



THE ROYAL CANADIAN COLLEGE OF ORGANISTS
LE COLLÈGE ROYAL CANADIEN DES ORGANISTES

Choir Training Certificate

Hymns

2023-2025

Christ, whose glory fills the skies

Ratisbon 77 77 77

1. Christ, whose glo - ry fills the skies, Christ, the true, the on - ly light,
2. *Dark and cheer - less is the morn un - ac - com - pan - ied by thee;*
3. Vi - sit then this soul of mine, pierce the gloom of sin and grief;

The first system of the musical score is in 4/4 time with a key signature of two sharps (F# and C#). It consists of a treble and a bass staff. The melody is primarily in the treble staff, with the bass staff providing harmonic support. The lyrics are written below the staves, with three verses provided.

5
Sun of Right - eous - ness, a - rise! Tri - umph o'er the shades of night.
joy - less is the day's re - turn, till thy mer - cy's beams I see,
fill me, Ra - dian - cy di - vine, scat - ter all my un - be - lief,

The second system of the musical score continues the melody and harmony. It begins with a measure rest of 5 measures. The lyrics continue with the same three verses, maintaining the same musical structure.

9
Day - spring from on high, be near; Day - star, in my heart ap - pear.
till they in - ward life im - part, glad my eyes and warm my heart.
more and more thy - self dis - play, shin - ing to the per - fect day.

The third system of the musical score concludes the piece. It begins with a measure rest of 9 measures. The lyrics conclude with the same three verses. The piece ends with a double bar line.

TEXT: Charles Wesley (1707-1788)

TUNE: Melody from *Geystliche Gesangk Buchleyn*, 1542,
adapted & harmonized W. H. Havergal (1793-1870)

Giver of the Perfect Gift

Song 13 77 77

1. Giv - er of the per - fect gift, on - ly hope of hu - man race,
2. *Who can save us, Lord, but thou? Let thy mer - cy show thy power.*
3. God the ho - ly Tri - ni - ty, grant the mer - cy we im - plore;

5

hear the prayer our hearts up - lift, trem - bling at thy throne of grace.
Lo, we plead thy pro - mise now, now, in this th'ac - cep - ted hour.
God the One, all praise to thee through the a - ges ev - er - more.

The musical score is written for piano in 4/4 time, featuring a treble and bass staff. The melody is simple and hymn-like, with lyrics printed below the notes. The first system contains three lines of lyrics, and the second system, starting with a measure rest, contains three lines of lyrics. The key signature has two flats (B-flat and E-flat).

TEXT: Latin, c. 11th cent., trans. John Ellerton (1826-1893)
TUNE: Orlando Gibbons (1583-1625), alt.

Lord Jesus, Think On Me

Southwell 66 86

The musical score is written for a piano accompaniment in 4/4 time, with a key signature of one sharp (F#). It consists of two systems of music. The first system contains three staves of music, each with a vocal line and a piano accompaniment line. The second system contains two staves of music, each with a vocal line and a piano accompaniment line. The lyrics are written below the vocal lines.

1. Lord Je - sus, think on me, and purge a - way my sin; from
2. Lord Je - sus, think on me, nor let me go a - stray; through
3. Lord Je - sus, think on me, that when the flood is past, I

5
earth - born pas - sions set me free and make me pure with - in.
dark - ness and per - plex - i - ty point thou the heav'n - ly way.
may th'e - ter - nal bright - ness see, and share thy joy at last.

TEXT: Synesius of Cyrene (365? - 414), trans. Allen W. Chatfield (1808-1896)

TUNE: William Daman (1540-1591), *Psalmes*, 1579, *alt.*

O Jesus, King Most Wonderful

St. Bernard 87 87

1. O Je - sus, King most won - der - ful, thou Con - quer - or re - nowned, thou
2. *May* ev - ery heart con - fess thy name, and ev - er thee a - dore, and
3. O Je - sus, light of — all be - low! Thou fount of life and fire! Sur -

5
sweet-ness most in - ef - fa - ble, in whom all joys are found.
seek - ing thee, it - self in - flame to seek thee more and more.
pas - sing all the joys we know, and all we can de - sire.

The musical score is written for piano and voice. It features a treble and bass staff with a key signature of two sharps (D major) and a 4/4 time signature. The melody is primarily in the treble staff, with the piano accompaniment in the bass staff. The lyrics are written below the treble staff, with three verses of text. The first verse is in a simple, homophonic style. The second verse is in italics. The third verse is in a simple, homophonic style. The score ends with a double bar line.

TEXT: From medieval Latin, trans. Edward Caswell (1814-1878)
TUNE: Adapted from Tochter Sion, Cologne, 1741

O Thou Who Camest from Above

Hereford 88 88

The musical score is written for piano and voice. It consists of three systems of music, each with a treble and bass staff joined by a brace. The key signature is B-flat major (two flats) and the time signature is 3/4. The melody is primarily in the treble staff, with the piano accompaniment in the bass staff. The lyrics are written below the treble staff, with three verses indicated by numbers 1, 2, and 3.

1. O thou who cam - est from a - bove, the pure ce -
2. *There* let it for thy glo - ry burn with in - ex -
3. Je - sus, con - firm my heart's de - sire to work and

6
les - tial fire to'im - part. kin - dle a flame of
tin - guish - a - ble blaze, and trem - bling to its
speak and think for thee; still let me guard the

11
sac - red love on the mean al - tar of my heart.
source re - turn in hum - ble prayer and fer - vent praise.
ho - ly fire, and still stir up thy gift in me

TEXT: Charles Wesley (1707-1788)

TUNE: Samuel Sebastian Wesley (1810-1876)