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Edward C. Bairstow

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**Organ  
accompaniments**

to the unison verses  
of 24 hymn-tunes from  
*The English Hymnal*

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# ORGAN ACCOMPANIMENTS

to the Unison Verses of Twenty-four  
Hymn-tunes from *The English Hymnal*

By **EDWARD C. BAIRSTOW**

The hymns are printed in the order in which they appear in *The English Hymnal*. Thanks are due to the English Hymnal Committee for permission to reprint the melody of No. II and the words of No. XVI, and to Messrs. Gwenlyn Evans & Son, Carnarvon, for the melody of No. V. The words of No. XXIII are not reprinted, but can be found in *The English Hymnal*.

1941

E. C. B

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## I

## LO! HE COMES WITH CLOUDS DESCENDING

7 Helmsley

ENGLISH MELODY OF THE 18th CENTURY

Verse 4

VOICES

Yea, A - men! let all a - dore thee,

ORGAN

High on thine e - ter - nal throne;

Sa - viour, take the power and glo - ry:

*piu f*

Claim the King - dom for thine

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written in a treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics are "Claim the King - dom for thine". The piano accompaniment is written in a grand staff (treble and bass clefs) with a key signature of one sharp and a common time signature. It features a steady eighth-note accompaniment in the right hand and a bass line in the left hand.

own: O come quick - ly,

*mf Sw.*

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line lyrics are "own: O come quick - ly,". The piano accompaniment includes a dynamic marking of *mf* and a tempo marking of *Sw.* (Sostenuto). The piano part features a steady eighth-note accompaniment in the right hand and a bass line in the left hand.

O come quick - ly, O come

*Gt.*

*f*

*Ped.*

The third system of the musical score continues the vocal line and piano accompaniment. The vocal line lyrics are "O come quick - ly, O come". The piano accompaniment includes a dynamic marking of *f* and a marking for *Ped.* (Pedal). The piano part features a steady eighth-note accompaniment in the right hand and a bass line in the left hand.

quick - ly! Al - le - lu - ja! Come, Lord, come.

*ff Tuba*

*Gt. ff*

The fourth system of the musical score concludes the vocal line and piano accompaniment. The vocal line lyrics are "quick - ly! Al - le - lu - ja! Come, Lord, come." The piano accompaniment includes dynamic markings of *ff* for *Tuba* and *Gt.* (Guitar). The piano part features a steady eighth-note accompaniment in the right hand and a bass line in the left hand.

## II HARK, HOW ALL THE WELKIN RINGS

23 Dent Dale

ENGLISH TRADITIONAL MELODY

Verses 5 and 8

5 Hail the heavenly Prince of Peace! Hail the Sun of right- eous ness!  
8 Now dis- play thy sav- ing power, Ru - ined na - ture to - re - store,

Light and life to all he brings, Risen with heal- ing in his wings.  
Now in mys - tic u - nion join Thine to ours, and ours to thine.

## III O COME ALL YE FAITHFUL

28 Adeste Fideles\*

COMPOSER UNKNOWN  
PROBABLY 18th CENTURY

Verse 4

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

Ped.

\* Also Hymn 614, verse 7.

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

*più f*

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

*mf* *f* *ff*

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

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

# IV BETHLEHEM, OF NOBLEST CITIES

40 Stuttgart

Adapted from a melody in  
'PSALMODIA SACRA,' GÖTTA, 1715.

Verse 5

Ho - ly Je - su, in thy bright - ness To the Gen - tile world dis - played,

*f*

Ped.

With the Fa - ther and the Spi - rit, End - less praise to

*piu f*

thee be paid. - men.

*ral - len - tan do*

## V

# WHO IS THIS WITH GARMENTS GORY

108 Ebenezer (Ton-y-botel)

WELSH HYMN MELODY

Verse 4

Hail! All - hail! Thou Lord of - glo - ry! Thee, our - Fa - ther,

*Full Sw. mf*

Ped. 16ft. open

*simile*



thee we own A - bram heard not of our sto - ry,

*simile*

Gt. Sw.

Is - rael n'er our Name hath known. But, Re - deem - er,

Gt.

thou hast sought us, Thou hast heard thy child - ren's wail,

Thou with thy dear Blood hast brought us: Hail! Thou might-y Vic - tor, hail!

*sim.*

*rall.*

Gt. Sw. *sim.*

## HAIL THE DAY THAT SEES HIM RISE

## 143. Llanfair

MELODY by R. WILLIAMS, 1817

Verses 6 and 7

6 Lord, though part - ed from our sight, Al - le - lu - ya!  
 7 There we shall with thee re - main, Al - le - lu - ya!

Verse 6, *p* (Sw.)  
 Verse 7, *f* (Gt.)

Far a - bove yon a - zure height, Al - le - lu - ya!  
 Part - ners of thine end - less reign; Al - le - lu - ya!

Grant our hearts may thi - ther rise, Al - le - lu - ya!  
 There thy face un - cloud - ed see, Al - le - lu - ya!

*cresc.* *più f*

Seek - ing thee be - yond the skies. Al - le - lu - ya!  
 Find our heaven of heavens in thee. Al - le - lu - ya!

*ff Allargando* (Verse 7.)

# VII SEE THE CONQUEROR MOUNTS IN TRIUMPH

145 In Babilone

DUTCH TRADITIONAL MELODY

Verses 2, 4 and 7

VOICES

2 Who is\_ this that comes in\_ glo - ry, With the\_ trump of\_ 4 and 7 Glo - ry\_ be to God the\_ Fa - ther; Glo - ry\_ be to\_

MANUALS

Tuba, or Gt. reed\*

Gt. *f*

PEDAL

ju - bi - lee? Lord of\_ bat - tles God of\_ ar - mies, God the\_ Son, Dy - ing, risen, as - cend - ing for us,

He has\_ gained the\_ vic - to - ry; He who on the Who the\_ heaven - ly\_ realm has\_ won; Glo - ry\_ to the

Gt.

*dim.* *mf*

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

cross did suf - fer, He who from the grave a - rose, —  
 Ho - ly Spi - rit; To One God in per - sons Three; —

Tuba.

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

*cresc.*

Verse 2      Verses 4 and 7

spoiled the — foes. glo - ry, — be.      A - men.

*allargando*      *ff*

VIII  
THE ETERNAL GIFTS OF CHRIST THE KING

175 Aeterna Christi Munera

Melody from GUIDETTI,  
'DIRECTORIUM CHORI', 1582

FULL

1. The e-ter-nal gifts of Christ the King, The A-pos-tles'

Detailed description: This system contains the first line of music. It features a vocal line on a treble clef staff and a piano accompaniment on grand staff (treble and bass clefs). The key signature has one flat (B-flat). The tempo/mood is marked 'FULL'. The lyrics are '1. The e-ter-nal gifts of Christ the King, The A-pos-tles'.

glo - rious deeds, we sing; And while due hymns of praise we pay,

Detailed description: This system contains the second line of music. It continues the vocal line and piano accompaniment from the first system. The lyrics are 'glo - rious deeds, we sing; And while due hymns of praise we pay,'.

MEN

Our thank-ful hearts cast grief a - way. 2. The Church in Sw.

*mf*  
Gt. diap.

Sw. to Ped.

Detailed description: This system contains the third line of music. It features a vocal line for 'MEN' and a piano accompaniment. The lyrics are 'Our thank-ful hearts cast grief a - way. 2. The Church in Sw.'. There are performance instructions: '*mf* Gt. diap.' and 'Sw. to Ped.'.

these her prin - ces boasts, These vic - tor chiefs of war-rior

Detailed description: This system contains the fourth line of music. It continues the vocal line and piano accompaniment. The lyrics are 'these her prin - ces boasts, These vic - tor chiefs of war-rior'.

hosts; The sol-diers of the heaven-ly hall, \_\_\_\_\_ The light that

Sw. Gt.

Gt. to Ped. *f* Sw. to Ped.

rose on earth \_\_\_\_\_ for all.

WOMEN AND BOYS

3. 'Twas thus the yearn ing faith \_\_\_\_\_ of Saints, Th'un-conquered

*p dolce e legato*

senza Ped.

hope that nev-er faints, The love of Christ that knows not shame,

The prince of this world ov - er - came.

*dim.*

*ped.*

Detailed description: This system contains a vocal line and piano accompaniment. The vocal line is in a single staff with a treble clef and a key signature of one flat. The lyrics are "The prince of this world ov - er - came." The piano accompaniment consists of two staves (treble and bass clefs) with a grand staff bracket. It features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. A dynamic marking of *dim.* is placed above the piano part towards the end of the system. A *ped.* (pedal) marking is located below the bass staff.

**FULL**

4. In these the Fa - ther's glo - ry shone; In these the

*s* *d.* *mf*

Detailed description: This system begins with the word "FULL" in bold capital letters. It contains a vocal line and piano accompaniment. The vocal line has the lyrics "4. In these the Fa - ther's glo - ry shone; In these the". The piano accompaniment is more complex, with a treble staff featuring chords and a bass staff with a rhythmic accompaniment. Dynamic markings include *s* (piano), *d.* (diminuendo), and *mf* (mezzo-forte).

will of God the Son; In these ex - ults the Ho - ly Ghost;

*s* *mf* *s*

Detailed description: This system continues the vocal and piano parts. The vocal line has the lyrics "will of God the Son; In these ex - ults the Ho - ly Ghost;". The piano accompaniment continues with similar textures, including chords and moving lines. Dynamic markings include *s* (piano), *mf* (mezzo-forte), and another *s* (piano).

Through these re - jice the heav - en - ly host.

*mf* *cresc.* *ff*

Detailed description: This system concludes the page with the vocal line and piano accompaniment. The vocal line has the lyrics "Through these re - jice the heav - en - ly host." The piano accompaniment features a crescendo leading to a fortissimo (*ff*) section. Dynamic markings include *mf* (mezzo-forte), *cresc.* (crescendo), and *ff* (fortissimo).

If it is impossible to use the harmonies for the choir, this verse may be sung in unison. In that case the small notes in the organ part should be played.

**CHOIR**

*p* 5. Re-deem-er, hear us, of thy love,— That, with this glo-ri-ous band a -

*p* *poco*

*pp*

*Pcd.*

-bove,— Here - af - ter of thine end-less grace, Thy ser-vants

*mf* *dim. sempre*

*mf* *dim. sempre*

Thy ser-vants

*dim.*

al - so may *poco rall.* have place. A - men.

*pp* *pp*

*poco rall.* *pp* *pp*



# IX DISPOSER SUPREME

178 Old 104th

RAVENSCROFT'S PSALTER, 1621

Verses 3 and 6

3. Like clouds are they borne to do thy great will, And

Full Sw. *mf*

Gt. *f*

Sw. to Ped.

swift as the winds a - bout the world go; All

full of thy God - head, While earth li - eth still, They

Tuba

thun - der, they light - en, the wa - ters o'er - flow. 6. All hon - our and

Ped. *reed*

praise, do - mi - nion and might, To thee, Three in

One, e - ter - nal - ly be. Who pour - ing a -

*cresc. sempre*

Reed in

- round us thy glo - ri - ous light, Dost call us from

dark - ness thy glo - ry to see. A. men.

*ff* *cresc.* *fff*

X

COME, YE THANKFUL PEOPLE, COME

289 St. George

G. J. ELVEY, 1816-93

Verse 4

Then, thou Church tri - um - phant, come, Raise the song of har - vest - home;

*f legato*

Ped.

All be safe - ly gath - er - ed in, Free from sor - row, free from sin,

There for ev - er pu - ri - fied In God's gar - ner to a - bide:

*cresc.*

Ped.

Come, ten thou - sand An - gels, come, Raise the song of har - vest - home.

# XI ALLELUYA, SING TO JESUS

301 Hyfrydol

MELODY by H. PRICHARD, 1811-87

Verse 4

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

*f* 8ft

8 and 4ft

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

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

*piu f*

Heaven thy throne: Thou with - in - the

*piu f*

Tuba

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

Priest; Thou - on earth - both Priest - and

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

*rall.*

# XII LET ALL MORTAL FLESH KEEP SILENCE

318 Picardy

FRENCH TRADITIONAL CAROL

**FULL**  
*p*

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

**Ch. *p***

**Gt. *mp***

Ch. to Ped. (16ft open)

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

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

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

The musical score is written in a single system with four systems of music. The first system includes the vocal line and the beginning of the piano accompaniment. The piano accompaniment consists of a right-hand part with chords and a left-hand part with a steady bass line. The second system continues the vocal line and piano accompaniment. The third system continues the vocal line and piano accompaniment. The fourth system concludes the vocal line and piano accompaniment with a final chord. The score includes dynamic markings such as 'FULL', 'p', 'Ch. p', and 'Gt. mp'. There is also a performance instruction 'Ch. to Ped. (16ft open)' located between the first and second systems.

WOMEN AND BOYS

*mf* > > > *p*

2. King of Kings, yet born of Ma - ry, as of old on earth he stood,

*Gt. mf* *Sw. p*

senza Ped.

Lord of Lords, in hu - man ves - ture - in the Bo - dy and the blood -

*Gt.* *Sw.*

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

MEN

*mf*

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

MAN.

*Sw. mf*

*Gt. 8ft. mf*

PEDAL

on the\_ way, As the Light of light de - scend - eth

Sw. Gt. Gt. to Ped.

Detailed description: This system contains the first two lines of the musical score. The top line is the vocal melody in a treble clef. The second line is the piano accompaniment in a grand staff (treble and bass clefs). The third line is a guitar part in a treble clef. The fourth line is another guitar part in a bass clef. The lyrics are: "on the\_ way, As the Light of light de - scend - eth". Performance markings include "Sw." (Swell) above the piano accompaniment and "Gt." (Guitar) above the guitar parts. The instruction "Gt. to Ped." is placed below the bottom guitar line.

from the realms of end - less\_ day, That the powers of hell may

cresc. f dim. Gt. cresc. Sw. f dim. 32 ft.

Detailed description: This system contains the second two lines of the musical score. The vocal melody continues in the top line. The piano accompaniment and guitar parts continue in the lower staves. The lyrics are: "from the realms of end - less\_ day, That the powers of hell may". Performance markings include "cresc." (crescendo) above the vocal line, "f" (forte) above the piano accompaniment, and "dim." (diminuendo) above the vocal line. In the piano accompaniment, "Gt." (Guitar) is marked above the treble staff and "Sw. f" (Swell forte) is marked above the bass staff. "dim." is also marked above the bass staff. The instruction "32 ft." is placed below the bottom guitar line.

van - ish as the dark-ness clears a - way.

cresc. Gt. 32 in

Detailed description: This system contains the third two lines of the musical score. The vocal melody concludes in the top line. The piano accompaniment and guitar parts continue in the lower staves. The lyrics are: "van - ish as the dark-ness clears a - way.". Performance markings include "cresc." (crescendo) above the vocal line and "Gt." (Guitar) above the piano accompaniment. The instruction "32 in" is placed below the bottom guitar line.



**FULL**  
*mf*

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

*Gt. mf*

Full Sw.

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

*Gt. mf*

*cresc.*

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

Sw. *Gt. f*

*ff*

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

*cresc. al fine*

XIII

ALL HAIL THE POWER OF JESU'S NAME

364 Miles Lane

W. SHRUBSOLE, 1760-1806

Verses 5 and 7

5. Hail him, ye heirs of Da - vid's line, Whom Da - vid Lord did  
 7. Let eve - ry tribe and eve - ry tongue To him their hearts en -

MANUALS  
 Tuba  
 PEDAL

call;                    The God In - car - nate, Man Di - vine, }  
 - thral,                Lift high the u - ni - ver - sal song, } And crown him,

crown him, crown him, crown him Lord of all.

cresc.                    ff                    rall. in verse 7

XIV

ALL PEOPLE THAT ON EARTH DO DWELL

365 Old Hundredth

Melody from the GENEVAN PSALTER, 1551

Verses 3 and 5

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

This system contains the first two lines of music. The vocal line begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The lyrics are "3. O en - ter then his gates with praise, Ap - proach with joy his". The piano accompaniment consists of two staves: a right-hand staff with a treble clef and a left-hand staff with a bass clef. The right-hand staff includes parts for Tuba and Gt. (Guitar). The music features a mix of quarter and eighth notes, with some rests and dynamic markings like *ff*.

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

This system contains the third and fourth lines of music. The vocal line continues with the lyrics "courts un - to; Praise, laud, and bless his name al -". The piano accompaniment continues with Tuba and Gt. parts. The notation includes various note values and rests, with dynamic markings such as *ff*.

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

This system contains the fifth and sixth lines of music. The vocal line has the lyrics "- ways, For it is seem - ly so to do.". The piano accompaniment continues with Tuba and Gt. parts. The notation includes various note values and rests, with dynamic markings such as *ff*.

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

This system contains the seventh and eighth lines of music. The vocal line begins with the lyrics "5. To Fa - ther, Son, and Ho - ly Ghost,.". The piano accompaniment continues with Tuba and Gt. parts. The notation includes various note values and rests, with dynamic markings such as *ff*.

The God whom heaven and earth a -

This system contains the first two measures of the piece. The vocal line begins with a whole note 'The' in the first measure and a half note 'God' in the second. The piano accompaniment features a steady eighth-note bass line and a more active treble line with chords and moving lines.

- dore, From men and from the

The second system continues the vocal line with a half note '- dore,' in the first measure, followed by 'From' (half note), 'men' (quarter note), and 'and from the' (quarter notes) in the second measure. The piano accompaniment continues with similar rhythmic patterns.

an - gel - - host Be

The third system features a half note 'an - gel - - host' in the first measure and a half note 'Be' in the second. The piano accompaniment includes some chordal textures and moving lines.

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

The final system contains a half note 'praise and glo - ry' in the first measure, followed by 'ev - er - more.' (half note) in the second. The piece concludes with a double bar line and a final chord in the piano part.

CITY OF GOD, HOW BROAD AND FAR

375 Richmond

Adapted from T. HAWEIS, 1734-1820  
by S. WEBBE (the younger)

Verse 5

In vain the sur - ge's an - gry shock, In vain the drift - ing  
\*In vain the sur - ge's an - gry shock, In vain the drift - ing sands:

sands: Un - harmed up - on the e - ter - nal Rock The e - ter - nal Ci - ty stands.  
Un - harmed up - on the e - ter - nal Rock The e - ter - nal Ci - ty stands.

*mf* *cresc.*

\*The uppermost part in the organ accompaniment may be used as a descant

XVI

JUDGE ETERNAL, THRONED IN SPLENDOUR

423 Rhuddlan

WELSH TRADITIONAL MELODY

Verses 1 and 3

I Judge e - ter - nal, throned in splen - dour, Lord of lords and King of kings,

With thy liv - ing fire of judge - ment Purge this realm of bit - ter things:

So - lace all its wide do - min - ion With the heal - ing of thy wings.

The first system of the musical score consists of a vocal line and piano accompaniment. The key signature is G major (one sharp). The vocal line begins with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment features a steady eighth-note pattern in the right hand and a similar pattern in the left hand, with some chords and rests.

3. Crown, O God, thine own en - deav - our: Cleave our dark - ness with thy sword:

The second system continues the musical score. The vocal line starts with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment is more active, with a complex eighth-note pattern in the right hand and a similar pattern in the left hand, including some chords and rests.

Feed the faint and hun - gry hea - then With the rich - ness of thy Word:

The third system continues the musical score. The vocal line starts with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment features a steady eighth-note pattern in the right hand and a similar pattern in the left hand, with some chords and rests.

Cleanse the bo - dy of this em - pire Through the glo - ry of the Lord.

The fourth and final system of the musical score. The vocal line starts with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment features a steady eighth-note pattern in the right hand and a similar pattern in the left hand, with some chords and rests.

# XVII O GOD, OUR HELP IN AGES PAST

450 St Anne

Probably by DR. CROFT, 1678-1727

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

Verses 3 and 6

3. Be - fore the hills in or - der stood, Or earth re-ceived her frame,

Be- or - der stood, And frame,

*meno f*

Detailed description: This system contains the first two systems of the musical score. The first system features a vocal line with lyrics '3. Be - fore the hills in or - der stood, Or earth re-ceived her frame,' and a piano accompaniment. The piano part includes dynamic markings 'f' and 'meno f'. The second system continues the vocal line with 'Be- or - der stood, And frame,' and the piano accompaniment.

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

From thou art God, To

*sempre cresc. al fine*

*ff*

*sempre cresc. al fine*

Detailed description: This system contains the second and third systems of the musical score. The second system features a vocal line with lyrics 'From ev-er-last-ing thou art God, To end-less years the same.' and a piano accompaniment. The piano part includes dynamic markings 'p.' and 'sempre cresc. al fine'. The third system continues the vocal line with 'From thou art God, To' and the piano accompaniment, which also includes 'sempre cresc. al fine' and 'ff' markings.

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

Reed

Tuba

*piu f*

Detailed description: This system contains the first two lines of the hymn. The top staff is the vocal line with lyrics. The bottom two staves are the piano accompaniment. The key signature has one sharp (F#) and the time signature is 2/4. The piano part features a steady bass line and chords in the right hand. A 'Reed' marking is placed below the piano part, and a 'Tuba' marking is placed to the right of the piano part. The dynamic marking *piu f* is also present.

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

Reed off

Double Pedal

Detailed description: This system contains the next two lines of the hymn. The top staff is the vocal line with lyrics. The bottom two staves are the piano accompaniment. The piano part continues with the same accompaniment pattern. A 'Reed off' marking is placed below the piano part, and a 'Double Pedal' marking is placed below the piano part. The dynamic marking *ff* is present at the end of the system.

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

Detailed description: This system contains the first two lines of the hymn, repeated. The top staff is the vocal line with lyrics. The bottom two staves are the piano accompaniment. The piano part continues with the same accompaniment pattern.

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

*ff*

Detailed description: This system contains the next two lines of the hymn, repeated. The top staff is the vocal line with lyrics. The bottom two staves are the piano accompaniment. The piano part continues with the same accompaniment pattern. The dynamic marking *ff* is present at the end of the system.



# XVIII O WORSHIP THE KING

466 Hanover

Probably by DR. CROFT, 1678-1727

Verses 2 and 6

2. O tell of his might, O sing of his grace, Whose robe is the

*Gt. f*  
Tuba  
Ped

light, Whose ca - no - py space. His cha-riots of wrath the dark

*Gt. cresc.*  
Tuba to Ped

thun-der-clouds form, And dark is his path on the wings of the storm.

Reeds, 8 & 16ft.

Tuba  
*ff*  
Gt. to Ped.

6. O meas - ure - less Might, In - ef - fa - ble Love, While

An - gels de - light To hymn thee a - bove, Thy

hum-bler cre - a - tion, Though fee - ble their lays, With

*cresc. al fine*

true a - dor - a - tion Shall sing to thy praise.

*ff* *allargando*

# XIX THE CHURCH'S ONE FOUNDATION

489 Aurelia

S.S. WESLEY, 1810-76

Verse 2

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

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

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

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

# XX THREE IN ONE, AND ONE IN THREE

501 Capetown

Adapted from a Chorale by F. FILITZ, 1804-76

Verse 4

Three in One, and One in Three, Dark-ling here we wor-ship thee;

*mf* Sw. reeds  
Gt. Diaps.

Gt. 8 & 4ft.

Sw. to Ped. 16 32

With the Saints here - af - ter we Hope to bear the palm.

32ft. in

# XXI LET US, WITH A GLADSOME MIND

532 Monkland

Melody from 'Hymn Tunes of the United Brethren' (1824) arranged by J. WILKES (1861)

Verses 2 and 9

2. Let us blaze his name a - broad, For of gods he is the God:  
9. Let us, with a glad-some mind, Praise the Lord, for he is kind:

For his mer-cies ay en - dure, Ev - er - faith - ful, ev - er sure.

Ped. *ff*

# XXII PRAISE TO THE LORD

536 Hast du denn, Jesu

Melody from STRALSUND GESANGBUCH, 1665

Verse 7

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

Gt. Full Sw. coupled

Tuba

Detailed description: This system contains the first four measures of the piece. It features a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics are "Praise to the Lord! O let all that is in me a -". Below the vocal line is a piano accompaniment consisting of a grand staff with a treble and bass clef. The piano part includes a grand staff for the right hand (Gt. Full Sw. coupled) and a single staff for the Tuba. The piano accompaniment features a steady eighth-note bass line in the tuba and a more complex harmonic structure in the grand staff.

-dore him! All that hath life and breath

simile

Detailed description: This system contains the next four measures of the piece. The vocal line continues with the lyrics "-dore him! All that hath life and breath". The piano accompaniment continues with the same instrumentation as the first system. The word "simile" is written below the piano part, indicating that the accompaniment should be played in a similar style to the previous section. The system concludes with a final cadence in both the vocal and piano parts.

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

*cresc.*

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

Glad - ly for ay we a - dore him.

# GOD OF OUR FATHERS

558 Folkingham

From the 'SUPPLEMENT TO THE NEW VERSION', 1708

Verses 1 and 5

Verse 1

Sw.  
Gt. Diaps  
Sw. to Ped.

dim.

Verse 5

Sw. reeds  
8 & 16ft.

Ped. 8ft. Sw. cpld.

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a rest followed by a series of eighth and quarter notes. The piano accompaniment features a complex texture with many beamed notes and rests. A large slur covers the piano accompaniment across the first two measures. The text 'Sw. reeds 8 & 16ft.' is written above the piano staff, and 'Ped. 8ft. Sw. cpld.' is written below it.

Sw. *ff*

Ot. 8ft.

The second system continues the piano accompaniment. The vocal line is not present. The piano accompaniment has a similar texture to the first system. A dynamic marking '*ff*' is placed above the piano staff, and 'Ot. 8ft.' is written below it.

Sw.

Ot. *cresc.*

16 & 8ft. Sw. cpld.

Ot. to Ped. *f*

The third system continues the piano accompaniment. The vocal line is not present. The piano accompaniment features a dynamic marking '*cresc.*' and 'Ot. to Ped. *f*'. The text '16 & 8ft. Sw. cpld.' is written below the piano staff.

*ff*

*f*

*dim.*

The fourth system continues the piano accompaniment. The vocal line is not present. The piano accompaniment features dynamic markings '*ff*', '*f*', and '*dim.*'.



# XXIV THE GOD OF ABRAHAM PRAISE

646 Leoni

Adapted from a Hebrew melody

Verses 4 and 6

4. There dwellsthe Lord our King, The Lord our Right-eous - ness, Tri -

*mf*  
Full Sw.

- um-phant o'er the world and sin, The Prince of Peace; On

*f*

Gt.

Gt. to Ped. *f*

Si - on's sa - cred height His king - dom he main -

*cresc.*

- tains, - And glo-rious with his Saints in light For - ev - er reigns.

6. The God who reigns on high The great Arch- an - gels sing, And

Ped. *ff*

'Ho - ly, Ho - ly, Ho - ly; cry, 'Al - might - y King! Who

was, and is, the same, And ev - er - more shall be: — E -

- ter - nal Fa - ther, great I — AM, We — wor - ship thee?



