# INTRODUCTION

Every church organist should possess the skills to lead congregational hymns in a way that is solid, full-bodied, and creative.

While standard practice is to perform a four-part, homophonic hymn with the bass played on the pedal and other voices on the manuals, I have found—through many years of teaching church organists with varied levels of ability—that many struggle with this technique. Consequently, organists who can master organ repertoire sometimes find themselves more limited when it comes to playing hymns. Compromises made to the voicing of a hymn may result in a thin, unsupportive organ texture, and therefore inadequate leadership of an assembly. Hymn playing, which should be an enjoyable part of an organist's work, may instead become a stumbling block.

These hymn accompaniments are designed to meet the needs of organists who struggle with hymn playing, and to act as a bridge to exploring other creative ways to vary hymn accompaniments, with the goal of supporting and enlivening the song of their congregations.

These settings offer the organist a texture for playing the hymn that employs minimal—yet supportive—pedal, in addition to accessible hand positions accomplished by careful voice leading. Each hymn tune is presented with at least two of the following treatments: Introduction, Setting 1, Interlude, and/or Setting 2. Some introductions may also be used as interludes, and some of the interludes are modulations. Several of the full stanza settings offer the option of playing the melody on a solo manual (some for right hand, some for left, with the alternate hand and pedal providing the accompaniment), but these stanzas may also be played on a single manual. A particular stanza arrangement may be played several times in succession, with or without an interlude, or may be combined with a standard four-part rendition or other settings.

As with all hymn playing, care must be taken with these accompaniments to choose organ registrations that are balanced and that help reflect the text of each stanza. It is important to choose tempos that work with the pacing and delivery of the particular text, especially in relationship to the acoustics of the space. The worship tradition of the particular assembly must be taken into account, as well as the particular service or liturgy in which the hymn is being sung. Phrasing and breathing with the congregation should be carefully planned; the settings in this collection include a specific number of extra beats between stanzas.

It is my hope that this volume will prove a valuable resource for all organists who have been given the privilege of leading and inspiring congregational song.

—Lynn Trapp

Copyright © 2013 Birnamwood Publications (ASCAP)
A division of MorningStar Music Publishers, Inc., St. Louis, MO
All rights reserved. Printed in U.S.A.
MorningStarMusic.com 800-647-2117

Reproducing this publication in any form is prohibited by law without the permission of the publisher.
The CCLI License does not give permission to copy this music.

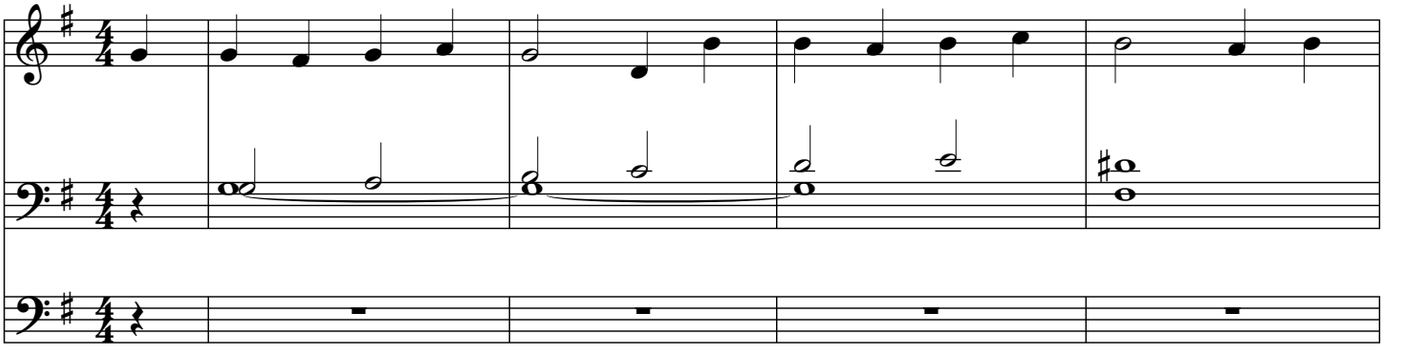
# TABLE OF CONTENTS

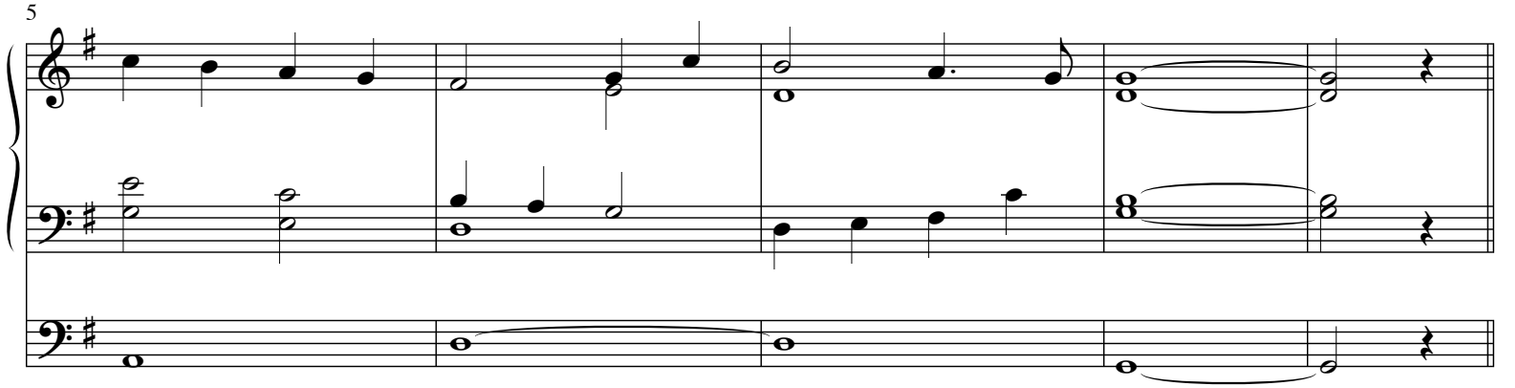

| | |
|---|---|
| *ADESTE FIDELES* | 4 |
| *ANTIOCH* | 6 |
| *EASTER HYMN* | 8 |
| *ELLACOMBE* | 10 |
| *GROSSER GOTT* | 13 |
| *HERZLICH TUT MICH VERLANGEN* | 36 |
| *HOUSTON* | 16 |
| *HYFRYDOL* | 18 |
| *HYMN TO JOY* | 22 |
| *LASST UNS ERFREUEN* | 24 |
| *LLANFAIR* | 27 |
| *NUN DANKET ALLE GOTT* | 30 |
| *NUN KOMM DER HEIDEN HEILAND* | 33 |
| *O FILII ET FILIAE* | 34 |
| *PASSION CHORALE* | 36 |
| *PLEADING SAVIOR* | 38 |
| *ST. FLAVIAN* | 40 |
| *ST. THEODULPH* | 42 |
| *SALZBURG* | 44 |
| *THE FIRST NOWELL* | 46 |
| *VALET WILL ICH DER GEBEN* | 42 |
| *VENI EMMANUEL* | 48 |
| *WINCHESTER NEW* | 50 |
| Church Year Index | 52 |
| Title Index | 54 |

# Adeste fideles

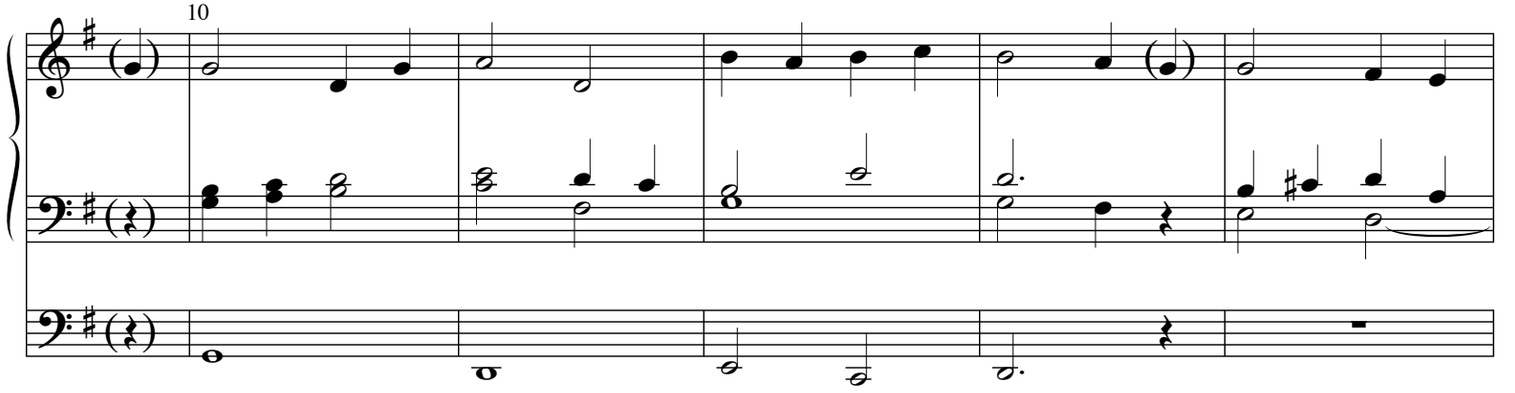
Lynn Trapp

**Introduction**






**Setting:** Solo Melody, Right Hand



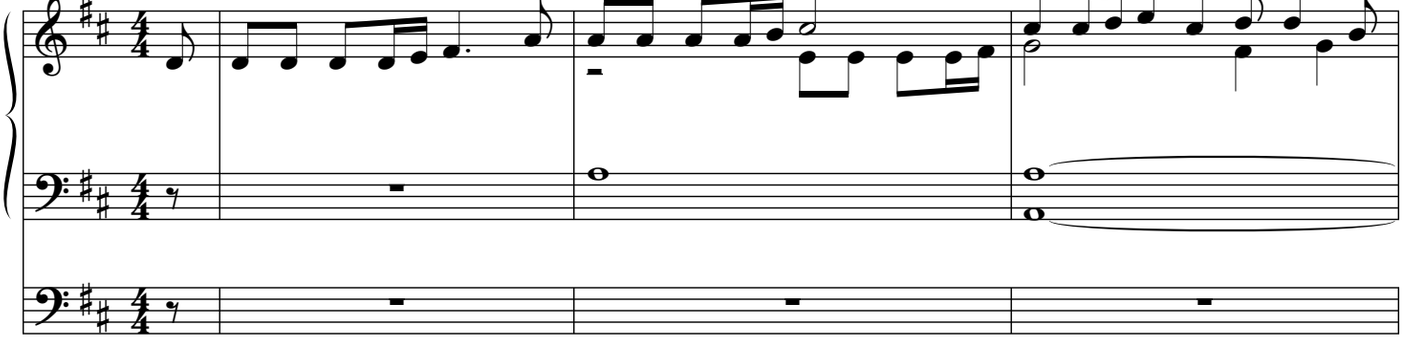

Tune: *ADESTE FIDELES*, John F. Wade, 1711–1786, *Cantus Diversi*, 1751 (PD).
Music: Newly composed, and copyright © 2013 with this publication.

Copyright © 2013 Birnamwood Publications (ASCAP)
A division of MorningStar Music Publishers, Inc., St. Louis, MO
All rights reserved. Printed in U.S.A. 1.800.647.2117 www.MorningStarMusic.com
Reproducing this publication in any form is prohibited by law without the permission of the publisher.
The CCLI License does not give permission to copy this music.

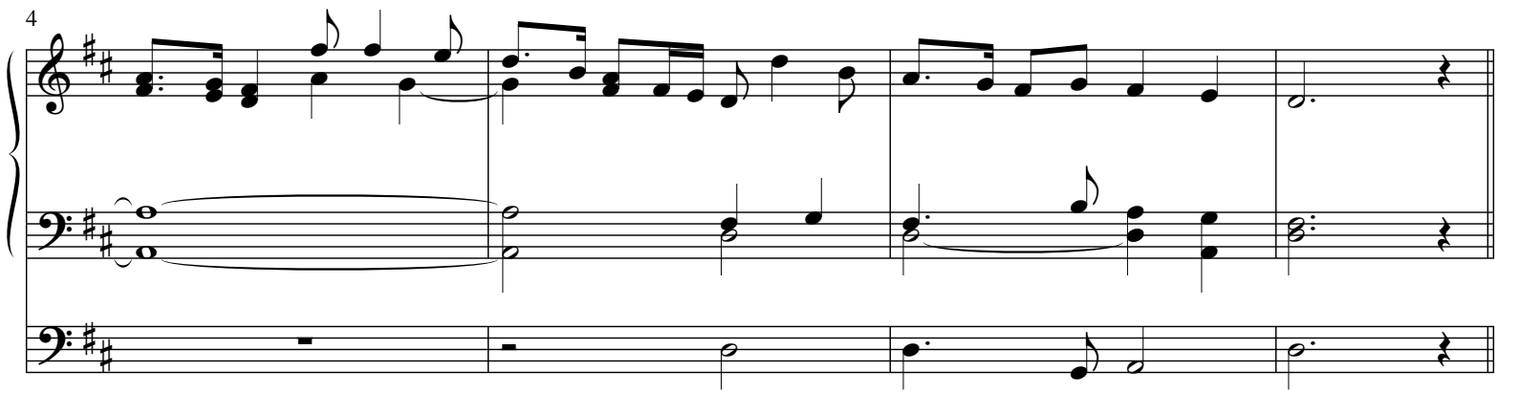
# Antioch

Lynn Trapp

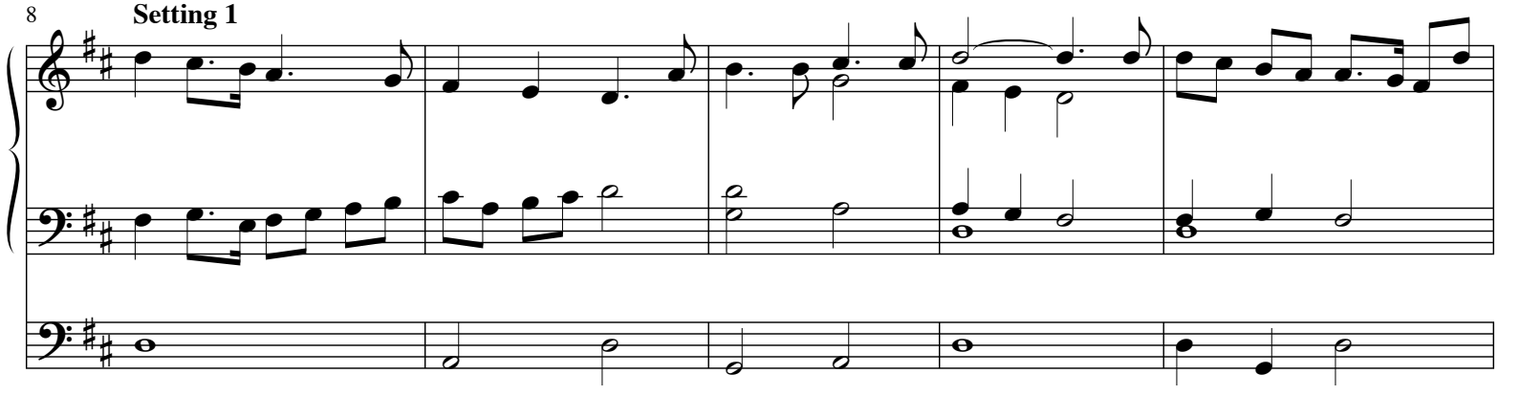
**Introduction/Interlude**



4



8 **Setting 1**

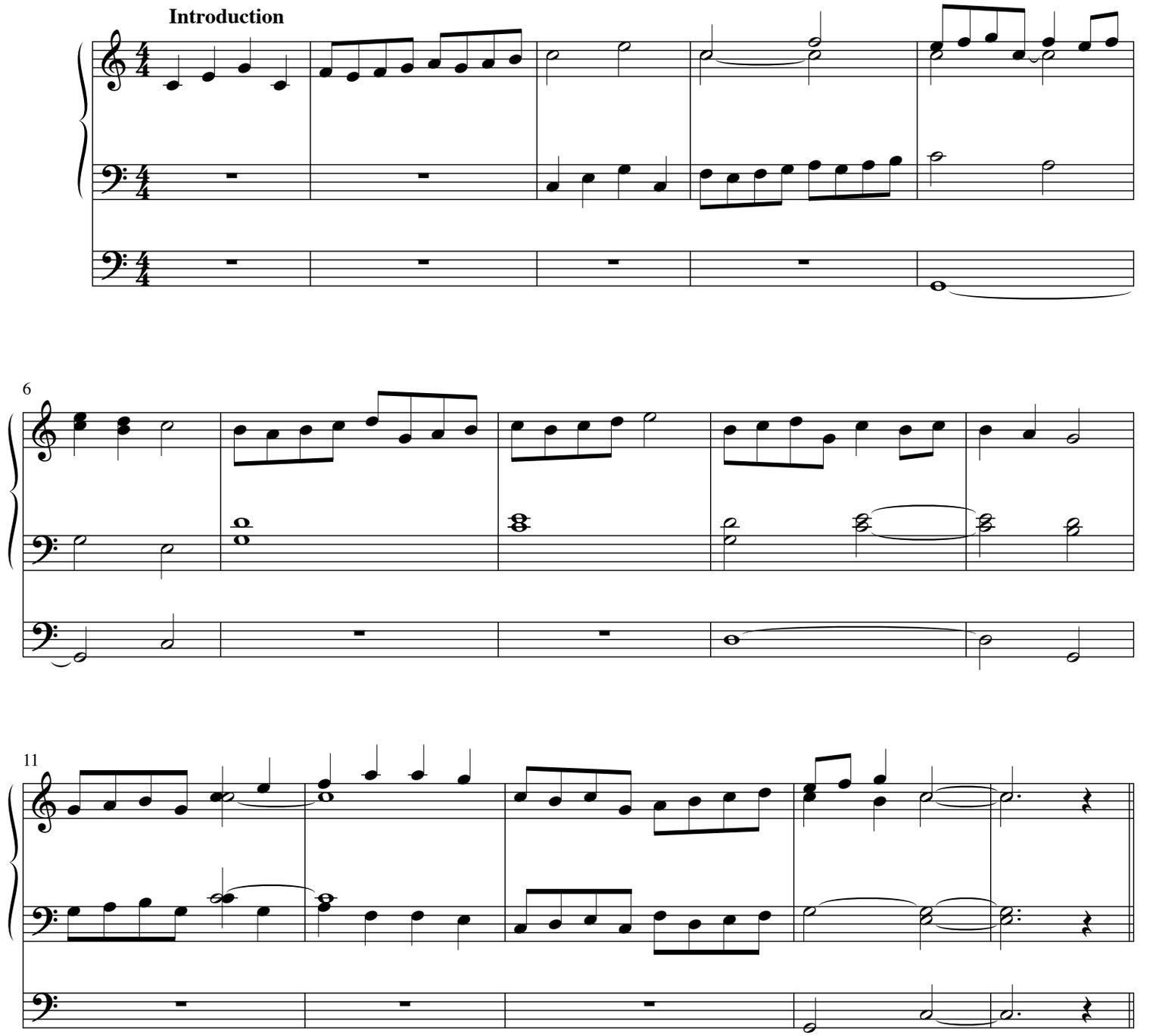


Tune: *ANTIOCH*, arr. from George Frideric Handel, 1685–1759, from *Collection of Tunes*, ed. T. Hawkes, 1833.
Adapt. Lowell Mason for *Occasional Psalm and Hymn Tunes*, 1836 (PD).
Music: Newly composed, and copyright © 2013 with this publication.

Copyright © 2013 Birnamwood Publications (ASCAP)
A division of MorningStar Music Publishers, Inc., St. Louis, MO
All rights reserved. Printed in U.S.A. 1.800.647.2117 www.MorningStarMusic.com
Reproducing this publication in any form is prohibited by law without the permission of the publisher.
The CCLI License does not give permission to copy this music.

# Easter Hymn

Lynn Trapp



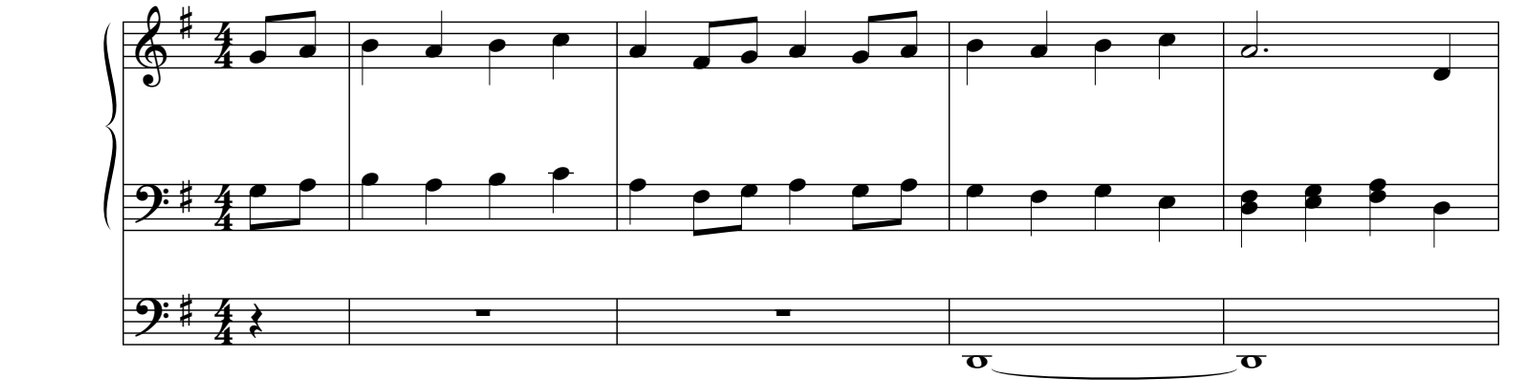

Tune: *EASTER HYMN*, from *Lyra Davidica*, 1708 (PD).
Music: Newly composed, and copyright © 2013 with this publication.

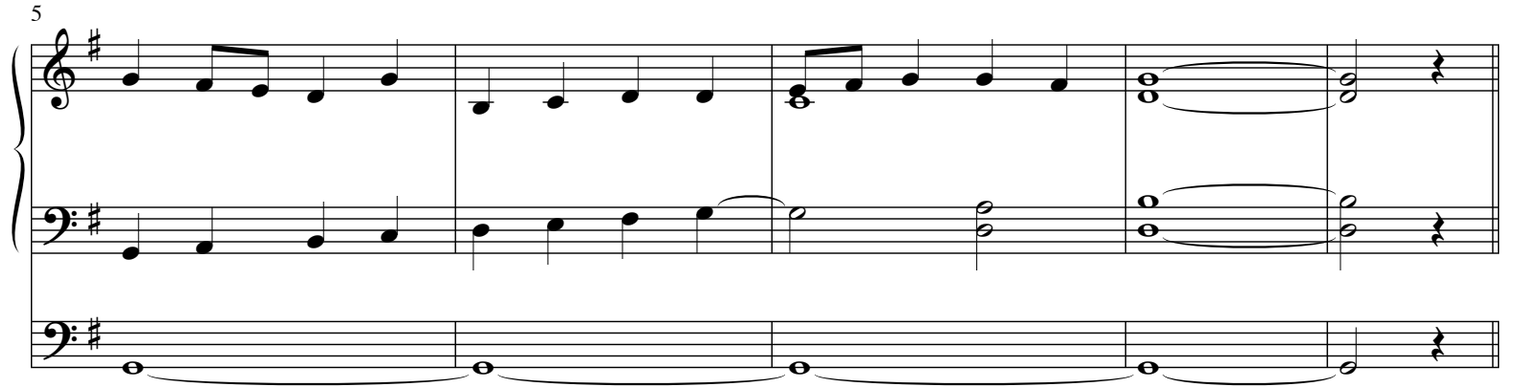
Copyright © 2013 Birnamwood Publications (ASCAP)
A division of MorningStar Music Publishers, Inc., St. Louis, MO
All rights reserved. Printed in U.S.A. 1.800.647.2117 www.MorningStarMusic.com
Reproducing this publication in any form is prohibited by law without the permission of the publisher.
The CCLI License does not give permission to copy this music.

# Ellacombe

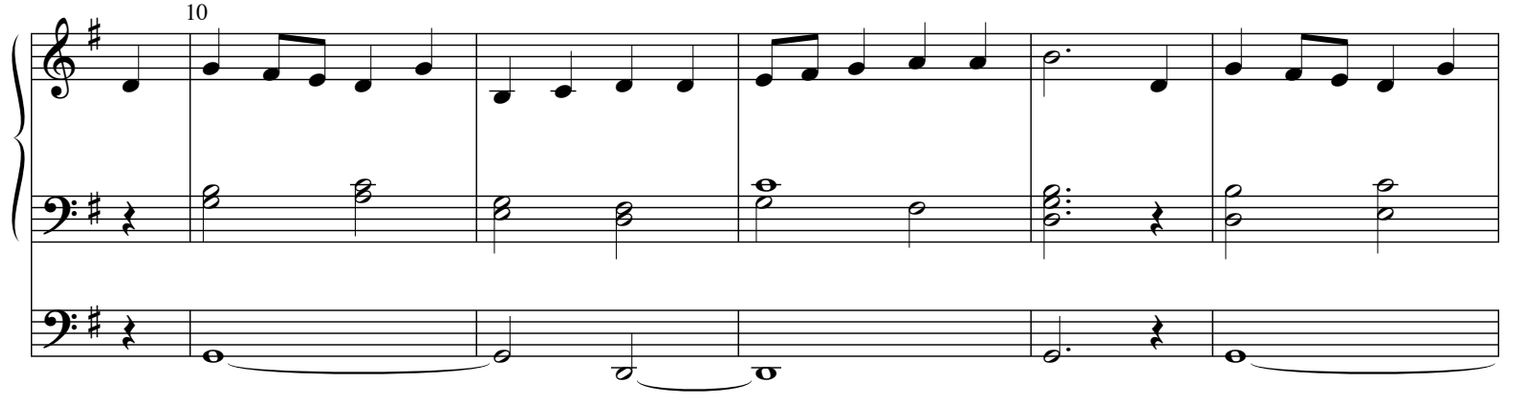
Lynn Trapp

**Introduction**






**Setting 1:** Solo Melody, Right Hand

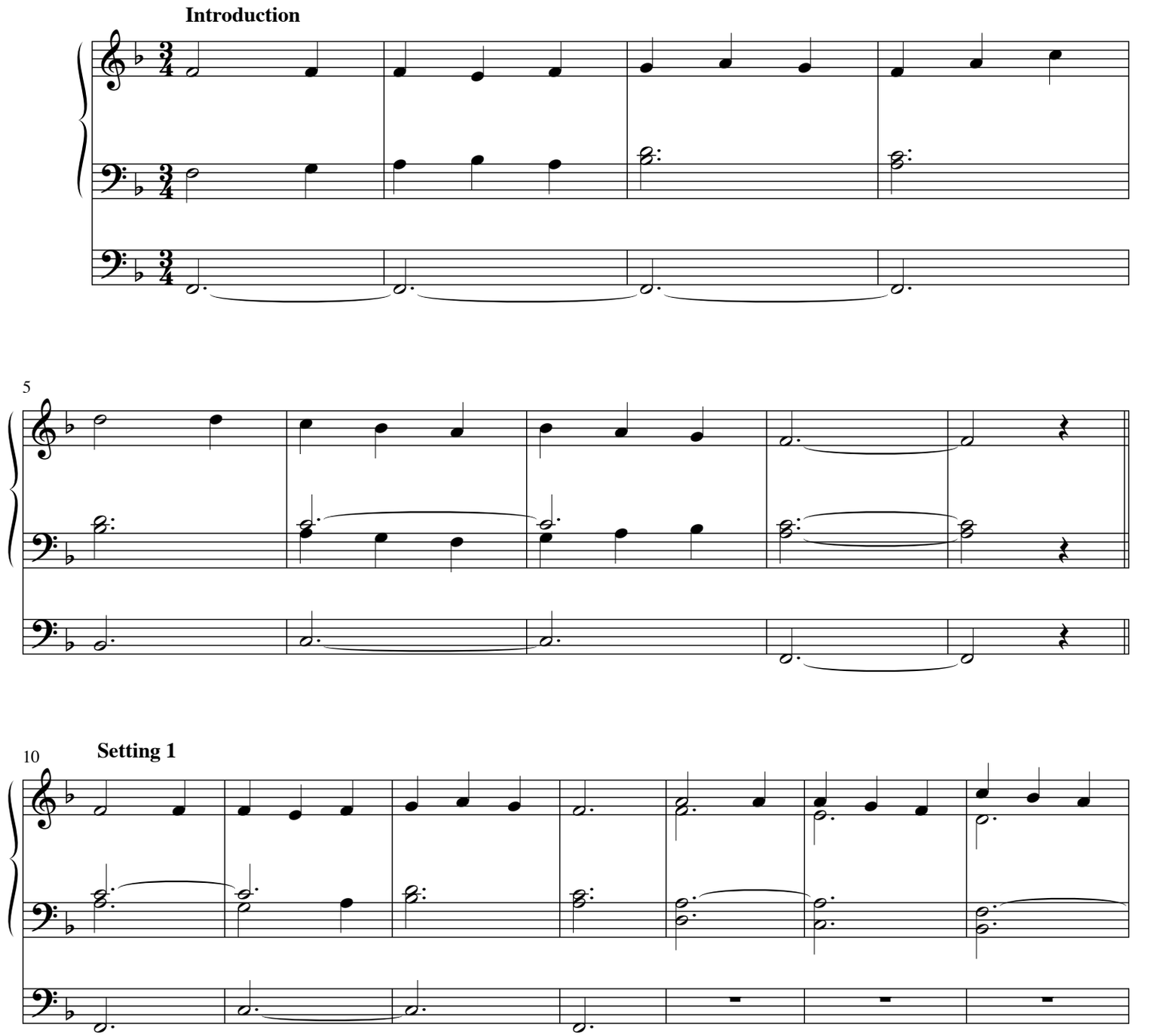



Tune: *ELLACOMBE*, from *Gesangbuch der Herzogl,* Würtemberg, 1784 (PD).
Music: Newly composed, and copyright © 2013 with this publication.

Copyright © 2013 Birnamwood Publications (ASCAP)
A division of MorningStar Music Publishers, Inc., St. Louis, MO
All rights reserved. Printed in U.S.A. 1.800.647.2117 www.MorningStarMusic.com
Reproducing this publication in any form is prohibited by law without the permission of the publisher.
The CCLI License does not give permission to copy this music.

# Grosser Gott

Lynn Trapp

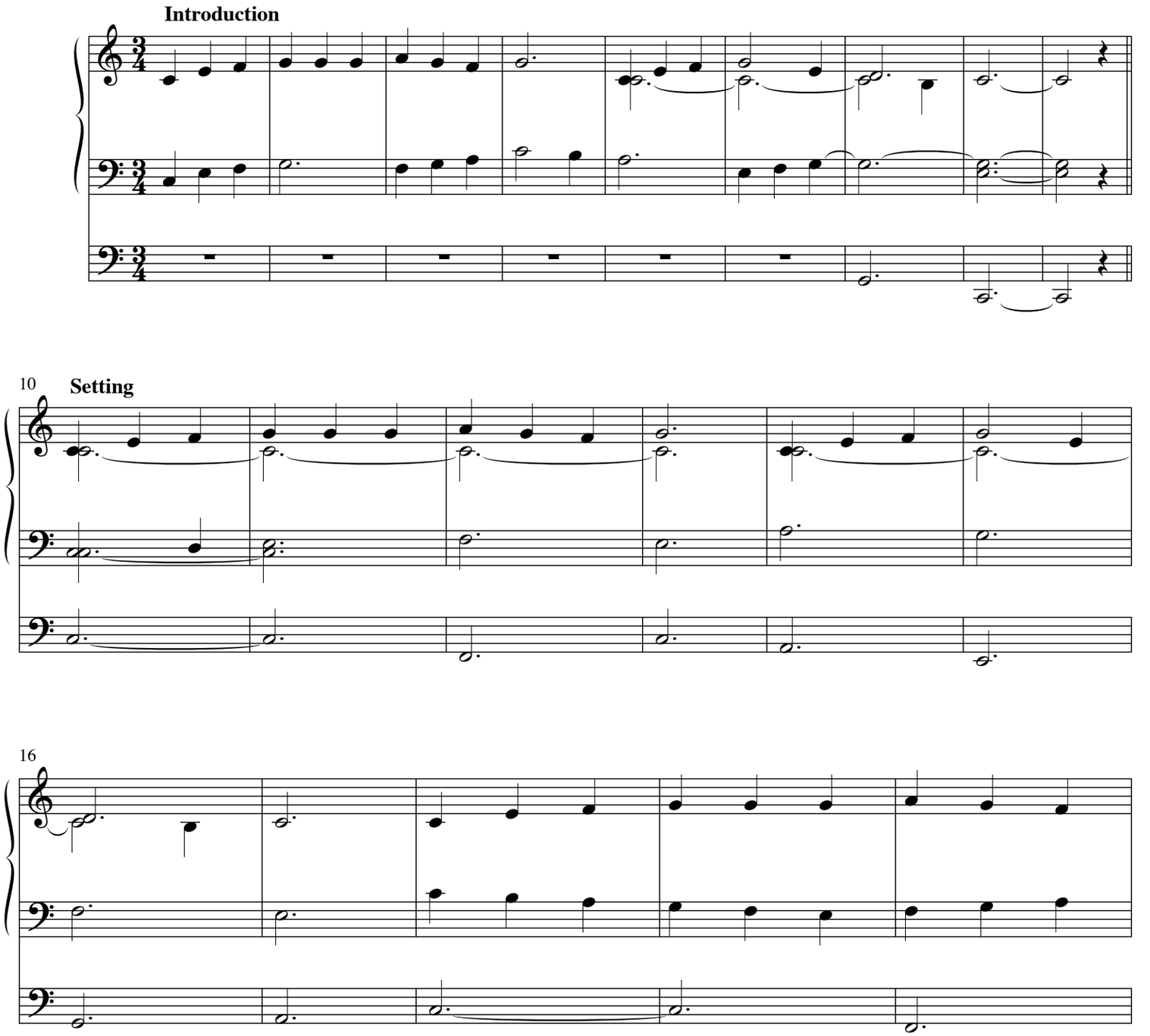



Tune: *GROSSER GOTT*, from *Katholisches Gesangbuch,* Vienna, c. 1774 (PD).
Music: Newly composed, and copyright © 2013 with this publication.

Copyright © 2013 Birnamwood Publications (ASCAP)
A division of MorningStar Music Publishers, Inc., St. Louis, MO
All rights reserved. Printed in U.S.A. 1.800.647.2117 www.MorningStarMusic.com
Reproducing this publication in any form is prohibited by law without the permission of the publisher.
The CCLI License does not give permission to copy this music.

# Houston

Lynn Trapp




Tune: *HOUSTON,* Kathleen Thomerson, b. 1934, copyright © 1970, 1975 Celebration. All rights reserved. Used by permission.
Music: Newly composed, and copyright © 2013 with this publication.

Copyright © 2013 Birnamwood Publications (ASCAP)
A division of MorningStar Music Publishers, Inc., St. Louis, MO
All rights reserved. Printed in U.S.A. 1.800.647.2117 www.MorningStarMusic.com
Reproducing this publication in any form is prohibited by law without the permission of the publisher.
The CCLI License does not give permission to copy this music.