



"Preserving Traditions with Imagination"

July 2016



Table of Contents:

<i>Brian Hehn- Making Connections: The Center for Congregational Song</i>	<i>Page 3</i>
<i>Robert L. Beasley- A Musical Email</i>	<i>Page 5</i>
<i>Zakary Siler- Dear Godde, ...what are Your preferred pronouns?</i>	<i>Page 7</i>
<i>Michael Sanchez- Arranging for Brass: A Church's Musician's Primer</i>	<i>Page 9</i>
<i>Charles Milling- Live Hymnal</i>	<i>Page 15</i>
<i>Martha Burford- On Listening</i>	<i>Page 17</i>
<i>John-Westley Hodges- Opening God's Doors to All</i>	<i>Page 19</i>

Music:

<i>Ana Hernández- Guide us Waking</i>	<i>Page 22</i>
<i>David L. Almond- Earth and All Stars II</i>	<i>Page 24</i>
<i>Down Ampney</i>	<i>Page 26</i>
<i>Aurelia</i>	<i>Page 28</i>
<i>James R. Fitzpatrick- For these lives we, in thanksgiving</i>	<i>Page 30</i>
<i>Charles Milling- Live Hymnal</i>	<i>Page 31</i>



Making Connections: The Center for Congregational Song

By Brian Hehn

Three years ago, The Hymn Society in the United States and Canada began to dream big. We know that the holy act of singing together shapes faith, heals brokenness, transforms lives, and renews peace. So the question we needed to answer was, “What can we do as an organization to promote, encourage, and enliven congregational song in the 21st century?” How do we expand our reach and touch even more lives with this important mission? And so began an endowment campaign to fund The Center for Congregational Song. The endowment campaign has reached its conclusion and we are preparing to launch the Center in October of 2017. There will be more information about the launch event that I can share later this year, but first I want to share with you the three main functions of The Center for Congregational Song.

First, The Center will house all of the new educational and outreach programs of The Hymn Society. This includes The Ambassadors Program, Song/Hymn-writing workshops, encouraging and/or sponsoring more local singing events like hymn festivals, and Pastors Conferences.

- The **Ambassadors Program** is a free 1-day workshop provided by The Hymn Society for undergraduate music majors where young clinicians teach about the basics of church music and tell students about vital resources they will need to be successful in music ministry. So far we have held Ambassadors Programs at Wingate University, Florida State University, Augustana College, and the University of North Carolina at Pembroke.
- **Song/Hymn-Writing Workshops** will be hosted that provide new poets and composers the opportunity to hone their craft in intimate settings with established artists who are masters at their craft. The first of these workshops will be offered this Fall in Richmond, Virginia.
- **Encouraging local singing events** is vital so that the importance of congregational singing can be highlighted in communities. When we sing together, it brings us together in peaceful ways to have healthy conversations about our faith and the love of God and neighbor. The Center will serve as a catalyst for events like these, connecting local church musicians from various traditions who are passionate about the congregation's voice.
- The **Pastors Conferences** are designed for pastors of small congregations who mostly work with volunteer musicians and have little or no paid staff. Pastors in these situations often have to take the lead in all aspects of the congregation's life, including their worship and their song. Seminary training rarely prepares pastors for leading song, so The Center for Congregational Song will be providing 2-day events to help pastors explore resources and build song-leading skills with professional song-enliveners. We have two of these conferences being offered this year, one in Fort Worth, TX and one in conjunction with our summer conference in Redlands, California.

Second, The Center will be an online resource for church musicians that will intentionally connect them to new resources. By learning about your particular context through a series of questions, the website will then suggest a pool of resources that might be useful for you and your ministry in encouraging and enlivening congregational song. The power of this resource will be our ecumenism and broad scope. While many church musicians may only know about their own denomination's resources and maybe one professional organization like the AGO or ACDA depending on their training, The Center for Congregational Song will constantly be in touch with multiple denominations, professional conferences, church music non-profits, blogs, song-writers, and anything else having to do with congregational song. By curating all of these organization's resources and ideas, The Center will be able to point individuals/clients to things which may be extremely helpful which were previously unknown, coming from a different denominational organization, a blog, or a new organization that is just establishing itself, like Church Music Forward. Our job will be to know about these things and to be able to point people towards them.

Finally, The Center will serve as a broker for a more complete national conversation about congregational song. There are so many wonderful conversations about congregational singing happening within various communities around the country. Our goal is not to dig into one particular style or tradition, but to continually reach out to new conversation partners to learn about what they are doing and why they are doing it. After broadening the scope of conversation partners, we can then begin connecting faith communities, traditions, and musical styles into a healthy conversation that places the congregation's voice at the center. By doing this, we can ensure that the church's song moves into the future intentionally, helping its people to praise to God and love our neighbors through thoughtful and passionate congregational song.

To learn more about The Hymn Society and the launch of The Center for Congregational Song, go to www.thehymnsociety.org/CCS or email Brian at brian@thehymnsociety.org

Brian Hehn is the Director of The Center for Congregational Song for The Hymn Society in the United States and Canada. He also serves as the Director of Music Ministries at Arapaho United Methodist Church in Richardson, Texas. He lives in Dallas, Texas with his wife and son, Eve and Jakob.



A Musical Email

by Robert L. Beasley



In the last two churches I've served as an Interim Rector, I've sent a weekly email to the congregation. I want to communicate often during the transition period, and I want to keep what's happening in church on people's busy minds. Hopefully, more parishioners will attend whatever is happening!

I write about the readings and events in the calendar, the things you might expect. But I also include something about the upcoming Sunday's music which is why I'm sharing with you in this article. Why discuss the music?

- **TO CREATE ANTICIPATION:** I hope people will come to church wanting to sing a familiar hymn or listen to a favorite anthem. Maybe they'll desire to experience an unfamiliar anthem or hymn they learned about via the email. I am not a musician, but I love to sing and listen. If one person shows up on Sunday morning expecting to be delighted at the music in worship, my email has done its job. Music is integral to so many good experiences in life and especially worship.
- **TO EDUCATE ABOUT MUSIC AND HISTORY:** I include something about the history of a composer, hymn, or tune. Sometimes it's a piece of trivia I've enjoyed discovering. I find these items connect me to the hymn and engender "appreciation" in the sense that I was once enlivened to new forms of music when I took music appreciation in college. We can participate in the story of the music we hear and sing. We forget that these vestiges of the past were once fresh and new, some radical in text and tune, written and composed by women and men with their own stories. The hymns share stories of both how they came to be in the form we know them and why the theologies of their texts are what they are.
- **TO EDUCATE ABOUT SINGING:** In the Episcopal Church we are woefully bereft of children's choirs or children's choral experiences that emphasize the singing we do in church. I grew up with "Sunday School Assembly," where we gathered before Sunday School to sing. Most churches I've served offered too few opportunities for children to learn hymns and songs. I felt blessed whenever I served where children's choirs performed and led worship. The lack of children's opportunities results in a group of adults who don't sing and easily feel very uncomfortable about trying. They are often, rightfully, put off by the difficulty of some of the hymns in the 1982 Hymnal, for which they are ill-prepared and for which we often fail to prepare them. However, contemporary Christian music is no panacea. The pattern set; they still won't sing. Therefore, I usually include a YouTube video of a hymn being sung. I like it when the hymn is performed well and the video has some professional touches. I avoid some guy in his tee shirt in front of the mantle and jumpy cell phone videos with poor quality sound. I gravitate to a video with a good organ leading. However, every once in a while I'll find something really interesting on some other instrument – harp, steel drums – where the tune is clearly recognizable. By far, the Mormon Tabernacle Choir provides the best productions. Recently, I fortunately found a video of our processional hymn as it was used during the celebration of Queen Elizabeth's coronation. Readers get to see that important people sing these hymns!

I once served as the assistant clergy to a priest who would, when he encountered us grumbling at a staff meeting, say, “It’s time for lecture A.” That lecture reminded us that we worked for the people of the congregation. Our calling was to improve their lives and not make church a place just to improve the lives of the staff. Since I can’t imagine worshipping without good music and good singing, I believe that an improved musical life for the worshipping congregation is good for us all. I’m here to encourage more teaching with adults and children, more practice, and more information sharing. If taking a little time to send a video or practice a hymn before worship gets one more person singing that Sunday, we’ve improved that musical experience for all.

Robert L. Beasley
Interim Rector, Trinity Episcopal Church, Gatlinburg, TN
<http://www.trinity.etchediocese.net>





Dear Godde,

....what are Your preferred pronouns?

by Zakary Siler

You may first be noticing the spelling of ‘Godde.’¹ Then there is the question of what is meant by ‘preferred pronouns.’² I invite you to join me in holy exploration - through a set of three questions that I have found to be sacred. I began asking Godde this question when I began asking myself the same - both only after asking others. These are the three are the most important questions of my life.

I have been very involved in the church since my earliest years and, for most of my life, used masculine language in describing Godde. As we consider the male-dominated ascriptions of Godde in liturgies, hymns, and anthems, we understand how the vacuum of non-gendered or multi-gendered language of the Divine may sound foreign to many ears. As we continue holy communication, our vocabulary introduces new words and phrases that may sound odd, otherwise, and beyond our understanding. This is how I felt when I started a transgender choir.

I have been asking everyone I meet for many months, upon introduction, what pronouns they use. I first began asking this question when I co-founded ResonaTe - Chicago’s Trans Choir in October 2015. I had heard of a trans choir that existed in Boston and through my volunteer work with transgender homeless youth in Chicago, began contemplating with my co-founder, starting an ensemble. When we first started meeting with members of the trans community to get a sense of what the needs were, it became clear that pronouns had an important role. I, like all of us when encountering something new, felt insecure dwelling in my own incompetence. Stephen Petrow of the Washington Post spoke to this in an article about gender identity: “My first reaction is: Wow, this is complicated. But really, it’s not. Language is about respect, and we should all do our best to recognize how people wish to be identified, whether it is using their preferred name or a pronoun spelled any which way.”³ For those of us who are trans or gender non-conforming, pronouns are a quotidian reminder of our identity. Many people in this world are able to walk down a street and not be called ‘sir’ or ‘ma’am’ when they do not identify as such. The process of asking someone what they use as pronouns instantly gives respect to the individual and allows them to name themselves. Words matter.

As I was asking others this question, I also started asking myself - a process which has allowed me to reclaim much of my life that I lived before family, church, and society set up their boundaries of who I could be. Growing up, I would encounter “Boys don’t do that...” and “Don’t you want to be a man?” As I grew deeper into self-inquiry, I became confident in my identity as being genderqueer.⁴ Asking myself the question of “Who is my most essential, healthiest, genuine self?” This period of exploration

¹ The Christian Godde Project <https://godde.wordpress.com/godde-the-divine-feminine/the-divine-feminine-trinity/>

² Stephen Petrow, The Washington Post https://www.washingtonpost.com/lifestyle/style/gender-neutral-pronouns-when-they-doesnt-identify-as-either-male-or-female/2014/10/27/41965f5e-5ac0-11e4-b812-38518ae74c67_story.html

³ Stephen Petrow, The Washington Post https://www.washingtonpost.com/lifestyle/style/gender-neutral-pronouns-when-they-doesnt-identify-as-either-male-or-female/2014/10/27/41965f5e-5ac0-11e4-b812-38518ae74c67_story.html

⁴ Spectrum Center, University of Michigan <https://internationalspectrum.umich.edu/life/definitions>

has led me to feel more confident in my own identity and to help make room for others experiencing oppression.

Christianity is all about relationship. Jesus is found throughout the Gospels entering into relationship - especially with the most unlikely of people for the culture of His time: the Woman at the Well, those with Hansen's Disease, and tax collectors were all socially viewed with indignation. The relationship found within the Trinity, the relationship between our self and our neighbor, and the relationship between our self and Godde - the Way is about relations. Communication is essential as a function within relationship. It is an attempt at transferring information from one place to another. Language is important. This appears trivial as I type it now but I must tell you that as I write this, I hear "sticks and stones may..." I do not believe this teaching of my youth to be true. Words matter. We *know* this within ourselves. A process which began with asking others what pronouns they use, that then extended into my own examination of self, has begun a pilgrimage from which I hope to never return. That of asking Godde of Their pronouns.

To name is to own. When we read of Godde's creating in Genesis, we hear Godde immediately name each action and deem it 'good'. We, each of us, do use this same process with children, sports teams, pets, race, religious denominations, nations, species, ad infinitum. When we care deeply about someone, we often give them nicknames. There is an obvious extension into our naming of Godde. To name is to own. How are we owning Godde in our hymns, our anthems, our liturgies? Which voices set that tone? What boundaries do we create for our "Godde who passes all understanding" when we read of Them as being solely male? When we visually present Godde as being white? When we aurally present Godde with only Patriarchal verbiage (i.e. Lord, King, Almighty, Father)? When many of us see the word "God" our minds conjure a male deity. In attempt to offer ourselves a neutral non-binary image, the spelling (with the same pronunciation as "God") "Godde" has been developed. The Divine reveals Themself in Their creation. We, each of us individual members that are humanity, that make-up the body of Christ, are a mirror of Godde.

I believe that words matter because I know it to be true for myself, in my own life, within my own identity. My own process has been, and, Praise Godde, continues to be one more directed by questions than answers - questions that unfold new paths around constructs of sexism, racism, ageism, etc. Our sense of spiritual self is an amalgamation of our experiences of creation - those myriad contact points with the Divine's mirror glowing toward us. Might we ask ourselves, our neighbors, and Godde: what are your preferred pronouns?

Zakary Siler [they/them] is Associate for Music, Arts, & Communications at St. Augustine's Episcopal Church in Wilmette, IL and is Co-founder/Artistic Director of ResonaTe –Chicago's Trans Choir. Zakary's Website is www.zakarysiler.com.



Arranging for Brass: *A Church Musician's Primer*

By: R. Michael Sanchez

brass players.

Luckily for most reading this, you aren't afflicted with the terminal condition of being a brass player. As someone who has played brass for most of my life, I can assure you that without exception, all other instrument families are far better suited to live among humans than we

That said, I still have had the blessing and opportunity to be asked to play for countless church services during my time as a brass player. Many of those occasions have been with other brass players (which poses a rehearsal etiquette nightmare for the director, I assure you!).

Unfortunately, I've also had the displeasure of playing some less-than-ideal arrangements and orchestrations. This causes problems for brass player, choir, director, and congregation alike. Balance issues, tone issues, the ability to create a pleasing sound: all these things are affected by shoddy arrangements and orchestrations (for the purpose of this article, "arrangements" and "orchestrations"—while they mean two different things—will just be referred to as "arrangements" for the sake of brevity).

The purpose of this article is to leave you, gentle reader, with a few concrete tips on how to arrange for brass so that your special services aren't marred by any number of things that poor arrangements are capable of doing.

As with most musical things, there are always exceptions to the rules. I'm giving you enough information to be better at arranging for brass, but not so much as to clutter your mind with unnecessarily arcane notions unsuitable for non-brass players and/or the morally suspect. Finally, the recommendations in this article are written with a good high school/average college age player in mind. Every player is different in his/her abilities, but I've really tried to "shoot for the middle" so as to be as inclusive of as many playing situations as possible.

Transpositions and clefs

Brass instruments are pitched in C (also known as "concert pitch") Bb, or F. Concert pitch brass instruments include: trombone, euphonium/baritone, and tuba. They require no transposition (except for rare instances—read on). For all practical purposes, a baritone/euphonium can play the exact part as a trombone with very little trouble.

Trumpets are usually pitched in Bb, although they are also pitched in C. To keep things simple, unless you know what you're doing or have been asked to do otherwise, the safest bet is to write for trumpet in Bb.

Horns are pitched in F.

So how do transpositions work, exactly? It's really rather simple: if you asked a brass player to play a C on their instrument, their transposition would be the real pitch that they produce. For example, when you ask a trumpet player to play a C, he will finger a C, however, the pitch that comes out will really be a Bb when checked against a piano or a tuner. Behold: Trumpet in Bb. If you asked a horn player to play a C, she would finger a C on her instrument, but the real pitch would be an F if you checked it against a piano or a tuner. Stand in shock and awe: Horn in F.





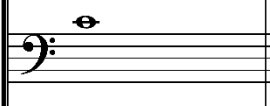
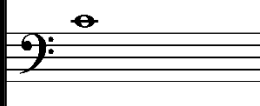
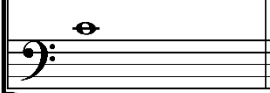

To summarize: trombone, euphonium/baritone, and tuba require no transposition. They can read directly from a hymnal if need without any trouble or mental gymnastics whatsoever. Trumpets need their music transposed up one whole step. Horns need their music transposed up a perfect fifth.

Depending on the instrument, brass instruments read either treble or bass clef. Trumpets read in treble clef. Horns read mostly in treble clef as well, however, if there is an extended passage of ledger lines below the staff (for my tastes, the E three ledger lines below the treble clef and lower), then the horn part may be written in bass clef, though the transposition remains the same. As with any instrument, keep clef changes to a minimum.

Euphoniums/baritones read in bass clef. The one exception is that some players are former trumpet players. This means that they'll read in treble clef **and** their transposition is up a ninth (or an octave plus a major second). You'd do well to ask your baritone/euphonium player what clef they read in: if they read bass clef, you're in the clear, and no transposition is needed. If they read in treble clef, you will *always* transpose up a ninth.

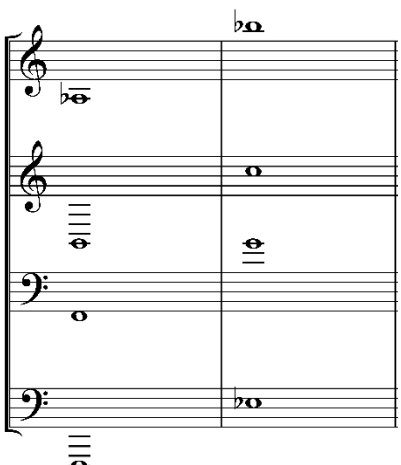
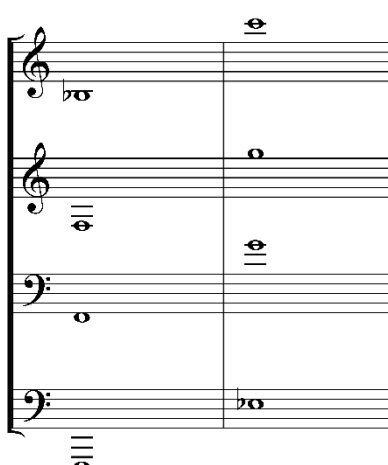

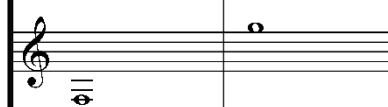

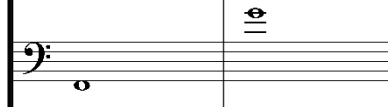

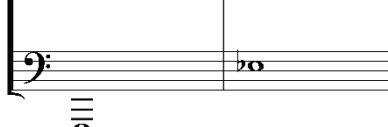
Trombones and tubas read in bass clef.

The graphics below show a concert score with each instrument playing a middle C (on the left). The graphic on the right shows what the transposed note would look like:

Trumpet in B \flat		Trumpet in B \flat	
Horn in F		Horn in F	
Trombone		Trombone	
Tuba		Tuba	

One final note: unless you're playing the most difficult tonally ambiguous music, all brass instruments like having key signatures (I left them out of the examples above for clarity). In orchestral music, often the horn is written without one, but for what you're doing in church, please put in a key signature!

Range

	Recommended ranges: shown as sounded	Recommended ranges: written
Trumpet in B \flat		
Horn in F		
Trombone		
Tuba		

These are the approximate ranges I stick to when I'm writing for brass. The graphic on the left is concert pitch, and the other shows the pitch at the appropriate transposition. The ranges are "safe" for most players, and the guide above has served me well for years. I can't stress enough that these are *suggested* ranges, and they're smaller than the generally accepted ranges of the instruments that you'll find in orchestration books and online resources. When you get near the extremes of the above ranges, you can get into a little bit of trouble if you don't have strong players.

Rule of thumb: you will never go wrong if you stick to the middle of the ranges shown above.

Technical considerations

Brass instruments aren't naturally as agile as woodwinds, strings, or keyboard instruments. This is true in terms of leaps as well as fast notes. That's not to say that brass instruments can't play fast, but it's meant only as a caution that if you're trying to arrange Widor's *Toccata*, you'd be wise not to give the trumpets the organ's right hand part! Trumpets and horns do better with linear, fast-moving notes: trombones and tubas have a little harder time negotiating them due to the nature of their instruments. It's easier to slur scale-like lines, so if you have no preference on how it sounds, throw a slur on it.

Brass players are used to multiple tonguing. With respect to technique, it's easier to multiple tongue a single note as opposed to notes of different pitches, even if they are scale-like, but the latter isn't impossible by any means.

Avoid large, fast leaps. They can be hazardous to your aural health.

Refrain from asking players to play quietly in the upper register or to come in suddenly on a high note in an exposed, quiet part. Yes, there are players that can do it, but again, we're trying to make this as playable as possible. Advanced players' ranges can be expanded considerably in either direction, and several of my arrangements for brass reflect this when I know that my brass are excellent players.

Hymns, service music

Adding brass to hymns and service music is a very easy and extremely effective way to utilize your brass players in a service. There are all sorts of brass ensemble configurations to choose from, but here are the basic rules I follow when I write out parts for a standard 4-part hymn:

Trumpet gets the melody/soprano line. A second trumpet will get the alto line.

If there's a horn in the group, I prefer to have it playing the alto line. The trombone will get the tenor line and the tuba will get the bass line.

If I have a standard brass quartet (2 trumpets, 2 trombones), I'll have the trumpets on the soprano and alto lines, and the trombones on the tenor and bass lines. This works very well with only the occasional slightest modifications needing to be made for range considerations (usually in the bass part).

If I have a standard brass quintet (2 trumpets, 1 horn, 1 trombone, 1 tuba): I'll have both trumpets on the melody/soprano line (they can either play in unison or switch off every verse), horn on alto line, trombone on tenor line, and tuba on bass/pedal line (sometimes down an octave to keep it from getting too high).

For hymns that only have a melody line written in the hymnal, I will take the accompanist's edition of the hymnal and follow a similar format for assigning parts.

If you have only one trumpet, it's OK to use it on a descant (which would take the trumpet off the melody line), but make sure it's a hymn that the congregation (and choir!) knows very well. Same goes with a reharmonized final verse: it's OK to leave the melody out if the congregation (and choir!) is very familiar with the hymn.

Also, don't underestimate the power of having the brass play in unison at certain key points in a hymn: think the first two measures of EASTER HYMN in unison and then breaking into harmony on the first *alleluia*. I've done this before (playing in unison with keyboard and choir), and then when you move into harmony on the next phrase, it's really a dazzling effect for the congregation.

When you have brass on hymns, have them play the first and last verse for sure. Then, depending on the number of verses, evenly spread them out among the other verses. This keeps the brass from getting too fatigued and keeps the congregation from growing weary of them.

Unless you have a really good reason, make sure the keyboard (organ or piano) plays with the brass on all hymns and service music. Brass players generally aren't attuned to the subtleties of what an accompanist does to facilitate congregational singing, and the keyboard player should always be leading that.

Anthems

Arranging brass for choral anthems is a bit trickier, but still very doable. Use some common sense on this one. If there's an intro to the anthem, this is a great place to use brass with or without keyboard. Same thing goes with the ending/coda.

Interludes where the singers are resting are a great place to bring in the brass. This can be with or without keyboard accompaniment depending on what texture and color you want.

Having the brass play while singers are singing can pose balance challenges if poorly handled. One thing that helps to remember is that you don't always have to use all of your brass at once. Sometimes, using two trombones for a *mezzo piano* part is just fine. Trombones, due to their lower range, tend to blend a little easier than trumpets, so consider using them for quiet parts (horns can be included in this, as well).

The lower the singers are singing both in pitch and volume, the harder it will bring the brass down to a level where the singers can compete. Wait for the big, robust singing parts to bring in the brass.

If you know you're having brass well ahead of time, make sure to be thoughtful about your anthem choices and how the brass will fit in. If you're paying for brass, you might as well get your money's worth: have them play in as many musical offerings as possible (hymns, service music, anthems, preludes/postludes).

Brass and organ

I'm convinced that in Heaven, there is a concert hall exclusively dedicated to brass and organ music. It's one of the most sonorous sounds one can experience, and it's always a thrill to be able to play in such a configuration.

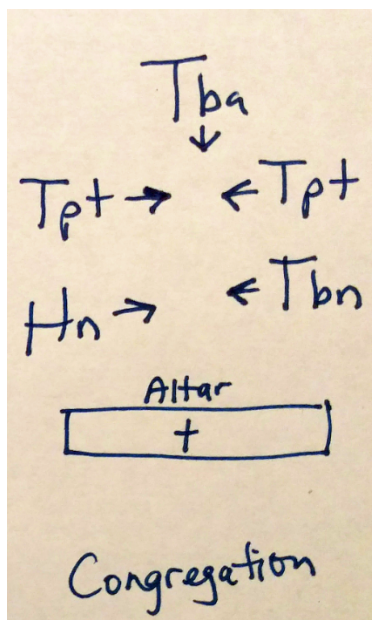
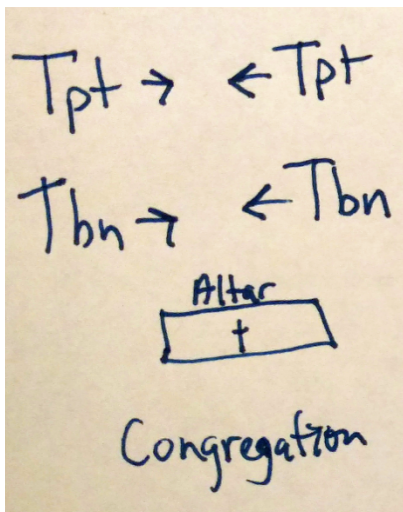
A few words about writing for brass and organ: organs tend to get buried by brass if the organist isn't using plenty of mutation-type stops: Fourniture, Mixtur, Seventeenth, etc. You need the high brilliance of the 2-2/3', 2', 1-1/3', and 1' pipes to cut through the brass. Brass instruments are essentially 8' or 16' pipes, and since they're usually pointed at the congregation, they have a tendency to be louder than the organ. Reed stops generally do the best in cutting through the brass: save your string stops for parts that are organ only. Stops with a lot of chime also help the organ to be heard. I have yet to encounter a situation where the organ can or does overpower the brass, so don't be afraid to use that *Trompette en Chamade* during the postlude! Also, if you have a pipe organ that can make some real noise, you'll make your brass *very happy* if during a big hymn or a prelude/postlude, you use the *tutti* and allow them to play out.

Additional considerations

Due to their nature, when you bring in brass to a worship service, you're already going to be dealing with balance issues. Regardless of the caliber of player(s) you have accompanying you, keep this in mind: the more that your players are allowed to play at their "natural" dynamic (which is always too loud to accompany choirs), the easier their job is and the more at ease they'll feel. Consider the following when positioning brass:

Don't have them facing the congregation directly without something to buffer the sound (the altar, for example). I prefer having the brass facing inward toward the middle so that the congregation sees the side of their heads, but they don't get the full brunt of their sound.

See my beautiful, hand drawn diagrams below for two suggested configurations for brass: a standard quartet and a standard quintet. The arrows indicate which direction the player is facing. The basic rule of thumb is that the trumpets should be farthest from the congregation, since they're the loudest. In the brass quintet diagram, the horn is placed such that the bell is facing out toward the congregation. The horn isn't an instrument that tends to stick out, so the balance will be fine in this configuration.



At all costs, the brass should be in a place where they can easily hear the organ. When possible, put the brass as far away from the singers as you can without hindering their ability to hear the organ. This saves your singers' ears and saves you some hate mail the next day. Also make sure they're in a place where they can clearly see you at all times during a service.

I actively discourage the use of mutes in a church setting, and so should you. When I've used brass in the past, I usually have had one rehearsal with the brass separately. One idea is to rehearse the brass about an hour before your normal choir rehearsal. Once choir rehearsal starts, give the brass a break while you warm up the choir. Then bring the brass back for a full, rigorous rehearsal. On Sunday morning, keep from overworking the brass. Check balance, trouble spots, starts/stops/transitions, and maybe one loud section and then stop. Brass have only so much endurance, and it's always better to play it safe than have their lips give out in the middle of the service. Having been on both sides of this scenario, I can tell you that it's no fun!

Closing

I hope you've found some bits of information that'll help you use brass more effectively the next time you use them. So you can see my advice in action, I've arranged EIN FESTE BURG for you to use. Since the most common configuration is a brass quartet, that's what I've written it out for: 2 trumpets and 2 trombones. This is a fairly standard harmonization, and in the hymnals that I've checked it against, it all checks out.

Blessings to you and your music ministry!

R. Michael Sanchez
 Hand bell Choir Director and Verger
 Christ Church Episcopal Parish, Lake Oswego, Oregon
michael@vergers.org
<http://michaelsanchezmusic.org>





Live Hymnal

by Charles Milling

My fellow music leaders and great soul ministers! I've got great news for you today. It comes from someone who is asked maddening questions daily, like:

"Do you think organ and choir are a thing of the past?"

"Will praise bands replace the organ and choir?"

"Is music to blame in part for the church's decline?"

"Is our hymnal out of pace with today's world?"

Do you also get questions like these? Good grief. Where do you even begin answering these loaded questions? Recently, I have learned to thicken both my skin and resolve. My skin, because no answer will satisfy the hunger of someone afraid of the church's decline. My resolve, because musicians like us are only now birthing the answers to mainline Christianity's music riddles. We've got our work cut out for us, but the budding results I've seen are breathtaking.

Before I talk about this, though, I'd like to give you my brief take on the questions above. First, organ and choir will *always* have a place in our tradition. Duh! As long as there are congregants who connect to God through that presentation of music, it will continue to exist. It is so beautiful.

Second, Praise and Worship (P&W) will never replace organ and choir because it is truly outside of our ethos. Band music and P&W music are not the same thing. P&W is a multi-billion dollar music industry machine that comes out of the two-pronged, Evangelical Protestant credo to worship God and obsess over our sinfulness. Um, sound like mainline Christianity to you? Didn't think so. As long as we still stand for what we stand for, mainline Christianity would never in good conscience give up its music in exchange for P&W.

Third, wrong question. Blaming music is like blaming flowers.

Fourth, when will beautiful poetry, soulful melodies, and rich, meaningful songs *ever* be "out of pace" with the world? May I venture to say that those who are drawn to the mainline church are largely not simpletons? That beautiful language and music are not lost on them? I've just finished my 21st year of working with youth and young adults in the Episcopal Church, and I can tell you first hand that the hunger for meaning and richness of life in God has not changed one bit.

As a leader of mainline Christian, band-led, congregational music, let me attest to the reality that our music heritage has a vital place in the continual upbringing of God's peaceful kingdom. It is not organ music over here, Praise and Worship over there. Band-led, congregational singing can be done straight out of the hymnal. Straight out of our traditions. I've devoted the past 12 years of my life to this notion and have seen spectacular results. I started a mission called [Live Hymnal](#), and our aim over the next five years is to provide mainline Christian churches with enough ethos-fitting band music to get them through a year without touching P&W. Most of my work comes from creating simple band arrangements from hymns. For example:

Love Divine: <https://www.youtube.com/watch?v=PRr36Tdtcw8>

How Can I Keep From Singing: <https://www.youtube.com/watch?v=yO5j6EGCQj8>

Be Thou My Vision: <https://www.youtube.com/watch?v=2rRGLoH7x7U>

All Creatures: <https://www.youtube.com/watch?v=Mp3olVShhU8>

Ode To Joy: <https://www.youtube.com/watch?v=XvPcxA6LhGA>

Seek Ye First: <https://www.youtube.com/watch?v=H65Mzu7z-rM>

Bring Forth the Kingdom: <https://www.youtube.com/watch?v=BYstFP9A9Tk>

O Love That Will Not Let Me Go: <https://www.youtube.com/watch?v=k-pX4nRVxD4>

We are releasing our arrangements for every song that we record, so that music teams can add them to their budding repertoires. These arrangements include lead sheets, band charts, harmony parts, and even lyrics-with-chords cheat sheets for non-readers. (As an example, attached is my arrangement for Love Divine.) I say none of this to beat my chest. I am a champion for mainline Christian music, and I am with you in the bushwhacking. I'm here today to encourage you to keep cracking, and to let you know you have a brother in the trenches. Thank you so much for taking the time to read this article. I truly look forward to reading your articles soon!

All Blessings,



Charles Milling

Creative Director

Live Hymnal, llc.

www.livehymnal.com





On Listening

by Martha Burford

A few months ago I posted in the Church Music Forward Facebook group, asking what wisdom the CMF community had for a musician going to a new parish. You gave some great advice, and I want to follow up, five months later, with some things I'm learning and trying, spiritually and pragmatically.

I left a parish I knew well, having served there for many years; I have arrived in a community and setting that feel remarkably different in myriad ways. Some days I feel as though a big fish just burped me out onto a beach. Mostly, I am trying to listen internally and externally.

The internal listening is key to the external listening and to how I practice my vocation (note the verb: practice, for that it is). The transition has been difficult, which is not to say bad. Change is unsettling; it is important to be shaken up at times in our lives. So, how am I navigating? I come by the name Martha for good reasons, and it's time for me to more faithfully develop my inner Mary, for one thing. I've engaged in a more disciplined prayer life: centering prayer every morning and more sustained commitment to reading daily offices. I turn off the radio in the car frequently now and hold silence or sing. I've been reading writers such as Martin Laird, Cynthia Bourgeault, and Richard Rohr. Rohr especially reminds me that frequently transformation happens when "something old falls apart." He advises that this is when we learn to listen at a deeper level. Some days my prayer is simply "...?...". In addition, some days I walk or swim with an assertion from Rohr as a meditation, "Your life is not about you." It's actually great for pool laps and it makes me smile. As Rohr writes, "Once you know that your life is not about you, then you can also trust that your life is your message." I invite you to read that again; doesn't that bring a lump to your throat?

On a practical level, the internal work has led me to be more present to others and active in reaching out; it helps me get the external listening more in tune.

One response to my Facebook post suggested that upon arrival at the new place, I should attend different groups, go to meetings, sit down and get to know people. I've been doing that...book groups, coffee hour, a group concerned with racial reconciliation, and others. In any of these settings, I learn about the hearts beneath the faces in the pews. I, who care so much about singing, begin to hear the whole of their voices and can be present to their passions, concerns, pains, and joys. Thank you for your advice.

Another response encouraged me to learn about the Hymn Life of the congregation. I've put a poster in the narthex, rather than "Name a favorite hymn" it says "Share a Hymn that has helped form you as a Christian." People are sharing, and now I am noting on the poster when a beloved hymn is sung on a Sunday. In other words, I'm sending the message, "I hear you" in our corporate song.⁵ I also see people stopping to read the growing list: they are listening to each other. The next chapter of this project will evolve into our telling our stories around these hymns. Again, thank you for your recommendation.

One response to my Facebook post encouraged me to seek ways to teach music and to teach *about* music. Excellent advice! With the support and openness of the rector⁶, I will lead the program for the parish retreat in the fall. The timing is right, and already people have told me in person and email that they are looking forward to focusing on music. My hope is to learn about people's yearnings—to talk about and experience how music moves in our being in a unique way. We are hungry; I can feel it, for instance, in the congregation's exquisite

⁵ Fear not; I make sure I choose from the list as relevant to the lectionary.

⁶ for which I am joyfully grateful! And, she has even invited me to give a homily! #teamforGod

silence—holding the choir’s chanting “Since the love of Christ has joined us in one body.”⁷ We long for a way to come together after a week of shootings run amuck; the searching finds a place to settle as we join voices, “If you believe and I believe and we together pray, the Holy Spirit *must* come down and set God’s people free.”⁸ How does God’s gift of music bring us home? How can we listen to that hunger for harmony?⁹ Let’s do it *and* talk about it, and listen to each other.

One thing I knew before I went to my new position: the parish sits in an active neighborhood. What could I add to the question: what can we learn from those who walk and drive by every day? In April, we held a Community Hymn Sing as fundraiser for a local children’s benefit. It drew a bunch of folk from the neighborhood, we sang our hearts out, and we were able to help send children to a summer camp. The next two Hymn Sings are already on the calendar.

None of the responses to my Facebook post advised how to deal with a choir member bringing several complaints to me two months into my tenure. I share this one last because in some ways it’s the most notable as a marker of the importance of praying for ears and heart to hear. A choir member let me know she needed to meet with me, and that she had “a list of grievances” directed at me. I did feel some defensive moments before meeting with her, but mostly, I asked to have an open heart. I asked God to take charge of my body language in the meeting¹⁰ and to let me focus on being open to her rather than tightening up inside myself. And, I know this might sound hokey to some, but I swear that something bigger than myself came to me and said, “Start the meeting by reading together a Prayer attributed to St. Francis.”¹¹ We read it together, and I found myself focusing on not trying to be understood but to understand. After we said Amen, she pulled out her notebook and seemed at first a little nervous. I sat back and meant my words and my smile, saying, “I’m here with you to listen to your concerns.” Rohr ringing in my ears...let my life be my message; Francis standing behind me...make me an instrument.

Thank you for all of the ideas you shared with me five months ago. And, ...I’m still listening.

Martha Burford
Co-Editor/ Co-Founder
Church Music Forward
editor@churchmusicforward.com

Director of Church Music
St. John’s Church, Richmond, VA
marthoo@gmail.com

⁷ Ubi Caritas, translated by Joyce Glover

⁸ Zimbabwe

⁹The following is the invitation/description I wrote for the fall retreat: Irish poet and priest John O’Donohue wrote, “The human soul is hungry for beauty; we seek it everywhere— in landscape, music, art, ...companionship, love, religion, and in ourselves. When we experience the beautiful, there is a sense of homecoming.” Our program for Shrinemont will probe that sense of homecoming, especially through learning about and experiencing music.** We will explore how music has enabled social bonding necessary for human culture; we will watch Yo-Yo Ma and Bobby McFerrin in conversations with neuroscientists; we will play games with music and tap into our God-given imagination and our own authentic voices. We will experience God’s laughter and beauty within ourselves, our relationships, and the music we make together.**All voices raised in love are pleasing to God; you do not need to consider yourself “a singer” to make music during the weekend, and, in fact, if you think you can’t carry a tune in a bucket, prepare to be “surprised by joy.”

¹⁰ I’ve never been accused of having a poker face.

¹¹ “Lord, make us instruments of your peace. Where there is hatred, let us sow love; where there is injury, pardon; where this is discord, union; where there is doubt, faith; where there is despair, hope; where there is darkness, light; where there is sadness, joy. Grant that we may not so much seek to be consoled as to console; to be understood as to understand; to be loved as to love. For it is in giving that we receive; it is in pardoning that we are pardoned; and it is in dying that we are born to eternal life. *Amen.*”



Opening God's Doors to All

by John-Westley Hodges

"For everyone born, a place at the table"

Do we honestly mean this?

So often after a worship service, someone will walk up to me and tell me what they didn't enjoy or like about the music that day. It has taken me years to be able to handle their criticism, but I have learned that it usually isn't a criticism. It is them trying to communicate with me, and I love having an open, healthy dialogue about music and liturgy.

But, what I am not comfortable with is when some feel that just because they love something, we should do it. The Episcopal Church is an amazing church and as a church, we have taken a stand and said we truly accept all! But, here is the catch. We need to want to understand more about the cultures that we are so eagerly wanting in our churches, and we need to be more willing to include things that make their heart smile during worship.

Accepting all isn't about tolerance; it is about love and needing to know more about someone that is different than yourself. And sometimes giving up something you love for the sake of someone else's joy is what being a Christian is truly about.

Above is a Facebook post I made about two weeks before the tragedy in Orlando. I cannot even begin to express how my heart hurts for all the souls lost in Orlando, even the murderer. You see, God doesn't love certain people; God loves all, and it is that same love that we are suppose to resemble in our lives. As a member of the LGBTQIAA community, I have had my struggles, but I also realize how amazing I have it. Yes, I have been fired from two positions for being gay, but I am still alive. It is at times like this that it makes me realize just how amazing my life truly is.

The pain that I have felt since Sunday, June 12, 2016, is not explained in words, only felt. It is a pain that was already there from a life lived as a social outcast. But on that tragic Sunday that pain magnified, and now more than ever I see a huge need to be true to what we claim to believe as Christians.

On June 13, 2016, the staff of St. Paul's in Peoria took part in a Vigil for all the lives lost in Orlando. St. Paul's donated 200 candles to use at the Vigil and the supply dissipated when more than 200 people came out to show their love, support, and respect to all the lives lost. In Jenny Replogle's sermon the next Sunday, she made mention of these candles we donate. She didn't mention these candles to brag that we donated them; she mentioned these symbols of the light of Christ as the truth that they are. These were the same candles that we used at St. Paul's for the Christmas Eve service to welcome the birth of Christ, and the same candles used at the Easter Vigil to celebrate the resurrection of Christ after his death.

These candles now, held by people from more faiths and beliefs/non-beliefs than I can name, were now a symbol of peace. For the few moments that it was silent, and every candle was lit, we all had something in common. We were mourning the loss of lives, and no one cry was greater or louder than the other. We were equal.

All of this has truly made me think about what I do as a musician and minister in the Episcopal Church. Am I programming music that is feeding the souls of our community, or am I just picking the music that I love and want to lead and direct? I am truly not pointing fingers at anyone; I just ask us all to take a step back, look around, and ask ourselves: are we bringing the right food to this meal? Are we listening to the needs of our community and allowing our music to minister as God wishes us to do?

I don't have all the answers, but I truly believe saying we accept all and celebrating all are two different things, and I pray for a day that we celebrate every life in God's church and the world. Don't celebrate just the lives you want to celebrate - celebrate ALL lives.

“and God will delight when we are creators of justice and joy, compassion and peace: yes, God will delight when we are creators of justice, justice and joy!” -Shirley Erena Murray

John-Westley Hodges
Co-Editor/ Co-Founder
Church Music Forward
editor@churchmusicforward.com

Director of Music Ministries
St. Paul's Episcopal Church, Peoria, IL
editor@churchmusicforward.com
jwhodges@stpaulspeoria.com





The following music has been shared with the Church Music Forward community! Please feel free to use this music as the composers have given us permission to copy and use with our congregations.

Music submitted by:

Ana Hernández:

To see the scope of Ana's work visit www.anahernandez.com. For more sheet music, <http://squareup.com/store/ana-hernandez>

James R Fitzpatrick:

For more information about James, please email him at james@st-margarets.org.

David L. Almond:

For more information about David, please email him at almondkc@gmail.com.

Charles Milling:

For more information about David, please email him at charlesmilling@gmail.com.

We would love to share your compactions with our community. Please email us at editor@churchmusicforward.com for more information about sharing your gifts with our readers!

Guide us Waking

Ana Hernández

♩ = 84

5-Soprano

A - - - le - lu - ia A - - le
Guide us wa - king, guard us

3-Soprano

Guide us, guard

1-Alto

Guide us wa - king, guard us sleep - ing, that a - wake we

2-Alto

1st time: 1 bar rest
(peace.) Guide us wa - king, _____

6-Tenor

Rest in peace. _____

5-Tenor

1st time: 1 bar rest
(peace.) Guide us wa - king,

6-Baritone

Rest

4-Bass


Guide us, guard


♩ = 84


Piano


Copyright 2001 Ana Hernandez (BMI) All Rights Reserved
Permission granted to the Church Music Forward Community

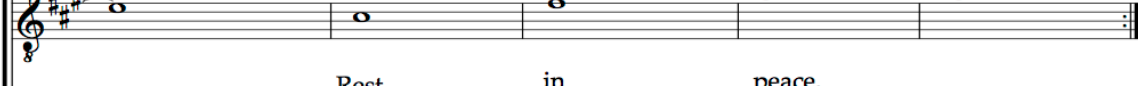
4

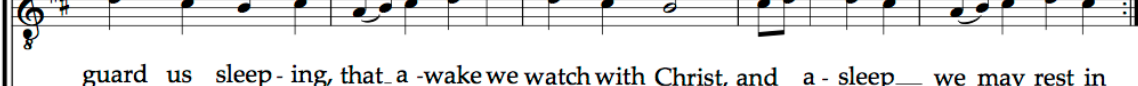
S. 
 lu - ia A - - - le - lu - - ia!
 sleep - ing, that we may rest in peace.


S. 
 us, that a - wake we may watch, and a - sleep may rest.

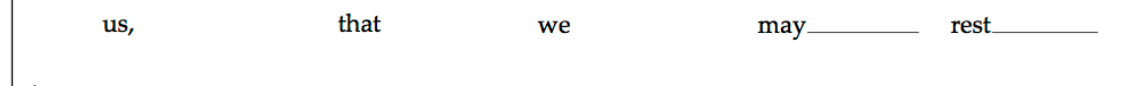
A. 
 watch with Christ, and a - sleep we may rest in peace.

A. 
 Guard us sleep - ing, that a - wake we may watch, and a - sleep may rest in

T. 
 Rest in peace.

T. 
 guard us sleep - ing, that a - wake we watch with Christ, and a - sleep we may rest in

Bar. 
 in peace

B. 
 us, that we may rest

Piano 

4 Verses
 Intro, flute Tune, mm. 1-4, *f*, *loco*
 Organ. mm. 5-8
 Flute, mm. 9-12, same
 Organ, mm 13-16
Refrain, together, flute, *8va*
 v. 1. flute *tacet*
 v. 2, flute, Tune, *8va*
 v. 3, flute, only mm. 5-8, 13-16, and *Refrain*, *8va*
 v. 6, flute on *Descant*

Earth and All Stars II

Hymnal 1982, No. 412

David N. Johnson
 setting by dla

$\text{♩} = 132$

Flute

f

Choir 1

Choir 2

6

Fl.

C 1

C 2

11

Fl.

C 1

C 2

The musical score is written for Flute, Choir 1, and Choir 2. It is in 3/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The tempo is marked as quarter note = 132. The score is divided into four systems. The first system shows the Flute part starting with a forte (f) dynamic, and the Choir parts. The second system shows the Flute part with a measure rest at measure 6, and the Choir parts. The third system shows the Flute part with a measure rest at measure 11, and the Choir parts. The fourth system shows the Flute part with a measure rest at measure 11, and the Choir parts. The score includes various musical notations such as notes, rests, and dynamics.

setting © dla, 28 May 2016, New London, NH
 Permission granted to the Church Music Forward Community

16

Fl.

16

C 1

Refrain

C 2

21

Fl.

21

C 1

C 2

Detailed description: This musical score is for the piece 'Earth and All Stars II'. It features three staves: Flute (Fl.), Clarinet 1 (C 1), and Clarinet 2 (C 2). The key signature is B-flat major (two flats). The score is divided into two systems. The first system starts at measure 16. The Flute part has a melodic line with a long slur. The Clarinet 1 part has a harmonic accompaniment, with the word 'Refrain' written above the staff. The Clarinet 2 part also has a harmonic accompaniment. The second system starts at measure 21. The Flute part continues its melodic line. The Clarinet 1 and 2 parts continue their harmonic accompaniment. The score ends with a double bar line.

Down Ampney

für meine Liebe
April 19, 2015

Ralph Vaughan Williams
descant by dla

The musical score is arranged for Flute and Organ. It begins with a 4/4 time signature and a key signature of two sharps (F# and C#). The Flute part starts with a forte (*f*) dynamic and features a melodic line with several slurs. The Organ part provides harmonic support with chords and single notes, also marked with a forte (*f*) dynamic. The score is divided into three systems. The first system shows the initial four measures. The second system continues the melody and accompaniment. The third system includes measure numbers 7, 6, and 4, indicating a change in the organ's bass line and a final cadence. The organ part includes various musical notations such as slurs, ties, and dynamic markings.

The musical score for "Down Ampney" is presented in three systems, each featuring a Flute (Fl.) and Organ (Org.) part. The key signature is D major (two sharps) and the time signature is 4/4.

System 1 (Measures 10-12):

- Fl.:** Measure 10 starts with a half note D5. Measures 11 and 12 are whole rests. Measure 13 begins with a half note D5, followed by a half note E5, and a half note F#5.
- Org.:** Measure 10 has a half note D4 in the right hand and a half note D3 in the left hand. Measure 11 has a half note E4 in the right hand and a half note E3 in the left hand. Measure 12 has a half note F#4 in the right hand and a half note F#3 in the left hand. Measure 13 has a half note G4 in the right hand and a half note G3 in the left hand.

System 2 (Measures 13-15):

- Fl.:** Measure 13 continues with a half note G5, followed by a half note A5, and a half note B5. Measure 14 has a half note C6, followed by a half note D6, and a half note E6. Measure 15 has a half note F#6, followed by a half note G6, and a half note A6.
- Org.:** Measure 13 has a half note D4 in the right hand and a half note D3 in the left hand. Measure 14 has a half note E4 in the right hand and a half note E3 in the left hand. Measure 15 has a half note F#4 in the right hand and a half note F#3 in the left hand.

System 3 (Measures 16-18):

- Fl.:** Measure 16 starts with a half note D5, followed by a half note E5, and a half note F#5. Measure 17 has a half note G5, followed by a half note A5, and a half note B5. Measure 18 has a half note C6, followed by a half note D6, and a half note E6.
- Org.:** Measure 16 has a half note D4 in the right hand and a half note D3 in the left hand. Measure 17 has a half note E4 in the right hand and a half note E3 in the left hand. Measure 18 has a half note F#4 in the right hand and a half note F#3 in the left hand.

Intro - Organ

Stanza 1 - Flute 8va, *f*

Stanza 2 - Flute *loco*, *f*

Stanza 3 - Flute, *tacet*

Stanza 4 - Flute 8va, *mf*

Stanza 5 - Flute, Descant, *f*

Aurelia

Hymnal 1982, No. 525

Descant by David L. Almond

Flute

$\text{♩} = 96$

f

Fl.

Fl.

©dla 10.13.15, New London, New Hampshire
Permission granted to the Church Music Forward Community

2 Aurelia

Fl. 9

9

12

12

15

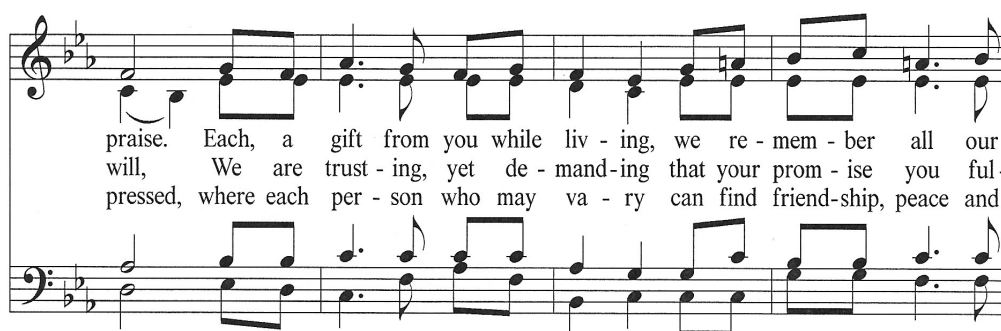
15

This musical score is for a Flute (Fl.) and Piano (Piano) ensemble. It consists of three systems of staves. The first system (measures 9-11) features a Flute part with a melodic line and a Piano accompaniment with chords and moving lines. The second system (measures 12-14) continues the melodic development in the Flute. The third system (measures 15) concludes the passage with a final note in the Flute and a sustained chord in the Piano. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. Measure numbers 9, 12, and 15 are indicated at the start of their respective systems. The name 'Aurelia' is written above the first system, and a page number '2' is at the top left.

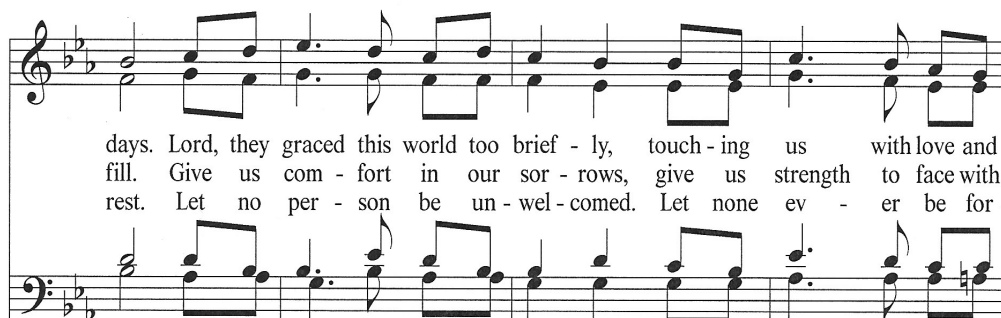
For these lives we, in thanksgiving



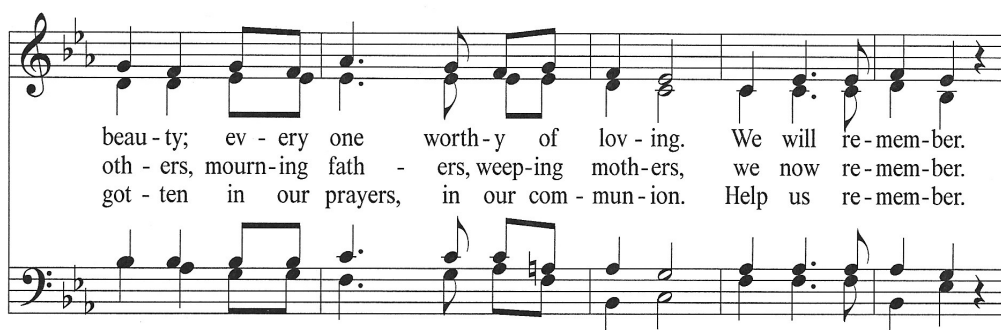
1. For these lives we, in thanks - giv - ing, now sing forth your
 2. Though be - yond our un - der - stand - ing how this is your
 3. Make this church a sanc - tu - ar - y for all the op -



praise. Each, a gift from you while liv - ing, we re - mem - ber all our
 will, We are trust - ing, yet de - mand - ing that your prom - ise you ful -
 pressed, where each per - son who may va - ry can find friend - ship, peace and



days. Lord, they graced this world too brief - ly, touch - ing us with love and
 fill. Give us com - fort in our sor - rows, give us strength to face with
 rest. Let no per - son be un - wel - comed. Let none ev - er be for -



beau - ty; ev - ery one worth - y of lov - ing. We will re - mem - ber.
 oth - ers, mourn - ing fath - ers, weep - ing moth - ers, we now re - mem - ber.
 got - ten in our prayers, in our com - mun - ion. Help us re - mem - ber.

Hymn Tune: Orlando James R. Fitzpatrick (b. 1952)

Words: James R. Fitzpatrick (b. 1952)

© 2016 by James R. Fitzpatrick Permission given for reprint

LOVE DIVINE

LIVE HYMNAL

WORDS: CHARLES WESLEY (1747)

MUSIC: "HYFRYDOL", ROWLAND H. PRICHARD (1844)

ADAPTED BY: CHARLES MILLING

CONTENTS:

LEAD SHEET

LYRICS AND CHORDS

LYRICS AND CAPO CHORDS

CHORD CHART

CAPO CHORD CHART

EASY-READ LYRIC PAGE FOR SINGERS

TENOR HARMONY

ALTO HARMONY

ARRANGED BY CHARLES MILLING. © 2007. SOUL MOTHER PUBLISHING. ALL RIGHTS RESERVED.

DUPLICATION PROHIBITED BY LAW. SOLE SELLING AGENT: WWW.LIVEHYMNAL.COM

LOVE DIVINE

WORDS: CHARLES WESLEY (1747)

LIVE HYMNAL

MUSIC:
"HYFRYDOL", ROWLAND H. PRICHARD (1844)
ADAPTED BY: CHARLES MILLING

♩ = 126

INTRO

VERSE 1,2,3.

13 *Gm* *Cm7* *Ab* *Bb(SUS4)* *Bb*

JE - SUS THOU ART ALL COM - PAS - SION
THEE WE FROM WOULD BE AL - WAYS BLESS - ING
CHANGED FROM GLO - RY IN - TO GLO - RY

15 *Eb/G* *Abmaj7* *Bb(SUS4)* *Bb*

PURE UN - BOUN - DED LO - VE THOU ART
SERVE THEE AS THY HO - STS A - BOVE
TILL IN HEA - VEN WE TAKE OUR PLACE

17 *Eb* *Ab* *Eb/G* *Bb(SUS4)* *Bb*

VI - SIT US WITH THY SAL - VA - TION
PRAY AND PRAISE THEE WITH OUT CEAS - ING
TILL WE CAST OUR CROWNS BE - FORE THEE

19 *Eb/G* *Ab* *Bb(SUS4)* *Bb* *Eb*

EN - TER EV - ERY TREM - BLING HEART
GLO - RY IN THY PER - FECT LOVE
LOST IN WON - DER LOVE AND PRAISE

INTERLUDES

21 (OPTIONAL REPEAT) *Eb* *Bb* *Eb* *Ab* *Bb(SUS4)* *Bb* *Eb/G* *Cm7* *Bb(SUS4)* *Bb* *Eb*

EN - TER EV - ERY TREM - BLING HEART
GLO - RY IN THY PER - FECT LOVE
LOST IN WON - DER LOVE AND PRAISE

TAG

25 **Gm** **Cm⁷** **A^b** **B^b(SUS4)** **B^b**

CHANGED FROM GLO - RY IN - TO GLO - RY

27 **E^b/G** **A^bMAJ7** **B^b(SUS4)** **B^b**

TILL IN HEA - VEN WE TAKE OUR PLACE

29 **E^b** **A^b** **E^b/G** **B^b(SUS4)** **B^b**

TILL WE CAST OUR CROWNS BE - FORE THEE
RIT.

31 **E^b/G** **A^b** **B^b(SUS4)** **B^b** **E^b**

LOST IN WON - DER LOVE AND PRAISE
RIT.

Love Divine – Live Hymnal
(Lyrics and Chords)

Intro:

Eb Bb/Eb Eb Ab Bbsus Bb
Eb/G Cm7 Bbsus Bb Eb (repeat intro)

Verse 1:

Eb Bb/Eb Eb Ab Bbsus Bb
Love div - - ine, all loves excelling,
Eb/G Cm7 Bbsus Bb Eb
Joy of heaven, to earth come down,
Eb Bb/Eb Eb Ab Bbsus Bb
Fix in us Thy humble dwell - ing,
Eb/G Cm7 Bbsus Bb Eb
All thy faithful mer - cies crown.

Gm7 Cm7 Ab Bbsus Bb
Jesus, thou art all compass - - ion,
Eb/G Ab Bbsus Bb
Pure, unbounded love Thou art;
Eb Ab Eb/G Bbsus Bb
Visit us with thy salva - - - - tion,
Eb/G Ab Bbsus Bb Eb
Enter every trem - - bling heart.

Interlude:

Eb Bb/Eb Eb Ab Bbsus Bb
Eb/G Cm7 Bbsus Bb Eb

Verse 2:

Eb Bb/Eb Eb Ab Bbsus Bb
Come, al - - - mighty to deli - - - - ver,
Eb/G Cm7 Bbsus Bb Eb
Let us all thy life re - ceive;
Eb Bb/Eb Eb Ab Bbsus Bb
Sudden - - ly return, and ne - - - ver,
Eb/G Cm7 Bbsus Bb Eb
Nevermore thy tem - - ples leave.

(Love Divine – Lyrics and Chords)

Gm7 Cm7 Ab Bbsus Bb
 Thee we would be always bless – ing,
Eb/G Ab Bbsus Bb
 Serve thee as thy hosts a – bove,
Eb Ab Eb/G Bbsus Bb
 Pray, and praise thee without ceas - - ing,
Eb/G Ab Bbsus Bb Eb
 Glory in thy per - - - fect love.

Interlude:

Eb Bb/Eb Eb Ab Bbsus Bb
Eb/G Cm7 Bbsus Bb Eb (Interlude may repeat for instrumental solo)

Verse 3:

Eb Bb/Eb Eb Ab Bbsus Bb
 Fin - ish then thy new crea - - - - tion;
Eb/G Cm7 Bbsus Bb Eb
 Pure and spotless let us be;
Eb Bb/Eb Eb Ab Bbsus Bb
 Let us see thy great salva - - - - tion
Eb/G Cm7 Bbsus Bb Eb
 Perfectly restored in thee:

Gm7 Cm7 Ab Bbsus Bb
 Changed from glory into glo - - ry,
Eb/G Ab Bbsus Bb
 Till in Heaven we take our place,
Eb Ab Eb/G Bbsus Bb
 Till we cast our crowns before thee,
Eb/G Ab Bbsus Bb Eb
 Lost in wonder, love and praise.

Interlude:

Eb Bb/Eb Eb Ab Bbsus Bb
Eb/G Cm7 Bbsus Bb Eb

Tag:

Gm7 Cm7 Ab Bbsus Bb
 Changed from glory into glo - - ry,
Eb/G Ab Bbsus Bb
 Till in Heaven we take our place,

(Love Divine – Lyrics and Chords)

Eb Ab Eb/G Bbsus Bb
Till we cast our crowns before thee,
Eb/G Ab Bbsus Bb Eb
Lost in wonder, love and praise.

Words: Charles Wesley (1747). Music: "Hyfrydol", Rowland H. Prichard (1844). Adapted by: Charles Milling. Arranged by Charles Milling. © 2007. Soul Mother Publishing. All rights reserved. Duplication Prohibited by law. Sole selling agent: www.livehymnal.com.

(Love Divine – Lyrics and Chords)

Love Divine – Live Hymnal
(Lyrics and Capo Chords)

Capo Fret 3

Intro:

C G/C C F Gsus G

C/E Am7 Gsus G C (repeat intro)

Verse 1:

C G/C C F Gsus G

Love div - ine, all loves excel - - ing,

C/E Am7 Gsus G C

Joy of heaven, to earth come down,

C G/C C F Gsus G

Fix in us Thy humble dwell - ing,

C/E Am7 Gsus G C

All thy faithful mer - cies crown.

Em7 Am7 F Gsus G

Jesus, thou art all compass - ion,

C/E F Gsus G

Pure, unbounded love Thou art;

C F C/E Gsus G

Visit us with thy salva - - tion,

C/E F Gsus G C

Enter every trem - bling heart.

Interlude:

C G/C C F Gsus G

C/E Am7 Gsus G C

Verse 2:

C G/C C F Gsus G

Come, al - - mighty to deli - - - ver,

C/E Am7 Gsus G C

Let us all thy life re - ceive;

C G/C C F Gsus G

Sudden - ly return, and ne - - ver,

C/E Am7 Gsus G C

Nevermore thy tem - - ples leave.

(Love Divine – Lyrics and Capo Chords)

Em7 Am7 F Gsus G
 Thee we would be always bless – ing,
 C/E F Gsus G
 Serve thee as thy hosts a – bove,
 C F C/E Gsus G
 Pray, and praise thee without ceas – ing,
 C/E F Gsus G C
 Glory in thy per - - fect love.

Interlude:

C G/C C F Gsus G
 C/E Am7 Gsus G C (Interlude may repeat for instrumental solo)

Verse 3:

C G/C C F Gsus G
 Fin - ish then thy new crea - - - tion;
 C/E Am7 Gsus G C
 Pure and spotless let us be;
 C G/C C F Gsus G
 Let us see thy great salva - - - tion
 C/E Am7 Gsus G C
 Perfectly restored in thee:

Em7 Am7 F Gsus G
 Changed from glory into glo - - ry,
 C/E F Gsus G
 Till in Heaven we take our place,
 C F C/E Gsus G
 Till we cast our crowns before thee,
 C/E F Gsus G C
 Lost in wonder, love and praise.

Interlude:

C G/C C F Gsus G
 C/E Am7 Gsus G C

Tag:

Em7 Am7 F Gsus G
 Changed from glory into glo - - ry,
 C/E F Gsus G
 Till in Heaven we take our place,

(Love Divine – Lyrics and Capo Chords)

C **F** **C/E** **Gsus G**
 Till we cast our crowns before thee,
C/E **F** **Gsus G** **C**
 Lost in wonder, love and praise.

Words: Charles Wesley (1747). Music: "Hyfrydol", Rowland H. Prichard (1844). Adapted by: Charles Milling. Arranged by Charles Milling. © 2007. Soul Mother Publishing. All rights reserved. Duplication Prohibited by law. Sole selling agent: www.livehymnal.com.

(Love Divine – Lyrics and Capo Chords)

CHORD CHART

LOVE DIVINE

WORDS: CHARLES WESLEY (1747)

LIVE HYMNAL

MUSIC:
"HYFRYDOL", ROWLAND H. PRICHARD (1844)
ADAPTED BY: CHARLES MILLING

INTRO 1

♩ = 126

6/8

E \flat B \flat E \flat A \flat B \flat (SUS4) B \flat E \flat /G C \flat 7 B \flat (SUS4) B \flat E \flat

GUITAR & PERCUSSION

FILL....

INTRO 2

5

E \flat B \flat E \flat A \flat B \flat (SUS4) B \flat E \flat /G C \flat 7 B \flat (SUS4) B \flat E \flat

BAND IN

FILL....

VERSE 1,2,3.

9

E \flat B \flat E \flat A \flat B \flat (SUS4) B \flat E \flat /G C \flat 7 B \flat (SUS4) B \flat E \flat

BAND IN

13

E \flat B \flat E \flat A \flat B \flat (SUS4) B \flat E \flat /G C \flat 7 B \flat (SUS4) B \flat E \flat

FILL....

17

G \flat C \flat 7 A \flat B \flat (SUS4) B \flat E \flat /G A \flat MAJ7 B \flat (SUS4) B \flat

21

E \flat A \flat E \flat /G B \flat (SUS4) B \flat E \flat /G A \flat B \flat (SUS4) B \flat E \flat

INTERLUDES

25

OPTIONAL REPEAT

E \flat B \flat E \flat A \flat B \flat (SUS4) B \flat E \flat /G C \flat 7 B \flat (SUS4) B \flat E \flat 3x's

FILL....

TAG

29

G \flat C \flat 7 A \flat B \flat (SUS4) B \flat E \flat /G A \flat MAJ7 B \flat (SUS4) B \flat

33

E \flat A \flat E \flat /G B \flat (SUS4) B \flat /A \flat E \flat /G A \flat B \flat (SUS4) B \flat E \flat

RIT.

ARRANGED BY CHARLES MILLING. © 2007. SOUL MOTHER PUBLISHING. ALL RIGHTS RESERVED.
DUPLICATION PROHIBITED BY LAW. SOLE SELLING AGENT: WWW.LIVEHYMNAL.COM

CAPO CHORD CHART
CAPO FRET 3

LOVE DIVINE

WORDS: CHARLES WESLEY (1747)

LIVE HYMNAL

MUSIC:
"HYFRYDOL", ROWLAND H. PRICHARD (1844)
ADAPTED BY: CHARLES MILLING

INTRO 1

♩ = 126

6/8

C G C F G(SUS4) G C/E Am7 G(SUS4) G C

GUITAR & PERCUSSION

FILL....

INTRO 2

5

C G C F G(SUS4) G C/E Am7 G(SUS4) G C

BAND IN

FILL....

VERSE 12.3.

9

C G C F G(SUS4) G C/E Am7 G(SUS4) G C

BAND IN

13

C G C F G(SUS4) G C/E Am7 G(SUS4) G C

FILL....

17

Em Am7 F G(SUS4) G C/E Fmaj7 G(SUS4) G

21

C F C/E G(SUS4) G C/E F G(SUS4) G C

INTERLUDES

25

OPTIONAL REPEAT

C G C F G(SUS4) G C/E Am7 G(SUS4) G C

3X's

FILL....

TAG

29

Em Am7 F G(SUS4) G C/E Fmaj7 G(SUS4) G

33

C F C/E G(SUS4) G/F C/E F G(SUS4) G C

RIT.

ARRANGED BY CHARLES MILLING. © 2007. SOUL MOTHER PUBLISHING. ALL RIGHTS RESERVED.
DUPLICATION PROHIBITED BY LAW. SOLE SELLING AGENT: WWW.LIVEHYMNAL.COM

Love Divine – Live Hymnal

(Lyric Page for Singers)

Verse 1:

**Love divine, all loves excelling,
Joy of heaven, to earth come down,
Fix in us Thy humble dwelling,
All thy faithful mercies crown.**

**Jesus, thou art all compassion,
Pure, unbounded love Thou art;
Visit us with thy salvation,
Enter every trembling heart.**

Verse 2:

**Come, almighty to deliver,
Let us all thy life receive;
Suddenly return, and never,
Nevermore thy temples leave.**

**Thee we would be always blessing,
Serve thee as thy hosts above,
Pray, and praise thee without ceasing,
Glory in thy perfect love.**

Verse 3:

**Finish then thy new creation;
Pure and spotless let us be;
Let us see thy great salvation
Perfectly restored in thee:**

(Love Divine – Lyric Page for Singers)

**Changed from glory into glory,
Till in Heaven we take our place,
Till we cast our crowns before thee,
Lost in wonder, love and praise.**

Tag:

**Changed from glory into glory,
Till in Heaven we take our place
Till we cast our crowns before thee,
Lost in wonder, love and praise.**

Words: Charles Wesley (1747). Music: "Hyfrydol", Rowland H. Prichard (1844). Adapted by: Charles Milling. Arranged by Charles Milling. © 2007. Soul Mother Publishing. All rights reserved. Duplication Prohibited by law. Sole selling agent: www.livehymnal.com.

(Love Divine – Lyric Page for Singers)

TENOR HARMONY

LOVE DIVINE

WORDS: CHARLES WESLEY (1747)

LIVE HYMNAL

MUSIC:
"HYFRYDOL", ROWLAND H. PRICHARD (1844)
ADAPTED BY: CHARLES MILLING

♩ = 126

(PICKING UP AT VERSE 2)

VERSE 2.3.

5




(8) COME AL- MIGH- TY TO DE- LI - VER LET US ALL_ THY_ LI- FE RE- CEIVE
FIN- ISH THEN_ THY NEW CRE- A - TION PURE AND SPOT- LESS LET_ US_ BE

9




(8) SU - DEN - LY_ RE - TURN AND_ NE - VER NE - VER - MORE THY_ TEM - PLES_ LEAVE
LET US_ SEE_ THY GREAT SAL - VA - TION PER- FECT - LY RE - STORED IN_ THEE.

13



(8) THEE WE WOULD BE_ AL - WAYS BLESS - ING SERVE THEE AS_ THY HO- STS A - BOVE
CHANGED FROM GLO - RY_ IN - TO GLO - RY TILL IN HEA- VEN WE TAKE_ OUR PLACE

17



(8) PRAY_ AND_ PRAISE THEE_ WITH - OUT CEAS - ING GLO- RY IN_ THY_ PER- FECT LOVE_
TILL_ WE_ CAST OUR_ CROWNS BE- FORE_ THEE LOST IN WON - DER_ LOVE AND_ PRAISE

INTERLUDES

21

(OPTIONAL REPEAT)



(8)

ARRANGED BY CHARLES MILLING. © 2007. SOUL MOTHER PUBLISHING. ALL RIGHTS RESERVED.
DUPLICATION PROHIBITED BY LAW. SOLE SELLING AGENT: WWW.LIVEHYMNAL.COM

2 (LOVE DIVINE)

TENOR HARMONY

25 TAG

(8) CHANGED FROM GLO - RY IN - TO GLO - RY TILL IN HEA - VEN WE

28

(8) TAKE OUR PLACE TILL WE CAST OUR CROWNS BE - FORE THEE
RIT.

31

(8) LOST IN WON - DER LOVE AND PRAISE
RIT.

ALTO HARMONY

LOVE DIVINE

WORDS: CHARLES WESLEY (1747)

LIVE HYMNAL

MUSIC:

"HYFRYDOL", ROWLAND H. PRICHARD (1844)

ADAPTED BY: CHARLES MILLING

♩ = 126

(PICKING UP AT VERSE 3)

VERSE 3

FIN - ISH THEN THY NEW CRE - A - TION PURE AND SPOT LESS LET US BE

6

LET US SEE THY GREAT SAL - VA - TION PER FECT - LY RE - STORED IN THEE.

10

CHANGED FROM GLO - RY IN - TO GLO - RY TILL IN HEA - VEN WE TAKE OUR PLACE

14

TILL WE CAST OUR CROWNS BE FORE THEE LOST IN WON - DER LOVE AND PRAISE.

INTERLUDE

18 (OPTIONAL REPEAT)

(OPTIONAL REPEAT)

ARRANGED BY CHARLES MILLING. © 2007. SOUL MOTHER PUBLISHING. ALL RIGHTS RESERVED.
DUPLICATION PROHIBITED BY LAW. SOLE SELLING AGENT: WWW.LIVEHYMNAL.COM

2 (LOVE DIVINE)

ALTO HARMONY

22 TAG

CHANGED FROM GLO - RY IN - TO GLO - RY TILL IN HEA - VEN WE

25

TAKE OUR PLACE TILL WE CAST OUR CROWNS BE - FORE THEE

RIT.

28

RIT. LOST IN WON - DER LOVE AND PRAISE