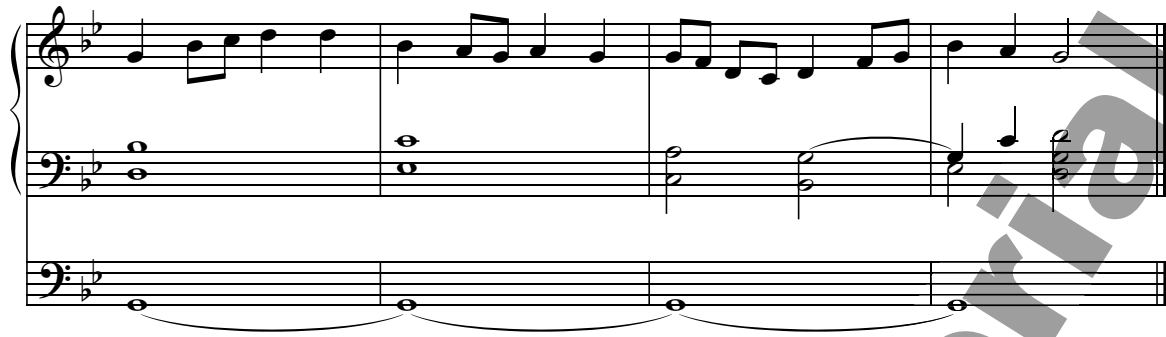


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Some of these settings have been recorded by the composer onto the accompanying CD. Corresponding track numbers are listed in the table of contents under the track # column.



Temper the space between the repeated notes to your acoustics. In a dry acoustic, you do not need as much space between the notes and, in general, will use more legato. Cathedral acoustics hide all kinds of things and one can play around with this indeterminately!

First stanza

1. FOLLOW THE TEXT TO SHAPE YOUR PHRASING. As part of your preparation, know the texts (actually, these are the *hymns*; the melodies are the *hymn tunes*). Read the poetry before practicing the notes!
2. ALWAYS LEAD THE SINGING WITH A STEADY PULSE. Play on the Great, with supportive registrations such as principals 8', 4', 2' if appropriate to the spirit of the text. Don't be afraid to leave off the Mixture! And don't be afraid to use a "lush" combination of strings and flutes if the text warrants it.
3. Use as much organ as you need to support the congregation, but do not drown it! If you think that you need more sound, add stops as you go along - practice this!

Nota bene

Do vary your hymn registrations—it doesn't have to be a different combination on each verse, necessarily. But we have all heard fine organists play *all* the verses of a hymn on pretty much the same sound—this is *not* inspiring. This is *boring* for the listeners, singers, and the player! Also, always try to listen for balance between the singers and the accompaniment. (I admit, it is sometimes very difficult to do this from the organ bench!)

Second, third and fourth verses

1. One of these verses might be the time to reduce the organ, if the congregational singing calls for it. Also, here's a good time to vary the registration—experiment with different possibilities! Sometimes I like to solo out the melody *an octave lower* either playing the tune in the tenor register, or as written but on a registration with a prominent 16' stop. If your organ is "tubby", try playing the melody *an octave higher* by using a super coupler, or by playing in octaves.
2. Especially on a smaller instrument, a welcome change in texture may be achieved by simply omitting the pedals for a verse. There is no reason to keep the pedals going throughout all the verses. Another variation—for occasional use—is to omit the organ entirely for one verse, but only if the singing is strong enough!
3. In your hymn practicing, try varying the pedal notes by using *pedal points*, or *passing tones*, for example. Of course you can do this to other voices besides the bass too. Varying the harmonic structure is another option, but don't do this in the service unless you are thoroughly comfortable with this sort of variation.
4. Be humbly aware of your own gifts and limitations. *Everyone* needs to practice. If you have a talent for improvisation, don't "wing it," practice and study the art! The melody should always be discernible in any free accompaniment. If you don't have an improvisatory flair, not to worry, there are many examples in this volume, as well as in other volumes.

Alleluia

Charles Callahan, ASCAP
Tune: Samuel S. Wesley, 1810-1876

Setting 1

f Solo

Man.

6

11

Setting 2

mf

Man.

6

12

Es ist ein' Ros

Charles Callahan, ASCAP

Tune: *Alte Catholische Geistliche Kirchengesänge*, Köln, 1599

Setting 1

mp Solo

p

Man.

8

Setting 2

mp

mf Solo

mp

8

Jefferson

Charles Callahan, ASCAP

Tune: W. Walker, *Southern Harmony*, 1835

Setting 1

mf Solo

mp

Man.

5

9

Setting 2

mp

mf Solo

Man.

5

9

Lyons

Charles Callahan, ASCAP
Tune: attr. Johann Michael Haydn, 1737-1806

Setting 1

f Solo

mf

Man.

5

11

Setting 2

ff Solo

f

Ped.

f

ff

Solo

5

11

Nun danket alle Gott

Charles Callahan, ASCAP
Tune: attr. Johann Crüger, 1598-1662

Setting in E \flat

f

f marcato

(Ped. or LH)

5

11

Setting in F

f

f marcato

(Ped. or LH)

5

11

St. Clement

Christy Callahan, ASCAP
Tune: Clement C. Colwell, 1839-1904

Setting 1

mp Solo

p

Man.

8

Setting 2

mp

mf Solo

mp

8