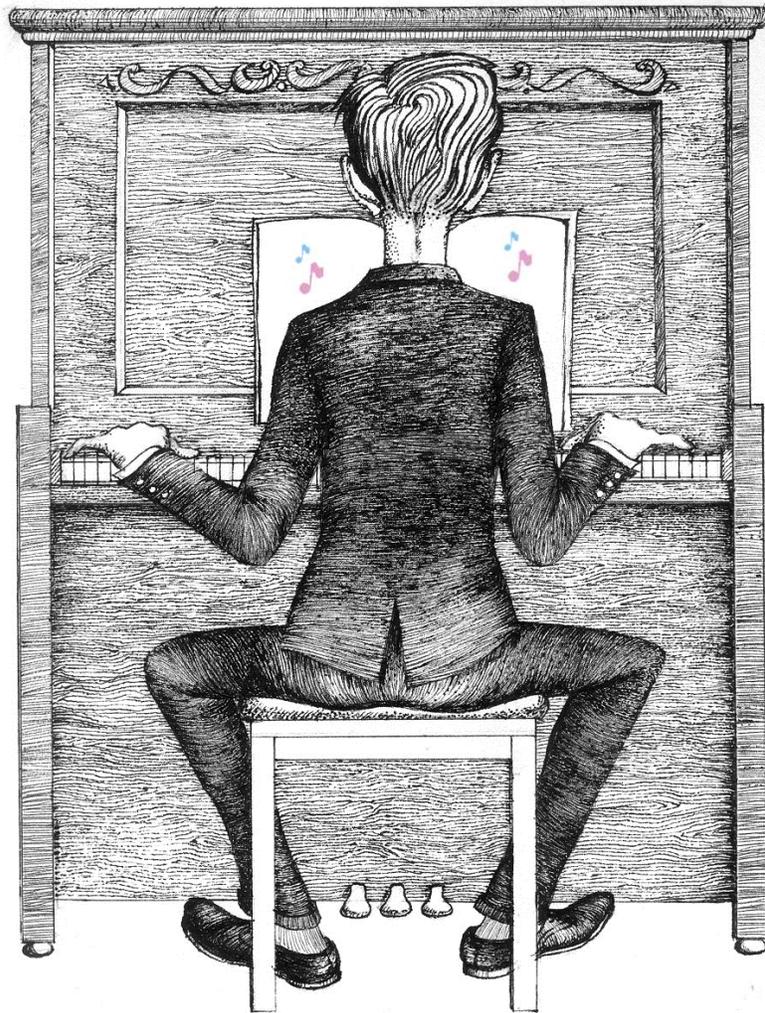


LEARN TO PLAY

SIX HYMNS IN SIX DAY S



Day Five

Introductions for the Hymns

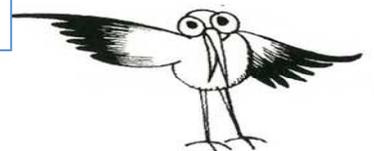
Fermata

The Pedals

Hymn: Come Unto Jesus

Hymn: Hope of Isreal

*Here's what you will
learn today!*



Introductions for the Hymns

How are you doing?

Today should be an **easy** one for you.

It is helpful to play a **short introduction** before people start singing. An **introduction** sets the tempo for the hymn and allows people to get ready to sing. There are a couple of ways of doing the introduction.

Option 1: play just the last four or eight measures at the **end of the hymn**.

Option 2: if it is a **short hymn** then just play thru the whole hymn.

Option 2: For all the hymns I have **put a pair of brackets** [] where the introduction could also be. Some hymns have **two sets of brackets** ... a pair at the beginning of the piece and another pair at the end of the piece. Others just have one set.

Here is an **example** in today's hymn. You play the **first two lines** ... then play the **last two lines**.

259

Energetically ♩=100-120

Hope of Israel

1. Hope of Is - rael. Zi - on's ar - my.
 2. See the foe in less num - bers.
 3. Strike for Zi - on. down with er - ror;
 4. Soon the bat - tle will be o - ver;

Chil - dren of the prom - ised day.
 Mar - shaled in the ranks of sin.
 Flash the sword a - bove the foe!
 Ev - 'ry foe of truth be down.

Sound the war - cry. "watch and pray!"

Van - quish ev - 'ry foe to - day.

A good idea is to **circle the brackets** with a colored pencil so they are easy to find.

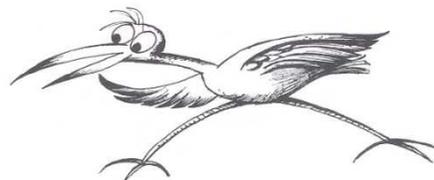




FERMATA

Sometimes in the a hymn we hold **a note longer** than its normal count.
There is a special symbol that tells us when to do this.

It is called a **Fermata** (fur-ma-ta).

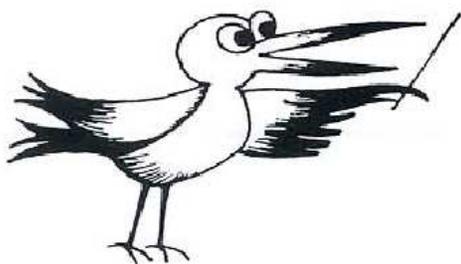


It is placed **ABOVE** a note and means you **hold that note** a little longer.
It is kind of like a 'pause' ...

There is a **Fermata** in today's hymn, "**Come Unto Jesus**".

You may want to **circle** it so you don't forget it.

2	2	1	5	5	
un	-	to	hav	-	en
and	-	gent	head	-	you
an	-	ly	near	-	you
low	-	ly	sta	-	tion,

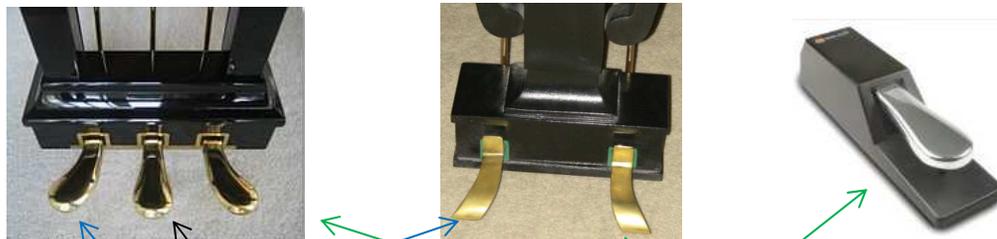


*Make sure you watch the chorister to see how long they hold the **fermata** **BEFORE** they go on to the next note.*

The Pedals

Keyboards can have **one, two or three PEDALS**.

Most pianos have two or three pedals while an electronic keyboard may only have one.



The **Left Pedal** is called the **SOFT PEDAL**.
The pedal isn't really soft.
You use it to play very softly.
Try it and see.

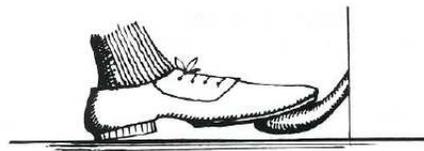
The **Right Pedal** (or the single pedal) is always called the **SUSTAINING PEDAL**.
You use it to sustain and add richness to the sounds.

The **Middle Pedal**, if there is one, usually doesn't work and besides, you will never have to use it!

The **Good News** is that the **Right Pedal** (sustaining pedal) is the only you need to use.

For FUN : Do the following and repeat it until it feels natural to use the **Right Pedal**.

1. Place your foot on the **RIGHT PEDAL**.
Keep your **heel** on the floor
and the **ball** of your foot on the **PEDAL**.
2. **Wiggle** your foot up and down a few times to get the "feel" of the pedal action.
3. Play the **C CHORD** with your **left hand** and depress the **PEDAL** with your foot a fraction of a second later.
4. Hold the **PEDAL** down and lift your hand off the keyboard.
The chord should continue to sound.
5. Now play the **G CHORD** and let the **PEDAL** up at the same time and then depress it **immediately** before taking your hand off the keys. Hold the **PEDAL** down and slowly lift your hand off the keys. When you want the sound to stop, **release** the **PEDAL**.



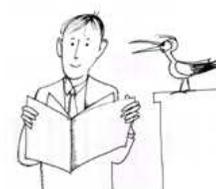
If you do this correctly the chords will sound connected without a break between them.
There will also be no blurring together of the two chords.

There are **no Pedal Markings** in the hymns so **CHANGE THE PEDAL** when the chord changes or when the melody begins to sound "**MUDDY**" or "**BLURRED**".

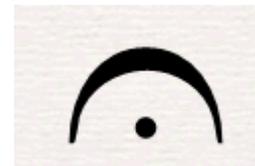




Daily Review



1. What is the name of this symbol and what does it mean: _____



2. Which **pedal** do you use to **sustain** the sound and give **richness** to the sound _____?

3. What do you do if the sound gets **“MUDDY”** or there is a **chord change?**

4. What do these **symbols** mean?



5. How many sets of these symbols can be in a hymn? _____

6. What are the **three options** for doing introductions?

1. _____

2. _____

3. _____



*So you don't forget the hymns you have already learned ... **Go back and review and then ALL !!***





Today's Hymns

Today you have **two new hymns** to learn. Make sure you **COLOR** the chords.
 There are **two new items**. See if you can find them. Try using the **pedals** on these hymns.
 There are **two different versions** of each hymn.
 One has the **names of the notes** inside the notes ... and the other doesn't.
 See which one is easier to follow right now.

Come Unto Jesus

Entreatingly

Fingering

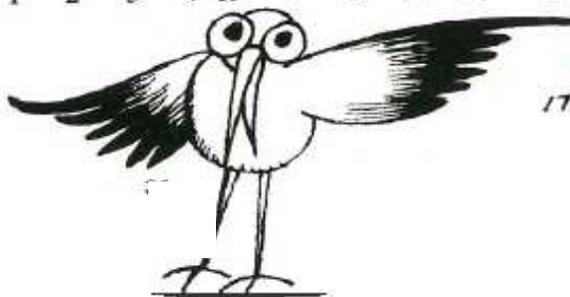
Count

Come un - to Je - sus, ye heav - y la - den,
 1 2 3 4 & 1 2 3 4 1 2 3 4 & 1 2 3 4

Care - worn and faint - ing, by sin op - pressed.
 1 2 3 4 & 1 2 3 4 1 2 3 4 & 1 2 3 4

He'll safe - ly guide you un - to that ha - ven
 1 2 3 4 & 1 2 3 4 1 2 3 4 & 1 2 3 4

Where all who trust him may rest, may rest.
 1 2 3 4 & 1 2 3 4 & 1 2 3 4 1 2 3 4



THIS IS A
HALF REST.
 IT SITS ON THE
 LINE AND GETS
TWO COUNTS.

Come unto Jesus

Gently ♩=66-80

1. Come un - to Je - sus,
 2. Come un - to Je - sus;
 3. Come un - to Je - sus;
 4. Come un - to Je - sus

ye heav - y la - den,
 He'll ev - er er heed you,
 He'll sure - ly ly hear you,
 from ev - 'ry na - tion,

Care - worn and faint - ing
 Though in the dark - ness
 If you ev - 'ry meek - ness
 from ev - 'ry land - ness
 and

by you've plead
 isle
 sin gone for of
 op - a his the
 pressed. stray. love. sea.

Come unto Jesus

1 He'll His Oh, Un

2 safe love know to

1 ly will you the

4 guide find not high

3 you you that and

2 un and an low

2 to gent gels ly

1 that ly are in

5 hav head near sta

5 en you you tion,

4 Where From From Ev

1 all dark bright er

5 who est est he

4 trust night man calls

1 him in sions "Come

2 may to a to

3 rest, day, bove, me,

3 may to a to

3 rest. day. bove? me."

3 rest, day, bove, me,

3 may to a to

3 rest. day. bove? me."

3 rest, day, bove, me,

3 may to a to

3 rest. day. bove? me."

Energetically ♩=100-120

Hope of Israel

The musical score is written in 4/4 time and consists of four systems. Each system includes a treble clef staff with notes, rests, and guitar chords indicated by letters in colored circles. Fingerings are shown as numbers 1-5 below the notes. Lyrics are provided below the notes, with some words hyphenated across lines. The chords used are C, G, F, B, and D.

System 1: Chords: C, C, C, G, C, F, G, A, G, C. Lyrics: 1. Hope of Is - rael, Zi - on's ar - my, 2. See the foe in, count - less num - bers, 3. Strike for Zi - on, down with er - ror, 4. Soon the bat - tle will be o - ver;

System 2: Chords: G, E, D, G, A, G, B, A, G. Lyrics: Chil - dren of the prom - ised day, Mar - shaled in the the ranks of sin, Flash the sword a of truth be foe! Ev - 'ry foe of down.

System 3: Chords: C, C, C, C, F, A, G, A, B, C, A. Lyrics: See, the Chief - tain rael, sig - nals to on - ward, Hope of Is - rael, dis - ward - arms a of bat - tle; Ev - 'ry stroke on - ward, youth of foe - man; On - ward, on - ward, Zi - on;

System 4: Chords: C, A, G, C, D, C, E, D, C. Lyrics: And Now the bat - tle's vic - tory we the in we con - vic - ar must q'ring tor's ar - ray! win! go. Thy - 'ry re - ward the vic - tory we the crown.



Hope of Israel

Hope of Is - rael, rise in might

With the sword of truth and right,

Sound the war - cry, "watch and pray!"

Van - quish ev - 'ry foe to - day.

Words: Joseph L. Townsend, 1849-1942
 Music: Willaim Clayson, 1840, 1887

Six Hymns in Six Days Arr. © 2013



Hope of Israel



In march style

Fingering 5 5 5 2 1 2 3 4 1 2 3 4 3 1 2

Count 1 2 & 3 4 1 & 2 & 3 4 1 2 & 3 4 &

G **C** **G**

Hope of Is - rael Zi - on's ar - my, Child - dren of the

G **C** **F**

prom - ised day, See, the Chief - tain sig - nals on - ward,

1 2 3 4 1 2 & 3 4 1 & 2 & 3 4

C **C** **G** **C** **C**

And the bat - tle's in ar - ray! Hope of Is - rael,

1 2 & 3 4 & 1 2 3 4 1 2 & 3 4

C **G** **C**

rise in might With the sword of truth and right;

1 2 3 4 1 2 & 3 4 & 1 2 3 4

C **F** **C** **C** **G** **C**

Sound the war - cry, "Watch and pray!" Van - quish ev - 'ry foe to - day.

1 2 & 3 4 1 2 3 4 1 2 & 3 4 & 1 2 3 4



The **fingering** in the **second measure** is tricky.
You may want to practice that measure several times **all by itself**.