CHAPTER FIVE

THEN SINGS MY SOUL!

The Song Leader

Let us take the common songs of our own people as they sing them at harvest, at village festivals, for use in our churches. Men can as well praise God in one tune as the other, and it is a pity such pretty songs as these should be kept any longer from the service of their Master. —Martin Luther

Dear Ms. Song,

There are some essential steps in choosing the “proper” song. First, be sure to select songs en route to the corps or, even better, while the band is playing the prelude. The frenetic flapping of pages in full view of the congregation is a helpful distraction. Next, choose the tune by making up a number, or by muttering, “Let’s try tune number …?” This keeps the pianist and bandmaster on their toes with their fingers apprehensively leafing through the tune book.

If you dare to give some forethought to tune selection, by all means choose a new tune to refresh old, unfamiliar words. In your excitement for this new marriage of words and text, be sure that the tune requires repeating the final line two and a half times. For example, “O Master, Let Me Walk with Thee” gets an unexpected lift enjoined with the lively “And Above the Rest” tune. When you run out of words, just default to the original “this note shall swell” chorus, which no one knows anymore.

In Chapter Five, we learn how to:

• locate the words and music for Sunday worship, including how to copy “right,” make text readable, and use the metrical index.
• look at a script for song leading.
• find new songs and effective congregational song accompaniments.
• practice beat patterns for three basic time signatures.
• start a song with a downbeat or “pick-up,” or how to end a song with a cut-off.

Dear Sun Day Song,

I have recently been thrust into the role of song leader at my corps. We have a band and an okay pianist and, like many congregations, a variety of folks, young and old. Most really don’t get it, if you know what I mean. What can I do to upgrade the congregational singing in my corps?

Lost in His service,
Got Song?

The Salvation Army

BRIGADIER SUN DAY SONG
11:00 SOUL BOULEVARD
SALVATION TOWN, S.A.

Dear Ms. Song,

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If you dare to give some forethought to tune selection, by all means choose a new tune to refresh old, unfamiliar words. In your excitement for this new marriage of words and text, be sure that the tune requires repeating the final line two and a half times. For example, “O Master, Let Me Walk with Thee” gets an unexpected lift enjoined with the lively “And Above the Rest” tune. When you run out of words, just default to the original “this note shall swell” chorus, which no one knows anymore.

The Beat Goes On
Most of our congregations represent a fair cross-section of intellect and taste. (Do not confuse the two!) Play it safe and always pick a song at the lowest common denominator. A wise comrade once said, “The shallower the song, the deeper the blessing.” Speaking of blessing, if you are blessed to have a praise band, pick a song of Isaac Watts’ vintage and fully frustrate the guitarists with a chord change on every beat. And remember that repeating a mantra of the same few words over and over really piques the interest of the “greatest” generation!

Now as to leading the song properly, keep the bandmaster off balance by pretending to end your introductory comments, and then suddenly starting up with another idea.

Just as he brings his arm down for the band to start, pretend not to notice that indeed one player did observe his aborted downbeat, during which the bandmaster has virtually dislocated his shoulder trying to stop the near debacle. On the other hand (pun intended), it may be simpler to just start the verse without ever looking his way or signaling your intentions.

For real dramatic effect, create longer and longer pauses to throw off your musicians. “He lives.... He lives..... He lives........” (You know the drill, right?) The more surprises the better, especially if you get the congregation to try to clap along. While you’re at this, look disparagingly at any suggestion of exuberance, movement, or joy.

I know you’ve been told otherwise, but tempo does not matter a bit! Give devotional songs a lift by singing them at a good clip, and many happy songs deserve a slow and thoughtful rendition. In fact, why not vary the tempo dramatically from verse to verse? Encourage lengthy testimonies between verses of songs, but be sure everyone has to remain standing in order to hear better.

Always sing your improvised alto or baritone part directly into the mike. Even better, amaze your congregation by arbitrarily switching parts, and octave, at will. This effect works particularly well when fed through the hallway, nursery, and exterior speakers without the supporting congregation. It gives the neighborhood your best impression.

Surprise! Speaking of solos, out of the blue, way after everyone has forgotten, suddenly blurt out, “Let’s sing that chorus again.” You may end up starting that one yourself and flying solo, but better to be “moved by the Spirit.” Finally, if anything doesn’t go quite right, take a cue from the standup soloist and glare at your piano player. I mean glare.

Lost in endless song.

P.S. What a wonderful coincidence that we share the same last name!
WE NEED A SONG LEADER

Song leaders have partnered in ministry with preachers over generations. Famous collaborations include Charles and John Wesley, Ira Sankey with Dwight L. Moody, Homer Rodeheaver with Billy Sunday, and George Beverly Shea with Billy Graham. The song leader stands and faces the people, singing with heart and voice, giving an aural and visual image of how each congregant should participate. A true song leader draws all worshipers into the moment.

In the Hebrew tradition, the song leader, or cantor, is known as Ba’al Tefillah, marvelously defined as the master of prayer. Rabbi Abraham Heschel tells us, “The mission of the cantor is to lead in prayer…. He must identify himself with the congregation. His task is to represent as well as inspire a community…. The music is not an end in itself but a means of religious experience. Its function is to help us to live through a moment of confrontation with the presence of God: to expose ourselves to him in praise, in self–scrutiny and in hope.”

Contrary to the satirical letter exchange with Ms. Song, the song leader should discover which songs their congregation really respond to, and why. The song leader continually collects songs and enlarges the congregation’s repertoire. The song leader knows the songbook and embraces the full narrative of a song. The song leader learns the tunes and discovers what a tune will sound like with a new text, and vice versa. Reminiscent of the song leader partnerships of former generations, the song leader is acutely aware of the mood that is set by a tune married to a text. Importantly, the song leader does not choose just a charming lyric, but also learns to select complementary music that ultimately “serves the service.”

A generation ago Alice Parker commented, “For too long we have relied on the organ [in The Salvation Army, the band], choir, keyboard and the hymnal to ‘make it easy’ for the congregation to sing.” In this era of projected lyrics, amplified instruments, and sophisticated arrangements, congregations seem to be saying, “The music will continue whether we sing or not.” The result in many places is lethargic, passive congregational singing. Out of respect for the service, worshipers stand and seem to be listening, but many do not sing.

Relying on instruments, whether plugged or unplugged, discounts the reality that the only instrument that copes with words is the human voice. Song is after all music and words, which requires a song leader! Take a cue from the itinerant revival teams of old. Few things bind a congregation together like vibrant song. Nurture a partnership with your congregation, and like the cantors of old proclaim, “How good it is to sing praises to our God, how pleasant and fitting to praise Him!” (Psalm 147:1) Lead on!
1. The opening question–and–answer letter exchange emphasizes how not to conduct oneself as a meeting leader. Reread the response letter, and then suggest ways to correct some of the answers to benefit the congregation and supporting musicians.

2. Reflect on the congregational singing in your corps. If the participation in song seems passive, do you think it is a matter of songs that are unfamiliar or difficult to learn? Is the instrumental support too loud, so that folks hesitate to sing since they cannot hear themselves? Or could it simply be a lack of effective song leadership?

Salvation Army song, like The Salvation Army itself, was birthed in the open–air. In Sing the Happy Song, Brindley Boon recounts the first recorded evidence of Christian Mission music–making, from William Booth’s 1865 diary: “We formed a procession and sang down the Whitechapel Road to the Room. We had an efficient band of singers, and as we passed along the spacious and crowded thoroughfare singing ‘We’re bound for the land of the pure and the holy,’ the people ran from every side.” Boon astutely observes an entirely unrehearsed blueprint for Salvation Army singing with the use of this song: the testimony—“We’re bound for the land...” and the appeal—“Say will you go to the Eden above?” Several editions have commenced with the Founder’s Song—“O Boundless Salvation.” But William Booth placed this song—“To the Eden Above”—first in many early publications, including his “Revival Songs” and The Salvation Army “Penny Song Book.”

W. T. Stead, writing in 1895, marveled at the early Salvation Army’s outpouring of song: “This latest birth … owes at least as much of its astonishing success to its hymns as to its disciples. No religious denomination or organization of any kind has done so much to develop verse–writing. Every week The War Cry is filled with new hymns … They have long since passed the fresh and sweet simplicity of war songs like: ‘The devil and me, we can’t agree, I hate him, and he hates me.’” Stead commends enthusiastically a song like “Blessed Lord, in Thee Is Refuge” from the pen of the Founder’s son, Herbert Booth, which remains in our song book today.

In the nineteenth century, Brooklyn–based Henry Ward Beecher was one of the most famous preachers of his day. In speaking of Railton and the Hallelujah Lassies’ invasion of New York, he was quoted to say, “That these people will sing their way round the world in spite of us is already being
fulfilled, for on sea and on land their songs have been heard all round the globe."7
Typical of the practice of adapting religious words to “profane ditties of the music hall,” Railton apparently was fond of singing the words, “O, how I love Jesus” to a popular air, “So early in the morning.”8

For Salvationists, “less churchy” Salvation Army songs, even militant airs, quickly took the place of the revival hymns of the day.9 Brindley Boon credits the Fry Family, also the Army’s first bandsmen, with collecting the new words and music: “When a new song was heard the words would be swiftly taken down while the melody was recorded.”10 Apparently, Ernest and Bert Fry were able shorthand scribes while elder brother Fred was a tonic sol–fa expert who transcribed the tunes. Some of the Army’s best songs by Herbert Booth and Richard Slater date from the first songster brigade, founded in 1883 in Clapton, England, as the Salvation Songsters.11

One practical and economic innovation for disseminating new songs was The Salvation Soldier’s Song Book (1885). Paper-covered, with 251 tunes for congregational use, it sold for just a penny.12 The rich outpouring of Salvation Army song dates back to the Booths—William, Herbert, and Evangeline—and has continued in later years with songs by Albert Orsborn, Catherine Baird, and John Gowans. The latest edition of the Salvation Army Song Book is the sixth major collection of songs, dating back to 1878.

Response and revelation
Evangelical Christians treasure two books—the Bible and their songbook. Martin Luther “gave the German people in their own language the Bible and the hymnbook, so that God might speak directly to them in His Word, and that they might directly answer Him in their songs.”13 Congregational singing permits a united response to the gospel. The Pilgrim forefathers journeyed to church carrying two books, the then–new King James Bible and the Bay Psalm Book, the very first book of any kind printed in the American colonies. Both were used as a basis for family and private devotions.14 In the same way, Salvationists daily underline and meditate on songs and passages in their handy one-volume edition of The Song Book of The Salvation Army combined with the New Testament and Psalms.

Many song texts, bathed in Scripture, summon us to response, yet also carry divine revelation. General Albert Orsborn may have put it best when he wrote in the Foreword to the 1953 edition: “The upward reaching of the soul, the downward reach of the love of God, the incense of devotion, the canticles of praise, are all here.” Our songbook serves as both a devotional treasury of sacred poetry, particularly espousing the Salvation Army’s strong holiness doctrine, and a highly functional expression of our evangelical thrust. In the words of the Army’s Founder William Booth, “We sing of salvation and aim to save souls by singing as well as by proclaiming the gospel of the grace of God.”
In the preface to an early songbook, William Booth also wrote:

Let us persevere in our singing... How thoughtlessly many sing familiar words. Yet here is a great treasury of truth if you will but search into its riches. Be determined that by God’s grace you will never sing what you do not really mean and that you will be fit to sing all you find here.

Sing to make the world hear! The highest value of our singing after all has not been the mere gladness we have felt because of our own salvation, but the joy of pouring out the praises of our God to those who have not known Him, or of arousing them by our singing to new thoughts and a new life.

Sing till your whole soul is lifted up to God, and then sing till you lift the eyes of those who know not God to Him who is the fountain of our joy. I cannot imagine that in Heaven itself we can cease to remember and repeat to each other the strains our souls have reveled in most here below. Till then, let us all sing!

William Booth

The Salvation Army Song Book and Tune Book

The continued Salvation Army use of a “words only” songbook, supported by separate piano and band tune books, creates a number of challenges for the meeting planner, leader, congregation, and supporting musicians. Since there are separate volumes for the words and music, there is a songbook–number and a separate tune book–number to deal with. As not all lyrics are printed in the piano book, the pianist and/or bandmaster must look up the words, to be assured that the tune chosen is the best and to be aware of how many verses are indicated. The song leader can help by indicating which verses will be sung, or in the case where a verse is read, by cueing all that “we will now sing the final verse.”

Some songs in the Piano Tune Book include lyrics, particularly in irregular meter familiar to the set of words indicated.

623 Nottingham, 256; Randolph, 257; Consecration Hymn, 246 (combine two verses); All for Thee, 241 (combine three verses); Hendon, 249 (repeat last line of verse) Romans 12:1, 2

605 A Mighty Fortress

MARTIN LUTHER (1483-1546)

Capo 2 (C) (C) (F) (G) (Am) (D) (Am) (F) (C) (Am)(Dm) (G) (C)

Moderato = 76

A might-y for-tress is our God, A bul-wark nev-er fail-ing;
Did we in our own strength con-fide, Our striv-ing would be los-ing;
And though this world, with de-mons filled, Should threat-en to un-do us;
That word a-bove all powers, No thanks to them a-bid eth;

Frances Ridley Havergal (1836-1879)
Some tunes in the Piano Tune Book appear without lyrics, principally those in regular meter, allowing for multiple options of text.

831  

**Slane**  
Irish traditional melody

Capo 2 (D) (D) (Em) (D) (A) (Bm) (A) (D) (A) (Em) (A) (D) (A)

[Bb]  

Moderato \( \frac{96}{\text{q}} \)

THE EVOLUTION OF HYMNS, GOSPEL SONGS, AND WORSHIP CHORUSES

It helps first to have some understanding of song structure, which dates back several hundred years. In hymns, verse words were conceived to allow the possibility of repeating the same music, but with fresh words for each verse. So a hymn like *Come Thou Fount of Every Blessing* has three verses of words utilizing the same hymn tune melody. Some hymns conclude each verse (V) with a brief refrain (R), as in *For the Beauty of the Earth*, where each verse concludes with the same words and music: “Father, unto Thee we raise/This our sacrifice of praise.”

Today’s praise and worship songs follow in the tradition of the gospel song, where a more extended refrain, which became known as the chorus, follows each verse. If we call the verses (V) and the chorus (C), then a song of three verses with their unvarying choruses would be summarized as having VCVV form. A good example is Fanny Crosby’s *Blessed Assurance* with its chorus, “This is my story, / this is my song, / Praising my Savior all the day long.” In the evangelical tradition, the song leaders would choose to repeat the final chorus, bringing the *singspiration* to a rousing conclusion.

**HYMNS = Verses (VVV)**

830  

**Glory to the Lamb**, 327; Nettleton, 374  
1 Samuel 7:12  
B  Fm/A  E  B/D©  Cm  B  E  E/G©  B  Fm  B  E  B/D©

**Verse 1:** COME, thou Fount of every blessing,  
Tune my heart to sing thy grace,  
Streams of mercy, never ceasing,  
Call for songs of loudest praise.

**Verse 2:** O to grace how great a debtor  
Daily I’m constrained to be!  
Let that grace, Lord, like a fetter,  
Bind my wandering heart to thee.

**Verse 3:** Prone to wander, Lord, I feel it,  
Prone to leave the God I love;  
Here’s my heart, Lord, take and seal it,  
Seal it for thy courts above.  
*Robert Robinson (1735-1790)*

**HYMNS = Verses with Refrains (VVRVR)**

14  

**England’s Lane**, 277; Wells, 286; Dix, 276  
Hebrews 13:15  
7.7.7.7.7.

**Verse 1:** FOR the beauty of the earth,  
For the beauty of the skies,  
For the love which from our birth  
Over and around us lies,  
Refrain: Father, unto thee we raise  
This our sacrifice of praise.

**Verse 2:** FOR the beauty of each hour  
Of the day and of the night,  
Hill and vale and tree and flower,  
Sun and moon and stars of light,  
Refrain: Father, unto thee we raise  
This our sacrifice of praise.

**Verse 3:** For the joy of human love,  
Brother, sister, parent, child,  
Friends of earth, and friends above,  
For all gentle thoughts and mild,  
Refrain: Father, unto thee we raise  
This our sacrifice of praise.  
*Folliott Sandford Pierpoint (1835-1917)*

**GOSPEL SONG = Verses + Choruses (VCVCVC)**

455  

**Blessed Assurance**, 577  
Hebrews 10:22  
Irregular

**Verse 1:** BLESSED assurance, Jesus is mine;  
O what a foretaste of glory divine!  
Heir of salvation, purchase of God,  
Born of his Spirit, washed in his blood.  
Chorus: This is my story, this is my song,  
Praising my Savior all the day long.

**Verse 2:** Perfect submission, perfect delight,  
Visions of rapture burst on my sight;  
Angels descending, bring from above  
Echoes of mercy, whispers of love.  
Chorus: This is my story, this is my song,  
Praising my Savior all the day long.

**Verse 3:** Perfect submission, all is at rest;  
I, in my Savior, am happy and blest.  
Watching and waiting, looking above,  
Filled with his goodness, lost in his love.  
Chorus: This is my story, this is my song,  
Praising my Savior all the day long.  
*Fanny Crosby (1820-1915)*

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A HYMN A WEEK?

*Most contemporary choruses can’t replace the solid theology and lyrical beauty of time-tested hymns. To paraphrase St. Bernard of Clairvaux, “What language could we borrow to thank our Dearest Friend without the treasury of hymn texts?”*  
—Greg Asimakoupoulos
Pop songwriters discovered that after two verses/choruses, a melodic departure was required to keep interest. One possibility was to change key, which we will consider in the Piano Chapter Seventeen. Alternately, songwriters began to conceive a little bridge passage, which we label as \( \text{B} \). The bridge usually utilizes contrasting material that builds to a satisfactory return back to the verse \( \text{V} \)/chorus \( \text{C} \). The full song form then becomes \text{VCVCBVC}. A version that moves from the bridge directly back to a final chorus would be summed up as \text{VCVCBC}. This verse/chorus, verse/chorus, bridge, final chorus structure is the norm for many of today’s praise and worship songs.

The “words only” congregational Song Book is divided into a number of primary sections with subtitles under each. The songs in each section are set out in alphabetical order. These subsections are designed to aid the meeting leader in selecting thematically related songs. To aid meeting planning, thematic and Scripture reference searches, in addition to metrical, title/first line and tune–to–song indexes are available as applications for the most recent Song Book. A “See also:” listing concludes each section for related songs which may appear in other sections of the Song Book.
INDEX TO THE SONGS

God’s love is as high as the heavens 24
God’s love is as wide as creation 24
God’s love is wonderful 25
God’s love to me is wonderful 25
God’s love, God’s love 24
Goodness and mercy all my life 62
Great Father of Glory, pure Father of light 37
Great is Thy faithfulness 26
Great is Thy faithfulness, O God my Father 26
Guide me, O Thou great Jehovah 27

In looking for a particular song, first lines of ALL verses and choruses in the Song Book are included in the index.

First verses are indicated in bold type, other verses in Roman type, and choruses in italics. The most recent Song Book does not have a separate section for stand-alone choruses but integrates these topically into the main body of songs.

When announcing a song, it is the practice of many song leaders to give both the song number and the page number. “Let us turn to song number 254, found on page 83 in the Song Book.” This helps acclimate the newcomer to the Song Book. As the song leader outlines the first verse words, all are assured that they have the correct song.

Making projected or printed text readable
For many people the eyes are a gateway to the heart and mind. In the same way that a heard wrong note or word can distract worshipers, so a poor visual presentation of the all-important lyrical content can diminish the worship experience.16 As a leader, work with your media people to make handouts and slides as clear and attractive as possible. Here are some artistic and legal guidelines that govern the reproduction of song lyrics.

Stick to the poetry
Avoid squeezing (or justifying) lyrics just to make them fit. Rather spread out the lyrics, maintaining the line–by–line poetic scheme. Commence each phrase flush left on a new line, which is far easier to read than lines centered. Avoid what literary folks call widows and orphans, loosely described as a single word, line (or article) left alone on a succeeding line or page. These prove awkward to read. Re–size or split the phrase as two phrases to avoid a solitary word on a line by itself.

orphan (term) \or - fen \ first line of a paragraph that gets cut off and stranded at the bottom of a paragraph as in the one you are reading right now. One might say the orphan is abandoned early in life, near the “birth” of the paragraph.

widow (term) \wi - do\ A single line of text should never reside by itself without the rest of its paragraph family. The first or last line of a paragraph sometimes gets separated from its paragraph family and stranded on a line by itself in another column, or sometimes on the next page.

Wrong

Have you ever stopped to think how God loves you? It sounds quite incredible, and yet it’s true.
Nothing on this earth or in the heavens above is as sure and certain as God’s love.

Wrong

centered text
disregard the line by line poetic scheme
squeezed text line to match above orphan

Correct

Have you ever stopped to think how God loves you? It sounds quite incredible, and yet it’s true.
Nothing on this earth or in the heavens above is as sure and certain as God’s love.

Correct

flush left
split phrases or re-size
follow line by line poetic scheme
avoid orphans

The Beat Goes On
When I survey the wondrous Cross
On which the Prince of Glory died,
My richest gain I count as loss,
And pour contempt on all my pride.

When I survey the wondrous Cross
On which the Prince of Glory died,
My richest gain I count as loss,
And pour contempt on all my pride.

When I survey the wondrous Cross
On which the Prince of Glory died,
My richest gain I count as loss,
And pour contempt on all my pride.

Big and BOLD
Type size needs to be large enough, using a readable font style. For projected text this is probably no smaller than 24 points. Do not use ALL CAPS, which is hard to read. Avoid serif fonts on dark backgrounds. These are the ones with flourishes and “tails” on each letter like Times, Goudy, American Typewriter, and Rockwell. The serifs tend to look faded after one duplication. Effective sans serif fonts are Arial, Avant Garde, Helvetica, and Tahoma. The background color needs to be dark if the type is to be light and vice versa. White type on yellow, or orange on red will not be legible.

The devil can be in the details
Use spell check, but also proofread your work. Few things distract worshippers like a misspelled word, especially if it changes the meaning of the phrase. The names of the writers of the words and music should appear in small font after the final verse with a notice of copyright ownership and your church CCLI license number. This actually cues both the singers and the tech operator that this is the final slide of a song. Use a blank, black slide as the first and last slide.

Come and warship!
Blessed insurance
Amazing face
Swing low, sweet clarinet

On Jordan’s story banks I stare
And cash a wishful eye
To Canada’s far and hippy land
I am down for the promised land.

Perhaps God doesn’t know about autocorrect?
**Copyright?**

Most churches today subscribe to a church copyright licensing organization. In the U.S. and Canada, the sliding (by congregation size) annual fee for CCLI (Christian Copyright Licensing International) allows reproduction rights on certain copyrights, focusing particularly on congregational usage. Each of The Salvation Army United States territories and the Canada and Bermuda Territory pays CCLI a reduced bulk rate to cover each ministry unit. Some territories underwrite this annual fee. The copyright licensing organization pays the royalties due the copyright owners based on a survey of the songs used over a sample quarter every two years.

The copyright license allows you to copy a song (or retype the words) as a congregational insert or projected slide. Filing a single copy of your playlist and bulletin each week facilitates the bi-annual, quarterly reporting to CCLI. In other countries, similar church copyright licensing services are used, such as CopyCare in the United Kingdom.

For your musicians, this does not mean that you can purchase a single copy of a songbook and make photocopies. If you have purchased enough copies of various songbooks for each member of your team, you may photocopy pages from these for easy access on Sundays. A number of online services grant access to worship song lyrics, sound samples, and downloads of lead sheets, chord sheets, and SATB hymn sheets. Songs beyond copyright, such as the older hymns and Gospel songs, are known as public domain (PD) songs and may be duplicated, if not copyrighted as an arrangement. No copyright notice (dated 1922 or before) will be indicated under these songs.18

A CCLI license does permit someone who does not read music to create a chord chart of a song from a published/purchased collection or hymnal and duplicate it. (Refer to Chapter Eighteen, p. 385 for a full description of a chord chart.) The same is true for a lyric sheet with chords made by sorting out a song “by ear.” Use of these songs should be reported. Rather than a copyright ©, the copyright protection for recordings appears as a P in a circle which stands for Pressing. Therefore the CCLI license does not permit duplication of practice recordings for your musicians from a rehearsal or a single purchased copy of a copyrighted song.19

**FINDING THE RIGHT TUNE**

Above the song text in the Song Book appears a large bold song number, a related Scripture reference, and at least one suggested tune name and number. About 690 of the songs and choruses in the present Song Book have only one recommended tune. For instance, Song 1, A Mighty Fortress is Our God, lists Ein’ feste Burg, number 605, as the sole suitable tune. Many songs and choruses work only with their established melody. Many of these happily appear in the Piano Tune Book with text.20

For most of the songs that have a number of hymn tune options, the lyrics are not included in the Piano Tune Book. The most recent Salvation Army Song Book has 348 songs with two tune possibilities, and the remaining forty-three tunes with three to five tune options.21 Listing tune options is important as an established lyric may be used in different parts of the world to a different tune. For instance, in the United States, song 52, O Worship the King, is often sung to Hanover (TB 479), while in the...
United Kingdom *Laudate Dominum* (TB 481) is used. *O for a Thousand Tongues* (Song 89) is familiar in the United States to the tune of *Azmon* (TB 59), while *Richmond* (107) or *Grimsby* (75) is utilized elsewhere. In general practice, the more familiar tune is indicated first, but this can sometimes be the preferred British choice.

*Song 2, All Creatures of Our God and King* lists only one tune, *St. Francis* (TB 43). However, also indicated are the initials L.M. (for Long Meter), which are the metrical dimensions of each verse of this song. This allows the meeting leader to consult the metrical index to substitute a tune with a similar meter. As a matter of convention, we use SASB as an abbreviation for the “words-only” Salvation Army Song Book. SATB refers to the Salvation Army Tune Book, where the tune book numbers are found. Sometimes we drop the SA and use simply SB for Song Book and TB for Tune Book.

**The Metrical Index**

Meter, as applied to poetry, considers the number of lines in a verse (or stanza), the number of syllables in a line, and the unique arrangement of syllables in relation to stress (or accentuation). Often verses are formed of pairs of lines. In the case of *Praise, My Soul* (SASB 55), we have six lines or three pairs of lines. There is an alternation of eight and seven syllables for each line within those pairs. Note that for line five, it is necessary to repeat, “Praise Him” [indicated in brackets] to fulfill the meter. In your introduction of the song, alert the congregation to implied “repeated” phrases.

<table>
<thead>
<tr>
<th>8 syllables</th>
<th>7 syllables</th>
</tr>
</thead>
<tbody>
<tr>
<td>PRAISE, my soul, the king of Heaven, To His feet Thy tribute bring;</td>
<td></td>
</tr>
<tr>
<td>Ransomed, healed, restored, forgiven, Who like Thee His praise should sing?</td>
<td></td>
</tr>
<tr>
<td>Praise Him! [Praise Him! Praise Him! Praise Him!]</td>
<td></td>
</tr>
<tr>
<td>Praise the everlasting king.</td>
<td></td>
</tr>
</tbody>
</table>

Within each line, the strong syllable (in **bold**) is consistently followed by a weak one. This meter is called *trochaic*.

**8.7.8.7.8.7. Trochaic**

At thy feet I bow adoring
Austria (repeat last two lines)
Bithynia
Blessed Lord
Bread of Heaven
Come and worship
Cwm Rhonda
Guide me, great Jehovah
Happy People
Helmsley
Living Waters

Thus in the Metrical Index at the back of the Song Book, *Praise My Soul* (SATB 406) is listed as **8.7.8.7.8.7. Trochaic**. Referring to that category in the index, one can see a listing of tunes that could alternatively be used with the words to *Praise My Soul* (SASB 55). A good safeguard is to check that all verses are compatible with syllables and accents. Use a piano or 1st cornet tune book for this. A tune should sensibly and sensitively reflect the words of the song. The tune *At Thy Feet I Bow Adoring* (SATB 393), while listed in this metrical category, might seem a little saccharine for this uplifting text.

Note that even though the number and lines may agree, the stresses may not. For instance, 8.7.8.7.8.7. Trochaic has a strong–to–weak stress pattern, while 8.7.8.7.8.7.
Iambic has the opposite weak–to–strong pattern. Some meters are so frequently encountered that they have become better known by a label rather than by numbers.

These are the first six categories noted in the Metrical Index. All of them are *lambic* (following the weak–to–strong pattern) in character:

- **Long Meter** (abbreviated L.M) Four lines of eight syllables (8.8.8.8.)
- **Double Long Meter** (D.L.M) Eight lines of eight syllables (8.8.8.8. Double)
- **Common Meter** (C.M.) Four lines (8.6.8.6.)
- **Double Common Meter** (D.C.M.) Eight lines (Common meter repeated)
- **Short Meter** (S.M.) Four lines (6.6.8.6.)
- **Double Short Meter** (D.S.M.) Eight lines (Short meter repeated)

In the Metrical Index, all other meters are indicated by the number of syllables by line. In some cases, the differences in stress are also recognized. For example, the accents of song 609, *My all is on the al–tar*, which is 7.6.7.6. Iambic (note the weak–to–strong stress), differ from those of song 178, *Je–sus keep me near the cross*, which is 7.6.7.6. Trochaic (strong–to–weak).

To summarize this in the simplest terms, it is essential that the song leader (and song writer!) understand that the strong poetic syllable must fall on a strong musical accent. In this way, there is a correlation with the “barring” of the music. Consider two examples: "We’re a /**band** that shall **con– quer** the /**foe**.

Poetic emphasis matches strong musical accents

\[
\begin{array}{c}
\text{beat 1} \\
\text{3} \\
\text{1} \\
\end{array}
\]

We’re a \textbf{band} that shall \textbf{con}–\textbf{quer} the \textbf{foe}.

Poetic emphasis falls on weak musical accents

\[
\begin{array}{c}
\text{beat 1} \\
\text{3} \\
\text{1} \\
\end{array}
\]

We’re a \textbf{band} that shall \textbf{con}–\textbf{quer} the\textbf{ the} \textbf{foe}.

Meter categories that are consistent in their stress pattern are simply known by their syllable numbers. For instance, 6.5.6.5. is always trochaic. An asterisk (*) indicates that the tune can be used for that meter by making small adjustments, such as tying two notes under one syllable, repeating lines or using the verse and chorus together. No metrical alternative is indicated above a song text for hymns like *A Mighty Fortress*, which either have a unique metrical footprint or simply would not be considered with an alternative melody.

The asterisked tune *Repton* married to *Amazing Grace* by repeating the last two lines of words

\[
\begin{align*}
&\text{A \textbf{maz}–\textbf{ing} grace! \ how\underline{\text{\_} sweet the sound, That saved a wretch like me!}} \\
&\text{I \\
\text{once was lost, but now am found, Was blind but now I see.}} \\
&\text{Repeat Last Two Lines} \\
&\text{\underline{\_} once was\underline{\_} lost, but now\underline{\_} am\underline{\_} found,]} \\
&\text{\underline{\_} Was blind but now I see.}
\end{align*}
\]

The two-fold intent of all this is succinctly summarized by the Founder in the foreword to an early edition of *The Salvation Army Song Book*, "Sing till your whole soul is lifted up
to God, and then sing till you lift the eyes of those who know not God to him who is the fountain of all our joy.” May it be so as you minister from week to week in song!

1. Leaf through the Salvation Army Song Book and identify a hymn, a hymn with a refrain, a gospel song, and a chorus (with and without a bridge.)

2. Select a hymn, song, or chorus and properly prepare a handout of the text suitable for a bulletin and/or a slide to be projected. Choose font type and size carefully, avoid widows and orphans, check spelling, and include proper songwriter/copyright identification.

3. Identify possible tunes that can be used with All Hail the Power (SB 73), Jesus, Keep Me Near the Cross (SB 178), and Come, Thou Fount (SB 830). Using the Tune Book, sing through these tune options to check for any lines that would need to be repeated.

4. Refer to the metrical index to consider a “fresh” tune option for My Jesus, I Love Thee (SB 878-11.11.11.11.) or Jesus Shall Reign (SB 258-Long Meter).

BEFORE INTRODUCING A SONG

Check the words with the tune

Be sure you review all verses of the song and, using a first cornet or piano tune book, check that the selected tune works. As mentioned in the survey of the Metrical Index, our Salvation Army “words–only” songbook includes some song texts that require repetition of selected phrases, for which only one or two lines might be indicated. Be sure to alert the congregation to the repeated lyrics. For example, song 391, Stand Up and Bless the Lord, is printed with a one–line refrain in italics:

Refrain

Praise ye the Lord, hallelujah!

This refrain used with the suggested tune Falcon Street (TB 149) dictates the following text usage:

Refrain

Praise ye the Lord, hallelujah!
Praise ye the Lord, hallelujah!
Hallelujah, hallelujah,
Hallelujah! Praise ye the Lord!

This is where reference to a Piano Tune Book with both the words and music or a quick consult around the piano can help sort things out.
Double-check the projected text or song sheets
Notwithstanding all the safeguards suggested for creating slides of lyrics for Sunday worship, check the slides beforehand to be sure of how many verses are “in the computer.” The song leader may opt for selected verses, for instance, verses 1, 2, and 5. Sometimes it is wise to specify the hymnal being used. Often the text found in the Salvation Army Song Book differs from that found in some online hymn services in exact wording/translation and verse order. Crown Him with Many Crowns is one such example.

To outline or not?
After ascertaining the number of verses, decide how you might present the song. The practice of outlining verses dates to a time when there were no songbooks and served to aid those with limited reading skills. The outlining gives the congregation more time to “inhale” the words and their meaning, especially songs with rich devotional substance. Taking a break after a few verses and reciting a verse allows the bandsmen a rest and time to absorb a portion of the text. If projecting the lyrics, you will still want to use your songbook (or a printed version of the slides) at the podium, in case the slides don’t come up properly. It is helpful to have in front of you the entire song for quick reference, to be certain of what text should be coming up when.

Be absolutely sure how the song starts
We will consider later in this section how to start songs that begin on the downbeat or commence with a pick-up. Be settled on the correct tempo. Note that sometimes the verses have a terrific number of words, and so are traditionally sung slower than the chorus. God’s Soldier (SASB 954) is an example. A brighter tempo is assumed for each chorus, so the bandmaster or pianist will look for your “hand of guidance” going into and coming out of the chorus. If you wish to repeat the chorus, give a “C” signal with your cupped hand to your instrumentalists. Commissioner Samuel Brengle was known to slow the tempo down so that people could absorb the words more fully.

Before you approach the podium, establish if there will be an introduction by the band and/or piano. Introductions are marked with a bracket in the latest SA tune book, Magnify, or Scripture-Based Songs collections. Many of the Hallelujah Choruses have introductions, and sometime interludes, that you can absorb by referring to the demonstration tracks.

USE HYMN STORIES
Add poignancy and interest to a song introduction by making a quick search into the when and why of older songs and hymns. Joseph Scriven lost his fiancé to a drowning just prior to his wedding and penned What a Friend We Have in Jesus. Martin Rickart was performing as many as 50 funerals a day because of famine following the Thirty Years’ War; yet he could declare Now Thank We All Our God.
A SCRIPT FOR SONG LEADING

GREET THE CONGREGATION
With your eyes up and using a warm, projected voice, greet the congregation, “Good morning.” (Some congregations will respond, “Good morning.”) You continue, “We welcome you to... (brief greeting).”

ANNOUNCE SONG NUMBER, PAGE NUMBER, AND TITLE LINE
“Please turn in your Song Book to song number 85, found on page 32, ‘Jesus, the very thought of Thee.’” Keep your head up and reach out with your eyes (as you have located the page beforehand) to encourage folks to locate the song.

RELATE THE SONG TO THAT DAY’S THEME
Use Scripture or highlight a meaningful phrase. Quick research in a concordance, hymn storybook, or Companion to the Songbook can yield a meaningful introductory comment. “The writer of this song, Bernard of Clairvaux, was a much revered monk who lived in the Middle Ages. Day by day he would faithfully kneel in contemplation and his soul would be filled with a ‘sweetness’ (word emphasized) that would transcend the dark and difficult time in which he lived.”

YOU MAY WISH TO OUTLINE THE FIRST VERSE
“Jesus, the very thought of Thee ...” and then announce the verses to be sung. “I invite you to stand (or remain seated), as we sing verses 1 and 2.”

LIFT YOUR RIGHT HAND
This signals to the bandmaster or pianist that you are ready to start. Some meeting leaders will then say, “We will have an introduction from the band” (agreed upon beforehand) or “We will be led by the band with an introduction.” (In this case, the bandmaster takes the lead of the song, turning and facing the congregation with songbook in hand.)

GIVE A START BEAT AT THE CONCLUSION OF THE INTRODUCTION
Alternatively, if there is to be no introduction, the musicians may look to the song leader for a starting beat to commence together. (Remember that the musicians are looking for this gesture before each verse.)

Use your voice to lead the song, singing into the microphone. Appropriate body language should reflect the message of the song. Make eye contact, keeping your head out of the songbook as much as possible, especially between verses. This encourages the congregation to sing heartily.

AS YOU CONCLUDE A VERSE, RAISE YOUR RIGHT ARM
This signals that “we are going to the next verse without a break.” If you place your hand down and back, the musicians can see that “we are preparing to stop at the conclusion of this verse.”

Because singing more than two consecutive verses proves tiresome for congregation and band, the song leader will often ask the congregation to join in reading verse 3, “O hope of every contrite heart!”...

www.music.saconnects.org
UNDERSCORE A MEANINGFUL PHRASE
The song leader may wish to make a comment before or after a verse to reiterate the sequence or story to the words. Reflecting on verse 3, one might add, “Jesus is our joy, He is our hope…How good it is to seek Him today.”

TO CONTINUE, USE THE SAME ROUTINE
“Let us continue by singing the final two verses.” Your arm goes up and the musicians begin right on the verse with your starting beat. Some song leaders will cut the congregation off on the final chord and ask the congregation to remain standing for prayer.

Following the amen, gesture the congregation to be seated, with a simple, “You may be seated.” Take note of the program and be careful not to ask the congregation to sit if they will have to get up again soon.

A song presented in the middle of the service is sometimes introduced “as an opportunity to share your testimony.” Avoid any jokes, “grading” of the singing, or any hint of embarrassing anyone, even when the accompaniment may not be perfect or as planned. Keep everything focused on the message of the song.

PRINT THE SONG
There is great value in seeing the whole song printed in the bulletin, songbook, or on a song sheet. The printed words allow the worshiper to reflect back on the poetry of previous verses and the story of the song, even after the song has been sung. There may also be a few in your congregation who are visually challenged, for whom a large print songbook may be necessary. On the other hand, a projected image literally keeps “everyone on the same page,” focused forward and up.

FOOD, GLORIOUS FOOD
Sing a new song (occasionally!)
The temptation to limit your song choices to the “Top Five” weekly favorites can be likened to eating breakfast for three meals a day. Even if you love breakfast, that can become boring! Paul counsels us not to deprive ourselves of a sumptuous, well-balanced diet of “psalms, hymns, and spiritual songs.” (Colossians 3:16) Why are we hesitant to sing new songs or to revive old ones? If truth be told, the real reason is it takes practice to learn to play and sing a new song! And, of course, the supporting musicians and the congregation get comfortable with a routine. The freshness of a “new song” regretfully is lost on familiarity.

Sundays before
In Sunday’s worship, all the subliminal tactics that work with the band for “selling” a theme chorus or hymn of the month are fair game. A number of Sundays before you introduce the new chorus, play it through the sound system or use it as prelude or postlude as folks enter and exit the sanctuary. Utilize it as an offertory, underscore, or segue before another part of the service. After a time, introduce the words by having it rendered as a vocal solo with synchronized projected text. All this means the song is not really new when you “introduce” it to your congregation.

Back in the day … can still work today!
In the days of free and easy chorus sings, sometimes known as singspiration, the song

Breakfast three times a day?
leader would enthusiastically announce that she was going to teach a new chorus. She might have previewed the chorus before the meeting with the pianist (or not!). The song leader would simply sing the song through once by herself with sketchy accompaniment. Then she would slow things down and outline the words with the music continuing in the background. Sometimes she might repeat the words and music line by line. She would then ask the congregation to try the whole chorus. As the words were not available in print or projected, the song leader would continue to speak the words, as the congregation tried the chorus again. The outlining of words would subside as singers and instrumentalists around her became more familiar with the song.

“Feeding” the words
The idea of feeding words in song, just preceding the next line, is common practice in present day gospel music and is a useful technique for a song leader to cue a supporting choir and congregation. While in the process of introducing the song, have your prepared singers stick to the melody in unison. Of course, today we can project lyrics nearly on the fly, so feeding of words is not as essential. It is interesting how handicapped worship feels today when the projector goes down. Yet how many choruses were learned by rote before we had projectors!

If the song is in verse–chorus form, you might teach the chorus first, which often is catchier. Then introduce a verse. Be sure to remain positive and encouraging. “I think we’ve got it. Let’s try it one more time from the verse.” Even if there are more verses, one may be enough for the first week. Be sure to segue to something familiar after your new song. Never open a set with a new song. Folks need to warm up and focus. It is also ill advised to bring two new songs to the table at one sitting. This is akin to trying two new main courses at one meal!

Congregational song accompaniments
Many hymnals make suggestions of medleys, usually based on a theme which the keyboardist can follow in sequence. Check with your bandmaster on a specific song or hymn for which there may be a special arrangement suitable for congregational singing. Be sure that all parties agree—leader, projected slides, keyboardist or band—on what the sequence of verses will be.

The Salvation Army in Chicago produces the Hallelujah Choruses series, which balances the latest SA and other praise chorus offerings, arrangements of time–honored classic hymns, and some selections from the rich heritage of Salvation Army song. The arrangements allow multiple options, such as the use of praise band with SAB voices, with or without a small instrumental contingent. Hallelujah Choruses arrangements can also be effectively rendered with just brass band/ensemble or, in most cases, by combining these various components. Suggestions for the “layering” of the various ensembles are given in the score. A demonstration/accompaniment track and visuals make this series useful to corps with limited resources and allows the song leader to become familiar with the roadmap.

Similarly, The Salvation Army UK Territory has produced a collection of praise choruses called Magnify, arranged for keyboard and/or band. This same Salvation Army publisher has also produced highly useful sets and a favorites book of Scripture–Based Songs for band use. The minimum instrumentation required for these collections is covered in Chapter Fourteen on pp. 308–309.
Everybody can learn simple beat patterns
When the conductor makes an up- and - down motion, he or she is said to be beating time. One down-and-up arm motion represents one beat, or making the analogy with your heartbeat, one pulse. A tempo designates how fast the beats are going. A metronome marking of 80 beats per minute is considered a moderate (moderato) tempo. 120 bpm (or two beats per second) would be considered a fast (allegro) tempo and 60 bpm (one beat per second) is slow (adagio).

Beats are most commonly grouped into a recurring rhythm of four (1–2–3–4, 1–2–3–4), three (1–2–3, 1–2–3), or two (1–2, 1–2) beats per measure. Two bar lines delineate a measure (or bar). At the beginning of the music, just after the clef sign, a time signature will be indicated. A measure of four beats is said to be in 4/4 time, while 3/4 time has three beats and 2/4 just two beats.

The "Invitation" PREPARATORY BEAT and DOWNBEAT

DOWNBEAT with Emphasis on One
Sing the verse of Jesus Loves Me (SASB 807) and feel how four beats fit into each of the eight measures. As you sing, you should feel how beat 1 is stronger and more emphasized.

The strongest beat in a bar is what we call the DOWNBEAT. Beat 1 is logically called the downbeat, because that is what the conductor does, he/she brings the beat down.

The “Invitation” PREPARATORY BEAT
In order to bring the beat down, you must start beating one count earlier. You can liken this to taking a breath on the beat before you begin to actually vocalize or sound a note on a brass instrument. A good preparatory beat is a summons or invitation that begins from a still position, which Max Rudolf calls Attention (Att). The sequence starts still at Attention, then Up Slant (the prep beat), and Down (the downbeat).

Good news! Because the downbeat is conducted as beat 1 down, this same preparatory beat pattern will work on songs that start on the downbeat in 4/4, 3/4, and 2/4 time: Attention, then up slant, and down (1). It is this motion that the bandmaster, pianist, and your congregation are looking for to commence each verse of a song when the song starts on the downbeat (beat 1) of the measure.

Reference the Chapter Five online folder for audio accompaniments to the four song-leading examples in this section.
“The How Do I Stop This Train” CUT–OFF
Now more good news! On the last note of a song, bring your hand back to the still attention position and then do the same prep motion to a downbeat, up slant, and down (1). Stop at that down moment to make a simple cut–off.

THE 4, 3, and 2 BEAT PATTERNS

4/4 BEAT PATTERN
In order to complete the 4/4 pattern, go left (beat 2), and across right (beat 3) and then up on a slant (beat 4), ready for another downbeat (beat 1). That’s all there is to beating 4/4 time: Down (1) – Left (2) – Right (3) – Up (4). Then start over! Note from the diagram that beats 2 and 4 Slant up and Left. The downbeat (1) will be clear if it is the lowest and strongest beat. Now sing the verse to Jesus Loves Me again, beating 4/4 time as you do it.

Chances are that most songs you will lead with a congregation will have four beats to the measure. 4/4 time is so common that it is sometimes called common time, and the 4/4 is replaced with a “C” as the time signature.

3/4 BEAT PATTERN
If, however, you encounter a song that feels like a waltz (1-2-3, 1-2-3), then the song is in 3/4 time (sometimes known as triple meter). Logically, it uses a triangle pattern. The downbeat (1) is the same, down, but beat 2 goes to the right (or out, since you are using your right hand), then the slant up for beat 3, ready to begin the 3/4 pattern again. Lots of folks are so used to beat 2 in 4/4 going to the left, that they have to concentrate to remember to take beat 2 in 3/4 time to the right: 3/4 time = Down (1) – Right (2) – Up Slant (3). Sing Praise to the Lord, the Almighty (SASB 56) while beating 3/4 time. Be sure the downbeat (1) is the strongest and lowest beat. Beat 2 to the right should be more of a slant up right.

3/4 TIME

Praise to the Lord, the Almighty, the King of creation;
O my soul, praise Him, for He is thy health and salvation;
All ye who hear, Brothers and sisters draw near, Praise Him in glad adoration.
2/4 Beat Pattern
To beat in 2/4 time (1-2, 1-2, sometimes known as *dupe time*), we simply employ a *down* (1) – *up* (2) motion. The downbeat (1) should be strong and then beat 2 weak. We sometimes call this a *downstairs-upstairs pattern*, where we imagine touching the bottom step and then the top stair.

**2/4 Time**

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Praise, my soul, the King of Heaven, To His feet thy tribute bring;

Ransomed, healed, restored, forgiven, Who like thee His praise should sing?

Praise Him! Praise Him! Praise Him! Praise him! Praise the ever-lasting King.

---

**Congratulation**! You’ve learned how to conduct 4/4, 3/4, and 2/4 patterns and how to make an invitation preparatory pick-up and a cut-off.

1. To recap, the *preparatory beat* precedes exactly one beat before a song’s first note. The size, speed, and intensity of that prep beat establish the dynamic, tempo, and style of the song. A light, quick motion signals a moderately soft, but fast tempo, while an unhurried, yet muscular motion signals a loud, slow pace. The song leader’s right hand still—attention—moment signals to the band or pianist that we will begin. The conductor follows your prep “invitation” and all the forces begin together. Practice a series of preparatory beats, emphatically counting along, with the emphasis on **1**. (4–1, or 3–1, 2–1)

2. Practice beating the **4/4, 3/4,** and **2/4 patterns**, sometimes counting along (1–2–3–4, 1–2–3–4), sometimes singing as you conduct. It can be fun to do this in a group, following each other’s leadership using a Christmas Carol book, such as *Carolers’ Favorites* (CF). Note that the three carols selected in 3/4 time begin with a pickup note to the downbeat. In order to start, the song leader needs to show a preparatory beat (with a breath) on beat two, moving to the starting note pickup on beat three. (More on beat patterns, pickups, and fermatas can be found in the Conducting Chapters Twenty and Twenty-One, *Conducting Fundamentals*.) Once you’ve sung through the carol, make a cut–off for the end of each verse and begin the next verse with a clear preparatory beat.
Accompaniment tracks for these Christmas carols are accessible in the Chapter Five online folder.
Joy to the World!

George F. Handel, 1742

Joy to the world! the Lord is come; Let earth receive her King; Let every heart prepare Him room, And heav’n and nature sing, And heav’n and nature sing, And heav’n and nature sing.

Deck the Halls

Welsh Traditional

Deck the halls with boughs of hol-ly, Fa la la la la la la la la Tis the sea-son to be jol-ly, Fa la la la la la la la la Don we now our gay ap-par-el, Fa la la la la la la la la Troll the anc-ient Yule-tide car-ol, Fa la la la la la la la la.

Away in a Manger

Attr. James R. Murray, 1887

A - way in a man-ger. No crib for a bed, The lit-tle Lord Je-sus Laid down His sweet head, The stars in the sky Looked down where He lay, The lit-tle Lord Je-sus A-sleep on the bay.

The First Noel

English Traditional

The first Noel the angels did say Was to certain poor fields where they lay keeping their sheep On a cold win-ter’s night that was so deep, No - el, No - el, Born is the King of Is - ra - el.
SONG LEADER RESOURCES

Every spiritual awakening has produced songs that have fueled the movement’s fire.
—Greg Asimakoupoulos

In addition to many fine worship leader resources listed for Chapters Eighteen and Nineteen, the following articles and books will prove helpful to the song leader.

Applications to locate Salvation Army songs by word or Scripture search, metrical index, music-to-words index, alphabetical, and first line listing are also available.

- **Cantos de Alabanza y Adoración**/**Songs of Praise and Adoration**, Bilingual Hymnal/Spanish and English side-by-side (Editorial Mundo Hispano)
- **Concordance to the Songbook**, William Metcalf (Campfield Press)
- **Jubilate! Church Music in the Evangelical Tradition**, Donald Hustad (Hope)
- **Mastering Worship**—Chapter Four, “Keys to Congregational Singing,” Howard Stevenson (Multnomah)
- **Melodious Accord**, Alice Parker (Liturgy Training Publications)
- **Salvation Army Song Book** (words only) Also available in large print version
- **Salvation Army Piano Tune Book** in two volumes—Volume 1 (music only, without lyrics) and Volume 2 (irregular meter songs, words with music)
- **Salvation Army Tune Book** (1st cornet)
- **Songs of Salvation**—ARC Songbook (Salvation Army, Des Plaines, IL), 200 songs in music and words with easy piano format, including chord and capo symbols.
- **The Words We Sing**, Nan Corbitt Allen (Beacon Hill Press)
- **The Worship Sourcebook** (Baker Books) Useful for calls to worship and linking Scripture.
- **Old Salvation Army Songs** available online.
- **Other church hymnals** and online song and chorus resources are also available.

HYMN STORY COLLECTIONS

- **101 Hymn Stories**, Kenneth Osbeck, (Kregel Publications)
- **Abide With Me**—**The World of Victorian Hymns**, Ian Bradley (GIA)
- **Companion to the Songbook**, Gordon Taylor (Campfield Press)
- **Great Songs of Faith**—365 Devotions based on Popular Hymns, William and Randy Peterson (Tyndale)
- **Hymns That Live**, Frank Colquhoun (InterVarsity)
- **Sing It Again**, J. Irving Erickson (Covenant)
- **Sing the Happy Song! A History of Salvation Army Vocal Music**, Brindley Boon (Salvationist Publishing and Supplies)
- **Songs in the Night**, Henry Gariepy (Eerdmans)
- **The Gospel in Hymns**, Albert Edward Bailey (Scribners)