

# Organ Music Collection (St Declan's)

## Table of Contents

<b>ADESTE FIDELES .....</b>	<b>5</b>
O Come All Ye Faithful (SATB).....	5
O Come All Ye Faithful (Last Verse Harmony by Edward Bairstow).....	6
O Come All Ye Faithful (Arranged by David Willcocks) .....	8
<b>AURELIA .....</b>	<b>12</b>
The Church's One Foundation (SATB).....	12
The Church's One Foundation (Verse 2 Harmony by Edward Bairstow) .....	13
<b>AU SANG QU'UN DIEU.....</b>	<b>14</b>
God of Mercy and Compassion (SATB) .....	14
<b>CRADLE SONG .....</b>	<b>15</b>
Away In A Manger (SATB) .....	15
<b>DRAKE'S BROUGHTON .....</b>	<b>16</b>
Firmly I Believe And Truly (SATB).....	16
<b>GLORIA.....</b>	<b>17</b>
Angels We Have Heard On High (SATB) .....	17
GLORIA (Harmony by Mike Carson) .....	18
<b>GREENSLEEVES .....</b>	<b>19</b>
What Child Is This (SATB) .....	19
<b>GUSTATE .....</b>	<b>20</b>
Draw Near and Take (SATB) .....	20
<b>HEINLEIN .....</b>	<b>22</b>
Forty Days and Forty Nights (SATB) .....	22
HEINLEIN (Harmony by David Joseph Stith).....	23
<b>HYFRYDOL.....</b>	<b>24</b>
Come, Thou Long Expected Jesus (SATB).....	24
God Has Spoken By His Prophets (SATB) .....	25
Hallelujah Sing to Jesus (SATB) .....	26
Love Divine All Loves Excelling (SATB) .....	27
Mary, Mother of Good Counsel (SATB).....	28
Hallelujah Sing to Jesus (Verse 4 Harmony by Edward Bairstow).....	29

HYFRYDOL (Harmony by David Joseph Stith) .....	31
Love Divine, all Loves Excelling (Last Verse arrangement w/ Descant by Steven Nisbet) .....	32
<b>HYMN TO JOY .....</b>	<b>34</b>
HYMN TO JOY (SATB – no words) .....	34
<b>IN BABILON</b> .....	<b>35</b>
There's A Wideness In God's Mercy (SATB) .....	35
See The Conqueror Mounts In Triumph (Last Verse Harmony by Edward Bairstow).....	37
<b>IRBY</b> .....	<b>39</b>
Once In Royal David's City (SATB) .....	39
Once In Royal David's City (Arranged by David Willcocks)	40
<b>KINGS OF ORIENT</b> .....	<b>42</b>
KINGS OF ORIENT (Harmony by Derek Remes).....	42
<b>LASST UNS ERFREUEN</b> .....	<b>43</b>
A Hymn Of Glory Let Us Sing (SATB) .....	43
Bring All Ye Dear-Bought Nations (SATB).....	44
All Creatures Of Our God and King (SATB) .....	45
Old 113th (Harmony with modulation by Derek Remeš) .....	46
<b>LAUDA ANIMA</b> .....	<b>48</b>
Lord Of Earth And All Creation (SATB) .....	48
Praise My Soul The King Of Heaven (SATB) .....	49
<b>LOBE DEN HERREN</b> .....	<b>50</b>
Praise To The Lord The Almighty (SATB).....	50
Praise To The Lord The Almighty (Last Verse Harmony by Edward Bairstow).....	51
LOBE DEN HERREN (Harmony by David Joseph Stith) .....	53
<b>MENDELSSOHN</b> .....	<b>54</b>
Hark The Herald Angels Sing (SATB).....	54
Hark The Herald Angels Sing (Arranged w/ Descant by David Willcocks).....	55
Hark The Herald Angels Sing (Harmony by Mike Carson) .....	58
<b>NICAEA</b> .....	<b>60</b>
Holy, Holy, Holy! Lord God Almighty (SATB).....	60
<b>NOS GALAN</b> .....	<b>61</b>
Deck The Halls (SATB) .....	61
<b>NUN DANKET</b> .....	<b>62</b>

Now Thank We All Our God (SATB).....	62
Now Thank We All Our God (Last Verse Harmony By Derek Remeš) .....	63
<b>OLD HUNDREDTH</b> .....	<b>64</b>
All People That on Earth Do Dwell (Verse 4 and 5 Harmony by Edward Bairstow).....	64
<b>PICARDY</b> .....	<b>66</b>
Let All Mortal Flesh Keep Silent (SATB).....	66
Let All Mortal Flesh Keep Silent (Arranged by Edward Bairstow).....	67
Let All Mortal Flesh Keep Silent (Last Verse Harmony by Philip Lancaster) .....	71
<b>ROCKINGHAM</b> .....	<b>72</b>
When I Survey The Wondrous Cross (SATB) .....	72
<b>SALZBURG</b> .....	<b>73</b>
At The Lamb's High Feast (SATB) .....	73
<b>SINE NOMINE</b> .....	<b>74</b>
SINE NOMINE (Organ/SATB) .....	74
<b>SLANE</b> .....	<b>75</b>
Be Thou My Vision (SATB).....	75
Lord Of All Hopefulness (SATB).....	76
Lord Of Creation (SATB) .....	77
SLANE (Last Verse Harmony by Derek Remeš) .....	78
<b>ST ANNE</b> .....	<b>79</b>
O God Our Help In Ages Past (SATB).....	79
O God Our Help In Ages Past (Verse 3 & 6 Harmony By Edward Bairstow) .....	80
ST ANNE (Last Verse Harmony by Derek Remeš).....	82
<b>ST COLUMBA</b> .....	<b>83</b>
ST COLUMBA (Arrangement by Derek Remeš).....	83
ST COLUMBA (Harmony by David Joseph Stith) .....	87
<b>ST DENIO</b> .....	<b>88</b>
Immortal, Invisible, God Only Wise (SATB).....	88
O Purest Of Creatures (SATB).....	89
<b>STELLA</b> .....	<b>90</b>
Hail Queen Of Heaven The Ocean Star (SATB).....	90
<b>ST FLAVIAN</b> .....	<b>91</b>
ST FLAVIAN (SATB) .....	91

<b>STILLE NACHT.....</b>	<b>92</b>
Silent Night (SATB) .....	92
<b>ST THEODULPH .....</b>	<b>93</b>
All Glory Laud And Honour (SATB) .....	93
<b>ST THOMAS.....</b>	<b>94</b>
Down In Adoration Falling (SATB) .....	94
<b>TALLIS' ORDINAL.....</b>	<b>95</b>
Come Holy Ghost Creator Come (SATB) .....	95
<b>VENI EMMANUEL .....</b>	<b>96</b>
O Come O Come Emmanuel (SATB).....	96
<b>WINCHESTER NEW .....</b>	<b>97</b>
WINCESTER NEW (Last Verse Harmony by Derek Remeš).....	97
<b>WINCHESTER OLD.....</b>	<b>98</b>
While Shepherds Watched Their Flocks (SATB).....	98
<b>WOODLANDS.....</b>	<b>99</b>
WOODLANDS (SATB).....	99
Tell Out My Soul (Last Verse harmony with Descant by Steven Nesbit) .....	100

# O Come All Ye Faithful

## ADESTE FIDELES (Irregular With Refrain)

Tr. Frederick Oakeley (1841)

John Francis Wade

$\text{♩} = 120$

Soprano (S) and Alto (A) parts are shown in treble clef. The lyrics are:

O come, all ye faithful,  
Sing, choirs of angels,  
Yea, Lord, we greet thee,  
faith - ful, an - gels,  
greet thee, joy - ful and tri - um - phant!  
sing in ex - ul - ta - tion,  
born this hap - py morn - ing;

Bass (B) and Tenor (T) parts are shown in bass clef.

The lyrics continue:

Come ye, O come ci - ti - zens to Beth le - hem!  
sing, all ye be → to of heav'n a - bove;  
Je - sus to thee be → all glo - ry given;

The lyrics continue:

Come and be - hold him, born King of an - gels;  
"Glo - ry to God, all → now the King in the high - est!"  
Word of the Fa - ther, glo - ry in flesh ap - pear - ing

Measure 13:

p O (come) come, let us a - dore him, mp O come, let us a - dore him f O,

The lyrics for the refrain are:

come, let us a - dore him, Christ the Lord!

Verse 4

Yea, Lord, we greet thee, Born this hap - py morn - ing,

*f*

Ped.

Je - su, to thee be glo - ry given;

*più f*

Word of the Fa - ther, Now in flesh ap - pear - ing: O

come, let us a - dore him, O come, let us a - dore him, O

*mf*

come, let us a - dore him, Christ the Lord.



# 26. O COME, ALL YE FAITHFUL

(*ADESTE FIDELES*)

Tr. F. OAKELEY, W. T. BROOKE  
and others

Composer unknown (probably 18th c.)  
arranged by DAVID WILLCOCKS

(ORGAN)

1. O come, faith - ful, Joy - ful and tri -  
2. God God, — Light — of —

um - phant, O come ye, O come ye to Beth - le - hem;  
Light, — Lo! — he ab - hors not the Vir - - gin's womb;

Come and be - hold — him Born the King of An - gels:  
Ve - ry — God, — Be - got - ten, not cre - a - ted: —

come, let us a - dore him, O come, let us a - dore him, O —

come, let us a - dore — him, — Christ — the Lord!

OMIT VERSES 3, 4 AND 5

3. See how the shepherds,  
Summoned to his cradle,  
Leaving their flocks, draw nigh with lowly fear;  
We too will thither  
Bend our joyful footsteps :  
*O come, etc.*
4. Lo! star-led chieftains,  
Magi, Christ adoring,  
Offer him incense, gold and myrrh;  
We to the Christ Child  
Bring our hearts' oblations :  
*O come, etc.*

5. Child, for us sinners  
Poor and in the manger,  
Fain we embrace thee, with awe and love ;  
Who would not love thee,  
Loving us so dearly ?  
*O come, etc.*

DESCANT

ALL OTHER VOICES

ORGAN

[Tuba or Solo reed]

Ped.

*f*

6. Sing, — choirs of an - gels, — Sing in ex - ul - ta - tion,

6. Sing, choirs of an - gels, Sing in ex - ul - ta - tion,

Gt. + Sw.

Sing, — all ye cit - i - zens of heav'n a - bove;

Sing, all ye cit - i - zens of heav'n — a - bove;

Gt. + Sw.



*ff*

Glo - ry in the high - est:

Glo - ry to God In the high - est: *O*

*mf*

*f*

*O come,* *O come,*

*cresc.*

*come, let us a - dore him, O come, let us a - dore him, O*

*cresc.*

*cresc.*

*ff*

*let us a - dore him, Christ the Lord.*

*cresc.*

*ff*

*come, let us a - dore him, Christ the Lord.*

*cresc.*

*ff*

All voices

7. Yea, Lord, we greet thee, Born that hap-py morn - ing, Je - su, to

*f* Gt.+ Full Sw.

thee be glo - ry giv'n; Word of the Fa - ther,

Now in flesh ap-pear - ing: O come, let us a - dore him, O come, let us a-

Man.

-dore him, O come, let us a - dore him, — Christ — the Lord!

# The Church's One Foundation

Samuel J. Stone, 1866

AURELIA 76.76 D

Samuel S. Wesley, 1864

S A

<img alt="Musical score for 'The Church's One Foundation' showing soprano (S) and alto (A) parts in treble clef, and bass (B) and tenor (T) parts in bass clef. The key signature is F major (one sharp). The music consists of six staves of four measures each. The lyrics are as follows:
 <br/>1. The Chur-ch's one foun - da - tion is Je - sus Christ her Lord;
   
2. E - lect from ev - ery na - tion, yet one o'er all the earth,
   
3. Though with a scorn-ful won - der we see her sore op - pressed,
   
4. The church shall ne - ver per - ish! Her dear Lord, to de - fend,
   
5. 'Mid toil and tri - bu - la - tion, and tu - mult of her war,
   
6. Yet she on earth hath un - ion with God the Three in One,
 

T B

5



she is his new creation, by water and the word;  
 her charter of salvation: one Lord, one faith, one birth;  
 by schisms rent asunder, by heresies dis-tressed:  
 keep true, sustain and cherish, is with her to the end;  
 she waits the consummation of peace for evermore;  
 and mystic sweet communion with those whose rest is won;

9

from heaven he came and sought her to be his holy bride;  
one holy name she bles - ses, par - takes one holy food,  
yet saints their watch are keep - ing, their cry goes up, "How long?"  
though there be those that hate her, and false sons in her pale,  
'til with the vis - ion glo - rious her long - ing eyes are blest,  
*O* hap - py ones and ho - ly! Lord give us grace that we,

13

with his own blood he bought her, and for her life he died.  
and to one hope she pres - ses with ev - ery grace en - dued.  
and soon the night of weep - ing shall be the morn of song.  
a - gainst the foe or trai - tor she ev - er shall pre - vail.  
and the great church vic - tor - ious shall be the church at rest.  
like them, the meek and low - ly, on high may dwell with Thee.

# THE CHURCH'S ONE FOUNDATION

**489** Aurelia

S.S.WESLEY, 1810-76

**Verse 2**

E - lect from ev - ery na - tion, Yet one o'er all the earth, Her

char - ter of sal - va - tion, One Lord, one Faith, one Birth; One

ho - ly name she bless - es, Par - takes one ho - ly Food, And

to one hope she press - es With eve - ry grace en - dued.

*cresc.*

# God Of Mercy And Compassion

## AU SANG QU'UN DIEU

E. Vaughan CSsr. (1827-1908),  
P. Bird CSsR, (b 1949)

(87.87D)

Traditional French,  
Adapt. G. B. Pergolesi (1710-1736)

$\text{♩} = 120$

Em                    Bm/D                    Am/C D                    G/B                    Am                    B                    Em

1. God of mercy and compassion, show your tenderness anew;  
2. By my sins I have often offended God almighty in heav'n above,  
3. See our Saviour bleeding, dying, on the cross of Calvary;

T                    B

5                    Em                    Bm/D                    Am/C D                    G/B                    Am                    B                    Em

Fa - ther, where the through his let me call you saints re - joice for wound we can find Fa - ther. 'Tis your e - ver in the healing, through his child re - turns to Fa - ther's bound-less love we can be you. love. free.

D      9      G                    C/E                    D                    Bm/D                    Em                    Am/C                    Dsus D

Je - sus, Lord, we ask for mer - cy; let us not im-plore in vain;

G/B      13 C      Em                    Am                    D                    G/B                    C                    Am                    B                    Em

all our sins, we now de - test them, may we ne - ver sin a - gain.

# Away In A Manger

## CRADLE SONG (11.11.11.11)

Martin Luther (1885) &  
John T McFarland (1892)

William J. Kirkpatrick (1895)

**Soprano (S) and Alto (A) lyrics:**

*p* 1. A - way in a man-ger, no crib for a bed, the  
*mp* 2. The cat - tle are low-ing, the ba - by a - wakes, but  
*p* 3. Be near me, Lord Je - sus, I ask Thee to stay → close.

**Tenor (T) and Bass (B) lyrics:**

lit - tle Lord Je - sus → laid down His sweet head. The  
 lit - tle Lord Je - sus; no cry - ing He makes. I  
 by me for - ev - er and love me I pray. Bless

**Measures 9-12 lyrics:**

stars in the bright sky looked down where He lay, the  
 love Thee, Lord Je - sus, look down from on high and.  
 all the dear chil - dren in Thy ten - der care; pre -

**Measures 13-16 lyrics:**

lit - tle Lord Je - sus; a - sleep on the hay.  
 stay by my side un - til mor - ning is nigh.  
 pare us for hea - ven to live with Thee there.

# Firmly I Believe and Truly

DRAKE'S BROUGHTON 8.7.8.7

John Henry Newman (1865)

Edward Elgar (1878)

S A

1. Firm - ly I be - lieve and tru - ly:  
 2. And I trust and hope most ful - ly  
 3. Sim - ply to His grace, and whol - ly,  
 4. And I hold in ve - ne - ra - tion,  
 5. Praise and thanks be e - ver gi - ven

T B

3

T B

God is Three and God is One; and I next ac -  
 in that man - hood cru - ci - fied; and each thought and  
 light and life and strength be - long, and I love, su -  
 for the love of Him a - lone, Ho - ly Church as  
 with and through th'an - ge - lic host to the God of

6

T B

know - ledge du - ly man - hood ta - ken by the Son.  
 deed un - ru - ly do to death as he has died.  
 preme - ly, sole - ly, Him the ho - ly, Him the strong.  
 His cre - a - tion, and her tea - chings as His own.  
 earth and Hea - ven: Fa - ther, Son and Ho - ly Ghost.

# Angels We Have Heard On High

GLORIA (French) 7.7.7.7 with Refrain

Traditional French (18th Cent)

Soprano (S) and Alto (A) parts in G clef, 4/4 time, and B-flat key signature.

1. An - gels we have heard on high sweet - ly sing-ing o'er the plains,  
 2. Shep-herds, why this ju - bi - lee? Why your joy - ous strains pro - long?  
 3. Come to Beth - le - hem and see → Him whose birth the an - gels sing;

Tenor (T) and Bass (B) parts in F clef, 4/4 time, and B-flat key signature.

Soprano (S) and Alto (A) parts in G clef, 4/4 time, and B-flat key signature.

and the moun-tains in re - ply e - cho - ing their joy - ous strains:  
 Say, what may the ti - dings be which in - spire your heav'n - ly song?  
 come, a - dore on ben - ded knee Christ the Lord, the new - born King.

Soprano (S) and Alto (A) parts in G clef, 4/4 time, and B-flat key signature.

Glo - - - - ri-a in ex-cel-sis De - o!

Soprano (S) and Alto (A) parts in G clef, 4/4 time, and B-flat key signature.

Glo - - - - ri-a in ex-cel-sis De - o!

*Hymnbellishment*

# #203 Angels We Have Heard on High

## GLORIA

French Carol

Arr. MIKE CARSON

# What Child Is This

## GREENSLEEVES (8.7.8.7 With Refrain)

William Chatterton Dix (1837-1898)

16th C. English,  
Harm. John Stainer (1840-1901)

**S** A **T** B **D. = 40**

**p** 1. What child is this who, laid to rest on Ma-ry's lap is sleep-ing?  
**mp** 2. Why lies He in such mean es-tate, where ox and ass are feed-ing?  
**mf** 3. So bring Him in - cense, gold, and myrrh, come pea-sant, king to own Him;

5 Whom an-gels greet with an-thems sweet, while shep-herds watch are keep-ing?  
*Good Chris-tian, fear, for sin-ners here the si - lent Word is plead-ing.*  
The King of kings sal - va - tion brings, let lo - ving hearts en - throne Him.

9 **mp** **mf** This, this is Christ the King, whom shep-herds guard and an-gels sing;  
**f**

13 Haste, haste to bring Him laud, the Babe, the Son of Ma - ry.

# Draw Near and Take

Antiphonary of Bennchar (7th C.)

Trans. John M Neale (1861)

GUSTATE (10.10.10.10)

Irish Traditional  
Arr. A. Gregory Murray (1905-1992)

1. Draw near and take the bo - dy of the Lord,
2. Our true Re - deem - er, Christ the on - ly Son,
3. The vic - tims of - fered by the law of old,
4. Let us ap - proach with lov - ing hearts sin - cere,
5. With bread of life he makes the hun - gry whole,

S A

1. Draw near and take the bo - dy of the Lord,
2. Our true Re - deem - er, Christ the on - ly Son,
3. The vic - tims of - fered by the law of old,
4. Let us ap - proach with lov - ing hearts sin - cere,
5. With bread of life he makes the hun - gry whole,

T B

1. Draw near and take the bo - dy of the Lord,
2. Our true Re - deem - er, Christ the on - ly Son,
3. The vic - tims of - fered by the law of old,
4. Let us ap - proach with lov - ing hearts sin - cere,
5. With bread of life he makes the hun - gry whole,

and drink his ho - ly blood for you out - - - poured;  
by cross and blood a might - y - - - t'ry won,  
as signs from God, e - ter - nal mys - tries told,  
and take the pledge of our sal - va - tion here;  
gives liv - ing wa - ters to each thir - sty soul.

and drink his ho - ly blood for you out - - - poured;  
by cross and blood a might - y - - - t'ry won,  
as signs from God, e - ter - nal mys - tries told,  
and take the pledge of our sal - va - tion here;  
gives liv - ing wa - ters to each thir - sty soul.

and drink his ho - ly blood for you out - - - poured;  
by cross and blood a might - y - - - t'ry won,  
as signs from God, e - ter - nal mys - tries told,  
and take the pledge of our sal - va - tion here;  
gives liv - ing wa - ters to each thir - sty soul.

9

saved by his bo - dy and his pre - cious blood, our  
 off - 'ring him self for great - est and for least, race,  
 now Christ our light, the ran - som of our shields gives  
*Christ, who his faith - ful ser - vants rules and*  
*Christ Je - sus, first and last, is with us now,* to to

saved by his bo - dy and his pre - cious blood, our  
 off - 'ring him self for great - est and for least, race,  
 now Christ our light, the ran - som of our shields gives  
*Christ, who his faith - ful ser - vants rules and*  
*Christ Je - sus, first and last, is with us now,* to to

saved by his bo - dy and his pre - cious blood, our  
 off - 'ring him self for great - est and for least, race,  
 now Christ our light, the ran - som of our shields gives  
*Christ, who his faith - ful ser - vants rules and*  
*Christ Je - sus, first and last, is with us now,* to to

saved by his bo - dy and his pre - cious blood, our  
 off - 'ring him self for great - est and for least, race,  
 now Christ our light, the ran - som of our shields gives  
*Christ, who his faith - ful ser - vants rules and*  
*Christ Je - sus, first and last, is with us now,* to to

12

souls re - freshed, we of - fer thanks to God.  
*self the vic - tim and him self to the priest.*  
*to his own this end less source of grace.*  
*all be - liev - ers life e - ter nal yields.*  
*him at end of time we all shall bow.*

souls re - freshed, we of - fer thanks to God.  
*self the vic - tim and him self to the priest.*  
*to his own this end less source of grace.*  
*all be - liev - ers life e - ter nal yields.*  
*him at end of time we all shall bow.*

souls re - freshed, we of - fer thanks to God.  
*self the vic - tim and him self to the priest.*  
*to his own this end less source of grace.*  
*all be - liev - ers life e - ter nal yields.*  
*him at end of time we all shall bow.*

souls re - freshed, we of - fer thanks to God.  
*self the vic - tim and him self to the priest.*  
*to his own this end less source of grace.*  
*all be - liev - ers life e - ter nal yields.*  
*him at end of time we all shall bow.*

13

souls re - freshed, we of - fer thanks to God.  
*self the vic - tim and him self to the priest.*  
*to his own this end less source of grace.*  
*all be - liev - ers life e - ter nal yields.*  
*him at end of time we all shall bow.*

souls re - freshed, we of - fer thanks to God.  
*self the vic - tim and him self to the priest.*  
*to his own this end less source of grace.*  
*all be - liev - ers life e - ter nal yields.*  
*him at end of time we all shall bow.*

souls re -freshed, we of - fer thanks to God.  
*self the vic - tim and him self to the priest.*  
*to his own this end less source of grace.*  
*all be - liev - ers life e - ter nal yields.*  
*him at end of time we all shall bow.*

souls re -freshed, we of - fer thanks to God.  
*self the vic - tim and him self to the priest.*  
*to his own this end less source of grace.*  
*all be - liev - ers life e - ter nal yields.*  
*him at end of time we all shall bow.*

# Forty Days and Forty Nights

HEINLEIN (7.7.7.7)

George Hunt Smyttan (1856)

Martin Herbst (1676)

$\text{♩} = 90$

Dm

A

Dm

Gm/B♭ A

Dm

Am F

Soprano (S) and Alto (A) parts are shown in the top system. The Alto part begins with a bass clef. The music consists of five staves of lyrics. The lyrics are:

1. For - ty days and for - ty nights you were fas - ting
2. Shall not we your sor - row share and from world - ly
3. Then if Sa - tan on us press, flesh or spi - rit
4. So shall we have peace di - vine; ho - lier glad - ness
5. Keep, O keep us, Sav - iour dear, ev - er cons - tant

Tenor (T) and Bass (B) parts are shown in the bottom system. The Bass part begins with a bass clef.

The music continues with a new section. The soprano part begins with a bass clef. The lyrics are:

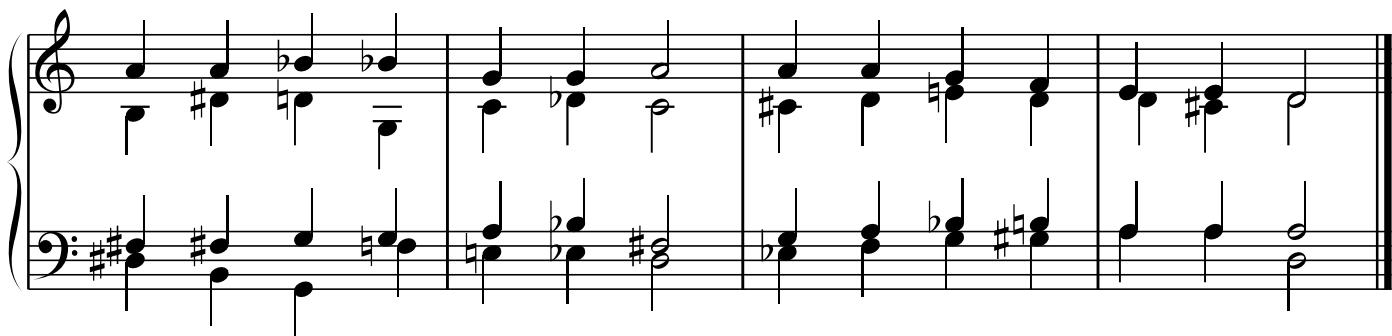
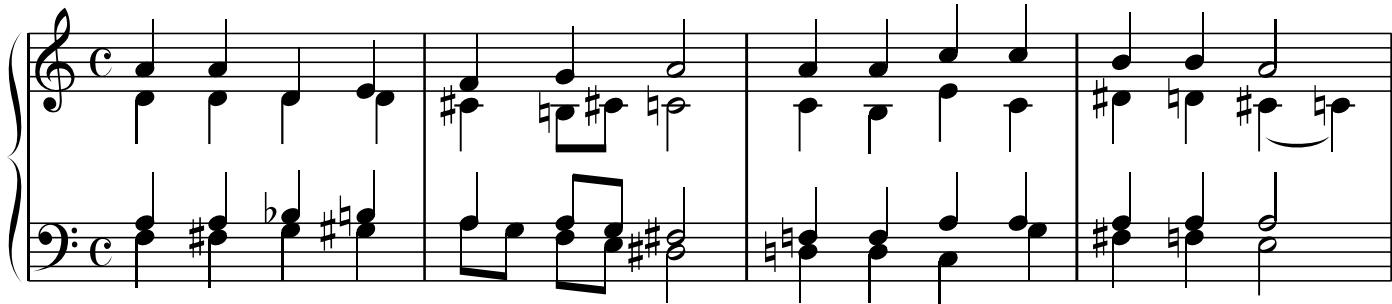
in the wild; for - ty days and for - ty nights  
*joys ab - stain, fast - ing with un - ceas - ing prayer,*  
*to as - sail, vic - tor in the wil - der - ness,*  
*ours shall be; round us, too, shall an - gels shine,*  
*by your side, that with you we may ap - pear*

The music continues with a new section. The soprano part begins with a bass clef. The lyrics are:

temp - ted, and yet un - de - filed.  
*strong with you to suf - fer - pain?*  
*grant we may not faint or fail!*  
*such as served You faith - ful - ly.*  
*at th'e - ter - nal East - er - tide.*

# HEINLEIN

Harmonized by David Joseph Stith  
<http://creativecommons.org/publicdomain/zero/1.0/>



# Come, Thou Long Expected Jesus

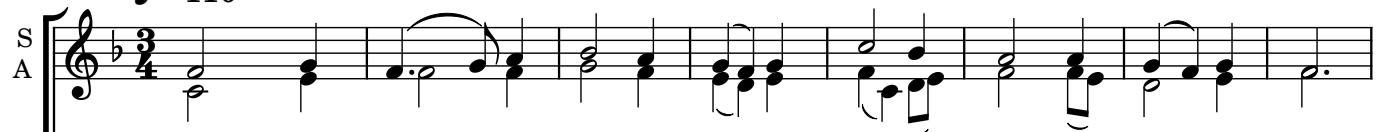
HYFRYDOL (8.7.8.7 D)

Charles Wesley

Rowland H Prichard (1811-1887)

arr. Ralph Vaughan Williams (1872-1958)

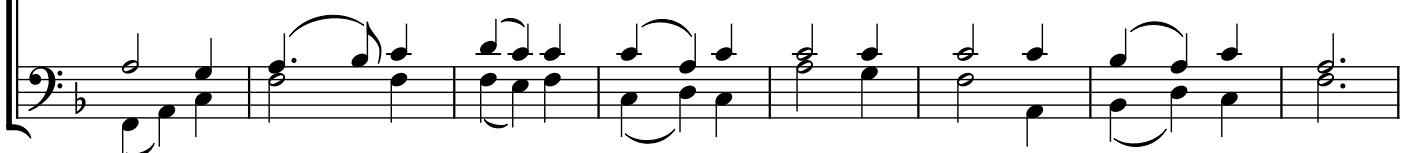
$\text{♩} = 110$



1. Come Thou long— ex - pec- ted Je-sus, born to set Thy peo- ple free.  
2. Born Thy peo - ple to de - li- ver, born a child and yet - a King,



9  
From our fears—and sins re - lease us; let us find our rest in Thee.  
born to reign in us for - ev - er, now Thy gra-cious King-dom bring.



17  
Is-rael's strength and con-so - la - tion, hope of all the earth Thou art.  
By Thine own e - ter-nal Spii-rit rule in all our hearts a - lone.



25  
Dear, de - sire of ev 'ry na - tion, joy of ev 'ry long - ing heart.  
By—Thine all\_ suf - fi-cient me - rit raise us to\_Thy glo - rious throne.



Tune: HYFRYDOL; melody – Rowland H Prichard, arr. Ralph Vaughan Williams.  
Text: Charles Wesley. Public Domain.

# God Has Spoken By His Prophets

HYFRYDOL 8.7.8.7 D

Rowland H Prichard (1811-1887)

George Wallace Briggs (1875-1959)

arr. Ralph Vaughan Williams (1872-1958)

S  
A

T  
B

1. God has spok - en by His pro-phets, spok-en His un - chang-ing word,  
2. God has spok - en by Christ Je - sus, Christ, the ev - er - last - ing Son,  
3. God is speak - ing by the Spi - rit, speak-ing to our hearts. a - gain,

9

each, from age\_\_\_\_ to age\_ pro - claim-ing God, the\_ One, the\_ righ-teous Lord.  
*bright-ness* of\_\_\_\_ *the* Fa - ther's glo - ry, with the\_ Fa - ther\_ ev - er One;  
in the age - less Word\_ de - clar - ing God's own mes - sage,, now\_ as then.

17

In the world's dis - pair\_ and tur-moil one firm an - chor holds\_ us fast:  
spok - en by\_\_\_\_ the Word\_ in - car-nate, God from God, ére time\_ be - gan,-  
Through the rise\_ and fall\_ of na-tions one sure faith. yet stand-ing fast:-

25

God\_ e - ter - nal reigns. for - ev - er, God the first,\_ and God the last.  
*Light. from light,* to earth\_ de - scend-ing, God, re - vealed. as Son of Man.  
God\_ still speaks, His word\_ un - chang-ing, God the first,\_ and God the last.

Tune: HYFRYDOL; melody – Rowland H Prichard, arr. Ralph Vaughan Williams.

Text: © 1953, re. 1981 The Hymn Society (Admin. Hope Publishing Company). All Rights Reserved.

# Hallelujah Sing To Jesus

HYFRYDOL (8.7.8.7 D)

Rowland H Prichard (1811-1887)

arr. Ralph Vaughan Williams (1872-1958)

W. Chatterton Dix (1866)

$\text{♩} = 110$

S  
A

T  
B

1. Hal-le - lu - jah! Sing to Je - sus! His the scep - te, His the throne.  
 2. Hal-le - lu - jah! Not as or-phans are we left in so - row now.  
 3. Hal-le - lu - jah! Bread of an - gels, Thou on earth, our food, our stay.  
 4. Hal-le - lu - jah! King e - ter - nal, Thee the Lord of lords, we own;

9

Hal-le - lu - jah! His the tri - umph, His the vic - to - ry a - lone.  
 Hal-le - lu - jah! He is near\_ us. Faith be - lieves, nor ques - tions how.  
 Hal-le - lu - jah! Here the sin - ful flee to Thee from day\_ to day:  
 Hal-le - lu - jah! Born of Ma - ry, earth Thy foot - stool, heav'n. Thy throne:

17

Hark! the songs of peace-ful Zi - on thun - der like\_ a migh - ty flood.  
*Though the cloud from sight re - ceived. Him when the for - ty days\_ were o'er,*  
 In - ter - ces - sor, friend of sin - ners, Earth's Re - dee - mer, plead. for me  
*Thou with - in\_ the veil hast en - tered, robed in flesh. our great High Priest;*

25

Je - sus, out\_ of e - v'ry na - tion, has re - deemed us by His blood.  
*shall\_ our hearts. for - get\_ His pro - mise: "I am with\_ you e - ver - more?"*  
 where. the songs\_ of all\_ the sin - less sweep a - cross\_ the crys - tal sea.  
*Thou\_ on earth\_ both priest. and vic - tim in the Eu - cha - ris - tic feast.*

Tune: HYFRYDOL; melody – Rowland H Prichard, arr. Ralph Vaughan Williams.

Text: W. Chatterton Dix (1866). Public Domain.

# Love Divine All Loves Excelling

HYFRYDOL (8.7.8.7 D)

Rowland H Prichard (1811-1887)

arr. Ralph Vaughan Williams (1872-1958)

Charles Wesley

$\text{♩} = 110$

1. Love di - vine all loves ex - cel-ling, joy of heav'n to earth come down.  
2. *Breathe O breathe Thy lo - ving spi - rit in - to ev - 'ry trou - bled breast.*  
3. Come Al - migh - ty to de - li - ver, let us all Thy life re - ceive.  
4. Fi - nish then Thy new cre - a - tion; pure and spot - less let us be.

9

Fix in us Thy hum - ble dwel - ling, all Thy faith - ful mer - cies crown.  
*Let us all in Thee in - her - it, Let us find that se - cond rest.*  
Sud - den - ly re - turn and ne - ver; ne - ver - more Thy tem - ples leave.  
*Let us see Thy great sal - va - tion per - fect - ly re - stored. in Thee.*

17

Je - sus Thou art all com - pas - sion; pure un - boun - ded love\_ Thou art.  
*Take a - way our bent to sin - ning. Al - pha and O - me - ga be.*  
Thee we would be al - ways bles - sing, serve Thee as Thy hosts a - bove,  
*Changed from glo - ry in - to glo - ry 'til in heav'n. we take our place;*

25

Vi - sit us with Thy sal - va - tion; en - ter e - v'ry trem - bling heart.  
*End of faith as its be - gin - ning, set our hearts at li - ber - ty.*  
pray. and praise. Thee with - out ceas - sing: Glo - ry in Thy per - fect love!  
*'til we cast our crowns. be - fore Thee, lost in won - der, love, and praise!*

Tune: HYFRYDOL; melody – Rowland H Prichard, arr. Ralph Vaughan Williams.

Text: Charles Wesley. Public Domain.

# Mary, Mother of Good Counsel

HYFRYDOL (8.7.8.7 D)

Murray J. Kroetsch (b. 1952)

Rowland H Prichard (1811-1887)

arr. Ralph Vaughan Williams (1872-1958)

Soprano (S) and Alto (A) parts in treble clef, Basso Continuo (B) part in bass clef. The music consists of four measures of quarter notes followed by a measure of eighth notes.

1. Ma - ry, Mo - ther of Good Coun - sel, you found fa - vor in God's sight.  
 2. All God's peo - ple give you ho - nour, grace - ful bear - er of Good News.  
 3. Glo - ry to the God who made us, who is au - thor of all life;

Soprano (S) and Alto (A) parts in treble clef, Tenor (T) part in bass clef, Basso Continuo (B) part in bass clef. The music consists of four measures of eighth notes followed by a measure of quarter notes.

Soprano (S) and Alto (A) parts in treble clef, Tenor (T) part in bass clef, Basso Continuo (B) part in bass clef. The music consists of four measures of quarter notes followed by a measure of eighth notes.

O-ver - sha - dowed by the Spi - rit, you brought forth the world's true light.  
 Be for us a con - stant mo - del, ho - ly one whom God did choose.  
 Glo - ry to the Word In - car-nate, who re - deemed us from all strife;

Soprano (S) and Alto (A) parts in treble clef, Tenor (T) part in bass clef, Basso Continuo (B) part in bass clef. The music consists of four measures of eighth notes followed by a measure of quarter notes.

Soprano (S) and Alto (A) parts in treble clef, Tenor (T) part in bass clef, Basso Continuo (B) part in bass clef. The music consists of four measures of quarter notes followed by a measure of eighth notes.

Filled with faith and ho - ly wis - dom, you were wor - thy of God's choice.  
 May we sing God's sa - ving po - wer; may we trned to hu - man need.  
 Glo - ry to the Ho - ly Spi - rit, who in wa - ter gives re - birth;

Soprano (S) and Alto (A) parts in treble clef, Tenor (T) part in bass clef, Basso Continuo (B) part in bass clef. The music consists of four measures of eighth notes followed by a measure of quarter notes.

Soprano (S) and Alto (A) parts in treble clef, Tenor (T) part in bass clef, Basso Continuo (B) part in bass clef. The music consists of four measures of quarter notes followed by a measure of eighth notes.

May we too pos - sess these vir - tues so that we may hear God's voice.  
 May God's word dwell deep with in us, coun - sel for each ho - ly deed.  
 For the gift of Bles - sed Ma - ry to the pil - grim Church on earth.

Soprano (S) and Alto (A) parts in treble clef, Tenor (T) part in bass clef, Basso Continuo (B) part in bass clef. The music consists of four measures of eighth notes followed by a measure of quarter notes.

Tune: HYFRYDOL; melody – Rowland H Prichard, arr. Ralph Vaughan Williams.

Text: Murray J. Kroetsch, b.1952 © Concacan Inc. All right reserved.

Used with permission of the Canadian Conference of Catholic Bishops. www.cccbpublications.ca

# ALLELUYA, SING TO JESUS

301 Hyfrydol

**MELODY** by H. PRICHARD, 1811-87

**Verse 4**

Al - le - lu - ya, King e - ter - - nal,

8 ft

8 and 4 ft

Thee the Lord of Lords we own; Al - le -

The musical score consists of two staves. The top staff is in treble clef, G major, and the bottom staff is in bass clef, C major. The lyrics are written below the notes:

- lu - ya, born of Ma - ry, Earth thy foot - stool,

*pious*

Heaven thy throne: Thou with - in - the

*pianissimo*

Tuba

veil hast en - tered, Robed in flesh, our great\_ High

Priest; Thou on earth both Priest and

Vic - tim In the Eu - . cha - - ris - - tic feast.

*rall.*

# HYFRYDOL

Alternative Organ part  
for Unison Verse or Voluntary

Harmonized by  
David Joseph Stith

Musical score for HYFRYDOL, page 1. The score consists of two staves of music in common time (indicated by a '3' over a '2'). The top staff is in treble clef and the bottom staff is in bass clef. The music features various note values including eighth and sixteenth notes, and rests. The key signature is one flat.

Musical score for HYFRYDOL, page 1, measures 7-12. The top staff continues with eighth-note patterns, and the bottom staff introduces a new pattern with eighth and sixteenth notes. Measure 12 ends with a repeat sign and a double bar line.

Musical score for HYFRYDOL, page 1, measures 13-18. The top staff has a mix of eighth and sixteenth notes, while the bottom staff has a steady eighth-note pattern. Measure 18 ends with a repeat sign and a double bar line.

Musical score for HYFRYDOL, page 1, measures 19-24. The top staff continues with eighth-note patterns, and the bottom staff has a steady eighth-note pattern. Measure 24 ends with a final repeat sign and a double bar line.

# Love divine, all loves excelling

Tune: Hyfrydol

R.H. Prichard

Arr. Steven Nisbet

Soprano

Organ

S.

Org.

S.

Org.

21

S

'til \_\_\_\_ in heav'n we take our place. 'til we cast our crowns be -

21

Org.

Solo reed

22

Solo reed

Org.

28

S

fore \_\_\_\_ thee, lost \_\_\_\_ in won - der, \_\_\_\_ love and praise.

28

Org.

28

Org.

# HYMN TO JOY 8.7.8.7 D

Ludwig van Beethoven (1824)  
arr. Edward Hodges (1864)

Musical score for measures 1-4. The top staff (Soprano A) has a treble clef, a key signature of one sharp, and a 4/4 time signature. It consists of eighth notes and sixteenth-note pairs. The bottom staff (Tenor B) has a bass clef, a key signature of one sharp, and a 4/4 time signature. It consists of eighth notes and sixteenth-note pairs.

Musical score for measures 5-8. The top staff (Soprano A) has a treble clef, a key signature of one sharp, and a 4/4 time signature. It consists of eighth notes and sixteenth-note pairs. The bottom staff (Tenor B) has a bass clef, a key signature of one sharp, and a 4/4 time signature. It consists of eighth notes and sixteenth-note pairs.

Musical score for measures 9-12. The top staff (Soprano A) has a treble clef, a key signature of one sharp, and a 4/4 time signature. It features eighth notes and sixteenth-note pairs with dynamic markings. The bottom staff (Tenor B) has a bass clef, a key signature of one sharp, and a 4/4 time signature. It features eighth notes and sixteenth-note pairs.

Musical score for measures 13-16. The top staff (Soprano A) has a treble clef, a key signature of one sharp, and a 4/4 time signature. It features eighth notes and sixteenth-note pairs. The bottom staff (Tenor B) has a bass clef, a key signature of one sharp, and a 4/4 time signature. It features eighth notes and sixteenth-note pairs.

# There's A Wideness In God's Mercy

IN BABILON (8.7.8.7.D)

Frederick William Faber (1862)

Dutch Traditional Melody (1710)

*J = 100*

Soprano (S) and Alto (A) parts are on the top staff, Tenor (T) and Bass (B) parts are on the bottom staff.

**1. There's a wide - ness in God's mer - cy**

**2. There is no place where earth's sor - rows**

**3. For the love of God is broad - er**

**like the wide - ness of the sea.**

**are more felt than up in heav'n.**

**than the mea - sure of the mind**

**There's a kind - ness in His jus - tice**

**There is no place where earth's fail - ings**

**and the heart of the E - ter - nal**

**which is more than li - ber - ty.**

**have such kind - ly judg - ments giv'n.**

**is most won - der ful ly kind.**

2

9

There is welcome for the sinner  
*There is plen - ti - ful re - demp - tion*  
 If our love were but more faith - ful

11

and more grace for the good...  
*In the blood that has been shed.*  
 We should take Him at His word

13

There is mercy with the Saviour.  
*There is joy for all mem bers*  
 and our life would be thanks - giv - ing

15

There is healing in His blood.  
*in the sor rows of the Head.*  
 for the good ness of the Lord.

# SEE THE CONQUEROR MOUNTS IN TRIUMPH

145 In Babilone

DUTCH TRADITIONAL MELODY

**VOICES**

Verses 2, 4 and 7

**MANUALS**

Tuba, or Gt. reed\*

**PEDAL**

\*When there is no Tuba on the organ, and a Great organ reed is used, the accompaniment must be played on the full choir organ, with Full Swell coupled. This applies to all other similar cases throughout.

He has van-quished sin and Sa-tan,  
Glo-ry both in earth and hea-ven,  
He by death has-  
Glo-ry, - end-less.

**Verse 2**

**|| Verses 4 and 7**

spoiled the foes.

glo - ry, be.

A - men.

*allargando*

**ff**

# Once In Royal David's City

IRBY 8.7.8.7.7.7

Cecil Frances Alexander (1848)

Henry J. Gauntlett (1849)

1. Once in ro - yal Da - vid's ci - ty stood a low - ly cat - tle shed,  
 2. He came down to earth from hea - ven, who is God and Lord of all,  
 3. And through all his won - drous child-hood he would ho - nour and o - bey,  
 4. And our eyes at last shall see him, through his own re - deem-ing love;  
 5. Not in that poor low - ly sta - ble with the ox - en stan - ding by,

5

where a mo - ther laid her ba - by (→) in a man - ger for his bed:  
 and his shel - ter was a sta - ble, and his cra - dle was a stall:  
 love and watch the low - ly mai - den in whose gen - tle arms he lay:  
 for that child so dear. and gen - tle is our Lord in heav'n. a - bove:  
 we shall see him, but in hea - ven set at God's right hand on high;

Vs 5 cresc.

9

Ma - ry was that mo - ther mild, Je - sus Christ, her lit - tle child.  
 with the poor, and meek and low - ly lived on earth our Sav - iour. ho - ly.  
 Chris-tian chil-dren all must be → mild, o - be - dient, good as he.  
 and he leads his chil-dren on to the place where he is gone.  
 f there His chil-dren ga - ther 'round, brightlike stars, with glo - ry crowned.

## 61. Once in royal David's city

**Words by  
C. F. ALEXANDER  
(1818-95)**

H. J. GAUNTLETT (1805-76)

Vv. 1-5 harmonized by A. H. MANN (1850-1929)

V. 6 arranged by DAVID WILLCOCKS

J - 63

**SOPRANO**

**ALTO**

\* 1. Once in roy - al Da - vid's ci - ty Stood a low - ly cat - tle\_ shed,  
Where a mo - ther laid her ba - by In a man - ger for his bed:  
2. He came down to earth from hea - ven Who is God and Lord of all,  
And his shel - ter was a sta - ble, And his cra - dle was a stall;

**TENOR**

**BASS**

Ma - ry\_ was that mo - ther mild,\_ Je - sus\_ Christ her lit - tle\_ child.  
With the poor, and mean, and low - ly, Lived on earth our Sa - viour ho - ly.

3. And through all his wondrous childhood  
He would honour and obey,  
Love, and watch the lowly maiden,  
In whose gentle arms he lay;  
Christian children all must be  
Mild, obedient, good as he.

4. For he is our childhood's pattern,  
Day by day like us he grew,  
He was little, weak and helpless,  
Tears and smiles like us he knew;  
And he feeleth for our sadness,  
And he shareth in our gladness.

5. And our eyes at last shall see him,  
Through his own redeeming love,  
For that child so dear and gentle  
Is our Lord in heaven above;  
And he leads his children on  
To the place where he is gone.

**DESCANT  
(SOPRANOS)**

**ALL OTHER VOICES**

**ORGAN  
Man.**

**Ped.**

6. Not in that poor low - ly sta - ble, With the

Also available separately (*Six Christmas Hymns* arr. David Willcocks)

\* The first verse may be sung by a solo treble.

ox - en stand - ing by, We shall see him; but in  
ox - en stand - ing by, We shall see him; but in

cresc.  
hea - ven, Set at God's right hand on high; When like  
cresc.  
hea - ven, Set at God's right hand on high; When like

stars his child - ren crowned All in white shall wait a - round.  
stars his child - ren crowned All in white shall wait a - round.

(r)

# Kings of Orient

John H. Hopkins, 1820-1891

Arr. Derek Remeš

Setting for last verse:

Piano sheet music for the last verse of "Kings of Orient". The music is in G major (one sharp) and common time. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides harmonic support with chords. The melody begins with a quarter note followed by an eighth note, then continues with eighth and sixteenth-note patterns.

Piano sheet music for the last verse of "Kings of Orient". The music continues in G major and common time. The right hand's melodic line consists of eighth and sixteenth notes, and the left hand provides harmonic support with chords. The melody includes a series of eighth-note pairs followed by a single eighth note.

Piano sheet music for the last verse of "Kings of Orient". The music continues in G major and common time. The right hand's melodic line consists of eighth and sixteenth notes, and the left hand provides harmonic support with chords. The melody includes a series of eighth-note pairs followed by a single eighth note.

Piano sheet music for the last verse of "Kings of Orient". The music continues in G major and common time. The right hand's melodic line consists of eighth and sixteenth notes, and the left hand provides harmonic support with chords. The melody includes a series of eighth-note pairs followed by a single eighth note.

# A Hymn Of Glory Let Us Sing

LASST UNS ERFREUEN

St Bede (8th Cent.)

tr Benjamin Webb (1852)

Peter Von Brachel (1623)

(8.8.8.8 with Alleluias) arr Ralph Vaughan Williams (1906)

1. A hymn of glo - ry let us sing; new songs through - out the world shall ring:  
 2. The ho - ly a - po - sto - lic band u - pon the Mount of O - lives stand;  
 3. To whom the shi - ning an - gels cry: "Why stand and gaze u - pon the sky?"  
 4. "You see Him now, as - cend-ing high in - to the por - tals of the sky."  
 5. O Lord, our home-ward path-way bend,- that our un - wear - ied hearts as - cend,-

Christ, by a road be - fore un - trod, a - scends un - to the throne of God..  
 and with His fol - lo - wers they see their Lord as - cend in ma - je - sty..  
 "This is the Sa - viour" Thus they say.. This is His glo - rious tri - umph day."  
 "Here - af - ter Je - sus you shall see re - turn - ing in great ma - jes - ty!"  
 Where, sea - ted on Your Fa - ther's throne, You reign as King of kings a - lone..

# Bring All Ye Dear-Bought Nations

LASST UNS ERFREUEN

Wipo of Burgundy (11th Cent)  
tr Walter Kirkham Blount (1670)

(8.8.8.8 with Alleluias)

Peter Von Brachel (1623)  
arr Ralph Vaughan Williams (1906)

S A  
T B

1. Bring, all ye dear-bought na - tions, bring your rich-est prai-ses to your King,  
2. Life died, but soon re - vived a - gain, and e - ven death by it was slain,  
3. "I saw the tomb of my dear Lord. I saw Him - self, and Him a - dored;  
4. We, Lord, with grate - ful hearts and voice, on this, Thy ri - sing day, re - joice;

5

Hal - le - lu - jah, hal - le - lu - jah!

7

That spot - less Lamb who, more than due, paid for His sheep, and those sheep you, Say, hap - py Mag - da - len, oh say, what didst thou see there by the way? I saw the shroud and saw the sheet that bound His head and wrapped His feet, O Thou, whose pow'r o'er-came the grave, by grace and love, us sin - ners save.

11

Hal-le - lu - jah, hal-le - lu - jah!

# All Creatures Of Our God and King

LASST UNS ERFREUEN

St Francis of Assisi (1225)

tr William Henry Draper (1919)

Peter Von Brachel (1623)

(8.8.8.8 with Alleluias) arr Ralph Vaughan Williams (1906)

S A

1. All crea-tures of our God and King lift up your voice and with us sing:  
 2. *O ru-shing wind that art so strong, you clouds that sail in heav'n a-long,*  
 3. *O flo-wing wa-ter, pure and clear, make mu-sing for your Lord to hear,*  
 4. *All you who are of ten-der heart, for - gi-giving o-thers, take your part,*  
 5. Let all things their Cre-a-tor bless and wor-ship Him in hum-ble-ness,

T B

5

al - le lu ia,  
*O praise him,*  
 al - le lu ia,  
*sing prai ses,*  
*O praise him,*

al - le lu ia!  
 al - le lu ia!  
 al - le lu ia!  
 al - le lu ia!

7

Thou bur-ning sun with gol-den beam, and sil-ver moon with sof-ter gleam,  
*O ri-sing morn in praise re-joice, O lights of eve-ning, find a voice:*  
 O fire so mas-ter-ful and bright, pro-vi-ding us with warmth and light,  
 All you who pain and sor-row bear, praise God and on Him cast your care,  
 Praise, praise the Fa-ther, praise the Son and praise the Spi-rit, Three in One,

11

O praise Him, O praise him, al-le - lu - ia, al-le - lu - ia, al-le - lu - ia!

# Old 113th

*Strassburger Kirchenamt, 1525*

Arr. Derek Remeš

Setting for all verses but the last:

The musical score consists of four horizontal staves. The top two staves are for the upper voice (treble clef) and the bottom two are for the lower voice (bass clef). Each staff has a key signature of one sharp (F#) and a common time signature. The piano accompaniment is indicated by a treble clef and a bass clef at the start of each staff, with a right-hand piano symbol below the first staff. The music features a mix of eighth and sixteenth note patterns, with some sustained notes and rests. The fourth staff concludes with a double bar line and the number '8'.

Modulating Interlude:

A single horizontal staff for two voices (treble and bass) and piano. The staff begins with a treble clef and a bass clef, followed by a right-hand piano symbol. The music consists of eighth and sixteenth note patterns, with a key signature of two sharps (B and F#) indicated by a '2.' above the staff. The staff ends with a double bar line and a key signature of three sharps (G, D, and A).

A musical score for piano and voice. The top staff is treble clef, and the bottom staff is bass clef. The key signature is two sharps. Measures 1-4 show the piano providing harmonic support with sustained notes and chords, while the voice enters with melodic fragments.

Setting for last verse:

A musical score for piano and voice. The piano part consists of eighth-note patterns in the bass and sustained notes in the treble. The voice part continues its melodic line.

A musical score for piano and voice. The piano part features eighth-note chords in the bass. The voice part begins a more sustained melodic line.

A musical score for piano and voice. The piano part continues with eighth-note chords. The voice part maintains its melodic line.

A musical score for piano and voice. The piano part provides harmonic support with sustained notes. The voice part concludes the melodic line.

# Lord of Earth and All Creation

LAUDA ANIMA (Goss) 8.7.8.7.8.7

Michael & Honor Thwaites (1986)

John Goss (1869)

S A

T B

1. Lord of earth and all cre - a - tion let your love pos - sess our land;  
2. Peo - ple of the an - cient Dream - time, they who found this coun - try first,  
3. Lord, life - giv - ing heal - ing Spi - rit, on our hurts your mer - cy show'r;

10

wealth and free - dom, far ho - ri - zons, moun - tain, for - est, shin - ing sand:  
ask with those, the lat - er com - ers, "will our dream be blessed or cursed?"  
lead us by your in - ward dwell - ing, guid - ing, guard - ing, ev - ery hour.

18

may we share, in faith and friend - ship, gifts un - mea - sured from your hand.  
Grant us, Lord, new birth, new liv - ing, hope for which our chil - dren thirst.  
Bless and keep our land Aus - tra - lia: in your will her peace and pow'r.

# Praise My Soul The King of Heaven

LAUDA ANIMA (Goss) 8.7.8.7.8.7

Henry Francis Lyte (1834)

John Goss (1869)

S  
A

1. Praise, my soul, the King of heaven; to His feet your tribute bring.  
2. *Praise Him for His grace and favour to His people in distress.*  
3. Fa - ther - like He tends and spares us; well our fee - ble frame He knows.  
4. An - gels, help us to a - dore Him; you be - hold Him face to face.

T  
B

10

Ran-somed, healed, re - stored, for - giv - en, e - ver - more His prai-ses sing.  
*Praise Him, still the same as e - ver, slow to chide and swift to bless.*  
In His hand He gen - tly bears us, res-cues us from all our foes.  
Sun and moon, bow down be - fore Him, dwel-lers all in time and space.

18

Al - le - lu - ia, al - le - lu - ia!

Praise the glo - rious in His faith - ful - ness!  
Wide - ly yet His mer - cy flows!  
Praise with us the God of grace!

# Praise to the Lord the Almighty

LOBE DEN HERREN (14.14.4.7.8)

Joachim Neander (1680)

tr. Catherine Winkworth (1863)

German Melody (1665)

1. Praise to the Lord the Al - migh - ty, the King of cre - a - tion!  
 2. Praise to the Lord, let us of - fer our gifts at the al - tar.  
 3. Praise to the Lord, who o'er all things so won-drous-ly reign - ing,  
 4. Praise to the Lord, who will pros - per our work and de - fend us;  
 5. Praise to the Lord! O let all that is in us a - dore Him!

7

O my soul, praise Him, for He is thy health and sal - va - tion!  
 Let not our sins and trans - gres - sions now cause us to fal - ter.  
 shel-ters thee un - der His wings, yea so gen - tly sus - tain - ing.  
 sure - ly His good - ness and mer - cy now dai - ly at - tend us.  
 All that has life and breath, come now, with prai - ses, be - fore Him!

13

All you who hear, now to His al - tar draw near,  
 Christ the high priest bids us all join in His feast,  
 Hast thou not seen how thy de - si - res have been  
 Pon - der a - new what the Al - migh - ty can do,  
 Let the "A - men" sound from His peo - ple a - gain,

18

joi - ning in glad a - do - ra - tion!  
 vic - times with Him on the al - tar.  
 gran - ted with - in His or - dai - ning?  
 who, with His Love will be - friend us.  
 now as we wor - ship be - fore Him.

# PRAISE TO THE LORD

536 Hast du denn, Jesu

Melody from STRALSUND GESANGBUCH, 1665

Verse 7

Praise to the Lord! O let all that is in me a -

Gt. Full Sw.coupled

Tuba

-dore him! All that hath life and breath

simile

come now With prais - es be - fore him! Let the a -

cresc.

- men Sound from his peo - ple a - gain:

ff

Glad - ly for ay we a - dore him.

ff

Glad - ly for ay we a - dore him.

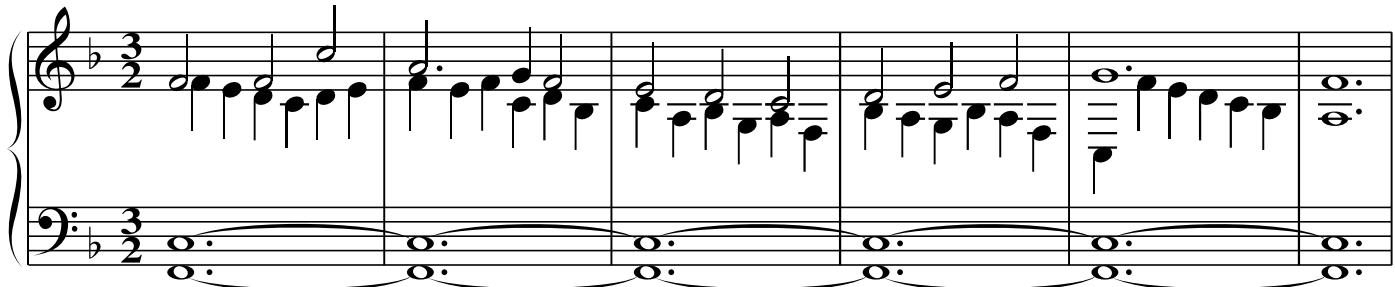
ff

Glad - ly for ay we a - dore him.

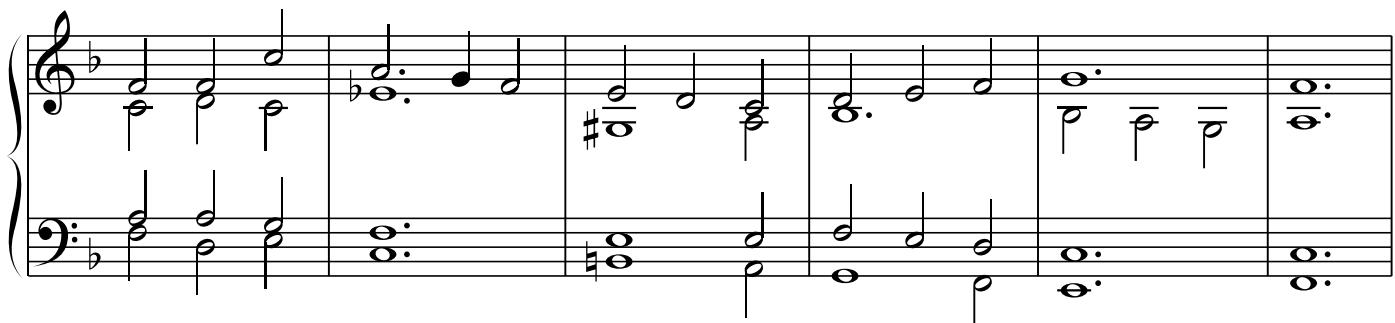
ff

# LOBE DEN HERREN

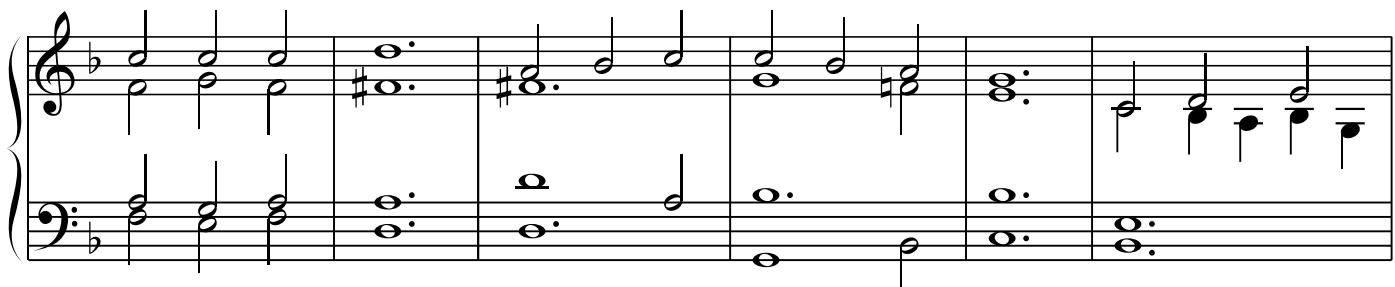
Harmonized by David Joseph Stith  
<http://creativecommons.org/publicdomain/zero/1.0/>



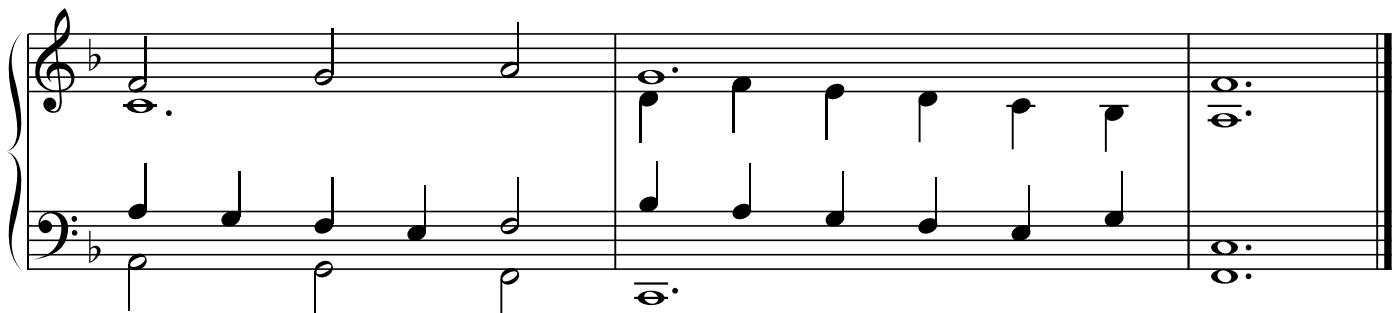
Musical score for the first page, featuring two staves. The top staff is in treble clef and 3/2 time, with a key signature of one flat. It consists of six measures of eighth-note patterns. The bottom staff is in bass clef and 3/2 time, with a key signature of one flat. It consists of six measures of sustained notes.



Musical score for the second page, featuring two staves. The top staff is in treble clef and 3/2 time, with a key signature of one flat. It consists of six measures of eighth-note patterns. The bottom staff is in bass clef and 3/2 time, with a key signature of one flat. It consists of six measures of sustained notes.



Musical score for the third page, featuring two staves. The top staff is in treble clef and 3/2 time, with a key signature of one flat. It consists of six measures of eighth-note patterns. The bottom staff is in bass clef and 3/2 time, with a key signature of one flat. It consists of six measures of sustained notes.



Musical score for the fourth page, featuring two staves. The top staff is in treble clef and 3/2 time, with a key signature of one flat. It consists of six measures of eighth-note patterns. The bottom staff is in bass clef and 3/2 time, with a key signature of one flat. It consists of six measures of sustained notes.

# Hark The Herald Angels Sing

MENDELSSOHN 7.7.7.7D

Charles Wesley (1739)

Felix Mendelssohn (1840) adapt. William H. Cummings

*f* 1. Hark! the he - rald an - gels sing:  
*mf* 2. Christ, by high - est heav'n a - dored,  
*ff* 3. Hail the heav'n born Prince of Peace!

'Glo - ry to the new-born King;  
*Christ, the e - ver - las - ting Lord,*  
*Hail the Sun of righ-teous-ness!*

5  
 peace on earth, and mer - cy mild, (→) God and sin - ners re - con - ciled!  
*late in time be - hold him come,* (→) off - spring of the Virgin's womb:  
 Light and life to all He brings, (→) ris'n with hea - ling in his wings;

9  
 Joy - ful, all ye na-tions, rise, join the tri - umph of the skies;  
*veiled in flesh the God-head see;* (→) hail th'in - car - nate De - i - ty  
 Mild he lays his Glo - ry by, (→) born that we no more may die,

13  
 with th'an - ge - lic hosts pro-claim: 'Christ is born in Beth - le - hem!'  
*pleased as man with us to dwell,* Je - sus, our Em - man - u - el.  
 born to raise us from the earth, born to give us se - cond birth.

17  
 Hark! the he - rald an - gels sing: 'Glo - ry to the new-born King.'

## 14. HARK! THE HERALD ANGELS SING

Words by C. WESLEY,  
T. WHITEFIELD, M. MADAN  
and others — *N T P O*

MENDELSSOHN  
Descant and organ part by  
DAVID WILLCOCKS

SOPRANO  
ALTO

(ORGAN)

*f* 1. Hark! the he - rald an - gels sing Glo - ry to the new-born King;  
*m* Christ, by high - est heav'n a - dored, Christ, the e - ver - last - ing Lord,

TENOR  
BASS

Peace on earth and mer - cy mild, — God and sin - ners re - con - ciled:  
Late in time be - hold him come — Off - spring of a vir - gin's womb:

Joy - ful all ye na - tions rise, — Join the tri - umph of the skies, —  
Veiled in flesh the God-head see, — Hail th'in-car - nate De - i - ty! —

With th'an-gel - ic host pro - claim, Christ is — born in Beth - le hem.  
Pleased as man with man to dwell, Je - sus.. our Em-ma - nu - el.

*Unison*

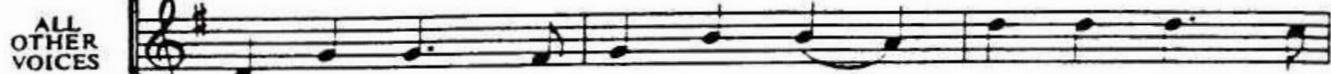
*f* Hark! the he - rald an - gels sing Glo - ry — to the new-born King.

Org. ped.

Melody, and harmony for vv. 1 and 2, adapted by W. H. Cummings (1831-1915) from a chorus by Mendelssohn.  
Verses 1 and 2 may be sung by unison voices and organ if desired      *Deity pronounced Dee - ity*

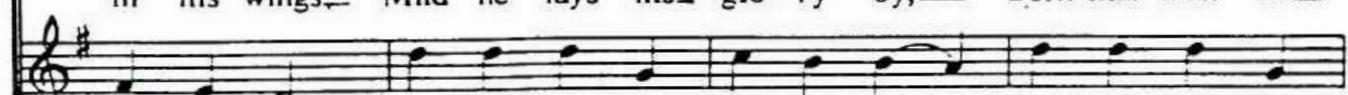
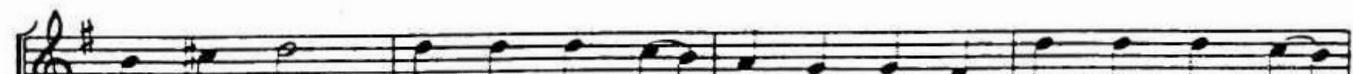


f3. Hail the heav'n-born Prince of Peace!— Hail the Sun— of



ORGAN

Right-eous-ness! Light and life to all he brings, Risen with heal-ing—



A musical score for a four-part choir or orchestra. The music is in common time and consists of four systems (measures).  
The first system starts with a treble clef, a key signature of one sharp (F#), and a dynamic of  $p$ . The lyrics are: "more may die. Born to raise the sons of earth."  
The second system starts with a bass clef, a key signature of one sharp (F#), and a dynamic of  $p$ . The lyrics are: "Born to give them se - cond birth. Hark! the he - rald".  
The third system starts with a treble clef, a key signature of one sharp (F#), and a dynamic of  $ff$ . The lyrics are: "an - gels sing — Glo - ry to the new - horn King.". The dynamic changes to  $p$  at the end of the measure.  
The fourth system starts with a bass clef, a key signature of one sharp (F#), and a dynamic of  $p$ . The lyrics are: "an - gels sing — Glo - ry to the new - horn King.". The dynamic changes to  $p$  at the end of the measure.  
The vocal parts are likely soprano, alto, tenor, and bass, based on the clefs and key signatures used in each system.

*Hymnbellishment*  
**Hark! the Herald Angels Sing**  
MENDELSSOHN

Felix Mendelssohn  
arr. MIKE CARSON

Musical score for the first system of "Hark! the Herald Angels Sing". The score consists of three staves. The top staff is treble clef, the middle staff is bass clef, and the bottom staff is bass clef. The key signature is one flat (B-flat). The time signature is common time (indicated by a '4'). The music begins with eighth-note chords in the treble and bass staves, followed by a sixteenth-note pattern in the bass staff. The bass staff continues with eighth-note patterns, including a sustained note and a grace note.

Musical score for the second system of "Hark! the Herald Angels Sing". The score consists of three staves. The top staff is treble clef, the middle staff is bass clef, and the bottom staff is bass clef. The key signature changes to no sharps or flats. The time signature remains common time. The music features eighth-note chords in the treble staff, sixteenth-note patterns in the bass staves, and a sustained note with a grace note in the bass staff.

Musical score for the third system of "Hark! the Herald Angels Sing". The score consists of three staves. The top staff is treble clef, the middle staff is bass clef, and the bottom staff is bass clef. The key signature changes to one sharp (F#). The time signature remains common time. The music includes eighth-note chords in the treble staff and sixteenth-note patterns in the bass staves, with sustained notes and grace notes.

The musical score consists of three staves. The top staff is in treble clef, the middle staff is in bass clef, and the bottom staff is also in bass clef. The key signature is one flat, indicating F major or D minor. The time signature is common time (indicated by 'C'). The music features chords and various rhythmic patterns, including eighth and sixteenth notes. Measure 1 starts with a G major chord (B, D, G) followed by a C major chord (E, G, C). Measure 2 shows a transition with a G major chord followed by a G major chord with a sharp (B, D, E, G, C). Measures 3 and 4 continue with similar harmonic progressions, including a G major chord with a sharp and a C major chord. Measures 5 and 6 show more complex patterns, including eighth-note chords and sixteenth-note figures.

Hark! the Herald Angels Sing - arr. MIKE CARSON

# Holy, Holy, Holy! Lord God Almighty

Reginald Heber, 1827

NICAEA 11.12.12.10

John B. Dykes, 1861

D      Bm      A      D      G      D

Soprano (S)      Alto (A)      Tenor (T)      Bass (B)

1. Ho - ly, ho - ly, ho - ly!  
 2. Ho - ly, ho - ly, ho - ly!  
 3. Ho - ly, ho - ly, ho - ly!  
 4. Ho - ly, ho - ly, ho - ly!

Lord \_\_\_\_\_ God Al - - might - y!  
 All \_\_\_\_\_ the saints a - - dore - thee,  
 Though \_\_\_\_\_ the dark - ness hide thee,  
 Lord \_\_\_\_\_ God Al - - might - y!

5  
 Alto (A)      Bass (B)  
 Ear - - ly in the morn - - ing our song shall rise to thee;  
 cast - - ing down their gold - en crowns a - round the glass - y sea;  
 though the eye made blind by sin thy glo - ry may not see,  
 All thy works shall praise thy name, in earth and sky and sea;

9  
 D      Bm      A      D      G      D

ho - ly, ho - ly, ho - ly!  
 cher - u - bim and ser - a - phim  
 on - ly thou art ho - ly;  
 ho - ly, ho - ly, ho - ly;

mer - - ci - ful and might - y,  
 fall - - ing down be - - fore thee,  
 there is none be - - side thee,  
 mer - - ci - ful and might - y,

13  
 Bm      D      G      D      G      A7      D

God who per - - fect in three per - sons,  
 wert and art power, in per - sons,  
 in three per - sons,

bless - ed Trin - - i - ty!  
 ev - er more shalt be.  
 love, and pu - - ri - ty.  
 bless - ed Trin - - i - ty!

8

# Deck the Halls

## NOS GALAN

Thomas Oliphant (1862)

John Thomas (1862)

*J = 76*

S A

T B

1. Deck the halls with boughs of hol - ly,  
2. See the bla - zing Yule be - fore us, fa-la-la-la-la, la la la la.  
3. Fast a - way the old year pas-ses,

5  
'Tis the sea - son to be jol - ly,  
Strike the harp and join the cho - rus, fa-la-la-la-la, la la la la.  
hail the new, ye lads and las - ses,

9  
Don we now our gay ap-parr - el,  
Fol - low me in mer - ry mea - sure, fa-la-la, la-la-la, la la la.  
Sing we joy - ous all to - ge - ther,

13  
Troll the an - cient yule - tide car - ol,  
While I tell of Yule - tide treas - ure, fa-la-la-la-la, la la la la.  
Heed - less of the wind and wea - ther,

# Now Thank We All Our God

NUN DANKET (6.7.6.7.6.6.6)

Martin Rinkart (1636)

tr. Catherine Winkworth (1827-1878)

Johann Cruger (1647)

The musical score consists of four staves of music in common time (indicated by '4') and a key signature of one flat (indicated by a 'b'). The top staff uses a treble clef, and the bottom staff uses a bass clef. The lyrics are written in both English and German, corresponding to the musical phrases.

**1. Now thank we all our God**

God with heart and hands and  
vo - ces,  
**2. O may this boun - teous**

God through all our life be  
near us,  
**3. All praise and thanks to**

God the Fa - ther now be  
gi - ven,

**5**

who won - drous things hath done, in whom His world re - joi - ces;  
with e - ver joy - ful hearts and bles - sed peace to cheer us;  
the Son, and Him who reigns with them in high - est hea - ven,

**9**

who, from our mo - ther's arms, hath blest us on our way  
and keep us in His grace, and whom guide us when per - lexed,  
the one e - ter - nal God, earth and heav'n a - dore;

**13**

with count - less gifts of love, still is ours to - day.  
and free us from all ills and in the next.  
for thus it was, is now, and shall be e - ver - more.

# Nun Danket

Johann Crüger, 1598-1649

Setting for last verse:

Arr. Derek Remeš

Musical score for the first system of the setting for the last verse. The score consists of two staves: treble and bass. The key signature is one flat (B-flat). The music begins with a series of chords in the treble staff, followed by a bass note. The bass line continues with a sustained note and a bass note. The treble staff then features a melodic line with eighth and sixteenth notes.

Musical score for the second system of the setting for the last verse. The score consists of two staves: treble and bass. The key signature is one flat (B-flat). The music continues with a series of chords in the treble staff, followed by a bass note. The bass line continues with a sustained note and a bass note. The treble staff then features a melodic line with eighth and sixteenth notes.

Musical score for the third system of the setting for the last verse. The score consists of two staves: treble and bass. The key signature is one flat (B-flat). The music continues with a series of chords in the treble staff, followed by a bass note. The bass line continues with a sustained note and a bass note. The treble staff then features a melodic line with eighth and sixteenth notes.

Musical score for the fourth system of the setting for the last verse. The score consists of two staves: treble and bass. The key signature is one flat (B-flat). The music continues with a series of chords in the treble staff, followed by a bass note. The bass line continues with a sustained note and a bass note. The treble staff then features a melodic line with eighth and sixteenth notes.

# ALL PEOPLE THAT ON EARTH DO DWELL

365 Old Hundredth

Melody from the GENEVAN PSALTER, 1551

Verses 3 and 5

3. O enter then his gates with praise, Ap - proach with joy his

Gt. ff Tuba Gt.

courts un - to; Praise, laud, and bless his name al -

Tuba Gt.

-ways, For it is seem-ly so to do.

Tuba Gt. Tuba

5. To Fa - ther, Son, and Ho - ly Ghost,

ff

The God whom heaven and earth a -

- dore, From men and from the

an - gel - host Be

praise and glo - ry ev - er - more. A - men.

# Let All Mortal Flesh Keep Silence

Liturgy of St James (4th Cent)  
adapt. Gerard Moultrie

PICARDY (8.7.8.7.8.7)

French Traditional (17th Cent)  
arr. Ralph Vaughan Williams (1906)

S A

S&A ***pp*** 1. Let all mor - tal flesh keep si - lence and with fear and  
 T&B ***mf*** 2. King of kings, yet born of Ma - ry, as of old on  
 All ***f*** 3. Rank on rank the host of hea - ven spreads its van - guard  
 All ***p*** 4. At his feet, the six - winged. se - raph, che - ru - bim with

T B

5

trem - bling. stand; Pon - der no - thing earth - ly min - ded  
 earth he stood; Lord of lords in hu - man ves - ture  
 on the way → as the light of light de - scand - eth  
 sleep - less eye → veil their fa - ces to the pre - sence

10

for with bles - sing in his hand, Christ our God to earth des - cend -  
 in the bo - dy and the blood. He will give to all the faith -  
 from the realms of end - less day, that the pow'rs of hell may va -  
 as with cease - less voice they. cry: // Al - le - lu - ia! , Al - le - lu -  
 Vs 4 Cresc. ----- ***f***

16

eth, our full ho - mage to de - mand.  
 ful his own self for heav - n'ly food.  
 nish as the dark - ness clears a way.  
 (Vs 3 dim.) - ia! Al - le - lu - ia! Lord most high.  
 Vs 4 Cresc. ----- ***fff***

# LET ALL MORTAL FLESH KEEP SILENCE

318 Picardy

FRENCH TRADITIONAL CAROL

**FULL**

**p**

Let all mor-tal flesh keep si - lence, and with fear and

Ch. **p**

Gt. **mp**

Ch. to Ped. (16ft open)



tremb - ling stand; Pon - der no - thing earth - ly - mind - ed,

for with bless-ing in his hand, Christ our God to earth de -

- scend - eth, our full hom - age to de - mand.



## WOMEN AND BOYS

*mf > > p*

2. King of Kings, yet born of Ma - ry, as of old on earth he stood,  
 Lord of Lords, in hu - man ves-ture - in the Bo - dy and the blood -

Gt. *mf*      Sw. *p*  
*senza Ped.*

He will give to all the faith - ful his own Self for heaven-ly Food.

Gt.      Sw.

MEN  
*mf*

3. Rank on rank the host of hea - ven spreads its van - guard

MAN.  
*Sw. mf*

Gt. 8ft. *mf*

PEDAL

16 and 8ft. uncpld.

on the way, As the Light of light de - scand - eth  
 Sw.  
 Sw. Gt.  
 Gt. to Ped.

cresc. from the realms of end - less day, That the powers of hell may  
 Gt. cresc.  
 Sw. dim.  
 32 ft.

van - ish as the dark-ness clears a - way.  
 cresc. Gt.  
 32 in

**FULL**  
*mf*

4. At his feet the six - winged Ser - aph; Che - ru - bim with

sleep - less eye, Veil their fa - ces to the Pre - sence,

*cresc.*

as with cease-less voice they cry, Al - le - lu - ya, Al - le -

- lu - ya, Al - le - lu - ya, Lord most high.

*cresc. al fine*

# PICARDY

A 'Last Verse'  
[English Hymnal: 'Let all mortal flesh']

17th century French Carol  
('Jesus Christ s'habille en pauvre')  
Arr. Philip Lancaster

Vox      At His feet the six winged ser - aph, Cher - u - bim with sleep - less\_\_\_

Organ      *f*

Pedals

6

eye, Veil their fa - ces to the pres - ence,

10      [pace RVW!]

As with cease - less voice they cry: Al - le - lu - ia, Al - - le -  
cresc.

15      lu - - - ia, Al - le - lu - ia, Lord Most High!

# When I Survey The Wondrous Cross

## ROCKINGHAM (8.8.8.8)

Isaac Watts (1707)

Adapt. Edward Miller (1790)

**J = 100**

Soprano (S) and Alto (A) parts are on the top staff, Tenor (T) and Bass (B) parts are on the bottom staff.

Harmonic progression: D - G - A7 - D - D/F# - G - D - 5 - D - D/F# - G - D/F# - A7/C# - D - A - 9 - A - E - A - A/G - D/F# - Bm - E7 - A - D/F# - 13 - Em - D - A - Bm - G - D/A - A7 - D

Lyrics:

1. When I sur - vey the won - drous cross  
2. For bid it, Lord, that I should boast  
3. See, from His head, His hands, His feet,  
4. Were the whole realm of nature mine,

on which the Prince of glo - ry died,  
save in grief death of Christ, my God!  
what and love flow min - gled down.  
that an off - 'ring far too small;

my rich - est gain I count but loss,  
The vain de - lights that charm me most:  
Did such love and sor - row meet,  
Love so am - az - ing, so di - vine,

and pour - con - tempt on all my pride.  
I sac - ri - fice them to His blood.  
or thorns com - pose so rich a crown?  
de - mands my soul, my life, my all.

# At The Lamb's High Feast

SALZBURG (7.7.7.7 D)

4th Cent. Latin,  
trans. Robert Campbell (1849)

Jakob Hintze (1678)  
harm. JS Bach

$\text{♩} = 100$

D Bm D/F# G Asus A7 D D Em D/F# G6 A D

A musical score for a four-part setting in common time. The key signature is F major (one sharp). The vocal parts are soprano, alto, tenor, and bass. The melody begins with a soprano solo. The lyrics for the first stanza are:

1. At the Lamb's high feast we sing, praise to our victor - ious King,  
 2. Where the pas - chal blood is poured, death's dread an - gel sheathes the sword;  
 3. Migh - ty Vic - tim from on high, hell's fierce pow'r be - neath You lie.  
 4. Eas - ter tri - umph, Eas - ter joy; Sin, with these, You did de - stroy.

1. At the Lamb's high feast we sing, praise to our victor - ious King,  
 2. Where the pas - chal blood is poured, death's dread an - gel sheathes the sword;  
 3. Migh - ty Vic - tim from on high, hell's fierce pow'r be - neath You lie.  
 4. Eas - ter tri - umph, Eas - ter joy; Sin, with these, You did de - stroy.

The music continues with the same four-part setting. The lyrics for the second stanza are:

who has washed us in the tide flowing from his woun - ded side.  
 Is - rael's hosts tri - um - phant go through the wave that drowns the foe.  
 You have con - quered in the fight, you have brought us life and light.  
 From sin's pow'r, Lord, set us free; souls new - born in li - ber - ty.

who has washed us in the tide flowing from his woun - ded side.  
 Is - rael's hosts tri - um - phant go through the wave that drowns the foe.  
 You have con - quered in the fight, you have brought us life and light.  
 From sin's pow'r, Lord, set us free; souls new - born in li - ber - ty.

The music continues with the same four-part setting. The lyrics for the third stanza are:

Praise we Him whose love di - vine gives his sa - cred blood for wine;  
 Praise we Christ, whose blood was shed pas - chal vic - tim, pas - chal bread;  
 Now no more can death app - all, now no more the grave en - thrall;  
 Fa - ther, who the crown shall give, Sa - viour, by whose death we live,

Praise we Him whose love di - vine gives his sa - cred blood for wine;  
 Praise we Christ, whose blood was shed pas - chal vic - tim, pas - chal bread;  
 Now no more can death app - all, now no more the grave en - thrall;  
 Fa - ther, who the crown shall give, Sa - viour, by whose death we live,

The music continues with the same four-part setting. The lyrics for the fourth stanza are:

gives His bo - dy for the feast - Christ the vic - tim, Christ the priest.  
 with sin - ce - ri - ty and love eat we man - na from a - bove.  
 you have op - ened pa - ra - dise, and your saints in you shall rise.  
 Spi - rit guide through all our days, Three in One, your name we praise.

gives His bo - dy for the feast - Christ the vic - tim, Christ the priest.  
 with sin - ce - ri - ty and love eat we man - na from a - bove.  
 you have op - ened pa - ra - dise, and your saints in you shall rise.  
 Spi - rit guide through all our days, Three in One, your name we praise.

# Sine Nomine

## 10.10.10 With Alleluias

Ralph Vaughan Williams

$\text{♩} = 115$

7

13 A - le - lu - ia, a - le - lu - ia!

S A  
T B

8

13 A - le - lu - ia, a - le - lu - ia

# Be Thou My Vision

SLANE 10.10.10.10

Mary E. Byrne, Eleanor H. Hull

Irish Traditional

**Soprano (S) and Alto (A) Staves:**

1. Be Thou my vision, O Lord of my heart;  
 2. Be Thou my wisdom and Thy true word;  
 3. Be Thou my breast-plate, my sword for the fight;  
 4. High King of heaven, my vic-to-ry won,

**Tenor (T) and Bass (B) Staves:**

Naught be all else to me, save that Thou me, art.  
 I e - ver with Thee and Thaou with my de - art.  
 Be Thou my di - gni - ty, Thou my bright Heav'n's Lord; light;  
 may I reach hea - ven's joys, O Sun!

**Continuation:**

Thou my best thought by day or by night,  
 Thou my great Fa - ther and I Thy true son,  
 Thou my soul's shel - ter, and Thou my high - wer:  
 Heart of my own heart, wha - te - ver be - fall

**Final Section:**

waking or slee - ping, Thy pre - sence my light.  
 Thou in me dwel - ling and I with Thee one.  
 raise me to hea - ven, O power of my power.  
 still be my vi - sion, O ru - ler of all.

# Lord Of All Hopefulness

SLANE 10.10.10.10

Jan Struther

Irish Traditional

S A      T B

1. Lord of all hope - ful - ness, Lord of all joy, whose  
 2. *Lord of* all ea - ver - ness, *Lord of* all faith, whose  
 3. Lord of all kind - li - ness, *Lord of* all grace, your -  
 4. *Lord of* all gen - tle - ness, *Lord of* all calm, whose

5  
 trust, e - ver child - like, no cares could des - troy, be  
*strong hands were* skilled at the plane and the lathe, be  
 hands swift to wel - come, your arms to em - brace, be  
 voice is con - tent - ment, whose pre - sence is calm, be

9  
 there at our wa - king and give us, we pray, your  
 there at our la - bours and give us, we pray, your  
 there at our ho - ming, and give us, we pray, your  
 there at our sleep - ing, and give us, we pray, your

13  
 bliss in our hearts, Lord, at the break of the day.  
*strength in our* hearts, Lord, at the noon of the day.  
*love in our* hearts, Lord, at the eve of the day.  
*peace in our* hearts, Lord, at the end of the day.

# Lord Of Creation

## SLANE (10.10.10.10)

Jack Copley Winslow

Irish Traditional

The musical score consists of four systems of music, each starting with a treble clef and a key signature of one flat (B-flat). The time signature is 3/4 throughout.

**System 1:** Starts with a dotted half note followed by a quarter note. The lyrics begin with "1. Lord of cre - a - tion, to\_\_\_\_ You be all praise!" and continue with numbered lines 2 through 5, each ending with "I\_\_\_\_ give You my will," "I\_\_\_\_ give you my mind," "I\_\_\_\_ give you my heart;" or "I\_\_\_\_ give You my all;".

**System 2:** Starts with a dotted half note followed by a quarter note. The lyrics begin with "Most in\_\_\_\_ might - y joy - ful Your o - be - dience work - ing, most Your tasks won - drous Your fil - ways!" and continue with "rich truth that sur - pas - ses man's know - ledge to fil. I praise and a - dore You for all You im - part; if e'er I dis - own You, I stum - ble and fall;".

**System 3:** Starts with a dotted half note followed by a quarter note. The lyrics begin with "Your bon - dage - is\_\_\_\_ glo - ry\_\_\_\_ and\_\_\_\_ might free - dom, Your ser - vice is\_\_\_\_ tell, What eye has\_\_\_\_ not\_\_\_\_ seen and what ear has\_\_\_\_ song; Your love to\_\_\_\_ in - spire me, Your oun - sel to\_\_\_\_ heard but, sworn in\_\_\_\_ glad\_\_\_\_ ser - vice Your word to\_\_\_\_ o - bey,".

**System 4:** Starts with a dotted half note followed by a quarter note. The lyrics begin with "and held in\_\_\_\_ yet in the heart. of the\_\_\_\_ hum - ble You dwell. and, is taught by Your keep - ing, my\_\_\_\_ weak - ness is strong. Your pre - sence to Sp - rit and\_\_\_\_ shines from Your Word. I walk in Your cheer - me, what - ev - er be - tide. way."

# Slane

*Irish Ballad Melody*

Arr. Derek Remeš

Setting for last verse:

Musical score for the first system of Slane. The score consists of two staves: treble and bass. The key signature is one flat (B-flat). The treble staff has a continuous eighth-note melody. The bass staff features sustained notes with dynamic markings: a forte dynamic (f) followed by a piano dynamic (p), then another forte dynamic (f) followed by a piano dynamic (p).

Musical score for the second system of Slane. The score consists of two staves: treble and bass. The key signature is one flat (B-flat). The treble staff shows a more complex melody with eighth and sixteenth notes. The bass staff features sustained notes with dynamic markings: a piano dynamic (p) followed by a forte dynamic (f), then another piano dynamic (p).

Musical score for the third system of Slane. The score consists of two staves: treble and bass. The key signature is one flat (B-flat). The treble staff shows a more complex melody with eighth and sixteenth notes. The bass staff features sustained notes with dynamic markings: a forte dynamic (f) followed by a piano dynamic (p), then another forte dynamic (f) followed by a piano dynamic (p).

Musical score for the fourth system of Slane. The score consists of two staves: treble and bass. The key signature is one flat (B-flat). The treble staff shows a simple melody with eighth notes. The bass staff features sustained notes with dynamic markings: a piano dynamic (p) followed by a forte dynamic (f), then another piano dynamic (p).

# O God Our Help In Ages Past

ST. ANNE (6.8.6.8)

Isaac Watts (1719)

William Croft (1708)

$\text{♩} = 100$

Soprano (S) and Alto (A) parts are shown in treble clef, 4/4 time. The key signature changes at the beginning of each line of lyrics. The alto part has a bracket under the notes for the first two lines.

1. O God, our help in ages past, our  
 2. Under the shadow of your throne your  
 3. Before the hills in order stood or  
 4. Thou-sand ages in your sight are  
 5. Time, like an e- ver rolling stream, soon  
 6. O God, our help in ages past, our

Bass (T) and Bassoon (B) parts are shown in bass clef, 4/4 time.

3. Alto (A) and Bassoon (B) parts are shown in bass clef, 4/4 time. The key signature changes at the beginning of each line of lyrics.

hope for years to come, our shel - ter from the  
 saints have dwelt se - cure; suf - fi - cient is your  
 earth re - ceived its frame, from ev - er last - ing  
 like an eve - ning gone, short as the watch that  
 bears us all a - way; we fly, for - got - ten,  
 hope for years to come, still be our guard while

6. Alto (A) and Bassoon (B) parts are shown in bass clef, 4/4 time. The key signature changes at the beginning of each line of lyrics.

storm - y blast, and our e - ter - nal home:  
 arm a - lone, and our de - fence is sure.  
 you are God, to end - less years the same.  
 ends the night be - fore the ri - sing sun.  
 as a dream dies at the op - 'ning day.  
 toru - bles last, and our e - ter - nal home.

# O GOD, OUR HELP IN AGES PAST

**450 St Anne**

Probably by DR. CROFT, 1678-1727

This tune is often sung with minims instead of semibreves at the beginning of each line. When it is thus sung the small notes must be played.

Verses 3 and 6

6. O God, our help in a - ges past, Our hope for years to come, Be

thou our guard while trou - bles last, And our e - ter - nal home.

6. O God our help in a - ges past, Our hope for years to come, Be

thou our guard while trou - bles last, And our e - ter - nal home.

# St. Anne

att. William Croft, 1678-1727

Arr. Derek Remeš

Setting for last verse (tune in the bass):

A musical score for two voices and basso continuo. The top staff is in G major, treble clef, with a key signature of one sharp. The bottom staff is in F major, bass clef, with a key signature of one sharp. The basso continuo staff is at the bottom, also in F major, bass clef. The music consists of two measures of eighth-note chords followed by a measure of sixteenth-note chords.

A continuation of the musical score. It starts with a measure of eighth-note chords in G major, followed by a measure of sixteenth-note chords. The basso continuo part continues with sustained notes and chords.

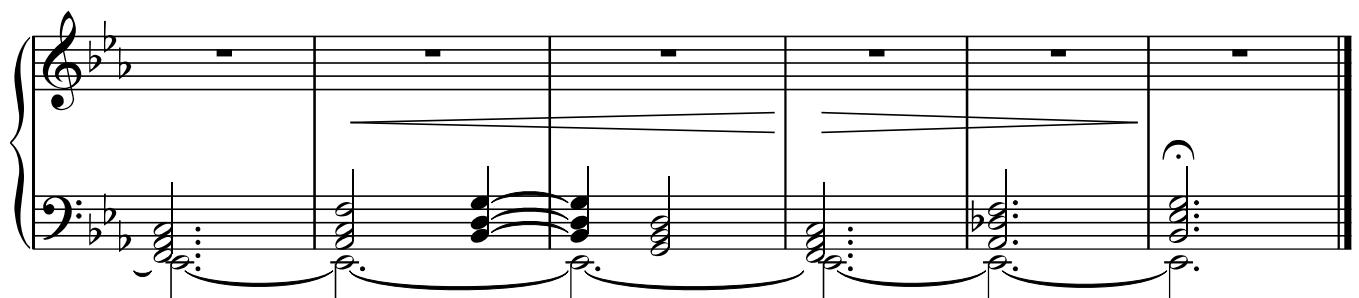
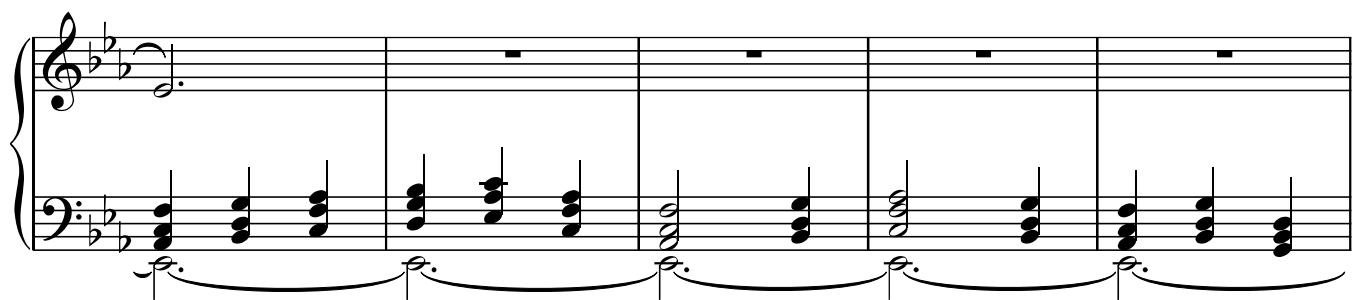
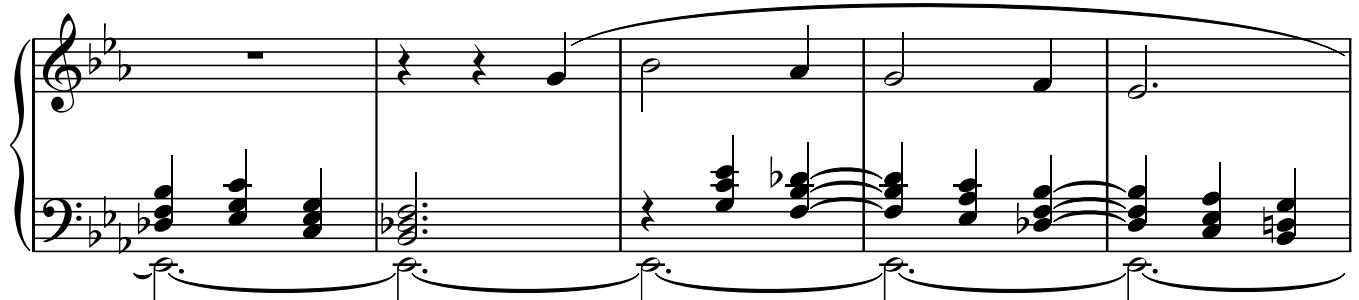
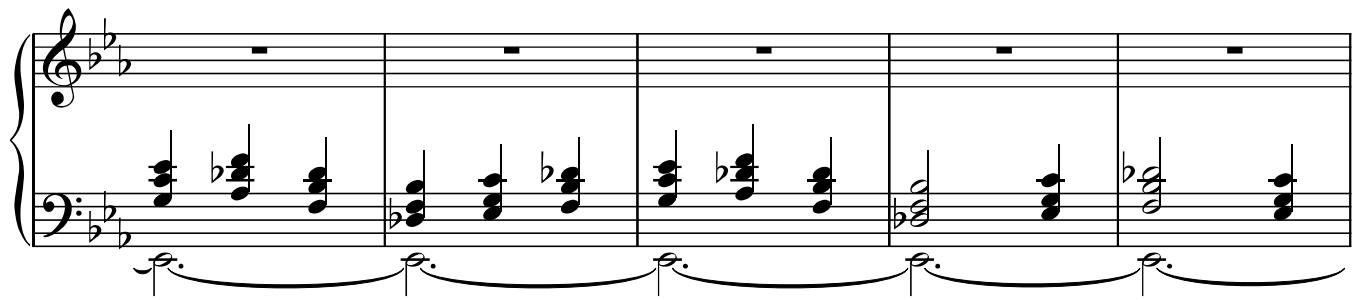
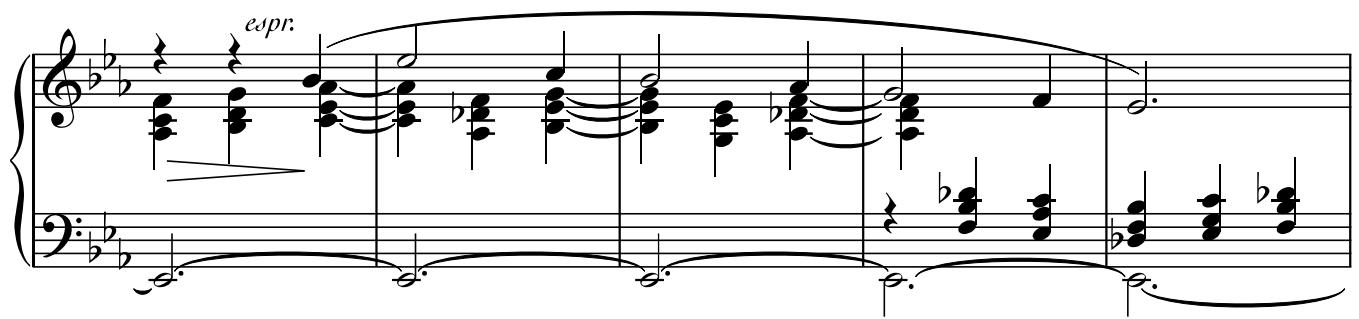
Great: 8' Open Flute, 8' Stopped Flute  
Swell: String, Voix Celeste  
Pedal: 16' Bourdon  
Swell to Pedal

# St. Columba

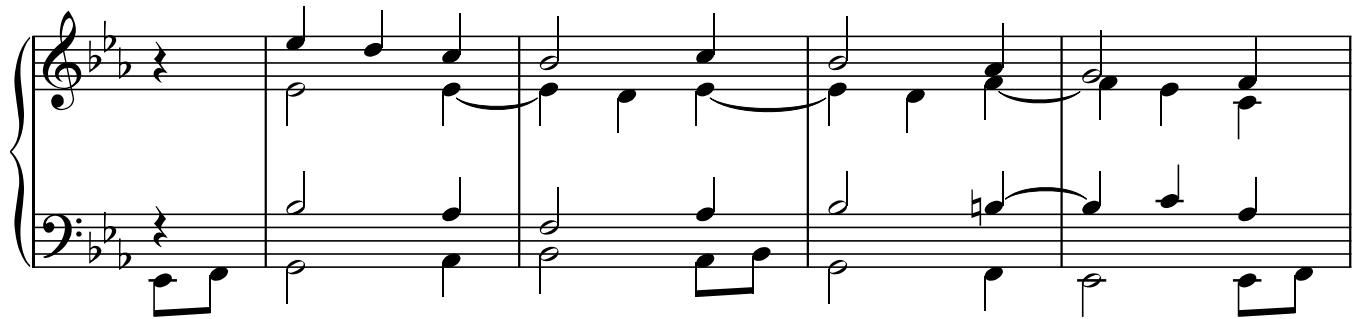
*Irish Melody*  
Arr. Derek Remeš

## Introduction:

The musical score consists of five systems of organ music. System 1: Treble and Bass staves in 3/4 time, key signature of B-flat major (two flats). Dynamics: Sw. **p**, Ped. **f**. Articulation: *sempre legato*. System 2: Treble and Bass staves in 3/4 time, key signature of B-flat major. Dynamics: Gt. **mp**. Articulation: *sempre legato*. System 3: Treble and Bass staves in 3/4 time, key signature of B-flat major. Articulation: *sempre legato*. System 4: Treble and Bass staves in 3/4 time, key signature of B-flat major. Articulation: *sempre legato*. System 5: Treble and Bass staves in 3/4 time, key signature of B-flat major. Articulation: *sempre legato*.



Setting (tune in the bass):



Setting for last verse (with coda):

Musical score for piano and voice. The piano part is in the treble clef, and the vocal part is in the bass clef. The key signature is one flat. The piano part starts with a dynamic of *mp*. The vocal part enters with a sustained note followed by eighth-note pairs. The piano part has sustained notes and eighth-note chords. Measures end with fermatas.

Continuation of the musical score. The piano part continues with eighth-note chords. The vocal part enters with eighth-note pairs. Measures end with fermatas.

Continuation of the musical score. The piano part continues with eighth-note chords. The vocal part enters with eighth-note pairs. Measures end with fermatas. The vocal line includes a melodic line with eighth-note pairs and sustained notes.

Continuation of the musical score. The piano part continues with eighth-note chords. The vocal part enters with eighth-note pairs. Measures end with fermatas. A bracket labeled "registration from intro." spans the first four measures of this system.

Continuation of the musical score. The piano part continues with eighth-note chords. The vocal part enters with eighth-note pairs. Measures end with fermatas. A bracket spans the first four measures of this system. The vocal line includes a melodic line with eighth-note pairs and sustained notes. The dynamic is *pp*.

# ST. COLUMBA

Harmonized by David Joseph Stith  
<http://creativecommons.org/publicdomain/zero/1.0/>

The image shows four staves of musical notation for a piano, arranged vertically. The top staff uses a treble clef, and the bottom staff uses a bass clef. Both staves are in G major (one sharp) and 3/4 time. The music consists of quarter notes, eighth notes, sixteenth notes, and thirty-second notes. Measure 1 starts with a quarter note followed by a sixteenth-note pattern. Measures 2-4 show a repeating sixteenth-note pattern. Measure 5 begins with a sixteenth-note pattern, followed by a eighth-note pattern, and ends with a sixteenth-note pattern. Measure 6 starts with a sixteenth-note pattern, followed by a eighth-note pattern, and ends with a sixteenth-note pattern. Measure 7 starts with a sixteenth-note pattern, followed by a eighth-note pattern, and ends with a sixteenth-note pattern. Measure 8 starts with a sixteenth-note pattern, followed by a eighth-note pattern, and ends with a sixteenth-note pattern.

# Immortal, Invisible, God Only Wise

ST DENIO (11.11.11.11)

Welsh Traditional,  
adapt. John Roberts (1839)

Walter C Smith (1867)

This tune can also be used for the text 'Good Shepherd, You Know Us' by Christopher M. Idle.

S A

T B

1. Im - mor - tal, in - vis - i - ble, God on - ly wise,  
 2. Un - rest - ing, un - hast - ing, and si - lent as light,  
 3. To all, life thou giv - est, to both great and small,  
 4. Thou reign - est in glo - ry, thou rul - est in light,

5

in light in - ac - ces - si - ble hid from our eyes,  
 nor want - ing, nor wast - ing, thou rul - est in might;  
 in all life thou liv - est, the true life of all,  
 thine an - gels a - dore thee, all ing veil - ing their sight,

9

most bless - ed, most glo - rious, the An - cient of Days,  
 thy jus - tice like moun - tains high soar - ing a - bove  
 we blos - som and flour - ish like leaves on the tree,  
 all praise we would ren - der, O help us to see

13

al - might - y, vic - to - rious, thy great name we praise.  
 thy clouds, which are foun - tains of good - ness and love.  
 then with - er and per - ish, but naught chang - eth thee.  
 'tis on - ly the splen - dour of light hid - eth thee!

# O Purest Of Creatures

ST DENIO (11.11.11.11)

Frederick W. Faber (1814-1863)

Welsh Traditional, adapt. John Roberts (1839)

S A

1. O pu - rest of crea-tures! Sweet. mo - ther, sweet maid;  
 2. Deep night hath come down on this. rough - spo - ken world.  
 3. He, gazed on thy soul, it was spot - less and fair;  
 4. Earth gave Him one lodg - ing; 'twas deep in thy breast,  
 5. Oh, bliss - ful and calm was the won - der - ful rest

T B

5

the one spot - less womb where - in Je - sus was laid.  
 The ban - ners of dark - ness are bold - ly un - furled.  
 the em - pire of sin - it had ne - ver been there.  
 and God found a home where the sin - ner finds rest.  
 thou gav - est thy God in thy vir - gin - al breast.

9

Dark night hath come down on us, mo - ther, and we  
 The tem - pest tossed Church: all her eyes are on thee;  
 None ev - er had owned thee, dear Mo - ther, but He  
 His home and His hi - ding - place: both were in thee;  
 When heav - en he left He found heav - en in thee;

13

look out for thy shin - ing, sweet. Star of the Sea.  
 they look to thy clear shin - ing,  
 who blessed thy shin - ing,  
 He was won shone thy shin - ing,  
 and shone by in thy shin - ing,

# Hail Queen of Heaven, the Ocean Star

STELLA 88.88.88

John Lingard (1771-1851)

Trad. English, arr. Henri Friedrich Hemy

S A      1. Hail, Queen. of heav'n, the o - cean star, guide of the  
 2. O gen - tle, chaste and spot - less maid, we sin - ners  
 3. And while\_ to Him who reigns. a - bove, in God-head

T B

6      wan - d'rer here be - low, thrown on life's surge, we claim your  
 make our prayers. through thee; re - mind thy Son that he has  
 One, in Per - sons Three, the source. of life, of grace, of

12      care: save us from pe - ril and from woe. Mo - ther of Christ,  
 paid the price of our in - i - qui - ty. Vir - gin most pure,  
 love, ho - mage we pay on ben - ded knee. Do thou, bright queen,

19      Star of the Sea, pray for the wan - d'rer, pray for me.  
 Star of the Sea, pray for the sin - ner, pray for me.  
 Star of the Sea, pray for the wan - d'rer, pray for me.

# ST. FLAVIAN (8.6.8.6)

John Day c. 1562

$\text{♩} = 110$

F C F Dm B $\flat$ 6 C F

Soprano (S) staff: Treble clef, one flat, common time. Alto (A) staff: Treble clef, one flat, common time. Bass (B) staff: Bass clef, one flat, common time.

3 B $\flat$ /D F B $\flat$  A F

Soprano (S) staff: Treble clef, one flat, common time. Alto (A) staff: Treble clef, one flat, common time. Bass (B) staff: Bass clef, one flat, common time.

5 F B $\flat$ /D C Am/C Dm C/E F

Soprano (S) staff: Treble clef, one flat, common time. Alto (A) staff: Treble clef, one flat, common time. Bass (B) staff: Bass clef, one flat, common time.

7 C Dm B $\flat$ 6 C F

Soprano (S) staff: Treble clef, one flat, common time. Alto (A) staff: Treble clef, one flat, common time. Bass (B) staff: Bass clef, one flat, common time.

# Silent Night

## STILLE NACHT (Irregular)

Joseph Mohr (1792-1848)  
Tr. John F. Young (1820-1885)

Franz Zaver Gruber (1818)

Vs 1: Solo + SATB Hum

*pp* 1. Si - lent night, ho - ly night! All is calm, all is bright (→)  
*mp* 2. Si - lent night, ho - ly night! Shep-herds quake at the sight:  
*mf* 3. Si - lent night, ho - ly night! Son of God, love's pure light,

'round yon vir - gin mo-ther and child; ho - ly in - fant, so ten - der and mild,  
*glo - ries stream from hea-ven a - far, heav'n-ly hosts sing "Al - le - lu - ia;*  
*ra - diant beams from thy ho - ly face with the dawn of re - deem - ing grace,*

sleep in hea - ven-ly peace,  
*Christ the sav - iour is born!" Je - sus, Lord at thy birth,*  
*sleep in hea - ven-ly peace. Christ the sav - iour is born. Je - sus, Lord at thy birth.*

Vs 3 dim. *p*

# All Glory Laud and Honour

ST THEODULPH 7.6.7.6 D

St Theodulf of Orléans (c. 820)

Melchior Teschner (c. 1613)

arr. Johann Sebastian Bach (1750)

S  
A

1. All glo - ry, laud, and hon - our to You, Re - deem - er, King,  
2. *The com - pa - ny of an - gels are* *prai - sing Thee on* high;  
3. To Thee, be - fore Thy pas - sion, they sang their hymns of praise;

T  
B

5

to whom the lips of chil - dren made sweet ho - san - nas ring.  
*let us, with all cre - a - tion, in cho - rus make re - ply.*  
to Thee, now high ex - al - ted, our me - lo - dy we raise.

9

Thou art the King of Is - rael, Thou Da - vid's ro - yal Son  
*The peo - ple of the He - brews with palms be - fore Thee went;*  
Thou didst ac - cept their prai - ses; ac - cept the prayers we bring

13

who in the Lord's name co - mest, the King and Bles-sed One.  
*our praise and prayer and an - thems be - fore Thee we pre - sent.*  
who in all good de - ligh - test, Thou good and gra-cious King.

# Down In Adoration Falling

St Thomas Aquinas (1227-1274)  
tr. Edward Caswall (1814-1878)

ST. THOMAS 87.87.87

John Francis Wade (1711-1786)

S A  
T B

1. Down in a - do - ra - tion fal - ling, this great sa - cra -  
2. To the e - ver - last - ing Fa - ther and the Son who  
3. Pour up - on us, Lord of Mer - cy, Spi - rit of Thy

4

ment we hail; O - ver an - cient forms de - par - ting,  
*reigns on high with the Spi - rit blest pro - ceed - ing*  
self - less love. Make us of one true heart yearn - ing

7

new - er rites of grace pre - vail; Faith for all de -  
*forth from each e - ter - nal - ly be sal - va - tion,*  
for the glo - ry of Thy Son. Je - sus, fire of

10

fects sup - ply - ing where the fee - ble sen - ses fail.  
*ho - nour, bless - ing, might and end - less ma - jes - ty.*  
jus - tice blaz - ing, glad - ning light for - ev - er - more.

# Come Holy Ghost, Creator, Come

TALLIS' ORDINAL (8.6.8.6)

Rhabanus Maurus (766-856) tr 1876

Thomas Tallis (c. 1567)

S A

1. Come, Ho - ly Ghost, Cre - a - tor, come from  
 2. Thou who aret called the Pa - ra - clete, best  
 3. Thou who art sev'n - fold in Thy grace, fin -  
 4. O guide our minds with Thy blest light, with  
 5. Far from us drive our dead - ly foe; true  
 6. Through Thee may we the Fa - ther know, through  
 7. All glo - ry to the Fa - ther be, with

T B

3

Thy bright heav'n - ly throne; Come, take pos - ses - sion  
 gift of God a - bove, the li - ving spring, the  
 ger of God's right hand; His pro - mise, tea - ching  
 love our hearts in - flame; and with Thy strength, which  
 peace un - to us bring; and through all pe - rils  
 Thee th'e - ter - nal Son, and Thee the Spi - rit  
 His co - e - qual Son: the same to Thee, great

Bass (B) staff continues below the Treble (T) staff.

6

of our souls and make them all Thine own.  
 li - ving fire, sweet unc - tion and true love.  
 lit - tle ones to speak and un - der - stand.  
 ne'er de - cays, con - firm our mor - tal frame.  
 lead us safe be - neath Thy sa - cred wing.  
 of them both, thrice - bles - sed Three in One.  
 pa - ra - clete, while end - less a - ges run.

Bass (B) staff continues below the Treble (T) staff.

# O Come O Come Emmanuel

## VENI EMMANUEL (8.8.8.8 With Refrain)

12th Cent. Latin

tr. John Mason Neale (1851)

15th Cent. French

adapt. Thomas Helmore (1854)

S A

1. O come, o come Em - ma - nu - el, and ran - som cap - tive  
 2. O come Thou Wis - dom from on high, and or - der all things  
 3. O come, o come Thou Lord of might, who, to Thy tribes, on  
 4. O come Thou rod of Jes - se's stem. From e - v'ry foe de -  
 5. O come Thou key of Da - vid, come > and o - pen wide our  
 6. O come Thou Day - spring, come and cheer > our spi - rits by Thy  
 7. O come De - sire of na - tions, bind > in one the hearts of

T B

5

1. Is - ra - el (→) that mourns in low - ly e - - xile  
 2. far - and nigh. To us the path of know - - ledge  
 3. Si - nai's hight, in an - cient times, did give the  
 4. li - ver them (→) that trust Thy migh - ty pow'r to  
 5. heav - 'nly home; make safe the way that leads on  
 6. ad - vent here; dis perse the gloo - my clouds of  
 7. hu - man kind; bid e - v'ry sad di - vi - sion

9

1. here un - til the Son of God ap - pear.  
 2. show and teach us in her ways to go.  
 3. law in cloud and ma - je - sty and awe.  
 4. save, and give them vic - t'ry the grave.  
 5. high, and close the path of mi - se - ry.  
 6. night, and death's dark sha - dow put to flight.  
 7. cease, and be thy - self our prince of Peace.

13

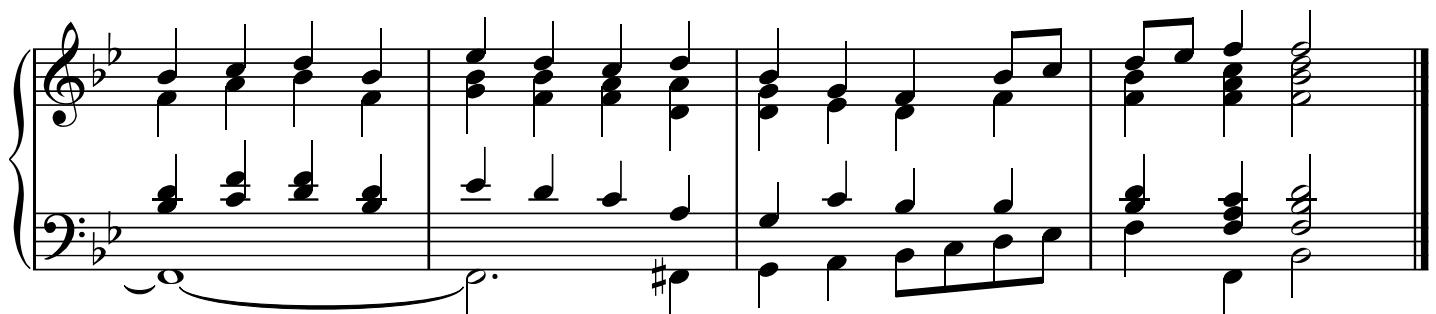
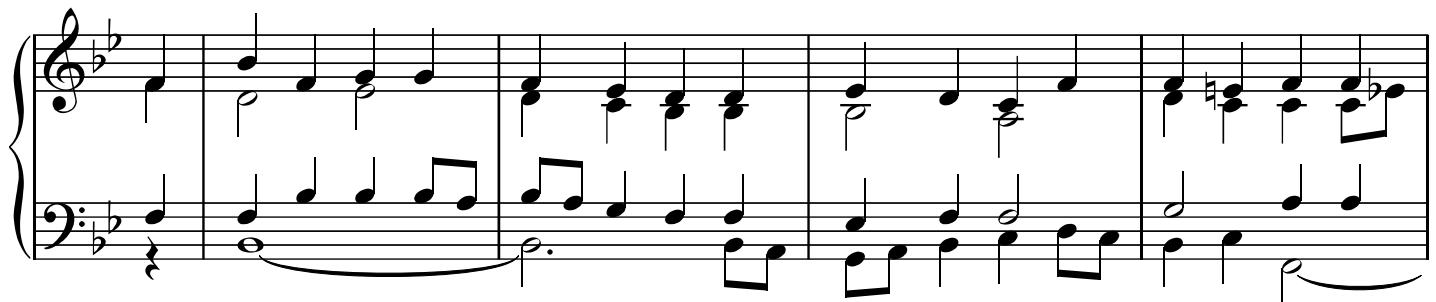
Re - joice, re - joice: Em - ma - nu - el shall come to thee, O Is - ra - el.

# Winchester New

*Musicalisches Hand-Buch*, 1690

Arr. Derek Remeš

Setting for last verse:



# While Shepherds Watched

WINCHESTER OLD (8.6.8.6)

Nahum Tate (1700)

George Kirbye (1592),  
Desc. Alan Gray (1923)

S A

1. While shep - herds watched their flocks by night, all  
 2. "Fear not," said he, for might - y dread → had  
 3. "To you, in Da - vid's town this day, is  
 4. "The heav'n - ly babe you there shall find, to  
 5. Thus spake the se - raph, and forth - with → ap -  
 6. "All glo - ry be to God on high, and

T B

3

sea - ted on the ground, the an - gel of the  
 seized their trou - bled mind; "Glad ti - dings of great  
 born, of Da - vid's line, a sa - viour, who is  
 hu - man view dis - played, all simp - ly wrapped in  
 peared a shi - ning throng → of an - gels prai - sing  
 on the earth be peace! Good - will, hence forth, from

6

Lord came down, and glo - ry shone a - round.  
 joy I bring, to you and all man - kind."  
 Christ the Lord, and this shall be the sign:  
 swad - dling clothes, and in a man - ger laid."  
 God, who thus ad - dressed their joy - ful song:  
 heav'n to earth, be - gin and ne - ver cease!"

# WOODLANDS (Hymn Tune)

10.10.10.10

Walter Greatorex

Musical score for measures 1-4. The key signature is A major (no sharps or flats). The time signature is common time (indicated by '4'). The vocal line starts with 'N.C.' (No Chorus), followed by chords D, G, Asus, A, D, and A/C♯.

Musical score for measures 5-8. The key signature changes to E major (one sharp). The vocal line includes chords Bm7, G, D/F♯, D, Em, /G, F♯, and N.C. The bass line provides harmonic support.

Musical score for measures 9-12. The key signature changes to A major (two sharps). The vocal line includes chords B, 7, Em, G/D, A/C♯, and A. The bass line continues to provide harmonic support.

Musical score for measures 12-15. The key signature changes to D major (one sharp). The vocal line includes chords D, G/B, D/F♯, (Em6) D, G6, A7, and D. The bass line continues to provide harmonic support.

# Tell out my soul

Lyrics by: John Raphael Peacey

Tune: Woodlands

Music by: Walter Greatorex

Arranged by: Steven Nisbet

Soprano: Tell out my soul — the glo-ries of his word! Firm is his  
Organ: (Accompaniment)

6  
pro mise and his mer - cy — sure. Tell out my soul — the great - ness  
Organ: (Accompaniment)

II  
of the Lord to child - ren's child-ren and for ev - er - more!  
Organ: (Accompaniment)