

Doug Constable

HYMNS AND ANTHEMS

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A Hymne to God the Father

for SATB Chorus and Organ

John Donne (1571/2-1631)

Doug Constable (1973 and 2010)

Andante ..

SOPRANO

ALTO

TENOR

BASS

SOLO *mp*

Wilt thou for-give that sin, by man be - gun,

Andante ..

ORGAN

mp

6

— Which was my sin, though it were done be - fore? Wilt thou for-give that

sin, through which I run, And do run still though still I do de - plore?

[A] poco rit.

When thou hast done, thou hast not done, For I have more.

[A] poco rit.

[A] and [B] are alternatives, to suit

4 23

[B] *poco rit.* , *a tempo*

Wilt thou for

For I have more.

TUTTI *mp*

Wilt thou for-give that

Wilt

[B] *poco rit.* , *a tempo*

[A] and [B] are alternatives, to suit

unaccompanied, ideally
(until bar 46)

28

give that sin which I have won oth-ers to sin, and made my sin their

I have won oth-ers to sin, and made my sin their

sin which I have won oth-ers to sin, and made my sin their

thou for-give that sin which I have won oth-ers to sin, and made my sin their

door? Wilt thou for-give that sin which I did shun_____ a year or
 door? Wilt thou for - give that sin I did shun a year or two, but
 door? Wilt thou for - give that sin which I did shun____ a year or two, but
 door? Wilt thou for - give that sin shun a year or two, but

two, but wal-lowed in a score? When thou hast done, thou hast not
 wal - lowed in a score? When thou hast done, thou hast not
 wal - lowed in a score? When thou hast done, thou hast not
 wal - lowed in a score? When thou hast done, thou hast not

6 44

rit.

, , , *a tempo*

poco *mf*

done, For I have
done, For I have more.
done, For I have more.
done, For I have more.

I have a
I have
I have a sin of
I have more.

rit.

a tempo

poco *mf*

(Under voices)

50

sin of fear, that when I've spun my last thread, I shall perish on the
fear, that when I've spun my last thread, I shall perish on the
fear, that when I've spun my last thread, I shall perish
I have a sin of fear, that when I've spun my last thread, I shall perish on the

shore; But swear by thy - self, that at my death thy Son shall shine as

shore; But swear by thy - self, that at my death thy Son shall shine as

on the shore; But swear by thy - self, that at my death thy Son shall shine as

shore; But swear by thy - self, that at my death thy Son shall shine as

mf

he shines now and here-to - fore. And, hav-ing done —

mf

he shines now and here-to - fore. And, hav-ing done

mf

he shines now and here-to - fore. hav-ing done

he shines now and here-to - fore. hav-ing done

that, thou hast done: I fear no more.

Hey the Gift

for SATB Chorus

Carmina Gadelica Vol. I, no. 58??

Doug Constable 1994

Forward momentum. Like leprechauns dancing on ice..

Musical score for SATB Chorus and Acc. (for practice only). The score consists of two systems of music. The first system shows the vocal parts (Soprano, Alto, Tenor, Bass) and the accompaniment part (Acc. (for practice only)) in treble clef with a key signature of one sharp (F#) and a time signature of common time (indicated by a '4'). The vocal parts sing "Hey the Gift_ o!" and "ho the Gift,hey ho!". The accompaniment part has a bass clef and a key signature of one sharp (F#). The second system continues with the same vocal parts and accompaniment, with the vocal parts singing "HEY_ THE_ GIFT! HO _ THE GIFT! HEY_THE GIFT ON THE". The accompaniment part has a bass clef and a key signature of one sharp (F#).

Continuation of the musical score. The vocal parts (Soprano, Alto, Tenor, Bass) and the accompaniment part (Acc. (for practice only)) continue from the previous system. The vocal parts sing "Hey the Gift-hey ho!_____ Hey ho" and the accompaniment part has a bass clef and a key signature of one sharp (F#). The vocal parts sing "HEY_ THE_ GIFT! HO _ THE GIFT! HEY_THE GIFT ON THE". The accompaniment part has a bass clef and a key signature of one sharp (F#).

Doug Constable 1994

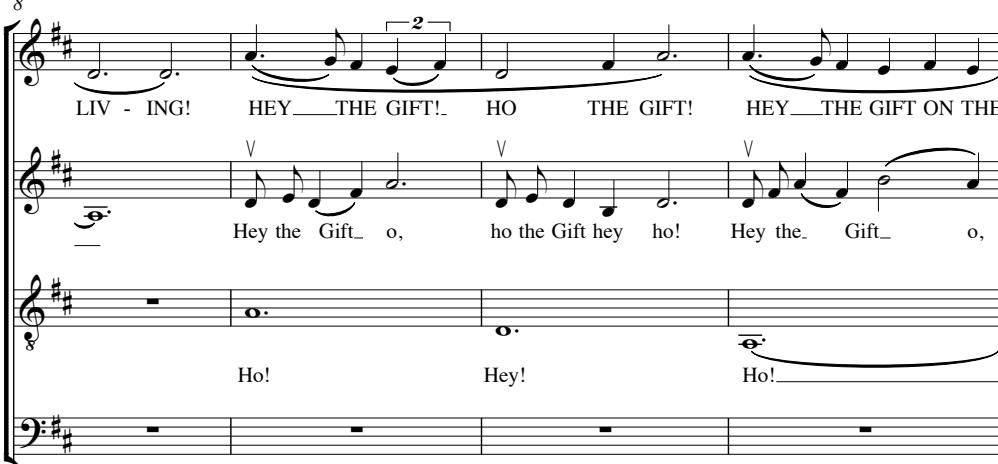
2
8

S. LIV - ING! HEY THE GIFT! HO THE GIFT! HEY THE GIFT ON THE

A. Hey the Gift o, ho the Gift hey ho! Hey the Gift o,

T. Ho! Hey! Ho!

B.



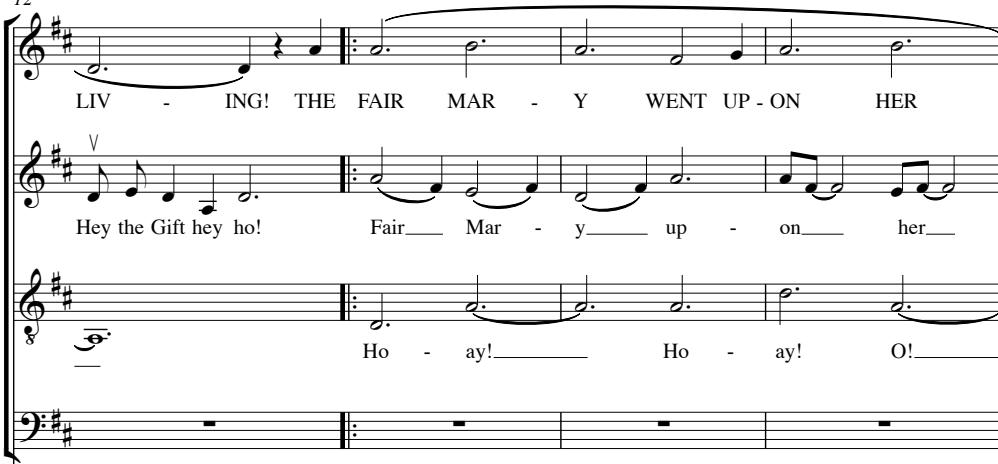
12

S. LIV - ING! THE FAIR MAR - Y WENT UP - ON HER

A. Hey the Gift hey ho! Fair Mar - y up - on her

T. Ho - ay! Ho - ay! O!

B.



16

S. KNEE, IT WAS THE KING OF GLOR-Y WHO WAS ON HER BREAST.

A. knee, King of glo - ry on her

T. Hey! ho! Ho -

B.

[Musical score for measures 16-19. The vocal parts Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.) are shown. The music is in G major with a tempo of 120 BPM. Measure 16 starts with Soprano and Alto entries. Measure 17 continues with Alto and Tenor. Measure 18 begins with Tenor and Bass. Measure 19 concludes with a full四-part harmony. Measure 20 starts with a melodic line for Soprano and Alto, followed by a bass line in measure 21.]

20 [1.] [2.]

S. THE (BREAST)

A. breast. (breast.) HEY THE GIFT! HO THE GIFT!

T. ay! Ho - ay!

B. Hey! ho! hey

[Musical score for measures 20-23. The vocal parts Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.) are shown. The music is in G major with a tempo of 120 BPM. Measures 20-21 feature melodic entries from Soprano and Alto. Measures 22-23 feature bass entries. Measure 24 concludes the section with a full四-part harmony.]

4
23

S.

A.

T.

B.

HEY — THE GIFT ON THE LIV - ING! Hey! Yo -
 Hey the Gift o! — hey the Gift-hey ho! hey the Gift - hey ho!
 — the Gift! HEY — THE GIFT! HO —

26

S.

A.

T.

B.

- ho! Yo - hey! Yo! HEY —
 hey the Gift-hey ho! hey the Gift - o! — hey the Gift! Hey ho! —
 — THE GIFT! HEY — THE GIFT ON THE LIV - ING!

29

S.

A. THE GIFT! HO THE GIFT! HEY THE GIFT ON THE

T. V
hey the Gift o! hey ho!

B. V
hey the Gift o! V
hey the Gift

32

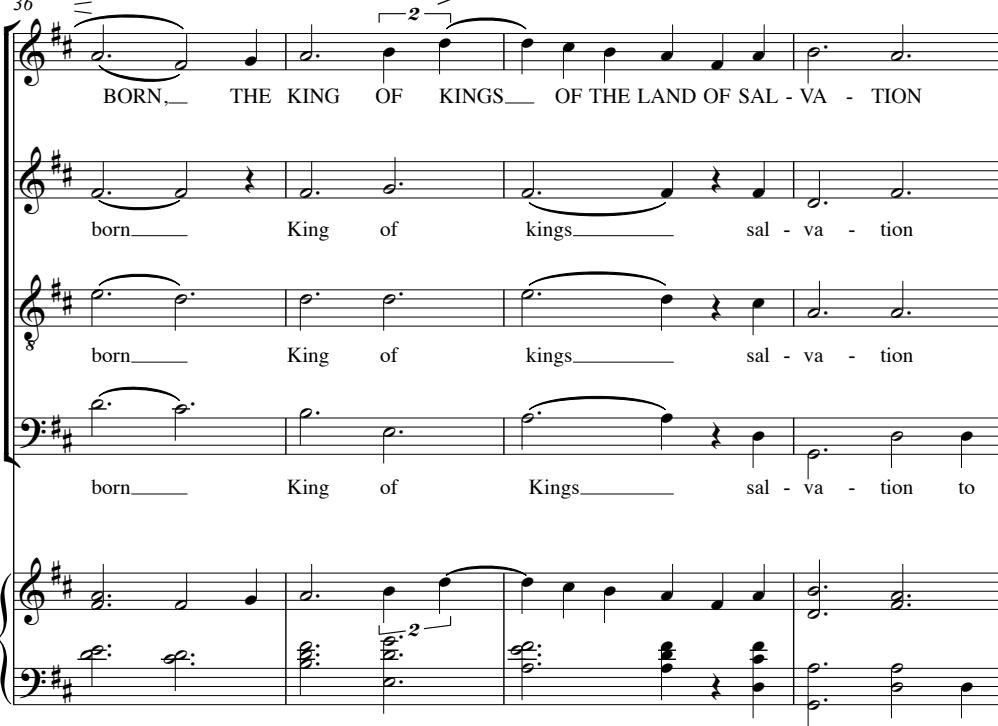
S. TO TELL TO US THAT CHRIST IS

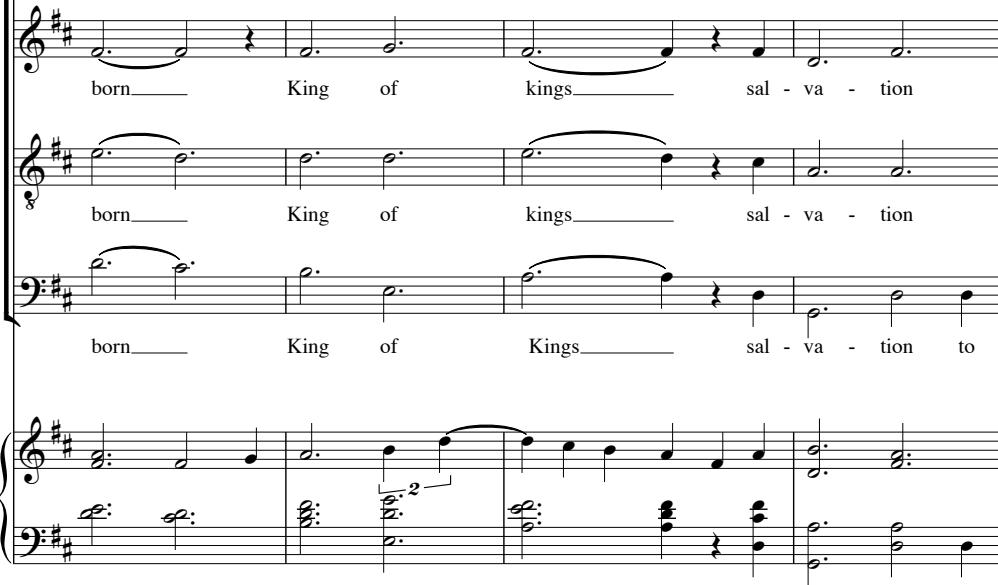
A. LIV - ING! Tell to us that Christ is

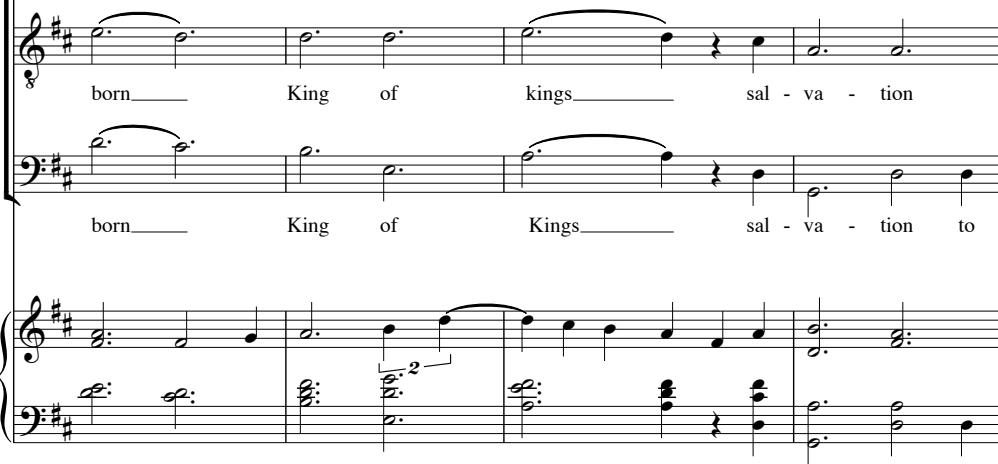
T. V
hey the Gift! Hey ho! Tell to us that Christ Christ is

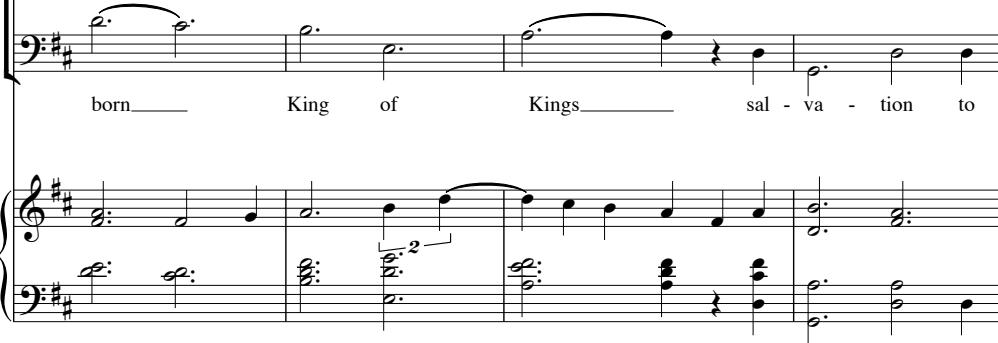
B. V
Tell to us that Christ Christ is

6
36

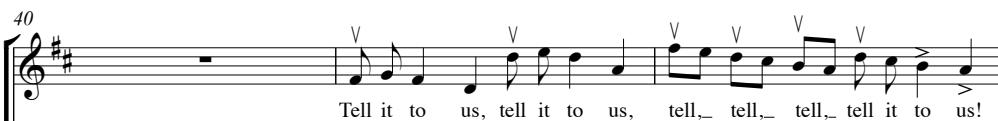
S. 

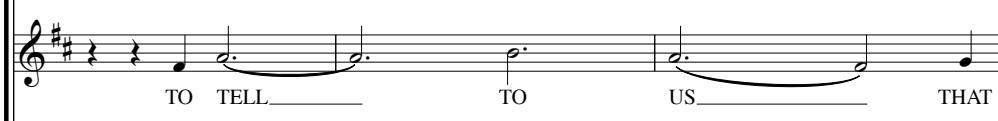
A. 

T. 

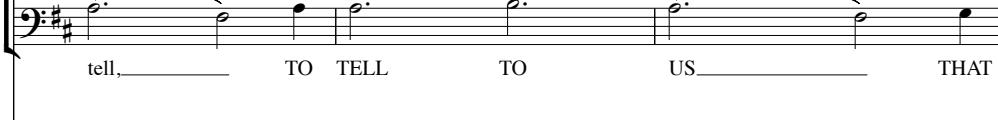
B. 

40

S. 

A. 

T. 

B. 

43

S. Tell us that Christ is liv - ing. Tell the Gift

A. CHRIST IS BORN, THE KING OF KINGS

T. HEY THE GIFT ON THE LIV - ING! Tell it to us, tell it to us,

B. CHRIST IS BORN, THE KING OF 2 KINGS

46

S. Christ is born! and Christ is born!

A. OF THE LAND OF SAL-VA-TION and King of the land of sal-va-tion!

T. tell it, tell Christ is sal-va-tion, And Christ is born!

B. OF THE LAND OF SAL-VA-TION and King of the land of sal-va-tion!

8
50

S. Tell it: Christ is born! aye, Christ is born! ho!

A. Tell Christ is born! aye, Christ is born! ho!

T. Christ is born! aye, Christ is born! ho! See the hills—

B. Tell it: Christ is born! aye, Christ is born! ho! Hey!

54

S.

A. Hey the Gift!

T. I see the strand I see the host up - on the wing—

B. ho! li - ving! Hey!

58

S. I SEE THE HILLS I

A. ho the Gift! hey the Gift on the li - ving! See the hills I

T. See the hills I see the strand I see See the hills I

B. ho! li - - ving! See the hills I

63

S. SEE THE STRAND I SEE THE HOST UP - ON THE WING

A. see the strand I see the host up - on the wing

T. see the strand I see the host up - on the wing

B. see the strand I see the host up - on the wing I

10
68

S. see the hills, I see the strand, I

A. See the hills I see the strand I

T. See the hills I see the strand I

B. SEE THE HILLS I SEE THE STRAND I

72

S. see the host on the wing

A. see the host on the wing

T. see the host on the wing

B. SEE THE HOST UP - ON_ THE WING

75

S. HEY THE GIFT! HO THE GIFT! Gift on the liv - ing!

A. Hey the Gift! Ho the Gift!

T. HEY THE GIFT! HO THE GIFT!

B. Hey the Gift! Ho the Gift! GIFT ON THE LI - VING

78

S. Hey the Gift! Ho the Gift! GIFT ONTHE LI - VING

A. GIFT ON THE LI - VING Tell it to us, tell it to us, tell it to the liv - ing

T. Gift on the liv - ing! Tell it to us, tell it to us, tell it to the liv - ing.

B. HEY THE GIFT! HO THE GIFT! Gift on the liv - ing!

12
81

S. Tell it to us, tell it to us, tell it to the liv - ing I see an - gels

A. HEY THE GIFT! HO THE GIFT!Gift on the_ liv - ing! I see an - gels

T. Hey the Gift! Ho the Gift! GIFT ON THE LI-VING I see an - gels

B. Tell it to us, tell it to us, tell it to the liv - ing I SEE AN - GELS_

85

S. on_____ clouds, com - ing with speech and____ friend - ship

A. on_____ clouds, com - ing with speech and____ friend - ship

T. on_____ clouds, com - ing with speech and____ friend - ship

B. ON_____ CLOUDS, COM-ING WITH SPEECH AND____ FRIEND - SHIP_

89

S. *dim* *mp*
to us, to us. I SEE AN - GELS ON

A. *dim* *mp*
to us, to us. I see an - gels on

T. *dim* *mp*
to us, to us. I see an - gels on

B. *dim* *mp*
TO US TO US. I see an - gels on

94

S. CLOUDS, COM-ING WITH SPEECH AND FRIEND-SHIP TO US TO US.

A. clouds, com - ing with speech and friend - ship to us, to us.

T. clouds, com - ing with speech and friend - ship to us, to us.

B. clouds, com - ing with speech and friend - ship to us, to us.

14
99

S. *p*
Hey - - o! _____ Hey - - - o! _____

A. *p*
Hey - - o! _____ Hey - - - o! _____

T. *p*
Hey - - o! _____ Hey - - - o! _____

B.
HEY_THE GIFT!_ HO THE GIFT!_ HEY_THE GIFT ON THE LIV - ING!

103

S. Hey! yea! ho! _____ Hey! yea! liv - ing! *pp*

A. Hey! yea! ho! _____ Hey! yea! liv - ing! *pp*

T. Hey! yea! ho! _____ Hey! yea! liv - ing! *pp*

B.
HEY_THE GIFT!_ HO THE GIFT! HEY THE GIFT ON THE LIV - ING!

107

S. Hey the Gift o! Hey the Gift, hey ho! hey the Gift o!

A. Hey the Gift o! Hey the Gift, hey ho! hey the Gift o!

T. Hey the Gift o! Hey the Gift, hey ho! hey the Gift o!

B. Hey the Gift o! Hey the Gift, hey ho! hey the Gift o!

110 *rit.*

S. Hey the Gift, hey ho! *ppp*

A. Hey the Gift, hey ho! *ppp*

T. Hey the Gift, hey ho! *ppp*

B. Hey the Gift, hey ho! *ppp*

pp

Christ is the Lord

Words: Kenneth Preston (b. 1916)

Doug Constable
1969

The musical score consists of four staves of music. The top staff is in treble clef, 3/4 time, and G major (indicated by a sharp sign). The tempo is marked as $\text{d} = 64$. The second staff is in bass clef, 3/4 time, and G major. The third staff is in treble clef, 3/4 time, and G major. The fourth staff is in bass clef, 3/4 time, and G major. The lyrics are as follows:

1. Christ is the
2. Christ is the
Lord of the small - est a - tom,
Lord of our thoughts and feel - ings,
Christ is the Lord of out - er space,
Christ is the Lord of all we plan,

Measure numbers 2 and 3 are indicated above the third and fourth staves respectively.

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Christ is the Lord of the con - stel - la - tions,
 Christ is the Lord of a man's de - cis - ion,

Christ is the Lord of ev' - ry place! Christ is the
 Christ is the Lord of to - tal man! Christ is the

Lord of ev' - ry place! Of the
 Lord of to - tal man! In the

furth - est star,____ of the cof - fee bar,____ of the
 lo - cal street____ where the peo - ple meet,____ in the

length of the Ber - lin Wall, _____ of the vil - lage green,
church or the near - by hall, _____ in the fac - tor-y, _____

of the As - ian scene, _____ Christ is the Lord of
in the fam - i- ly, _____

all! _____ Christ is the Lord of

all. _____

Christ is the Lord of the human heart - beat,
Christ is the Lord of our love and court - ship,

Christ is the Lord of ev'ry breath,
Christ is the Lord of man and wife,

Christ is the Lord of a man's ex - ist - ence,
Christ is the Lord of the things we care for,

Christ is the Lord of life and death, Christ is the Lord of all our life,

Text: © Kenneth Preston b.1916

Music: MORRELL - Doug Constable b.1940 © 1969, 2012

Christ is the Lord of the smallest atom,
 Christ is the Lord of outer space,
 Christ is the Lord of the constellations,
 Christ is the Lord of every place!
 Of the furthest star,
 of the coffee bar,
 of the length of the Berlin Wall,
 of the village green,
 of the Asian scene,
 Christ is the Lord of all!
 Christ is the Lord of the human heartbeat,
 Christ is the Lord of every breath,
 Christ is the Lord of a man's existence,
 Christ is the Lord of life and death.

Christ is the Lord of our thoughts and feelings,
 Christ is the Lord of all we plan,
 Christ is the Lord of a man's decision,
 Christ is the Lord of total man!
 In the local street
 where the people meet,
 in the church, or the nearby hall,
 in the factory,
 in the family,
 Christ is the Lord of all!
 Christ is the Lord of our love and courtship,
 Christ is the Lord of man and wife,
 Christ is the Lord of the things we care for,
 Christ is the Lord of all our life.

This my first music composed for a hymn. Robin Morrell, whose curate I was, found this text in a church newspaper and, suggesting the tune of the first line, asked if I could set it to music. Our congregation sang it with verve and gladness. There are obvious ways in which the text is now dated, yet I think the hymn as a whole still lives, though, nowadays, as perhaps more of a hymn-anthem.

The Body Song

3

Doug Constable

Jes-us says, "Here am I way up high: what shall I do for a

$\text{♩} = 108$ SHOUT

— bod - y? two! three! four! five! six! seven! We will be your bod - y,

Jes - us! We will car - ry you a - round,
Jes - us! We will think a bout his word,

We will be your work ers, Jes us! ev' - ry-where the need is
We will speak the truth for Jes us! ev' - ry-thing we ev - er

© 1969 Doug Constable

1.

found. 2. We will use our heads for

2.

found. 3. We will use our eyes for

Jes - us, we will try not to be

blind; We will see the love of

Jes - us, ev' - ry-where we look and
 find. 4. We will use our hands for
 Jes - us, find-ing lots of things to do;
 we will feel the power of Jes - us! ev' - ry-thing be-comes as

new!

5. We will use our feet for

Jes - us, trav' - ling wherehe wants to go;

we will bring the news of Jes - us

ev' - rywhere both high and low.

6.Jes us says, "One more thing: will you sing-

[SHOUT]

prais esas one sing-le bod - - - y? TWO! THREE! FOUR!

FIVE! SIX! SEVEN! We will sing your prais - es, Jes - us!

We will show you that we care!

2nd time: a semitone higher (B major)

We will stay u - nit - ed, Jes - us,

here and now and ev' - ry- where.

We will sing your prais - es, here and now and

ev' - - ry - where!

Down went Mary

Robin Morrell

Doug Constable

I Slow and mournfully

Down went Mar - y, down to the tomb, ver - y ear - ly,
 When she got there, where was the stone? Oh, the tears spring

p

be-fore the day. She went sad - ly, nev-er glad- ly, to the gar-den
 in - to her eyes! Weep-ing heart moans,

Quicker

all the way. now her last faint com fort dies.____
 ach ing tired bones;

Brightly

On this high day,hap-py morn - ing, let us run,dance,leap and shout! Nev-er

15

20

24

D.C.

Words: Robin Morrell (1929-2010)

Music: STOCKHELSTON WOOD Doug Constable ©1969

Down went Mary, down to the tomb,
she went early before the day;
she went sadly, never gladly,
to the garden all the way.
When she got there, where was the stone?
Oh, the tears spring into her eyes.
Weeping heart moans, aching tired bones;
now her last faint comfort dies.

*On this high day, happy morning,
let us run, dance, leap, and shout,
never sadly, always gladly,
for on this day death is out!
For on this day Jesus risen,
for on this day Jesus king;
so my dear ones, oh my darlings,
joy tremendous let us sing!*

Back she stumbled, back to her friends:
“They have taken my Lord away”.
Empty-hearted, off they started
to the garden all the way.
Mary standing, dew all around,
eyes were blinded by her tears.
Voice calls “Mary!” Sudden gladness!
“Dearest Master!” Dawn appears!

*On this high day, happy morning,
let us run, dance, leap, and shout,
never sadly, always gladly,
for on this day death is out!
For on this day Jesus risen,
for on this day Jesus king;
so my dear ones, oh my darlings,
joy tremendous let us sing!*

Encouraged by the way CHRIST IS THE LORD was sung,
Robin wrote a text of his own, whose rhythm he wanted to evoke the Helston Floral Dance.
He hoped that the congregation would indeed sing it in dancey procession,
but we did not manage more than sing it dancily.

Where is he?

3

James Fraser (1968)

$\text{♩} = 108$

WITHOUTGEOHAR

Doug Constable (1969)

Molto pedale

1.'Where is he?' the
2.Halt - ed we, and
3.Gent - ly in her

wise men ask - ing,
knelt in glor - y,
arms she bore him,
'we have at the Vir - gin -'

tra - velled far to find, lea - ving
roy - al in - fant's cry, Mor - ning
Moth - er's on - ly child; Born - that

II

ease and great po - si - tion
brought the clang of dust - bins,
we might be re - deem - ed,
at the
ci - ty
God and

15

bid - ding of the mind.
clean - ers pass ing by.
man be re- con - ciled.

17

— of the ty knew him, At the inn the
— dor - a - tion, In the inn the
— to greet him, To the skies your

20

lip was curled;
dan - cers swirled
prais - es hurled:

In a shake - down in the gar - age

23

lay the Sav - iour of the

25 [1.]

world.

[1.]

2.

Sav- iour,

26

lay the Sav - iour of the

molto rit.

28

world.

Born to Die

Peter Cousins

0

Doug Constable

Ov - er the ho - riz - on night turns to dawn;
Si - lent - ly he doz - es, lost in the night;
Trea-sure ba-by's mem' - ry: a lone - ly man
Wash your hands to sen - tence, damn with - out care;
Black the lost ho - ri - zon, scorched earth is red;
Mo - ther in the sta - ble puts ba - by down

2

Deep in - side a sta - ble
Flic - kers of a can - dle
Liv - ing for each mo - ment,
Lift a man to free - dom,
Moc - king pain de - part - ed,
Je - sus laid to si - lence

5

a child has just been born; First
sur - round the child with light; Proud
and sleep - ing where he can. Day's
and nail him in the air; Crowd
and Ma ry's Christ is dead. it's -
will break out from the ground! Wise

8

day of life be - gun, his moth - er sit - ting by
 mo - ther ach - es for joy as ba - by starts to cry,
 night is rol - ling on; the time is draw - ing night;
 round the spec - ta - cle, the bloo - dy fight goes on;
 fi - nished were his words; the hills shook at his cry:
 men an shep-herds stare in ad - mi - ra - tion lost;

II

Nurs - es help-less Jes - us the child born to
 Nurs - es help-less Jes - us, the child born to
 A go ny for Jes - us, the man born to
 Lives by self de - ny - ing while death ra - ges
 Vic - to - ry to Jes - us, the man born to
 Can - dle throws a sha - dow of God on a

15

die.
 die.
 die.
 on.
 die.
 cross.

Sil - ent - ly he
 Treas - ure ba - by's
 Wash your hands to
 Black the lost ho -
 Mo - ther in the

Let there be peace on the earth

♩ = 96

REFRAIN

Let there be peace on the earth, and let it begin with me; for

1.I

peace is born on the earth, now let it be seen in me.

ends
2.I
3.I

bring you peace who are far from God, I bring you peace who are near. So

bring you peace to build love from hate, I bring you peace from your fear. So

bring you peace through my flesh and blood, I bring you peace that is dear. So

join your lives in the peace of God: give peace to ev'-ry-one here. **REFRAIN**

join your hands for it's get-ting late: make peace to ev'-ry one here. Let there be

join with me in the peace of God: share me with ev'-ry-one here.

Let there be peace upon earth, and let it begin with
 Let there be peace on the earth, and let it begin with

me, for peace is born on the earth, now let it be seen in
 me, for peace is born on the earth, now let it be seen in

1.2. me. me. 1.I bring you peace who are
 2.I bring you peace to build
 3.I bring you peace through my
 me. 1.I me. bring you peace, I bring you peace who are

far from God, I bring you peace who are near; so join your lives in the
 love from hate, I bring you peace from your fear; so join your hands, for it's
 flesh and blood, I bring you peace that is dear; so join with me in the
 far from God, I bring you peace who are near; so join your lives in the

peace of God: give peace to ev' - ry-one here.
 get - ting late: make peace with ev' - ry-one here.
 peace of God: share me with ev' - ry-one here.
 Let there be
 peace of God: give peace to ev' - ry - one here.

Thy Kingdom Come, O God

J = 92

1.Thy king-dom come,O God,_____ thy rule, O Christ, be -

gin; break with thine ir - on rod _____

the ty -ran - nies of sin.

Last time *rall..*

Thy kingdom come, O God,
thy rule, O Christ, begin;
break with thine iron rod
the tyrannies of sin.

Where is thy reign of peace
and purity and love?
When shall all hatred cease,
as in the realms above?

When comes the promised time
that war shall be no more,
and lust, oppression, crime
shall flee thy face before?

We pray thee, Lord, arise,
and come in thy great might;
revive our longing eyes,
which languish for thy sight.

Men scorn thy sacred name,
and wolves devour thy fold;
by many deeds of shame
we learn that love grows cold.

O'er lands both near and far
thick darkness broodeth yet:
arise, O Morning Star,
arise, and never set.

Teach me, my God and King

$\text{♩} = 92$ As softly and gently as possible

The musical score consists of four staves of music. The top staff has a treble clef and a key signature of five flats. The second staff has a bass clef and a key signature of five flats. The third staff has a treble clef and a key signature of five flats. The bottom staff has a bass clef and a key signature of five flats. The music includes various time signatures such as 4/4, 3/4, and 6/4. The lyrics are integrated into the vocal line:

Teach me, my God and King, _____ in all things Thee to
see; _____ and what I do in an-y - thing,____ to do it as for Thee.

Teach me, my God and King,
in all things thee to see;
and what I do in anything
to do it as for thee.

A man that looks on glass,
on it may stay his eye;
or, if he pleaseth, through it pass,
and then the heaven espy.

All may of thee partake;
nothing can be so mean
which, with this tincture, *For thy sake*,
will not grow bright and clean.

A servant with this clause
makes drudgery divine;
who sweeps a room, as for thy laws,
makes that and the action fine.

This is the famous stone
that turneth all to gold;
for that which God doth touch and own
cannot for less be told.

Teach me, my God and King

for SATB A Cappella

1.Teachme, my God and
2.A man that looks on

1.Teach me, my God, teach me, my God and
2.A man that looks, a man that looks on

1.Teach me, my God, and King,
2.A man that looks, glass,
3.All may of Thee par - take;
4.A serv - ant with this clause
5.This is the fam - ous stone:

King,_____, in all things Thee to
glass,_____, on it may stay his

King,_____, in all things Thee to
glass,_____, on it may stay his

_____, Thee to
_____, stay his
_____, nought so
_____, makes di
_____, all to

see; _____ and what I do _____ in an - y -
 eye, _____ or, if he pleas - eth, through it

9
 4

see; _____ and what I do _____ in
 eye, _____ or, if he pleas - eth

9
 4

see; _____ and what I do _____ in
 eye, mean which, if he pleas - eth,
 vine; who with thus tinct ure,
 gold, for sweeps a room as
 doth

thing, _____ to do it as Thee.
 pass, and then the heaven es - py. rit.

9
 4

an - y - thing, _____ to do it as for Thee.
 through it pass, _____ and then the heaven es - py.

9
 4

an - y - thing, to do it as for Thee.
 through it pass, and then the heaven es - py.
 'For thy sake', will not grow bright and clean.
 for thy laws makes that andth' act - ion fine.
 touch and own can - not for less be told.

From glory to glory

J = 120

1. From glor - y__ to
3.giv - ing,_ and

J = 120

glor - y__ ad vanc ing_____ we praiseThee, O Lord
glor - y__ andwor- ship,_____ and bless- ing_ and love,

II

Thy Name, with_ the Fath - er__ and Spir - it_____
one heart_ and_ one song_ have_ the saints_____

15 [V1 second time to Coda]

— be ev - er__ a - dored._____ 2.From
on earth and_ a - bove._____ 4.Ever

19

strength unto strength we go forward on Sion's high-more,
O Lord, to thy servants thy presence be

23

way, to appear before God in the nigh;
ev er fit us by ser vice on

27

ci ty of in fin ite day.
earth for thy ser vice on high.

3. Thanks-
1. From

31 CODA

ever and ever and ever and ever adored.

Praise my soul, the King of Heaven

$\text{♩} = 142$ Flowing whole lines

The musical score consists of four staves of music in 3/4 time, key signature of two sharps, and dynamic markings of p (piano) and f (forte). The lyrics are as follows:

[UNISON] 1. Praise my soul, the King of heav - en; To his feet thy
tri - bute bring. Ran - somed, healed, re -
stored, for - giv - en, Who like me his praise should
sing? Al - le - lu - ya! Praise him!

Praise him! Al - le - lu - ya! Praise him!

Praise him! Praise the ev - er - last - ing

King.

Women

2.Praise him for his grace and fav - our

To our fath - ers in di - stress;

Men

Praise him still the same as ev - er,

Slow to chide— and swift to bless.

Al - le - lu - ya!

[All] Praise him! Praise him! [Women] Al - le - lu - ya!

[All] Praise him! Praise him! Glor - ious in his

faith - ful - ness. rit. . .

dim.

HARMONY

mp 3.Fath - er - like, he tends_ and spares us;
mp unacc.

Well- our fee - ble frame he knows,

In his hands he gent - ly bears us,

Res - cues us from all our foes.

accel.

Al - le - lu - ya! Praise him! Praise him!

acc. acc.

Al - le - lu - ya! Praise him! Praise him!

acc. acc.

Wide - ly as - his mer - cy flows.

2

5

DESCANT Ang - els help us to a - dore him;

4.Ang - els help us to a - dore him;

Ye be - hold him face to face;

Ye be - hold him face to face;

Sun and moon bow down be - fore him,

Sun and moon, bow down be - fore him,

Dwell - ers all in time and space.

Dwell - ers all in time and space.

Al - le - lu - ya! Praise him! Praise him!

Al - le - lu - ya! Praise him! Praise him!

Praise with us the God of grace.

molto rall.

Praise with us the God

allargando

A musical score for piano, featuring two staves. The top staff uses a treble clef and has a key signature of two sharps. The bottom staff uses a bass clef and has a key signature of one sharp. The score consists of two measures. In the first measure, the vocal line has lyrics "of grace." above it. The piano accompaniment features eighth-note chords in the bass and sixteenth-note patterns in the treble. In the second measure, the vocal line continues with "grace." The piano accompaniment maintains its rhythmic pattern. Measure lines connect the notes between the two measures.

Christ for the world we sing

UNISON

$\text{♩} = 116$

Christ for the world we sing! The world to Christ we
 Christ for the world we sing! The world to Christ we
 Christ for the world we sing! The world to Christ we
 Christ for the world we sing! The world to Christ we

bring with ferv - ent prayer; The way- ward and the lost, _____ By

bring with one ac - cord; With us the work to share, _____ With Re-
 bring with joy - ful song; The new- born souls, whose days _____ Re-

rest - less pass - ions tossed, Re - deemed at count - less

us re - proach to share, with us the cross to
 claimed from er - rors ways, In - spired with hope and

cost_____ from dark____ de - spair.

bear_____ for Christ our be - Lord.
 praise_____ to Christ be - long.

Be it done to me according to Thy word

$\text{♩} = 116$ Strong beat

f

REFRAIN Be it done to me ac -cord-ing to Your word;

May my dest - i - ny be all You have pre- pared; Let my fu - ture ful -

fil what You've de-clared! Now my heart a - wakes: Life with-in me

last time to CODA 



stirs!

VERSE

mf 1. Bear - er of Love to me, You show my Christ to me,

2. He is the Lord of power, of ev - ry place and hour,
 3. I give You glor - y, Lord, for all Your love out - poured,

and lodge Love's myst - e - ry in my un - worth - y
 He rules both rich and poor, and helps the peo - ple in
 for all my life re stored by Your al - might - y

soul. Shar - er of blood with me:
 need. Each age he cares the same
 Love. To Fath - er, Sav - iour Son,

You show my Lord to me, and lead all
 for those who fear His name ; He takes a -
 with Ho - ly Spi - rit, One, may praise on

hist - or - y to God in me made whole. So
 way their shame, and sets them each one free. So
 praise be sung in earth and heav'n a - bove. So

CODA

Life with - in me, Life with - in me,

Life with - in me stirs!

The Lord God made a garden

UNISON

♩ = 112

The Lord God made a gard - en, and made it out of love: a

Musical notation for the first line of the song. The key signature is B-flat major (two flats). The time signature is common time (4/4). The melody consists of two staves: a treble staff with a soprano vocal line and a bass staff with a harmonic or basso continuo line. The soprano part features eighth-note patterns with grace notes and quarter-note chords. The bass part provides harmonic support with sustained notes and eighth-note patterns.

hol - y arb - or - et - um, its roots in heaven a - bove. He plant - ed there the

Musical notation for the second line of the song. The key signature changes to A major (no sharps or flats). The time signature remains common time (4/4). The melody continues on two staves. The soprano part includes eighth-note pairs and sixteenth-note patterns. The bass part features sustained notes and eighth-note chords.

tree of life, a cure for ev'ry woe, and bound it round with ang-els' care, that

Musical notation for the third line of the song. The key signature changes to G major (one sharp). The time signature remains common time (4/4). The melody continues on two staves. The soprano part includes eighth-note pairs and sixteenth-note patterns. The bass part features sustained notes and eighth-note chords.

all might thrive and grow, // that all might thrive and grow.

Musical notation for the fourth line of the song. The key signature changes to E major (one sharp). The time signature remains common time (4/4). The melody continues on two staves. The soprano part includes eighth-note pairs and sixteenth-note patterns. The bass part features sustained notes and eighth-note chords.

HARMONY

2. An - oth - er tree in Ed - en put forth its fruit to view; tempt -
 3. But God in merc - y sees us con-fused and false, from fear; and

at - ion said, 'Come, taste it, as gods be born a - new.' And,
 in our flesh he saves us with love's deep lanc-ing spear; from

eag - er for pre - fer - ment with life for ev - er -
 out the bleed - ing heart of Christ death's an - ti-dote is

more, borne: we the turned a-against the Gard - ner, pushed
 borne: we the turned a-against the Gard - ner, pushed

self- hood to the fore, pushed self-hood to the fore.
 prod - ig - al's re - turn, each prod - ig - al's re - turn.

O GOD OF BETHEL

J = 96 Slow trudge

UNISON

The musical score consists of four staves of music in 4/4 time, key signature of B-flat major (two flats). The music is divided into three parts, each with its own lyrics.

Part 1 (Top Staff):

O God of Bethel,
Our vows and prayers we
Through each perplex - ing cov' - ring
O spread thy

by whose hand thy here pre - sent be - fore thy
path of life our wand' - ring all our

Part 2 (Second Staff):

still are fed, Who through this wear - y pil grim - age
throne of grace; God of our fore - bears, be the God
foot-steps guide; give us each day our dail - y bread,
striv - ing cease, and at our hearts' de - sired a - bode

Part 3 (Third Staff):

1.2.3
hast all our fath - ers and all our moth - ers led:
of their suc - ceed - ing race, of their suc - ceed - ing race.
and rai - ment fit pro - vide, and rai - ment fit pro - vide.

Part 4 (Bottom Staff):

4. **HARMONY rall.**
our souls ar - rive in peace, our souls ar - rive in peace.

An instrumental verse between sung verses 3 and 4 works well.

ALLI-ALLI-OOLI-OO!

$\text{♩} = 112$

REFRAIN

Musical score for the first line of the refrain. The key signature is one flat (B-flat). The time signature starts at 2/4. The melody consists of eighth-note chords in the treble clef. The lyrics are "Al - li al - li ool - i - oo!" followed by "al - li al - li ay!".

Musical score for the second line of the refrain. The key signature changes to no sharps or flats. The time signature changes to 3/4. The melody continues with eighth-note chords. The lyrics are "Ho - si - an - na doo - bi - do!" followed by "al - li al - li ay! I'm".

Musical score for the third line of the refrain. The key signature changes back to one flat (B-flat). The time signature changes to 2/4. The melody continues with eighth-note chords. The lyrics are "gon - na sing a new song, and sing it all the day,".

Musical score for the fourth line of the refrain. The key signature changes to one sharp (F-sharp). The time signature changes to 2/4. The melody continues with eighth-note chords. The lyrics are "sing it ring - a-ding-a ding dong, al - li-ool - i ay! (by". A bracket above the final two measures indicates they are a repeat of the previous line.

last time

Al - li-oool - i - ay! day by day by day by day), for

1.when I woke this mor - ning,— there be - fore my eyes: a
2.Yest - er - day has gone now,— nev - er come no more.
3.So let's up and go now,— love and learn a - new,

pre - sent all a - round me!— Oh dear what a sur - prise! For
Am I glad, or sad now? It does - n't mat - ter. for I
see what we can do now to help the sun get through. We'll

God had not for - got me, not while i slept a - way:
have - n't got - ta wor - ry, I have - n't got - ta pine;
start a - fresh with you guys; so let's get und - er way:

read - y there for me there was a fab - u-lous new day. So!
God has tak - en care of it: then let the new day shine! So!
praise our God with cheer - ful - ness, and sing to God to - day! So!

Starsong

$\text{♩} = 100$

Vocal Part:

- Measure 1: C, F4, F, C
Lyrics: Break in - to light, brave morn ing star!
- Measure 2: F4, F, C
Lyrics: dazzling our sight., day dawn-ing clear! _____ Bright - ness il -
- Measure 3: Am, Dm, Fmaj7, Dm7, G7, C, Cmaj7
Lyrics: lu - mine our dark_____ with cheer; Ra - diance from
- Measure 4: Cmaj6, C, F, F6, C6, C2, C
Lyrics: heav'n, blaze far and near, far and near, blaze
- Measure 5 (1.2.): D7, G7, C, Dm7, G7(Cbtm), G7
Lyrics: far and near!
- Measure 6 (3.): D7, G7, rit. C, G7, C, G7, C
Lyrics: far and near!

Piano Part:

- Accompaniment consists of bass notes and chords (C, F4, F, C; F4, F, C; Am, Dm, Fmaj7, Dm7, G7, C, Cmaj7; Cmaj6, C, F, F6, C6, C2, C; D7, G7, C, Dm7, G7(Cbtm), G7; D7, G7, rit. C, G7, C, G7, C).

1. Go where the souls un - a - ware are in wait - ing,
 2. Come to the kind - led, the goal - of-hope seek - ing;
 3. Rise in the eyes that havhooked on sal - vat - ion;

Pen - e - rate there where the soul-dead are faint - ing,
 en - er - gize those who are tired of watch - keep - ing;
 sig - nal your light in their lives' ad - or - at - ion;

shine in the minds that get no - where de -
 beam in the hearts of the anx - ious and
 rays of your grace through them bring rev - el -

bat - ing, And sum - mon them in - to the day!
 weep - ing; re - new them, and show them the way.
 at - ion; be born in, and Christ with them stay.

Endless Pressure

= 116 G¹³ Em⁷A¹³ A⁶ Gma⁷ Bm^{11(omit5)}A G¹³ Em⁷A¹³ A⁶ Gma⁷ Bm^{11(omit5)}A

UNISON

D Dma^{7(omit5)} Bm

1. Look - ing for you, al - ways, ev - er - y - where,
 2. Find - ing you here, all a - round, ev' - ry - where,
 3. Read - y to go with you all of the way,

D Bm G Em Em^{7(omit5)} A

long-ing for you, all my hop-ing to share, seek - ing each part for to
 feel-ing the fear as I of - fer my care, touch - ing your hand for to
 dar - ing to grow clos-er ev - er - y day: what we have done to the

B^{+(omit3)} A D Dmaj⁷ D^{7(omit3)}

heal____ and to bless, in ev' - ry heart
 hold____ and car - ess (our worlds are spanned), I
 world____ we'll con - fess - that life is one.

G D Em⁷ A⁷ D pres sure Dm a⁷(omits) of love, end less pres-ure D of love: all my
 AM the end - less pres - sure of love, end-less pres - sure of love: all my
HARMONY

Em⁷

pleas-ure is to treas-ure you in Em C[#]
A

pleas-ure is to treas-ure you in meas-ure-less love; and I'll die to a-wak-en you to

1. D A⁷ D | 2. D A⁷ D | D last time A⁷ D |

heav-en, my love. heav-en, my love. heav-en, my love.

Most holy Jesu

$\text{♩} = 96$

Musical score for the first line of the hymn "Most holy Jesu". The key signature is three flats. The melody consists of quarter notes and eighth notes. The lyrics are: "1. Most hol - y Jes - us, thou". The vocal line starts with a quarter note on the G below middle C, followed by a quarter note on A, another quarter note on G, and an eighth note on A. This is followed by a quarter note on B, a half note on C, and another quarter note on B.

Musical score for the second line of the hymn "Most holy Jesu". The key signature is three flats. The melody consists of quarter notes and eighth notes. The lyrics are: "way of truth and life,". The vocal line starts with a quarter note on D, followed by a quarter note on E, another quarter note on D, and an eighth note on E. This is followed by a quarter note on F, a half note on G, and another quarter note on F.

Musical score for the third line of the hymn "Most holy Jesu". The key signature is three flats. The melody consists of quarter notes and eighth notes. The lyrics are: "— al - might - y van - guard of". The vocal line starts with a quarter note on A, followed by a quarter note on B, another quarter note on A, and an eighth note on B. This is followed by a quarter note on C, a half note on D, and another quarter note on C.

Musical score for the fourth line of the hymn "Most holy Jesu". The key signature is three flats. The melody consists of quarter notes and eighth notes. The lyrics are: "vic - tory in our strife:—". The vocal line starts with a quarter note on D, followed by a quarter note on E, another quarter note on D, and an eighth note on E. This is followed by a quarter note on F, a half note on G, and another quarter note on F.

— bless us thy ser - vants with

peace from heaven a - bove,

— im - print our lives with thine own

seal of self - less love.

Rejoice, O land, in God thy might

$\text{♩} = 92$

[1]

[2]

[3]

[4]

2

Doug Constable

Born 1940, Bexleyheath, Kent, England. Piano and organ lessons, Anglican parish church chorister. Read History at London (1959-62). Married 1964, three children, three grandchildren. Ordained Anglican 1965: curacy in Bristol; university chaplaincy in Bristol; chaplaincy team Lee Abbey Devon; parish priest in Derby; team vicar in Southampton; now living in retirement in Llandeilo, Carmarthenshire, Wales. Began writing as a curate: songs and hymns mostly, plus some anthems, nearly all for specific singers and situations. MPhil dissertation (2005) on Making Christian Hymns: A Work of the Church included seventy-eight hymns for the Eucharistic Lectionary Year A.

Cover

New East window of St Martin's in the Fields This new window was installed in 2008 as part of the renewal project. It is by the Iranian-born artist Shirazeh Houshiary. It depicts a cross as if seen reflected in water. The church's press release tells us:]

Wikimedia Commons

Attribution: David Hawgood

Music for Voices by Doug Constable

Alli alli ooli oo	for voice and piano
Autumn	for voice and organ
Be It Done To Me	for voice and piano
Body Song	for voice and piano
Born To die	for voice and piano
Christ For The World	for voice and piano
Christ The Lord	for voice and piano
Down Went Mary	for a satb voices and piano
Endless Pressure	for voice and piano
Five Songs of Presence	for soprano and piano
From glory to glory	for voice and piano
Hymne to God the Father	for a cappella satb chorus
Let There Be Peace	for a cappella satb voices
Most holy Jesus	for voice and piano
Nunc Dimitiss	for voice and organ or satb ch. and organ
O God of Bethel	for voice and piano
Praise My Soul	for voice and piano
Rejoice O land in God thy might	for voice and piano
Starsong	for voice and piano
The Gift	for a cappella satb chorus
The Lord God made a garden	for voice and piano
Thy Kingdom Come	for voice and piano
Where Is He	for voice and piano



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