Contents

Foreword 4
Performance Considerations 5
Learning Sequences 6
Manuals Only Learning Sequence 6
Pedal Point Learning Sequence 7
Alternate Toe Pedaling Learning Sequence 7
Alternate Toe Pedaling with Occasional Toe-Heel Pedaling Learning Sequence 7

Hymn Settings 8–52
Performance Notes 54
Church Year Index 59
Tune Genre Index 59

Title
Ah, Holy Jesus 38
All People That on Earth Do Dwell 8
Angels We Have Heard on High 10
Christ Jesus Lay in Death’s Strong Bands 12
Comfort, Comfort Now My People 14
Creator of the Stars of Night
   Chant Setting 16
   Metrical Setting 18
Glory Be to Jesus 21
God, Who Made the Earth and Heaven 22
He Never Said a Mumbalin’Word 48
How Firm a Foundation 24
I’ll Praise My Maker While I’ve Breath 26
Joyful, Joyful, We Adore Thee 28
Let Us Break Bread Together 30
Love Consecrates the Humblest Act (Setting 1) 32
Love Consecrates the Humblest Act (Setting 2) 33
Now Thank We All Our God 34
Now the Green Blade Rises 36
O Dearest Jesus 38
O God, Our Help in Ages Past 41
Oh, Come, Oh, Come, Emmanuel (O Come, O Come, Emmanuel)
  Chant Setting
  Metrical Setting

Praise God, from Whom All Blessings Flow

Silent Night

They Crucified My Lord

We, Thy People, Praise Thee

When All Your Mercies, O My God

Tune

Ar hyd y nos

Break Bread Together

Christ lag in Todesbanden

Conditor alme siderum

Foundation

Freu dich sehr

Genevan 42

Genevan 113

Genevan 134

Gloria

Herzliebster Jesu

Hymn to Joy

Let Us Break Bread

Noël Nouvelet

Nun danket alle Gott

Old 113th

Old Hundredth

St. Anne

St. Anthony’s (Anthony) Chorale

Stille Nacht

Sufferer

Twenty-Fourth (Setting 1)

Twenty-Fourth (Setting 2)

Veni Emmanuel

Wem in Leidenstagen

Winchester Old
Foreword

The settings in this collection, intended as accompaniments as well as introductions to hymn singing, were written to meet the needs of both parish and student organists.

For those organists in the early stages of playing the organ, fingering and pedaling are indicated in each setting. Performance considerations and learning sequences are found on pages 5–7. Registration suggestions, articulations, and other information for individual settings are included in the performance notes beginning on page 54.

It is hoped that this collection will be useful to both parish and student organists as they develop proficiency in hymn playing, the greatest challenge of all organists who lead corporate song in worship!

Michael Burkhardt
January 2011
Performance Considerations

As a setting is being learned, consider the following:

- What registration would be appropriate for each stanza of text?
- Would it be appropriate to change the phrasing from one stanza to the next (i.e., if breaths might be added or deleted for the sake of the sense of the text)? The phrasing indicated in the score is suggested for the text of stanza 1.

As a setting is being performed in a variety of acoustical environments, consider:

- how the articulation of the setting might be modified or adapted to fit the environment (i.e., more legato, less legato, etc.).

Learning Sequences

The following pages list hymn accompaniments in order of increasing difficulty by category:

- Manuals Only
- Pedal Point
- Alternate Toe Pedaling
- Alternate Toe Pedaling with Occasional Toe-Heel Pedaling

The individual learning sequences are merely suggestions, and may be paired with one another for simultaneous, reinforcement, and/or extension learning.

For example, the Manuals Only setting of St. Anne may precede the Alternate Toe Pedaling settings of Old Hundredth and Winchester Old.

Likewise, the Manuals Only setting of Christ lag in Todesbanden may precede the Alternate Toe Pedaling setting of Freu dich sehr.

In all of the above instances, the manual technique and musicianship utilized in the Manuals Only settings is reinforced and extended in the settings with pedal.
All People That on Earth Do Dwell
Praise God, from Whom All Blessings Flow

William Kethe
Thomas Ken

1. All people that on earth do dwell,
   All People That on Earth Do Dwell

2. Know that the Lord is God in deed;
   Know that the Lord is God in deed;

3. O enter then his gates with praise;
   O enter then his gates with praise;

4. For why? the Lord our God is good:
   For why? the Lord our God is good:

Praise God, from whom all blessings flow;
Praise God, from whom all blessings flow;

sing to the Lord with cheerful voice.
sing to the Lord with cheerful voice.

with our aid he did us make;
without our aid he did us make;

ap proach with joy his courts unto
ap proach with joy his courts unto

his mercy is forever sure;
his mercy is forever sure;

praise God, all creatures here below;
praise God, all creatures here below;

Text: William Kethe, d. ca. 1593, and written in 1561 (PD).

Text: Thomas Ken, 1637-1711, and written in 1674 (PD).

Tune: OLD HUNDREDTH (GENEVA 134), Louis Bourgeois, ca. 1510-ca. 1561, and written in 1551 (PD).

Music: Newly composed, and copyright © 2011 with this publication.

Copyright © 2011 Birnamwood Publications (ASCAP)
A division of MorningStar Music Publishers, Inc., St. Louis, MO

MSM-10-797
Reproducing this publication in any form is prohibited by law without the permission of the publisher.
Angels We have Heard on High

1. Angels we have heard on high, sweetly singing o'er the plains,
2. Shepherds, why this jubilee? Why your joyous strains prolong?
3. Come to Bethlehem and see him whose birth the angels sing;

Man. I

1. Angels we have heard on high, sweetly singing o'er the plains,
2. Shepherds, why this jubilee? Why your joyous strains prolong?
3. Come to Bethlehem and see him whose birth the angels sing;

Man. II

1. Angels we have heard on high, sweetly singing o'er the plains,
2. Shepherds, why this jubilee? Why your joyous strains prolong?
3. Come to Bethlehem and see him whose birth the angels sing;

Alternate Toe Pedaling

1. Angels we have heard on high, sweetly singing o'er the plains,
2. Shepherds, why this jubilee? Why your joyous strains prolong?
3. Come to Bethlehem and see him whose birth the angels sing;

Man. II*

1. Angels we have heard on high, sweetly singing o'er the plains,
2. Shepherds, why this jubilee? Why your joyous strains prolong?
3. Come to Bethlehem and see him whose birth the angels sing;

*For stanza 1 only ("echo").

Tune: GLORIA, an 18th century French carol (PD).
Music: Newly composed, and copyright © 2011 with this publication.
1. “Comfort, comfort now my people;
   Comfort those who sit in darkness.

2. tell mourning under sorrow’s load.
   So says our God.

Alternate Toe Pedaling

Text: Johann G. Olearius, 1611-1684; translated 1865, Catherine Winkworth, 1829-1878 (PD).
Tune: FREU DICHE SEHR (GENEVAN 42); harmonization Johann Jeep, ca. 1581/2-1644 (PD).
Music: Newly composed, and copyright © 2011 with this publication.

Copyright © 2011 Birnamwood Publications (ASCAP)
A division of MorningStar Music Publishers, Inc., St. Louis, MO
Reproducing this publication in any form is prohibited by law without the permission of the publisher.
Glory Be to Jesus

Italian Hymn

1. Glory be to Jesus, who, in bitter pains,
2. Grace and eternal life in that blood I find;
3. Blest through endless ages be the precious stream
4. Lift we then our voices, swell the mighty flood;

poured for me the life blood from his sacred veins.
blest be his compassion, infinite kind.
which from endless torment did the world redeem.
louder still and louder praise the precious blood.

Text: 18th century Italian Hymn; translated Edward Caswall, 1814-1878 (PD).
Tune: WEM IN LEIDENSTAGEN, Friedrich Filitz, 1804-1876 (PD).
Music: Newly composed, and copyright © 2011 with this publication.

Copyright © 2011 Birnamwood Publications (ASCAP)
A division of MorningStar Music Publishers, Inc., St. Louis, MO
Reproducing this publication in any form is prohibited by law without the permission of the publisher.
God, Who Made the Earth and Heaven

Reginald Heber, St. 1
Richard Whately, St. 2

1. God, who made the earth and heaven, darkness and light:
2. Guard us waking, guard us sleeping, and, when we die,

3

you the day for work have given, for rest the night.
may we in your might-y keeping, all peaceful lie.

Text, Stanza 1: Reginald Heber, 1783-1826, alt. (PD).
Text, Stanza 2: Richard Whately, 1787-1863, alt. (PD).
Tune: AR HYD Y NOS, a Welsh folk melody (PD).
Music: Newly composed, and copyright © 2011 with this publication.
1. How firm a foundation, O saints of the Lord, is

2. "Fear not, I am with you, oh, be not dismayed, for

3. "When through fiery trials your pathway shall lie, my

4. "Through all their lifetime my people shall prove my

Man. I

Man. II

laid for your faith in his excellent word! What
I am your God and will still give you aid; I'll
grace, all sufficient, shall be your supply. The
sov'reign, eternal, unchangeable love; and

Tune: *FOUNDATION*, an early American tune (PD).
Music: Newly composed, and copyright © 2011 with this publication.
Joyful, Joyful, We Adore Thee

Henry van Dyke

1. Joyful, joyful, we adore thee, God of glory, Lord of love;
2. All thy works with joy surround thee, earth and heav’n reflect thy rays,
3. Mortals, join the happy chorus which the morning stars began;

Hearts unfold like flow’rs before thee, opening to the sun above.
Stars and angels sing around thee, center of unbroken praise.
Love divine is reigning o’er us, joining all in heaven’s plan.

Text: Henry van Dyke, 1852-1922, and written in 1907 (PD).
Tune: HYMN TO JOY, from Ludwig van Beethoven, 1770-1827, and written in 1824, adapted (PD).
Music: Newly composed, and copyright © 2011 with this publication.

Copyright © 2011 Birnamwood Publications (ASCAP)
A division of MorningStar Music Publishers, Inc., St. Louis, MO
Reproducing this publication in any form is prohibited by law without the permission of the publisher.

MSM-10-797
Now Thank We All Our God

Martin Rinkhart
tr. Catherine Winkworth

1. Now thank we all our God with hearts and hands and voices, who
2. Oh, may this bounteous God through all our life be near us, with
3. All praise and thanks to God the Father now be given, the

wondrous things has done, in whom this world rejoices; who,
ev'ry joyful hearts and blessed peace to cheer us, and
Son, and Spirit blest, who reign in highest heaven, the

Text: Martin Rinkhart, 1586-1649, and written in 1663; translated Catherine Winkworth, 1829-1878, alt. (PD).
Tune: NUN DANKET ALLE GOTT, Johann Crüger, 1598-1662 (PD).
Music: Newly composed, and copyright © 2011 with this publication.
Now the Green Blade Rises

Verse

Michael Burkhardt

Tune: \textit{NOËL NOUVELET}, a French carol (PD).
Music: Newly composed, and copyright © 2011 with this publication.

Copyright © 2011 Birnamwood Publications (ASCAP)
A division of MorningStar Music Publishers, Inc., St. Louis, MO
Reproducing this publication in any form is prohibited by law without the permission of the publisher.
O Dearest Jesus
Ah, Holy Jesus

Johann Heermann
tr. Catherine Winkworth
tr. Robert Bridges

Michael Burkhardt

1. O dearest Jesus, what law hast thou broken that such sharp sentence should on thee be spoken? Of what great crime hast judge thee have in hate pretended? By foes derided,

Music: Newly composed, and copyright © 2011 with this publication.

Tune: HERZLIEBSTER JESU, Johann Crüger, 1598-1662, and written in 1640 (PD).

Reproducing this publication in any form is prohibited by law without the permission of the publisher.
Silent Night

Joseph Mohr  tr. John F. Young    Michael Burkhardt

1. Si - lent night,   ho - ly night,   all is calm,
2. Si - lent night,   ho - ly night,   shep - herds quake
3. Si - lent night,   ho - ly night,   Son of God,

Man I

Man II

Alternate Toe Pedaling

all is bright    round yon vir - gin moth - er and child.
at the sight;    glo - ries stream from heav - en a - far,
love’s pure light    ra - diant beams from thy ho - ly face

Text: Joseph Mohr, 1792-1848, and written in 1818; translated John F. Young, 1820-1885, and translated in 1863 (PD).
Tune: STILLE NACHT, Franz Gruber, 1787-1863, and written in 1818 (PD).
Music: Newly composed, and copyright © 2011 with this publication.

Copyright © 2011 Birnamwood Publications (ASCAP)
A division of MorningStar Music Publishers, Inc., St. Louis, MO
Reproducing this publication in any form is prohibited by law without the permission of the publisher.