

A Festival of Hymns

The Writers
Tell Their Stories

by HAL H. HOPSON

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1. HYMN PRELUDE

(including *Of the Father's Love Begotten* and *O God, Our Help in Ages Past*)
for organ, with optional handbells, brass quartet (quintet), and timpani

Setting by HAL. H. HOPSON (ASCAP)

Unhurried, expressively (♩ = ca. 66), ♩ = ♩ throughout

HORN in F
(or Trombone I)

ORGAN

p

I (Soft accompanying stops)

*II (Soft, round solo stop)

mp

Ped.

Org.

Org.

Org.

rit.

rit.

* When solo horn or trombone is used, the organist should eliminate the solo passages indicated on manual II in measures 1-7 and again in measures 10-15.

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With majestic vigor, in a moderate tempo (♩ = ca. 88)

16 *Sk*

HANDBELLS *f*

BRASS *f*

(-Tuba)

TIMPANI

ORGAN *Man. f*

20

Bells

Brass

(+Tuba)

Timp.

Org.

* In the absence of brass, organ should play cued notes.
GBM0001A

24

Bells

Brass

Timp.

Org.

28

Bells

Brass

Timp.

Org.

32

Bells

Brass

Timp.

Org.

36

36

36

This image shows a page of musical notation for a percussion and organ ensemble. The score is divided into four systems. The first system includes staves for Bells, Brass (with a sub-staff for Bass), Timp., and Organ (with a sub-staff for Bass). The second system includes staves for Bells, Brass, and Timp. The third system includes staves for Brass and Organ. Measure numbers 32, 36, and 36 are indicated in boxes above the staves. A large red watermark is overlaid diagonally across the page, reading 'Preview Only' and 'Legal Use Requires Purchase'. Double bar lines are present at the beginning and end of the first system.

40

Bells

Brass

Timp.

Org.

ff

rit.

LV

Sk

Bells

Brass

Timp.

Org.

ff a tempo

rit.

a tempo

rit.

a tempo

rit.

OPENING PRAYERS *(Congregation standing)*

O God, let the Amen sound from your people again.

Gladly we praise you forever.

May the words we sing with our lips be the thoughts of our hearts.
Through your Holy Spirit renew our own spirits by the songs we sing.
Come, O God, and give us fresh insights into our love in Christ Jesus.
We sing your praise, O God.

May our songs remind us that you are a God of mercy,
and that no sin or misconduct is beyond your forgiveness.
We sing your praise, O God.

May our songs remind us that you are a God of beauty and holiness.
We give you thanks for poets, composers, singers, and instrumentalists,
who join their creativity to bring to life your goodness through word and music.
We sing your praise, O God.

May our songs remind us that you are the God of all those with special needs.
We remember those in whose lives praise is difficult
because of injustice, bigotry, poverty, illness, or sorrow.
We sing your praise, O God.

May our songs remind us that you are God of all the saints.
We remember especially the faithful, who, having made music on earth,
now sing your praises in heaven.
We sing your praise, O God.

May our songs remind us that you are a God who is worthy of all our praise.
Help us to leave this place of worship with a new resolve
to honor whatever things are honorable, excellent, and worthy of celebration,
whatever things are lovely, and gracious, and of good report.
We sing your praise, O God.

Hear us now, O God, as we gather up our prayers and praise in the words which our
Lord himself taught us:

**Our Father, who art in heaven,
hallowed be thy name;
thy kingdom come,
thy will be done on earth as it is in heaven.
Give us this day our daily bread;
and forgive us our trespasses, (and forgive us our debts,)
as we forgive those who trespass against us; (as we forgive our debtors;)
and lead us not into temptation,
but deliver us from evil.
For thine is the kingdom, and the power, and the glory,
forever. Amen.**

(Congregation sits)

THE TRAVELING PILGRIM

I am a traveler through time, a pilgrim of sorts. Many things I have seen, many things I have heard in my journeys across the earth.

Long ago, before the dawn of written history, humans knew that there was a power in the universe outside themselves, far greater than they. They longed to understand this power, and created songs and poems about the being or beings, which were passed down through the ages from parent to child.

The people called the Hebrews knew that this mysterious power was the one God, and they created songs of praise, thanks, joy, despair, even anger, to the Holy One. When they spoke to the Lord, they expected an answer. As writing was developed, these songs were written down as the Book of Psalms.

In biblical days, the followers of Jesus created songs to express their memories of their Lord and their understandings about God. Some of these are found in their collaboration, that canon of books called the New Testament. I remember one which ends like this:

At the name of Jesus, every knee shall bend
in heaven and on earth and under the earth,
and every tongue shall confess that Jesus Christ is Lord
to the glory of God the Father.

Christians have always been a singing people. They've needed to express in song their faith, their belief, their love of God, and, sometimes, their anguish, doubt, and fear as well.

There have been countless hymnwriters through the centuries. Tonight (*This morning*) you will meet some of them and hear a little about their times—about what they needed to sing.

I must be on my way. I think I see our first visitor now.

BISHOP AMBROSE

I am Ambrose, Bishop of Milan.

I was born in the year 340 in the French city of Treves. Trained as a civil servant, I served for some years as governor of Milan until I was elected bishop.

From the very beginning of the church—it is certainly true of my time in the fourth century of our Lord—we were constantly faced by a hostile, pagan culture. Sadly, controversies arose within the church concerning the true nature of our Lord, dividing the church into two opposing factions. A group in the East, the Gnostics, believed that our Lord was purely divine, not at all human. In the West the followers of Arias, a militant, dogmatic group, flatly denied the divinity of Christ.

Not too many years ago our hymns served us well as the militant western group tried to attack the cathedral in Milan where I was bishop. As they approached the cathedral, I gathered the faithful inside. We sang our hymns with such frightening fervor and volume (some would say we were even raucous) that the Arians retreated.

I have written many hymns myself, but today I want to tell you about one of my fellow hymn-writers, the Spanish poet, Aurelius Clemens Prudentius. His hymns are typical of those we are writing and singing in the fourth century. They are based on the writings we have from the earliest Christians. They are rhymed and have lines of consistent length so that they may easily be sung by the entire congregation. The final stanza is invariably a doxology to the Holy Trinity: Father, Son, and Holy Spirit. OF THE FATHER'S LOVE BEGOTTEN is just one of hundreds of hymns written by Prudentius.

Of course, our beautiful churches, with their reverberant acoustics, provide a fitting ambience for the singing of our hymns.

What restrained beauty! One single line sung to a plainsong melody, unaccompanied, except perhaps with handbells. What a fitting expression of praise to the God who is Alpha and Omega, the Source of all that is and will ever be. Alleluia!

2. OF THE FATHER'S LOVE BEGOTTEN

for Congregation, divided into two antiphonal groups (I and II) †
with optional handbells

Text by AURELIUS CLEMENS PRUDENTIUS (348-413)
Translated by JOHN MASON NEALE (1854)
and HENRY WILLIAMS BAKER (1859)

DIVINUM MYSTERIUM



1. Of the Fa - ther's love be - got - ten, ere the worlds be - gan to be,
2. O ye heights of heav'n, a - dore him; an - gel hosts, his prais - es sing;
3. Christ, to thee with God the Fa - ther, and, O Ho - ly Ghost, to thee,



he is Al - pha and O - me - ga, he the source, the end - ing he
powers, do - min - ions, bow be - fore him, and ex - tol our God and King;
hymn and chant and high thanks - giv - ing, and un - wea - ried prais - es be:



of the things that are, that have been, and that fu - ture years shall see,
let no tongue on earth be si - lent, ev - ery voice in con - cert ring,
hon - or, glo - ry, and do - min - ion, and e - ter - nal vic - to - ry,



ev - er - more and ev - er - more! _____
ev - er - more and ev - er - more! _____
ev - er - more and ev - er - more! _____ A - men. _____

† Cantors may be used to lead the groups.

* The following handbell chord may be played before each phrase is sung and at the end of the hymn.



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MARTIN LUTHER

I am Martin Luther.

When I was 34 years old I nailed my Ninety-five Theses to the door of Wittenberg Castle. Some give credit to this action as touching off the Protestant Reformation. Accompanying this movement within the church was a whole new hymnody—words in the language of the people and tunes that could easily be sung by the entire congregation.

As a Roman Catholic priest, I enjoyed the singing of the hymns by the monastic choir; however, I became concerned that the congregation was singing very little, if at all, in the parish churches. In fact, women had not been allowed to sing in church since the sixth century. Hymnsinging had been taken over almost exclusively by trained choirs of monks singing in Latin, a language the people neither spoke nor understood.

As one of the Reformers, I felt it was crucial that hymns be created that could be sung by both choir and congregation. This proved to be a challenge to poets and musicians alike. Hymntunes were drawn from several sources. Traditional liturgical chants were adapted from the Roman Catholic Church into metered hymntunes. New sacred texts in the language of the people were written to be sung to tunes that the people were already singing and whistling in the streets. I encouraged composers to write new, singable tunes. I was even bold enough to write some texts and tunes myself. From these varied sources we created the German chorale.

My most popular and probably the best known of all German chorales is EIN FESTE BURG IST UNSER GOTT—"A Mighty Fortress Is Our God." In the third stanza I portray the devil as an insidious, conniving force that tries to undo us, but to no avail. With God as our never-failing bulwark, our defense, we stand firm against the forces of evil. God's truth is always with us; it abides with us forever.

(Congregation stands)

3. A MIGHTY FORTRESS IS OUR GOD

for unison choir, congregation, and organ, with optional brass quartet (quintet) and timpani

Text by MARTIN LUTHER (ca. 1529)
Trans. by FREDERICK HENRY HEDGE (1853)

EIN FESTE BURG
Music by MARTIN LUTHER (ca. 1529)
Setting by HAL H. HOPSON (ASCAP)

A stately tempo (♩ = ca. 88)
INTRODUCTION

The musical score is divided into three systems. The first system includes BRASS (with a tuba part), TIMPANI, and ORGAN (with manual and pedal parts). The second system includes Brass and Timp. The third system includes Org. The score is in 4/4 time and includes dynamic markings like 'f' and 'a2'. A large red watermark 'Legal Use Only' is overlaid on the score.

* When performed with brass, the organ should omit bracketed passages.

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Brass

Timp.

Org.

Brass

Timp.

Org.

11

Brass

Timp.

Org.

(+Tuba)

f 18

1. A might-y for - tress is our God, a bul-wark nev - er fail - ing; our
 (2.) we in our_ own strength_ con - fide, our striv-ing would be los - ing, were

Brass

(tacet on repeat)

Timp.

18 *(tacet on repeat)*

Org.

help - er he a - mid the flood of mor - tal ills pre - vail - ing. For
 not the right_ man on_ our side, the man of God's own choos - ing. Dost

Brass

Timp.

Org.

(Choir in unison) *ff*

3. And

Org. *f* (robust sound, including 16' and 8' reeds under expression)

Man. 3 3 3 3

though this world, with devils filled, should

Org. *simile*

threat - en to un do us,

Org.

we will not fear, for

Org.

God hath willed his truth to triumph

Org.

through us. The

Org.

52 Prince of Darkness grim, we

Org.

Ped.

tremble not for him; his

Org.

rage we can en - dure, for

Org.

lo, his doom is sure;

Org.

62 one lit - tle word shall fell him.

Org.

tr

Org.

ff



Slower (♩ = ca. 76)
STANZA 4: Choir and Congregation
DESCANT (selected voices)

ff [69]

ff MELODY

Brass *ff*

Timp. *ff*

Org. *ff* [69]

Spir-it and the gifts are ours, through him who with us sid - eth. Let

Spir-it and the gifts are ours, through him who with us sid eth. Let

Brass

Timp.

Org.

79



goods and kin - dred go, this mor - tal life al - so; — the bod - y they may



goods and kin - dred go, this mor - tal life al - so; the bod - y they may

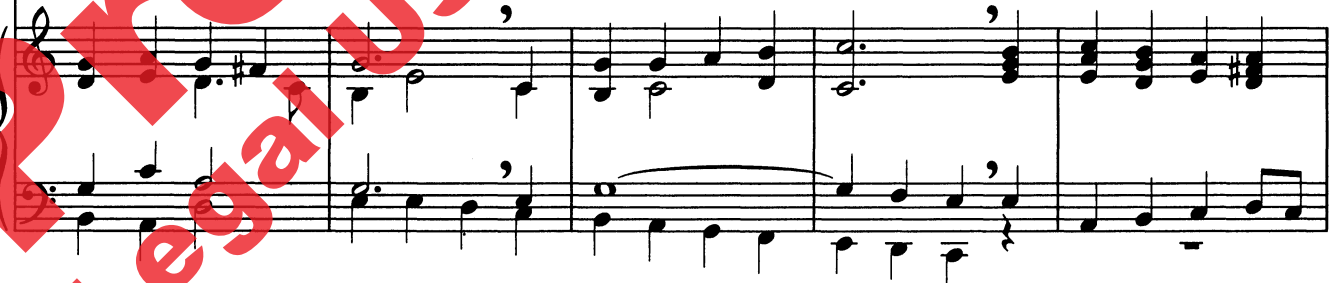
Brass



Timp.



79



Org.

kill; God's truth a - bid-eth still; his king-dom is for - ev - er.

kill; God's truth a - bid-eth still; his king-dom is for ev - er.

Brass

kill; God's truth a - bid-eth still; his king-dom is for ev - er.

Timp.

kill; God's truth a - bid-eth still; his king-dom is for ev - er.

Org.

kill; God's truth a - bid-eth still; his king-dom is for ev - er.

* Cued notes should be sung by one or two sopranos.

(Congregation sits)

JOHN CALVIN

I am John Calvin, or Jean Cauvin (*Zhahn Koh-van*), as I am called in the French language.

I was educated to become a lawyer. After graduating from law school, I, like my German counterpart Martin Luther, sought to bring some understanding to a church in turmoil. I wrote my theological views in a rather lengthy treatise called the *Institutes of the Christian Religion*—eighty chapters in all.

My views of congregational song are rather strict. In my opinion, we sing for one purpose only: to praise the absolute sovereignty of God as given to us in Holy Scripture. I believe that the only texts to be sung in public worship are those drawn from the Holy Word of God, especially the words found in the Book of Psalms. To this end, I have enlisted the best poets to write metered paraphrases of the Psalms in the language of the people and the finest composers to set them to singable tunes. These new metrical psalms, as they are called, are gladly sung by all the people—in sharp contrast to the old unmetered plainsong chants, which were sung only by choirs of monks or nuns.

Some of the metrical psalm tunes are very lively and joyful—so much so that the English Queen, Elizabeth I, sarcastically referred to them as “those ghastly Genevan jigs.”

To help the people learn these new psalms, we directed that a precentor, or song leader, should first sing a line of the psalm, with the people repeating the line, until the entire psalm had been sung. This system, which is called “lining out,” has been adopted by many countries.

The importance of singing the psalms in this fashion is evidenced by a decree from the British Parliament, which reads:

We decree that the whole congregation may join herein, every one that can read is to have a psalmbook, and all others, not disabled by age or otherwise, are to be exhorted to learn to read. But for the present, where many in the congregation cannot read, it is convenient that the minister, or some fit person appointed by him and the other ruling officers, do line out the psalm, line by line, before the singing of the congregation thereof. End of decree!

Oh what joy it is to go about from country to country and hear the Christians singing the psalms!
A taste of heaven on earth!

4. CLAP YOUR HANDS!

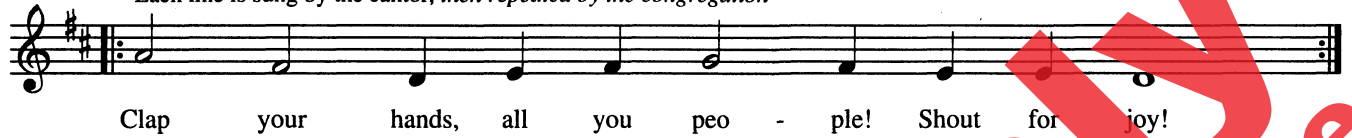
for Cantor and Congregation, a cappella

GENEVAN 47
from the *Genevan Psalter* (1551)

Psalm 47

Dancelike, not too fast ($\text{♩} = 96-100$)

Each line is sung by the cantor, then repeated by the congregation



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ISAAC WATTS

I am Isaac Watts.

I am a seventeenth-century minister of the Independent Church in England.

I began to write hymns because as a child I found the psalms we sang—we sang *only psalms* at that time—stale and boring. When I was sixteen, I complained to my father about the psalms we sang, and he replied: “Young man, if you think they’re not good enough, write something better.” So, I took him at his word and wrote:

Behold the glories of the Lamb
around his Father’s throne;
Prepare new honors for his name,
and songs before unknown.

From that point on, hymns flowed from my pen. They were all in simple meters that could easily be sung and focused primarily on the basic tenets of Christian faith. Because my hymns broke loose from the Calvinistic grip of the psalms, some have dubbed me the “Liberator of English Hymnody.”

Not everyone, however, sings my songs gladly. You might be interested in what some of the High-church critics and poets of my day are saying about my hymns:

- Watts’ hymns are too simplistic. Even the meters in which he writes are entirely too common.
- Watts’ hymns are too “sensuous”; they appeal too much to the senses and not enough to the intellect.
- Watts’ hymns are charged with too many commonplace figures of speech:

(read sarcastically)
“His name like sweet perfume shall rise”
“The prisoner leaps to loose his chains”
“Time, like an ever-rolling stream,” and
“Thorns infest the ground”

Much too vivid a language, they say.

Actually, I take their criticism as welcome compliments. It is never possible to please all the people, but if God shall find my songs of praise pleasing, I am more than content.

One of my hymns I hear most often in the churches in the British Isles these days is O GOD, OUR HELP IN AGES PAST. I based the text to this hymn on Psalm 90. It is a statement of my own faith in God—the God who is a strength to both individuals and nations through the changing, passing years, the God who will one day be our Eternal Home.

5. O GOD, OUR HELP IN AGES PAST

for SATB Choir, Congregation,
Unison Voices (Soloist, Ensemble, or Children's Choir) and organ,
with optional handbells, brass quartet (quintet), and timpani

ST. ANNE

Attributed to WILLIAM CROFT (1708)

Setting by HAL H. HOPSON (ASCAP)

Stanzas 1-5: ISAAC WATTS (1719)

Psalm interludes based on Psalm 90 (H.H.H.)

With majestic vigor, in a moderate tempo (♩ = ca. 88)

INTRODUCTION

Musical score for the introduction of "O God, Our Help in Ages Past". The score is in 4/4 time and includes parts for Handbells, Brass, Timpani, Organ, Bells, and Timp. The introduction is marked *f* and *Sk*. A large red watermark "Preview Only" is overlaid on the score.

* In the absence of bells, the introduction should begin at beat 4 of the first measure.

** In the absence of brass, organ should play cued notes.

10 STANZA 1: Choir & Congregation

Bells

(f) LV

Choir & Cong.

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

Brass

(f)

Timp.

(f)

Org.

(f)

Bells

14

Choir & Cong.

14

shel - ter from the storm - y blast, and our e - ter - nal home!

Brass

14

Timp.

14

Org.

14

18 STANZA 2: Choir only

Bells

S A *mf* 18

2. Be - fore the hills in or - der stood, or earth re - ceived its frame, from (her)

T B *mf*

from ev er

Brass 18

*Org. 18

Bells 22

S A 22

ev - er - last - ing, thou art God, to end - less years the same.

T B 22

last ing, thou art God,

Brass 22

Org. 22

* Organ may double the voice parts on Stanzas 2 and 4.

26 PSALM INTERLUDE: *Unison Voice(s) (Soloist, Ensemble, or Children's Choir)*

26 *p*

Lord, through all gen - er - a - tions you have been our home.

Org. *p*

Be-fore the moun-tains were cre - at - ed, from age to age you are God.

Org.

32

A thou - sand years to you are just as yes - ter - day,

Org.

mp *rit.*

like a watch in the night.

Org. *mp* *rit.*

STANZA 3: Choir & Congregation

LV 38

Bells

f a tempo

Choir & Cong.

f a tempo

3. A thou-sand a - ges, in thy sight, are like an eve - ning gone; short

Brass

f a tempo

Timp.

f a tempo

Org.

f a tempo

42

Bells

42

Choir & Cong.

as the watch that ends the night, be - fore the ris - ing sun.

Brass

Timp.

Org.

STANZA 4: *Choir only*

46

Bells

S
A

mf 46

4. Time, like an ev - er roll - ing stream, soon bears us all a - way; we

T
B

mf 46

we fly for -

46

Brass

46

Org.

50

Bells

S
A

50

fly for - got - ten, as a dream dies at the op'n - ing day.

T
B

got - ten,

50

Brass

50

Org.



PSALM INTERLUDE: Unison Voice(s)

54 *p*

Lord, in the days of child - hood, be our true de - light;

Org. *p*

Detailed description: This system contains the first two staves of music. The top staff is a vocal line starting with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. It begins with a measure rest, followed by the lyrics 'Lord, in the days of child - hood, be our true de - light;'. The bottom staff is an organ accompaniment with a grand staff (treble and bass clefs), starting with a key signature of one sharp and a 4/4 time signature. The organ part features a steady accompaniment of chords and moving lines. A dynamic marking of *p* (piano) is present at the beginning of both staves.

— O be our joy through-out our life - time, — through ev-'ry cir-cling year a - head. —

Org.

Detailed description: This system contains the second two staves of music. The vocal line continues with the lyrics '— O be our joy through-out our life - time, — through ev-'ry cir-cling year a - head. —'. The organ accompaniment continues with similar accompaniment. A dynamic marking of *p* is visible at the end of the organ part.

60 O may your good - ness be with us for - ev - er, —

Org.

Detailed description: This system contains the third two staves of music. The vocal line begins with a measure rest, followed by the lyrics 'O may your good - ness be with us for - ev - er, —'. The organ accompaniment continues. A dynamic marking of *p* is visible at the end of the organ part.

mp — be the light up - on our way. — *rit.*

Org. *mp* *rit.*

Detailed description: This system contains the final two staves of music. The vocal line continues with the lyrics '— be the light up - on our way. —' and ends with a fermata. The organ accompaniment concludes with a *rit.* (ritardando) marking. A dynamic marking of *mp* (mezzo-piano) is present at the beginning of the organ part.

Slower, with great majesty
STANZA 5: Choir & Congregation

Bells *f LV* 66

DESCANT (selected voices)

f 66

Ah

ah

MELODY

f

5. O God, our help in a - ges past, our hope for years to

Brass *f* 66

Timp. *f*

Org. *f* 66

Bells

70

ah

come; be thou our guide while life shall last, and

Brass

70

Timp.

Org.

70

CODA: Choir only

Bells

74

rit.

S/A (unison)

ff

74

rit.

and our e - ter - nal

T/B (unison)

ff

our e - ter - nal home,

Brass

74

ff

rit.

Timp.

ff

rit.

Org.

74

ff

rit.

Bells

76 *LV*

ff a tempo

rit.

Sk

76 *a tempo*

rit.

home.

Brass

76

a tempo

rit.

Timp.

a tempo

rit.

Org.

76

a tempo

rit.

CHARLES WESLEY

I am Charles Wesley.

I am the eighteenth child born to Susanna and Samuel Wesley in the early part of this, the eighteenth century. My preacher brother, John, was born four years before me.

John and I are both ordained priests in the Anglican Church. Through John's preaching and my hymnwriting, we have created quite a stir in the church. We have actually touched off an Evangelical Revival. This became the foundation of the Methodist Church.

I am always ready at a moment's notice to "improve an occasion" by writing a hymn to drive a lesson home. I write hymns everywhere I go—on horseback, on ships, during mealtime, and before going to sleep at night. I have written well over 6,000 hymns in my lifetime.

Through my texts I attempt to express the rapture of the soul in its response to the wonder and love of God as proclaimed in the gospel. The "good news" for me demands that I address important social issues such as slavery, the horror of war, inhumane prisons, unjust laws, and the abuse of privilege, power, and wealth.

Undoubtedly, my most popular hymn is O FOR A THOUSAND TONGUES TO SING. My original version had eighteen stanzas; to my dismay some of those Calvinists reduced it to a mere four. O FOR A THOUSAND TONGUES TO SING has been called the theme song of the Methodist Church. It was inspired by a comment made to me by a devout Christian friend: "You know, Charles, if I had a thousand tongues, I would praise God with them all."

6. O FOR A THOUSAND TONGUES TO SING

for SATB Choir, Congregation and organ

AZMON

Music by CARL G. GLÄSER; (1828)

Adapted by LOWELL MASON (1839)

Setting by HAL H. HOPSON (ASCAP)

Text by CHARLES WESLEY (1738), *alt.*

Lively, with spirit (♩ = ca. 80)

INTRODUCTION

ORGAN

Man.

Ped.

STANZA 1: Choir & Congregation

1. O for a thou - sand tongues to sing my great Re - deem - er's praise, the

glo - ries of my God and King, the tri - umphs of his grace!

STANZA 2: *Choir only*

SOPRANO & ALTO in unison (May be sung by children's choir, ensemble, or soloist)

mf 17

2. My gra-cious Mas - ter and my God, as - sist me to pro - claim, to

mf 17

Man.

21

spread through all the earth a - broad the hon - ors of thy name.

21

INTERLUDE

25

f 25

Ped.

STANZA 3: Choir & Congregation

3. Je - sus! the name that charms our fears, that bids our sor - rows cease; 'tis

mu - sic in the sin - ner's ears, 'tis life, and health, and peace.

*STANZA 4: Choir only

4. He breaks the power of can - celed sin, and sets the pris - 'ner

(S) his blood can make the sin - ful clean; his

42

free;

(T) his blood can make the sin - ful clean;

(A) his blood can make the his

(B) his blood can make the sin - ful clean; his blood can make the

42

blood a - vailed for___ me,

sin - ful clean;

blood can make the sin - ful clean;

his blood___ a vailed for___ me.

sin - ful clean;

47

47

INTERLUDE

50

50

ff

STANZA 5: Choir & Congregation
DESCANT (selected voices)

ff 54

Ah _____ ah _____ ah _____

MELODY

ff

5. O for a thou-sand tongues to sing my great Re - deem - er's praise, the

54

(ff)

58

ah _____

glo - ries of my God and King, the tri - umphs of his grace!

58

CODA 62

62

CATHERINE WINKWORTH

I am Catherine Winkworth.

I am an Englishwoman of this, the nineteenth, century and have devoted my life to studies in the German language and in music. I have also worked to promote higher education for women.

During this century, hymnody has finally been accepted in the public worship of the established church. In the last century hymnsinging was associated more with dissenting religious groups, prayer meetings of the Anglican Evangelicals, and the Methodist Society prayer meetings.

The church is experiencing a renewal of our Catholic tradition, which has given new life both to the church and to hymnsinging. Two of us in particular, John Mason Neale and I, have been searching the vast treasury of Greek, Latin, and German hymnody from earlier centuries, translating them into English so that all may sing these gems of the church.

I translated NOW THANK WE ALL OUR GOD from a German hymn written by the early seventeenth-century hymnwriter Martin Rinkart. The lines in this hymn, “and keep us in God’s grace, and guide us when perplexed,” have particularly poignant meaning when one knows that Martin Rinkart was the sole pastor in Eilenburg, Saxony, during a great plague in which he presided over 4,000 funeral services, including that of his own wife.

NOW THANK WE ALL OUR GOD, in both its text and music, expresses a deep faith in God—“the God who was, and is, and shall be evermore.”

In celebration of the marriage of
Sally A. Johnston and Wayne H. Bishop

7. NOW THANK WE ALL OUR GOD

for SATB Choir, Congregation and organ,
with optional handbells, brass quartet (quintet), and timpani

Text by MARTIN RINKART (ca. 1636)
Translated by CATHERINE WINKWORTH (1858)

NUN DANKET
Tune by JOHANN CRÜGER (1648)
Harmonization based on one by FELIX MENDELSSOHN (1840)
Setting by HAL H. HOPSON (ASCAP)

With majestic vigor (♩ = ca. 92)

INTRODUCTION *Sk*

HANDBELLS

BRASS

TIMPANI

ORGAN

Ped.

Bells

Brass

Timp.

Org.

(-Tuba)

11

Bells

Brass

(+ Tuba)

Timp.

Org.

15

Bells

Brass

Timp.

Org.

Bells *f* 19

Cong. *f* 19

1. Now thank we all our God, with heart and hands and voice - es, who

S A *f* 19

1. Now thank we all our God, with heart and hands and voice - es, who

T B *f*

Brass *f* 19

Timp. *f*

Org. *f* 19

24

Bells

Cong.

won-drous things has done, in whom this world re-joice - es: who

S
A

won-drous things_ has done, in_ whom_ this world_ re - joice - es; who

T
B

Brass

(-Tuba)

Timp.

Org.

24

The image shows a page of a musical score for page 50. It features seven staves: Bells, Conga, Soprano/Alto (S/A), Tenor/Bass (T/B), Brass, Timpani (Timp.), and Organ (Org.). The music is in a key with two flats and a 4/4 time signature. A large red watermark 'Preview Only Requires Purchase' is overlaid diagonally across the page. The lyrics for the vocal parts are: 'won-drous things has done, in whom this world re-joice - es: who' for the Conga and 'won-drous things_ has done, in_ whom_ this world_ re - joice - es; who' for the Soprano/Alto. The number '24' is written in a box at the beginning of each staff. The Organ part has a '(b)' marking. The Brass part has a '(-Tuba)' marking. The Timpani part has a 'Timp.' marking.

29

Bells

29

Cong.

29

S
A

from our moth - ers' arms has blessed us on our way with

T
B

29

Brass

(+ Tuba)

Timp.

29

Org.

* No breath.
GBM0001A

33

Bells

Cong.

S
A

T
B

Brass

Timp.

Org.

count-less gifts of love, and still is ours to - day.

count - less_ gifts_ of love, and_ still is_ ours to - day.

Preview Only
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p [37]

2. O may this boun-teous God through all our life be near us,
(Horn in F or Trombone I)

[37]

p [37]

[41]

[41]

[41]

[41]

[41]

[41]

[45]

[45]

[45]

[45]

[45]

[45]

[45]

[45]

[45]

49

First system of musical notation, bass clef, measures 49-52.

49

Second system of musical notation, bass clef, measures 49-52. Includes the word "and" at the end.

49

Third system of musical notation, grand staff, measures 49-52.

53

Fourth system of musical notation, bass clef, measures 53-56.

keep us in God's grace, and guide us when perplexed; and

53

Fifth system of musical notation, bass clef, measures 53-56.

53

Sixth system of musical notation, grand staff, measures 53-56.

57

Seventh system of musical notation, bass clef, measures 57-60.

free us from all ills, in this world and the next.

57

Eighth system of musical notation, grand staff, measures 57-60. Includes the word "p" (piano).

60

60

60

(-Tuba)

trass

org.

INTERLUDE

Sk

The musical score is arranged in a system with six staves. The top staff is for Bells, followed by a Descant (selected voices) staff, a Melody staff, a Brass staff (with a Tuba part), a Timp. (Tympani) staff, and an Org. (Organ) staff. The key signature is B-flat major (two flats). The time signature is 4/4. The score includes dynamic markings such as *ff*, *f*, *mf*, and *ff*. A large red watermark reading "Preview Only" is overlaid diagonally across the page, and "Legal use requires purchase" is written below it.

STANZA 3: Choir & Congregation

66

Bells *(ff)*

Desc. *ff* 66
Ah _____ *ah* _____ *ah* _____

Mel. *ff*
3. All praise and thanks to God the Fa-ther now be giv en; the

Brass *(ff)*
(-Tuba) (+Tuba) (-Tuba)

Timp. *(ff)*

Org. *(ff)* 66

71

Bells

71

Desc.

Mel.

Son, and him who reigns with them in high - est heav en; the

ah ah

71

Brass

(+Tuba)

Timp.

71

Org.

The musical score is arranged in a multi-staff format. The top staff is for Bells, followed by a Descant staff, a Melody staff with lyrics, a Brass staff (including Tuba), a Timpani staff, and an Organ staff. The score is marked with a rehearsal sign '71' at the beginning of each staff. The key signature is B-flat major, and the time signature is 4/4. The lyrics are: 'Son, and him who reigns with them in high - est heav en; the'. There are vocalizations 'ah' and 'ah' in the Descant staff. A large red watermark is overlaid diagonally across the page.

76

Bells

76

Desc.

ah ah

Mel.

one e - ter - nal God, whom earth_ and heav'n a - dore; for

76

Brass

(-Tuba)

Timp.

76

Org.

This musical score is for page 58, starting at measure 76. It features six staves: Bells, Descant (Desc.), Melody (Mel.), Brass, Timpani (Timp.), and Organ (Org.). The key signature is B-flat major and the time signature is 4/4. The lyrics are: "one e - ter - nal God, whom earth_ and heav'n a - dore; for". The Descant staff includes vocalizations "ah ah". The Brass section includes a Tuba part. A large red watermark "Preview Only" is overlaid diagonally across the page, with the text "Legal Use Requires Purchase" below it.

Bells

80

rit.

Sk

Desc.

80

rit.

ah

Mel.

80

thus it was, is now, and shall be ev - er - more.

Brass

80

rit.

(+Tuba)

Timp.

80

rit.

Org.

80

rit.



ROBERT LOWRY

I am Robert Lowry.

I was born in Philadelphia in 1826. For many years I served as a Baptist minister in Pennsylvania, New York, and New Jersey.

I have loved two things above all in my work—preaching God’s word and singing songs of the faith. Often while preparing a sermon, I have found a new hymn taking form in my mind—a song on the very scripture of the sermon! I write both words and music, and sometimes even write tunes for other poets’ words.

One of my most popular hymns being sung in churches now is SHALL WE GATHER AT THE RIVER. Let me tell you how I came to write this hymn.

On a very hot summer day in 1864 I sat in my study in Brooklyn, New York, thinking of parishioners who had recently died. It was a time when an epidemic was sweeping through the city. All around friends and acquaintances were dying. The question began to rise in my heart with unusual emphasis: “Will we meet again? We are parting at the river of death; shall we meet at the river of life?”

My mind went to the book of Revelation, Chapter 22, where John describes the saints and angels gathered at the river of life. Being a somewhat amateur organist, I went into the church and sat at the organ. For a moment I simply gave vent to the pent-up emotions of my heart, and by that inexplicable Spirit both words and music began to flow.

The refrain of my hymn reinforces what I know to be true:

(spoken emphatically)

Yes, we’ll gather at the river,
the beautiful, the beautiful river;
gather with the saints at the river
that flows by the throne of God.

8. SHALL WE GATHER AT THE RIVER

for SATB Choir*, a cappella

Text by ROBERT LOWRY (1864)

HANSON PLACE
Music by ROBERT LOWRY (1864)
Setting by HAL H. HOPSON (ASCAP)

Reflectively, with gentle movement (♩ = ca. 80)

**SOLO *p*

1. Shall we gath - er at the riv - er, where bright an - gel feet have trod,

5

with its crys - tal tide for - ev - er flow - ing by the throne of God?

9 SOPRANO *mp*

ALTO Yes, we'll gath - er at the riv - er, the

mp 13

beau - ti - ful, the beau - ti - ful riv - er; gath - er with the saints at the

rit. *p*

riv - er that flows by the throne of God.

* Available separately for SSATTBB voices (GCMRM0002).

** The solo may be sung by a smaller treble ensemble.

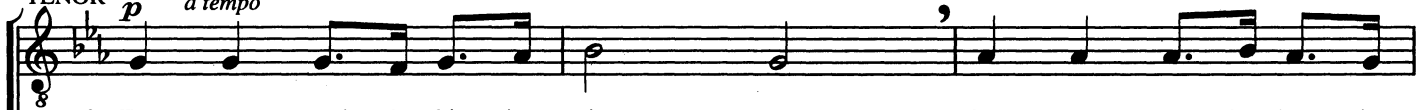
† No breath

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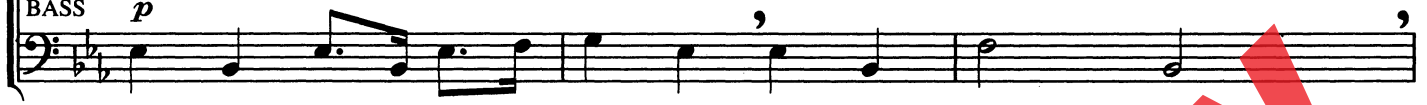
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TENOR

p *a tempo*

2. Ere we reach the shin - ing riv - er, lay we ev - 'ry bur - den

BASS

p

2. Ere we reach the shin - ing riv - er, lay we ev - 'ry

21



down; grace our spir - its will de - liv - er, and pro -



ev - 'ry bur - den down; our spir - its will de - liv - er, and pro -

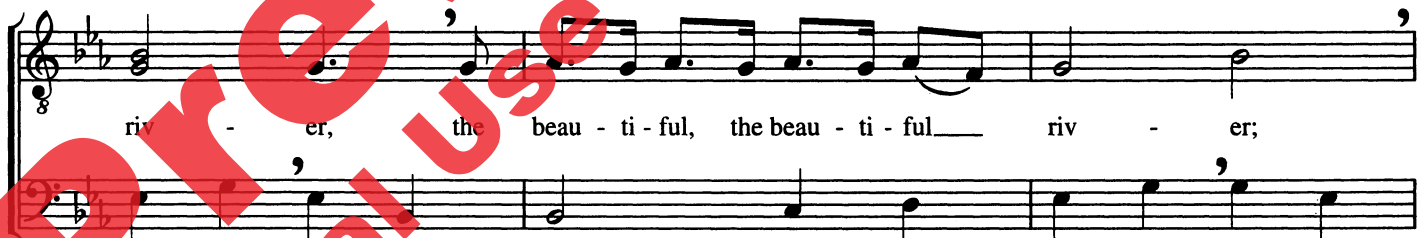
25



vide a robe and crown. Yes, O yes, we'll gath - er at the



vide a robe and crown. O yes, O yes, we'll gath - er at the

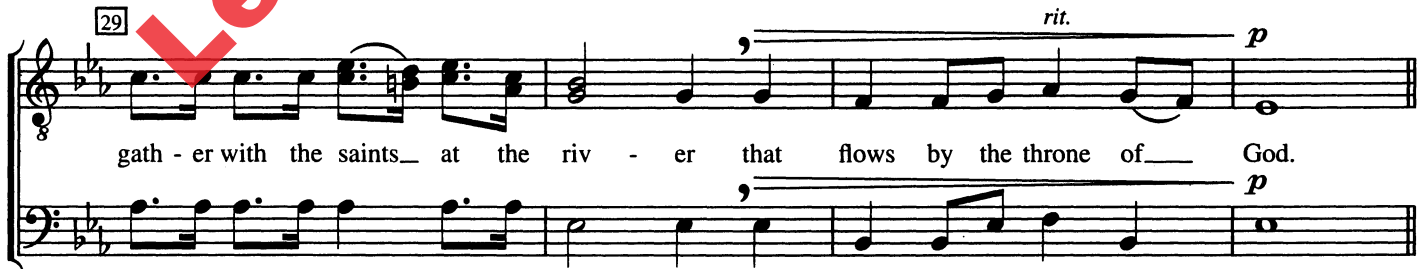


riv - er, the beau - ti - ful, the beau - ti - ful riv - er;



riv - er, yes, the beau - ti - ful riv - er; yes, we'll

29



gath - er with the saints at the riv - er that flows by the throne of God.



gath - er with the saints at the riv - er that flows by the throne of God.

S. 33 *a tempo*
f

A. 3. Soon we'll reach the shin - ing riv - er, soon our pil - grim-age will

T. *f*

B. We'll reach the riv - er,

37

cease; _____ soon our hap - py hearts will quiv - er with the

we'll reach the riv - er, our hearts will quiv - er with the

mel - o - dy of _____ peace.

mel - o - dy of _____ peace; we'll gath - er at the riv - er.

41 *ff*

Yes, we'll gath - er at the riv - er, the

(B.) Yes, we'll gath - er at the riv - er, yes, the

beau - ti - ful, the beau - ti - ful riv - er;

beau - ti - ful

beau - ti - ful riv - er; yes, we'll

45 gath - er with the saints at the riv - er that flows by the throne of

rit.

mp God. We'll gath - er at the throne,

mp (B. div.) the throne,

a tempo 49 *rit.*

Slower *p* the throne of God. *ppp*

(T.) the throne of God, the throne of God. *ppp*

(B. unis.) the throne of God.

FANNY CROSBY

I am Fanny Crosby.

I was born in New York state in 1820.

Blind from infancy, I have been able, through the goodness of God, to do many things in my life—teach school, perform as a singer and harpist, preach the Gospel, and work with the poor and homeless, even in the Bowery. You can understand why my faith is so essential to me and why I love my Lord Jesus so deeply.

You may wonder how I am able to “write” anything at all without sight. As a child I developed a great love of music and an excellent memory for the spoken word. At the age of eight I began composing poetry, memorizing the lines as I went and dictating them to a family member when the poem was complete.

During the latter part of this, the nineteenth century, a great revival movement arose, and people began to clamor for songs about Jesus and his love for us. I began to publish some of the songs I had written for my own devotional life and found that people and editors loved them and kept begging for more. Through these gospel hymns of mine, I came to know Dwight L. Moody, Ira Sankey, and many other great revival preachers and singers.

I have written, I am told, more than 8,000 songs. *(looking up)* “Charles Wesley, I’m ahead of you by several thousand!” *(looking forward again)* Perhaps you know some of them:

- *Blessed Assurance, Jesus Is Mine!*
- *I Am Thine, O Lord*
- *Jesus, Keep Me Near the Cross*, and
- *To God Be the Glory*

One day my good friend, Phoebe Palmer Knapp, dropped by my house for a visit. She told me that she had just written a tune but had no text for it. She began humming:



Then she asked me, “Fanny, what does the tune say to you? Do any words come to mind?” I immediately replied, “Your melody says to me: ‘Blessed assurance, Jesus is mine.’” At that very moment, a new gospel song was born.

And, you know, even though I see nothing with these eyes, through my mind’s eye I can see marvelous visions that seem at times to “burst on my sight”—all telling of God’s mercy and love. Yes, truly . . .

Blessed assurance, Jesus is mine!
 This is my story,
 Yes, this is my song,
 praising my Savior all the day long.

Amen!

9. BLESSED ASSURANCE, JESUS IS MINE!

for Choir, Congregation, and Soloist (Soprano or Tenor), with piano

Text by FANNY JANE CROSBY (1873)

Music by PHOEBE PALMER KNAPP (1873)
Setting by HAL H. HOPSON (ASCAP)

With great drive and energy (♩ = ca. 60)
INTRODUCTION

PIANO *mf*

The introduction consists of a piano accompaniment in 4/4 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady bass line with quarter notes. The tempo is marked as 'ca. 60' (beats per minute).

STANZA 1: Choir & Congregation

mf [5]

1. Bless-ed as sur - ance, Je - sus is

The first stanza features a vocal line for the choir and congregation, with a piano accompaniment. The vocal line begins with the lyrics '1. Bless-ed as sur - ance, Je - sus is' and is accompanied by a piano accompaniment that supports the melody with chords and moving lines in both hands.

mine!

O what a fore - taste of glo - ry di - vine!

Heir of sal -

The second part of the first stanza continues the vocal line with the lyrics 'mine! O what a fore - taste of glo - ry di - vine! Heir of sal -'. The piano accompaniment continues to provide harmonic support, featuring a mix of chords and melodic fragments.

9

va - tion, pur-chase of God, born of his Spir - it, washed in his

Refrain

f 13

blood. This is my sto - ry, this is my song, prais-ing my

17

Sav - ior all the day long; this is my sto - ry, this is my

rit.

song, prais-ing my Sav - ior all the day long.

rit. *p*

STANZA 2: Solo (Soprano or Tenor)

Very slow, freely (♩ = ca. 46)

p 22

2. Per - fect sub - mis - sion, per - fect de - light, vi - sions of

26

rap - ture now burst on my sight; an - gels, de - scend - ing, bring from a -

rit., *pp* *a tempo*, *p* *mf*

bove ech - oes of mer - cy, whis - pers of love. This is my

30

sto - ry, this is my song, prais - ing my Sav - ior all the day

rit., *mp* 34 *a tempo* *rit.*, *pp*

long; this is my sto - ry, this is my song, prais-ing my

rit. *mp* *a tempo* *rit.* *pp*

molto rit. 37 *poco a poco accel.*

Sav - ior all the day long.

molto rit. *poco a poco accel.*

STANZA 3: Choir & Congregation **Tempo I**

mf 40

3. Per-fect sub - mis - sion, all is at rest; I in my

mf

44

Sav - ior am hap-py and blest, watch-ing and wait - ing, look-ing a -

bove, filled with his good - ness, lost in his love. This is my

48 sto - ry, this is my song, prais-ing my Sav - ior all the day

52 long; this is my sto - ry, this is my song, prais-ing my

55 *rit. al fine* Sav - ior all the day long.

rit. e dim. al fine *pp*

JOHN WESLEY WORK

I am John Wesley Work II.

I was born in 1871 in Nashville, Tennessee, where I was educated, worked, and died. It was my privilege to be one of the leading figures in the preservation, performance, and study of African-American spirituals. Descended from an ex-slave myself, I can identify very closely with the heartfelt message inherent in these songs of our people.

The slaves transported from Africa brought with them a love of music and rhythm that was deeply embedded in their souls and culture. To this heritage was added the influence of gospel and camp-meeting songs as well as folk music from the British Isles. From this blend, from the very trials of slavery, was born the African-American spiritual.

African-American spirituality reflects a unique understanding of God from an oppressed people. We have always struggled to come to grips with injustice and yet feel God's presence and meaning in our lives. We express our faith most completely in our songs, which originated in fields, quarries, slave cabins, secret meeting places—wherever we are together. The shouts and moans in our songs come from the crucible of persecution and suffering.

Our music was first in the hearts and voices of our people and for many years was passed down solely by oral tradition. As conductor of the Fisk University Jubilee Singers in Nashville, I introduced American and European audiences to the rich heritage of our spirituals. Along with others, I also gathered the music of our people and published collections of spirituals. One spiritual to come out of this effort was GUIDE MY FEET, which implores God's presence through the difficult race of life.

I especially enjoy hearing our spirituals sung by a spirited group, on their feet, moving with it, singing with great intensity and feeling, and yes—with soul!

10. GUIDE MY FEET

for SATB Choir, Solo (Soprano or Tenor), and Congregation, a cappella

In a steady, moderately fast tempo (♩ = ca. 80)
STANZAS 1 & 2: Solo & Choir

African-American Spiritual
Setting by HAL H. HOPSON (ASCAP)

*SOLO

1. Guide my feet
2. Hold my hand

OPRANO ALTO

TENOR BASS

mf

while I run this race.

while I run this race, Oh yes, my Lord.

5

Guide my feet
Hold my hand

for I

while I run this race, for I

while I run this race, Oh yes, my Lord.

don't want to run this race in vain.

don't want to run this race in vain.

Oh yes, my Lord.

* The solo may also be performed by a small ensemble of treble or male voices.

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9 STANZA 3: Solo & Choir

pp

3. I'm your_ child_ I'm your child_

pp

while I run this race.

pp

while I run this race, Oh yes, my Lord.

13

I'm your_ child_

while I run_ this race. while I run this race,

while I run this race, Oh yes, my Lord.

for I don't want_ to_ run this race in vain.

for I don't want to_ run this race in vain.

Oh yes, my Lord.

[17] STANZA 4: Solo & Choir

f

4. Stand by me Stand by me

while I run this race.

while I run this race, Oh yes, my Lord.

[21]

Stand by me

while I run this race. while I run this race,

while I run this race, Oh yes, my Lord.

for I don't want to run this race in vain.

for I don't want to run this race in vain.

Oh yes, my Lord.

25] INTERLUDE (Congregation stands to sing Stanzas 5 and 6)

ff (unison)

S
A

Guide my feet, Oh Lord, — Guide my feet. Guide my feet, Oh Lord, — Guide my feet.

ff (unison)

T
B

* Clap Stomp

29] STANZA 5: Solo, Choir & Congregation
CONGREGATION

CONG.

ff

5. Guide my — feet — while I run this race.

S
A

29] *ff*

5. Guide my — feet — while I run this race.
(Oh guide my feet)

T
B

ff

Guide my feet — while I run this race, Oh yes, — my

Clap Stomp

(continue pattern)

CONG.

Guide my feet — while I run this race.

S
A

Guide my feet — while I run — this race.

T
B

Lord. Guide my feet while I run this race, Oh yes, — my

* The congregation may be invited to join in clapping with the choir.

Musical staff with treble clef, key signature of two flats, and 4/4 time signature. The melody begins with a quarter note G4, followed by eighth notes A4, Bb4, and C5, then a quarter note D5, and finally a quarter note E5 with a fermata.

Guide my feet while I run this race, for I

Musical staff with treble clef, key signature of two flats, and 4/4 time signature. The melody continues with a quarter note F5, eighth notes G5 and A5, a quarter note Bb5, and a quarter note C6 with a fermata.

Guide my feet while I run this race, for I
(Oh guide my feet)

Musical staff with bass clef, key signature of two flats, and 4/4 time signature. The bass line begins with a quarter note G3, followed by eighth notes F3 and E3, a quarter note D3, and finally a quarter note C3 with a fermata.

Lord. Guide my feet while I run this race, for I

Musical staff for CONG. with treble clef, key signature of two flats, and 4/4 time signature. The accompaniment features a rhythmic pattern of eighth notes with accents.

don't want to run this race in vain.

DESCANT (Soloist or Selected Voices)

Musical staff for SOLO with treble clef, key signature of two flats, and 4/4 time signature. The descant begins with a quarter rest, followed by a quarter note G4, eighth notes A4 and Bb4, a quarter note C5, and a quarter note D5 with a fermata. A dynamic marking of *ff* is present.

Oh yes, my Lord.

Musical staff for S A with treble clef, key signature of two flats, and 4/4 time signature. The melody continues with a quarter note E5, eighth notes D5 and C5, a quarter note Bb4, and a quarter note A4 with a fermata.

don't want to run this race in vain.

Musical staff for T B with bass clef, key signature of two flats, and 4/4 time signature. The bass line continues with a quarter note G3, eighth notes F3 and E3, a quarter note D3, and finally a quarter note C3 with a fermata.

don't want to run this race in vain. Oh yes, my Lord.

37 STANZA 6: Solo, Choir, & Congregation

(ff)

Musical staff with notes and rests.

6. Guide my feet while I run this race.

(ff)

Musical staff with notes and rests.

6. Guide my feet while I run this race, Oh Lord

37 (ff)

Musical staff with notes and rests.

6. Guide my feet while I run this race.

(Oh guide my feet)

(ff)

Musical staff with notes and rests.

Guide my feet while I run this race, Oh yes, my

Musical staff with notes and rests.

Guide my feet while I run this race.

Musical staff with notes and rests.

Guide my feet while I run this race.

Musical staff with notes and rests.

Guide my feet while I run this race.

Musical staff with notes and rests.

Lord. Guide my feet while I run this race, Oh yes, my

41



Guide my feet while I run this race, for I

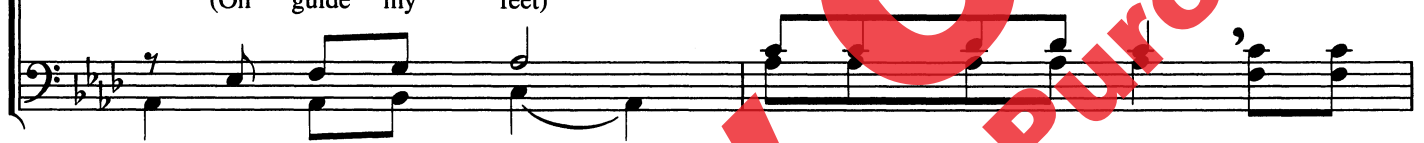


Guide my feet while I run this race, I

41



Guide my feet while I run this race, for I
(Oh guide my feet)



Lord. Guide my feet while I run this race,



don't want to run this race in vain.



don't want to run this race in vain.



don't want to run this race in vain.



Slowly, expressively

S
A

Lord, I don't want to run this race in vain, so

T
B

p 45 *pp*

SOLO

Lord, guide my feet. Lord, guide my feet.

S
A

guide my feet.

T
B

p *rit.* *pp*

rit.

* No breath.

(Congregation sits)

ROBERTO ESCAMILLA

I am Roberto Escamilla.

I was born in 1931 in a small town south of the Texas border near Monterrey, Mexico.

I learned the one original stanza of *Pues Si Vivimos* (translated: *When We Are Living*) when I was a very young boy. An anonymous writer wrote the Spanish words, based on the beautiful text found in Romans 14:8: “If we live, we live to the Lord, and if we die, we die to the Lord, so then, whether we live or whether we die, we are the Lord’s.”

I thought that this was a profound theological statement about the meaning of life being determined by our belonging to God, the Giver of life and death. When we truly belong to God, nothing else in life really matters.

In my early fifties I went through a rather difficult time in my life. It was during this period that I was inspired to write the second, third, and fourth stanzas of this hymn. I had some crucial decisions to make regarding my career, and the future was very uncertain. It was then I truly realized the idea of giving and receiving, of sorrow and joy, and through these contrasting forces was inspired to finish writing the hymn. Whether we suffer or rejoice, ultimately we are to be Christ-like, concerned about the hurts of others. It is because we belong to God that we can transcend all circumstances and rejoice in serving others in God’s name.

I am pleased that many congregations across the land have found this simple hymn meaningful and have learned it both in English and Spanish. Sing it! And always remember you belong to the Creator—nothing else really matters!

11. WHEN WE ARE LIVING

(Pues Si Vivimos)

for SAB Choir, Congregation, and piano or organ,
with optional trumpets (2) and tambourine

STANZA 1: Anonymous; translated by ELISE S. ESLINGER (1983)*
STANZAS 2, 3, 4: Text by ROBERTO ESCAMILLA (1983)
Translated by GEORGE LOCKWOOD (1987)*

SOMOS DEL SEÑOR
Traditional Spanish Melody
Setting by HAL H. HOPSON (ASCAP)

With a gentle lilt (♩ = ca. 66)
INTRODUCTION

The musical score is arranged for Soprano, Alto, Baritone, Trumpets, Keyboard, and Tambourine. It begins with an introduction in 2/2 time, marked 'mp' (mezzo-piano). The score includes vocal lines for Soprano, Alto, and Baritone, trumpet parts, keyboard accompaniment, and a tambourine part. A large red watermark 'Preview Only' is overlaid diagonally across the score.

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STANZA 1: Choir only

mp (unison)

S
A

1. When we are liv - ing, _____ it is in Christ Je - sus, _____
 1. Pues si vi - vi - mos, _____ pa - ra Él vi - vi - mos _____

B

Tpts.

Keybd.

Tamb.

S
A

mp

and when we're dy ing, _____ it is in the Lord. _____
 y si mo - ri mos _____ pa - ra Él mo - ri - mos. _____

B

Tpts.

Keybd.

Tamb.

19 *mf* (div.)

S
A
Both in our liv - ing and in our dy - ing,
Sea que vi - va - mos o que mu - ra - mos,

B
Both in our liv - ing, and in our
Sea que vi - va - mos o que mu -

Tpts. *mf*

Keybd. *mf*

Tamb. *mf*

S
A
(unis.) *mp*
we be-long to God, we be-long to God.
so-mos del Se - ñor, so-mos del Se - ñor.

B
dy - ing, we be-long to God, we be-long to God.
ra - mos, so-mos del Se - ñor, so-mos del Se - ñor.

Tpts. *mp*

Keybd. *mp*

Tamb. *mp*

STANZA 2: Choir & Congregation

27 (mp)

S
A

2. Through all our liv - ing, we our fruits must give.
 2. En es - ta vi - da, fru - tos he - mos de dar.

(mp)

B

27

Tpts.

27

Keybd.

Tamb.



S
A

— Good works of serv - ice are for of - fer - ing.
 — Las o - bras bue - nas son pa - ra o - fren - dar.

B

Tpts.

Keybd.

Tamb.

35 *mf*

S
A
When we are giv - ing, or when re - ceiv - ing,
Ya sea que de - mos o que re - ci - ba - mos,

B
mf
When we are giv - ing, or when re -
Ya sea que de - mos o que re - ci -

Tpts. 35 *mf*

Keybd. 35 *mf*

Tamb. *mf*

S
A
we be-long to God, we be-long to God.
so-mos del Se - ñor, so-mos del Se - ñor.

B
ceiv - ing, we be-long to God, we be-long to God.
ba - mos, so-mos del Se - ñor, so-mos del Se - ñor.

Tpts. *mp*

Keybd. *mp*

Tamb. *mp*

43 INTERLUDE

S
A

B

Keybd.

43

p

8vb

Tamb.

p

(tacet to ms. 63)

47 STANZA 3: Choir only

S
A

p

3. Mid times of sor - row and in times of pain,
3. En la tris - te - za y en el do - lor,

B

47

Keybd.

(8vb)

S
A

when sens - ing beau - ty or in love's em - brace,
en la be - lle - za y en el a - mor,

B

Keybd.

(8vb)



55

S
A

wheth - er we suf - fer, or sing re - joic - ing,
 sea que su - fra - mos o que go - ce - mos,

B

55

Keybd.

loco

S
A

we be - long to God, we be - long to God.
 so - mos del Se - ñor, so - mos del Se - ñor.

B

Keybd.

INTERLUDE

63 (Tpts.)

Tpts.

mf

63

Keybd.

mf

Tamb.

mf

Tpts.

Keybd.

Tamb.

71 STANZA 4: Choir & Congregation

DESCANT
mf (selected voices)

MELODY
mf

4. A - cross this wide world, we shall al - ways find
4. En es - te mun - do, he - mos de en - con - trar

4. A - cross this wide world, we shall al - ways find
4. En es - te mun - do, he - mos de en - con - trar

Tpts.

Keybd.

Tamb.

those who are cry - ing with no peace of mind,
 gen - te que llo - ra y sin con - so - lar.

those who are cry - ing with no peace of mind,
 gen - te que llo - ra y sin con - so - lar.

Tpts.

Keybd.

Tamb.

79 Ah Ah Ah

but when we help them, or when we feed them,
 Sea que a-yu del mos o que a-li - men - te mos,

79

79

Tpts.

Keybd.

Tamb.

(Congregation tacet)
molto rit.

we be-long to God, we be-long to God.
so-mos del Se - ñor, so-mos del Se - ñor.

we be-long to God, we be-long to God.
so-mos del Se - ñor, so-mos del Se - ñor.

Tpts. *molto rit.*

Keybd. *molto rit.*

Tamb. *molto rit.*

88 We be-long to God, *pp*
So-mos del Se - ñor, *p*

S A We be-long to God, we be-long to God, we be-long to God.
So-mos del Se - ñor, so-mos del Se - ñor, so-mos del Se - ñor.

B *p* *pp*

Tpts. *rit.* *pp*

Keybd. *pp* *rit.*

Tamb. *rit.* *pp*



SYDNEY CARTER

I am Sydney Carter.

I was born in London in 1915. At the beginning of World War II, I resigned my teaching position to become an ambulance driver to help the wounded and dying caught in the tragedy of war.

When I came back from the war, it seemed as if the staid, rather stuffy old hymns I'd grown up with didn't fit the post-war world, with all its fear and hope. I thought hymns should relate to the world as it is now, not look back to the "stained-glass world" of my greatgrandfather.

Some people say I shook up the church during the 1960s with my lyrics that question "the way we've always done it" and with my pop-style tunes. I say, "What's wrong with a jaunty, spirited song in church, even if it sounds like some of those American pop songs?" My friend Erik Routley called me the patron saint of new music—and what a compliment that was! (looking up) "Thanks, Erik!"

I don't claim to be a trained musician. I compose only melodies and then prevail upon my friends to harmonize them for me. And, by the way, I despise that bel canto, "beautiful singing" style of singing in church. I much prefer the hoarse, earthy tones of pop and folk singers.

I'm known primarily for my text LORD OF THE DANCE, which I appropriately matched with the tune *Simple Gifts* from the Shaker tradition. My rebel nature is exposed here with my audacity to portray Jesus as a dancer, even the Lord of the Dance. In this song I want to say:

Look, people, Jesus was real. He lived, he preached, he died for you!
He rose to bring us joy forever! Come on, you Christians, join the dance with Jesus!
He'll dance with you if you dance with him.

Let's dance!

(Congregation stands)

Commissioned by Grace Church, United Methodist, Wilmington, Delaware
Andrew Cottle and Rebecca Taylor, Co-directors of Music

12. LORD OF THE DANCE

for SATB Choir and Congregation with keyboard,
optional handbells (5), brass quartet (quintet) and timpani

WORDS: Sydney Carter (1963)

MUSIC: 19th cent. Shaker tune;
adapt. by Sydney Carter (1963)
Setting by HAL H. HOPSON (ASCAP)

With a joyful bounce, in 2 (♩ = ca. 63)

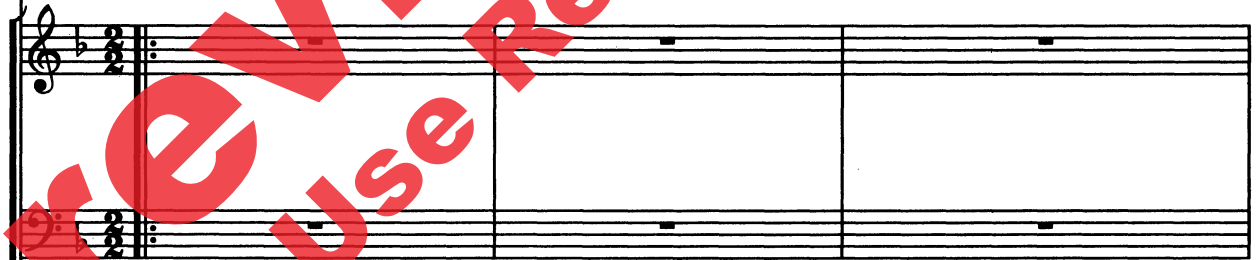
SOPRANO
ALTO



TENOR
BASS



BRASS



KEYBOARD



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STANZA 1: Choir Men
STANZA 2: Choir & Congregation

(unison) *f* 5

S
A

2. I danced for the scribe— and the Phar - i - see, but

(unison) *f*

T
B

1. I danced in the morn - ing when the world was be-gun, and I
2. I danced for the scribe— and the Phar - i - see, but

Brass

mf-f

(-Tuba) 5

Keybd.

S
A

they would not dance and they would not fol-low me; I danced for the fish - er-men, for

T
B

danced in the moon and the stars— and the sun, and I came down from heav-en and I
they would not dance and they would not fol-low me; I danced for the fish - er-men, for

Brass

9

Keybd.

9

S
A

James and John; they came to me and the dance went on.

T
B

danced on the earth. At Beth - le - hem I had my birth.
James and John; they came to me and the dance went on.

Brass

(+Tuba)

Keybd.

13 REFRAIN: Choir & Congregation

Bells

13 *f* (sing both times)

S
A

Dance, then, wher - ever you may be; I am the Lord of the

T
B

Brass

13 *f*

Timp.

Keybd.

13 *f*

Bells



17

Musical staff for Bells, measure 17. The staff contains a sequence of eighth notes in a descending pattern.

S
A



17

Musical staff for Soprano and Alto, measure 17. The staff contains a sequence of notes in a descending pattern.

dance, said he. And I'll lead you all wher - ev - er you may be, and I'll

T
B



Musical staff for Tenor and Bass, measure 17. The staff contains a sequence of notes in a descending pattern.

Brass



17


Musical staff for Brass, measure 17. The staff contains a sequence of notes in a descending pattern.

Timp.



Musical staff for Timpani, measure 17. The staff contains a sequence of notes in a descending pattern.

Keybd.



17

Musical staff for Keyboard, measure 17. The staff contains a sequence of notes in a descending pattern.

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Bells

S
A

lead you all in the dance, said he. dance, said he.

T
B

lead you all in the dance, said he. dance, said he.

(div) *mf*

3. I

Brass

(tacet to ms. 31)

Timp.

(tacet to ms. 32)

Keybd.

mf

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22 STANZA 3: *Choir only*

(*unis.*) *mf*

S A
T B

danced on the sab - bath, I danced on the sab - bath, I

3. I

S A
T B

danced on the sab - bath and I cured the lame, the
danced on the sab - bath, I danced on the sab - bath, I

S A
T B

ho - ly peo - ple said it was a shame; they
danced on the sab - bath, I danced on the sab - bath, yes, I

28

S A
T B

whipped and they stripped_ and they hung me high; they
danced on the sab - bath, I danced on the sab - bath; they

S
A

left me there on a cross to die.

T
B

left me there on a cross to die.

Brass

Keybd.

32 REFRAIN: *Choir & Congregation*

Bells

32 *f*

Choir & Cong.

Dance, then, wher - ev - er you may be; I am the Lord of the

32

Brass

Timp.

32 *f*

Keybd.

Bells

36

36

Dance, said he. And I'll lead you all wher

Brass

36

Timp.

Keybd.

36

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Bells



Musical staff for Bells, featuring a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The staff contains a sequence of eighth notes, starting on G4 and moving up stepwise to D5, with a final half note on D5.



Musical staff for the vocal line, featuring a treble clef, a key signature of one flat, and a 4/4 time signature. The melody consists of eighth notes, starting on G4 and moving up stepwise to D5, with a final half note on D5.

ev - er you may be, and I'll lead you all in the dance, said he.

Brass



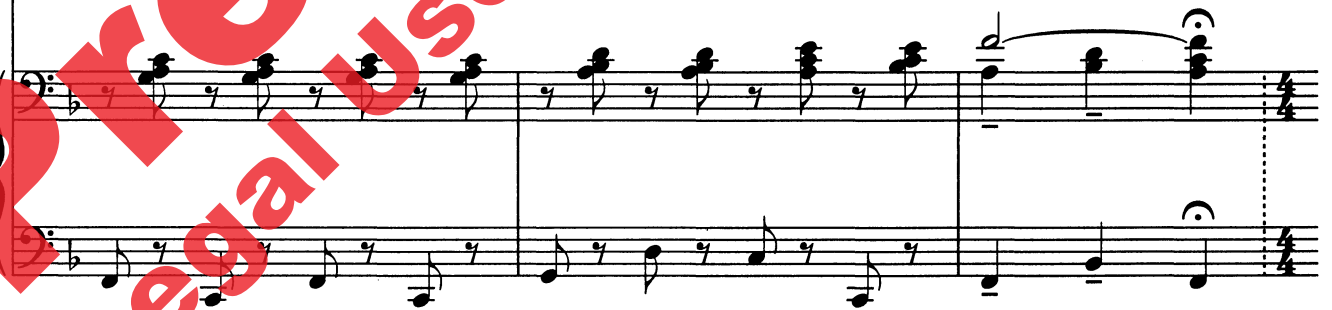
Musical staff for Brass, consisting of two staves (treble and bass clefs). The music features a combination of eighth and quarter notes, with a key signature of one flat and a 4/4 time signature.

Timp.



Musical staff for Timp., featuring a bass clef, a key signature of one flat, and a 4/4 time signature. The staff contains a sequence of eighth notes, starting on G3 and moving up stepwise to D4.

Keybd.



Musical staff for Keybd., consisting of two staves (treble and bass clefs). The music features a combination of eighth and quarter notes, with a key signature of one flat and a 4/4 time signature.

STANZA 4: Solo (or Small Ensemble)

Very slow, freely (♩ = ♪)

Solo



4. I danced on a Fri-day when the sky turned black; it's hard to dance with the

Timp.

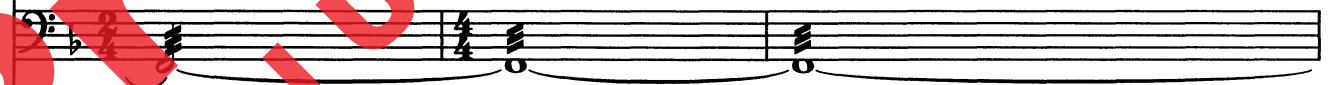


Keybd.

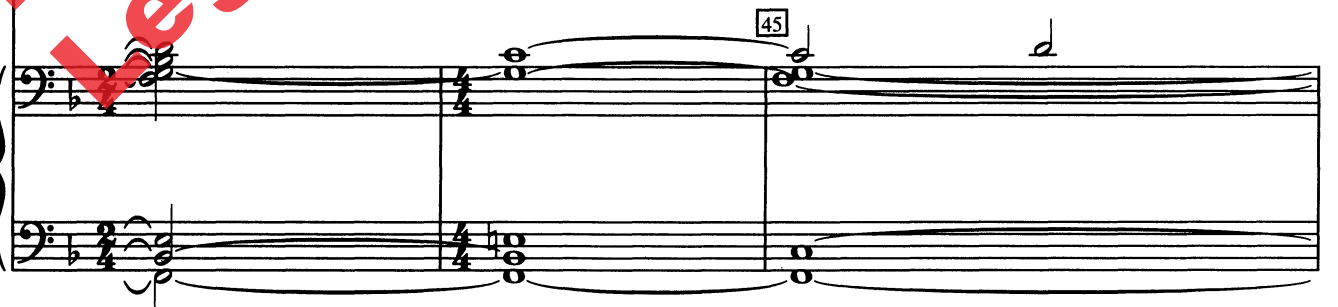


dev - il on your back; they bur - ied my bod - y and they

Timp.



Keybd.



molto rit. *pp* *f* Tempo I (♩ = ♩)

thought I'd gone, but I am the dance and I still go on.

Brass *molto rit.*

Timp.

Keybd. *molto rit.* *pp* *f* Tempo I (♩ = ♩)

49 REFRAIN: Choir & Congregation

Bells *f*

Choir & Cong. *f*

Dance, then, wher - ev - er you may be; I am the Lord of the

Brass *f*

Timp. *f*

Keybd. *f*

Bells



53

Musical staff for Bells, measure 53. The staff is in treble clef with a key signature of one flat (B-flat). The melody consists of eighth notes: G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4.



53

Musical staff for the vocal line, measure 53. The staff is in treble clef with a key signature of one flat. The melody consists of quarter notes: G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4.

Dance, said he. And I'll lead you all when

Brass



53

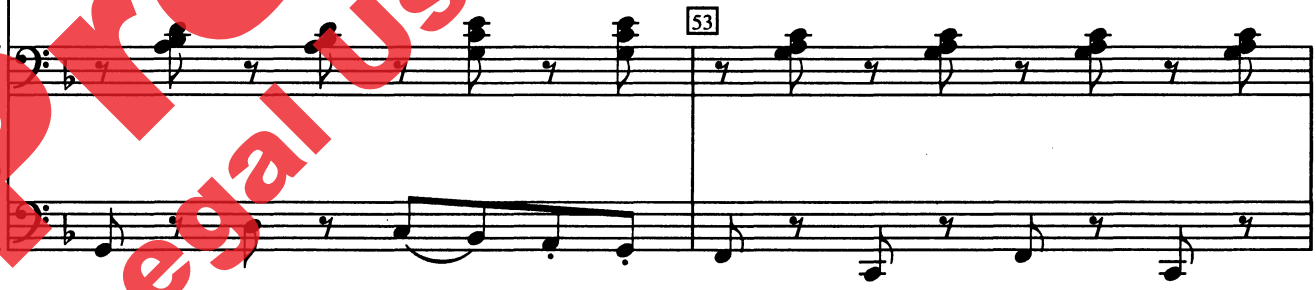
Musical staff for Brass, measure 53. The staff is in treble clef with a key signature of one flat. The melody consists of quarter notes: G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4.

Timp.



Musical staff for Timp., measure 53. The staff is in bass clef with a key signature of one flat. The melody consists of quarter notes: G3, A3, Bb3, C4, Bb3, A3, G3, F3, E3, D3, C3.

Keybd.



53

Musical staff for Keybd., measure 53. The staff is in bass clef with a key signature of one flat. The melody consists of quarter notes: G3, A3, Bb3, C4, Bb3, A3, G3, F3, E3, D3, C3.

Bells

ev - er you may be, and I'll lead you all in the dance, said he.

Brass

Timp.

Keybd.

57 STANZA 5: Choir & Congregation

5. They cut me down_ and I leapt up high,

Brass

Keybd.

62

I am the life that will nev-er, nev-er die; I'll live in you_ if you'll

Brass

62

Keybd.

62



live in me; I am the Lord of the Dance, said he.

Brass

(+Tuba)

Keybd.

Bells

ff

66 (*ff*) DESCANT (*selected voices*)

Dance, dance, dance; then, dance, dance,

(*ff*) MELODY

Dance, then, wher - ev - er you may be; I am the Lord of the

Brass

Timp.

ff

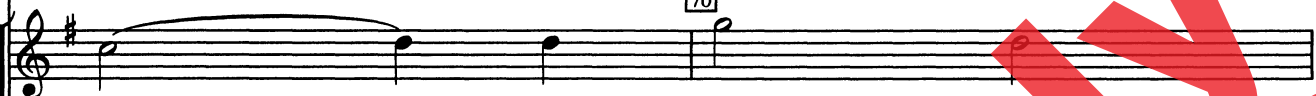
Keybd.

Bells



70

Musical staff for Bells, measure 70. The staff contains a sequence of eighth notes in a G major key signature.



70

Musical staff for vocal line, measure 70. It features a long note with a slur over it, spanning across the measure.

dance; _____ then, dance, dance,



Musical staff for vocal line, measure 70. It contains a sequence of eighth notes.

Dance, said he. And I'll lead you all wher -

Brass



70


Musical staff for Brass, measure 70. It consists of two staves: a treble clef staff with a long note and a bass clef staff with a sequence of notes.

Timp.



Musical staff for Timp., measure 70. It contains a sequence of eighth notes.

Keybd.



70

Musical staff for Keybd., measure 70. It consists of two staves: a treble clef staff with a sequence of eighth notes and a bass clef staff with a sequence of notes.

THE TRAVELING PILGRIM

Yes, I'm back to remind you that our journey, our dance, has not ended. Each hymnwriter has contributed to the unfolding story. Each has signaled in their own time a revitalization in hymnody, a change in style or direction from the depths of his or her own spiritual pilgrimage.

And still the song goes on—the faithful continue to sing.

Robert Lowry put it best when he said:

My life flows on in endless song:
above earth's lamentation,
I hear the sweet, though far-off hymn
that hails a new creation.
Through all the tumult and the strife,
I hear the music ringing;
It finds an echo in my soul—
how can I keep from singing?

Yes, the echo of the soul continues.

We all journey forth, and the song goes on.

BLESSING and BENEDICTION

We thank you, God, for hymnwriters who make their lives songs to God through the sharing of their varied gifts and talents. As we sing hymns, both old and new, help us to let the words remind us of the commitment of our lives to you. Let the melody and harmony we create call us to renew our lives in service to you.

May the peace of God, which passes all understanding, keep your hearts and minds in the knowledge and love of God, and of our Lord Jesus Christ; and the blessing of God Almighty, the Father, Son, and Holy Spirit, be among you and remain with you always.

Amen.

Go in peace to love and serve the Lord.

Thanks be to God.

13. POSTLUDE

for organ, with optional brass quartet (quintet) and timpani

EIN FESTE BURG
 Music by MARTIN LUTHER (ca. 1529)
 Setting by HAL H. HOPSON (ASCAP)

A stately tempo (♩ = ca. 88)

BRASS

a2
f
 (-Tuba)

TIMPANI

ORGAN

Man. *f*
 Ped.

Brass

Timp.

Org.

f

* When performed with brass, the organ should omit bracketed passages.

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Brass

Timp.

Org.

Brass

Timp.

Org.

Brass

(+Tuba)

Timp.

Org.

18

Brass

Org.

f (robust sound, including 16' and 8' reeds under expression)

ff a2 (-Tuba)

Man.

Brass

Org.

simile

Brass

Org.

* In the absence of brass, organist should hold the first chord of measure 18 for three beats, then proceed to the pick-up to measure 45.
GBM0001A

Brass

Org.

This system contains two staves. The top staff is labeled 'Brass' and consists of a treble and bass clef. The bottom staff is labeled 'Org.' and consists of a treble and bass clef. The organ part features a rhythmic accompaniment of eighth notes in the bass clef and chords in the treble clef.

Brass

Org.

This system contains two staves. The top staff is labeled 'Brass' and consists of a treble and bass clef. The bottom staff is labeled 'Org.' and consists of a treble and bass clef. The organ part features a melodic line in the treble clef and a bass line in the bass clef, including a triplet of eighth notes.

Brass

Org.

This system contains two staves. The top staff is labeled 'Brass' and consists of a treble and bass clef. The bottom staff is labeled 'Org.' and consists of a treble and bass clef. The organ part features a melodic line in the treble clef and a bass line in the bass clef.

Brass

Musical notation for Brass instruments, measures 30-31. The score consists of two staves: a treble clef staff and a bass clef staff. Both staves show a sequence of notes: G4, A4, B4, C5 (with a sharp sign) in the treble, and G3, A3, B3, C4 (with a sharp sign) in the bass. The notes are quarter notes in measure 30 and half notes in measure 31.

Org.

Ped.

Musical notation for Organ, measures 30-31. The score consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a continuous eighth-note accompaniment of chords: G4-A4, G4-A4-B4, G4-A4-B4-C5, G4-A4-B4-C5, G4-A4-B4-C5, G4-A4-B4-C5, G4-A4-B4-C5, G4-A4-B4-C5. The bass staff contains chords: G3-A3, G3-A3-B3, G3-A3-B3-C4, G3-A3-B3-C4, G3-A3-B3-C4, G3-A3-B3-C4, G3-A3-B3-C4, G3-A3-B3-C4. A 'Ped.' marking is present below the bass staff. A double bar line is at the end of the system.

Brass

Org.

Musical notation for Brass and Organ, measures 32-33. The Brass section (two staves) continues with notes: G4, A4, B4, C5 in the treble and G3, A3, B3, C4 in the bass. The Organ section (two staves) continues with the eighth-note accompaniment in the treble and chords in the bass. A double bar line is at the end of the system.

Brass

Org.

Musical notation for Brass and Organ, measures 34-35. The Brass section (two staves) continues with notes: G4, A4, B4, C5 in the treble and G3, A3, B3, C4 in the bass. The Organ section (two staves) continues with the eighth-note accompaniment in the treble and chords in the bass. A double bar line is at the end of the system.

Brass

Org.

Brass

Timp.

Org.

Brass

Timp.

Org.

Slower (♩ = ca. 76)

45

Brass

ff

(+Tuba)

Timp.

ff

Org.

ff

45

Brass

Timp.

Org.



55

Brass

Timp.

55

Org.

Brass

rit.

Timp.

rit.

Org.

rit.

ACKNOWLEDGMENTS

I am indebted to many friends and professional associates who have contributed their unique talents to the completion of A FESTIVAL OF HYMNS. To name but a few:

- The countless poets and musicians through the ages who have expressed their faith in their writing of hymntunes and texts.
- The churches I have served, whose love for hymn singing inspired much of the materials in this collection.
- My wife, Martha, whose constant support, interest, and insights have been an integral part of every page of this festival service.
- Gwyneth Michel, Sacred Choral Editor at Warner Bros. Publications, whose knowledge and encouragement have been invaluable.
- Joy Patterson, hymnwriter and composer, whose proofreading and editing of the hymnwriter scripts were most helpful.

Hal H. Hopson

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Book Design: Jorge Paredes

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Production: Maudlyn Cooley

Proofreaders: Nadine DeMarco, Claude Gould, Al Nigro

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