

The Open Hymnal

Choral Edition 2013

This Choir Book is a part of the Open Hymnal Project to create a freely distributable, downloadable database of Christian hymns, spiritual songs, and prelude/postlude music. I am doing my best to create a final product that is "Hymnal-quality", and could feasibly be used as the basis for a printed church hymnal. This music is to be distributed as complete scores (words and music), using all accompaniment parts, in formats that are easily accessible on most computer OS's and which can be freely modified by anyone.

www.openhymnal.org

Open Hymnal Project, 2013 Edition

"**Freely you received, so freely give.**" - Matthew 10:8 (WEB)

Index by Common Title

Pieces For Choir or Prelude/Postlude Music:

Title	No.	Section	Complexity	Author/ Translator in italics	Tune	Composer/ Arranger in italics
Canon in D	2	INSTRUMENTAL	5	none	Kanon (for piano)	Pachelbel & Dumont
Jesus, Joy of Man's Desiring	3	CHORAL	4	Janus & Bridges	Jesus bleibet meine Freude	Schop & Bach
Lord God, Thy Praise We Sing	4	CHORAL	4	Luther & Massie	Herr Gott, dich loben wir	Latin & Luther
My Song Shall Be Of Jesus	5	CHORAL	5	Crosby & Clarkson	Sondance	Paxton, K.

Canon in D

INSTRUMENTAL

Music: 'Kanon (for piano)' Johann Pachelbel, circa 1680. Setting: Brian J. Dumont, 2011.
copyright: Melody, public domain. Setting: Copyright 2011 Brian J. Dumont. This setting
may be freely reproduced or published for Christian worship, provided it is not altered, and this notice is
on each copy. All other rights reserved. This score is a part of the Open Hymnal Project, 2011 Revision.

♩ = 56

Musical notation for measures 1-6. The score is in 4/4 time with a key signature of two sharps (D major). The melody in the treble clef begins with a quarter rest, followed by a series of eighth and quarter notes. The bass line consists of a steady eighth-note accompaniment.

Musical notation for measures 7-10. The treble clef melody continues with eighth-note patterns, while the bass line maintains its accompaniment.

Musical notation for measures 11-14. The treble clef melody becomes more complex with sixteenth-note runs, while the bass line continues with eighth notes.

Musical notation for measures 15-18. The treble clef melody features dense sixteenth-note passages, and the bass line continues with its accompaniment.

Musical notation for measures 19-20. The treble clef melody continues with sixteenth-note runs, and the bass line continues with its accompaniment.

Musical notation for measures 21-22. The treble clef melody continues with sixteenth-note runs, and the bass line continues with its accompaniment.

Musical notation for measures 23-24. The treble clef melody continues with sixteenth-note runs, and the bass line continues with its accompaniment.

26

Musical notation for measures 26-28. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#). Measure 26 features a complex melodic line in the treble staff with many beamed eighth notes and a bass line with a few notes and rests. Measure 27 continues the treble staff's activity with more beamed eighth notes, while the bass line has a few notes. Measure 28 shows the treble staff with a descending melodic line and the bass line with a few notes.

29

Musical notation for measures 29-31. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#). Measure 29 has a treble staff with a dense pattern of beamed eighth notes and a bass line with a few notes. Measure 30 continues the treble staff's activity with more beamed eighth notes, while the bass line has a few notes. Measure 31 shows the treble staff with a descending melodic line and the bass line with a few notes.

32

Musical notation for measures 32-34. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#). Measure 32 has a treble staff with a dense pattern of beamed eighth notes and a bass line with a few notes. Measure 33 continues the treble staff's activity with more beamed eighth notes, while the bass line has a few notes. Measure 34 shows the treble staff with a descending melodic line and the bass line with a few notes.

35

Musical notation for measures 35-37. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#). Measure 35 has a treble staff with a descending melodic line and a bass line with a few notes. Measure 36 continues the treble staff's activity with more notes and rests, while the bass line has a few notes. Measure 37 shows the treble staff with a descending melodic line and the bass line with a few notes.

38

Musical notation for measures 38-40. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#). Measure 38 has a treble staff with a descending melodic line and a bass line with a few notes. Measure 39 continues the treble staff's activity with more notes and rests, while the bass line has a few notes. Measure 40 shows the treble staff with a descending melodic line and the bass line with a few notes.

41

Musical notation for measures 41-42. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#). Measure 41 has a treble staff with a descending melodic line and a bass line with a few notes. Measure 42 continues the treble staff's activity with more notes and rests, while the bass line has a few notes.

43

Musical notation for measures 43-44. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#). Measure 43 has a treble staff with a descending melodic line and a bass line with a few notes. Measure 44 continues the treble staff's activity with more notes and rests, while the bass line has a few notes.

Jesus, Joy of Man's Desiring

CHORAL

Words: Martin Janus, 1661; translated probably by Robert S. Bridges (1844–1930).

Music: 'Jesus bleibet meine Freude' Johann Schop, 1641 and Johann S. Bach, 1723.

Setting: Johann Sebastian Bach, 1723, alt. Brian J. Dumont, 2005.

copyright: public domain. Arrangement released into public domain 09 June 2005.

This score is a part of the Open Hymnal Project, 2005 Revision.

p $\text{♩} = 250$

5

8

Choir

1. Je - sus joy of man's de - sir - ing
2. Through the way where hope is guid - ing

mf

Piano

14

Choir

Ho - ly wis - dom, love most bright;
Hark, what peace - ful mu - sic rings;

p

Piano

18

Piano

21

Piano

25

Choir

Drawn by Thee, our souls as - pir - ing
Where the flock, in Thee con - fid - ing

Piano

mf

30

Choir

Soar to un - - cre - a - - - ted light. _____
Drink of joy from death - - - less springs. _____

Piano

p

34

Piano

37

Piano

41

Choir

Word of God, our flesh that fash - ioned,
 Theirs is beau - - ty's fair - - est plea - sure;

Piano

mf

45

Choir

With the fire of life im - pass - ioned,
 Theirs is wis - - dom's ho - - liest trea - sure.

Piano

49

Choir

Striv - - ing still to truth un - known,
 Thou dost ev - - er lead Thine own

Piano

53

Choir

Soar - - ing, dy - - ing round Thy throne.
In the love of joys un - known.

Piano

57

Piano

61

Piano

64

Piano

68

Piano

Lord God, Thy Praise We Sing

Te Deum Laudamus

CHORAL

Words: Martin Luther, 1529 or 1531. Translated by Richard Massie, 1854.
 Music: 'Herr Gott, dich loben wir' ancient Latin, alt by Martin Luther. Found in Klug's Gesangbuch, 1535.
 Setting: Landgraf Moritz, 1612, alt.
 copyright: public domain. This score is a part of the Open Hymnal Project, 2009 Revision.

♩ = 150

The score is written for a choir and a congregation. It consists of four systems of music. Each system has a choir part (treble and bass clefs) and a congregation part (treble and bass clefs). The tempo is marked as quarter note = 150. The key signature has one sharp (F#).

System 1:
 Choir: Lord God, Thy praise we sing; Fa-ther in e-ter-ni-ty,
 Congregation: Lord God, our thanks we bring;

System 2:
 Choir: An-gels all and heav'n-ly host
 Congregation: All the world wor-ships Thee. Of Thy glo-ry loud-ly boast;

System 3:
 Choir: Both Che-ru-bim and Ser-a-phem Ho-ly art Thou, our God!
 Congregation: Sing ev-er with loud voice this hymn:

10

Choir

Ho - ly art Thou, our God, the Lord of Sa - ba - oth!

Cong.

Ho - ly art Thou, our God! Ho - ly art Thou, our God, the Lord of Sa - ba - oth!

12

Choir

Thy maj - es - ty and god - ly might

Cong.

Fill the earth and all the realms of light.

13

Choir

The twelve a - pos - tles join in song
The mar - tyrs' no - ble ar - my raise
The u - ni - ver - sal Church doth Thee

Cong.

With the dear pro - phets' good - ly throng
Their voice to Thee in hymns of praise.
Through - out the world con - fess to be

16

Choir

Thee, Fa - ther, on Thy high - est throne,

Cong.

Thy wor - thy, true, and well be-lov'd Son,

18

Choir

The Com-fort-er, ev'n the Ho - ly Ghost,

Cong.

Where - of she makes her con - stant boast.

20

Choir

Thee King of all glo - ry, Christ, we own,

Cong.

Th'e - ter - nal Fa - ther's e - ter - nal Son.

21

Choir

To save man-kind Thou hast not, Lord,
 Thou ov - er cam - est death's sharp sting,
 At God's right hand Thou sitt - est, clad
 Thou shalt in glo - ry come a - gain,

Cong.

The Vir - gin Ma - ry's womb ab - horred;
 Be - lie - vers un - to heav'n to bring;
 In th'glo - ry with the Fa - ther had;
 To judge both dead and liv - ing men.

23

Choir

Thy ser - vants help whom Thou, O God,

Cong.

Hast ran - somed with that pre - ci - ous blood;

25

Choir

Grant that we share the heav'n - ly rest

Cong.

With the hap - py saints e - ter - nal - ly blest.

27

Choir Help us, O Lord, from age to age,

Cong. And bless Thy cho - sen her - i - tage.

29

Choir Nou - rish and keep them by Thy pow'r,

Cong. And lift them up for ev - er - more.

31

Choir Lord God, we praise Thee day by day,

Cong. And sanc - ti - fy Thy Name al - ways.

32

Choir

Keep us this day, and at all times,
For mer - cy on - ly, Lord, we plead;
Show us Thy mer - cy, Lord, as we

Cong.

From sec - ret sins and o - pen crimes;
Be mer - ci - ful to our great need.
Our stead - fast trust re - pose in Thee.

34

Choir

In Thee, Lord, have we put our trust;

Cong.

O nev - er let our hope be lost!

36

Choir

A - - - - - men.

Cong.

A - - - - - men.

My Song Shall Be Of Jesus

(Choral Version)

CHORAL

Words: Fanny J. Crosby, 1875. Adapted by Margaret Clarkson, 1973.

Music: 'Sondance' Kenneth W. Paxton, 1998. Setting: Kenneth W. Paxton, 1998.

copyright: Words, public domain. Adaptation released into public domain by Hope Publishing Company.

Music and Setting copyright: Copyright 1998 Kenneth W. Paxton. This tune and setting may be freely reproduced or published for Christian worship, provided they are not altered, and this notice is on each copy. All other rights reserved.

This score is a part of the Open Hymnal Project, 2009 Revision.

♩ = 96

1. My song shall be of Je - - sus, His Mer - cy crowns my days
 2. My song shall be of Je - - sus, while sit - ting at His feet
 3. My song shall be of Je - - sus, when press - ing on my way

4

He fills my cup with bless - - ings and tunes my heart to praise
 He calls to mind His good - - ness, and makes my joy com - plete;
 To where my home shines glo - - rious in pure and per - fect day.

8

My song shall be of Je - - - sus the pre - cious Lamb of God
 My song shall be of Je - - - sus, what - ev - er ills be - fall,
 And when my soul shall en - - - ter the ma - ny man - sions fair,

12

Who gave Him - self my ran - - som and bought me with His blood
 I'll sing the grace that saves me, and tri - umphs o - ver all.
 A song of praise to Je - - sus I'll sing for - ev - er there.

16

And when my soul shall en - - - ter the ma - ny man - sions fair,

19

A song of praise to Je - - sus I'll sing for - ev - er there.

23

A song of praise to Je - - - sus I'll sing

26

for - ev - - er. My song shall be of Je - - sus.
I'll sing for - ev - er. My song shall be of Je - - sus.

The entire piece can be sung by an SATB choir, or the following arrangement may be used. Verse 1 sung in melody only by a children's choir. Verse 2 sung by the children's choir in melody and an adult choir in SATB. Verse 3 sung by both choirs, along with the congregation. Ending sung by adult choir.

COPYING

The Open Hymnal Project uses copyright law of the United States of America. In other countries, it is your responsibility to verify each hymn as being freely distributable.

Four parts of a hymn are copyrightable:

1. Music (melody)
2. Setting (also known as arrangement or harmony)
3. Words (original language)
4. Translation (if applicable)

Each of these parts holds a separate copyright status, and must be considered individually.

Most of the hymns in the Open Hymnal are in the public domain in all four of these parts. Some are not. Specific copyright terms are listed on each score sheet and in each abc file.

All content produced specifically by the Open Hymnal which is not a part of a hymn is placed into the public domain. This includes compilation, indices, web pages (or parts thereof), scripts used to assemble the hymnal, and all other data files. Work from other open source projects is not our copyright and remains copyright of the respective owners. This includes but is not limited to the "Zebra Tables" script by David S. Miller used on the web pages, which remains copyright of David S. Miller.

PUBLIC DOMAIN

All hymns or hymn parts listed as "public domain" are not under copyright protection in the United States of America. In other words there is absolutely no ownership of the intellectual property that the words, translation, music, or setting represents.

No one may restrict you from using these hymn parts in any way (in the USA). Similarly, you may not restrict others from using them in any way. If you change a portion of the public domain work, you may only claim copyright on the portion which you have changed.

OTHER

Each work in the Open Hymnal which is not in the public domain gives specific license terms on the score sheet and in the abc source file.

Most of these have a license which reads similar to the following (from the hymn "Author of All Life"):

Words: Copyright 2009, Brian J. Dumont. These lyrics may be freely reproduced or published for Christian worship, provided they are not altered, and this notice is on each copy. All other rights reserved.

This means that you may freely use, print, reproduce, and make available for others the work in question, provided that the purpose is for Christian worship and that the copyright terms are left intact and are reproduced with the copyrighted work. This does not prevent you from using the copyrighted work as a part of another work which will be sold for-profit, provided that these terms are met.

Other license terms may be available, but can only be negotiated with the copyright holder. If you would like to use one of these works but require a different license, the Open Hymnal will attempt to help you to contact the copyright holder. We may be contacted via email at: brian dot j dot dumont at gmail dot com