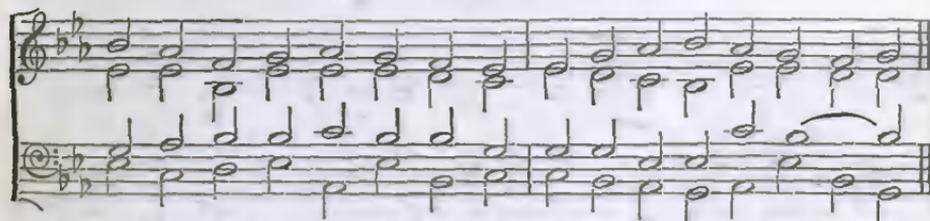
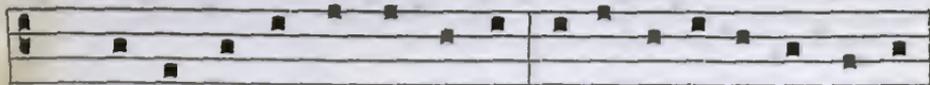


PART I
THE CHRISTIAN YEAR
ADVENT

1

Mode iv.



*If a modern tune is required for this hymn it may be sung to ANGELS' SONG (No. 259)
or ST. AMBROSE (No. 215).*

OFFICE HYMN. E.

Conditor alme siderum.

7th cent. Tr. J. M. Neale.

CREATOR of the stars of night,
Thy people's everlasting light,
Jesu, Redeemer, save us all,
And hear thy servants when they call.
2 Thou, grieving that the ancient curse
Should doom to death a universe,

Hast found the medicine, full of grace,
To save and heal a ruined race. [bride,
3 Thou cam'st, the Bridegroom of the
As drew the world to evening-tide;
Proceeding from a virgin shrine,
The spotless Victim all divine:

- 4 At whose dread name, majestic now,
All knees must bend, all hearts must bow;
And things celestial thee shall own,
And things terrestrial, Lord alone.
- 5 O thou whose coming is with dread
To judge and doom the quick and dead,
Preserve us, while we dwell below,
From every insult of the foe.
- 6 To God the Father, God the Son,
And God the Spirit, Three in One,
Laud, honour, might, and glory be
From age to age eternally. Amen.



A - men.



The musical score consists of four systems. The first system shows a vocal line with square notes on a four-line staff. The second system shows a piano accompaniment with a treble and bass clef, featuring chords and moving lines. The third system is another vocal line with square notes. The fourth system is another piano accompaniment. The key signature has two sharps (F# and C#), and the time signature is common time (C).

OFFICE HYMN. M.

Verbum supernum prodiens.

c. 10th cent. Tr. Charles Bigg.

HIGH Word of God, who once didst come,
 Leaving thy Father and thy home,
 To succour by thy birth our kind,
 When, towards thy advent, time declined,

- 2 Pour light upon us from above,
 And fire our hearts with thy strong love,
 That, as we hear thy Gospel read,
 All fond desires may flee in dread ;
- 3 That when thou comest from the skies,
 Great Judge, to open thine assize,
 To give each hidden sin its smart,
 And crown as kings the pure in heart,
- 4 We be not set at thy left hand,
 Where sentence due would bid us stand,
 But with the Saints thy face may see,
 For ever wholly loving thee.

2

MECHLIN MELODY

VERBUM SUPERNUM. (L. M.)

From the 'Antiphonarium Romanum,' Mechlin.

In free rhythm $\text{♩} = 80$. To be sung in unison.

Mode viii.

The first system of musical notation consists of two staves. The upper staff is in treble clef and contains a series of chords and single notes, including a prominent G4. The lower staff is in bass clef and contains a series of single notes, including a prominent G3. The music is written in a style characteristic of 16th-century lute tablature or early printed music.

The second system of musical notation consists of two staves. The upper staff continues the melodic line with various intervals and rests. The lower staff continues the bass line with corresponding notes and rests. The notation includes some accidentals and rests.

The third system of musical notation consists of two staves. The upper staff continues the melodic line, and the lower staff continues the bass line. The notation includes some accidentals and rests.

5. Praise to the Father and the Son,
Through all the ages as they run ;
And to the holy Paraclete
Be praise with them and worship meet. Amen.

A short musical notation for the word 'Amen', consisting of three notes on a single staff: a quarter note on G4, a quarter note on A4, and a quarter note on B4.

A . men.

A musical notation for the word 'Amen' in a two-staff setting. The upper staff is in treble clef and the lower staff is in bass clef. The notes are: G4 (quarter), A4 (quarter), B4 (quarter) on the upper staff; and G3 (quarter), A3 (quarter), B3 (quarter) on the lower staff.

A musical notation for the word 'Amen' in a two-staff setting. The upper staff is in treble clef and the lower staff is in bass clef. The notes are: G4 (quarter), A4 (quarter), B4 (quarter) on the upper staff; and G3 (quarter), A3 (quarter), B3 (quarter) on the lower staff.

THE CHRISTIAN YEAR

3

SECOND MODE MELODY. (D. C. M.)

Moderately slow, dignified $\text{♩} = 60$.

T. TALLIS, c. 1515-1585.

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The lower staff is in bass clef with the same key signature and time signature. The music is a polyphonic setting, featuring a vocal line in the upper staff and a lute or organ accompaniment in the lower staff. The melody is characterized by a slow, dignified pace.

The second system of musical notation continues the polyphonic setting from the first system. It maintains the same two-staff structure with treble and bass clefs, one sharp key signature, and common time. The vocal line and accompaniment continue to develop the melodic and harmonic themes.

The third system of musical notation continues the polyphonic setting. The two-staff format (treble and bass clefs, one sharp key signature, common time) is maintained. The music shows further development of the melodic and harmonic material.

The fourth system of musical notation concludes the polyphonic setting. It features the same two-staff structure (treble and bass clefs, one sharp key signature, common time). The piece ends with a final cadence in the lower staff.

Horologion. c. 8th cent. Tr. G. Moultrie.

Ἴδὸν ὁ Νυμφίος ἔρχεται.

BEHOLD the Bridegroom cometh in the middle of the night,
 And blest is he whose loins are girt, whose lamp is burning bright;
 But woe to that dull servant, whom the Master shall surprise
 With lamp untrimmed, unburning, and with slumber in his eyes.

2 Do thou, my soul, beware, beware, lest thou in sleep sink down,
 Lest thou be given o'er to death, and lose the golden crown;
 But see that thou be sober, with a watchful eye, and thus
 Cry—'Holy, holy, holy God, have mercy upon us.'

ADVENT

3

ALTERNATIVE VERSION (melody in the tenor)

TALLIS' Original Version.

[This version may be used, in connexion with the other, for one or more verses; it is intended for the CHOIR ALONE and must be sung without the organ. This version should only be attempted by good choirs.]

'KINGSFOLD' (No. 574) is also suitable to this hymn.

3 That day, the day of fear, shall come; my soul, slack not thy toil,
But light thy lamp, and feed it well, and make it bright with oil;
Who knowest not how soon may sound the cry at eventide,
'Behold, the Bridegroom comes! Arise! Go forth to meet
the bride.'

4. Beware, my soul; beware, beware, lest thou in slumber lie,
And, like the Five, remain without, and knock, and vainly cry;
But watch, and bear thy lamp undimmed, and Christ shall
gird thee on
His own bright wedding-robe of light—the glory of the Son

A - men.

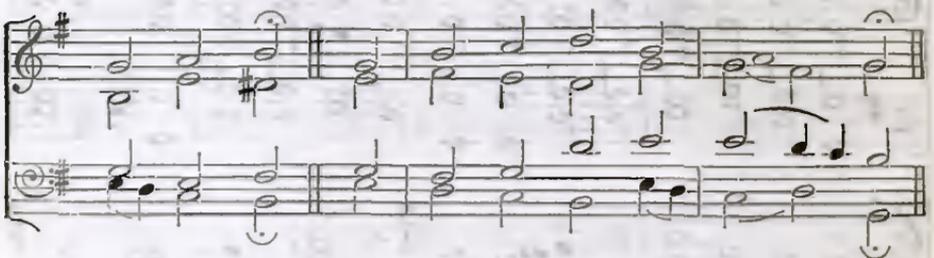
THE CHRISTIAN YEAR

4

LUTHER'S HYMN (NUN FREUT
EUCH). (87. 87. 887.)

Slow $\text{♩} = 50$.

Present form of melody by
MARTIN LUTHER, 1483-1540.



Unison.

Anon. (1802), W. B. Collyer (1812), T. Cotterill (1819), and others.

GREAT God, what do I see and hear!
The end of things created:
The Judge of mankind doth appear,
On clouds of glory seated;
The trumpet sounds, the graves restore
The dead which they contained before:
Prepare, my soul, to meet him!

2 The dead in Christ shall first arise
At that last trumpet's sounding,
Caught up to meet him in the skies,
With joy their Lord surrounding;

No gloomy fears their souls dismay;
His presence sheds eternal day
On those prepared to meet him.

3 The ungodly, filled with guilty fears,
Behold his wrath prevailing;
For they shall rise, and find their tears
And sighs are unavailing:
The day of grace is past and gone;
Trembling they stand before his
throne,
All unprepared to meet him.

4. Great Judge, to thee our prayers we pour,
In deep abasement bending;
O shield us through that last dread hour,
Thy wondrous love extending.
May we, in this our trial day,
With faithful hearts thy word obey,
And thus prepare to meet thee.



MERTON. (87. 87.)

Moderately slow $\text{♩} = 66.$

W. H. MONE, 1823-1839.

*Vox clara ecce intonat.**6th cent. Tr. E. Caswall.*

HARK! a herald voice is calling:
 'Christ is nigh,' it seems to say;
 'Cast away the dreams of darkness,
 O ye children of the day!'

- 2 Startled at the solemn warning,
 Let the earth-bound soul arise;
 Christ, her Sun, all sloth dispelling,
 Shines upon the morning skies.
- 3 Lo! the Lamb, so long expected,
 Comes with pardon down from heaven;
 Let us haste, with tears of sorrow,
 One and all to be forgiven;
- 4 So when next he comes with glory,
 Wrapping all the earth in fear,
 May he then as our defender
 On the clouds of heaven appear.

Unison. 5. Honour, glory, virtue, merit,
 To the Father and the Son,
 With the co-eternal Spirit,
 While unending ages run. Amen.



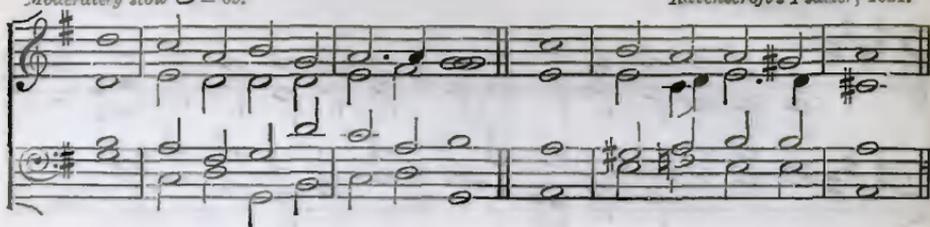
THE CHRISTIAN YEAR

6

BRISTOL. (C. M.)

Moderately slow $\text{♩} = 69$.

Melody from
Ravenscroft's Psalter, 1621.



P. Doddridge, 1702-51.

HARK the glad sound! the Saviour comes,
The Saviour promised long!
Let every heart prepare a throne,
And every voice a song.

- 2 He comes the prisoners to release
In Satan's bondage held;
The gates of brass before him burst,
The iron fetters yield.
- 3 He comes the broken heart to bind,
The bleeding soul to cure,
And with the treasures of his grace
To enrich the humble poor.
4. Our glad hosannas, Prince of peace,
Thy welcome shall proclaim,
And heaven's eternal arches ring
With thy beloved name.



ADVENT

6

ALTERNATIVE VERSION

Harmonized by T. RAVENSROFT, in his Psalter.

PEOPLE'S PART.

CHOIR OR ORGAN.

The first system of music consists of four staves. The top staff is labeled 'PEOPLE'S PART.' and contains a single melodic line in G major. The bottom three staves are grouped by a brace and labeled 'CHOIR OR ORGAN.', containing a piano accompaniment with chords and moving lines in both hands.

The second system continues the musical piece with the same four-staff structure as the first system, showing the continuation of the melody and accompaniment.

The third system includes the lyrics 'to en - rich - the hum - ble poor.' written below the vocal line. The musical notation continues with the same four-staff structure, showing the vocal line and the organ accompaniment.

[This version may be used in connexion with the other for verse 3, the people singing the melody as usual.]

THE CHRISTIAN YEAR

7

HELMSLEY. (S7.87.47.)

Moderately slow, very dignified $\text{♩} = 69$.

English Melody of the 18th century.

[*May be sung in unison throughout.*]

This hymn is sometimes sung to St. THOMAS (No. 623).

C. Wesley (1758) and J. Cennick (1750.)

LO he comes with clouds descending,
 Once for favoured sinners slain ;
 Thousand thousand Saints attending
 Swell the triumph of his train :
 Alleluya !
 God appears, on earth to reign.

2 Every eye shall now behold him
 Robed in dreadful majesty ;
 Those who set at nought and sold him,
 Pierced and nailed him to the tree,
 Deeply wailing
 Shall the true Messiah see.

3 Those dear tokens of his passion
 Still his dazzling body bears,
 Cause of endless exultation
 To his ransomed worshippers :
 With what rapture
 Gaze we on those glorious scars !

Unison. 4. Yea, amen ! let all adore thee,
 High on thine eternal throne ;
 Saviour, take the power and glory :
 Claim the kingdom for thine own :
 O come quickly !
 Alleluya ! Come, Lord, come !



THE CHRISTIAN YEAR

8

VENI EMMANUEL. (88. 88. 88.)

In free rhythm ♩ = 80. To be sung in unison.

*Adapted by T. HELMORE
'from a French Missal.'*

Veni, veni, Emmanuel.

18th cent. Tr. T. A. L.

O COME, O come, Emmanuel!
Redeem thy captive Israel,
That into exile drear is gone
Far from the face of God's dear Son.

*Rejoice! Rejoice! Emmanuel
Shall come to thee, O Israel.*

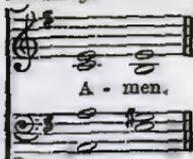
3 O come, O come, thou Dayspring bright!
Pour on our souls thy healing light;
Dispel the long night's lingering
gloom,
And pierce the shadows of the tomb.

2 O come, thou Branch of Jesse! draw
The quarry from the lion's claw;
From the dread caverns of the grave,
From nether hell, thy people save.

4 O come, thou Lord of David's Key!
The royal door fling wide and free;
Safeguard for us the heavenward
road,
And bar the way to death's abode.

Harmony.

5. O come, O come, Adonai,
Who in thy glorious majesty
From that high mountain clothed with awe
Gavest thy folk the elder law.



WINCHESTER NEW. (L. M.)

9

Slow and dignified ♩ = 50.

*Adapted from Chorale in the
'Musikalisches Hand-Buch,' Hamburg, 1690.*

C. Coffin, 1676-1749. Tr. J. Chandler.

Jordanis oras praevia.

ON Jordan's bank the Baptist's cry
Announces that the Lord is nigh;
Come then and hearken, for he brings
Glad tidings from the King of kings.

Yea, let us each our hearts prepare
For Christ to come and enter there.

2 Then cleansed be every Christian
breast,
And furnished for so great a guest!

Unison.

3 For thou art our salvation, Lord,
Our refuge and our great reward;
Without thy grace our souls must fade,
And wither like a flower decayed.

4 Stretch forth thine hand, to heal our sore,
And make us rise to fall no more;
Once more upon thy people shine,
And fill the world with love divine.

Unison. 5. All praise, eternal Son, to thee
Whose advent sets thy people free,
Whom, with the Father, we adore,
And Holy Ghost, for evermore. Amen.

THE CHRISTIAN YEAR

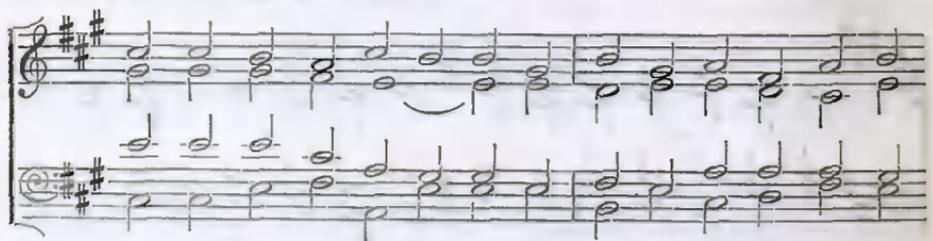
10 (continued)



11 That when in the might of glo - ry Thou de - scend - est, Judge of all,



12. We in rai - ment un - de - fi - led, Bright may shine, and ev - er



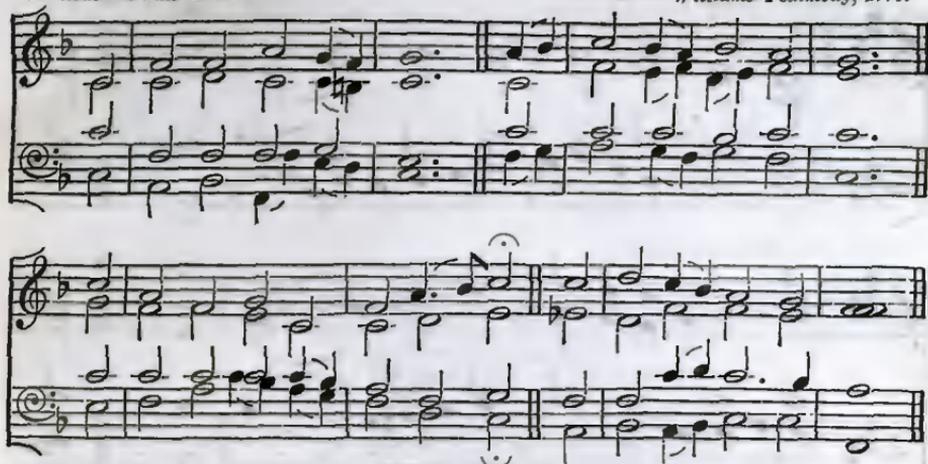
fol - low, Lord, thy foot - steps blest, where - 'er they lead us.



ST. THOMAS. (S. M.)

In moderate time $\text{♩} = 72$.

Williams' Psalmody, 1770.



This hymn can also be sung to FRANCONIA (No. 370).

Instantis adventum Dei.

C. Coffin, 1676-1749. Tr. H. P.

THE advent of our God
With eager prayers we greet,
And singing haste upon his road
His glorious gift to meet.

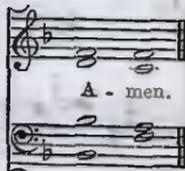
2 The everlasting Son
Scorns not a Virgin's womb;
That we from bondage may be won
He bears a bondsman's doom.

3 Daughter of Sion, rise
To meet thy lowly king;
Let not thy stubborn heart despise
The peace he deigns to bring.

Unison. 4 In clouds of awful light,
As Judge he comes again,
His scattered people to unite,
With them in heaven to reign.

5 Let evil flee away
Ere that dread hour shall dawn,
Let this old Adam day by day
God's image still put on.

Unison. 6 Praise to the Incarnate Son,
Who comes to set us free,
With God the Father, ever one,
To all eternity. Amen.



THE CHRISTIAN YEAR

12

WACHET AUF! (898, 898, 664, 88.)

Very slow and solemn ♩ = 39 (♩ = 78).

Melody by P. NICOLAI, 1556-1608.
Adapted and harmonized by J. S. BACH.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in the key of D major (two sharps). The music is written in a slow, solemn style with wide intervals and a sparse texture. The system concludes with a double bar line and repeat dots.

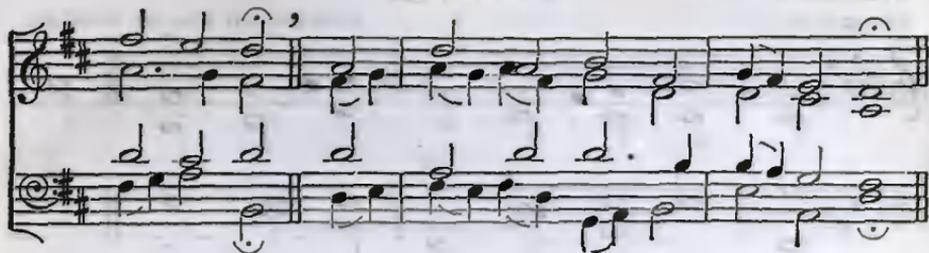
The second system of musical notation continues the piece with two staves in treble and bass clefs. The melody in the upper staff features a series of eighth notes, while the bass line provides a steady accompaniment. The system ends with a double bar line and repeat dots.

The third system of musical notation continues the piece with two staves in treble and bass clefs. The texture remains sparse and solemn. The system concludes with a double bar line and repeat dots.

The fourth system of musical notation continues the piece with two staves in treble and bass clefs. The melody in the upper staff has a more active character with eighth notes. The system ends with a double bar line and repeat dots.

The fifth system of musical notation concludes the piece with two staves in treble and bass clefs. The music features a final melodic phrase in the upper staff. The system ends with a double bar line and repeat dots.

12 (continued)



P. Nicolai, 1556-1608. Tr. F. C. B.

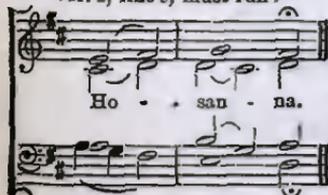
Wachet auf.

WAKE, O wake! with tidings thrilling
 The watchmen all the air are filling,
 Arise, Jerusalem, arise!
 Midnight strikes! no more delaying,
 'The hour has come!' we hear them saying.
 Where are ye all, ye virgins wise?
 The Bridegroom comes in sight,
 Raise high your torches bright!
 Alleluya!
 The wedding song
 Swells loud and strong:
 Go forth and join the festal throng.

- 2 Sion hears the watchmen shouting,
 Her heart leaps up with joy undoubting,
 She stands and waits with eager eyes;
 See her Friend from heaven descending,
 Adorned with truth and grace unending!
 Her light burns clear, her star doth rise.
 Now come, thou precious Crown,
 Lord Jesu, God's own Son!
 Hosanna!
 Let us prepare
 To follow there,
 Where in thy supper we may share.

- Unison.* 3. Every soul in thee rejoices;
 From men and from angelic voices
 Be glory given to thee alone!
 Now the gates of pearl receive us,
 Thy presence never more shall leave us,
 We stand with Angels round thy throne.

Ver. 2, line 9, must run:



Earth cannot give below
 The bliss thou dost bestow.
 Alleluya!
 Grant us to raise,
 To length of days,
 The triumph-chorus of thy praise.



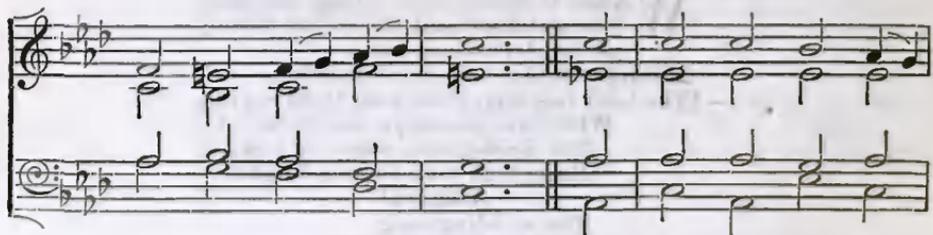
THE CHRISTIAN YEAR

13

WALSALL. (C. M.)

Slow $\text{♩} = 58.$

Attributed to H. PURCELL, 1658-1695.



J. Anstice, 1808-36.

WHEN came in flesh the incarnate Word,
 The heedless world slept on,
 And only simple shepherds heard
 That God had sent his Son.

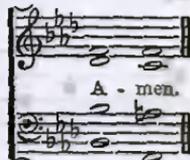
2 When comes the Saviour at the last,
 From east to west shall shine
 The awful pomp, and earth aghast
 Shall tremble at the sign.

3 Then shall the pure of heart be blest;
 As mild he comes to them,
 As when upon the Virgin's breast
 He lay at Bethlehem :

4 As mild to meek-eyed love and faith,
 Only more strong to save;
 Strengthened by having bowed to death,
 By having burst the grave.

5 Lord, who could dare see thee descend
 In state, unless he knew
 Thou art the sorrowing sinner's friend,
 'The gracious and the true?

6. Dwell in our hearts, O Saviour blest;
 So shall thine advent's dawn
 'Twixt us and thee, our bosom-guest,
 Be but the veil withdrawn.



The following are also suitable:

- 374 Christian, seek not yet repose.
- 462 O quickly come, dread Judge of all.
- 487 That day of wrath, that dreadful day.
- 492 The Lord will come and not be slow.
- 495 The world is very evil.
- 504 Thy kingdom come! on bended knee.
- 518 Ye servants of the Lord.
- 554 Thy kingdom come, O God.
- 647 Litany of the Advent.
- 734 The Advent Antiphons.
- 735 Drop down ye heavens.

THE CHRISTIAN YEAR

14

Mode i.

The musical score is arranged in six systems, each consisting of a vocal line and a piano accompaniment. The key signature is one flat (B-flat), and the time signature is common time (C). The vocal line is written on a soprano staff with a clef of one line below middle C. The piano accompaniment is written on two staves: a treble clef staff and a bass clef staff. The music features a mix of eighth and sixteenth notes, with some rests and ties. The score concludes with a double bar line and repeat dots.

CHRISTMAS EVE

OFFICE HYMN. E.

St. Ambrose, 340-97. Tr. J. M. Neale and others.

Veni, Redemptor gentium.

<p>COME, thou Redeemer of the earth, And manifest thy virgin-birth: Let every age adoring fall; Such birth befits the God of all.</p>	<p>2 Begotten of no human will, But of the Spirit, thou art still The Word of God in flesh arrayed, The promised fruit to man displayed.</p>
--	--

CHRISTMAS EVE

14 (MODERN TUNE)

PUER NOBIS NASCITUR. (L. M.)

In moderate time ♩ = 144.

Composed or adapted by
M. PRÆTORIUS, 1571-1621.

Harmonized by G. R. WOODWARD.

[May be sung in unison throughout.]

3 The virgin womb that burden gained
With virgin honour all unstained;
The banners there of virtue glow;
God in his temple dwells below.

4 Forth from his chamber goeth he,
That royal home of purity,
A giant in twofold substance one,
Rejoicing now his course to run.

5 From God the Father he proceeds,
To God the Father back he speeds;
His course he runs to death and hell,
Returning on God's throne to dwell.

6 O equal to thy Father, thou!
Gird on thy fleshly mantle now;
The weakness of our mortal state
With deathless might invigorate.

7 Thy cradle here shall glitter bright,
And darkness breathe a newer light,

Where endless faith shall shine serene,
And twilight never intervene.

8. All laud to God the Father be,
All praise, eternal Son, to thee:
All glory, as is ever meet,
To God the Holy Paraclete.

A - men.

A - men.

THE CHRISTIAN YEAR

15

FOREST GREEN. (D. C. M. Words irreg.)

In moderate time $\text{♩} = 80$.

English Traditional Melody.

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a common time signature. The lower staff is in bass clef with the same key signature and time signature. The music is written in a moderate tempo and features a melody in the upper voice with accompaniment in the lower voice.

The second system of musical notation continues the piece with two staves in treble and bass clefs, maintaining the one-flat key signature and common time signature.

The third system of musical notation concludes the piece with two staves in treble and bass clefs, maintaining the one-flat key signature and common time signature.

Org.

Suitable till Candlemas.

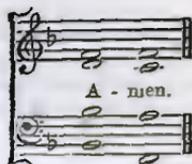
By Phillips Brooks, 1895-98.

- O** LITTLE town of Bethlehem,
 How still we see thee lie!
 Above thy deep and dreamless sleep
 The silent stars go by.
 Yet in thy dark streets shineth
 The everlasting light;
 The hopes and fears of all the years
 Are met in thee to-night.
- 2 O morning stars, together
 Proclaim the holy birth,
 And praises sing to God the King,
 And peace to men on earth;
 For Christ is born of Mary;
 And, gathered all above,
 While mortals sleep, the angels keep
 Their watch of wondering love.

- 3 How silently, how silently,
 The wondrous gift is given!
 So God imparts to human hearts
 The blessings of his heaven.
 No ear may hear his coming;
 But in this world of sin, [still
 Where meek souls will receive him,
 The dear Christ enters in.
- 4 Where children pure and happy
 Pray to the blessed Child,
 Where misery cries out to thee,
 Son of the mother mild;
 Where charity stands watching
 And faith holds wide the door,
 The dark night wakes, the glory breaks,
 And Christmas comes once more.

CHRISTMAS EVE

5. O holy Child of Bethlehem,
 Descend to us, we pray;
 Cast out our sin, and enter in,
 Be born in us to-day.
 We hear the Christmas Angels
 The great glad tidings tell:
 O come to us, abide with us,
 Our Lord Emmanuel.



NEWBURY. (C.M.)

In moderate time ♩ = 92.

16

English Traditional Melody.



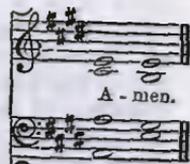
Sustable till Candlemas.

THE Maker of the sun and moon,
 The Maker of our earth,
 Lo! late in time, a fairer boon,
 Himself is brought to birth!

Lawrence Housman.

2 How blest was all creation then,
 When God so gave increase;
 And Christ, to heal the hearts of men,
 Brought righteousness and peace!

- 3 No star in all the heights of heaven
 But burned to see him go;
 Yet unto earth alone was given
 His human form to know.
- 4 His human form, by man denied,
 Took death for human sin:
 His endless love, through faith descried,
 Still lives the world to win.
5. O perfect Love, outpassing sight,
 O Light beyond our ken,
 Come down through all the world to-night,
 And heal the hearts of men!



THE CHRISTIAN YEAR

17

Mode i.

The musical score consists of six systems of staves. Each system includes a vocal line (top staff) and a piano accompaniment (bottom two staves). The key signature is one sharp (F#) and the time signature is 4/4. The music is written in a simple, hymn-like style with clear melodic lines and harmonic support.

CHRISTMAS DAY

See also: 613 Of the Father's heart begotten.

OFFICE HYMN. M.

Christe Redemptor omnium.

6th cent. Tr. J. M. Neale.

- J**ESU, the Father's only Son, [won;
 Whose death for all redemption
 Before the worlds, of God most high
 Begotten all ineffably:
- 2 The Father's light and splendour thou,
 Their endless hope to thee that bow;
- 3 Accept the prayers and praise to-day
 That through the world thy servants
 Salvation's author, call to mind [pay.
 How, taking form of humankind,
 Born of a Virgin undefiled,
 Thou in man's flesh becam'st a child.

CHRISTMAS

17 (MODERN TUNE)

VOM HIMMEL HOCH. (L. M.)

Very slow and dignified $\text{♩} = 46$.

Melody by MARTIN LUTHER, 1483-1546.

Adapted by J. S. BACH.

The musical score consists of four systems, each with a treble and bass staff. The music is in G major and 4/4 time. The melody is primarily in the treble staff, with a simple accompaniment in the bass staff. The piece concludes with a double bar line and repeat dots.

4 Thus testifies the present day,
Through every year in long array,
That thou, salvation's source alone,
Proceededst from the Father's throne.

5 Whence sky, and stars, and sea's abyss,
And earth, and all that therein is,
Shall still, with laud and carol meet,
The Author of thine advent greet.

6 And we who, by thy precious blood
From sin redeemed, are marked for God,
On this the day that saw thy birth,
Sing the new song of ransomed earth:

7 For that thine advent glory be,
O Jesu, virgin-born, to thee;
With Father, and with Holy Ghost,
From men and from the heavenly host.

Amen.

A short musical phrase consisting of a single note on a treble staff, followed by a rest and another note on a bass staff.

A - - men.

A musical phrase for 'Amen' in G major, 4/4 time, featuring a treble and bass staff with a simple harmonic accompaniment.

A musical phrase for 'Amen' in G major, 4/4 time, featuring a treble and bass staff with a simple harmonic accompaniment.

A - - men.

THE CHRISTIAN YEAR

18

Mode iii.

OFFICE HYMN. N., E.

Coelius Sebultias, = 450. Tr. J. Ellerton.

A solis ortus cardine.

<p>FROM east to west, from shore to shore, Let every heart awake and sing The holy Child whom Mary bore, The Christ, the everlasting King.</p>	<p>2 Behold, the world's Creator wears The form and fashion of a slave; Our very flesh our Maker shares, His fallen creature, man, to save.</p>
--	--

CHRISTMAS

ST. VENANTIUS. (L. M.)

18 (MODERN TUNE)

In moderate time ♩ = 144.
To be sung in unison.

Rouen Church Melody.



3 For this how wondrously he wrought!
A maiden, in her lowly place,
Became in ways beyond all thought,
The chosen vessel of his grace.

5 He shrank not from the oxen's stall,
He lay within the manger-bed,
And he, whose bounty feedeth all,
At Mary's breast himself was fed.

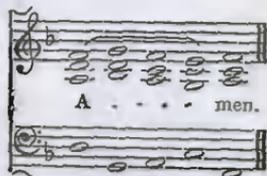
4 She bowed her to the Angel's word
Declaring what the Father willed,
And suddenly the promised Lord
That pure and hallowed temple filled.

6 And while the Angels in the sky
Sang praise above the silent field,
To shepherds poor the Lord most high,
The one great Shepherd, was revealed.

7. All glory for this blessed morn
To God the Father ever be;
All praise to thee, O Virgin-born,
All praise, O Holy Ghost, to thee. Amen.



A - - men.



A - - - - men.

THE CHRISTIAN YEAR

19

ES IST EIN' ROS' ENTSPRUNGEN. (7. 7. 6. 676.)

In moderate time ♩ = 100.

Ancient German Melody, Harmony chiefly from M. PRAETORIUS, 1571-1621.

a full and ho - - ly cure.

a full and ho - - ly cure.

and peace on earth to men.

A - men.

and peace on earth to men.

[The barring of this tune is necessarily irregular. But its performance will be found to be easy if it is remembered that the time-value of a crotchet is the same throughout.]

Settable till Candlemas.

St. Germanus, 634-734. Tr. J. M. Neale †.

Μέγα καὶ παράδοξον θαῦμα.

A GREAT and mighty wonder,
A full and holy cure!
The Virgin bears the Infant
With virgin-honour pure.

Repeat the hymn again!

'To God on high be glory,
And peace on earth to men!'

- 2 The Word becomes incarnate
And yet remains on high!
And Cherubim sing anthems
To shepherds from the sky.
- 3 While thus they sing your Monarch,
Those bright angelic bands,
Rejoice, ye vales and mountains,
Ye oceans clap your hands.

- 4 Since all he comes to ransom,
By all be he adored,
The Infant born in Beth'lem,
The Saviour and the Lord.
5. And idol forms shall perish,
And error shall decay,
And Christ shall wield his sceptre,
Our Lord and God for ay.

THIS ENDRIS NYGHT. (C. M.)

Moderately slow ♩ = 120.

Ancient English Carol. 15th cent.



Suitable till Candlemas.

T. Pestel, 1584-1659.

BEHOLD the great Creator makes
Himself a house of clay,
A robe of Virgin flesh he takes
Which he will wear for ay.

- 2 Hark, hark, the wise eternal Word,
Like a weak infant cries!
In form of servant is the Lord,
And God in cradle lies.
- 3 This wonder struck the world amazed,
It shook the starry frame;
Squadrons of spirits stood and gazed,
Then down in troops they came.
- 4 Glad shepherds ran to view this sight;
A choir of Angels sings,
And eastern sages with delight
Adore this King of kings.
5. Join then, all hearts that are not stone,
And all our voices prove,
To celebrate this holy One
The God of peace and love.



THE CHRISTIAN YEAR

21

YORKSHIRE OR STOCKPORT. (10 10. 10 10. 10.)

In moderate time, dignified ♩ = 100.

J. WAINWRIGHT, 1723-68.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is written in a style characteristic of 18th-century hymn tunes, featuring a mix of quarter, eighth, and sixteenth notes, along with rests and bar lines. The key signature is one sharp (F#).

The second system of musical notation continues the piece on two staves (treble and bass clefs). It maintains the same rhythmic and melodic patterns as the first system, with a key signature of one sharp.

The third system of musical notation continues the piece on two staves. The key signature changes to two sharps (F# and C#) in the middle of the system, indicating a modulation.

The fourth system of musical notation continues the piece on two staves. The key signature remains two sharps (F# and C#).

The fifth system of musical notation concludes the piece on two staves. The key signature remains two sharps (F# and C#).

John Byron, 1690-1763.

CHRIStIANS, awake, salute the happy morn,
 Whereon the Saviour of the world was born;
 Rise to adore the mystery of love,
 Which hosts of Angels chanted from above;
 With them the joyful tidings first begun
 Of God incarnate and the Virgin's Son :

2 Then to the watchful shepherds it was told,
 Who heard the angelic herald's voice, 'Behold,
 I bring good tidings of a Saviour's birth
 To you and all the nations upon earth;
 This day hath God fulfilled his promised word,
 This day is born a Saviour, Christ the Lord.'

Unison. 3 He spake; and straightway the celestial choir
 In hymns of joy, unknown before, conspire.
 The praises of redeeming love they sang,
 And heaven's whole orb with Alleluyas rang:
 God's highest glory was their anthem still,
 Peace upon earth, and mutual goodwill.

4 To Bethlehem straight the enlightened shepherds ran,
 To see the wonder God had wrought for man,
 And found, with Joseph and the blessed Maid,
 Her Son, the Saviour, in a manger laid;
 Amazed the wondrous story they proclaim,
 The first apostles of his infant fame.

5. * Like Mary let us ponder in our mind
 God's wondrous love in saving lost mankind;
 Trace we the Babe, who hath retrieved our loss,
 From his poor manger to his bitter cross;
 Then may we hope, angelic thrones among,
 To sing, redeemed, a glad triumphal song.



THE CHRISTIAN YEAR

22

Christmas Sequence, and Office Hymn for Candlemas.

11th cent. or earlier. Tr. cento.

LAETABUNDUS.

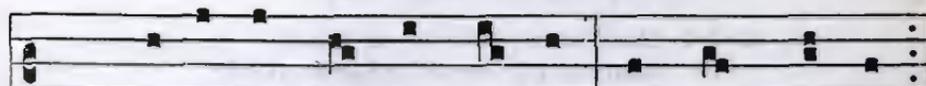
Mode v.



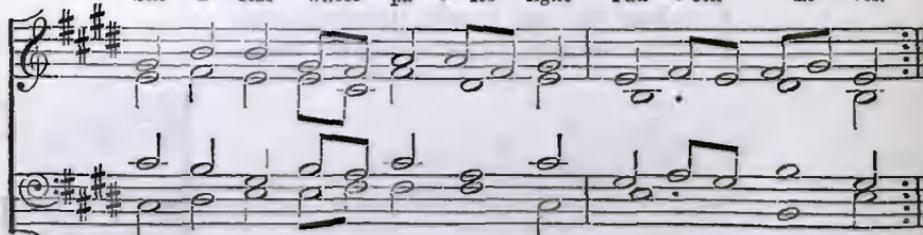
1 Come re - joic - ing, Faith - ful men, with rap - ture sing - ing
2 Mon - arch's Mon - arch, From a ho - ly mai - den spring - ing,



Al - le - lu - ya! An - gel of the Coun - sel here,
Migh - ty won - der! 3 He a sun who knows no night,



Sun from star, he doth ap - pear, Born of mai - den:
She a star whose pa - ler light Fad - eth ne - ver.

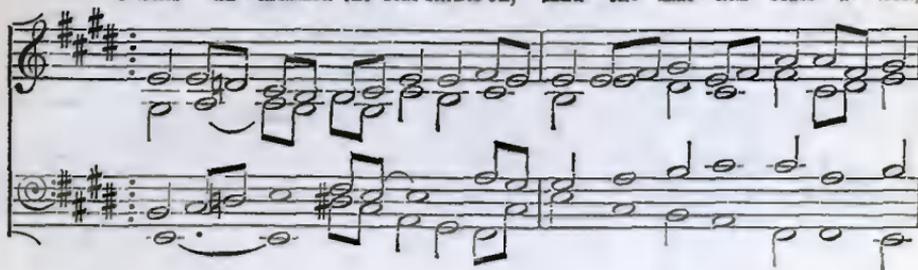


CHRISTMAS

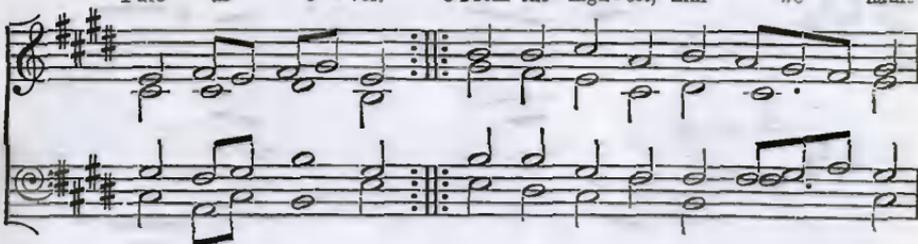
22 (continued)



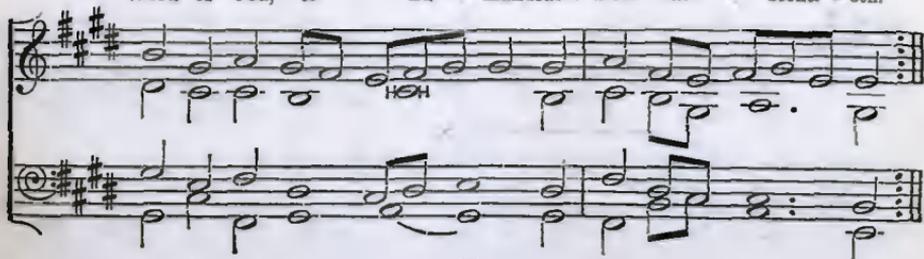
5 As a star its kind-red ray, Ma - ry doth her Child dis-play,
6 Still un - dimmed the star shines on, And the mai - den bears a Son,



Like in na - ture; 7 Le - ba - non his ce - dar tall
Pure as e - ver. 8 From the high - est, him we name

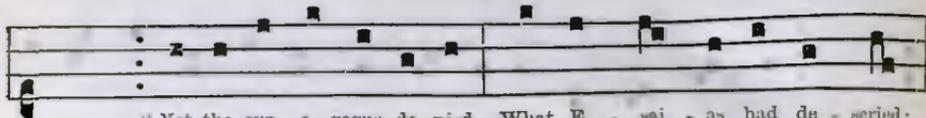


To the hys - sop on the wall Low - ly bend - eth;
Word of God, to lu - man frame Now de - scend - eth.

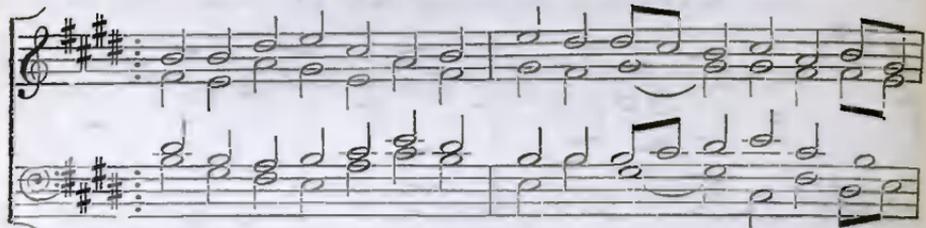


THE CHRISTIAN YEAR

22 (continued)



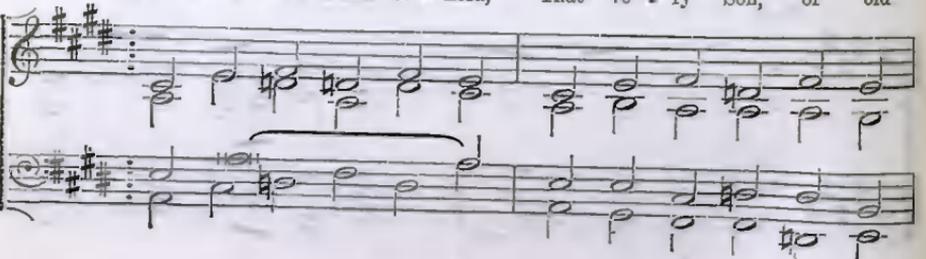
¶ Yet the syn - a - gogue de - nied What E - sai - as had de - sired:
10 If her pro - phets speak in vain, Let her heed a Gen - tile strain,



Blind - ness fell up on the guide, Proud, un - heed - ing. ¶
And, from mys - tic Sy - bil, gain Light and lead - ing.



11 No long - er then de - lay, Hear what the Scrip - tures say,
12. Turn and this Child be - hold, That ve - ry Son, of old

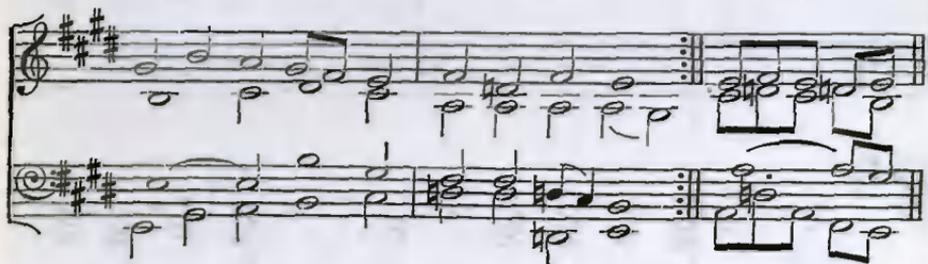


CHRISTMAS

22 (continued)



Why be cast a - way A race for - lorn?
 In God's writ fore - told, A maid hath borne. A + men*.



*Amen is sung only when used as an Office Hymn, not when used as a Sequence.

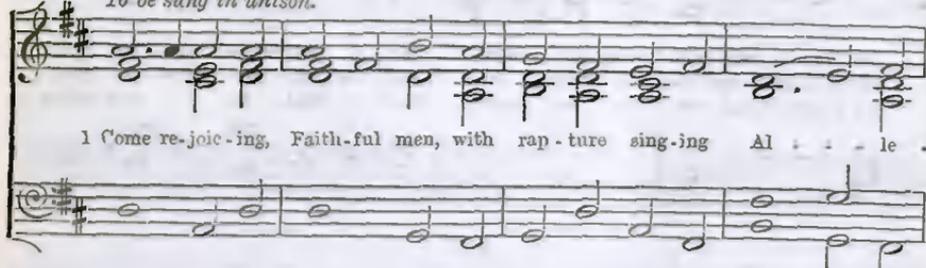
22 (MODERN TUNE)

LAETABUNDUS. (Irreg.)

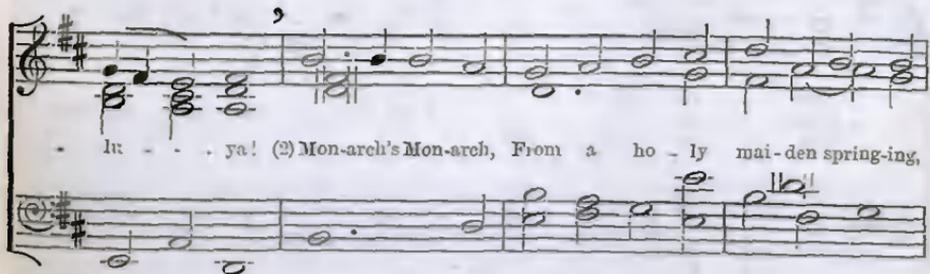
In moderate time, majestically $\text{♩} = 76$.

NICHOLAS GATTY.

To be sung in unison.



1 Come re-joic-ing, Faith-ful men, with rap-ture sing-ing Al - - - le



lu - - - ya! (2) Mon-arch's Mon-arch, From a ho - ly mai - den spring-ing,

THE CHRISTIAN YEAR

22 (continued)

Might . . . y won . . . der!

3 An - gel of the Coun - sel here,
5 As a star its kin - dred ray,
7 Le - ba-non his ce - dar tall

Sun from star, he doth ap - pear, Born of mai - . . den:
Ma - ry doth her Child dis - play, Like in na - . . ture;
To the hys-sop on the wall Low . . . ly bend - . . eth;

(4) He a sun who knows no night, She a star whose pa - ler light
(6) Still undimmed the star shines on, And the mai - den bears a Son,
(8) From the high - est, him we name Word of God, to hu - man frame

Fad . . . eth ne . . . ver.
Pure as e . . ver. 9 Yet the sy - na - gogue de - nied
Now de - scend - eth.

CHRISTMAS

22 (continued)

What E - sai - as had de - scribed: Blind-ness fell up - on the guide,

Proud, un - heed - - - ing. (10) If her pro-phets speak in vain,

Let her heed a Gen - tile strain, And, from mys - tic Sy - bil, gain

Light and lead - - - ing. 11 No lon - ger then de

THE CHRISTIAN YEAR

24

MENDELSSOHN. (7777.7777.77.)

In moderate time ♩ = 92.

Adapted from a Chorus by
F. MENDELSSOHN-BARTHOLDY, 1809-47.

The first system of musical notation consists of two staves, a treble clef on top and a bass clef on the bottom. The key signature is one sharp (F#). The music features a melody in the treble staff with eighth and sixteenth notes, and a bass line with quarter and eighth notes. There are some rests and dynamic markings.

The second system of musical notation continues the piece with two staves. The treble staff has a melodic line with some grace notes, and the bass staff provides harmonic support with steady quarter notes.

The third system of musical notation shows the continuation of the melody and bass line. The treble staff has a more active melodic line with eighth notes, while the bass staff remains steady.

The fourth system of musical notation continues the piece. The treble staff has a melodic line with some rests, and the bass staff provides a steady accompaniment.

The fifth system of musical notation is the final system on the page. It includes the instruction "Unison." above the treble staff. The music concludes with a final chord in both staves. Below the system, the instruction "Organ pedals." is written.

Organ pedals.

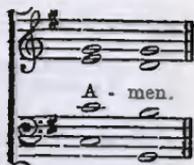
*C. Wesley (1743), G. Whitefield (1738), M. Maslan
(1760), and others.*

HARK! the herald Angels sing
 Glory to the new-born King;
 Peace on earth and mercy mild,
 God and sinners reconciled:
 Joyful all ye nations rise,
 Join the triumph of the skies,
 With the angelic host proclaim,
 Christ is born in Bethlehem.

*Hark! the herald Angels sing
 Glory to the new-born King.*

2 Christ, by highest heaven adored,
 Christ, the everlasting Lord,
 Late in time behold him come
 Offspring of a Virgin's womb!
 Veiled in flesh the Godhead see,
 Hail the incarnate Deity!
 Pleased as man with man to dwell,
 Jesus, our Emmanuel.

3. Hail the heaven-born Prince of peace!
 Hail the Sun of Righteousness!
 Light and life to all he brings,
 Risen with healing in his wings;
 Mild he lays his glory by,
 Born that man no more may die,
 Born to raise the sons of earth,
 Born to give them second birth.



THE CHRISTIAN YEAR

25

CRANHAM, (Irreg.)

In moderate time ♩ = 100.

G. HOLST.

[The metre of this hymn is peculiar. The music as printed is that of the first verse, and it can easily be adapted to the others.]

Verses 2 and 3 run:

Our God, heaven can - not hold him Nor . . . earth sus - tain;
E - nough for him, whom Che - ru - bin Wor - ship night and day, A

Heaven and earth shall flee a - way When he comes to reign: In the bleak mid-
breast - ful of milk, And a man - ger - ful of hay; E - nough for him, whom
&c.

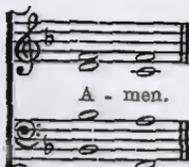
IN the bleak mid-winter
 Frosty wind made moan,
 Earth stood hard as iron,
 Water like a stone;
 Snow had fallen, snow on snow,
 Snow on snow,
 In the bleak mid-winter,
 Long ago.

2 Our God, heaven cannot hold him
 Nor earth sustain;
 Heaven and earth shall flee away
 When he comes to reign:
 In the bleak mid-winter
 A stable-place sufficed
 The Lord God Almighty
 Jesus Christ.

3 Enough for him, whom Cherubim
 Worship night and day,
 A breastful of milk,
 And a mangerful of hay;
 Enough for him, whom Angels
 Fall down before,
 The ox and ass and camel
 Which adore.

4 Angels and Archangels
 May have gathered there,
 Cherubim and Seraphim
 Thronged the air—
 But only his mother
 In her maiden bliss
 Worshipped the Belovèd
 With a kiss.

5. What can I give him
 Poor as I am?
 If I wore a shepherd
 I would bring a lamb;
 If I were a wise man
 I would do my part;
 Yet what I can I give him—
 Give my heart.



THE CHRISTIAN YEAR

26

NOEL. (D. C. M.)
In moderate time ♩ = 92.

Traditional Air, adapted by
A. SULLIVAN, 1842-1900.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in the key of B-flat major (one flat). The music is in 4/4 time. The melody in the upper staff begins with a quarter note G4, followed by quarter notes A4, Bb4, and C5. The bass line starts with a half note G3, followed by quarter notes A3, Bb3, and C4.

The second system continues the melody and bass line. The upper staff has a quarter note D5, followed by quarter notes E5, F5, and G5. The bass line has a half note D4, followed by quarter notes E4, F4, and G4.

The third system continues the melody and bass line. The upper staff has a quarter note A5, followed by quarter notes Bb5, C6, and Bb5. The bass line has a half note A4, followed by quarter notes Bb4, C5, and Bb4.

The fourth system continues the melody and bass line. The upper staff has a quarter note A5, followed by quarter notes G5, F5, and E5. The bass line has a half note G4, followed by quarter notes F4, E4, and D4.

Suitable till Canticles.

[By permission of Novello & Co. Ltd.]

E. H. Sears, 1810-70.

IT came upon the midnight clear,
That glorious song of old,
From Angels bending near the earth
To touch their harps of gold:
'Peace on the earth, good-will to men,
From heaven's all-gracious King!'
The world in solemn stillness lay
To hear the Angels sing.

2 Still through the cloven skies they come,

With peaceful wings unfurled;
 And still their heavenly music floats
 O'er all the weary world;
 Above its sad and lowly plains
 They bend on hovering wing;
 And ever o'er its Babel sounds
 The blessed Angels sing.

3 Yet with the woes of sin and strife

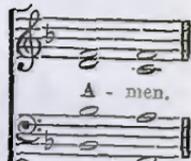
The world has suffered long;
 Beneath the Angel-strain have rolled
 Two thousand years of wrong;
 And man, at war with man, hears not
 The love-song which they bring:
 O hush the noise, ye men of strife,
 And hear the Angels sing!

4* And ye, beneath life's crushing load,

Whose forms are bending low,
 Who toil along the climbing way
 With painful steps and slow,
 Look now! for glad and golden hours
 Come swiftly on the wing;
 O rest beside the weary road,
 And hear the Angels sing!

5. For lo! the days are hastening on,

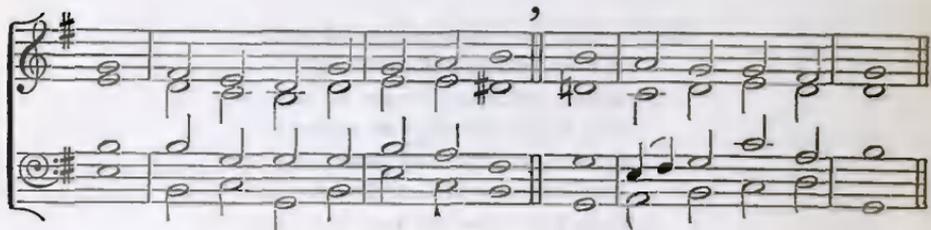
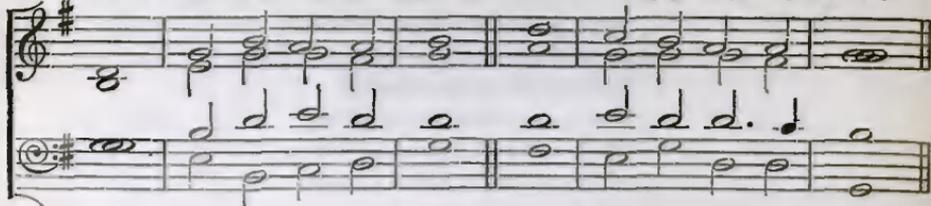
By prophet-bards foretold,
 When, with the ever-circling years,
 Comes round the age of gold;
 When peace shall over all the earth
 Its ancient splendours fling,
 And the whole world send back the song
 Which now the Angels sing.



ST. MICHAEL (OLD 134TH). (S. M.)

In moderate time $\text{♩} = 69$.

Melody from Este's Psalter, 1592.
(Modern form of last line.)



C. Coffin, 1676-1749. Tr. W. J. Blew.

Jam cesnant suspiria.

LET sighing cease and woe,
God from on high hath heard,
Heaven's gate is opening wide, and
lo!
The long-expected Word.

2 Peace! through the deep of night
The heavenly choir breaks forth,
Singing, with festal songs and bright,
Our God and Saviour's birth.

3 The cave of Bethlehem
Those wakeful shepherds seek:
Let us too rise and greet with them
That infant pure and meek.

4 We enter—at the door
What marvel meets the eye?
A crib, a mother pale and poor,
A child of poverty.

5 Art thou the eternal Son,
The eternal Father's ray?
Whose little hand, thou infant one,
Doth lift the world away?

6 Yea—faith through that dim cloud,
Like lightning, darts before,
And greets thee, at whose footstool
bowed
Heaven's trembling hosts adore.

7 Chaste be our love like thine,
Our swelling souls bring low,
And in our hearts, O Babe divine
Be born, abide, and grow.

8 So shall thy birthday morn,
Lord Christ, our birthday be,
Then greet we all, ourselves new-born,
Our King's nativity.



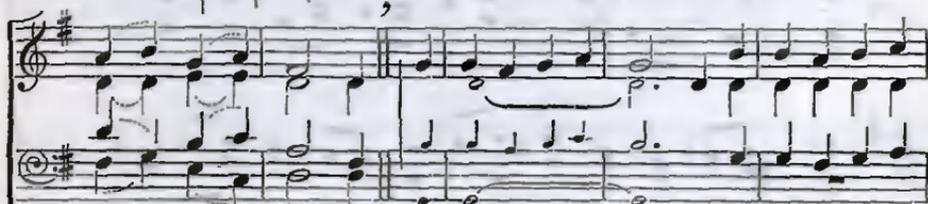
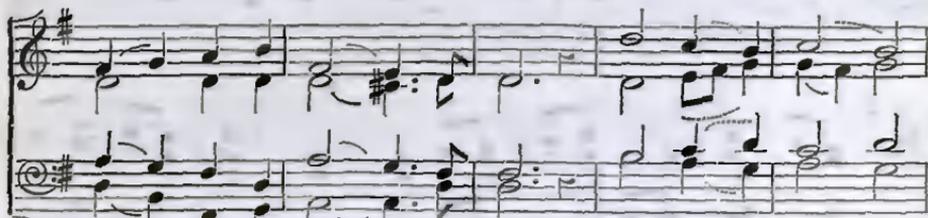
CHRISTMAS

ADESTE FIDELES, (Irreg.)

Very slow ♩ = 72.

28

Composer unknown. Probably 18th cent.



Without pedals.



Pedals.

Adeste, fideles.

O COME, all ye faithful,
Joyful and triumphant,
O come ye, O come ye to Bethlehem;
Come and behold him,
Born the King of Angels:

O come, let us adore him,

O come, let us adore him,

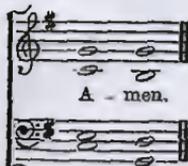
O come, let us adore him, Christ the Lord.

Unison. 4. Yes, Lord, we greet thee,
Born this happy morning,
Jesu, to thee be glory given;
Word of the Father,
Now in flesh appearing:

18th cent. Tr. F. Oakeley †, 1892-30.

[For the Complete Version, see No. 614.]

- | | |
|---|---|
| 2 | God of God,
Light of Light,
Lo! he abhors not the Virgin's womb;
Very God,
Begotten not created: |
| 3 | Sing, choirs of Angels,
Sing in exultation,
Sing, all ye citizens of heaven above,
Glory to God
In the highest: |



THE CHRISTIAN YEAR

29

A VIRGIN UNSPOTTED. (11 11. 11 11. and refrain.)

Moderately slow ♩ = 96.

English Traditional Carol.

The first system of musical notation consists of two staves, a treble clef on top and a bass clef on the bottom. The key signature has one sharp (F#). The melody is written in the treble clef, and the accompaniment is in the bass clef. The music begins with a repeat sign and a first ending bracket.

(Small notes for verse 6, line 2).

The second system of musical notation continues the piece with two staves, treble and bass clefs, and a key signature of one sharp. It features a variety of note values including eighth and sixteenth notes.

The third system of musical notation continues the piece with two staves, treble and bass clefs, and a key signature of one sharp. It features a variety of note values including eighth and sixteenth notes.

REFRAIN.

The first system of the refrain consists of two staves, treble and bass clefs, and a key signature of one sharp. The melody is written in the treble clef, and the accompaniment is in the bass clef.

The second system of the refrain consists of two staves, treble and bass clefs, and a key signature of one sharp. The melody is written in the treble clef, and the accompaniment is in the bass clef.

[In one or more verses the first part of this tune may be sung as a solo.]

Suitable till Candlemas.

H. R. Brandy.

THE great God of heaven is come down to earth,
His mother a Virgin, and sinless his birth;
 The Father eternal his Father alone:
 He sleeps in the manger; he reigns on the throne:

*Then let us adore him, and praise his great love:
 To save us poor sinners he came from above.*

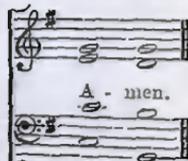
2 A Babe on the breast of a Maiden he lies,
 Yet sits with the Father on high in the skies;
 Before him their faces the Seraphim hide,
 While Joseph stands waiting, unscared, by his side:

3 Lo! here is Emmanuel, here is the Child,
 The Son that was promised to Mary so mild;
 Whose power and dominion shall ever increase,
 The Prince that shall rule o'er a kingdom of peace:

4 The Wonderful Counsellor, boundless in might,
 The Father's own image, the beam of his light;
 Behold him now wearing the likeness of man,
 Weak, helpless, and speechless, in measure a span:

5 O wonder of wonders, which none can unfold:
 The Ancient of days is an hour or two old;
 The Maker of all things is made of the earth,
 Man is worshipped by Angels, and God comes to birth:

6. The Word in the bliss of the Godhead remains,
 Yet in flesh comes to suffer the keenest of pains;
 He is that he was, and for ever shall be,
 But becomes that he was not, for you and for me.



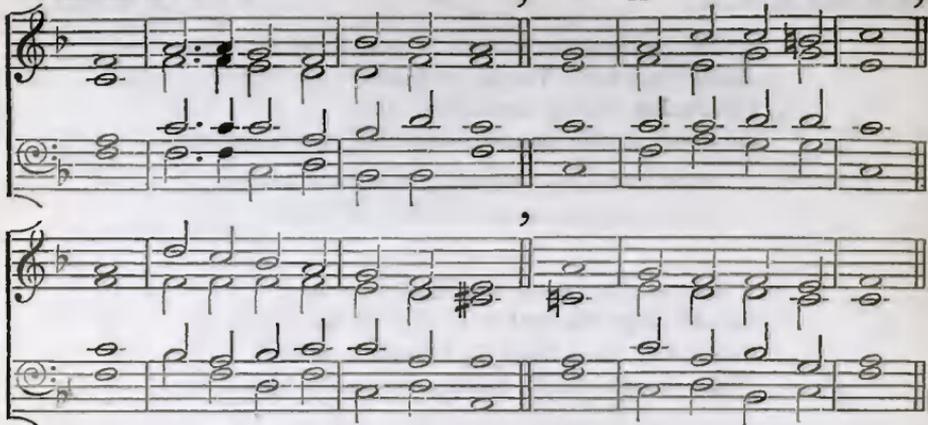
THE CHRISTIAN YEAR

30

WINCHESTER OLD. (G.M.)

In moderate time ♩ = 69.

First appeared in Esté's Psalter, 1599.



Nahum Tate, 1652-1716

WHILE shepherds watched their flocks by night,
 All seated on the ground,
 The Angel of the Lord came down,
 And glory shone around.

- 2 'Fear not,' said he (for mighty dread
 Had seized their troubled mind);
 'Glad tidings of great joy I bring
 To you and all mankind.
- 3 'To you in David's town this day
 Is born of David's line
 A Saviour, who is Christ the Lord;
 And this shall be the sign:
- 4 'The heavenly Babe you there shall find
 To human view displayed,
 All meantly wrapped in swathing bands,
 And in a manger laid.'
- 5 Thus spake the Seraph; and forthwith
 Appeared a shining throng
 Of Angels praising God, who thus
 Addressed their joyful song:
6. 'All glory be to God on high,
 And on the earth be peace;
 Good-will henceforth from heaven to men
 Begin and never cease.'

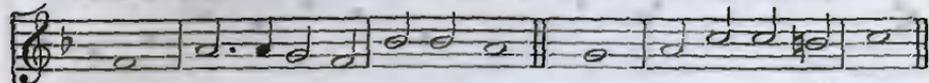
CHRISTMAS

30

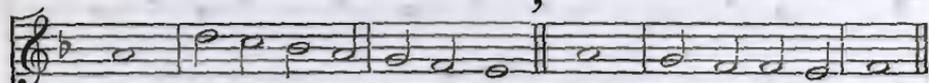
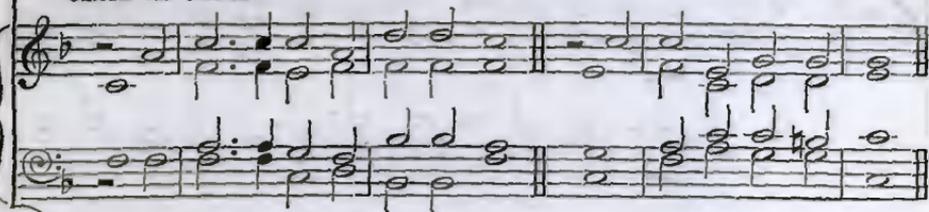
ALTERNATIVE VERSION

PEOPLE'S PART.

Harmonized by T. RAVENSCROFT in his Psalter, 1621.



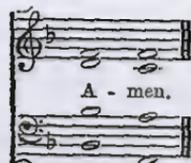
CHOIR OR ORGAN.



[It is suggested that this version be used either by the Choir alone, or with the people singing the melody, to verses 2, 3, and 4. The tenor part which has the melody should be made prominent.]

NOTE.—It is impossible to print all the tunes which are traditionally sung to this hymn. The tune often used in Cornwall is printed in the Appendix.

UNIVERSITY (No. 93) and CROWLE (No. 463) are sometimes sung to this hymn.



The musical score is arranged in four systems. Each system consists of a single melodic line on a five-line staff and a piano accompaniment on two staves (treble and bass clefs). The key signature has one flat (B-flat), and the time signature is common time (C). The melody is written in square notes, and the piano accompaniment features chords and moving lines in both hands.

ST. STEPHEN'S DAY

OFFICE HYMN. M. and E.

10th-16th cent. Tr. J. M. Neale.

Sancte Dei pretiose.

SAINTE of God, elect and precious,
 Protomartyr Stephen, bright
 With thy love of amplest measure,
 Shining round thee like a light ;
 Who to God commendedst, dying,
 Them that did thee all despite :

ST. STEPHEN'S DAY

31 (MODERN TUNE)

ST. THOMAS. (87. 87. 87.)
Moderately slow, dignified $\text{♩} = 66$.

Melody from S. WEBBE'S
'Motets or Antiphons,' 1792.

2 Glitters now the crown above thee,
Figured in thy sacred name :
O that we, who truly love thee,
May have portion in the same ;
In the dreadful day of judgement
Fearing neither sin nor shame.

3. Laud to God, and might, and honour,
Who with flowers of rosy dye
Crowned thy forehead, and hath placed thee
In the starry throne on high :
He direct us, he protect us
From death's sting eternally. Amen.

A - men.

A - men.

THE CHRISTIAN YEAR

32

WOHLAUF, THUT NICHT VERZAGEN. (76. 76. D.)

In moderate time $\text{♩} = 69$.

B. HELDER, 1585-1635.



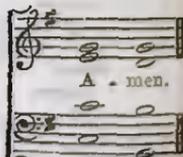
Anatolius, c. 800. Tr. J. M. Neale.

Τῷ Βασιλεῖ καὶ Δεσπότῃ.

THE Lord and King of all things
 But yesterday was born ;
 And Stephen's glorious offering
 His birth-tide shall adorn :
 His birth-tide shall adorn :
 No pearls of orient splendour,
 No jewels can he show ;
 But with his own true heart's blood
 His shining vestments glow.

2 Come, ye that love the Martyrs,
 And pluck the flowers of song,
 And weave them in a garland
 For this our suppliant throng ;
 And cry, 'O thou that shinest
 In grace's brightest ray,
 Christ's valiant Protomartyr,
 For peace and favour pray !'

3. Thou first of all confessors,
 Of all the deacons crown,
 Of every following athlete
 The glory and renown :
 Make supplication, standing
 Before Christ's royal throne,
 That he would give the kingdom,
 And for our sins atone !



ST. JOHN THE EVANGELIST

33

TANTUM ERGO. (87. 87. 87.)

Moderately slow, dignified $\text{♩} = 66$.*Melody from S. WEBBE'S
'Motetts or Antiphons,' 1792.*

NOTE.—A higher setting of this tune will be found at Hymn 63.

*(Office Hymns, 174-6.)**J. Kelle, 1792-1866.*

WORD supreme, before creation
 Born of God eternally,
 Who didst will for our salvation
 To be born on earth, and die ;
 Well thy Saints have kept their station,
 Watching till thine hour drew nigh.

2 Now 'tis come, and faith espies thee ;
 Like an eaglet in the morn,
 One in steadfast worship eyes thee,
 Thy beloved, thy latest born :
 In thy glory he describes thee
 Reigning from the tree of scorn.

3 * He first hoping and believing
 Did beside the grave adore ;
 Latest he, the warfare leaving,

6. Thee, the Almighty King eternal,
 Father of the eternal Word ;
 Thee, the Father's Word supernal,
 Thee, of both, the Breath adored ;
 Heaven, and earth, and realms infernal
 Own, one glorious God and Lord. Amen.

Landed on the eternal shore ;
 And his witness we receiving
 Own thee Lord for evermore.
 4 * Much he asked in loving wonder,
 On thy bosom leaning, Lord !
 In that secret place of thunder,
 Answer kind didst thou accord,
 Wisdom for thy Church to ponder
 Till the day of dread award.
 5 Lo! heaven's doors lift up, revealing
 How thy judgements earthward move ;
 Scrolls unfolded, trumpets pealing,
 Wine-cups from the wrath above,
 Yet o'er all a soft voice stealing—
 'Little children, trust and love !'

A - men.

THE CHRISTIAN YEAR

34

SARRATT. (L. M.)

Moderately slow ♩ = 112.

G. C. E. RYLEY.

NOTE.—This hymn may also be sung to the *Rouen Melody*, No. 18.

THE INNOCENTS' DAY

(Office Hymns, 182, 183.)

Salvete flores martyrum.

Prudentius, b. 348. Tr. A. R.

- | | |
|--|--|
| <p>ALL hail, ye little Martyr flowers,
Sweet rosebuds cut in dawning
hours!
When Herod sought the Christ to find
Ye fell as bloom before the wind.</p> <p>2 First victims of the Martyr bands,
With crowns and palms in tender
hands,
Around the very altar, gay
And innocent, ye seem to play.</p> | <p>3 What profited this great offence?
What use was Herod's violence?
A Babe survives that dreadful day,
And Christ is safely borne away.</p> <p>4. All honour, laud, and glory be,
O Jesu, virgin-born, to thee;
All glory, as is ever meet
To Father and to Paraclete.</p> |
|--|--|

Amen.

WER DA WONET. (D. L. M.)

In moderate time ♩ = 120.

35

Melody in 'St. Gall Gesangbuch,' 1803,
from VERE'S Gesangbuchslein, 1537.

INNOCENTS' DAY

35 (continued)



The Venerable Bede, 673-735. Tr. J. M. Neale.

Hymnum canentes martyrum.

THE hymn for conquering Martyrs raise,
The victor Innocents we praise,
Whom in their woe earth cast away,
But heaven with joy received to-day;
Whose Angels see the Father's face
World without end, and hymn his
grace;
And, while they chant unceasing lays,
The hymn for conquering Martyrs
raise.

2 A voice from Ramah was there sent,
A voice of weeping and lament, [care
When Rachel mourned the children's
Whom for the tyrant's sword she bare.
Triumphal is their glory now,
Whom earthly torments could not bow,
What time, both far and near that went,
A voice from Ramah was there sent.

3 * Fear not, O little flock and blest,
The lion that your life oppress!
To heavenly pastures ever new
The heavenly Shepherd leadeth you;
Who, dwelling now on Sion's hill,
The Lamb's dear footsteps follow
still;
By tyrant there no more distress,
Fear not, O little flock and blest.

4 * And every tear is wiped away
By your dear Father's hands for ay:
Death hath no power to hurt you more,
Whose own is life's eternal store.
Who sow their seed, and sowing
weep,
In everlasting joy shall reap,
What time they shine in heavenly
day,
And every tear is wiped away.

5. O city blest o'er all the earth,
Who gloriest in the Saviour's birth,
Whose are his earliest Martyrs dear,
By kindred and by triumph here;
None from henceforth may call thee small,
Of rival towns thou passest all:
In whom our Monarch had his birth,
O city blest o'er all the earth!



The following is also suitable: 611 When Christ was born.

THE CHRISTIAN YEAR

DAS WALT' GOTT VATER. (L. M.)

36

Very slow and solemn ♩ = 40.

Melody by D. VEITZ, n. 1713.

Adapted and harmonized by J. S. BACH.



THE CIRCUMCISION OF CHRIST

(Office Hymns, B. M. 18, M. 17.)

S. Besnavlt, d. 1724. Tr. J. Chandler.

Felix dies quem proprio.

<p>O HAPPY day, when first was poured The blood of our redeeming Lord! O happy day, when first began His sufferings for sinful man!</p>	<p>2 Just entered on this world of woe, His blood already learned to flow; His future death was thus expressed, And thus his early love confessed.</p>
--	--

- 3 From heaven descending to fulfil
The mandates of his Father's will,
E'en now behold the victim lie,
The Lamb of God, prepared to die!
- 4 Lord, circumcise our hearts, we pray,
Our fleshly natures purge away;
Thy name, thy likeness may they bear:
Yea, stamp thy holy image there!
- 5 O Lord, the virgin-born, to thee
Eternal praise and glory be,
Whom with the Father we adore,
And Holy Ghost for evermore. Amen.



THE CIRCUMCISION OF CHRIST

37

INNOCENTS. (77.77.)

Moderately fast ♩ = 100.

Composed or adapted by
J. SMITH, 1800-73.

Victis sibi cognomina.

c. 1730. Tr. J. Chandler.

CONQUERING kings their titles take
From the lands they captive make :
Jesu, thine was given thee
For a world thou madest free.

- 2 Not another name is given
Power possessing under heaven,
Strong to call dead souls to rise
And exalt them to the skies.
- 3 That which Christ so hardly wrought,
That which he so dearly bought,
That salvation, mortals, say,
Will ye madly cast away ?
- 4 Rather gladly for that name
Bear the Cross, endure the shame ;
Joyfully for him to die
Is not death but victory.
- 5 Jesu, if thou condescend
To be called the sinner's Friend,
Ours the joy and glory be
Thus to make our boast of thee.
6. Glory to the Father be,
Glory, Virgin-born, to thee,
Glory to the Holy Ghost,
Ever from the heavenly host. Amen.

For the New-Year's Day hymns, see 285-6.

See also :

615 *From the eastern mountains.*

616 *Hail thou Source of every blessing.*

THE EPIPHANY

ST. VENANTIUS. (L. M.)

38 (MODERN TUNE)

In moderate time ♩ = 144.
To be sung in unison.

Rouen Church Melody.

OFFICE HYMN. E. and M.

Hostis Herodes impie.

C. Sedulius, c. 450. Tr. P. D.

- W**HY, impious Herod, shouldst thou fear
Because the Christ is come so near?
He who doth heavenly kingdoms grant
Thine earthly realm can never want.
- 2 Lo, sages from the East are gone
To where the star hath newly shone:
Led on by light to Light they press,
And by their gifts their God confess.
- 3 The Lamb of God is manifest
Again in Jordan's water blest,
And he who sin had never known
By washing hath our sins undone.
- 4 Yet he that ruleth everything
Can change the nature of the
spring,
And gives at Cana this for sign—
The water reddens into wine.
5. Then glory, Lord, to thee we pay
For thine Epiphany to-day;
All glory through eternity
To Father, Son, and Spirit be. Amen.

A - men.

A men.

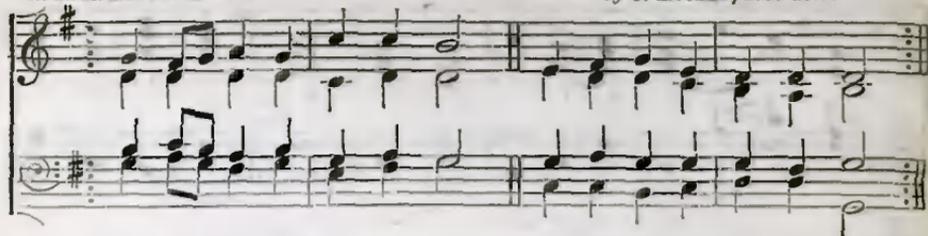
THE CHRISTIAN YEAR

39

DIX. (77. 77. 77.)

In moderate time ♩ = 96.

Abridged from a Chorale, 'Treuer Heiland,'
by C. KOCHER, 1786-1872.



W. Chatterton Dix, 1837-98.

AS with gladness men of old
Did the guiding star behold,
As with joy they hailed its light,
Leading onward, beaming bright,
So, most gracious God, may we
Evermore be led to thee.

2 As with joyful steps they sped,
To that lowly manger-bed,
There to bend the knee before
Him whom heaven and earth adore,
So may we with willing feet
Ever seek thy mercy-seat.

3 As they offered gifts most rare
At that manger rude and bare,
So may we with holy joy,
Pure, and free from sin's alloy,
All our costliest treasures bring,
Christ, to thee our heavenly King.

4 Holy Jesu, every day
Keep us in the narrow way ;
And, when earthly things are past,
Bring our ransomed souls at last
Where they need no star to guide,
Where no clouds thy glory hide.

5. In the heavenly country bright
Need they no created light ;
Thou its Light, its Joy, its Crown,
Thou its Sun which goes not down :
There for ever may we sing
Alleluyas to our King.



THE EPIPHANY

STUTTART. (87. 87.)

40

Moderately slow, majestically $\text{♩} = 66$.

Adapted from a melody in
'Psalmodia Sacra,' Gotha, 1715.

The musical score consists of two systems of two staves each. The top system features a treble clef and a bass clef, both with a key signature of one sharp (F#). The music is written in a style characteristic of 18th-century church music, with a focus on harmonic structure and melodic lines. The bottom system continues the piece with similar notation and clefs.

Prudentius, b. 348. Tr. E. Caswall.

O sola magnarum urbium.

BETHLEHEM, of noblest cities
None can once with thee compare;
Thou alone the Lord from heaven
Didst for us incarnate bear.

2 Fairer than the sun at morning
Was the star that told his birth;
To the lands their God announcing,
Hid beneath a form of earth.

3 By its lambent beauty guided
See the eastern kings appear;
See them bend, their gifts to offer,
Gifts of incense, gold and myrrh.

4 Solemn things of mystic meaning:
Incense doth the God disclose,
Gold a royal child proclaimeth,
Myrrh a future tomb foreshows.

Unison. 5. Holy Jesu, in thy brightness
To the Gentile world displayed,
With the Father and the Spirit
Endless praise to thee be paid. Amen.

A small musical notation for the word 'Amen'. It consists of a treble clef and a bass clef, both with a key signature of one sharp (F#). The notes are simple and clearly marked.

THE CHRISTIAN YEAR

LIEBSTER IMMANUEL. (1110. 1110.)

Slow $\text{♩} = 72$.

41

*Melody from 'Himmels-Lust,' 1670.
Adapted by J. S. BACH.*

NOTE.—A major tune for this hymn will be found in the Appendix.

Bishop R. Heber, 1783-1826.

BRIGHTEST and best of the sons of the morning,
Dawn on our darkness and lend us thine aid ;
Star of the East, the horizon adorning,
Guide where our infant Redeemer is laid.

2 Cold on his cradle the dew-drops are shining,
Low lies his head with the beasts of the stall :
Angels adore him in slumber reclining,
Maker and Monarch and Saviour of all.

3 Say, shall we yield him, in costly devotion,
Odours of Edom and offerings divine ?
Gems of the mountain and pearls of the ocean,
Myrrh from the forest or gold from the mine ?

4 Vainly we offer each ample oblation,
Vainly with gifts would his favour secure ;
Richer by far is the heart's adoration,
Dearer to God are the prayers of the poor.

Unison. 5. Brightest and best of the sons of the morning,
Dawn on our darkness and lend us thine aid ;
Star of the East, the horizon adorning,
Guide where our infant Redeemer is laid.

THE EPIPHANY

WAS LEBET, WAS SCHWEBET. (1310. 1310.) **42**

Moderately slow $\text{♩} = 80$.

*From the 'Rheinhardt
MS.,' Üttingen, 1754.*

The musical score consists of three systems, each with a vocal line (treble clef) and a basso continuo line (bass clef). The key signature is one sharp (F#), and the time signature is common time (C). The music is written in a style characteristic of 18th-century manuscript notation, with various note values and rests. There are some notes in small type, which according to the text below, are for the first and last verses only.

Notes in small type are for the first and last verses only.

Suitable till Septuagesima.

J. S. B. Monsell, 1811-76.

- O** WORSHIP the Lord in the beauty of holiness !
 Bow down before him, his glory proclaim ;
 With gold of obedience, and incense of lowliness,
 Kneel and adore him, the Lord is his name !
- 2 Low at his feet lay thy burden of carefulness,
 High on his heart he will bear it for thee,
 Comfort thy sorrows, and answer thy prayerfulness,
 Guiding thy steps as may best for thee be.
- 3 Fear not to enter his courts in the slenderness
 Of the poor wealth thou wouldst reckon as thine :
 Truth in its beauty, and love in its tenderness,
 These are the offerings to lay on his shrine.
- 4 These, though we bring them in trembling and fearfulness,
 He will accept for the name that is dear ;
 Mornings of joy give for evenings of tearfulness,
 Trust for our trembling and hope for our fear.
5. O worship the Lord in the beauty of holiness !
 Bow down before him, his glory proclaim ;
 With gold of obedience, and incense of lowliness,
 Kneel and adore him, the Lord is his name !

A small musical notation for the word 'A. men.' It consists of two staves: the top staff is a vocal line (treble clef) and the bottom staff is a basso continuo line (bass clef). The notes are simple, representing the syllables of the word.

THE CHRISTIAN YEAR

DUNDEE. (C. M.)

Moderately slow $\text{♩} = 66$.

43

Scottish Psalter, 1615, as given in
Racencroft's Psalter, 1621.

Suitable till Septuagesima.

J. Morison, 1749-98 (Scottish Paraphrase).

THE race that long in darkness pined
Have seen a glorious light;
The people dwell in day, who dwelt
In death's surrounding night.

2 To hail thy rise, thou better Sun,
The gathering nations come,
Joyous as when the reapers bear
The harvest-treasures home.

3 To us a Child of hope is born,
To us a Son is given;
Him shall the tribes of earth obey,
Him all the hosts of heaven.

4 His name shall be the Prince of Peace,
For evermore adored;
The Wonderful, the Counsellor,
The great and mighty Lord.

Unison. 5. His power increasing still shall spread;
His reign no end shall know:
Justice shall guard his throne above,
And peace abound below.

A - men.

THE EPIPHANY

43

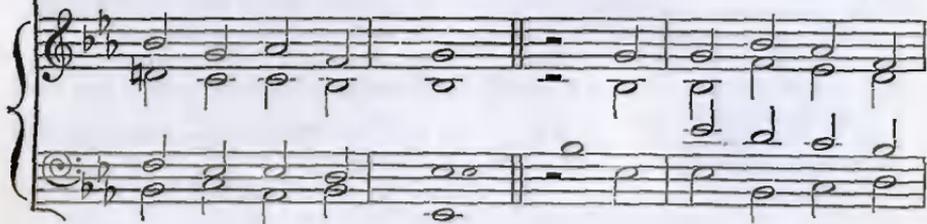
ALTERNATIVE VERSION

Harmonized by RAVENSCROFT

PEOPLE'S
PART.



CHOIR
OR
ORGAN.



[This version may be used in connexion with the other for one or more verses, the people singing the melody as usual.]

THE CHRISTIAN YEAR

EIN KIND GEBOR'N. (L. M.)

Moderately fast ♩ = 152.

44

Old German Carol.

Musical score for 'Ein Kind Gebor'n' in G major, 2/4 time. It consists of two systems of two staves each (treble and bass clef). The melody is in the treble clef, and the bass clef provides a simple harmonic accompaniment. The piece is marked 'Moderately fast' with a tempo of 152 beats per minute.

C. Coffin, 1676-1749. Tr. J. Chandler.

Quae stella sole pulchrior.

- W**HAT star is this, with beams so bright,
More lovely than the noonday light?
'Tis sent to announce anew-born King,
Glad tidings of our God to bring.
- 2 'Tis now fulfilled what God decreed,
'From Jacob shall a star proceed';
And lo! the eastern sages stand,
To read in heaven the Lord's command.
- 3 While outward signs the star displays,
An inward light the Lord conveys,
And urges them, with force benign,
To seek the giver of the sign.
- 4 True love can brook no dull delay:
Through toils and dangers lies their way;
And yet their home, their friends,
their all,
They leave at once, at God's high call.
- 5 O, while the star of heavenly grace
Invites us, Lord, to seek thy face,
May we no more that grace repel,
Or quench that light which shines so well!
6. To God the Father, God the Son,
And Holy Spirit, Three in One,
May every tongue and nation raise
An endless song of thankful praise!

A short musical phrase in G major, 2/4 time, consisting of two staves (treble and bass clef). The melody is in the treble clef. The text 'A. men.' is written below the bass staff.

FROM THE EPIPHANY TILL SEPTUAGESIMA

CRÜGER. (76. 76. D.)

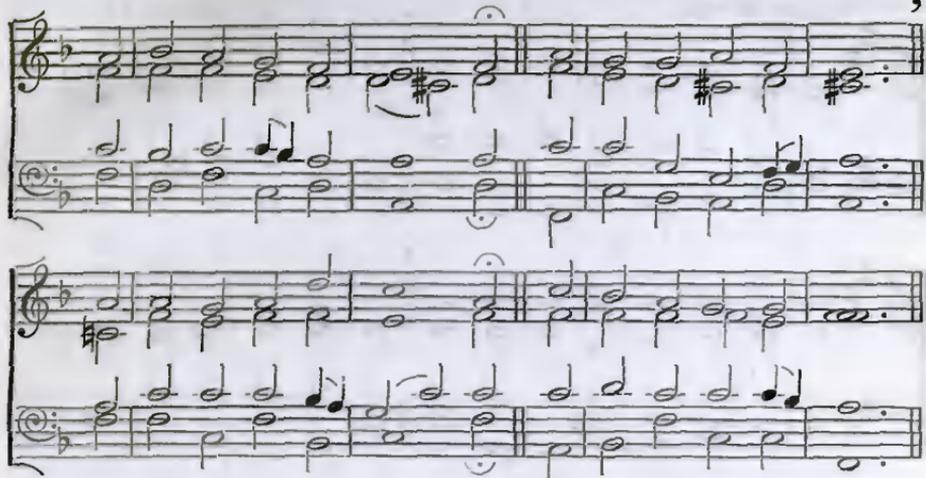
Slow and dignified ♩ = 56.

45

*Adapted by W. H. MONK from a Chorale
by J. CRÜGER, 1598-1662.*

Musical score for 'From the Epiphany till Septuagesima' in G major, 2/4 time. It consists of two systems of two staves each (treble and bass clef). The melody is in the treble clef, and the bass clef provides a simple harmonic accompaniment. The piece is marked 'Slow and dignified' with a tempo of 56 beats per minute.

45 (continued)



Unison.

J. Montgomery, 1771-1854.

- H**AIL to the Lord's Anointed !
Great David's greater Son ;
Hail, in the time appointed,
His reign on earth begun !
He comes to break oppression,
To let the captive free ;
To take away transgression,
And rule in equity.
- 2 He comes with succour speedy
To those who suffer wrong ;
To help the poor and needy,
And bid the weak be strong ;
To give them songs for sighing,
Their darkness turn to light,
Whose souls, condemned and dying,
Were precious in his sight.
- 3 He shall come down like showers
Upon the fruitful earth,
And love, joy, hope, like flowers,
Spring in his path to birth :

Before him on the mountains
Shall peace the herald go ;
And righteousness in fountains
From hill to valley flow.

- 4 * Arabia's desert-ranger
To him shall bow the knee ;
The Ethiopian stranger
His glory come to see ;
With offerings of devotion
Ships from the isles shall meet,
To pour the wealth of ocean
In tribute at his feet.
- 5 Kings shall fall down before him,
And gold and incense bring ;
All nations shall adore him,
His praise all people sing ;
To him shall prayer unceasing
And daily vows ascend ;
His kingdom still increasing,
A kingdom without end.

Unison. 6. * O'er every foe victorious,
He on his throne shall rest,
From age to age more glorious,
All-blessing and all-blest :
The tide of time shall never
His covenant remove ;
His name shall stand for ever ;
That name to us is Love.



THE CHRISTIAN YEAR

46

TALLIS' ORDINAL ('9TH TUNE'). (C.M.)

Moderately slow ♩ = 66.

T. TALLIS, c. 1515-85.

J.-B. de Santelli, 1630-97. Tr. J. Chandler.

Divine crescebas Puer.

- | | |
|---|---|
| <p>IN stature grows the heavenly Child,
With death before his eyes;
A Lamb unblemished, meek and mild,
Prepared for sacrifice.</p> <p>2 The Son of God his glory hides
With parents mean and poor;
And he who made the heaven abides
In dwelling-place obscure.</p> <p>5. Jesu, the Virgin's holy Son,
We praise thee and adore,
Who art with God the Father one,
And Spirit evermore. Amen.</p> | <p>3 Those mighty hands that stay the sky
No earthly toil refuse;
And he who set the stars on high
An humble trade pursues.</p> <p>4 He before whom the angels stand,
At whose behest they fly,
Now yields himself to man's command,
And lays his glory by.</p> |
|---|---|

ST. EDMUND. (77. 77. D.)

Moderately fast ♩ = 100.

47

C. STEGGALL, 1926-1905.

FROM EPIPHANY TILL SEPTUAGESIMA

[By permission of Novello & Co. Ltd.]

Bishop Chr. Wordsworth, 1807-85.

SONGS of thankfulness and praise,
 Jesu, Lord, to thee we raise,
 Manifested by the star
 To the sages from afar;
 Branch of royal David's stem
 In thy birth at Bethlehem;
 Anthems be to thee address,
 God in Man made manifest.

2 Manifest at Jordan's stream,
 Prophet, Priest, and King supreme;
 And at Cana wedding-guest
 In thy Godhead manifest;
 Manifest in power divine,
 Changing water into wine;
 Anthems be to thee address,
 God in Man made manifest.

5. Grant us grace to see thee, Lord,
 Mirrored in thy holy word;
 May we imitate thee now,
 And be pure, as pure art thou;
 That we like to thee may be
 At thy great Epiphany,
 And may praise thee, ever blest,
 God in Man made manifest.

3 Manifest in making whole
 Palsied limbs and fainting soul;
 Manifest in valiant fight,
 Quelling all the devil's might;
 Manifest in gracious will,
 Ever bringing good from ill;
 Anthems be to thee address,
 God in Man made manifest.

4* Sun and moon shall darkened be,
 Stars shall fall, the heavens shall flee;
 Christ will then like lightning shine,
 All will see his glorious sign;
 All will then the trumpet hear,
 All will see the Judge appear;
 Thou by all wilt be confest,
 God in Man made manifest.

THE CHRISTIAN YEAR

48

CANTATE DOMINO. (D. L. M.)

Slow $\text{♩} = 56$.

J. BARNEY, 1833-96.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in the key of D major (two sharps). The music is in common time (C). The upper staff begins with a treble clef, a key signature of two sharps, and a common time signature. The melody starts on a half note D4, followed by quarter notes E4, F#4, G4, A4, B4, C5, and D5. The lower staff provides a harmonic accompaniment with chords and moving lines.

The second system continues the musical piece. It features two staves in treble and bass clefs. The melody in the upper staff continues with quarter notes and eighth notes, maintaining the D major key signature. The lower staff continues with a rich harmonic accompaniment.

The third system of musical notation includes two staves. Above the first measure of the upper staff is the instruction "Unison." and above the last measure is "Harmony." The melody in the upper staff features a prominent half note D5. The lower staff continues with a harmonic accompaniment.

The fourth system of musical notation consists of two staves. Above the first measure of the upper staff is the instruction "Unison." The melody in the upper staff continues with quarter notes and eighth notes. The lower staff provides a harmonic accompaniment.

The fifth system of musical notation consists of two staves. Above the first measure of the upper staff is the instruction "Harmony." The melody in the upper staff concludes with a half note D5. The lower staff provides a harmonic accompaniment.

[By permission of Novello & Co. Ltd.]

A. P. Stanley, 1815-81.

THE Lord is come ! On Syrian soil,
 The child of poverty and toil ;
 The Man of Sorrows, born to know
 Each varying shade of human woe :
 His joy, his glory, to fulfil,
 In earth and heaven, his Father's will ;
 On lonely mount, by festive board,
 On bitter Cross, despised, adored.

2 The Lord is come ! In him we trace
 The fullness of God's truth and grace ;
 Throughout those words and acts divine
 Gleams of the eternal splendour shine ;
 And from his inmost Spirit flow,
 As from a height of sunlit snow,
 The rivers of perennial life,
 To heal and sweeten Nature's strife.

3. The Lord is come ! In every heart
 Where truth and mercy claim a part ;
 In every land where right is might,
 And deeds of darkness shun the light ;
 In every Church where faith and love
 Lift earthward thoughts to things above
 In every holy, happy home,
 We bless thee, Lord, that thou hast come.

The following are also suitable :

- 364 All hail the power of Jesu's name.
 380 Come, ye faithful, raise the anthem.
 381 Crown him with many crowns.
 384 Eternal Ruler of the ceaseless round.
 395 God of mercy, God of grace.
 419 Jesu, the very thought of thee.
 420 Jesus shall reign where'er the sun.
 423 Judge eternal, throned in splendour,
 459 O Love, how deep, how broad, how high.
 481 Songs of praise the angels sang.
 514 Who is this so weak and helpless.



FROM THE OCTAVE OF THE EPIPHANY TILL LENT

OFFICE HYMN. *Saturday, E.*

Deus Creator omnium.

St. Ambrose, 340-97. Tr. C. B.

- C**REATOR of the earth and sky,
 Ruling the firmament on high,
 Clothing the day with robes of light,
 Blessing with gracious sleep the night,
 2 That rest may comfort weary men,
 And brace to useful toil again,
 And soothe awhile the harassed mind,
 And sorrow's heavy load unbind :
- 3 Day sinks; we thank thee for thy gift;
 Night comes; and once again we lift
 Our prayer and vows and hymns that
 Against all ills may shielded be. [we
- 4 Thee let the secret heart acclaim,
 Thee let our tuneful voices name,
 Round thee our chaste affections cling,
 Thee sober reason own as King.

FROM THE EPIPHANY TILL LENT

49 (MODERN TUNE)

ST. GREGORY (ZEUCH MEINEN GEIST). (L. M.)

From KÖNIG's Choraltuch (1738)

Slow and solemn $\text{♩} = 50$.

(slightly altered).

5 That when black darkness closes day,
And shadows thicken round our way,
Faith may no darkness know, and
night
From faith's clear beam may borrow
light.

6 Rest not, my heaven-born mind and
will;
Rest, all ye thoughts and deeds of ill;
May faith its watch unwearied keep,
And cool the dreaming warmth of
sleep.

A - men.

7 From cheats of sense, Lord, keep me free,
And let my heart's depth dream of thee;
Let not my envious foe draw near,
To break my rest with any fear.

8. Pray we the Father and the Son,
And Holy Ghost: O Three in One,
Blest Trinity, whom all obey,
Guard thou thy sheep by night and
day. Amen.

A - men.

THE CHRISTIAN YEAR

50

Mode iv.

The musical score consists of six systems of staves. Each system includes a vocal line (soprano or alto clef) and a piano accompaniment (treble and bass clefs). The key signature is one sharp (F#), and the time signature is common time (C). The music is in Mode iv. The first system shows the beginning of the hymn with a vocal line and piano accompaniment. The second system continues the melody and accompaniment. The third system shows the vocal line and piano accompaniment. The fourth system continues the melody and accompaniment. The fifth system shows the vocal line and piano accompaniment. The sixth system concludes the hymn with a final cadence.

OFFICE HYMN. *Sunday, M.*

Primo dierum omnium.

*Ascribed to St. Gregory the Great,
6th cent. Tr. F. H.*

THIS day the first of days was made,
 When God in light the world arrayed;
 Or when his Word arose again,
 And, conquering death, gave life to men.
 2 Slumber and sloth drive far away;
 Earlier arise to greet the day;
 And ere its dawn in heaven unfold
 The heart's desire to God be told:

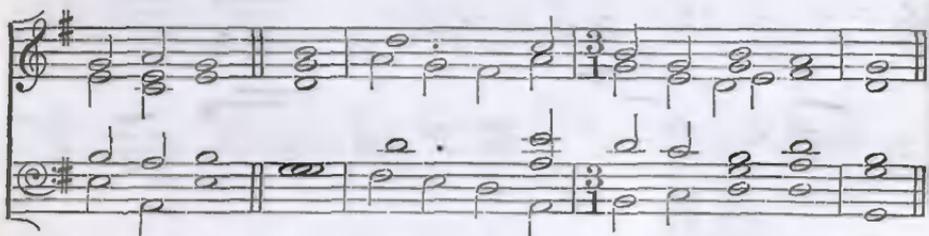
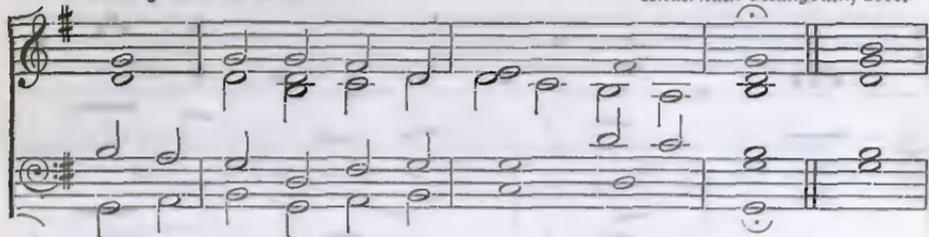
FROM THE EPIPHANY TILL LENT

ANDERNACH. (L. M.)

50 (MODERN TUNE)

In moderate time, dignified $\text{♩} = 78$.
To be sung in unison.

Andernach Gesangbuch, 1608.



This tune is set in the Andernach Gesangbuch to the hymn 'Vexilla Regis' (No. 94).

3 Unto our prayer that he attend,
His all-creating power extend,
And still renew us, lest we miss
Through earthly stain our heavenly
bliss.



A - men.



4 That us, who here this day repair
To keep the Apostles' time of prayer,
And hymn the quiet hours of morn,
With blessed gifts he may adorn.

5 For this, Redeemer, thee we pray
That thou wilt wash our sins away,
And of thy loving-kindness grant
Whate'er of good our spirits want :

6 That exiles here awhile in flesh
Some earnest may our souls refresh
Of that pure life for which we long,
Some foretaste of the heavenly song.

7. O Father, that we ask be done,
Through Jesus Christ, thine only Son;
Who, with the Holy Ghost and thee,
Doth live and reign eternally. Amen.



A - men.

THE CHRISTIAN YEAR

51

Mode viii.

The musical score consists of six systems of music. Each system includes a vocal line (soprano or alto clef) and a piano accompaniment (treble and bass clefs). The music is written in a style characteristic of 19th-century hymnals, with a focus on clear harmonic support for the voice. The key signature is one flat (B-flat major or D minor), and the time signature is common time (C).

OFFICE HYMN. *Sunday, E.*

Lucis Creator optime.

6th cent. *Tr. J. M. Neal.*

O BLEST Creator of the light,
 Who mak'st the day with radiance
 bright,
 And o'er the forming world didst call
 The light from chaos first of all;

2 Whose wisdom joined in meet array
 The morn and eve, and named them
 Day:
 Night comes with all its darkling fears;
 Regard thy people's prayers and tears,

FROM THE EPIPHANY TILL LENT

LUCIS CREATOR. (L. M.)

51 (MODERN TUNE)

In moderate time ♩ = 144.
To be sung in unison.

Angers Church Melody.

3 Lest, sunk in sin, and whelm'd with strife,
They lose the gift of endless life ;
While thinking but the thoughts of time,
They weave new chains of woe and crime.

4 But grant them grace that they may strain
The heavenly gate and prize to gain :
Each harmful lure aside to cast,
And purge away each error past.

5. O Father, that we ask be done,
Through Jesus Christ, thine only Son;
Who, with the Holy Ghost and thee,
Doth live and reign eternally. Amen.

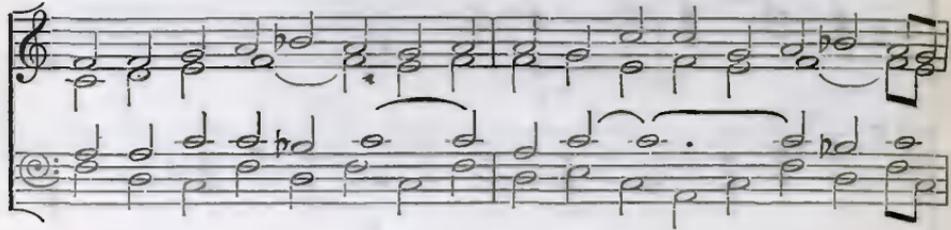
A - men.

A - - - men.

THE CHRISTIAN YEAR

52, 53

Mode i.

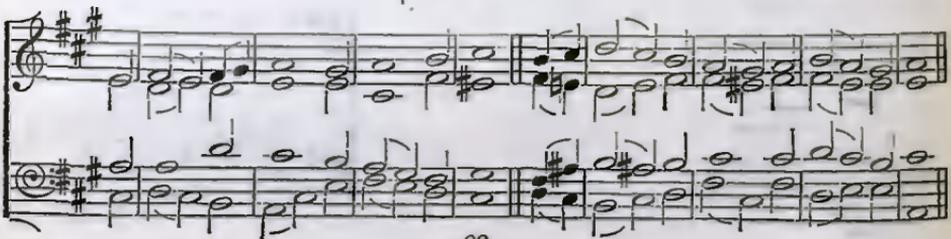
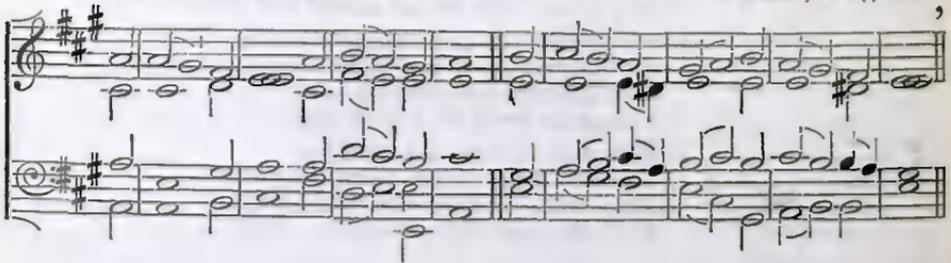


WAREHAM. (L. M.)

(MODERN TUNE)

Very slow and dignified $\text{♩} = 63$.

W. KNAPP, 1698 (?) - 1768.



FROM THE EPIPHANY TILL LENT

52

OFFICE HYMN.

Monday Morning.

Splendor paternae gloriae.

St. Ambrose, 340-97. Tr. F. H.

- O** SPLENDOUR of God's glory
bright,
O thou that bringest light from light,
O Light of light, light's living spring,
O Day, all days illumining,
- 2 O thou true Sun, on us thy glance
Let fall in royal radiance,
The Spirit's sanctifying beam
Upon our earthly senses stream.
- 3 The Father, too, our prayers implore,
Father of glory evermore ;
The Father of all grace and might,
To banish sin from our delight :
- 4 To guide whate'er we nobly do,
With love all envy to subdue,
To make ill-fortune turn to fair,
And give us grace our wrongs to bear.
- 5 Our mind be in his keeping placed,
Our body true to him and chaste,
- Where only faith her fire shall feed,
To burn the tares of Satan's seed.
- 6 And Christ to us for food shall be,
From him our drink that welleteth
free,
The Spirit's wine, that maketh whole,
And, mocking not, exalts the soul.
- 7 Rejoicing may this day go hence,
Like virgin dawn our innocence,
Like fiery noon our faith appear,
Nor know the gloom of twilight drear.
- 8 Morn in her rosy car is borne ;
Let him come forth our perfect morn,
The Word in God the Father one,
The Father perfect in the Son.
9. All laud to God the Father be,
All praise, eternal Son, to thee ;
All glory, as is ever meet,
To God the holy Paraclete. Amen.

53

OFFICE HYMN.

Tuesday Morning.

Ales diei nuntius.

Prudentius, b. 348. Tr. J. M. Neale.

- T**HE winged herald of the day
Proclaims the morn's approaching
ray :
And Christ the Lord our souls excites,
And so to endless life invites.
- 2 Take up thy bed, to each he cries,
Who sick or wrapt in slumber lies ;
And chaste and just and sober
stand,
And watch : my coming is at hand.



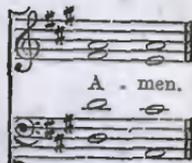
A - men.



- 3 With earnest cry, with tearful care,
Call we the Lord to hear our prayer ;
While supplication, pure and deep,
Forbids each chastened heart to sleep.

- 4 Do thou, O Christ, our slumbers wake ;
Do thou the chains of darkness break ;
Purge thou our former sins away,
And in our souls new light display.

5. All laud to God the Father be,
All praise, eternal Son, to thee ;
All glory, as is ever meet,
To God the holy Paraclete. Amen.



A - men.

THE CHRISTIAN YEAR

54, 55

Mode i.

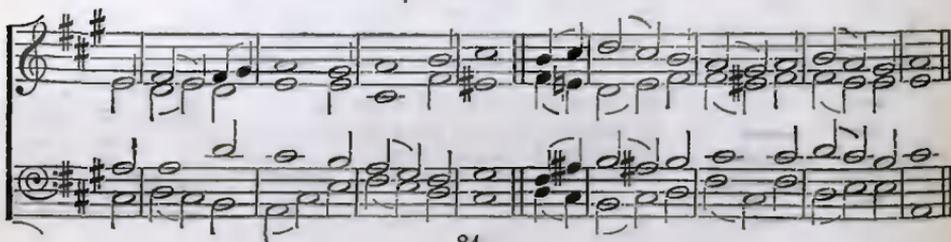
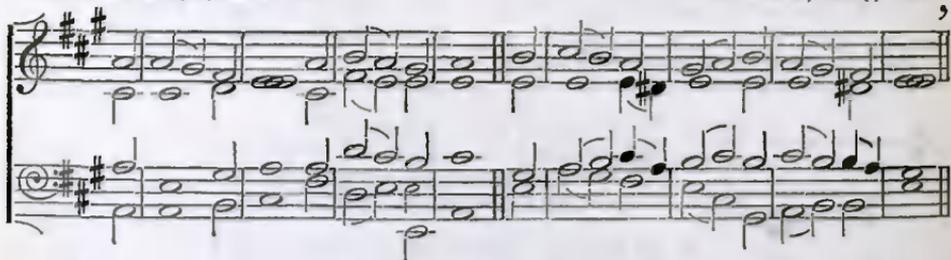


WAREHAM. (L. M.)

(MODERN TUNE)

Very slow and dignified $\text{♩} = 63$.

W. KNAPP, 1698(?) - 1768.



54

OFFICE HYMN.
Wednesday Morning.

Nox et tenebrae et nubila.

Prudentius, b. 348. Tr. R. M. P.

- Y**E clouds and darkness, hosts of night,
That breed confusion and affright,
Begone! o'erhead the dawn shines clear,
The light breaks in and Christ is here.
- 2 Earth's gloom flees broken and dispersed,
By the sun's piercing shafts coerced:
The day-star's eyes rain influence bright,
And colours glimmer back to sight.
- 3 Thee, Christ, alone we know; to thee
We bend in pure simplicity;
Our songs with tears to thee arise,
Prove thou our hearts with thy clear eyes.
- 4 Though we be stained with blots within,
Thy quickening rays shall purge our sin;
Light of the Morning Star, thy grace
Shed on us from thy cloudless face.
5. All laud to God the Father be,
All praise, eternal Son, to thee;
All glory, as is ever meet,
To God the holy Paraclete. Amen.

55

OFFICE HYMN.
Thursday Morning.

Lux ecce surgit aurea.

Prudentius, b. 348. Tr. R. M. P.

- L**O! golden light rekindles day:
Let paling darkness steal away,
Which all too long o'erwhelmed our gaze
And led our steps by winding ways.
- 2 We pray thee, rising Light serene,
E'en as thyself our hearts make clean;
Let no deceit our lips defile,
Nor let our souls be vexed by guile.

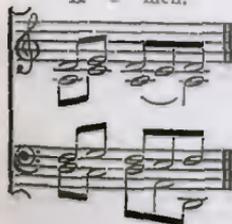
3 O keep us, as the hours proceed,
From lying word and evil deed;
Our roving eyes from sin set free,
Our body from impurity.

4 For thou dost from above survey
The converse of each fleeting day;
Thou dost foresee from morning light
Our every deed, until the night.

5. All laud to God the Father be,
All praise, eternal Son, to thee;
All glory, as is ever meet,
To God the holy Paraclete. Amen.



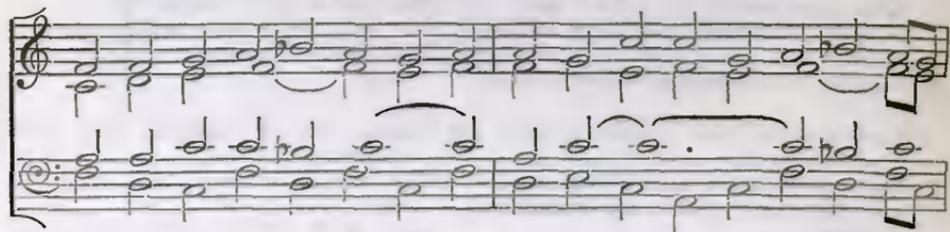
A - men.



THE CHRISTIAN YEAR

56, 57

Mode i

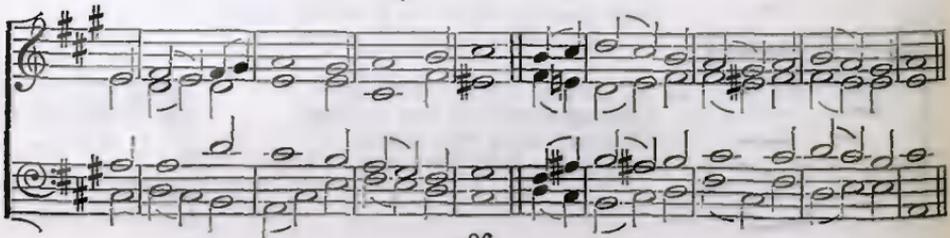
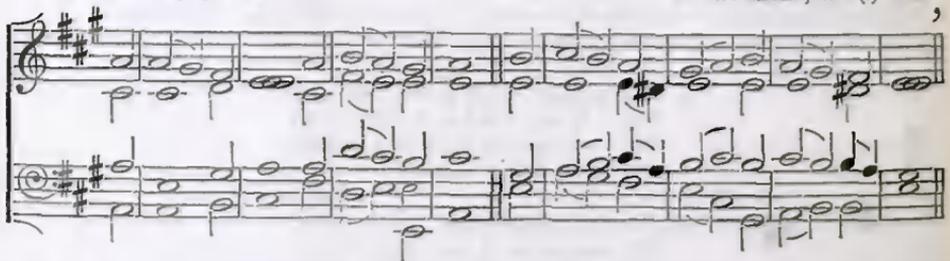


WAREHAM. (L. M.)

(MODERN TUNE)

Very slow and dignified $\text{♩} = 63$.

W. KNAPP, 1698(?) - 1708.



FROM THE EPIPHANY TILL LENT

56

OFFICE HYMN.
Friday Morning.

Aeterna caeli gloria.

6th cent. Tr. J. M. Neale.

ETERNAL Glory of the sky,
Blest hope of frail humanity,
The Father's sole-begotten One,
Yet born a spotless Virgin's Son!

2 Uplift us with thine arm of might,
And let our hearts rise pure and bright,
And, ardent in God's praises, pay
The thanks we owe him every day.

3 The day-star's rays are glittering clear,
And tell that day itself is near:
The shadows of the night depart;
Thou, holy Light, illumine the heart!

4 Within our senses ever dwell,
And worldly darkness thence expel;
Long as the days of life endure,
Preserve our souls devout and pure.

5 The faith that first must be possest,
Root deep within our inmost breast;
And joyous hope in second place,
Then charity, thy greatest grace.

6. All land to God the Father be,
All praise, eternal Son, to thee;
All glory, as is ever meet,
To God the holy Paraclete. Amen.

57

OFFICE HYMN.
Saturday Morning.

Aurora jam spargit polum.

Before 8th cent. Tr. B. Caswall.

THE dawn is sprinkling in the east
Its golden shower, as day flows in;
Fast mount the pointed shafts of light:
Farewell to darkness and to sin!

2 Away, ye midnight phantoms all!
Away, despondence and despair!
Whatever guilt the night has brought
Now let it vanish into air.

3 So, Lord, when that last morning breaks,
Looking to which we sigh and pray,
O may it to thy minstrels prove
The dawning of a better day.

4. To God the Father glory be,
And to his sole-begotten Son;
Glory, O Holy Ghost, to thee
While everlasting ages run. Amen.



A - men.



A - men.

THE CHRISTIAN YEAR

58, 59, 60

Mode ii.



ILLSLEY. (L. M.)

(MODERN TUNE)

J. BISHOP, c. 1005-1737.

Slow $\text{♩} = 56$.



58

OFFICE HYMN.
Monday Evening.

Immense caeli Conditor.

c. 6th cent. Tr. G. G.

O BOUNDLESS Wisdom, God most
O Maker of the earth and sky, [high,
Who bid'st the parted waters flow
In heaven above, on earth below :

- 2 The streams on earth, the clouds in
heaven, [given,
By thee their ordered bounds were
Lest'neath the untempered fires of day
The parched soil should waste away.
- 3 E'en so on us who seek thy face
Pour forth the waters of thy grace ;

- Renew the fount of life within,
And quench the wasting fires of sin.
- 4 Let faith discern the eternal Light
Beyond the darkness of the night,
And through the mists of falsehood
see
The path of truth revealed by thee.
5. O Father, that we ask be done,
Through Jesus Christ, thine only Son ;
Who, with the Holy Ghost and thee,
Doth live and reign eternally. Amen.

59

OFFICE HYMN.
Tuesday Evening.

Telluris ingens Conditor.

c. 7th cent. Tr. Anon. (1854).

EARTH'S mighty Maker, whose
command
Raised from the sea the solid land,
And drove each billowy heap away,
And bade the earth stand firm for aye :

- 2 That so, with flowers of golden hue,
The seeds of each it might renew ;
And fruit-trees bearing fruit might
yield—
And pleasant pasture of the field ;
- 3 Our spirit's rankling wounds efface
With dewy freshness of thy grace :

- That grief may cleanse each deed of
ill,
And o'er each lust may triumph still.
- 4 Let every soul thy law obey,
And keep from every evil way ;
Rejoice each promised good to win
And flee from every mortal sin.
5. O Father, that we ask be done,
Through Jesus Christ, thine only Son ;
Who, with the Holy Ghost and thee,
Doth live and reign eternally. Amen.

60

OFFICE HYMN.
Wednesday Evening.

Caeli Deus sanctissime.

4th or 5th cent. Tr. M. F. B.

MOST holy Lord and God of heaven,
Who to the glowing sky hast
given
The fires that in the east are born
With gradual splendours of the morn ;

- 2 Who, on the fourth day, didst reveal
The sun's enkindled flaming wheel,
Didst set the moon her ordered ways,
And stars their ever-winding maze ;
- 3 That each in its appointed way
Might separate the night from day,
And of the seasons through the year
The well-remembered signs declare :
- 4 Illuminate our hearts within, [sin ;
And cleanse our minds from stain of
Unburdened of our guilty load
May we unfettered serve our God.

5. O Father, that we ask be done,
Through Jesus Christ, thine only Son ;
Who, with the Holy Ghost and thee,
Doth live and reign eternally. Amen.



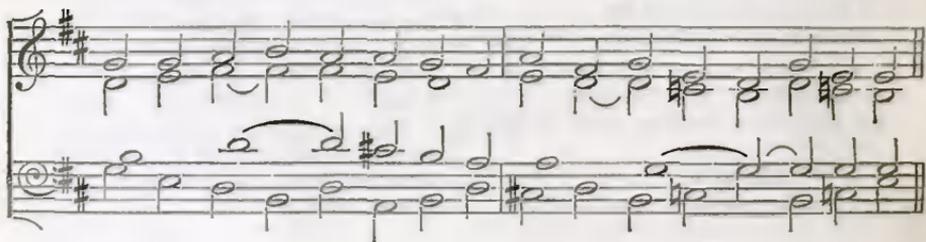
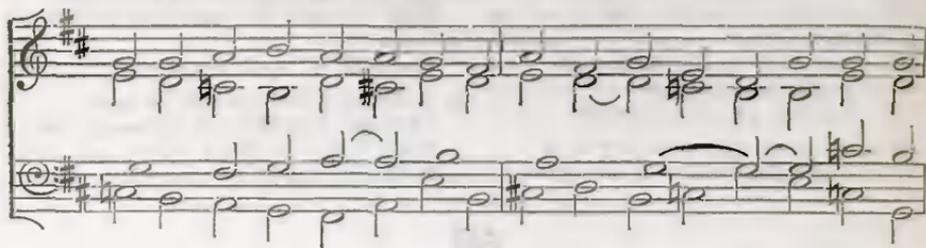
A - men.



THE CHRISTIAN YEAR

61, 62

Mode ii.

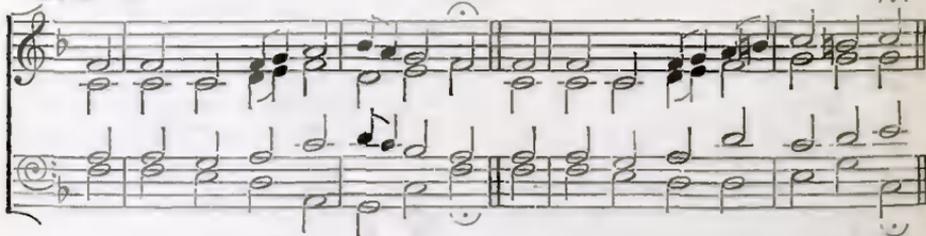


HILLSLEY. (L. M.)

(MODERN TUNE)

J. BISHOP, c. 1605-1737.

Slow $\text{♩} = 56.$



FROM THE EPIPHANY TILL LENT

61

OFFICE HYMN.

Thursday Evening.

Magnæ Deus potentia.

6th or 7th cent. Tr. J. M. Neale †.

ALMIGHTY God, who from the flood
 Didst bring to light a twofold brood;
 Part in the firmament to fly,
 And part in ocean's depths to lie;

2 Appointing fishes in the sea,
 And fowls in open air to be,
 That each, by origin the same,
 Its separate dwelling-place might claim:

3 Grant that thy servants, by the tide
 Of Blood and water purified,
 No guilty fall from thee may know,
 Nor death eternal undergo.

4 Be none submerged in sin's distress,
 None lifted up in boastfulness;
 That contrite hearts be not dismayed,
 Nor haughty souls in ruin laid.

5. O Father, that we ask be done,
 Through Jesus Christ, thine only Son;
 Who, with the Holy Ghost and thee,
 Doth live and reign eternally. Amen.

62

OFFICE HYMN.

Friday Evening.

Plasmator hominiam, Deus.

c. 7th cent. Tr. J. D. Chambers †.

MAKER of man, who from thy throne
 Dost order all things, God alone;
 By whose decree the teeming earth
 To reptile and to beast gave birth:

2 The mighty forms that fill the land,
 Instinct with life at thy command,
 Are given subdued to humankind
 For service in their rank assigned.

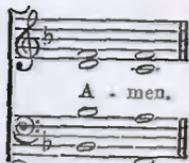
3 From all thy servants drive away
 Whate'er of thought impure to-day
 Hath been with open action blent,
 Or mingled with the heart's intent.

4 In heaven thine endless joys bestow,
 And grant thy gifts of grace below;
 From chains of strife our souls release,
 Bind fast the gentle bands of peace.

5. O Father, that we ask be done,
 Through Jesus Christ, thine only Son;
 Who, with the Holy Ghost and thee,
 Doth live and reign eternally. Amen.



A - men.



A - men.

(Until Candlemas the Doxology of No. 36 may be used for Nos. 50-62.)

LENT

OFFICE HYMN. E. Till Lent iii.

Ex more docti mystico.

c. 6th cent. Tr. J. M. Neale.

THE fast, as taught by holy lore,
 We keep in solemn course once
 more:
 The fast to all men known, and bound
 In forty days of yearly round.

2 The law and seers that were of old
 In divers ways this Lent foretold,
 Which Christ, all seasons' King and
 guide,
 In after ages sanctified.

LENT

JESU CORONA. (L. M.)

In moderate time ♩ = 144.

65 (MODERN TUNE)

Rosen Church Melody.

To be sung in unison.

The first system of musical notation consists of two staves, a treble clef on top and a bass clef on the bottom. The key signature has one flat (B-flat). The melody is written in a simple, unison style with quarter and eighth notes.

The second system of musical notation continues the melody from the first system, maintaining the same two-staff format and key signature.

The third system of musical notation concludes the piece, ending with a double bar line and repeat dots.

3 More sparing therefore let us make
The words we speak, the food we take,
Our sleep and mirth,—and closer
barred
Be every sense in holy guard.

4 In prayer together let us fall,
And cry for mercy, one and all,
And weep before the Judge's feet,
And his avenging wrath entreat.

5 Thy grace have we offended sore,
By sins, O God, which we deplore;
But pour upon us from on high,
O pardoning One, thy clemency.

6 Remember thou, though frail we be,
That yet thine handiwork are we;
Nor let the honour of thy name
Be by another put to shame.

7 Forgive the sin that we have wrought;
Increase the good that we have sought;

That we at length, our wanderings o'er,
May please thee here and evermore.

8. We pray thee, Holy Trinity,
One God, unchanging Unity,
That we from this our abstinence
May reap the fruits of penitence. Amen.

A short musical phrase for the word 'Amen', consisting of three notes on a single staff: a quarter note, a half note, and a quarter note.

A - men.

A larger musical phrase for the word 'Amen', consisting of two staves (treble and bass clef) with a melody and accompaniment.

A second larger musical phrase for the word 'Amen', consisting of two staves (treble and bass clef) with a melody and accompaniment.

THE CHRISTIAN YEAR

66

Mode ii.

OFFICE HYMN. M. Till Lent iii.

Asc. to St. Gregory the Great, 6th cent. Tr. T. A. L.

Audi benigne Conditor.

O KIND Creator, bow thine ear
 To mark the cry, to know the tear
 Before thy throne of mercy spent
 In this thy holy fast of Lent.

2 Our hearts are open, Lord, to thee:
 Thou knowest our infirmity;
 Pour out on all who seek thy face
 Abundance of thy pardoning grace.

CANNONS. (L. M.)
Moderately slow ♩ = 92.

66 (MODERN TUNE)

G. F. HANDEL, 1685-1759.

NOTE.—This hymn may also be sung to the *Angers Melody* at Hymn 51.

- 3 Our sins are many, this we know;
Spare us, good Lord, thy mercy show;
And for the honour of thy name
Our fainting souls to life reclaim.
- 4 Give us the self-control that springs
From discipline of outward things,
That fasting inward secretly
The soul may purely dwell with thee.
5. We pray thee, Holy Trinity,
One God, unchanging Unity,
That we from this our abstinence
May reap the fruits of penitence. Amen.

A - men.

A - men.

THE CHRISTIAN YEAR

67

Mode iii.

OFFICE HYMN. E. *Lent iii, till Passion Sunday.*

Before 12th cent. Tr. T. A. L.

Ecce tempus idoneum.

<p>NOW is the healing time decreed For sins of heart, of word or deed, When we in humble fear record The wrong that we have done the Lord;</p>	<p>2 Who, always merciful and good, Has borne so long our wayward mood, Nor cut us off unsparingly In our so great iniquity.</p>
--	---

LENT

BABYLON'S STREAMS. (L. M.) 67 (MODERN TUNE)

Moderately slow, solemn $\text{♩} = 69$.

T. CAMPION, 1575-1619.

NOTE.—This hymn may also be sung to the *Rouen Melody* at Hymn 65.

3 Therefore with fasting and with prayer,
Our secret sorrow we declare;
With all good striving seek his face,
And lowly hearted plead for grace.

4 Cleanse us, O Lord, from every stain,
Help us the meed of praise to gain,
Till with the Angels linked in love
Joyful we tread thy courts above.

5. Father and Son and Spirit blest,
To thee be every prayer address,
Who art in threefold Name adored,
From age to age, the only Lord.

Amen.

A - men.

A - men.

THE CHRISTIAN YEAR

68

Mode ii.

The musical score is arranged in six systems. Each system consists of two staves: the upper staff is for the voice, featuring square notes on a four-line staff, and the lower staff is for the piano accompaniment, featuring chords and moving lines on a five-line staff. The key signature is one flat (B-flat) and the time signature is common time (C). The music is in Mode ii.

OFFICE HYMN. M. Lent iii. till Passion Sunday.

Ascr. to St. Gregory the Great,
6th cent. Tr. M. F. B.

Clarum decus jejunii.

THE glory of these forty days
We celebrate with songs of praise;
For Christ, by whom all things were made,
Himself has fasted and has prayed.

LENT

68 (MODERN TUNE)

ERHALT' UNS, HERR. (L. M.)

Very slow and solemn ♩ = 46.

M. LUTHER, 1483-1546.

Adapted by J. S. BACH.

The musical score consists of three systems, each with a vocal line (treble clef) and a piano accompaniment (bass clef). The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is common time (C). The tempo is marked 'Very slow and solemn' with a quarter note equal to 46 beats. The score is written in a modern style with various ornaments and phrasing slurs.

NOTE.—This hymn may also be sung to the Rouen Melody at Hymn 65.

- 2 Alone and fasting Moses saw
The loving God who gave the Law ;
And to Elijah, fasting, came
The steeds and chariots of flame.
- 3 So Daniel trained his mystic sight,
Delivered from the lions' might ;
And John, the Bridegroom's friend, became
The herald of Messiah's name.
- 4 Then grant us, Lord, like them to be
Full oft in fast and prayer with thee ;
Our spirits strengthen with thy grace,
And give us joy to see thy face.
5. Father and Son and Spirit blest,
To thee be every prayer address,
Who art in threefold Name adored,
From age to age, the only Lord. Amen.



A - men.

A musical score for 'A - men.' with a vocal line (treble clef) and a piano accompaniment (bass clef). The key signature is three flats, and the time signature is common time.

A musical score for 'A - men.' with a vocal line (treble clef) and a piano accompaniment (bass clef). The key signature is three flats, and the time signature is common time.

A - men.

THE CHRISTIAN YEAR

69

Mode iv.

OFFICE HYMN. M. Lent iii. till Passion Sunday.

c. 9th cent. Tr. T. A. L.

Jesu quadragenariae.

O JESU Christ, from thee began
 This healing for the soul of man,
 By fasting sought, by fasting found,
 Through forty days of yearly round;

2 That he who fell from high delight,
 Borne down to sensual appetite,
 By dint of stern control may rise
 To climb the hills of Paradise.

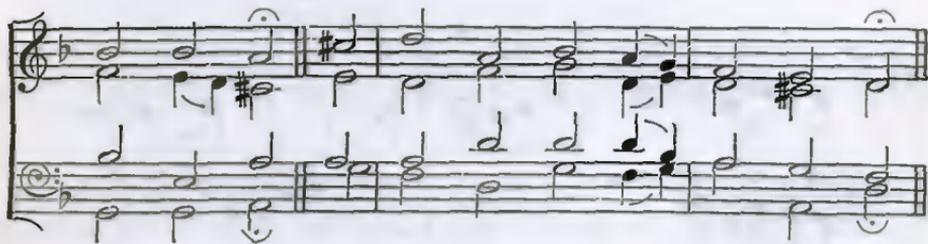
LENT

69 (MODERN TUNE)

PLAISTOW. (L. M.)

Slow $\text{♩} = 58$.

From 'Magdalen Hymns,' 1760 (C).



3 Therefore behold thy Church, O Lord,
And grace of penitence accord
To all who seek with generous tears
Renewal of their wasted years.

4 Forgive the sin that we have done,
Forgive the course that we have run,
And show henceforth in evil day
Thyself our succour and our stay.

5 But now let every heart prepare,
By sacrifice of fast and prayer,
To keep with joy magnificent
The solemn Easter festival.

6. Father and Son and Spirit blest,
To thee be every prayer address,
Who art in threefold Name adored,
From age to age, the only Lord.

Amen.



A - men.



A - men.

THE CHRISTIAN YEAR

HERZLIEBSTER JESU. (1111. 115.)

Very slow and solemn $\text{♩} = 46$.

70

Melody by J. CRÜGER, 1590-1662.

Adapted by J. S. BACH.



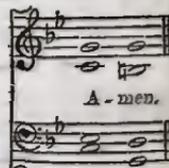
[May be sung in unison throughout.]

J. Heermann, 1585-1647. Tr. Y. H.

Herzliebster Jesu.

AH, holy Jesu, how hast thou offended,
 That man to judge thee hath in hate pretended?
 By foes derided, by thine own rejected,
 O most afflicted.

2 Who was the guilty? Who brought this upon thee?
 Alas, my treason, Jesu, hath undone thee.
 'Twas I, Lord Jesu, I it was denied thee:
 I crucified thee.



LENT

70 (ALTERNATIVE VERSION)

Harmonized by J. S. BACH in the
'Passion according to St. Matthew.'

[This version may be used in connexion with the other in those verses only where the CHOIR SINGS ALONE. This version should only be attempted by good choirs.]

- 3 Lo, the good Shepherd for the sheep is offered;
The slave hath sinnèd, and the Son hath suffered;
For man's atonement, while he nothing heedeth,
God intercedeth.
- 4 For me, kind Jesu, was thy incarnation,
Thy mortal sorrow, and thy life's oblation;
Thy death of anguish and thy bitter passion,
For my salvation.
5. Therefore, kind Jesu, since I cannot pay thee,
I do adore thee, and will ever pray thee,
Think on thy pity and thy love unswerving,
Not my deserving.

THE CHRISTIAN YEAR

ST. BERNARD. (C. M.)

Moderately slow $\text{♩} = 69.$

71

Adapted from a melody in
'Tochter Zion' (Cöln, 1741).

18th cent. Tr. E. Caswall.

Quicumque certum quaeritis.

- A**LL ye who seek a comfort sure
In trouble and distress,
Whatever sorrow vex the mind,
Or guilt the soul oppress,
- 2 Jesus, who gave himself for you
Upon the Cross to die,
Opens to you his sacred Heart;
O to that Heart draw nigh.
- 3 Ye hear how kindly he invites;
Ye hear his words so blest—
'All ye that labour come to me,
And I will give you rest.'
- 4 O Jesus, joy of Saints on high,
Thou hope of sinners here,
Attracted by those loving words
To thee I lift my prayer.
5. Wash thou my wounds in that dear Blood
Which forth from thee doth flow;
New grace, new hope inspire, a new
And better heart bestow.

A - men.

GUTE BÄUME BRINGEN. (65. 65. D.)

Moderately fast ♩ = 108.P. SOHREN, *d. c.* 1692.

The musical score consists of two systems of two staves each. The first system is in G major (one sharp) and 2/4 time. The second system is in D minor (two flats) and 2/4 time. The music is written in a simple, homophonic style with a clear melody in the upper voice and a supporting bass line.

J. M. Neale, 1818-66. From the Greek.

CHRISTIAN, dost thou see them
On the holy ground,
How the troops of Midian
Prowl and prowl around?
Christian, up and smite them,
Counting gain but loss;
Smite them by the merit
Of the holy Cross.

2 Christian, dost thou feel them,
How they work within,
Striving, tempting, luring,
Goading into sin?
Christian, never tremble;
Never be down-cast;
Smite them by the virtue
Of the Lenten fast.

3 Christian, dost thou hear them,
How they speak thee fair?
'Always fast and vigil?
'Always watch and prayer?'
Christian, answer boldly,
'While I breathe, I pray:'
Peace shall follow battle,
Night shall end in day.

4. 'Well I know thy trouble,
O my servant true;
Thou art very weary,—
I was weary too;
But that toil shall make thee
Some day all mine own,—
But the end of sorrow
Shall be near my throne.'

A small musical notation for the word 'A-men'. It consists of two staves in G major (one sharp) and 2/4 time. The melody is simple and ends with a final cadence.

THE CHRISTIAN YEAR

73

AUS DER TIEFE. (77. 77.)

Slow ♩ = 54.

Probably by MARTIN HERBST, 1654-81.

The musical score consists of two systems of two staves each. The top system features a treble clef and a bass clef. The melody is written in the treble clef, and the accompaniment is in the bass clef. The bottom system follows the same format. The music is in a minor key, indicated by one flat in the key signature. The tempo is marked 'Slow' with a quarter note equal to 54 beats per minute. The score includes various musical notations such as notes, rests, and accidentals.

G. H. Smytlan, 1825-70, and F. Pott.

FORTY days and forty nights
Thou wast fasting in the wild;
Forty days and forty nights
Tempted, and yet undefiled:

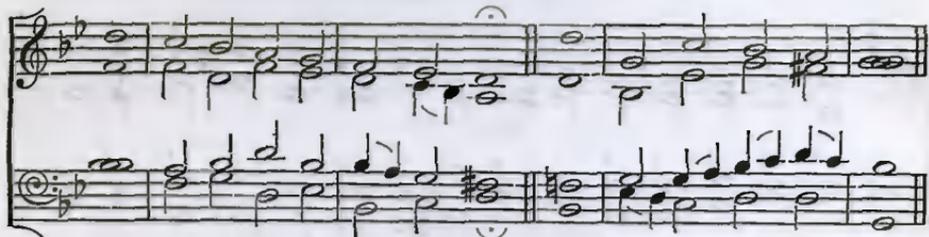
- 2 Sunbeams scorching all the day;
Chilly dew-drops nightly shed;
Prowling beasts about thy way;
Stones thy pillow, earth thy bed.
- 3 Shall not we thy watchings share,
And from earthly joys abstain,
Fasting with unceasing prayer,
Glad with thee to suffer pain?
- 4 And if Satan, vexing sore,
Flesh or spirit should assail,
Thou, his vanquisher before,
Grant we may not faint nor fail.
- 5 So shall we have peace divine;
Holier gladness ours shall be;
Round us too shall Angels shine,
Such as ministered to thee.
- 6 Keep, O keep us, Saviour dear,
Ever constant by thy side;
That with thee we may appear
At the eternal Eastertide.

A small musical notation for the word 'A - men.' It consists of a treble clef and a bass clef. The treble clef staff has a whole note 'A' and a whole note 'men.' The bass clef staff has a whole note 'A' and a whole note 'men.' The notes are placed on the first line of the treble clef and the first line of the bass clef.

ST. BRIDE. (S.M.)

Moderately slow, dignified ♩ = 66.

S. HOWARD, 1710-82.



Ps. 51.

N. Tate and N. Brady. (New Version, 1698.)

HAVE mercy, Lord, on me,
As thou wert ever kind;
Let me, opprest with loads of guilt,
Thy wonted mercy find.

2 Wash off my foul offence,
And cleanse me from my sin;
For I confess my crime, and see
How great my guilt has been.

3 The joy thy favour gives
Let me again obtain,
And thy free Spirit's firm support
My fainting soul sustain.

4 To God the Father, Son,
And Spirit glory be,
As 'twas, and is, and shall be so
To all eternity. Amen.



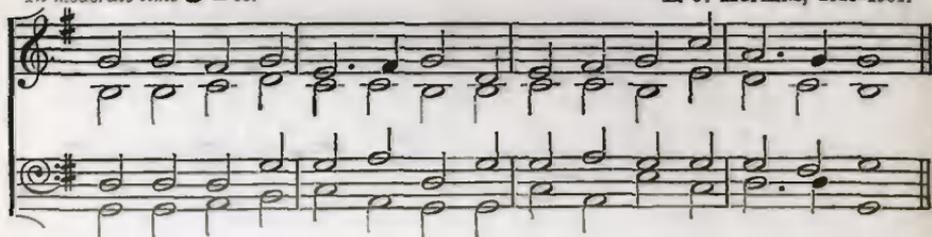
THE CHRISTIAN YEAR

75

ST. RAPHAEL. (87. 87. 47.)

In moderate time ♩ = 69.

E. J. HOPKINS, 1818-1901.



J. J. Cummins †, 1795-1867.

JESU, Lord of life and glory,
 Bend from heaven thy gracious ear ;
 While our waiting souls adore thee,
 Friend of helpless sinners, hear :
 By thy mercy,
 O deliver us, good Lord.

2 * Taught by thine unerring Spirit
 Boldly we draw nigh to God,
 Only in thy spotless merit,
 Only through thy precious Blood :
 By thy mercy,
 O deliver us, good Lord.

3 From the depth of nature's blindness,
 From the hardening power of sin,
 From all malice and unkindness,
 From the pride that lurks within :
 By thy mercy,
 O deliver us, good Lord.

4 When temptation sorely presses,
 In the day of Satan's power,
 In our times of deep distresses,
 In each dark and trying hour :
 By thy mercy,
 O deliver us, good Lord.

5* In the weary hours of sickness,
 In the times of grief and pain,
 When we feel our mortal weakness,
 When the creature's help is vain :
 By thy mercy,
 O deliver us, good Lord.

6 In the solemn hour of dying,
 In the awful judgement day,
 May our souls, on thee relying,
 Find thee still our rock and stay :
 By thy mercy,
 O deliver us, good Lord.

7. Jesu, may thy promised blessing
 Comfort to our souls afford ;
 May we now, thy love possessing,
 And at length our full reward,
 Ever praise thee,
 Thee, our ever-glorious Lord.



THE CHRISTIAN YEAR

HEILIGER GEIST (BERLIN). (7. 7. 7.)

76

Very slow and solemn $\text{♩} = 63$.

J. CRÜGER, 1598-1662.

Ped. in vv. 4 and 5.

NOTE.—Another tune for this hymn will be found in the Appendix.

Isaac Williams†, 1802-65.

- L**ORD, in this thy mercy's day,
Ere it pass for ay away,
On our knees we fall and pray.
- 2 Holy Jesu, grant us tears,
Fill us with heart-searching fears,
Ere that awful doom appears.
- 3 Lord, on us thy Spirit pour,
Kneeling lowly at the door,
Ere it close for evermore.
- 4 By thy night of agony,
By thy supplicating cry,
By thy willingness to die ;
- 5 By thy tears of bitter woe
For Jerusalem below,
Let us not thy love forgo.
6. Grant us 'neath thy wings a place,
Lest we lose this day of grace,
Ere we shall behold thy face.

LENT

77

SOUTHWELL. (S. M.)

Slow $\text{♩} = 60$.Damon's Psalter, 1579
(later form of third line).

Bp. Synesius, 375-430. Tr. A. W. Chatfield.

Μὴνσο Χριστέ.

LORD Jesus, think on me,
And purge away my sin ;
From earthborn passions set me free,
And make me pure within.

2 Lord Jesus, think on me,
With care and woe opprest ;
Let me thy loving servant be,
And taste thy promised rest.

3 Lord Jesus, think on me,
Amid the battle's strife ;
In all my pain and misery
Be thou my health and life.

4 Lord Jesus, think on me,
Nor let me go astray ;
Through darkness and perplexity
Point thou the heavenly way.

5 Lord Jesus, think on me,
When flows the tempest high :
When on doth rush the enemy
O Saviour, be thou nigh.

6. Lord Jesus, think on me,
That, when the flood is past,
I may the eternal brightness see,
And share thy joy at last.



THE CHRISTIAN YEAR

78

FIRST MODE MELODY. (D. C. M.)

Moderately slow $\text{♩} = 84$.

T. TALLIS, c. 1515-85.

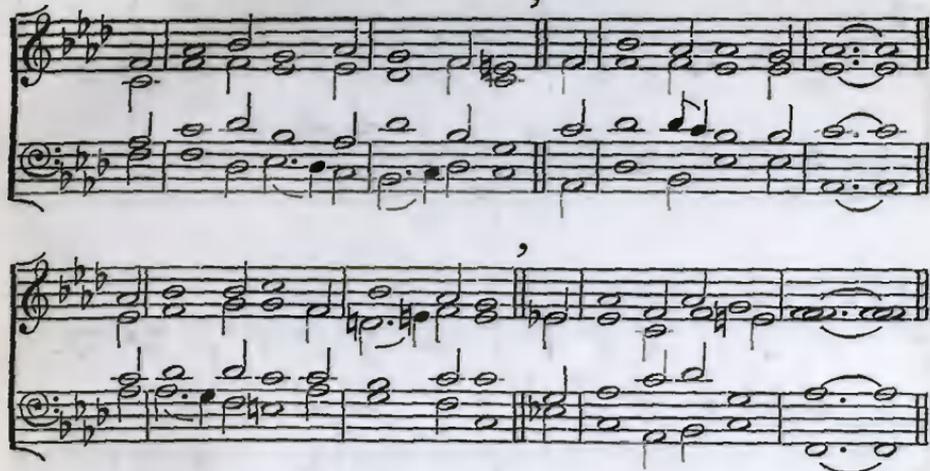
NOTE.—This hymn may also be sung to a C. M. tune. WINDSOR (No. 332) or ST. PETER (No. 265) are suitable.

J. Montgomery, 1771-1854.

- L**ORD, teach us how to pray aright
- 1 With reverence and with fear ;
Though dust and ashes in thy sight,
We may, we must draw near.
 - 2 We perish if we cease from prayer ;
O grant us power to pray ;
And when to meet thee we prepare,
Lord, meet us by the way.
 - 3 God of all grace, we come to thee
With broken contrite hearts ;
Give, what thine eye delights to see,
Truth in the inward parts ;
 - 4 Faith in the only sacrifice
That can for sin atone ;
To cast our hopes, to fix our eyes,
On Christ, on Christ alone ;
 - 5 Patience to watch, and wait, and weep,
Though mercy long delay ;
Courage our fainting souls to keep,
And trust thee though thou slay.
 - 6 Give these, and then thy will be done ;
Thus, strengthened with all might,
We, through thy Spirit and thy Son,
Shall pray, and pray aright.

HUNNY8. (C. M.)
Moderately slow $\text{♩} = 80$.

Melody in 'Seven Sobs of a Sorrowful Soul,' 1585.



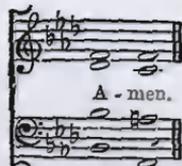
J. D. Carlyle, 1758-1804.

LORD, when we bend before thy throne,
And our confessions pour,
Teach us to feel the sins we own,
And hate what we deplore.

2 Our broken spirits pitying see,
And penitence impart;
Then let a kindling glance from thee
Beam hope upon the heart.

3 When we disclose our wants in prayer
May we our wills resign,
And not a thought our bosom share
That is not wholly thine.

4. Let faith each meek petition fill,
And waft it to the skies;
And teach our hearts 'tis goodness still
That grants it or denies.



THE CHRISTIAN YEAR

SOLOMON. (C. M.)

In moderate time $\text{♩} = 72$.

80

Adapted from the Air 'What tho' I trace.'

G. F. HANDEL, 1685-1759.

O Deus, ego amo te.

St. Francis Xavier, 1506-52.

Tr. B. Caswell†.

MY God, I love thee; not because
I hope for heaven thereby,
Nor yet because who love thee not
Are lost eternally.

- 2 Thou, O my Jesus, thou didst me
Upon the Cross embrace;
For me didst bear the nails and spear,
And manifold disgrace,
- 3 And griefs and torments numberless,
And sweat of agony;
E'en death itself; and all for one
Who was thine enemy.
- 4 Then why, O blessèd Jesu Christ,
Should I not love thee well,
Not for the sake of winning heaven,
Or of escaping hell;
- 5 Not with the hope of gaining aught,
Not seeking a reward;
But as thyself hast lovèd me,
O ever-loving Lord!
6. E'en so I love thee, and will love,
And in thy praise will sing,
Solely because thou art my God,
And my eternal King.

A - men.

ALFRETON. (L. M.)

In moderate time ♩ = 72.

'Supplement to the NEW VERSION,' 1709.

NOTE.—The plainsong tune for this hymn will be found in the Appendix.

Compline.

Christe qui lux es et dies.

Before 800. Tr. W. J.
Copeland and others.

O CHRIST, who art the Light and Day,
Thou drivest darksome night away!
We know thee as the Light of light,
Illuminating mortal sight.

- 2 All-holy Lord, we pray to thee,
Keep us to-night from danger free;
Grant us, dear Lord, in thee to rest,
So be our sleep in quiet blest.
- 3 And while the eyes soft slumber take,
Still be the heart to thee awake;
Be thy right hand upheld above
Thy servants resting in thy love.
- 4 Yea, our Defender, be thou nigh
To bid the powers of darkness fly;
Keep us from sin, and guide for good
Thy servants purchased by thy Blood.
- 5 Remember us, dear Lord, we pray,
While in this mortal flesh we stay:
'Tis thou who dost the soul defend—
Be present with us to the end.
6. Bless Three in One and One in Three,
Almighty God, we pray to thee
That thou wouldst now vouchsafe to bless
Our fast with fruits of righteousness. Amen.

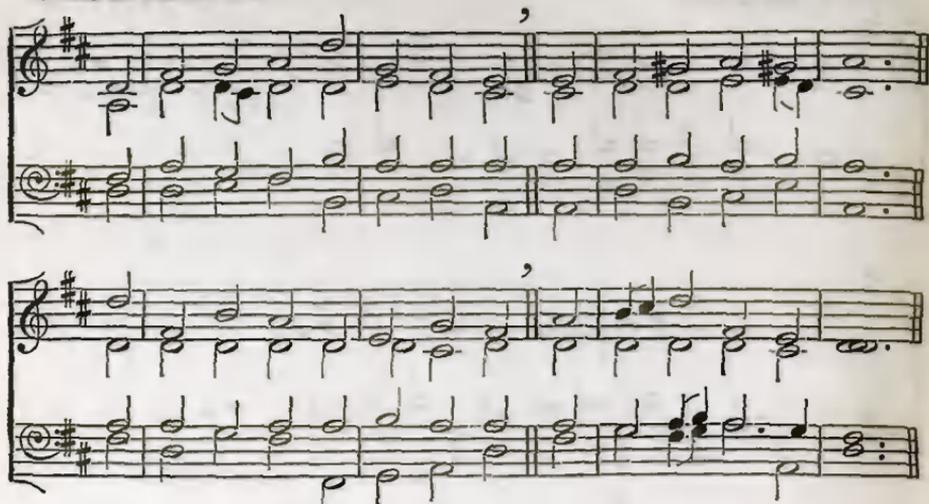
THE CHRISTIAN YEAR

STOCKTON. (C. M.)

In moderate time $\text{♩} = 76$.

82

Original version of tune by
T. WRIGHT, 1763-1829.



C. Wesley, 1707-88.

- O** FOR a heart to praise my God,
A heart from sin set free;
A heart that always feels thy Blood
So freely spilt for me:
- 2 A heart resigned, submissive, meek,
My dear Redeemer's throne;
Where only Christ is heard to speak,
Where Jesus reigns alone:
- 3 A humble, lowly, contrite heart,
Believing, true, and clean,
Which neither life nor death can part
From him that dwells within:
- 4 A heart in every thought renewed,
And full of love divine;
Perfect, and right, and pure, and good,
A copy, Lord, of thine.
- 5 My heart, thou know'st, can never rest
Till thou create my peace;
Till of mine Eden repossess,
From self, and sin, I cease.
- 6 Thy nature, gracious Lord, impart,
Come quickly from above;
Write thy new name upon my heart,
Thy new best name of love.



LENT

83

BEDFORD. (C. M.)

Very slow and dignified $\text{♩} = 68$.

Original form of melody by

W. WEALE, d. 1727.

NOTE.—This tune is sometimes sung in duple time. To effect this all the semibreves must be counted as minims.

H. H. Milman, 1791-1868.

O HELP us, Lord; each hour of need
Thy heavenly succour give;
Help us in thought, and word, and deed,
Each hour on earth we live.

2 O help us, when our spirits bleed
With contrite anguish sore,
And when our hearts are cold and dead,
O help us, Lord, the more.

3 O help us through the prayer of faith
More firmly to believe;
For still the more the servant hath,
The more shall he receive.

4 O help us, Jesu, from on high,
We know no help but thee;
O help us so to live and die
As thine in heaven to be.

A - men.

THE CHRISTIAN YEAR

ST. MARY. (C. M.)

Slow ♩ = 56.

84

Prys' Psalter, 1621

(as given in Playford's 'Psalms,' 1677).

The musical score consists of two systems of music. Each system has a vocal line on a treble clef staff and a lute or keyboard accompaniment on a bass clef staff. The key signature has one flat (B-flat), and the time signature is common time (C). The tempo is marked 'Slow' with a note equal to 56 beats per minute. The first system contains two measures of music, and the second system contains two measures, ending with a repeat sign.

J. Marckant (Old Version, 1560).

O LORD, turn not away thy face
 From him that lies prostrate,
 Lamenting sore his sinful life
 Before thy mercy-gate;

2 Which gate thou openest wide to those
 That do lament their sin:
 Shut not that gate against me, Lord,
 But let me enter in.

3 And call me not to mine account
 How I have lived here;
 For then I know right well, O Lord,
 How vile I shall appear.

4 So come I to thy mercy-gate,
 Where mercy doth abound,
 Requiring mercy for my sin
 To heal my deadly wound.

5. Mercy, good Lord, mercy I ask,
 This is the total sum;
 For mercy, Lord, is all my suit:
 Lord, let thy mercy come.

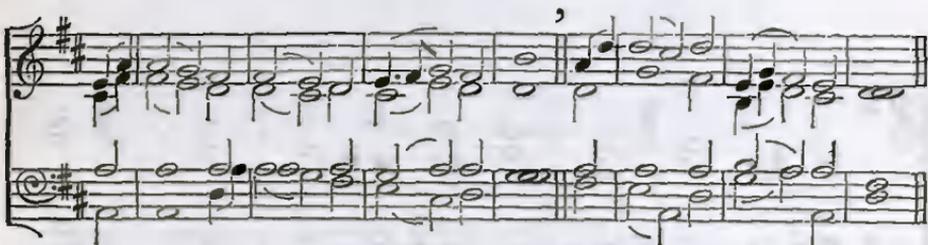
A short musical phrase for 'A - men.' consisting of two staves. The top staff is a treble clef with a B-flat key signature, and the bottom staff is a bass clef. The music is simple and concludes with a final cadence.

HARRINGTON (RETIREMENT). (C. M.)

85

Moderately slow $\text{♩} = 80$.

H. HARRINGTON, 1727-1816.

*T. Haueis, 1732-1820, and others.*

O THOU from whom all goodness flows,
 I lift my heart to thee;
 In all my sorrows, conflicts, woes,
 Dear Lord, remember me.

2 When on my poor distressed heart
 My sins lie heavily,
 Thy pardon grant, new peace impart:
 Dear Lord, remember me.

3 When trials sore obstruct my way,
 And ills I cannot flee,
 O let my strength be as my day:
 Dear Lord, remember me.

4 If, for thy sake, upon my name
 Shame and reproaches be,
 All hail reproach and welcome shame:
 Dear Lord, remember me.

5 If worn with pain, disease, or grief
 This feeble spirit be;
 Grant patience, rest, and kind relief:
 Dear Lord, remember me.

6. And O, when in the hour of death
 I wait thy just decree,
 Be this the prayer of my last breath:
 Dear Lord, remember me.



THE CHRISTIAN YEAR

INNSBRUCK. (776.778.)

Very slow and solemn $\text{♩} = 42$.

86

Traditional German Melody.

Adapted and harmonized by J. S. BACH.

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature. The lower staff is in bass clef with the same key signature. The music is written in a style characteristic of J.S. Bach's harmonization, featuring block chords and moving lines in both hands.

The second system of musical notation continues the piece with two staves in treble and bass clefs. It features a variety of rhythmic values and chordal textures, maintaining the solemn and slow character of the piece.

The third system of musical notation continues the piece with two staves in treble and bass clefs. The notation includes various intervals and chordal structures, typical of the Baroque style.

The fourth system of musical notation concludes the piece with two staves in treble and bass clefs. The final measures show a resolution of the harmonic tension, ending with a sustained chord in both hands.

LENT

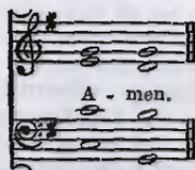
*J. W. Hewett and others. Based on
Summi largitor praemii, c. 6th cent.*

O THOU who dost accord us
The highest prize and guerdon,
Thou hope of all our race,
Jesu, do thou afford us
The gift we ask of pardon
For all who humbly seek thy face.

2 With whispered accusation
Our conscience tells of sinning
In thought, and word, and deed ;
Thine is our restoration,
The work of grace beginning
For souls from every burthen freed.

3 For who, if thou reject us,
Shall raise the fainting spirit?
'Tis thine alone to spare :
If thou to life elect us,
With cleansèd hearts to near it,
Shall be our task, our lowly prayer.

4. O Trinity most glorious,
Thy pardon free bestowing,
Defend us evermore ;
That in thy courts victorious,
Thy love more truly knowing,
We may with all thy Saints adore.



THE CHRISTIAN YEAR

87

ABERYSTWYTH. (77.77. D.)

Slow $\text{♩} = 58$.

JOSEPH PARRY, 1841-1903.

[By permission of Messrs. Hughes & Son, Wrexham.]

Sir R. Grant, 1785-1838.

SAVIOUR, when in dust to thee
 Low we bow the adoring knee;
 When repentant, to the skies
 Scarce we lift our weeping eyes:
 O, by all thy pains and we,
 Suffered once for man and we,
 Bending from thy throne on high,
 Hear our solemn Litany.

2 By thy helpless infant years,
 By thy life of want and tears,
 By thy days of sore distress
 In the savage wilderness,

By the dread mysterious hour
 Of the insulting tempter's power:
 Turn, O turn a favouring eye,
 Hear our solemn Litany.

3 By the sacred griefs that wept
 O'er the grave where Lazarus slept;
 By the boding tears that flowed
 Over Salem's loved abode;
 By the anguished sigh that told
 Treachery lurked within thy fold:
 From thy seat above the sky
 Hear our solemn Litany.

LENT

4 By thine hour of dire despair,
By thine agony of prayer,
By the Cross, the nail, the thorn,
Piercing spear and torturing scorn;

By the gloom that veiled the skies
O'er the dreadful Sacrifice:
Listen to our humble cry,
Hear our solemn Litany.

5. By thy deep expiring groan,
By the sad sepulchral stone,
By the vault whose dark abode
Held in vain the rising God;
O! from earth to heaven restored,
Mighty reascended Lord,
Listen, listen to the cry
Of our solemn Litany.



TUNBRIDGE. (77.77.)

Moderately slow $\text{♩} = 63$.

88

J. CLARKE, 1670-1707.

J. S. B. Monsell, 1811-76.

SINFUL, sighing to be blest;
Bound, and longing to be free;
Weary, waiting for my rest:
God, be merciful to me.

2 Holiness I've none to plead,
Sinfulness in all I see,
I can only bring my need:
God, be merciful to me.

3 Broken heart and downcast eyes
Dare not lift themselves to thee;
Yet thou canst interpret sighs:
God, be merciful to me.

4 From this sinful heart of mine
To thy bosom I would flee;
I am not mine own, but thine:
God, be merciful to me.

5 There is One beside thy throne,
And my only hope and plea
Are in him and him alone:
God, be merciful to me.

6. He my cause will undertake,
My interpreter will be;
He's my all, and for his sake,
God, be merciful to me.



THE CHRISTIAN YEAR

89

ANIMA CHRISTI. (77. 77. D.)

Slow ♩ = 83. To be sung in unison.

Adapted from an English Traditional Melody.

14th cent. Anon. † 1855.

Paraphrase of Anima Christi sanctifica me.

SOUL of Jesus, make me whole,
 Meek and contrite make my soul;
 Thou most stainless Soul Divine,
 Cleanse this sordid soul of mine,
 Hallow this my contrite heart,
 Purify my every part;
 Soul of Jesus, hallow me,

Miserere Domine.

2 Save me, Body of my Lord,
 Save a sinner, vile, abhorred;
 Sacred Body, wan and worn, [torn,
 Bruised and mangled, scourged and
 Piercèd hands, and feet, and side,
 Rent, insulted, crucified:
 Save me—to the Cross I flee,

Miserere Domine.

3 Blood of Jesus, stream of life,
Sacred stream with blessings rife,
From thy broken Body shed
On the Cross, that altar dread;
Given to be our drink Divine,
Fill my heart and make it thine;
Blood of Christ, my succour be,
Miserere Domine.

4 Holy Water, stream that poured
From thy riven side, O Lord,
Wash thou me without, within,
Cleanse me from the taint of sin,
Till my soul is clean and white,
Bathed, and purified, and bright
As a ransomed soul should be,
Miserere Domine.

5 Jesu, by the wondrous power
Of thine awful Passion hour,
By the unimagined woe
Mortal man may never know;
By the curse upon thee laid,
By the ransom thou hast paid,
By thy Passion comfort me,
Miserere Domine.

6 Jesu, by thy bitter Death,
By thy last expiring breath,
Give me the eternal life,
Purchased by that mortal strife;
Thou didst suffer death that I
Might not die eternally;
By thy dying quicken me,
Miserere Domine.

7. *Miserere*; let me be
Never parted, Lord, from thee;
Guard me from my ruthless foe,
Save me from eternal woe;
When the hour of death is near,
And my spirit faints for fear,
Call me with thy voice of love,
Place me near to thee above,
With thine Angel host to raise
An undying song of praise,
Miserere Domine.

Last four lines of final verse.

Place me near to thee a - bove, With thine An - gel host to raise

Slower.
An un - dy - ing song of praise, Mi - se - re - re Do - mi - ne. A - men.

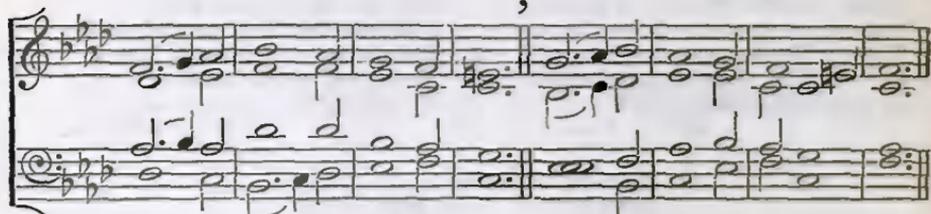
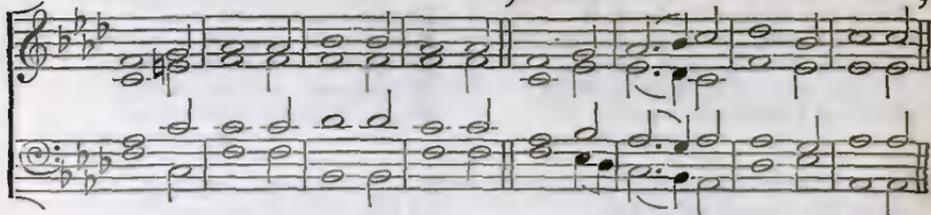
THE CHRISTIAN YEAR

DE PROFUNDIS. (88.77.)

90

Slow $\text{♩} = 72$.

Adapted from an
English Traditional Melody.



Ps. 86.

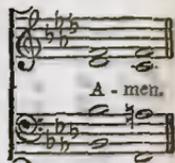
Joseph Bryan (c. 1620).

TO my humble supplication,
Lord, give ear and acceptation;
Save thy servant, that hath none
Help nor hope but thee alone.

2 Send, O send, relieving gladness
To my soul opprest with sadness,
Which, from clog of earth set free,
Winged with zeal, flies up to thee;

3 To thee, rich in mercies' treasure,
And in goodness without measure,
Never-failing help to those
Who on thy sure help repose.

4. Heavenly Tutor, of thy kindness,
Teach my dullness, guide my blindness,
That my steps thy paths may tread,
Which to endless bliss do lead.

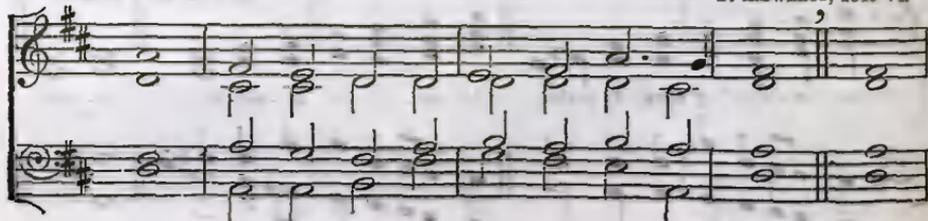


DALKEITH. (10. 10. 10. 10.)

91

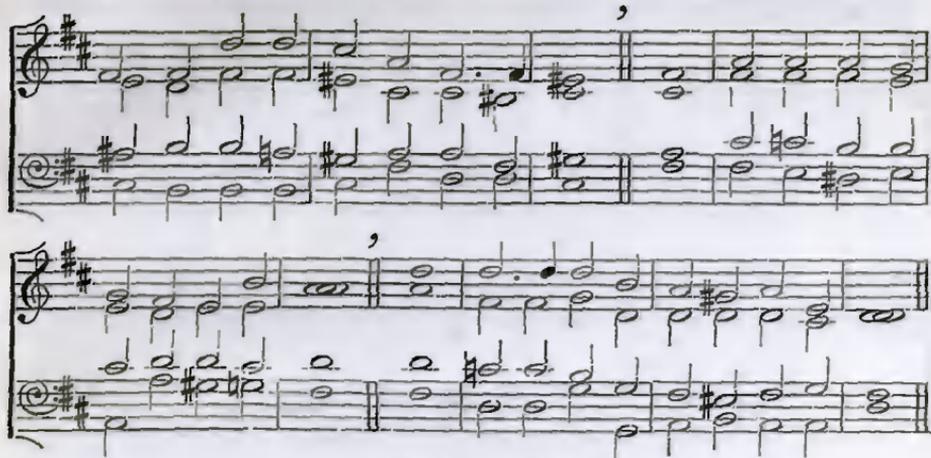
In moderate time $\text{♩} = 80$.

T. HEWLETT, 1845-74.



LENT

91 (continued)



[By permission of Novello & Co. Ltd.]

S. J. Stone, 1839-1900.

WEARY of earth and laden with my sin,
I look at heaven and long to enter in;
But there no evil thing may find a home,
And yet I hear a voice that bids me 'Come.'

- 2 So vile I am, how dare I hope to stand
In the pure glory of that holy land?
Before the whiteness of that throne appear?
Yet there are hands stretched out to draw me near.
- 3 The while I fain would tread the heavenly way,
Evil is ever with me day by day;
Yet on mine ears the gracious tidings fall,
'Repent, confess, thou shalt be loosed from all.
- 4 It is the voice of Jesus that I hear,
His are the hands stretched out to draw me near,
And his the Blood that can for all atone,
And set me faultless there before the throne.

Part 2.

- 5 O great Absolver, grant my soul may wear
The lowliest garb of penitence and prayer,
That in the Father's courts my glorious dress
May be the garment of thy righteousness.
- 6 Yea, thou wilt answer for me, righteous Lord;
Thine all the merits, mine the great reward;
Thine the sharp thorns, and mine the golden crown;
Mine the life won, and thine the life laid down.
7. Naught can I bring, dear Lord, for all I owe,
Yet let my full heart what it can bestow;
Like Mary's gift, let my devotion prove,
Forgiven greatly, how I greatly love.



THE CHRISTIAN YEAR

92

THIRD MODE MELODY. (D. C. M.)

Slow $\text{♩} = 84$ ($\text{♩} = 42$).

T. TALLIS, c. 1515-85

(rhythm slightly simplified).

J. Addison, 1672-1719.

- | | |
|---|--|
| <p>WHEN, rising from the bed of death,
O'erwhelmed with guilt and fear,
I see my Maker face to face,
O how shall I appear?</p> <p>2 If yet, while pardon may be found,
And mercy may be sought,
My heart with inward horror shrinks,
And trembles at the thought;</p> <p>3 When thou, O Lord, shalt stand dis-
In majesty severe, [closed
And sit in judgement on my soul,
O how shall I appear?</p> | <p>4 But thou hast told the troubled mind
Who does her sins lament,
The timely tribute of her tears
Shall endless woe prevent.</p> <p>5 Then see the sorrow of my heart,
Ere yet it be too late;
And hear my Saviour's dying groans,
To give those sorrows weight.</p> <p>6. For never shall my soul despair
Her pardon to procure,
Who knows thine only Son has died
To make her pardon sure.</p> |
|---|--|

ALTERNATIVE VERSION (melody in the tenor)

*Tallis' Original Version
(rhythm slightly simplified).*

[This version may be used, in connexion with the other, for one verse; it is intended for the CHOIR ALONE and must be sung without the organ. It should only be attempted by good choirs.]

NOTE.—This tune is founded on the alternation of $\frac{3}{4}$ and $\frac{6}{8}$ times. This can be easily learnt by a congregation, who will sing the melody by ear. However, should a C. M. tune be thought preferable, CHESHIRE (No. 109) or MARTYRS (No. 449) are also suitable.

The following are also suitable, among others:

- | | | |
|------------------------------|---------------------------|-----------------------------|
| 316 Just as I am. | 489 My faith looks up. | 484 Take up thy cross. |
| 366 Art thou weary. | 456 O Lord, and Master. | 495 The world is very evil. |
| 378 Come, O thou Traveller. | 474 Prayer is the soul's. | 510 We sing the praise. |
| 385 Father, hear the prayer. | 477 Rock of ages. | 515 Wilt thou forgive. |
| 418 Jesu, name all names. | 482 Still will we trust. | 648 Litany of Penitence. |
| 430 Lighten the darkness. | 488 Strong Son of God. | 736 Lent Prose. |

THE CHRISTIAN YEAR

93

UNIVERSITY. (C. M.)
Moderately fast ♩ = 100.

Probably by
J. RANDALL, 1715-99.

REFRESHMENT SUNDAY

Ps. 23. (Suitable also for general use.)

George Herbert, 1593-1633.

- T**HE God of love my Shepherd is,
And he that doth me feed;
While he is mine and I am his,
What can I want or need?
- 2 He leads me to the tender grass,
Where I both feed and rest;
Then to the streams that gently pass:
In both I have the best.
- 3 Or if I stray, he doth convert,
And bring my mind in frame,
And all this not for my desert,
But for his holy name.
- 4 Yea, in death's shady black abode
Well may I walk, not fear;
For thou art with me, and thy rod
To guard, thy staff to bear.
5. Surely thy sweet and wondrous love
Shall measure all my days;
And as it never shall remove
So neither shall my praise.

A - men.

94

Mode i.

PASSIONTIDE



If a modern tune is required for this hymn it may be sung to that at Hymn 50 which was originally proper to VEXILLA REGIS.

PASSIONTIDE

OFFICE HYMN (in full). E. Passion Sunday,
and daily till Maundy Thursday. Vexilla Regis prodeunt.

1-5 Bishop Venantius Fortunatus,
530-609. Tr. J. M. Neale.

THE royal banners forward go;
The Cross shines forth in mystic glow;
Where he in flesh, our flesh who made,
Our sentence bore, our ransom paid:

2 Where deep for us the spear was dyed,
Life's torrent rushing from his side,
To wash us in that precious blood,
Where mingled Water flowed, and Blood.

Part 2.

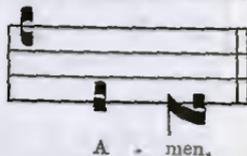
3 Fulfilled is all that David told
In true prophetic song of old;
Amidst the nations, God, saith he,
Hath reigned and triumphed from the tree.

4 O Tree of beauty, Tree of light!
O Tree with royal purple dight!
Elect on whose triumphal breast
Those holy limbs should find their rest:

5 On whose dear arms, so widely flung,
The weight of this world's ransom hung:
The price of humankind to pay,
And spoil the spoiler of his prey.

6* O Cross, our one reliance, hail!
So may thy power with us avail
To give new virtue to the saint,
And pardon to the penitent.

7. To thee, eternal Three in One,
Let homage meet by all be done:
Whom by the Cross thou dost restore,
Preserve and govern evermore. Amen.



THE CHRISTIAN YEAR

95, 96

Mode iii.

95

OFFICE HYMN. M. *Passion Sunday and daily till Maundy Thursday.*

Bishop Venantius Fortunatus, 580-609. Tr. P. D.

Pange lingua gloriosi proelium certaminis.

<p>SING, my tongue, the glorious battle, Sing the ending of the fray; Now above the Cross, the trophy, Sound the loud triumphant lay: Tell how Christ, the world's Redeemer, As a Victim won the day.</p>	<p>2 God in pity saw man fallen, Shamed and sunk in misery, When he fell on death by tasting Fruit of the forbidden tree; Then another tree was chosen [free. Which the world from death should</p>
--	---

THE CHRISTIAN YEAR

97

DAS IST MEINE FREUDE. (76.76.776.)

Moderately slow $\text{♩} = 60$.

Melody by

J. A. FREYLINGHAUSEN, 1670-1739.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat). The music is written in a style typical of 17th-century lute tablature, with many notes beamed together in groups. The upper staff begins with a treble clef, a key signature of one flat, and a common time signature. The lower staff begins with a bass clef and the same key signature and time signature. The music is written in a style typical of 17th-century lute tablature, with many notes beamed together in groups.

The second system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat). The music is written in a style typical of 17th-century lute tablature, with many notes beamed together in groups. The upper staff begins with a treble clef, a key signature of one flat, and a common time signature. The lower staff begins with a bass clef and the same key signature and time signature. The music is written in a style typical of 17th-century lute tablature, with many notes beamed together in groups.

The third system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat). The music is written in a style typical of 17th-century lute tablature, with many notes beamed together in groups. The upper staff begins with a treble clef, a key signature of one flat, and a common time signature. The lower staff begins with a bass clef and the same key signature and time signature. The music is written in a style typical of 17th-century lute tablature, with many notes beamed together in groups.

The fourth system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat). The music is written in a style typical of 17th-century lute tablature, with many notes beamed together in groups. The upper staff begins with a treble clef, a key signature of one flat, and a common time signature. The lower staff begins with a bass clef and the same key signature and time signature. The music is written in a style typical of 17th-century lute tablature, with many notes beamed together in groups.

14th or 15th cent. Tr. A. R.

Si vis vere gloriam.

DOST thou truly seek renown
 Christ his glory sharing?
 Wouldst thou win the heavenly crown
 Victor's meed declaring?
 Tread the path the Saviour trod,
 Look upon the crown of God,
 See what he is wearing.

- 2 This the King of heaven bore
 In that sore contending;
 This his sacred temples wore,
 Honour to it lending;
 In this helm he faced the foe,
 On the Rood he laid him low,
 Satan's kingdom ending.
- 3 Christ upon the Tree of Scorn,
 In salvation's hour,
 Turned to gold these pricks of thorn
 By his Passion's power;
 So on sinners, who had earned
 Endless death, from sin returned,
 Endless blessings shower.
4. When in death's embrace we lie,
 Then, good Lord, be near us;
 With thy presence fortify,
 And with victory cheer us;
 Turn our erring hearts to thee,
 That we crowned for ay may be:
 O good Jesu, hear us!



THE CHRISTIAN YEAR

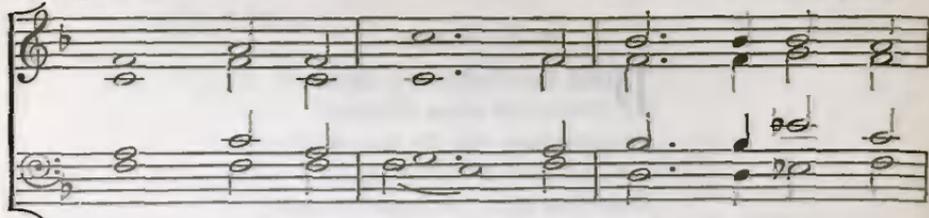
98

SONG 46. (10.10.)

Slow $\text{♩} = 60$.

First strain of Song 46

O. GIBBONS, 1583-1625.



Phineas Fletcher, 1592-1650.

DROP, drop, slow tears,
And bathe those beauteous feet,
Which brought from heaven
The news and Prince of peace.

- 2 Cease not, wet eyes,
His mercies to entreat;
To cry for vengeance
Sin doth never cease.
3. In your deep floods
Drown all my faults and fears;
Nor let his eye
See sin, but through my tears.



PASSIONTIDE

99

CASWALL (WEM IN LEIDENSTAGEN). (65. 65.)

Moderately slow $\text{♩} = 63$.

F. FILITZ, 1804-76.

Viva! Viva! Gesù.

18th cent. Tr. E. Caswall.

GLORY be to Jesus,
Who, in bitter pains,
Poured for me the life-blood
From his sacred veins.

2 Grace and life eternal
In that Blood I find;
Blest be his compassion,
Infinitely kind.

3 Blest through endless ages
Be the precious stream,
Which from endless torment
Doth the world redeem.

4 Abel's blood for vengeance
Pleaded to the skies;
But the Blood of Jesus
For our pardon cries.

5 Oft as it is sprinkled
On our guilty hearts,
Satan in confusion
Terror-struck departs.

6 Oft as earth exulting
Wafts its praise on high,
Hell with terror trembles
Heaven is filled with joy.

Unison. 7. Lift ye then your voices;
Swell the mighty flood;
Louder still and louder
Praise the precious Blood.

THE CHRISTIAN YEAR

100

NICHT SO TRAUIG. (77. 77. 77.)

Slow and dignified $\text{♩} = 50$.

Ascribed to J. S. BACH, 1685-1750.

NOTE.—This hymn may also be sung to REDHEAD 76 (No. 477).

J. Montgomery, 1771-1854.

GO to dark Gethsemane,
Ye that feel the Tempter's power;
Your Redeemer's conflict see,
Watch with him one bitter hour:
Turn not from his griefs away,
Learn of Jesus Christ to pray.

2 See him at the judgement-hall,
Beaten, bound, reviled, arraigned;
See him meekly bearing all!
Love to man his soul sustained.
Shun not suffering, shame, or loss;
Learn of Christ to bear the Cross.

3. Calvary's mournful mountain view;
There the Lord of Glory see,
Made a sacrifice for you,
Dying on the accursed tree:
'It is finished!' hear him cry;
Trust in Christ and learn to die.

101

DER TAG BRICHT AN. (L. M.)

Slow and solemn ♩ = 84 (♩ = 42).

Melody probably by M. VULPIUS, 1560-1616?

The musical score consists of three systems, each with a vocal line (treble clef) and a piano accompaniment (bass clef). The key signature is one sharp (F#), and the time signature is common time (C). The music is written in a slow and solemn style, with a tempo of 84 beats per minute (♩ = 84) or 42 beats per minute (♩ = 42). The score includes various musical notations such as notes, rests, and accidentals.

NOTE.—This hymn may also be sung to ST. CRISPIN (No. 246).

F. W. Faber, 1814-69.

- M**Y God! my God! and can it be
That I should sin so lightly now,
And think no more of evil thoughts
Than of the wind that waves the bough?
- 2 I walk the earth with lightsome step,
Smile at the sunshine, breathe the air,
Do my own will, nor ever heed
Gethsemane and thy long prayer.
- 3 Shall it be always thus, O Lord?
Wilt thou not work this hour in me
The grace thy Passion merited,
Hatred of self, and love of thee!
- 4 Ever when tempted, make me see,
Beneath the olives' moon-pierced shade,
My God, alone, outstretched, and bruised,
And bleeding, on the earth he made;
5. And make me feel it was my sin,
As though no other sins there were,
That was to him who bears the world
A load that he could scarcely bear.

A small musical notation for the word 'A - men.' It consists of a treble clef and a bass clef, with notes and rests on a five-line staff.

THE CHRISTIAN YEAR

PASSION CHORALE. (76.76.D.)
Very slow and solemn ♩ = 42.

102

Melody by H. L. HASSLER, 1564-1612.
 Adapted and harmonized by J. S. BACH.

P. Gerhardt, 1607-76, based on Salve caput cruciatum (ascribed to St. Bernard). Tr. Y. H.

♩ Haupt voll Blut und Wunden.

O SACRED head, sore wounded,
 Defiled and put to scorn;
 O kingly head, surrounded
 With mocking crown of thorn:
 What sorrow mars thy grandeur?
 Can death thy bloom deflower?
 O countenance whose splendour
 The hosts of heaven adore.

2 Thy beauty, long-desired,
 Hath vanished from our sight;
 Thy power is all expired,
 And quenched the light of light.
 Ah me! for whom thou diest,
 Hide not so far thy grace:
 Show me, O Love most highest,
 The brightness of thy face.

3* I pray thee, Jesus, own me,
 Me, Shepherd good, for thine;
 Who to thy fold hast won me,
 And fed with truth divine.
 Me guilty, me refuse not,
 Incline thy face to me,
 This comfort that I lose not,
 On earth to comfort thee.

A - men.

PASSIONTIDE

102 (ALTERNATIVE VERSION)

Harmonized by J. S. BACH.

In the 'Passion according to St. Matthew.'

[This version may be used, in connexion with the other, for verse 4, and must be sung by the CHOIR ALONE. This version should only be attempted by good choirs.]

4 In thy most bitter passion
 My heart to share doth cry,
 With thee for my salvation
 Upon the Cross to die.
 Ah, keep my heart thus movèd
 To stand thy Cross beneath,
 To mourn thee, well-belovèd,
 Yet thank thee for thy death.

5. * My days are few, O fail not,
 With thine immortal power,
 To hold me that I quail not
 In death's most fearful hour:
 That I may fight befriended,
 And see in my last strife
 To me thine arms extended
 Upon the Cross of life.

THE CHRISTIAN YEAR

103

ALLEIN GOTT IN DER HÖH
SEI EHR. (87. 87. 887.)

Slow and dignified ♩ = 50.

Arranged by N. DECIUS, 1510-41
(later form of the melody).

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in the key of B-flat major (two flats). The music is in 4/4 time. The upper staff begins with a half note G4, followed by quarter notes A4, Bb4, and C5. The lower staff begins with a half note G2, followed by quarter notes A2, Bb2, and C3. The system concludes with a double bar line and repeat dots.

The second system of musical notation consists of two staves. The upper staff continues the melody from the first system. The lower staff continues the bass line. The system concludes with a double bar line and repeat dots.

The third system of musical notation consists of two staves. The upper staff continues the melody. The lower staff continues the bass line. The system concludes with a double bar line and repeat dots.

The fourth system of musical notation consists of two staves. The upper staff continues the melody, including a chromatic descent from C5 to Bb4. The lower staff continues the bass line. The system concludes with a double bar line and repeat dots.

The fifth system of musical notation consists of two staves. The upper staff continues the melody. The lower staff continues the bass line. The system concludes with a double bar line and repeat dots.

PASSIONTIDE

103 (continued)

Very broad.



c. 17th cent. Tr. J. M. Neale and others.

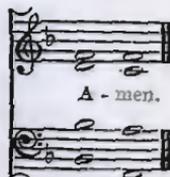
Attolle paulum lumina.

O SINNER, raise the eye of faith,
To true repentance turning,
Consider well the curse of sin,
Its shame and guilt discerning:
Upon the Crucified One look,
So shalt thou learn, as in a book,
What well is worth thy learning.

2 Look on the head, with such a crown
Of bitter thorns surrounded;
Look on the blood that trickles down
The feet and hands thus wounded;
And see his flesh with scourges rent:
Mark how upon the Innocent
Man's malice hath abounded.

- 3 But though upon him many a pain
Its bitterness is spending,
Yet more, O how much more! his heart
Man's wickedness is rending!
Such is the load for sinners borne,
As Mary's Son in woe forlorn
His life for us is ending.
- 4 None ever knew such pangs before,
None ever such affliction,
As when his people brought to pass
The Saviour's crucifixion.
He willed to bear for us the throes,
For us the unimagined woes,
Of death's most fell infliction.
- 5 * O sinner, stay and ponder well
Sin's fearful condemnation;
Think on the wounds that Christ endured
In working thy salvation;
For if thy Lord had never died,
Nought else could sinful man betide
But utter reprobation.

6. Lord, give us sinners grace to flee
The death of evil-doing,
To shun the gloomy gates of hell,
Thine awful judgement viewing.
So thank we thee, O Christ, to-day,
And so for life eternal pray,
The holy road pursuing.



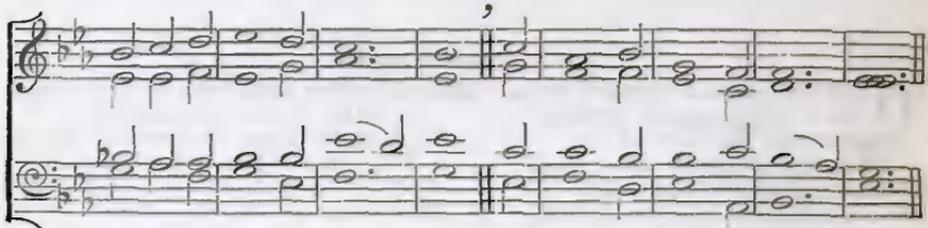
THE CHRISTIAN YEAR

104

NUN LASST UNS GEH'N. (77.77.)

Moderately slow ♩ = 80.

, 'Kirchen- und Haus-Buch,' Dresden, 1694.



NOTE.—The plainsong tune for this hymn will be found in the Appendix.

Compline.

Cultor Dei memento.

Prudentius, l. 348. Tr. T. A. L.

- S**ERVANT of God, remember
The stream thy soul bedewing,
The grace that came upon thee
Anointing and renewing.
- 2 When kindly slumber calls thee,
Upon thy bed reclining,
Trace thou the Cross of Jesus,
Thy heart and forehead signing.
- 3 The Cross dissolves the darkness,
And drives away temptation;
It calms the wavering spirit
By quiet consecration.
- 4 Begone, begone, the terrors
Of vague and formless dreaming;
Begone, thou fell deceiver,
With all thy boasted scheming.
- 5 Begone, thou crookèd serpent,
Who, twisting and pursuing,
By fraud and lie prearest
The simple soul's undoing;
- 6 Tremble, for Christ is near us,
Depart, for here he dwelleth.
And this, the Sign thou knowest,
Thy strong battalions quelleth.
- 7 Then while the weary body
Its rest in sleep is nearing,
The heart will muse in silence
On Christ and his appearing.
8. To God, eternal Father,
To Christ, our King, be glory,
And to the Holy Spirit,
In never-ending story. Amen.



PASSIONTIDE

105

BATTY. (87.87.)
Moderately slow $\text{♩} = 60$.

Adapted from Chorale 'Ringe recht' in
'Erbaulicher musikalischen Christenschatz,' 1745.

The musical score consists of two systems of two staves each. The top system has a treble clef on the left and a bass clef on the right. The bottom system also has a treble clef on the left and a bass clef on the right. The music is written in a key with two flats (B-flat and E-flat) and a common time signature. The notation includes various note values, rests, and bar lines. There are two fermatas above the first and second systems.

W. Shirley, 1725-36, and others.

SWEET the moments, rich in blessing,
Which before the Cross I spend,
Life, and health, and peace possessing
From the sinner's dying Friend.

2 Here I stay, for ever viewing
Mercy streaming in his Blood;
Precious drops, my soul bedewing,
Plead and claim my peace with God.

3 Truly blessed is this station,
Low before his Cross to lie,
While I see divine compassion
Floating in his languid eye.

4 Lord, in ceaseless contemplation
Fix our hearts and eyes on thee,
Till we taste thy full salvation,
And unveiled thy glories see.

A small musical notation for 'A-men' consisting of two staves. The top staff has a treble clef and the bottom staff has a bass clef. The key signature has two flats. The notes are simple, with some rests.

THE CHRISTIAN YEAR

106

HORSLEY. (C. M.)

Moderately slow ♩ = 88.

W. HORSLEY, 1774-1858.

Mrs. C. F. Alexander, 1823-05.

THERE is a green hill far away,
Without a city wall,
Where the dear Lord was crucified
Who died to save us all.

- 2 We may not know, we cannot tell,
What pains he had to bear,
But we believe it was for us
He hung and suffered there.
- 3 He died that we might be forgiven,
He died to make us good;
That we might go at last to heaven,
Saved by his precious Blood.
- 4 There was no other good enough
To pay the price of sin;
He only could unlock the gate
Of heaven, and let us in.
5. O, dearly, dearly has he loved,
And we must love him too,
And trust in his redeeming Blood,
And try his works to do.

A - men.

PASSIONTIDE

107

CATON OR ROCKINGHAM. (L. M.)

Very slow $\text{♩} = 68$.

Adapted by E. MILLER, 1731-1807.
Harmony chiefly from S. WEBBE
(A Collection of Psalm Tunes, 1820).

The musical score consists of three systems of two staves each (treble and bass clef). The key signature is one sharp (F#) and the time signature is common time (C). The music is written in a slow, hymn-like style with many chords and some melodic lines.

NOTE.—A different harmonization of this tune will be found at Hymn 320.

I. Watts, 1674-1748.

WHEN I survey the wondrous Cross,
On which the Prince of glory died,
My richest gain I count but loss,
And pour contempt on all my pride.
Forbid it, Lord, that I should boast
Save in the death of Christ my God;
All the vain things that charm me most,
I sacrifice them to his Blood.
See from his head, his hands, his feet,
Sorrow and love flow mingled down;

Did e'er such love and sorrow meet,
Or thorns compose so rich a crown?

- 4 His dying crimson like a robe,
Spreads o'er his body on the Tree;
Then am I dead to all the globe,
And all the globe is dead to me.
- 5 Were the whole realm of nature mine,
That were a present far too small;
Love so amazing, so divine,
Demands my soul, my life, my all.

Webbe's original
version of this
passage is:

A musical score for the first line of the hymn, labeled with a circled '1'. It shows the original harmony by Samuel Webbe, consisting of two staves (treble and bass clef) in the same key and time signature as the main score.

A musical score for the word 'A - men.', consisting of two staves (treble and bass clef) in the same key and time signature.

THE CHRISTIAN YEAR

108

EBENEZER (TON-Y-BOTEL). (87. 87. D.)

Very slow $\text{♩} = 48$. [This tune may be sung throughout in unison.]

Welsh Hymn Melody.

The musical score consists of four systems of two staves each (treble and bass clef). The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is common time (C). The music features a melody in the treble clef with triplet markings (indicated by a '3' over a group of notes) and a bass line accompaniment. The piece concludes with a double bar line.

(By permission of W. Gwenlyn Evans, Carnarvon.)

NOTE.—This hymn may also be sung to ZUM FRIEDEN (No. 499).

Bishop A. Cleveland Coxe, 1818-96.

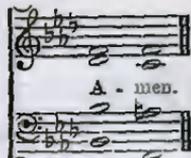
WHO is this with garments gory,
Triumphing from Bozrah's way;
This that weareth robes of glory,
Bright with more than victory's ray?
Who is this unwearied comer
From his journey's sultry length,
Travelling through Idumè's summer
In the greatness of his strength?

2 Wherefore red in thine apparel
Like the conquerors of earth,
And arrayed like those who carol
O'er the reeking vineyard's mirth?

Who art thou, the valleys seeking
Where our peaceful harvests wave?
'I, in righteous anger speaking,
I, the mighty One to save;
3 'I, that of the raging heathen
Trode the winepress all alone,
Now in victor-garlands wreathen
Coming to redeem mine own:
I am he with sprinkled raiment,
Glorious for my vengeance-hour,
Ransoming, with priceless payment,
And delivering with power.'

HOLY WEEK

Unison. 4. Hail! All hail! Thou Lord of Glory!
Thee, our Father, thee we own;
Abram heard not of our story,
Israel ne'er our Name hath known.
But, Redeemer, thou hast sought us,
Thou hast heard thy children's wail,
Thou with thy dear Blood hast bought us:
Hail! Thou mighty Victor, hail!



The following are also suitable, in addition to several of the Lent hymns:

409 In the Cross of Christ I glory.

416 Jesu, meek and lowly.

418 Jesu, name all names above.

471 Praise to the Holiest in the height.

649 Litany of the Passion.

656 The Story of the Cross.

HOLY WEEK

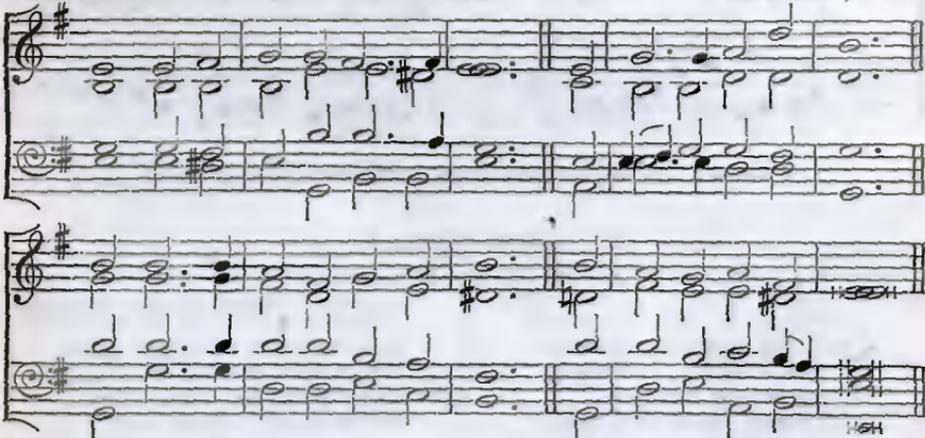
Passiontide Office Hymns till Maundy Thursday. No Office Hymns from Maundy Thursday till Low Sunday.

CHESHIRE. (C. M.)

Slow ♩ = 56.

109

Esté's Psalter, 1592.



J. M. Neale, 1818-86; (4.) W. Denton.

O THOU who through this holy week | 2 We cannot understand the woe
Didst suffer for us all, | Thy love was pleased to bear;
The sick to cure, the lost to seek, | O Lamb of God, we only know
To raise up them that fall: | That all our hopes are there.

3 Thy feet the path of suffering trod;
Thy hand the victory won:
What shall we render to our God
For all that he hath done?

4. O grant us, Lord, with thee to die,
With thee to rise anew;
Grant us the things of earth to fly,
The things of heaven pursue.



PALM SUNDAY

See

619 Come, faithful people, come away.

620 Ride on! ride on in majesty!

621 Glory and praise and dominion.

622 All glory, laud, and honour.

623 Now, my soul, thy voice upraising.

MAUNDY THURSDAY

The following are suitable:

300 According to thy gracious word.

317 Laud, O Sion, thy salvation.

326 Of the glorious Body telling.

330 The Word of God proceeding forth.

THE CHRISTIAN YEAR

110

NUN KOMM, DER HEIDEN HEILAND. (77.77.)

Very slow $\text{♩} = 46$.

Melody in Walther's
'Gesangsbüchlein,' 1524.
Adapted by J. S. BACH.



NOTE.—This hymn may also be sung to REDHEAD 47 (No. 513).

GOOD FRIDAY

See also 737 The Reproaches.

Bishop R. Mani, 1776-1848.

SEE the destined day arise!
See, a willing sacrifice,
To redeem our fatal loss,
Jesus hangs upon the Cross!

2 Jesu, who but thou had borne,
Lifted on that Tree of scorn,
Every pang and bitter thro',
Finishing thy life of woe?

3 Who but thou had dared to drain,
Steeped in gall, the cup of pain,
And with tender body bear
Thorns, and nails, and piercing spear?

4 Thence, poured forth, the water flowed,
Mingled from thy side with blood,—
Sign to all attesting eyes
Of the finished Sacrifice.

5 Holy Jesu, grant us grace
In that Sacrifice to place
All our trust for life renewed,
Pardoned sin, and promised good.

Unison. 6. Grant us grace to sing to thee,
In the Trinal Unity,
Ever with the sons of light,
Blessing, honour, glory, might. Amen.



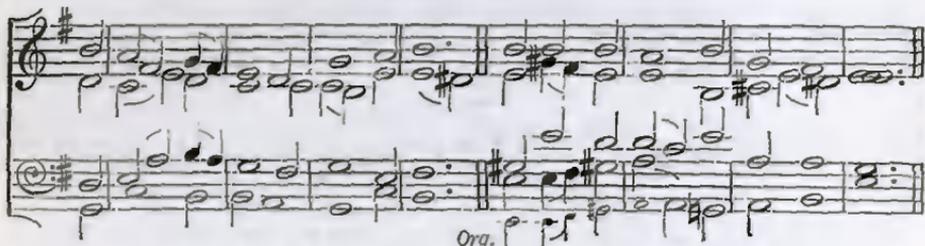
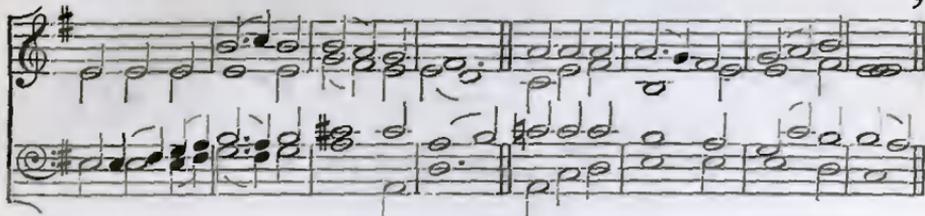
PASSIONTIDE: GOOD FRIDAY

DAS LEIDEN DES HERRN. (L.M.)

Very slow $\text{♩} = 63$.

111

German Traditional Melody.



NOTE.—Another tune to this hymn will be found in the Appendix.

F. W. Faber, 1814-63.

- O** COME and mourn with me awhile;
See Mary calls us to her side;
O come and let us mourn with her:
Jesus, our Love, is crucified.
- 2 Have we no tears to shed for him,
Whilesoldiers scoffand Jews deride?
Ah, look how patiently he hangs:
Jesus, our Love, is crucified.
- 3 * How fast his hands and feet are
nailed; [tied];
His blessed tongue with thirst is
His failing eyes are blind with blood:
Jesus, our Love is crucified.
- 4* His Mother cannot reach his face;
She stands in helplessness beside;
Her heart is martyred with her Son's:
Jesus, our Love, is crucified.
- 5 Seven times he spoke, seven words of
love;
And all three hours his silence cried
For mercy on the souls of men:
Jesus, our Love, is crucified.
- 6 O break, O break, hard heart of mine;
Thy weak self-love and guilty pride
His Pilate and his Judas were:
Jesus, Our Love, is crucified.
- 7 A broken heart, a fount of tears,
Ask, and they will not be denied;
A broken heart love's cradle is:
Jesus, our Love, is crucified.
8. O Love of God! O sin of Man!
In this dread act your strength is tried;
And victory remains with Love:
And he, our Love, is crucified.



Or the following:

- 97 Dost thou truly seek renown.
108 Who is this with garments gory.

THE CHRISTIAN YEAR

ST. MARY MAGDALENE. (76.76.)

112

Slow $\text{♩} = 56$.

H. A. JEBOULT.

NOTE.—This hymn may also be sung to CHRISTUS, DER IST MEIN LEBEN (No. 232).

Mrs. C. F. Alexander, 1823-95.

'Father, forgive them, for they know not what they do.'

FORGIVE them, O my Father,
They know not what they do : *
The Saviour spake in anguish,
As the sharp nails went through.

2 No pained reproaches gave he
To them that shed his Blood,
But prayer and tenderest pity
Large as the love of God.

3 For me was that compassion,
For me that tender care ;
I need his wide forgiveness
As much as any there.

4 It was my pride and hardness
That hung him on the Tree ;
Those cruel nails, O Saviour,
Were driven in by me.

5 And often I have slighted
Thy gentle voice that chid ;
Forgive me too, Lord Jesus ;
I knew not what I did.

6 O depth of sweet compassion !
O love divine and true !
Save thou the souls that slight thee,
And know not what they do.

Or the following : 416 Jesu, meek and lowly.

A - men.

SONG 4. (1010. 1010.)

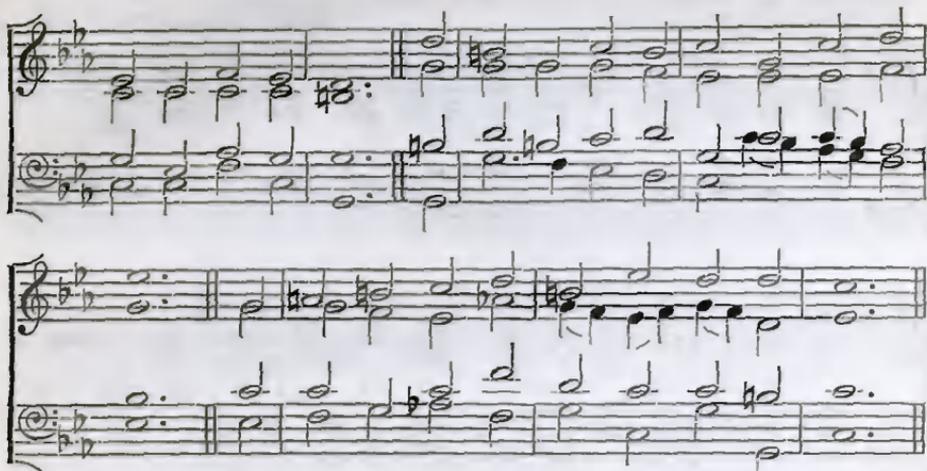
Moderately slow $\text{♩} = 68$.

113

O. GIBBONS, 1583-1625.

PASSIONTIDE : GOOD FRIDAY

113 (continued)

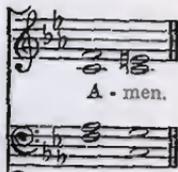


NOTE.—This hymn may also be sung to ALL SOULS (No. 429).

Archbishop MacLagan.

'Verily I say unto thee, To-day shalt thou be with me in Paradise.'

- '**L**ORD, when thy kingdom comes, remember me ;'
 Thus spake the dying lips to dying ears ;
 O faith, which in that darkest hour could see
 The promised glory of the far-off years !
- 2 No kingly sign declares that glory now,
 No ray of hope lights up that awful hour ;
 A thorny crown surrounds the bleeding brow,
 The hands are stretched in weakness, not in power.
- 3 Hark! through the gloom the dying Saviour saith,
 'Thou too shalt rest in Paradise to-day ;'
 O words of love to answer words of faith !
 O words of hope for those that live to pray !
- 4 Lord, when with dying lips my prayer is said,
 Grant that in faith thy kingdom I may see ;
 And, thinking on thy Cross and bleeding head,
 May breathe my parting words, 'Remember me.'
- 5 Remember me, but not my shame or sin ;
 Thy cleansing Blood hath washed them all away ;
 Thy precious death for me did pardon win ;
 Thy Blood redeemed me in that awful day.
6. Remember me; and, ere I pass away,
 Speak thou the assuring word that sets us free,
 And make thy promise to my heart, 'To-day
 Thou too shalt rest in Paradise with me.'



A - men.

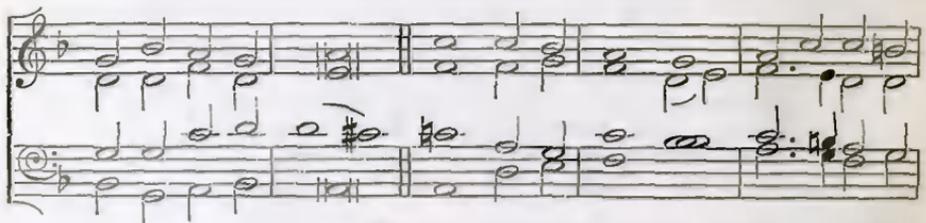
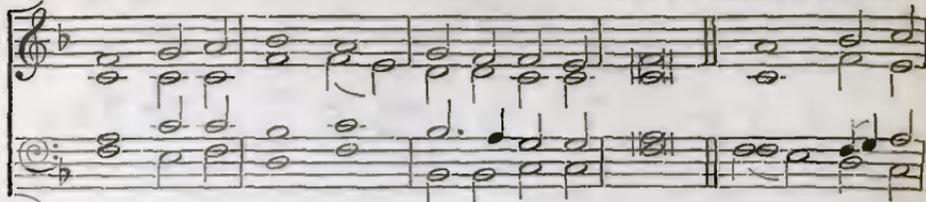
THE CHRISTIAN YEAR

114

OLD 124TH. (10. 10. 10. 10. 10.)

Slow ♩ = 66.

Melody in Genevan Psalter, 1551.



T. A. L.

THE dying robber raised his aching brow
 To claim the dying Lord for company;
 And heard, in answer to his trembling vow,
 The promise of the King: Thou—even thou—
 To-day shalt be in Paradise with me.

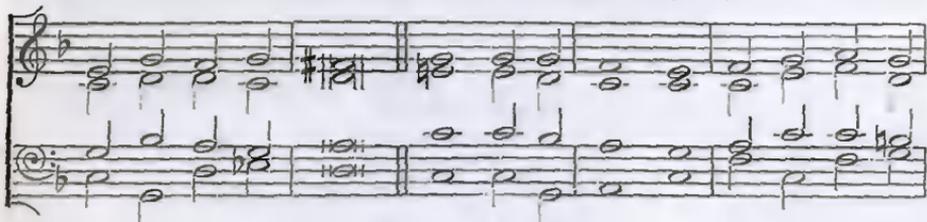
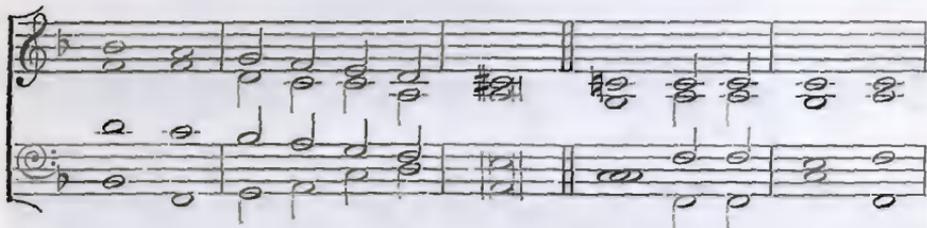
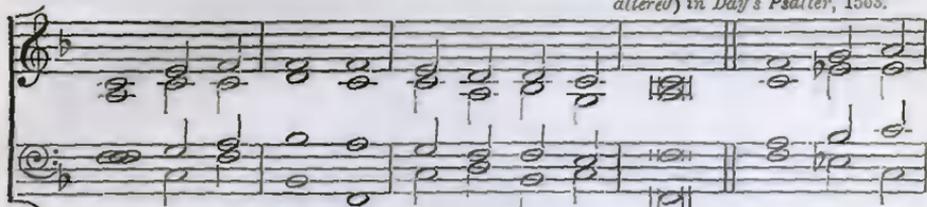
2 We too the measure of our guilt confess,
 Knowing thy mercy, Lord, our only plea;
 That we, like him, through judgement and distress,
 For all the weight of our unworthiness,
 May win our way to Paradise with thee.

PASSIONTIDE: GOOD FRIDAY

114

ALTERNATIVE VERSION (melody in the tenor)

Harmony by W. PARSONS (slightly altered) in *Day's Psalter*, 1563.



[This version may be used in connexion with the other in those verses only where the CHOIR SINGS ALONE. It is not suitable when the hymn is sung at a Three Hours' Service, but may be used on other occasions, and also for No. 352.]

- 3 But so bewildered is our failing heart,
 So dim the lustre of thy royalty,
 We hardly know thee, Lord, for what thou art,
 Till we begin to take the better part
 And lose ourselves in Paradise with thee.
4. Then lift our eyes, dear Lord, from this poor dross,
 To see thee reigning in humility,
 The King of love; that, wresting gain from loss,
 We too may climb the ladder of the Cross,
 To find our home in Paradise with thee.



Or the following: 99 Glory be to Jesus.

THE CHRISTIAN YEAR

115

STABAT MATER. (S 87. D.)

Slow and solemn $\text{♩} = 50$.

French Church Melody.

Ascribed to Jacopone da Todi, d. 1306.

Tr. Bishop Mant, Aubrey de Vere, and others.

'Behold thy Mother.'

Stabat mater dolorosa.

- A**T the Cross her station keeping,
 Stood the mournful Mother weeping,
 Close to Jesus at the last,
 Through her soul, of joy bereavèd,
 Bowed with anguish, deeply grievèd,
 Now at length the sword hath passed.
- 2 O, that blessèd one, grief-laden,
 Blessèd Mother, blessèd Maiden,
 Mother of the all-holy One;
 O that silent, ceaseless mourning,
 O those dim eyes, never turning
 From that wondrous, suffering Son.
- 3 Who on Christ's dear Mother gazing,
 In her trouble so amazing,
 Born of woman, would not weep?
 Who on Christ's dear Mother thinking,
 Such a cup of sorrow drinking,
 Would not share her sorrow deep?
- 4 For his people's sins, in anguish,
 There she saw the victim languish,
 Bleed in torments, bleed and die:
 Saw the Lord's anointed taken;
 Saw her Child in death forsaken;
 Heard his last expiring cry.

PASSIONTIDE: GOOD FRIDAY

115 (ALTERNATIVE TUNE)

CHRISTI MUTTER STUND VOR SCHMERZEN. (887. D.)

Very slow and solemn $\text{♩} = 58$.

G. CORNER,
Gesangbuch, 1625.

The musical score consists of two systems of two staves each. The top system features a treble clef with a key signature of one flat (B-flat) and a common time signature. The bottom system features a bass clef with the same key signature and time signature. The music is written in a solemn, slow style with a mix of chords and single notes.

- 5 * In the Passion of my Maker,
 Be my sinful soul partaker,
 May I bear with her my part;
 Of his Passion bear the token,
 In a spirit bowed and broken
 Bear his death within my heart.
- 6 * May his wounds both wound and heal me,
 He enkindle, cleanse, anneal me,
 Be his Cross my hope and stay.
 May he, when the mountains quiver,
 From that flame which burns for ever
 Shield me on the judgement day.
7. Jesu, may thy Cross defend me,
 And thy saving death befriend me,
 Cherished by thy deathless grace:
 When to dust my dust returneth,
 Grant a soul that to thee yearneth
 In thy Paradise a place.

A - men.

A - men.

Or the following :

510 We sing the praise of him who died.

THE CHRISTIAN YEAR

116

ARFON. (77.77.77.)

Moderately slow $\text{♩} = 66$.

Welsh Hymn Melody.

The musical score consists of three systems, each with a vocal line (treble clef) and a piano accompaniment line (bass clef). The key signature is one flat (B-flat major/D minor), and the time signature is common time (C). The melody is a simple, plaintive tune with a range of an octave. The piano accompaniment consists of chords and simple rhythmic patterns.

NOTE.—This hymn may also be sung to REDHEAD 76 (No. 477).

J. Ellerton, 1826-33.

'My God, my God, why hast thou forsaken me?'

- | | |
|---|---|
| <p>THROWNED upon the awful Tree,
King of grief, I watch with thee;
Darkness veils thine anguished face,
None its lines of woe can trace,
None can tell what pangs unknown
Hold thee silent and alone;</p> <p>2 Silent through those three dread hours,
Wrestling with the evil powers,
Left alone with human sin,</p> <p>4. Lord, should fear and anguish roll
Darkly o'er my sinful soul,
Thou, who once wast thus bereft
That thine own might ne'er be left,
Teach me by that bitter cry
In the gloom to know thee nigh.</p> | <p>Gloom around thee and within,
Till the appointed time is nigh,
Till the Lamb of God may die.</p> <p>3 Hark that cry that peals aloud
Upward through the whelming cloud!
Thou, the Father's only Son,
Thou his own anointed One,
Thou dost ask him—can it be?—
'Why hast thou forsaken me?'</p> |
|---|---|

A short musical phrase for 'Amen.' consisting of two staves (treble and bass clef) with a few notes and rests.

Or the following :

103 O sinner, raise the eye of faith.

PASSIONTIDE: GOOD FRIDAY

117

SAFFRON WALDEN. (♩ 8.86.)

Slow ♩ = 76.

A. H. BROWN.

The musical score consists of three systems of two staves each (treble and bass clef). The key signature is one sharp (F#) and the time signature is common time (C). The music is written in a slow tempo. The first system has 8 measures, the second system has 8 measures, and the third system has 8 measures. The melody is primarily in the treble clef, with accompaniment in the bass clef.

Mrs. C. F. Alexander, 1923-95.

'I thirst.'

HIS are the thousand sparkling rills
That from a thousand fountains burst,
And fill with music all the hills:
And yet he saith, 'I thirst.'

- 2 All fiery pangs on battlefields,
On fever beds where sick men toss,
Are in that human cry he yields
To anguish on the Cross.
- 3 But more than pains that racked him then
Was the deep longing thirst divine
That thirsted for the souls of men:
Dear Lord! and one was mine.
- 4 O Love most patient, give me grace;
Make all my soul athirst for thee:
That parched dry lip, that fading face,
That thirst, were all for me.

A small musical notation for the word 'A - men.' It consists of two staves (treble and bass clef) with a few notes and rests. The text 'A - men.' is written below the staves.

Or the following :

106 There is a green hill far away.

THE CHRISTIAN YEAR

118

JESU MEINES GLAUBENS ZIER. (78. 87. 87. 87.)

Very slow and solemn $\text{♩} = 40$.

J. S. BACH, 1685-1750.

'It is finished.'

Gabriel Gillett.

- I**T is finished! Christ hath known
 All the life of men wayfaring,
 Human joys and sorrows sharing,
 Making human needs his own.
 Lord, in us thy life renewing,
 Lead us where thy feet have trod,
 Till, the way of truth pursuing,
 Human souls find rest in God.
- 2** It is finished! Christ is slain,
 On the altar of creation,
 Offering for a world's salvation
 Sacrifice of love and pain.

Lord, thy love through pain revealing,
 Purge our passions, scourge our vice,
 Till, upon the Tree of Healing,
 Self is slain in sacrifice.

- 3.** It is finished! Christ our King
 Wins the victor's crown of glory;
 Sun and stars recite his story,
 Floods and fields his triumph sing.
 Lord, whose praise the world is telling,
 Lord, to whom all power is given,
 By thy death, hell's armies quelling,
 Bring thy Saints to reign in heaven.

Or the following: 107 When I survey the wondrous Cross.

PASSIONTIDE: GOOD FRIDAY

ZU MEINEM HERRN. (11. 10. 11. 10.)

119

Moderately slow $\text{♩} = 72$.

J. SCHICHT, 1753-1823.

Mrs. E. S. Alderson, 1818-88.

'Father, into thy hands I commend my Spirit.'

- A**ND now, beloved Lord, thy soul resigning
 Into thy Father's arms with conscious will,
 Calmly, with reverend grace, thy head inclining,
 The throbbing brow and labouring breast grow still.
- 2 O Love! o'er mortal agony victorious,
 Now is thy triumph! now that Cross shall shine
 To earth's remotest age revered and glorious,
 Of suffering's deepest mystery the sign.
- 3 My Saviour, in mine hour of mortal anguish,
 When earth grows dim, and round me falls the night,
 O breathe thy peace, as flesh and spirit languish;
 At that dread eventide let there be light.
4. To thy dear Cross turn thou mine eyes in dying;
 Lay but my fainting head upon thy breast;
 Those outstretched arms receive my latest sighing;
 And then, O! then, thine everlasting rest.

Or the following: 102 O sacred head, sore wounded.

The following are also suitable:

- 80 My God, I love thee; not because.
 95 Sing, my tongue, the glorious battle.
 471 Praise to the Holiest in the height.

A - men.

THE CHRISTIAN YEAR

120

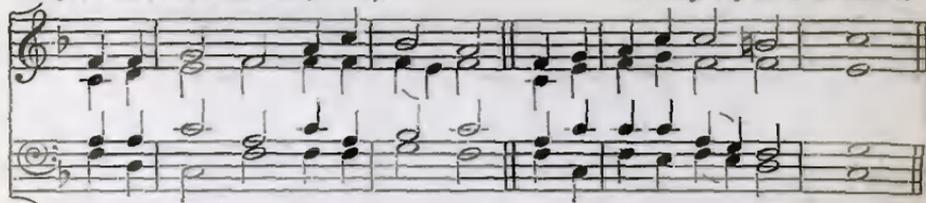
OMNI DIE. (87.87.)

Very slow and solemn ♩ = 46 (♩ = 92).

Melody in

CORNER'S 'Gesangbuch,' 1631.

Arranged by W. S. ROCKSTRO.



GOOD FRIDAY EVENING AND EASTER EVEN

Archbishop W. D. MacLagan.

IT is finished! Blessed Jesus,
Thou hast breathed thy latest sigh,
Teaching us the sons of Adam
How the Son of God can die.

2 Lifeless lies the pierced Body,
Resting in its rocky bed;
Thou hast left the Cross of anguish
For the mansions of the dead.

3 In the hidden realms of darkness
Shines a light unseen before,
When the Lord of dead and living
Enters at the lowly door.

4 * Lo! in spirit, rich in mercy
Comes he from the world above,
Preaching to the souls in prison
Tidings of his dying love.

5 * Lo! the heavenly light around him,
As he draws his people near;
All amazed they come rejoicing
At the gracious words they hear.

6 Patriarch and Priest and Prophet
Gather round him as he stands,
In adoring faith and gladness
Hearing of the pierced hands.

7 There in lowliest joy and wonder
Stands the robber by his side,
Reaping now the blessed promise
Spoken by the Crucified.

8. Jesus, Lord of our salvation,
Let thy mercy rest on me;
Grant me too, when life is finished,
Rest in Paradise with thee.



GOOD FRIDAY AND EASTER EVEN

121

O MENSCH SIEH. (888.)

Very slow $\text{♩} = 66$.

Bohemian Brethren
'Gesangbuch,' 1586.

The musical score consists of two systems of two staves each. The first system shows the beginning of the piece with a treble and bass clef, a key signature of one flat, and a 3/4 time signature. The melody is in the treble clef, and the bass line is in the bass clef. The second system continues the piece, ending with a double bar line and repeat dots.

Isaac Gregory Smith.

BY Jesus' grave on either hand,
While night is brooding o'er the land,
The sad and silent mourners stand.

- 2 At last the weary life is o'er,
The agony and conflict sore
Of him who all our sufferings bore.
- 3 Deep in the rock's sepulchral shade
The Lord, by whom the world was made,
The Saviour of mankind, is laid.
- 4 O hearts bereaved and sore distressed,
Here is for you a place of rest;
Here leave your griefs on Jesus' breast.

A small musical notation for the word 'A - men.' It consists of two staves, treble and bass clef, with a few notes and rests.

EASTER

See also: 624 Hail thee, Festival Day.

625 The strife is o'er, the battle done.

626 Ye sons and daughters of the King.

627 The Lord is risen indeed.

There is no Office Hymn till Low Sunday, but 738 This is the day may be sung in the place of the Office Hymn at Evensong on Easter-Day and till the Saturday following.

THE CHRISTIAN YEAR

122

Mode iii.

OFFICE HYMN. *Saturday evenings:*
i. e. 1st E. of Sundays after Easter.

St. Fulbert of Chartres, c. 1000.
Tr. J. M. Neale.

Chorus novae Jerusalem.

YE choirs of new Jerusalem,
To sweet new strains attune your theme;
The while we keep, from care released,
With sober joy our Paschal feast:

EASTERTIDE

BROCKHAM. (L. M.)

122 (MODERN TUNE)

Moderately fast ♩ = 104.

J. CLARK, 1670-1707.

The musical score consists of two systems, each with a vocal line (treble clef) and a piano accompaniment (bass clef). The key signature is one sharp (F#) and the time signature is common time (C). The first system contains the first two lines of music, and the second system contains the next two lines. The music is written in a simple, homophonic style with a clear melody and accompaniment.

NOTE.—This hymn may also be sung to the Grenoble Melody at Hymn 141.

- 2 When Christ, unconquer'd Lion, first
The dragon's chains by rising burst :
And while with living voice he cries,
The dead of other ages rise.
- 3 Engorged in former years, their prey
Must death and hell restore to-day :
And many a captive soul, set free,
With Jesus leaves captivity.
- 4 Right gloriously he triumphs now,
Worthy to whom should all things bow ;
And joining heaven and earth again,
Links in one commonweal the twain.
- 5 And we, as these his deeds we sing,
His suppliant soldiers, pray our King,
That in his palace, bright and vast,
We may keep watch and ward at last.

A simple musical notation for the word 'A - men.' consisting of a single line with a few notes and a bar line.

6. Long as unending ages run,
To God the Father, laud be done :
To God the Son, our equal praise,
And God the Holy Ghost, we raise.
Amen.

A musical notation for the word 'A - men.' consisting of two staves (treble and bass clefs) with several notes and a bar line.

A musical notation for the word 'A - men.' consisting of two staves (treble and bass clefs) with several notes and a bar line.

THE CHRISTIAN YEAR

123 (PART I)

Mode v.

OFFICE HYMN (*in full*). Low Sunday
till Ascension, M.

4th. or 5th cent. Tr. T. A. L.

Aurora lucis rutilat.

THE day draws on with golden light,
Glad songs go echoing through the height,
The broad earth lifts an answering cheer,
The deep makes moan with wailing fear.

2 For lo, he comes, the mighty King,
To take from death his power and sting,
To trample down his gloomy reign
And break the weary prisoner's chain.

3 Enclosed he lay in rocky cell,
With guard of armed sentinel;
But thence returning, strong and free,
He comes with pomp of jubilee.

A - men.

EASTERTIDE

123 (PART II)

Mode iv.

On Feast of Apostles in Eastertide. On Feasts of Apostles in Ascensiontide Tune 142 is used.

Part 2.

- 4 The sad Apostles mourn him slain,
Nor hope to see their Lord again;
Their Lord, whom rebel thralls defy,
Arraign, accuse, and doom to die.
- 5 But now they put their grief away,
The pains of hell are loosed to-day;
For by the grave, with flashing eyes,
'Your Lord is risen,' the Angel cries.
- 6 Maker of all, to thee we pray,
Fulfil in us thy joy to-day;
When death assails, grant, Lord, that we
May share thy Paschal victory.
7. To thee who, dead, again dost live,
All glory, Lord, thy people give;
All glory, as is ever meet,
To Father and to Paraclete. Amen.



A - men.



THE CHRISTIAN YEAR

123 (MODERN TUNE)

SOLEMNIS HAEC FESTIVITAS. (L. M.)

With vigour ♩ = 150.

To be sung in unison.

Angers Church Melody.

(12)

1 The day draws on with gold - en light, Glad

songs go echo - ing through the height, The broad earth lifts an

an - swer - ing cheer, The deep makes mean - with wail - ing fear

2 For lo, he comes, the might - ty King, To take from

EASTERTIDE

123 (continued)

death his pow - er and sting, To tram - ple down his

gloom - y reign, And break the wea - ry prison - er's chain.

3 En - closed he lay in rock - y cell, With guard of

arm - ed sen - ti - nel; But thence re - turn - ing,

strong and free, He comes with pomp of ju - bi - lee.

THE CHRISTIAN YEAR

123 (continued)

(Part 2)

4 The sad A + pos + tles mourn him slain, Nor hope to

see their Lord a - gain; Their Lord, whom reb - el

thralls de - fy, Ar - raign, ac - cuse, and doom to die.

*
5 But now they put their grief a - way, The pains of

hell are loosed to - day; For by the grave, with

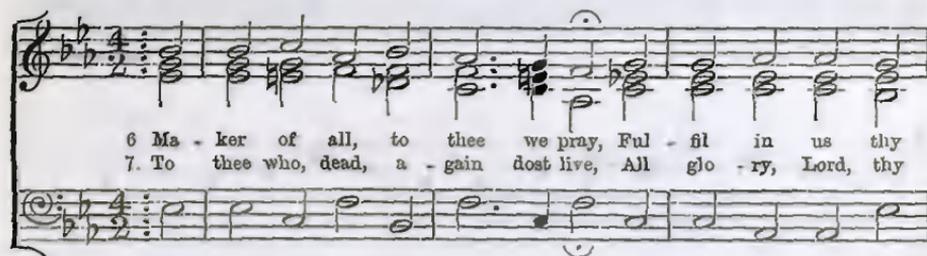
* NOTE.—This verse must be played through twice when accompanying Hymn 124.

EASTERTIDE

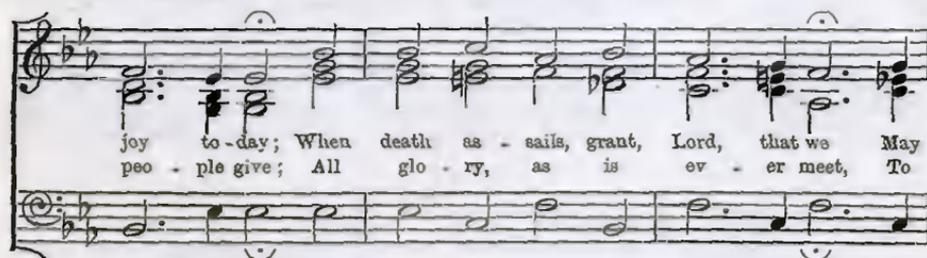
123 (continued)



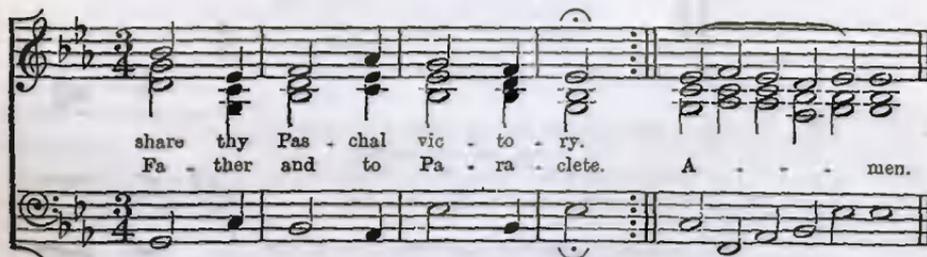
flash - ing eyes, 'Your Lord is risen,' the An - gel cries.



6 Ma - ker of all, to thee we pray, Ful - fil in us thy
7. To thee who, dead, a - gain dost live, All glo - ry, Lord, thy



joy to - day; When death as - sails, grant, Lord, that we May
peo - ple give; All glo - ry, as is ev - er meet, To



share thy Pas - chal vic - to - ry.
Fa - ther and to Pa - ra - clete. A - - - men.

NOTE.—The whole hymn may be sung to the melody of verse 1, 4, or 5 if preferred.

THE CHRISTIAN YEAR

124 (PART I)

Mode v.

OFFICE HYMN (*in full*). *Low Sunday*
till *Ascension, M.*

4th or 5th cent. Tr. T. A. L.

Sermone blando Angelus.

HIS cheering message from the grave
An Angel to the women gave:
'Full soon your Master ye shall see;
He goes before to Galilee.'

2 But while with flying steps they press
To bear the news, all eagerness,
Their Lord, the living Lord, they meet,
And prostrate fall to kiss his feet.

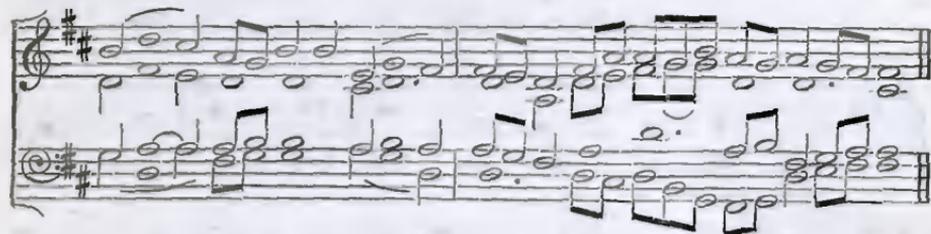
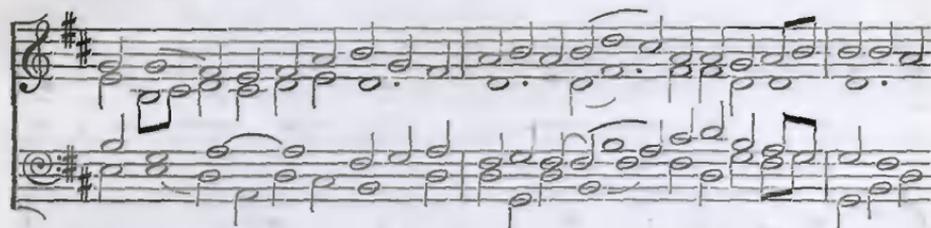
3 So when his mourning followers heard
The tidings of that faithful word,
Quick went they forth to Galilee,
Their loved and lost once more to see.

A - men.

EASTERTIDE

124 (PART II)

Mode iv.



Part 2.

4 On that fair day of Paschal joy
The sunshine was without alloy,
When to their very eyes restored
They looked upon the risen Lord.

5 The wounds before their eyes displayed
They see in living light arrayed,
And that they see they testify
In open witness fearlessly.

6 O Christ, the King of gentleness,
Our several hearts do thou possess,
That we may render all our days
Thy meed of thankfulness and praise.

7 Maker of all, to thee we pray,
Fulfil in us thy joy to-day;
When death assails, grant, Lord, that we
May share thy Paschal victory.

8. To thee who, dead, again dost live,
All glory, Lord, thy people give;
All glory, as is ever meet,
To Father and to Paraclete. Amen.



A - men.



THE CHRISTIAN YEAR

124 (MODERN TUNE)

SOLEMNIS HAEC FESTIVITAS. (L. M.)

Angers Church Melody

With vigour ♩ = 150.

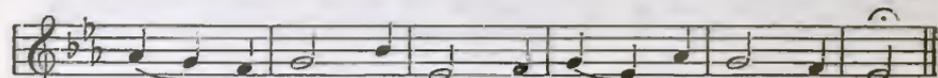
(h) (same melody as preceding hymn).



1 His cheer - ing mes - sage from the grave An An - gel



to the wo - men gave: 'Full soon your Mas - ter



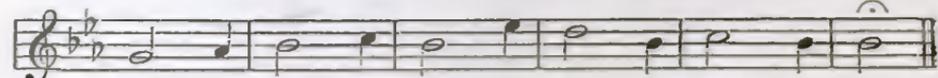
ye shall see; He goes be - fore to Ga - li - lee.'



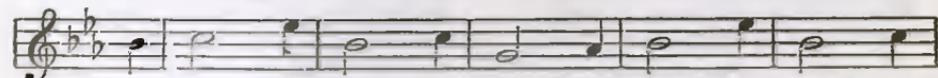
2 But while with fly - ing steps they press To bear the



news, all ea - ger - ness, Their Lord, the liv - ing



Lord, they meet, And pros - trate fall to kiss his feet.



3 So when his mourn - ing follow - ers heard The tid - ings



of that faith - ful word, Quick went they forth to

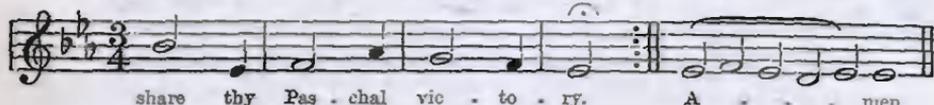
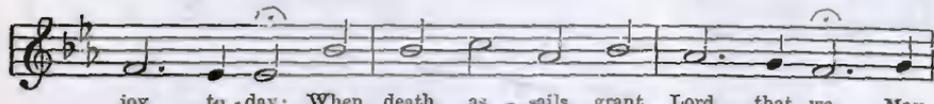
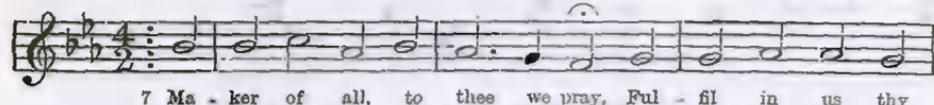
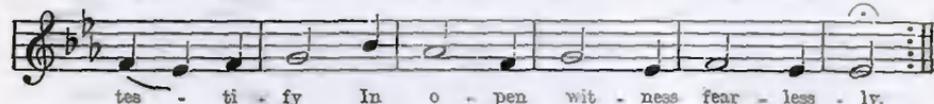
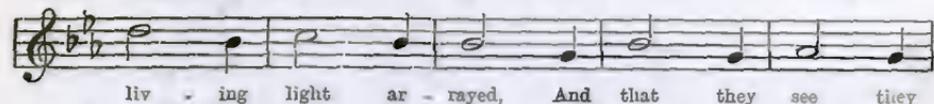
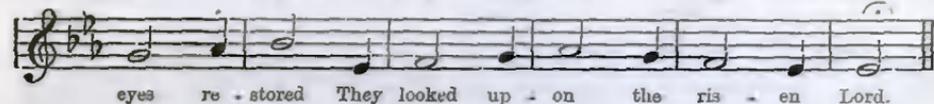
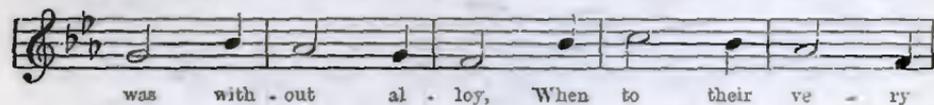


Ga - li - lee, Their loved and lost once more to see.

EASTERTIDE

124 (continued)

(Part 2)



NOTE.— The melody only is given for this hymn. The organ accompaniment will be the same as that of the preceding hymn (No. 123).

THE CHRISTIAN YEAR

125

Mode viii.

NOTE.—On Sundays, tune 123, part 2, was anciently used for this hymn.

OFFICE HYMN. *Low Sunday*
till *Ascension, E.*

Ad cenam Agni providi,

7th cent. Tr. J. M. Neale.

THE Lamb's high banquet we await
In snow-white robes of royal state;
And now, the Red Sea's channel past,
To Christ, our Prince, we sing at last.

EASTERTIDE

REX GLORIOSE. (L. M.)

In moderate time ♩ = 144.

To be sung in unison.

125 (MODERN TUNE)

French Church Melody.

NOTE.—Another tune to this hymn will be found in the Appendix.

- 2 Upon the altar of the Cross
His Body hath redeemed our loss;
And tasting of his roseate Blood
Our life is hid with him in God.
- 3 That Paschal eve God's arm was bared;
The devastating Angel spared:
By strength of hand our hosts went free
From Pharaoh's ruthless tyranny.
- 4 Now Christ our Paschal Lamb is slain,
The Lamb of God that knows no stain;
The true Oblation offered here,
Our own unleavened Bread sincere.
- 5 O thou from whom hell's monarch flies,
O great, O very Sacrifice,
Thy captive people are set free,
And endless life restored in thee.

A - men.

- 6 For Christ, arising from the dead,
From conquered hell victorious sped;
He thrusts the tyrant down to chains,
And Paradise for man regains.

A - men.

- 7 Maker of all, to thee we pray,
Fulfil in us thy joy to-day;
When death assails, grant, Lord, that we
May share thy Paschal victory.

A - men.

8. To thee who, dead, again dost live,
All glory, Lord, thy people give;
All glory, as is ever meet,
To Father and to Paraclete. Amen.

A - men.

THE CHRISTIAN YEAR

126

NUN LASST UNS GOTT DEM HERREN. (77.77.)

Later form of melody in

In moderate time ♩ = 120.

Selnecker's 'Christliche Psalmen,' 1537.

P. D.

A BRIGHTER dawn is breaking,
And earth with praise is waking;
For thou, O King most highest,
The power of death defiest;

2 And thou hast come victorious,
With risen Body glorious,
Who now for ever livest,
And life abundant givest.

3 O free the world from blindness,
And fill the world with kindness,
Give sinners resurrection,
Bring striving to perfection;

4. In sickness give us healing,
In doubt thy clear revealing,
That praise to thee be given
In earth as in thy heaven.

A - men.

EASTERTIDE

127

EVERTON. (87. 87. D.)

In moderate time ♩ = 96.

H. SMART, 1813-79.

This hymn may also be sung to PSALM 42 (No. 200) by substituting
 for  at line 5.

ALLELUYA! Alleluya!
 Hearts to heaven and voices raise;
 Sing to God a hymn of gladness,
 Sing to God a hymn of praise;
 He who on the Cross a victim
 For the world's salvation bled,
 Jesus Christ, the King of glory,
 Now is risen from the dead.
 2 Christ is risen, Christ the first-fruits
 Of the holy harvest field,
 Which will all its full abundance
 At his second coming yield;

Then the golden ears of harvest
 Will their heads before him wave,
 Ripen'd by his glorious sunshine
 From the furrows of the grave.
 3 Christ is risen, we are risen;
 Shed upon us heavenly grace,
 Rain, and dew, and gleams of glory
 From the brightness of thy face;
 That we, Lord, with hearts in heaven
 Here on earth may fruitful be,
 And by angel-hands be gathered,
 And be ever safe with thee.

4. Alleluya! Alleluya!
 Glory be to God on high;
 To the Father, and the Saviour,
 Who has gained the victory;
 Glory to the Holy Spirit,
 Fount of love and sanctity;
 Alleluya! Alleluya!
 To the Triune Majesty. Amen.

A - men.

THE CHRISTIAN YEAR

128

SALZBURG. (77. 77. D.)

Moderately slow, dignified $\text{♩} = 66$.

Melody from J. HINZKE, 1622-1702.

Harmonized by J. S. BACH.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in the key of D major, indicated by two sharps (F# and C#). The music is in 4/4 time. The upper staff begins with a treble clef, a key signature of two sharps, and a common time signature. The melody starts on a half note D4, followed by quarter notes E4, F#4, G4, A4, B4, C5, and D5. The lower staff begins with a bass clef, a key signature of two sharps, and a common time signature. The accompaniment starts with a half note D3, followed by quarter notes E3, F#3, G3, A3, B3, C4, and D4. The system concludes with a double bar line and a fermata over the final note.

The second system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in the key of D major. The music continues from the first system. The upper staff begins with a treble clef, a key signature of two sharps, and a common time signature. The melody continues with quarter notes E4, F#4, G4, A4, B4, C5, and D5. The lower staff begins with a bass clef, a key signature of two sharps, and a common time signature. The accompaniment continues with quarter notes E3, F#3, G3, A3, B3, C4, and D4. The system concludes with a double bar line and a fermata over the final note.

The third system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in the key of D major. The music continues from the second system. The upper staff begins with a treble clef, a key signature of two sharps, and a common time signature. The melody continues with quarter notes E4, F#4, G4, A4, B4, C5, and D5. The lower staff begins with a bass clef, a key signature of two sharps, and a common time signature. The accompaniment continues with quarter notes E3, F#3, G3, A3, B3, C4, and D4. The system concludes with a double bar line and a fermata over the final note.

The fourth system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in the key of D major. The music continues from the third system. The upper staff begins with a treble clef, a key signature of two sharps, and a common time signature. The melody continues with quarter notes E4, F#4, G4, A4, B4, C5, and D5. The lower staff begins with a bass clef, a key signature of two sharps, and a common time signature. The accompaniment continues with quarter notes E3, F#3, G3, A3, B3, C4, and D4. The system concludes with a double bar line and a fermata over the final note.

EASTERTIDE

R. Campbell †, 1814-68. Based on *Ad regias Agni dapes.*

AT the Lamb's high feast we sing
Praise to our victorious King:
Who hath washed us in the tide
Flowing from his pierced side;
Praise we him whose love Divine
Gives the guests his Blood for wine,
Gives his Body for the feast,
Love the Victim, Love the Priest.

2* Where the Paschal blood is poured,
Death's dark angel sheathes his sword;
Israel's hosts triumphant go
Through the wave that drowns the foe.
Christ, the Lamb whose Blood was shed,
Paschal victim, Paschal bread!
With sincerity and love
Eat we Manna from above.

3 Mighty Victim from on high,
Powers of hell beneath thee lie;
Death is broken in the fight,
Thou hast brought us life and light.
Now thy banner thou dost wave,
Conquering Satan and the grave.
See the prince of darkness quelled;
Heaven's bright gates are open held.

4. Paschal triumph, Paschal joy,
Only sin can this destroy;
From sin's death do thou set free,
Souls re-born, dear Lord, in thee.
Hymns of glory, songs of praise,
Father, unto thee we raise.
Risen Lord, all praise to thee,
Ever with the Spirit be.



THE CHRISTIAN YEAR

ORIENTIS PARTIBUS. (77.77.4.)

129

In moderate time ♩ = 144.
To be sung in unison.

Medieval French Melody.

The musical score consists of three systems, each with a treble and bass staff. The melody is written in a medieval French style with square notes and a simple harmonic accompaniment. The key signature has one flat (B-flat), and the time signature is 4/4. The piece concludes with the word 'Alleluia' written below the final notes.

NOTE.—Another tune to this hymn will be found in the Appendix.

Michael Weisse, c. 1480-1534.
Tr. C. Winkworth.

Christus ist erstanden.

CHRISt the Lord is risen again!
Christ hath broken every chain!
Hark, the angels shout for joy,
Singing evermore on high,

Alleluia!

2 He who gave for us his life,
Who for us endured the strife,
Is our Paschal Lamb to-day!
We too sing for joy, and say

Alleluia!

3 He who bore all pain and loss
Comfortless upon the Cross,
Lives in glory now on high,
Pleads for us, and hears our cry.

Alleluia!

4 He whose path no records tell,
Who descended into hell; [bound,
Who the strong man armed hath
Now in highest heaven is crowned.

Alleluia!

5 Now he bids us tell abroad
How the lost may be restored,
How the penitent forgiven,
How we too may enter heaven.

Alleluia!

6. Thou, our Paschal Lamb indeed,
Christ, to-day thy people feed;
Take our sins and guilt away,
That we all may sing for ay,

Alleluia!

Harmony.

A short musical fragment titled 'Harmony' showing the word 'A - men.' written on a treble and bass staff. The notes are simple and serve as a harmonic accompaniment for the text.

EASTERTIDE

130

Sequence.

Ascribed to Wipo, c. 1030. Tr. cento.

Victimæ Paschali.

Mode i.



1 Chris-tians, to the Pas-chal Vic-tim Of-fer your thank-ful prai-ses!



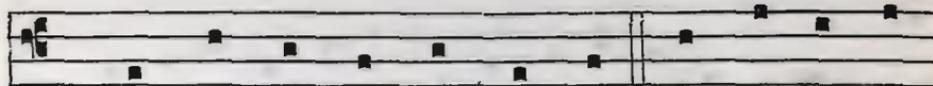
2 A Lamb the sheep re-deem-eth: Christ, who on-ly is sin-less,
3 Death and life have con-terd-ed In that com-bat stu-pen-dous:



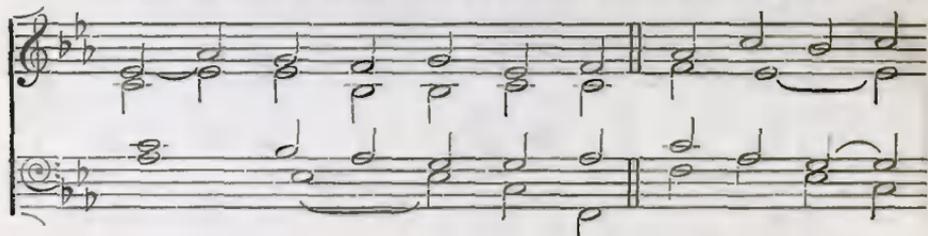
Re-con-cil-eth sin-ners to the Fa-ther; 4 Speak Ma-ry, de-clar-ing
The Prince of Life, who died, reigns im-mor-tal.

THE CHRISTIAN YEAR

130 (continued)



What thou saw - est way - far - ing: 5 The Tomb of Christ,



who is liv - ing, The glo - ry of Je - su's Re - sur - rec - tion:



6 Bright an - gels at - test - ing, The shroud and nap - kin rest - ing.

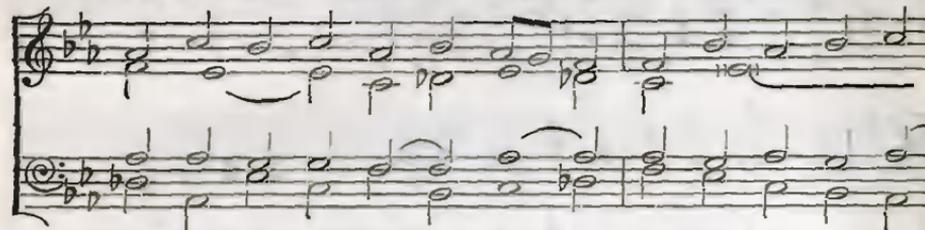


EASTERTIDE

130 (continued)



7 Yea, Christ my hope is a - ris - en: To Ga - li - lee he



goes be - fore you.' 8 Hap - py they who hear the wit - ness, Ma - ry's
9. Christ in - deed from death is ris - en, our new



word be - liev - ing A - bove the tales of Jew - ry de - ceiv - ing.
life ob - tain - ing. Have mer - cy, vic - tor King, ev - er reign - ing!



THE CHRISTIAN YEAR

AVE VIRGO VIRGINUM. (7 G. 7 G. D.)

131

LEISENTRITT'S 'Gesangbuch,' 1584
(rhythm of bar 7 slightly simplified).

In moderate time ♩ = 100.

St. John Damascene, c. 750.

Tr. J. M. Neale.

Αἰώμεν πάντες λαοί.

COME, ye faithful, raise the strain
Of triumphant gladness;
God hath brought his Israel
Into joy from sadness;
Loosed from Pharaoh's bitter yoke
Jacob's sons and daughters;
Led them with unmoistened foot
Through the Red Sea waters.

2 'Tis the Spring of souls to-day;
Christ hath burst his prison,
And from three days' sleep in death
As a Sun hath risen;

All the winter of our sins,
Long and dark, is flying
From his Light, to whom we give
Laud and praise undying.

3 Now the Queen of seasons, bright
With the Day of splendour,
With the royal Feast of feasts,
Comes its joy to render;
Comes to glad Jerusalem,
Who with true affection
Welcomes in unwearied strains
Jesu's Resurrection.

4. Neither might the gates of death,
Nor the tomb's dark portal,
Nor the watchers, nor the seal,
Hold thee as a mortal;
But to-day amidst the twelve
Thou didst stand, bestowing
That thy peace which evermore
Passeth human knowing.

EASTERTIDE

GOTT DES HIMMELS. (87. 87. 77.)

132

In moderate time ♩ = 120.

H. ALBERT, 1604-51.

The musical score consists of three systems, each with a vocal line (treble clef) and a piano accompaniment line (bass clef). The key signature is one sharp (F#) and the time signature is 4/4. The music is in a moderate tempo, indicated by the tempo marking 'In moderate time' and the metronome marking '♩ = 120'. The score is written in a style typical of 19th-century hymnals, with clear note heads and stems, and a focus on harmonic support for the vocal line.

Mrs. C. F. Alexander, 1822-95.

HE is risen, he is risen :
 Tell it with a joyful voice ;
 He has burst his three days' prison ;
 Let the whole wide earth rejoice.
 Death is conquered, man is free,
 Christ has won the victory.

2 Come, ye sad and fearful-hearted,
 With glad smile and radiant brow ;
 Lent's long shadows have departed,
 All his woes are over now,
 And the passion that he bore :
 Sin and pain can vex no more.

3. Come, with high and holy hymning,
 Chant our Lord's triumphant lay ;
 Not one darksome cloud is dimming
 Yonder glorious morning ray,
 Breaking o'er the purple East,
 Brighter far our Easter-feast.

A small musical notation for the word 'Amen'. It consists of two staves: a vocal line (treble clef) and a piano accompaniment line (bass clef). The key signature is one sharp (F#) and the time signature is 4/4. The notes are simple, with the vocal line containing a few notes and the piano accompaniment providing a simple harmonic support.

THE CHRISTIAN YEAR

133

EASTER HYMN. (74. 74. D.)

Slow $\text{♩} = 58.$

*Altered from melody in
Lyra Davidica, 1708.*

NOTE.—A higher setting of this tune will be found in the Appendix.

*Lyra Davidica (1708), and the Supplement (1816).
Based partly on Surrexit Christus hodie.*

c. 14th cent.

JESUS Christ is risen to-day, Alleluya!
Our triumphant holy day, Alleluya!
Who did once, upon the Cross, Alleluya!
Suffer to redeem our loss. Alleluya!

EASTERTIDE

133 (ORIGINAL VERSION)

Slow $\text{♩} = 58$.

Lyra Davidica, 1703.

NOTE.—Either of these two versions may be used, not, of course, together. The second (original) version may also be sung to the words of Hymn 143.

- 2 Hymns of praise then let us sing, Alleluya!
 Unto Christ, our heavenly King, Alleluya!
 Who endured the Cross and grave, Alleluya!
 Sinners to redeem and save. Alleluya!
3. But the pains that he endured Alleluya!
 Our salvation have procured; Alleluya!
 Now above the sky he's King, Alleluya!
 Where the angels ever sing. Alleluya!

THE CHRISTIAN YEAR

CHRIST IST ERSTANDEN. (78.784.) 134

Moderately slow, very dignified $\text{♩} = 60$.

German melody, about 12th cent.

To be sung in unison.

The musical score for 'Christ ist erstanden' consists of two systems of music. Each system has a treble clef on the top staff and a bass clef on the bottom staff. The music is written in a style typical of 12th-century German hymns, featuring block chords and simple rhythmic patterns. The first system contains the first two lines of music, and the second system contains the next two lines, ending with a double bar line.

NOTE.—The above tune is appropriate to this hymn, being anciently connected with Eastertide. An alternative tune is given below.

ST. ALBINUS. (78.784.)

ALTERNATIVE TUNE

In moderate time $\text{♩} = 50$.

H. J. GAUNTLETT, 1605-70.

The musical score for the alternative tune 'St. Albinus' consists of two systems of music. Each system has a treble clef on the top staff and a bass clef on the bottom staff. The music is written in a more modern style than the first hymn, with a clear melodic line in the treble and a supporting bass line. The first system contains the first two lines of music, and the second system contains the next two lines, ending with a double bar line.

Jesus lebt, mit ihm auch ich.

G. F. Gellert, 1715-69.

Tr. Frances E. Cox and others.

JESUS lives! thy terrors now
Can, O Death, no more appal us;
Jesus lives! by this we know
Thou, O grave, canst not enthrall us.
Alleluya!

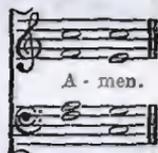
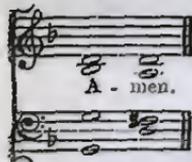
2 Jesus lives! henceforth is death
But the gate of life immortal;
This shall calm our trembling breath,
When we pass its gloomy portal.
Alleluya!

EASTERTIDE

3 Jesus lives! for us he died;
Then, alone to Jesus living,
Pure in heart may we abide,
Glory to our Saviour giving,
Alleluya!

4 Jesus lives! our hearts know well
Nought from us his love shall sever;
Life, nor death, nor powers of hell
Tear us from his keeping ever.
Alleluya!

5. Jesus lives! to him the throne
Over all the world is given;
May we go where he is gone,
Rest and reign with him in heaven.
Alleluya!



135

SAVANNAH (OR HERRNHUT). (77.77.)

Moderately fast ♩ = 100.

J. WESLEY'S 'Foundry Collection,' 1742.



C. Wesley, 1707-88.

LOVE'S redeeming work is done;
Fought the fight, the battle won:
Lo, our Sun's eclipse is o'er!
Lo, he sets in blood no more!

2 Vain the stone, the watch, the seal,
Christ has burst the gates of hell;
Death in vain forbids his rise;
Christ has opened Paradise.

3 Lives again our glorious King;
Where, O Death, is now thy sting?
Dying once, he all doth save;
Where thy victory, O grave?

4 Soar we now where Christ has led,
Following our exalted Head;
Made like him, like him we rise;
Ours the cross, the grave, the skies.

5. Hail the Lord of earth and heaven!
Praise to thee by both be given:
Thee we greet triumphant now;
Hail, the Resurrection thou!



THE CHRISTIAN YEAR

136

HORNSEY. (87. 83.)

In moderate time $\text{♩} = 84$.

S. S. WESLEY, 1810-76.

S. Baring-Gould, 1884-1924.

- O**n the Resurrection morning
Soul and body meet again;
No more sorrow, no more weeping,
No more pain!
- 2 Here awhile they must be parted,
And the flesh its Sabbath keep,
Waiting in a holy stillness,
Wrapt in sleep.
- 3 For a while the wearied body
Lies with feet toward the morn;
Till the last and brightest Easter
Day be born.
- 4 But the soul in contemplation
Utters earnest prayer and strong,
Bursting at the Resurrection
Into song.
- 5 Soul and body reunited
Thenceforth nothing shall divide,
Waking up in Christ's own likeness
Satisfied.
- 6 O the beauty, O the gladness
Of that Resurrection day,
Which shall not through endless ages
Pass away!
- 7 On that happy Easter morning
All the graves their dead restore;
Father, sister, child, and mother
Meet once more.
8. To that brightest of all meetings
Bring us, Jesu Christ, at last,
By thy Cross, through death and judgement,
Holding fast.

EASTERTIDE

137

ELLACOMBE, (76. 76. D.)

Brightly ♩ = 116.

Mainz Gesangbuch, 1835.

This hymn may also be sung to ACH GOTT VON HIMMELREICHE (No. 179).

Ἀναστάσις ἡμέρα.

St. John Damascene, c. 750.

Tr. J. M. Neale.

THE Day of Resurrection!
 Earth, tell it out abroad;
 The Passover of gladness,
 The Passover of God!
 From death to life eternal,
 From earth unto the sky,
 Our Christ hath brought us over
 With hymns of victory.

2 Our hearts be pure from evil,
 That we may see aright
 The Lord in rays eternal
 Of resurrection-light;
 And, listening to his accents,
 May hear so calm and plain
 His own 'All hail,' and, hearing,
 May raise the victor strain.

3. Now let the heavens be joyful,
 And earth her song begin,
 The round world keep high triumph,
 And all that is therein;
 Let all things seen and unseen
 Their notes of gladness blend,
 For Christ the Lord hath risen,
 Our Joy that hath no end.

A - men.

THE CHRISTIAN YEAR

MACH'S MIT MIR GOTT. (87. 87. 88.)
Very slow and solemn $\text{♩} = 46$.

138

Melody by J. H. SCHEIN, 1566-1630.
 Adapted by J. S. BACH.

The musical score consists of three systems of two staves each. The top staff of each system is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The bottom staff is in bass clef with the same key signature and time signature. The music is written in a style characteristic of the Baroque era, with many chords and a steady, slow pace. The word 'Org.' is written below the bottom staff of the first and third systems, indicating it is an organ accompaniment. The score includes various musical notations such as notes, rests, and bar lines.

NOTE.—An adaptation of this tune to the L. M. measure is found at Hymn 459 (EISENACH). Those who think it inadvisable to use two versions of the same tune can sing the present hymn to the tune on the following page.

Αὐτὴ ἡ κλητὴ.

St. John Damascene, c. 750.
 Tr. J. M. Nialé.

THOU hallowed chosen morn of praise,
 That best and greatest shinest:
 Lady and queen and day of days,
 Of things divine, divinest!
 On thee our praises Christ adore
 For ever and for evermore.

2 Come, let us taste the Vine's new fruit,
 For heavenly joy preparing;
 To-day the branches with the Root
 In Resurrection sharing:
 Whom as true God our hymns adore
 For ever and for evermore.

EASTERTIDE

138 (ALTERNATIVE TUNE)

DIES IST DER TAG. (87. 87. 88.)

In moderate time ♩ = 120.

Melody by P. SOHREN, c. 1676

(rhythm slightly adapted).

The musical score consists of three systems of two staves each (treble and bass clef). The key signature has one flat (B-flat), and the time signature is 4/4. The melody is written in the treble clef, and the accompaniment is in the bass clef. The first system ends with a double bar line. The second system continues the melody and accompaniment. The third system concludes with a final cadence.

3 Rise, Sion, rise! and looking forth,
Behold thy children round thee!
From east and west, from south and north,
Thy scattered sons have found thee;
And in thy bosom Christ adore
For ever and for evermore.

4. O Father, O co-equal Son,
O co-eternal Spirit,
In persons Three, in substance One,
And One in power and merit;
In thee baptized, we thee adore
For ever and for evermore. Amen.

A short musical phrase for 'A - men.' consisting of two staves (treble and bass clef) with a few notes.

A short musical phrase for 'A - men.' consisting of two staves (treble and bass clef) with a few notes.

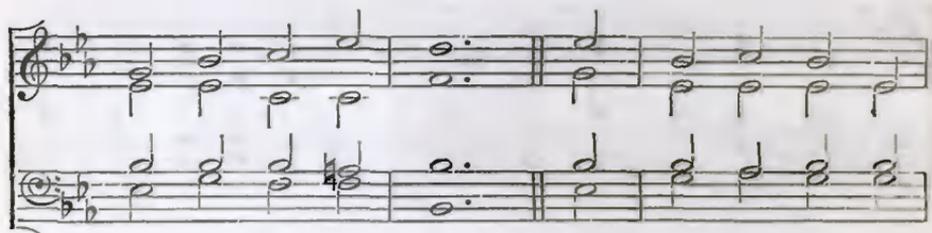
THE CHRISTIAN YEAR

139

ST. FULBERT. (C. M.)

Moderately slow ♩ = 68.

H. J. GAUNTLETT, 1803-76.



St. Fulbert of Chartres, c. 1000.

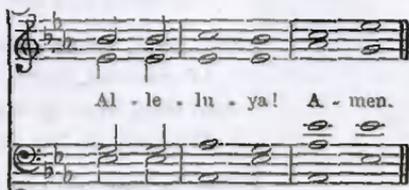
Tr. R. Campbell.

Chorus novae Jerusalem.

YE choirs of new Jerusalem,
Your sweetest notes employ,
The Paschal victory to hymn
In strains of holy joy.

2 How Judah's Lion burst his chains,
And crushed the serpent's head;
And brought with him, from death's domains,
The long-imprisoned dead.

- 3 From hell's devouring jaws the prey
Alone our Leader bore;
His ransomed hosts pursue their way
Where he hath gone before.
- 4 Triumphant in his glory now
His sceptre ruleth all,
Earth, heaven, and hell before him bow,
And at his footstool fall.
- 5 While joyful thus his praise we sing,
His mercy we implore,
Into his palace bright to bring
And keep us evermore.
6. All glory to the Father be,
All glory to the Son,
All glory, Holy Ghost, to thee,
While endless ages run. Allehuya! Amen.



The following are also suitable :

- 93 The God of love my Shepherd is.
319 Lord, enthroned in heavenly splendour.
380 Come, ye faithful, raise the anthem.
461 O praise our great and gracious Lord.
490 The King of love my Shepherd is.
491 The Lord my pasture shall prepare.
494 The strain upraise of joy and praise.
519 Ye watchers and ye holy ones.
534 Praise the Lord of heaven.
535 Praise the Lord! ye heavens, adore him.

THE CHRISTIAN YEAR

140

LINCOLN. (C. M.)

Moderately slow $\text{♩} = 66.$

Ravenscroft's Psalter, 1621.

ROGATION DAYS

J. Keble, 1792-1866.

LORD, in thy name thy servants plead,
And thou hast sworn to hear;
Thine is the harvest, thine the seed,
The fresh and fading year.

2 Our hope, when autumn winds blew wild,
We trusted, Lord, with thee;
And still, now spring has on us smiled,
We wait on thy decree.

3 The former and the latter rain,
The summer sun and air,
The green ear, and the golden grain,
All thine, are ours by prayer

4 Thine too by right, and ours by grace,
The wondrous growth unseen,
The hopes that soothe, the fears that brace,
The love that shines serene.

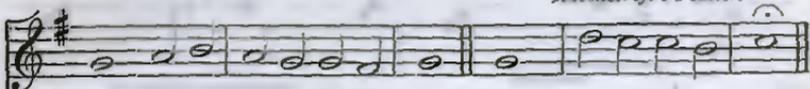
5. So grant the precious things brought forth
By sun and moon below,
That thee in thy new heaven and earth
We never may forgo.

ROGATION DAYS

140 (ALTERNATIVE VERSION)

*Harmonised by W. HARRISON in
Ravenscroft's Psalter.*

PEOPLE'S
PART.



CHOIR
OR
ORGAN.



[This version may be used in connexion with the other for one or more verses, the people singing the melody as usual.]

The following are also suitable:

- 75 Jesu, Lord of life and glory.
- 384 Eternal Ruler of the ceaseless round.
- 423 Judge eternal, throned in splendour.
- 447 O God of Bethel, by whose hand.
- 475 Rejoice, O land, in God thy might.
- 492 The Lord will come and not be slow.
- 558 God of our fathers.
- 650 Litany for Rogationtide.
- 651 Litany of the Church.

THE CHRISTIAN YEAR

141, 142

Mode viii.

The musical score consists of two systems. Each system includes a vocal line at the top and a piano accompaniment below it. The piano part is written in treble and bass clefs. The vocal line is written in a single staff with a treble clef. The music is in a minor mode, as indicated by the 'Mode viii.' label. The score is for the hymn 'Ascensiontide'.

ASCENSIONTIDE

See also : 628 Hail thee, Festival Day.

629 O King most high of earth and sky.

OFFICE HYMN. *Till Whitsen*
Even, E.

141

Aeternæ Rex altissimæ.

c. 6th cent. Tr. J. M. Neale.

ETERNAL Monarch, King most high,
Whose Blood hath brought redemption nigh,
By whom the death of Death was wrought,
And conquering Grace's battle fought :

2 Ascending to the throne of might,
And seated at the Father's right,
All power in heaven is Jesu's own.
That here his manhood had not known.

ASCENSIONTIDE

141, 142 (MODERN TUNE)

DEUS TUORUM MILITUM. (L. M.)

In moderate time ♩ = 144.

To be sung in unison.

Grenoble Church, Melody.

Musical score for 'Ascensiontide' consisting of two systems of two staves each. The top staff of each system is in treble clef and the bottom staff is in bass clef. The music is written in a simple, homophonic style with chords and moving lines.

- 8 That so, in nature's triple frame,
Each heavenly and each earthly name,
And things in hell's abyss abhorred,
May bend the knee and own him Lord.
- 4 Yea, Angels tremble when they see
How changed is our humanity;
That flesh hath purged what flesh had
stained,
And God, the Flesh of God, hath reigned.

- 5 Be thou our joy and strong defence,
Who art our future recompense:
So shall the light that springs from thee
Be ours through all eternity.
6. O risen Christ, ascended Lord,
All praise to thee let earth accord,
Who art, while endless ages run,
With Father and with Spirit One.
Amen.

142

OFFICE HYMN. M.

Tu Christe nostrum gaudium.

c. 5th cent. Tr. L. H.

O CHRIST, our joy, to whom is given
A throne o'er all the thrones of heaven,
In thee, whose hand all things obey,
The world's vain pleasures pass away.

2 So, suppliants here, we seek to win
Thy pardon for thy people's sin,
That, by thine all-prevailing grace,
Uplifted, we may seek thy face.

3 And when, all heaven beneath thee bowed,
Thou com'st to judgement throned in cloud,
Then from our guilt wash out the stain
And give us our lost crowns again.

4 Be thou our joy and strong defence,
Who art our future recompense:
So shall the light that springs from thee
Be ours through all eternity.

5. O risen Christ, ascended Lord,
All praise to thee let earth accord,
Who art, while endless ages run,
With Father and with Spirit One.
Amen.

Musical notation for the word 'Amen' on a single staff in treble clef, showing the notes A, m, e, n.

A - men.

Musical score for 'Amen' consisting of two staves in treble and bass clefs, showing the vocal and instrumental parts.

Musical score for 'Amen' consisting of two staves in treble and bass clefs, showing the vocal and instrumental parts.

THE CHRISTIAN YEAR

143

LLANFAIR. (74. 74.D.)

In moderate time, dignified $\text{♩} = 80$.

Welsh Hymn Melody.

Voices in unison.

NOTE.—This hymn may also be sung to the ORIGINAL version of the EASTER HYMN (see No. 138).

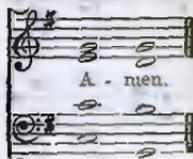
C. Wesley, 1707-88, and T. Colterill † (1820).

- H**AIL the day that sees him rise Alleluya!
 Glorious to his native skies; Alleluya!
 Christ, awhile to mortals given, Alleluya!
 Enters now the highest heaven! Alleluya!
- 2 There the glorious triumph waits; Alleluya!
 Lift your heads, eternal gates! Alleluya!
 Christ hath vanquished death and sin; Alleluya!
 Take the King of glory in. Alleluya!
- 3* See! the heaven its Lord receives, Alleluya!
 Yet he loves the earth he leaves: Alleluya!
 Though returning to his throne, Alleluya!
 Still he calls mankind his own. Alleluya!
- 4* See! he lifts his hands above; Alleluya!
 See! he shows the prints of love: Alleluya!
 Hark! his gracious lips bestow Alleluya!
 Blessings on his Church below. Alleluya!

ASCENSIONTIDE

5th Still for us he intercedes; Alleluya!
 His prevailing death he pleads; Alleluya!
 Near himself prepares our place, Alleluya!
 Harbinger of human race. Alleluya!

Unison. 6 Lord, though parted from our sight, Alleluya!
 Far above yon azure height, Alleluya!
 Grant our hearts may thither rise, Alleluya!
 Seeking thee beyond the skies. Alleluya!



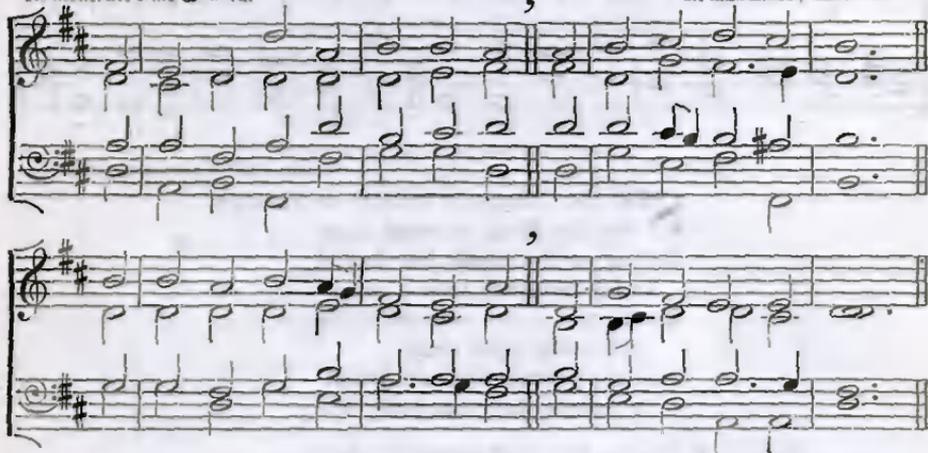
Unison. 7. There we shall with thee remain, Alleluya!
 Partners of thine endless reign; Alleluya!
 There thy face unclouded see, Alleluya!
 Find our heaven of heavens in thee. Alleluya!

144

METZLER'S REDHEAD NO. 66. (C. M.)

In moderate time ♩ = 72.

R. REDHEAD, 1820-1861.



Complete.

Jesu nostra redemptio.

c. 8th cent. Tr. J. Chandler †.

O CHRIST, our hope, our hearts' desire,
 Redemption's only spring;

Creator of the world art thou,
 Its Saviour and its King.

2 How vast the mercy and the love
 Which laid our sins on thee,
 And led thee to a cruel death
 To set thy people free.

3 But now the bonds of death are
 burst,

The ransom has been paid;
 And thou art on thy Father's throne
 In glorious robes arrayed.

4 O may thy mighty love prevail
 Our sinful souls to spare;
 O may we come before thy throne,
 And find acceptance there!

5 O Christ, be thou our present joy,
 Our future great reward;

Our only glory may it be
 To glory in the Lord.

6. All praise to thee, ascended Lord;
 All glory ever be

To Father, Son, and Holy Ghost,
 Through all eternity. Amen.



THE CHRISTIAN YEAR

145

IN BABILONE. (S7. S7. D.)

Moderately slow, dignified ♩ = 66.

Dutch Traditional Melody.

The musical score consists of two systems of two staves each. The first system is marked 'Fine' and the second system is marked 'D.C.' (Da Capo). The music is in G major (one sharp) and 3/4 time. It features a melody in the upper voice and a bass line in the lower voice, with various chordal textures and rests.

Bishop Chr. Wordsworth, 1807-85.

SEE the Conqueror mounts in triumph,
 See the King in royal state
 Riding on the clouds his chariot
 To his heavenly palace gate;
 Hark! the choirs of angel voices
 Joyful Alleluyas sing,
 And the portals high are lifted
 To receive their heavenly King.

- Unison.* 2 Who is this that comes in glory,
 With the trump of jubilee?
 Lord of battles, God of armies,
 He has gained the victory;
 He who on the Cross did suffer,
 He who from the grave arose,
 He has vanquished sin and Satan,
 He by death has spoiled his foes.
- 3 Thou hast raised our human nature
 In the clouds to God's right hand;
 There we sit in heavenly places,
 There with thee in glory stand;
 Jesus reigns, adored by Angels;
 Man with God is on the throne;
 Mighty Lord, in thine Ascension
 We by faith behold our own.

ASCENSIONTIDE

Unison. 4. Glory be to God the Father;
Glory be to God the Son,
Dying, risen, ascending for us,
Who the heavenly realm has won;
Glory to the Holy Spirit;
To One God in persons Three;
Glory both in earth and heaven,
Glory, endless glory, be. Amen.

Part 2.

- 5 Holy Ghost, Illuminator,
Shed thy beams upon our eyes,
Help us to look up with Stephen,
And to see beyond the skies,
Where the Son of Man in glory
Standing is at God's right hand,
Beckoning on his Martyr army,
Succouring his faithful band;
- 6 See him, who is gone before us,
Heavenly mansions to prepare,
See him, who is ever pleading
For us with prevailing prayer,
See him, who with sound of trumpet
And with his angelic train,
Summoning the world to judgement,
On the clouds will come again.

Unison. 7. Glory be to God the Father;
Glory be to God the Son,
Dying, risen, ascending for us,
Who the heavenly realm has won;
Glory to the Holy Spirit;
To One God in persons Three;
Glory both in earth and heaven,
Glory, endless glory, be. Amen.



THE CHRISTIAN YEAR

146

TUGWOOD. (L. M.)

In moderate time, very dignified $\text{♩} = 76$.

NICHOLAS GATTY.



NOTE.—This hymn can also be sung to BEATA NOBIS (No. 185).

The Venerable Bede, 673-735.

Tr. B. Webb.

Unison.

Hymnum canamus gloriae.

- | | |
|--|--|
| <p>SING we triumphant hymns of
praise,
New hymns to heaven exulting raise:
Christ, by a road before untrod,
Ascendeth to the throne of God.</p> | <p>3 To whom the Angels, drawing nigh,
'Why stand and gaze upon the
sky?
This is the Saviour!' thus they say.
'This is his noble triumph-day!'</p> |
| <p>2 The holy apostolic band
Upon the Mount of Olives stand,
And with the Virgin-mother see
Jesu's resplendent majesty.</p> | <p>4 'Again shall ye behold him, so
As ye to-day have seen him go;
In glorious pomp ascending high,
Up to the portals of the sky.'</p> |

5 * O grant us thitherward to tend,
And with unwearied hearts ascend
Toward thy kingdom's throne, where thou,
As is our faith, art seated now.

6 * Be thou our joy and strong defence,
Who art our future recompense:
So shall the light that springs from thee
Be ours through all eternity.

Unison. 7. O risen Christ, ascended Lord.
All praise to thee let earth accord,
Who art, while endless ages run,
With Father and with Spirit One.

Amen.



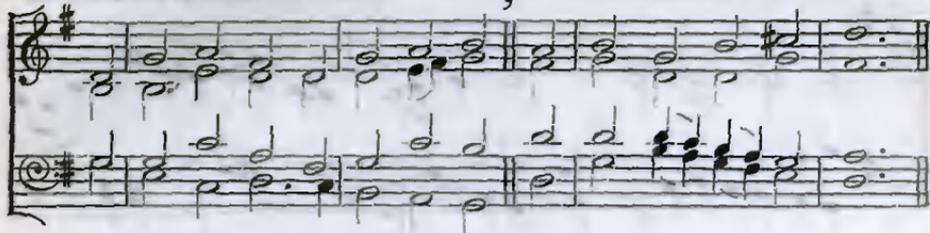
ASCENSIONTIDE

147

ST. MAGNUS (NOTTINGHAM). (C. M.)

Moderately slow ♩ = 60.

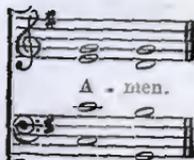
J. CLARK, 1670-1707.



T. Kelly, 1769-1854.

THE head that once was crowned with thorns
 Is crowned with glory now:
 A royal diadem adorns
 The mighty Victor's brow.

- 2 The highest place that heaven affords
 Is his, is his by right,
 The King of kings and Lord of lords,
 And heaven's eternal Light;
- 3 The joy of all who dwell above,
 The joy of all below,
 To whom he manifests his love,
 And grants his name to know.
- 4 To them the Cross, with all its shame,
 With all its grace is given:
 Their name an everlasting name,
 Their joy the joy of heaven.
- 5 They suffer with their Lord below,
 They reign with him above,
 Their profit and their joy to know
 The mystery of his love.
6. The Cross he bore is life and health,
 Though shame and death to him;
 His people's hope, his people's wealth,
 Their everlasting theme.



THE CHRISTIAN YEAR

NUN FREUT EUCH. (87. 87. 887.)

148

Melody by M. LUTHER, 1483-1546.

Slow and dignified ♩ = 50.

Adapted and harmonized by J. S. BACH.

A. T. Russell, 1806-74, and others.

THE Lord ascendeth up on high,
Loud anthems round him swelling;
The Lord hath triumphed gloriously,
In power and might excelling:
Hell and the grave are captive led;
Lo, he returns, our glorious Head,
To his eternal dwelling.

2 The heavens with joy receive their
O day of exultation! [Lord;
By Saints, by Angel-hosts adored
For his so great salvation:
O earth, adore thy glorious King,
His Rising, his Ascension sing
With grateful adoration.

Unison. 3. By Saints in earth and Saints in heaven,
With songs for ever blended,
All praise to Christ our King be given,
Who hath to heaven ascended:
To Father, Son, and Holy Ghost,
The God of heaven's resplendent host,
In bright array extended. Amen.

ASCENSIONTIDE

149

OLD 25TH. (D.S.M.)
In moderate time $\text{♩} = 72$.

Day's Psalter, 1568
(rhythm slightly adapted).

The musical score consists of three systems, each with a vocal line (treble clef) and a piano accompaniment (bass clef). The music is in D major and 4/4 time. The first system has 8 measures, the second has 8 measures, and the third has 8 measures. The piano part features a steady bass line with chords and some melodic movement.

Mrs. E. Toke, 1812-72.

THOU art gone up on high,
To mansions in the skies,
And round thy throne unceasingly
The songs of praise arise;
But we are lingering here,
With sin and care opprest:
Lord, send thy promised Comforter,
And lead us to thy rest.

2 Thou art gone up on high;
But thou didst first come down,
Through earth's most bitter misery
To pass unto thy crown;
And girt with griefs and fears
Our onward course must be;
But only let that path of tears
Lead us at last to thee.

3. Thou art gone up on high;
But thou shalt come again,
With all the bright ones of the sky
Attendants in thy train.
O, by thy saving power
So make us live and die,
That we may stand in that dread hour
At thy right hand on high.

A short musical phrase for 'A - men.' consisting of two staves (treble and bass clef) with a few notes and rests.

The following are also suitable:

301 Alleluja, sing to Jesus.
364 All hail the power of Jesu's name.
368 At the name of Jesus.
380 Come, ye faithful, raise the anthem.

381 Crown him with many crowns,
476 Rejoice, the Lord is King.
519 Ye watchers and ye holy ones.

THE CHRISTIAN YEAR

150

Mode i.

The musical score consists of six systems. Each system includes a vocal line (top staff) and a piano accompaniment (bottom two staves). The vocal line is written in a simple, square-note style. The piano accompaniment features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The key signature is one flat (B-flat), and the mode is indicated as 'Mode i.' in the top right corner.

WHITSUNTIDE

OFFICE HYMN. *Whitsun Eve,*
E. : and daily till Trinity
Sunday. M.

Jam Christus astra ascenderit.

c. 4th cent. Tr. P. D.

WHEN Christ our Lord had passed once more
 Into the heaven he left before,
 He sent a Comforter below
 The Father's promise to bestow.

WHITSUNTIDE

150 (MODERN TUNE)

MONTE CASSINO. (L. M.)

In moderate time $\text{♩} = 72$.

Italian Hymn Melody.

The musical score consists of two systems of two staves each. The top system uses a treble clef and a bass clef, both with a key signature of one sharp (F#). The music is in a moderate tempo. The bottom system also uses a treble clef and a bass clef with the same key signature. The notation includes various note values, rests, and dynamic markings.

NOTE.—This hymn may also be sung to the Grenoble Melody at Hymn 141.

- 2 The solemn time was soon to fall
Which told the number mystical;
For since the Resurrection day
A week of weeks had passed away.
- 3 At the third hour a rushing noise
Came like the tempest's sudden voice,
And mingled with the Apostles' prayer,
Proclaiming loud that God was there.
- 4 From out the Father's light it came,
That beautiful and kindly flame,
To kindle every Christian heart,
And fervour of the Word impart.
- 5 As then, O Lord, thou didst fulfil,
Each holy heart to do thy will,
So now do thou our sins forgive
And make the world in peace to live.
6. To God the Father, God the Son,
And God the Spirit, praise be done;
May Christ the Lord upon us pour
The Spirit's gift for evermore.

Amen.



A - men.

A musical staff with a treble clef and a key signature of one sharp (F#). It contains the notes for the word 'Amen'.

A musical staff with a treble clef and a key signature of one sharp (F#). It contains the notes for the word 'Amen'.

A - men.

See also:

- 630 Hail thee, Festival Day.
631 Spirit of mercy, truth, and love.

THE CHRISTIAN YEAR

151

Mode i.

The musical score consists of six systems. Each system has three staves: a vocal line at the top and a piano accompaniment at the bottom. The piano accompaniment is written in treble and bass clefs. The key signature has one flat (B-flat), and the time signature is common time (C). The music is in a simple, hymn-like style with a focus on chordal textures and melodic lines.

OFFICE HYMN. Daily till Trinity Sunday. E.

c. 4th cent. Tr. R. E. R.

Beata nobis gaudia.

REJOICE! the year upon its way
Has brought again that blessed day,
When on the chosen of the Lord
The Holy Spirit was outpoured.

WHITSUNTIDE

151 (MODERN TUNE)

AETERNA CHRISTI MUNERA (ROUEN). (L. M.)

In moderate time ♩ = 144. To be sung in unison.

Rouen Church Melody.

NOTE.—This hymn may also be sung to BEATA NOBIS (No. 185).

- | | |
|--|---|
| <p>2 On each the fire, descending, stood
In quivering tongues' similitude—
Tongues, that their words might ready
prove, [love.
And fire, to make them flame with</p> | <p>3 To all in every tongue they spoke;
Amazement in the crowd awoke,
Who mocked, as overcome with wine,
Those who were filled with power
divine.</p> |
|--|---|

4 These things were done in type that day,
When Eastertide had passed away,
The number told which once set free
The captive at the jubilee.

5 And now, O holy God, this day
Regard us as we humbly pray,
And send us, from thy heavenly seat,
The blessings of the Paraclete.

6. To God the Father, God the Son,
And God the Spirit, praise be done;
May Christ the Lord upon us pour
The Spirit's gift for evermore. Amen.

A - - - men.

A - - - men.

THE CHRISTIAN YEAR

152

DOWN AMPNEY. (C♯, 11, D.)
Moderately slow ♩ = 86 (♩ = 44).

R. VAUGHAN-WILLIAMS,

Bianco da Siena, d. 1434. Tr. R. F. Littlehale.

Discendi, Amor santo.

- | | |
|---|---|
| <p>1 COME down, O Love divine,
Seek thou this soul of mine,
And visit it with thine own ardour
glowing;
O Comforter, draw near,
Within my heart appear,
And kindle it, thy holy flame bestow-
ing.</p> <p>2 O let it freely burn,
Till earthly passions turn
To dust and ashes in its heat consum-
ing;</p> <p>4. And so the yearning strong,
With which the soul will long,
Shall far outpass the power of human telling;
For none can guess its grace,
Till he become the place
Wherein the Holy Spirit makes his dwelling.</p> | <p>And let thy glorious light
Shine ever on my sight,
And clothe me round, the while my
path illuming.</p> <p>3 Let holy charity
Mine outward vesture be,
And lowliness become mine inner
clothing;
True lowliness of heart,
Which takes the humbler part,
And o'er its own shortcomings weeps
with loathing.</p> |
|---|---|

A - men.

WHITSUNTIDE

153

VENI CREATOR. (L. M.)

Slow ♩ = 58.

Attributed to T. TALLIS, c. 1515-85.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The music features a mix of quarter, eighth, and sixteenth notes, with some rests and a fermata over the final note of the first phrase.

The second system of musical notation also consists of two staves in treble and bass clefs. It continues the melody and accompaniment from the first system, ending with a fermata over the final note.

Last two lines (to be sung in unison).

The final system of musical notation consists of two staves in treble and bass clefs. The lyrics are written below the upper staff. The music is in unison for these two lines.

Praise to thy e . ter - nal me-rit, Fa-ther, Son, and Ho - ly Spi-rit. A - men.

NOTE.—This hymn may be also sung to the Mechlin Melody at Hymn 154 or to Athwood's Melody at Hymn 156.

Bishop J. Cosin, 1594-1672. Based on
Veni, Creator Spiritus.

<p>COME, Holy Ghost, our souls inspire, And lighten with celestial fire; Thou the anointing Spirit art, Who dost thy sevenfold gifts impart:</p>	<p>2 Thy blessed unction from above Is comfort, life, and fire of love; Enable with perpetual light The dullness of our blinded sight:</p>
---	--

3 Anoint and cheer our soilèd face
With the abundance of thy grace:
Keep far our foes, give peace at home;
Where thou art guide no ill can come.

4. Teach us to know the Father, Son,
And thee, of Both, to be but One;
That through the ages all along
This may be our endless song,
Praise to thy eternal merit,
Father, Son, and Holy Spirit. Amen.

THE CHRISTIAN YEAR

154

Mode viii.

Tenore.

B. score 10th cent. Tr. and rev. Y. H.

Veni, Creator Spiritus.

COME, O Creator Spirit, come,
 And make within our hearts thy home;
 To us thy grace celestial give,
 Who of thy breathing move and live.

WHITSUNTIDE

154 (MECHLIN VERSION)

VENI CREATOR. (L. M.)

In free rhythm $\text{C} = 60$. To be sung in unison.

Melody from 'Vesperale Romanum'

(Mechlin) Mode viii.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in a key signature of one flat (B-flat major or D minor). The music is written in a medieval style with square notes and rests.

The second system of musical notation consists of two staves, continuing the melody and accompaniment from the first system.

The third system of musical notation consists of two staves, continuing the melody and accompaniment.

2 O Comforter, that name is thine,
Of God most high the gift divine;
The well of life, the fire of love,
Our souls' anointing from above.

3 Thou dost appear in sevenfold dower
The sign of God's almighty power;
The Father's promise, making rich
With saving truth our earthly speech.

4 Our senses with thy light inflame,
Our hearts to heavenly love reclaim;
Our bodies' poor infirmity
With strength perpetual fortify.

5 Our mortal foe afar repel,
Grant us henceforth in peace to dwell;
And so to us, with thee for guide,
No ill shall come, no harm betide.

6. May we by thee the Father learn,
And know the Son, and thee discern,
Who art of both; and thus adore
In perfect faith for evermore.

Amen.

A simple graphic representation of the word 'Amen' used as a signifier.

A . . . men.

Musical notation for the 'Amen' signifier, consisting of two staves in the same key signature and rhythm as the main piece.

Musical notation for the 'Amen' signifier, consisting of two staves in the same key signature and rhythm as the main piece.

A . . . men.

THE CHRISTIAN YEAR

155

The Golden Sequence.

Veni, sancte Spiritus.

13th cent. Tr. J. M. Neale.

Mode i.



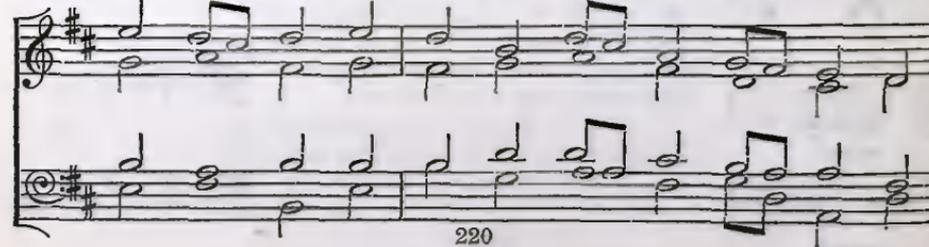
1 Come, thou ho - ly Par - a - clete, And from thy ce - les -
 2 Fa - ther of the poor, draw near; Gi - ver of all gifts,



+ tial seat Send thy light and bril - lian - cy: 3 Come, of com -
 be here; Come, the soul's true ra - dian - cy: 4 Thou in la -



- for - ters the best, Of the soul the sweet - est guest,
 bour rest most sweet, Thou art sha - dow from the heat,



WHITSUNTIDE

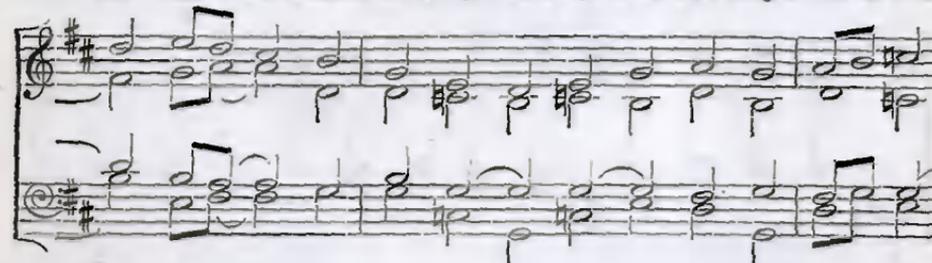
155 (continued)



Come in toil re - fresh - ing - ly; 5 O thou Light,
 Con - fort in ad - ver - si - ty. 6 Where thou art



most pure and blest, Shine with - in the in - most breast Of thy
 not, man hath nought; Ev - ery ho - ly deed and thought Comes from

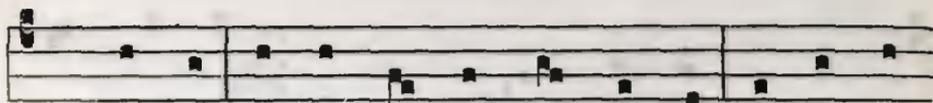


faith - ful com - pa - ny. 7 What is soil - ed, make
 thy Di - vi - ni - ty. 8 What is ri - gid, gent -



THE CHRISTIAN YEAR

155 (continued)



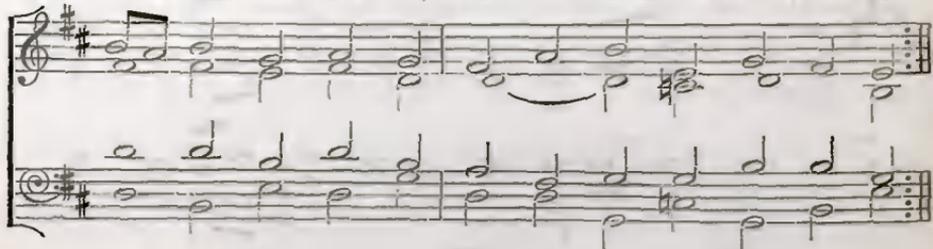
thou pure; What is wound - ed, work its cure; What is parch -
ly bead; What is fro - zen, warm - ly teud; Strength - en what



ed, fruc - ti - fy; 9 Fill thy faith - ful, who con - fide In thy
goes err - ing - ly. 10. Here thy grace and vir - tue send: Grant sal -



power to guard and guide, With thy seven - fold Mys - te - ry.
va - tion in the end, And in heaven fe - li - ci - ty.



WHITSUNTIDE

155 (MODERN TUNE)

VENI SANCTE SPIRITUS. (777. D.)

Slow ♩ = 58.

S. WEBBE the elder, 1740-1816.

The Golden Sequence.

Veni, sancte Spiritus.

13th. cent. Tr. J. M. Nale.

COME, thou holy Paraclete,
And from thy celestial seat
Send thy light and brilliancy:
Father of the poor, draw near;
Giver of all gifts, be here;
Come, the soul's true radiancy:

2 Come, of comforters the best,
Of the soul the sweetest guest,
Come in toil refreshingly:
Thou in labour rest most sweet,
Thou art shadow from the heat,
Comfort in adversity.

5. Fill thy faithful, who confide
In thy power to guard and guide,
With thy sevenfold Mystery.
Here thy grace and virtue send:
Grant salvation to the end,
And in heaven felicity.

3 O thou Light, most pure and blest,
Shine within the inmost breast
Of thy faithful company.
Where thou art not, man hath nought;
Every holy deed and thought
Comes from thy Divinity.

4 What is soiled, make thou pure;
What is wounded, work its cure;
What is parched, fructify;
What is rigid, gently bend;
What is frozen, warmly tend;
Strengthen what goes erringly.

A - men.

THE CHRISTIAN YEAR

156

VENI CREATOR (ATTWOOD). (88. 88. 88.)

Moderately slow $\text{♩} = 60$.

T. ATTWOOD, 1765-1838.

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The lower staff is in bass clef with the same key signature and time signature. The music features a melody in the upper staff and a harmonic accompaniment in the lower staff, primarily using chords and moving lines.

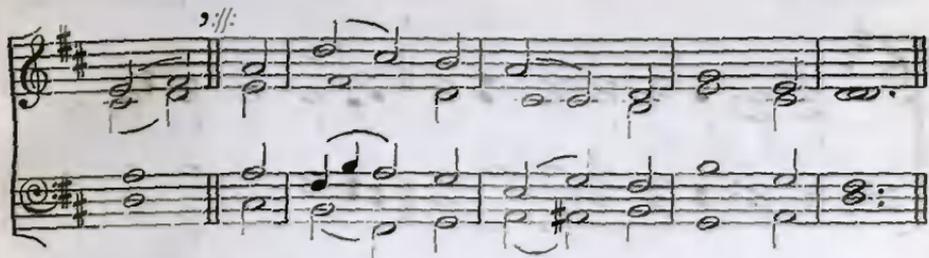
The second system of musical notation continues the piece with two staves. The upper staff has a melodic line with some slurs and ties. The lower staff provides a steady accompaniment with chords and moving bass lines.

The third system of musical notation shows further development of the melody and accompaniment. The upper staff includes some rests and ties, while the lower staff maintains a consistent harmonic support.

The fourth system of musical notation continues the composition. The upper staff features a melodic line with some grace notes and slurs. The lower staff provides a steady accompaniment.

The fifth and final system of musical notation on this page. The upper staff concludes the melodic phrase with a final cadence. The lower staff provides a final accompaniment.

156 (continued)



NOTE.—This tune can also be used for COME, HOLY GHOST Hymn 153). In this case each verse will be six lines, instead of four.

This hymn may also be sung to FALKLAND No 210).

J. Dryden, 1681-1701.

Based on Veni, Creator Spiritus.

CREATOR Spirit, by whose aid
The world's foundations first were laid,
Come, visit every pious mind;
Come, pour thy joys on human kind;
From sin and sorrow set us free,
And make thy temples worthy thee.

2 O Source of uncreated light,
The Father's promised Paraclete,
Thrice holy Fount, thrice holy Fire,
Our hearts with heavenly love inspire;
Come, and thy sacred unction bring
To sanctify us while we sing.

3 Plenteous of grace, descend from high
Rich in thy sevenfold energy;
Make us eternal truths receive,
And practise all that we believe;
Give us thyself, that we may see
The Father and the Son by thee.

4. Immortal honour, endless fame,
Attend the almighty Father's name;
The Saviour Son be glorified,
Who for lost man's redemption died;
And equal adoration be,
Eternal Paraclete, to thee Amen.



THE CHRISTIAN YEAR

ST. CUTHBERT. (86.84.)

157

Slow $\text{♩} = 58.$

J. B. DYRES, 1823-76.

The musical score consists of two systems, each with a treble and bass staff. The key signature is one sharp (F#) and the time signature is common time (C). The music is written in a slow tempo, with a quarter note equal to 58 beats. The melody is primarily in the treble clef, with the bass clef providing harmonic support. The score includes various musical notations such as notes, rests, and bar lines.

Harriet Auber, 1773-1862.

OUR blest Redeemer, ere he breathed
His tender last farewell,
A Guide, a Comforter, bequeathed
With us to dwell.

- 2 He came in tongues of living flame,
To teach, convince, subdue;
All-powerful as the wind he came,
As viewless too.
- 3 He came sweet influence to impart,
A gracious, willing Guest,
While he can find one humble heart
Wherein to rest.
- 4 And his that gentle voice we hear,
Soft as the breath of even,
That checks each fault, that calms each fear,
And speaks of heaven.
- 5 And every virtue we possess,
And every victory won,
And every thought of holiness,
Are his alone.
- 6 Spirit of purity and grace,
Our weakness, pitying, see:
O make our hearts thy dwelling-place,
And worthier thee.

A small musical notation for the word "A - men." It consists of a treble and bass staff with a key signature of one sharp (F#) and a common time signature (C). The notes are simple, with the word "A - men." written below the staff.

WHITSUNTIDE

158

WINCHESTER OLD. (C. M.)

In moderate time ♩ = 60.First appeared in *Este's Psalter*, 1592.

NOTE.—Another version of this tune, with the melody in the tenor, will be found at Hymn 30.

J. Keble, 1792-1866.

- W**HEN God of old came down from heaven,
In power and wrath he came;
Before his feet the clouds were riven,
Half darkness and half flame:
- 2 But when he came the second time,
He came in power and love;
Softer than gale at morning prime
Hovered his holy Dove.
- 3 The fires that rushed on Sinai down
In sudden torrents dread,
- Now gently light, a glorious crown,
On every sainted head.
- Unison.*
- 4 And as on Israel's awe-struck ear
The voice exceeding loud,
The trump, that Angels quake to hear,
Thrilled from the deep dark cloud;
- 5 So, when the Spirit of our God
Came down his flock to find,
A voice from heaven was heard abroad,
A rushing mighty wind.
- Unison.* 6 It fills the Church of God; it fills
The sinful world around;
Only in stubborn hearts and wilfs
No place for it is found.
7. Come Lord, come Wisdom, Love, and Power,
Open our ears to hear;
Let us not miss the accepted hour;
Save, Lord, by love or fear.

A - men.

The following are also suitable :

- 145 (Pt. 2) Holy Ghost, Illuminator.
384 Eternal Ruler of the ceaseless round.
393 Glorious things of thee are spoken.
396 Gracious Spirit, Holy Ghost.
438 Love of the Father.
453 O Holy Spirit, Lord of grace.
454 O King enthroned on high.
458 O Lord of hosts, all heaven possessing.

THE CHRISTIAN YEAR

159

Mode iii.

The musical score is arranged in six systems. Each system contains a vocal line at the top and a piano accompaniment below it. The vocal line is written in a four-part setting (Soprano, Alto, Tenor, Bass). The piano accompaniment is written in two staves (Treble and Bass). The key signature is one sharp (F#) and the time signature is 4/4. The music is written in a traditional hymn style with block notes and some melodic lines.

TRINITY SUNDAY

See also : 632 Eternal Light, Divinity. 633 All hail, adorèd Trinity.

OFFICE HYMN. E. and M.

7. 10th cent. Tr. J. M. Nout.

Adesto, sancta Trinitas.

BE present, Holy Trinity,
Like splendour, and one Deity:
Of things above, and things below,
Beginning, that no end shall know.

TRINITY SUNDAY

159 (MODERN TUNE)

ADESTO SANCTA TRINITAS. (L. M.)

In moderate time $\text{♩} = 144$. To be sung in unison.

Chartres Church Melody.

- 2 Thee all the armies of the sky
Adore, and laud, and magnify;
And Nature, in her triple frame,
For ever sanctifies thy name.
- 3 And we, too, thanks and homage pay,
Thine own adoring flock to-day;
O join to that celestial song
The praises of our suppliant throng!
- 4 Light, sole and one, we thee confess,
With triple praise we rightly bless;
Alpha and Omega we own,
With every spirit round thy throne.
5. To thee, O unbegotten One,
And thee, O sole-begotten Son,
And thee, O Holy Ghost, we raise
Our equal and eternal praise.

A - men.

Amen.

A - - - - - men.

THE CHRISTIAN YEAR

160

Mode iv.

OFFICE HYMN. M.

O Pater sancte.

c. 10th cent. Tr. P. D.

FATHER most holy, merciful and
 tender; [reigning;
 Jesus our Saviour, with the Father
 Spirit of mercy, Advocate, Defender,
 Light never waning;

Part 2.

2 Trinity sacred, Unity unshaken;
 Deity perfect, giving and forgiving,
 Light of the Angels, Life of the for-
 Hope of all living; [saken.

TRINITY SUNDAY

160 (MODERN TUNE)

CHRISTE DU BEISTAND. (1111, 115.)

Very slow ♩ = 42, [May be sung in unison throughout.]

M. A. VON LÖWENSTERN,
1594-1648.

Slightly slower.

NOTE.—This hymn may also be sung to the Rouen Melody at Hymn 636.

- 3 Maker of all things, all thy creatures praise thee;
Lo, all things serve thee through thy whole creation:
Hear us, Almighty, hear us as we raise thee
Heart's adoration.

Unison.

4. To the almighty triune God be glory:
Highest and greatest, help thou our
endeavour;
We too would praise thee, giving honour
worthy,
Now and for ever. Amen.

A - - men.

A - - men.

THE CHRISTIAN YEAR

161

ST. FLAVIAN. (C. M.)

Moderately slow $\text{♩} = 66$.

Adapted from Psalm 132
in 'Dox's Psalter,' 1862.

Suitable also for other occasions.

F. F. Fisher, 1824-2.

HAVE mercy on us, God most high,
Who lift our hearts to thee;
Have mercy on us, worms of earth,
Most holy Trinity.

- 2 Most ancient of all mysteries,
Before thy throne we lie;
Have mercy now, most merciful,
Most holy Trinity.
- 3 When heaven and earth were yet unmade,
When time was yet unknown,
Thou in thy bliss and majesty
Didst live and love alone.
- 4 Thou wert not born: there was no fount
From which thy Being flowed;
There is no end which thou canst reach;
But thou art simply God.
- 5 How wonderful creation is,
The work which thou didst bless,
And O! what then must thou be like,
Eternal loveliness!
- 6 How beautiful the Angels are,
The Saints how bright in bliss;
But with thy beauty, Lord, compared,
How dull how poor is this!

TRINITY SUNDAY

161 (ALTERNATIVE VERSION)

*Harmonized by T. RAVENSCROFT in his
Psalter, 1621 (rhythm slightly simplified).*

PEOPLE'S
PART.

CHOIR
OR
ORGAN.

[This version may be used in connexion with the other for one or more verses, the people singing the melody as usual.]

- 7 O listen then, most pitiful,
To thy poor creature's heart:
It blesses thee that thou art God,
That thou art what thou art.
8. Most ancient of all mysteries,
Still at thy throne we lie:
Have mercy now, most merciful,
Most holy Trinity.

THE CHRISTIAN YEAR

162

NICAEA. (11 12. 12 10.)

Very slow $\text{♩} = 42$.

J. B. DYKES, 1823-76.

Slightly faster $\text{♩} = 50$.

NOTE.—This hymn is marked to be sung at a much slower rate than usual, it may, if preferred, be sung at the more usual rate of $\text{♩} = 63$ and the pauses may be omitted.

A higher setting of this tune will be found in the Appendix.

Suitable also for other occasions.

Bishop R. Heber, 1753-1826.

HOLY, Holy, Holy! Lord God Almighty!

Early in the morning our song shall rise to thee;

Holy, Holy, Holy! Merciful and mighty!

God in three Persons, blessèd Trinity!

- 2 Holy, Holy, Holy! all the Saints adore thee,
Casting down their golden crowns around the glassy sea;
Cherubim and Seraphim falling down before thee,
Which wert, and art, and evermore shalt be.
- 3 Holy, Holy, Holy! though the darkness hide thee,
Though the eye of sinful man thy glory may not see,
Only thou art holy, there is none beside thee
Perfect in power, in love, and purity.

- Unison.* 4. Holy, Holy, Holy! Lord God Almighty!
All thy works shall praise thy name, in earth,
and sky, and sea;
Holy, Holy, Holy! Merciful and mighty!
God in three Persons, blessèd Trinity! Amen.

TRINITY SUNDAY

OLD 22ND. (D. C. M.)

163

Melody from Esté's Psalter, 1592
(also in Day's Psalter, 1578).

In moderate time, very dignified $\text{♩} = 76$ ($\text{♩} = 88$).

Τριφυγγής μονὰς θεαρχυτή.

Metrophanes, Bishop of Sivas, c. 900. Tr. J. M. Neale.

UNITY of threefold light,
Send out thy loveliest ray,
And scatter our transgressions' night,
And turn it into day;
Make us those temples pure and fair
Thy glory loveth well,
The spotless tabernacles, where
Thou may'st vouchsafe to dwell.

2 The glorious hosts of peerless might,
That ever see thy face,
Thou mak'st the mirrors of thy light,
The vessels of thy grace. [weave,
Thou, when their wondrous strain they
Hast pleasure in the lay:
Deign thus our praises to receive,
Albeit from lips of clay.

3. And yet thyself they cannot know,
Nor pierce the veil of light
That hides thee from the Thrones below,
As in profoundest night.
How then can mortal accents frame
Due tribute to their King?
Thou, only, while we praise thy name,
Forgive us as we sing.

The following are also suitable :

372 Bright the vision that delighted.
387 Father of heaven, whose love profound.
390 Firmly I believe and truly.

407 Immortal, invisible, God only wise.
501 Three in One, and One in Three.

THE CHRISTIAN YEAR

164

Mode viii.

The musical score is organized into six systems. Each system contains three staves: a vocal line at the top, a piano accompaniment in the middle (with treble and bass clefs), and a basso continuo line at the bottom (with a bass clef). The key signature is one sharp (F#). The notation includes various note values, rests, and articulation marks. The piece is identified as 'Mode viii'.

TRINITY TO ADVENT

ILLSLEY. (L. M.)

164 (MODERN TUNE)

J. BISHOP, c. 1665-1737.

Slow $\text{♩} = 56$.



NOTE.—This hymn may also be sung to the *Chartres Melody* at Hymn 159; or to *DEO GRACIAS* (No. 249).

FROM TRINITY SUNDAY TO ADVENT

OFFICE HYMN. Saturdays. E.

St. Ambrose, 340-97. Tr. J. M. Neale.

O Lux beata Trinitas.

O TRINITY of blessed light,
O Unity of princely might,
The fiery sun now goes his way;
Shed thou within our hearts thy ray.

2 To thee our morning song of praise,
To thee our evening prayer we raise;
Thy glory suppliant we adore
For ever and for evermore.

3. All laud to God the Father be;
All praise, eternal Son, to thee;
All glory, as is ever meet,
To God the holy Paraclete. Amen.



A - men.

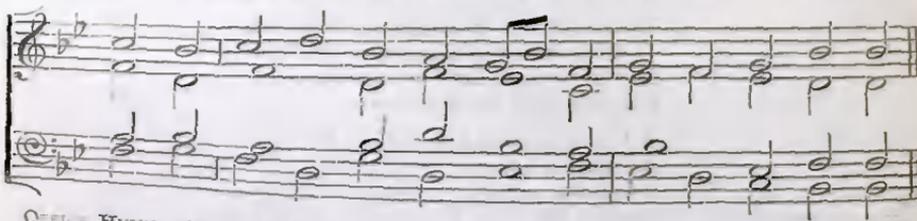
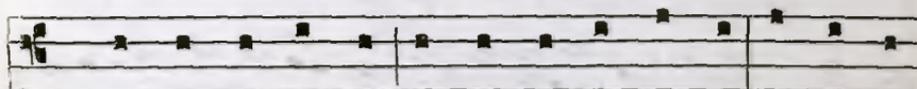


A - men.

THE CHRISTIAN YEAR

165

Mode vi.



OFFICE HYMN. *Sundays and
west-days.* M.

Nocte surgentes.

*Ascr. to St. Gregory the Great.
6th cent. Tr. P. D.*

FATHER, we praise thee, now the night is over.
Active and watchful, stand we all before thee;
Singing we offer prayer and meditation:
Thus we adore thee.

2 Monarch of all things, fit us for thy mansions;
Banish our weakness, health and wholeness sending;
Bring us to heaven, where thy Saints united
Joy without ending.

TRINITY TO ADVENT

165 (MODERN TUNE)

CHRISTE SANCTORUM. (1111.115.)

In moderate time ♩ = 96.

To be sung in unison.

Melody from

LA FEILLÉE, 'Méthode
du plain-chant,' 1782.

The musical score consists of three systems, each with a vocal line (treble clef) and a piano accompaniment line (bass clef). The key signature is two flats (B-flat and E-flat), and the time signature is 4/4. The music is written in a unison style, with the vocal line and piano accompaniment often playing the same notes. The first system has 8 measures, the second has 8 measures, and the third has 8 measures. The piece concludes with a final cadence.

3. All-holy Father, Son and equal Spirit,
Trinity blessed, send us thy salvation;
Thine is the glory, gleaming and resounding
Through all creation. Amen.



A - - - men.

A musical score for the word 'Amen' in 4/4 time, featuring a vocal line and a piano accompaniment line. The vocal line consists of five notes: A4, B4, C5, B4, A4. The piano accompaniment provides a harmonic support with chords and moving lines.

A musical score for the word 'Amen' in 4/4 time, featuring a vocal line and a piano accompaniment line. The vocal line consists of five notes: A4, B4, C5, B4, A4. The piano accompaniment provides a harmonic support with chords and moving lines.

The evening Office Hymn for Sunday, and for every day except Saturday is :

51 O blest Creator of the light.

THE CHRISTIAN YEAR

ST. DAVID. (G. M.)
Moderately slow $\text{♩} = 69$.

166

Present form of melody in
Ravenscroft's Psalter, 1621.

Musical score for 'ST. DAVID' in G major (one sharp) and 4/4 time. It consists of two systems of two staves each (treble and bass clef). The melody is in the treble clef. The first system ends with a repeat sign. The second system ends with the text 'A-men.' written below the staff.

EMBER DAYS

J. M. Neale, 1818-60.

- | | |
|--|--|
| <p>CHRISt is gone up; yet ere he passed
From earth, in heaven to reign,
He formed one holy Church to last
Till he should come again.</p> <p>2 His twelve Apostles first he made
His ministers of grace;
And they their hands on others laid,
To fill in turn their place.</p> | <p>3 So age by age, and year by year,
His grace was handed on;
And still the holy Church is here,
Although her Lord is gone.</p> <p>4. Let those find pardon, Lord, from thee,
Whose love to her is cold:
And bring them in, and let there be
One Shepherd and one Fold.</p> |
|--|--|

DUKE STREET. (L. M.)
In moderate time $\text{♩} = 76$.

167

J. HATTON, d. 1793.

Musical score for 'DUKE STREET' in G major (one sharp) and 4/4 time. It consists of two systems of two staves each (treble and bass clef). The melody is in the treble clef.

EMBER DAYS

J. Montgomery 1, 1771-1854.

POUR out thy Spirit from on high;
Lord, thine assembled servants
bless;

Graces and gifts to each supply,
And clothe thy priests with
righteousness.

2 Within the temple when they stand,
To teach the truth, as taught by thee,
Saviour, like stars in thy right hand
May all thy Church's pastors be.

5. Then, when their work is finished here,
May they in hope their charge resign;
When the Chief Shepherd shall appear,
O God, may they and we be thine.

3 Wisdom, and zeal, and faith impart,
Firmness with meekness, from above,
To bear thy people in their heart,
And love the souls whom thou dost
love:

4 To watch, and pray, and never faint,
By day and night, strict guard to keep,
To warn the sinner, cheer the saint,
Nourish thy lambs, and feed thy
sheep.



MANCHESTER. (C.M.)

Slow $\text{♩} = 80$.

168

ROBERT WAINWRIGHT, 1748-82.

J. M. Neale, 1818-66.

THE earth, O Lord, is one great field
Of all thy chosen seed;
The crop prepared its fruit to yield;
The labourers few indeed.

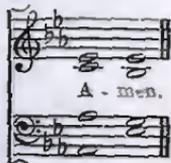
2 We therefore come before thee now
By fasting and by prayer,
Beseeching of thy love that thou
Wouldst send more labourers there.

5 To all thy priests thy truth reveal,
And make thy judgements clear;
Make thou thy deacons full of zeal
And humble and sincere:

6. And give their flocks a lowly mind
To hear and not in vain;
That each and all may mercy find
When thou shalt come again.

3 Not for our land alone we pray,
Though that above the rest;
The realms and islands far away,
O let them all be blest.

4 Endue the bishops of thy flock
With wisdom and with grace,
Against false doctrine, like a rock,
To set the heart and face:



THE CHRISTIAN YEAR

169, 170

Mode i.

DEDICATION FESTIVAL

- See also :* 634 Hail thee, Festival Day.
635 Eternal Power, whose high abode.
636 Only-begotten, Word of God eternal.
637 Lo! God is here! let us adore.

DEDICATION FESTIVAL

169

OFFICE HYMN. E. and M.
c. 7th cent. Tr. J. M. Neale †.

Urbs beata Jerusalem.

BLESSED City, heavenly Salem,
Vision dear of peace and love,
Who, of living stones upbuilded,
Art the joy of heaven above,
And, with Angel cohorts circled,
As a bride to earth dost move!

- 2 From celestial realms descending,
Bridal glory round her shed,
To his presence, decked with jewels,
By her Lord shall she be led:
All her streets, and all her bulwarks,
Of pure gold are fashioned.
- 3 Bright with pearls her portals glitter,
They are open evermore;
And, by virtue of his merits,
Thither faithful souls may soar,
Who for Christ's dear name in this
Pain and tribulation bore. [world
- 4 Many a blow and biting sculpture
Fashioned well those stones elect,
In their places now compacted
By the heavenly Architect,
Who therewith hath willed for ever
That his palace should be decked.
5. Laud and honour to the Father;
Laud and honour to the Son;
Laud and honour to the Spirit;
Ever Three, and ever One:
Consubstantial, co-eternal,
While unending ages run. Amen.

170

OFFICE HYMN. M. and E.
c. 7th cent. Tr. J. M. Neale †.

Angularis fundamentum.

CHRISt is made the sure Foundation,
And the precious Corner-stone,
Who, the two walls underlying,
Bound in each, binds both in one,
Holy Zion's help for ever,
And her confidence alone.

- 2 All that dedicated City,
Dearly loved by God on high,
In exultant jubilation
Pours perpetual melody:
God the One, and God the Trinal,
Singing everlastingly.
- 3 To this temple, where we call thee,
Come, O Lord of Hosts, to-day;
With thy wonted loving-kindness
Hear thy people as they pray;
And thy fullest benediction
Shed within its walls for ay.
- 4 Here vouchsafe to all thy servants
What they supplicate to gain;
Here to have and hold for ever
Those good things their prayers
And hereafter in thy glory [obtain,
With thy blessed ones to reign.
5. Laud and honour to the Father;
Laud and honour to the Son;
Laud and honour to the Spirit;
Ever Three and ever One:
Consubstantial, co-eternal,
While unending ages run. Amen.



A - men.



THE CHRISTIAN YEAR

169, 170 (MODERN TUNE)

URBS COELESTIS. (87.87.87.)

In moderate time ♩ = 104 (♩ = 52).

No. XVI from 'The Golden Legend,' 1880.

By H. E. HODSON.

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature. The lower staff is in bass clef with the same key signature and time signature. The music features a melody in the upper staff and a harmonic accompaniment in the lower staff, primarily using quarter and eighth notes.

The second system of musical notation continues the piece with two staves. The upper staff has a treble clef and a key signature of one sharp. The lower staff has a bass clef and a key signature of one sharp. The notation includes various note values and rests, maintaining the moderate tempo.

The third system of musical notation continues the piece with two staves. The upper staff has a treble clef and a key signature of one sharp. The lower staff has a bass clef and a key signature of one sharp. The music shows a continuation of the melodic and harmonic themes established in the previous systems.

The fourth system of musical notation concludes the piece with two staves. The upper staff has a treble clef and a key signature of one sharp. The lower staff has a bass clef and a key signature of one sharp. The final measures of the piece are clearly marked with double bar lines.

169

OFFICE HYMN. E. and M.

c. 7th cent. Tr. J. M. Neale†.

Urbs beata Jerusalem.

BLESSED City, heavenly Salem,
Vision dear of peace and love,
Who, of living stones upbuilded,
Art the joy of heaven above,
And, with Angel cohorts circled,
As a bride to earth dost move!

2 From celestial realms descending,
Bridal glory round her shed,
To his presence, decked with jewels,
By her Lord shall she be led :
All her streets, and all her bulwarks,
Of pure gold are fashioned.

3 Bright with pearls her portals glitter,
They are open evermore;
And, by virtue of his merits,
Thither faithful souls may soar,
Who for Christ's dear name in this
Pain and tribulation bore. [world

4 Many a blow and biting sculpture
Fashioned well those stones elect,
In their places now compacted
By the heavenly Architect,
Who therewith hath willed for ever
That his palace should be decked.

Unison.

5. Laud and honour to the Father;
Laud and honour to the Son;
Laud and honour to the Spirit;
Ever Three, and ever One:
Consubstantial, co-eternal,
While unending ages run. Amen.

170

OFFICE HYMN. M. and E.

c. 7th cent. Tr. J. M. Neale†.

Angularis fundamentum.

CHRIST is made the sure Foundation,
And the precious Corner-stone,
Who, the two walls underlying,
Bound in each, binds both in one,
Holy Sion's help for ever,
And her confidence alone.

2 All that dedicated City,
Dearly loved by God on high,
In exultant jubilation
Pours perpetual melody :
God the One, and God the Trinal,
Singing everlastingly.

3 To this temple, where we call thee,
Come, O Lord of Hosts, to-day;
With thy wonted loving-kindness
Hear thy people as they pray;
And thy fullest benediction
Shed within its walls for ay.

4 Here vouchsafe to all thy servants
What they supplicate to gain;
Here to have and hold for ever
Those good things their prayers
And hereafter in thy glory [obtain,
With thy blessed ones to reign.

Unison.

5. Laud and honour to the Father;
Laud and honour to the Son;
Laud and honour to the Spirit;
Ever Three and ever One:
Consubstantial, co-eternal,
While unending ages run. Amen.

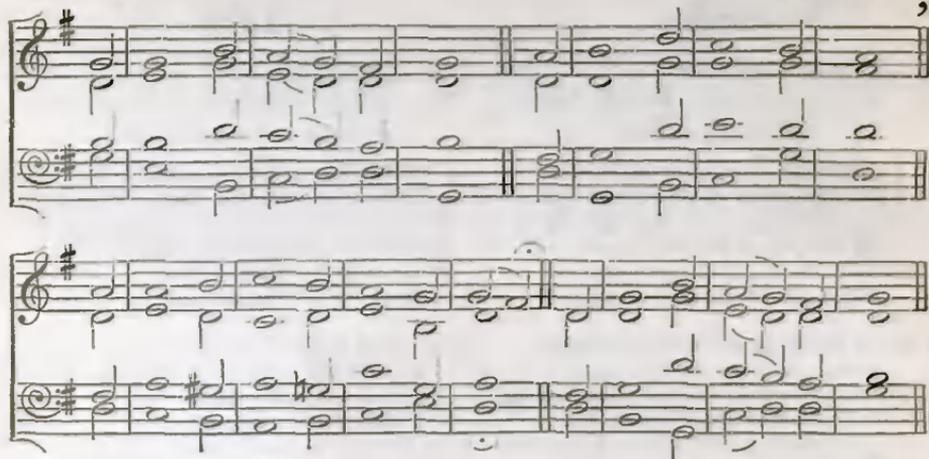


THE CHRISTIAN YEAR

ST. EDMUND. (S. M.)
Moderately slow $\text{♩} = 90$.

171

Adapted from Hymn Melody by
E. GILDING, d. 1782.



C. Guild, 1601-64. Tr. J. Williams †.

Patris aeterni suboles coaeva.

O WORD of God above,
Who fillest all in all,
Hallow this house with thy sure love,
And bless our festival.

- 2 Grace in this font is stored
To cleanse each guilty child;
The Spirit's blest anointing poured
Brightens the once defiled.
- 3 Here Christ of his own Blood
Himself the chalice gives,
And feeds his own with Angels' food,
On which the spirit lives.
- 4 For guilty souls that pine
Sure mercies here abound,
And healing grace with oil and wine
For every secret wound.
- 5 God from his throne afar,
Comes in this house to dwell;
And prayer, beyond the evening star,
Builds here her citadel.

Unison. 6. All might, all praise be thine,
The God whom all adore;
The Father, Son, and Spirit divine,
Both now and evermore. Amen.



DEDICATION FESTIVAL

172

Sequenci.

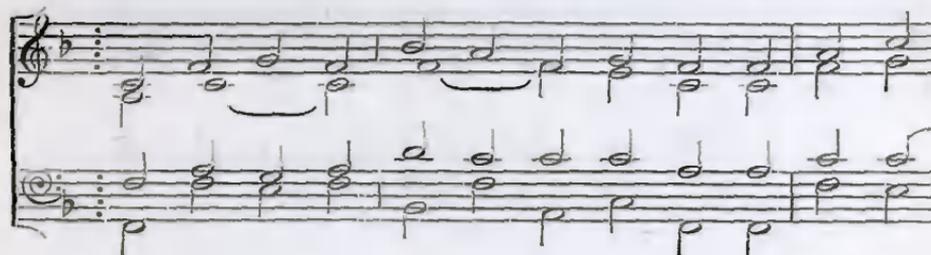
Jerusalem et Sion filiae.

Asc. to Adam of St. Victor, c. 1170.
Tr. G. G.

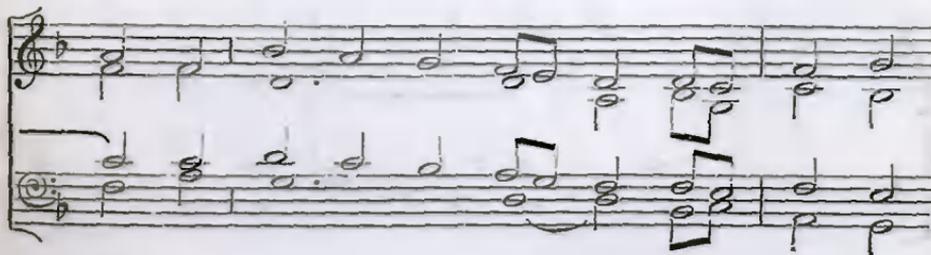
Mode v.



1 Si - on's daugh - ters! Sons of Je - ru - sa - lem! All ge
 2 Christ our Sa - viour weds on this fes - ti - val Ho - ly
 3 Not more fair the moon in her love - li - ness! Not more
 4 So the Church shines forth on her pil - grim - age, Signed with

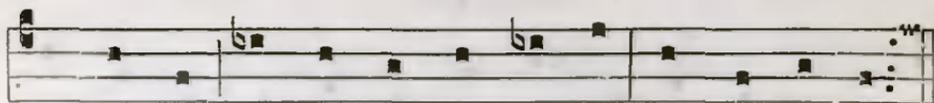


hosts of hea - ven - ly chi - val - ry! Lift your
 Church, the Pat - tern of Right - eous - ness, Whom from
 bright the sun in his ma - jes - ty! Like an
 Jor - dan's wa - ters of pe - ni - tence, Drawn to

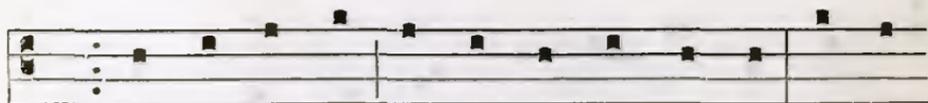


THE CHRISTIAN YEAR

172 (continued)



voi . ces, sing . ing right mer - ri - ly Al . le - lu - ya!
 depths of ut - ter - most mi - se - ry He hath res - cued.
 ar - my splen - did and ter - ri - ble, Ranged for bat - tle—
 hear the wis - dom of So - lo - mon, From the world's end.

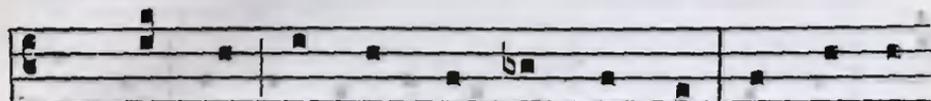


3 Now the Bride re - ceiv - eth his be - ni - son, Tast - eth
 4 Mo - ther meet for sin - ful hu - ma - ni - ty, Life's sure
 7 * So, fore - told by fi - gures and pro - phe - cies, Clothed in
 8 * Wel - come! feast of light and fe - li - ci - ty, Bride to

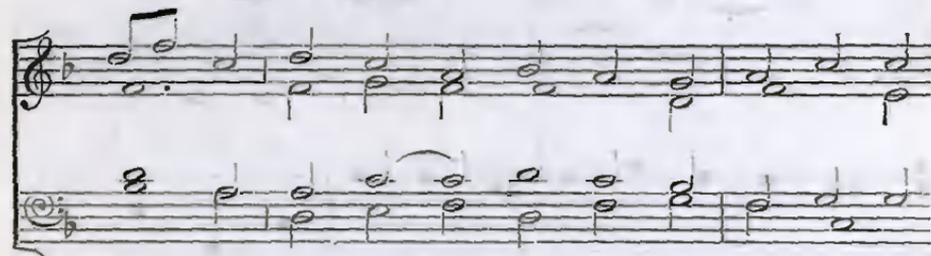


DEDICATION FESTIVAL

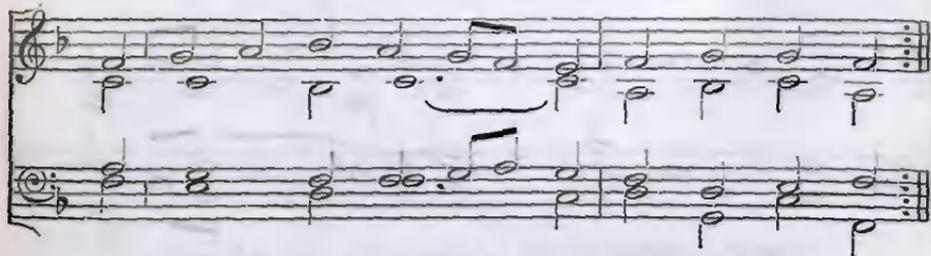
172 (continued)



now the joys of the Pa - ra - clete; Kings and queens
 ha - ven, rest for the sor - row - ful, Strong pro - tect -
 nup - tial ves - ture of cha - ri - ty, Joined with Christ,
 Bride - groom join - ing in u - ni - ty; In her mys -



with ju - bi - lant me - lo - dy Call her bless - ed.
 + ress, born in a mys - te - ry Ev - er won - drous.
 o'er hea - ven's glad ci - ti - zens Now she reign - eth,
 + tie mar - riage is - ty - pi - fied Our sal - va - tion.

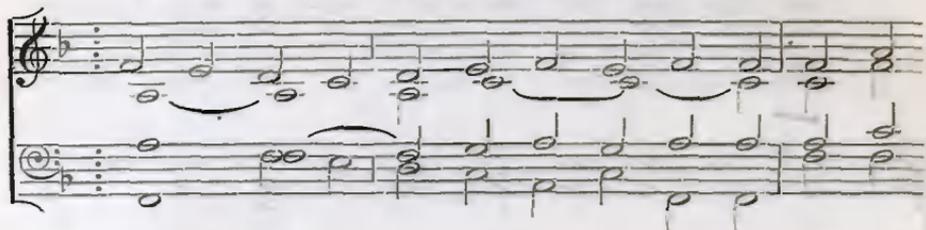


THE CHRISTIAN YEAR

172 (continued)



9. Christ, whose joys we joy - ful - ly ce - le - brate, Grant us



all a place with thy cho - sen ones, True de - lights, in -



ef - fa - ble hap - pi - ness, Rest e - ter - nal.



N. B.—With regard to the half-bars in this tune, see Preface.

The above hymns are suitable for a Dedication Festival only. For a Patronal Festival, see Nos. 195-204 and the Proper Saints' Day Hymns.

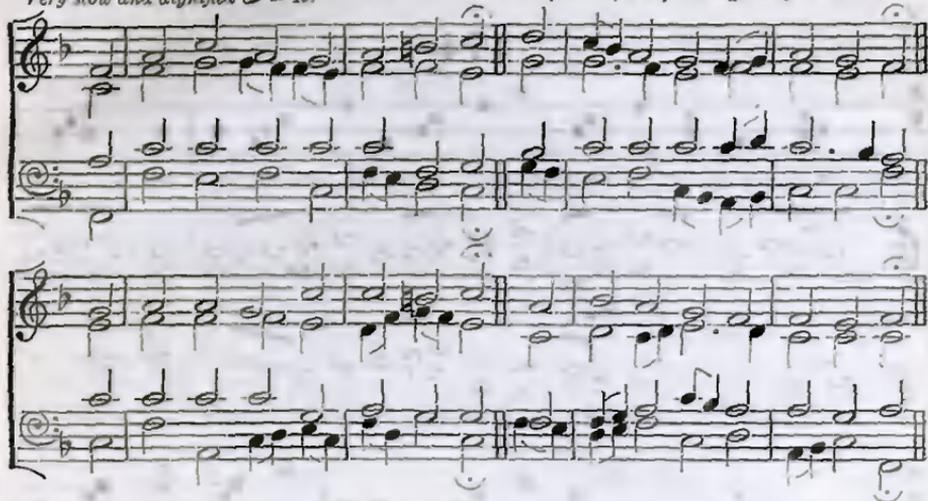
DEDICATION OR RESTORATION OF A CHURCH

173

HERR JESU CHRIST. (L. M.)

Very slow and dignified $\text{♩} = 40$.

Melody from 'Pensum Sacrum'
(Gorlitz, 1648). Adapted by J. S. BACH.



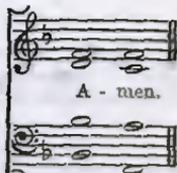
DEDICATION OR RESTORATION OF A CHURCH

J. G. Whittier, 1807-92.

ALL things are thine; no gift have we,
Lord of all gifts, to offer thee:
And hence with grateful hearts to-day
Thine own before thy feet we lay.

- 2 Thy will was in the builders' thought;
Thy hand unseen amidst us wrought;
Through mortal motive, scheme and plan,
Thy wise eternal purpose ran.
- 3 In weakness and in want we call
On thee for whom the heavens are small;
Thy glory is thy children's good,
Thy joy thy tender Fatherhood.

Unison. 4. O Father, deign these walls to bless;
Fill with thy love their emptiness;
And let their door a gateway be
To lead us from ourselves to thee.



*For a Dedication Festival, or for a Special Service of Dedication, the following
are also suitable:*

- 450 O God, our help in ages past.
472 Pray that Jerusalem may have.
489 The Church's one foundation.
508 We love the place, O God.
533 Now thank we all our God.
534 Praise the Lord of heaven; praise him in the height.
535 Praise the Lord! ye heavens, adore him.
536 Praise to the Lord, the Almighty.
537 Rejoice to-day with one accord.
544 O Faith of England, taught of old.