The score is in G major (one sharp) and 3/4 time. It consists of three systems of piano accompaniment. The first system starts with a treble clef and a bass clef, with a key signature of one sharp and a time signature of 3/4. The second system begins at measure 6, and the third system begins at measure 11. The music features a mix of eighth and quarter notes in both hands, with some chords. A large watermark 'PREVIEW COPY NOT FOR PERFORMANCE' is overlaid on the score.



◆ *Introduction*

Musical score for the Introduction section, measures 1-4. The score is in 4/4 time with a key signature of one flat (B-flat). It features a piano accompaniment with a treble and bass clef. The music consists of chords and moving lines in both hands. A large watermark 'HOPE Publishing Company Since 1892' is overlaid on the first system.

◆ *Free Accompaniment*  
(Traditional harmony)

Musical score for the Free Accompaniment section, measures 5-11. The score continues in 4/4 time with a key signature of one flat. It features a piano accompaniment with a treble and bass clef. The music consists of chords and moving lines in both hands. A large watermark 'PREVIEW COPY NOT FOR PROMOTIONAL USE ONLY NOT FOR PERFORMANCE' is overlaid diagonally across the entire page.

## ◆ WERE YOU THERE

African-American spiritual  
Setting by Hal H. Hopson

## ◆ Introduction

Musical notation for the Introduction, featuring a grand staff with treble and bass clefs. The key signature is B-flat major (two flats) and the time signature is 2/4. The piece begins with a 2/4 measure, then changes to 4/4 for the next two measures, and returns to 2/4 for the final measure. The melody is primarily in the treble clef, while the bass clef provides a steady accompaniment. A large, semi-transparent watermark for 'HOPE Publishing Company Since 1892' is overlaid across the score.

◆ Free Accompaniment  
(Altered harmony)

Musical notation for the Free Accompaniment, consisting of five systems of grand staff notation. The key signature remains B-flat major and the time signature is 2/4. The first system starts with a 2/4 measure, followed by two 4/4 measures, and ends with a 2/4 measure. The second system begins at measure 5. The third system begins at measure 10. The fourth system begins at measure 15. The notation includes various chords, arpeggios, and melodic lines in both hands. A large, diagonal watermark reading 'PREVIEW COPY NOT FOR PROMOTIONAL USE ONLY' is superimposed over the entire section.

◆ WESTMINSTER ABBEY

Henry Purcell  
Setting by Hal H. Hopson

◆ Introduction

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The first system of musical notation shows measures 1 through 4. It is written for piano in G major and 3/4 time. The music consists of chords in the right hand and single notes in the left hand.

The second system of musical notation shows measures 5 through 8. The right hand features a melodic line with eighth notes, while the left hand continues with single notes.

The third system of musical notation shows measures 9 through 12. The right hand has a series of chords, and the left hand has a steady bass line.

The fourth system of musical notation shows measures 13 through 16. The right hand has a melodic line with eighth notes, and the left hand has a bass line. The piece concludes with a final chord in the right hand.

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◆ *Free Accompaniment*  
(Traditional harmony)

The image displays a piano accompaniment score for a piece in G major and 3/4 time. The score is presented in five systems, each with a grand staff (treble and bass clefs). The first system (measures 1-4) features a steady accompaniment pattern. The second system (measures 5-8) introduces a more active melody in the right hand. The third system (measures 9-12) continues the melodic development. The fourth system (measures 13-16) shows a change in the accompaniment texture. The fifth system (measures 17-24) concludes the piece with a final cadence. A large, semi-transparent watermark reading "HOPE Publishing Company Since 1892" is overlaid across the top of the score. A diagonal watermark reading "PREVIEW COPY NOT FOR PERFORMANCE" is also present across the middle of the page.

◆ WINCHESTER NEW

Musikalisches Handbuch, 1690  
Setting by Hal H. Hopson

◆ Introduction

Musical score for the Introduction section of 'Winchester New'. It consists of two systems of piano accompaniment. The first system starts with a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The melody is written in the right hand (R.H.). The second system begins with a measure rest labeled '5' and continues the melody in the right hand. A large, semi-transparent watermark for 'HOPE Publishing Company Since 1892' is overlaid on the score.

◆ Free Accompaniment  
(Traditional harmony)

Musical score for the Free Accompaniment section of 'Winchester New'. It consists of two systems of piano accompaniment. The first system starts with a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The melody is written in the right hand. The second system begins with a measure rest labeled '5' and continues the melody in the right hand. A large, semi-transparent watermark for 'HOPE Publishing Company Since 1892' is overlaid on the score.

◆ WINCHESTER OLD

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

◆ *Introduction*

Musical notation for the Introduction section, measures 1-4. The piece is in G major and 4/4 time. The melody is in the treble clef, and the bass line is in the bass clef. A large watermark for 'HOPE Publishing Company Since 1892' is overlaid on the score.

Musical notation for the Introduction section, measures 5-8. The piece continues in G major and 4/4 time. A large watermark for 'HOPE Publishing Company Since 1892' is overlaid on the score.

◆ *Free Accompaniment*  
(Traditional harmony)

Musical notation for the Free Accompaniment section, measures 1-4. The piece is in G major and 4/4 time. The melody is in the treble clef, and the bass line is in the bass clef. A large watermark for 'HOPE Publishing Company Since 1892' is overlaid on the score.

Musical notation for the Free Accompaniment section, measures 5-8. The piece continues in G major and 4/4 time. A large watermark for 'HOPE Publishing Company Since 1892' is overlaid on the score.



## ◆ WONDROUS LOVE

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

◆ **Introduction**

(Altered harmony)

(To allow for the combined use of instruments, the harmony of this introduction is synchronized with the introduction to *Wondrous Love*, page 185, *The Creative Use of the Organ in Worship*.)

◆ **Free Accompaniment**

(Altered harmony)

(To allow for the combined use of instruments, the harmony of this free accompaniment is synchronized with two other settings of *Wondrous Love*, in the *Creative Church Musician Series*:

1. "Reharmonization for selected stanzas," page 185, *The Creative Use of the Organ in Worship*.
2. Setting for organ and flute, page 262, *The Creative Use of Instruments in Worship*.)

10

14

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◆ WORDS OF LIFE

Philip P. Bliss  
Setting by Hal H. Hopson

- ◆ *Introduction*  
(Play the free accompaniment)
- ◆ *Free Accompaniment*  
(Altered harmony)

Primo

Secondo



6

8va

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This block contains the first system of music, measures 6 through 10. It features a grand staff with four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has one flat. A watermark for 'HOPE Publishing Company Since 1892' is overlaid on the score. A '8va' marking with a dashed line is positioned above the first staff.

11

Refrain

8va

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This block contains the second system of music, measures 11 through 15. It features a grand staff with four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has one flat. A watermark for 'FOR PROMOTIONAL USE ONLY NOT FOR PERFORMANCE' is overlaid diagonally across the score. A 'Refrain' marking is placed above the first staff, and an '8va' marking with a dashed line is placed above the second staff.

16

8va

This block contains the third system of music, measures 16 through 20. It features a grand staff with four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has one flat. An '8va' marking with a dashed line is positioned above the first staff. The piece concludes with a double bar line and repeat signs at the end of the system.



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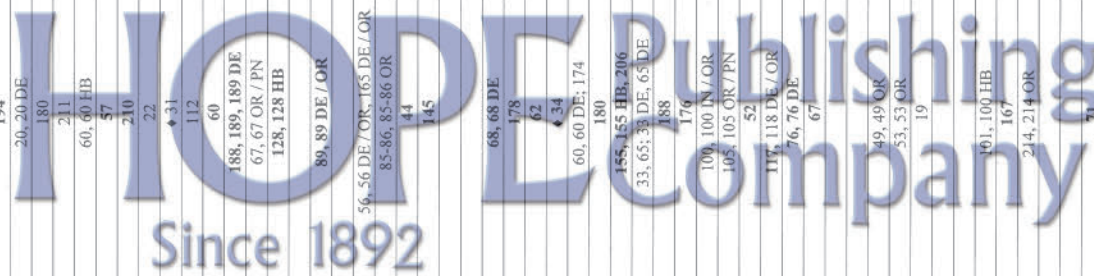
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Antioch	6	11	9, 9 PN	8, 21, 29-30, 73	10	119-120, 120 DE, 119-120 OR / PN	15
Ar hyd y nos	6, * 12	13	11, 11 OR / PN	30	10	60, 73, 79	
Arfon					10	174	
Argentina / Canto de Esperanza	7	15	13		11	27, * 12	
Arlington	* 12	16			11	75	
Arnsberg / Wunderbarer Konig						203	
Ascended Triumph						194	
Ascension							
Ash Grove	* 13	16, 17 HB	* 14, 15	* 13	11	125, 125 DE / HB	
Assurance	8 PN, * 16	18, * 16			12	38-42, 38-42 PN	
Auch jetzt macht Gott							
Aurelia	9	20	13, 272; 13 PN	78, 94	12	105	16
Aus der Tiefe rufe ich	11, * 16		15			180, 180 OR / PN	
Austria / Austrian Hymn	11	21	15, 272; 15 PN	61, 64	12	68, 68 OR; * 16	16
Authority						72, 72 DE / HB; 81	17
Ave virgo virginum	11, * 17	17				171, 171 OR	
Away in a Manger / Mueller	12, * 18	24	17, 17 OR	* 18	12	58-59, 58-59 OR / PN	17, 42
Azmon	12	22	18, 272; 18 PN	79	13	33, 35 OR / PN; * 18	17
Ballad						142, 142 DE / OR	17
Balm in Gilead	* 19-20	25				185	
Bancroft						194, * 19-20	
Baronita						194	
Battle Hymn of the Republic	13, * 21-23	* 21-23	19, * 21-23	93	13	97	18
Beach Spring	* 23	26, 27 HB / OR / IN		14, 64	13	135, 135 OR / PN; 136 DE	
Beck						132	
Beecher	13	28	19	* 23	13	97	
Beginnings						134, 194; 134 DE / OR	18
Benediction						196	
Beng-Li						488	
Berend						67, 67 OR / PN	
Bereden väg för Herren	14, * 24	29, 24	20, 20 HB	30, 90	14	176	
Besamcon				87	14	164, 164 HB	
Bicentennial						159, 159 HB	
Blaenwern							
Boundless Mercy	14		20, 21 OR	14, 52	15	67	19
Bourbon	* 25	* 25			15	179	
Boy/ston	15		21, 272; 21 PN	* 25	15	54, 54 OR	
Bradbury	15		24, 22 OR	* 25	15	178, * 25	19
Bread of Life			23, 23 PN		15	167	
Bred Dina Vida Vingar	15	31			16	44	17
Bridegroom							
Brother James' Air						70, 179	
Bryn California	15	32	24, 24 OR	64	16	75, 75 DE / OR	19
Bucer .sec: Schumann						130, 130 DE / OR	
Bunessan	16	33, 34 OR	25	77	16	36, 136 OR	20 HB/OR, 21
Burleigh						139	
Caithness	18		25			51	22
Canonbury	18		25, 25 PN	75	16	131, 131 DE	22
Cantaad al Señor	18, 18 IN/PN	35, 35 IN	26	50	17, 48	151, 151 IN / OR / PN	
Canto de Esperanza							
.sec: Argentina							
Canterbury .sec: Song 13							
Carol	19, * 26	37, * 26	27, 27 PN	72	17	113, 113 DE	22
Chapman						156	
Charlestown	19, * 26		29	* 27	17	26	
Chereponi	19	38	29, 29 PN		17	114, 114 OR	
Christ Arose					18		



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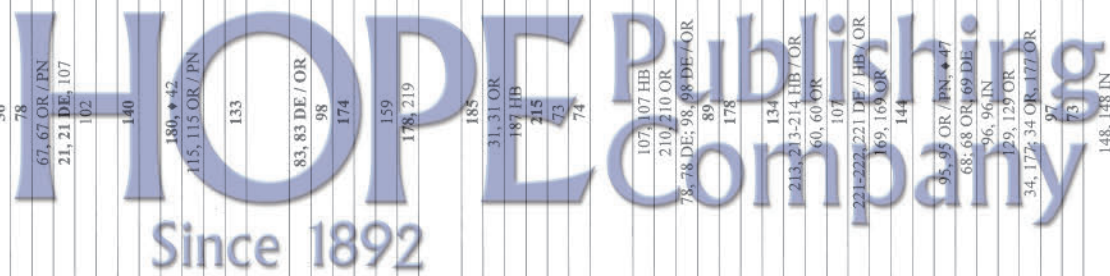
HYMN/TUNE	ORGAN	PIANO	INSTRUMENTS	HANDBELLS	HANDBELLS II	CHOIR	DESCANT
Christ ist erstanden					18		
Christ lag in Todesbanden	19, * 27	40	30, 30 PN	57	18	64, 64 OR	22
Christe Sanctorem	20, * 28-29		32		18	* 28	23
Christmas						194	
Christmas Song	20, * 29		32	* 29 * 29	19	20, 20 DE	23
Christus, der ist mein Leben						180	
Church Triumphant						211	
Complainer	20		32, 32 HB	14, 54, 54 CH	19	60, 60 HB	
Conditor alme siderum	* 30					57	
Conversor	20, * 30	41	32		19	210	24
Coronation	20	42	33, 273; 33 PN	45	19	22	
Cradle Song	21, * 31		34, 34 OR, * 31	* 31	12, 19	* 31	
Cranham	21		35, 35 OR	* 31	19	112	
Creation						60	
Crimson	21	43, 43 OR	35	96	20	188, 189, 189 DE	24
Cross of Jesus						67, 67 OR / PN	
Crucifer	21, 21 HB	44, 44 OR	36, 36 HB/OR/PN	75	20	128, 128 HB	25
Crusader's Hymn see: St. Elizabeth							
Cwm Rhondda	23	48	38, 273; 38 PN	25, 51, 58, 62, 66	21	89, 89 DE / OR	26
Dakota Indian Chant see: Lacquiarte							
Darwall / Darwall's 148th	24	49	39, 273; 39 PN	8, 53, 90	21	56, 56 DE / OR, 165 DE / OR	27
Das neugeborne Kindlein						85-86, 85-86 OR	
Dennis	25, * 32	50	41, 41 PN, * 32	49	21	44	27
Deo Gracius / Agincourt	26		42, 273	36 CH	22	145	
Dessau see: Liebster Jesu							
Desmond see: KUM BA YAH							
Detroit	27		44, 44 OR			68, 68 DE	28
Deus Tuorum Militum						178	
Dexter	27		44, 44 OR	* 32	22	62	
Dix	27, * 33	51	48, 273; 45 PN		22	* 34	29
Diademata	27	52	47, 273; 47 PN	55, 61, 76, 93	23	60, 60 DE, 174	30
Dickinson College						180	
Divinum mysterium	29		48, 48 HB	14, 85	23	155, 155 HB, 206	30
Dix	29	53	49, 274; 49 PN, 50 OR	16, 48, 58	23	33, 65; 33 DE, 65 DE	
Dominus regit me						188	
Donata						176	
Donne secours						109, 100 IN / OR	
Dove of Peace	30		51, 51 OR	70	24	105, 105 OR / PN	
Down Ampney	30, * 35		51		24	52	
Duke Street	31		51, 274; 51 PN	29, 57, 68, 60, 71-72	24	117, 118 DE / OR	31
Dundee						76, 76 DE	31
Dunlap's Creek						67	
Earth and All Stars							
East Acliam							
Easter Hymn	32		52, 274; 52 & 56 OR, 56 DE	56	22, 24		
Ebenezer	33		58, 275; 58 PN	8, 51	25	49, 49 OR	31 OR, 32
Ein feste Burg	34-35		60, 275; 60 PN		25, 63	53, 53 OR	33, 101
El Camirito						19	34 OR, 35
El Nathaniel						26	
Ellicombe	36		62, * 36		26	26	
Ellers	36, * 36		62, 275; 62 PN, 264 HB	16, 22, 53, 68, 71	27	101, 100 HB	36 HB/OR, 37
Epiphany Song	37			45, 100	27	167	38
Ermunter dich						214, 214 OR	38
Es flog ein Kleins Waldvögelein	38		64, 64 PN			71	
Es ist ein' Ros'	38, * 37		66	60, 69, 79, 99	27		
Even	38, * 38-39		66	* 37	28	129, * 37	38
Eventide	38	54	66, 66 PN; * 38-39	* 38-39	28	188, 188 DE / OR	38
Faithfulness	39		67		28	20	38
			68			87, 87 OR / PN	39



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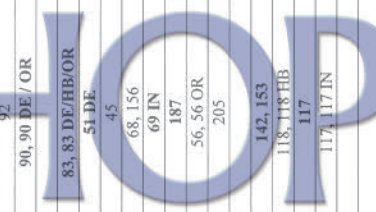


HYMNTUNE	ORGAN	PIANO	INSTRUMENTS	HANDBELLS	HANDBELLS II	CHOIR	DESCANT
Farewell, Dear Friends see: Shalom, Chaverim!	39	55	68, 275; 68 PN	♦ 39	29	32	39
Festal Song					29	198	
Festival Canticle							
Finest Wheat see: Bicentennial							
Finlandia		♦ 40	♦ 40		30	36	
Fleming						78	
For the Bread						67, 67 OR / PN	
Forest Green	40	56	69, 69 PN	44, 48, 71, 80	30	21, 21 DE, 107	40
Foundation	41	57	71	14, 19, 27, 69	30	102	41
Frankfort see: Wie schon leuchtet						140	
French Carol							
Freu dich sehr see: Psalm 42	♦ 41-42	59		♦ 42	30	180, ♦ 42	
Gabriel's Message	♦ 43				31	115, 115 OR / PN	
Galilee							
Gardiner see: Germany						133	
Gartan							
Gaudeamus pariter							
see: Ave virgo virginum							
Gelobr sei Gott	42	60	73, 276; 73 PN	48, 65, 81	31	83, 83 DE / OR	43
Geneva	43		74		31	98	
Genevan 36						174	
Genevan 42 see: Psalm 42							
Genevan 47						159	
Germany	44		75, 276; 75 PN			178, 219	
Gift of Finest Wheat							
see: Bicentennial							
Gift of Love	45	61, 61 IN	76, 76 OR		32	185	
Gloria	45	62, 63 OR	77, 276; 77 PN, 264 HB	47	32	31, 31 OR	43-44
Gloria				96, 96 OR	32	187 HB	
Go Down, Moses	46					215	
Go, Tell It	46			17, 28, 61	32	73	45, 45 CH
God Be With You						74	
Grafenberg							
see: Nun danket all' und bringet Ehr'							
Grand Isle							
Greensleeves	47	64, 65 OR	79, 79 OR	102	33	107, 107 HB	
Grosser Gott	48	66	80, 276; 80 PN		33	210, 210 OR	46
Guide My Feet				66	33	78, 78 DE; 98, 98 DE / OR	48
Hall					34	89	
Hallelujah Chorus		68				178	
Hallelujah, What a Savior!							
Hamburg	49, ♦ 43	73, 74 OR	81, 276; 81 PN	6, 102	34	134	49
Hancock						213, 213-214 HB / OR	
Hankey	♦ 44-46	76; ♦ 44-46	♦ 44-46	♦ 44-46		60, 60 OR	
Hanover	51	77	83, 83 PN	90, 105, 105 OR	34	221-222, 221 DE / HB / OR	49-50
Hanson Place						169, 169 OR	
Happy Day						144	
He Is Lord see: Il Est Né		78					
He Leadeth Me						95, 95 OR / PN; ♦ 47	
Heinlein			15		35	68; 68 OR, 69 DE	50
Helelyan						96, 96 IN	
Helmsley	53	80	84, 84 HB		35	129, 129 OR	50
Hendon	53	81	85, 85 PN	93	35	34, 172, 34 OR, 177 OR	51
Here I Am, Lord	54		86		35	97	
Herr, ich habe Misgehandelt						73	
Herzlich tut mich verlangen						148, 148 IN	51, 86
see: Passion Chorale	54, 111			5, 43; 43 CH		20, 20 FB	51
Hesperus see: Quebec	54, 54 CH	82	86, 86 CH/OR				
Holiness	♦ 48		♦ 48			178	
Holy Manna	55	83	87, 87 OR		35	80, 80 DE / OR	52, 52 OR



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HYMNTUNE	ORGAN	PIANO	INSTRUMENTS	HANDBELLS	HANDBELLS II	CHOIR	DESCANT
Houston					36		
Horsley						68	52
Hsuan Ping	56		88, 88 HB / PN				
Humility						168	
Hyfrydol	56	84	89, 89 PN	46, 53, 76	36	26; 26 OR, 27 DE; 134, 134 OR	53
Hymn to Joy	58	85, 86 DE	91, 277; 91 PN, 264 HB	25, 46, 51, 74	37	120, 120 DE / OR	54, 54 OR
I Am the Bread of Life						105, 105 OR	
I Want to Be a Christian	49-50	87, 49-50				120	
Il Est Né						92	
In Babilone	60	88	93, 93 PN	45	37	90, 90 DE / OR	55
In dir ist Freude	61		94, 94 OR	49	37	83, 83 DE/HB/OR	55-56, 55-56 CH
In dulci júbilo	62	89	95; 95 PN, 264 HB	19, 30, 65	38	51 DE	57
Innocents	62		96				
Intercessor	63		96				
Irby	63		96	86	38	68, 156	57
Isla del encanto				59		69 IN	
Israeli Folk melody						187	
Italian Hymn						56, 56 OR	57
Jacob's Ladder	63	90	97, 97 PN	28, 49, 53	38	205	
Jefferson							58, 58 OR
Jerusalem	50		99			142, 153	
Jesu dulcis memoria			99, 99 HB			118, 118 HB	
Jesu, meine Freude	64		99, 99 PN			117	59
Jesus Loves Me			101, 101 CH			117, 117 IN	
Joanna sec: St. Denio							
Jewish Melody				49			
Joyful Singing							
Judas Maccabeus							
Julian		91	102, 277; 102 PN	98	38	195, 195 DE / HB	
Jungst					39	81	
Kas Dziedaja			104			102	
Kastaak						143 IN	
Kedron	65, 65 IN		104, 104 PN			60, 76, 176; 60 & 176 OR	
Kevingrove						220	
King's Lynn						45	
King's Weston	65		104		39	35	
Kingdom						67, 67 OR / PN	
Kings of Orient	65, 65 CH	92	105, 105 OR / PN	45, 100	39	208, 208 OR	60, 60 OR
Kingsfold	67, 67 HB	94	107, 107 HB/OR	15, 20, 34, 52, 84, 93, 99	39	150, 150 HB / IN FOR / PN; 201	
Kirken der er et					40		
Kremsler	68	95	108, 108 PN/OR	45	40	206, 206 DE	61
Kum Ba Yah	69	96	110			121, 121 IN / OR / PN	61, 61 CH/PN
Lacquiparie	70: 70 CH/IN	96	111			89, 135, 135 IN	26, 63; 63 IN/PN
Laffery	70		111	76, 76 CH	21, 40		
Lancashire	71	98	112, 277; 112 PN	91		168; 168 OR / PN	64, 64 OR
Land of Rest	72, 72 HB	99	113; 113 OR, 264 HB	74, 45	41	123, 123 OR; 124 DE	65, 65 OR
Langley						106	
Laast uns erfreuen	73, 52	100	114, 277; 114 PN	43-44, 44 OR, 60, 105	41	178	66, 66 OR
Lauda Anima	75	101	116, 116 PN, 265 HB	64, 88, 88 OR	42	21, 21 OR, 160, 160 DE / OR	67, 67 HB
Laudate Dominum				60, 60 OR		162, 162 all options	68
Laudes Domini	76, 76 HB	102	117, 277; 117 PN, 265 HB	74, 103	42	126, 126 DE;	68
Lauds						194, 194 HB	
Le Contique de Simeon						142	
Lemmel						202	
Leoni	77, 187	103	119, 119 PN	62, 62 OR, 79, 95	43	142, 186, 186 DE / OR / PN	68
Let Us Break Bread	52-53	104; 52-53					68
Liebster Jesu						127	
Lift Every Voice	77		120		43	42, 44, 62, 207	68
			120 OR/PN			128, 128 IN	


  
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HYMNTUNE	ORGAN	PIANO	INSTRUMENTS	HANDBELLS	HANDBELLS II	CHOIR	DESCANT
Light of the World	♦ 54-55	105, 105 IN; ♦ 54-55	♦ 54-55	75	43	105	
Linstead						127, 127 IN	
Living God						176	
Llanfair	78	107	121, 278; 121 PN, 265 HB	72, 89	43	50, 50 OR	69
Llanglofan	78		122, 278; 122 PN, 265 HB	79, 80, 90	44	142, 142 DE	69, 69 OR
Lobe den Herren	79	107	123, 278; 123 PN, 266 HB	89, 89 OR	44	163, 164 DE; both IN	70
Lonesome Valley		108					
Lord of the Dance	81, 81 HB/IN	109	125, 278; 125 PN, 266 HB	28, 70	44, 60	106, 106 OR / PN	
Lord, Revive Us						195	
Love Unknown						139	
Lyons	82	111	127, 278; 127 PN, 266 HB	85, 85 OR	44	154, 154 DE / HB / OR	71, 71 HB
Manna	83	112	128, 279; 128 PN, 266 HB	17, 19, 20, 51	44, 60	52, 52 DE / OR	72, 72 OR
Marching to Zion	♦ 56-57	112, 113 IN; ♦ 56-57	♦ 56-57			77	
Margaret						208	
Marion	85	115	129, 279; 129 PN, 267 HB	17, 90	44	200	
Marlee						166, 166 DE / OR	
Martha's Song						62	
Martin						81	
Martyrdom	♦ 57	116, ♦ 57	130			21	
Mary's Child						44	
Maryton	87, ♦ 58	116	130, 130 PN	81, 81 CH		147, 147 DE	74
Materna	88		131, 279; 131 OR	78		30	
Materna	88, 88 IN		132, 132 PN			111, 111 OR / PN	74
McKee	89	117	132	45	45	27	74
Melita	89	118	133, 279; 133 PN, 267 HB	25, 67	45	91, 91 OR, 92 DE	75
Mendon						52, 207; both DE	75
Merrit's Tune	90	119	135	70	45	42, 42 OR; 103, 103 OR	76
Merril	90		135			140	76
Message	91		135, 135 OR			210	
Michael						25, 78	
Mighty Savior						49	
Mit Freuden zart	91	120	136, 136 PN	92	45	173, 173 DE / OR	76, 76 OR
Monkland	94	122	138; 138 PN, 267 HB	75	46	128, 128 DE	77
Moon Beams						212, 212 DE	
More Love To Thee	94	124	139	♦ 59	46	175, 175 OR	77
Morecambe	94, ♦ 59		140, ♦ 59			139, 145, 188	77
Morning Hymn / Morning Song						45, 75	
Morning Star						51, 51 DE	77
Moscow see: Italian Hymn		157				153, 153 DE / OR	78
Mowsley						78, 78 DE	78
Mueller see: Away In a Manger						157, 158 OR	79
Munich	95	124	141, 441 PN	86		107	
National Anthem			143, 279; 143 PN, 267 HB	64, 68	47	177	
National Hymn	96	125	146			57, 57 OR / PN	79
Neander see: Unser Herrscher							
Need							
Need of Prayer							
Nettleton	96	126	146, 146 PN		47		79
Neumark							
sec: Wer nur den lieben Gott							79, 103
New Britain see: Amazing Grace							79
New England							
Nicaea	97	128	148, 280; 148 PN, 268 HB	104	47	99, 99 DE	80
Noel Nouvellet	♦ 60		♦ 60	68		140	
Normandy				♦ 60		76	
Now						140	
Nueva Creacion							
Nun Danket	98	129	149, 149 PN	78		203, 203 OR / PN	81, 81 OR
Nun Danket all' und bringet Ehr'	101		151; 151 PN				



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HYMN/TUNE	ORGAN	PIANO	INSTRUMENTS	HANDBELLS	HANDBELLS II	CHOIR	DESCANT
Nun komm, der Heiden Heiland	102	131	152, 152 CH / OR			168	
Nürnberg <i>see: Liebster Jesu</i>							
Nyland	102		152			63, 145; 145 DE & OR	82
O filii et filiae	102		152	84		152, 152 HB / OR	82, 82 HB / OR
O Haupt voll Blut und Wunden <i>see: Passion Chorale</i>	103		152			194	
Oh, How I Love Jesus						147, 147 OR	83
O Mensch bewein <i>see: Old 113th</i>						132	83
O Perfect Love <i>see: Perfect Love</i>						103, 103-OR	
O Quanta Qualia	103	132	153, 280, 153 PN, 268 HB	49, 62, ♦ 61	48, 51		
O Sing to the Lord <i>see: Cantata al Señor</i>							
O Store Gud	105		154				
O Waly Waly <i>see: Gift of Love</i>							
Ode to Joy <i>see: Hymn to Joy</i>							
Old 112th <i>see: Vater unser</i>						109, 109 OR	83, 84
Old 113th	105		155; 155 PN	♦ 61	48	63	
Old 124th	106		156, 156 QR	77, 105			
Old 134th <i>see: St. Michael</i>							
Old Hundredth	107	133	157, 157 PN	45	48	24, 161; 24 OR, 25 DE, 161 DE	84, 85
Old Rugged Cross							
<i>see: The Old Rugged Cross</i>							
Olivet	108	135	159			138	
Omni Die	108		160	77		67	
One Bread, One Body						156, 156 IN	
Open My Eyes	108	136	160, 160 OR			157, 157 OR	
Ora Labora	109	138	161, 161 OR		48		
Pass It On						159	
Pass Me Not	116, 110 PN	139	163, 163 OR/PN			159, 159 PN	
Passion Chorale / Herzlich tut mich verlangen	103, 111; 111 CH	140	165, 165 CH/OR	82, 82 CH	86, 152, 165	148; 148 IN / OR	51, 86
Peace Like A River						113, 113 OR	
Penitent						177	
Pentecost (Boyd)	113		167, 167 PN				
Perfect Love	114		168			147, 147 OR	86
Personent Hodie	114, 114 HB		169, 169 HB	20, 86	49	156, 156 DE / HB	
Pescador de hombres	114, 114 IN / PN		169			133, 133 IN	
Petra <i>see: Redhead 76</i>							
Picardy	116, 116 HB	141	170; 170 PN, 268 HB	20, 74, 92	49	124, 124 DE / HB	87, 87 HB / OR
Pilot			172				
Plainfield	116		172				
Pleading Savior						51	
Polish Carol (W Zlobie Jezy)				49, 67			
Posada						82	
Praise, My Soul <i>see: Lauda Anima</i>							
Precious Lord	116		172			164	
Precious Name	117		172			164, 178	
Promise	117		172			112, 112 DE	
Promised Land	117		173			153	
Promised One						187	
Promises	117		173			177	
Psalms 42 / Geneva 42 / Freu dich sehr	117	142	173, 173 PN		49	59	43, 88
Puer nobis nascitur	118, 157	144	175; 175 PN, 268 HB	85, 93, 102	49, 60	180, 180 HB / OR	89
Pues si vivimos <i>see: Somos Del Señor</i>							
Purpose						76	
Quebec	119		176	73	50	118, 178, 208	89
Randolph						74	
Rathbun	119	146	176, 280, 176 PN, 268 HB	72	50	113, 113 DE	89
Ratisbon	120	147	178	51	50	51, 206; 51 DE, 206 DE	89
Redeemer						203	



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Redhead 76	121		178	18	50	74	89
Regent Square	121	148	179, 280; 179 PN, 268 HB	47, 51, 57	51	30, 62; 30 DE, 62 DE / OR	89
Regnator orbis <i>see: O Quanta Qualia</i>							
Rendez à Dieu						44	
Repton	122	149	181; 181 PN, 269 HB		51	102, 102 OR	90
Resignation	123		182; 182 OR		51	139	90
Rest	124, 124 CH / HB / PN	150	183; 183 OR, 184 CH / HB	56 CH	52	61, 61 OR	
Revive Us Again						207	
Rhosymedre	126	150	185		52	139	90
Richmond	126	152	186; 186 PN		53	42, 90, 90 DE	90
Rockingham / Rockingham Old	127-128	152	187; 187 PN	47	53	32, 76	90
Roeder	128		188	64	53		
Rosks	129, 129 IN		188			128 IN	
Royal Oak	129	153	189; 189 CH / OR	19, 45	53		91, 91 OR
Russian Hymn	129	154	190; 190 PN		54	50, 79; 50 DE, 79 DE	
Rustington	130		191		54	79, 79 DE	92
St. Agnes	131	156	192; 192 OR	52, 66, 73	55	90	92
St. Anne	132	157	193; 193 PN	33, 80, 87	55	60, 60 DE / OR; 143 DE / OR / PN	93
St. Bride	133		194	61		71, 71 DE	93
St. Catherine	133	158	194; 194 PN	57, 73	55	63, 118; 118 OR	93
St. Christopher	134	159	196; 196 OR		56	37, 38 OR	
St. Clement	135		197	96		182	93
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