

# Hymnpact!®

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Hymnpact! ® is an exciting and flexible new subscription-based resource for primary schools and churches, providing hymns and songs that are appealing to children and adults alike. The music is suitable for use in school (in worship and curriculum settings) but also appropriate for church congregations of all ages.

Hymnpact! resources have been specifically designed to bridge the gap between church and school, helping to foster meaningful links between the two and create an environment for mutual flourishing.

#### What's Included?

For a special introductory rate of £50 p.a., you will gain access to the ever-growing, easy to adapt range of digital Hymnpact! resources, including:

- Lyric videos with full instrumentation.
- Professionally recorded backing tracks with instrumental or sung performance versions, perfect for when a song has been learnt from memory, or use of the videos is not possible.
- Designed to meet SEND
- Non-automated PowerPoint lyric slides, giving you and your students complete autonomy to learn at your own pace.
- Teaching Notes
  - Clear and simple notes to accompany all songs which provide handy tips on how to teach each song, giving everyone the confidence to teach music.
- IN DEVELOPMENT: Faith Notes
  - A handy information document, again accompanying each song, linking the songs to Christianity and the RE curriculum, compatible with the SIAMS framework.
- Sheet music for a range of different instruments, including:
  - Lead sheet
  - Piano, Voice and Guitar
  - Choir and Piano
  - Choir and Organ
  - Instrumental parts in C, B-flat and E-flat
  - Bass part
  - Full score

The sheet music is available to download and we recommend using apps such as forScore (IOS) or Orpheus (Android). Both these apps provide great functionality and are used and trusted by musicians all over the world.

Taking your school choir or class to a service in your parish church? Awesome! Ask the choir leader to teach the hymns to the church choir and congregation and enjoy the rewarding experience of watching the children's faces light up as they hear everyone joining in with their hymns!

A resource how you want it: We believe the flexibility of the resources are unrivalled.

Bass

# Bring this broken world together

Words by Paul Cookson

French carol melody in  
'Chansons Populaires' Vol. 4, Paris (1860)  
arr. by David Scott-Thomas

$\text{♩} = c. 132$



9 *Verses 1-3*



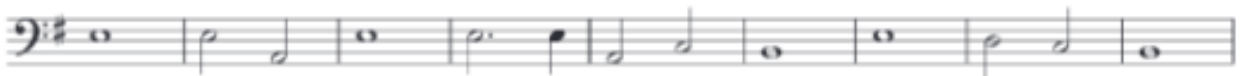
18



25 to verses 2 and 3 | to verse 4



33 *Versé 4*

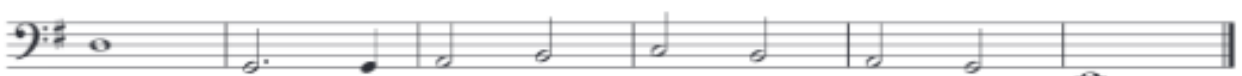


42



48

rall. . . . .







## Advent!

*Advent! He's approaching!  
The Lord is on his way.  
Advent! He's approaching!  
We wait for Christmas Day.  
Advent! He's approaching!  
Expectantly we pray!  
Advent! He's approaching!  
Jesus do not delay.*

Noah saved his people, a great ark he did build,  
A rainbow in the sky, God's promise was fulfilled,  
A covenant of faithfulness filled with his love,  
We wait now to see the glory from above.

God called all his prophets, he gave them words of peace,  
His message they proclaimed, all selfishness should cease,  
A special child they did foretell, God's chosen one,  
We wait now to see the baby: God's own Son.

John the Baptist warned them, "The Christ is on his way",  
Baptising them with hope, God casts our sins away,  
"Make straight your ways, prepare the path", this he implored,  
We wait now to greet the saviour, Lord of Lords.

Gabriel the angel told Mary of her role,  
"A mother you shall be" She gave her heart and soul,  
Her "Yes" was all that God did ask, and so we tell  
The child to be born is called Emmanuel.

*Words and Music: Susan, Philip and Anthony Gray*

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## Teaching notes - Music

### ***Advent!***

This song has an incredibly catchy tune, with simple syncopated rhythms adding drive. It would work brilliantly as just a unison tune for schools with piano accompaniment so this would be one way of performing it with ease. However, there is a huge variety of added material to enable this to be performed in many ways.

When learning the tune, it would be worth speaking the rhythm of the melody first to ensure that the syncopated rhythms are well-learned and together. In a performance with greater forces one could consider singing the first refrain and verse with just piano and voice and then building up the forces. Perhaps adding choir and organ the second time and then having an instrumental solo during the third time. Another option would be to thin the texture of the accompaniment during the verses, perhaps just down to piano and cello, or various combinations for each verse and then bring in the greater forces each time the refrain repeats.

Make sure the instrumentalists bring lots of life through the articulation they use for the accompaniment. It needs to be staccato and spritely rather than too legato in order to accentuate the syncopated rhythms. In contrast to this, make sure when working with SATB choir, that they do not clip the notes, but rather sing through the vowel sounds to make sure that the rhythms do not rush. Consider adding dynamic variety to the verses, giving the choir clear direction as to what you want.

*Cathy Lamb, April 2022*



## Teaching Notes - Music

Song: Advent!

Good choice for	Advent, 2 <sup>nd</sup> half Autumn term
Starting points	<ul style="list-style-type: none"> <li>• Start with some warm-ups such as:               <ul style="list-style-type: none"> <li>– singing up and down the scale to 'ah,' raising the starting note one step each time</li> <li>– singing down the scale to a tongue-twister such as 'pitta pizza'</li> </ul> </li> <li>• Speak the rhythm of the melody to ensure syncopated rhythms are together.</li> <li>• Consider dynamic variety, making it clear which sections you want <i>forte</i> and <i>piano</i>.</li> </ul>
Things to look out for	<ul style="list-style-type: none"> <li>• Syncopated rhythms often disrupt ensemble, so make sure they are well-learnt and together.</li> <li>• When trying to capture the spritely nature of the piece, make sure singers don't clip the notes but sing through the vowel sounds - this will help prevent the piece from rushing.</li> </ul>
Scoring/performance/instrumental suggestions	<ul style="list-style-type: none"> <li>• Would work well as unison voices + piano accompaniment.</li> <li>• Consider the first refrain and verse using just piano and voice and then building up forces with each verse/refrain. (E.g., Add choir and organ the second time, third time as an instrumental solo).</li> <li>• Another alternative: Have a thin accompaniment texture in verses, (e.g., piano and cello) and greater forces for refrains.</li> </ul>
Focus/ Technical focus	<ul style="list-style-type: none"> <li>• Syncopation</li> <li>• Staccato</li> <li>• Dynamic variation</li> </ul>
Specialist language meanings	<p>Syncopated - the accenting of a note which would usually not be accented.</p> <p>Staccato - 'detached,' a playing technique where each individual note is sounded briskly.</p> <p>Legato - in a manner that is smooth and connected.</p> <p>Forte - loud</p> <p>Piano - soft</p>

Cathy Lamb, April 2022



## Teaching Notes – ‘Questful RE’

### *God chose you*

The idea of ‘call’ is central to Christian Faith. God creates this world so that it is open to our participation. The things we do and the choices we make help the world move closer to (or further away from) justice, joy, and goodness. God’s call to each one of us is God’s invitation to us to get involved. What God calls us to, God enables – even if at first, the thing God asks feels impossible, and even if there are parts of our life that are messy.

This song can be used on its own, to have a conversation about the different types of people God calls, and what God might call us to do. It can be used in conjunction with certain bible stories. Or it can be used repetitively: helping pupils to form links between units, and ultimately inviting them to think about what their own role may be as ‘people of God’ called to ‘change the world’.

### **Scripture Links** – bible passages for teachers to read and retell as they find helpful

Moses      Core story: Exodus 3.1-10

Bravery: Exodus 3.11-18a and 4.1-12 (Moses’ doubt, God’s promise, more doubt, signs of the promise)

Exodus 14 (Moses helping others be brave, crossing the Reed Sea)

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Things to notice: Moses notices the bush and is curious. He doesn’t understand everything, but he both obeys (‘take off your shoes’), and questions. He is afraid of what he is being asked to do. He trusts God but also asks for help. At first God reassures him, promises it will be ok. Later, God gets annoyed with Moses’ self-doubt, but keeps helping him anyway. Eventually, Moses has learned to act despite his fear, and becomes the one who encourages others when they are afraid.



**Isaiah**      **Core story: Isiah 6.1-8.**

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Things to notice: The vision of God is of abundance – a God so vast, the hem of his garment fills the temple. Isaiah gets to join the angels, worshipping God. God’s glory, and his holiness are overwhelming. Isaiah responds with ‘woe is me...’ because the encounter with God’s glory makes him aware of his own sin. The theological idea here is between Holiness and sin – but the more useful image might be light and dark: the idea is that Holiness obliterates sin the way light obliterates/ chases out dark. The angel and the coal is therefore a symbol of God dealing with Isaiah’s sin, so that it won’t stop him from doing what God needs him to do. God calls Isaiah not because he’s perfect, but because God needs someone who knows they aren’t perfect but will try to do something difficult anyway.

The following verses (Isiah 6.9ff) are not going to be very useful in the classroom, for helping pupils understand what Isaiah is being called to do. The big picture is that Isaiah lives at a time when people’s assumptions about God have been disrupted, and the safety of their world has been shattered. Isaiah offers a vision of God that is bigger than the present troubles: a God who is at work always and everywhere, redeeming pain and establishing justice. Isaiah is a poet, who sparks imagination and helps people imagine a world changed for the good. Passages worth reading: Isiah 11.1-10, Isiah 35.1-10, Isiah 40.1-11

**Joseph**      **Core story: Matthew 1.18-23**

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Things to notice: The genealogy in Matthew 1.1-17 tries to draw a straight line between Abraham, King David, and Jesus via Joseph. But of course, Joseph is also a ‘step-father’, so there is lots of scope for discussion on how things get passed down and who is really family. The question Joseph faces is whether to believe Mary when she says (the apparently impossible thing) that her child is from God. Joseph’s own reputation is on the line because everyone will assume she betrayed him. If he breaks their engagement, she would be very much at risk – disgraced, cast out, unable to marry or earn a living, possibly even stoned to death. In Matthew’s Gospel, there is no story of Gabriel coming to Mary. Instead, an angel of the Lord appears to Joseph, and helps him interpret Mary’s pregnancy as the fulfilment of one of Isaiah’s prophecies.

Mary

Core Story: Luke 1.26-38

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Things to notice: Although Luke and Matthew tell different stories, they agree that Jesus' link to David comes through Joseph. When Gabriel comes to Mary, he tells her that God is with her, and is pleased with her before he asks her to do anything. God's love for Mary is not because she 'says yes', and it is not dependent on it. 'Do not be afraid' is the common greeting of angels – suggesting that they might be a bit scary. Mary listens to the angel and is perplexed: she tries to make sense of things even when faced with something that seems to make no sense. She asks questions, she keeps thinking, and then she decides. Mary is indeed 'obedient' to God, but her obedience is not unthinking or automatic. Her 'yes' is a choice, and she chooses to give herself entirely to God, and become Jesus' mother (or, in the Orthodox tradition: God-bearer).

### Curriculum Links – 'Questful RE'

Autumn

Yr 3 **Called by God** (the core unit for this song)

Things to consider: what sort of people does God call? which comes first, the call or the capacity to do what is needed? do you have to be special for God to call you? Does God's call change us? Does God need us to do things or want us to do things?

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Yr 4 **David & Psalms. Revisit:** God calls people who aren't perfect, who have done things wrong. Even if you've messed up, you can start again and do amazing things.

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Yr 5 **Christmas (Matthew / Luke).** See notes above.

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Yr 6 **Life as Journey / Pilgrimage.** Moses, Isaiah, and Joseph were not quite ready to do what God needed them to – but they became who God needed them to be.

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Spring

Yr 4 **Easter: Betrayal & Trust.** If the song is already known, it would be possible to link this into Peter's call as 'the rock', his betrayal of Jesus before the crucifixion, his encounter with the resurrected Jesus ('feed my lambs'), and his restoration as the leader of the church. You could use just the chorus or write a new verse for Peter.

Summer	Yr 4	If this song is familiar, and the pupils have considered how God calls all sorts of people, it could be an easy introduction to 'Are all churches the same?'.
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	Yr 6	<p><b>'People of Faith', 'Changing the World'.</b></p> <p>'God chose you' can be used to draw the whole of the RE curriculum together as pupils prepare to move to secondary school. 'People of faith' are people who hear and respond to God's call. God give them the gifts and strength they need to make a difference in the world. Pupils could help each other notice and name what their own gifts are, what their call might be, and how they could help make a difference. This could become part of the year-end assembly. They might write their own verse for 'God chose me'.</p>



### Current contents list (January 2023)

Note: New songs are added at regular intervals

Most of the songs are newly composed but any titles with brackets are new arrangements of familiar tunes:

We are the light

Silent Night (arr.)

Glory to God

Praise God from whom all blessings flow (Waly waly)

Joy to the world (arr.)

Lord of the heart

Lest we now forget

I am the Way

God chose you

Ding dong! Merrily on high (trad.)

Bring this broken world together (Picardy)

Amazing grace! (trad.)

Advent!

A New Day has begun

An Irish blessing

Kyrie eleison