

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.

Music: 'Kanon (for piano)' Johann Pachelbel, circa 1680. Setting: Brian J. Dumont, 2011.
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$\text{♩} = 56$

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 half note D5, and then a series of eighth notes: E5, F#5, G5, A5, B5, A5, G5, F#5, E5. The bass line consists of a steady eighth-note accompaniment: D4, E4, F#4, G4, A4, B4, A4, G4, F#4, E4.

Musical notation for measures 7-10. The treble clef melody continues with eighth notes: D5, E5, F#5, G5, A5, B5, A5, G5, F#5, E5. The bass line continues with eighth notes: D4, E4, F#4, G4, A4, B4, A4, G4, F#4, E4.

Musical notation for measures 11-14. The treble clef melody features a more complex rhythmic pattern with sixteenth notes and eighth notes. The bass line continues with eighth notes: D4, E4, F#4, G4, A4, B4, A4, G4, F#4, E4.

Musical notation for measures 15-18. The treble clef melody continues with sixteenth and eighth notes. The bass line continues with eighth notes: D4, E4, F#4, G4, A4, B4, A4, G4, F#4, E4.

Musical notation for measures 19-20. The treble clef melody continues with sixteenth and eighth notes. The bass line continues with eighth notes: D4, E4, F#4, G4, A4, B4, A4, G4, F#4, E4.

Musical notation for measures 21-22. The treble clef melody continues with sixteenth and eighth notes. The bass line continues with eighth notes: D4, E4, F#4, G4, A4, B4, A4, G4, F#4, E4.

Musical notation for measures 23-24. The treble clef melody continues with sixteenth and eighth notes. The bass line continues with eighth notes: D4, E4, F#4, G4, A4, B4, A4, G4, F#4, E4.

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 has two sharps (F# and C#). 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 and rests.

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 has two sharps (F# and C#). Measure 29 features a very active treble staff with many 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 and rests.

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 has two sharps (F# and C#). Measure 32 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 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 and rests.

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 has two sharps (F# and C#). Measure 35 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 36 continues the treble staff's activity with more beamed eighth notes, 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 and rests.

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 has two sharps (F# and C#). Measure 38 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 39 continues the treble staff's activity with more beamed eighth notes, 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 and rests.

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 has two sharps (F# and C#). Measure 41 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 42 continues the treble staff's activity with more beamed eighth notes, 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 has two sharps (F# and C#). Measure 43 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 44 continues the treble staff's activity with more beamed eighth notes, 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.

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

♩ = 250

Piano *p*

Piano

Choir

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

Piano *mf*

Choir

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

Piano *p*

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

CHORAL

Te Deum Laudamus

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.
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♩ = 150

Choir
 Lord God, Thy praise we sing; Fa-ther in e-ter-ni-ty,

Congregation
 Lord God, our thanks we bring;

Choir
 An-gels all and heav'n-ly host

Congregation
 All the world wor-ships Thee. Of Thy glo-ry loud-ly boast;

Choir
 Both Che-ru-bim and Ser-a-phem Ho-ly art Thou, our God!

Congregation
 Sing ev-er with loud voice this hymn:

The musical 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#). The lyrics are: 'Lord God, Thy praise we sing; Fa-ther in e-ter-ni-ty, Lord God, our thanks we bring; An-gels all and heav'n-ly host All the world wor-ships Thee. Of Thy glo-ry loud-ly boast; Both Che-ru-bim and Ser-a-phem Ho-ly art Thou, our God! Sing ev-er with loud voice this hymn:'. The score includes bar lines and rests for both parts.

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.

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♩ = 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.

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