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*Awake and Sing: Hymn Introductions and Accompaniments*  
Eric Wall

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# Christ, Be Our Light

setting, Eric Wall

## Introduction

I: Foundations 8', 4'

II: Solo Reed

Ped: 16', 8'; I/Ped.

The musical score is written in 3/4 time with a key signature of one sharp (F#). It consists of two systems of piano accompaniment. System I (labeled 'I') features a treble staff with a melodic line and a bass staff with a harmonic accompaniment. System II (labeled 'II') continues the accompaniment with a more active bass line and a treble staff with chords and melodic fragments. The piece concludes with a final chord in the bass staff.

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### Alternate Accompaniment 1 ("Longing for food...")

Man: Foundations 8', 4', 2', Reeds

Opt. Solo Reed on tune

Ped: 16', 8', 4'; Man/Ped.

1 | 2 - opt. bridge to next stanza

**Alternate Accompaniment 2** (“Longing for shelter...”)

Man: Foundations 8', 4', (2'), add Mixtures, Reeds

Ped: 16', 8', (4'); Man/Ped.

The first system of musical notation is in treble and bass clefs with a key signature of one sharp (F#) and a time signature of 3/4. The melody in the treble clef begins with a half note G4, followed by quarter notes A4, B4, and C5. The bass clef accompaniment starts with a half rest, followed by quarter notes G2, A2, and B2. A dynamic marking of *mf* is placed below the first measure.

The second system continues the piece. The treble clef melody features a half note G4, followed by quarter notes A4, B4, and C5. The bass clef accompaniment includes a half note G2, followed by quarter notes A2, B2, and C3. A dynamic marking of *add* is placed above the second measure.

The third system continues the piece. The treble clef melody features a half note G4, followed by quarter notes A4, B4, and C5. The bass clef accompaniment includes a half note G2, followed by quarter notes A2, B2, and C3. A dynamic marking of *f (add)* is placed above the second measure.

The fourth system continues the piece. The treble clef melody features a half note G4, followed by quarter notes A4, B4, and C5. The bass clef accompaniment includes a half note G2, followed by quarter notes A2, B2, and C3.

The fifth system concludes the piece. The treble clef melody features a half note G4, followed by quarter notes A4, B4, and C5. The bass clef accompaniment includes a half note G2, followed by quarter notes A2, B2, and C3. The system is divided into two parts: the first part is marked with a '1' above the first measure, and the second part is marked with '2 opt. bridge to next stanza' above the first measure.

**Alternate Accompaniment 3** (*final stanza*)

Man: Foundations 8', 4'

Ped: 16', 8'; Man/Ped.

The musical score is written in 3/4 time and the key of D major (one sharp). It consists of five systems of piano accompaniment. The first system features a grand staff with a treble clef and a bass clef, and a separate bass line. The second system continues the grand staff. The third system includes a grand staff and a separate bass line. The fourth system continues the grand staff. The fifth system includes a grand staff and a separate bass line, ending with a double bar line. A large 'SAMPLE' watermark is overlaid diagonally across the page.

Opt. final cadence

for Michael Corzine  
**Copeland**

setting, Eric Wall

**Introduction**

Man: Foundations 8', 4', 2', Mixtures, Reeds

Ped: 16', 8', 4'; Man/Ped.

The musical score is written in G major (one sharp) and 4/4 time. It consists of two systems of three staves each. The top staff is the treble clef, the middle is the bass clef, and the bottom is a separate bass clef. The music features a melodic line in the treble and a bass line in the bass clefs. A large 'SAMPLE' watermark is overlaid diagonally across the score.

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**Alternate Accompaniment 3** (“Bring your joy and bring your sadness...”)

Man: Warm Foundations 8', 4'

Ped: 16', 8'; Man/Ped.

The musical score is written in D major (two sharps) and 4/4 time. It consists of four systems of piano accompaniment. Each system contains three staves: a grand staff with a treble clef and a bass clef, and a separate bass clef staff below it. The first system begins with a treble clef staff containing chords and eighth notes, a bass clef staff with a whole note and eighth notes, and a lower bass clef staff with a whole note. The second system continues with similar textures. The third system features more complex chordal textures in the treble and bass clef staves. The fourth system concludes with a final cadence, including a double bar line and a fermata over the final notes.

# Sine nomine

*in the key of G*

setting, Eric Wall

## Introduction 1

Man: Foundations 8', 4', 2'

Ped: 16', 8', 4'; Man/Ped.

The musical score is written in G major (one sharp) and 4/4 time. It is divided into two systems, each containing three staves. The top two staves of each system are for the organ, with the upper staff in Treble clef and the lower staff in Bass clef. The bottom staff of each system is for the voice, in Bass clef. The organ part begins with a series of chords and moving lines in both hands. The voice part has a simple melodic line. A large 'SAMPLE' watermark is overlaid diagonally across the score.

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### Introduction 2

Man: Gentle 8', (4')

Ped: 8' only

Gently

The first system of musical notation consists of three staves. The top staff is a grand staff with a treble clef and a key signature of one sharp (F#). The time signature is 4/4. The first measure contains a whole rest. The second measure contains a quarter note G4, followed by a quarter note A4, and then a pair of beamed eighth notes B4 and C5. The third measure contains a pair of beamed eighth notes D5 and E5, followed by a pair of beamed eighth notes F#5 and G5. The bottom staff is a bass clef staff with a key signature of one sharp (F#) and a time signature of 4/4. It contains a whole rest in the first measure, followed by a whole rest in the second measure, and a whole rest in the third measure.

The second system of musical notation consists of three staves. The top staff is a grand staff with a treble clef and a key signature of one sharp (F#). The time signature is 4/4. The first measure contains a pair of beamed eighth notes G4 and A4, followed by a pair of beamed eighth notes B4 and C5. The second measure contains a pair of beamed eighth notes D5 and E5, followed by a pair of beamed eighth notes F#5 and G5. The third measure contains a pair of beamed eighth notes A5 and B5, followed by a pair of beamed eighth notes C6 and D6. The bottom staff is a bass clef staff with a key signature of one sharp (F#) and a time signature of 4/4. It contains a whole note G2 in the first measure, followed by a whole note A2 in the second measure, and a whole note B2 in the third measure.

SAMPLE

**Alternate Accompaniment 1** ("The golden evening...")

Man: Warm Foundations 8', Strings 8'

Ped: Principal or Reed 8' or 4'

The first system of music consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It begins with a whole rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The middle staff is in bass clef and starts with a half note G2, followed by a half note A2, and a half note B2. The bottom staff is also in bass clef and contains a single half note G2.

The second system of music consists of three staves. The top staff continues with a quarter note C5, a quarter note D5, and a quarter note E5. The middle staff continues with a half note C3, followed by a half note D3, and a half note E3. The bottom staff continues with a half note G2, followed by a half note A2, and a half note B2.

The third system of music consists of three staves. The top staff continues with a quarter note F#5, a quarter note G5, and a quarter note A5. The middle staff continues with a half note F#2, followed by a half note G2, and a half note A2. The bottom staff continues with a half note G2, followed by a half note A2, and a half note B2. The system concludes with a double bar line.

**Alternate Accompaniment 2** (*final stanza*)

Man: Foundations 8', 4', 2', Mixtures, Reeds

Ped: 16', 8', 4'; Man/Ped.

The musical score is presented in three systems, each with three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. The key signature is one sharp (F#) and the time signature is 4/4. The first system includes a trill-like flourish above the final note of the top staff. The second system features a fermata over the first note of the top staff. The third system concludes with a double bar line. A large, semi-transparent watermark reading 'SAMPLE' is oriented diagonally across the page.

# Endnotes

## BÍ-NÎU

This wonderful tune is sung with vocal slides, which the organ cannot do. These settings offer backdrops of empty space (with rests), sustained harmony, or rising-and-falling motion; the intent is for the tune to be easily sung in partnership with these textures. Like the tune's original harmonization, the harmony in these settings uses only the pitches of the tune itself. There are four different accompaniments, usable in any order or amount; each stanza might use a different one, or the same one might be used throughout. All are linked by interludes so that the stanzas do not stop and restart but travel on a continuing stream. Registrations should be gentle, clear, and open. Many thanks to Chi-Yi Chen Wolbrink for her invaluable expertise and help with this setting.

## CHRIST, BE OUR LIGHT

There is a natural one-beat-per-measure buoyance to this tune, reflected in these settings by downbeat stresses (Accompaniment 1) and by streams of passing notes derived from measures 4 and 11 of the tune. That continuity of rhythmic motion still demands the nuances of pacing that allow for the congregation's breath so that the accompaniments sing: not "pushing" forward but flowing gracefully. Lifting the pedal for breaths can be just as helpful as lifting the tune.

The three accompaniment settings are suggested for specific stanzas, but theological nuance or worship context may suggest using them for other stanzas or adjusting registrations. The accompaniments offer either a concluding chord or a bridge into a subsequent stanza. Harmonically, Accompaniments 2 and 3 begin less definitively, allowing some fluidity between the hymn's E minor–G major poles.

## COPELAND

Following a short introduction, this expansive tune has three alternate accompaniments, intended for stanzas 2, 3, and 4. After a reflective second stanza (Accompaniment 1), the hymn's fullest volume and energy are found in stanza 3 (Accompaniment 2), as all times and places are summoned to the table. Just as there is a settling at most meals when guests are seated, here the last stanza (Accompaniment 3) is quieter, pointing us toward table and liturgy.

## CWM RHONDDA

This setting was created for the text "Guide me ever, great Redeemer," though other texts will work as well. It is intended for the same tempo as the standard harmonization, but it feels broader because the harmonic rhythm is slower, changing only every two measures. This allows the tune a different kind of weight or gravity for this text of pilgrimage, rather than the more triumphant quality of the standard harmonization. These settings provide either concluding chords to stanzas or bridges between them. Use of the bridges helps to underscore the sense of journey, since the "home" of the tonic only occurs at the end of the final stanza. It is also possible for an inner stanza to be sung to a standard harmonization, though with gentler registration and broad phrasing.

These settings ask for the sense of a broad singing arc and for firm and steady articulation wherever the pedal and left hand have the ♩ ♩ ♩ pattern. Registrations in the outer stanzas should be strong but not overwhelming; in the inner stanzas, the sounds should be broad enough for a singing quality but calm enough so that the upper range is not shrill. These settings are offered in both F major and G major; the occasion, mood, or time of day sometimes suggests one key or another.

## ELLACOMBE

The three introductions are brief for this well-known tune. If slightly more time is needed, any of them might be preceded by the first four measures—straight from the hymn itself—on a different registration. Accompaniment 1 is gentler and might be suitable for singing by only part of the congregation or as a stanza in alternation sung by a separate group. Accompaniment 2 is intended to be a bold final stanza; like most bold congregational accompaniments, the strongest sounds do not have to be present for the entire stanza, and it is most effective when some sounds are reserved for the final few measures. Introduction 3 and Accompaniment 2 have essentially the same ending, allowing that sung stanza to recall the introduction.

These accompaniments were created for stanzas of "I sing the mighty power of God" (Accompaniment 1: "I sing the goodness of the Lord . . ."; Accompaniment 2: "There's not a plant or flower below . . ."). They are also suitable for stanzas of "Hosanna, loud hosanna" or "All hail to God's Anointed."

## HOUSTON

This wonderful tune is given here in both D♭ major and D major. D is easier to play; D♭ (the original) is closer to the tune's inherent warmth and songfulness. This tune has a Brahmsian quality: we feel the quarter-note movement, but we also feel an unmistakable one-beat-per-measure pulse, even at its moderately slow tempo.

In this setting, the intent of the introduction is to seem almost suspended: an unhurried emergence. Registration should be gentle, even ethereal, which is a matter of both volume and timbre. The subtlety of the beginning may depend on where the hymn occurs in worship and what has immediately preceded it. A congregation might wish to remain seated for much of the introduction—even waiting until the final chord before rising.

In the accompaniments, passing notes give a current of sound, and pedal rests clarify breaths. Tempo should be nuanced to allow for breathing. There is always a sense of momentary rest at “city of God”—the breath and movement to the final phrase don’t need to rush. Accompaniment 2 is provided with two different endings: the first gives a slight diminuendo to finish the stanza, and the second is intended to be a much more noticeable decrease, returning almost to the sound-world of the introduction.

### KING’S WESTON

This setting was originally intended for Adam Tice’s text “Jesus enters Egypt,” but it works with the more well-known “At the name of Jesus” as well. Introduction 1 is simply a weave of the tune’s rhythmic ideas. The suggested registration is for a dramatic alternation between reeds and plenum, but it would work equally well with more restrained sounds. Those choices will depend on the hymn’s context in worship. Introduction 2 is intended for warm, gentle sounds, with an optional pedal entry in the final measure. Both accompaniment settings, though different in registration and texture, envision the tune broad and singing rather than triumphant or fanfare-like.

### LASST UNS ERFREUEN

This introduction includes several measures of sustained trills. Depending on registration and acoustics, the trills can be adjusted. The texture should sound sharp and active rather than murky: a kind of “hovering background” against which the pedal offers the tune boldly.

The stanzas can be used with the variety of texts that partner with this tune. In Accompaniment 1, the tune is on a pedal reed, which might be 8' or 4' depending on the register of voices singing, and the strength of registration can be modified based on the size of the singing congregation. In this accompaniment, the mid-stanza fermata is “written in” at measure 6: the ongoing quarter notes in the manual allow for the fermata-breath; alternatively, the fermata can be observed by holding the first note of beat 2, then moving to beat 4, without the other connecting notes.

Accompaniment 2 can work well with texts that evoke energy or grandeur. Despite the active texture, the feel should be smooth and flowing, allowing (as always) the congregational breaths to determine the nuances of tempo. If played on coupled manuals, the left-hand sixteenths are clearer if the stronger manual is not coupled to the pedal. In the second half of this accompaniment, the upper-voice echoes should be light and singing; again, the task here is to allow a texture of motor-rhythms to flex subtly so the congregation can breathe and phrase.

Accompaniment 3 is a possible final stanza, beginning with overlapping soundings of the tune. The texture is mostly thin, allowing registration and articulation to do the work of boldness; really strong stops can be saved for the final few measures. The solo reed at the end is optional, and the left-hand chords can be detached or legato to allow the right hand to project clearly. Accompaniment 4 is also a final stanza and begins more gently; it originated in response to the final stanza of David Gambrell’s text “Sing glory to the name of God,” which begins with “May God forever be our peace.” In both of these, the final cadence has the option of being plagal or authentic.

### LOVE UNKNOWN

These settings originated for Gracia Grindal’s text “We sing to you, O God,” but stanzas of “My song is love unknown” and Shirley Erena Murray’s “Now to your table spread” pair with some of these as well. The introduction is a gentle one and establishes the kind of *cantabile* singing that this tune asks for; sometimes introductions best summon our voices by evoking the beauty of the tune rather than the power of the organ. Accompaniment 1 should have both weight and motion that nevertheless allow for smooth, forward-moving singing; left hand and pedal should be heard as phrases that slightly offset the tune’s phrases. Accompaniment 2 was created for stanza 3 of the Grindal text (“You bear us through the world . . .”) but would also work with stanza 2 of Murray’s text (“Hands of the world stretch out . . .”). Accompaniment 3 is a final stanza, and the registration may depend on which text is sung; for instance, too strong a sound would overwhelm the delicacy of the last stanza of “My song is love unknown.”

### RESIGNATION

Here are an introduction and final stanza that share the common texture of a *pizzicato* pedal line. The intent is that the pedal should not drive the singing forward but allow it to feel almost suspended above the gently constant rhythm. The quality of the introduction is introspective, even placid—almost as though the tune were being evoked by simple humming. The final stanza accompaniment is a similar feel, with registration gentle enough to shimmer and broad enough to encourage singing. The right-hand tune might be in the printed octave if not too bright, or it might be on a separate solo (non-reed) sound. There is an optional treble-instrument obbligato (downloadable), and it is also possible to use two instruments, one taking the right-hand tune and the other the obbligato.

These were created for use with the Watts text “My Shepherd, you supply my need,” and two possible endings are provided that both allow for the poetic sense of continuing that is true of the final stanza’s last words. These settings also work for Ruth Duck’s “When

God restored our common life,” and for that text, the final stanza may be somewhat stronger, even including gentle reeds, to give conviction to the prayer of that stanza. The extended endings may feel less needed with that text and may be shortened, or the stanza might simply end on the tune’s final note.

### SALZBURG

These settings work both for “Let the whole creation cry” and “Sing of God made manifest (Songs of thankfulness and praise).” The introduction is fanfare-like, inviting confident singing. Accompaniment 1 offers the tune in the pedal; it may be 8' or 4' depending on the voices singing. The manual sounds should be strong enough that the low range has a sense of weight and presence. Accompaniment 2 is a firm final stanza; registration can be strong, but not so much that the right hand in the final measures becomes shrill.

### SINE NOMINE

This tune is offered here in G major or F major, for both “For all the saints” and Sylvia Dunstan’s “Go to the world.” Both introductions are brief. The first is for strong sounds. The second (though sharing the same essential material) is intentionally gentle: “For all the saints” might be sung on some occasions with reflectiveness rather than gusto. Accompaniment 1 was created for a less-sung stanza: “The golden evening brightens in the west . . .,” with “warriors” changed to “servants”; it also works, with slightly stronger manual registration and pedal solo reed, for stanza 3 of Dunstan’s text. Accompaniment 2 is a final stanza; the inherent strength and conviction of both tune and text may be most natural with sounds that are a full forte rather than fortissimo.

### SLANE

This tune is provided in D major and E major; though E $\flat$  is usual in hymn collections, D may be useful if a key relationship with another musical element is needed or if the tone or time of day suggests the lower setting. The introduction is a kind of musing on the tune, with clear, unhurried movement. There are two possible endings: one is conventional, the other a transition into the first stanza. This transition is echoed as a possible ending for Accompaniment 1. The brief transition space between stanzas can allow a hymn of this depth and beauty to be slightly larger than our singing of it—to pause within it without stepping out of it. Accompaniment 1 also has multiple registration possibilities, depending on the text. Accompaniment 2 is stately; registrations should be warm, the strength understated.

### STUEMPFLE

This magnificent Easter hymn has two introductions; both are brief and bold. Accompaniment 1 places the tune in the pedal; the registration may be 8' or 4' depending on the voices singing, and the accompaniment should travel easily alongside it. Accompaniment 2 is a strong final stanza. Like other Easter hymns, this one is shaped by the alternation of longer phrases and shorter alleluias; these settings are most helpful to singing if they move with a sense of those large-scale phrasings.

### TEMPUS ADEST FLORIDUM

Both introduction and accompaniment provided here were created for “Gentle Mary laid her child,” though other texts associated with this tune work as well. The movement is unhurried; the half note is the felt pulse. Precision with tied and repeated notes will allow the texture to have both continuous legato and perceivable movement. The pedal’s movement from measure to measure is steady, but it should account for breathing at phrases.

### WAYFARING STRANGER

This setting was written to carry Adam Tice’s text “Sometimes our only song is weeping.” The introduction is short and spare and reappears as a possible interlude between Accompaniments 1 and 2. The two stanzas of the text offer a lament and a response, and the accompaniments imagine two broad possibilities. One is that stanza 1 is a quiet lament and stanza 2 a stronger response; the other is that stanza 1 is stronger and the second stanza’s response is calmer. Folk tunes like this one tend to ask for singing that is less about sturdy beats and more about nuanced flow, and there is a keening in this tune-text partnership in which long notes need expansion and phrases need space. These settings benefit from attentiveness to the singing of the moment and to subtle articulations and breaths in playing. Lifting in the pedal in particular will help this tune have air and space.