



A
CATHOLIC
BOOK
OF
HYMNS

SAMPLE

ORGAN PRELUDES
ON HYMNS

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A
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BOOK OF HYMNS



ORGAN PRELUDES
ON HYMNS EDITION

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Sacred Music Library
Augusta, Kentucky

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Introduction

“Music and silence—how I detest them both!”

Screwtape, under-secretary to the devil,
The Screwtape Letters by C. S. Lewis

It's easy to see why the enemies of mankind would hate and fear both sacred silence and sacred music. Both bring joy, spur contemplation, and draw the soul nearer to the Lord. Both have been part of our private prayer as well as our communal liturgy for thousands of years.

The Psalms—biblical songs of praise, supplication, and wonder—have been sung for three thousand years. Naturally, Jesus, his disciples, and later the early Christian community also sang hymns (from the Greek word meaning “songs of praise”), as The New Testament makes clear.

We sing because we love, and sung praise elevates our words, takes them out of the realm of the commonplace, and increases our joy. The holy pleasure of singing to God involves the entire person—spirit, heart, mind, and body—and unites us not only with the Divine but also with one another as a worshiping community.

This collection of hymns for the singing Catholic congregation exemplifies the best of the genre. These songs are religiously orthodox, beautiful, sacred, and—for the most part—familiar. And here you will also find many more worthy hymn tunes and texts that are new to you.

Sung hymns have been an important part of the Liturgy of the Hours for century upon century, so they are nothing new, although singing them at Mass is relatively recent.

We present this book to propose not that hymns replace the proper chants for a particular day's Mass but live happily alongside them. In most instances the chants for processions are the prerogative of cantors and choirs and, as the texts change with every Sunday and solemnity, it's not practical for the congregation to learn and sing them.

Hymns, on the other hand, belong to all the faithful and serve as a means of “active participation”.

May this book bring joy to all who sing from it!

Introduction to the Organ Preludes on Hymns Edition

Preludes on hymns are the product of fertile imaginations of organists who get to know hymns so well that they are inspired to go different directions with them, twisting the harmonies, stretching the melody out and even playing the melody against itself, starting it in the right hand then playing it in the left hand as well.

Some of these, you will notice, have only the melody in the right hand, so that is an opportunity to play on two manuals using a solo stop or stop combination to highlight the melody.

Experiment with different stops on all of these to find ones that match your organ (or even keyboard or piano) in the building you are playing in. Even the piano has different sounds—using the sustain pedal but also playing loudly with the “soft” pedal down on grand pianos moves the hammers over to play only 2 strings on softer less compressed felt on the hammers.

When to play them? These can be ideal for planting the melody of a hymn in the ears of your congregation. Playing the hymn itself and the prelude for 4 or 5 weeks at different times before, during and after the Mass, using appropriate stop settings so they become familiar with the melody.

Once they begin singing the hymn, keep the prelude open on the music rack in case there is time to fill after the last verse. The “prelude” does not have to just be played before a hymn, but may also be played after the last verse of a hymn after Mass if you do not have a postlude prepared.

Some of these, you will find, may also be used to accompany the choir or a singer.

Noel Jones, aago
January 2022

HYMNS

1

Abide With Me

10 10 10 10

EVENTIDE

The musical score is written for organ and consists of four systems. Each system has a treble staff and a bass staff. The key signature is B-flat major (two flats). The time signature is 4/4. The melody in the treble staff is simple and hymn-like, while the bass staff provides a more complex accompaniment with eighth and sixteenth notes. The piece concludes with a final cadence in the fourth system.

WILLIAM H. MONK, 1823–1889

ARR. BY NOEL A. JONES, 1947–

Accept, Almighty Father

76 76 D

The musical score is written for organ and consists of four systems of two staves each (treble and bass clef). The key signature has one flat (B-flat). The first two systems are identical. The third system features a more complex melody in the treble staff with some chromaticism, while the bass staff has a simpler accompaniment. The fourth system concludes the piece with a final cadence in both staves.

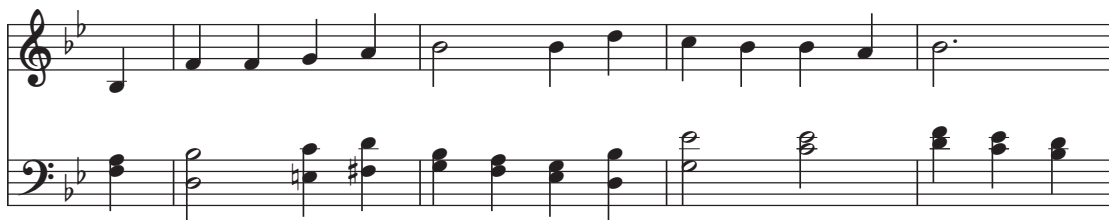
L. HEROLD'S *GESANGBUCH*, 1908
ARR. BY NOEL A. JONES, 1947-

3

All Glory, Laud, and Honor

76 76 D

ST. THEODULPH



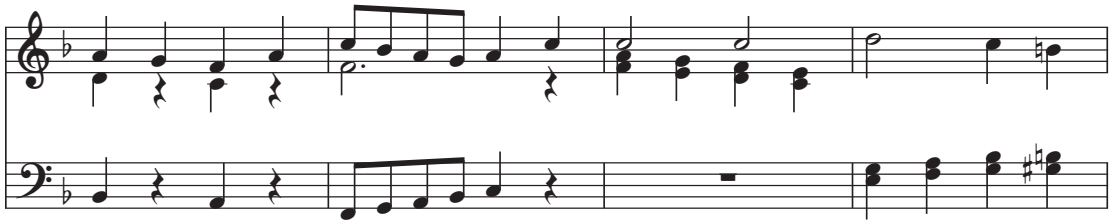
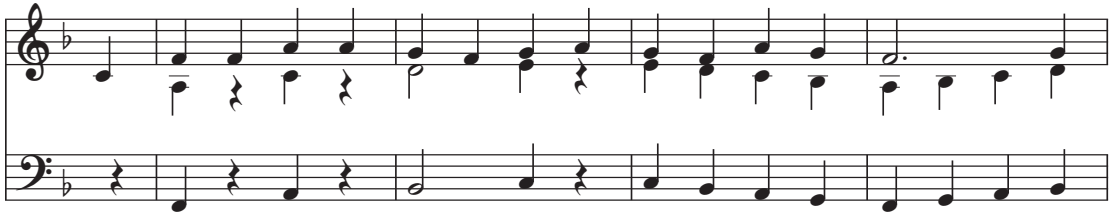
MELCHIOR TESCHNER, 1584–1635

ARR. BY NOEL A. JONES, 1947–

4 All Hail the Power of Jesus' Name

86 86 86

CORONATION



OLIVER HOLDEN, 1765–1836
ARR. BY NOEL A. JONES, 1947–

OLD HUNDREDTH



MELODY FROM *GENEVAN PSALTER*, 1551
ATTR. TO LOUIS BOURGEOIS, C. 1510–1561, ALT.
ARR. BY NOEL A. JONES, 1947–

6 All You Who Seek a Comfort Sure

86 86 D

KINGSFOLD

The musical score is written for organ and consists of four systems, each with a treble and bass staff. The key signature is one sharp (F#), and the time signature is 86. The notation includes various musical symbols such as notes, rests, and bar lines. The first system shows the beginning of the piece with a treble staff starting on a G4 and a bass staff starting on a G2. The second system continues the melody and accompaniment. The third system features more complex rhythmic patterns in the treble staff. The fourth system concludes the piece with a final cadence in both staves.

TRADITIONAL ENGLISH FOLK SONG

ARR. BY NOEL A. JONES, 1947-

HYMN TO JOY

The musical score is written for organ in G major (one sharp) and 8/7 time. It consists of four systems of two staves each (treble and bass clef). The melody is primarily in the treble staff, often using chords and moving in eighth and quarter notes. The bass staff provides a harmonic accompaniment with sustained notes and moving lines. The piece concludes with a double bar line in the final measure of the fourth system.

LUDWIG VAN BEETHOVEN, 1770–1827
ADAPT. BY EDWARD HODGES, 1796–1867
ARR. BY NOEL A. JONES, 1947–

8 Alleluia! Alleluia! Let the Holy Anthem Rise

87 87 D

ALLELUIA! ALLELUIA!

The musical score is written for two staves, Treble and Bass, in a key of one flat (B-flat major or D minor). The time signature is 8/7. The score consists of four systems of music. The first system begins with a treble staff containing a melody of eighth and quarter notes, and a bass staff with a simple accompaniment of eighth notes. The second system continues the melody with some chromatic movement in the treble and a more active bass line. The third system shows the melody reaching a higher register with some beamed eighth notes, while the bass line remains steady. The fourth system concludes the piece with a final cadence in both staves, marked by double bar lines.

TRADITIONAL AMERICAN MELODY
ARR. BY NOEL A. JONES, 1947–

Alleluia! Sing to Jesus

87 87 D

HYFRYDOL

The musical score is written for a single melodic line and a single accompaniment line. The key signature is one sharp (F#), and the time signature is 4/4. The melody is written in the treble clef, and the accompaniment is written in the bass clef. The score is divided into four systems, each with two staves. The first staff of each system is the treble clef, and the second is the bass clef. The melody is in the treble clef, and the accompaniment is in the bass clef. The score ends with a double bar line.

ROWLAND H. PRITCHARD, 1811–1887

ARR. BY NOEL A. JONES, 1947–

Almighty God, Your Word Is Cast

86 86

DUNDEE

MELODY FROM *SCOTTISH PSALTER*, 1615
ADAPT. BY THOMAS RAVENSCROFT, 1592–1635
ARR. BY NOEL A. JONES, 1947–

REGENT SQUARE

Musical score for "Angels, From the Realms of Glory" by Henry T. Smart, arranged by Noel A. Jones. The score is in G major (one sharp) and 3/4 time. It consists of three systems of two staves each (treble and bass clef). The first system has 8 measures, the second has 8 measures, and the third has 8 measures. The melody is primarily in the treble staff, with the bass staff providing harmonic support. The piece concludes with a double bar line in the final measure of the third system.

HENRY T. SMART, 1813–1879
ARR. BY NOEL A. JONES, 1947–

Angels We Have Heard on High

77 77 WITH REFRAIN

GLORIA

The musical score is written for organ and consists of four systems of two staves each (treble and bass clef). The key signature is one flat (B-flat). The first system begins with a repeat sign and contains a series of chords in the treble and single notes in the bass. The second system features a more active melody in the treble with eighth-note runs, while the bass provides a steady accompaniment. The third system continues the melodic development in the treble. The fourth system concludes the piece with a final cadence in both staves.

TRADITIONAL FRENCH CAROL
ARR. BY NOEL A. JONES, 1947–

DIX

The musical score is written for organ and is divided into three systems. Each system consists of a treble staff and a bass staff. The key signature is G major (one sharp). The time signature is 3/4. The first system begins with a treble staff containing a series of eighth and quarter notes, while the bass staff has a single half note. The second system continues the treble staff melody, with the bass staff still on a single half note. The third system concludes the piece with a final cadence in both staves.

CONRAD KOCHER, 1786–1872

ARR. BY NOEL A. JONES, 1947–

STABAT MATER



MAINTZISCH GESANGBUCH, 1661
ARR. BY NOEL A. JONES, 1947-

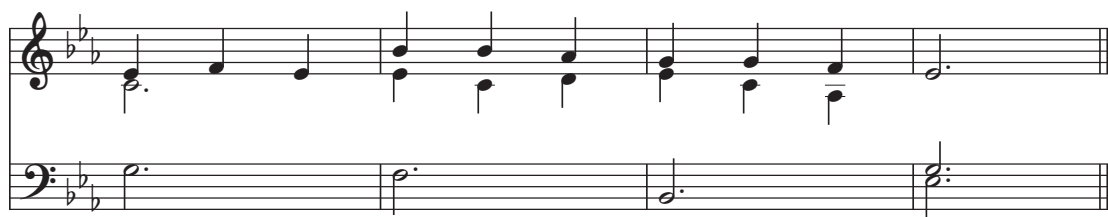
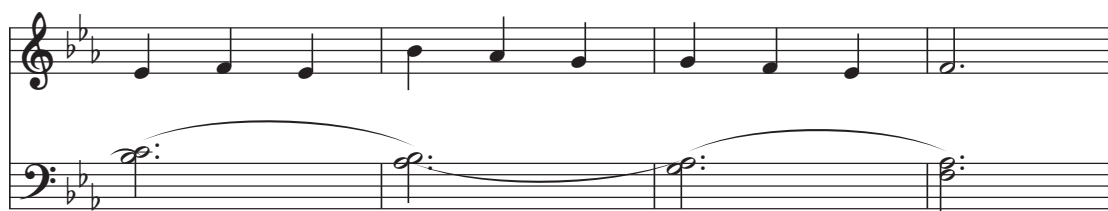
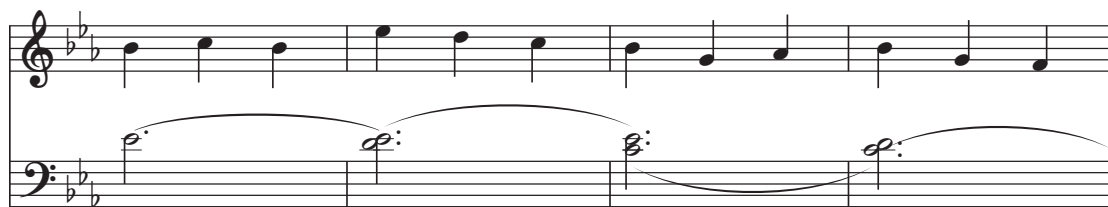
SALZBURG



JAKOB HINTZE, 1622–1702
ARR. BY NOEL A. JONES, 1947–

Ave Maria! Thou Virgin and Mother

11 10 11 10



AUGUSTUS EDMONDS TOZER, 1857-1919

ARR. BY NOEL A. JONES, 1947-

CRADLE SONG

The musical score is written for organ and consists of four systems, each with a treble and bass staff joined by a brace. The key signature has one flat (B-flat). The first system begins with a treble staff melody and a bass staff accompaniment. The second system features a treble staff with a melodic line and a bass staff with a sustained accompaniment. The third system continues the melody in the treble and the accompaniment in the bass. The fourth system concludes the piece with a final melodic phrase in the treble and a sustained bass accompaniment.

WILLIAM JAMES KIRKPATRICK, 1838–1921

ARR. BY NOEL A. JONES, 1947–