

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

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Adeste fideles

Lynn Trapp

Introduction

5

Setting: Solo Melody, Right Hand

10

Tune: *ADESTE FIDELES*, John F. Wade, 1711–1786, *Cantus Diversi*, 1751 (PD).
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Antioch

Lynn Trapp

Introduction/Interlude

Musical notation for the Introduction/Interlude section, measures 1-3. The piece is in 4/4 time with a key signature of two sharps (F# and C#). The notation is presented in three systems: a grand staff (treble and bass clefs) and a separate bass clef staff. The melody in the treble clef begins with a quarter note G4, followed by eighth notes A4-B4, quarter notes C5-D5, and eighth notes E5-F5. The bass clef staff contains a whole note G2 in the first measure, followed by rests in the second and third measures.

Musical notation for the Introduction/Interlude section, measures 4-7. The melody continues in the treble clef with eighth notes G4-A4, quarter notes B4-C5, eighth notes D5-E5, quarter notes F5-G5, and eighth notes A5-B5. The bass clef staff features a whole note G2 in the first measure, followed by chords in the second and third measures, and a whole note G2 in the fourth measure.

Musical notation for the Setting 1 section, measures 8-11. The melody in the treble clef consists of quarter notes G4-A4, quarter notes B4-C5, quarter notes D5-E5, quarter notes F5-G5, and quarter notes A5-B5. The bass clef staff contains a whole note G2 in the first measure, followed by chords in the second and third measures, and a whole note G2 in the fourth measure.

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).
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Easter Hymn

Lynn Trapp

Introduction

Musical notation for the Introduction of the Easter Hymn, measures 1-5. The piece is in 4/4 time. The first system shows the treble and bass staves. The treble staff begins with a quarter note C4, followed by quarter notes D4, E4, and F4. The bass staff has a whole rest in the first measure, then quarter notes G2, F2, E2, and D2 in the second measure. The third measure has a whole note G2 in the treble and a whole note D2 in the bass. The fourth measure has a half note G2 in the treble and a half note D2 in the bass. The fifth measure has a quarter note G2 in the treble and a quarter note D2 in the bass, followed by a quarter rest in the bass.

6

Musical notation for the Easter Hymn, measures 6-10. The piece is in 4/4 time. The first system shows the treble and bass staves. The treble staff begins with a quarter note G4, followed by quarter notes A4, B4, and C5. The bass staff has a whole note G2 in the first measure, a whole note D2 in the second measure, a whole note G2 in the third measure, a whole note D2 in the fourth measure, a whole note G2 in the fifth measure, and a whole note D2 in the sixth measure. The seventh measure has a quarter note G2 in the treble and a quarter note D2 in the bass. The eighth measure has a quarter note G2 in the treble and a quarter note D2 in the bass. The ninth measure has a quarter note G2 in the treble and a quarter note D2 in the bass. The tenth measure has a quarter note G2 in the treble and a quarter note D2 in the bass.

11

Musical notation for the Easter Hymn, measures 11-15. The piece is in 4/4 time. The first system shows the treble and bass staves. The treble staff begins with a quarter note G4, followed by quarter notes A4, B4, and C5. The bass staff has a whole note G2 in the first measure, a whole note D2 in the second measure, a whole note G2 in the third measure, a whole note D2 in the fourth measure, a whole note G2 in the fifth measure, and a whole note D2 in the sixth measure. The seventh measure has a quarter note G2 in the treble and a quarter note D2 in the bass. The eighth measure has a quarter note G2 in the treble and a quarter note D2 in the bass. The ninth measure has a quarter note G2 in the treble and a quarter note D2 in the bass. The tenth measure has a quarter note G2 in the treble and a quarter note D2 in the bass. The eleventh measure has a quarter note G2 in the treble and a quarter note D2 in the bass. The twelfth measure has a quarter note G2 in the treble and a quarter note D2 in the bass. The thirteenth measure has a quarter note G2 in the treble and a quarter note D2 in the bass. The fourteenth measure has a quarter note G2 in the treble and a quarter note D2 in the bass. The fifteenth measure has a quarter note G2 in the treble and a quarter note D2 in the bass.

Tune: *EASTER HYMN*, from *Lyra Davidica*, 1708 (PD).
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Ellacombe

Lynn Trapp

Introduction

5

Setting 1: Solo Melody, Right Hand

10

Tune: *ELLACOMBE*, from *Gesangbuch der Herzogl*, Württemberg, 1784 (PD).
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Grosser Gott

Lynn Trapp

Introduction

Musical notation for the Introduction section, measures 1-4. The score is in 3/4 time and B-flat major. It features a piano accompaniment with a treble and bass clef. The melody is primarily in the treble clef, with a bass line in the bass clef. The first two staves are grouped by a brace. The melody consists of quarter notes and half notes, with some rests. The bass line consists of quarter notes and half notes, with some rests. The key signature has one flat (B-flat).

5

Musical notation for the Introduction section, measures 5-8. The score continues from measure 4. The melody in the treble clef features a half note followed by quarter notes, ending with a quarter rest. The bass line in the bass clef features a half note followed by quarter notes, ending with a quarter rest. The key signature remains B-flat major.

10

Setting 1

Musical notation for the Setting 1 section, measures 10-13. The score continues from measure 8. The melody in the treble clef features a half note followed by quarter notes, ending with a quarter rest. The bass line in the bass clef features a half note followed by quarter notes, ending with a quarter rest. The key signature remains B-flat major.

Tune: *GROSSER GOTT*, from *Katholisches Gesangbuch*, Vienna, c. 1774 (PD).
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Houston

Lynn Trapp

Introduction

The Introduction consists of 10 measures in 3/4 time. The right hand (treble clef) plays a melody of quarter notes: C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6. The left hand (bass clef) plays a bass line of quarter notes: C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. The piece ends with a final chord of C5, B4, A4, G4, F4, E4, D4, C4.

10 Setting

The Setting section consists of 6 measures in 3/4 time. The right hand (treble clef) plays a melody of quarter notes: C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6. The left hand (bass clef) plays a bass line of quarter notes: C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. The piece ends with a final chord of C5, B4, A4, G4, F4, E4, D4, C4.

16

The final section consists of 6 measures in 3/4 time. The right hand (treble clef) plays a melody of quarter notes: C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6. The left hand (bass clef) plays a bass line of quarter notes: C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. The piece ends with a final chord of C5, B4, A4, G4, F4, E4, D4, C4.

Tune: *HOUSTON*, Kathleen Thomerson, b. 1934, copyright © 1970, 1975 Celebration. All rights reserved. Used by permission.
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