

Brightest and best – EPIPHANY 11 10 11 10

I suggest the first and last lines for the play-over and either of two bridges between verses. Although I have kept the 4:4 time signature, try to think of this as 2:2.

Play-over

Bright - est and

Bridge

- dee - mer is laid. Cold on his

Bridge (shorter)

- dee - mer is laid. Cold on his

The pace of this hymn suggests a re-write halving the number of bars and note values throughout. It would then have a natural four-in-a-bar tempo.

Broken for me, broken for you AA BB or AB AB CD CD + coda

Once started this runs well but watch that the long notes are correctly counted maintaining the rhythm throughout, perhaps a classical guitar or harp would be effective here. I have used the final note E from the coda to clarify that the play-over is ending. Usually sung by a choir the introduction can be quite short. The following works well (**A** + coda):

Play-over

Bro - ken for me, _____ bro - ken for...

Words & Music: Janet Lunt. © Copyright 1978 Sovereign Music UK, PO Box 356, Leighton Buzzard, Beds. LU7 3WP, UK. Used by permission.

Brother, sister, let me serve you – *The Servant Song* ABAB CBBB

Play over the whole verse or use the shortened play-over (**ABBD**) below. The bridge is optional in the play-over but I would recommend it with the short one. Otherwise hold the last note for three beats followed by one beat rest. (Shown here in D which I prefer.)

The musical score is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It consists of three systems. The first system is labeled 'Play-over' and 'mf', showing a melodic line with a 3/4 time signature change in the final bar, labeled 'to join or bridge'. The second system is labeled 'Join' and shows the vocal line with lyrics: 'Bro - ther, sis - ter, let me serve you, let me be as...'. The third system is labeled 'Bridge' and 'mp', with a dotted line indicating it is optional in the play-over. It shows a piano accompaniment in bass clef and a vocal line with lyrics: '[too.] Bro - ther, sis - ter, let me serve you,...'. The bridge ends with a piano (p) dynamic marking.

Words & Music: Richard Gillard. © copyright Scripture in Song (Integrity Music).

Child in the manger – BUNESSAN See Morning has broken – p108.

Christians awake! – YORKSHIRE (STOCKPORT) 10 10 10 10 10 10 AB CD EB

A good way to start Christmas morning, but get the speed up; it is marked 2:2 in my books! Note the subtle change in the fourth bar – the last note the second line joins here (**AB**). This has lots of verses and with the high notes involved you should add a bridge between to give the voices a rest. I usually play this in B flat.

The musical score is written in treble and bass clefs with a key signature of one sharp (F#) and a 2/2 time signature. It consists of two systems. The first system is labeled 'Play-over' and shows a piano accompaniment in bass clef and a vocal line with lyrics: 'Christians a -'. The second system is labeled 'Bridges' and 'mf', with a dotted line indicating it is optional. It shows a piano accompaniment in bass clef and a vocal line with lyrics: 'of God in - car-nate and the Vir - gin's Son. Then to the...'. The second system ends with a forte (f) dynamic marking.

Use the long bridge or omit the dotted section – either work well.