

HYMN MINIATURES  
FOR PIANO

John Carter

# Contents

|        |                              |    |                          |
|--------|------------------------------|----|--------------------------|
| 4      | Aberystwyth                  | 50 | Rhosymedre               |
| 6      | Azmon                        | 51 | St. Christopher          |
| 8      | Balm in Gilead               | 52 | St. Columba              |
| 9      | Beach Spring                 | 53 | Slane                    |
| 10     | Bereden väg för Herran       | 54 | Sojourner                |
| 11     | Consolation                  | 55 | Still, Still, Still      |
| 12     | Cradle Song                  | 56 | Stille Nacht             |
| 14     | Divinum mysterium            | 58 | Stuttgart                |
| 15     | Ellacombe                    | 60 | Sufferer                 |
| 16     | Es ist ein Ros               | 61 | Tallis' Canon            |
| 17     | Freu dich sehr               | 62 | Terra Patris             |
| 18     | Gethsemane                   | 64 | Une jeune pucelle        |
| 19     | Hallelujah! What a Savior    | 65 | Valet will ich dir geben |
| 20     | Hamburg                      | 66 | Veni, Emmanuel           |
| 21, 22 | Herzlich tut mich verlangen  | 68 | Vom Himmel hoch          |
| 24     | Herzliebster Jesu            | 70 | W żłobie leży            |
| 25     | Holy Manna                   | 71 | Were You There           |
| 26     | Hyfrydol                     | 72 | Wondrous Love            |
| 28     | In dulci júbilo              | 73 | Woodworth                |
| 29     | Kum Ba Yah                   |    |                          |
| 30     | Kuoartane                    | 74 | Index of Common Titles   |
| 32     | Lasst uns erfreuen           |    |                          |
| 33     | Laudes Domini                |    |                          |
| 34     | Llangloffan                  |    |                          |
| 35     | Martyrdom                    |    |                          |
| 36     | Maryton                      |    |                          |
| 38     | Near the Cross               |    |                          |
| 40     | Nettleton                    |    |                          |
| 41     | New Britain                  |    |                          |
| 42     | Nun komm, der Heiden Heiland |    |                          |
| 44     | Old Hundredth                |    |                          |
| 45     | Personent hodie              |    |                          |
| 46     | Puer nobis                   |    |                          |
| 48     | Resignation                  |    |                          |

## Index of Common Titles

|  |    |                                      |    |
|--|----|--------------------------------------|----|
| A Hymn of Glory Let Us Sing!           | 32 | Lord, Whose Love in Humble Service   | 10 |
| Ah, Holy Jesus                         | 24 | Love Divine, All Loves Excelling     | 26 |
| Alas! And Did My Savior Bleed          | 35 | My Song Is Love Unknown              | 50 |
| All Creatures, Worship God Most High!  | 32 | My Shepherd, You Supply My Need      | 48 |
| All Glory, Laud, and Honor             | 65 | Now All the Vault of Heaven Resounds | 32 |
| All People That on Earth Do Dwell      | 44 | O Christ, Your Heart, Compassionate  | 15 |
| All Praise to Thee, My God, This Night | 61 | O Come, O Come, Emmanuel             | 66 |
| All Who Hunger, Gather Gladly          | 25 | O Day of Rest and Gladness           | 15 |
| Alleluia! Sing to Jesus                | 26 | O God of Every Nation                | 34 |
| Amazing Grace, How Sweet the Sound     | 41 | O God, Why Are You Silent            | 21 |
| Awake, O Sleeper, Rise from Death      | 6  | O Lord, throughout These Forty Days  | 11 |
| Away in a Manger                       | 12 | Oh, For a Thousand Tongues to Sing   | 6  |
| Be Thou My Vision                      | 53 | O Holy Spirit, Root of Life          | 46 |
| Beneath the Cross of Jesus             | 51 | O Lord, Now Let Your Servant         | 30 |
| Bless Now, O God, the Journey          | 34 | O Master, Let Me Walk with You       | 36 |
| By All Your Saints                     | 42 | O Sacred Head, Now Wounded           | 21 |
| Chief of Sinners, Though I Be          | 18 | Of the Father's Love Begotten        | 14 |
| Come, Thou Fount of Every Blessing     | 40 | On Jordan's Bank the Baptist's Cry   | 46 |
| Come to Me, All Pilgrims Thirsty       | 10 | Our Father, by Whose Name            | 50 |
| Comfort, Comfort Now My People         | 17 | Our Father, We Have Wandered         | 21 |
| Crashing Waters at Creation            | 58 | Praise and Thanks and Adoration      | 17 |
| For All the Faithful Women             | 30 | Praise God, from Whom All Blessings  |    |
| From Heaven Above                      | 68 | Flow                                 | 44 |
| Go to Dark Gethsemane                  | 18 | Praise the One Who Breaks the        |    |
| God, Who Stretched the Spangled        |    | Darkness                             | 40 |
| Heavens                                | 25 | Prepare the Royal Highway            | 9  |
| Good Christian Friends, Rejoice        | 28 | Savior of the Nations, Come          | 42 |
| Hallelujah! What a Savior              | 19 | Savior, When in Dust to You          | 4  |
| Hear Us Now, Our God and Father        | 26 | Shout for Joy Loud and Long          | 45 |
| I Want Jesus to Walk with Me           | 54 | Signs and Wonders                    | 17 |
| Infant Holy, Infant Lowly              | 70 | Silent Night, Holy Night!            | 56 |
| Jesus, Keep Me Near the Cross          | 38 | Still, Still, Still                  | 55 |
| Just As I Am, without One Plea         | 73 | That Easter Day with Joy Was Bright  | 46 |
| Kum Ba Yah                             | 29 | The Day of Resurrection!             | 15 |
| Lo, How a Rose E'er Blooming           | 16 | The King of Love My Shepherd Is      | 52 |
| Lord of All Hopefulness                | 53 | The King Shall Come                  | 11 |
| Lord of Glory, You Have Bought Us      | 26 | There Is a Balm in Gilead            | 8  |

|                                     |    |
|-------------------------------------|----|
| They Crucified My Lord              | 60 |
| This Is My Father's World           | 62 |
| 'Twas in the Moon of Wintertime     | 64 |
| Wash, O God, Our Sons and Daughters | 10 |
| We All Are One in Mission           | 30 |
| We Come to You for Healing, Lord    | 35 |
| Were You There                      | 71 |
| What Wondrous Love Is This          | 72 |
| When I Survey the Wondrous Cross    | 20 |
| When Morning Gilds the Skies        | 33 |
| Ye Watchers and Ye Holy Ones        | 32 |

# Aberystwyth

setting, John Carter

Moderately, with freedom; sustained

The musical score is written for piano in 4/4 time with a key signature of one sharp (F#). It consists of four systems of music, each with a treble and bass clef staff. The first system begins with a dynamic marking of *mf*. The second system includes a *poco rit.* marking. The third system is marked *a tempo*. The fourth system concludes the piece with a final chord in the bass clef.

Tune: Joseph Parry, 1841–1903  
Setting © 2016 Augsburg Fortress. All rights reserved.

First system of musical notation. The treble clef staff contains a melody of quarter notes. The bass clef staff contains a bass line of chords and eighth notes. A *cresc.* marking is present in the second measure of the bass staff.

Second system of musical notation. The treble clef staff contains a melody of quarter notes. The bass clef staff contains a bass line of chords and eighth notes.

Third system of musical notation. The treble clef staff contains a melody of quarter notes. The bass clef staff contains a bass line of chords and eighth notes. A *f* marking is present in the first measure of the bass staff, and a *poco rit.* marking is present in the second measure of the bass staff.

Fourth system of musical notation. The treble clef staff contains a melody of quarter notes. The bass clef staff contains a bass line of chords and eighth notes. A *a tempo* marking is present in the first measure of the bass staff, a *dim.* marking in the second measure, and a *rit.* marking in the third measure. The system concludes with a *ten.* marking and a *mf* dynamic marking in the bass staff.

# Balm in Gilead

setting, John Carter

Leisurely; sustained

*mf*

*rit.*

*cresc.* *f* *a tempo*

*rit.* *a tempo*

*ten.* *mf*

Tune: African American spiritual  
 Setting © 2016 Augsburg Fortress. All rights reserved.

# In dulci jubilo

setting, John Carter

Brightly, but not too fast

The musical score is written for piano in 6/8 time. It consists of five systems of music. The first system begins with a forte (*f*) dynamic. The second system continues with similar rhythmic patterns. The third system shows a change in the bass line. The fourth system includes a *poco rit.* marking. The fifth system concludes with *a tempo cresc.*, *non rit.*, and *ff* markings.

Tune: German carol, 14th cent.

Setting © 2016 Augsburg Fortress. All rights reserved.



# Near the Cross

setting, John Carter

With quiet, sustained movement

The musical score is written for piano in 6/8 time, featuring a key signature of one flat (Bb). It consists of four systems of music, each with a treble and bass clef staff. The first system begins with a *mf* dynamic and includes a *rit.* marking. The second system starts with *a tempo* and includes a *poco rit.* marking. The third system also starts with *a tempo* and includes a *rit.* marking. The fourth system starts with *a tempo* and includes a *cresc.* marking. The score uses various musical notations including eighth notes, quarter notes, and chords, with some notes beamed together. There are also some rests and fermatas indicated.

Tune: William H. Doane, 1832–1915  
 Setting © 2016 Augsburg Fortress. All rights reserved.

*Hymn Miniatures for Piano*, by John Carter, ISBN 978-1-5064-1368-6  
 Published by Augsburg Fortress. Printed in U.S.A.  
 Duplication in any form prohibited without publisher's written permission.

*f*

The first system of music consists of two staves. The upper staff begins with a piano (*f*) dynamic marking. It features a series of chords and melodic lines, including a triplet of eighth notes. The lower staff provides a bass line with a steady eighth-note accompaniment.

*dim.* *poco rit.*

The second system continues the piece. The upper staff shows a gradual decrease in volume (*dim.*) and a slight slowing of tempo (*poco rit.*). The lower staff maintains its accompaniment, with some melodic movement in the right hand.

*mf a tempo* *poco rit.*

The third system features a moderate dynamic (*mf*) and a return to the original tempo (*a tempo*). A *poco rit.* marking appears towards the end of the system. The musical texture remains consistent with the previous systems.

*a tempo* *rit.* *R.H.*

The final system on the page begins with *a tempo* and includes a *rit.* (ritardando) marking. A specific annotation *R.H.* points to a chord in the right hand. The system concludes with a double bar line.

# Were You There

setting, John Carter

*Slowly and sombre*

*mf* *f* *rit.*

*mf a tempo*

*cresc.*

*ten.* *f* *ten.* *mf* *rit.* *a tempo*  
bring out melody

*ten.* *ten.* *rit.* *ten.* *ten.*

Tune: African American spiritual  
Setting © 2016 Augsburg Fortress. All rights reserved.