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My Song Is Love Unknown

Samuel Crossman, 1624-1683

Rhosymedre
John David Edwards, c. 1805-1885

Moderately Slowly; Devotionally

Solo or all Sopranos

p My song is love un - known, My Sav - ior's love to me; Love

to the love - less shown That they might love - ly be. O

who am I, That for my sake My Lord should take Frail

flesh, and die? My Lord should take Frail flesh, and die?

Lord Christ, When First Thou Cam'st to Men

Walter Russell Bowie, 1882-

Mit Freuden zart
Bohemian Brethren's Kirchengesang, 1566

Flowing; moderately slow; meditatively

Soprano Solo

p Lord Christ, when first thou cam'st to men, Up -

on a cross they bound thee, And mocked thy sav - ing king-ship then By

thorns with which they crowned thee; And still our wrongs may weave thee now New

thorns to pierce that stead - y brow, And robe of sor - row round thee.

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Preferably unaccompanied
Sopranos and Altos

p O aw - ful love, which found no room In life where sin de -

Baritone

(20) nied thee, And, doomed to death, must bring to doom The

(25) pow'r which cru - ci - fied thee, Till not a stone was left on stone, And

(30) all a na - tion's pride o'er-thrown, Went down to dust be - side thee!

p

Lord Jesus, Think on Me

Synesius of Cyrene, 375-430
Tr., Allen W. Chatfield, 1808-1896

Southwell
William Damon's *Psalter*, 1579, alt.

Rather slowly; Meditatively



⑤

St. 1, 2, and 3, preferably unaccompanied:

1. Lord Je - sus, think on me, And purge a - way my sin;
2. Lord Je - sus, think on me, With care and woe op - pressed;
3. Lord Je - sus, think on me, Nor let me go a - stray;

Note: Trio may sing one or more stanzas

⑩

From earth-born pas - sions set me free, And make me pure with - in.
Let me thy lov - ing ser - vant be, And taste thy prom - ised rest.
Through dark - ness and per - plex - i - ty Point thou the heav'n - ly way.

Draw Nigh to Thy Jerusalem

Jeremy Taylor, 1613-1667
Version in *The Sarum Hymnal*, 1868, alt.
Adapted, David N. Johnson

Farley Castle
Henry Lawes, 1596-1662

Moderate tempo with energy

Ho - san - na to the Lord of ⁽⁵⁾all. *full-bodied, rich tone*

Ho - san - na, ho - san - na to the Lord of all. Draw

Ho - san - na, ho - san - na to the Lord, the Lord of all.

Moderate tempo with energy

Unison

nigh to thy Je - ru - sa - lem, O Lord, Thy faith - ful peo - ple

⁽¹⁰⁾ cry with one ac - cord, Ride on tri - um - phant - ly; be - hold we ⁽⁹⁾

no breath ⁽¹⁵⁾ lay Our pas - sions, lusts, and proud wills in thy way. *mf*

The musical score is written for voice and piano. It features a key signature of one sharp (F#) and a common time signature (C). The tempo is marked 'Moderate tempo with energy'. The score is divided into several systems. The first system includes a vocal line and a piano accompaniment. The second system continues the vocal line and piano accompaniment. The third system is marked 'Unison' and features a single melodic line. The fourth system continues the unison line. The fifth system includes a vocal line and a piano accompaniment. The sixth system continues the vocal line and piano accompaniment. The seventh system includes a vocal line and a piano accompaniment. The eighth system continues the vocal line and piano accompaniment. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings (f, mf).

Let All Mortal Flesh Keep Silence

Liturgy of St. James
Tr., Gerard Moultrie, 1829-1885

Picardy
XVII cent. French Melody

Moderate

Piano introduction in G major, 2/4 time. The melody is in the right hand, starting on G4, moving up stepwise to D5, then down to G4. The left hand provides a simple harmonic accompaniment with chords and single notes.

⑤

Lyrical; rather subdued

Soprano and Alto. St. 1 and 2 accompanied or *a cappella*

Two vocal stanzas for Soprano and Alto. The first stanza is in G major, 2/4 time. The melody is in the right hand, starting on G4, moving up stepwise to D5, then down to G4. The left hand provides a simple harmonic accompaniment with chords and single notes. The lyrics are: 1. Let all mor - tal flesh keep si - lence, And with fear and trem - bling 2. King of kings, yet born of Mar - y, As of old on earth he

* Baritone
small notes, accompaniment, 1st stanza only

⑩

Vocal stanza 3 in G major, 2/4 time. The melody is in the right hand, starting on G4, moving up stepwise to D5, then down to G4. The left hand provides a simple harmonic accompaniment with chords and single notes. The lyrics are: stand; Pon - der noth - ing earth - ly mind - ed, For with bless - ing stood, Lord of lords in hu - man ves - ture, In the Bod - y

⑮

Vocal stanza 4 in G major, 2/4 time. The melody is in the right hand, starting on G4, moving up stepwise to D5, then down to G4. The left hand provides a simple harmonic accompaniment with chords and single notes. The lyrics are: in his hand Christ our God to earth de - scend - and the Blood He will give to all the faith -

⑳

Vocal stanza 5 in G major, 2/4 time. The melody is in the right hand, starting on G4, moving up stepwise to D5, then down to G4. The left hand provides a simple harmonic accompaniment with chords and single notes. The lyrics are: eth, Our full hom - age to de - ful His own self for heav'n - ly mand. food.

25

mf

richer tone

30

mf

3. Rank on rank the host of heav - en Spreads its van-guard on the

Bring out countermelody in accompaniment

L.H. *mp*

Optional L.H. to assist in maintaining pitch

35

way, As the Light of light de - scend - eth From the realms of

Crown Him with Many Crowns

with optional trumpet

Matthew Bridges, 1800-1894
Godfrey Thring, 1823-1903

Diademata
George J. Elvey, 1816-1893

With vigor

All voices, unison

(10)

Crown him with man - y crowns, The Lamb up - on his throne; Hark!

[Opt. trumpet: melody]

(15)

how the heav'n - ly an - them drowns all mu - sic but its own. A

(20)

Wake, my soul, and sing Of him who died for thee, And

This system contains measures 20 through 24. It features a vocal line in treble clef and a piano accompaniment in treble and bass staves. The key signature is one sharp (F#). The lyrics are: "wake, my soul, and sing Of him who died for thee, And".

hail him as thy match-less King Through all e - ter - ni - ty.

[Tpt. tacet]

This system contains measures 25 through 29. The vocal line continues with the lyrics: "hail him as thy match-less King Through all e - ter - ni - ty." The piano accompaniment includes a marking of *mf* (mezzo-forte) at the end of measure 29. A bracketed instruction "[Tpt. tacet]" is placed below the piano staff in measure 29.

(25)

This system contains measures 30 through 34. It features a vocal line in treble clef and a piano accompaniment in treble and bass staves. The key signature is one sharp (F#). The lyrics are: "Crown him the Lord of life, Who triumphed o'er the grave, And".

Men rich, bold tone

(30)

Crown him the Lord of life, Who triumphed o'er the grave, And

This system contains measures 35 through 39. The vocal line continues with the lyrics: "Crown him the Lord of life, Who triumphed o'er the grave, And". The piano accompaniment includes a marking of *f* (forte) at the beginning of measure 35.

Crown Him with Many Crowns

Trumpet part

8

(10)

f

(15)

(20)

(25) 4

(29) Men's voices begin here 16

(45) acc. 4

(49) Choir begins here 16

(65) faster *f*

(70) 2

Detailed description: This is a musical score for the trumpet part of the hymn 'Crown Him with Many Crowns'. The score is written on a single staff in G major (three sharps) and common time (C). It consists of eight lines of music. The first line starts with a treble clef and a key signature of three sharps. It features a whole rest for 8 measures, followed by a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, and a half note B4. A dynamic marking of *f* (forte) is placed below the first quarter note. The second line continues with a half note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a half note G4. The third line starts with a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, and a half note A4. The fourth line continues with a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, and a half note A4. The fifth line starts with a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, and a half note A4. The sixth line features a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, and a half note A4. The seventh line is marked with a double bar line and a key signature change to G minor (three flats). It starts with a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, and a half note A4. The eighth line continues with a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, and a half note A4. The score includes various musical notations such as rests, notes, beams, and dynamic markings. Measure numbers are indicated in circles above the staff: 8, 10, 15, 20, 25, 29, 45, 49, 65, and 70. Some measures are marked with a '4' or '2' below the staff, possibly indicating a repeat or a specific rhythmic value. The score ends with a double bar line and a key signature change to G minor.

The King of Love My Shepherd Is

Based on Psalm 23
Henry Williams Baker, 1821-1877

St. Columba
Traditional Irish Hymn Melody

Tenderly; Moderate

Soloist or all Sopranos

mp 1. The King of love my shep - herd is, Whose good - ness
3. In death's dark vale I fear no ill With thee, dear

(5)

fail - eth nev - er; I noth - ing lack if
Lord, be - side me, Thy rod and staff my

(10)

I am his, And he is mine for ev - - er.
com - fort still, Thy Cross be - fore to guide me.

(15)

Soloist or all Baritones

(20)

mp 2. Where streams of liv - ing wa - ter flow; My ran - somed
4. Thou spreads't a ta - ble in my sight; Thy unc - tion

(25)

soul grace he lead - eth, And where the ver - dant
be - stow - eth; And O what trans - port

(30)

pas - tures grow With food ce - les - tial feed - eth.
and de - light From thy pure chal - ice flow - eth!

(35)

f 5. And so through all the length of days Thy good - ness

f acc. optional

My Shepherd Will Supply My Need

with optional flute

Psalm 23

Paraphrased by Issac Watts, 1674-1748

Southern Harmony, 1835

Moderate. Smoothly Flowing

(5)

All voices, unison

mf 1. My Shep - herd
f 3. The sure pro -

First time *mf*
Second time *f*

(10)

will sup - ply my need; Je - ho - vah is his Name;
vi - sions of my God at - tend me all my days;

(15)

In pas - tures fresh he makes me feed, be - side the
O may thy house be mine a - bode, and all my

(20)

liv - ing stream. *mf* He brings my wan - d'ring spir - it
work be praise! *f* There would I find a set - tled

My Shepherd Will Supply My Need

Flute Part

Moderate

Moderate

35

p

40

45

50

sempre p

55

60

65

69

7

5

10

15

20

25

30

35

Be Thou My Vision

Ancient Irish

Tr., Mary Byrne, 1880-1931

Versified by Eleanor Hull, 1860-1935

Slane

Ancient Irish Melody

Andante

All voices, unison

(5)

mf Be thou my Vi - sion, O Lord of my heart; Naught be all

(10)

else to me, save that thou art; Thou my best thought, by

(15)

day or by night, Wak - ing or sleep - ing, thy pres - ence my Light.

(20)

Baritones

Be thou my Wis - dom, and thou my true Word, I ev - er

Words taken from THE POEM BOOK OF THE GAEL published by Chatto and Windus Ltd., London. Reprinted by permission.

(25)

with thee and thou with me, Lord: Thou my great Fa - ther,

(30)

I thy true son; Thou in me dwell-ing, and I with thee one.

(35)

SAB, unaccompanied if desired; or Soprano solo, accompanied

p Rich- es I heed not, nor man's emp- ty praise, Thou mine in-

(40)

her - it - ance, now and al - ways; Thou and thou on - ly,

(45)

first in my heart, High King of heav-en, my Treas- ure thou art.

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