

Aberystwyth

Jesu, Lover of My Soul

Charles Wesley (1707-1788)

Joseph Parry (1841-1903)

Plen - teous grace with thee is found, grace to cleanse from eve - ry sin;

5 let the heal - ing streams a - bound, make and keep me pure with - in.

9 Thou of life the foun - tain art, free - ly let me take of thee;

13 spring thou up with - in my heart, rise to all e - ter - ni - ty.

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All for Jesus

All for Jesus

Rev. W. J. Sparrow-Simpson (1859-1952)

Sir John Stainer (1840-1901)

All for Je - sus! All for Je - sus! This the church - 's song shall be, —

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of two sharps (F# and C#). The lyrics are: "All for Je - sus! All for Je - sus! This the church - 's song shall be, —". The piano accompaniment is in grand staff (treble and bass clefs) and features a steady accompaniment of chords and moving lines.

5
till at last the flock is gath - ered, one in love, and one in thee.

The second system of the musical score continues from the first. It is marked with a '5' at the beginning of the vocal line. The lyrics are: "till at last the flock is gath - ered, one in love, and one in thee." The piano accompaniment continues with the same style as the first system.

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Bristol

Hark the Glad Sound! The Saviour Comes

Phillip Dodderidge (1702-1761)

Thomas Ravenscroft (c.1592-c.1635)

Our glad ho - san - nas, Prince of Peace, thy wel - come shall pro -

- claim; and heavn's e - ter - nal arch - es ring with thy be - lov - ed name.

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Coronation

All Hail the Power of Jesus' Name

Edward Perronet (1726-1792)
and John Rippon (1751-1836)

Oliver Holden (1765-1844)

The musical score is presented in four systems, each with a vocal line and a piano accompaniment. The key signature is one flat (B-flat major or D minor), and the time signature is common time (C). The lyrics are: "O that with yon - der sa - cred thron - e we at his feet may fall! We'll join the ev - er - last - ing song, and crown him Lord of all; we'll join the last - ing song, and crown him Lord of all!"

System 1 (Measures 1-4):
Vocal: O that with yon - der sa - cred thron - e we at his feet may
Piano: Accompaniment with chords and moving lines in both hands.

System 2 (Measures 5-8):
Vocal: fall! We'll join the ev - er - last - ing song, and
Piano: Accompaniment with chords and moving lines in both hands.

System 3 (Measures 9-12):
Vocal: crown him Lord of all; we'll join the
Piano: Accompaniment with chords and moving lines in both hands.

System 4 (Measures 13-16):
Vocal: last - ing song, and crown him Lord of all!
Piano: Accompaniment with chords and moving lines in both hands.

Cross of Jesus

Cross of Jesus

Rev. W. J. Sparrow Simpson (1859-1952)

John Stainer (1840-1901)

Cross of Je - sus, cross _ of _ sor - row, where the blood of _ Christ was shed, _

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is in G major and 4/4 time, with lyrics: "Cross of Je - sus, cross _ of _ sor - row, where the blood of _ Christ was shed, _". The piano accompaniment features a steady bass line and chords in the right hand.

per - fect Man on thee _ did _ suf - fer, per - fect God _ on _ thee _ has bled!

The second system continues the musical score. The vocal line begins with a measure number '5' above the staff. The lyrics are: "per - fect Man on thee _ did _ suf - fer, per - fect God _ on _ thee _ has bled!". The piano accompaniment continues with similar harmonic support.

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Dix

As with Gladness Men of Old For the Beauty of the Earth

1 William Chatterton Dix (1837-1898)
2 Folliot S. Pierpoint (1835-1917)

Conrad Kocher (1786-1872)
Abridged by William Henry Monk (1823-1889)



In the heav'n-ly coun-try bright, need they no cre-a-ted light;
For each per-fect gift of thine, to our race so free-ly giv'n,

5
thou its light, its joy, its crown, thou its sun which goes not down;
gra-cies hu-man and di-vine, flow'rs of earth and buds of heav'n

9
there for-ev-er may we sing al-le-lu-ias to our King.
Lord of all, to thee we raise this our sac-ri-fice of praise.

Down Ampney

Come Down, O Love Divine

Bianco da Siena (d. 1434)
tr. R. F. Wittedale (1833-1890)

Ralph Vaughan Williams (1872-1958)

And so the year - ing strong, with which the soul will

long, shall far out - pass the power of hu - man tell - ing.

For none can guess its grace, till he be -

- come the place where - in the Ho - ly Spi - rit makes his dwell - ing.

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Greensleeves

What Child is This, Who Laid to Rest

William Chatterton Dix (1837-1898)

English Traditional

Ah... Ah...

Ah... Ah...

Raise your song on high while Ma-ry sings a
This is Christ the King, whom shep-herds guard and

lul-la-by, joy, joy for Christ is born the Son of Ma-ry.
an-gels sing, joy, joy for Christ is born the Son of Ma-ry.

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Hanover

Ye Servants of God

Charles Wesley (1707-1788), alt.

att. William Croft (1678-1727)

Then let us a - dore and give him his right, all

glo - ry and power, all wis - dom and might, all

hon - or and bless - ing with an - gels a - bove, and

thanks nev - er ceas - ing and in - fi - nite love.

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Heinlein

Forty Days and Forty Nights

George Hunt Smyttan (1822-1870)
and Francis Pott (1832-1909)

Nurnbergisches Gesangbuch, 1676

Keep, O keep us, Sav - iour dear, — ev - er con - stant by thy side,

5
that with thee we may ap - pear at th'e - ter - nal Eas - ter - tide.

Horsley

There Is a Green Hill Far Away

Cecil Alexander (1818-1895)

William Horsley (1774-1858)

O — dear - ly, dear - ly has he loved, and we must love him

4
too, — and trust in his re - deem - ing blood, and try his works to do.

Lasst Uns Erfreuen

Various texts

Various texts

Geistliche Kirchengesang, Cologne (1623)

Al - le - lu - ia, Al - le - lu - ia, Al - le -
O -

5
lu - ia, Al - le - lu - ia, Al - le - lu - ia,
praise - him,

9
Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia, Al - le -
O - praise him, O - praise - him,

13
- lu - ia, Al - le - lu - ia, Al - le - lu -
- ia!

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Leoni

The God of Abraham Praise

Thomas Olivers, based on the Hebrew Yigdal

Hebrew, noted by Thomas Olivers (1725-1799)
From the singing of Meyer Lyon of the London Great Synagogue.
Adapted c.1770

The whole tri - um - phant host give thanks to God on

high; 'hail Fa - ther, son and Ho - ly Ghost' they ev - er cry:

Hail Ab - r'am's God and mine! (I join the heav'n - ly lays,) all

might and ma - jes - ty are thine, and end - less praise.

Llanfair

Hail the Day That Sees Him Rise

Charles Wesley (1707-1788)
Thomas Cotterill 1779-1823

Robert Williams (1781-1821)

Lord, though part - ed — from our sight, Al - le - lu - ya!

5
Far a - bove the — star - ry height, Al - le - lu - ya!

9
Grant our hearts may thi - ther — rise, Al - le - lu - ya!

13
Seek - ing — thee a - bove the skies. — Al - le - lu - ya!

Love Unknown

My Song is Love Unknown

Samuel Crossman (1624-1683)

John Ireland (1879-1962)

Here might I stay and sing, no story so di -

vine, nev - er was love nor grief like thine! My friend in

whose sweet praise I all my days could gladly spend.

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Maccabeus

Thine Be the Glory

Edmond Louis Budry (1853-1932)
tr. Richard Hoyle (1875-1939)

George Frederick Handel (1685-1759)

No more we doubt thee, Prince of life;

5
life is nought without thee; aid us in our strife.

9
Make us more than conquerors through thy deathless love;

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13

bring us safe through Jor - dan to thy home a - bove.

17

Thine be the glo - ry, con - qu'ring son,

21

end - less is the vic - t'ry thou o'er death hast won.

Melita

Eternal Father, Strong to Save

William Whiting (1825-1878)

John Bacchus Dykes (1823-1876)

O Trin - i - ty of love and power, our breth - ren shield in

dan - ger's hour; from rock and tem - pest, fire and foe, pro -

tect them where - so - e'er they go: thus ev - er - more shall

rise to thee glad hymns of praise from land and sea.

Moscow

Thou whose almighty word

John Marriott (1780-1825), alt.

Felice de Giardini (1716-1796)

Ho - ly and bless - ed Three, glo - rious

Trin - i - ty, wis - dom, love, might: bound - less as

o - cean's tide, roll - ing in full - est pride,

through the world far and wide, let there be light!

Nettleton

Come Thou Fount of Every Blessing

Robert Robinson (1735-1790)

John Wyeth's *Repository of Sacred Music,*
Part the Second (1813)

To grace a debt - or I am con-strain'd to be! Let thy

good - ness like a fet - ter, bind my heart to thee.

Prone to wan - der, to leave the God I love; here's my

heart, O take and seal it for thy courts a - bove.

Noël

It Came upon a Midnight Clear

Edmund Sears (1810-1876)

English traditional,
adapted by Arthur Sullivan (1842-1900)

For lo! the days are has - tening on, By bards fore -

- told, When, with the cir - cling years comes round the

age of gold; When peace shall o'er the earth its an - cient splen - dours

fling, the world give back the song which now the an - gels sing.

The musical score is written for voice and piano. It consists of four systems of music. Each system has a vocal line on a single treble clef staff and a piano accompaniment on two staves (treble and bass clefs). The key signature is one flat (B-flat major or D minor). The time signature is 4/4. The lyrics are printed below the vocal line. The score includes measure numbers 4, 8, and 12. The piece concludes with a double bar line at the end of the fourth system.

Sine Nomine

For All the Saints

Bishop W. Walsham How (1823-1897)

Ralph Vaughan Williams (1872-1958)

From earth's wide bounds, from ocean's far - thest coast,

through gates of pearl streams in the count - less host,

sing - ing to Fa - ther, Son and Ho - ly Ghost.

Al - le - lu - ya! Al - le - lu - ya!

"Sine Nomine" by Ralph Vaughan Williams (1872 - 1958) from The English Hymnal.
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Was Lebet

O Worship the Lord

John Samuel Bewley Monsell (1811-1875)

from the Reinhardt MS. 1754

O wor - ship the Lord in the beau - ty of

ho - li-ness! Bow down be - fore him, his glo - ry pro -

- claim: with gold of o - be - dience, and in - cense of

low - li-ness, kneel and a - dore him, the Lord is his name!

Westminster Abbey

Christ Is Made the Sure Foundation

Urbs Beata Jerusalem (c. 7th century)
tr. John Mason Neale (1818-1866) alt.

adapted from Henry Purcell (1659-1695)

Laud and hon - or to the Fa - ther, laud and hon - or

to the Son, laud and hon - or to the Spi - rit,

ev - er Three, and ev - er One, con - sub - stan - tial,

co - e - ter - nal, while un - end - ing a - ges run.

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Winchester New

Ride on, Ride on in Majesty
On Jordan's bank the Baptist's cry

1 Henry Millman (1791-1868)
 2 Charles Coffin (1676-1749)
 tr. John Chandler (1808-1876)

adapted from a chorale
 in *Musicalisches
 Handbuch*, Hamburg, 1690

Ride on, ride on in ma - jes - ty, in
All praise, e - ter - nal Son, to thee, whose

3
 low - ly pomp ride on to die; bow thy meek head to
ad - vent sets thy peo - ple free; whom with the Fa - ther

6
 mor - tal pain, then take, O God, thy pow'r and reign.
we a - dore, and Ho - ly Ghost, for ev - er - more.