

HYMN AND HYMN TUNE SETTINGS

The levels of difficulty are from 1 (easy) to 5 (difficult). Each piece bears a number.

A title bearing an asterisk indicates that a recording is available upon request.

***CORONATION** (SATB / organ / brass quintet) is excellent for Easter.

All hail the power of Jesus' name; let angels prostrate fall.
Bring forth the royal diadem and crown Him Lord of all.
Ye chosen seed of Israel's race, ye ransomed from the fall,
Hail Him who saves you by His grace, and crown Him Lord of all.
Tell every kindred, every tribe on this terrestrial ball.
To Him, all majesty ascribe, and crown Him Lord of all.
O that with yonder sacred throng we at His feet may fall.
We'll join the everlasting throng and crown Him Lord of all.

This piece was commissioned by a Methodist church in Columbus, Ohio, and given a premiere by Dr. Lawrence Christopherson. His volunteer choir did an excellent performance.

Ranges are: Soprano obbligato, A1-a2; Soprano, C1-g2; Alto, C1-e-flat2; Tenor, d-F1; Bass, F-C1. (5:45) #3 MED.

***MILES LANE/CORONATION** SATB+descant for soprano voice or treble instrument/ Children's voices (optional) / organ or piano (optional) / string quartet (optional) / double bass (optional) - String parts are available.

Oliver Holden (1765-1844) Coronation (2nd. tune), alt. – Words: Edward Perronet (1726-1792), alt. Text as presented in The Hymnal, 1982, of The Episcopal Church. William Shrubsole (1760-1806), Miles Lane, 1st. tune

This anthem was commissioned by the St. Alban's Chancel Choir, James Strand, director, and the Peter Cooley Outreach Fund, on the occasion of "A Celebration of Music, The Everlasting Song," April 10, 2005.

All hail the power of Jesus' name; let angels prostrate fall.
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Hail Him who saves you by His grace, and crown Him Lord of all.
Tell every kindred, every tribe on this terrestrial ball.
To Him, all majesty ascribe, and crown Him Lord of all.
O that with yonder sacred throng we at His feet may fall.
We'll join the everlasting throng and crown Him Lord of all.

Ranges are: Soprano obbligato, A1-a2; Soprano, C1-g2; Alto, C1-e flat2; Tenor, d-F1; Bass, F-C1. (5:45) #3 MED.+

GOD OF OUR FATHERS (SSAATB+descant / unison children's voices, or C trumpet/ optional piano or organ)

The national hymn, is handled by Colla Voce Music, Inc. , 4600 Sunset Ave., #83, Indianapolis, IN 46208. the order number is 55-26101. Contact collavoce.com .

This arrangement is flexible and may employ children's voices or a C trumpet for the descant part. An organ or piano part is optional. George W. Warren's text is set in an appropriate harmonic language.

God of our fathers, whose almighty hand leads forth in beauty all the starry band of
shining
worlds in splendor through the skies, our grateful songs before Thy throne arise.
Thy love, divine, hath led us in the past.
In this free land, our lot is cast.
Be Thou our ruler, guardian, guide, and stay.
Thy word our law, Thy paths our chosen way.
Refresh Thy people on their toilsome way.
Lead us from night to never ending day.
Fill our lives with love and grace divine.
And glory, laud and praise be ever Thine.

Ranges are: Children's voices, A1-g2; Tenor, e-F1; Baritone, G-C1; Bass, F-C1 (2:00) #3
MED.

***AMERICA** (SATB / piano, or 3 trumpets in Bb / 2 horns in F / trombone / tuba) by Samuel A. Ward, music, and Katherine Lee Bates, poetry, has been arranged by Wallace De Pue to stir the spirit of Americans as they listen. This arrangement may be performed by SATB voices with piano accompaniment, if practicality is an issue. Any choir can sing this work, because it has such reasonable vocal ranges.

The choral music is published with only the piano as an accompaniment; however, if brass instruments are used, a separate score for the conductor is available.

O beautiful for spacious skies, for amber waves of grain,
for purple mountain majesties above the fruited plain.
America, America, God shed His grace on thee and crown thy good with
brotherhood from sea to shining sea.

O beautiful for pilgrim feet whose stern impassioned stress a thoroughfare for
freedom beat across the wilderness.
America, America, God mend thine every flaw.
Confirm thy soul in self-control, thy liberty in law.

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O beautiful for heroes proved in liberating strife
who more than self their country loved, and mercy more than life.
May God thy gold refine, till all success be nobleness and every gain divine.

O beautiful for patriot dream that sees beyond the years.
Thine alabaster cities gleam undimmed by human tears.

America, America, God shed His grace on thee
and crown thy good with brotherhood from sea to shining sea.

Ranges are: Soprano, D1–f2; Alto, b–c2; Tenor, d–F1; Bass, G–C1 (3:45) #3 MED.

TRINITY IN MUSIC, THE (Mixed Voices) is a combination of three pieces chosen for their complementary texts and designed to be one complete composition emphasizing the "three-in-one" concept of the Christian faith.

"Ye Watchers and Ye Holy Ones," (SSAATTB and piano) by Athelstan Riley, is a polyphonic offering; "Earth Has No Sorrow That Heaven Cannot Heal" (SATB) is an original homophonic composition; and "Joyful, Joyful, We Adore Thee" (SATB-optional piano and congregation singing), by Beethoven, brings the entire eight-minute work to a powerful climax. Each of the three pieces has two endings, one to segue into the next movement, and one to finalize itself as an independent work. The piece of three movements may be performed for special occasions and, dissected, be three short anthems that are appropriate for church services.

Ranges are listed under the three titles mentioned above. #3 MED.

YE WATCHERS AND YE HOLY ONES (Psalm 117–SSAATTB / organ or piano / optional congregation singing) is a piece adapted by Athelstan Riley (1906) from a tune, and harmonization of that tune, dating from 1623. The text by Isaac Watts is well known in religious circles.

Ye watchers and ye holy ones, bright seraphs, cherubim and thrones,
raise the glad strain, Alleluia!
Cry out, dominions, principdoms, powers, virtues, archangels, angels' choirs,
Alleluia! Alleluia!
O higher than the cherubim, more glorious than the seraphim, loudly praise Him!
Alleluia!
Most gracious, magnify the Lord! Alleluia!

Respond, ye souls in endless rest, ye patriarchs and prophets blest. Alleluia!
O holy twelve, ye martyrs strong, all saints triumphant, raise the song! Alleluia!
From all that dwell below the skies, let the Creator's praise arise! Alleluia!
The Redeemer's name be sung through every land, in every tongue! Alleluia!

The arrangement by Wallace De Pue, Sr. is intended for a choir that can afford the division of parts. The congregation may be invited to participate in singing the final section of the piece. The overall effect is dynamic and joyful.

Ranges are: Soprano, D1-a flat2; Alto, a flat-G1; Tenor, d–G1; Bass, G–C1 (2:45) #4 MED.+

EARTH HAS NO SORROW THAT HEAVEN CANNOT HEAL (SATB) is a beautiful homophonic setting of a poem by an unknown Victorian poet. This is appropriate for either

concert or church use.

Come, ye disconsolate, where'er ye languish. Come, at God's altar, fervently kneel.
Here bring your wounded hearts. Tell your anguish.
Earth has no sorrow, heaven cannot heal.

Joy of the desolate, light of the straying; hope, when all others die fadeless and pure;
now speaks the Comforter in God's name saying:
"Earth has no sorrow, heaven cannot cure."

Go, ask the infidel what book he brings us;
what charm for aching hearts he can reveal,
sweet as that heavenly promise hope sings us:
Earth has no sorrow, heaven cannot heal.

Ranges are: Soprano, D1–f2, Alto, C1–c2; Tenor, f–E1; Bass, F–C1. (2:09) #2 EASY

ODE TO JOY “Joyful, Joyful We Adore Thee” (SATB, soprano obbligato, optional organ or piano and congregation singing), by L. v. Beethoven, has been arranged in such a manner as to “bring the house down” with power and excitement. It will require a good, strong soprano for the descant. The congregation has the opportunity to join with the choir for the climax of the piece.

Ranges are: Soprano, G1–g2; Alto, C1–e2; Tenor f–F1; Bass, A–D1 (3:02) #3 MED.

BLEST BE THE TIE THAT BINDS (SATB / organ or piano / congregation singing) was commissioned by Emanuel Lutheran Church, Lansing, Michigan, for the retirement of the minister, Daniel Buske. This hymn by John Fawcett (1782) and composer Hans G. Nageli (1773-1836), was originally arranged by Lowell Mason (1845). In 2002, it was arranged by Wallace De Pue, Sr., to afford a practical and musical challenge for voices that are found in the volunteer choirs of small churches.

The lyrical melodic lines are set in contemporary counterpoint that is designed to enhance the mood of the words. The contrasting section is very rhythmic, but not difficult. Excitement is often provided by small percussion instruments that are available in practically any school or college.

Ranges are: Soprano, C1–f2; Alto, g–Bb1; Tenor, d–f2; Bass, G–b flat. (3:39) #2 EASY

JUST AS I AM (SATB / soprano or instrumental obbligato / organ or piano / optional congregation singing) was also commissioned by the Emanuel Lutheran Church, Lansing, Michigan. Wallace De Pue, Sr., arranged this hymn by Charlotte Elliott (1836) and composer, Wm. B. Bradbury (1849), to provide something to enable both the congregation and choir to honor their departing minister.

The lyrical melodic lines are set in contemporary counterpoint that is designed to enhance the

mood of the words. The contrasting section is very rhythmic, but not difficult. Excitement is often provided by small percussion instruments that are available in practically any school or college.

Ranges are: Soprano, D1-a2; Alto, a-d2; Tenor, d-G1; Bass, F-C1. (4:50) #3 MED.

LOVE DIVINE (SATB / soprano soloist / vocal or instrumental obbligato / organ or piano / optional congregation singing) was commissioned by Anne Doerfler and the St. Petri Lutheran Church in Toledo, Ohio. The hymn is by Charles Wesley. The hymn tune, by Hugh Prichard, is often placed in counterpoint with familiar Christmas carol melodies that are played by the organ or piano; therefore, the piece may be done during the Christmas season.

Ranges are: Soprano soloist, D1-e2; Soprano, D1-f2; Alto, a-d2; Tenor, c-F1; Bass, A-C1 (5:30) #3 MED.

WE ALL BELIEVE IN ONE TRUE GOD (SATB / organ), a text by Martin Luther, is composed in such a manner as to express the full power of his glorious words. The piece was commissioned by the Emanuel Lutheran Church choir, Lansing, Michigan.

We all believe in one true God, who created Earth and Heaven.
The Father, who to us in love, has the right of children given.
All we need, His hand pro-vides us.
Through all snares and perils, He leads us, watching that no harm betide us.
He cares for us by day and night.
All things are governed by His might.

An equal godhead, throne and might, our source of every blessing.
Born of Mary, virgin mother, the lost might life inherit.
And He was raised by God, victorious.
We all confess the Holy Ghost, in highest heaven dwelling.
Here, forgiveness and salvation daily comes through Jesus merit.
All flesh shall rise and we shall be in bliss with God, eternally.
Amen.

Ranges are: Soprano, C1-g2; Alto, a-d#2; Tenor, d-F1; Bass, G-D1 (4:30) #4-MED.

NICAEA “Holy, Holy, Holy” (Descant, optional Congregation, SATB, optional Piano/organ) The music is by John B. Dykes, 1861. The hymn is by Reginald Heber, published 1826. This is one of the truly great hymns of the Christian Church. A proper performance must employ a good soprano who can sing the descant part and project above the choir. Ideally, the congregation should be invited to sing on cue from the conductor. In lieu of congregation singing, selected voices may be used. In lieu of a soprano soloist, a clarinet may be use to realize the descant. The piano or the organ may accompany the singers, or the piece may be sung a cappella. A fine performance of this arrangement by

Wallace De Pue can move the soul of a listener.

Ranges are: Descant, G1-b2; Soprano, D1-g2; Alto, a-d2; Tenor, c#-A1; Bass, F#-D1 (5:05)
#3 MED.