

263 All Hail the Power of Jesus' Name!

Descant

4 O that with yon - der sa - cred thron - e we at his feet may fall!

1 All hail the power of Je - sus' name! Let an - gels pros - trate fall;
 2 Ye cho - sen seed of Is - rael's race, ye ran - somed from the fall,
 3 Let ev - ery kin - dred, ev - ery tribe on this ter - res - trial ball
 4 O that with yon - der sa - cred thron - e we at his feet may fall!

We'll join the song, and crown him Lord of all!

bring forth the roy - al di - a - dem, and crown him Lord of all!
 hail him who saves you by his grace, and crown him Lord of all!
 to him all maj - es - ty as - cribe, and crown him Lord of all!
 We'll join the ev - er - last - ing song, and crown him Lord of all!

We'll join the song, and crown him Lord of all!

Bring forth the roy - al di - a - dem, and crown him Lord of all!
 Hail him who saves you by his grace, and crown him Lord of all!
 To him all maj - es - ty as - cribe, and crown him Lord of all!
 We'll join the ev - er - last - ing song, and crown him Lord of all!

This 18th-century text celebrating the sovereignty of Christ has been through several expansions and contractions before reaching its present form. It is set here to the oldest American hymn tune in continuous use since first published in 1793, which was written for it.

268 Crown Him with Many Crowns



1 Crown him with man - y crowns, the Lamb up - on his throne;
 2 Crown him the Lord of love; be - hold his hands and side,
 3 Crown him the Lord of peace, whose power a scep - ter sways
 4 Crown him the Lord of years, the po - ten - tate of time;



hark, how the heaven-ly an - them drowns all mu - sic but its own!
 rich wounds, yet vis - i - ble a - bove, in beau - ty glo - ri - fied:
 from pole to pole, that wars may cease, ab - sorbed in prayer and praise.
 cre - a - tor of the roll - ing spheres, in - ef - fa - bly sub - lime.



A - wake, my soul, and sing of him who died for thee,
 no an - gel in the sky can ful - ly bear that sight,
 His reign shall know no end; and round his pierc - ed feet
 All hail, Re - deem - er, hail! For thou hast died for me;



and hail him as thy match-less King through all e - ter - ni - ty.
 but down-ward bends his burn - ing eye at mys - ter - ies so bright.
 fair flowers of par - a - dise ex - tend their fra - grance ev - er sweet.
 thy praise shall nev - er, nev - er fail through-out e - ter - ni - ty.



This text is so familiar that it is easy to miss all its paradox, mystery, suffering, and beauty; it rewards careful reading and meditation outside corporate worship. The tune's composer, chapel organist at Windsor Castle, had much experience in creating a royal sound.

To God Be the Glory

1 To God be the glo - ry; great things he has done!
 2 Great things he has taught us; great things he has done,

So loved he the world that he gave us his Son,
 and great our re - joic - ing through Je - sus the Son;

who yield - ed his life an a - tone - ment for sin,
 but pur - er and high - er and great - er will be

and o - pened the life - gate that all may go in.
 our won - der, our trans - port, when Je - sus we see.

This American gospel song became popular in England in the late 19th century, then returned to this country in the mid-20th century with the Billy Graham crusades. Its continuing popularity may well be due to the freedom from subjective considerations in its praise of God.

Refrain

Praise the Lord, praise the Lord; let the earth hear his voice!

The first line of the refrain is written on a grand staff (treble and bass clefs) in a key of three flats (B-flat major or D-flat minor). The melody is in the treble clef, consisting of eighth and quarter notes. The bass line provides harmonic support with chords and moving lines.

Praise the Lord, praise the Lord; let the people rejoice!

The second line continues the melody and bass line from the first line, maintaining the same musical structure and key signature.

O come to the Father through Je - sus the Son,

The third line of the refrain features a melodic phrase that includes a half note and a quarter note, leading into the final line.

and give him the glo - ry: great things he has done!

The fourth line concludes the refrain with a final cadence, marked by a double bar line. The melody and bass line both end on sustained notes.