



MUSIC SUNDAY 2024



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INTRODUCTION

Singing is good for you. It's proven to have physical and mental health benefits. Singing hymns is good, too. Hymns allow individual and collective contribution to worship, and the oft-quoted phrase of St Augustine that 'he who sings prays twice' is no less relevant today than when he penned it some 1600 years ago.

So, the *Big Hymn Sing* is an invitation to raise your own voice amidst many. The contents have been voted for; and even if they do not reflect your own preferences for favourite hymns, you can join in knowing that for many, these are favourite expressions of faith and praise.

This is an opportunity to invite people to come and join in, and to be able to leave feeling better than when they arrived; and perhaps open to further encounters with music and the worshipping life of the church.

Do send us your stories and pictures of your *Big Hymn Sing* – by email, or tag us (RSCMCentre) on social media. As always, we look forward to hearing from you.

HUGH MORRIS
Director, RSCM

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Apart from the specially composed Music Sunday hymn, *Sing to the Lord, a new song of creation*, these hymns are listed in ascending order of the results of the top 10 of our hymn book survey, carried out at the beginning of 2024. *How shall I sing that majesty* was the winner by a large margin.

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Please include every item that you copy in your OneLicence or CCLI report, quoting the 'RSCM Music Sunday Big Hymn Sing'.

This doesn't cost you, your church or school anything, but it does ensure that composers and authors get due financial recognition for their work.

It also enables the RSCM to train the church musicians of tomorrow.

Sing to the Lord, a new song of creation

KING'S ORCHARD

II IO II IO

UNISON VOICES:

f 1. Sing to the Lord, a new song of cre - a - tion

The first system of music features a vocal line in 4/4 time with a key signature of three flats. The lyrics are "1. Sing to the Lord, a new song of cre - a - tion". The piano accompaniment consists of a right hand with chords and a left hand with a simple bass line.

Join in a me - lo - dy of thanks and praise.

The second system continues the vocal line with the lyrics "Join in a me - lo - dy of thanks and praise.". The piano accompaniment continues with similar harmonic support.

Come, sing for joy all peo - ple of this na - tion,

The third system continues the vocal line with the lyrics "Come, sing for joy all peo - ple of this na - tion,",. The piano accompaniment continues with similar harmonic support.

(div.)
To wor - ship God, on this the best of days.

The fourth system begins with a fermata over the first measure, followed by the lyrics "(div.) To wor - ship God, on this the best of days.". The piano accompaniment concludes with a final chord.

mf 2. Faith, hope and love, in - spire our love of sing - ing,
mf 3. Christ you are here, your spi - rit dwells with - in us,
mp 4. You Fath - er God have made us in your im - age,

Hearts, minds and voi - ces make a glor - ious sound! _____
 Sing through our mel - o - dies which rise and fall, _____
 Filled all your child - ren with a soul - ful voice: _____

Praise God a - bove, and Christ who dwells a - mong us,
 Word of _____ God, you light the way we walk in,
 Made for your praise, we bring our song be - fore you,

(div.)
 Spi - rit of God _____ whose grace is all a - round.
 Il - lu - mi - nate _____ the mu - sic made by all.
 Ac - cept our tune _____ with which we all re - joice.

DESCANT *f*

UNISON VOICES:

f 5. God, three in one, your chords of love u - nite us,

The first system of music includes a descant in the upper voice, followed by unison voices and piano accompaniment. The lyrics are: "5. God, three in one, your chords of love unite us,". The piano part features a strong accompaniment with chords and moving lines in both hands.

Bind to - ge - ther in har - - - mo - ny.

Bind us to - geth - er in rich har - mo - ny.

The second system continues the unison voices and piano accompaniment. The lyrics are: "Bind to - ge - ther in har - - - mo - ny." and "Bind us to - geth - er in rich har - mo - ny." The piano part provides harmonic support with chords and melodic fragments.

Ground of life, all our be - ing;

Ground bass of life, from whom springs all our be - ing;

The third system continues the unison voices and piano accompaniment. The lyrics are: "Ground of life, all our be - ing;" and "Ground bass of life, from whom springs all our be - ing;". The piano part continues with harmonic accompaniment.

The musical score consists of three staves. The top staff is a vocal line in G major (one sharp) and 4/4 time, with lyrics: "We sing your praise the great God, one in three." The middle staff is a vocal line in D minor (two flats) and 4/4 time, with lyrics: "(div.) We sing your praise the great God, one in three." The bottom staff is a piano accompaniment in D minor and 4/4 time, featuring chords and a melodic line in the right hand and a bass line in the left hand.

Words: GORDON GILES (b.1966)

Music: THOMAS HEWITT JONES (b.1984)

O praise ye the Lord!

LAUDATE DOMINUM (Parry)

IO IO II II

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in the key of B-flat major (two flats). The music is written in a simple, homophonic style with block chords and moving lines. The first staff begins with a treble clef, a key signature of two flats, and a common time signature. The melody is primarily composed of quarter and eighth notes, with some rests. The bass line provides a steady accompaniment with block chords and moving lines.

The second system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in the key of B-flat major (two flats). The music continues from the first system. The upper staff features a melodic line with some chromaticism, including a sharp sign (F#) and a double sharp sign (C#). The bass line continues with block chords and moving lines, providing a solid harmonic foundation.

The third system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in the key of B-flat major (two flats). The music continues from the second system. The upper staff features a melodic line with some chromaticism, including a flat sign (Bb) and a sharp sign (F#). The bass line continues with block chords and moving lines, providing a solid harmonic foundation.

The fourth system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in the key of B-flat major (two flats). The music continues from the third system. The upper staff features a melodic line with some chromaticism, including a sharp sign (F#) and a flat sign (Bb). The bass line continues with block chords and moving lines, providing a solid harmonic foundation.

Music: CHARLES HUBERT HASTINGS PARRY (1848–1918)

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- 1 O praise ye the Lord! Praise him in the height;
rejoice in his word, ye angels of light;
ye heavens adore him by whom ye were made,
and worship before him in brightness arrayed.
- 2 O praise ye the Lord! praise him upon earth,
in tuneful accord, ye sons of new birth;
praise him who hath brought you his grace from above,
praise him who hath taught you to sing of his love.
- 3 O praise ye the Lord, all things that give sound;
each jubilant chord re-echo around;
loud organs, his glory forth tell in deep tone,
and, sweet harp, the story of what he hath done.

please turn for last verse arrangement

- 4 O praise ye the Lord! thanksgiving and song
to him be outpoured all ages along;
for love in creation, for heaven restored,
for grace of salvation, O praise ye the Lord!
(Amen, amen.)

HENRY WILLIAMS BAKER (1821-1877)

ALL VOICES

f

4. O praise ye the Lord! Thanks - giv - ing and

f

Detailed description: This system contains the first line of music. The vocal line is in a soprano clef with a key signature of two flats (B-flat and E-flat) and a common time signature. It begins with a dynamic marking of *f*. The lyrics are "4. O praise ye the Lord! Thanks - giv - ing and". The piano accompaniment consists of two staves: a right-hand staff in a soprano clef and a left-hand staff in a bass clef. The piano part also starts with a dynamic marking of *f*. The music is in a simple, hymn-like style with a steady rhythm.

song to him be out - poured all

Detailed description: This system contains the second line of music. The vocal line continues with the lyrics "song to him be out - poured all". The piano accompaniment continues with the same melodic and harmonic structure as the first system, maintaining the *f* dynamic.

a - ges a - long: for love in cre -

Detailed description: This system contains the third line of music. The vocal line continues with the lyrics "a - ges a - long: for love in cre -". The piano accompaniment continues with the same melodic and harmonic structure as the previous systems, maintaining the *f* dynamic.

cresc.

- a - tion, — for — hea - ven re - stored, for

ff

grace of sal - va - tion, O praise ye the

ff

CONGREGATION

Lord! A - men, — A - - men.

CHOIR AND ORGAN

ff

In Christ alone

Ab Eb Ab Bb Eb/G Ab Eb/G Fm7 Ab/Bb

1. In Christ a - lone my hope is found, he is my light, my strength, my

Eb Ab Eb Ab Bb Eb/G Ab Eb/G Fm7 Ab/Bb

song; this cor - ner stone, this so - lid Ground, firm through the fierc-est drought and

Eb Eb/G Ab Eb/G Bb(sus4) Bb Eb/G Ab Cm7

storm. What heights of love, what depths of peace, when fears are stilled, when stri-vings

Bb(sus4) Bb Ab Eb Ab Bb Eb/G Ab Eb/G Fm7 Ab/Bb

cease! My com - for - ter, my All in All, here in the love of Christ I

Music: STUART TOWNEND (b. 1963) and KEITH GETTY (b. 1974)

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E \flat B \flat m⁷ Fm⁷ E \flat E \flat /B \flat E \flat

stand.

- 2 In Christ alone! - who took on flesh,
 fullness of God in helpless babe!
 This gift of love and righteousness,
 scorned by the ones He came to save:
 Till on that cross as Jesus died,
 the wrath of God was satisfied -
 for every sin on Him was laid;
 here in the death of Christ I live.
- 3 There in the ground His body lay,
 light of the world by darkness slain:
 Then bursting forth in glorious Day
 up from the grave He rose again!
 And as He stands in victory,
 sin's curse has lost its grip on me,
 for I am His and He is mine -
 bought with the precious blood of Christ.
- 4 No guilt in life, no fear in death,
 this is the power of Christ in me;
 from life's first cry to final breath,
 Jesus commands my destiny.
 No power of hell, no scheme of man,
 can ever pluck me from His hand;
 till He returns or calls me home,
 here in the power of Christ I'll stand!

STUART TOWNEND (*b.* 1963) AND KEITH GETTY (*b.* 1974)

I heard the voice of Jesus say

KINGSFOLD

DCM

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature. The lower staff is in bass clef with the same key signature and time signature. The music is written in a simple, homophonic style with chords and moving lines in both hands.

The second system of musical notation continues the piece with two staves in treble and bass clefs, maintaining the key signature of one sharp and common time. The notation includes various rhythmic values and chordal structures.

The third system of musical notation continues the piece with two staves in treble and bass clefs, maintaining the key signature of one sharp and common time. The notation includes various rhythmic values and chordal structures.

The fourth system of musical notation concludes the piece with two staves in treble and bass clefs, maintaining the key signature of one sharp and common time. The notation includes various rhythmic values and chordal structures.

Music: Melody from *English Country Songs*, 1893
collected by JOHN ALEXANDER FULLER MAITLAND (1856–1936)
harmonised by RALPH VAUGHAN WILLIAMS (1872–1958)

Music: from the English Hymnal copyright © Oxford University Press. CCLI #2598000; OneLicence: #28903

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- 1 I heard the voice of Jesus say:
‘Come unto me and rest;
Lay down, thou weary one, lay down
Thy head upon my breast.’
I came to Jesus as I was,
Weary and worn and sad,
I found in him a resting-place,
And he has made me glad.
- 2 I heard the voice of Jesus say:
‘Behold, I freely give
The living water; thirsty one,
Stoop down and drink and live.’
I came to Jesus, and I drank
Of that life-giving stream;
My thirst was quenched, my soul revived,
And now I live in him.
- 3 I heard the voice of Jesus say:
‘I am this dark world’s Light;
Look unto me, thy morn shall rise,
And all thy day be bright.’
I looked to Jesus, and I found
In him my star, my sun;
And in that light of life I’ll walk,
Till travelling days are done.

HORATIUS BONAR (1808–1889)

There's a wideness in God's mercy

CORVEDALE

87 87 D

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has three flats (B-flat, E-flat, A-flat). The music is written in a homophonic style with chords and moving lines in both hands.

The second system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has three flats. The music continues with similar chordal textures and melodic lines.

The third system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has three flats. The music continues with similar chordal textures and melodic lines.

The fourth system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has three flats. The music concludes with a final cadence.

Music: MAURICE BEVAN (1921–2006)

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- 1 There's a wideness in God's mercy
 like the wideness of the sea;
 there's a kindness in his justice
 which is more than liberty.
 There is no place where earth's sorrows
 are more felt than up in heaven;
 there is no place where earth's failings
 have such kindly judgement given.
- 2 For the love of God is broader
 than the measure of our mind,
 and the heart of the eternal
 is most wonderfully kind.
 But we make his love too narrow
 by false limits of our own;
 and we magnify his strictness
 with a zeal he would not own.
- 3 There is plentiful redemption
 through the blood that has been shed;
 there is joy for all the members
 in the sorrows of the head.
 There is grace enough for thousands
 of new worlds as great as this;
 there is room for fresh creations
 in that upper home of bliss.

Second half of tune. please turn page for descant

- 4 If our love were but more simple
 we should take him at his word;
 and our lives would be all gladness
 in the joy of Christ our Lord.

FREDERICK WILLIAM FABER (1814–1863)

Last Verse Descant

f

If our love were but more sim - ple, we should take him at his word: —

The first system of musical notation consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. It begins with a forte dynamic marking 'f'. The lyrics are: 'If our love were but more sim - ple, we should take him at his word: —'. The piano accompaniment is in a grand staff (treble and bass clefs) and features a steady accompaniment with chords and moving lines in both hands.

and our lives would be all glad - ness in the joy of Christ — our Lord.

The second system of musical notation continues the vocal line and piano accompaniment. The vocal line lyrics are: 'and our lives would be all glad - ness in the joy of Christ — our Lord.'. The piano accompaniment continues with similar harmonic support, ending with a double bar line.

The day thou gavest, Lord, is ended

ST CLEMENT

98 98

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature. It contains a melody with a final note marked with a fermata. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment with chords and moving lines.

The second system of musical notation continues the piece. The upper staff shows the melody with a sharp sign on the final note. The lower staff continues the accompaniment with sustained chords and moving bass lines.

The third system of musical notation continues the piece. The upper staff shows the melody with a fermata on the final note. The lower staff continues the accompaniment.

The fourth system of musical notation concludes the piece. The upper staff shows the melody with a fermata on the final note. The lower staff continues the accompaniment.

Music: CLEMENT COTTERILL SCHOLEFIELD (1839–1904)
descant and last verse arrangement by MARTIN HOW (1931–2022)

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- 1 The day thou gavest, Lord, is ended,
 The darkness falls at thy behest;
To thee our morning hymns ascended,
 Thy praise shall sanctify our rest.
- 2 We thank thee that thy church unsleeping,
 While earth rolls onward into light,
Through all the world her watch is keeping,
 And rests not now by day or night.
- 3 As o'er each continent and island
 The dawn leads on another day,
The voice of prayer is never silent,
 Nor dies the strain of praise away.
- 4 The sun that bids us rest is waking
 Our brethren 'neath the western sky,
And hour by hour fresh lips are making
 Thy wondrous doings heard on high.
- 5 So be it, Lord; thy throne shall never,
 Like earth's proud empires, pass away;
Thy kingdom stands, and grows for ever,
 Till all thy creatures own thy sway.

JOHN ELLERTON (1826–1893)

Descant

f

5 So be it, Lord; thy throne shall ne - ver,

5 So be it Lord: thy throne shall ne - ver,

Sonore

f

The first system of music features a vocal line with two parts and a piano accompaniment. The vocal parts are in G major (one sharp) and 4/4 time. The piano accompaniment consists of a grand staff with treble and bass clefs. The lyrics are: "5 So be it, Lord; thy throne shall ne - ver," and "5 So be it Lord: thy throne shall ne - ver,". The piano part includes a dynamic marking of *f* and a **Sonore** section.

— shall ne - ver, pass a - way;

like earth's proud em - pires, pass a - way;

The second system continues the vocal and piano parts. The lyrics are: "— shall ne - ver, pass a - way;" and "like earth's proud em - pires, pass a - way;". The piano accompaniment continues with the same grand staff notation.

for e - ver, —

thy throne shall stand for e - ver,

thy king - dom stands, — and grows — for ev - er,

The first system of music consists of four staves. The top staff is a vocal line in G major (one sharp) with lyrics: "for e - ver, —". The second staff is another vocal line with lyrics: "thy throne shall stand for e - ver,". The third staff is a grand piano accompaniment with a treble and bass clef, featuring chords and moving lines. The fourth staff is a bass line with lyrics: "thy king - dom stands, — and grows — for ev - er,".

Largemente

Alto

Till all, — till all — shall own — thy sway.

till all — thy crea - tures own — thy sway.

The second system is marked "Largemente". It features three staves. The top staff is an Alto vocal line with lyrics: "Till all, — till all — shall own — thy sway." The second staff is a vocal line with lyrics: "till all — thy crea - tures own — thy sway." The third staff is a grand piano accompaniment with a treble and bass clef, featuring chords and moving lines.

Largemente

The third system continues the piano accompaniment from the second system, marked "Largemente". It consists of three staves: a grand piano accompaniment with a treble and bass clef, and a bass line.

Love divine, all loves excelling

BLAENWERN

87 87 D

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature. It features a series of chords and melodic lines, including a prominent eighth-note melody in the right hand. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment with chords and a steady bass line.

The second system continues the musical piece. The upper staff shows a continuation of the melodic and harmonic material, with some notes beamed together. The lower staff maintains the accompaniment, with some chords held for longer durations.

The third system of notation shows further development of the piece. The upper staff features a more active melodic line with some eighth-note patterns. The lower staff continues to support the melody with a consistent accompaniment.

The fourth system continues the musical setting. The upper staff has a melodic line with some rests and ties. The lower staff provides a steady accompaniment with chords and a bass line.

The fifth and final system of notation concludes the piece. The upper staff ends with a final chord and a melodic flourish. The lower staff provides a final accompaniment with a clear cadence.

Music: WILLIAM PENFRO ROWLANDS (1860–1937)

- 1 Love divine, all loves excelling,
joy of heaven, to earth come down,
fix in us thy humble dwelling,
all thy faithful mercies crown.
Jesu, thou art all compassion,
pure unbounded love thou art;
visit us with thy salvation,
enter every trembling heart.
- 2 Come, almighty to deliver,
let us all thy grace receive;
suddenly return, and never,
never more thy temples leave.
Thee we would be always blessing,
serve thee as thy hosts above;
pray, and praise thee, without ceasing,
glory in thy perfect love.
- 3 Finish then thy new creation:
pure and spotless let us be;
let us see thy great salvation
perfectly restored in thee;
Changed from glory into glory
till in heaven we take our place,
till we cast our crowns before thee,
lost in wonder, love, and praise.

CHARLES WESLEY (1707–1788)

Angel-voices ever singing

ANGEL VOICES

85 85 84 3

The first system of musical notation consists of two staves. The upper staff is in treble clef and contains a melody of eighth and quarter notes, with some chords. The lower staff is in bass clef and provides a harmonic accompaniment with chords and some moving lines.

The second system of musical notation continues the piece. It features similar melodic and harmonic structures to the first system, with some chromatic movement in the upper staff.

The third system of musical notation concludes the piece. It features a final cadence in both staves, with a double bar line at the end.

Music: EDWIN GEORGE MONK (1819–1900)

- 1 Angel-voices ever singing
 round thy throne of light,
 angel-harps for ever ringing,
 rest not day nor night;
 thousands only live to bless thee
 and confess thee
 Lord of might.
- 2 Thou who art beyond the farthest
 mortal eye can scan,
 can it be that thou regardest
 songs of sinful man?
 Can we know that thou art near us,
 and wilt hear us?
 Yea, we can.
- 3 Yea, we know that thou rejoicest
 o'er each work of thine;
 thou didst ears and hands and voices
 for thy praise design;
 craftsman's art and music's measure
 for thy pleasure
 all combine.
- 4 In thy house, great God, we oVer
 of thine own to thee;
 and for thine acceptance proVer
 all unworthily
 hearts and minds and hands and voices
 in our choicest
 psalmody.
- 5 Honour, glory, might, and merit
 thine shall ever be,
 Father, Son, and Holy Spirit,
 blessèd Trinity.
 Of the best that thou hast given
 earth and heaven
 render thee.

FRANCIS POTT (1832–1909)

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Dear Lord and Father of mankind

REPTON

86 88 6

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in the key of B-flat major (two flats) and common time (C). The melody in the treble clef begins with a quarter note G4, followed by eighth notes A4-B4, quarter notes C5-B4, and quarter notes A4-G4. The bass line starts with a half note G2, followed by a half note F2, and then a series of quarter notes: G2, F2, E2, D2, C2, B1, A1, G1. A slur covers the first two notes of the bass line.

The second system of musical notation consists of two staves. The upper staff continues the melody with quarter notes G4, F4, E4, D4, C4, B3, A3, G3. The lower staff continues with quarter notes G2, F2, E2, D2, C2, B1, A1, G1. A slur covers the last two notes of the bass line.

The third system of musical notation consists of two staves. The upper staff continues the melody with quarter notes G3, F3, E3, D3, C3, B2, A2, G2. The lower staff continues with quarter notes G2, F2, E2, D2, C2, B1, A1, G1. The system concludes with a double bar line.

Music: CHARLES HUBERT HASTINGS PARRY (1848-1918)

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- 1 Dear Lord and Father of mankind,
forgive our foolish ways;
re-clothe us in our rightful mind,
in purer lives thy service find,
in deeper reverence praise.
- 2 In simple trust like theirs who heard,
beside the Syrian sea,
the gracious calling of the Lord,
let us, like them, without a word
rise up and follow thee.
- *3 O Sabbath rest by Galilee!
O calm of hills above,
where Jesus knelt to share with thee
the silence of eternity,
interpreted by love!
- 4 Drop thy still dews of quietness,
till all our strivings cease;
take from our souls the strain and stress,
and let our ordered lives confess
the beauty of thy peace.
- 5 Breathe through the heats of our desire
thy coolness and thy balm;
let sense be dumb, let flesh retire;
speak through the earthquake, wind, and fire,
O still small voice of calm.

JOHN GREENLEAF WHITTIER (1807–1892)

Guide me, O thou great redeemer

CWM RHONDDA

87 87 47

The first system of musical notation consists of two staves, treble and bass clef, with a key signature of one sharp (F#). The melody is written in the treble clef, starting on a half note G4, followed by quarter notes A4, B4, C5, and a dotted half note B4. The bass line consists of quarter notes G2, A2, B2, C3, and a dotted half note B2. The system concludes with a double bar line.

The second system of musical notation continues the melody and bass line from the first system. The treble clef melody continues with quarter notes D5, E5, F#5, G5, and a dotted half note F#5. The bass line continues with quarter notes C3, D3, E3, F#3, and a dotted half note E3. The system concludes with a double bar line.

The third system of musical notation continues the melody and bass line. The treble clef melody features a series of eighth notes: G5, F#5, E5, D5, C5, B4, A4, G4, and a dotted half note G4. The bass line continues with quarter notes D3, E3, F#3, G4, and a dotted half note F#3. The system concludes with a double bar line.

The fourth system of musical notation concludes the piece. The treble clef melody has a half note G4, followed by quarter notes F#4, E4, D4, C4, and a dotted half note C4. The bass line continues with quarter notes G2, F#2, E2, D2, and a dotted half note C2. The system concludes with a double bar line.

Music: JOHN HUGHES (1872-1914)

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- 1 Guide me, O thou great Redeemer,
 pilgrim through this barren land;
 I am weak, but thou art mighty;
 hold me with thy powerful hand:
 Bread of heaven,
 feed me now and evermore.
- 2 Open now the crystal fountain
 whence the healing stream doth Xow;
 let the Wery cloudy pillar
 lead me all my journey through:
 strong deliverer,
 be thou still my strength and shield.
- 3 When I tread the verge of Jordan,
 bid my anxious fears subside;
 death of death, and hell's destruction,
 land me safe on Canaan's side:
 songs and praises
 I will ever give to thee.

Arglwydd, arwain trwy'r anialwch
 WILLIAM WILLIAMS (1717-1791)
translated by PETER WILLIAMS (1727-1796)

The last two lines of each verse are individually sung twice.

How shall I sing that majesty

COE FEN

DCM

UNISON

The musical score is presented in four systems, each with a grand staff (treble and bass clefs). The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is common time (C). The music is written in a unison style, with the vocal line in the treble clef and the bass line in the bass clef. The melody is simple and hymn-like, with a steady rhythm. The first system begins with a treble clef and a bass clef. The second system continues the melody. The third system features a repeat sign in the treble clef. The fourth system concludes the piece with a double bar line.

Music: KENNETH NAYLOR (1931-1991)

- 1 How shall I sing that majesty
 which angels do admire?
 Let dust in dust and silence lie;
 sing, sing, ye heavenly choir.
 Thousands of thousands stand around
 thy throne, O God most high;
 ten thousand times ten thousand sound
 thy praise; but who am I?
- 2 Thy brightness unto them appears,
 whilst I thy footsteps trace;
 a sound of God comes to my ears,
 but they behold thy face.
 They sing, because thou art their Sun;
 Lord, send a beam on me;
 for where heaven is but once begun
 there alleluias be.
- * 3 Enlighten with faith's light my heart,
 in flame it with love's Wre;
 then shall I sing and bear a part
 with that celestial choir.
 I shall, I fear, be dark and cold,
 with all my fire and light;
 yet when thou dost accept their gold,
 Lord, treasure up my mite.
- 4 How great a being, Lord, is thine,
 which doth all beings keep!
 Thy knowledge is the only line
 to sound so vast a deep.
 Thou art a sea without a shore,
 a sun without a sphere;
 thy time is now and evermore,
 thy place is everywhere.

JOHN MASON (c.1645–1694)*

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- 100's of young choristers developing their skills and enthusiasm by attending our summer residential in Bath or other courses around the country
- 1000's of clergy and church music leaders accessing the practical support and training materials provided by our membership scheme.

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