

A Teaching Hymnal

Art for Faith's Sake

A Brehm Center Series

The Brehm Center for Worship, Theology, and the Arts has designed this series of publications to promote the creation of resources for the church at worship. It fosters the creation of two types of material, what may be called primary and secondary liturgical art.

Like primary liturgical theology, classically understood as the actual prayer and practice of people at worship, primary liturgical art is that which is produced to give voice to God's people in public prayer or private devotion. Secondary liturgical art, like secondary theology, is written reflection on material that is created for the sake of the prayer, praise, and meditation of God's people.

The series presents both worship art and theological and pedagogical reflection on the arts of worship. The series title *Art for Faith's Sake*¹ indicates that, while some art may be created for its own sake, a higher purpose exists for arts that are created for use in prayer and praise.

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1. "Art for Faith's Sake" is a phrase coined by art collector and church musician Jerry Evenrud, to whom we are indebted.

A Teaching Hymnal

Ecumenical and Evangelical

GENERAL EDITOR

Clayton J. Schmit

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AND



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A TEACHING HYMNAL
Ecumenical and Evangelical

Art for Faith's Sake

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Foreword

The order of worship that had been handed to us as we entered the sanctuary listed the number in the hymnbook where the hymn could be found. But the words were also on display on the large overhead screen. My wife and I focused on the screen, as did most others in the large congregation. But I noticed that a middle-aged couple standing in the pew just across the aisle reached for the hymnbook in the pew rack, and then fixed their eyes on the page as they sang.

I don't mind looking up at the screen while I sing in church. Indeed, there is something good about being able to lift up our eyes—and even our arms—when we sing praises to God. At the same time, however, I know that the couple across from us in church was holding a precious gift in their hands—one that in many congregations is almost completely lost.

My predecessor in the Fuller presidency, David Allan Hubbard, had a memorable way of describing that gift. Hymnbooks, he said, are important repositories of the theological and spiritual memories of the church, offered to us there in poetic form. That is an important observation. Many of those important memories will be lost to us if we completely abandon the use of hymnals. And that is not even to mention what we lose by the fact that the screen typically does not give us the clues about how to sing in harmony!

This fine book is a wonderful gift to those of us who worry about these losses. While this *Teaching Hymnal* would have been a marvelous resource at any time in the past, it is especially important today. In teaching worship in college and seminary classrooms, as well as providing resources for the folks in local congregations who plan worship services, there is so much that we could once take for granted that we can no longer assume.

But to praise this book as giving us resources that we might otherwise lose is not to see it as a mere corrective for worrisome trends in the present day church. Exciting things have been happening in worship over the past several decades. There is much that is associated with “contemporary worship” that has enhanced the liturgical life of the Christian community. And this book acknowledges that, embracing all the good things we have been learning about what it means to be a multigenerational worshipping community in the twenty-first century. This is a book for and about the ages—including one that is both for and about the age in which we live!

Richard J. Mouw
Fourth President of Fuller Theological Seminary

Introduction

This resource has arisen out of two needs. The first is a need for materials that teach worship leaders and seminary students about the use of worship resources. The second need is for resources that can be used in the practice of worship in a Christian educational setting, specifically, for classroom devotions and for university and seminary worship experiences of various dimensions. While developed originally for the students of Fuller Theological Seminary in Pasadena, California—and to whom it is dedicated—it is hoped that the *Teaching Hymnal* may find broader use among those in the church who seek to understand how hymnals and service books function and those who desire to understand the power of music, poetic language, and the arts to express prayer, lament, and praise.

This hymnal includes much less and much more than a standard hymnal. Musically, there is less: the collection contains fewer hymns and songs than standard hymnals. Because exhaustive collections occur elsewhere, the attempt here is to include sufficient material to teach the use of church music and to provide a reasonable corpus of songs for worship in an educational setting. The musical selections contained here are chosen from three sources: traditional hymns and songs common to the ecumenical church, hymns and songs that represent musical idioms common in the global church, and material selected from among recent compositions. The newer materials attempt to demonstrate idioms of praise and prayer that represent a practical range of what is being used in churches today. Because the space for congregational songs in this book is limited, there is much that is missing. Favorite contemporary songs by famous composers and writers are not included. We have made the editorial choice of selecting new songs that represent popular worship idioms written by composers among our student and local communities.

In terms of worship resources, there is more than is typically found in service books. We include here traditional indexes, appendices, collections of prayers, occasional services, and so forth. But, we also include materials designed specifically for teaching. Among these are materials on the use of hymnal indexes and meters, sources of songs and hymns, instructions on common forms of prayer, annotated services and liturgical resources, a glossary of worship terms, and teaching essays.

The *Teaching Hymnal* is divided into three sections. Part I contains hymns and songs and their sources. Most occupy two pages in order to provide space for stories

about the origin of each text and tune. These stories are provided alongside the music for ease of use as a teaching tool and a source of inspiration for those who sing the songs. Alternative hymn settings are indicated in cases where a hymn text is commonly sung to more than one tune. The musical material is arranged according to liturgical use. The hymn and song section contains the usual indexes (index of first lines and common names, sources of text and music, and metrical index). There are also four appendices: acknowledgments of sources and copyrights, a reference guide for the use of the common hymn page, a guide for the use of hymn meter to make tune substitutions, and an explanation of copyright and public domain.

Part II of the *Teaching Hymnal* contains services of worship that can be used as worship resources in classrooms and chapels. They can also be used as teaching models and templates for students as they seek to design services of worship. A service of marriage and a funeral service are contained in this section specifically for use in teaching seminary students to preside over such occasions.

Part III of the *Teaching Hymnal* contains essays and resources such as ecumenical worship texts, prayer resources, and instructional material. These materials relate to planning for corporate worship and the thoughtful execution of worship leadership roles.

The list of contributors to this project is a long one. Thanks go to the team of editors that have collaborated to bring this project forward. They are listed as “editorial staff” on the title page. I am also grateful to the long list of people who have contributed hymn and song texts, tunes and musical settings. They are indicated on the musical pages. There are many people who have provided graphic design, texts of liturgical material, essays and teaching resources, and copy editing expertise. The list of those to whom we are grateful is found on the Contributing Authors and Artists page in the front matter of the book. Especially to be noted are the authors and composers of traditional hymns and worship resources that have served the church for generations, even centuries. Much is owed to their inspirational and timeless contributions to the worship of the church. Their work demonstrates the ageless power of the arts to give voice to the countless Christian communities worldwide that have sung their songs and spoken their prayers and liturgies. It is on their shoulders all contemporary worship artists and worship leaders stand.

Special thanks are due to the Brehm Center for Worship, Theology, and the Arts and its innovative leaders including J. Frederick Davison, Kathleen Tiemobul, and Nate Risdon. Similarly, I wish to thank Lynn Swaya and the Henry Luce Foundation for the generous grant that has enabled this project to proceed. Deep appreciation goes to Chris Spinks and the editorial team at Wipf and Stock/Cascade Books. They were early, eager, and generous supporters of this project and have brought it to life in its present, beautiful form. I am also especially grateful to three persons from Fuller Seminary: Todd E. Johnson, the William K. and Delores Brehm Chair of Worship, Theology, and the Arts for invaluable advice on matters liturgical; Edwin

M. Willmington, Director of the Fred Bock Institute of Music for guidance in musical considerations; and former Fuller President Richard J. Mouw for his exuberant devotion to the hymnody of the church and his thoughtful words that stand as the foreword to this work. As always, I am deeply grateful for the love, support, and joyful partnership of Carol L. Vallely, attorney, teacher, and wife. Finally, we together wish to acknowledge the leadership of Bill and Dee Brehm and thank them for the vision and generosity that created the Brehm Center for Worship, Theology, and the Arts at Fuller Seminary.

Clayton J. Schmit

Pentecost 2016

Part I: Hymns and Songs for Worship

Service Music

Kyrie

Em Em/D C D

Lord have mer - cy, Christ have mer - cy,

Em C Am B Em Em/D

Lord have mer - cy, God of grace. Lord have mer - cy,

C D Em B Em

Christ have mer - cy, Lord have mer - cy.

Service Music

Hallelujah

The musical score for 'Hallelujah' is written in 4/4 time and consists of four staves. The melody is in the treble clef with a key signature of one flat (Bb). The lyrics are 'Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah!'. The chords are indicated above the notes: F, C, F, Bb, Dm, C, F, C, F, Bb, F, C, F, Dm, C, F, E/C, Dm, C, F, Dm, Gm, F, C, F, and 2. Gm, F, C, F.

Hal - le - lu - jah, Hal - le - lu - jah,
Hal - le - lu - jah, Hal - le - lu - jah!
Hal - le - lu - jah, Hal - le - lu - jah,
Hal - le - lu - jah, Hal - le - lu - jah!
Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah!

Text: 1998 Mark G. Anzelon
Tune: 1998 Mark G. Anzelon
Text & tune © 1998 Mark G. Anzelon

Service Music

Return to the Lord

Em Em

Re - turn, re -

C Am C D Em

turn, re - turn to the Lord your God. Re -

2. Em G D

God. He a - bounds in love and in mer - cy, He a -

Em Bm C

bounds in love and in mer - cy. Re - turn, re -

Am C D Em

turn to the Lord your God.

Text: Mark G. Anzelon
Tune: Mark G. Anzelon
Text & tune ©1999 Mark G. Anzelon

Service Music

Holy, Holy

Ho - ly, ho - ly, ho - ly Lord,

Hea - ven and earth are full of your glo - ry,

Ho - ly, ho - ly, ho - ly Lord,

God of pow'r and might.

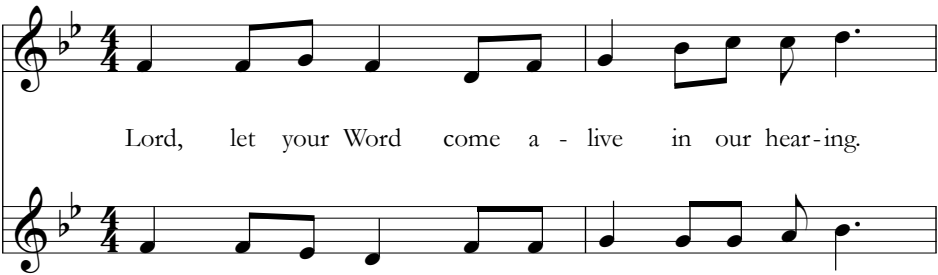
Text: Mark G. Anzelon

Tune: Mark G. Anzelon

Text & Tune © 1998 Mark G. Anzelon

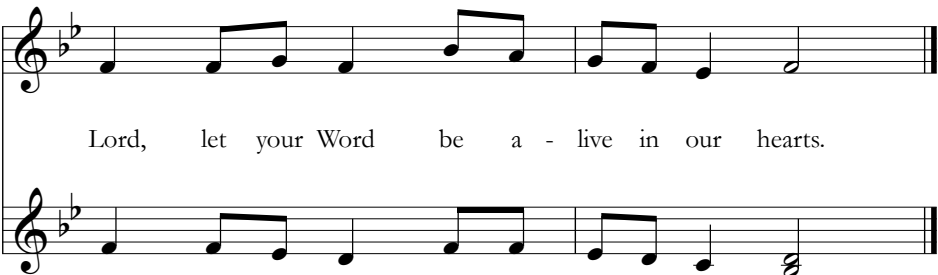
Service Music

Lord, Let Your Word Come Alive



Lord, let your Word come a - live in our hear-ing.

The first system of music consists of two staves. The top staff is a treble clef with a key signature of one flat (Bb) and a 4/4 time signature. It contains the melody for the first line of the hymn. The bottom staff is a bass clef with the same key signature and time signature, providing a harmonic accompaniment. The lyrics are written below the staves, aligned with the notes.



Lord, let your Word be a - live in our hearts.

The second system of music also consists of two staves. The top staff is a treble clef with a key signature of one flat (Bb) and a 4/4 time signature. It contains the melody for the second line of the hymn. The bottom staff is a bass clef with the same key signature and time signature, providing a harmonic accompaniment. The lyrics are written below the staves, aligned with the notes.

Text: Clayton J. Schmit
Tune: Clayton J. Schmit
Text and Tune © 2007 Clayton J. Schmit

Service Music

Caribbean Hallelujah*Hallelujah sung 3 times; upper part sung only the 2nd and 3rd times.*

Lord, to whom shall we go? ————

Hal - le, Hal - le, Hal - le - - lu - jah.

You have the words of e - ter - nal life. O

Hal - le, Hal - le, Hal - le - - lu - jah.

Lord, to whom shall we go? ———— Hal - le -

Hal - le, Hal - le, Hal - le - - lu - jah, Hal - le -

lu - jah, Hal - le - lu - jah. O

lu - jah, Hal - le - lu - jah.

Text: John 6:68

Tune: adapt. Clayton J. Schmit

Arrangement © 1990 Clayton J. Schmit

Advent

O Come, O Come, Emmanuel

1. O come, O come, Em - man - u - el, and ran - som cap - tive
2. O come, O Wis - dom from on high, who or - dered all things
3. O come, O come, great Lord of might, who to your tribes on
4. O come, O Branch of Jes - se's stem, un - to your own and

Is - ra - el that mourns in lone - ly ex - ile
might - i - ly; to us the path of knowl - edge
Si - nai's height in an - cient times you gave the
res - cue them! From depths of hell your peo - ple

here un - til the Son of God ap - pear.
show and teach us in its ways to go.
law in cloud and maj - es - ty and awe.
save, and give them vic - tory o'er the grave.

Re-joice! Re-joice! Em-man - u-el shall come to you, O Is - ra - el.

Text: *Psalterium Cantionum*, Köln, 1710
Tune: French processional, 15th cent.

VENI, EMMANUEL
8 8 8 8 8 8

Advent

5. O come, O Key of David, come,
and open wide our heav'nly home;
make safe the way that leads on high
and close the path to misery.

Refrain

7. O come, O King of nations, come,
O Cornerstone that binds in one;
refresh the hearts that long for you;
restore the broken, make us new.

Refrain

6. O come, O Dayspring, come and cheer;
O Sun of justice, now draw near.
Disperse the gloomy clouds of night,
and death's dark shadows put to flight.

Refrain

O Come, O Come Emmanuel

For centuries, the evening services of Christians have been characterized by the singing of the Hymn of Mary, often known by its Latin title the Magnificat. A small sung portion, known as the antiphon, proceeds and follows the singing of the Magnificat. Antiphons were proper, meaning that they changed from service to service. The Magnificat antiphons of Advent, which directly precede Christmas, are known as the "O Antiphons" because they each start with the interjection "O" as a form of direct address. These antiphons were paraphrased sometime in the 13th century to make this hymn which is widely considered the archetypal Advent hymn.

Originally used as a 15th century French processional, VENI, EMMANUEL was first attached to this hymn in 1854. It has been edited by John Mason Neale, Thomas Helmore, and countless others to produce the version presented here. There are a few different versions which are widely published still today. The most notable difference between versions of this tune is within the refrain. Some end the phrase containing "Emmanuel" on its last syllable while others, including this one, keep the phrase moving as the sentence structure suggests.

Advent

Come, Thou Long-Expected Jesus

1. Come, thou long - ex - pect - ed Je - sus, born to set thy
2. Is - rael's strength and con - so - la - tion, hope of all the
3. Born thy peo - ple to de - liv - er, born a child and
4. By thine own e - ter - nal Spir - it rule in all our

peo - ple free; from our fears and
earth thou art: dear de - sire of
yet a king, born to reign in
hearts a - lone; by thine all - suf -

sins re - lease us, let us find our rest in thee.
ev - ery na - tion, joy of ev - ery long - ing heart.
us for - ev - er, now thy gra - cious king - dom bring.
fi - cient mer - it raise us to thy glo - rious throne.

Text: Charles Wesley, 1707-1788
Tune: C. F. Witt, 1660-1716
adapted by Henry J. Gauntlett, 1805-1876

STUTTGART
8 7 8 7

Advent

Come, Thou Long-Expected Jesus

This messianic hymn by Charles Wesley appeared in *Hymns for the Nativity of Our Lord* (1744).

Christian F. Witt composed STUTTGART and included it in *Psalmodia Sacra* (1715). The German composer and hymn compiler was an organist and Kapellmeister at court in Gotha.

Christmas

Joy to the World!

1. Joy to the world, the Lord is come! Let earth re -
2. Joy to the earth, the Sav - ior reigns! Let all their
3. No more let sin and sor - row grow, nor thorns in -
4. He rules the world with truth and grace, and makes the

ceive her King. Let ev - ery heart pre - pare him
songs em - ploy, while fields and floods, rocks, hills, and
fest the ground; he comes to make his bless - ings
na - tions prove the glo - ries of his right - eous -

room, and heav'n and na-ture sing, and heav'n and na - ture
plains re - peat the sounding joy, re - peat the sound-ing
flow far as the curse is found, far as the curse is
ness and won-ders of his love, and won-ders of his
and heav'n and na-ture sing,
and

Christmas

sing, and heav'n and heav'n and na - ture sing.
 joy, re - peat, re - peat the sound - ing joy.
 found, far as, far as the curse is found.
 love, and won - ders, won - ders of his love.

heav'n and nature sing

Joy to the World

While often considered a Christmas hymn, this hymn was not originally intended to be one. Instead, Isaac Watts wrote it as a metrical paraphrase of the second half of Psalm 98. Watts attributed the theme of the hymn as “the Messiah’s coming and kingdom” which lends itself to the Advent season. However, it is almost universally used as a Christmas hymn.

Lowell Mason modified an English tune to create ANTIOCH for “Joy to the World” and since then they have been closely associated. Mason attributed the tune to G. F. Handel but modern scholarship has indicated more complicated origins. The opening musical line is originally derived from the melody of Handel's "Glory to God," from *Messiah*. At the words "let heaven and nature sing" the melody derives from the introduction to Handel's "Comfort Ye," also from *Messiah*.

Christmas

O Come, All Ye Faithful

1. O come, all ye faith - ful, joy - ful and tri - um - phant! O
2. God of God, Light of Light e - ter - nal,
3. Sing, choirs of an - gels, sing in ex - ul - ta - tion,
4. Yea, Lord, we greet thee, born this hap - py morn - ing;

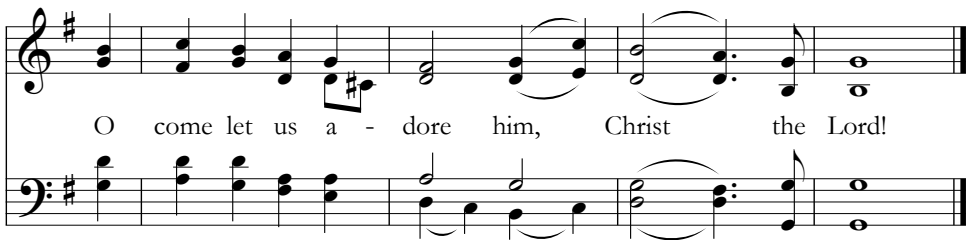
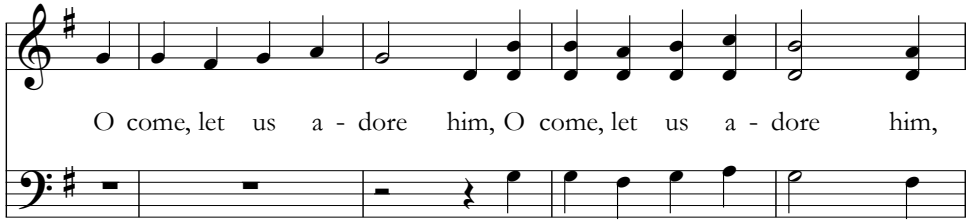
come ye, O come ye to Beth - le - hem!
lo, he ab - hors not the Vir - gin's womb;
sing, all ye ci - ti - zens of heaven a - bove:
Je - sus, to thee be all glo - ry given;

Come and be - hold him, born the King of an - gels;
Son of the Fa - ther, be - got - ten, not cre - at - ed;
"Glo - ry to God, all glo - ry in the high - est!"
Word of the Fa - ther, now in flesh ap - pear - ing;

Text: John F. Wade, c. 1711-1786; tr. composite
Tune: John F. Wade, c. 1711-1786

ADESTE FIDELES
irregular

Christmas

**O Come All Ye Faithful**

“Adeste Fideles” is a Latin hymn written by John Francis Wade sometime after 1743. It was translated into English first by Frederick Oakeley in 1841. The version presented here is a composite translation based on Oakeley’s. This popular Christmas carol is often utilized as the opening hymn to the Christmas season.

Wade also composed the original tune ADESTE FIDELES to accompany his Latin hymn and the tune and text have remained wedded for their entire existence. Wade seems to have combined the Gregorian style plainchant common to Latin hymns with the newer more evangelical style of hymns popular in Wales.

Christmas

Away in a Manger

1. A - way in a man-ger, no crib for a bed, the
2. The cat - tle are low - ing, the ba - by a - wakes, but
3. Be near me, Lord Je - sus; I ask thee to stay close

lit - tle Lord Je - sus laid down his sweet head; the
lit - tle Lord Je - sus, no cry - ing he makes. I
by me for - ev - er and love me, I pray. Bless

stars in the bright sky looked down where he lay; the
love thee, Lord Je - sus: look down from on high and
all the dear chil - dren in thy ten - der care; and

lit - tle Lord Je - sus a - sleep on the hay.
stay by my cra - dle til morn - ing is nigh.
fit us for heav - en to live with thee there.

Text: American, 1885
Tune: American, 19th cent.

AWAY IN A MANGER
11 11 11 11

Christmas

Away in a Manger

This popular Christmas carol is a perennial favorite. It has been ascribed to Martin Luther though recent scholarship has determined this to be false. Rather the hymn has its anonymous origins in 19th century North America.

Written by James Murray, AWAY IN A MANGER is best heard as a lullaby in a lilting waltz. While this tune is perhaps the most well-known, this hymn can also be sung to CRADLE SONG by William Kirkpatrick.

Christmas

Alexander's Carol

1. Sing to our sov - ereign Sav - ior Christ Je - sus,
2. This is the day we've wait - ed and longed for,
3. Light years from now the cos - mos re - sounds with

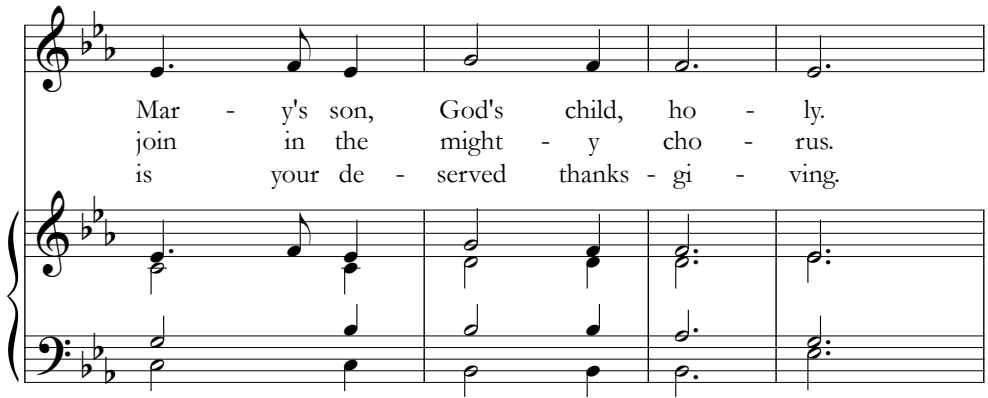
born in a sta - ble low - - ly.
day of sal - va - tion glor - - ious.
glad an - thems ne - ver end - - ing.

Shep - herds a - dore him, wise men come laud him,
So we re - joice to lift up our voice and
Sta - ble-born babe, al - might - y to save, this

Text: Charles L. Bartow
Tune: Charles L. Bartow
Text & tune © 1987 Charles L. Bartow

ALEXANDER'S CAROL
irregular

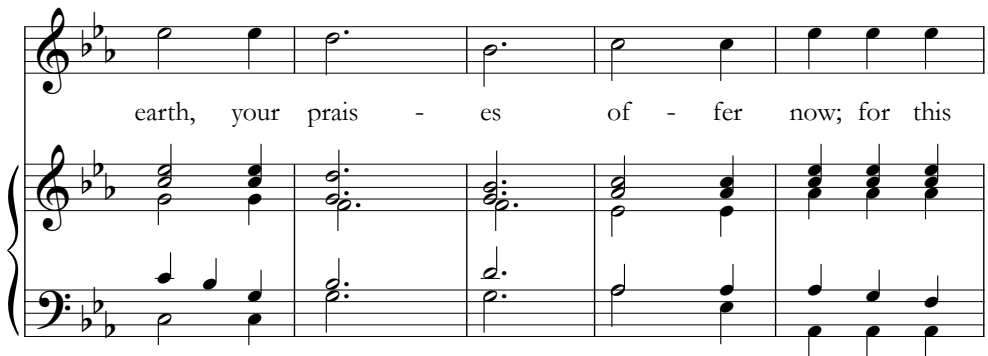
Christmas



Mar - y's son, God's child, ho - ly.
join in the might - y cho - rus.
is your de - served thanks - gi - ving.



Shout for joy, all you an - gel choirs. Peo - ple of



earth, your prais - es of - fer now; for this

Christmas

bless - ed babe, full of God's love and grace,

is bring - ing to old and young, wo-men, men, the

pow - er to be God's child - ren, reign - ing in life and

The musical score is written in a key with three flats (B-flat, E-flat, A-flat) and a common time signature. It consists of three systems, each with a vocal line (treble clef) and a piano accompaniment (grand staff with treble and bass clefs). The lyrics are: "bless - ed babe, full of God's love and grace, is bring - ing to old and young, wo-men, men, the pow - er to be God's child - ren, reign - ing in life and". The piano accompaniment features a steady bass line and chords that support the vocal melody.

Christmas

death, free from fear, and shar - ing a peace God gi - ven.

The musical score is written for voice and piano. The voice part is on a single staff in G major (one sharp) and 4/4 time. The piano accompaniment is on a grand staff (treble and bass clefs) in the same key and time. The lyrics are written below the voice staff. The score consists of 8 measures. The piano part features a simple harmonic accompaniment with chords and moving lines in both hands.

Alexander's Carol

This carol was composed in gratitude and anticipation of the birth of the author's first grandchild, Alexander Marshall. The text and melody came to him on a leisurely walk along the Mircale Mile in San Rafael, California. The birth of the grandchild was in January; the carol, while composed in the Christmas season, has Advent overtones that anticipate the child's birth.

The tune was prompted by a fragment of the opening of a piano sonata by Mozart. Concluding his walk, the author promptly sang the completed carol to his wife.

Christmas

Hark! The Herald Angels Sing

1. Hark! The her - ald an - gels sing, "Glo - ry to the
 2. Christ, by high - est heaven a - dored, Christ, the ev - er -
 3. Hail the heaven-born Prince of Peace! Hail the Sun of

new - born King; peace on hearth and mer - cy mild,
 last - ing Lord! Late in time be - hold him come,
 Right-eous - ness! Light and life to all he brings,

God and sin - ners rec - on - ciled!" Joy - ful, all ye
 off - spring of the vir - gin's womb. Veiled in flesh the
 risen with heal - ing in his wings. Mild, he lays his

na - tions, rise; join the tri - umph of the skies;
 God-head see; hail the in - car - nate De - i - ty,
 glo - ry by, born that we no more may die,

Text: Charles Wesley, 1707-1739, alt.
 Tune: Felix Mendelssohn, 1809-1840

MENDELSSOHN
 7 7 7 7 D and refrain

Christmas

with the an-gel - ic hosts proclaim, "Christ is born in Beth-le-hem!"
 pleased as man with us to dwell, Je - sus, our Em - man - u - el.
 born to raise the lost on earth, born to give them sec-ond birth.

Hark! The her-ald an-gels sing, "Glo-ry to the new-born King!"

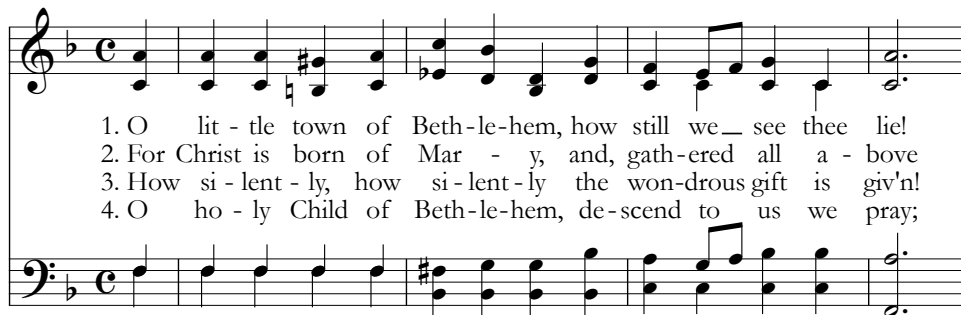
Hark! The Herald Angels Sing

Charles Wesley began to write the first version of this hymn as "Hark, how all the welkin rings/Glory to the King of kings." The more familiar version appeared in George Whitefield's *A Collection of Hymns for Social Worship*, (1753).

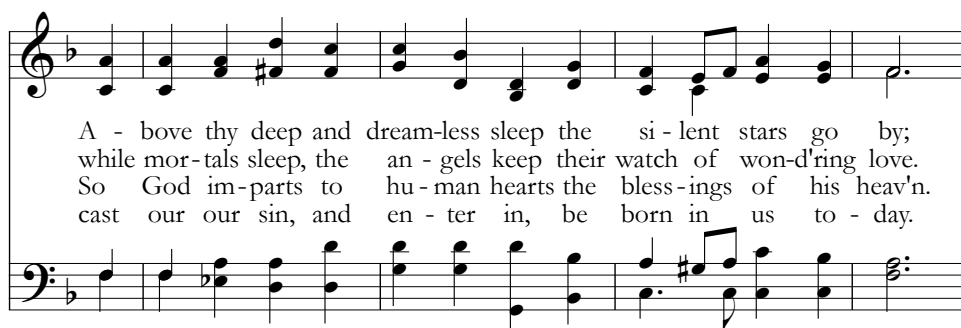
MENDELSSOHN, also known by several other titles, was taken from Felix Mendelssohn's *Festgesang an die Künstler*. Op. 68. It was written to celebrate the 400th anniversary of printing in 1840. It was first published as the setting for Wesley's hymn in 1857.

Christmas

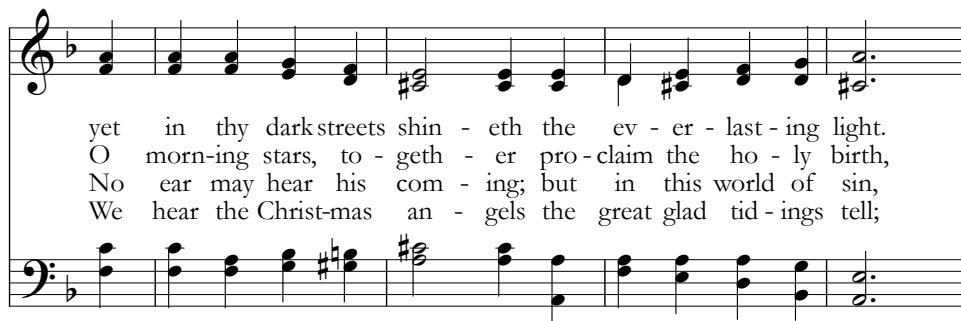
O Little Town of Bethlehem



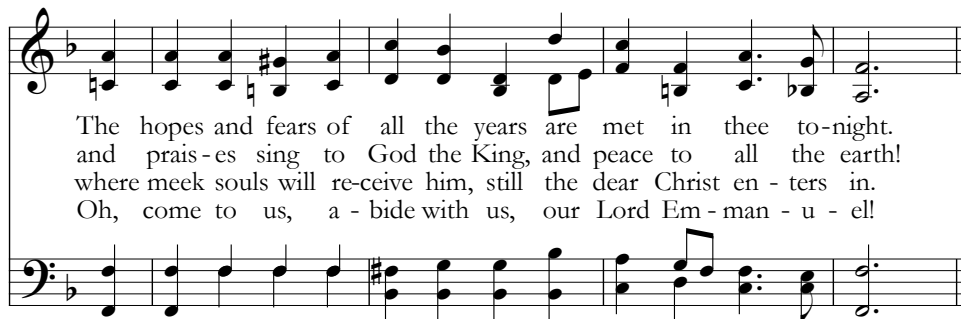
1. O lit - tle town of Beth-le-hem, how still we see thee lie!
 2. For Christ is born of Mar - y, and, gath-ered all a - bove
 3. How si - lent - ly, how si - lent - ly the won-drous gift is giv'n!
 4. O ho - ly Child of Beth-le-hem, de-scend to us we pray;



A - bove thy deep and dream-less sleep the si - lent stars go by;
 while mor-tals sleep, the an - gels keep their watch of won-d'ring love.
 So God im-parts to hu-man hearts the bless-ings of his heav'n.
 cast our our sin, and en - ter in, be born in us to - day.



yet in thy dark streets shin - eth the ev - er - last - ing light.
 O morn-ing stars, to - geth - er pro-claim the ho - ly birth,
 No ear may hear his com - ing; but in this world of sin,
 We hear the Christ-mas an - gels the great glad tid - ings tell;



The hopes and fears of all the years are met in thee to-night.
 and prais-es sing to God the King, and peace to all the earth!
 where meek souls will re-ceive him, still the dear Christ en - ters in.
 Oh, come to us, a - bide with us, our Lord Em - man - u - el!

Text: Phillips Brooks, 1835-1893
 Tune: Lewis H. Redner, 1831-1908

ST. LOUIS
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