

Christine Toft Kristensen (DK): Singing Hymns with people struck by dementia – an alternative form of service.

Presentation.

My name is Christine Toft Kristensen. I work as an organist and choir-leader in Billund, Denmark. For many years I've been engaged in working with "Hymn-singing with babies" and I got curious when I heard about hymn singing with demented people on the grounds of singing with babies where repeating and stimulating of senses are central elements.

I have worked with this in various churches and I have published a book on the subject of hymn-singing with people struck by dementia.

Hymn-singing with demented versus singing with babies (and mother)

"Being musically together in hymn-singing with demented is one of the ways of staying present at the postlude of life, just like singing with babies (and mother) is at the prelude to life" (Anne-Mette Riis)

The connection between singing with babies and singing with people with dementia (Being together and the peace of mind being in the church)

Singing with babies

No sense of time

Is depending on other people

Responding to the sound of the voice

Imitating and responding

The sound of the parents creates
comfortness

Singing with demented

No sense of time (lives now)

Is depending on other people

Responding to the sound of the voice

Imitating and responding

Singing together creates confidence

My encounter with hymn singing with people struck by dementia

At one time I heard about an organist making hymn-singing with demented people. I got the possibility of listening to several sessions and was very fascinated by the concept. A woman working at the senior citizens' nursery home had gone together with her grandchild to attend the "Hymn singing with babies". She had got the idea that you could do something similar with demented people.. This challenge was met by the organist.

Being together with people struck by dementia we encounter a chance of practicing attentiveness in the same way as when we are together with the people we love and care for. It requires empathy, patience, calmness and an attitude of listening in order to be respectful and gently present. Singing, praying and reading have the potential of being what it takes to make a meaningful equality. The illness of dementia often causes a feeling of being wrong and unworthy. Here the church has an

outstanding opportunity to be present and in this encounter to confirm that you are a blessed human being and thereby to bring hope and comfort. (Anne-Mette Riis)

I myself have worked together with ministers, deacons and volunteers on “Hymn singing with people struck by dementia”. The various competences are promotive in planning and making a sequence.

Shortly on dementia

“Dementia” comes from latin: *Mens* means *intellect (or mind)* and *de* means *decreasing*. We are talking about weakening of the intellect. Like many other people I prefer to talk about *struck by dementia* or *people with dementia/ people struck by dementia* rather than *demented people*. The former expression is more lengthy but is used in order to avoid a derogatory term. “People struck by dementia” or “hit by dementia” underline that the people involved are not reduced to their illness.

(The National Center of Knowledge states that o. 87.000 people are struck by dementia in Denmark (2017) – and the number is by 2040 expected to be o. 150.000)

Dementia is defined as a state marked by a weakening of the memory and other intellectual skills such as judgement and power of abstraction.

Besides there might be a decrease in linguistic ability, difficulty in making simple programmes of action such as taking your clothes on, wrong perceptions of sense impressions and changes of personality with the fading possibility of maintaining a social acceptable behavior.

The WHO criteria for dementia

- A. Weakened memory
Weakening of other intellectual functions: power of abstraction, judgement, thinking, planning
- B. Weakening of personality and behavior, at least one of the following problems: emotional lability (unstable), irritability, apathy (insensitiveness), course social behavior
- C. Clarity of consciousness is kept
- D. Duration of more than 6 months

Common symptoms of dementia

A key symptom of dementia is a weakened memory. Everybody knows the difficulty of remembering a name or a word – but also the experience that “the forgotten” suddenly comes into mind. Dementia is far more radical. The ability to learn is severely hit. Concentration and ability to perceive is weakened and even if an information is correctly perceived the normal coding which will stick the experienced in memory will not function. Other psychological functions are also weakened such as the ability to think goal-orientedly and logically, to perceive events correctly, social sense and the ability to plan.

Even more important than the primary intellectual symptoms is the decreasing capacity of functioning of the person struck by dementia. Aphasia (less ability to talk) can develop together with decreasing ability to understand the spoken word and less possibility of linguistic formulation and along with this apraxia (decrease in ability to exercise adequate movements). At early stages of dementia apraxia often shows by difficulty in driving, later on simple actions such as dressing, using a shaving machine or using a key.

The most common form of dementia: Alzheimer's disease, is also in early stages characterized by helplessness of finding your way in less known environment.

If you compare the capacity of people struck with dementia – especially the Alzheimer's type – it shows that

Light dementia responds to a functioning age of 5-6 years

Middle severe dementia 3 years

Severe dementia less than 2 years

In order to avoid misunderstanding it must be stressed that people with dementia cannot be regarded as children but the abilities and lack of overview of people with severe dementia is comparable to children of 2-4- years of age.

Dementia and Theology

(from an article by theologian and former lecturer Johannes Nissen)

Being together with people struck with dementia a series of questions arise. Especially we have the fact of a changed personality. A key question is how to establish a respectful and worthy being together with people struck by dementia. We live in a "hypercognitive" society, that is a society which puts emphasis on the well-functioning brain and economical productivity as the source of human dignity. This creates difficulties for those struck by dementia because they lack what society attributes emphasis: memory, reason, language and the ability to be productive and to be a contributing member of society. The famous sentence by Descartes: "I think, therefore I am" has got a special status. We are told that thinking is essential for the skills. it gives our life value and meaning; productivity and autonomy are highly valued. To people aged 65 years or more dementia has become one of the most feared diseases because it threatens our identity of who we are and our role as productive members of society.

The problems of dementia raise some fundamentally philosophic and theological questions: What happens when a person changes personality? What does it mean to be a person? Does man have an inner kernel; a "soul"? And how is this to be understood? Geoffrey Waters points at three different answers to the question: What is a person?

1. The rational answer: "I think, therefore I am" (Descartes)
2. The spiritual answer: "I'm known to God, therefore I am"
3. The relative answer: "I'm known to other human beings, therefore I am"

In answer 1 the importance of the autonomous and rational individual is stressed. In answer 2 the person's relation to God and how this person both knows God and is known to God is stressed. In answer 3 our relation to other people makes us what we are.

It's problematic to judge the value and meaning of a person on the person's cognitive abilities because people with severe dementia accordingly lose their personality. Tom Kitwood, a pioneer

within care for the demented, has developed a care concentrating on the individual. According to him there is a risk of reducing people with dementia into objects if you only look upon them from a medical perspective. People struck with dementia don't have to lose their personality, it can be saved through the relationship to other people.

The relationship to other people is a significant part of being human. However this understanding isn't without problems because relations change and people struck by dementia lose their relations as the disease is worsened. Therefore they also lose "personality". We should not focus on the cognitive abilities or the human relations but on the relationship to God.

A fundamental question is if man is valuable simply because he exists, or is he valuable because he is useful. Is the value of a human being *fundamental* and *innate* or just *functional* and *instrumental*? Christianity states that man has an innate value not depending on what he is able to do. These considerations have great importance for the way we look upon people with dementia. These people often feel a loss of human value and the challenge is how we practically are able to give them the feeling of being of importance – like the humans they are.

People struck by dementia constitute a group living in dependence on others and this dependence will increase as the dementia worsens.

What can theology offer in this situation? As a matter of fact: Quite a lot. Christianity in its core is about dependence, it's about acceptance of not living apart from each other but on the contrary in dependence on others. If we deny living in dependence we are not able to express gratitude neither to God or to our fellow human beings.

Slowness is very decisive in the time together with elderly and people with dementia. Modern society is dominated by efficiency and hurry and very easily this might influence the church interacting with people struck by dementia – maybe also the minister in charge of a service at the old people's home.

Opposite to the speed of technology stands the speed of love – patience. A Japanese theologian (Kosuke Koyama) points out that God's own speed is the walking pace. With the expression of the Gospel this is the pace fitting those "weary and burdened" (Matt. 11,28). It's the pace fitted for the disabled, the lame, the broken-hearted and all who are worn-out in body and soul – it's also the pace for people struck by dementia.

Taking your time is a decisive factor in being with people with dementia. For instance at a service at the nursery home it's important that the minister and the rest of the church's staff don't act as if they are busy, also at the coffee table after the service you have to take time to be with the residents. The connection between hurry, speed and emptiness is a factor that will affect people with dementia. Their quality of life depends on how the hours are spent: in solitude, confusion and uncertainty or being with others in calmness and peacefulness.

Now and then the question is raised if people with dementia are able to believe when they no longer are capable of remembering God. John McFadden denies this saying that faith is not depending on the single person's memories or cognitive skills. Even if we forget God, God will not forget us. Nevertheless it's common perception that much theology and service are based on the assumption that preaching is directed to the single person as a rational individual, as a person reasoning, thinking, being independent and able to make decisions. The emphasis is on the cognitive ego which has the capacity of knowing and understanding certain things about God.

The bible is unfamiliar with the perception that the brain is the center of conscience, thought or will. On the contrary the heart is considered to be the seat of the whole person. The idea that the gospel has been written in the hearts of the people is not primarily a literary invention but a fundamental statement saying that the gospel has a bodily character.

The service is much more than intellectual communication. It's also bodily presence and it consists of ritual actions where people meet each other. People sit, raise, walk, fold their hands, eat, sing, baptize and much more. The experience of faith is not solely limited to a linguistic transmitted experience. In the emotional experiences of the service such as listening, tasting, singing, praying, blessing and other bodily acts new potential for experience of faith are opened.

This understanding is valid to the service as such but it has a special meaning in connection with services together with people struck by dementia. They are often capable of praying the Our father, music and hymns play an important role, they also gladly go to communion when bread and wine are put forward – even if they with the brain don't quite understand what is happening.

In planning a service with elderly and people with dementia you have to observe that the body and the senses in many respects are more important than words.

Hymn singing with people struck by dementia

As mentioned earlier it has been obvious to use experiences from "Hymn singing with babies" in the plan for singing hymns with people struck by dementia. In both instances stimulation of the senses is an important part. One of the pioneers in music pedagogy and music therapy with elderly: Synnøve Friis, cites a Norwegian psychologist (Magne Rauendalen) to put man's physical needs of nourishment on the same footing as the psychological needs saying: "Man can die from hunger of the senses". This can be said to man in general but it is indeed relevant working with people struck by dementia.

The basic elements in both singing with babies and with demented people are present in any sacred context: the church room with its light and acoustics, the singing and the music with the well-known hymn at the center together with the ritual based on slightly varied repetitions. All of these things give stimulation to the senses of the person with dementia without using the spoken word.

The arrangement with liturgical furniture (font, altar, pulpit) and organ, chairs and ornamentation mark the liturgical use of the room. Light and sound are different and often a large room will give food for a quiet behavior. The room inspires the participants with quietness and helps creating a feeling of solemnity and meaningfulness.

In making hymn singing with people struck by dementia it is important that the room is not affected by irrelevant sound- or visual impressions. In a service the church room must communicate the joy of recognition and a sense of calmness and peace of mind.

The Music

It is well-known that people struck by dementia often remember what is far back in time and what has been learned thoroughly. If they have been used to singing and/or listening to music in the same way they will remember songs, hymns and pieces of music. Some even get their language alive, when they join in singing a hymn. They hear what they recognize and spontaneously participate by joining the

song. In this way hymns can be an important source in the work with people struck by dementia. Music is an excellent tool to use when language has ceased to function. Within European culture there is a widely consensus that some musical parameters express different emotions. Simplified you can say that a key is able to express joy (major) or sadness (minor), the rhythm is able to express lightness (fast tempo) or weight (slow tempo), the melody is able to express extrovertness (jumps) or introvertness (stepwise). As a result music is able to influence us in two ways: either by underlining and confirming a mood already there – reflecting our feelings - or by influencing our well-being in order that our state of mind is changed. Both can be used constructively, also working with people struck by dementia.

Music and acoustic stimulation generally is able to make associations and thereby making memories come alive and music can express moods whereby we are influenced emotionally. (music as the language of the feelings).

Music can help reducing fear and stress. Using music that by general criteria works destressing and combining it with music which for the individual is connected with peaceful and positive experiences it is possible to achieve significant effects. It is important here to separate listening to music and being part of making music. Beating a drum or the like can contribute in opening the senses of the person with dementia.

Making a hymn programme for people with dementia you can make a suitable variety of a sequence by balancing the activities having the following forms:

- Mental activation
- Dancing and other kinds of movement
- Making music
- Listening and movement to music

It is obvious to stimulate the sense of feeling and tasting too because with simple means they can communicate a strong emotional influence.

The sense of feeling is able to support the moods in the hymns they sing. It might be stimulated by objects that either warm the cold hands or that are warmed up by warm hands, but it could also be rounded and soft or hard and edged tings. Bags with different content – for instance peas, rice or beans – can be used in ways where you before the use of them are allowed to guess what is in the bag. In order to increase a experience of space and time the bags could be thrown into a basket in the middle of the people gathered. Sacred “Symbols” such as hearts or a cross are of course useful. I have used irregular and undressed wooden crosses which are rounded and therefore are felt soft – in this way the hard symbolism of the cross is balanced by its form and substance.

The sense of smelling is very much useable because the communion of the service always causes a strong experience of taste.

Stimulation can arise recognition which I experienced when at Eastertime I had received a fragrant ointment like the one the women of the Gospel brought to the grave of Jesus. I smeared it on the back of the hands of the participants and later one of the participants asked if they should have this ointment smeared on. She remembered the fragrant ointment and nothing else but the memory had been awakened.

The last stimulation I will mention has a relatively high level of complexity. It comes from the concept of “Watching a hymn” and it consists of a hymn sung together with some signs chosen from the sign language of the deaf. As it is indeed a linguistic system they work together with and support the

textual universe of the hymns. Therefore to those who sing, listen and watch are also brought a visual experience of the concepts. Some people struck by dementia feel like making signs but mostly the musical key person and perhaps the staff will do the signs for the group.

The concrete contributions of music.

In the term “Hymn singing with people struck by dementia” the key activity *singing* is emphasized. Whether you remember the text or just hum along or make signs with the text a community is created by the singing. Being connected to each other with singing as a spontaneous sign recalling tradition stimulates the memory and concentration and it appeals to feelings.

“We not only have a voice, we “are” a voice. The voice is hidden in the body close to feelings and human processes of cognition (Margrethe Enevold, Voice teacher)

Working with music it is important that the musically leading person works with and balance the fundamental musical elements in order that all of them will be a part of the sequence and contribute to make “the liturgy” varied. The elements are rhythm, melody, dynamics, colour of sound and harmony.

Besides, in forming the liturgy a variety between the three linguistic forms: Music, movement and speech can activate different parts of the brain and thereby increase the staying power and the capacity of concentration.

Musical activities for people with dementia can consist of solo singing by the musical leader, community singing with all participants present, playing and improvising on rhythm- and melodic instruments, listening to music and moving to music. These different ways of expression should be combined.

• Presentation of a sequence (Liturgy)

Structure, liturgy and time

As the aim of the sequence with hymn singing is to create a secure and good atmosphere it’s important that the single sessions have a fixed structure. It’s important to dare make repetitions at a time where eternal renewal is considered desirable. This is indeed a challenge. In working with the person with dementia it’s important to focus on what is recognizable and to have faith in the value of repetition.

I have chosen to work on a sequence where the liturgy is somewhat like a service. The fixed structure will by and by most likely be recognizable by the people with dementia.. On the way however you must be prepared for spontaneous ideas from the participants, and these should be possible to include in the fixed frames.

It’s immensely important with rests of silence in the sequence as it gives the participants the opportunity to come to terms with the many impressions. The contrast between sound and silence is a very powerful stimulation of the sense which is increased by the room of the church.

In an ecclesiastical context the great events of life such as the main festivals and the seasons have a potential of reminiscence. It’s only natural to present the season of the church year as it’s important for many activities of the sequence.

It makes sense that the local minister takes part in the sequence because he or she represents the

person with whom the person with dementia probably has been communicating at the great events of life. If the minister is dressed in a cassock the office is clearly recognized – on the other hand it might create a distance that will not arise if the minister isn't dressed in a cassock. When you choose readings you should consider if an older translation of the Bible would be more recognizable to middle-age and elderly people today.

Instrumental Music

Like in a service I have chosen to start “the liturgy” with a prelude that sounds as the participants enter the church. As a recognizable sign of gathering you can choose to play the same piece every time – or you could choose a piece of music that is relevant to the theme of the day and therefore will differ during the Church Year. Repetition is important but a light kind of variation might help to keep a greater mental endurance.

Still in Denmark most elderly people have learnt hymns in school and often they have learnt them by heart. That goes for a majority of people with dementia too. Singing hymns without looking in a hymnbook contributes to coming into contact among the participants although for some people just sitting with the hymnbook is a well-known and good feeling. Often when we sing the first stanza of a hymn will be repeated several times.

In general the hymns ought to be sung without accompaniment but variation can be created by accompanying on the organ or piano. The advantage of a cappella singing is that the musical leader can keep eye contact with the participants if the texts are learned by heart. For instance you can keep eye contact with a certain participant during a whole stanza and afterwards shift to another person – this gives a common experience for that period of time. Another advantage of a cappella singing is the opportunity to articulate distinctly and thereby helping the participants to remember the words of the song,

The accompaniment can help the joint rhythmical pronunciation of the words.

It is important to consider the fundamental musical parameters: The tempo should not be too fast as the participants must have time to articulate the words, the key should not be too high as some participants have physical problems of singing. In choosing hymns for a sequence it's good to think of musical contrasts. Hymns could be chosen regarding variation in tempo, key and metre. Besides it's possible to change the accompaniment of a single hymn so according to the text it might be thin or broad, loud or weak.

Finally you should observe that hymns by themselves are able to create different moods. They will be attached to certain situations in life or to certain times of the year – material from nature can give additional impressions of the senses and will help the participants to identify the hymn.

Often during a sequence you will experience that some of the participants don't join in the singing. It is not always a sign of lack of attention or participation – some people listen, others sing within themselves while a few perhaps don't feel like singing:

Some **join in the singing** - you follow the group

Some **sing** – in their own measure and key -

Some **are there** - nod of the head, tap of the toe or hand

It's important not to make demands on participation, engagement and achievement – people with dementia must be able to be present in their own right.

Strategies for participants – which are known from teaching music for children are meaningfully transferred to music for people with dementia.

Four main categories:

- **Reception** Here the participant examines, listens and receives but the experience is not articulated. This form of participation can be hard to realize and might be misinterpreted as non-participation
- **Imitation** here the participant imitates certain parts of the music or musical activity – a form of spontaneous reproduction
- **Identification** here the participant identifies him or her with the musical situation as a whole and understands a more profound connection between music and the situation
- **Elaboration** (compilation) here the participant will free herself and add something new with her own individual musical expression

Movement

Movement leads to a better functioning mental level. At *blood flow-tests* it has shown that when a person goes from total position of rest to tapping with one hand right away there is an increase in blood flow of 45-50% in the corresponding brain center.

The person with dementia often has a bad physical condition which of course sets limitations for the movements. A so-called *chair dance* or *dancing while seated* where you change between moving arms and legs often is possible and gives a high sense of physical and mental well-being.

Examples of patterns of movement:

- Clapping in time
with your hands
in the hands of the person sitting next to you
on your thigh
- Stamping in time
- Swinging your arms
in different directions
into the middle and to the sides
- Waving movements from side to side
- "Bottom-Polka (rocking twice to each side)
- Dancing with a rope (hands holding the rope: upwards – downwards – into the middle – to the side)

By dancing with a rope the movements of a group are synchronized and everybody follows the same rhythm. Synchronized, rhythmical movements create a spontaneous sense of community. Scarfs of chiffon can represent waving of the wind or large painting movements, this could be used at Pentecost time where the wind symbolizes the Holy Spirit.

Percussion instruments

If the person with dementia is capable of playing percussion instruments it can be a way to involve him or her in a musical being together. For some participants however it can be hard because of lack of coordination, stiffness and slowness.

If it's possible to use easy functioning percussion instruments you ought to show a structured playing on these instruments. For many it's the first time they play an instrument therefore they need to be guided – but if they have some experience you can make the experiment of letting them improvise. It's important to be aware that some people with dementia will show a lack of interest or even rejection of playing an instrument, but most people like to play and show concentration and interest. The instrumental playing of course can accompany the singing of hymns but it will also give the participants a musical experience to accompany play-back music with a percussion instrument. Hereby they experience the feeling of contributing to the whole musical expression.

The use of percussion instruments (drum, claves, bells, “eggs”) can be designed in the following way:

- Sing a stanza of the hymn with an instrument, played by the musical leader who demonstrates how the instrument should be played. This is a not a verbal but a bodily instruction with calm movements.
- Sing a stanza of the hymn with an instrument, played by the person with dementia (perhaps together with the musical leader)

The relation of the person with dementia to music

The positive memories are among those you would like to put forward into the mind of the demented person. Memories of music are often connected to experiences of a joyous and emotional character and it will be able to put the participants into a state of calmness and comfort.

As the person in charge however you cannot know what kind of music the participants have been (or still are) listening to. You therefore have to choose music with a calm and pleasant expression. The most popular kind of classical music – like for instance Vivaldi's *Four Seasons* and Mozart's *Eine kleine Nachtmusik* probably will be recognized.

Appropriately chosen music is able to stimulate the person with dementia very much. An example: A person had been listening to Bach's *Prelude in C* From my point of view it was meant as a calm and floating piece of music, but this man knew the melody composed by Gounod onto the original piece. He knew it so well that at one time he started to hum this melody – and in this way the formation of his memory was shown clearly to the persons present.

The staff who choose participants for the hymn singing are supposed to have a fairly good knowledge of the life of the of the person with dementia and perhaps also of the music taste – decisive is however the participants positive relation to the church and (classical) music.

The recognition that music ideally creates, results in a comfort which make a positive mood marked by openness and nearness. Generally peace of mind and well-being ought to characterize the musical community.

Consideration for the individual person with dementia

All the time during the sequence it's important to change between addressing the individual and the group. This can take place by singing a *name song* where you mention each of the participants' names and by letting the individual play a percussion instrument and thereby have the feeling of being in focus. Besides, with the most important means: your own voice you can address the participants and at the same time also have the possibility of eye contact, smile, mime and touch.

At the early stages of dementia it's important with a rather stable structure for the whole sequence of hymn singing. In order to strengthen the feeling of the individual of being part of the activities the person must be involved in roles of receiving and giving.

Three important parameters in working with hymn singing for people struck by dementia is time, peace and concentration. The pauses in the sequence can as mentioned earlier be well suited to notice the moods that evolve and to give attention to participants that have a weak expression. This attention might contribute to the individual's feeling of being heard and understood and result in a fellowship that will be seen as meaningful and will be of mutual joy.

An example of a liturgical sequence

Using the elements of music, bellringing, hymns, creed, readings and prayers you can aim at a certain resemblance to the ritual of the Sunday service. The repetition creates peace and the different elements of the service create recognition.

In the beginning it's important to present the actual season of the Church Year where you are at.

Easter

- **Prelude** (The participants are brought into the church and placed in a circle)
 - Play-back music: Spring (from The 4 seasons), Allegro RV 269 (A. Vivaldi)
- **Welcome** (an egg of wood or stone could be sent around in the circle – used as a symbol of Easter because it looks as if it's dead , but contains life) presentation of time in the Church Year
 - Every Sunday service is a celebration of Easter where God's word creates life from the dead. The movement in the silent week towards Easter is represented by the death of Jesus on the cross and the resurrection from the dead – from death to life and from darkness to light. In the early spring the coldness and death of winter yields for the warmth of the sun and the growing life.
- **Ringing of the bell** (Tapping on small cymbal or *glockenspiel*)
- **"Name song"** ("Ingen er så tryk i fare") ("Children of the heavenly Father")
with small cymbals
The name of every participant is sung twice on the ground interval of a minor third going downwards and followed by the first stanza of the hymn.
- **Hymn "Den mørke nat forgangen er"** ("The dark night has vanished") with rope:
In the first line – rope towards the middle and back 2 x

2. Line – “Bottom-Polka”
3. Line – rope towards the middle and back 2 x
4. Line – “Bottom-Polka
5. Line – rope towards the middle and back 2 x
6. Line – “Bottom- Polka”

- **The Creed** is said together and followed by the hymn stanza “Lad verden ej med al sin magt”
- **“Krist stod op af døde”** (“Christ ist erstanden”) Executed with signs (“Watch a hymn”)
- **Reading** (Mark 16, 1-8) with ointment
Before the reading there will be told about coming to the grave with the fragrant ointments to anoint the dead body of Christ. After this a small amount of ointment is smeared on the back of the hands of the participants. They can smell it during the reading.
- **Hymn “Nu ringer alle klokker mod sky”** (All bells are ringing into the sky”) First stanza with a small bell:
The first stanza is sung by all while the musical leader plays the small bell
The first stanza is sung by all while the participants play small bells. The musical leader might play together with each participant.
- **Music with soap bubbles**
Suggestions for music: Piano/Play-back music: 1 movement of Mozart: Sonata in A major (KV 331)
- **Hymn “Påskeblomst, hvad vil du her”** (“Easter hymn”) with a daffodil
Before the hymn is sung the daffodil is sent around. The participants can smell the daffodil.
- **Our Father** is said in chorus
- **Hymn “Altid frejdig når du går”** (On your way, be brave and true!”)
Singing while holding hands
- **Blessing** (optional)
- **Postlude** Suggestion for music: J.S. Bach:Prelude in C major BWV 846
- **Goodbye**
- **Postlude** is played once more as the participants leave the church