

# I'll Sing and Joyful Be



New Hymns of  
David Ashley White

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**I'll Sing and Joyful Be: New Hymns of David Ashley White**

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# I'll Sing and Joyful Be

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David Ashley White



*dedicated to my mother,  
Josephine Ella White*

# Foreword

I met David Ashley White, a young, gifted composer and resident of Houston, Texas, in the early 1980s. At the time the Standing Commission for the Revision of the Episcopal Hymnal was busy seeking tunes for possible inclusion in the *The Hymnal 1982*. I was immediately taken by David's skills as a sensitive composer of integrity, matched by his delightful personality. Only one of his tunes, PALMER CHURCH, was chosen at the time. But in 1997 three others were selected for inclusion in *Wonder, Love and Praise*, the first supplement to *The Hymnal 1982*.

David's newer settings continue to profoundly support and amplify the meaning of the texts with which they are matched and are eminently suited for congregational singing. Therefore, they are being accepted more and more for inclusion in denominational hymnals and hymnal supplements.

Several tunes in this new collection, set to texts already associated with beloved tunes, offer an expanded, fresh, and exciting vision of their meaning. Congregations wedded to the "old and familiar" may reject these settings at first, but because of David's skills as a composer, their repeated use will assure their acceptance. Further, I feel sure these tunes, as well as others in the collection, will prove to be suitable for editors and hymnal committees seeking tunes for the new hymnals and supplements they are creating.

In addition, David's "Introduction" and "Background on Tune Names," which are included in this new collection, will expand the user's understanding of the book's content. Because of these tunes' fresh and varied styles of composition (some using handbells or including descants), I also do not hesitate to recommend them to church musicians as a valuable resource as anthems.

Finally, one must applaud and say "thank you" to the publisher for his vision in offering this rich resource of hymn texts with tunes by David Ashley White!

Raymond F. Glover  
Editor, *The Hymnal 1982; The Hymnal 1982 Companion*  
July, 2014

# Background on Tune Names

- ALKEK**—composed in memory of Margaret M. Alkek, who with her daughter, Margaret Alkek Williams, endowed the director's chair in the Moores School of Music, University of Houston
- APPLETON CHAPEL**—name of the front part of Harvard's Memorial Church where this hymn was first sung under the direction of organist and composer, Carson Cooman
- BETHANY**—named for Bethany Christian Church (Disciples of Christ), Houston, which commissioned this hymn to celebrate its 60<sup>th</sup> anniversary in 2007
- BISHOP RICHARDSON**—commissioned by Nell Richardson in memory of her late father-in-law, Milton Richardson, Fifth Bishop of the Episcopal Diocese of Texas (1965–1980). The Newton text was Bishop Richardson's favorite. In the 1970s, Bishop Richardson confirmed the composer into the Episcopal Church at Palmer Church.
- BRED DINA VIDA VINGAR**—Swedish folk tune; arrangement commissioned by Selah Publishing Co. for inclusion in *Selah Songs of Rejoicing*
- BREWER**—named for Robert Brewer, friend of the composer and for many years, a leading Houston musician
- CASTER OF ST. BARNABAS**—named for the composer's friend, John Caster, a Texan, who is an Anglican priest assigned to St. Barnabus Church, Tunbridge Wells, England
- COURTNEY**—named for Courtney Daniell Knapp, in celebration of her work as co-director of the choirs at Palmer Memorial Episcopal Church, Houston
- DAVID'S HARP**—taken from the text, "There David stands with harp in hand..."
- FIRST CONGREGATIONAL, HOUSTON**—commissioned in 2005 by First Congregational Church, Houston, in celebration of its 50<sup>th</sup> anniversary
- GALLOWAY TAM**—Scottish folk melody; arrangement commissioned by Selah Publishing Co. for inclusion in *Selah Songs of Rejoicing*
- GIBBONS**—named for the great English composer, Orlando Gibbons. A phrase of his *SONG 1* is quoted in measures 7–10.
- GIFT OF PEACE**—taken from the Vajda text, "sing gift of peace." The setting was composed for the choir of Trinity Episcopal Cathedral, Pittsburgh, Pennsylvania, for Christmas 2012.
- HELEN**—named in honor of Helen Shaffer, friend of the composer and longtime supporter of the Moores School of Music
- KNAPP**—to honor Brady Knapp and Courtney Daniell Knapp, for their many years as co-directors of music at Palmer Memorial Episcopal Church, Houston
- MARYVILLE COLLEGE**—named for the college in Tennessee that hosted the 1994 conference of The Hymn Society; the tune was composed in White's hotel room specifically for Carl P. Daw's hymn text, "How shallow former shadows seem."
- MONTGOMERY CASTLE**—birthplace of the great English poet and priest, George Herbert
- NASHUA**—street on which the composer lives
- NICHOLAS**—the father of Cardinal Daniel N. DiNardo, Diocese of Galveston-Houston. The composer's original intent was to name the tune Dinardo, after the cardinal, but Cardinal DiNardo preferred it to honor his father.
- PALMER CHURCH**—Palmer Memorial Episcopal Church, Houston, where the composer worships
- ST. ANDREW'S IN THE HEIGHTS**—commissioned in 2010 by this Episcopal parish in the Historic Houston Heights, to celebrate its centennial
- TAD OLIN**—composed for the baptism of Tad Olin Hruska, son of the composer's friends, Rusty and Rame Hruska, Houston architects
- THOMAS**—for Tom Crow, professor and church musician, who commissioned the hymn tune
- VERTUE**—name of George Herbert's poem
- WEXFORD CAROL**—Irish folk melody; arrangement commissioned by Selah Publishing Co. for inclusion in *Selah Songs of Rejoicing*.
- WONDER OF WONDERS**—opening words of Brian Wren's hymn text; composed at the request of Houston church musician, Meg Flowers, for the baptism of her twin grandsons.

# Introduction

Composing hymns has long been a passion of mine, going back to 1981. At the urging of Meg Flowers, musician at Palmer Memorial Episcopal Church, Houston, and with a stack of approved hymn texts for *The Hymnal 1982* in hand, I set out to work. Most, if not all, of those settings eventually found a home in my first collection, *Sing, My Soul* (1996). Subsequently, two more books appeared—*Songs for a New Creation* (2002) and *New Harmony: A Harp of Thousand Strings* (2006), all published by Selah. The latter was a fruitful collaboration with the poet Richard Leach and reflected our being influenced and inspired, in various ways, by 19<sup>th</sup>-century Southern hymns, such as those from *The Sacred Harp*.

*I'll Sing and Joyful Be*, with few exceptions, comprises works composed since 2007. A number were commissions from churches or individuals. Some were composed to honor friends or for other special purposes. The remainder came late (December 2013–January 2014), simply to fill in the missing pieces in this collection, adding necessary variety or texture.

As was the case in my first two collections, I wanted this book to include a variety of texts, both old and new. I am especially pleased that three of my favorite writers (and also good friends)—Richard Leach, Rae Whitney, and Carl P. Daw, Jr.—are all represented in these pages.

Because I was fortunate to have had wonderful English teachers in public schools in my native South Texas, I have always been drawn to poetry. Thus, in addition to hymns and other liturgical music, secular songs and choral music have always been a prime interest for me. In the case of hymn texts, while their meaning—or message—must be sound, I also search for what I consider a use of beautiful language, or better, that which is poetic. Fine examples are found in the two texts used with the new tune HELEN: Rae Whitney's "Eternity touched hands with time," for which my tune was composed, and a subsequent pairing with the brief 18<sup>th</sup>-century stanza, "When Jesus wept," for which Richard Leach wrote a second stanza, an effective reflection.

*I'll Sing and Joyful Be* would not have been possible without the support from those closely involved with the project, namely my publisher at Selah, David P. Schaap, and Richard Leach, who compiled the index for this book. Thanks also go to Ray Glover for his Foreword.

David Ashley White  
27 January 2014

## *General performance notes*

Suggested metronomic markings for each hymn are indicated, which, in combination with the intent of the text, should indicate the overall desired style (e.g. expressive, dancelike, etc.).

While congregational singing of these hymns is the goal, many would also be well suited for use as choir anthems.



# 1 ALKEK • Just As I Am

*Descant*

5 Just as I am, thy love un - known has bro - ken

1 Just as I am, with - out one plea, but that thy  
 2 Just as I am, though tossed a - bout with man - ya  
 3 Just as I am, poor, wretch - ed, blind; sight, rich - es,  
 4 Just as I am: thou wilt re - ceive; wilt wel - come,  
 5 Just as I am, thy love un - known has bro - ken

ev - ery bar - rier down; now to be thine,  
 blood was shed for me, and that thou bidd'st me  
 con - flict, man - ya doubt; fight - ings and fears with -  
 heal - ing of the mind, yea, all I need, in  
 par - don, cleanse, re - lieve, be - cause thy prom - ise  
 ev - ery bar - rier down; now to be thine, yea,

The image shows a musical score for a piece titled "Agnus Dei". It consists of three staves. The top staff is a vocal line in treble clef, with lyrics underneath. The middle staff is a piano accompaniment in treble clef, and the bottom staff is a piano accompaniment in bass clef. The lyrics are: "a - lone, O Lamb of God, I come, I come. come to thee, O Lamb of God, I come, I come. in, with - out, O Lamb of God, I come, I come. thee to find, O Lamb of God, I come, I come. I be - lieve, O Lamb of God, I come, I come. thine a - lone, O Lamb of God, I come, I come." The music is in a simple, hymn-like style with a steady rhythm.

a - lone, O Lamb of God, I come, I come.

come to thee, O Lamb of God, I come, I come.  
in, with - out, O Lamb of God, I come, I come.  
thee to find, O Lamb of God, I come, I come.  
I be - lieve, O Lamb of God, I come, I come.  
thine a - lone, O Lamb of God, I come, I come.

## 2 APPLETON CHAPEL • On Ships That Sail

*Unison*

1 On ships that sail up - on the sea or  
 2 Are there new chal - len - ges to face in  
 3 If ships that sail be - tween the stars were  
 4 Cre - a - tor of the seas and stars, we

*Unison or harmony*

ships be - tween the stars, we nev - er sail be -  
 this or an - y year? New pow - ers that will  
 com - mon - place at last, our faith in God would  
 sing our praise to you. O Christ, we praise you,  
 yond your love, O Lord of near and far. What -  
 bind or free, new won - ders or new fear? The  
 still be new, and not bound to the past. For  
 and we hear the love you call us to. O

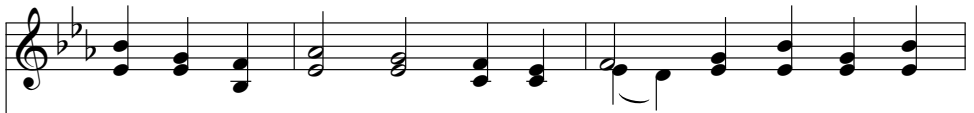
ev - er seas we sail up - on we find it still is  
 call of Christ, to love our God with heart and soul and  
 you make all things new, O God, and your own hand will  
 Ho - ly Spir - it, year by year, re - new our praise a -

true: our hearts are rest - less, Ho - ly One, un -  
 mind, and love our neigh - bors as our - selves, is  
 dry the tin - y seas of tears we weep, and  
 gain. To you, O Ho - ly Trin - i - ty, al -

til they rest in you.  
 clear in ev - ery time.  
 wipe them from each eye.  
 le - lu - ia, a - men!

*This page left blank to prevent page turns.*

# Bread of the World • BETHANY 3



1 Bread of the world, in mer - cy bro - ken, wine of the  
2 Look on the heart by sor - row bro - ken, look on the



soul, in mer - cy shed, by whom the words of life were  
tears by sin - ners shed; and be thy feast to us the



spo - ken, and in whose death our sins are dead:  
to - ken that by thy grace our souls are fed.



# 4 BISHOP RICHARDSON

1 Glo - rious things of thee are spo - ken, Zi - on,  
 2 See! the streams of liv - ing wa - ters, spring - ing  
 3 Round each ha - bi - ta - tion hov - ering, see the  
 4 Blest in - hab - i - tants of Zi - on, washed in

cit - y of our God; he whose word can - not be  
 from e - ter - nal love, well sup - ply thy sons and  
 cloud and fire ap - pear for a glo - ry and a  
 the Re - deem - er's blood! Je - sus, whom their souls re -

bro - ken formed thee for his own a - bode; on the  
 daugh - ters and all fear of want re - move. Who can  
 cov - ering, show - ing that the Lord is near. Thus de -  
 ly on, makes them kings and priests to God. 'Tis his

# Glorious Things of Thee

Rock of Ages found - ed, what can shake thy sure re -  
faint, when such a riv - er ev - er will their thirst as -  
riv - ing from their ban - ner, light by night and shade by  
love his peo - ple rais - es o - ver self to reign as

pose? With sal - va - tion's walls sur -  
suage? Grace which, like the Lord, the  
day, safe they feed up - on the  
kings: and as priests, his sol - emn

round - ed, thou may'st smile at all thy foes.  
giv - er, nev - er fails from age to age.  
man - na which he gives them when they pray.  
prais - es each for a thank - of - fering brings.



# 5 BRED DINA VIDA VINGAR • Thy Holy Wings

1 Thy ho - ly wings, O Sav - ior, spread  
 2 O let me nes - tle near thee, with -  
 3 O wash me in the wa - ters of

gent - ly o - ver me, and let me rest se -  
 in thy down - y breast where I will find sweet  
 No - ah's cleans - ing flood. Give me a will - ing

cure - ly through good and ill in thee. O  
 com - fort and peace with - in thy nest. O  
 spir - it, a heart both clean and good. O

Text: St. 1, 3 Carolina Sandell, 1865, tr. Gracia Grindal; st. 2, Gracia Grindal, 1983, ©

Selah Publishing Co., agent.

Music: Swedish folk tune, arr. David Ashley White, 2010. Arr. © 2010 Selah Publishing Co., Inc.

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be my strength and por - tion, my Rock and hid - ing  
 close thy wings a - round me and keep me safe - ly  
 take in - to thy keep - ing thy chil - dren great and

place, and let my ev - ery mo - ment be  
 there, for I am but a new - born and  
 small, and while we sweet - ly slum - ber, en -

Man.

lived with - in thy grace.  
 need thy ten - der care.  
 fold us one and all.

Ped.

# 27 WEXFORD CAROL

*Unison*

1 A wom - an came who did not count the cost of  
 2 Some on - ly saw what she had spent— “Why such a  
 3 You give as she, sur - pris - ing - ly, you give with

do - ing what she could. She broke an al - a - bas - ter  
 waste with poor to feed?” They served the poor well with their  
 beau - ty as she gave, you give as she, not hold - ing

*Refrain*

flask, and sweet - ness spilled on Je - sus’ head.  
 tongues! But she had done a love - ly deed. O God, you  
 back, you make us Christ - like with your love.

# A Woman Came Who Did Not Count the Cost

are the A - noint - ing One who does not  
count your pas - sion's cost, and when we gath - er you will  
spill the sweet - ness of your grace on us.

The image shows a three-system musical score for a song. Each system consists of a vocal line (treble clef) and a piano accompaniment line (bass clef). The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The lyrics are: 'are the A - noint - ing One who does not count your pas - sion's cost, and when we gath - er you will spill the sweet - ness of your grace on us.' The score ends with a double bar line and repeat dots in both staves of the final system.

# 28 WONDER OF WONDERS • Wonder of Wonders

1 Won - der of won - ders, life is be - gin - ning,  
2 Now with re - joic - ing, make cel - e - bra - tion,

fra - gile as blos - som, strong as the earth.  
joy full of prom - ise, laugh - ter through tears.

Shaped in a per - son, love has new mean - ing,  
Nam - ing and bless - ing, bring ded - i - ca - tion,

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hum - ble in pur - pose ov - er the years.

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