

HymnFest 2019

Choir Hymn Book

HymnFest 2019

Hymns of Power and Praise

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All Hail the Power of Jesus' Name

DIADEM 86.86 extended

James Ellor
1819-99

(♩ = 104-120)

The first system of musical notation consists of two staves, a treble clef staff on top and a bass clef staff on the bottom. The key signature is one sharp (F#) and the time signature is 3/4. The music begins with a treble clef and a key signature of one sharp. The melody is primarily in the treble clef, with accompaniment in the bass clef. There are several measures of music, including some with slurs and accents.

The second system of musical notation continues the piece. It features two staves, treble and bass clef. The melody continues in the treble clef, with accompaniment in the bass clef. There are several measures of music, including some with slurs and accents.

The third system of musical notation continues the piece. It features two staves, treble and bass clef. The melody continues in the treble clef, with accompaniment in the bass clef. There are several measures of music, including some with slurs and accents. The word "crown" is written above the treble staff.

The fourth system of musical notation continues the piece. It features two staves, treble and bass clef. The melody continues in the treble clef, with accompaniment in the bass clef. There are several measures of music, including some with slurs and accents. The words "crown him," "crown him," and "crown" are written below the bass staff.

The fifth system of musical notation concludes the piece. It features two staves, treble and bass clef. The melody continues in the treble clef, with accompaniment in the bass clef. There are several measures of music, including some with slurs and accents. The words "crown him," "crown him, and crown him Lord of all." are written below the bass staff.

Unison 1 All hail the power of Jesus' name!
 Let angels prostrate fall,
 let angels prostrate fall.
 Bring forth the royal diadem,
Harmony.....and crown... him Lord of all!

Harmony 2 O seed of Israel's chosen race
 now ransomed from the fall,
 now ransomed from the fall.
 Hail him who saves you by his grace,
 and crown... him Lord of all!

Harmony 3 Let every tongue and every tribe
 responsive to his call,
 responsive to his call,
 to him all majesty ascribe,
 and crown... him Lord of all!

Brass and organ interlude

Unison 4 Oh, that with all the sacred throng
 we at his feet may fall!
 we at his feet may fall!
 We'll join the everlasting song
Harmony.....and crown... him Lord of all.

Praise, My Soul, the King of Heaven

All in Unison: 1. Praise, my soul, the King of heav - en; to his feet your
All in Harmony: 2. Praise him for his grace and fa - vor to our fa - thers
All in Harmony: 3. Ten - der - ly he shields and spares us; well our fee - ble
All in Unison: 4. An - gels help us to a - dore him, who be - hold him

4. Soprano descant

trib - ute bring. Ran - somed, healed, re - stored, for - giv - en,
 in dis - tress. Praise him, still the same for - ev - er,
 frame he knows. In his hands he gent - ly bears us,
 face to face. Sun and moon bow down be - fore him;

ev - er - more his prais - es sing. Al - le - lu - ia!
 slow to chide and swift to bless. Al - le - lu - ia!
 res - cues us from all our foes. Al - le - lu - ia!
 all who dwell in time and space. Al - le - lu - ia!

Text

Al - le - lu - ia! Praise the ev - er - last - ing King!
 Al - le - lu - ia! Glo - rious is his faith - ful - ness.
 Al - le - lu - ia! Wide - ly as his mer - cy flows.
 Al - le - lu - ia! Praise with us the God of grace.

**Soprano descant
next page**

Text: Henry Francis Lyte, 1793-1847, and written in 1834, alt.(PD).

Tune: LAUDA ANIMA, John Goss, 1800-1880, and written in 1869 (PD).

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141 *mf* *Div.* *Unison*

Descant

Melody

4. An - gels help us to a - dore him, who be -

4. An - gels help us to a - dore him, who be - hold him

148

hold his face. Sun and moon bow down be - fore him;

face to face. Sun and moon bow down be - fore him;

154 *Div. f*

all who dwell in time and space. Al - le - lu - ia!

all who dwell in time and space. Al - le - lu - ia!

160 *rit.*

Al - le - lu - ia! Praise with us the God of grace.

Al - le - lu - ia! Praise with us the God of grace.

Text: Henry Francis Lyte, 1793-1847, and written in 1834, alt.(PD).

Tune: LAUDA ANIMA, John Goss, 1800-1880, and written in 1869 (PD).

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Crown Him with Many Crowns

DIADEMATA DSM

George Elvey 1816-93

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in the key of D major, indicated by two sharps (F# and C#). The music is written in a style typical of 19th-century hymnals, featuring a mix of quarter, eighth, and dotted notes, with some chords and rests.

The second system of musical notation continues the piece with two staves in treble and bass clefs. The key signature remains D major. The melody in the upper staff features a prominent eighth-note pattern, while the bass line provides a steady accompaniment with quarter and eighth notes.

The third system of musical notation continues the piece with two staves in treble and bass clefs. The key signature remains D major. The upper staff shows a melodic line with some chromatic movement, and the bass line continues with a consistent accompaniment.

The fourth system of musical notation concludes the piece with two staves in treble and bass clefs. The key signature remains D major. The upper staff ends with a long note, and the bass line concludes with a final chord and a double bar line.

Unison 1 Crown him with many crowns,
 the Lamb upon his throne.
 Hark! how the heavenly anthem drowns
 all music but its own.
 Awake, my soul, and sing
 of him who died for thee,
 and hail him as thy matchless king
 through all eternity.

Harmony 2 Crown him the Lord of life,
 who triumphed o'er the grave,
 and rose victorious in the strife
 for those he came to save;
 his glories now we sing
 who died and rose on high,
 who died eternal life to bring,
 and lives that death may die.

Harmony 3 Crown him the Lord of love;
 behold his hands and side,
 rich wounds, yet visible above,
 in beauty glorified;
 no angels in the sky
 can fully bear that sight,
 but downward bends their burning eye
 at mysteries so bright.

*Unison +
 DESCANT
 (over page)* 4 Crown him the Lord of years,
 the potentate of time,
 creator of the rolling spheres,
 ineffably sublime.
 All hail, Redeemer, hail!
 for thou hast died for me;
 thy praise shall never, never fail
 throughout eternity.

Lyrics: Matthew Bridges (1851)

Reproducible Part for Soprano (Tenor) Descant

Crown Him with Many Crowns

Congregation, Descant, Brass Quintet, and Organ,
with opt. Timpani, Suspended Cymbal, and Crash Cymbal

4 Soprano DESCANT

F

Jeremy J. Bankson

76 (Descant) *f*

Soprano (Tenor)

4. Crown him the Lord of years, The po - ten - tate of time, Cre -

(Melody) *f* (+ opt. Congr.)

Alto (Tenor)
Bass (Congr.)

4. Crown him the Lord of years, The po - ten - tate of time, Cre -

80 *Div.*

a - tor of the roll - ing spheres, In - ef - fa - bly sub - lime.

a - tor of the roll - ing spheres; In - ef - fa - bly sub - lime. All

84 *Unison*

Crown him with crowns! Crown him with

hail, Re - deem - er, hail! For thou hast died for me; Thy

88 *rit.*

crowns! Thy praise and glo - ry Through - out e - ter - ni - ty.

rit.

praise shall ne - ver, ne - ver fail Through - out e - ter - ni - ty.

Text: Matthew Bridges, 1800-94, sts. 1-3, 5; Godfrey Thring, 1823-1903, st. 4 (PD).
Tune: *DIADEMATA*, by George J. Elvey, 1816-93 (PD).

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Praise to the Lord, the Almighty

Joachim Neander, 1650-80
Tr. Catherine Winkworth, 1829-78, alt.

LOBE DEN HERREN
from *Ernewerten Gesangbuch*, Stralsund, 1665

Unison 1. Praise to the Lord, the Al - might - y, the King of cre - a -
Harmony 2. Praise to the Lord, who o'er all things is won - drous - ly reign -
Harmony 3. Praise to the Lord, who will pros - per your work and de - fend
Unison 4. Praise to the Lord! Oh, let all that is in me a - dore

4. *Soprano descant*

tion! O my soul, praise Him, for He is your health and sal -
ing And, as on wings of an ea - gle, up - lift - ing, sus -
you; Sure - ly His good - ness and mer - cy shall dai - ly at -
Him! All that has life and breath, come now with prais - es be -

va - tion! Let all who hear Now to His tem - ple draw
tain - ing. Have you not seen All that is need - ful has
tend you. Pon - der a - new What the Al - might - y can
fore Him! Let the a - men Sound from His peo - ple a -

near, Join - ing in glad ad - o - ra - tion!
been Sent by His gra - cious or - dain - ing?
do As with His love He be - friends you.
gain. Glad - ly for - ev - er a - dore Him!

Published 2001 Birnamwood Publications
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Verse 4 descant over page

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Praise to the Lord, the Almighty

Joachim Neander, 1650-80
Tr: Catherine Winkworth, 1829-78, alt.

Michael Burkhardt
LOBE DEN HERREN
from *Erneuertem Gesangbuch*, Stralsund, 1665

106 (Descant) *mf*

Soprano

4. Praise to the Lord! Oh, let all, yea, let all that— is in me a -

ATB Congr. (Melody) *f*

4. Praise to the Lord! Oh, let all that is in me a - dore

111

dore— Him! Let all that has life and breath, come now be -

Him! All that has life and breath, come now with prais - es be -

116

fore Him! Ha - le - lu - jah, a - men! Hal - le - lu -

fore Him! Let the a - men Sound from His peo - ple a -

122

rit. >

jah, a - men! Sing loud hal - le - lu - jahs! A - men!

rit.

gain. Glad - ly for - ev - er a - dore Him!

Thine be the glory (Maccabæus)

13

The musical score is written on four staves in G major (one sharp) and 2/2 time. The first two staves contain the main melody. The third staff begins with a double bar line and the word 'Refrain' above it, followed by the lyrics 'Thine be the glo - ry,'. The fourth staff continues the melody with the lyrics 'ri - sen con- qu'ring Son, end- less is the vic - t'ry, Thou o'er death hast won.'

Unison throughout

1. Thine be the glory, risen, conquering Son;
endless is the victory, thou o'er death hast won;
angels in bright raiment rolled the stone away,
kept the folded grave clothes where thy body lay.

Refrain

2. Lo! Jesus meets us, risen from the tomb;
Lovingly he greets us, scatters fear and gloom;
let the Church with gladness, hymns of triumph sing;
for her Lord now liveth, death hath lost its sting.

Refrain

Brass interlude

3. No more we doubt thee, glorious Prince of life;
life is naught without thee; aid us in our strife;
make us more than conquerors, through thy deathless love:
bring us safe through Jordan to thy home above.

Refrain

O for a thousand tongues to sing

Lyngham

The first system of music consists of two staves, treble and bass clef, in 4/4 time with a key signature of one flat (Bb). The melody in the treble clef begins with a dotted quarter note G4, followed by an eighth note A4, a quarter note Bb4, and a quarter note A4. The bass clef accompaniment starts with a dotted quarter note G3, followed by an eighth note A3, a quarter note Bb3, and a quarter note A3. The system concludes with a final chord of G3-Bb3-D4.

The second system continues the melody and accompaniment. The treble clef features a melodic line with a dotted quarter note G4, an eighth note A4, a quarter note Bb4, and a quarter note A4. The bass clef accompaniment provides harmonic support with a dotted quarter note G3, an eighth note A3, a quarter note Bb3, and a quarter note A3. The system ends with a final chord of G3-Bb3-D4.

Always sing in harmony when singing verses in unison

The third system includes a performance instruction: "Always sing in harmony when singing verses in unison". The notation shows a treble clef staff with a dotted quarter note G4, an eighth note A4, a quarter note Bb4, and a quarter note A4. The bass clef accompaniment consists of a dotted quarter note G3, an eighth note A3, a quarter note Bb3, and a quarter note A3. The system concludes with a final chord of G3-Bb3-D4.

The fourth system continues the melody and accompaniment. The treble clef features a melodic line with a dotted quarter note G4, an eighth note A4, a quarter note Bb4, and a quarter note A4. The bass clef accompaniment provides harmonic support with a dotted quarter note G3, an eighth note A3, a quarter note Bb3, and a quarter note A3. The system ends with a final chord of G3-Bb3-D4.

Unison 1 O for a thousand tongues to sing
 my great Redeemer's praise,
 the glories of my God and King,
Harmony.....the triumphs of his grace!

Harmony 2 Jesus! the name that charms our fears,
 that bids our sorrows cease,
 'tis music in the sinner's ears,
 'tis life and health and peace.

Harmony 3 He breaks the power of cancelled sin,
 he sets the prisoner free;
 his blood can make the foulest clean;
 his blood availed for me.

Brass and organ interlude

Unison 4 My gracious Master and my God,
 assist me to proclaim,
 to spread thro' all the earth abroad
Harmony.....the honours of your name.

Lyrics: Charles Wesley (1739)

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Guide me, O thou great Redeemer (Cwm Rhondda)

Harmony verses 1 and 2, unison verse 3

1. Guide me, O thou great re - deem er, pil - grim through this bar - ren land;
 2. Op - en now the cry - stal_ foun-tain whence the heal - ing stream doth flow;
 3. When I tread the verge of_ Jor-dan, bid my anx - ious fears sub-side;

I am weak, but thou art_ migh - ty, hold me with thy power-ful hand;
 let the fire and cloud - y_ pill - ar lead me all my_ journ-ey through:
 death of death, and hell's de - struct-ion land me safe on_ Ca-naan's side:

bread of hea - ven, bread of hea - ven feed me till I want no
 strong de-liver - er, strong de-liver - er, be thou still my strength and
 songs of prai - ses, songs of prai - ses, I will e - ver give to

more, shield; feed me till_ I_ want no more.
 thee; be thou still_ my_ strength and shield. *Interlude*
 I will e - ver give to thee.

Tell out my soul (Woodlands)

WOODLANDS 10 10.10 10

Walter Greatorex
1877-1949

(♩ = 54-60)

UNISON

The musical score is presented in three systems, each with a treble and bass staff. The key signature is two sharps (F# and C#), and the time signature is 4/4. The piece is marked 'UNISON' and has a tempo of 54-60 beats per minute. The notation includes various rhythmic values such as quarter, eighth, and sixteenth notes, as well as rests and dynamic markings like accents. The piece concludes with a double bar line.

All verses in Unison

1. Tell out, my soul, the greatness of the Lord!
Unnumbered blessings give my spirit voice;
Tender to me the promise of his word;
In God my Saviour shall my heart rejoice.

2. Tell out, my soul, the greatness of his Name!
Make known his might, the deeds his arm has done;
His mercy sure, from age to age the same;
His holy Name--the Lord, the Mighty One.

3. Tell out, my soul, the greatness of his might!
Powers and dominions lay their glory by
Proud hearts and stubborn wills are put to flight
The hungry fed, the humble lifted high.

4. Tell out, my soul, the glories of his word!
Firm is his promise, and his mercy sure
Tell out, my soul, the greatness of the Lord
To children's children and for evermore!

O God beyond all praising (Thaxted)

SATB - Bb Version

Gustav Holst, 1874-1934
Arranged and Orchestrated by
Sterling Procter

Dolce e espressivo

O God beyond all praising, we worship you to

for
for
day and sing the love amazing that songs cannot repay;

B

we can only wonder at every gift you send, at blessings without

we can only wonder at every gift you send, at blessings without

at every gift you send, at blessings without

at every gift you send, at blessings without

C

num - ber and mer - cies with - out end: we lift our hearts be - fore you and

num - ber and mer - cies with - out end: we lift our hearts be - fore you and

num - ber and mer - cies with - out end: we lift our hearts be - fore you and

num - ber and mer - cies with - out end: we lift our hearts be - fore you and

wait up - on your word, we ho - nor and a - dore you, our great and might - y Lord.

wait up - on your word,

wait up - on your word, we ho - nor and a - dore you, our great and might - y Lord.

wait up - on your word,

D

E

a tempo

F

mf Then hear, O gra - cious Sa - vior, ac -

mf Then hear, O gra - cious Sa - vior, ac -

mf Then hear, O gra - cious Sa - vior, ac -

mf Then hear, O gra - cious Sa - vior, ac -

cept the love we bring, that we who know your fa - - vor may

cept the love we bring, that we who know your fa - - vor may

cept the love we bring, that we who know your fa - - vor may

cept the love we bring, that we who know your fa - - vor may

serve you as our King; and wheth - er our to - mor - rows be

serve you as our King; and wheth - er our to - mor - rows be

serve you as our King; and wheth - er our to - mor - rows be

serve you as our King; and wheth - er our to - mor - rows be

filled with good or ill, we'll tri-umph through our sor - rows and

filled with good or ill, we'll tri-umph through our sor - rows and

filled with good or ill, we'll tri-umph through our sor - rows and

filled with good or ill, we'll tri-umph through our sor - rows and

H

rise to bless you still: to mar - vel at your beau - ty and

rise to bless you still: to mar - vel at your beau - ty and

rise to bless you still: to mar - vel at your beau - ty and

rise to bless you still: to mar - vel at your beau - ty and

glo - ry in your ways, and make a joy - ful du - ty our

glo - ry in your ways, and make a joy - ful du - ty our

glo - ry in your ways, and make a joy - ful du - ty our

glo - ry in your ways, and make a joy - ful du - ty our

J *lento* *rall. e tenuto* *a tempo*

sac - ri - fice of praise.

sac - ri - fice of praise.

sac - ri - fice of praise.

sac - ri - fice of praise.

HOW GREAT THOU ART

For S.A.T.B. Voices and Organ Accompaniment
with optional Brass and Timpani**

Setting by
PAUL LEDDINGTON WRIGHT

Words and Music by
STUART K. HINE

Stately (♩ = 72)

Soprano
Alto

unis. *mp*

Tenor
Bass

unis. *mp*

O Lord my

Stately (♩ = 72)

Organ

f

mp

VS. 1

3

God, when I in awe-some won - der — con - si - der all the *worlds thy hand hath

*Author's original word is "works."

**Conductor's Score, 2 B♭ Trumpets, Horn, Trombone, Opt. Trombone 2 (in lieu of Horn), Tuba, and
and Timpani: Code C 5823B

6

made, — I see the stars, I hear the *roll-ing thun - der, — thy power through-

9

REFRAIN

out the u - ni - verse dis - played. — Then sings my soul, my Sav - ior God, to

12

thee: — how great thou art, — how great thou art! — Then sings my

*Author's original word is "mighty."

How Great Thou Art

15

soul, my Sav-ior God, to thee: _____ how great thou art, how great thou

18

mp VS. 2

art! _____ When through the woods and for-est glades I

21

wan-der, _____ and hear the birds sing sweet-ly in the trees; _____ *mp*

when I look

24

down from loft - y moun - tain gran - deur, and hear the

REFRAIN

26

S.A. *mf*

Then sings my soul, my Sav-ior God, to
mf

brook, and feel the gen-tle breeze.

mf

29

thee: how great thou art, how great thou art! Then sings my

32

soul, my Sav - ior God, to thee: _____ how great thou art, how great thou _

VS. 3

mp

35

art! And when I think that God, his Son not

mp

mp

38

spar - ing, _ sent him to die, I scarce can take it in, _____ that on the

41

cross, my bur - den glad - ly bear - ing, he bled and

REFRAIN

43

died to take a - way my sin. Then sings my soul, my Sav - ior God, to

46

thee: how great thou art, how great thou art! Then sings my

soul, my Sav-ior God, to thee: how great thou art, how great thou

art!

f *cresc.* *poco rit.*

f *ff* *a tempo*

When Christ shall come with shout of ac-cla - ma - tion and take me

58

mf

home, what joy shall fill my heart! — Then *I shall bow in hum - ble a - do -

61

REFRAIN

ra - tion, — and there pro - claim, "my God, how great thou art." — Then sings my

64

soul, my Sav - ior God, to thee, — how great thou art, — how great thou

*Author's original words are "shall I bow."

How Great Thou Art

Then sings my soul, my Sav-ior God, to thee, then sings my soul, my

67

art! — Then sings my soul, my Sav-ior God, to thee, then sings my soul, how great thou

molto rall.

God, how great thou art!

70

art, — how — great thou art!

ff

molto rall.