

1. REJOICE! EMMANUEL

Based on ancient antiphons from
Advent Vespers (1710)
Tr. by John M. Neale (1851)

15th century French
Arranged by Thomas Helmore (1854)

Re - joice! Re - joice! Em - man u -
el shall come to you, O Is - ra - el!

f *p* *mf* *mp*

2. ONCE HE CAME IN BLESSING

Jan Roh (1544)
Tr. by Catherine Winkworth (1863)

John Frederick Wolle (1888)

Once he came in bless - ing all our ills re - dress - ing,
came in like - ness low - ly, Son of God most ho - ly;
bore the cross to save us, hope and free - dom gave us.

mp *mp*

3. COME, O LONG-EXPECTED JESUS

Charles Wesley (1744), *alt.*

Christian Gregor *Choralbuch* (1784)

mp

Come, O long - ex - pect - ed Je - sus, born to set thy peo - ple free;

mp

from our fears and sins re - lease us; let us find our rest in thee.

Is - rael's strength and con - so - la - tion, hope of all the earth thou art,

long - de - sired of ev - ery na - tion, joy of ev - ery wait - ing heart.

The musical score is written for voice and piano. It consists of four systems of music. Each system has a vocal line on a treble clef staff and a piano accompaniment on a bass clef staff. The key signature is one sharp (F#) and the time signature is 4/4. The tempo/mood is marked 'mp' (mezzo-piano). The lyrics are printed below the vocal line. A large red watermark 'Preview Only - Legal Use Requires Purchase' is overlaid diagonally across the entire page.

4. CHRIST IS COMING!

John Ross MacDuff (1853), *alt.*

Joachim Neander (1680)

mf

Christ is com - ing! Christ is com - ing! Come, O bless - ed Prince of Peace.
Come, Christ Je - sus, quick - ly come!

mf

The musical score is written for voice and piano. It consists of two systems of music. Each system has a vocal line on a treble clef staff and a piano accompaniment on a bass clef staff. The key signature is two flats (Bb, Eb) and the time signature is 4/4. The tempo/mood is marked 'mf' (mezzo-forte). The lyrics are printed below the vocal line. A large red watermark 'Preview Only - Legal Use Requires Purchase' is overlaid diagonally across the entire page.

5. JESU, JOY OF OUR DESIRING

Martin Janus (1661)
Tr. Anon, alt.

Johann Schop (1642)
Arranged by J.S. Bach (1723)

Je - su, joy of our de - sir - ing,

The first system of musical notation features a treble and bass staff in G major and 3/4 time. The melody begins with a piano (*p*) dynamic. The lyrics are: "Je - su, joy of our de - sir - ing,"

ho - ly wis - dom, love most bright;

The second system continues the melody. The lyrics are: "ho - ly wis - dom, love most bright;"

drawn by you, our souls as - pir - ing

The third system continues the melody. The lyrics are: "drawn by you, our souls as - pir - ing"

soar to un - cre - at - ed light.

The fourth system continues the melody. The lyrics are: "soar to un - cre - at - ed light."

Word of God, our flesh that fash - ioned,

The fifth system concludes the melody with a mezzo-piano (*mp*) dynamic. The lyrics are: "Word of God, our flesh that fash - ioned,"

mf
with the fire of life impassioned,

mp
striv - ing still to truth un - known,

poco a poco decresc.
soar - ing, dy - ing 'round your throne.
p

6. OF THE FATHER'S LOVE BEGOTTEN

Aurelius Clemens Prudentius (348-413)
Tr. by John M. Neale (1851)

12th century Plainsong

mp
Of the Fa - ther's love be - got - ten, ere the worlds be - gan to be,

he is Al - pha and O - me - ga, he the source, the end - ing he.

7. LET ALL MORTAL FLESH KEEP SILENCE

From the Liturgy of St. James
Tr. by Gerard Moultrie (1864)

Traditional French melody

p (unison)

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

trem - bling___ stand; pon - der noth - ing 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.

8. AMEN

African-American spiritual
Arranged by D.M. (1996)

Musical score for "8. AMEN". The score is in G major and 4/4 time. It features a vocal line and a piano accompaniment. The vocal line starts with a mezzo-piano (*mp*) dynamic and includes the lyrics "A - men, A - men, A - men, Hal - le - lu - jah, A men, sing it o - ver,". The piano accompaniment includes dynamics of *mp* and *mf*.

Musical score for "8. AMEN". The score is in G major and 4/4 time. It features a vocal line and a piano accompaniment. The vocal line starts with a forte (*f*) dynamic and includes the lyrics "A - men, A - men, A - men." The piano accompaniment includes a forte (*f*) dynamic.

9. LET THE EARTH
NOW PRAISE THE LORD

Heinrich Held (1659)

Tr. by Catherine Winkworth (1829-1878), alt.

John Antes (1790)

Arranged by John B. Wilkes (1861)

Musical score for "9. LET THE EARTH NOW PRAISE THE LORD". The score is in G major and 4/4 time. It features a vocal line and a piano accompaniment. The vocal line starts with a mezzo-forte (*mf*) dynamic and includes the lyrics "Let the earth now praise the Lord, who has truly kept his word". The piano accompaniment includes a mezzo-forte (*mf*) dynamic.

Musical score for "9. LET THE EARTH NOW PRAISE THE LORD". The score is in G major and 4/4 time. It features a vocal line and a piano accompaniment. The vocal line includes the lyrics "and at last to us did send Christ, the sinner's help and friend." The piano accompaniment includes a mezzo-forte (*mf*) dynamic.

10. NOEL, NOEL

Traditional English carol, *alt.*

Traditional English
Descant by D.M. (1996)

DESCANT *mf*

No - el, No - el, No - el,

No - el, No - el, No - el, No - el,

f
 born is the King of Is - ra - el.
 born in the man - ger, Em - man - u - el.

f
 born is the King of Is - ra - el.
 born in the man - ger, Em - man - u - el.

f
 born is the King of Is - ra - el.
 born in the man - ger, Em - man - u - el.

11. O, HOW LOVELY IS THE EVENING

(2 or 3-Part Canon)

German round

I

O, how love - ly is the eve - ning, is the eve - ning,

II
 when the Christ - mas bells are ring - ing, sweet - ly ring - ing,
 (bells are sweet - ly)

III
 ding, dong, ding, dong, ding, dong.

12. GLORIA, IN EXCELSIS DEO

Traditional French carol

Musical score for "Gloria, in excelsis deo" in B-flat major, 4/4 time. The score consists of three systems of vocal melody and piano accompaniment. The first system begins with a forte (*f*) dynamic and the lyrics "Glo - ri - a,". The second system continues with "in ex - cel - sis De - o! Glo - ri - a,". The third system concludes with "in ex - cel - sis De - o!". The piano accompaniment features a steady bass line and chords that support the vocal line.

13. I HEARD THE BELLS ON CHRISTMAS DAY

Henry W. Longfellow (1807-1882), *alt.*

J. Baptiste Calkin (1827-1925)

Musical score for "I Heard the Bells on Christmas Day" in B-flat major, 4/4 time. The score consists of two systems of vocal melody and piano accompaniment. The first system begins with a mezzo-piano (*mp*) dynamic and the lyrics "I heard the bells on Christ-mas day their old fa - mil - iar car - ols play, and". The second system continues with "wild and sweet the words re - peat: good - will to all and peace on earth." The piano accompaniment features a steady bass line and chords that support the vocal line.

14. A GREAT AND MIGHTY WONDER

St. Germanus (734)

Tr. by John M. Neale (1862), *alt.*

Additional text by D.M. (1996)

German melody, Cologne (1599)

mf

A great and might - y won - der, the hum - ble Christ was born, and

mf

God sent us sal - va - tion that bless - ed Christ - mas morn. Pro - claim the ho - ly

birth! To God on high be glo - ry, and peace to all on earth.

The musical score is written for voice and piano. It consists of three systems of music. Each system has a vocal line on a treble clef staff and a piano accompaniment on a bass clef staff. The key signature has one flat (B-flat), and the time signature is 4/4. The first system begins with a dynamic marking of *mf*. The lyrics are: "A great and might - y won - der, the hum - ble Christ was born, and God sent us sal - va - tion that bless - ed Christ - mas morn. Pro - claim the ho - ly birth! To God on high be glo - ry, and peace to all on earth." The score ends with a double bar line.

15. CHRISTIANS, COME, REJOICE AND SING

Traditional

German carol

mf

Chris - tians, come, re - joice and sing, 'tis the birth - day of the King;
Christ was born on Christ - mas Day; wreathe the hol - ly, twine the hay;

mf

Ex Ma - ri - a Vir - gi - ne; the God, the Lord, by all a - dored for - ev - er.
Christ - us na - tus ho - di - e, the Babe, the Son, the Ho - ly One of Ma - ry.

The musical score is written for voice and piano. It consists of two systems of music. Each system has a vocal line on a treble clef staff and a piano accompaniment on a bass clef staff. The key signature has one flat (B-flat), and the time signature is 6/8. The first system begins with a dynamic marking of *mf*. The lyrics are: "Chris - tians, come, re - joice and sing, 'tis the birth - day of the King; Christ was born on Christ - mas Day; wreathe the hol - ly, twine the hay; Ex Ma - ri - a Vir - gi - ne; the God, the Lord, by all a - dored for - ev - er. Christ - us na - tus ho - di - e, the Babe, the Son, the Ho - ly One of Ma - ry." The score ends with a double bar line.

16. VENITE ADOREMUS, DOMINUM

Ancient French Noel
Arranged by D.M. (1996)

mp

*Ve - ni - te a - do - re - mus, Do - mi - num; Ve -

mp

ni - te a - do - re - mus, Do - mi - num.

The musical score for 'Venite Adoremus, Dominum' is written in 3/4 time with a key signature of one flat (B-flat). It consists of two systems of staves. The first system shows the vocal line and piano accompaniment. The second system continues the piece. Dynamics include *mp* (mezzo-piano).

*Come, adore the Lord

17. GLORY TO GOD IN THE HIGHEST

Text and Music by
John Menzies MacFarlane (1833-1892)

f

Glo - ry to God, glo - ry to God,
Glo - ry to God, glo - ry to God in the

f

Glo - ry to God in the high - est,

glo - ry to God
high - est, in the high - est; peace on earth, good -

glo - ry to God in the high - est;

will to all, peace on earth, good - will to all.

The musical score for 'Glory to God in the Highest' is written in 4/4 time with a key signature of one flat (B-flat). It consists of four systems of staves. The first system shows the vocal line and piano accompaniment. The second system continues the piece. Dynamics include *f* (forte).

18. O HOLY NIGHT

Adolphe C. Adam (1803-1856)

mf
Fall on your knees! O hear the an - gel voic - es. O

mf

Detailed description: This system shows the first two staves of the musical score. The top staff is the vocal line in treble clef, and the bottom staff is the piano accompaniment in bass clef. The key signature has one sharp (F#) and the time signature is 4/4. The music begins with a mezzo-forte (*mf*) dynamic. The lyrics are: "Fall on your knees! O hear the an - gel voic - es. O".

night di - vine, O night when Christ was born. O

Detailed description: This system continues the musical score. The vocal line and piano accompaniment are shown. The lyrics are: "night di - vine, O night when Christ was born. O".

night di - vine! O night, O night di - vine!

f

Detailed description: This system shows the final part of the musical score. The vocal line and piano accompaniment are shown. The lyrics are: "night di - vine! O night, O night di - vine!". The dynamic marking *f* (forte) is present.

19. HALLELUJAH!

George Frideric Handel (1685-1759)

Hal - le - lu - jah! Hal - le - lu - jah! Hal - le -

f

Detailed description: This system shows the first two staves of the musical score. The key signature has two sharps (F# and C#) and the time signature is 4/4. The music begins with a forte (*f*) dynamic. The lyrics are: "Hal - le - lu - jah! Hal - le - lu - jah! Hal - le -".

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

ff

Detailed description: This system shows the final part of the musical score. The vocal line and piano accompaniment are shown. The lyrics are: "lu - jah, Hal - le - lu - jah! Hal - le - lu - jah!". The dynamic marking *ff* (fortissimo) is present.

20. HOW GREAT OUR JOY!

Traditional German carol
Arranged by Hugo Jüngst (ca. 1890)

How great our joy! Great our joy! Joy, joy, joy! Joy, joy, joy!

Praise we the Lord in heav'n on high! Praise we the Lord in heav'n on high!

(our God) (our God)

The musical score for 'How Great Our Joy!' is written in 2/4 time. It consists of two systems of music. The first system has two staves: a treble staff with a vocal line and a bass staff with a piano accompaniment. The second system also has two staves. Dynamics include *f* (forte) and *p* (piano). The lyrics are: 'How great our joy! Great our joy! Joy, joy, joy! Joy, joy, joy!' and 'Praise we the Lord in heav'n on high! Praise we the Lord in heav'n on high!' with '(our God)' written below the second line of the second system.

21. GLORIA IN EXCELSIS DEO

(2, 3 or 4-Part Canon)

Michael Praetorius (1571-1621)
Adapted by D.M. (1996)

Glo - ri - a, glo - ri - a, glo - ri - a in ex - cel - sis De - o, glo - ri - a,

glo - ri - a in ex - cel - sis De - o! Hal - le - lu - jah, hal - le - lu - jah!

The musical score for 'Gloria in Excelsis Deo' is written in 4/4 time. It consists of two systems of music. The first system has a single treble staff with four parts labeled I, II, III, and IV. The second system also has a single treble staff with four parts. The lyrics are: 'Glo - ri - a, glo - ri - a, glo - ri - a in ex - cel - sis De - o, glo - ri - a,' and 'glo - ri - a in ex - cel - sis De - o! Hal - le - lu - jah, hal - le - lu - jah!'.

22. JESUS IS BORN

D.M. (1996)

Traditional

Je - sus is born, Je - sus is born,

Je - sus is born, born on Christ - mas Day.

The musical score for 'Jesus is Born' is written in 4/4 time. It consists of two systems of music. The first system has two staves: a treble staff with a vocal line and a bass staff with a piano accompaniment. The second system also has two staves. Dynamics include *mp* (mezzo-piano). The lyrics are: 'Je - sus is born, Je - sus is born,' and 'Je - sus is born, born on Christ - mas Day.'

23. HALLELUJAH!

Abraham Maraire

mf (S/A unison)

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

24. SING WE ALL NOEL

D.M. (1996)

(2, 3 or 4-Part Canon)

German canon

I II III IV
 Sing we all No - el, No - el.
 Sing we all No - el, No - el.

25. A GREAT AND MIGHTY WONDER

Tr. by John M. Neale (1862)

Anatolius, A.D. 450
 Abridged by D.M. (1996)

f
 Al - le - lu - ia! Al - le - lu - ia! Al - le - lu - ia!
 ia! A great and might - y won - der, Al - le - lu - ia!
 ia! A great and might - y won - der, Al - le - lu - ia!

26. THE BIRTHDAY OF A KING

Text and Music by
William Harold Neidlinger (b. 1900)

mf

Al - le - lu - ia! O how the an - gels sang, Al - le -

mf

lu - ia! How it rang! And the sky was bright with a

ho - ly light, 'twas the birth - day of a King.

27. GO, TELL IT ON THE MOUNTAIN

African-American Spiritual

mf

Go, tell it on the moun - tain,

mf

Go, tell, moun - tain, o - ver the hills and eve - ry - where;

mf

go, tell it on the moun - tain,

mf

go, tell, moun - tain, that Je - sus Christ is born!

28. O COME, LET US ADORE HIM

John F. Wade (ca. 1743)

John F. Wade (ca. 1743)

Tr. by Frederick Oakeley (1841)

p *mp* *mf*

O come, let us a - dore him, O come, let us a - dore him, O
 O come in ad - o - ra - tion, O come in ad - o - ra - tion, O
 Ve - ni - te ad - o - re - mus, ve - ni - te ad - o - re - mus, ve -

mp *mf*

come, let us a - dore him, Christ, the Lord.
 come in ad - o - ra - tion, Christ is Lord.
 ni - te ad - o - re - mus, Do - mi - num.

29. CHRIST, THE LORD, TO US IS BORN

Bohemian (ca. 1400); Vincent Pizak (1929)

Bohemian melody (ca. 1400)

mf *mf*

Christ, the Lord, to us is born, al - le - lu - ia! On this joy - ous

Christ - mas morn, al - le - lu - ia! Of a vir - gin low - ly,

he the King most ho - ly, born this day to save us.

30. CAROL OF THE NEWBORN KING

D.M. (1992)

(2-Part Canon)

Traditional English melody

I II



A song of hope, a song of love, was sung by an -
gels from a - bove. Let all the earth re - joice and -
sing; al - le - lu - ia, a new - born King.

31. HAIL, THE EVER BLESSED MORN

Edward Caswall (1858)

John Goss (1871)

mf



Hail, the ev - er bless - ed morn; hail, re-demp-tion's hap - py dawn;
sing through all Je - ru - sa - lem: "Christ is born in Beth - le - hem!"

32. COME AND WORSHIP

James Montgomery (1816)

Henry T. Smart (1867)

f



Come and wor - ship, come and wor - ship, wor - ship Christ, the new - born King.

33. SING WE NOEL!

D.M. (1996)

(2, 3 or 4-Part Canon)

William B. Bradbury (1853)

I II III IV



Sing we No - el, sing we No - el; sing songs of joy all to-gether, sing we No - el!

34. AS WITH GLADNESS MEN OF OLD

William Chatterton Dix (1859)

Konrad Kocher (1838)

mf

As with_ glad - ness men of old did the guid - ing star be - hold;

mf

Detailed description: This is the first system of a musical score for the hymn 'As with Gladness Men of Old'. It consists of two staves: a treble clef staff for the vocal line and a bass clef staff for the piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The music begins with a mezzo-forte (*mf*) dynamic. The lyrics are written below the vocal staff.

as with_ joy they hailed its light, lead - ing on - ward, beam - ing bright;

Detailed description: This is the second system of the musical score. It continues the vocal and piano parts from the first system. The lyrics are written below the vocal staff.

so, most_ gra - cious Lord, may we ev - er - more be led to thee.

Detailed description: This is the third and final system of the musical score for this hymn. It concludes with a double bar line. The lyrics are written below the vocal staff.

35. O THOU WHO BY A STAR DIDST GUIDE

John M. Neale (1842)

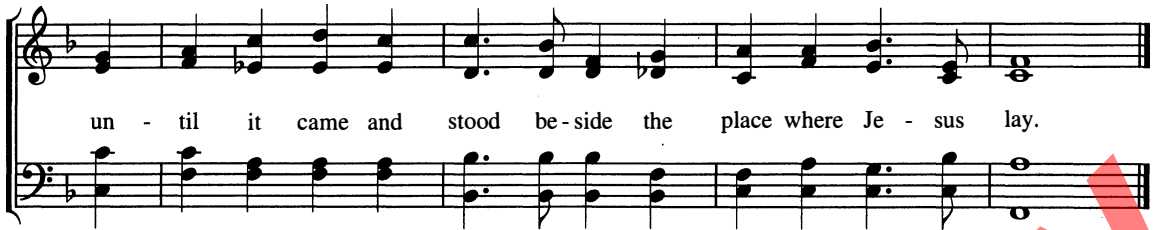
Arthur Cottman (1874)

mp

O thou who by a star didst guide the Wise Men on their way,

mp

Detailed description: This is the first system of a musical score for the hymn 'O Thou Who by a Star Didst Guide'. It consists of two staves: a treble clef staff for the vocal line and a bass clef staff for the piano accompaniment. The key signature is two flats (Bb and Eb) and the time signature is 4/4. The music begins with a mezzo-piano (*mp*) dynamic. The lyrics are written below the vocal staff.



un - til it came and stood be - side the place where Je - sus lay.

36. FROM THE EASTERN MOUNTAINS

Godfrey Thring (1873)

William Pitts (1871)



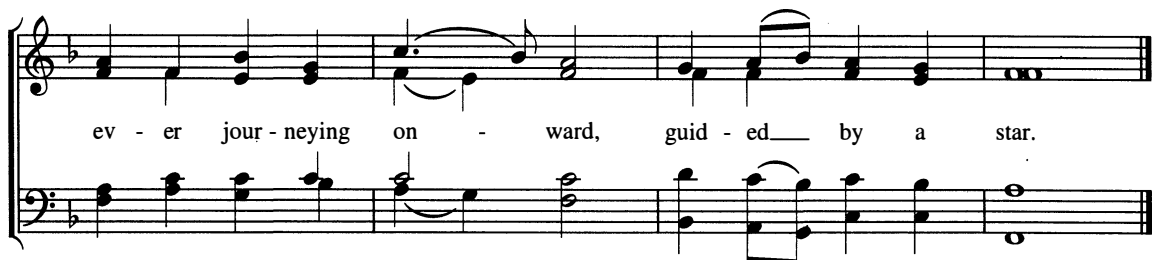
mf
From the east - ern moun - tains press - ing on they come,



Wise Men in their wis - dom, to his hum - ble home;



stirred by deep de - vo - tion, hast - ing from a - far,



ev - er jour - neying on - ward, guid - ed by a star.

37. A STAR IS MOVING THROUGH THE SKY

John Olof Wallin (1819)
Tr. Anon.

Melchior Franck (1628)
Modified by John H. Spielman (1881)

mp

A star is mov - ing thro' the sky, Al - le - lu - ia!

mp

This system contains the first two staves of music. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has one sharp (F#) and the time signature is 4/4. The music is marked *mp*. The lyrics are: "A star is mov - ing thro' the sky, Al - le - lu - ia!"

Be - fore the Wise Men won - drous - ly, Al - le - lu - ia! Al - le - lu - ia!

This system contains the next two staves of music. The lyrics are: "Be - fore the Wise Men won - drous - ly, Al - le - lu - ia! Al - le - lu - ia!"

38. STAR OF WONDER, STAR OF LIGHT

Text and Music by
John H. Hopkins, Jr. (1857)

mf

Star of won - der, star of light, star with roy - al beau - ty bright,

mf

This system contains the first two staves of music. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has one sharp (F#) and the time signature is 3/8. The music is marked *mf*. The lyrics are: "Star of won - der, star of light, star with roy - al beau - ty bright,"

west - ward lead - ing, still pro - ceed - ing, guide us to your per - fect light.

This system contains the next two staves of music. The lyrics are: "west - ward lead - ing, still pro - ceed - ing, guide us to your per - fect light."

39. THERE IS A BALM IN GILEAD

African-American Spiritual
 Arranged by D.M. (1996)

p

There_ is a balm_ in Gil - e - ad to make the wound-ed whole;_

p

pp

there_ is a balm_ in Gil - e - ad to heal the sin - sick soul.

pp

40. SOMEBODY'S KNOCKING AT YOUR DOOR

African-American Spiritual
 Arranged by D.M. (1996)

(Solo or unison voices)

p *mp*

Some-bod - y's knock-ing at your door; some-bod - y's knock-ing at your door;

(tutti)
mf *mp* *p*

O_ sin - ner, why don't_ you an - swer? Some-bod - y's knock-ing at your door.

mf *mp* *p*

41. LORD, TAKE CONTROL

Anonymous
 Arranged by D.M. (1996)

My heart, my mind, my bod - y, my soul, I give to
 My heart, my mind, my bod - y, my soul, I give to
 you; take con - trol. I give my bod - y, a
 you; take con - trol. I give my bod - y, a
 liv - ing sac - ri - fice; Lord, take con - trol, take con - trol.

mp *mp* *mf* *mf* *mp* *mp*

42. STEAL AWAY*

African-American Spiritual
 Arranged by D.M. (1996)

Steal a - way, steal a - way; steal a - way to Je - sus.
 Steal a - way, steal a - way home. I ain't got time to stay here.

p *p* *mp* *p* *pp* *mp* *p* *pp*

*STEAL AWAY may also be suitable for memorial use.

43. CAST THY BURDEN UPON THE LORD

Julius Schubring (1806-1889)

Felix Mendelssohn (1846)

mp

Cast thy bur - den up - on the Lord, and he shall sus - tain thee. He

mp

Optional ending

nev - er will suf - fer the right - eous to fall. He is at thy right hand.

mf

Thy mer - cy, Lord, is great and far a - bove the heav'ns. Let

mf

mp


none be made a - sham - ed that wait up - on thee.

mp

44. KYRIE

John Merbecke (1550)

(unison)



Lord, have mer-cy up-on us; Christ, have mer-cy up-on us; Lord, have mer-cy up-on us.

45. KYRIE

Ancient Greek

Russian Orthodox tradition

mp



mp Ky - ri - e e - le - i - son. Ky - ri - e e - le - i - son.

Ky - ri - e e - le - i - son.

46. KYRIE

Ancient Greek

Antonio Lotti (1667-1740)



Ky - ri - e e - le - i - son, e -

Ky - ri - e e - le - i -

son, e - le - i - son, e - le - i -

son, e - le - i -

Ky - ri - e e - le - i -
 le - i - son, e - le -
 son, e - le i - son,
 son, e - le i - son,
 e - le i - son.
 e - le i - son.
 e - le i - son.
 i - son.

47. KYRIE

(2 or 3-Part Canon)

Surinam

I
 Ky - ri - e, ky - ri - e e - le - i - son.

II
 Ky - ri - e, ky - ri - e e - le - i - son.

III
 Ky - ri - e, ky - ri - e e - le - i - son.

48. I WILL ARISE AND GO TO JESUS

(2-Part Canon)

Southern folk melody

Musical score for 'I Will Arise and Go to Jesus' in 4/4 time, featuring two parts (I and II) in a canon. The melody is in a minor key. The lyrics are: 'I will a-rise and_ go to Je - sus; he will em-brace me_ in his arms; in the arms_ of my dear Sav - ior, O there are_ ten_ thou-sand charms.'

49. I WANT JESUS TO WALK WITH ME

(Unison or 2-Part Canon)

African-American Spiritual

Musical score for 'I Want Jesus to Walk with Me' in 4/4 time, featuring unison or 2-part canon. The melody is in a minor key. The lyrics are: 'I want Je - sus_ to walk with me; I want Je - sus_ to walk with me; All a - long my pil - grim jour - ney, Lord, I want Je - sus_ to walk with me. All a - long my pil - grim jour - ney, Lord, I want Je - sus_ to walk with me. Lord, I want Je - sus_ to walk with me.'

50. JESUS WALKED THIS LONESOME VALLEY

(2-Part Canon)

African-American Spiritual
Adapted by D.M. (1996)

p (unison)

Je - sus walked _____ this lone - some val - ley, he had to

(unison) *p*

Je - sus walked _____ this lone - some val - ley,

walk _____ it by him - self; oh, no - bod - y else _____ could walk it

he had to walk _____ it by him - self; oh, no - bod - y else _____

mf 3 *mf* 3

mp *p*

for him, he had to walk _____ it by him - self.

mp *p*

_____ could walk it for him, he had to walk _____ it by him - self.

51. ALL MY TRIALS

African-American Spiritual
Arranged by D.M. (1996)

p

All my tri - als, Lord,

p

soon _____ be o - ver.

52. WHEN JESUS WEPT

(2, 3 or 4-Part Canon)

from *The New England Psalm Singer* (1770)
by William Billings

Musical score for 'When Jesus Wept' in G major, 3/4 time. The score is divided into four parts labeled I, II, III, and IV. The lyrics are: 'When Je - sus wept, the fall - ing tear in mer - cy flowed be - yond all bound; when Je - sus groaned, a trem - bling fear seized all the guilt - y world a - round.'

53. SOON-A WILL BE DONE

African-American Spiritual
Arranged by D.M. (1996)

Musical score for 'Soon-A Will Be Done' in G major, 4/4 time. The score consists of four systems of vocal and piano accompaniment. The lyrics are: 'Soon - a will be done - a with the troub - les of the world, troub - les of the world, the troub - les of the world. Soon - a will be done - a with the troub - les of the world. Goin' home to live with God.'

54. HOSANNA!

Christian Gregor (1765)

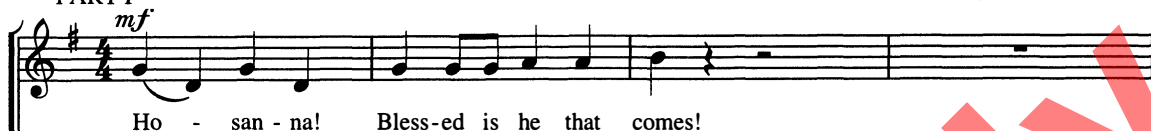
Edited by Ewald V. Nolte (1965)

Abridged by D.M. (1996)

Matthew 21:9

*PART I

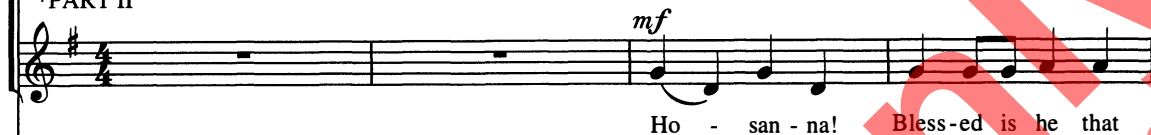
mf



Ho - san - na! Bless - ed is he that comes!

*PART II

mf



Ho - san - na! Bless - ed is he that

mf



Ho - san - na! Ho - san - na! Ho -



comes! Ho - san - na! Ho - san - na!



f



san - na in the high - est! Ho - san - na in the high - est!



f

Ho - san - na in the high - est!




* PERFORMANCE NOTE: The director should experiment with different voices for Parts I and II. Some suggestions are: Part I = Children, Part II = Adults; Part I = Men, Part II = Women; Part I = Sopranos & Tenors, Part II = Altos & Basses. This also makes an effective introit when sung antiphonally from different parts of the sanctuary.

55. RIDE ON, KING JESUS!

African-American Spiritual
 Arranged by D.M. (1996)

f
 Ride on, King Je - sus! No one can hin - der him.

p *molto rit.*
 Ride on, King Je - sus! Ride on, King Je - sus!

Slower
p *mf* *pp*
 No one can hin - der him. Oo
p *mf* *pp*
 (Mm)

56. GLORY, LAUD AND HONOR

(2-Part Canon)

Ludwig Gebhardi (1787-1862)

I II
 Glo - ry, laud and hon - or sing we to him: Ho -
 *(A - men, A - men, A - men.)

san - na in the high - est! A - men, A - men.

* When sung as a final phrase, the director may wish to substitute "Amen, Amen, Amen" for "Glory, laud and honor."

57. LAMB OF GOD

Nicolaus Decius (1531)
Tr. Arthur T. Russell (1848)

German (1540)
Arranged by F. Melius Christiansen (1907)

p

Lamb of God, most_ ho - ly, who on the_ cross did_ suf - fer,

p

Detailed description: This system contains the first two staves of music. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The music begins with a piano (*p*) dynamic. The lyrics are written below the top staff, with some words underlined to indicate syllable placement.

pa - tient_ still and_ low - ly, thy - self to scorn didst of - fer.

Detailed description: This system contains the next two staves of music. The notation continues from the previous system. The lyrics are: "pa - tient_ still and_ low - ly, thy - self to scorn didst of - fer." The underlining in the lyrics continues.

mp

Our sins by_ thee were_ tak - en, or hope had_ us for -

mp

Detailed description: This system contains the next two staves of music. The dynamic changes to mezzo-piano (*mp*). The lyrics are: "Our sins by_ thee were_ tak - en, or hope had_ us for -". The underlining in the lyrics continues.

sak - en. Have mer - cy on us, O_ Je - sus.

Detailed description: This system contains the final two staves of music. The lyrics are: "sak - en. Have mer - cy on us, O_ Je - sus." The music concludes with a final chord in the bass staff.

58. BY THE WATERS OF BABYLON

(2 or 3-Part Canon)

Based on Psalm 137

Traditional melody

Musical notation for Part I, featuring a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The melody consists of a series of eighth and quarter notes, with some notes beamed together.

By _____ the wa - ters, the wa - ters of Ba - by - lon,

Musical notation for Part II, featuring a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The melody continues with similar rhythmic patterns to Part I.

we sat down and wept, _____ and wept _____ for you, Zi - on.

Musical notation for Part III, featuring a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The melody concludes with a final cadence.

We re - mem - ber you, re - mem - ber you, re - mem - ber you, Zi - on.

59. CALVARY

African-American Spiritual

Musical notation for the first system of 'Calvary', featuring a treble and bass clef, a key signature of two flats (B-flat and E-flat), and a 4/4 time signature. The melody is marked with a piano (*p*) dynamic. The lyrics 'Cal - va - ry, _____ Cal - va - ry, _____' are written below the notes.

Cal - va - ry, _____ Cal - va - ry, _____

Musical notation for the second system of 'Calvary', featuring a treble and bass clef, a key signature of two flats (B-flat and E-flat), and a 4/4 time signature. The melody continues with the lyrics 'sure - ly he died on _____ Cal - va - ry.' written below the notes.

sure - ly he died on _____ Cal - va - ry.

60. O COME AND MOURN WITH ME AWHILE

Frederick W. Faber (1814-1863)

John B. Dykes (1823-1876)

p
O come and mourn with me a while;

p

O come ye to the Sav - ior's side; O

come to - geth - er, let us mourn:

Je - sus our Lord is cru - ci - fied!

Alternate ending

Je - sus our Lord is cru - ci - fied!

61. WERE YOU THERE?

African-American Spiritual
Arranged by D.M. (1996)

p (unison)

Were you there when they *cru - ci - fied my Lord?

(unison) *p*

Were you there when they cru - ci - fied my Lord?

(div.) *mp*

Oh, some-times it caus - es me to

(div.) *mp*

p *pp* *p*

trem - ble, trem - ble, trem - ble. Were you

p *pp* *p*

pp

there when they cru - ci - fied my Lord? Mm

pp

*2. nailed him to the tree? 3. laid him in the tomb?

Alternate ending

there when they cru - ci - fied my Lord? Were you there?

pp

pp

62. WERE YOU THERE?

African-American Spiritual

p (Solo or unison voices)

Were you there when they *cru - ci - fied my Lord? Were you

there when they cru - ci - fied my Lord? Oh,

some - times it caus - es me to trem - ble, trem - ble,

trem - ble. Were you there when they cru - ci - fied my Lord?

*2. nailed him to the tree? 3. laid him in the tomb?

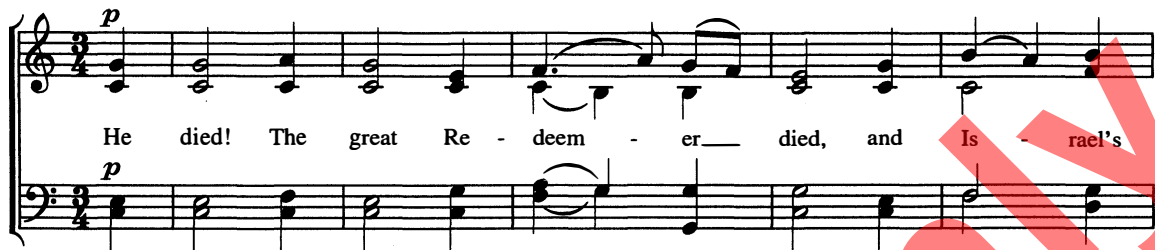
PERFORMANCE SUGGESTION: WERE YOU THERE? is very effective when sung by one voice in darkness (from balcony or rear of sanctuary) for an evening Holy Week service.

63. HE DIED! THE GREAT REDEEMER DIED

Isaac Watts (1674-1748)

George Careless (1839-1932)

p



He died! The great Re - deem - er_ died, and Is - rael's

daugh - ters_ wept_ a - round. A sol - emn dark - ness veiled_ the_

sky; a sud - den trem - bling_ shook_ the ground_

64. HE GAVE HIS LIFE


Spanish folk song

mp



He gave his life, he died for me; to
Su vi - da dio, por mi mu - rió; de

mp



him be praise and glo - ry: wor - thy is the Lord.
re - ci - bir and la glo - ria, dig - no es Je - sus.

65. THEY CRUCIFIED MY LORD

African-American Spiritual
 Arranged by D.M. (1995)

Traditional text

(unison) mp

They cru - ci - fied_ my Lord, and he nev-er said a mum-ba-lin'

(unison) mp

Cru - ci - fied, nev-er said a

mp

(div.)

word; cru - ci - fied, nev-er said a

word; they cru - ci - fied_ my Lord, and he nev-er said a mum-ba-lin'

(Solo or unis.) p

word, not a word, not a word, not a word, not a word.

(Solo or unis.) p

word, not a word, not a word, not a word, not a word.

Very slowly pp

rit.

pp

ppp

p

rit.

pp

ppp

66. THE STRIFE IS O'ER*

Latin (1695)
Tr. by Francis Pott (1861)

Arranged from Giovanni Palestrina (1591)
William Henry Monk (1861)

The musical score for 'The Strife is O'er' is presented in a two-staff format (treble and bass clefs) with a 3/4 time signature and a key signature of two flats (B-flat and E-flat). The score is divided into four systems. The first system begins with a *mf* dynamic and features the lyrics 'Al - le - lu - ia! Al - le - lu - ia! Al - le -'. The second system continues with 'lu - ia! The strife is o'er, the bat - tle done,' and includes a *ff* dynamic marking. The third system contains the lyrics 'the vic - to - ry of life is won; the song of'. The fourth system concludes with 'tri - umph has be - gun: Al - le - lu - ia!' and features a *ff* dynamic marking. A large red watermark reading 'Preview! Legal Use Requires Purchase' is overlaid diagonally across the entire page.

*Response may be shortened to the first seven measures.

67. ALLELUIA

D.M. (1996)

Wolfgang Mozart (1756-1791)

The musical score for 'Alleluia' is presented in a two-staff format (treble and bass clefs) with a 2/4 time signature and a key signature of two flats (B-flat and E-flat). The score is marked *mf* (Unison or Two-Part). The lyrics are 'Al - le - lu - ia, Al - le - lu - ia,'. A large red watermark reading 'Preview! Legal Use Requires Purchase' is overlaid diagonally across the entire page.

Christ is ris - en, Al - le - lu - ia.

68. GOOD NEWS IN THE KINGDOM

Traditional Spiritual
Arranged by D.M. (1996)

mf (unison)
Good news in the king - dom, Lord, and I won't die no more;

(unison) mf

Good news in the king - dom, Lord, and I won't die no

(div.)
good news in the king - dom, Lord, and I won't die no more.

(div.)

more; good news, and I won't die no more. Talk-in' 'bout

Talk-in' 'bout good news — *ff*

good news, — good news — in the king-dom, Lord. *ff*

good news, — good news — in the king-dom, Lord. *ff*

good news, — talk-in' 'bout news in the king-dom, Lord.

69. HALLELUJAH

Caribbean melody
Arranged by D.M. (1996)

Traditional

Simply

(unison) *mp*

Hal - le, Hal - le, Hal -

mp

This system contains the first two systems of music. The top system shows the vocal line in a treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The lyrics 'Hal - le, Hal - le, Hal -' are written below the staff. The bottom system shows the piano accompaniment in a bass clef, featuring a steady eighth-note accompaniment in the right hand and a simple bass line in the left hand.

- le lu jah.

This system contains the third and fourth systems of music. The top system continues the vocal line with the lyrics '- le lu jah.'. The bottom system continues the piano accompaniment with the same eighth-note accompaniment and bass line.

mp (unison)

Hal - le, Hal - le, Hal - le lu -

This system contains the fifth and sixth systems of music. The top system shows the vocal line in a treble clef with the lyrics 'Hal - le, Hal - le, Hal - le lu -'. The bottom system shows the piano accompaniment in a bass clef, continuing the accompaniment. A dynamic marking of *mp (unison)* is placed above the vocal staff.

(div.)

Hal - le, Hal - le, Hal - le -

jah.

lu - jah. Hal - le - lu - jah, Hal -

mf

(div.)

mf

mf

le - lu - jah.

mp

mp

mp

70. NOW HAS CHRIST ARISEN

George R. Woodward (1894)

Joachim Oudaen's *David's Psalmen* (1685)
 Arranged by Charles Wood (1866-1926)
 Edited by D.M.

Now has Christ a - ris - en, a - ris - en, a - ris - en, a - ris - en, a - ris - en, a - ris - en, a - ris - en.

mf *f* *ff* *ff*

71. HE IS LORD

Based on Philippians 2:9-11

Traditional
 Arranged by D.M. (1996)

He is Lord, he is Lord! He is ris - en from the dead and he is Lord! Ev - ery knee shall bow, ev - ery tongue con - fess that Je - sus Christ is Lord!

mf *mf* (b)

72. CHRIST THE LORD IS RIS'N TODAY

Charles Wesley (1739), *alt.*

French melody (ca. 1200)

mf

Christ the Lord is ris'n to - day; Chris-tians all and an - gels say.

mf

Raise your joys and tri - umphs_ high! Sing, ye heav'ns, and earth re - ply.

73. SING ALLELUIA FORTH IN LOYAL PRAISE

Tr. from the Latin (before 800)

Percy Buck (1871-1947)

(unison) mf

Sing al - le - lu - ia forth in loy - al praise, ye cit - i - zens of heav'n; O
Your songs of vic - to - ry shall ev - er ring, your hymns which tell the hon - or

glad - ly raise an_ end - less al - le - lu - ia.
of your King, your_ end - less al - le - lu - ia.

74. JESUS, MY LORD!

Robert Lowry (1874), *alt.*

Donald Moore (1988)

(unison) f

Wait-ing the com - ing day,

f (unison)

Low in the grave_ he lay, Je - sus, my Sav - ior!

(div.)

Je - sus, my Lord!_ Vain-ly they sealed_ the dead,

(div.)

Je - sus, my Lord!_ Vain-ly they watched_ his bed,

mp

O Je - sus, my Lord!_ O

Je - sus, my Sav - ior, O Je - sus, my Lord!_ Je - sus, my Sav - ior, O

mf

Je - sus, my Lord!_ Je - sus, my Sav - ior, my

O Je - sus,

mf

Je - sus, my Lord!_ Je - sus, my Sav - ior, O Je - sus, my

f

Lord,

Je - sus is ris - en, O

ff

Je - sus, my Lord!_

ff

Lord,

75. O RAISE YOUR GLAD VOICES

Anonymous

Welsh hymn melody (1839)

f
O raise your glad voices, all peo - ple, and

sing; bring sweet Eas - ter prais - es to Je - sus, the King.

76. THE LORD IS RIS'N INDEED

William Billings (1786)

f
Hal - le - lu - jah.
f
The Lord is ris'n in - deed!

The Lord is ris'n in - deed! Hal - le - lu - jah.

77. ALLELUIA, CHRIST IS RISEN

Words and Music by
Donald Moore (1991)

f
Al - le - lu - ia, Christ is ris - en, al - le - lu - ia;

al - le - lu - ia, al - le - lu - ia.

(B.) al - le - lu, al - le - lu - ia.

Al - le - lu - ia, Christ is ris - en, al - le - lu - ia;

mf
al - le - lu - ia, al - le - lu - ia.

(T/B.) al - le - lu - ia, al - le - lu - ia, al - le - lu - ia.

ia.

mp *mf*
ia, al - le - lu - ia, al - le - lu - ia. Christ is ris - en, al - le -

f *ff*

Christ is ris - en, al - le - lu - lu -

f *ff*

lu - ia; al - le - lu,

(S. div.) *fff*

ia!

fff

Christ is a - ris - en, al - le - lu - ia!

Detailed description: This musical score is for a two-part setting of 'Christ is risen, alleluia'. It features a treble and bass clef with a key signature of one sharp (F#) and a 4/4 time signature. The first system shows the vocal line with lyrics 'Christ is ris - en, al - le - lu - lu -' and the piano accompaniment with lyrics 'lu - ia; al - le - lu,'. Dynamics include *f* and *ff*. The second system is marked '(S. div.)' and *fff*, with lyrics 'ia!' and 'Christ is a - ris - en, al - le - lu - ia!'.

78. ALLELUIA!

Melchior Vulpius (1609)

f

Al - le - lu - ia! Al - le - lu - ia! Al - le - lu - ia!

f

Detailed description: This musical score is for a two-part setting of 'Alleluia!'. It features a treble and bass clef with a key signature of one sharp (F#) and a 4/4 time signature. The vocal line has lyrics 'Al - le - lu - ia! Al - le - lu - ia! Al - le - lu - ia!' and the piano accompaniment provides harmonic support. Dynamics include *f*.

79. CHRIST IS ARISEN

D.M. (1996)

(2-Part Canon)

German melody

I II

Christ is a - ris - en from the dead. Christ is a - ris - en,

Christ is a - ris - en, Christ is a - ris - en from the dead.

Detailed description: This musical score is for a two-part canon of 'Christ is arisen'. It features a treble clef with a key signature of one flat (Bb) and a 3/4 time signature. The first part (I) has lyrics 'Christ is a - ris - en from the dead. Christ is a - ris - en,' and the second part (II) has lyrics 'Christ is a - ris - en, Christ is a - ris - en from the dead.'.

80. CHRIST ROSE UP FROM THE DEAD

Traditional

American Spiritual
Arranged by Phil Lindsley (ca.1918) and D.M.

Christ rose, Christ rose, Christ rose, Christ

A - rose, a - rose, Christ rose up from the dead; a - rose,

rose, Christ rose, Christ rose,

a - rose, Christ rose from the dead; a - rose, a - rose, Christ

rose up from the dead, and God's grace will bear my spir - it home.
set my spir - it free.

The musical score is written in 2/4 time with a key signature of one flat (B-flat). It consists of three systems of music. Each system has a vocal line on a treble clef staff and a piano accompaniment on a bass clef staff. The first system begins with a forte (f) dynamic. The lyrics are: 'Christ rose, Christ rose, Christ rose, Christ' followed by 'A - rose, a - rose, Christ rose up from the dead; a - rose,'. The second system continues with 'rose, Christ rose, Christ rose,' and 'a - rose, Christ rose from the dead; a - rose, a - rose, Christ'. The third system concludes with 'rose up from the dead, and God's grace will bear my spir - it home. set my spir - it free.'

81. YOUR VOICES RAISE WITH ONE ACCORD

William How (1872)

T. Allen Cleaver (1908)

Your voic-es raise with one ac - cord to bless and praise your ris - en Lord.

The musical score is written in 4/4 time with a key signature of one sharp (F-sharp). It consists of two systems of music. Each system has a vocal line on a treble clef staff and a piano accompaniment on a bass clef staff. The first system begins with a forte (f) dynamic. The lyrics are: 'Your voic-es raise with one ac - cord to bless and praise your ris - en Lord.'

82. CHRIST IS RISEN

(Hallelujah!)

Traditional text

Albert Lowe (1868)

Musical score for 'Christ is risen' in 4/4 time. The score consists of two staves: a treble staff and a bass staff. The melody is in the treble staff, and the bass line is in the bass staff. The music is divided into three measures, each with a dynamic marking: *mf*, *f*, and *ff*. The lyrics are: 'Christ is risen, Hal - le - lu - jah! Christ is risen, Hal - le - lu - jah! Christ is risen, Hal - le - lu - jah! A - men. A - men.' The final 'A - men.' is written in a smaller font.

83. AND HIS GLORY IS EXALTED

Text and Music by
William Kirkpatrick (ca. 1893)

Musical score for 'And his glory is exalted' in 4/4 time. The score consists of two staves: a treble staff and a bass staff. The melody is in the treble staff, and the bass line is in the bass staff. The music is divided into three measures, each with a dynamic marking: *f*, *f*, and *ff*. The lyrics are: 'And his glo - ry is ex - alt - ed, and his glo - ry is ex - alt - ed, and his glo - ry is ex - alt - ed, and his glo - ry is ex - alt - ed, far a - bove the earth and sky.' The final 'alt - ed, far a - bove the earth and sky.' is written in a smaller font.

84. CHRIST IS RISEN! ALLELUIA!

John S.B. Monsell (1863)

Frederick C. Maker (1876)

Christ is ris - en! Al - le - lu - ia! Ris - en our vic - to - rious Head!

This system contains the first two staves of music for the first system. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has one sharp (F#) and the time signature is 4/4. The music begins with a forte (f) dynamic marking. The lyrics are: "Christ is ris - en! Al - le - lu - ia! Ris - en our vic - to - rious Head!"

Sing His prais - es! Al - le - lu - ia! Christ is ris - en from the dead.

This system contains the second two staves of music for the first system. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has one sharp (F#) and the time signature is 4/4. The music continues from the first system. The lyrics are: "Sing His prais - es! Al - le - lu - ia! Christ is ris - en from the dead."

85. CHRIST IS RISEN, ALLELUIA!

Cecil F. Alexander (1818-1895)

Charles M. Fillmore (1912)

Christ is ris - en, Al - le - lu - ia! Christ is ris - en, Al - le - lu - ia!

This system contains the first two staves of music for the second system. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has three flats (Bb, Eb, Ab) and the time signature is 4/4. The music begins with a forte (f) dynamic marking. The lyrics are: "Christ is ris - en, Al - le - lu - ia! Christ is ris - en, Al - le - lu - ia!"

Christ is ris - en, Al - le - lu - ia! Christ is ris - en from the dead.

This system contains the second two staves of music for the second system. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has three flats (Bb, Eb, Ab) and the time signature is 4/4. The music continues from the first system. The lyrics are: "Christ is ris - en, Al - le - lu - ia! Christ is ris - en from the dead."

86. REJOICE IN THE LORD ALWAYS

(2, 3 or 4-Part Canon)

Philippians 4:4

Traditional

I
Re - joice in the Lord_ al - ways, a - gain I say, re - joice!

II
Re - joice in the Lord_ al - ways, a - gain I say, re - joice!

III
Re - joice, re - joice, a - gain I say, re - joice!

IV
Re - joice, re - joice, a - gain I say, re - joice!

87. CROWN HIM, CROWN HIM

Thomas Kelly (1809)

William Owen (1886)

mf Crown him, crown him, crown him, crown him, crown him, crown him, —

mf Crown him, crown him, crown him, crown him, — crown him, crown him,

f crowns_ be - fit_ the vic - tor's_ brow; crowns be - fit the_ vic - tor's_ brow.

88. HAIL THE DAY THAT SEES HIM RISE

Charles Wesley (1739)

Robert Williams (1817)

f

Hail the day that sees him_ rise, Al - le - lu - ia!

f

Glo - rious to his na - tive_ skies; Al - le - lu - ia!

Christ, a - while to mor - tals_ given, Al - le - lu - ia!

En - ters_ now the high - est_ heaven!_ Al - le - lu - ia!

89. COME INTO HIS PRESENCE

(2, 3 or 4-Part Canon)

Anonymous

Musical notation for the first two parts of the canon. Part I is a single melodic line in 4/4 time. Part II is a second melodic line, starting with a whole rest followed by a half note G4, then a quarter note A4, and a quarter note B4.

1. Come in - to his pres - ence sing - ing, "Al - le - lu - ia,
 2. Come in - to his pres - ence sing - ing, "Je - sus is Lord,
 3. Praise the Lord to - geth - er sing - ing, "Wor - thy the Lamb,
 4. Praise the Lord to - geth - er sing - ing, "Glo - ry to God,

Musical notation for the third and fourth parts of the canon. Part III continues the melody from Part I. Part IV continues the melody from Part II.

al - le - lu - ia, al - le - lu - ia."
 Je - sus is Lord, Je - sus is Lord."
 wor - thy the Lamb, wor - thy the Lamb."
 glo - ry to God, glo - ry to God."

90. HALLELUJAH! WHAT A SAVIOR!

J. Wilbur Chapman (1859-1918)

Rowland H. Prichard (1844)

Arranged by Ralph Vaughan Williams (1906)

Musical notation for the first system of the hymn. It features a treble and bass clef with a 3/4 time signature. The melody is in the treble clef, and the accompaniment is in the bass clef. The lyrics are: Hal - le - lu - jah! What a Sav - ior! Hal - le - lu - jah!

Musical notation for the second system of the hymn. The melody continues in the treble clef, and the accompaniment continues in the bass clef. The lyrics are: What a friend! Sav - ing, help - ing, keep - ing,

Musical notation for the third system of the hymn. The melody concludes in the treble clef, and the accompaniment concludes in the bass clef. The lyrics are: lov - ing, he is with me to the end.

91. GLORY, GLORY, HALLELUJAH!

(2-Part Canon)

African-American Spiritual

I II

Glo - ry, glo - ry, hal - le - lu - jah, since I laid my
 bur - dens down. Glo - ry, glo - ry, hal le -
 lu - jah, since I laid my bur - dens down.

92. ALL HIS WORK HAS ENDED

Words and Music by
 Francis R. Havergal (1871)

f All his work has end - ed, joy - ful - ly we sing;
f (his) Je - sus has as - cend - ed; glo - ry to our King.

93. LIFT UP YOUR VOICE

Charles Wesley (1746)

John Goss (1874)
From *Hymns and Songs of Praise*

mf
Lift up your heart, lift up your voice; re -
mf
joice, a - - gain I say, re - joice.
f

94. IONA GLORIA*

Anonymous

f
Glo - ri - a, glo - ri - a, glo - ri - a in ex - cel - sis De - o.
Glo - ri - a, glo - ri - a, glo - ri - a in ex - cel - sis De - o.
Glo - ri - a, glo - ri - a, glo - ri - a in ex - cel - sis De - o.

*Divide for best choral balance.

95. O, RISE AND SHINE

Based on an American Spiritual
Adapted and arranged by D.M. (1988)

mf

O, rise and shine and sing of his glo - ry, glo - ry;

mf

O, rise and shine and sing of his glo - ry, glo - ry;

O, rise and shine and sing of his glo - ry in the

name of the Lord, *mp* in the name of the Lord,

in the name of the Lord, *mp* in the name of the Lord,

mf in the name of the Lord. *f*

in the name of the, *f* O, rise and shine in the name of the Lord.

mf

in the name of the Lord.

96. SEE THE CONQUEROR MOUNTS IN TRIUMPH

Christopher Wordsworth (1807-1885)

Traditional Dutch Melody
Arranged by Julius Roentgen (1906)

mf

See the Con-queror mounts in tri-umph; see the King in roy - al state,

mf

rid - ing on the clouds, his char - iot, to his heav'n-ly pal - ace gate!

Hark! the choirs of an - gel voic - es joy - ful al - le - lu - ias sing,

and the por - tals high are lift - ed to re - ceive their heav'n-ly King.

97. BREATHE ON ME, BREATH OF GOD

Edwin Hatch (1878), *alt.*

Robert Jackson (1888)

mp

Breathe on me, Breath of God, fill me with life a - new,
 that I may love the way you love, and do what you would do.

mp

Detailed description: This block contains the musical score for the hymn 'Breathe on Me, Breath of God'. It features a treble and bass clef staff with a 3/4 time signature and a key signature of two flats (B-flat and E-flat). The melody is written in the treble clef, and the accompaniment is in the bass clef. The lyrics are printed below the notes. The first system includes the dynamic marking 'mp' (mezzo-piano). The second system continues the melody and accompaniment.

98. EV'RY TIME I FEEL THE SPIRIT

African-American Spiritual
 Arranged by D.M. (1996)

mf (unison)

Ev' - ry time I feel the Spir - it mov - in'
 Ev' - ry time I feel the Spir - it
 in my heart, I will pray. Oh, ev' - ry time I feel the
 in my heart, I will pray. Ev' - ry time I
 Spir - it mov - in' in my heart, I will pray.
 feel the Spir - it in my heart, I will pray.

(unison) mf

Detailed description: This block contains the musical score for the African-American spiritual 'Ev'ry Time I Feel the Spirit'. It features a treble and bass clef staff with a 4/4 time signature and a key signature of two sharps (F# and C#). The melody is written in the treble clef, and the accompaniment is in the bass clef. The lyrics are printed below the notes. The first system includes the dynamic marking 'mf (unison)'. The second system continues the melody and accompaniment. The third system includes the dynamic marking '(unison) mf'. The fourth system continues the melody and accompaniment. The fifth system continues the melody and accompaniment.

99. SPIRIT OF GOD, DESCEND UPON MY HEART

Attributed to George Croly (1866)

Frederick C. Atkinson (1870)

p
Spir - it of God, de - scend up - on my heart;
p
wean it from earth; through all its puls - es move;
stoop to my weak - ness, might - y as thou art,
p
and make me love thee as I ought to love.
p

100. TO GOD, WITH THE LAMB

Christopher Smart (1722-1771)

(2, 3, 4 or 5-Part Canon)

Sacred Harp (1844)

I II
To God, with the Lamb and the Dove, all hon - or and praise we com -
III IV
mend. As is, was in truth and in love, and shall be the world with-out
V
end, and shall be the world with - out end.

101. GOD IS A SPIRIT

I John 4

W. Sterndale Bennett (1816-1875)
Arranged and Abridged by D.M. (1996)

p
God is a Spir - it; God is a Spir - it and

and they that wor - ship him, and
they that wor - ship him, that wor - ship him,
they that wor - ship him, that wor - ship him,
and they

pp
they that wor - ship him in spir - it and in truth.
pp
they

102. GRACIOUS SPIRIT, DWELL IN ME

Thomas T. Lynch (1855), alt.

Richard Redhead (1853)

mp
Gra - cious Spir - it dwell in me, I my - self would gra - cious be;
mp

and with words that help and heal would your life in mine re - veal;

and with ac - tions bold and meek would for Christ, my Sav - ior, speak.

103. HOLY TRINITY, THANKS AND PRAISE TO THEE

Lorenz T. Nyberg (1754)

Adam Drese (1698)

mf
1. Ho - ly Trin - i - ty, thanks and praise to thee, that our life and
2. Had we an - gels' tongues, with se - raph - ic songs, bow - ing hearts and
mf

whole sal - va - tion flow from Christ's blest in - car - na - tion
knees be - fore thee, Tri - une God, we would a - dore thee

and his death for us on the shame - ful cross.
in the high - est strain, for the Lamb once slain.

104. HOLY, HOLY, HOLY! LORD GOD ALMIGHTY!

Reginald Heber (1826)

John B. Dykes (1861)

mf

Ho - ly, ho - ly, ho - ly! — Lord — God Al - mighty - y!

mf

Ear - ly in the morn - ing our song shall rise to thee. —

Ho - ly, ho - ly, ho - ly! — Mer - ci - ful and might - y,

God — in three per - sons, — bless - ed Trin - i - ty!

105. SING, CHOIRS OF NEW JERUSALEM

Fulbert of Chartewa, early 11th century
Tr. by Robert Campbell (1850), *alt.*

Thomas Jarman (ca. 1803)

mf

Sing, choirs of new Je - ru - sa - lem; your

mf

sweet - est notes em - ploy, your sweet - est notes em - ploy

the pas - chal vic - to - ry to - hymn

in

in songs of ho - ly joy, in songs of ho - ly

songs of ho - ly joy, in songs of ho - ly joy, in

joy, in songs of ho - ly joy.

songs of ho - ly joy, in songs of ho - ly joy.

106. ALLELUIA! ALLELUIA!

Christopher Wordsworth (1862)

Thomas John Williams (1890)

mf Al - le - lu - ia! Al - le - lu - ia! Glo - ry be to

This system features a treble and bass staff in 4/4 time with a key signature of two flats. The melody is marked *mf* and includes triplet markings over the first and third measures of the vocal line.

God on high; Al - le - lu - ia! to the Sav - ior

This system continues the melody and accompaniment. The vocal line has triplet markings over the first and third measures of the phrase.

who has won the vic - to - ry; Al - le - lu - ia!

This system continues the melody and accompaniment. The vocal line has triplet markings over the first and third measures of the phrase.

to the Spir - it, fount of love and sanc - ti - ty:

This system continues the melody and accompaniment. The vocal line has triplet markings over the first and third measures of the phrase.

Al - le - lu - ia! Al - le - lu - ia! to the Tri - une Maj - es - ty.

This system concludes the piece. The vocal line has triplet markings over the first and third measures of the phrase.

107. HOLY FATHER, HOLY SON

Clarence A. Walworth (1853), *alt.**Katholisches Gesangbuch* (1774)

mf

Ho - ly Fa - ther, Ho - ly Son, Ho - ly Spir - it:

mf

three_ we name you, while in es - sence on - ly One;

un - di - vid - ed God_ we claim you, and a - dor - ing

bend_ the knee while we own_ the mys - ter - y.

108. DEAR SAVIOR, BLESS THE CHILDREN

Anonymous

Melchior Vulpius (1609)

mp

Dear Sav - ior, bless the chil - dren who've gath - ered here to - day.

mp

O send your Ho - ly Spir - it, and teach us how to pray.

109. THIS CHILD WE DEDICATE TO THEE

Words from the German

Tr. by Samuel Gilman (1791-1858)

Henry K. Oliver (1800-1885)

mp

This child we ded - i - cate to thee, O God of

mp

grace and pu - ri - ty! In your great love its
(his, her)

life pro - long; shield it, we pray, from sin and wrong.
(him, her)

110. JESUS LOVES THE LITTLE CHILDREN

C.H. Woolston, 19th century

George F. Root (1820-1895)

mf

Je - sus loves the lit - tle chil - dren, all the chil - dren of the world.

mf

Red and yel - low, black and white, they are pre - cious in his sight.

Je - sus loves the lit - tle chil - dren of the world.

111. JESUS LOVES ME!

Anna B. Warner (1860)

William B. Bradbury (1862)

mf

Yes, Je - sus loves me! Yes, Je - sus loves me!

mf

Yes, Je - sus loves me! The Bi - ble tells me so.

112. TAKE ME TO THE WATER

American Spiritual

mf

Take me to the wa - ter, take me to the wa - ter,

mf

take me to the wa - ter to be bap - tized.

113. HAVE THINE OWN WAY, LORD!

Adelaide A. Pollard (1902), *alt.*

George C. Stebbins (1907)

mp

Have thine own way, Lord! Have thine own way! You are the

mp

pot - ter; I am the clay. Mold me and make me af - ter your

will, while I am wait - ing, yield - ed and still.

114. WADE IN THE WATER

African-American Spiritual
 Arranged by D.M. (1996)

Simply

mp

The piano introduction consists of two measures in 4/4 time. The right hand plays a melody of quarter notes: G4, A4, Bb4, C5, Bb4, A4, G4. The left hand plays a bass line of quarter notes: G2, Bb2, C3, Bb2, G2.

mp (unison)

Wade _____ in the wa - ter, wade _____ in the

The first system shows the vocal line and piano accompaniment for the first line of lyrics. The vocal line is in unison with the piano accompaniment. The piano accompaniment continues with the same melody as the introduction.

wa - ter, chil - dren, wade _____ in the wa - ter,

The second system shows the vocal line and piano accompaniment for the second line of lyrics. The vocal line continues with the melody. The piano accompaniment features a *mf* dynamic and includes a triplet of eighth notes in the right hand.

God's gon - na troub - le the wa - ter. _____

The final system shows the vocal line and piano accompaniment for the final line of lyrics. The vocal line concludes with a half note. The piano accompaniment features a *mp* dynamic and ends with a final chord.

*(Christ's Baptism)***115. I BIND THIS DAY TO ME FOREV'R**

Attributed to St. Patrick
Tr. Cecil F. Alexander (1889), *alt.*

Traditional Irish melody
Harmonization adapted from
Charles V. Stanford (1902)

p
I bind this day to me for ev'r by

pow'r of faith, Christ's in carna-tion, his

bap-tism in the Jor-dan riv-er, death

on the cross for my sal-va-tion.

116. LORD, I'M COMING HOME

William J. Kirkpatrick (1892), *alt.*

William J. Kirkpatrick (1892)

mp

Com-ing home, com-ing home, nev - er more to roam.

mp

O - pen wide your arms_ of love; Lord, I'm com-ing home.

117. JERUSALEM, MY HAPPY HOME

Based on an anonymous hymn (16th century)

Traditional Irish melody
Harmonized by Charles V. Stanford (1906)

mp

Je - ru - sa - lem, my hap - py home, when shall I

mp

come to thee? When shall my sor - rows

see? _____
have an end; thy joys, when shall I see, I see?

see? _____

118. SLEEP YOUR LAST SLEEP

Edward Arthur Dayman (1868), *alt.*

Joseph Barnby (1869)

p

Sleep your last sleep, free from care and sor - row;

p

rest, where none weep, till the e - ter - nal mor - row;

though dark waves roll o'er the si - lent riv - er,

your faint - ing soul Je - sus can de - liv - er.

119. THE LORD IS MY SHEPHERD

(2-Part Canon)

From Psalm 23

Based on a Cornish round
Arranged by D.M. (1996)

The Lord is my shep - herd, my guard and my guide.

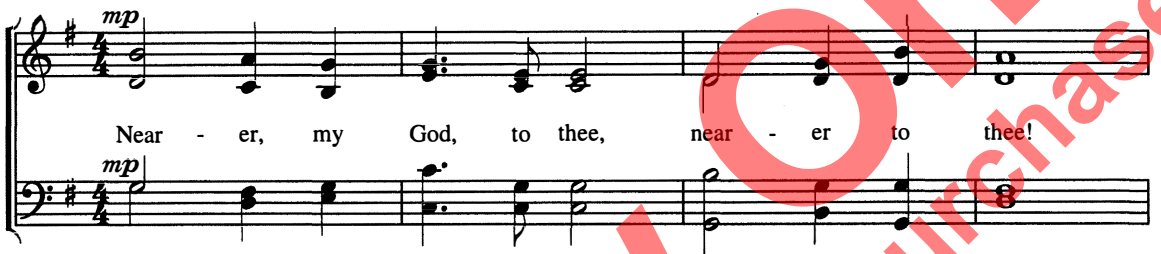


What - so - ev - er I need, he will sure - ly pro - vide.

120. NEARER, MY GOD, TO THEE

Sarah F. Adams (1841)

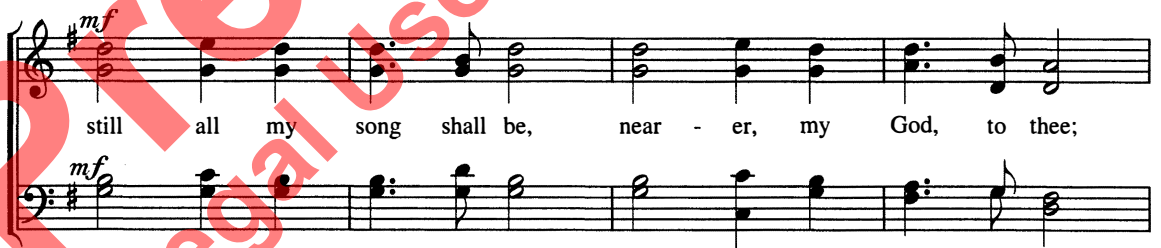
Lowell Mason (1856)



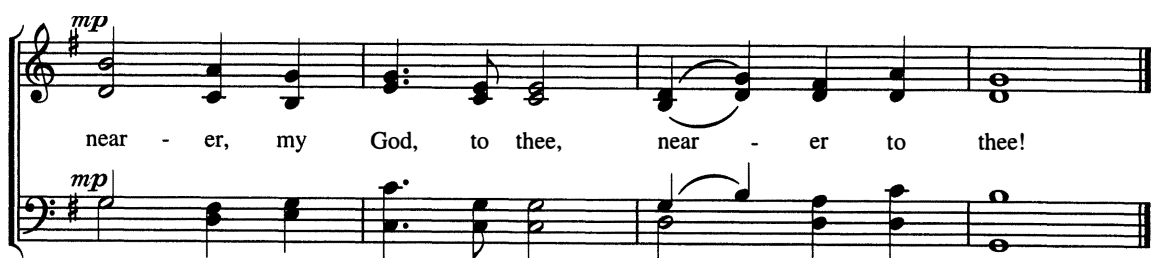
mp
Near - er, my God, to thee, near - er to thee!



mp
E'en though it be a cross that rais - eth me,



mf
still all my song shall be, near - er, my God, to thee;



mp
near - er, my God, to thee, near - er to thee!

121. SING TO THE LORD OF HARVEST

John S.B. Monsell (1811-1875)

Himmliche Harfe Davids, Nürnberg (1581)

mf

Sing to the Lord_ of_ har - vest, sing songs of love and praise; with

mf

joy - ful hearts_ and_ voic - es your al - le - lu - ias raise! By

him the roll - ing_ sea - sons in fruit - ful or - der_ move; sing

to the Lord_ of_ har - vest a song of hap - py love.

The musical score is written in 4/4 time with a key signature of one flat (B-flat). It consists of four systems of music, each with a vocal line and a piano accompaniment line. The dynamics are marked *mf* (mezzo-forte). The lyrics are: "Sing to the Lord_ of_ har - vest, sing songs of love and praise; with joy - ful hearts_ and_ voic - es your al - le - lu - ias raise! By him the roll - ing_ sea - sons in fruit - ful or - der_ move; sing to the Lord_ of_ har - vest a song of hap - py love."

122. RAISE YOUR VOICES TO THE LORD

Words adapted by D.M. (1996)

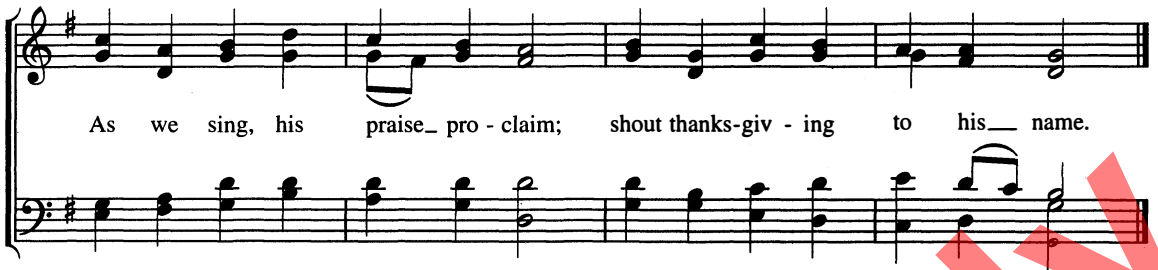
Text and Music by Evan Stephens (1854-1930)

mf

Raise your voic - es_ to the Lord, all who here have heard his word.

mf

The musical score is written in 4/4 time with a key signature of one sharp (F#). It consists of two systems of music, each with a vocal line and a piano accompaniment line. The dynamics are marked *mf* (mezzo-forte). The lyrics are: "Raise your voic - es_ to the Lord, all who here have heard his word."



As we sing, his praise_ pro - claim; shout thanks-giv - ing to his__ name.

123. MAY GOD GRANT YOU A BLESSING

(Bwana awabariki)

Swahili melody



May__ God__ grant you a bless - ing, may__ God__ grant you a bless - ing,
Bwa - na__ a - wa - ba - ri - ki, Bwa - na__ a - wa - ba - ri - ki,



may__ God__ grant you a bless - ing ev - er - more.
Bwa - na__ a - wa - ba - ri - ki mi - le - le.

124. FOR FOOD IN A WORLD

(2-Part Canon)

Unknown



I II
For food in a world where man - y walk in hun - ger,
for friends in a world where man - y walk a - lone, for
faith in a world where man - y walk in fear, we give you thanks, O God.

125. O GIVE THANKS

(2-Part Canon)

Traditional melody

Musical score for "O Give Thanks" (2-Part Canon). The score is written in G major and 4/4 time. It features two parts, I and II, with lyrics: "O give thanks, O give thanks, O give thanks un - to the Lord, for he is gra - cious and his mer - cy en - dur - eth, en - dur - eth for - ev - er." Part I starts with a treble clef and a common time signature, while Part II starts with a bass clef and a common time signature. The melody is simple and repetitive, with a clear canon structure.

126. COUNT YOUR BLESSINGS

Johnson Oatman, Jr. (1897)

Edwin O. Excell (1897)

Musical score for "Count Your Blessings" in G major and 2/4 time. The score is marked *mf* and features a piano accompaniment and a vocal line. The lyrics are: "Count your bless - ings, name them one - by - one; Count your man - y bless - ings, name them one by one; count your bless - ings, see what God has done; count your man - y bless - ings, see what God has done; count your bless - ings, name them one by one; count your man - y bless - ings, name them one by one; count your man - y bless - ings, see what God has done." The piano part consists of a simple, rhythmic accompaniment with a steady bass line and chords in the right hand.

127. PRAISE AND THANKSGIVING

(2 or 3-Part Canon)

II Alsatian round

Praise and thanks - giv - ing let ev' - ry - one bring un - to our
 Mak - er for ev' - ry good thing. All to - geth - er, joy - ful - ly sing.

128. HYMN OF GRATEFUL PRAISE

Folliot Pierpoint (1864)

Conrad Kocher (1838)

Arranged by D.M. (1992)

f DESCANT (optional) *ff*
 Lord of all, to you we raise this our hymn of grate - ful praise.
 Lord of all, to you we raise this our hymn of grate - ful praise.

129. THANK THE LORD

(2-Part Canon)

American folk song

D.M. (1996)

mf I II
 Thank the Lord, O thank the Lord; tell all the world what God has done. Let
 all the peo - ple praise God's name, Al - le - lu - ia, Al - le - lu - ia.

130. COME TO GOD'S OWN TEMPLE

Henry Alford (1844)

George J. Elvey (1858)

mf
 Come to God's own tem - ple, come, raise the song of har - vest home.

131. THANKS BE TO GOD

Traditional

Donald Moore (1996)

The musical score for 'Thanks Be to God' is presented in three systems. The first system shows the vocal line and piano accompaniment. The vocal line begins with a rest, followed by the lyrics 'Thanks be to God,'. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. The second system continues the vocal line with the lyrics 'thanks be to God.' and includes dynamic markings of *p* and *pp*, along with a *rit.* (ritardando) instruction. The piano accompaniment continues with similar rhythmic patterns. The third system shows the final measures of the piece, ending with a *Ped.* (pedal) instruction. A large red watermark 'Preview Legal Use Requires Purchase' is overlaid diagonally across the entire score.

132. WE GIVE YOU THANKS

Samuel Longfellow (1864), alt.

Henri F. Hemy (1864)
Adapted by James G. Walton (1874)

The musical score for 'We Give You Thanks' is shown in a single system. It features a vocal line and piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/4. The vocal line begins with the lyrics 'We give you thanks, your name we sing, Al-might-y God, our heav'n-ly King.' The piano accompaniment consists of chords in the right hand and a steady eighth-note bass line in the left hand. The dynamic marking *mf* (mezzo-forte) is indicated at the beginning of both parts.

133. ALL THINGS BRIGHT AND BEAUTIFUL

Cecil Frances Alexander (1848)

Traditional English melody
Adapted by Martin Shaw (1915)

mf (unison)

All things bright and beau - ti - ful, all crea - tures great and small,
all things wise and won - der - ful: the Lord God made them all.

134. ALL THINGS BRIGHT AND BEAUTIFUL

Cecil Frances Alexander (1848), *alt.*

17th century
Adapted from Louis Spohr (1784-1859)

mf

All things bright and beau - ti - ful, all things great and small,
all things wise and won - der - ful: the Lord God made them all.

135. CREATURES OF THE SEA AND LAND

John Milton (1624)
Adapted by Thomas H. Troeger (1993)
for THE NEW CENTURY HYMNAL

The Parish Choir (1850)
Edited by D.M.

mf

Crea - tures of the sea and land, all are fed by God's own hand,

mf

Detailed description: This block contains the first system of musical notation for the hymn. It features a treble and bass clef with a key signature of one sharp (F#) and a 4/4 time signature. The melody is written in the treble clef, and the bass line is in the bass clef. The lyrics are placed below the notes. A dynamic marking of *mf* (mezzo-forte) is present at the beginning of both staves.

rich with mer - cies that en - dure, ev - er faith - ful, ev - er sure.

Detailed description: This block contains the second system of musical notation for the hymn. It continues the melody and bass line from the first system. The lyrics are placed below the notes. A dynamic marking of *mf* is present at the beginning of the bass staff.

136. FAIR IS THE SUNSHINE

Münster Gesangbuch (1677)
Tr. by Joseph August Seiss (1873)

Silesian folk song

mp

Fair is the sun - shine, fair is the moon - light,

mp

Detailed description: This block contains the first system of musical notation for the hymn. It features a treble and bass clef with a key signature of one flat (Bb) and a 4/4 time signature. The melody is written in the treble clef, and the bass line is in the bass clef. The lyrics are placed below the notes. A dynamic marking of *mp* (mezzo-piano) is present at the beginning of both staves.

and all the twin - kling star - ry host: Je - sus shines bright - er,

mf

mf

Detailed description: This block contains the second system of musical notation for the hymn. It continues the melody and bass line from the first system. The lyrics are placed below the notes. Dynamic markings of *mf* are present at the beginning of both staves.

Je - sus shines clear - er, in per - fect beau - ty, love, and grace.

137. FOR THE BEAUTY OF THE EARTH

Folliott S. Pierpoint (1864), alt.

Conrad Kocher (1838)
Adapted by William H. Monk (1861)
Arranged by D.M. (1992)

mf (unison) (div.)

For the beau - ty of the earth, for the splen - dor of the skies, (beau - ty)

for the love which from our birth o - ver and a - round us lies;

f DESCANT *ff*

God of all to you we raise this our hymn of grate - ful praise. (Lord)

f *ff*

God of all to you we raise this our hymn of grate - ful praise. (Lord)

f *ff*

138. GOD OF THE EARTH, THE SKY, THE SEA

Samuel Longfellow (1864), *alt.*

Henri F. Hemy (1864)
Adapted by James G. Walton (1874)
Edited by D.M. (1996)

mp

God of the earth, the sky, the sea, Mak-er of all a -

mp

bove, be - low, cre - a - tion lives and moves in you;

there is your pow'r; your law is there. We give you thanks; your

name we sing! Al - might - y God, our praise we bring.

139. HOW LOVELY ARE THE MESSENGERS

Felix Mendelssohn (1809-1847)
Adapted by D.M. (1996)

Romans 10:15,16

p (unison)

How love - ly are the mes - sen - gers that preach us the gos - pel of
 peace; how love - ly are the mes - sen - gers that
 preach us the gos - pel of peace, the gos - pel of peace, the
 (unison) *p*
 How love - ly are the
 mes - sen - gers that preach us the gos - pel of peace, the
 mes - sen - gers that preach us the gos - pel of peace; how
 (div.)
 mes - sen - gers that preach us the gos - pel of peace.
 love - ly are the mes - sen - gers that preach us the gos - pel of peace.

140. PEOPLE IN PEACE TOGETHER

(2-Part Canon)

Paraphrase of Psalm 133:1

Jewish folk song

I

How good - ly it is and how pleas - ant for peo - ple to dwell to -
(breth-ren)

II

geth - er, good - ly, pleas - ant, peo - ple in peace to - geth - er. How
(breth-ren)

good-ly it is and how pleas - ant for peo - ple to dwell to - geth - er.
(breth-ren)

141. LOVE GOD WITH ALL YOUR SOUL

(2-Part Canon)

from THE HALLELUJAH (1854)
Lowell Mason (1792-1872)

I

Love God with all your soul and strength, with all your heart and mind;

II

and love your neigh - bor as your - self; be faith - ful, just and kind.

142. UNTO GOD BE GLORY GIVEN

from William Moore's *Columbian Harmony* (1825)
Arranged by D.M. (1995)

D.M. (1995)

mf

Un - to God be glo - ry — giv - en; lift your voice, for - ev - er — sing.

mf

Let all — peo - ple join to - geth - er; — God Al - might - y, King of kings.

143. UNITE AND JOIN YOUR CHEERFUL SONGS

Hymns and Spiritual Songs
 Edited by James O'Kelly (1816), *alt.*

from *Columbia Harmony* (1829)
Arranged by Edwin O. Excell (1900)

mf

U - nite and — join your cheer - ful songs with an - gels — 'round the — throne; —

mf

ten thou - sand — thou - sand are — their — tongues, yet all their — joys are one.

144. THIS IS MY COMMANDMENT

(2-Part Canon)

John 15:11-12

Anonymous

I
This is my com - mand - ment, that you love one an - oth - er that your

II
joy may be full. This is my com - mand - ment, that you

love one an - oth - er that your joy may be full, that your joy may be

full, that your joy may be full. This is my com - mand - ment, that you

love one an - oth - er that your joy may be full.

145. DA PACEM DOMINE

(Lord, Give Us Peace in Our Time)

Melchior Franck (1573-1639)
Arranged by D.M. (1996)

mp (unison)
Da pa - cem Do - mi - ne, da pa - cem

(unison) *mp*
Da pa - cem Do - mi - ne, da

Do - mi - ne in di - e - bus no - stris.

pa - cem Do - mi - ne in di - e - bus no - stris.

146. BEAUTIFUL SAVIOR! LORD OF ALL THE NATIONS!

Münster Gesangbuch (1677)

Tr. by Joseph August Seiss, (1873), alt.

Silesian folk song

Beau - ti - ful Sav - ior! Lord of all the na - tions!

Al - might-y God of cre - a - tion! Glo - ry and hon - or,

praise, ad - o - ra - tion, now and for - ev - er - more. A - men.

mp *mf* *f*

147. THE STAR-SPANGLED BANNER

Francis Scott Key (1814)

John S. Smith (ca. 1775)

The star - span - gled ban - ner in tri - umph shall wave

o'er the land of the free and the home of the brave!

mf *f* *ff*

148. GLORY, GLORY, HALLELUJAH!

Julia Ward Howe (1861), *alt.*

U.S. campmeeting tune, 19th century

Glo - ry, glo - ry, hal - le - lu - jah! Glo - ry, glo - ry, hal - le - lu - jah!

The first system of music for 'GLORY, GLORY, HALLELUJAH!' consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both are in 4/4 time and F major. The music begins with a forte (*f*) dynamic. The lyrics are: 'Glo - ry, glo - ry, hal - le - lu - jah! Glo - ry, glo - ry, hal - le - lu - jah!'.

Glo - ry, glo - ry, hal - le - lu - jah! God's truth is march - ing on.

The second system of music continues the piece. It consists of two staves in the same key and time signature. The lyrics are: 'Glo - ry, glo - ry, hal - le - lu - jah! God's truth is march - ing on.' The system ends with a double bar line.

149. AMERICA, THE BEAUTIFUL

Katherine Lee Bates (1893)

Samuel A. Ward (1882)
Arranged by D.M. (1992)

A - mer - i - ca! A - mer - i - ca! God shed his grace on thee, and

The first system of music for 'AMERICA, THE BEAUTIFUL' consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both are in 4/4 time and F major. The music begins with a forte (*f*) dynamic. The lyrics are: 'A - mer - i - ca! A - mer - i - ca! God shed his grace on thee, and'.

crown thy good with broth - er-hood from sea to shin - ing sea. A - men.

The second system of music continues the piece. It consists of two staves. The top staff has a *ff* dynamic marking above it. The lyrics are: 'crown thy good with broth - er-hood from sea to shin - ing sea. A - men.' The system ends with a double bar line.

150. MY COUNTRY, 'TIS OF THEE

Samuel F. Smith (1832), *alt.*

Thesaurus Musicus (1744)

mf

1. My coun - try, 'tis of thee, sweet land of
 2. My na - tive coun - try, thee, land of the
 3. O ho - ly God, to thee, au - thor of

mf

lib - er - ty, of thee I sing; land where my
 no - ble free, thy name I love; I love thy
 lib - er - ty, to thee we sing; long may our

fa - thers died, land of the pil - grims' pride,
 rocks and rills, thy woods and tem - pled hills;
 land be bright with free - dom's ho - ly light;

from ev' - ry moun - tain - side let free - dom ring!
 my heart with rap - ture thrills, like that a - bove.
 pro - tect us by thy might, great God, our King.