

## **Forthcoming Musical Events at All Saints**

### **Choral Evensong**

Sunday 16<sup>th</sup> June, 4pm

Sunday 21<sup>st</sup> July, 4pm

### **Organ Recital Followed by Compline**

Sunday 4<sup>th</sup> August, 6pm

Sunday 11<sup>th</sup> August, 6pm

Sunday 18<sup>th</sup> August, 6pm

Sunday 25<sup>th</sup> August, 6pm

### **The Highway Cello**

Saturday 13<sup>th</sup> July, 7pm

Join us for a fun evening of music and stories as Kenneth Wilson shares his experiences of travelling from Hadrian's Wall to Rome on a bike, with a cello. Tickets £12, or £10 for concessions. For more information and to book tickets, please see our website [www.allsaintsloughborough.org.uk](http://www.allsaintsloughborough.org.uk).

*June 2024*

RS  M

THE ROYAL SCHOOL OF CHURCH MUSIC

MUSIC SUNDAY

# **The Big Hymn Sing for Music Sunday**

**Sunday 9<sup>th</sup> June  
4pm**



**All Saints  
with Holy Trinity**

Loughborough's Historic Parish Church

## Introduction to Big Hymn Sing from Hugh Morris, Director of the Royal School of Church Music

Singing is good for you. It's proven to have physical and mental health benefits. Singing hymns is good, too. Hymns allow individual and collective contribution to worship, and the oft-quoted phrase of St Augustine that 'he who sings prays twice' is no less relevant today than when he penned it some 1600 years ago.

So, the *Big Hymn Sing* is an invitation to raise your own voice amidst many. The contents have been voted for; and even if they do not reflect your own preferences for favourite hymns, you can join in knowing that for many, these are favourite expressions of faith and praise.

This is an opportunity to invite people to come and join in, and to be able to leave feeling better than when they arrived; and perhaps open to further encounters with music and the worshipping life of the church.

Do send us your stories and pictures of your *Big Hymn Sing* – by email, or tag us (RSCMCentre) on social media. As always, we look forward to hearing from you.

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*Hugh Morris*

May your unchanging love inspire your Church  
in all goodness and grace,  
so that all your people may dwell in justice, harmony and peace,  
for you reign with Christ and the Spirit,  
high soaring in heaven, and deep in our hearts.  
**All Amen.**

### Hymn 663 How shall I sing that majesty

#### Organ Voluntary: March Triomphale Sigfrid Karg-Elert

#### Retiring Collection

As you leave this evening, please give generously as you are able either in cash, via the card machine, or by using the code below. The collection is to be shared equally between the Royal School of Church Music and All Saints with Holy Trinity.



Make a gift

**hallowed be thy name;  
thy kingdom come; thy will be done,  
in earth as it is in heaven.  
Give us this day our daily bread.  
And forgive us our trespasses,  
as we forgive them that trespass against us.  
And lead us not into temptation;  
but deliver us from evil.  
For thine is the kingdom, the power and the glory,  
for ever and ever.  
Amen.**

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**The grace of our Lord Jesus Christ, and the love of God, and  
the fellowship of the Holy Ghost, be with us all evermore.  
Amen.**

**Hymn 652 Guide me O thou great redeemer**

### **Blessing**

May the songs of the angels sustain you,  
may the praises of the saints inspire you,  
may the silent music of the Unseen Trinity be in your heart,  
and the blessing of God almighty,  
the Father, the Son and the Holy Spirit,  
be among you and remain with you always.  
Amen.

### **Closing prayers**

Great Father of glory,  
we praise you for your eternal light,  
illuminating the splendour of your creation  
and brightening the gloom of our troubled world.

The hymns being sung this afternoon are drawn from the results of the RSCM's recent poll of favourite hymns and also includes the new Music Sunday hymn, *Sing to the Lord, a new song of creation*, written by Dr Gordon Giles with music by Thomas Hewitt Jones. This top ten of hymns ranges from the reflective to rousing, with time proven classics and modern favourites.

When putting this service together it was necessary to move some of the hymns around, so the order in which they appear in the service does not always reflect their position in the 'top ten'. The list below gives them in ascending order by number of votes with *How shall I sing that majesty* the winner by a large margin.

Sing to the Lord, a new song of creation (New)

O praise ye the Lord  
In Christ alone

I heard the voice of Jesus say  
There's a wideness in God's mercy  
The day thou gavest, Lord, is ended  
Love divine, all loves excelling  
Angel-voices ever singing  
Dear Lord and Father of mankind  
Guide me, O thou great redeemer  
How shall I sing that majesty

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The Choir of All Saints with Holy Trinity rehearse every Friday and during term-time sing for the Eucharist on the second and fourth Sundays of the month, singing Evensong on the third Sunday. They are a friendly and welcoming group and are keen to encourage new members. In addition to the regular round of services, the choir sing for important Civic occasions in the life of Loughborough and at the many carol services in December.

Last year, their travels took them to St Nicholas Church, in Leicester, for the Pride Eucharist, which they will be singing at once again. Further afield, they were honoured to be invited to sing with Canterbury Cathedral Choir when our last Rector, Rev Wendy Dalrymple, was installed there as Canon Precentor.

Further details from Simon Headley, Director of Music  
[music@allsaintsloughborough.org.uk](mailto:music@allsaintsloughborough.org.uk)

## Informal Welcome

### Introit – Sing to the Lord, a new song of creation

**The choir will sing verses 1-4, and the congregation is invited to join in singing the last verse**

Sing to the Lord, a new song of creation  
Join in a melody of thanks and praise.  
Come, sing for joy all people of this nation,  
To worship God, on this the best of days.

Faith, hope and love, inspire our love of singing,  
Hearts, minds and voices make a glorious sound!  
Praise God above, and Christ who dwells among us,  
Spirit of God whose grace is all around.

Christ you are here, your spirit dwells within us,  
Sing through our melodies which rise and fall,  
Word of God, you light the way we walk in,  
Illuminate the music made by all.

You Father God have made us in your image,  
Filled all your children with a soulful voice:  
Made for your praise, we bring our song before you,  
Accept our tune with which we all rejoice.

**God, three in one, your chords of love unite us,  
Bind us together in rich harmony.  
Ground bass of life, from whom springs all our being;  
We sing your praise the great God, one in three.**

Gordon Giles (b.1966)

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**and restore us to the joy of your salvation,  
through Jesus Christ our Lord.  
Amen.**

May God who loved the world so much  
that he sent his Son to be our Saviour  
forgive *us our* sins  
and make *us* holy to serve him in the world,  
through Jesus Christ our Lord.  
**Amen.**

### **Hymn 621 Dear Lord and Father of mankind**

Verse 2 – Lower voices

Verse 4 – Upper voices

### **Intercessions**

In our intercessions we will give thanks:  
for the role of music in worship  
for all who give of their time and talents  
for those who support and enable music to flourish  
for the work of the Royal School of Church Music

### **The Chorister's Prayer**

**Bless, O Lord, us thy servants who minister in thy temple: Grant that  
what we sing with our lips we may believe in our hearts, and what we  
believe in our hearts we may show forth in our lives; through Jesus  
Christ our Lord, Amen.**

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### **The Lord's Prayer**

**Our Father, which art in heaven,**

**Poem: *In tune* by Ann Lewin**

Done your practice? Said your prayers?  
Echoes from childhood, as though  
Practice must be perfect, prayer complete.  
Experience tells us neither satisfies  
Till techniques spring to life.

Prayer is musicianship, a  
Growing alertness to God's beat,  
Drawn to the rhythm of his will,  
Watching his clues for  
Rest or entry; listening,  
Aware of others' harmony, or  
Seeking in discord sounds of  
Resolution; accepting occasional  
Transposition to enable others  
To join in; through many modulations  
Learning the beauty of the minor key  
Offsetting major's splendour.  
Then, secure, daring to improvise  
Above the steady groundbass of God's love.

**Confession**

Christ the light of the world has come to dispel  
the darkness of our hearts.  
In his light let us examine ourselves and confess our sins.

Silence may be kept.

Let us admit to God the sin which always confronts us.

**Lord God,  
we have sinned against you;  
we have done evil in your sight.  
We are sorry and repent.  
Have mercy on us according to your love.  
Wash away our wrongdoing and cleanse us from our sin.  
Renew a right spirit within us**

**Greeting**

The light and peace of Jesus Christ be with you  
**All and also with you.**

The glory of the Lord has risen upon us.  
**All Let us rejoice and sing God's praise for ever.**

**Hymn 589 Angel Voices Ever Singing**

Verse 2 – upper voices only

Verse 4 – lower voices only

Lord our creator,  
you place us here on your earth,  
and call each one of us into your presence to  
minister in music, word and sacrament.  
In response to your call of mercy,  
we praise your holy name;  
for you are our God,  
who calls us, and loves us and saves us.  
**All Amen.**

God of majesty,  
whom saints and angels delight to worship in heaven:  
be with your servants who make music with your people,  
that, with joy, we on earth may glimpse your beauty;  
and bring us to the fulfilment of that hope of perfection,  
which will be ours as we stand before your unveiled glory,  
through Jesus Christ our Lord.  
**All Amen.**

O Lord, we call to you: come to us quickly.  
**All Hear us when we cry to you.**

Let our prayers rise up before you like incense.  
**All Let our lifted hands be like an evening sacrifice.**

**Hymn 24 The Day thou Gavest, Lord, is ended**

## **Meditation on *Laudate Nominum* by Gordon Giles**

Our next hymn is 'O praise ye the Lord' to the tune *Laudate Dominum* and was written by a pair of baronets. It is not surprising that it came in the top 10, for as well as drawing on psalms that specifically reference singing, it has an expansive tune that ranges from height to depth.

The secure harmony gives swooping flight to brave heights and depths of praise, underneath which are inventive harmonic progressions and chordal variations. The tune is both colourful and stable, and this is what makes it so rewarding to sing.

Its composer, Charles Hubert Hastings Parry, was the youngest of six children, brought up in Victorian affluence in Bournemouth. His father, Thomas Gambier Parry, was a wealthy businessman who loved Italian art. He also enjoyed music, particularly the Three Choirs Festival in Hereford, Gloucester and Worcester cathedrals in turn.

His son began composing at the age of eight and gained an Oxford music degree 10 years later. He did not immediately commence a musical career, but rather worked as a Lloyds underwriter. At the age of 35, he joined the staff of the Royal College of Music, became a professor, and ultimately succeeded George Grove as director of the RCM. In he 1900 succeeded John Stainer as professor of music at Oxford. He taught Ralph Vaughan Williams and Gustav Holst.

The hymn's author, Henry Williams Baker, was also a Victorian gentleman with pedigree. The son of a vice-admiral, he studied at Trinity College, Cambridge, and was ordained in 1844. He served a curacy at Great Horkeley in Essex, before being offered the living of Monkland, Herefordshire in 1851, where he remained until his death. As well as writing some well-known hymns, he was the founding chairman of Hymns Ancient & Modern.

The opening verse is clearly drawn from Psalm 148. Verse 13 of that psalm speaks of God's glory which is 'above the earth and heaven', which we might connect to the third line of the second verse. The second verse resonates with the last verses of Psalm 150 (Let every thing that hath breath praise the Lord'). The 'tuneful accord' sums up all the harmony of heaven. Overall, Psalm 148 extols the praise of God, not only in the heavens but on earth. The first verse of the hymn concerns heaven, and the second the earth. The third verse, with its reference to organs and harps, draws on Psalm 150 verses 3 and 4. The fourth

From the rising of the sun to its setting  
your name is proclaimed in all the world.

**All To you be glory and praise for ever.**

When the time had fully come  
you sent the Sun of Righteousness.

**All In him the fullness of your glory dwells.  
To you be glory and praise for ever.**

## **Hymn 721 Love divine, all loves excelling**

### **Poem: *George Herbert* by Malcolm Guite**

Gentle exemplar, help us in our trials  
With all that passed between you and your Lord,  
That intimate exchange of frowns and smiles  
Which chronicled your love-match with the Word.  
Your manuscript, entrusted to a friend,  
Has been entrusted now to every soul,  
We make a new beginning in your end  
And find your broken heart has made us whole.  
Time has transplanted you, and you take root,  
Past changing in the paradise of Love.  
Help me to trace your Temple, tune your lute,  
And listen for an echo from above.  
Open the window, let me hear you sing,  
And see the Word with you in everything

**Anthem: Let all the world in every corner sing – *Ralph Vaughan Williams*, words *George Herbert***

Shepherd's guiding voice, we are welcomed into the heavenly dwelling place that he has prepared for us). In this much, this is a great hymn of comfort and hope.

*(This meditation is an abridged version of the original)*

### **Hymn 669 I heard the voice of Jesus say**

**Reading** Luke 1.46–55

A reading from the book of Luke

And Mary said, 'My soul magnifies the Lord,  
and my spirit rejoices in God my Saviour,  
for he has looked with favour on the lowliness of his servant.  
Surely, from now on all generations will call me blessed;  
for the Mighty One has done great things for me,  
and holy is his name.  
His mercy is for those who fear him  
from generation to generation.  
He has shown strength with his arm;  
he has scattered the proud in the thoughts of their hearts.  
He has brought down the powerful from their thrones,  
and lifted up the lowly;  
he has filled the hungry with good things,  
and sent the rich away empty.  
He has helped his servant Israel,  
in remembrance of his mercy,  
according to the promise he made to our ancestors,  
to Abraham and to his descendants for ever.'

*Thanks be to God*

### **Hymn 806 There's a wideness in God's mercy**

Blessed are you, Lord our God, King of the universe.  
**All To you be glory and praise for ever.**

verse pulls these together in a thoroughly Christian way, praising God for his grace and salvation revealed in creation and in Christ, with human song fuelled no doubt by the grace of the Holy Spirit.

Baker's hymn first appeared in the second edition of *Hymns Ancient & Modern* in 1875. The tune used took its name from the Latin opening line of both Psalms 148 and 150: '*Laudate Dominum*' (Praise the Lord'). It was by Henry Gauntlett (1805-76) but was ultimately displaced in popular praise by Parry's tune of the same name. Composed for and first heard as part of a larger work, *Hear my words, ye people*, Parry wrote it for the festival of the Salisbury Diocesan Choral Association in 1894. He did not set the third verse in that work, and it did not appear as a unity until the hymn version was adapted in 1915. In this there are parallels with the tune *Repton*, also by Parry, which found its first voice in the oratorio *Judith*, but which became posthumously wedded to Whittier's text of *Dear Lord and Father of mankind*'. By contrast, Parry did at least write this tune for these words.  
*(This meditation is an abridged version of the original)*

### **Hymn 753 O Praise ye the Lord**

**Reading** Revelation 5.6-end

A reading from the book of Revelation

Then I saw between the throne and the four living creatures and among the elders a Lamb standing as if it had been slaughtered, having seven horns and seven eyes, which are the seven spirits of God sent out into all the earth. He went and took the scroll from the right hand of the one who was seated on the throne. When he had taken the scroll, the four living creatures and the twenty-four elders fell before the Lamb, each holding a harp and golden bowls full of incense, which are the prayers of the saints.

They sing a new song:

'You are worthy to take the scroll and to open its seals,  
for you were slaughtered and by your blood you ransomed for God  
saints from every tribe and language and people and nation;  
you have made them to be a kingdom and priests serving our God,  
and they will reign on earth.'

Then I looked, and I heard the voice of many angels surrounding the throne and the living creatures and the elders; they numbered myriads of myriads and thousands of thousands, singing with full voice,  
‘Worthy is the Lamb that was slaughtered  
to receive power and wealth and wisdom and might  
and honour and glory and blessing!’

Then I heard every creature in heaven and on earth and under the earth and in the sea, and all that is in them, singing,  
‘To the one seated on the throne and to the Lamb  
be blessing and honour and glory and might  
for ever and ever!’  
And the four living creatures said, ‘Amen!’ And the elders fell down and worshipped.

*Thanks be to God*

## **Hymn 678 In Christ alone**

### **Meditation on *Kingsfold* by Gordon Giles**

The tune *Kingsfold* is one of the most lyrical melodies in the modern hymn repertoire. Yet, like many folk tunes, the author’s identity has been lost amid the pathways the tune has travelled over the years. Before Vaughan Williams got hold of it, renamed it and wrote his 13-minute work for harp and string orchestra entitled *Five variants on Dives and Lazarus*, the tune was already known to Morris dancers and folk singers. In *Popular Songs of the Olden Time* (1859), a two-volume commentary and compendium edited by William Chappell, the tune is printed as being ‘the tune of many songs’.

As Editor of the *English Hymnal* of 1906, one of the things that Vaughan Williams was up to was displacing tunes that were not as bad as he thought they were. He did it famously with *Sine nomine*, thereby evicting Stanford’s *Engleberg* from its home with ‘For all the saints’, and he also did so with this hymn, too. Indeed, many have said that *Kingsfold* is not ideally suited to Bonar’s text, and that *Vox dilecti*, which was written specially for it, reflects its mood better.

To many the tune is known as ‘Dives and Lazarus’, even though Vaughan Williams chose to name it after a village near Horsham in East Sussex. The reference is to Jesus’ parable about the rich man and Lazarus, not to be

confused with Jesus’ friend Lazarus whom he raises from the dead.

Not only is the tune based on a folk tune, but the parable may have been a folk tale. It is about a rich man who, having died, finds himself in hell. Gazing up to heaven, he sees Lazarus, whom he recognizes as a beggar. He calls on him for help, but is told that Lazarus is now being helped by God, while he is getting his comeuppance for having lived a selfish life.

There is a serendipitous connection with the theme of Bonar’s text. When we read the opening lines of the hymn, we can imagine Lazarus resting in peace on Christ’s breast. We might also be reminded of the apostle John, reclining next to Jesus at the last supper. Lazarus is weary, and worn, and sad, but found in Jesus his resting-place, and Christ has made him glad. We might also remember the voice of Jesus saying:

Come to me, all you that are weary and burdened, and I will give you rest.

In the second verse we recall the Samaritan woman at Jacob’s well. Here it is Jesus who is weary, needing rest in the heat of the day. She comes to draw water, and he asks for a drink, but she is surprised because he is Jewish, and Jews did not associate with Samaritans. Jesus says that if she had known who he was she would have asked for ‘living water’, which, if drunk, quenches all thirst.

Horatius Bonar, who wrote the hymn in 1846, was Pastor of North Kelso, in Scotland. He wrote more than 600 hymns, usually inspired by the circumstances in which he lived: a babbling brook, waves on the Edinburgh coast, or even a railway train. We can easily imagine him on a Scottish hillside being inspired to write of the ‘life-giving stream’. Similarly, *Kingsfold*, with its repetitions and suspensions, also has a flow to it like a running stream.

The third verse reminds us of Jesus saying, ‘I am the light of the world’: the light of redemption conquering the darkness of sin, and the light of love illuminating the darkness of fear and despair. This is ultimately the dialogue of human life, illuminated by Christ, of which we sing in this hymn. Weariness and rest, thirst and quenching, and light in darkness are three fundamentally human polarities in need of resolution and which may be characterized as paths on which we walk simultaneously until all our travelling days are done. Then, having heard and followed the Good