

This is a book of some of my favorite hymns. I have tried to include something for everyone. Most of the tunes can be played as a solo. Also, by using the novice part first and then learning the fingerpicked part, it will help you to put together a nice arrangement so that you don't just play the same thing through 3 or 4 times. For those of you lucky enough to have a playing partner or small group, I have added lots of harmony parts. A couple of the tunes have only one line of music for each of you, like singing harmony from a hymnal, but when you put it all together it presents a very nice sound. There is also a canon as well. When you see 4 parts to a tune, I tried to include parts of different levels to enable all to join together and make beautiful music for our Lord. So enjoy and remember, you can email me at anytime with questions from my website.

General helpful hints for playing my music would be these:

Hold chords down till you are forced to move on to something else as the lifting of the fingers is what causes choppy playing. Also I do what I call write out of the chord. That means that I will have my hand on the fretboard in a chord position. I then figure out the fastest and most efficient way to get to the next place. So if you take your hand off you are just making trouble for yourself because you then have to reposition your hand. Think about tab like a roadmap of a nice leisurely road trip instead of a drag race to just get to the finish and play something else. Consider where you are and where you need to be and how you can get there with the least trouble. I believe that learning 1 piece very well is much more beneficial than just playing as many songs as you can only half good. When you learn something well you will always have those skills. The places that seem hard are the places you need to spend time working through till they are smooth. I play with chord shapes, meaning my hand is in a certain shape on the fret board so you can look for those shapes in my writing. All measures of music are made up of chords. When you start looking for 3 note shapes instead of all those numbers individually, your mind can move much faster. And if you get stuck somewhere and cant figure out how I did something the key will be that I play with my middle finger on the middle string all the time. It is the most efficient way I have found. Not to say you need to change, only saying that sometimes, just by putting the middle finger on the middle string, you will be able to see what I was doing. Good luck, hope you enjoy and contact me anytime if you have questions.

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The cover art and inside pictures were done by my mom Virginia Martin. She is 82 now, but was very active in her community and church. She drew many pen and ink note cards of the historical places here in Little Rock and sold them at the convention center. The card used for the cover was done for a friend whose son graduated from Notre Dame. She did this card for thank you cards when he graduated. The steeples depicted are his home church steeple, Catholic High School steeple and the steeple at Notre Dame all overlapped. The sketch inside is a picture of an old home place close to where I live. It has since been torn down. The pine and cones was to be a Christmas card. It is an honor to use these pictures in my book, as my mom has always been my biggest music supporter, always encouraging me in every aspect of my music for the last 50 yrs.

Thanks mom, I love you. Linda

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Printing by Xtreme Imaging, Little Rock, AR ♣ www.xtremeimaging@sbcglobal.net

1. AMAZING GRACE - Novice 2 part - each measure of music is made up of a chord. So if you seek the chord and hold it down as long as you can you get a more musical sound. The first measure of Amazing grace is a good example. After the 0 1 pickups you would place your pointer on 2 on the bass and would not lift it till the next measure. Catch the 2 on the melody with your thumb. I have put parentheses around the middle string notes to let you know when they are part of the melody.

For the Chord player in the first measure place your finger on 2 and then eyeball the 6 on the bass string and slide up there. When there put the ring finger quickly on 5, on the third beat of the second measure slide the ring to 4 and hold that finger position. Slide quickly down to the 3 1 0. By not removing your fingers you can just hold that hand position and slide right down to it.

2. AMAZING GRACE - Upper Octave Int fingerpicked/harmony - The parts above and here can be played together, or you can swap the harmonies so this will give you some variety. It also makes a nice arrangement to play the novice part simply and then add the upper octave. Don't let all the numbers scare you. If you look at one measure at a time you will see that there are extra numbers in the measures where there is a hold or longer note. This would be where you would normally just strum your time. I just fill my long spaces by picking the individual strings instead of strumming them all at once.

3. A SONG OF PRAISE - Everyone plays all the way through. Dulcimer 1 plays through part 1, Dulcimer 2 starts on part 1 when Dulcimer 1 starts on 2. Each following part will start as the previous one finishes part 1 and starts on 2. The traditional ending would be to decide how many times the first dulcimer will play and after that amount of times they will drop out at the end. Each player will follow suit until the only one playing is the 4th dulcimer on the 4th part.

4. BE STILL MY SOUL - This song is basically just two different arrangement of the melody part. You can play it together with 2 people. Otherwise you can play them separately according to your level, the first being novice and the second being int/adv fingerpicked, or play it through once strummed and repeat it fingerpicked, or strummed with a pick and then flat picked.

5. COME THOU FOUNT - This tune can be played with all parts together. The simple melody would be strummed, then fingerpicked and also the added flavor of the Galax style. The galax style can be played in DAD but if you tune to DDD you get another interesting flavor. I have also played it all three ways by myself and it gives a taste of a lot of ways you can play the dulcimer.

6. COME THOU FOUNT - IN 4/4 TIME - This version can not be played with the previous one as the first one is in 3/4 time. This version has a little swing to it. Again if you look for the chords and hold them down it isn't too hard except the syncopated part beginning in measure 4. This runs throughout the tune and will take practice. The trick is it is all reverse slant chords. So your hand should be, calling from the bass string, on 7656+54,543,432, then move hand to 321 but pluck the outer strings. Until I get this recorded if you are interested in hearing it you can email me and I can send you the tabledit version where you can play it on there.

7. GOD BE WITH YOU TILL WE MEET AGAIN - This is a great tune that has a easy fingerpicked chord part sort of like what a soft fingerpicked guitar accompaniment would be. I chose very basic chords that you should know from Boil That Cabbage. Look for the chords at the beginning of each measure and hold them down and just pick the right string. Both Melody and chords are Novice.

8. GOD BE WITH YOU TILL WE MEET AGAIN - This is a full Int/adv fingerpicked arrangement of this tune.

9. HAND AND HAND WITH JESUS - The Soprano part of this or first part can be played by itself. I also add the alto and bass parts right from the hymnal. Mainly a novice version. The fingerpicked option will be more int/adv. All can be played together and the soprano and fingerpicked part can be put together for an arrangement. Great tune for Novice players.

10. HE LEADETH ME - This tune is written in soprano, alto and tenor from the hymn book. I wrote a bass or bowed part with some movement. You can play in a reg dulcimer, a bass or bowed. Very beautiful with all the parts. The first part could be used as a solo.

11. HIS EYE IS ON THE SPARROW - This is an intermediate full fingerpicked solo arrangement. Just hold all chords till you are forced to move. If you look at measure one you can see the chord as it is stacked for you. Look at measure one 034 is first chord but changes to a 432 on the 4th, 5th and 6th notes. If you make the 432 at the 2 you will have all you need, just pick the right string, next measure for the 4 just use whatever finger you had on the bass and go fret the 4 on the middle and then resume the 432 slant position. Then, without lifting your fingers from the 432, move to all the fingers to the right to 543 and so on. What I want you to see is that you play out of the chord, holding the previous chord down as long as possible. This makes a nice sustained song because if you lift your fingers each time you lose all your sound and your place. When we first start out we tend to think as soon as we have played the numbers that we are done and take them off the strings but for a more fluid playing style just stay on the fret board as long as possible and enjoy the beautiful sounds.

12. I SURRENDER ALL - Novice - This is a basic novice solo part with a one note harmony. The harmony is perfect for that beginner in your group. You can strum and flatpick the melody or just strum the whole thing.

13. I SURRENDER ALL - Int/adv. - This is a full fingerpicked arrangement with a twist. On the B part the harmony part takes the strict melody while the melody adds a nice flowing part. I heard a tape of this song by a group who had a flute. I could hear this part and thought it was really pretty. So I wrote it into the melody here. You can also play the previous melody part and then this melody part for a nice arrangement of your own, or all 4 parts at once if you have diverse levels in your group. I can also send the tabledit parts if you want to hear how this goes just email me from my site.

14. JOYFUL, JOYFUL WE ADORE THEE - This is a nice piece for Nov-Int, very simple alone but very nice when the parts are put together. We have the basic melody, with a middle string harmony. Then I wrote a part for bowed, bass or standard dulcimer. Sorry its 4 pages but just when reading parts they need to be stacked so you can see that you are with the other people. Hopefully one page turn or a large stand will work for this.

15. JOYFUL, JOYFUL WE ADORE THEE - Nov/Int and a Minor part. This is the same basic melody from above. The reason I included it here is that I wanted you to compare the fingerpicked part directly under it. Most of the time you can make the chord at the beginning and do all the other work with your thumb thus keeping the chord ringing in the background. The third line, however, is a minor version and it will clash with the others in a few places. I usually play it through really simply, then full fingerpicked and then in a more upbeat swing kind of beat play the minor version. The Intermediate fingerpicked melody can be played with the above parts.

16. KUM BA YA - The tune to this song is thought to have been heard pre 1926 as a Trad. Gulliah folk song. This is a fairly simple arrangement, with the first harmony being a very straight 4/4 walk down on the base string. Melodies are very similar with just some fuller chords. Timing is everything in this as an ensemble. Everybody must listen and count.

17. LEANING ON THE EVERLASTING ARMS - This is a novice to int level 2part hymn. The first is a easy fingerpicked version. The second part can be either all strummed or strum flatpicked.

18. ONCE TO EVERY MAN AND NATION - This would be a more upper int/adv solo piece. Has tricky timing so watch that. I play a lot of this on the middle string and bass string together which gives you a rich lower version. For this I use my thumb on the middle and pointer on the bass. I find I have more mobility up the fretboard with my thumb, and down the fretboard with my ring this way and also seem to have a cleaner slide. You can also email me for this song on tabledit and listen to the timing. Hopefully will have a cd of this book soon. I "borrowed" this arrangement from El Mcmeen an excellent fingerpicked guitar player . He put it with Joshua Fit The Battle of Jericho and it is on Youtube if you would like to view that for timing references. I play the Jericho but do not have it tabbed yet.

9. PASS ME NOT OH GENTLE SAVIOR - This is a great old tune by Fanny Crosby, one of my favorite hymn writers. This is a good song for arranging solos as you have a novice part and then a full fingerpicked one . If you happen to have a playing partner you also have a harmony part.

20. RUGGED CROSS - This is an Int/adv piece and is fingerpicked. The melody is a little simpler than the one to follow. The harmony part looks intimidating but don't let it scare you as it is just simple chords picked through for a delicate rhythm.

21. RUGGED CROSS - This solo version is advanced and has more 16nd notes in it. Just remember that a lot of the notes are just filler. You will most likely always find the melody notes on the melody line, but the 6+on the middle string in the first measure is part of the melody as is the 7 on the middle string second measure.

22. SWEET HOUR OF PRAYER - For those not familiar with chord shapes, this tune has them written out for you. First measure you make the slant chord and leave it down then all you have to do is to move your thumb to 2 and 3 and then change chords. Hold all the chords down and you will see where to go next. If 3 finger chords are hard for you , you can often drop the bass string and just play 2 finger parallels. This has a nov/int fingerpicked part with a harmony and then a strummed chord part to accompany you.

23. TO GOD BE THE GLORY - This would be considered probably more novice . The melody starts out on the middle string as this will be the lower octave. The first 2 measures the melody is on the middle and by the 3rd measure it has come to the melody string but never above the 4th fret. To add a little movement the harmony moves quite a bit so a player more experience in counting would probably be good but not necessary. This one would be nice if one or two people played through the melody and the second time add the harmony. Another by Fanny Crosby, the great song writer, who wrote over 8000 hymns in her life.

24. TO GOD BE THE GLORY - This is a int/adv solo piece but can accompany the above. It starts on the A on the 4th fret which makes it go up above the 7th fret which many don't like to do. One trick for playing up high that I have found is to relax. For some reason when we go up there we feel the need to press extra hard which just makes things seem worse. Let the pressure off. Also pay attention to your fingers you are using. Sometimes we get so into looking at the music that we never look and see what we are doing. Often times if you think about it you can find easier ways to play stuff. A good piece for working on your upper fretboard skills.

25. TRADITIONAL SWEDISH MELODY - This is a lovely Trad. Swedish tune written in 1886. Words were added in German then and then in 1939 the words were translated into in English. This tune is the tune to How Great Thou Art. This version is a strummed or strum/flatpicked novice version. This song is so elegantly beautiful and I have heard it played fast and slow, but the best recording I have heard is by the group Selah. I think there is a youtube version by them. Starts so beautifully simply, the whole A part being played on one note, then a few picked through chords added at the B part. It continues to build throughout the song to a tremendous ending. But the simpleness of the beginning really caught my eye. We don't always have to play chords or strum every single beat. Sometimes notes are just so sweet all alone.

This is an Int/adv piece with lots of notes. I love to start out with the one above on one single note all through the A then adding just a few notes in the B and then this version. Remember to think 1e+a when counting the 16th notes , and also keep in mind 16th notes aren't necessarily faster. You can get this tabledit tab if you need it just email me from my site.

27. WAYFARING STRANGER - This is an adv solo piece because of timing. It has kind of a bluesy swing to it. Remember the dotted notes are long and the ones with the bar very short. But they won't always be the same way each time so watch that. Sort of a riding horse feel, long short, long short , long short. Also tabledit doesn't allow you to mark the chop chords very well so I wrote the word chop right after the bar chord I want you to chop. One hint is if you master the first 4 measures you have just about mastered the whole song. The first bar and a half is an intro but more than that it reoccurs throughout the song. The artificial harmonics are not easy and can be left till later to learn and you can just pluck the 5's. I also have this on tabledit which might be helpful.

28. WHEN THEY RING THOSE GOLDEN BELLS - This would be a int/adv solo with the same type of rhythm as the song before. Watch for the triplets. We tend to rush those to and really they have more of holding back feel than a rushed one.

