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Foreword

O Worship the King with *Jesu, Joy of Man's Desiring*

O Worship the King (tune name “Lyons”) was arranged by Johann M. Haydn (1737-1806) as “Ye Servants of God,” and included in Wm. Gardiner’s “Sacred Melodies” in 1815. As with the other hymns in this collection, it is frequently prominent in the services of many church denominations. At a stately tempo in triple meter, it lends itself well in combination with the flowing triplet figures of J. S. Bach’s beloved *Jesu, Joy of Man's Desiring*, from his Cantata BWV147. The original chorale was composed by Johann Schop as “Werde munter, mein Gemüte.”

Morning Has Broken with *O For a Thousand Tongues to Sing*

Morning Has Broken is an old traditional Gaelic melody; the tune name, “Bunessan” is found in L. McBean’s “Songs and Hymns of the Gael” published in 1900. It was already well established in many hymnals when the British popular singer formerly known as Cat Stevens made a hit recording of the song in the 1970s with new lyrics leaning more toward the uplifting and spiritual rather than to specific religious tenets. The arrangers have combined it with another hymn sharing a common melodic shape: both of them outline an upward sweep spanning an octave within the opening measures. *O For a Thousand Tongues to Sing*, known by the tune name “Azmon,” was written by Carl G. Gläser in 1828 and arranged by Lowell Mason in 1839.

Forest Green with *Jesus Shall Reign*

Forest Green is a traditional English melody arranged in 1906 by Ralph Vaughan Williams. It is the tune for such hymns as “All Beautiful the March of Days” and “O Little Town of Bethlehem.” It is compatible with *Jesus Shall Reign* because both melodies are largely stepwise in motion with the exception of their opening intervals and a few skips in their third lines. (The tune of *Jesus Shall Reign* is known as “Duke Street” and is attributed to the 18th century composer John Hatton; the tune also appears as “O God, Above the Drifting Years,” “O God, Beneath Thy Guiding Hand,” and “I Know That My Redeemer Lives.”)

It is the hope of the arrangers that the combination of two hymns in each of the pieces in this collection will be doubly pleasing for the four hands and two minds involved in playing them.