

You are the Conductor!

An effective way to play
hymns and worship songs
on the Church Organ

with many illustrations...

by

Clive Sawers MA (Cantab) MICE CEng (rtd)

Shaping the music to flow perfectly...

**If you want your congregations to sing
confidently from the first note of each and every verse of your hymns,
you must eliminate any pause, rit (or rallentando) from your playover or any
part of the accompaniment, except perhaps a ral. towards the end of the
hymn...**

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Clive Sawers
You are the Conductor!
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Preface

Conducting – the forgotten art of hymn playing.

As a Chartered Civil Engineer I entered the world of church music as a chorister and amateur organist. I started to play hymns and worship songs during a period of extensive music involvement in the amateur operatic society world where I did a lot of conducting. Engineers work with the same precision that I believe is needed to encourage congregations to sing confidently. Getting the details right and establishing a logical flow of music matters; and that is where conducting counts because ***You are (also) the Conductor!***

I learnt much of the art of conducting from the late Richard Hickox while at Cambridge University. He was a great inspiration and later I successfully conducted various operas and oratorio. I accumulated books on conducting and studied them carefully.

Make sure that you give us a clear downbeat at all times; you can throw much of the rest away.

This was the kind of advice my orchestra leaders always provided. This means that once a piece has started, whatever it is, there must be continuity throughout. Clearly this vital point throws a spotlight on the way we lead hymns with disjointed starts, pauses and untimed rests between the verses. Surely this cannot help congregations to sing confidently. At that time I deputised on the organ for services at my local village church in the 1980s. I found that people sang well to my somewhat rhythmic style which I put down to the conducting experience. So you, the Organist, must be the Conductor and Orchestra rather than the somewhat misleading ***accompanist***. Your job is to **LEAD** the congregational singing.

I have since played for hundreds of services, and with the approach set out here I have found that most congregations will sing with relative ease right from the beginning. Getting a hymn started is the typical stumbling block, but starting subsequent verses confidently can also be troublesome.

So, as hymn and worship song styles have varied considerably the “pause and two beats rest” convention¹, that was generally recommended to start and join verses, is no longer “fit for purpose”, and I have found that the more tailored approach

¹ This convention of “pause and two beats rest” may have originated in Hector C. Parr’s Essays on organ music: ***Hymn Accompaniment***. I really don’t buy into his suggestion that congregations need over half a second to realise that singing is about to begin based on drivers’ reaction time in the U.K. Highway Code. Provide the right introduction to any song and those who can sing at all will generally start at the correct point in the music. That is exactly what I am trying to achieve here and it is becoming more and more apparent that it can work very well.

set out in ***You are the Conductor!*** works very well. So I hope all organists and directors of music in our churches and cathedrals will look at this seriously and test it. In particular the more modern worship songs simply do not work with any kind of pause to “announce” the start of the singing; they need a carefully crafted playover and usually need suitable joining or bridging music between verses as well. Composers have sometimes provided this but not always; I think they should, or their music will be incomplete and subject to interpretation regarding how best introduced. It is interesting to note that some arrangers have tackled this issue in recent times.

Looking at hymn videos on-line, many amateur organists just don’t seem to have developed a good enough sense of rhythm and timing; as organist it is essential that you are aware of the needs of your singers and the pulse of the music; don’t forget why you are there, and that is to lead the singing; be sure that you do by getting the rhythm and timing precise! The professionals on the whole do an excellent job, but they mostly use *first two lines, pause, plus two silent beats* to start their hymns²; is it any wonder that even in the biggest churches and cathedrals the first words rarely get sung? Please, if you are a professional, don’t just ignore this – there may be some aspects that you don’t agree with but look beyond the detail at the principles and see if there might be something in my thinking for you.

When you play a hymn or song, are you playing just one piece of music or several pieces fragmented into playover and verses? Isn’t it time for a more joined-up approach which will enable your congregation to sing more confidently from the beginning?

I find it very disturbing that many organists won’t play worship songs. The organ is the world’s biggest one-man-band, and played in a somewhat different style from SATB can be very effective at almost all worship songs; there are several tackled in this volume so if you are sceptical why not try them out?

There will be more updating, as new hymns and songs, and new ideas emerge; so this is not a volume that is entirely complete. What is “complete” is that each hymn or song will have guidelines about what to play from the moment the music is due to start right through to the final note.

Clive Sawers
March 2025

² I note that some hymns at a local cathedral are introduced using the last two lines very successfully. I suggest that this works best if the tune is very well-known. Several Organists are now beginning to use first and last lines for their playover which is also to be commended. Find what works best for you.

You are the Conductor!

Introduction

Let me re-iterate:

If you want your congregation to sing confidently from the first note of each and every verse, you must eliminate any pause (or rallentando) from your playover or any part of the accompaniment...

The point here is that any pause will interfere with the natural flow of the music blurring the point at which singing is intended to begin, including moving between verses; there must be a better way; no other form of sung music in the western world is introduced as poorly as in the Church convention.

I have therefore aimed to help organists and musicians wherever you are to set the hymns and songs better, to make clearer playovers and sometimes to add short bridges between the verses, all so that members of your congregation can sing confidently and therefore without embarrassment.

Please note that I have written any reference to time signatures as x:y, e.g. 3:4 represents the typical waltz time three in a bar. Also I often suggest the duration of the last note before the verse begins and the silence, if any, into the verse itself in this way: 3/1 = last note value/rest value. For more information see note 4, page 140. This convention is used extensively in the Table following.

There are various “schools of thought” about hymn playing; some methods never worked: a classic example being the gathering note, heard on some old recordings. Congregations have slimmed down for many reasons but the musical accompaniment to even favourite hymns often leaves much to be desired. Members of congregations have become embarrassed at some of what happens in church and the standard of music can make or break a service. So how do you make sure you get this right?

Regular viewers of broadcast services will be aware of the excellence of the experts in this field, but this problem persists at all levels including our top cathedrals. Does this all suggest that we should return to Victorian hymns and old-fashioned ways? Not at all; God wants us to “sing a **new** song”:

Sing to him a new song; play skillfully, and shout for joy. Ps 33:3

He put a new song in my mouth, Ps 40:3

Sing to the LORD a new song; Ps 96.1 & 98.1 & 149.1,
Isaiah 42

The new music that is coming along is of course very varied in style and, dare I say, quality. Each new song will go through the same filtering process¹ that all

hymns and songs ever written do. This natural process removes the dross, and if you have any doubts about this, take a look in any older version of a standard hymnbook and note just how few hymns you will even recognise.

So how do we make it easier for a congregation to sing well and to feel confident about it? We see regular favourites from childhood such as ***All things bright and beautiful***, and ***One more step along the world I go*** coming out of store repeatedly at hymn choice evenings, weddings, baptisms, and the like. Even these, we can struggle with; many organists and pianists do not seem to have the training necessary to really make their hymns come alive, particularly with non-SATB music.

About the Table of All Hymns and Songs Reviewed

At the back of the Volume (p143) you will find a “long” list of some 500 or more of the popular hymns and songs in use today which I have studied here. Please forgive me if your favourite is missing. This work is intended to be capable of updating and this will be done from time to time.

Therefore the list presents problems of selection; it has changed over time and will likely continue to do so. The process of filtering goes on and it is pure speculation as to which hymns and songs will stand the test of time and will be sung in 25, 50 or 100 years’ time. So I have tended to leave a hymn or song in if I know it and have played it, but that is not to endorse it in any way. I feel that there are many where the tune fails to marry up well to the words e.g. ***New every morning*** to the tune MELCOMBE. It is not a particularly hopeful tune for a Monday morning but the message in the words is. There are many more like this. I have written my own tune (SIDCUP) for ***Take up thy cross*** (now included in The Specials) which has been sung extensively since I wrote it in about 1999 while working in Sidcup, Kent. The lovely CORVEDALE for ***There’s a wideness in God’s mercy*** is also now included. So this work is all about making what we choose to sing work as well as possible bearing in mind the commands to “sing a new song” and to “play skillfully”. This Table at least covers all of the hymns and songs in the Volume and is an important reference.

In General.

As a church organist in a “typical” parish or circuit, you are less the accompanist and more the

¹ The Singing Thing; John Bell

CONDUCTOR and orchestra, or perhaps Leader. You are certainly there to “beat” time! If you have never done any conducting, you may find it worth looking into this or going on a conducting course. There is much more to it than that and your baton is the organ; your playing from the first note has to:

- Identify the tune – recognition, whence:
 - Set the mood,
 - Set the key,
 - Set the speed (and keep it going),
- Clarify the precise moment(s) at which singing should start beyond any doubt.

All these (except the key and tune), a conductor has to do and it’s quite a tall order. Let’s take a look:

Identify the tune. Organs typically sound a lot of harmonics among which the melody can become lost.* If the tune might be less well-known, “solo” the playover on one manual while accompanying on another using a softer registration. I have to say this idea applies even to the professionals; just because you have a choir, please don’t think your congregation know the melody or don’t need it clarified. The big church/cathedral experience can be diminished by the absence of a clear melody for a difficult hymn that perhaps gets sung once a year. Please don’t assume that your congregation know any particular hymn or song unless it really is that well known. I attended the RSCM International Summer School in August 2016 and participated in a study of a worship song at Liverpool Met Cathedral. Everyone was struggling with it and I eventually suggested a need to solo the melody, and also to set a more favourable key!

A few points about solos for the unwary:

1. Solo to pedal should be off (usually Great to Pedal but may be the tuba or trumpet from the Choir).
2. Make doubly sure that you play accurately – a wrong note here will be more exposed than most minor errors you might make.
3. Be sure to halve the value of most notes, usually crotchets, when the note is repeated; e.g. the first two notes of the melody of ***Tell out my soul*** (WOODLANDS). Play them as quavers with quaver rests between.
4. Staccato notes on reeds should not be played too short or they may not speak correctly.
5. If you have two manuals, set the Great organ for verse 1 before using it for the solo in the playover.

* I point out here that I am a little deaf. I have often found that a melody can become lost rather easily; I am aware that many organists are hard of hearing. “Soloing” the melody can be most helpful for anyone who may be a little deaf.

6. Mostly a chord in the left hand on the Swell will suffice, but if you want accuracy in respect of any parts (SATB), you will have to blend the tenor and alto in the left hand, usually best written out on its own stave with the (light) pedal shown separately.

Set the mood. Identify whether your hymn is one of praise, sorrow, reflection, prayer, etc. and set your registration accordingly. Might a solo reed give a good start to a big hymn? For example ***Guide me, O thou great Redeemer***. Do you start ***O come, O come, Emmanuel*** on the opening line, which is in the minor key; or do you start with the refrain: **Rejoice, rejoice!** When I tried the latter for a change what a difference it made, setting a more cheerful tone for the whole service. Three hymns that I know start with the words “Be still...”; you would not use a big sound for any of those, so think carefully about how you will register the organ.

Set the key. Not too high please; choirs like the higher notes, but if congregations are to be encouraged make sure that they can reach the notes comfortably. Remember too that location, indoors or out and time of day, will make a difference. ***Jesus Christ is risen today*** may be great in C with a big congregation on Easter Day, but at a 6am Sunrise Service on a cool hilltop, setting it with a guitar in A proved high enough! Try to make Eb your highest sung note.

Set the speed. I have titled this work ***You are the Conductor!*** And that is exactly so; get your head around how the music should flow, and feel that you are conducting it ***with the minimum number of beats***. Play at a comfortable pace and stick to it. You can often treat three in a bar as one in a bar and several tunes such as BLAENWERN (Love divine) may be treated as 6:8. Many hymns have four beats in the bar (4:4); played that way they can become ponderous and often too slow.

Get the feel of two-in-a-bar (2:2) where appropriate. Do you slow down at the end of each verse, perhaps without even realising it? Many do; don’t. Keep it for the last verse only, otherwise your pace will get progressively slower during the course of the hymn because you just won’t pick up the original speed once you slow it down mid-hymn.

Getting everyone to start singing together. This is your most difficult task and is essentially the subject of this work. A pause is only marginally better than a rallentando at the end of your playover and I now use neither. However, church music has changed a lot; so I examine: How many beats? What lines of the tune to play? Do you add a bridge and if so what and where; after the playover; between verses, or

both? All of these things matter and affect how your hymn will work. Are you afraid of the organ and don't want to play too loud? So are you too soft? If you suddenly play quietly do you lose the tempo you have set? Can your singers breathe in the gap between lines, or should you extend the space there?

I shall be looking at all of these issues here to build up workable options for your settings to help your choirs and congregations. Once I had started using these methods my choir and congregation were ready for what I do and I have few if any failures. Interestingly a hymn I played once without the bridges that I had previously used, failed to restart properly at the second and subsequent verses. Even at funerals where the congregation are relatively unfamiliar with singing I have had better results with the clearer starts that I now offer, especially **CRIMOND**, ***All things bright and beautiful***, and ***Lord of the Dance*** all of which feature quite often.

Enjoy this work; you won't agree with some of it and I have little doubt that your ideas will vary from mine, while mine will update more as they have during this course of study. But please be aware that most of these settings have been extensively "congregation tested". Be prepared to download from the website as new music settings become available and above all don't be afraid to experiment.

Playovers

As already mentioned a convention has been to play the first two lines, pause on the last note for an undefined period; come off for two beats then go straight in. For a proportion of hymn tunes this just about works, along with the same "pause and two beats" method of moving from one verse to the next. However I have found that many transpose well to a much more rhythmic and crafted style.

There are pitfalls in following this convention; the first two lines of ***Praise my Soul*** end on what I term a "hanging dominant"; singers have to get back to the starting note (A) on a chord of D from the A on the pause – not a very musical move, when the tune actually moves on into F# major. You will see how I introduce this hymn in the "Specials" and it always produces a confident start.

CWM RHONDDA at the 2011 royal wedding was played over at 88, dropped to 76 for verse 1, ending up finally at about 68 *before* the big rallentando at the end. In effect there were four separate pieces of music; the initial pace may have been more sustained if the music had been more "joined up".

The old convention is strange when you think about it. It is the only musical medium that I know where the accompaniment stops *before* the lyrics start so requiring both singers and organists to magically coordinate their activities, often after two or more silent beats! Also, why have such a broad-brush approach when hymns now have such variety of styles, metres and rhythms? Hymn and worship song playing has much to learn from the world of opera, oratorio and "pop" where the connections are far more carefully structured. We should not be giving our second best to God. So let's first set out the principles:

The Playover – Principles

- Identify the hymn or song for your congregation by playing the part that is most recognisable:
 - Usually the first line(s),
 - But sometimes the refrain or part of it.
- Define the end of the playover:
 - Include the last line of the tune if possible, or
 - Add a piece of bridging music not necessarily from the hymn that points to the (re-)start,
 - Play the two (sometimes three) notes/chords before the final one short (staccato),
 - Do **not** pause anywhere, a natural shortening of the last chord may sometimes help,
 - Do **not** rallentando.

I normally use the first line to identify the tune and the last line to get everyone ready to sing. But sometimes another line of music replicates the first and is often a good place to start e.g. CAMBERWELL (***At the name of Jesus***). The bridge in CAMBERWELL is unique in itself and is not derived from any other part of the melody yet works really well. So occasionally it is not the first line(s) that should be used. There are several hymns like this where the third line often starts much the same as the first but then takes off in a different direction making for an interesting playover that more likely will end on the home key which is usually better than ending on a strange key mid-verse, e.g. WOODLANDS. Getting the playover right is not always easy. But the many examples below illustrate the principles well. Where lines in the music are repeated or nearly so I illustrate this using the alphabet. CAMBERWELL, for example, is **ABCD AEFGH**; lines 1 and 5 (of 8) are identical. This system is often used in the Specials, and occasionally in the Table, but only where there are repeated lines in the music; more details may be found on pages 9 & 142.

Mid-Verse

A number of hymns have a problem mid-verse with too little space allowed for singers to take a breath. ST BOTOLPH, ABRIDGE and RICHMOND for example. Below is Sir Frederick Ouseley's tune



You only have to turn such tunes into 6:8 or 6:4 to spot the problem. So in some instances I have added beats at the end of the line to complete a half-bar that not only gives singers a breathing space but clarifies precisely when the next line starts. But this needs care; it works only if the faster pulse feels right.

This raises the question as to whether it is right to make changes to an existing tune. Congregations forced the change in ROCKINGHAM, adding the passing note at the end of the verse; and *Land of my Fathers* has been shortened by Rugby enthusiasts who want to get straight on to the refrain; some tunes just evolve.

Many long metre (LM) tunes are almost impossible to sing leaving little or no space to breathe, particularly those that plod through with little or no rhythmic variation. No one should have to sing such poor quality music today. They are also quite difficult to improve on as I have found! I have to admit that I have given up on some tunes and used FULDA or another tune that works better.

Bridges

Essential for any music group or orchestra, the bridge seems to be a rare feature in most organists' style. Yet it can be useful and interesting. Most of the bridges illustrated here have been "congregation tested". So examine my suggestions and modify or amend them as you wish – a few rules first.

Ensure that your bridge starts in a way that defines what it is. You don't want singers to be misled into thinking you are immediately starting the next verse so it should not resemble the start of the verse that

CONTEMPLATION; note how these common metre (CM) 3:4 tunes should probably have been written with sufficient time to breathe at the mid-point, particularly if as 3:4 they tend towards 6:8.

follows! It usually needs to run on immediately from the end of the previous verse often before the singers have finished the last note and usually on a much lighter or at least a different registration, on the piano perhaps an octave higher, or it can include reeds in a big hymn.

The start of the next verse has to flow clearly from the bridge so I often staccato the last few notes before the final one and sometimes include a very brief moment of silence in the tempo, but that is not essential. CAMBERWELL's bridge (*At the name of Jesus*) goes straight up the scale for the last four notes making the (re-) start obvious and any silence unnecessary.

Do NOT rallentando or pause anywhere in this area. Adjust the harmonies at the beginning of the bridge to match any held notes in the singing. Be prepared to improvise if you wish, but don't get so carried away that you forget where you are; it's quite a skill and could lead to disaster! Once you get into this you will find that bridging comes quite naturally and if you are able to improvise you will sometimes bridge on the spur of the moment; but again make sure that you return correctly to the restart of the next verse or you could be in serious trouble! Take care too that you return to the correct tune! You need to carry the opening line in your head to make sure that you do. At a major service a few years ago the singers were so enthusiastic I added a bridge on the spur of the moment before the last verse (WOODLANDS) to give them a few extra seconds to recover before going all out! At this point you may want your bridge to grow in power leading into the last verse.

An issue that arises is registration; many organists play on small instruments with just one manual, and it becomes relatively difficult to make a quick change to soften your bridge. It helps of course to have a modern organ with thumb and toe pistons; so it is usually a matter of doing what you can and if that means just dropping the Principal then do so.

Endings

Why not add something to the end of the hymn instead of just ending on the final chord? Some of the bridges that I suggest make good possibilities, but be careful, you don't want your congregation to think you have forgotten to finish and are trying to get them to sing another verse! So it will have to be a little different. Sometimes the quieter ones lend themselves to a little reflective music straight on from the end rather than an abrupt halt. ***Be still for the presence of the Lord*** is a good example of this. On the big hymns a little play-on may well be appropriate and will make demands of your improvisation skills if for example the offertory has not finished and you need to cover the action. In a big service you may have to cover for a minute or more while everyone gathers.

Worship Songs

Worship songs should run smoothly from the playover; a held note or pause is simply not appropriate, so it is extremely important that you work out how to play them so that the whole song is and remains just one piece of music and not four or five. That way you can ensure clarity of verse starts throughout. There are several examples in the "Specials". Worship songs tend to be melody only and rarely have any structured harmony parts. Their rhythms can be strange and relatively difficult to achieve on a non-percussive instrument such as the church organ; but that is no reason to give up! Solo the melody on one manual just a little louder than the accompaniment which will probably be on the Swell and use a soft pedal for the bass. The melody can then be played accurately and clearly whatever its form or rhythm. On a one manual organ you may be able to play the melody legato but soften the accompaniment by shortening its note values.

Some worship songs are modern classics, yet even they have rarely been written out in full with a solid plan regarding how the song should be introduced or the verses joined; when I have suggested how to do this I have occasionally been criticised by the composer who has not always liked what I have done, but most have been supportive. I was advised many years ago that if you write for the organ those who play your piece will interpret it; so if you write a new song and it is published incomplete, don't be

too surprised if you don't like what I, or any other interpreter, may do to attempt to make it really work!

I still hear the expression "happy clappy". It is an unkind label that tries, but usually fails, to classify much modern church music into an area that is "not for us". The truth is that the vast majority of modern hymns and songs are serious attempts at worship, and in any case fall into several different styles. I have included many modern songs which you will identify from the copyright acknowledgments and you will immediately recognise the different styles of these. Because ***Amazing Grace*** was not written as a typical SATB four-line hymn it is often thought of as modern; yet the lyrics of John Newton's verses (1-4) are now over 200 years old. There are always exceptions!

Count, count, count!

If nothing else, count, particularly between verses; it's quite a discipline and has helped me to clear a bad habit that I had of rushing into the next verse too quickly. Remember: **You are the Conductor!**

Summary

This Volume is about identifying ways of making individual hymns and worship songs work when the "conventional" method clearly no longer does, if indeed it ever did. It may also sustain you in finding your way through worship songs, so often seen as inappropriate for the organ. It is also about adding character and flavour. You may well find that you have a different method again and that is fine. But I hope that in trying out this method, which I have done extensively, you will find new inspiration in your hymn playing to the glory of God and the joy of your singers, be they congregation or choir.

But let's be honest! I have had some failures. These have tended to be those few hymns where the rhythmic structure has been tricky or almost non-existent. ***King of glory, King of peace*** (GWALCHMAI) proved almost impossible to do for a long time, other than offer minimal adjustments to the length of the line-ends to help singers to breathe. In the end I did find what I hope is a workable arrangement. ***All people that on earth do dwell*** (OLD HUNDREDTH) may have been written in 4:4 but there are other possible interpretations; perhaps that is why Ralph Vaughan Williams rewrote it as a congregational anthem, especially when a large orchestra is available with the organ, to much acclaim.

Note Structure

In examining so many hymn tunes it has become apparent that critical to this work is just how the tunes fit together; particularly on which beat does each verse start. Many hymns start on the first beat of the bar but equally many start on the last beat; a smaller but significant number start at other points in the bar and many are split into quavers involving a quick pickup as mentioned earlier. These hymn-tunes are especially difficult to get started without establishing a very clear

rhythmic approach. Rallentandos and pauses in the playover are totally inappropriate.

This extract from a larger spreadsheet illustrates where these problems can arise when trying to start a hymn where there are quick pickups in the melody; where you should be counting: *one, two and three and-* for those hymns in the red area; the amber area has similar problems though on just two quavers.

TUNE	Metre	Time signature	Melodic Pattern	1st note falls on which beat:	Sub-division of first beat
STILLE NACHT		3	A B C C D E	1	
This is your God - Kendrick		3		1	
O WALY WALY	88 88	3		2.5	3
SOLOTHURN	88 88 88 88(8)	3		2.5	3
In Christ alone		3		2.5	3
ALLELUIA NO.1		3	AB AC DE FG	3	2
BISHOPTHORPE	86 86	3		3	2
CORVEDALE		3		3	2
Freely, Freely		3	AB CD EF EF	3	2
OLD YEAVING	88 87	3		3	2
ST CATHERINE'S COURT	12 11 12 11	3		3	2
ST COLUMBA	87 87	3		3	2
THAXTED	13 13 13 13 13 13	3	ABA or AB CD AB	3	2
TOPLADY	77 77 77	3	AB CC AB	3	2
TRUST AND OBEY	669 D	3	ABC ABD EFGD	3	2
AMAZING GRACE	86 86	3	AB AC DB AE	3	
CONTEMPLATION		3		3	

For example the tune O WALY WALY the words and counting should look like this:

| *One and two*, When I sur-| **vey**__ the won-drous | **cross**...

Similarly *In Christ alone* has three quavers, only it's even more complicated by the presence of a dotted rhythm in there.

Here is another extract of hymns in four-time with similar problems:

TUNE	Metre	Time signature	Melodic Pattern	1st note falls on which beat:	Sub-division of first beat
Servant King, The		4	AB AB CD EF	1.5	3
ST FRANCIS		4		1.5	7
HATHEROP CASTLE		4		1.5	
JUBILATE DEO		4	AA BB	1.5	
SINE NOMINE	10 10 10 4(4)	4		2	
WOODLANDS	10 10 10 10	4		2	
DAVOS	458 457??	4		3.5	3
HOW GREAT THOU ART	11 10 11 10 +	4	AB AB CD CE	3.5	3
Let the flame burn brighter		4		3.5	3
LONDONDERRY AIR	11 10 11 10 D	4	AB AC DEFG	3.5	3
Our God Reigns		4	AB AC DD EF	3.5	3
Spirit Song		4	ABC ABD EF EG	3.5	3
The Trees Of The Field		4	AB AC DE DC	3.5	3
The Lord's my Shepherd	(Townend)	4	ABCD ABCD	3.5	3
KELVINGROVE	76 76 77 76	4	AABA	4	2
Knowing you		4		4	2
MARGARET	10 8 11 8 +	4		4	2
McDANIEL	12 8 12 8	4	AB AC DE AF	4	2
NEIGHBOUR		4		4	2
Sing Hosanna		4	AB AC DE DE	4	2
WILL YOUR ANCHOR HOLD	10 10 10 10 9 9 10 10	4		4	2
ADESTE FIDELES	IRREG.	4	-	4	
Beautiful World	98 98 +	4	AB AC DEFG	4	
CARLISLE	66 86	4		4	

There are several examples of hymns that start with a single crotchet/quarter note on beat 4 of which I have included just three; all of these can present problems to the unwary.

This one is a very simple idea: were we to take the famous Halleluiah Chorus from Handel's Messiah and try to turn it into a hymn; a question that arises then is: How would we introduce it?

Here's my interpretation of what most Organists would do using the current convention, assuming of course that they would not use Handel's introduction to the chorus:



Metre and Melodic Pattern

until I find a line that is repeated, then I use the same letter for the repeat. Sometimes the melody lines are very similar but not quite and these are shown in *ITALIC* e.g. A New Commandment is **ABCDCE FGFG** as the last line **G** is not identical though very similar to the previous line **G**. Sometimes these sections can be very short and sometimes quite long; this doesn't matter. Spaces between groups of letters illustrate the sections of a hymn or song but there is no particular convention and not too much should be read into them.

AABA hymns

These include but are not limited to:

In Christ alone

Immortal, invisible (ST DENIO)

Inspired by love and anger (SALLY GARDENS)

Walking in a garden (AU CLAIR DE LA LUNE)

Hymns in three-time

allow three beats after the last note to the next verse. There are several examples in the Specials that illustrate this. This is where it is particularly important not to leave just two beats rest as it throws the timings out.

“Bom” Hymns

All heaven declares

Be still for the presence of the Lord

SINE NOMINE For all the saints

Here I am, Lord I, the Lord of sea and sky

WOODLANDS Tell out my soul

Take care, not all these are necessarily to be loud! Most are included in The Specials.

The Specials

Indexes

After much difficulty arranging the hymns in order by First Line and then TUNE, I decided to combine the two and omit reference to page numbering. The main index here will therefore appear in alphabetical order by first lines including all the different variations of first lines that I know about but there will usually be a lead item and that is where the arrangement will be found; in the listing the lesser known item will be clearly pointed towards the lead hymn.

The known tune name is in CAPS but a lower case name may be provided if there isn't an official name. Hopefully you will be able to find the item that you

want relatively quickly from this index or from the Table at the back of the volume.

INDEX of First Lines

The "Specials" are set out in alphabetical order by First Lines. BUT for simple economy of space this is not precisely followed; however, the first letter itself is ALWAYS in alphabetical order, so if it begins with the letter B for example it WILL be in with the rest of the Bs. In ordering the Specials I decided to use first lines instead of tunes but I have also provided an index by tune, assuming that a tune name is available, not always the case with some worship songs.

A Christingle is made of an orange → Give me joy **Sing hosanna**
A new commandment
All creatures of our God... → Ye watchers..... LASST UNS ERFREUEN
All glory, laud and honour..... ST THEODULPH
All hail the power of Jesus' name! DIADEM
All hail the power of Jesus' name! MILES LANE
All heaven declares.....
All I once held dear **Knowing you**
All my hope on God is founded MICHAEL
All over the world
All things bright and beautiful ALL THINGS BRIGHT AND BEAUTIFUL
Alleluia, alleluia, give thanks.....
Alleluia, alleluia, hearts to heaven and voices raise..... LUX EOI
Alleluia, sing to Jesus HYFRYDOL
Amazing grace! AMAZING GRACE
An upper room → When I survey O WALY WALY
And can it be SAGINA
Arise to greet the Lord of light → Dear Lord and Father..... REPTON
As the deer pants for the water.....
At the name of Jesus..... CAMBERWELL
Awake, awake: fling off the night DEUS TUORUM MILITUM
Be still for the presence of the Lord.....
Be still, my soul..... FINLANDIA
Be thou my vision SLANE
Beauty for brokenness..... **God of the poor**
Before the throne of God above..... SOLOTHURN
Blessed assurance Jesus is mine BLESSED ASSURANCE
Bread is blessed and broken GRACE IN ESSENCE
Bread of Heaven on thee we feed BREAD OF HEAVEN
Breathe on me, breath of God..... CARLISLE
Brightest and best of the sons of the morning EPIPHANY
Broken for me, broken for you
Child in the manger → Morning has broken..... BUNESSAN
Christ is our cornerstone HAREWOOD
Christ triumphant ever reigning..... GUITING POWER
Christians, awake!..... YORKSHIRE (STOCKPORT)
Christ's is the world (A touching place)..... DREAM ANGUS
Cloth for the cradle..... WAE'S FOR ME PRINCE CHARLIE
Colours of day..... **Light up the fire**
Come on and celebrate.....
Come, wounded healer → Be thou my vision..... SLANE
Dear Lord and Father of mankind..... REPTON
Drop, drop, slow tears SONG 46
Eternal Father, strong to save..... MELITA
Father, Lord of all creation → Glorious things ABBOT'S LEIGH
Father, who in Jesus found → Jesus good above all QUEM PASTORES
Fill your hearts with joy and gladness → Sing to God ODE TO JOY
For all the saints who from their labours rest..... SINE NOMINE
For Mary, mother of our Lord..... ST BOTOLPH
Forth in thy name, O Lord, I go..... SONG 34 (ANGEL'S SONG)

From heaven you came helpless babe The Servant King
From the very depths... → Mine eyes have seen BATTLE HYMN
Give me joy in my heart **Sing hosanna**
Give me oil in my lamp → Give me joy in my heart..... **Sing hosanna**
Glorious things of thee are spoken ABBOT'S LEIGH
Glory to thee, my God, this night..... TALLIS'S CANON
Go forth and tell → Tell out my soul WOODLANDS
Go, tell it on the mountain
God forgave my sin **Freely, freely**
God, in the planning → Be thou my vision SLANE
God is love, his the care → Long ago, prophets,,, PERSONENT HODIE
God is working his purpose out..... BENSON
God's Spirit is in my heart **Go, tell everyone**
Good Christian men, rejoice..... IN DULCE JUBILO
Good Christians all, rejoice and sing GELOB'T SEI GOTT (VULPIUS)
Great is thy faithfulness FAITHFULNESS (RUNYAN)
Hail to the Lord's anointed..... CRÜGER
Hallelujah my Father
Happy are they, they that love God BINCHESTER
He who would valiant be/ Who would true valour see..... MONKS GATE
Here, Lord, we take the broken... → The King of love ST COLUMBA
Here, O my Lord, I see thee... → Saviour, again to thy... ELLERS
Holy, holy, holy is the Lord, holy is the Lord God almighty
Holy, holy, holy, Lord God Almighty!..... NICEA
Holy, most holy (Sanctus)..... SLANE
Hosanna, hosanna, hosanna in the highest.....
How lovely on the mountains are the feet of him..... **Our God reigns**
How shall I sing that majesty..... COE FEN
I am a new creation.....
I am the bread of life *Toolan*
I am the bread, the bread of life; PICKET WOOD
I bind unto myself today ST PATRICK'S BREASTPLATE
I cannot tell → O perfect love LONDONDERRY AIR
I come with joy → For Mary, Mother of our Lord ST BOTOLPH
I danced in the morning **Lord of the Dance**
I lift my eyes to the quiet hills DAVOS
I vow to thee my country THAXTED
I will sing the wondrous story → Alleluia, sing to Jesus..... HYFRYDOL
I, the Lord of sea and sky..... **Here I am Lord**
If I were a butterfly
Immortal love for ever full BISHOPTHORPE
In Christ alone, my hope is found.....
In heavenly love abiding..... PENLAN
In our day of thanksgiving ST CATHERINE'S COURT
In the bleak midwinter CRANHAM
Jesu, lover of my soul ABERYSTWYTH
Jesus Christ is waiting → Now the green blade... NOEL NOUVELET
Jesus is Lord! JESUS IS LORD
Jesus lives! thy terrors now ST ALBINUS
Jesus on the mountain peak → Jesus lives thy terrors... ST ALBINUS

The Specials

Jesus put this song into our hearts	Silent night	STILLE NACHT
Jesus, good above all other.....	Sing for God's glory → Praise to the Lord.....	LOBE DEN HERREN
Jesus, name above all names.....	Sing of the Lord's goodness.....	
Jesus, Prince and S... → Onward Christian Soldiers.....	Sing to God new songs of worship;	ODE TO JOY
Joy to the world the Lord has come.....	Sing we of the blessed... → Father, Lord of all.....	ABBOT'S LEIGH
Jubilate, everybody.....	Stand up and bless the Lord → Breathe on me breath.....	CARLISLE
King of glory, King of peace.....	Sweet sacrament divine	DIVINE MYSTERIES
Let love be real → O perfect love	Take up thy cross.....	SIDCUP
Let there be love shared among us.....	Tell his praise in... → Father, Lord of all creation	ABBOT'S LEIGH
Let us break bread/praise God together on our knees	Tell out my soul	WOODLANDS
Lift up your hearts → Tell out my soul.....	The day of resurrection	ELLACOMBE
Like a mighty river flowing	The King of love my shepherd is.....	ST COLUMBA
Living God, your word has called us.....	The King of love my shepherd is.....	DOMINUS REGIT ME
Lo, he comes with clouds descending.....	The Lord my pasture shall prepare.....	SURREY
Long ago, prophets knew.....	The Lord's my Shepherd.....	(Townend)
Lord Christ, who on thy heart	The love we share → O perfect love	LONDONDERRY AIR
Lord Jesus Christ	The Magi came from → Lord Christ, who on thy... ..	GONFALON ROYAL
Lord of all hopefulness → Be thou my vision.....	The race that long in darkness → Ye choirs of new J.....	ST FULBERT
Lord, for the years	The royal banners forward go → Lord Christ, who.....	GONFALON ROYAL
Lord, the light of your love is shining	The Saviour will come → O praise ye the Lord	LAUDATUM DOMINUM
Love divine, all loves excelling	The Spirit lives to set us free	THE SPIRIT LIVES
Low in the grave he lay	The strife is o'er → Good Christians all.....	GELOBT SEI GOTT (VULPIUS)
Majesty! Worship his majesty.....	The Virgin Mary had a baby boy.....	Traditional
Make me a channel of your peace	There is a Redeemer	
Make way, make way	There's a man riding in on a donkey → Give me joy	Sing hosanna
Meekness and majesty	There's a wideness in God's mercy.....	CORVEDALE
Mine eyes have seen the glory	Thine arm, O Lord, in days of old	SAINT MATTHEW
Morning has broken.....	Think of a world without any flowers.....	GENESIS
My song is love unknown.....	This joyful Eastertide.....	
My Lord, what love is this	This world you have made is a beautiful place	Beautiful World
Now thank we all our God	Thou didst leave thy throne	MARGARET
Now the green blade riseth	Thou, whose almighty word.....	MOSCOW
O Christ the same → O perfect love	Thy hand, O God, has guided	THORNBURY
O come, all ye faithful.....	Thy kingdom come, O God	SAINT CECILIA
O come, O come, Emmanuel	To God be the glory! great things.....	TO GOD BE THE GLORY
O for a thousand tongues	To thee, O Lord, our hearts we raise	GOLDEN SHEAVES
O God beyond all praising → I vow to thee my country.....	Virgin-born, we bow → Jesus, good above all.....	QUEM PASTORES
O God of earth and altar	Waken, O sleeper, wake and rise	BILLING
O God of hope → Dear Lord and Father of mankind	Walking in a garden.....	AU CLAIR DE LUNE
O Jesus, I have promised.....	We cannot measure how you heal.....	YE BANKS AND BRAES
O Jesus, I have promised.....	We have a dream → Tell out my soul.....	WOODLANDS
O Jesus, I have promised → Thy hand, O God.....	We have a gospel to proclaim	FULDA
O Jesus, I have promised.....	We love the place, O God.....	QUAM DILECTA
O Lamb of God – <i>Agnus Dei</i>	We pledge to one another → I vow to thee my country	THAXTED
O let the Son of God enfold you	We plough the fields and scatter	WIR PFLÜGEN
O Lord my God! when I in awesome wonder.....	We'll walk the land.....	Let the flame burn brighter
O Lord, we long to see your face → The Lord my pasture.....	What a wonderful change.....	McDANIEL
O love that wilt not let me go	What child is this who, laid to rest	GREENSLEEVES
O perfect Love	When God Almighty came to earth → When I survey.....	O WALY WALY
O praise ye the Lord!	When I needed a neighbour.....	NEIGHBOUR
O worship the Lord in the beauty of holiness	When I survey the wondrous cross	O WALY WALY
Of the Father's love begotten	When our God came to → Long ago, prophets	PERSONENT HODIE
On Christmas night all Christians sing	When we walk with the Lord	Let the flame burn brighter
On Jordan's bank the Baptist's cry	Who is this so weak and helpless → Alleluia, sing to Jesus	HYFRYDOL
One more step along the world I go	Will you come and follow me?	KELVINGROVE
One shall tell another	Will your anchor hold	WILL YOUR ANCHOR HOLD
Only by grace can we enter	Ye choirs of new Jerusalem	SAINT FULBERT
Onward, Christian pilgrims/soldiers.....	Ye holy angels bright	DARWALL'S 148 TH
Peace is flowing like a river.....	Ye servants of God your Master proclaim	PADERBORN
Praise and thanksgiving → Morning has broken	Ye watchers and ye holy ones	LASST UNS ERFREUEN
Praise to the Lord we sing today.....	You are the King of Glory	Hosanna to the Son of David
Praise to the Lord, the Almighty	You shall go out with joy	The trees of the field
Praise, my soul, the King of heaven	You're there!	COLEHAYES
Put peace into each other's → The King of love my.....		
Rejoice, the Lord is King!.....		
Ride on, ride on in majesty → On Jordan's bank.....		
Rock of Ages cleft for me		
See the holy table → Holy, holy, holy, Lord God.....		
Seek ye first the kingdom of God		

The Specials

TUNE	Title
ABBOT'S LEIGH	Glorious things of thee are spoken
ABERYSTWYTH	Jesu, lover of my soul
ADESTE FIDELES	O come, all ye faithful
ALL THINGS B AND B...	All things bright and beautiful
ALLELUIA NO.1	Alleluia, Alleluia, give thanks
AMAZING GRACE	Amazing grace!
Amazing love	My Lord, what love is this
ANTIOCH	Joy to the world the Lord has come
AU CLAIR DE LUNE	Walking in a garden
BATTLE HYMN	Mine eyes have seen the glory
Beautiful World	This world you have made
BENSON	God is working his purpose out
BILLING	Waken, O sleeper, wake and rise
BINCHESTER	Happy are they, they that love God
BISHOPTHORPE	Immortal love for ever full
BLAENWERN	Love divine, all loves excelling
BLESSED ASSURANCE	Blessed assurance Jesus is mine
BREAD OF HEAVEN	Bread of heaven on thee we feed
BUNESSAN	Morning has broken
Butterfly Song. The	If I were a butterfly
CAMBERWELL	At the name of Jesus every knee
CARLISLE	Breathe on me, breath of God
CHRIST AROSE!	Low in the grave he lay
COE FEN	How shall I sing that majesty
COLEHAYES	You're there!
CONTEMPLATION	(When all thy mercies, O my God)
CORDE NATUS (DM)	Of the Father's love begotten
CORVEDALE	There's a wideness in God's mercy
CRANHAM	In the bleak midwinter
CRÜGER	Hail to the Lord's anointed
DARWALL'S 148TH	Ye holy angels bright
DAVOS	I lift my eyes to the quiet hills
DAY OF REST	O Jesus, I have promised
DEUS TUORUM MILITUM	Awake, awake: fling off the night
DEVON SQUARE	Praise to the Lord we sing today
DIADEM	All hail the power of Jesus' name!
DIVINE MYSTERIES	Sweet sacrament divine
DOMINUS REGIT ME	The King of love my shepherd is
DREAM ANGUS	Christ's is the world
ELLACOMBE	The day of resurrection
EPIPHANY	Brightest and best of the sons
Freely, Freely	God forgave my sin
FULDA	We have a gospel to proclaim
GELOB'T SEI GOTT (VULPIUS)	Good Christians all, rejoice and...
GENESIS	Think of a world without any...
Gerrit Gustafson	Only by grace can we enter
<i>Go, tell everyone</i>	God's Spirit is in my heart
<i>God of the poor</i>	Beauty for brokenness
GOLDEN SHEAVES	To thee, O Lord, our hearts we...
GONFALON ROYAL	Lord Christ, who on thy heart
GOPSAL	Rejoice, the Lord is King!
GRACE IN ESSENCE	Bread is blessed and broken
GREENSLEEVES	What child is this who, laid to rest
GUING POWER	Christ triumphant ever reigning
GWALCHMAI	King of glory, King of peace
HAREWOOD	Christ is our cornerstone
HATHEROP CASTLE	O Jesus, I have promised
HELSLEY	Lo, he comes with clouds...
HERE I AM	I, the Lord of sea and sky

TUNE	Title
Hosanna To The Son Of David	You are the King of Glory
HOW GREAT THOU ART	O Lord my God! when I in...
HYFRYDOL	Alleluia, sing to Jesus
IN DULCI JUBILO	Good Christian men, rejoice
JESUS IS LORD	Jesus is Lord!
JUBILATE DEO	Jubilate, everybody
KELVINGROVE	Will you come and follow me?
KINGS LYNN	O God of earth and altar
Knowing you	All I once held dear
LASST UNS ERFREUEN	Ye watchers and ye holy ones
LAUDATE DOMINUM (PARRY)	O praise ye the Lord!
Let the flame burn brighter	We'll walk the land
Light Up The Fire	Colours of day
LIVING LORD	Lord Jesus Christ
LOBE DEN HERREN	Praise to the Lord, the Almighty
LONDONDERRY AIR	O perfect Love
Lord of the dance	danced in the morning
LORD OF THE YEARS	Lord, for the years
LOVE UNKNOWN	My song is love unknown
LUX EOI	Alleluia, Alleluia, hearts to heaven..
LYNGHAM	O for a thousand tongues
MARGARET	Thou didst leave thy throne
McDANIEL	What a wonderful change
MELITA	Eternal Father, strong to save
MICHAEL	All my hope on God is founded
MILES LANE	All hail the power of Jesus' name!
MONKS GATE	He who would valiant/would true...
MOSCOW	Thou, whose almighty word
NEIGHBOUR	When I needed a neighbour
New Wine	One shall tell another
NICAEA	Holy, holy, holy, Lord God...
NOEL NOUVELET	Now the green blade riseth
NUN DANKET	Now thank we all our God
O WALY WALY	When I survey the wondrous cross
ODE TO JOY	Sing to God new songs of worship;
OLD YEAVING	Like a mighty river flowing
Our God Reigns	How lovely on the mountains
PADERBORN	Ye servants of God your Master
PENLAN	In heavenly love abiding
PERSONENT HODIE	Long ago, prophets knew
PICKET WOOD	I am the bread, the bread of life;
PRAISE MY SOUL	Praise, my soul, the King of heaven
QUAM DILECTA	We love the place, O God
QUEM PASTORES	Jesus, good above all other
REPTON	Dear Lord and Father of mankind
RUNYAN	Great is thy faithfulness
SAGINA / BOUQUET	And can it be
SEEK YE FIRST	Seek ye first the kingdom of God
Servant Song, The	Brother, sister, let me serve you
Shine, Jesus, Shine	Lord, the light of your love
SIDCUP	Take up thy cross
SINE NOMINE	For all the saints who from their...
Sing Hosanna	Give me joy in my heart
SLANE	Be thou my vision
SOLOTHURN	Before the throne of God above
SONG 34 (ANGELS' SONG)	Forth in thy name, O Lord, I go
SONG 46	Drop, drop, slow tears
SOUTHCOTE	One more step along the world I go
Spirit Song	O let the Son of God enfold you

The Specials

TUNE	Title
ST ALBINUS	Jesus lives! thy terrors now
ST BOTOLPH	For Mary, mother of our Lord
ST CATHERINE'S COURT	In our day of thanksgiving
ST CECILLIA	Thy kingdom come, O God
ST COLUMBA	The King of love my shepherd is
ST FRANCIS	Make me a channel of your peace
ST FULBERT	Ye choirs of new Jerusalem
ST GERTRUDE	Onward, Christian pilgrims/soldiers
ST MARGARET	O love that wilt not let me go
ST MATTHEW / NOEL	Thine arm, O Lord, in days of old
ST PATRICK'S BREASTPLATE	I bind unto myself today
ST THEODULPH	All glory, laud and honour
STILLE NACHT	Silent night
SURREY	The Lord my pasture shall prepare
SUSSEX CAROL	On Christmas night all Christians...
TALLIS'S CANON	Glory to thee, my God, this night
THAXTED	vow to thee my country
Servant King, The	From heaven you came
THE SPIRIT LIVES	The Spirit lives to set us free
The Trees Of The Field	You shall go out with joy

TUNE	Title
This is your God - Kendrick	Meekness and majesty
THIS JOYFUL EASTERTIDE	This joyful Eastertide
THORNBURY	Thy hand, O God, has guided
TO GOD BE THE GLORY	To God be the glory! great things
TOPLADY	Rock of Ages cleft for me
TOR HILL	Living God, your word has called...
Toolan	I am the bread of life
TRUST AND OBEY	When we walk with the Lord
VENI IMMANUEL	O come, O come, Emmanuel
WAE'S FOR ME PRINCE CHARLIE	Cloth for the cradle
WAS LEIBET, WAS SCHWEBET	O worship the Lord in the beauty
WILL YOUR ANCHOR HOLD	Will your anchor hold
WINCHESTER NEW	On Jordan's bank the Baptist's cry
WIR PFLÜGEN	We plough the fields and scatter
WOLVERCOTE	O Jesus, I have promised
WOODLANDS	Tell out my soul
YE BANKS AND BRAES	We cannot measure how you heal
YORKSHIRE	Christians, awake!

Here follow the (approx. 190*) special arrangements. I use either full notation, or sometimes just the melody, or occasionally description only. The music is mostly in two sections **Playover** and **Bridge**; sometimes the bridge is recommended at the end of the playover as well as

between verses. Alternatives are also offered in several of the items detailed. I show any bridge in small notes where part of the bridge overlaps the last notes of the tune – otherwise they are shown at normal size.

*Note: the numbers of specials by tune is lower than the numbers of first lines as more than one title uses the same tune

The Specials (in detail)

A New Commandment ABCDCE FGFG

There are probably many ways of doing this but perhaps try the following **AB(C)FG**:

Playover

A new com - mand - ment I...

If you omit the short section as marked (**C**) you will have to adjust some of the adjacent note values. You should vary the minims under the long note E immediately before the verse to moving crotchets in sixths for example, to maintain a steady pace at this point.

Once under way the song runs without a break; note the 2over2 time signature.

All creatures of our God and King – LASST UNS ERFREUEN

See Ye watchers and ye holy ones

All glory, laud and honour – ST THEODULPH 76 76 + refrain AABC

Play the opening line once **BOLDLY** then go straight in:

Playover

All glo - ry, laud and hon - our, to

This is an example where the repetition **A-A** may create some doubt, so be very determined about the rhythm here, the two staccato chords help to clarify that the singing starts imminently. A powerful solo stop would help greatly too. This may be rather dramatic but I have used this brief playover regularly and it always works well. It helps that most of your Palm Sunday congregation will know the first line text before getting their books open at the page!

All hail the power of Jesus' name – MILES LANE CM* AB ACD

Look on this as two in the bar. Use the **ACD** section for the playover (first line same as the third, except harmonies) and move to the end in strict time through the bridge, derived from the second line (part of B), that I have used between verses.

* The hymnbooks describe this as CM (common metre – 86 86). That may be true for the words themselves but the repeated sections in the last lines clearly suggest 86 875 or however you wish to interpret it!

Play-over

Bridge

All hail the pow'r of

The chord of G on the first note of the melody may not sit well after the bridge, so I sometimes play that as a unison D. There are many options for the bridge and you need something, as the start of each subsequent verse falls off the main beat. Make sure that the bridge moves off early enough for your congregation to know what is happening and that the return to the verse is clear. The bridge above is particularly good and I have used it many times. If you can hold the last G of the melody through the bridge, that would enhance it greatly.

For the last verse perhaps the following or similar might be effective:

Suggestion for bridge to last verse

Bridge

ff

crown him Lord of all. Let ev - 'ry peo - ple

The E-flat in the pedal is optional and you may find alternatives that work as well or better. You might also use G, E, F# in sequence in the big chord instead of the harmonies written.

All hail the power of Jesus' name – DIADEM 86 86 extended

The "cut" in the middle of my suggested playover is rather abrupt, perhaps dramatic, but could be very powerful, particularly if the notes matching the words "Crown him" are played staccato. This section in particular needs a contrasting legato pedal.

Play-over

These bars may be omitted

for a shorter play-over

All hail the pow'r of Je - sus' name...

There appear to be two ways of working to the second and subsequent verses; the join is probably the easiest to do and adds no additional time. But the longer bridge helps rest the voice in this big hymn, particularly as an introduction to the last verse. As ever, you will be able to work in any number of variations.

Join

crown him Lord of all. *f* Crown him, all...

Bridge

mf crown him Lord of all. *f* Crown him, all...

All heaven declares – Noel & Tricia Richards AB AB CD CE

Play the first two lines and the last two lines **ABCE** (or **AE** by omitting the bars indicated). Try using a solo for the melody and softer accompaniment on the Swell and pedals. There is not much warning from the organ or piano for this kind of start so ensure your choir or vocal group are primed!

These bars may be omitted

Play-over

ped. All heav'n de - clares the glo - ry of the...

Bridge (set)

ped. and wor-ship him a - lone. *ped.* I will pro - claim the glo-ry of the...

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This version with the four bars omitted as shown works well with a choir or when the words are on a sheet or screen. Although only the melody is shown here you should add a moving part to accompany the semibreves to keep the pace precise. You may also wish to add a pedal note just before the starts of each verse (as illustrated and included in most settings).

All I once held dear – *Knowing you* – Graham Kendrick

There are three or four permutations here but a start of the first few bars to “wars to own” would seem best, cutting to either “knowing you Jesus” (first time) or “You’re my all” and running on to the end but straight back in to the verse for the start without a break, which is the way usually set.

This section may be omitted *Short play-over*

Play-over

All I once held dear, built my...

Bridge or Join

love you Lord Now my heart's de - sire...

Words & Music: Graham Kendrick. © Copyright Make Way Music. Used by permission.

I suggest only use the short playover if you are sure that the song is well-known.

Use the bridge as set into the second and third verses, and I suggest keeping the rhythm going through the tied minims.

All my hope on God is founded – MICHAEL 87 87 33 7

I illustrate two playover settings:

1. This uses the bold parts of the metre, **87 87 33 7**. The last note is held for 2 beats with a 2 beat break to the first (and subsequent) verses. This is my preferred option and works well.
2. This uses the bold parts of the metre, **87 87 33 7** with the short fanfare below. This ends on the dominant which is all right as the melody starts on a high dominant. The three chords emphasise the start of the first verse:

Playover 1

Join

All my hope on God is found - ed;...

Playover 2

All my hope on God is found - ed;...

Each verse ends on a semibreve but this appears clumsy. A minim and two beats rest before the next verse works well.

All over the world AB CD AE FG

Start on the third line (initially the same as the first) to the end (**AEFG**). Use the bridge, if you wish, between verses only. Feel this as two-in-the-bar.

Playover

All o - ver the world the Spi - it is...

Bridge

As the wat - ers cov - er the sea

mp

All o - ver...

Join

As the wat - ers cov - er the sea

All o - ver...

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I have added a quick join. Although I have marked two beats rest before the verse each time, in practice you may wish to add music here to fill this space to help maintain the exact tempo. There are many possibilities.

All things bright and beautiful – ALL THINGS BRIGHT AND BEAUTIFUL 76 76 D AB AC DD EF

Once started this flows naturally from verse to refrain to verse. Congregations will sing it most readily when they hear the familiar descending scale in the bass. For that reason I use **ABEF**. This has always worked really well even with visiting congregations relatively unfamiliar with singing in church.

Play-over

All things...

Alleluia, alleluia, give thanks to the risen Lord – ALLELUIA NO.1 AB AC DE FG

I normally play over using **ABAC**; or use a shorter playover (**AC**) but the realisation that the verse is imminent occurs in just the last four notes. Either setting should end strictly 1/1 with no pause or rallentando whatsoever. Once started, this song runs easily.

Play-over (longer) *Play-over (shorter)*

Al - le - lu - ia, al - le - lu - ia give —

Words & Music: Donald Fishel. Copyright © 1973 International Liturgy Publications (ILP) PO Box 50476, Nashville, Tennessee 37205 USA (Adm.by Song Solutions, www.songsolutions.org).

Awake, awake, fling off the night – DEUS TUORUM MILITUM 88 88

If it is written in C consider a down-pitch to B-flat; congregations struggle with the high E especially as it is often the first hymn of the day. I have indicated bars that may be omitted but I would advise against that in most circumstances, as the playover may then be too short. I suggest a tempo of 56 bars to the minute is about the minimum pace acceptable.

While the bridge in the playover is optional I suggest that you retain it as there will then be no doubt about the starting point. Without it the playover ends rather abruptly. You could use the bridge at the end to finish the hymn.

It is fully scored on the next page.

Play-over ♩. = 56

These three bars may be omitted

8 & 2

1. A -

wake, a - wake: fling off the night! for God has

sent his glo - rious light; and we who live in

Christ's new day must works of dark - ness put a -

Bridge *Last time (play-out) - Molto Ral.*

8 & 2

way.

Fine *D.S.*

2. A -

Words John Raphael Pearcey. Text © Copyright the Revd. Mary J. Hancock. Used by permission.

If you omit the three bars in the playover, you may wish to hold the last chord for 4 beats, i.e. include an extra bar making last note/rest = 4/1 or possibly 3/2.

Alleluia, alleluia, hearts to heaven and voices raised – LUX EOI 87 87 D

Hail, thou once despised Jesus

I suggest playing the first four lines of music with a short fanfare to return to the home key. The verse joins may best be achieved using last note duration/silence of 2/2 or 3/1. The position of the bar-lines is questionable in some settings, so don't worry about the 6:4 bar; it hardly shows. A slight *rit.* on the fanfare won't matter so long as you pick up the tempo on the verse.

Play-over

Alleluia, sing to Jesus – HYFRYDOL 87 87 D AB AB CD EF

I will sing the wondrous story. Who is this so weak and helpless, *et al.*

A well-known tune so cut from the first line to the last for the playover (AF). It becomes obvious then that the verse is about to begin. This should not be a slow plodding 3 in a bar; it needs to be quick enough almost to be considered one in a bar or perhaps as a 6:8; I suggest crotchet = at least 112. Use the commas in the first line to help maintain the rhythm by shortening the preceding notes to quavers. The bridge between all verses is shown in the playover; use it throughout regardless of which playover you choose.

Play-over

I have now reduced this to just the one setting as it has clearly proved the most successful. There will be variations that you will be able to include in this hymn but I suggest something at least very similar to the two bar bridge/join that I have used here.

Amazing Grace 86 86 AB AC DB AE

To help assess this hymn, note how short my phrases are in the melodic pattern and that **A** occurs three times. Try the first and last lines joining them up very smoothly (**ABAE**). Between verses you could add a short bridge that would need to start as the last syllable is sung, but mostly a join (illustrated) is sufficient..

The image displays musical notation for the hymn 'Amazing Grace'. It consists of two systems of staves. The first system is labeled 'Playover' and contains two staves of music. The second system contains two staves of music, with the first staff labeled 'Bridge' and the second staff labeled 'Join'. The lyrics are written below the staves: 'A - maz - ing grace! How sweet the sound that...' and 'blind, but now I see. 'Twas grace...'. The notation includes treble clefs, a 3/4 time signature, and various musical symbols such as notes, rests, and beams.

Words: John Newton

Note: there are several variations to the exact melody and harmonies. I have reproduced here only the familiar melody.

It is only when the F is reached on the second stave that your congregation may realise that they are about to sing; but the last line harmonies start at the end of bar 5 which helps. Also your congregation all know the first few words and this is often sung from a sheet so it is rarely necessary to find the place in a hymnbook before the verse begins.

You have the option here to take the bridge up an octave or play it on a different registration. It should start during the word “see” not after it. I suggest you keep the rhythm going through those longer (4 beat) notes by varying the harmonies within them. This reduces the risk of shortening held notes to less than their value – a relatively common fault.

The bridge to the last verse – When we’ve been there ten thousand years... needs to grow in power ending very large.

An upper room did our Lord prepare – O WALY WALY
See When I survey the wondrous cross

Arise to greet the Lord of Light – REPTON
See Dear Lord and Father of Mankind

And can it be – SAGINA

Charles Wesley's wonderful hymn goes well, but a bridge might be worth considering if only to give the singers a short break. Here is my playover:

Play-over ♩ = 80

And can it be that I should...

The bridge is similar but the short staccato notes as in the playover may be played more legato.

Bridge (longer)

thou, my God, shouldst die for me *mp* *Bridge*

that thou, my

'Tis mys - t'ry all! th'Im - mor - tal

If you feel this is too long, try using the shorter bridge below, but I suggest the longer bridge may be particularly useful into the last verse. Without any bridge there must be considerable doubt about the re-start even though the tune starts on the first beat of the bar.

Bridge (shorter)

die for me *mp* *Bridge*

Tis mys - t'ry

As the deer pants AB AC DE AC

For the playover, use the first and last lines (AC) going straight in to the verse without a break. At the end of the refrain use the section “and I long to worship you” as a bridge again without a break. Solo the melody in the quieter sections.

Play-over

As the deer pants...

Bridge

and I long to wor - ship you.

Bridge

I want you more than...

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At the name of Jesus – CAMBERWELL 65 65 65 65 ABCD AEFG

As the music of the first and fifth lines of the verse start the same way, try starting the playover from line 5 (of 8) **AEFG**; your congregation will think you have started from the beginning and so recognise the tune immediately. Try using a reed for the melody line of the playover. Then complete the “verse” part going into the well-known set bridge on a different sound, running straight into verse 1. There is a slight risk that some singers may start before the bridge, although it has never happened to me; at the end of the playover you should run smoothly into the bridge eliminating the crotchet rest to minimise that risk.

Play-over

Bridge (set)

At the name of Jes - us...

For the final verse, you might try repeating the first bar of the bridge this time a tone higher and much louder, stretching the rising scale to twice the value of each note before restarting **grandioso** the final verse at a slightly slower speed. I suggest perhaps this should only be done with a choir present! But I did exactly this one Sunday without any warning to choir or congregation and it worked a treat! Here it is:

Optional last verse bridge to new key

Allargando

ff

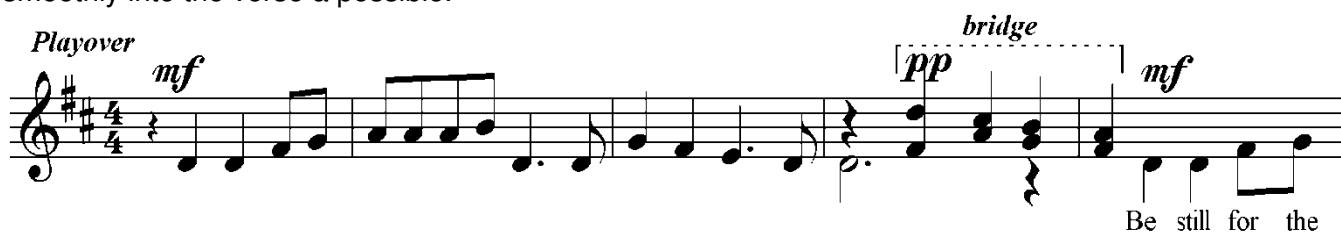
Bro - thers

Words: Caroline Maria Noel; music: Michael Brierly. Music © copyright 1960 Josef Weinberger Ltd. Used by permission.

Take care! This does take the congregation to a high E twice in the last verse – probably best avoided unless warmed up!

Be still for the presence of the Lord AB AC DD AE

Use the first two and last two bars for the playover (AE) and the bridge shown. This has been used many times and works really well. You will probably know many alternatives; the key thing is to run as smoothly into the verse as possible.



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Be still my soul – FINLANDIA 10 10 10 10 10 10 ABAB CDEF CDEG

Try playing over the first six bars cutting to the last two bars (ABEG). Use a soft pedal note on the beat before each verse. There are lots of repeats in this or near repeats so take care with what you finally decide to do that it is not confusing.

As this is a relatively slow tune, no additional space is needed between the verses. End the line as in the suggested playover and start the next verse with a pedal note immediately before the start.

The musical notation for 'Be still my soul' is shown in 4/4 time, key of B-flat major. The playover section starts with a treble clef and a key signature of two flats (B-flat and E-flat). The melody begins with a quarter rest, followed by a series of eighth and quarter notes. The bridge section is marked 'pp' (pianissimo) and 'mf' (mezzo-forte). The lyrics 'Be still my soul;' are written below the bridge.

Be thou my vision – SLANE 10 10 10 10 or 10 11 11 12 Come wounded healer. God in the planning. Lord of all hopefulness.

There are different versions of this tune so beware! The playover should consist of the first and last lines of the music going straight in using two staccato chords before the last chord is held for two beats.

Doing the standard end of verse on three beats would then require three beats rest, which may be clumsy, so I recommend the bridge to the second and subsequent verses. But if you don't want to bridge, hold the last chord for 4 beats resting for 2 beats or for three beats with a three beats rest.

The bridge should be omitted for the playover.

A complete setting is provided on the next page. Where this is particularly well known the last line alone would make a good shorter playover as illustrated (second system).

Be thou my vision / Lord of all hopefulness

Irish Traditional Melody

SLANE

For a short play-over these bars may be omitted

Play-over

Alternative play-over using just these bars

Verses

* Depending on the version these minims may be dotted and the small notes omitted

Bridge

Fine

D.S.

Beauty for brokenness – *God of the poor*, Graham Kendrick

The repeated two bars before the verse will usually not be sufficient for your congregation to know that they are about to sing; you need something of the tune here. Try soloing the verse and as you get to the last syllable “in-crease” insert the six starter bars. Different hymnbooks offer different numbers of phrases for the bridging music. I offer three but always make the final one softer.

Playover

Beau - ty for bro - ken - ness...

Words & Music: Graham Kendrick. © copyright MakeWay Music. Used by permission.

Blessed Assurance 9999 9999 AB AC DEFC

For your playover, try the first and last lines of the verse then go straight into the verse without a break (AC). If that is too short, play the whole verse if you wish, but your congregation may think you are about to play the refrain too. I usually add a pedal bass on the second beat of the bar at the end of the playover and at the end of the bridge (small notes):

Playover

Bles - sed as - sur - ance,...

Bridge

all the day long.

Per - fect sub - mis - sion,

Make sure that your bridge starts smoothly from the end of the verse as you don't want your congregation to be starting to sing the next verse immediately!

Before the throne of God above 88 88 88 88(8) AB CD EF GD(D)

This magnificent modern hymn can be tricky for the singers. Each line picks up after the second beat of the bar, often making breathing and timing awkward. Also it has one of the largest ranges that I know – an octave and a fifth which may limit its popularity a little. It is one of a number that start low in the register and end high.

I suggest that the playover should be the first four lines (8 bars) with a short bridge that may be used between the verses too; very similar to my bridge for *In Christ Alone*. Otherwise there is a standard bridge available, not reproduced here.

Play-over

The musical score is written for piano and voice. The key signature is D major (two sharps) and the time signature is 3/4. The play-over section consists of two systems of staves. The first system has a treble staff with a melody starting on a quarter note, followed by eighth notes, and a bass staff with a simple accompaniment. The second system continues the melody and accompaniment. The bridge section is marked with a dashed line above the treble staff. It features a melodic line with a long note followed by a series of eighth notes, and a bass staff with a rhythmic accompaniment. The lyrics 'Be - fore the throne of God a - bove,' are written below the bridge melody.

Bridge

Be - fore the throne of God a - bove,

Words: Charitie L Bancroft (1841-92); music: Vikki Cook.

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The setting illustrated is typical of those in the hymnbooks and is rather insubstantial for the organ. It needs a good solo to bring out the melody until sufficiently well-known and make sure that the bridge, which I strongly suggest you include, is distinct.

Bread is blest and broken – GRACE IN ESSENCE 65 63 AB AC

This just needs the last note shortening to two beats giving a two beat rest before the verse. The joins to each verse will be the same. First and last lines (AC) would work for a playover but this delightful hymn is probably best played through.

1. Bread is blessed and bro - ken, wine is blessed and poured:
wine is blessed is blessed and poured:

take this and re - mem - ber Christ the Lord.
D.C. last time

However, this starts high and ends low so there may be a case for a bridge to lift it back up to the higher sounds of the start; here is the shorter playover but you can include the join as below in the full-verse playover too:

Play-over
p
Join
pp
p Bread is blessed and

From 'Love From Below' (Wild Goose Publications, 1989) Tune: 'Grace in Essence' Words & Music John L. Bell & Graham Maule, Copyright © 1989 WGRG, Iona Community, Glasgow G2 3DH, Scotland. www.wgrg.co.uk. Used by permission.

Bread of heaven, on thee we feed – BREAD OF HEAVEN 77 77 77 AB AC DE

Playover
These bars may be omitted
Bridge
Bread of ___
day by day with strength sup-plied through the life of him who died. Vine of ___

The bridge may be a way of ending this hymn or making a start on an improvisation at the end of Communion.

Breathe on me breath of God – CARLISLE 66 86

Stand up and bless the Lord

Use the whole tune for your playover. A short bridge works for joining the verses.

The musical score is written for piano in 4/4 time, featuring a key signature of two flats (B-flat and E-flat). It consists of three systems of staves. The first system is labeled 'Play-over' and contains two staves of music. The second system also contains two staves, with the lyrics 'Breathe on me breath of God,' appearing below the right-hand staff. The third system is labeled 'Bridge' and contains two staves, with the lyrics 'do what you would do. Breathe on me breath of God,' appearing below the staves. A dashed line above the right-hand staff of the third system indicates the end of the bridge and the start of the next verse.

There will be momentary clashes with the harmonies at the bridge but this probably doesn't matter. Omitting the bridge altogether and starting the next verse in the same bar as the last note of the previous verse leaves virtually no time to breathe; typically this hymn has weak starts to each verse because of the indeterminate time most organists allow. Having a bridge here clarifies the exact start of the 2nd and subsequent verses. Note that the bridge starts on the 2nd beat of the bar.

Insight 1 – Imperfect tunes

In attempting to derive workable introductions to certain hymns along with satisfactory ways of joining the verses in a systematic way, I have come to accept that there are several hymn tunes that just don't fit the bill that well. And because these are often greatly loved hymns it has become a matter of making a suitable work-around. Is it any wonder, I ask myself, that many of the great composers have not written much music to be sung as a hymn by the worshipping public? I leave you to draw your own conclusions on this matter, but as I have already pointed out earlier the opening line of that great hymn ***Praise my soul the King of heaven*** has a glitch on the word "heaven". That is just one of many idiosyncrasies that exist in the world of hymns. We either live with them or we don't; if we choose not to we alter them at our peril; but I am convinced that one or two of my alterations have been very successful. The tune ST BOTOLPH used for the hymn ***For Mary, Mother of our Lord*** and one or two other tunes work extremely well written out with a 6:8 feel to them. I have used my version of St B. many times, even with congregations for their first time and it has flowed perfectly each and every time.

Brightest and best – EPIPHANY 11 10 11 10

I suggest the first and last lines for the playover and either of two bridges between verses. Although I have kept the 4:4 time signature, try to think of this as a steady 2:2. Without a bridge the gap between verses is likely to become indeterminate.

Play-over

Bridge

Bridge (shorter)

Bright - est and

- dee - mer is laid. Cold on his

- dee - mer is laid. Cold on his

The pace of this hymn suggests a re-write halving the number of bars and note values throughout. It would then have a natural four-in-a-bar tempo.

Broken for me, broken for you – Janet Lunt

Just a very short playover for this hymn mostly used during Communion.

Play-over

Bro - ken for me, bro - ken for...

The rest of the hymn follows through without a break. Keep the accompaniment moving to help sustain the note values in the long notes.

Child in the manger – BUNESSAN See Morning has broken – p84.

Christians awake! – YORKSHIRE (STOCKPORT) 10 10 10 10 10 10 AB CD EB

A good way to start Christmas morning, but get the speed up; it is marked 2:2 in my books! Note the subtle change in the fourth bar – the last not the second line joins here (**AB**). This has lots of verses and with the high notes involved you should add a bridge between to give the voices a rest. I usually play this in B flat.

Playover

Christ -ians a -

Bridges

of God in - car-nate and the Vir - gin's Son.

mf

bridges

f

Then to the...

Use the long bridge or omit the dotted section – either work well.

Insight 2. How your hymn might be laid out in your imagination

Think, perhaps, of your hymn as falling along a length of measuring tape, only the tape has a time signature and bar lines laid out evenly along its length instead of inches or centimetres. The number of bar lines will be about the total number of bars in the verses plus playover plus any bridging music in your hymn.

Now slot the playover in, making sure that the bar lines always match, then add the verses, again making sure that the bar lines match those on the tape and do the same for the remainder of the hymn. That way you will ensure that the overall pace and progress of the hymn is consistent right through from your first notes on the organ to the end of the final verse.

Christ is our Cornerstone – HAREWOOD 66 66 44 44

The last note of the hymn falls on the third beat of the bar. Line 5 begins the same way as the verse itself, so all in all this makes for a difficult playover unless you are prepared to launch the whole eight lines or possibly take some risks. Here is a shorter playover with a necessary bridge.

Playover

bridge

Christ

You should then use the bridge below for the next and subsequent verses:

Bridge

hopes we place of pre-sent grace and joys a-bove. O then with

Make sure that your choir (SATB) holds the last note of each verse for only two beats otherwise their harmonies will clash with your bridge.

Alternatively, you could try singing this hymn to DARWALLS 148TH. (*Ye holy angels bright*)

Christ Triumphant – GUITING POWER 85 85 87

As the melody might be unfamiliar you may wish to solo the tune initially. If it is well known use the following two bars of playover (with accompaniment) that go into the bridge below which is then used for all verses:

Playover

Playover (cont.) & Bridge

Bridge

high re-nown the e-ter-nal name. Word in-car-nate...

These notes may be omitted

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There is an option to omit the pedal notes in the bridge adding a pedal Bb where the crotchet rest is currently shown. It is printed out fully in D on the next page.

Play-over

Bridge

Verses

D.S. last time.

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I have found this arrangement in D very comfortable and would commend it if your congregation struggle with high notes.

Christ's is the world (A Touching Place) – DREAM ANGUS AB CD EB CD

The verses may be sung unaccompanied so I suggest just a simple melodic playover (I use a soft oboe) incorporating a short bridge (not marked) to start the verse. The bridge shown may be used after the verses or after the refrain or both; the music of lines 2, 3 & 4 of the refrain are the same as the verse:

Playover Solo Oboe

Oboe off *mf*

Christ's is the world in which we move,

Bridge *p* *Bridge*

Christ makes with his friends a touch - ing place. Feel for the peo - ple we...

From 'Love From Below' (Wild Goose Publications, 1989), Tune: 'Dream Angus', Scots traditional. Words & Arrangement John L. Bell & Graham Maule, Copyright © 1989 WGRG, Iona Community, Glasgow G2 3DH, Scotland. www.wgrg.co.uk. Used by permission.

Colours of day – Light up the fire AB AB CD AB

Try first and last lines of the verse (**AB**) with a two bar bridge (join), perhaps on a classical guitar, harp (keyboard) or similar to carry the rhythm through to the opening verse:

Play-over

Bridge

Col - ours of day dawn in - to the mind, the...

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The bridge should be used to start all of the verses and may also be used to finish the piece with a rallentando. There is a feel of 6:8 about this song which should be running at about 66 bars to the minute based on 3:4. Any slower and the rhythm will be difficult to maintain.

Dear Lord and Father or mankind – REPTON 86 88 6(6) Arise to greet the Lord of light. O God of hope.

This brilliant tune is a permanent item in the hymn repertoire. The steady pace helps but occasionally the starts, falling on the last beat of the bar, can fail. I've used this arrangement several times and it works very well.

The first system of musical notation consists of three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in a lower bass clef. The key signature has two flats (B-flat and E-flat). The melody begins with a half note G4, followed by a quarter note A4, and then a series of eighth and sixteenth notes. The accompaniment in the bass and lower bass staves provides a steady harmonic foundation.

The second system of musical notation includes the lyrics: "Dear Lord and Fa - ther of man-kind, for - give our fool-ish ways; re -". The notation continues with the same three-staff format, showing a repeat sign at the beginning of the system and a double bar line at the end.

The third system of musical notation includes the lyrics: "clothe us in our right - ful mind, in pur - er lives thy ser - vice find, in deep-er rev' - rence". The notation continues with the same three-staff format, showing a repeat sign at the beginning of the system and a double bar line at the end.

The fourth system of musical notation is labeled "Bridge (optional)" and includes the lyrics: "praise; in deeper rev' - rence praise. calm.". It features a repeat sign and a double bar line. Above the staff, there is a bracket indicating "all except last" and another bracket indicating "last".

* The bridge may be used as a short playout perhaps doubling the note values of the middle bar.

Drop, drop, slow tears – SONG 46 10 10

This just needs a longer finish than written so I have added a bar to make an easy join from the playover, which should be the whole tune and that extra bar which you should also use between the verses.

1. Drop, drop, slow tears, and bathe those beau - teous feet, which
brought from heav'n the news and Prince of peace.

Notice how the extra bar completes the overall phrasing of the tune to eight bars.

Eternal Father strong to save – MELITA 88 88 88 or 16 16 16

This is a tricky hymn to get right. You have two issues – how to get each verse started and how long to hold at the ends of the long (16) lines.

The starts for each verse are difficult because of the way the tune ends on the third beat of the bar leaving a most unclear rhythmic structure that follows.

There will of course be many different ways of playing-over and bridging here; regard these as just a few of many possibilities.

Play-over 1
E - ter - nal...

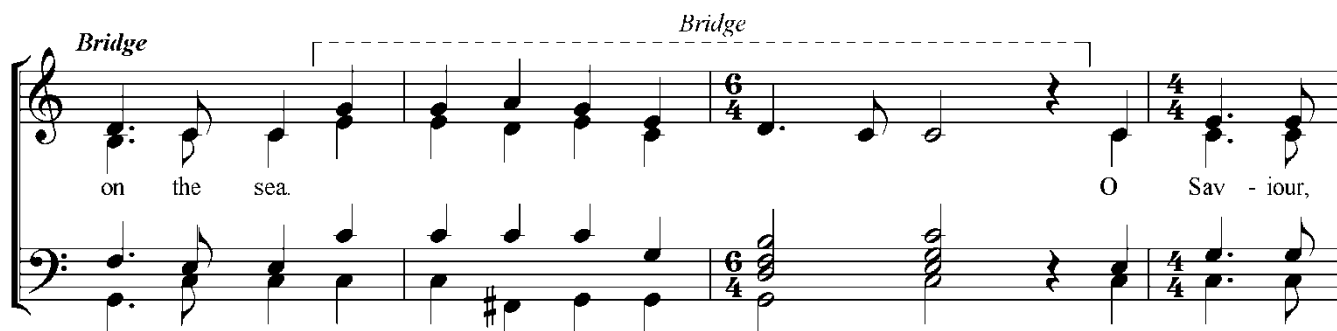
I have found in practice that it is wise to allow three beats (two beats on the last note of each (16) line) plus one beat rest. But this only works well if you keep the tempo up. So I suggest that you try to keep the pace moving along and feel it as two in a bar with a three beat bar at the end of the long lines.

As an alternative playover you could play the last two lines of the verse; this is so characteristic that it will be instantly recognised:



In each case the 6:4 bar gives a useful hint to your congregation that you will be holding the ends of the lines for two beats plus one beat rest.

Joining the verses is similar, but the bridge is not by any means essential:



Father, Lord of all creation – ABBOT'S LEIGH
See Glorious things of thee are spoken

Father, who in Jesus found us – QUEM PASTORES
See Jesus, good above all other

Insight 3. Do you “over-conduct”?

By this I mean do you feel the pulse of the music at four-in-the-bar when the time signature may be shown as 2:2? The issue here is that if you do, you might be encouraging your singers to pound out every note, whereas taking the piece at two-in-the-bar may make a significant difference to how the music flows. As a simple example the hymn *Praise my soul the King of heaven* should not have a beat on each note, or there may be a sense of pounding it out. If you actually attempt to conduct it, allow a beat for alternate syllables – Praise, soul, King etc instead of Praise, my, soul, the, King, of, Hea, – ven.

Try it sometime on various texts and see what you discover. I believe that far too many hymns in our collections are set out, and designated, 4:4 instead of 2:2.

An example from the world of Carols is *Deck the hall*. This is marked 2:2 but I have often seen it conducted as if it was 4:4 which encourages this form of heavy singing and worse, results in the pace being far too slow.

See P101 for a table of how some of the different publishers have categorised the time signatures of *Praise my soul*; it make interesting reading!

For all the saints – SINE NOMINE 10 10 10 4(4)

The whole verse will be too long for the playover, so cut out the middle lines:



Shown here in G but be prepared to down-pitch to F as necessary.

This hymn has several verses so can be tiring on the voice. You may want to “invent” your own bridge(s) between verses with a big one before the last verse.

From heaven you came helpless Babe – Graham Kendrick AB AB CD EF

With a music group and typically words on a screen you may well wish to keep it short and just play the first two lines of the verse and go straight in but there is a risk that your congregation may think you are about to repeat the playover lines **AB**. Take the utmost care that the long notes are held for their exact value; these, like rests, often get shortened. Don't rush this song; there are lots of syllables to be sung on the quavers and semi-quavers.



Words & Music: Graham Kendrick. Copyright © 1983 Thankyou Music/Adm. by Capitol CMG Publishing worldwide excl. UK & Europe, adm. by Integritymusic.com, a division of David C Cook songs@integritymusic.com. Used by Permission.

I mostly use this longer playover which works well, but later tested a shorter one, which proved risky.

For Mary, Mother of our Lord – ST BOTOLPH 86 86

I come with joy

Several points need looking at if this lovely hymn is to come over without hesitation. First, add a full (3:4) bar after the word “praised” at the end of the second line to enable your singers to breathe. Second, add a bridge at the end of the playover and verses to start each verse with confidence. Third, don’t let it drag; keep the pace up and it will work really well.

For Ma - ry, Mo - ther of our Lord, God's ho - ly
The An - gel Gab - riel brought the word she should Christ's
name be praised who first the Son of God a -
mo - ther be Our La - dy, hand - maid of the
Bridge for all verses
dored, as on her child she gazed.
Lord made ans - wer will - ing - ly.

Words: John Raphael Pearcey; music: Gordon Slater. Text © Copyright the Revd. Mary J Hancock; music © Copyright Oxford University Press. Used by permission.

I have adjusted the harmonies in the bridge. At the end you can play the bridge as a way of finishing the hymn. Make it obvious that you are not leading into an additional (non-existent) verse!

As a postscript this is one of the tunes that I have adapted and played very many times to both sets of words; it flows remarkably well and is a fine example of the best that this work has to offer.

It may be worth comparing this tune with CONTEMPLATION (p7), which illustrates its timing contrasted to ST BOTOLPH.

Forth in thy name, O Lord, I go – SONG 34 (ANGELS' SONG) 88 88

Here I have made the last bar into 6:4 like the previous bars with 6 chords to provide a join to the verses that can be followed easily.

1. Forth in thy name, O Lord, I go, my dai - ly

la - bour to pur - sue; thee, on - ly thee, re - solved to

know, in all I think or speak or do.

The musical score is written for voice and piano. It consists of three systems of staves. The first system is in 4/4 time, and the second and third systems are in 6/4 time. The lyrics are written below the vocal line. The piano accompaniment consists of chords and single notes.

Give me joy in my heart – *Sing Hosanna* AB AC DE DE

Give me oil in my lamp.

A Christingle is made of an orange

There's a man riding in on a donkey

Great fun but this can be difficult to get everyone to start singing together; try **AC**. A bridge is recommended because the space between verses is too short to sing comfortably. You may wish to add a bass note A on the crotchet rest before each verse begins.

Playover

Bridge

Sing ho - san - na to the King!

ped. Give me joy

ped. Give me peace

The musical score is written for voice and piano. It consists of two systems of staves. The first system is in 4/4 time and includes a 'Playover' section. The second system is in 4/4 time and includes a 'Bridge' section. The lyrics are written below the vocal line. The piano accompaniment consists of chords and single notes.

The bridge here is somewhat optional but the turn-around is very quick without something. I used this bridge with a visiting choir at a wedding and it worked well. Come in firmly on the bridge to make sure that the singers start at the correct place! A pedal bass on the crotchet rest would also help to start each verse.

Glorious things of thee are spoken – ABBOT’S LEIGH 87 87 D, AB AB CD EF
Father, Lord of all creation
Sing we of the blessed Mother
Tell his praise in song and story

Written during WW2 this tune largely supercedes AUSTRIA and is now well known, so you may be able to play over just the opening and last lines (AF). Note that many congregations sing the tune incorrectly on the last line failing to reach the tonic on “all”. It may be worth soloing this tune in your playover to try to “correct” this before the start.

The musical score is for the hymn 'Glorious things of thee are spoken'. It is written in D major (two sharps) and 3/4 time. The first system is marked 'Playover' and 'mf' (mezzo-forte). The second system is marked 'f' (forte) and includes the lyrics 'Glo - rous things of thee are spo - ken...'. The melody is in the treble clef, and the bass line is in the bass clef. The piece ends with a final cadence on the tonic.

Music: Cyril Vincent Taylor. Music © Copyright Oxford University Press. Used by permission.

In D this tune has some high notes; I usually play it in C.

Glory to thee, my God this night – TALLIS’S CANON 88 88

Getting the start to happen on all verses is the problem here and there is little space to take a breath being LM. The melody ends literally on the beat before it re-starts which makes it awkward. The rather laid-back tune lacks a strong rhythm so that when the verse ends the tune “dies”.

First there is a possible need to add two beats to the end of the second line to enable the singers to breathe but this is not essential and I have not included it in this setting. I have added two beats at the end so that a 6:4 bar appears. This makes for an excellent start on beat 6. To get this tune to work, it is worth keeping it fairly slow, or it may end up being a gabble.

The musical score is for the hymn 'Glory to thee, my God this night'. It is written in D major (two sharps) and 4/4 time. The first system is marked 'Play-over (whole verse)'. The second system includes the lyrics 'Glo - ry to thee, my God, this night,'. The melody is in the treble clef, and the bass line is in the bass clef. The piece ends with a final cadence on the tonic.

Go tell it on the mountain AB AC DE DF

Play the refrain through with the descending chords in the last bar as shown and go straight in (**AB AC**):

Play-over *This section may be omitted*

Go tell it on the moun - tain...

The image shows two staves of music. The top staff is a single melodic line in 4/4 time, starting with a 'Play-over' label. It contains a sequence of eighth and quarter notes. A bracket above the staff indicates that the section from the second measure to the eighth measure 'may be omitted'. The bottom staff is a piano accompaniment in 4/4 time, featuring a series of descending chords in the right hand and a steady bass line in the left hand. The lyrics 'Go tell it on the moun - tain...' are written below the piano staff.

Use the shorter version (**AC**) if the words are on a leaflet or screen.

Don't use any of the verse (**DE DF**) in the playover.

God forgave my sin – *Freely, freely* AB CD EF EF

There are two relatively obvious ways of starting this well-known song. The first uses the last two lines of the refrain (**EF**). The second playover (**AF**) retains the first line, which I prefer, yet finishes on the last line with the same very easy join to the verse (4/1).

Play-over 1

God for - gave my...

Play-over 2

God for - gave my...

The image shows two musical staves for the song 'God forgave my sin'. Both staves are in 3/4 time with a key signature of one sharp (F#). The first staff, labeled 'Play-over 1', starts with a quarter rest followed by a series of eighth and quarter notes. The second staff, labeled 'Play-over 2', starts with a quarter note followed by a series of eighth and quarter notes. Both staves end with a dotted quarter note and an eighth rest, with the lyrics 'God for - gave my...' written below.

Words & Music: Carol Owens. © 1972 Bud John Songs/EMI CMP/Small Stone Media BV Holland
(admin by Song Solutions www.songsolutions.org). Used by permission.

There is no need for a bridge; the song is sung steadily and relatively slowly and the join to the next verse is obvious. If you *rit.* on the first two notes of the refrain that is all right, but be sure to pick up the speed again.

God, in the planning and purpose of life – SLANE

See **Be thou my vision**

God is love, his the care – PERSONENT HODIE

See **Long ago prophets knew**

God is working His purpose out – BENSON 86 87 87 12 8

Some hymnbooks have “cleaned up” the words to make the rendering of this hymn more consistent. I have used such a version here but that should make little difference. For the playover try joining the first and last lines shortening the semibreve to the first crotchet of the last line. Shorten the last semibreve to a minim (two beats) or dotted minim (three beats) leaving two or one silent beats before starting the verse.

Playover

God is work - ing his

Bridge

as the wat - ers cov - er the sea. From the east to the

The bridge is optional but without it the pick-up to the next verse is very quick.

God's Spirit is in my heart – *Go tell everyone*

The playover consists of parts of the minor and major sections including the bridge that I have written that gets all the verses starting with precision. The three chords with pauses at the end of the verse in some settings are difficult to get to work properly! I have re-written this section.

Play-over

God's Spi - rit is in my

Bridge to all verses

3/4. Don't... Just as the Fa - ther sent

Verse continued from play-over illustrating amended rhythm

He

Refrain

Words: Alan Dale & Hubert J Richards; Music Hubert J Richards © Copyright Kevin Mayhew Ltd. Used by permission.

Good Christian men / Christians all, rejoice – IN DULCE JUBILO AA BC BD EF

The problem is getting the verses started. I use the first two and last two lines of the verse. Repeat the second “Christ is born today” so that it gets played twice, the second time more quietly to form a bridge and use that again between verses.

Playover & Bridge

Good Christ - ian men re - joice_____ with

Bridge *Bridge (use between verses only)*

Good Christ - ian men re - joice___ with

Great is thy faithfulness – FAITHFULNESS (RUNYAN) 11 10 11 10 + refrain

A playover comprising the first four and last four bars is effective; hold the last note for two beats, one beat rest and in. Staccato the three chords in the penultimate bar as shown.

Play-over

Great is thy

Bridge *Bridge*

faith - ful - ness, Lord un - to me! Sum - mer and

The verses in this hymn are quite long and the bridge allows a little rest for the voices. You may wish to vary the bridge shown, but I suggest keeping to the length I have set. If you don't wish to use it, use 4/2 on the last chord to transition to the next verse.

Good Christians all, rejoice and sing – GELOB'T SEI GOTT (VULPIUS)
The strife is o'er, the battle done 888 + Alleluias

There are two ways of singing the Alleluias in this hymn. Make sure your playover includes them as you want them. Alternatively the whole tune is quite acceptable. For a bridge I suggest the last two bars.

The musical score is written for piano and voice in 3/4 time. It consists of three main sections: a 'Playover' section, a 'Short playover' section, and a 'Bridge' section. The 'Playover' section begins with a treble and bass staff. The treble staff has a key signature of one sharp (F#) and a 3/4 time signature. The bass staff has a key signature of one sharp (F#) and a 3/4 time signature. The 'Short playover' section is indicated by a dashed line and a bracket. The 'Bridge' section is also indicated by a dashed line and a bracket. The lyrics are: 'Good Christians all, rejoice The strife is o'er, the Lord of Life is Death's mightiest pow'rs have... Al - le - lu - ia.'

Note the different harmonies at the end of the playover/bridge and verses.

Note also how the first three bars throws the rhythm out slightly but the dramatic notes of Bar 4 probably justify this arrangement. An extra bar on the chord of C could have been added there but that would introduce the risk of singers starting on what would then be Bar 5.

Hail to the Lord's anointed – CRÜGER 76 76 D AABC

The bridge illustrated works well for the starts of the second and subsequent verses and is optional for inclusion in the playover (**AC**).

Play-over

Bridge

Hail to the Lord's an -

Hallelujah, my Father – Tim Cullen AA BAA

This is a gentle song and must not be rushed. In particular the rests must be counted in very carefully; I have often heard this sung at a time signature halfway between 3:4 and 4:4 because the rests were not fully counted. I offer the bridge if you wish to repeat it.

Play-over mp

mf

Hal - le - lu - jah, my...

Bridge (varied)

Bridge to repeat

p

in his life is my life.

mf

Hal - le - lu - jah, my...

Words & Music Tim Cullen. © Copyright Celebration / Kingsway's Thankyou Music.

He who would valiant be – MONKS GATE 65 65 66 65 AABC

The second line of music replicates the first exactly so there may be some confusion if you use it for your playover. It is questionable whether the bar lines are in the correct locations or whether the tune is really 2:4! If you want a bit of flair; see the complete version below.

I have concluded that the general arrangement is poor and have re-written it in 4:4 with the bar-lines relocated and the note values halved.

An alternative, perhaps more conventional approach would be to play ABC allowing two beats before starting the verse.

Solo Reed

Gt

L.H. (REEDS)

1. He who would val - iant be 'gainst all dis - as - ter,

let him in con - stan - cy fol - low the Mas - ter.

There's no dis - cour - age - ment shall make him once re - lent his first a -

vowed in - tent to be a pil - grim. pil - grim.

1 2 **D.S.** **3**

This seems to make a lot more sense. You could extend your bridge into the last verse but I suggest you use the three chords immediately before the verse.

Happy are they, they that love God – BINCHESTER 86 86

You could add a bar in the middle to give singers the chance to breathe but verse four joins through “sorrows prove the path...”. But you need to add a bar’s rest at the end before singing the next verse. In effect treat it as a slowish 6:8 and keep it going continuously.

The musical score is written for piano in 3/4 time, with a key signature of one flat (Bb). It consists of two systems of staves. The first system shows the beginning of the piece, and the second system shows the end, which includes a double bar line and repeat signs, indicating a continuous or looping structure. The melody is simple and hymn-like, with a slowish 6:8 feel.

Here, Lord, we take the broken bread – ST COLUMBA 87 87

See The King of love my shepherd is – p119

Holy, holy, holy is the Lord – AABC

The verses join to one another quite naturally so the bridge suggested here is very much an option. But I suggest it in the playover. I recommend some movement under the long held chord to ensure that timing remains accurate.

First and last lines illustrated here:

The musical score is written for piano in 3/4 time, with a key signature of two sharps (F# and C#). It is divided into two main sections: a 'Playover' and a 'Bridge'. The 'Playover' section starts with a treble clef and a bass clef, with a key signature of two sharps. It includes a 'p' (piano) dynamic marking and a 'Ho - ly,' lyric. The 'Bridge' section follows, with a 'Fine' marking and a 'Je - sus,' lyric. The bridge includes a '*' marking and a 'Bridge' label. The score ends with a double bar line and repeat signs.

* Some versions do not have the two quavers here; just a long note on the A.

Holy, holy, holy, Lord God almighty – NICEA 11 12 12 10 AB CD AB EF See the holy table

As the third line of music starts exactly the same as the first line, this is a good place to start your playover (**ABEF**) as it works quickly towards the finish; allow either three beats on the last chord and one beat of silence to the start. To bridge to the next verse repeat the last two bars of music, but this is very much an optional extra in this instance.

Play-over

Ho - ly, ho - ly

Bridge

Bles - sed Tri - ni - ty! Ho - ly, ho - ly

Holy, most holy (Sanctus) – SLANE

Introduce this setting of the Sanctus with just the last line of SLANE and go straight in. Similarly go straight in to the second verse after the verse without the bridge that I suggest for other uses of this tune.

Play-over

Ho - ly, most ___ ho - ly, all ___

Hosanna, hosanna, hosanna in the highest – Carl Tuttle AB AB CC CD

Use a reed to solo this; play the first half of the verse only then into the second half of the refrain (ABCD). Two beats on the last note then 1½ / 2 beats rest before starting verses 1 and 2 respectively. But the bridge could be omitted joining the refrain directly to verse 2.

Play-over

Bridge

Ho - san - na, Ho - san - na,
san-na in the high - est. Glo - ry,

Words & Music: Carl Tuttle. © 1985 Shadow Spring Music/Music Services
(Admin. by Song Solutions CopyCare www.songsolutions.org). Used by permission.

How lovely on the mountains – Our God reigns AB AC DD EF

The third line starts exactly the same as the first so start the playover there (AC) or (ACEF). I have included part of the refrain in the playover but this may be omitted; use a pedal note immediately before the verse. The bridge incorporates part of the refrain and again I introduce the next verses with the pedal note.

Play-over

These bars may be omitted

Bridge

reigns! ____
Ped. How love - ly
Ped. How love - ly

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Integritymusic.com, a division of David C Cook songs@integritymusic.com. Used by permission..

How shall I sing that majesty – COE FEN 86 86 D

This lovely hymn seems to have arrived relatively recently. It is a very fine marriage of words and tune so the only question is how to start it and how to join the verses. Initially I was curious as to why the tune comprised seven bars each line but the third line has eight (taking the tune as four lines of music). But looking at the whole tune I could see that, including the necessary bar's rest to the verses, the tune works very well. This is one of relatively few hymns at 3:4 that start each line on the downbeat and not one beat before. So don't make the mistake of making the rest bar two beats as so often happens. Being a three-in-a-bar tune it needs the full three beats to maintain the pulse correctly.

I've shown the melody here with the bars lined up to illustrate the point clearly.



Music: Kenneth Naylor (1931-1991)

Initially this hymn requires the playover of the full verse plus the one bar to start the tune for singing, and I suggest no other music between verses, just the three silent beats. In time other reduced forms of playover may become feasible.

I am a new creation AB AC DDE AC

The tune is repeated on the third line ("My heart is over-flowing...") so start there (**AC**). To get the verse started I suggest a rising scale in the base. You need a strong rhythmic accompaniment to keep the basic pace going so that the extensive syncopation used in this song does not cause timing problems. To play this successfully you will need to solo the tune throughout and set the tempo with pedal and left hand on chords. Do not attempt to play directly from the music in your hymnbooks; that will only work on a piano.

Play-over

Bridge to repeat

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I am the bread of life (Toolan)

In trying to play this as set in the various books where I have seen it, there is clearly a need to add another bar at the end of the refrain; otherwise the singers will be exhausted long before the end! Start the playover at the beginning (on the first beat) and switch from "and who believe..." to "...and I will raise him up on the last day" at the end of the refrain; then add a bar before the start:

Play-over

Bridge

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Hold the long note on "day.____" for 7 or 6 beats accordingly always leaving a crotchet rest before the next verse.

I am the bread, the bread of life – PICKET WOOD AB AC DE DF

This hymn has suitable joins to bring you back to the beginning, so the only problem is getting started just after the third beat of the bar. Here are my suggestions (ABAF) or (AF):

Play-over 1 *These bars may be omitted*

I am the bread, the bread of...

Play-over 2 *These bars may be omitted*

I am the bread, the bread of...

Words & Music: © Copyright Brian Hoare/The Jubilate Group.

With the choir I use the second playover in its shortened version. The first version more obviously points to the start of the verse because it uses the final phrase which the second version doesn't, but either has proved quite satisfactory.

I bind unto myself today – ST PATRICK'S BREASTPLATE

This occasional hymn needs the four line playover to familiarise the congregation. The second part is singable in its original key only by a choir. If you don't have one or want your congregation to sing this part then try the following where I switch the key from Gm to D major almost without a hitch:

Join to part 2 *ral.* *Bridge*

pu - ri - ty_ of faith - ful souls. Christ be with me,...

Join to Doxology

Christ in mouth of friend and stran - ger. I bind un - to my...

I cannot tell – LONDONDERRY AIR (DANNY BOY) see O perfect love

I come with joy – ST BOTOLPH see For Mary, Mother of our Lord

I danced in the morning – LORD OF THE DANCE AB AC DE FC

I break all the “rules” and start this song with the refrain “Dance, then, wherever you may be...” (DEFCC) It is so well known that it works well. I generally use the last two bars of the refrain, played more softly, as a bridge for both playover and verses.

Play-over

Dance, then, wher - e - ver you may be, I am the Lord of the Dance said he, and I'll

lead you all wher - e - ver you may be, and I'll lead you all in the

Bridge (use in play-over and between verses)

mp

Dance, said he. I danced in the morn-ing when the...

Words: Sydney Carter; music: Sydney Carter, adapted from a Shaker Melody.

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There is a slight risk that some of your singers may try to start where the bridge occurs; you can minimise that by playing very smoothly into the bridge then the intended start will become obvious. A way I did this (May 2014) was to solo the melody on the clarinet with no accompaniment until “Dance, said he” when I added soft chords on the Swell which continued through the bridge.

For songs like this there will be any number of ways of playing them; be bold and try something different!

I've used the above several times recently (2023) with considerable success even with visiting congregations.

I, the Lord of sea and sky – Here I am, Lord – Dan Schutte 77 74 D, AB AB CD CE

Shutte's excellent tune has been written to join well between the verses and refrain; the only slight problem is to be sure of the start. As the second line of the tune is the same as the first play the first line through (AB) plus the short bridge (manuals only) then hit the bass note, or a descending run as shown, with the pedal before the opening word “I”. Some organists cut out a bar half way through the verse. I suggest you should not do this.

Play-over

Ped. I the Lord of sea and sky.

Words & Music: Dan Schutte. Daniel L Schutte & New Dawn Music, USA. Here I Am, Lord (80670) © 1981, 2000, OCP, 5536 NE Hassalo, Portland, OR 97213. All rights reserved. Used with permission.

I lift my eyes to the quiet hills – DAVOS 458 457

This delightful evening hymn can be remarkably difficult because of the contrast between the very short and quick phrases followed by some long held notes. If you are not to play the whole tune right through, the following suggests a way of joining up the first two lines with the last one:

Playover

The musical score is written for piano in 4/4 time. It consists of three systems of staves. The first system is labeled 'Playover' and shows the beginning of the piece. The second system contains the first two lines of the hymn: 'I lift my eyes to the quiet hills...'. The third system contains the bridge and the end of the piece. The bridge is marked with a dashed line and includes dynamic markings *p* (piano) and *mp* (mezzo-piano). The final section is labeled 'Last time' and shows a short play-on of the bridge.

Bridge *p* *mp* *Last time*

God is my strength and stay. I lift my

Words: © Copyright Timothy Dudley-Smith; music: © Copyright Michael Baughen/The Jubilate Group.

The verses can be joined to one another quite easily as they are, but if it is too much of a rush try using the bridge as shown which may include the moving parts similar to the end of the playover. A short play-on of the bridge after the last verse would round this off beautifully.

I will sing the wondrous story – HYFRYDOL See Alleluia, sing to Jesus

If I were a butterfly – Brian Howard AB AC AD E FDE

It is too easy to get songs like this wrong and many organists refuse play them; but there may be a good reason for its selection so you need to know what to do. Below is how to start it (**ADE**) and join all the verses. Make sure that your tune is clear and chirpy. Solo the melody to help clarify the rhythm.

Play-over

The musical notation is in G major (one sharp) and 4/4 time. The first staff is a play-over starting on a treble clef. The second staff continues the melody, with a 'Join' bracket indicating where to enter. The lyrics 'If I were a but - ter - fly, — I'd' are written below the notes.

Words & Music: Brian Howard. © 1974 Mission Hills Music (Admin by Song Solutions Copycare www.songsolutions.org).

Use a distinctly non-legato approach and solo the melody throughout using a soft pedal and chords in the left hand on all the off-beat notes.

I vow to thee my country – THAXTED 13 13 13 13 13 13 ABA or AB CD AB O God, beyond all praising We pledge to one another

The last two lines (of six) exactly replicate the first two which potentially makes for a lot of repetition. Not really a hymn but included as it is often sung in church as are the more recent wedding lyrics *We pledge to one another*.

Play-over

The musical notation is in D minor (two flats) and 3/4 time. The first staff is a play-over starting on a treble clef. The second staff continues the melody, with a 'Join' bracket indicating where to enter. The lyrics 'love that makes un - daun - ted the fi - nal sac - ri - fice. ways are ways of gen - tle - ness and all her paths are peace.' are written below the notes. The bridge section is marked 'Bridge' and includes first and second endings.

This playover is short, but a longer one incorporating other parts of the melody would be risky on account of the repetition, causing doubt.

Immortal love for ever full - BISHOPTHORPE 86 86

Starting with a dotted rhythm on the last beat of a 3:4 hymn makes this quite tricky. Try using the first and last lines as shown, perhaps with moving parts under the held chord. Make sure that the join between first and last lines in bar 5 is smooth as the last beat of that bar plus the next bar repeats the opening phrase possibly introducing a slight risk that your congregation may start singing at that point. Joining to the next verse should use the same held chord, again possibly using moving notes within the chord.

Play-over *Shorter play-over from here →*

Im - mor - tal...

My hymnbooks show a pause at the end of the second line of the verse; as ST BOTOLPH, CRIMOND and others, there would appear to be something of 6:4 about this tune so I strongly suggest adding a bar there to consolidate the rhythm at that point.

In our day of thanksgiving – ST CATHERINE'S COURT 12 11 12 11

Use the whole tune for the playover as it is probably less well known; with the bridge between verses only.

Playover (last part)

In our day

joice that they rest in the Lord. In the morn -

Bridge (between verses only)

In Christ alone – AABA

This magnificent modern hymn by Stuart Townend and Keith Getty has been high on the CCLI listing for some considerable time (October 2013). Despite its popularity it is not that straightforward to play; the tune is **AABA** and this therefore raises the question of which parts to use in the playover. Also each line starts mid-bar which has potential complications for you and your singers. I have tackled the playover in two ways depending on whether this is being sung from a book or whether the words are on a screen or in a leaflet when the playover can be that much shorter. I generally use **BA** with a bridge as in the longer playover:

The image displays musical notation for the hymn 'In Christ alone' in G major (one sharp) and 4/4 time. It features two systems of staves (treble and bass clef) and a third system showing the end of verses.

The first system is labeled 'Playover' and shows a full 8-measure phrase. The second system is labeled 'Shorter playover if on a service sheet or screen' and shows a 6-measure phrase. The third system shows the end of verses 1, 2, and 3, with a 'Last time' section. The lyrics '1. In Christ a-' are written below the first staff of the third system.

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The shorter playover should work well provided the singers know it and the words are on a leaflet or screen.

The start of verses 2, 3 and 4 needs the short bridge that I provide, or that provided by the writer, otherwise the voices do not get any break.

The bridge may be used in the playover or not as you wish. I have generally found that the longer playover needs that extra bar at the end but the shorter one goes straight in without it, but use that extra bar between verses.

In heavenly love abiding – PENLAN 76 76 D, AB AC DD EF

This hymn starts on the last note of the bar in a steady 3:4 tune with a slight 6:8 feel about it. It has eight lines in the verse so the full playover would be quite long. The first four lines would end in a hanging chord out of context for a restart. The first two and last two lines mean that the playover ends where the verse will (re-)start and so would be much more satisfactory (**ABEF**). Hold the last note as shown and add some moving parts to that if you wish.

You could then use the last two bars as a bridge between the verses which would simplify the starts that follow.

Play-over

Bridge

and can I be dis - mayed.

Bridge

Where - e - ver he may guide me

The same applies to the end of the bridge – the long chord needs consistent timing so perhaps add moving parts to that as well.

In the bleak mid-winter – CRANHAM AB AC DE AC

Special care is needed with all Christmas music. Here, the first two lines (**AB**) would be confusing with **AC** following or **AB** the verse start. So I suggest this short playover using the first and last lines (**AC**). As there are different starts to each verse. I suggest a bridge that will cope with all situations:

Play-over

The musical score for 'In the bleak mid-winter' is written for piano in 4/4 time. The key signature has one flat (B-flat). The play-over section consists of two staves of music. The first staff has a treble clef and the second has a bass clef. The lyrics 'In the bleak mid - win - ter...' are written below the first staff. The bridge section also consists of two staves of music. The first staff has a treble clef and the second has a bass clef. The lyrics 'long a - go. Our God, heav'n can - not...' are written below the first staff. The bridge section is marked with a dashed line above the staff.

In the bleak mid - win - ter...

long a - go. Our God, heav'n can - not...

I suggest this setting for use with a congregation but not a choir; make the bridge very soft. I've included the common method of rounding off the last words of each verse.

Jesu, lover of my soul – ABERYSTWYTH 77 77 D, AB AC DE FA

The first and last lines are the same and this often presents problems of repetition; the melodic structure overall makes for lots of complications! Try playing the last two lines for your playover (**FA**). A rather dull tune this but perhaps a little could be added by adding the bridge illustrated between verses:

Play-over

The musical score for 'Jesu, lover of my soul' is written for piano in 4/4 time. The key signature has one flat (B-flat). The play-over section consists of two staves of music. The first staff has a treble clef and the second has a bass clef. The lyrics 'Je - su, lo - ver...' are written below the first staff. The bridge section also consists of two staves of music. The first staff has a treble clef and the second has a bass clef. The lyrics 'O re - ceive my soul at last. O - ther re - fuge...' are written below the first staff. The bridge section is marked with a dashed line above the staff.

Je - su, lo - ver...

O re - ceive my soul at last. O - ther re - fuge...

This is an interesting harmony set in the bridge, which shows what can be achieved with a little thought.

Jesus, good above all other – QUEM PASTORES 88 87

Father, who in Jesus found us; Virgin-born, we bow before thee

The playover may be done using the first and last lines. I suggest a short bridge between the verses to give enough time for the singers to breathe. A complete setting is shown below; a short play-on may be improvised from the bridge.

Playover

1. Je - sus, good a - bove all o - ther, gen - tle child of

gen - tle mo - ther, in a sta - ble born our

bro - ther, give us grace to per - se -

Bridge

vere. child. Je - sus, Bles - sed

Detailed description: The musical score is written for a piano accompaniment in 3/4 time, key of B-flat major. It consists of five systems. The first system is a 'Playover' section. The second and third systems contain two verses of lyrics. The fourth system continues the lyrics. The fifth system is a 'Bridge' section, indicated by a dashed line above the staff. The lyrics are: '1. Je - sus, good a - bove all o - ther, gen - tle child of', 'gen - tle mo - ther, in a sta - ble born our', 'bro - ther, give us grace to per - se -', and 'vere. child. Je - sus, Bles - sed'. The score uses a grand staff with treble and bass clefs. The lyrics are written below the notes, with hyphens indicating syllables that span across notes. The bridge section is marked with a dashed line above the staff and ends with a double bar line.

Jesus is Lord 11 12 11 12 + refrain AB AC DC

The first two lines of playover would leave a hanging dominant and there would be doubt about the start of the verse. Try the first and last line of the verse for the playover (**AC**):

Play-over mf

f

Je - sus is Lord, cre - a - tion's voice pro - claims it,

Bridge

Je - sus is Lord! Je - sus is Lord, yet from

To repeat refrain (last time)

ff

Je - sus is Lord! *inc. ped.* Je - sus is Lord! Je - sus is Lord!...

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Don't rush this hymn; lots of syllables have to be fitted into successive quavers. Consider repeating the refrain after the last verse; play the last line of the refrain strictly a tempo

Jesus lives, thy terrors now; Jesus, on the mountain peak – ST ALBINUS

The problem with this hymn is the high Alleluia at the end where so often the tempo suddenly goes all over the place. Keep it going exactly as it is set. If you have a choir consider raising the last note in the Soprano to F instead of D on the last Alleluia.

Play-over ff

Je - sus lives, thy...

End of last verse

ral ff

rest and reign with him in hea - ven. Al - le - lu - ia!

Jesus, Name above all names – *Naida Hearn* AB CD AB CE

It is surprising to see a modern chorus like this without any suggestion for an introduction! I suggest playing the music of the first and last lines of the text (**ABCE**), but whatever you do, don't pause on the last note before the verse!

Playover

The musical score is written for piano in G major (one sharp) and 6/8 time. It consists of two systems. The first system is a 'Playover' section, which is an instrumental introduction. The second system contains the vocal melody and piano accompaniment for the lyrics 'Je - sus, name a - bove...'. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are written below the vocal line.

Words & Music: Naida Hearn. © Copyright Scripture in Song; administered by CopyCare, UK.

Jesus, Prince and Saviour – ST GERTRUDE See Onward Christian Soldiers

Jesus put this song into our hearts – *Graham Kendrick*

I decided to include this as there did not seem to be a workable setting for the organ. The melody is taken in the right hand with the accompaniment on the pedals (tails down) and left hand chords. You may relocate the chords to different inversions and vary the pedals to suit. The pace is intended to increase at the end of each verse; so make sure you don't play over too quickly; also make sure that the tempo changes immediately where shown to give time to stabilise and don't overdo it or it will become chaotic by the last verse!

For the playover, use the whole tune or you could use the first and last lines (of four), running straight through the two long bars at the end into the first verse.

1. Je - sus put this song in - to our hearts,

Je - sus put this song in - to our hearts,

it's a song of joy no one can take a - way, Je - sus put this song

in - to our hearts.

* Accelerando must take place here

Words & Music: Graham Kendrick

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I have shown an option in the pedals at the end of the playover/bridge to help with the timing into the verses (small notes); you may wish to shorten the long held (RH) chord to six beats and not play the last two off-beat chords (LH).

Joy to the world – ANTIOCH 86 86 or 86 86 68

The start here is straightforward enough and should present no problem.

Play-over

Shorter play-over

Joy to the world! The...

Bridge

na - ture sing. Joy to the

There is a slight risk of your congregation restarting at the top of the scale so make sure that the bridge is distinctly different in tone and harmony and runs on into the rest of the bridge becoming louder on the climbing arpeggio (*f*).

Jubilate ev'rybody – JUBILATE DEO AA BB

Use the first three and last bars for the introduction (**A**). To add emphasis to the start I have added a descending scale of semi-quavers.

Play-over

ped. *V* Ju - bi - la - te, ev - 'ry - bo - dy...

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Use the descending semi-quavers, possibly in octaves, to introduce repeats of the verse but in effect no bridge. Take care that they are played at precisely the correct speed; it's very easy to run them too fast.

King of glory, King of peace – GWALCHMAI 74 74 D, AB AC DE AB

It's a very tricky tune to work with and there are issues for congregation to breathe. The tune being **AB AC DE AB** makes scoring the playover and bridge even more difficult. The two **AB**s at the beginning and end make for a risky start in common with **AABAs** which this almost is. I start at the middle and work through to the end (**DEAB**).

Verse ♩ = 132

Playover from here

King of Glo - ry...

Bridge

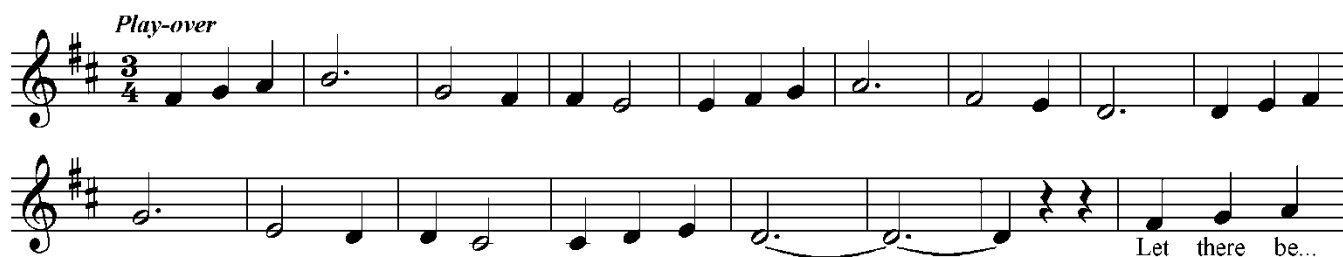
thou hast spared me. Where-fore with my

I have shown the join to the verse with optional descending notes. In practice you may prefer to leave them out. A bridge is included that will show nicely over the last chord.

Let love be real – LONDONDERRY AIR (DANNY BOY) See O perfect love – p93

Let there be love shared among us – Dave Bilbrough ABCD ABCE

As the second half of the verse starts the same as the beginning, start the playover there and finish. The last long note should last for 7 beats with 2 beats rest. Similarly if you repeat the verse; some versions have additional verses. Treat this as 12:8 with bars that span four of the original ones and it will run together correctly.



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Let us break bread together – Colin Hand Let us praise God together

I have sometimes started this on the third line but that might be risky. The long last note lends itself naturally to starting the next verse without any additional music.



Like a mighty river flowing – OLD YEAVINGING 88 87

Play the first and last phrases for the playover as illustrated.

The bridge has now been written by the composer and is reproduced here.

Play-over
mp

Like a

This musical system shows the first eight measures of the 'Play-over' section. It is written for piano in G major (one sharp) and 3/4 time. The melody in the treble clef begins with a half note G4, followed by quarter notes A4, B4, and C5. The bass line consists of a steady eighth-note accompaniment: G3, A3, B3, C4, D4, E4, F#4, G4. The eighth measure ends with a half note G4 and a fermata. The dynamic is marked *mp* (mezzo-piano).

Bridge

hu - man know - ing is the per - fect peace of God.

This musical system contains measures 9 through 16, which form the 'Bridge' section. The melody continues from the previous system. Measures 9-12 are marked *mp*. In measure 13, the dynamic changes to *p* (piano), indicated by a bracket and the letter 'p'. The lyrics 'hu - man know - ing is the per - fect peace of God.' are written below the notes. The system concludes with a half note G4 and a fermata.

Bridge

Like the hills se - rene and e - ven, like the...

This musical system contains measures 17 through 24. It begins with a bracketed section labeled '*Bridge*' above the staff. The melody continues, with the lyrics 'Like the hills se - rene and e - ven, like the...' written below. The dynamic is marked *mp*. The system ends with a half note G4 and a fermata.

Words Michael Perry; Music: Noel Harwood Tredinnick. © Copyright The Jubilate Group.

Living God, your word has called us – TOR HILL 87 87 D, AB AC DE FG

This is one of a number of hymns that were written for the new millennium. It is a fine tune although not yet popular. The playover should include the whole verse until it is better known, then try **ACAG** or just **AG**, probably using the bridge on a softer registration. I have included a bridge to make the second and subsequent verses a little easier to start. The second bar of Bridge 1 is replicated from bar 4 of the tune. Bridge 2 points more closely to the start of the verse. You may of course derive additional bridges.

The image shows two musical staves, each with a treble and bass clef. The top staff is labeled 'Bridge 1' and the bottom staff is labeled 'Bridge 2'. Both staves have a key signature of one sharp (F#) and a 4/4 time signature. The melody is written in the treble clef, and the bass line is in the bass clef. The lyrics 'spring - ing from the love we share.' are written under the first four bars of each bridge. The lyrics 'Liv - ing God, your' are written under the last two bars of each bridge. A dashed line labeled 'Bridge' spans the last two bars of each bridge. The text 'Opt. pedals' is written below the bass line of each bridge.

Words: Jan Berry; music Malcolm Archer. © Copyright 1999 Kevin Mayhew Ltd. Used by permission.

Lo! He comes with clouds descending – HELMSLEY 87 87 47 AA BC

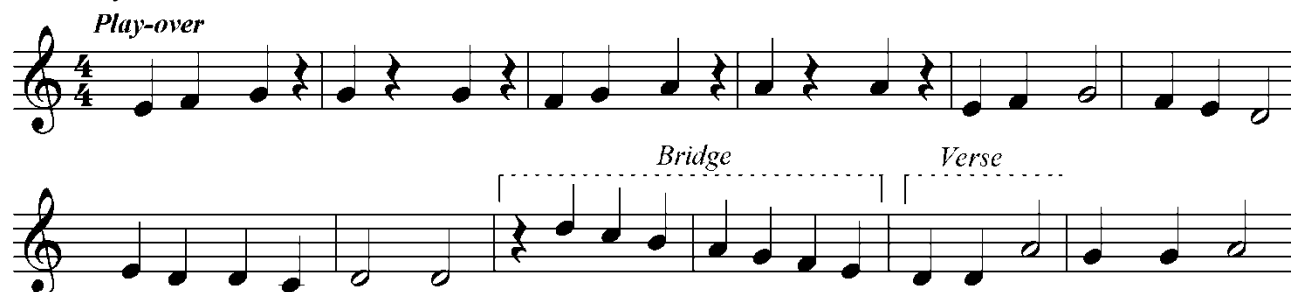
The first two lines should normally work but this leaves you with a hanging dominant at the end and some uncertainty as to whether you are going to continue with the playover or not. Try using the first and last line:

The image shows a musical staff with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The staff is labeled 'Play-over' at the beginning. The melody is written in the treble clef. The lyrics 'Lo! He comes with' are written under the last four bars of the play-over section.

The verses join quite well in just the same way that the first verse starts. You may wish to improvise a big introduction to the last verse – **Yea, Amen...** If so, make sure that you start it on the last note of the previous verse so everyone realises that there is a short interlude before they sing again.

Long ago, prophets knew – PERSONENT HODIE 666 666 + refrain
God is love, his the care; When our God came to earth

Popular around Advent and Christmas seven descending notes of the octave often start the playover. Unfortunately there is no obvious pulse to it and the start often fails. It is only slightly improved when carefully sandwiched on to the end of the refrain, but that is probably the best that can be achieved. Breaking the old rules, I have found starting with the refrain going into the descending notes to start works fairly well.



Lord Christ, who on thy heart – GONFALON ROYAL 88 88
The royal banners forward go
The Magi came from foreign lands

Those of you very familiar with this tune will notice that I have reset the bar lines! There is not much in it between the conventional setting and what I have done here but the idea is to “firm up” on the notation. A join has been included. I use that tried and tested trick of playing a deep pedal note just before the melody starts.

The musical notation for 'Lord Christ, who on thy heart' is presented in three systems. The first system, labeled 'Play-over', shows a melody in treble clef and a bass line in bass clef, both in 4/4 time. The second system shows a 'Join' section with a dotted line indicating a transition. The third system shows the lyrics: 'Lord Christ, who on thy heart didst...' and 'The royal banners forward...'. The notation includes a deep pedal note just before the melody starts.

Words: Arnold Thomas; Music: Percy Carter Buck. © Copyright Oxford University Press. Used by permission.

Lord, Jesus Christ – LIVING LORD 9 8 88 83

Patrick Appleford's well-known tune is quite difficult to set for a playover as it is rather long. Try playing the first four bars and jumping to bar 13 (Jesus, our love for you we sing,...) to the end. The bridge is set and works fine.

The musical score is written for piano in 4/4 time, key of D major. It consists of two systems. The first system is labeled 'Play-over' and contains 12 measures. The second system is labeled 'Bridge' and contains 8 measures. The lyrics 'Lord, Je - sus...' are written under the final measures of the bridge. A triplet of eighth notes is marked with a '3' in the first system.

Words & Music: Patrick Appleford. © Copyright 1965 Josef Weinberger. Used by permission.

Lord of all hopefulness – SLANE See Be thou my vision

Lord, for the years – LORD OF THE YEARS 11 10 11 10

Bp Timothy Dudley Smith's great words with Bp Michael Baughen's wonderful tune needs a clear playover; you have lots of opportunities and I offer three here.

The musical score is written for piano in 4/4 time, key of D major. It consists of two systems. The first system is labeled 'Play-over & Bridge' and contains 12 measures. The second system is labeled 'Bridge' and contains 8 measures. The lyrics 'Lord, for the years your...' are written under the final measures of the bridge. A note above the first measure of the bridge is marked with an asterisk and the text '* alto/tenor notes reversed in each setting'.

In this version the bridge must follow smoothly and then the two staccato chords will introduce the first and subsequent verses.

The second is the same omitting the bridge. Note the different accents.

Play-over omitting bridge

Words: © Copyright Timothy Dudley-Smith. Music: © Copyright Michael Baughen, arr. David Iliff/The Jubilate Group, 61 Chessel Avenue, Southampton SO19 4DY. Used by permission.

In this third option I use the first lines of music with three powerful chords to introduce the verse. These are similar to the bridge in the first option. If the hymn is on a service sheet or screen you may be successful introducing it with the last line only.

Play-over 3

It has to be said that the bridge is not essential, but this is a big hymn and a little rest for the voices is welcome.

**Lord, the light of your love is shining – Shine, Jesus, shine 9 9 10 10 6 + refrain
AA BB CC DE DE**

Kendrick's magnificent hymn resounds around many churches most Sundays and is arguably one of the most popular ever. The bridge between refrain and the next verse is set but the short bridge doesn't work. I use the second half of the refrain: "Flow, river, flow..." to the end and into the bridge. The start never fails! If the song is on a screen of service leaflet I usually start at "Blaze, spirit, blaze..." (E) otherwise (DE).

A complete setting of approximately how I play it is illustrated on the next two pages. The rhythmic quavers in the refrain should not be used in the playover. I sometimes include the right hand (less melody) similarly in that rhythm. The descant is my own arrangement.

There is clearly an opportunity for a play-out at the end using parts of the refrain leading into a fanfare of your own improvisation!

Lord, the light of your love is shining

Descant

1. Lord, the light of your love is shin - ing, in the midst of the
 2. Lord, I come to your awe - some pres - ence, from the sha - dows in -
 3. As we gaze on your king - ly bright - ness so our fac - es dis -

mf

dark - ness, shin - ing; Je - sus, Light of the World, shine up - on us,
 to your rad - iance; by your blood I may en - ter your bright - ness:
 play your like - ness, ev - er chang - ing from glo - ry to glo - ry:

set us free by the truth you now bring us. Shine on
 search me, try me, con - sume all my dark - ness.
 mir - rored here, may our lives tell your sto - ry.

Use a very light staccato touch on the pedals

me, shine on me.

etc.

REFRAIN | *Longer play-over* (2nd time bars)*

f Shine, Je - sus, shine! Fill this land with the Fa - ther's glo - ry;
Flow, ri - ver, flow, flood the na - tions with grace and mer - cy;

etc.

*The play-over should not include the left hand quavers which were written for the sung refrain only. Play the chords to match the right hand.

Shorter play-over (2nd time bars)*

I. hearts, our hearts on fire.
blaze, Spi - rit, blaze, set our hearts on fire.
send forth your word, Lord, and

2. Playover (cont.) & Verses 1 & 2

mp let there be light. *D.C.*

3. To repeat the whole refrain (last verse)

Last time

Allargando let there be light. let there be light.

Love divine all loves excelling – BLAENWERN 87 87 D AB AC DE FC

Look on this tune as being 6:8 with a slow to moderate lilt. The pace at one in a bar, 3:4 time, should equal that of the Dyke's tune, at two in the bar, 4:4 time; I suggest no slower than about 50 bars to the minute. The playover (**ABFC**) works well. For the benefit of congregations I always play this in F.

I have included a shorter option for the playover (**AC**), but there is a slight risk of confusion here as without the **F** section the singers might expect the playover to continue.

Play-over *mf* *These bars may be omitted*

Verses *f*

Love di - vine, all loves ex - cel - ling, joy of heav'n, to earth come down,

fix in us thy hum - ble dwell - ing, all thy faith - ful mer - cies crown.

Getting the bridge to work proved more tricky, the problem being that the bridge must move off before the singers have a chance to start the next verse. It has to be clear that a bridge is in place; once this is beyond doubt it works well.

Je - su, thou art all com - pas - sion, pure un - bound - ed love thou art;

vi - sit us with thy sal - va - tion, en - ter ev - 'ry trem - bling

Bridge

heart. Breathe, O breathe thy lov - ing Spi - rit

Low in the grave he lay – Robert Lowry 66 64 + refrain

A playover for this hymn based on the weak melody for the verse might not work but you could use the first two lines then refrain; the latter is much more powerful, so I suggest using that on its own. I have added a short bridge to bring the volume down to the level of the verse, but I suggest that this should only be used between verses and NOT in the playover. I have included words of the refrain to illustrate how the bridge fits

Playover

Hal - le - lu - jah! Christ a -

Bridge *Bridge (do NOT use in play-over)* *mf*

rose. Low in the grave he lay;... Je - sus my

Majesty AB AC DD AC

Use the first and last lines, or in effect the last eight bars as illustrated. Repeat as often as needed possibly using the suggested bridge.

Play-over

Possible bridge to repeat

Ma - jes - ty, wor - ship his...

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Make me a channel of your peace

This delightful hymn opens with five repeated chords. This can often result in an unsteady start unless the rhythm is clearly stated, not always easy on an organ for which this piece was not exactly written. Your playover must therefore set a steady pace helped along by a pedal or bass part that moves steadily bar by bar. Remember, to play the repeated quavers on the organ as semi-quavers with semi-quaver rests in between.

Play-over

The musical score is written for organ in 4/4 time with a key signature of two sharps (F# and C#). It consists of two systems of staves. The first system is a 'Play-over' section. The second system includes vocal lyrics. The melody is primarily in the treble clef, while the bass line is in the bass clef. The piece features repeated chords and quaver patterns.

Make me a chan - nel of your peace. Where...

Prayer of St Francis: Dedicated To Mrs. Frances Tracy. (c) 1967, OCP, 5536 NE Hassalo, Portland, OR 97213. All rights reserved. Used with permission.

Make Way – Graham Kendrick AB AC DE DE

Getting the start of each verse is the problem here as it falls on the last beat of the bar, if counting in four. But it is a quick four so it can be particularly tricky, (Hence I've rescored it in 2:4. This is a key hymn in the church's calendar often starting a service at Advent or Palm Sunday, so to get this one right is particularly important. First of all set a chirpy rhythm and don't play *legato*. I suggest that the playover runs straight into the verse, and the bridge as shown should only be used between the verses. Note the rests and the staccato notes. The small rising semi-quavers are optional but help to clarify the start of the bridge lest some enthusiastic singers try to re-start here, especially if the bridge is not used in the playover.

Play-over *f*

Alternative shorter play-over

Bridge *p* *f*

Make way, make way for

and let his king - dom in He comes the bro - ken...

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Meekness and Majesty – THIS IS YOUR GOD – Graham Kendrick

The three descending notes of the bridge indicate the start to the next verse so make sure this or something like it is included in your playover. If this song is well known keep the playover short:

Play-over

Meek - ness and Maj - est - ty... man - hood and de - i - ty,

Bridge

This is your God Fa - ther's pure ra - di - ance.

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But that is not the end of the problems with the song. The long held notes in the refrain can cause difficulties so a strong rhythmic approach is needed. Ensure you create space where rests are marked as these, particularly on the organ, define the rhythm.

Mine eyes have seen the glory – BATTLE HYMN AB AC AB AC

From the very depths of darkness

If you get into the second line of the written music for the playover you may be in trouble as it is hard to stop this once started so it may go on for too long. Take care that the first note of the playover is on not after the beat; similarly that the first note of each verse falls on and not after the fourth beat. For the music to work you really need to jump around a bit, so I have written it out:

Play-over

The musical score is written for piano in G major (one sharp) and 4/4 time. It consists of two systems. The first system is a 'Play-over' section, indicated by the label above the first staff. It features a treble staff with a melody of eighth and sixteenth notes and a bass staff with a simple harmonic accompaniment of quarter notes. The second system shows the beginning of a verse, with the lyrics 'Mine eyes have seen the glo - ry of the...' and 'From the ve - ry depths of dark - ness springs a...' written below the treble staff. The melody continues with dotted notes and eighth notes, while the bass staff continues with its accompaniment.

Your join to each verse follows directly as per the second system above.

My song is love unknown – LOVE UNKNOWN 66 66 44 44

The time signature is generally not shown and varies between four and six beats in the bar. Getting a playover that does not stop somewhere in the middle is what is needed here; you might like to try the following:

Play-over

The musical score is written for piano in G major (one sharp) and 4/4 time. It consists of two systems. The first system is a 'Play-over' section, indicated by the label above the first staff. It features a treble staff with a melody of eighth and sixteenth notes and a bass staff with a simple harmonic accompaniment of quarter notes. The second system shows the beginning of a verse, with the lyrics 'My song is love un -' written below the treble staff. The melody continues with dotted notes and eighth notes, while the bass staff continues with its accompaniment.

Words: Samuel Crossman; Music: John Ireland. Music © Copyright The John Ireland Trust.

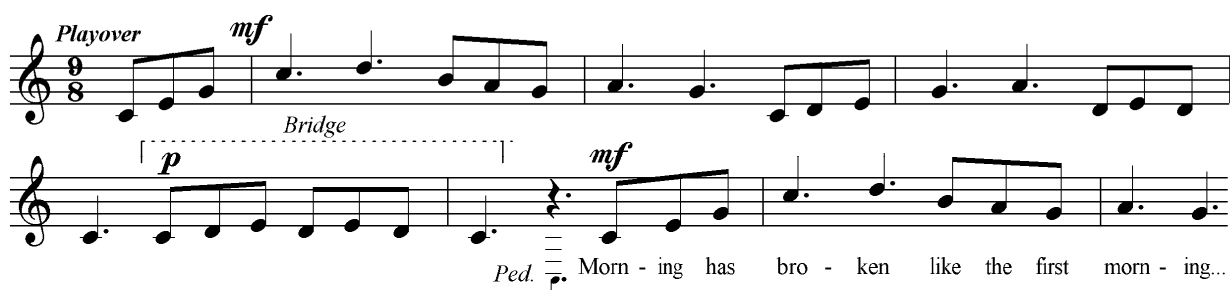
This comprises the first and last lines with a moving sequence in the left hand. I suggest that this is used between the verses with perhaps minor variations especially when a large number of verses is to be sung; but stick carefully to the exact timing.

Morning has broken – BUNESSAN 55 54 D

Child in the manger

Praise and thanksgiving

I don't think I have ever heard the first words sung except when I tried one of the following. It doesn't help that some very well-known arrangers seem to have struggled with this in the carol version, placing the bar-lines incorrectly. It runs into a simple bridge of just one bar added to the last line and it keeps the rhythm of this delightful but tricky 9:8 tune going nicely:



Words: Eleanor Farjeon. Text © Copyright David Higham Associates.

Use the bridge before each verse; you can add a gentle bass note C on the second beat of the bar where the bridge ends to add to the rhythm.

You have an opportunity to use the bridge as a short playout at the end of the piece.

My Lord, what love is this – *Amazing Love* – Graham Kendrick

This is Kendrick at his serenest best; it is one of the most touching songs ever written and the pathos must be reflected in the way this is played. I have arranged a playover that joins the first and last bars of the song in a way that seems to work quite well but you may wish to play it all through anyway.

I have shown the minims tied optionally; without that the accompaniment to the melody might be too heavy. Once under way, use the bridge set to start verses 2 & 3. I've not shown a time signature, but I would suggest 2:2.



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Insight 4. Let's get the bar-lines right!

I started a separate exercise regarding the position of the bar-lines, but I think the matter should be raised here. The tune BUNESSAN, as illustrated above is (in my opinion) the correct way to score it with the bar-lines as shown. Some versions have the first syllable on the downbeat which to me is wrong. Perhaps this should be included as part of the point raised in Insight 1. (P 32) – Imperfect tunes; but I think the error is fundamentally different. I'm aware that some other tunes share this problem.

Now the green blade riseth – NOEL NOUVELET 11 11 10 11 AABA
Jesus Christ is waiting – John Bell & Graham Maule

This traditional French tune is another AABA, which repeats the opening line immediately and at the end. I propose to break with the normal rules here and start the playover on the third line ending with the fourth (BA). The bridge should only be used between verses.

This tune is far better sung with a 2:2 time signature feel, which is the way it is indicated in most scores..

Playover

Bridge (use between verses only)

Now the green blade ris - eth...

Words: John Macleod Campbell Crum. Text © Copyright Oxford University Press. Used by permission.

Now thank we all our God – NUN DANKET 67 67 66 66 A A B C

This is a traditional hymn at a relatively steady almost plodding pace and the temptation is to play the first two (identical) lines as the playover. But this will result in these lines being played four times together, which really needs to be avoided. So try playing it just once with a large reed for the melody and a short lead straight into the verse. The next problem is how much time to allow the singers to take a breath at the end of the first two lines of each verse. I propose an additional two beats here making two 6:4 bars.



At the end I suggest a join or bridge that would take no more time than the more usual four beats on the last note plus three rests.

Play-over ff

Bridge

There will be many ways of doing this but anything would be better than three beats of silence in a great hymn such as this. If you are nervous about the strident playover above, try the following which I now use the most, with or without the small notes:

Play-over 2 ff

This will still require a link to the next verse that keeps the pace going.

O Christ the same through all our stories pages – LONDONDERRY AIR

See O perfect love

O, come, all ye faithful – ADESTE FIDELES

Time and time again I hear the typical hanging dominant before this famous carol starts. So I cut to the last line as shown and it always works. Between verses allow two beats (crotchets) on the last note and two beats rest.

Play-over *mf* *f*

O come all ye faith - ful...

O come, O come, Emmanuel 88 88 + refrain AB CA DB

For this hymn try starting with the refrain "Rejoice, rejoice". It will be instantly recognisable, then run on to the end including the short bridge into the first and subsequent verses. Use the bridge between all verses too.

ff *Play-over* *f*

O come, O come, Em - ma - - nu - el and...

Bridge/Join

O for a thousand tongues to sing – LYNTHAM 86 86 extended

Once started it is difficult to finish the playover sensibly. As always it is worth trying to get to the last line.

The musical score for 'O for a thousand tongues to sing' is presented in two systems. The first system, labeled 'Play-over', consists of two staves in 2/2 time. The melody is on the top staff, and the bass line is on the bottom staff. The lyrics 'O for a thou - sand tongues to' are written below the bottom staff. The second system, labeled 'Bridge', also consists of two staves. The melody is on the top staff, and the bass line is on the bottom staff. The lyrics 'the tri - umphs of his grace. Je - sus the...' are written below the bottom staff. A dashed line labeled 'Bridge' connects the end of the first system to the start of the second system.

The bridge above will clarify the exact start of the second and subsequent verses. The second chord of the bridge is shown as C7; you may prefer a chord of Bflat.

O God beyond all praising – THAXTED See I vow to thee my country

O God of earth and altar – KING'S LYNN 76 76 D, A B C A

The church's one foundation

This tune has a strong melody so it is well worth soloing it. For the playover I suggest the first line (same as the last) with a short join to confirm that the playover is ending.

The musical score for 'O God of earth and altar' is presented in two systems. The first system, labeled 'Play-over', consists of two staves in 4/4 time. The melody is on the top staff, and the bass line is on the bottom staff. The lyrics 'O God of earth and' are written below the bottom staff. The second system, labeled 'Join', also consists of two staves. The melody is on the top staff, and the bass line is on the bottom staff. A dashed line labeled 'Join' connects the end of the first system to the start of the second system.

Words: Gilbert Keith Chesterton; Music arr. Ralph Vaughan Williams. Music © Copyright Oxford University Press. Used by permission.

The second and subsequent verses can start in the same way.

O God of hope – REPTON See Dear Lord and Father of mankind

O Jesus I have promised – THORNBURY – See Thy hand O God has guided

O Jesus I have promised – WOLVERCOTE See next page

O Jesus I have promised – HATHEROP CASTLE – See next and the following pages

O Jesus I have promised – DAY OF REST 76 76 D

The playover comprises the first two and last two lines (of eight); the bridge should be used between the verses only.

The musical score is written for piano in 4/4 time, featuring a key signature of one flat (B-flat). It consists of two systems. The first system is labeled 'Play-over' and contains two staves of music. The second system is labeled 'Bridge between verses only' and also contains two staves. The lyrics 'O Je - sus...' are written below the second staff of the second system.

O Jesus I have promised – WOLVERCOTE 76 76 D AB AC DE AB

This tune changes key quite a lot and the playover should avoid this so I suggest **AB**; because the tune continues with **A** there is some risk of confusion so the bridge shown should be incorporated before all verses.

The musical score is written for piano in 4/4 time, featuring a key signature of two sharps (D major). It consists of two systems. The first system is labeled 'Play-over' and contains two staves of music. The second system is labeled 'Bridge' and also contains two staves. The lyrics 'O Je - sus...' are written below the second staff of the second system.

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O Jesus I have promised – HATHEROP CASTLE

Next is the modern tune by Geoffrey Beaumont and not much favoured by organists! That is probably because it is not a typical SATB hymn and has strong rhythms. The complete setting is on the next page.

O Jesus, I have promised

add if
omitting line 3

Play-over & Verses

adjust if
omitting line 3

Omit this (repeated) line for the play-over

This line may be omitted for the play-over

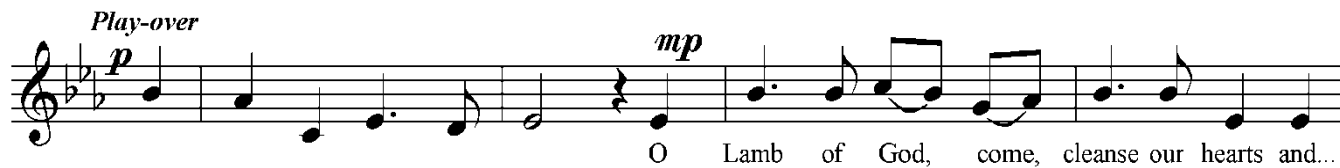
All except the last verse

D.C.

Last verse

O Lamb of God (Agnus Dei) – REPTON

Play only the last line of the music (full harmony) to introduce the words.



O let the Son of God enfold you ABC ABD EF EG

This is relatively easy if you jump from the first line to the last line of the verse. The last line of the refrain is similar which you could use. Just take care that your singers are not waiting for the refrain to be played over too. Use a soft pedal note before the verses as illustrated. I have set the time signature 2:2 as this should not plod along at 4-in-a-bar.

Play-over

The first system shows two staves in G major (one sharp) and 2/2 time. The top staff has a 'Play-over' instruction. The melody is written across both staves. The lyrics 'O let the Son of God...' are written below the second staff. A soft pedal note (a half note G) is written below the first staff, aligned with the start of the lyrics.

Join

The second system shows a single staff in G major (one sharp) and 2/2 time. It begins with a 'Join' instruction. The melody continues from the previous system. The lyrics 'Come and fill your lambs. O come and sing this song of...' are written below the staff. A soft pedal note (a half note G) is written below the staff, aligned with the start of the lyrics.

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Join to the second verse similarly.

O Lord my God, when I in awesome wonder – HOW GREAT THOU ART 11 10 11 10 + refrain AB AB CD CE

Very popular now but this has potentially difficult starts after the third beat of the bar. Adding the bass note just before each line helps. Start each verse in the same position. Take great care over the playing of this hymn as it is all too easy to lose the rhythm on account of the long held notes and rather unclear 4:4 time signature. I have shown a shorter and very short playovers all ending the same way. You must decide which on the basis of how well your congregation know the hymn and the circumstances.

The musical score is written in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. It includes three different play-over options at the top: a full 'Play-over mp', a 'Shorter play-over', and a 'Very short play-over'. The main melody begins with a 'Ped.' (pedal) note on the first line. The lyrics are: 'O Lord my God, when I in awe - some won - der con - sid - er...'. A 'Bridge' section follows, marked with 'mf' and 'mp', with lyrics: 'thee: how great thou art, how great thou art. When through the'. The score ends with a 'Ped.' (pedal) note.

Note: I have adjusted the note values in the last *how great thou art* to current practice.

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The first playover is just a little long so I tried the second one with considerable success. The pedal note on the organ will signify the immediate start to each verse, but on its own it only just gives your singers time to breathe between verses! The bridge may be useful.

O Lord, we long to see your face SURREY See The Lord my pasture p116

O love that wilt not let me go – ST MARGARET 88 88 6

I included this as it still features at funerals. I suggest an extension to the last line to clarify the start of each verse. You will almost certainly want to use the whole music for the playover. You may wish to omit the bar in the playover as shown, but leaving it in will clarify the start of the verse really well.

The musical score is written in treble and bass clefs with a key signature of one sharp (F#) and a 4/4 time signature. It includes a 'Play-over (part) & Bridge' section. The lyrics are: 'flow may rich - er, full - er be. O Love that'. A bracket above the score indicates 'This may be omitted in the play-over' for a specific section. The score ends with a 'Ped.' (pedal) note.

O perfect love – LONDONDERRY AIR / DANNY BOY, 11 10 11 10 D, AB AC DEFG
I cannot tell how he whom angels worship
Let love be real / The love we share
O Christ the same through all our stories' pages.

The playover can be shortened to the first and fourth lines of the verse (**AC**), or for a shorter playover use the last line (**G**). Don't worry about the 6:4 bar, it will hardly be noticeable. Join between verses using the same 6:4 bar as above, the semibreve being the last note of the verse. In some publications this tune has slight variations of metre.

Play-over (longer)



Play-over (shorter)




O praise ye the Lord – LAUDATE DOMINUM (PARRY) 10 10 11 11
The Saviour will come, resplendent in joy. Ye servants of God

This is a big hymn and is well-known. You have an opportunity to provide various bridges as something is needed to give your singers a slight break between verses. The bridge I have shown here is relatively obvious and no doubt you will think of ways to improve it!

Play-over



Bridge



I suggest that you join to the bridge very smoothly as there is a slight risk that enthusiastic singers might start the next verse immediately.

O worship the Lord in the beauty of holiness – WAS LEBET 13 10 13 10 In our day of thanksgiving

In most settings the first verse, with its extra note at the start, is repeated as the last verse and this means two bridges, one for verses 2-4 and one for the last verse. You may use this latter bridge for *In our day of thanksgiving* to this tune (but see *In our day of thanksgiving* – ST CATHERINE'S COURT – p60). The playover is best complete (last line illustrated), although first and last lines would suffice; shown here in D but you may prefer it in C.

Play-over (part)
f

O wor - ship the

Bridge to verses 2, 3, 4

kneel and a - dore him: the Lord is his name. Low at his

Bridge to verse 5

trust for our trem - bling and hope for our fear. O wor - ship the...

Of the Father's love begotten 87 87 87 7

Popular in Advent, the playover can be long. Here are four options for you depending upon your circumstances, each of different length. Join to the remaining verses the same way.

Play-over 1 & 2

These bars may be omitted

Play-over 3

Play-over 4

[more and ev - er - more.] Of the Fa-ther's

On Christmas night all Christians sing 88 88 88 A A B C

This popular carol starts before the main beat so often struggles to get going. There are many versions of this that include written playovers and bridges and that is the best way forward. For most instances use the playover shown and the bridge for the other verses is built in as shown:

The musical score is written for a single melodic line in treble clef. It begins in 6/8 time and changes to 9/8 time for the bridge section. The lyrics are: 'mer - ci - ful King's birth. On Christ - mas night all Christ - ians sing to... Then why should men on earth be so sad, since'.

One more step along the world I go – SOUTHCOTE AB CD ED

The start is firmly on the first beat so this is not too difficult. Getting the playover right and joining the subsequent verses is easy. The short bridge after the verse provides a break for the voices:

The musical score is written for a single melodic line in treble clef, 4/4 time. It includes a 'Play-over' section marked *mf*, a 'Short play-over' section marked *f*, and a 'Bridge' section. The lyrics are: 'One more step a - long the world I go. a - long with you. Round the cor - ner of the'.

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Remember to use a light touch on the pedal not coupled from the solo and that repeated notes should be halved in value. For much of this song you will be using a solo or combination to bring out the tune; be sure to vary this through the song. The left hand will play chords mostly on the Swell. These can be varied too between being legato for some sections and rhythmic on beats 2 & 4. I suggest that the bridge is played lightly on the Swell without pedals.

Recently (Sept 2014) I used the short playover as the words were on a screen and it worked well; my chord to start this was G/D, the D being held on the pedal through the first bar changing to G on the second bar.

On Jordan's bank the Baptist's cry – WINCHESTER NEW 88 88

Ride on, Ride on in Majesty

This well-known Advent/Palm Sunday hymn goes well but it needs three beats at the end of the second line to give the congregation time to breathe. Allow two beats on the last note of the verse and one beat rest. I would not normally recommend just one beat rest at the end of the verse but this hymn is not fast.

Play-over & Join

The musical score is written for piano and voice. It features a treble and bass staff. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The melody is in the treble staff, and the accompaniment is in the bass staff. The score includes a 'Play-over & Join' section. The lyrics are: [King of kings.] On Jor - dan's

One shall tell another – *New Wine* AB AB CD CD

In a Jewish style getting a little faster each verse. The whole tune works well but getting started can be difficult. A strong rhythmic approach is vital. Here is my suggestion:

Play-over

The musical score is written for piano and voice. It features a treble and bass staff. The key signature has one sharp (F#), and the time signature is 4/4. The melody is in the treble staff, and the accompaniment is in the bass staff. The score includes a 'Play-over' section. The lyrics are: One shall tell a - no - ther, and...

accelerando here These bars may be omitted in the play-over

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The refrain ends on the long F# which should be played to its full value with the accelerando on the first bar only to stabilise the new tempo before the next verse.

Only by grace can we enter – Gerrit Gustafson AB AB CD AE E FG FH (FG FH)

This can be difficult to start, so I suggest you use a distinctive end of playover in the bass on the last bar before the verse, possibly a rising G, A, B sequence or C, G, C.

descending



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Onward Christian soldiers/pilgrims – ST GERTRUDE 65 65 D + refrain Jesus, Prince and Saviour

Sullivan's famous tune is sung with amended words to remove the politically sensitive stuff.
(Onward Christian Pilgrims. For those unhappy with the rewrite, look on it as a different hymn.)

I have sometimes used a bridge consisting of the last line of the refrain but this is hardly necessary provided you keep the last note to the two beats rest followed by two beats rest before starting the next verse. Alternatively you may add your own invention as I have often done here.

Play-over

On - ward, Christ - ian sold - iers, march - ing as to war;

Join

With the cross of Je - sus go - ing on be - fore. Christ the roy - al...

Bridge

go - ing on be - fore. Christ the roy - al...

I enlarge on the bridge shown and it is quite acceptable for you to add what you wish here. The last bar before the singing restarts needs a chord held for three beats and may end on the dominant A/A7.

Praise and thanksgiving – BUNESSAN See Morning has broken p84

Praise to the Lord, the Almighty the King of Creation – LOBE DEN HERREN

Sing for God's Glory 14 14 4 7 8 AA BCD

It can be difficult to get a satisfactory join between the playover and verse so I have now worked on a setting that uses **BCD** (Shorter playover). My original setting **ABCD** is fine and both are therefore offered:

Playover *cont.*

[Shorter playover]

To bridge between verses I use the following with a special bridge for the last verse.

Bridge

Bridge to last verse *allargando* *ff*

At a big licensing service this worked extremely well.
There will be many ways of doing this; don't be afraid to experiment!

Put peace into each other's hands – ST COLUMBA

See The King of love my Shepherd is p113

Peace is flowing like a river

While you could use the second part of this tune in the introduction, I have found that the first part works perfectly well. I usually add a bridge but suggest that this is optional.

Play-over

Peace is flow-ing like a

Bridge

out through me. Love is flow-ing like a

Bridge (optional)

The image shows two staves of music in G major (one sharp) and 4/4 time. The first staff is labeled 'Play-over' and contains a melody with lyrics 'Peace is flow-ing like a'. The second staff is labeled 'Bridge' and contains a melody with lyrics 'out through me. Love is flow-ing like a'. A dashed line above the second staff indicates an 'optional' bridge section.

You will notice that I show the melody only with the lyrics; there are several versions of the harmony available.

Praise my soul the King of Heaven – PRAISE MY SOUL 87 87 87

PRAISE MY SOUL

John Goss

Praise, my soul, the...

The image shows a single staff of music in G major (one sharp) and 6/4 time. The melody is labeled 'PRAISE MY SOUL' and 'John Goss'. The lyrics 'Praise, my soul, the...' are written below the staff.

One of the greatest hymns ever written, but the timing leaves some questions; different hymnbooks have different settings. It's probably best regarded as a march in 2:4 and all those problems disappear.

A playover comprising first two lines and pause ends on what I term a "hanging dominant"; singers have to get back to the starting note (A) on a D chord from the A chord on the pause – not a very musical move, when the tune then moves on to F sharp major.

I am aware that many organists avoid all this by using the refrain for the playover. This is an effective way of achieving a better start than the first two lines. But if you want to retain the initial sound of this great hymn I suggest you use the full verse stopping on the last chord for two beats and allowing a two beat rest before starting at your initial speed.

But whatever you do, you may find the verse joins on the next pages worth considering.

Table Assessment of layouts of PRAISE MY SOUL in different hymnbooks

Date	Book Title	Time Sig,	Q/H*	1st	Publisher
1916	A&M standard	(2:2)	H	1	Wm Clowes
1931	Songs of Praise	(2:2)	H	1	Oxford University Press
1964	Hymns of Faith	(2:2)	H	1	Scripture Union
1975	Anglican Hymnbook	(2:2)	H	1	?
1982	Hymns for today's Church	2:4	Q	1	Jubilate Hymns
1982	The Hymnal	2:4	Q	1	Church Hymnal Corp.
1983	A&M New Standard	(4:4)	Q	1	Hymns A&M Ltd
1986	New English Hymnal	(4:4)	Q	3	Canterbury Press
1987	Songs & Hymns of F.	2:4	Q	1	Kingsway
1990	Complete Celebration	2:4	Q	1	McCrimmons
1993	(The) Hymnal (USA)	2:2	H	1	World-wide Church
1995	With One Voice	(2:4)	Q	1	Collins
1999	Mission Praise	2:4	Q	1	Marshall Pickering
1999	Laudate	(2:4)	Q	1	Decani Music
2000	Complete Ang. HON	4:4	Q	3	Mayhew
2000	Common Praise	(4:4)	Q	1	Canterbury Press
2013	A&M	(4:4)	Q	1	Hymns A&M Ltd
2023	Revised EH	(4:4)	Q	3	Canterbury Press

*Time Sig. in parentheses () = presumed. * Q = quarter note/crotchet; H = half note/minim.*

1st = on which beat the first note falls.

This table indicates the disparity between various hymnbooks regarding time signatures and layout of the bars. While I don't suggest too deep an involvement with this as the hymn "comes out" the same whichever is used, it does indicate that even today there are some concerns about this that perhaps the publishers should address.

The situation becomes worse in some other hymns where there is confusion between position of the bar lines and therefore regarding the placement of the downbeat – a critical issue..

Bridge to verses 2 & 3

Al - le - lu - ia, Al - le - lu - ia, praise the e - ver - last - ing King.

Harmony

2. Praise him for his grace and fa - vour to our fa - thers in dis - tress;

Bridge to verse 4

Al - le - lu - ia, Al - le lu ia, wide ly as his mer - cy flows.

Descant

Leonard Blake (b. 1907)

4. An gels, help us to a - dore him; ye be - hold him face to face;

sun and moon bow down be - fore him, dwell - ers all in time and space:

sun and moon bow down be - fore him, dwell ers all in time and space:

ral.

Al - le - lu - ia, Al - le - lu - ia, praise with us the God of grace.

Al - le - lu - ia, Al - le - lu - ia, praise with us the God of grace.

Praise to the Lord, we sing today 88 88

I decided to include this hymn which I wrote recently (2022). The tune came first as I was looking for a new tune as a possible replacement for an old though popular one. When I read recently that there is a shortage of newer hymns written to standard metres I decided to go with new words for this tune. It has proved remarkably easy to sing and has been generally liked. It was included in worship at the 2024 Annual Conference of the Hymn Society of Great Britain and Ireland

Rather obviously you should play over the whole tune; also I suggest holding the last note for four beats leaving a two beat gap to the first and subsequent verses (4/2) , but 3/3 would work just as well. Please feel free to use this hymn as you wish, but I would appreciate any feedback please.

DEVON SQUARE LM

Music: Clive Sawers

Praise to the Lord, we sing today

Words: Clive Sawers (b. 1948)

Descant

5. Praise to our God for e - ver - more, Praise to the Lord whom

1. Praise to the Lord, we sing— to - day; rais - ing our voic - es

we a - dore, Praise for the Ones we

as we may; Giv - ing our all in

love the most; Praise Fa - ther, Son and Ho - ly Ghost!

joy - ful song, gath - 'ring to - geth - er, join the throng.

Words & Music: Clive Sawers, © copyright Moor Value Ltd 2023

2. Praise to the Lord, for he is good,
Sing of his worth as well we should;
Praise to the Lord enthroned on high
In holy heav'n above the sky.

3. Praise to the Lord, for he is great,
All of our world he did create;
Gave us our breath to show his love,
Life-giving Spirit from above.

4. Praise to the Lord, for he is kind,
All of our needs he has in mind;
Ever forgiving, always true,
Our sinful ways he will subdue.

5. Praise to our God for evermore,
Praise to the Lord whom we adore,
Praise for the Ones we love the most;
Praise Father, Son, and Holy Ghost!

Rejoice the Lord is King – GOPSAL 66 66 + refrain

The whole hymn-tune makes for a long playover so try omitting the third and fourth lines playing through the refrain to a short two-beat end on the last re – joice. A pedal note immediately before the start of the verses will help clarify the start.

Play-over

Org

Re - joice,

Bridge

I say re - joice. Je - sus the Sav - iour reigns

Ride on, Ride on in majesty – WINCHESTER NEW See On Jordan's bank

Rock of ages, cleft for me – TOPLADY 77 77 77 AB CC AB

Alternative setting to the more common tune PETRA, the first two lines and last two lines are the same; similarly lines 3 and 4 are the same. This makes for potential confusion in the playover. I suggest using a bar of music to introduce the verse that is obviously a bridge and not part of the tune to avoid any doubt.

Play-over

Bridge

Rock of a - ges, cleft for...


The subsequent verses can start in exactly the same way. Subtle variations can be introduced into the bridge each time.

See the holy table – NICEA See Holy, holy, holy, Lord God almighty p53

Seek ye first the Kingdom of God AB AB CD CB


The playover (**AB**) will work in all circumstances and join to all verses 1/1. Use **B** for the bridge but not when singing this as a round. But consider using it as a soft ending.

Play-over



Seek ye ___ first the ___

Bridge



Al - le - lu, al - le - lu - ia. You shall not live by ___

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Sing for God's glory — LOBE DEN HERREN

See Praise to the Lord, the Almighty the King of Creation p98

Sing of the Lord's goodness A A B B

Although in 5:4 time this is not as difficult as it may sound. It needs a powerful rhythm to make it run well. According to your circumstances I suggest a long (3 systems), medium (2 systems) or short (1 system) playover starting at either of the positions marked and continuing through to the lyrics.

Play-over (long) ♩ = 132

Play-over (medium)

Play-over (short)

You may prefer to use the stronger rhythmic form as below:

Play-over (long) ♩ = 132

Sing of the Lord's Goodness: (c) 1981, Ernest Sands. Published by OCP. 5536 NE Hassalo, Portland, OR 97213 All rights reserved. Used by permission.

Silent Night – STILLE NACHT AB CC DE

As before there are options. Be careful to set the exact pace. Once set the pulse must continue to be felt throughout. Use a classical guitar or harp sound for the bridge.

Play-over

Bridge
Guitar, harp or similar

Si - lent night, Ho - ly night,...

Sing to God new songs of worship – ODE TO JOY 87 87 D, A A B A

Fill your hearts with joy and gladness

A short bridge of one bar helps restart the verses. If you use lines 1 & 8 as I recommend for the short playover, you could add this bridge there too:

Play-over

Bridge (include in play-over)

Sing to God new

To really make the best of Beethoven's Ninth Symphony requires a big sound. Typical church congregations usually don't achieve this today; so it may well be worth making this into something of an anthem and devising your own start, end and various bridges between the verses with strong characteristics. The above makes good use of the part of Beethoven's Ninth not used in the hymn setting itself and it makes for a very good start for each verse.

An alternative is to use lines 3 and 4 (of 4 lines) of the music for the playover then use the bridge as above to start the subsequent verses. Being almost an AABA tune this works quite well.

I suggest down-pitching to F unless you have a strong congregation that can reach and sustain the higher notes.

Sing we off the blessed mother – ABBOT'S LEIGH

See Glorious things of thee are spoken

Sweet sacrament divine – DIVINE MYSTERIES 66 66 88 6 AB AC DE AC

There will be several ways of doing the playover; I suggest the first four lines (**ABAC**), the end of which is identical to the end of the last line; you could use just **AC**. The feel of this hymn suggests a bridge to get the subsequent verses starting correctly.

Play-over

The musical score is written for piano in G major (one sharp) and 3/4 time. It consists of two systems. The first system is a 'Play-over' section of 16 measures. The second system contains the main melody with lyrics: 'Sweet sa - cra - ment di - vine,'. The third system is a 'Bridge' section of 16 measures, with lyrics: 'sweet sa - cra - ment di - vine. Sweet sa - cra - ment of peace,'. The bridge section is marked with a dashed line above the staff.

Sweet sa - cra - ment di - vine,

Bridge

sweet sa - cra - ment di - vine. Sweet sa - cra - ment of peace,

Stand up and bless the Lord – CARLISLE See Breathe on me breath of God

Take up thy Cross – SIDCUP 88 88

I wrote this tune many years ago in a bid to replace the dull BRESLAU with its plodding non-rhythmic tune that in most hymnbooks starts on a minor chord; later versions have modified that in a (vain?) attempt to improve on it.

Because it is Long Metre it can be difficult to fit it all in and such tunes leave no room to breathe at the end of the lines. It is in effect 16 16 the way I have written it.

The playover should comprise the whole tune and bridge.

The complete setting with unison and SATB harmony is shown on the next page.

SIDCUP

Unison

Take up thy Cross

Music © Clive Sawers

1. Take up thy cross the Sav - iour said, if thou wouldst my dis - ci - ple be;
6. To thee, great Lord, the One in Three, all praise for e - ver - more as - cend:

Bridge

To verses 2-5

Last

de - ny thy - self, the world for - sake, and hum - bly fol - low af - ter me.
O grant us in our home to see the heav'n - ly life that knows no end.

Harmony

2. Take up thy cross let not its weight fill thy weak spi - rit with al - arm:
3. Take up thy cross, nor heed the shame nor let thy fool - ish pride re - bel:
4. Take up thy cross then in his strength, and calm - ly ev - 'ry dan - ger brave;
5. Take up thy cross, and fol - low Christ, nor think till death to lay it down;

2. his strength shall bear thy spi - rit up, and brace thy heart, and nerve thine arm.
3. thy Lord for thee the cross en - dured to save thy soul from death and hell.
4. 'twill guide thee to a bet - ter home, and lead to vic - t'ry o'er the grave.
5. for on - ly those who bear the cross may hope to wear the glor - ious crown.

First sung ~ 1998 in Kent

www.thecomplethymn.co.uk

Dotted rhythm confined to soprano Feb 09

Detailed amendments to harmonics and accompaniment July 2011/Feb 2013

Tell his praise in songs and story – ABBOT'S LEIGH
 see Glorious things of thee are spoken

The Day of Resurrection – ELLACOMBE 76 76 D, AABA

This is nearly an AABA. The playover can be **BA** as illustrated, and use the last bars with varied harmonies for the bridge. The shorter playover will be very effective but may be too short. Do not use the first two lines of the hymn for the playover (**AA**) as there will be immediate doubt whether you have reached the end of your playover or are continuing it.

The musical score is written in G major (one sharp) and 4/4 time. It consists of three systems of staves, each with a treble and bass clef.

- System 1:** Labeled "Play-over (longer)" on the left and "[Play-over (shorter)]" on the right. It shows a 16-measure phrase in the treble and a 16-measure phrase in the bass.
- System 2:** Labeled "The day of re-sur-rec-tion!". It shows a 16-measure phrase in the treble and a 16-measure phrase in the bass.
- System 3:** Labeled "Bridge" on the left and "Bridge" on the right. It shows a 16-measure phrase in the treble and a 16-measure phrase in the bass.

The lyrics are: "The day of re-sur-rec-tion! with hymns of vic-to-ry. Our hearts be pure from..."

You could of course vary the bridges between verses here but whatever you do I strongly suggest that you arrive at the middle bar above to start the next verse.

The Magi came from foreign lands – GONFALON ROYAL
 See Lord Christ who on thy heart

The race that long in darkness – SAINT FULBERT
 See Ye choirs of new Jerusalem

The royal banners forward go – GONFALON ROYAL
 See Lord Christ, who on thy heart didst bear

The Saviour will come resplendent in joy – LAUDATE DOMINUM
 See O praise ye the Lord

Tell out my Soul – WOODLANDS 10 10 10 10

Go forth and tell; Lift up your hearts, we lift them Lord to thee; We have a dream

This popular tune is not difficult to play but I've found the following a most useful playover; it consists of the first and last lines of the tune but with the last bar of the first line removed as it is otherwise repeated as the first bar of the last line. Let the verses follow as the first verse follows the playover; the last line could be repeated as a bridge into the last verse. Use a Tuba for the playover melody if you have one.

Playover




Tell out, my soul

The King of love my shepherd is– ST COLUMBA 87 87

Here, Lord, we take the broken bread & Put peace into each other's hands


Getting each verse started is the problem with this delightful hymn that starts on the third beat of the bar. I suggest a bridge after the verses and NOT after the playover.

Play-over



Omit these lines for a shorter play-over

Bridge (use only between verses)



p *mf*

The King of love my

Bridge



He is mine for ever. Where streams of

Bridge



I "discovered" this bridge accidentally while playing this with the choir in service; I had been introducing it later but it just happened to fall a bar earlier and the combination of choir harmony exactly overlapping the bridge was delightful. This isn't the only tune where an arrangement like this can be used.

The King of love my shepherd is – DOMINUS REGIT ME 87 87

This remains a popular tune and although 87 87, the metre is as difficult to set as Long Metre (LM) tunes because the last note falls off the main beat. The whole tune could feature in the playover or the reduction as below; the difficulty is how to start the verses. The hymnbooks are particularly bad on this with the very first and very last notes marked as crotchets; clearly it is quite impossible to join the verses like that. This setting adds a little space between verses.

Playover

The

King of love my shep - herd is, whose good - ness fail - eth

ne - ver; I no - thing lack if I am his and

Bridge

he is mine for e - ver. Where streams of liv - ing...

The Lord's my shepherd, I'll not want – Stuart Townend ABCD ABCD

This modern hymn is hugely popular now and is a vast improvement on the dull and somewhat outdated CRIMOND which sadly continues to be requested at funerals.

Play-over *The Lord's my Shepherd* Music: STUART TOWNEND (b.1963)

shep - herd, I'll not want. He makes me
2. ways in right - eous - ness, and he an -
3. walk the dark - est path, I will not

lie in pas - tures green. He leads me by the still, still
noints my head with oil, and my cup it o - ver -
fear the e - vil one, for you are with me, and Your

(end of) Play-over *D.S.* *Verses*

wa - ters, his good - ness re - stores my The Lord's my soul.
flows with — joy, I feast on His pure de - lights.
rod and — staff are the com - fort I need to know.

Refrain *Descant*

I will trust, I will trust in you. I will trust, I will

Melody

And I will trust in you a - lone, and I will trust in you a -

trust in you. End - less mer - cy fol - lows me,
lone, for your end - less mer - cy fol - lows me, your

good - ness will lead me home. 1 2

D.S. 3

2. He guides my home. Your good - ness will lead me home.
3. And though I

Music: Stuart Townend. Copyright © 1996 Thankyou Music/Adm. by Capitol CMG Publishing worldwide excl. UK & Europe, adm. by Integritymusic.com, a division of David C Cook songs@integritymusic.com. Used by Permission.

At the end I have repeated the last line; some versions use the first line here. A change of key also happens before the last verse in some arrangements.

The Lord my pasture shall prepare & O Lord, we long to see your face – SURREY 88 88 88 AB AB CD

This six-line tune has lines 1 & 2 being almost exactly replicated in lines 3 & 4. Your playover should then consist of lines 1, 2, 5 & 6 (**ABCD**) or just lines 1 & 6 (**AD** as shown) with the verse starting after the last note's crotchet as shown below. The bridge consists of the last line.

Playover

Bridge

The Spirit lives to set us free – THE SPIRIT LIVES

In my earlier years as Organist in a village church I was faced with this hymn or song to the tune WALK IN THE LIGHT. I disliked it intensely and quickly wrote another. Here it is virtually as I wrote it. I particularly disliked the long “walk_____ in the light”, whereas this tune has emphasis on “light” which seems so much more appropriate.

1. The Spi - rit lives to set us free;_____ walk, walk in the light!_____ He

binds us all in un - ni - ty;_____ walk, walk in the light!_____

Walk in the light,_____ Walk in the light,_____ Walk in the light,_____

Walk in the light_____ of the Lord!

D.S.

Words © Damian Lundy
Music: Clive Sawers October 1995

Text copyright Kevin Mayhew Ltd

The whole tune and verses is provided on the next page.

♩ = 128

The Spirit lives to set us free

THE SPIRIT LIVES

1. The spir - it lives to set us free; walk, walk in the light! He
 2. Je - sus pro - mised life to all; The
 3. He died in pain on Cal - va - ry; to
 4. We know his death was not the end; He
 5. By Je - sus' love our wounds are healed; The
 6. The Spi - rit lives in you and me; His

binds us all in u - ni - ty; walk, walk in the light!
 dead were wak - ened by his call;
 save the lost like you and me;
 gave his Spi - rit to be our friend;
 Fa - ther's kind - ness is re - vealed;
 light will shine for all to see;

Walk in the light! Walk in the light! Walk in the light!

Fine *D.S.*
 Walk in the light of the Lord!

1. The
 3. He
 4. We
 5. By
 6. The

Words © Damian Lundy

Music: copyright © October 1995

Updated: May 2021, Oct 2024

The Virgin Mary had a Baby Boy – *Traditional West Indian*

Here is just one way of getting it started. I suggest two bars of the rhythm parts to start the second and third verses.

Play-over *In Calypso style* *For a short play-over these bars may be omitted*

mp *cresc.* *f* 3

The Vir - gin Ma - ry had a

There is a Redeemer – *Melody Green* **AB AC DE AC**

This lends itself well to the use of a bridge to join the verses. The playover is straightforward starting at the first bar but running directly into the last line (**AC**), although the whole verse (**AB AC**) makes an acceptable playover provided that it ends with the ultimate bar before the verse as shown below.

Play-over

There is a Re -

Bridge *Bridge*

work on earth is done. Je - sus my Re -

If you repeat the refrain at the end, use the following join:

Refrain repeat

The musical score for the refrain is written for piano on a grand staff (treble and bass clefs). The key signature has two sharps (F# and C#). The melody is in the treble clef, and the accompaniment is in the bass clef. The lyrics are: "Spi - rit till the work on earth is done. Thank you, O my Fa - ther, for". The word "ff" (fortissimo) is written above the final measure of the refrain.

Words & Music: Melody Green. © 1982 Birdwing Music/BMG Songs Inc & Ears To Hear/EMICMP/Small Stone Media BV, Holland (Admin. by Song Solutions www.songsolutions.org). Used by permission.

There's a wideness in God's mercy – CORVEDALE

I came across this on a Monday afternoon and by the following Sunday we sang it in our church! The feel of this tune is just right for the words; but it needs the right approach into the verses where the pick-up is quite quick.

Play-over (short)

The musical score for the short play-over is written for piano on a grand staff. The key signature has two flats (Bb and Eb). The melody is in the treble clef, and the accompaniment is in the bass clef. The lyrics "There's a" are written at the end of the first line. A dashed line labeled "Bridge" indicates the end of the play-over section.

Play-over (longer)

The musical score for the longer play-over is written for piano on a grand staff. The key signature has two flats (Bb and Eb). The melody is in the treble clef, and the accompaniment is in the bass clef. The lyrics "There's a" are written at the end of the first line. A dashed line labeled "Bridge" indicates the end of the play-over section.

Words: Frederick William Faber; Music: Maurice Bevan. Music © Copyright Oxford University Press. Used by permission.

Thine arm, O Lord, in days of old – SAINT MATTHEW 8686 8686 ABCD EFGD

I have dared to re-write this tune as I did ST BOTOLPH! As originally written there is no space for the singers to breathe and, just as in ST BOTOLPH, when you turn it into 6:8 there are half bars. So this re-write "corrects" that and so adds breathing space at the end of lines 2, 4 & 6. It needs to move along with a reasonable pace to avoid that additional space from feeling too long. The bridge is easy – a simple repeat of the last two bars. The hymn is set out complete on the next page.

Thine arm, O Lord, in days of old [continued]

Play-over

1. Thine arm, O Lord, in days of old was strong to heal — and

dotted in play-over

save; it tri - umphed o'er dis - ease — and death, o'er dark - ness and the

Play-over ends

grave: to thee they went, — the blind, the dumb, the pal - sied — and the

lame, the out - casts with their grie - van - ces, the sick with fe - vered

Bridge

frame. And lo, thy touch brought

Think of a world without any flowers – GENESIS AB AB CD

This is essentially an **ABABCD** line structure so the playover can be **ABCD**. But to get from the ending of the tune in G major to the start in E minor requires a short bridge. Your playover (not all shown) should include the bridge:

Bridge

Think of a world with -

Words: Doreen Newport; Music: Graham Westcott.

© Copyright 1968, 1973 Stainer & Bell Ltd, www.stainer.co.uk. Used by permission.

You may wish to adapt this but I think at least a single bar here is essential. I suggest that you add moving parts into the previous bar to give it a little more rhythm.

This joyful Eastertide 67 67 + refrain AA CD

I suggest using the first line of the verse and last line of the refrain and then there can be no doubt!

Play-over

These two bars may be omitted

This joy - ful Eas - ter -

ri - - - sen. My flesh in hope shall

Bridge

Your singers may like a little more time to breathe so I suggest repeating the descending scale that ends this carol starting on the last note of the refrain as above.

This world you have made – Beautiful World – 98 98 + refrain AB AC DEFG

Only the playover needs attention here; I suggest **AC** or the whole tune if not known; the start should join as written. Once underway this song moves freely between verse and refrain. I show a version perhaps more suited to the piano but with some adjustment such as playing soft chords instead of the moving quavers the piece will adapt readily to the organ.

Play-over

Words & Music: Susan Sayers (b. 1946) © Copyright 1991 Kevin Mayhew Ltd. Used by permission.

Thou didst leave thy throne – MARGARET 10 8 11 8 + refrain

The playover is about right using the first two lines and refrain but only use the bridge between the verses. I have adjusted the harmonies for the bridge.

Play-over

Bridge

At a steady pace the bridge is perhaps optional, but leaves just one beat between verses if omitted.

Thou, whose almighty word – MOSCOW 664 6664 ABC DDEF

Getting to the last line is probably best achieved by a relatively short playover using lines 1, 6 & 7 (AEF), or ABC. The bridge reflects those last few chords making the re-start obvious.

Playover

Bridge

Thou whose al -
glo - rious ray, let there be light. Thou, who didst

Thy hand, O God, has guided – THORNBURY 76 76 D, AB AB CD EF O Jesus I have promised

The problem here is how to get each verse to start cleanly without a poor pickup in the congregation. So I suggest this bridge which repeats the rhythm of the accompaniment to the last note and then go straight in to the verses, strictly a tempo!

Play-over

Bridge

Thy

Music: © The Executors of Dr Basil Harwood (1859-1949)
Used by permission of the Trustees of The late Basil Harwood Settlement Trust.

Thy Kingdom come, O God – SAINT CECILIA 66 66

With the first note falling on the fourth beat of the bar the timing of the re-starts is often hit and miss. The slight extension on the playover and the bridge make clear exactly when the verses start. Again there will be many options for harmonising the short bridge.

Play-over

Optional Bridge

Thy King - dom...

Bridge

the ty - ran - nies of sin. Where is thy reign of...

To God be the glory! – TO GOD BE THE GLORY 11 11 11 11 + refrain

AB AC DE AC

Play the first line of the verse and the last line of the refrain (**AC**) for the playover; solo with a Tuba or Tromba if you have one. The bridge is easy being the last few notes of the verse/refrain.

Play-over

1. To God be the glo - ry! great

Bridge

glo - ry; great things he hath done! 2. O per - fect re - demp-tion, the

To thee, O Lord, our hearts we raise – GOLDEN SHEAVES 87 87 D, AB AC DE FG

This is probably one of the most difficult to work on! The lines run right into each other leaving no room for the singers to breathe and there does not seem to be a sensible way around that unlike ST BOTOLPH for example. The last notes of the hymn end off the beat leaving no time for the next note as the final one cannot be shortened – already just a crotchet. I have therefore added a bridge at the end which should be used after both the playover and between verses.

You may wish to extend the last note of the fourth line of music to three beats or two beats plus one beat rest.

The musical score is written for two staves, Treble and Bass clef, in 4/4 time. The key signature has one flat (B-flat). The first system is labeled 'Play-over *f*' and contains four measures of music. The second system is labeled 'Bridge (Play-over and verses)' and contains four measures. The first two measures of the bridge are marked *mp* and the last two are marked *f*. The lyrics 'To thee, O Lord, our...' are written under the final measure of the bridge. The score ends with a final measure in the second system.

Virgin-borne, we bow before thee – QUEM PASTORES See Jesus, good above all other p64

Insight 5. Alphabetical Order

One very well-known publisher has laid out the hymns in the hymnbooks' indexes by a form of alphabetical order that has rendered searching for a hymn a much more tricky task than it should be. This publisher has "forgotten" that the space between words has an important function in the U.K. convention representing the first letter of the alphabet. The listings in this document are intended to follow that convention correctly.

Several hymns in these hymnbooks begin with the word "O"; but in the listings these can become mixed up with those that begin with other words such as On, One, Once, Only etc. followed eventually by hymns beginning "O worship...." It is my opinion that this really isn't good enough and future editions need to reorder the first lines correctly.

With the ever soaring cost of hymnbooks, I suggest that the publishers have a considerable responsibility to get this right, along with some of the other matters that I have raised in these articles.

Waken, O sleeper, wake and rise – BILLING 86 86

The structure of this hymn is similar to the ever popular ST BOTOLPH. I have therefore added a bar at the end of the second line to give your singers a chance to breathe and to make the whole tune run much more smoothly. There is a comma at the end of every middle line so no problem there with regard to stretching the verse a little at that point.

Play-over

extra bar

Bridge

Wa - ken, O...

I suggest the complete setting above for the playover. Also as this tune may not be that well known you might consider bringing the melody out using a solo stop.

Walking in a garden – AU CLAIR DE LUNE 65 65 65 75 AABA

This traditional French tune is another **AABA** but it is very short.

Play-over

Short Play-over

Walk - ing in a gar - den...

Bridge

made the flo - wers fade _____ Walk - ing in a gar - den...

Words: Hilary Greenwood. Text © Copyright Society of the Sacred Mission.

For the bridge I have added a half bar so that the start may be consistent throughout; the last five chords are critical.

Interestingly, here's how I played it at an Easter Eve service on a very small instrument, soloing with 8 + 2 with a very soft left hand in Bar 2 and re-using that between all verses; it was extremely effective:

Playover

Walk - ing in a gar - den...

We cannot measure how you heal – YE BANKS AND BRAES 88 88 88 88

A A B A

This tune is nearly an AABA – more accurately **ABCB** but with A and B very similar and the harmonies varied in the second “B”. Except for the first note I have used this last section as my recommended playover as it resembles the first line enough to achieve recognition yet is clearly the final line at least for the singers who know it, in particular your choir. You would probably be successful using the opening line but ending it on an F not G and that is where your congregation and, dare I say choir, just might be caught out by the sudden realisation only from the very last note that the playover has come to an end. The three staccato chords before the last chord would help whichever option you choose. For the bridge I suggest the more straightforward harmonies of the first part of music ending of course on F and not G.

Play-over

The musical score is written for piano and voice. It consists of three systems of staves. The first system is labeled 'Play-over' and shows a melodic line in the treble clef and a harmonic line in the bass clef. The second system continues the melody and harmony, with the lyrics 'We can - not...' appearing under the treble staff. The third system is labeled 'Bridge' and shows a melodic line in the treble clef and a harmonic line in the bass clef, with the lyrics 'yet un - born. The pain that...' appearing under the treble staff. The bridge section is marked with a dashed line above the staff.

From 'Love From Below' (Wild Goose Publications, 1989) Tune: 'Ye Banks And Braes', Scots traditional. Words & Arrangement John L. Bell & Graham Maule, Copyright © 1989 WGRG, Iona Community, Glasgow G2 3DH, Scotland. www.wgrg.co.uk. Used by permission.

The small notes in the bridge start on the first beat.

If you are uncomfortable with the playover ending a little abruptly, you could extend the last chord to three beats followed by two beats rest, i.e. adding an extra bar.

We have a gospel to proclaim – FULDA 88 88

This 3:4 hymn needs to be lively, I suggest not slower than crotchet = 112. The playover can be the whole verse. Lines 1 & 4 would probably work if you need it to be shorter. I tend to make the join fit the rhythm without adding a full bridge; the join illustrated may be used in the playover if you are a little nervous about its rather abrupt ending:

Play-over

For a shorter play-over these bars may be omitted

We have a gos - pel

Join

sing his glo - ry tell his worth. Tell of his birth at

Words: Edward Joseph Burns. Text © Copyright the Revd. Edward J. Burns.

Rather obviously perhaps, there is scope for a longer bridge into verse 4 *Tell of that glorious Easter Morn* and the last verse. If you wish to do this make sure that you start it while the last chord of the previous verse is still being sung.

I have used this tune instead of MELCOMBE for *New every morning* and it worked very well – much more uplifting.

As a post-script this tune was used on a BBC broadcast (April 2014). The tune was played precisely with the last bar duration of three beats and exactly two beats to the next verse. This, in effect, introduced a two-beat bar between the verses; how unmusical was that! In short, this process of sticking to the “rules” no matter what, is what has to change; it might have been so much kinder to the ear to have used the join set out above.

We love the place, O God – QUAM DILECTA 66 66

The playover should consist of the whole tune with or without the bridge; use the bridge for all subsequent verses.

Play-over

all earth - ly joy ex - cels. We love the place O...
It is the house of...

Bridge

We'll walk the land – *Let the flame burn brighter* – Graham Kendrick

The only issue that I have with this is how to get it started, so I have set a strong rhythmic accompaniment to the opening line; on the organ, make sure that there is adequate space between the short notes in the chords.

Playover

(v1) dawn -ing sound of sing -ing fills the air. We'll walk the land with hearts on
Two thou - sand years, and still the

Bridge (between verses only)

Words & Music: Graham Kendrick. © Copyright Make Way Music. Used by permission.

We pledge to one another – THAXTED – See I vow to thee my country p59

When our God came to earth – PERSONENT HODIE

See Long ago, prophets knew p73

Who is this so weak and helpless – HYFRYDOL See Alleluia, sing to Jesus p21

We plough the fields and scatter – WIR PFLÜGEN 76 76 76 76 +refrain

After the unison part of the opening line, get to the end to be sure of the start. Re-use the last line for the bridge. These are long verses; the bridge ensures a short break for the voices. It is very important to use the descending run into the bridge; without it there is a risk of an early start by the singers.

Play-over

The musical score for 'We plough the fields and scatter' is written for voice and piano. It begins with a 'Play-over' section consisting of two staves of music. This is followed by a vocal line with the lyrics 'We plough the fields and...'. Below this is another piano accompaniment staff. The 'Bridge' section is indicated by a dashed line and includes the lyrics 'all his love. He on - ly is the...'. The bridge features a descending melodic line in the voice part that leads into the next section.

When I survey the wondrous cross – O WALY WALY 88 88

When God almighty came to earth.

An upper room did our Lord prepare

This just needs a short additional bar to make a bridge to start each verse. I have not included the harmonisation in the accompaniment as there are so many different settings and some end slightly differently. The bridge makes the start of each verse very obvious.

The musical score for 'When I survey the wondrous cross' is written for voice and piano. It begins with a vocal line with the lyrics 'When I sur - vey the won - drous cross on which the prince of glo - ry died, my rich - est gain I count but loss and pour con - tempt on all my pride.' This is followed by a piano accompaniment staff. A 'Bridge' section is indicated by a dashed line and includes a short melodic phrase. The score ends with a double bar line. A footnote at the bottom states: '* In some settings this will be a chord of G but only the two crotchets need adjusting at this point.'

What a wonderful change – McDANIEL 12 8 12 8 AB AC DE AF

I use a playover consisting of the last lines (AF) that picks out the melody clearly and an optional bridge (F) that repeats the last line. Whatever you do keep that pace going precisely into the verses; do not pause or stop the rhythm anywhere.

Playover

What a won - der - ful change in my

Bridge

since Je - sus came in - to my heart. I have ceased from my wand - 'rings and

Words:

Rufus H. McDaniel; Music: Charles H. Gabriel. © Copyright © 1996 The Rodeheaver Company/Word Music, LLC (Admin. by Song Solutions www.songsolutions.org). Used by permission.

What child is this – GREENSLEEVES AB AC DE DF

You have a number of choices here and I suggest the following.

Play-over

What child is this — who,

Bridge

babe, — the Son — of Ma - ry! Why lies he in — such

The start of the bridge has to use F and not E as there is a risk that the first two notes could be mistaken for a restart of the verse itself.

Will you come and follow me – KELVINGROVE 76 76 77 76 AABA

There are quite a lot of syllables to be fitted in here so don't play it too fast! I suggest $\theta = 84$. The join between verses works as for the playover and is shown here:

Play-over

Will you come and fol - low me if I but...

Join

let my life be grown in you and you in me? Will you

From 'Heaven Shall Not Wait' (Wild Goose Publications, 1987). Tune: 'Kelvingrove', Scots traditional. Words & Arrangement John L. Bell & Graham Maule, Copyright © 1987 WGRG, Iona Community, Glasgow G2 3DH, Scotland. www.wrg.co.uk. Used by permission.

This popular song has a quick pick-up on the last beat of the bar so the starts must be planned to work correctly. which highlighted the problem quite well.

This is not to be played *legato* or the rhythm and pace would slow too much. I suggest moving harmonies under the minims to help maintain a steady tempo.

The 6:8 version may be played similarly.

When I needed a neighbour – NEIGHBOUR

I have extended the last part of the playover and verse to be sure of a confident start as this is another song with two quick quavers on the last beat of the bar.

Play-over

1. When I need - ed a neigh - bour, were you there, were you there? When I

need - ed a neigh - bour, were you there? And the creed and the col - our and the

name won't mat - ter, Were you there? I was there.

(last verse) I'll be

All except last | Last time

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Will your anchor hold – WILL YOUR ANCHOR HOLD – 10 10 10 10 9 9 10 10

If you have ever sung any of Gilbert & Sullivan's "patter" songs you will know that you have almost nowhere to take a breath; that is the case with the verse of this song, which, it has to be said, is poorly crafted. It is not the easiest hymn to get started with the first note falling on the last beat of the bar and the last note falling on the third beat of the bar. It means that the pick-up might be immediate if the last line is used for the playover or bridge unless two beats are added somehow making a 6:4 bar or a different arrangement included. Worse, the first two syllables fall very quickly. The refrain is only slightly better.

Play-over *These bars may be omitted*

The musical score is written for piano and voice in 4/4 time. The key signature has one flat (Bb). The first system, labeled 'Play-over', consists of two staves (treble and bass clef) with a 4/4 time signature. It contains 10 measures of music. A dashed line above the second staff indicates that the last two measures of this system may be omitted. The second system continues the music. The third system, labeled 'Option 1', shows a vocal line with lyrics 'Will your an - chor hold...' and a piano accompaniment. A dotted quaver and semi-quaver are marked with an asterisk (*). The fourth system, labeled 'Option 2 illustrating bridge options', shows a vocal line with lyrics 'Sa - viour's love.' and 'Will your', and a piano accompaniment. A dashed line above the second staff indicates that this section may be omitted. A dotted quaver and semi-quaver are marked with an asterisk (*).

Option 1

Will your an - chor hold...

Option 2 illustrating bridge options *This section may be omitted*

Sa - viour's love. Will your

Any arrangement must pick up that dotted quaver and semi-quaver on the last beat of the bar where the singing starts. Not shown are sub-options incorporating a 6:4 bar before the verses by extending the last crotchet (*) before the verses to dotted minims. This may be easier in some ways but it loses the characteristic of the rhythm of this song.

When we walk with the Lord – TRUST AND OBEY 669 D ABC ABD EFGD

I suggest a relatively short playover perhaps with moving chords under the held note at the end. The long dotted minim in the playover needs moving parts to maintain the rhythm and tempo. The bridge should not have the same long note as the playover.

Play-over

Play-over ONLY

1. When we

Bridge

hap - py in Je - sus, but to trust and o - bey. Not a

As with so many other hymn tunes this may lean towards 6:8 and there may be a case for adding a (3:4) bar at the end of the third line. But I think that would not work at the end of the sixth line as it might weaken the powerful entry of the refrain – “Trust and obey”.

Ye choirs of new Jerusalem – SAINT FULBERT 86 86 The race that long in darkness pined

For the playover use the whole tune with staccato notes near the end as shown. The bridge is optional; last time I played this I used it only for the last verse to make a grand finale for the doxology.

Play-over

** Alto/Tenor notes reversed*

Ye

Bridge

strains of ho - ly joy. For Ju - dah's li - on...

Ye holy angels bright – DARWALL'S 148TH 66 66 44 44

Cut from the first lines to the rising scale at the end for the playover and consider using a solo stop for it. The bridge is very straight-forward.

Play-over

Ye ho - ly an - gels bright...

Bridge

for mor - tal tongue. Ye bles - sed

You may wish to embellish the bridge with moving chords in the harmonies though the minims.

I've marked this as 4:4 but if you look on it as 2:2 it might well flow better and your join between verses work perfectly well as below:

Join

for mor - tal tongue. Ye bles - sed

Ye servants of God, your Master proclaim – PADERBORN 10 10 11 11 AABA

This is an **AABA** or very nearly so. Your playover should not repeat the first line without the third between so I suggest lines 1,3 & 4 (**ABA**). Or you could start at **B** playing **BA**. With the three staccato notes in the penultimate bar before the verse the start should become obvious, but as this is not viable as a bridge between verses it may not be appropriate here. Shown here in G, I usually play this in F as it is surprisingly “voice-busting” with so many relatively high notes.

The musical score is written for piano and includes the following sections and markings:

- Playover:** The first section, marked *f* (forte), consists of two staves of music. The second staff includes the lyrics "Ye ser - vants of God..." and is followed by the word "OR".
- Shorter Playover:** A bracketed section of the first staff, also marked *f*, which is a condensed version of the first staff.
- Bridge to last verse:** A section marked *mp* (mezzo-piano) and *ff* (fortissimo), consisting of two staves. The first staff includes the lyrics "and rules o - ver all." and the second staff includes "Then let us a - dore, and...".

As ever you may well find suitable variations on the bridge suggested for the last verse – *Then let us adore...* This one doesn't use any more time than without it, but don't let that stop you from improvising!

Ye watchers and ye holy ones – LASST UNS ERFREUEN 88 44 88 + refrain

AA BB CC DD EE F

All creatures of our God and King

It is with some difficulty that I sense the 3:2 time signature of this tune and there are lots of repeats in it. With the pause at the second Alleluia in some settings I find that the timings are really quite difficult. The playover can go on for too long so I have cut it well down. The long final notes with a typical slow two beat rest almost suggest delay in getting things started. The first few bars may be repeated.

Play-over *mf* *These bars may be repeated*

f

Ye watch-ers and ye ho-ly...

Bridge *f*

al-le-lu-ia. O high-er than the che-rub-

If repeating the first two bars, check your hymnbook for altered harmonisation.

I have added the bridge which keeps to the rather weak 3:2 time signature. For the final verse the bridge could be enlarged in volume but sticking to the same rhythm. You will normally need a choir to lead your congregation through this. The bridge coming in after the al-le-lu-ia is quite close to the tune and some singers may try to start the last verse on it. Use with care!

You are the King of Glory – Hosanna to the Son of David

This is an easy example of using the first and last lines of the song for the playover, unless you wish to use the whole tune. If the song is repeated use the bridge which ends the same way as the playover.

Play-over

You are the King of Glo - ry,

Bridge

Je - sus the Mes - si - ah reigns!

Bridge

You are the King of

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You shall go out with joy – The trees of the field AB AC DE DC

This needs a powerful rhythm particularly as it speeds up on the repeats. Don't start too fast (AC) – you need to be able to increase the speed without the song losing control!

Play-over

(joy) You shall go out with joy and be led forth with peace, and the...

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The bracketed (joy) indicates how the second and subsequent repeats are positioned; it is here that the accelerando occurs which needs to be instantaneous so that your congregation pick up the new speed immediately. Take care – don't overdo it!

You're there! – COLEHAYES 10 10 10 10 10 10 + refrain AAB AAB CDCE

I decided in the end to include this song which I wrote myself a few years ago. Whether or not you like the sentiment matters less; the reason for using it is to illustrate the complete nature of the composition; the playover and bridge were included from the start. I really believe that this must be the way forward; it just isn't good enough to write verses and a tune to go with them. Composers must now complete their work with guidelines at least regarding how the song can be introduced and the verses joined so that congregations can join in unmistakably.

The whole song is set out on the next two pages. I have on this occasion used a slightly larger point size for the lyrics which you are welcome to use in your church; however, I would request feedback on this song please.

You're There!

Words & Music - Clive Sawers

Tune: COLEHAYES

$\text{♩} = 68$ *mf* Guitar Capo 2

UNISON 1. When I'm filled with fear and my world is dark, I can
drift as - tray and in sin a - bound, you will
storms of life I'm con - vinced of this: that the

feel you near where you'll fire a spark and
show the way; then I'll turn a - round and
days of strife lead to glor - rious bliss; how

SA hold my hand and lead me safe - ly through. **UNIS.** When I
tell you how I'm sor - ry and a - shamed. You will
awe - some is the pres - ence of the Lord! If I

TB

hear your voice, you will rest me still; Let my
par - don when I con - fess my sin; I'll be
hide from you? I will sense a call to re -

heart re - joice as I learn your will; and
free a - gain, ful - ly cleansed with - in. I'll
turn a - new where you'll be my All. With

[Playover*]

First sung at St Luke's, Torquay - April 2007

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Amended April 2008, March 2013 & April 2020

* Play-over from here into 2nd time refrain until well-known.

www.thecompletehymn.co.uk

SA UNIS. *f* REFRAIN

best of all, — your pro - mis - es are true. —
 praise you Lord — and call you by your Name. —
 one ac - cord — I'll wor - ship my A - dored! —

For 1

Em Gmaj7 C G F Dsus4 D *f* REFRAIN

know you'll al - ways be there! where there's ne - ver fear or des - pair. You are

G C G C

ev' - ry thing I need, to have and to share. — So I

G Em G A7 Dsus4 D [Playover *]

come be - fore — you in prayer, where your love re - plac - es my care. It sur -

G C G C

rounds me, al — ways, ev' - ry hour, — ev' - ry - where. — You're

G Em G Am7 D7

there! —

* A key change to B \flat is optional here for V3.

1. When I'm
 2. When I
 3. In the

p

1,2 C *mf* 3.C G C rit. *pp* G

The Main Table of All Hymns & Songs

The Main Table of All Hymns & Songs in The Volume

On the next pages can be found the full listing of all hymns and songs that have been considered and worked on. It is anticipated that this list will change over time. The table includes:

1. First lines,
2. NAME OF TUNE, **song title** or *author*,
3. Playover, which lines/phrases/bars of the verse to use. “**Special**” means that I have written it out in more detail in the descriptive body of the work along with explanatory notes and suggestions. Sometimes I suggest which playover lines to use from the metre or phrase; e.g. **77 77 77**; sometimes I use the phrasing if that would help; e.g. **AB AC DE DF**; play the **bold** sections.

IMPORTANT “ALL”, playing all the verse, is of course an option so is not generally shown where one or more reduced options are available. Where I do show “ALL” I suggest that there is little scope for any other introduction.

4. Duration of last note and length of gap following it. Here I have suggested how long the last note should be held; this is NOT a pause. These vary and if they are relatively long it remains particularly important to maintain the pulse often by including moving chords under the held notes. I then suggest the number of beats before starting the verse. But here in particular any silence has to be kept short as the essence of timing can disappear in silence so easily. In a few instances there is no silence at all, just a very short natural break. In many instances I suggest 2/2 or 3/1. There is often little to choose between these two. What is more important is to be sure that the total values match the needs of musical continuity through the bars/measures and the spaces in between.
5. Bridge/join. In most cases where a bridge is suggested, the hymn is marked “Special” and included in the text. If numbers are shown they represent the duration of last note and length of gap as before. I measure this in crotchets/quarter notes as used in most modern hymnbooks. Rarely I state these in minims or quavers and you will see (m) or (q) respectively beside the figures. In just a few they are dotted for which I add “.”.
6. Notes. Self-explanatory.

Supplementary: Sometimes I suggest alternative tunes. You must decide for yourself whether an alternative tune is suitable for your use. This is a matter of judgment and personal taste. Beware that not all hymns of apparently the same metre can be fully mixed and matched with others bearing the same metre. The accented syllables may all fall wrongly and the tune may not be a good marriage with the words so take great care when substituting a different tune.

Similarly I am finding that there are many hymn texts set to music that is weak and I can sometimes offer a more appropriate tune to an otherwise good set of words giving it a new lease of life by using a “better” tune. The Americans in particular seem to use different but often familiar tunes from us in the UK apparently with no problems.

First Lines	Tune	Playover lines (Play bold)	Last note on / off	Bridge/join to next verse	Notes
A Christingle is made of an orange	Sing Hosanna	Special	See Give me joy in my heart		
A great and mighty wonder	ES IST EIN' ROS' ENTSPR...	Refrain	2/2	2/2	
A man there lived in Galilee	TYROL	86 86 86 86*	2/1 or 5/2	5/2	(A A B A)
A new commandment	Arr Andrew Moore	Special			
Abba, Father, let me be	Dave Bilbrough	75 75 75 75	3/3 or 4/2		Last 4 bars for a repeat
Abide with me	EVENTIDE	10 10 10 10*	2/2	2/2	*or use 10 10 10 10
Advent candles tell their story	ANGEL VOICES	85 85 87	2/2	2/2	
All creatures of our God and King	LASST UNS ERFREUEN+B298	Special	See Ye watchers and ye holy ones		
All earth was dark	Light To The World	1,2 of 4 + ref.		as set	
All for Jesus, all for Jesus	ALL FOR JESUS	ALL	2/2	2/2	
All glory, laud and honour	ST THEODULPH	Special			
All hail the power of Jesus' name!	DIADEM	Special			
All hail the power of Jesus' name!	MILES LANE	Special			
All heaven declares	<i>Noel & Tricia Richards</i>	Special			
All I once held dear	Knowing you	Special			
All my hope on God is founded	MICHAEL	Special			
All over the world	<i>Roy Turner</i>	Special			
All people that on earth do dwell	OLD HUNDREDTH	ALL or 88 88	2/2	2/2	
All things bright and beautiful	ALL THINGS B AND B...	Special			
All things bright and beautiful	ROYAL OAK	76 76 76 76	3/1	3/1	
Alleluia, Alleluia, give thanks	ALLELUIA NO.1	Special			

The Main Table of All Hymns & Songs

First Lines	Tune	Playover lines (Play bold)	Last note on / off	Bridge/join to next verse	Notes
Alleluia, alleluia, hearts to heaven	LUX EOI	Special			
Alleluia, sing to Jesus	HYFRYDOL	Special			
Amazing grace!	AMAZING GRACE	Special			
An upper room did our Lord prepare	O WALY WALY	Special	See When I survey the wondrous cross		
And can it be	SAGINA / BOUQUET	Special			
And now, O Father, mindful...	SONG 1	10 10 10 10 10 10	2/2	2/2	
Angel voices ever singing	ANGEL VOICES	85 85 87	2/2	2/2	
Angels from the realms of glory	IRIS	1,2 + ref 3,4	2/2	2/2	Or ref. 3,4 only
Arise to greet the Lord of light	REPTON	Special	See Dear Lord and Father of Mankind		
As now the sun's declining rays	ST PETER	ALL	2/1	2/1 or 5/2	
As pants the hart	MARTYRDOM	ALL	4/1 or 3/2	4/1 or 3/2	
As the deer pants for the water	<i>Martin Nystrom</i>	Special			
As we are gathered	<i>John Daniels</i>	Last 4 bars	2/2	2/2*	* for repeat
As with gladness men of old	DIX	77 77 77			
At even, ere the sun was set	ANGELUS	ALL	3/2	3/2	
At the Lamb's high feast we sing	SALZBURG	77 77 77 77	2/2	2/2	77 77 77 77 would also work
At the name of Jesus every knee	CAMBERWELL	Special			
Awake, awake: fling off the night	DEUS TUORUM MILITUM	Special			
Awake, my soul, and with the sun	MORNING HYMN	88 88	2/1	2/1	As so often with LM little works well
Be still and know (that I am God)	BE STILL AND KNOW	ALL	3/2	3/2	
Be still for the presence of the Lord	<i>David J Evans</i>	Special			
Be still, my soul	FINLANDIA	Special			I suggest a pedal base at the start
Be thou my guardian and my guide	ABRIDGE	ALL	3/2	3/2	Possibly use 3/2 after line 2
Be thou my vision (O Lord of	SLANE	Special			
Beauty for brokenness	<i>God of the poor</i>	Special			
Before the throne of God above	SOLOTHURN	Special			
Bind us together, Lord, bind us	<i>Bob Gilman</i>	668 667 (refrain)	as set	as set	(Playover derived from REFRAIN)
Blessed assurance Jesus is mine	BLESSED ASSURANCE	Special			
Blest are the pure in heart	FRANCONIA	ALL	4/3	4/3	5/2 is also an option here
Born in the night (Mary's child)	MARY'S CHILD	76 76 or ALL	3/1	3/1	
Bread is blessed and broken	GRACE IN ESSENCE	Special			
Bread of heaven, on thee we feed	BREAD OF HEAVEN	Special			
Break thou the Bread of Life	LATHBURY	10 10 10 10	2/2	2/2	
Breathe on me, breath of God	CARLISLE	Special			
Breathe on me, breath of God	TRENTHAM	ALL	3/3 or 4/2	3/3 or 4/2	
Bright the vision that delighted	LAUS DEO (REDHEAD NO. 46)	ALL	2/2	2/2	Scope for your own bridge to verses 3 & 6
Brightest and best of the sons	EPIPHANY	Special			
Broken for me, broken for you	<i>Janet Lunt</i>	Special			
Brother, sister, let me serve you	<i>The Servant Song</i>	ALL or AABC	3/1	3/1	
Captains of the saintly band	HARTS	ALL	2/2	2/2	
Child in the manger	BUNESSAN	Special	See Morning has broken		
Christ is made the sure foundation	WESTMINSTER ABBEY	87 87 87	4/2	4/2	Scope for your own bridge to last verse
Christ is our cornerstone	HAREWOOD	Special			
Christ is the world's light	CHRISTE SANCTORUM	ALL	2/2	2/2	
Christ is the world's true light	RINKART (KOMMT SEELEN)	AABC	3/2	Last 3 bars	"and night is turned to day"
Christ the Lord is risen again	WURTEMBERG	77 77 Alleluia	2/2	2/2	Or playover ALL or 77 77 Alleluia
Christ the Lord/Jesus Christ is risen	EASTER HYMN	1st line, last Alle...	2/2	2/2	
Christ triumphant ever reigning	CHRIST TRIUMPHANT	Verse	3/1*	3/1	* descending ped. F, C, F on 3
Christ triumphant ever reigning	GUITING POWER	Special			
Christ, whose glory fills the skies	RATISBON	77 77 77*	2/2	2/2	*or 77 77 77
Christians, awake!	YORKSHIRE	Special			
Christians, lift up your hearts	SALVE FESTA DIES	Refrain	As set	As set	CA HON setting works well
Christ's is the world	DREAM ANGUS	Special			
City of God, how broad and far	RICHMOND	ALL	4/2	4/2	
Cloth for the cradle	WAE'S FOR ME PRINCE CHARLIE	Special			
Colours of day	<i>Light Up The Fire</i>	Special			
Come and join the celebration	CELEBRATIONS	1st 2 & last 2 bars (of refrain)	1/1	set	Goes straight into refrain after descending scale
Come and see	<i>We worship at your feet</i>	1st 4 bars	3 / 0	3 / 0	First lines to "wears" then straight in
Come and see the shining hope	MARCHING THROUGH GEORGIA	1st 2 & last 2 bars	1/1	1/1	Or devise your own bridge
Come down, O Love divine	DOWN AMPNEY	6 6 11 6 6 11 or 6 6 11 6 6 11	2/2 4/2	2/2	
Come on and celebrate	<i>Patricia Morgan</i>	Special			
Come, Holy Spirit, come	Use DIADEMATA	Lines 1,2,7,8	3/1	3/1	

The Main Table of All Hymns & Songs

First Lines	Tune	Playover lines (Play bold)	Last note on / off	Bridge/join to next verse	Notes
Come, let us join our cheerful songs	NATIVITY	ALL	2/2	2/2	
Come, thou Holy Spirit, come	VENI SANCTE SPIRITUS	ALL	3/1	2/2	
Come, thou long-expected Jesus	CROSS OF JESUS	ALL	2/2	2/2	
Come, wounded healer	SLANE	Special	See Be thou my vision		
Come, ye faithful, raise the anthem	NEANDER	87 87 87	2/2	2/2	Or playover 87 87 87
Come, ye faithful, raise the strain	ST JOHN DAMASCENE	76 76 76 76	4/2	2/2*	or repeat line 8 for bridge ends 1/1
Come, ye thankful people, come	SAINT GEORGE'S WINDSOR	77 77 77 77	3/1 or 2/2	2/2	
Create in me a clean heart, O God	<i>David Fellingham</i>	Last 2 lines	5/1	5/1	
Crown him with many crowns	DIADEMATA	Lines 1,2,7,8	3/1	3/1	
Dear Lord and Father of mankind	REPTON	Special			
Dear Lord, to you again our gifts we...	SONG 1	10 10 10 10 10 10	2/2	2/2	
Deck thyself, my soul, with gladness	SCHMUCKE DICH	88 88 88 88	4/2	2/2	
Disposer supreme	Use HANOVER	10 10 11 11	1/1	4/1	Lots of scope for your own variations in the 4 beats
Do not be afraid for I	<i>Gerard Markland</i>	Refrain	5/1*	1/1	* crotchets
Drop, drop, slow tears	SONG 46	Special			
Earth has many a noble city	STUTTGART	87 87 or ALL	1/1	2/2	
Eternal Father, strong to save	MELITA	Special			
Eternal Ruler of the ceaseless round	SONG 1	10 10 10 10 10 10	2/2	2/2	
Fair waved the golden corn	HOLYROOD	ALL	2/1	2/1 or 5/2*	* with moving chords
Faithful Shepherd, feed me Faithful vigil ended	PASTOR PASTORUM	ALL	3/1 or 2/2	3/1 or 2/2	
Father God, we worship you	<i>Graham Kendrick</i>	1,4	4/2	4/2	
Father of heaven, whose love	RIVALLX	88 88 or ALL	4/2	4/2	
Father, hear the prayer we offer	MARCHING	ALL	2/2	2/2	
Father, hear the prayer we offer	SUSSEX	ALL	2/2	2/2	
Father, I place into your hands	<i>Jeremy Hewer</i>	86 86 86 9	6/2	6/2	
Father, Lord of all creation	ABBOT'S LEIGH	Special	See Glorious things of thee are spoken		
Father, we love you	<i>Glorify your name</i>	1,4	6/2	6/2	
Father, who in Jesus found us	QUEM PASTORES	Special	See Jesus, good above all other		
Fight the good fight	DUKE STREET	1,4	1/1	2/2	
Fill thou my life O Lord my God	RICHMOND	ALL	4/2	4/2	
Fill your hearts with joy and gladness	ODE TO JOY	Special	See Sing to God new songs of worship		
Firmly I believe and truly	ALTON	Verse 1	Remainder as set		
Firmly I believe and truly	HALTON HOLGATE	ALL	1/1	2/2	
Firmly I believe and truly	SHIPSTON	ALL	1/1 or 2/2	last 2 bars	
For all the saints who from their labours...	SINE NOMINE	Special			
For all thy saints	MOUNT EPHRAIM	ALL	3/2 or 4/1	3/2 or 4/1	
For I'm building a people of power	<i>Dave Richards</i>	AB AC DE DF	2/1	F	Or go straight into repeat.
For Mary, mother of our Lord	ST BOTOLPH	Special			
For the beauty of the earth	DIX	77 77 77	2/2	2/2	
For the beauty of the earth	ENGLAND'S LANE	ALL			
For the fruits of his creation	EAST ACKLAM	ALL	3/1	3/1	
For the healing of the nations	ALLELUIA DULCE CARMEN (TE)	ALL	1/1	last 2 bars	Or playover 87 87 87 4/2
For the healing of the nations	PICARDY	AB AB CD	3/1	3/1	
Forth in thy name, O Lord, I go	SONG 34 (ANGELS' SONG)	Special			
Forty days and forty nights	HEINLEIN	ALL	2/2	2/2	
Forty days and forty nights in Judah's desert...	SCARLETT RIBBONS HYFRYDOL	1 st 2 & last 2 bars Special	5/1 (q)	5/1 (q)	See Alleluia, sing to Jesus
From Greenland's icy mountains	AURELIA	76 76 76 76	5/2 or 4/3	5/2 or 4/3	
From heaven you came	<i>The Servant King</i>	Special			
From many grains	SONG 1	10 10 10 10 10 10	2/2	2/2	
From the very depths of darkness	BATTLE HYMN	Special	See Mine eyes have seen the glory		
Gather around, for the table is spread	<i>Scottish Melody</i>	1st 4 bars	5/1 (q)	last 2 bars	Lots of repetition so take care!
Give me joy in my heart	<i>Sing Hosanna</i>	Special			
Give me oil in my lamp	<i>Sing Hosanna</i>	Special	See Give me joy in my heart		
Give thanks (with a grateful heart)	<i>Give thanks</i>	1st 8 bars	Remainder as set		
Glorious things of thee are spoken	ABBOT'S LEIGH	Special			
Glorious things of thee are spoken	AUSTRIA	87 87 87 87	3/1	2/2	
Glory be to God in heaven	REGENT SQUARE	87 87 87	3/1	3/1	
Glory be to Jesus	CASWELL	ALL	3/1	3/1	
Glory to thee, my God, this night	TALLIS'S CANON	Special			
Go forth and tell!	YANWORTH WOODLANDS	ALL Special	4/1	4/1	Use a ped. F on 1 st beat of the bar See Tell out my soul
Go, tell it on the mountain	<i>Trad.</i>	Special			
God forgave my sin	<i>Freely, Freely</i>	Special			

The Main Table of All Hymns & Songs

First Lines	Tune	Playover lines (Play bold)	Last note on / off	Bridge/join to next verse	Notes
God, in the planning	SLANE	Special	See Be thou my vision		
God is our strength and refuge	DAMBUSTERS MARCH	1st 4 & last 4 bars	2/2	2/2	
God is love, his the care	PERSONENT HODIE	Special	See Long ago, prophets knew		
God is working his purpose out	BENSON	Special			
God moves in a mysterious way	LONDON NEW	ALL	2/1	2/1	
God of freedom, God of justice	RHUDDLAN	87 87 87	2/2	2/2	
God of grace and God of glory	REGENT SQUARE	87 87 87	3/1	3/1	
God of mercy, God of grace	HEATHLANDS	77 77 77	3/1	3/1	
God that madest earth and heaven	AR HYD Y NOS	84 84 88 84	3/1	3/1	Play in F
God sent His Son	Because He lives	9 8 9 12, 10 8 9 12	4/1	4/1*	* or add a bridge
God! As with silent hearts	THE SUPREME SACRIFICE	ALL	2/2	2/2	
God, whose farm is all creation	GOTT WILL'S MACHEN	ALL or 87 87	2/2	2/2	
God's Spirit is in my heart	Go, tell everyone	Special			
Good Christian men, rejoice	IN DULCI JUBILO	Special			
Good Christians all, rejoice and sing	GELOBT SEI GOTT (VULPIUS)	Special			Lyrics vary in some versions
Good King Wenceslas	TEMPUS ADEST FLORIDUM	76 76 76 76	2/2	2/2	
Gracious Spirit Holy Ghost	CAPETOWN	ALL	2/2	2/2	
Gracious Spirit Holy Ghost	CHARITY	ALL	4*/2	4*/2	*includes changing chord
Great is thy faithfulness	RUNYAN	Special			
Guide me, O thou great	CWM RHONDDA	87 87 47 47	2/2	2/2	
Hail the day that sees him rise	LLANFAIR	7 + Alleluia 7 77	3/1	3/1	Play in F
Hail, thou once despised Jesus	LUX EOI	87 87 87 87	2/2	2/2	
Hail to the Lord's Anointed	CRÜGER	Special			
Hallelujah my Father	<i>Tim Cullen</i>	Special			
Happy are they, they that love God	BINCHESTER	Special			
Hark! a herald voice is calling	MERTON	ALL	3/1	2/2	
Hark! the herald-angels sing	MENDELSSOHN	Lines 1,2 or Ref.	3/1	3/1	
Hark, my soul, it is the Lord	ST BEES	ALL	3/1	3/1	
Hark, the glad sound	BRISTOL	ALL	2/1	2/1 or 4/3	
Have faith in God, my heart	DONCASTER	ALL	2/1	2/1	
Have you heard the raindrops	Water of life	First 2 & last 2 bars		last 2 bars	To get the rhythm and style solo the tune staccato
He who would valiant/would true valour	MONKS GATE	Special			
Heaven shall not wait	HEAVEN SHALL NOT WAIT	Lines 1 & 4 of 4	4/1	4/1 (as set)	
Help us to help each other, Lord	DUNFIRMLINE	ALL	2/2	2/2	
Here on the threshold	ADVENIT	ALL or SELECT	6/2	6/2	A recent tune with potential and lots of ways of doing it...
Here, Lord, we take the broken bread	ST COLUMBA	Special	See The King of love my shepherd is		
He's got the whole world in his hands	<i>Traditional</i>	Lines 1 & 4 of 4	2/1	2/1	
Hills of the north, rejoice	LITTLE CORNARD	66 66 88	3/1	3/1	Or playover 66 66 88 or ALL
Holy Spirit, come, confirm us	LAUS DEO (REDHEAD)	ALL	2/2	2/2	
Holy, holy, holy is the Lord	arr Colin Hand	Special			
Holy, holy, holy, Lord God Almighty!	NICAEA	Special			
Holy, most holy (Sanctus)	SLANE	Special			
Hosanna, hosanna, hosanna in the	<i>Carl Tuttle</i>	Special			
How far is it to Bethlehem	STOWEY	11 11 11 11	1/1	last 4 bars starting on beat before last sung bar	
How lovely on the mountains	Our God Reigns	Special			
How shall I sing that majesty	COE FEN	Special			
How sweet the name of Jesus	ST PETER	ALL	2/1	2/1 or 5/2	
I am a new creation	<i>David Bilbrough</i>	Special			
I am the bread of life	<i>Suzanne Toolan</i>	Special			
I am the bread, the bread of life;	PICKET WOOD	Special			
I believe in Jesus	<i>Marc Nelson</i>	First 2 bars			Straight in from intro and no bridge
I bind unto myself today	ST PATRICK'S BREASTPLATE	Special			
I cannot tell why He, whom	LONDONDERRY AIR	Special	See O perfect love		
I come with joy	ST BOTOLPH	Special	See For Mary, Mother of our Lord		
I danced in the morning	Lord of the dance	Special			
I hear the sound of rustling	<i>Ronnie Wilson</i>	1,2	3/1	last line	
I heard the voice of Jesus say	KINGSFOLD	AB AB CD AB AB AB CD AB	6/1 2/1	last 2 bars	Overlap bridge 1 bar ending 2/1
I heard the voice of Jesus say	VOX DELECTI	86 86 86 86	2/1	2/1	
I know that my Redeemer lives	CHURCH TRIUMPHANT	All	2/1	2/1	
I lift my eyes to the quiet hills	DAVOS	Special			
I love the name of Jesus, King	<i>Kathleen Thomerson</i>	AA BA	2/1	last line	
I need thee every hour	I NEED THEE	Lines 1,2,7,8 of 8	1/1	last 2 bars	
I stand amazed at the presence	Charles H. Gabriel	Verse	1/1	Penultimate bar + G 2/1	

The Main Table of All Hymns & Songs

First Lines	Tune	Playover lines (Play bold)	Last note on / off	Bridge/join to next verse	Notes
I vow to thee my country	THAXTED	Special			
I will enter his gates with thanksgiving	<i>He has made me glad</i>	1,8 of 8	2/1	Last 2 bars for repeat	
I will sing the wondrous story	HYFRYDOL	Special	See Alleluia, sing to Jesus		
I will sing, I will sing a song	<i>Max Dyer</i>	1,4 of 4	2/1	None, once started the song continues to the end	
I, the Lord of sea and sky	HERE I AM	Special			(Playover is NINE bars)
If I were a butterfly	<i>The Butterfly Song</i>	Special			
Immortal love for ever full	BISHOPTHORPE	Special			
Immortal, invisible, God only wise	ST DENIO	AABA	3/2	3/2	
In an age of twisted values *	Use THE PROMISE	ALL	4/2	4/2	(* probably a better tune for these words)
In Christ alone, my hope is found		Special			
In Christ there is no east or west	KILMARNOCK	ALL	2/1	last 2 bars overlapping the last sung bar	
In heavenly love abiding	PENLAN	Special			
In our day of thanksgiving	ST CATHERINE'S COURT	Special			
In the bleak midwinter	CRANHAM	Special			
Infant holy (<i>use a setting that starts on the third beat of the bar</i>)	INFANT HOLY	87 87 88 77 or 87 87 88 77	4/1	4/1	Worth using moving chords in the 4s.
Inspired by love and anger	SALLY GARDENS	AABA	2/1	5/2 Or as set in some hymnbooks	
It came upon the midnight clear	NOEL	86 86 86 86	2/1	2/1	Or bridge using last 2 bars
It is a thing most wonderful	HERONGATE	ALL	3/2	3/2	
James and Andrew, Peter and John	SCARBOROUGH FAIR	Verse 1 + bridge		as set	
Jerusalem the golden	EWING	76 76 76 76	2/1	4/3*	* Maintain the pulse here by adding moving chords
Jerusalem, my happy home	SOUTHWELL (IRONS)	ALL	2/1	2/1	
Jesu, lover of my soul	ABERYSTWYTH	Special			
Jesu, lover of my soul	HOLLINGSIDE	77 77 77 77	2/2	2/2	A B C B or AB AC DE AC
Jesu, Son of Mary	CASWALL	ALL	3/1	3/1	A bridge using the last 2 bars is possible – overlap last bar
Jesu, the very thought of thee	METZLER'S REDHEAD	ALL	2/1	2/1	Or 6/1 for join between verses
Jesu, thou joy of loving hearts	EISENACH	ALL	3/1	3/1	Make the last bar of lines 2 & 4 6:4 time (3 beats)
Jesus calls us here to meet him	<i>John Bell</i>	Lines 1,2,3,4,7,8	1 bar	Last 2 bar	
Jesus calls us o'er the tumult	ST ANDREW	ALL	2/2	2/2	
Jesus Christ is risen today	EASTER HYMN	Lines 1,8 of 8	2/2	2/2	
Jesus Christ is waiting	NOEL nouvelet	Special	See Now the green blade riseth		
Jesus is Lord!	JESUS IS LORD	Special			
Jesus lives! thy terrors now	ST ALBINUS	Special			
Jesus on the mountain peak	Use ST ALBINUS	Special	See Jesus lives, thy terrors now		
Jesus put this song into our hearts	<i>Graham Kendrick</i>	Special			
Jesus shall reign (where'er the sun)	TRURO	ALL	3/1	2/2	
Jesus, good above all other	QUEM PASTORES	Special			
Jesus, name above all names	<i>Naida Hearn</i>	Special			
Jesus, Prince and Saviour	ST GERTRUDE	Special	See Onward Christian Soldiers		
Jesus, stand among us	<i>Graham Kendrick</i>	1 st 4 bars + ref.	As set	as set	
Jesus, stand among us in thy	CASWELL	ALL	3/1	3/1	A bridge using the last 2 bars is possible – overlap last bar
Jesus, the name high over all	LYDIA	ALL	2/2 or 6/2	2/2 or 6/2	
Jesus took a piece of bread	ROYAL OAK	76 76 76 76	2/2 or 3/1	This tune flows continuously once under way	
Jesus, where'er thy people meet	WAREHAM	88 88	3/2 or 4/1	3/2 or 4/1	
Joy to the world the Lord has come	ANTIOCH	Special			
Jubilate, everybody	JUBILATE DEO	Special		none	
Judge eternal, throned in splendour	RHUDDLAN	87 87 87 or 87 87 87	1/1 or 3/1	3/1	The 2 nd option alters the harmonies
Just as I am without one plea	MISERICORDIA	ALL	5/1	5/1	
Just as I am without one plea	SAFFRON WALDEN	ALL	4/2	4/2	Any combination that adds up to 6
King of glory, King of peace	GWALCHMAI	Special			
Lead us, heavenly Father, lead us	MANNHEIM	87 87 87 or ALL	2/2	2/2	
Lead, kindly Light	SANDON	ABABCD	3/1	2/2	A bridge from last 4 bars works Try to sense this 2:2
Let all mortal flesh keep silence	PICARDY	87 87 87	3/1	3/1	
Let all the world (in every corner sing	LUCKINGTON	10 4 66 66 10 4	5/2	5/2	
Let love be real	LONDONDERRY AIR	Special	See O perfect love		
Let saints on earth in concert sing	DUNDEE	ALL	2/1	2/1	
Let there be love shared among us	<i>Dave Bilbrough</i>	Special			Straight in after last three bars
Let us break bread/praise God together	<i>Colin Hand</i>	Special			

The Main Table of All Hymns & Songs

First Lines	Tune	Playover lines (Play bold)	Last note on / off	Bridge/join to next verse	Notes
Let us build a house (All are welcome)	TWO OAKS <i>Marty Haugen</i>	1st 8 + last 4 bars	2/1	2/1	The word "for – give" (v1) straddles these two sections; the 4 bars can be safely reduced to 2.
Let us with a gladsome mind	MONKLAND	ALL	2/2	2/2	
Lift high the cross	CRUCIFER	Refrain	3/1	as set	
Lift up your hearts!	WOODLANDS	Special	See Tell out my soul		
Light's abode, celestial Salem	REGENT SQUARE	87 87 87	3/1	3/1	
Like a mighty river flowing	OLD YEAVINGER	Special			
Living God, your word has called us	TOR HILL	Special			
Lo, he comes with clouds descending	HELMSLEY	Special			
Long ago, prophets knew	PERSONENT HODIE	Special			
Lord Christ, who on thy heart	GONFALON ROYAL	Special			
Lord Jesus Christ	LIVING LORD	Special			
Lord Jesus, think on me	ST PAUL'S	ALL	2/1	2/1	
Lord of all hopefulness Lord of all joy	SLANE	Special	See Be thou my vision		
Lord of all life and power	Use DIADEMATA	66 86 66 86	3/1	3/1	
Lord of beauty, thine the splendour	REGENT SQUARE	87 87 87	3/1	3/1	
Lord of our life and God of our salvation	CLOISTERS	ALL	4/2	4/2	
Lord, enthroned in heavenly splendour	ST HELEN	87 87 87	2/2	2/2	
Lord, for the years	LORD OF THE YEARS	Special			
Lord, teach us how to pray aright	ST HUGH	ALL	2/1	2/1	
Lord, the light of your love	<i>Shine, Jesus, Shine</i>	Special			
Lord, thy word abideth	RAVENSHAW	ALL	2/2	2/2	
Lord, we come to ask your healing	AR HYD Y NOS	84 84 88 84	3/1	3/1	Play in F (sadly a very dull AABA)
Lord, we thank you for the promise	THE PROMISE	ALL	5/1	5/1	A new tune that needs an airing.
Love divine all loves excelling	LOVE DIVINE	ALL	2/2	2/2	p-o ALL as this is now less known
Love divine, all loves excelling	BLAENWERN	Special			
Love of the Father	SONG 22	10 10 10 10	3/1	3/1	
Love's redeeming work is done	SAVANNAH	ALL	2/2	2/2	
Loving shepherd of thy sheep	BUCKLAND	ALL	2/2	2/2	
Low in the grave he lay	CHRIST AROSE!	Special			
Majesty! Worship his majesty	Jack W Hayford	Special			
Make me a channel of your peace	ST FRANCIS	Special			
Make way, make way	<i>Graham Kendrick</i>	Special			
Man of Sorrows	GETHSEMANE	ALL	2/2	2/2	Allow 3 beats on the pause
March on, my soul, with strength	CHRISTCHURCH	66 66 88	2/2	2/2	
Mary had a baby	arr Keith Stent	3 & 4 of 4	1/1	1/1	Straight in after each verse
May the mind of Christ my Saviour	ST LEONARDS	Special			
Meekness and majesty	<i>This is your God - Kendrick</i>	Special			
Men of Faith, rise up and sing	<i>Shout to the North – Martin Smith</i>	Chorus	3/1 (q)	As set	Solo the verse melody distinctively
Mine eyes have seen the glory	BATTLE HYMN	Special			
Morning has broken	BUNESSAN	Special			
My Father, for another night	ST TIMOTHY	ALL	2/1	2/1	
My God, accept my heart this day	BELMONT	86 86	4/1	4/1	CRIMOND & ST BOTOLPH should have been written like this!
My God, and is thy table spread	ROCKINGHAM	All or 88 88	4/1	4/1	
My God, how wonderful thou / you	WESTMINSTER	ALL	2/1	2/1	
My God, I love thee	ST FRANCIS XAVIER	ALL	2/1	2/1	
My gracious Lord	WARRINGTON	ALL	5/1	5/1	Keep the rhythm going in the 5s
My Jesus, my Saviour	Shout to the Lord	8 bars	3/2	as set	
My Lord, what love is this	<i>Amazing Love</i>	Special			
My song is love unknown	LOVE UNKNOWN	Special			
Name of all majesty	MAJESTAS	66 55 66 64	3/1	last 2 bars	
New every morning	MELCOMBE	ALL	2/1	2/1	Try FULDA or write another tune
Now is eternal life	CHRISTCHURCH	ALL or 1,2,5,6	2/2	2/2	
Now let us from this table rise	SOLOTHURN	ALL	6/1	6/1	Keep the rhythm moving in the 6 beats
Now thank we all our God	GRACIAS	67 67 66 66	Use set bridge		
Now thank we all our God	NUN DANKET	Special			The written intro is generally too short! Only use it as a bridge.
Now the green blade riseth	NOEL NOUVELET	Special			
Now, my tongue, the mystery telling	TANTUM ERGO (GRAFTON)	87 87 87	1/1	1/1*	*or use last 2 bars ending 1/1 which could start on the last sung beat.
O Breath of Life, come sweeping	SPIRITUS VITAE	98 98	3/1	3/1	
O come, all ye faithful	ADESTE FIDELES	Special			
O come, O come, Emmanuel	VENI IMMANUEL	Special			

The Main Table of All Hymns & Songs

First Lines	Tune	Playover lines (Play bold)	Last note on / off	Bridge/join to next verse	Notes
O dearest Lord, thy sacred head	ALBANO	86 86 or ALL	2/1	2/1	
O for a closer walk with God	STRACATHRO	ALL	3/2	3/2	
O for a heart to praise my God	STOCKTON	ALL	2/1	2/1	
O for a thousand tongues	LYNGHAM	Special			
O God beyond all praising	THAXTED	Special	See I vow to thee my country		
O God of Bethel by whose hand	MARTYRDOM	ALL	4/1 or 3/2	4/1 or 3/2	
O God of earth and altar	KINGS LYNN	Special			
O God, of hope	REPTON	Special	See Dear Lord and Father of mankind		
O God, our help in ages past	ST ANNE	86 86 or ALL	2/1	2/1	
O happy band of pilgrims	KNECHT (KOCHER)	ALL	2/1	2/1	
O Holy Ghost, thy people bless	ST TIMOTHY	ALL	2/1	2/1	
O Holy Spirit, Lord of grace	TALLIS'S ORDINAL	ALL	2/1	2/1	
O Jesus, I have promised	DAY OF REST	Special			
O Jesus, I have promised	HATHEROP CASTLE	Special			
O Jesus, I have promised	THORNBURY	Special	See Thy hand, O God, has guided		
O Jesus, I have promised	WOLVERCOTE	Special			
O Lamb of God	REPTON	Special			
O let the Son of God enfold you	<i>Spirit Song</i>	Special			
O Lord my God! when I in awesome	HOW GREAT THOU ART	Special			
O Lord of our salvation	INNSBRUCK	776 778	2/1	2/1	The last bar is necessarily 6:4
O Lord, all the world belongs to you	ALL THINGS NEW	ALL	6/1	last 4 bars	
O Lord, we long to see your face	SURREY	Special	See The Lord my pasture shall prepare		
O Lord, your tenderness	<i>Graham Kendrick</i>	1st 4 & last 4 bars	6/1	6/1	(to repeat)
O love that wilt not let me go	ST MARGARET	Special			
O love, how deep, how broad,	EISENACH	ALL	2/1	2/1	Make the last bar of lines 2 & 4 6:4
O my Saviour, lifted	CASWALL	ALL	2/2 or 3/1	2/2 or 3/1	
O my Saviour, lifted	NORTH COATES	ALL	3/1	3/1	
O perfect Love	LONDERRY AIR	Special			See I cannot tell
O perfect Love	HIGHWOOD	11 10 11 10	3/1 (m)	3/1 (m)	
O praise ye the Lord!	LAUDATE DOMINUM (PARRY)	Special			
O sacred head surrounded	PASSION CHORALE	ABABCDEF	2/1	2/1	
O sing a song of Bethlehem	KINGSFOLD	AB AB CD AB or AB AB CD AB	6/1 2/1	last 2 bars	Overlap bridge 1 bar ending 2/1
O strength and stay	STRENGTH & STAY	11 10 11 10 11 10 11 10	3/1	3/1	
O thou who camest from above	HEREFORD	88 88	2/2	3/1*	*last syllable extends over 4 beats
O what their joy and their glory must be	O QUANTA QUALIA	10 10 10 10	4/2	4/2	
O worship the King	HANOVER	10 10 11 11	1/1 or 3/2	4/1	Lots of scope for your own variations in the 4 beats
O worship the Lord in the beauty of ...	WAS LEIBET, WAS SCHWEBET	Special			
O, the love of my Lord	AS GENTLE AS SILENCE	ALL	As set for verse	As set	
Of the Father's love begotten	CORDE NATUS (DM)	Special			
Oft in danger, oft in woe	UNIVERSITY COLLEGE	ALL	2/2	2/2	
On a hill far away	THE OLD RUGGED CROSS	66 8 66 8	4/1	4/1	
On Christmas night all Christians sing	SUSSEX CAROL	Special			
On Jordan's bank the Baptist's cry	WINCHESTER NEW	Special			
Once in royal David's city	IRBY	87 87 77 87 87 77 87 87 77	3/1 2/2	3/1	
Once, only once, and once for all	ALBANO	86 86	2/1	2/1	
One more step along the world I go	SOUTHCOTE	Special			
One shall tell another	<i>New Wine</i>	Special			
Only by grace can we enter	Gerrit Gustafson	Special			
Onward, Christian pilgrims/soldiers	ST GERTRUDE	Special			
Open our eyes, Lord, we want	Robert Cull	Lines 1,2,7,8 of 8	4/2	4/2*	* to repeat
Our blest Redeemer ere he breathed...	ST CUTHBERT	ALL	2/1	2/1	Verses should join ok if not too fast
Our Father (Caribbean)	Traditional Caribbean	ALL	3/1	3/1	Straight in to each verse
Our God is so great	arr. Andrew Moore	1st 8 bars	4/1 or 3/2	4/1 or 3/2	
Our God loves us	PLAISIR D'AMOUR	ALL	4/1	4/1	
Peace is flowing like a river		Special			
Peace, perfect peace in this dark	SONG 46	ALL	2/2	2/2	
Praise and thanksgiving	BUNESSAN	Special	See Morning has broken		
Praise God for the harvest	STOWEY	ABACDEAC	4/1	last 4 bars starting on beat before last sung bar	
Praise him on the trumpet	<i>John Kennett</i>	1st 8 bars	3/1	as set	
Praise him, praise him, Jesus our...	PRAISE HIM	AB AC DB AC	1/1*	1/ 1*	* one beat = one triplet

The Main Table of All Hymns & Songs

First Lines	Tune	Playover lines (Play bold)	Last note on / off	Bridge/join to next verse	Notes
Praise him, praise him, praise him in the morning	<i>unknown</i>	First 2 & Last 2 bars	2/2	2/2	Include bass G,A, B in the last bar of p/o and bridge
Praise the Lord, rise up rejoicing	EVANGELISTS (ALLES...)	1,2,6	1/1	last 2 bars OR 3/1	
Praise the Lord, ye heavens adore him	AUSTRIA	87 87 87 87	1/1 or 3/1	2/2	
Praise to the Holiest	RICHMOND	ALL	4/2	4/2	
Praise to the Holiest in the height	GERONTIUS	ALL	4/2 or 5/1	4/2 or 5/1	
Praise to the Lord, the Almighty	LOBE DEN HERREN	Special			
Praise to the Lord we sing today	DEVON SQUARE	Special			A new hymn
Praise, my soul, the King of heaven	PRAISE MY SOUL	Special			
Praise, O praise our God and King	MONKLAND	ALL	2/2	2/2	
Purify my heart (Refiner's Fire)	Refiner's Fire	1st 4 bars	1/0	set	Straight in after the 4 bars of playover; staccato last 2 chords
Put peace into each other's hands	ST COLUMBA	Special	See The King of love my shepherd is		
Put thou thy trust in God	DONCASTER	ALL	2/1	2/1	
Rejoice, O land, in God thy might	WAREHAM	88 88	4/1	4/1	
Rejoice, rejoice, Christ is in you		1st 13 bars	Finish on D chord (beat 3) and straight in to verse		
Rejoice, the Lord is King!	GOPSAL	Special			
Ride on, ride on in majesty	WINCHESTER NEW	Special	See On Jordan's bank		
Rock of Ages cleft for me	PETRA	77 77 77	3/1	3/1	
Rock of Ages cleft for me	TOPLADY	Special			
Round me fall the night	ARNSTADT	ALL	2/1 (m)	2/1 (m)	(ABA)
Saviour, again to thy dear name	ELLERS	ALL or ABCD	3/1	3/1	
See him lying on a bed of straw	CALYPSO CAROL	99 97 98 98	2/2	As set	
See the holy table, spread for	NICAEA	Special	See Holy, Holy, Holy, Lord God almighty		
See, amid the winter's snow	HUMILITY	77 77 77 77*	2/2	2/2	* or last 4 bars
Seek ye first the kingdom of God	SEEK YE FIRST	Special			
Shall we not love thee, Mother dear	BEATITUDO	ALL	5/1	5/1	
Silent night	STILLE NACHT	Special			
Sing for God's glory	LOBE DEN HERREN	Special	See Praise to the Lord the almighty		
Sing glory to God the Father	TE DEUM	8 12 8 8 13 13	2/1	2/1	
Sing of the Lord's goodness	<i>Ernest Sands</i>	Special			
Sing to God new songs of worship;	ODE TO JOY	Special			
Sing we of the blessed Mother	ABBOT'S LEIGH	Special	See Glorious things of thee are spoken		
Soldiers of Christ, arise	ST ETHELWALD	ALL	2/1	6/1	A strong rhythmic style is needed with the 6 beats
Soldiers of Christ, arise	FROM STRENGTH TO STRENGTH	66 86 66 86 66 86 66 86	2/2 2/2	2/2	Alternative tune DIADEMATA
Soldiers who are Christ's below	ORIENTIS PARTIBUS	ALL	5/1	5/1	
Songs of praise the angels sang	NORTHAMPTON	ALL	2/2	2/2	
Songs of thankfulness and praise	ST EDMUND	77 77 77 77	2/2	3/1	
Soul of my Saviour	ANIMA CHRISTI	10 10 10 10	3/1	3/1	
Spirit of mercy, truth and love	WARRINGTON	ALL	5/1	5/1	
Spirit of the living God (Iverson)	<i>Daniel Iverson</i>	Lines 1,8 of 8	3/1	3/1	
Stand up and bless the Lord	CARLISLE	Special	See Breathe on me breath of God		
Stand up, stand up for Jesus	MORNING LIGHT	76 76 76 76	5/2	5/2	
Strengthen for service, Lord	ACH GOTT UND HERR	ALL	4/1	4/1	Or use ST COLUMBA (Special)
Such love pure as the whitest snow,	<i>Graham Kendrick</i>	AB CD EB FG	2/1 (m)	as set	
Sun of my soul, thou Saviour dear	HURSLEY ABENDS	ALL ALL	4/2 4/2	4/2 4/2	
Sweet sacrament divine	DIVINE MYSTERIES	Special			
Take my hands, Lord	Take my life	ALL	2/1	as set	Straight in after playover
Take my life, and let it be	NOTTINGHAM	ALL	4/2	5/1	
Take up thy cross the Saviour said	BRESLAU	ALL	2/1	2/1	See SIDCUP (special)
Take up thy cross the Saviour said	SIDCUP	Special			
Teach me, my god and King	SANDYS	ALL	2/1	last 2 bars overlap last bar ending 2/1	
Tell his praise in song and story	ABBOT'S LEIGH	Special	See Glorious things of thee are spoken		
Tell out, my soul	WOODLANDS	Special			
The advent of our King	ST THOMAS	ALL	2/1	2/1	Not too fast and the quick restarts will be fine, but bridge if you wish
The Church of God a kingdom is	UNIVERSITY	ALL	2/1	2/1	Not too fast and the quick restarts will be fine, but bridge if you wish
The church's one foundation	AURELIA	76 76 76 76	2/1	5/2	May be sung to KINGS LYNN O God of earth and altar (Special)
The day of resurrection	ELLACOMBE	Special			
The day thou gavest, Lord, is ended	ST CLEMENT	All or 98 98	3/2 or 4/1	3/2 or 4/1	Keep the rhythm moving in the 4 beats
The first nowell	THE FIRST NOWELL	Refrain	1/1	1/1	This can drag so keep it moving! It should have a one-in-a-bar feel

The Main Table of All Hymns & Songs

First Lines	Tune	Playover lines (Play bold)	Last note on / off	Bridge/join to next verse	Notes
The God of Abraham praise	LEONI	66 84 66 84	2/1	Last 4 bars	Bridge starts on last bar
The God of love my shepherd is	UNIVERSITY	ALL	2/1	2/1	Not too fast and the quick restarts will be fine
The head that once was crowned	ST MAGNUS	ALL	2/1	Last 2 bars	but omitting the first high note on D.
The holly and the ivy	THE HOLLY AND THE IVY	Verse	4/1 or 1/1*	none	* For choral singing the verse could go straight in
The King is among us	<i>Graham Kendrick</i>	ALL	as set	as set	
The King of love my shepherd is	DOMINUS REGIT ME	Special			
The King of love my Shepherd is	ST COLUMBA	Special			
The kingdom of God is justice and joy	HANOVER	10 10 11 11	1/1 or 4/1	4/1	Lots of scope for your own variations in the 4 beats
The Lord is risen indeed	ST MICHAEL	ALL	2/1	2/1	
The Lord my pasture shall prepare	SURREY	Special			
The Lord will come and not be slow	ST STEPHEN	ALL	2/1	2/1	
The Lord's my Shepherd	BROTHER JAMES' AIR	86 86 86	1/1	Last 2 bars	The first of these is superimposed over the last bar
The Lord's my Shepherd	CRIMOND	ALL	3/2	3/2	
The Lord's my Shepherd	<i>Stuart Townend</i>	Special			
The Magi came from foreign lands	GONFALON ROYAL	Special	See Lord Christ who on thy heart		
The race that long in darkness pined	DUNDEE	ALL	2/1	2/1	
The race that long in darkness pined	ST FULBERT	Special	See Ye choirs of new Jerusalem		
The royal banners forward go	GONFALON ROYAL	Special	See Lord Christ who on thy heart		
The Saviour will come, resplendent	LAUDATE DOMINUM (PARRY)	Special	See O praise ye the Lord		Or use HANOVER (O worship the King)
The Spirit lives to set us free	WALK IN THE LIGHT	AB AB CDEF	2/1	2/1 or 6/1 2/2 or 6/2 (v2)	For an alternative tune see THE SPIRIT LIVES (Special)
The Spirit lives to set us free	THE SPIRIT LIVES	Special			
The strife is o'er the battle done	GELOB'T SEI GOTT (VULPIUS)	Special	See Good Christians all, rejoice and sing		
The strife is o'er the battle done	VICTORY	AB AC	5/1	5/1	Be inventive for the 5 beats
The Virgin Mary had a baby boy	<i>Traditional West Indian</i>	Special			
There is a green hill far away	HORSLEY	ALL	2/1	2/1	
There is a Redeemer	<i>Melody Green</i>	Special			
There's a quiet understanding	<i>There's a quiet understanding</i>	1st 6 & last 2 bars	As set	As set	In bar 8 add descending pedal to repeat
There's a man riding in on a donkey	<i>Sing Hosanna</i>	Special	See Give me joy in my heart		
There's a spirit in the air	LAUDS	ALL	1/1 (m.)	1/1 (m.)	(1 = dotted minim)
There's a wideness in God's mercy	CORVEDALE	Special			
Thine arm, O Lord, in days of old	ST MATTHEW/NOEL	Special			
Thine be the glory	MACCABAEUS	Refrain	3/1	as set or add your own bridging music	
Thine for ever! God of love	NEWINGTON	ALL	2/2	3/1	
Think of a world without any flowers	GENESIS	Special			
This is my body, broken for you	<i>In love for me</i>	ALL or first 2 & last 2 bars	5/1 (q)	5/1 (q)	
This is the day, this is the day	<i>Les Garrett</i>	1st 2 & last 2 bars	3/1 (m)	3/1 (m)	Keep the rhythm going through the join to the next verse
This joyful Eastertide	THIS JOYFUL EASTERTIDE	Special			
This world you have made	Beautiful World	Special			
Thou art the Way: by thee alone	ST JAMES	ALL	2/1	Last 2 bars	Bridge overlaps last bar, ends 2/1
Thou didst leave thy throne	MARGARET	Special			
Thou, whose almighty word	MOSCOW	Special			
Three in One, and One in Three	CAPETOWN	ALL	2/2	2/2	
Through all the changing scenes of life	WILTSHIRE	ALL or 86 86	4/1	4/1	Some settings have a pause end line 2: worth extending to a full bar
Through the night of doubt and sorrow	MARCHING	ALL	2/2	2/2	
Through the night of doubt and sorrow	ST OSWALD	ALL	3/1	3/1	
Thy ceaseless, unexhausted love	UNIVERSITY	ALL	2/1	2/1	Not too fast and the quick restarts will be fine
Thy hand, O God, has guided	THORNBURY	Special			
Thy kingdom come! On bended knee...	IRISH	ALL	3/2	3/2	
Thy kingdom come, O God	ST CECILLIA	Special			The timing of the conventional playing is very difficult
To God be the glory! great things	TO GOD BE THE GLORY	Special			
To the name of our salvation	ORIEL	87 87 87	3/1	3/1*	* Consider last 2 bars for a bridge
To thee our God we fly	CROFTS 136TH	ALL	2/2	2/2	The two time signatures make this a tricky hymn to work
To thee, O Lord, our hearts we raise	GOLDEN SHEAVES	Special			

The Main Table of All Hymns & Songs

First Lines	Tune	Playover lines (Play bold)	Last note on / off	Bridge/join to next verse	Notes
Unto us a boy is born!	PUER NOBIS	76 77	1/1	2/2	Carol versions may be structured differently
Virgin-born, we bow before thee	QUEM PASTORES	Special	See Jesus, good above all other		
Wake, O wake! with tidings thrilling	WACHET AUF	898 898 664 88	3/1	3/1	
Waken, O sleeper, wake and rise	BILLING	Special			
Walking in a garden	AU CLAIR DE LUNE	Special			
We are marching		First 4 bars	2*/1	2*/1	* From the beginning of the bar
We cannot measure how you heal	YE BANKS AND BRAES	Special			
We eat the plants that grow	<i>English Country Garden</i>	1st 4 bars or last 8 bars	1/1	Last 2 bars	include the previous two notes in the bridge if you wish.
We give immortal praise	CROFTS 136TH	ALL	2/2	2/2	The two time signatures make this a tricky hymn to work
We hail thy presence glorious	OFFERTORIUM	AB AC DD AE	2/1	4/3	
We have a dream	WOODLANDS	Special			See Tell out my soul
We have a gospel to proclaim	FULDA	Special			
We love the place, O God	QUAM DILECTA	Special			
We pledge to one another	THAXTED	Special	See I vow to thee my country		
We plough the fields and scatter	WIR PFLÜGEN	Special			Often used at weddings
We pray thee, heavenly Father	DIES DOMINICA	76 76 76 76	2/1	Last 6 chords ending 2/1	
We sing the praise of him who died	BOW BRICKHILL	ALL	3/2	3/2	alt WARRINGTON; My gracious Lord
We'll walk the land	<i>Let the flame burn brighter</i>	Special			
Were you there when they crucified	WERE YOU THERE	Last line	2/1 (m)	2/1 (m)	Many ways of doing this
What a friend we have in Jesus	CONVERSE	87 87 87 87 87 87 87 87	3/1	3/1	
What a wonderful change	<i>C McDaniel</i>	Special			
What child is this who, laid to rest	GREENSLEEVES	Special			
When a knight won his spurs	STOWEY	ALL or 11 11 11 11	3/2	last 4 bars	start bridge on last bar of verse
When all thy mercies, O my God	CONTEMPLATION (p 7)	ALL	4/1	4/1	Written exactly as it should be!
When God Almighty came to earth	O WALY WALY	Special	See When I survey the wondrous cross		
When I needed a neighbour	NEIGHBOUR	Special			
When I survey the wondrous cross	O WALY WALY	Special			
When I survey the wondrous cross	ROCKINGHAM	88 88	3/2 or 4/1	3/2 or 4/1	A bridge before the last verse could be powerful
When morning gilds the skies	LAUDES DOMINI	666 666	6/1	6/1	Keep the rhythm going through the 6 beats
When our God came to earth	PERSONENT HODIE	Special	See Long ago prophets knew		
When we walk with the Lord	TRUST AND OBEY	Special			
Who are these like stars appearing	ALL SAINTS	87 87 77	2/2	2/2	
Who is this so weak and helpless	HYFRYDOL	Special	See Alleluia, sing to Jesus		
Will you come and follow me?	KELVINGROVE	Special			
Will your anchor hold	WILL YOUR ANCHOR HOLD	Special			
Ye choirs of new Jerusalem	ST FULBERT	Special			
Ye holy angels bright	DARWALL'S 148TH	Special			
Ye servants of God your Master	PADERBORN	Special			Use "and rules over all" for a bridge if desired
Ye servants of the Lord	NARENZA	ALL	2/1 or 6/1	6/1	Keep the rhythm going through the 6 beats
Ye watchers and ye holy ones	LASST UNS ERFREUEN	Special			
You are the King of Glory	<i>Hosanna To The Son Of David</i>	Special			
You shall go out with joy	<i>The Trees Of The Field</i>	Special			
You're there!	COLEHAYES	Special			

Updates & Amendments

Date	Alteration/Amendment	Comment
May 2014	Document issued as The Complete Hymn	
Spring 2019	Document withdrawn and re-worked as "You are the Conductor"	This is an important change of emphasis. <i>The Complete Hymn</i> did not mean quite so much. The website holds the same title.
	A number of hymns and tunes have been omitted or rather "de-specialized" from the original.	These were hymns or tunes that seemed to add very little to the flavour or intentions behind this work. A very small number of the settings either were too complex, or somewhat superfluous.
	One or more tunes have been added: WOODLANDS	New tunes are coming along all the time.
2023	Several changes to the volume. A number of arrangements removed as either not necessary, or not as effective as would be liked. Page numbering for the specials no longer applied.	The numbering issue made by cancellation of the item or addition of another one created huge problems and in the end I decided to remove reference to numbering; the first lines are almost in alphabetical order so there should be little difficulty finding the item being sought.
	I've added my own hymn Praise to the Lord, we sing today to my tune DEVON SQUARE	The story briefly was that I was looking for a replacement tune for a popular LM tune that I personally consider leaves much to be desired. In the end I liked the tune so much that I set my own words to it. Being in the style of the early part of the 20 th century I leave it to you to decide if it's obviously dated or fresh!
	I finally decided to add another of my earliest tune compositions – THE SPIRIT LIVES.	When faced at short notice with the tune WALK IN THE LIGHT, I immediately took a dislike to it and wrote THE SPIRIT LIVES. It has been sung several times in my churches since the new millennium.
13/1/2024	Noel Nouvelet Now the green blade riseth	Time signature altered to 2:2. This is an important matter; far too many hymn tunes are pounded out in 4 when singing in 2 makes for a much kinder flow. See Insight 3 P41.
Autumn 2024	Considerable amendment to the early structure of the work; clarity of Melodic Pattern and effect of verses starting on or after the downbeat.	These factors have a considerable influence on how your playover can be developed.
Spring 2025	Insights added; these are listed in the contents.	Individual thoughts and concerns about various matters relating to the singing of hymns in church .