

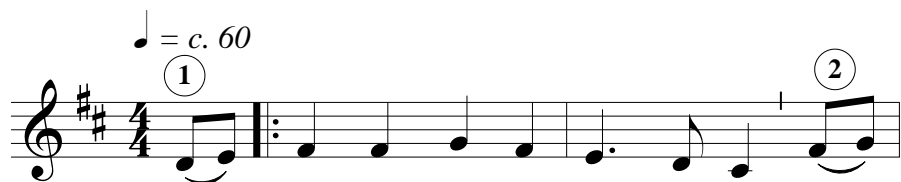
Commissioned by the Rev. Dr. Harald Tomesch
for DOXOLOGY: The Lutheran Center for Spiritual Care and Counsel

“Doxology New”

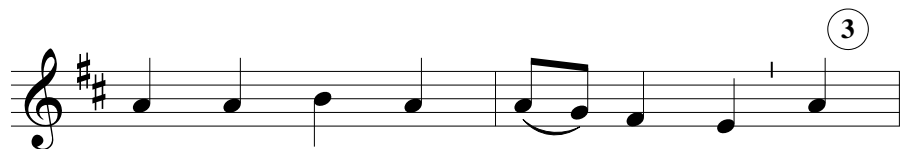
A canon in 2 - 4 parts

Bishop Thomas Ken (1637-1711)

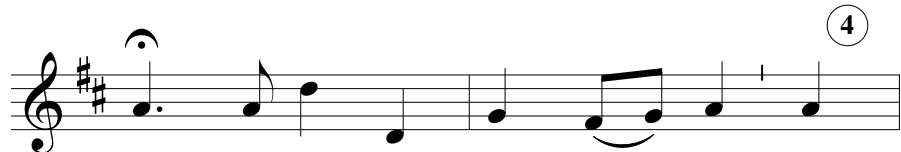
Kenneth T. Kosche



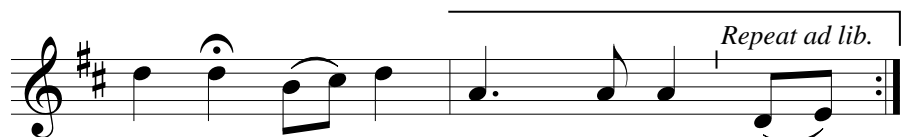
Praise — God, from whom all bless - ings flow; Praise —



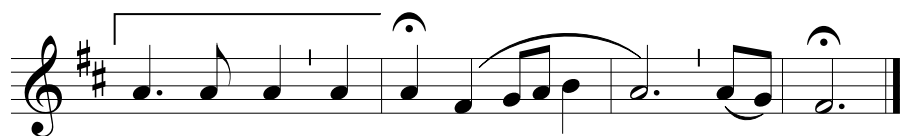
Him, all crea - tures here — be - low; Praise



Him a - bove, ye heav'n - ly — host: Praise




Fa - ther, Son, — and Ho - ly Ghost. Praise —



Ho - ly Ghost. A - men, A - men, A - men.

In 1674 Bishop Thomas Ken published *A Manual of Prayers for the Use of the Scholars of Winchester College*, and in it he made reference to three hymns that he had written for his scholars, one each for “Morning,” “Evening,” and “Midnight.” One may assume these hymns were learned by the scholars perhaps from texts written out for them, but the texts were not officially published until 1694. There is no record of the tunes to which they may have been sung. All three hymns are written in *long meter* (four lines of eight syllables each), and all three hymns are lengthy: 14, 12, and 13 stanzas respectively. Bishop Ken concluded each hymn with the same final stanza, words which have become known as “The Common Doxology.” Over time the tune associated with this stanza when sung individually was one composed by Louis Bourgeois for Theodore Beza’s metrical setting of Psalm 134 which first appeared in the 1551 edition of the *Genevan Psalter*. Soon after, the tune was adapted to an English metrical setting of Psalm 100 in the 1561 *English Psalter*. Later changes in the *Psalter* left it to be the “old” tune for Psalm 100, hence its universally familiar name “Old Hundredth.” Thomas Ken’s “Midnight Hymn,” “My God, Now I from Sleep Awake” (1709 version), has fallen out of use, but his “Morning Hymn,” “Awake, My Soul, and With the Sun” and his “Evening Hymn,” “All Praise to Thee, My God, This Night” (1709 version) sung in abbreviated form have been set to a number of different tunes. *The Lutheran Hymnal*, 1941, includes an interesting Charles Gounod tune for “All Praise to Thee,” combining stanzas to create a *long meter double* hymn (TLH 558). Of course, the 1567 melody by Thomas Tallis has become a much loved and well known tune for “The Common Doxology,” and it can be pleasingly sung in canon in two to four parts.

The Rev. Dr. Harald Tomesch asked me to write a new setting which could be specially used by DOXOLOGY at its events and by its friends and associates. This gift is in thanksgiving for the work of the Rev. Dr. John W. Kleinig in the development of the DOXOLOGY program. The idea of writing a new melody for these familiar words appealed to me, and I set about to compose a tune which can be sung in unison or in two, three, or four parts as a canon. There are two methods to singing a canon: 1) each part begins its turn and sings until the tune is completed by each part, or 2) each part sings in turn until the leader calls for the singing to end, and the lead voice then enters the second ending and “Amen.” In that case, singers hold the pitch and syllable arrived at which has the fermata  above it until the leader releases the singing. Please note that each part begins on the fourth beat as indicated and ends on a down beat (except to finish the word “Father”). When the first voice arrives at 2, the next voice enters, and so on, as many parts as desired up to a total of four. I suggest singing the tune first in unison, then in parts with at least one repeat before the lead part concludes with the “Amen.” If sung by mixed voices, men and women ideally should sing together on as many parts as possible and not divided into “SATB” parts.

May God give us grace to sing Doxologies old and new, here in time and forever in eternity.

Kenneth T. Kosche

The 12th Sunday after Pentecost, 2013