2 Father, we praise thee  
Alternate men and women and then all on the doxology. A handbell ostinato  
Such as D6 C#6 D6 A5 D5 B5 D6  
Would be effective or using D5 G5 F#5 A5 D6 rung randomly will also work.

4 Now that the daylight fills the skies  
Alternate men and women using handbell clusters at the end of phrases.  
Random ringing works here as well.

8 Morning has broken  
Use a gentle guitar or a piano using chord chart for an effective anthem.

303 Father, we thank thee who hast planted  
Choir sings the stanzas; use the optional instrumental ostinato shown in the accompaniment edition.

305 Come, risen Lord  
Unison on Stanza 1; parts (if available) on Stanza 2; unison with descant on Stanza 3; unison on Stanza 4  
Alternate women and men on either stanzas or phrases on Stanzas 1 & 2; use C instrument on descant on Stanza 3; all on Stanza 4.  
Use one of the options above and on Stanza 2 or 3 use the tune SURSUM CORDA (306), going back to ROSEDALE for final stanza.

307 Lord, enthroned in heavenly splendor  
Men on Stanza 1, phrase 1; Women on Stanza 1, phrase 2; parts on the Alleluias; alternate women and men on next two phrases  
For Stanza 4 do the opposite of above  
Stanza 5 in unison

309 O Food to pilgrims given  
Stanza 1: Women on first 2 phrases; Men on the remaining phrases  
Stanza 2: All on parts if available  
Stanza 3: All in unison

313 Let thy Blood in mercy poured  
Alternate Women and Men on stanzas up until the refrain; parts on the Refrain (in parts if available)  
Do one stanza in parts, if available
314 Humbly, I adore thee
Women on Stanza 1; Men on Stanza 2; Women on Stanza 3 while men hold an D – A pedal point; All on Stanza 4
Use bells or choir chimes to punctuate each phrase (D, E, F#, A) and random Bells on the final stanza; a C instrument can be added on the melody for A stanza and on the tenor line of the accompaniment for a stanza; if using bells, omit keyboard accompaniment unless playing on the melody

319 You, Lord, we praise
Alternate Men and Women having one part from beginning until the half note; other part on the next two phrases; all on Kyrie eleison; do the opposite on the second half of the hymn Use percussion as noted in the accompaniment edition. Use C instrument on the melody or use tenor line 8va higher.
If bells are chimes are available use them with a 4 or 5 note ostinato.

324 Let all mortal flesh keep silence
Stanza 1: pedal point on organ; women sing (no other accompaniment)
Stanza 2: D – A pedal point on organ; men sing (no other accompaniment)
Stanza 3: Pedal points D-A in octaves; both parts sing
Stanza 4: Add accompaniment with unison singing
It is also possible to sing one stanza unaccompanied to URBS BEATA, returning to PICARDY on the next stanza.

325 Let us break bread together
Alternate men and women on the stanzas up to the refrain and all sing
Refrain; all on Stanza 3
Alto can hum their part (in the accompaniment edition) on one stanza

327 Draw nigh and take the Body of the Lord
Stanzas 1, 2, 4, 7 in parts if available; Men on Stanzas 3, 6; Women on Stanza 5; Unison on Stanza 8
For the stanzas in parts, you can use SAB if no tenors are available.

329, 331 Now my tongue, the mystery telling
Alternate Stanzas between men and women for Stanzas 1-4. Punctuate the end of each phrase with handbells for the first couple of stanzas, play the accompaniment for Stanzas 3 and 4. For Stanzas 5-6 use GRAFTON (331). If using both hymn tunes, PANGE LINGUA will need to be lowered a half step.

336 Come with us, O blessed Jesus
Use the accompaniment for Jesu, Joy of Man’s Desiring and add in the stanzas at the appropriate places

382 King of glory, King of peace
Stanza 1: Alternate Men and Women on first two phrases; Unison on phrases 3 and 4
Stanza 2: Opposite of above
Stanza 3: Allos and Basses on melody; Sopranos and Tenors on descant

384 Fairest Lord Jesus
Since this is an unfamiliar tune to most it is a good choice to use as an anthem.
Unison on the first and last stanza and parts on stanza 2
Let us with a gladsome mind

Stanza 1: Unison forte
Stanza 2: Men, mezzo forte
Stanza 3: Parts, mezzo forte
Stanza 4: Women, piano and detached
Stanza 5: Parts and slightly detached
Stanza 6: Parts and legato
Stanza 7: Unison forte

Creating God, your fingers trace

Stanza 1: Unison
Stanza 2: Women
Stanza 3: Men
Stanza 4: Unison
Use C instrument if available

To God with gladness sing

Stanza 1: Unison
Stanza 2: Women on first half; Men on second half
Stanza 3: Altos and Basses on melody; Sopranos and Tenors on descant

Let all the world in every corner sing

Sing as laid out in hymnal.
Use C instrument if available; use cello on the “tenor” line in accompaniment.

New songs of celebration render

Can be sung in parts for one stanza and using alternate harmonization on another (see Hymn 302).

For the beauty of the earth

Since this tune is unfamiliar to most (as opposed to DIX) this is a good hymn to use as an anthem. Stanzas can be alternated between men and women; parts can be sung for selected stanzas; a C instrument can used on the melody and on the tenor line for a stanza. If one part is singing the verse, you could use parts for the refrain, singing SAB if necessary.

All glory to be to God on high

This hymn can be used in place of the Gloria in Excelsis as it is a metrical Setting of the canticle.
Stanza 1: Men on the first two phrases; Women on the remainder of the stanza.
Stanza 2: In parts, if available, from accompaniment edition.
Stanza 3: Unison singing.

The stars declare his glory

If a C instrument is available as it for the introduction without accompaniment.
Stanza 1: Women sing with C instrument, no other accompaniment.
Stanza 2: Men sing with accompaniment
Stanza 3: Unison with C instrument on the alto line in accompaniment
Stanza 4: Unison with sopranos and C instrument on the alto line 8va
Tell out, my soul, the greatness of the Lord  
**BIRMINGHAM/WOODLANDS**

*Stanza 1: Unison singing WOODLANDS*

*Stanza 2: Parts on BIRMINGHAM*

*Stanza 3: Women on first two phrases; Men on final two phrases*

*Stanza 4: Unison on WOODLANDS using alternative accompaniment*

What wondrous love is this  
**WONDROUS LOVE**

*If a guitar is available use it throughout using chords in hymnal.*

*Stanza 1: Sung as a solo, unaccompanied, if one is available.*

*Stanza 2: Use fauxbourdon (melody in tenor); see parts in hymnal*

*Stanza 3: Unison singing using alternative accompaniment*

Blessed Jesus at thy word  
**LIEBSTER JESU**

*Stanza 1: Women on the melody; men on the bass part*

*Stanza 2: Soprano on the tenor line 8va higher; Altos on the alto line; Men on the melody*

*Stanza 3: In parts if available. These suggestions from Creative Hymn Singing by Alice Parker, Hinshaw Music, Inc.*

In the cross of Christ I glory  
**TOMTER**

*This tune is probably unfamiliar to congregations but is well worth singing as an anthem. There are different ways to do this: The stanzas in F could be alternated between men and women with all singing the A major portion; the stanzas could be alternated so that men sing the F major portions and women sing the A major portions and vice-versa. Omitting the 5th stanza would be preferred if singing as an anthem.*

The Christ who died but rose again  
**ST. MAGNUS**

*Note the tempo marking and keep to this tempo.*

*Stanza 1: Men sing melody*

*Stanza 2: Women sing melody*

*Stanza 3: Tenors sing melody; Sopranos sing tenor line 8va higher; Altos and Basses sing their parts*

*Stanza 4: Either unison or all on their parts*

O love, how deep, how broad, how high  
**DEO GRACIAS**

*This incredibly strong tune would work well as an anthem. Probably congregations sing this text to DEUS TUORUM more often. Depending on the season in which this is sung certain stanzas could be omitted. Stanzas can be alternated between men and women. A stanza could be sung in parts from the accompaniment edition. The men could sing the melody while the organist plays the alternative accompaniment. If a trumpet or trombone is available it would make for a strong statement. If handbells are available an ostinato of C6 G5 C5 could be played throughout a stanza.*

As Jacob with travel was weary one day  
**JACOB'S LADDER**

*This would be lovely sung with a guitar gently playing the chords. A soloist on the stanzas with the choir on the refrain would make great sense. Adding a C instrument would enhance by playing the melody for a stanza and improvising between the alto and tenor lines in the accompaniment.*

Jesus came, adored by angels  
**LOWRY**

*This is a lovely hymn that is suitable for Advent. I would do this more slowly than 54 to the half note.*

*Stanza 1: Women sing softly*

*Stanza 2: Men sing mf*

*Stanza 3: All sing in parts, if available, mf*

*Stanza 4: All sing in unison*
O love of God, how strong and true

DE TAR

This strong tune needs a solo instrument so that the full effect can be heard. I would save it for the 3- and 4-stanzas. I’ve heard it done effectively with an oboe, but a flute would work very well. A trumpet would be wonderful, but it gets high in parts so you would need a very good player.

Stanza 1: All
Stanza 2: Women
Stanza 3: Men, with obligato
Stanza 4: All, with obligato

And have the bright immensities received our risen Lord

HALIFAX

Since this hymn has an introduction and an interlude it works well as an anthem. I've heard it done effectively with an oboe, but a flute would work very well. A trumpet would be wonderful, but it gets high in parts so you would need a very good player.

Stanza 1: Men sing first phrase, women sing second phrase, all on the remaining phrases.
Stanza 2: The opposite of Stanza 1

He is the Way

HALL/NEW DANCE

This hymn with its complex text works well for an anthem, especially if the congregation can meditate on the text while it is sung.

Stanza 1: All on HALL
Stanza 2: Solo or either men or women on NEW DANCE
Stanza 3: All on HALL

Eternal light, shine in my heart

JACOB

Jane Marshall, who set this text, has written an anthem using this text and tune. It is published by GIA Publications and can be done with two parts.

Stanza 1: Men on the melody
Stanza 2: Women on the melody and men on the tenor line
Stanza 3: In parts, if available, or in unison.

There’s a wideness in God’s mercy

ST. HELENA

This hymn is almost set out as an anthem. It would benefit from a slower tempo than is suggested in the metronome marking. The obligato is done equally well by a flute or an oboe and should be saved for the last stanza.

The head that once was crowned with thorns

ST. MAGNUS

See Hymn 447 above.

Praise the Lord through every nation

WACHET AUF

Stanza 1: Women on 485 (rhythmic)
Stanza 2: All, in parts, if available, on 484 (isometric) or in unison.

Where is this stupendous stranger?

KIT SMART

I have no idea why this hymn is not in the alternative accompaniment can be used for a stanza. A C instrument would be lovely. Handbells (C5 G5) could be used in a quarter note, half note ostinato if the first accompaniment is used.

O Holy Spirit by whose breath life rises vibrant

KOMM, GOTT SCHÖPFER/ VENI CREATOR SPIRITUS

Sing the first three stanzas in the plainsong version, alternating men and women. Each phrase can be punctuated by handbells or with some random ringing. The remaining stanzas can be sung to the metrical form of the hymn (501) using parts, if available, and unison singing. The end of each of these phrases can also be punctuated by bells.
Like the murmur of the dove's song
BRIDEGROOM
Men and women alternate phrases with all singing on the last "come, Holy Spirit, come." A C instrument would add to the effectiveness of this hymn/anthem.

How lovely is thy dwelling place
BROTHER JAMES' AIR
This much loved tune would be lovely as an anthem. Stanzas can be alternated between men and women. A children's choir could sing a stanza. Parts, if available, could be sung on a stanza with a nice unison for the last stanza. A C instrument could play the melody or play the tenor line an octave higher.

Open your ears, O faithful people
TORAH SONG
Add percussion instruments, certainly a tambourine, to make this effective. Have sopranos and tenors sing the ossia notes in the refrain.

Jesus calls us o'er the tumult
ST. ANDREW
Most congregations will be more familiar with RESTORATION (Hymn 550) so this is a good chance to sing this lovely tune. Adding a C instrument would be effective. Having the choir, whether men or women or unison sing the melody and the organist play the accompaniment without the melody is also effective.

Remember your servants, Lord
BEATITUDES
Sung in parts, this hymn makes an effective anthem for All Saints' Sunday. Some stanzas can be sung by men or women for variety.

Morning glory, starlit sky
UBI CARITAS
Stanzas can be alternated between men and women and the alternative accompaniment can be used. A C instrument can play the melody and on the alto line on selected stanzas.

Almighty God, your word is cast like seed
CALL STREET
AC instrument can play the melody and on the alto line in the accompaniment would also be effective.

Where true charity and love dwell
DE TARM
AC instrument can be alternated between men and women, punctuating the end of phrases with handbells will make this an effective anthem as stanzas are alternated by men and women.

My Shepherd will supply my need
HALIFAX
A C instrument for selected stanzas will make this an effective anthem as stanzas are alternated by men and women.

Where true charity and love dwell
BINGHAM
AC instrument can be alternated between men and women, punctuating the end of phrases with handbells will make this an effective anthem as stanzas are alternated by men and women.

Jesus calls us o'er the tumult
CALL STREET
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My Shepherd will supply my need
HALIFAX
A C instrument for selected stanzas will make this an effective anthem as stanzas are alternated by men and women.
When Jesus wept

Sing a cappella first in unison or by either men, women, or together and then sing in canon in four measure intervals.