

FESTIVAL HYMNS
AND CAROLS
FOR SMALLER CHOIRS

Edited by
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PREFACE

THIS book is intended to provide simple music for the Festivals of the Church's Year, suitable for parishes where elaborate anthems are not attempted and yet where it is felt that something more than the usual Seasonal Hymns are wanted. So, for Christmas, Easter, Ascension, Whitsuntide, &c., Hymns and descants are provided, and also Carols which the Choir may sing as Anthems. A Harvest Carol has been included ; also a Gloria for Christmas.

Small choirs who cannot muster four-part harmony may sing the Carols in unison, and the descants of hymns with merely the treble part and the original tune, with, of course, the organ playing the accompaniment of the full four-part descant.

ACKNOWLEDGEMENTS

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(An asterisk denotes Descant or Fa-burden.)

No. 1. (Melody). Miss Maud Karpeles. From Cecil Sharp's *English Folk-Carols*. (Novello.)

Nos. 7, 11, 12*. Dr. Martin Shaw.

Nos. 16*, 17*, 19*, 20*. The Faith Press Ltd. From *The Tenor Tune Book*.

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CHRISTMAS

1

THE HOLLY AND THE IVY

Solo (Treble or Tenor).

1 The hol-ly and the i- vy, When they are both full grown, Of

all the trees that are in the wood, The hol-ly bears the crown:

CHORUS.

The ri-sing of the sun And the run-ning of the deer, The

(Small notes, Organ.)

May be sung with or without accompaniment.

CHRISTMAS



Traditional.

Ibid.

THE holly and the ivy,
When they are both full grown,
Of all the trees that are in the wood,
The holly bears the crown :

*The rising of the sun
And the running of the deer,
The playing of the merry organ,
Sweet singing in the choir.*

- 2 The holly bears a blossom,
As white as the lily flower,
And Mary bore sweet Jesus Christ,
To be our sweet Saviour :
- 3 The holly bears a berry,
As red as any blood,
And Mary bore sweet Jesus Christ
To do poor sinners good :
- 4 The holly bears a prickle,
As sharp as any thorn,
And Mary bore sweet Jesus Christ
On Christmas day in the morn :
- 5 The holly bears a bark,
As bitter as any gall,
And Mary bore sweet Jesus Christ
For to redeem us all :
6. The holly and the ivy,
When they are both full grown,
Of all the trees that are in the wood,
The holly bears the crown :

Words and melody taken from Mrs. Clayton at Chipping Campden, Glos. (supplemented by words from Mrs. Wyatt, East Harptree, Somerset), by Cecil Sharp, *English Folk-Carols* (Novello). Another version is in Bramley and Stainer, and in the *English Carol Book* (Mowbray's) set to a French carol tune. 'Joshua Sylvester', in his *Christmas Carols*, 1861, was the first to publish the text in a collection; he took it from 'an old broadside, printed a century and a half since', i.e. c. 1710. Husk stated in 1868 that it was still retained in the broadsides printed at Birmingham. These two versions differ in the second line, 'Now are both well grown'. There is another carol of the Holly and the Ivy ('Holy berith beris') in Richard Hill's MS., another in the Harleian MS. ('Nay, Ivy, nay'), and others, for which Dyboski gives references. The subject is probably of pagan origin, and symbolized the masculine (holly) and the feminine (ivy) elements, as the tribal chorus developed into dialogue; all such songs being sung as a dance between the lads and the maids. 'The merry organ' occurs in Chaucer in the *Nonne Preestes Tale*: 'Chauntecleer's crowing had no peer— | His voice was merrier than the merry organ | On mass-days that in the church gon.'

CHRISTMAS

2

PUER NOBIS

(NATIVITY)

FULL (VOICES IN UNISON).

1 Un - to us a boy is born! King of all cre -

Ped.

This system contains the first line of music. It features a vocal melody in the treble clef and a piano accompaniment in the grand staff (treble and bass clefs). The key signature has two sharps (F# and C#), and the time signature is common time (C). The lyrics are '1 Un - to us a boy is born! King of all cre -'. A 'Ped.' (pedal) marking is present under the piano accompaniment.

a - tion, Came he to a world for - lorn, The

This system contains the second line of music. It continues the vocal melody and piano accompaniment. The lyrics are 'a - tion, Came he to a world for - lorn, The'.

Lord of ev - 'ry na - - - - - tion.

This system contains the third line of music, concluding the piece. It continues the vocal melody and piano accompaniment. The lyrics are 'Lord of ev - 'ry na - - - - - tion.'.

CHRISTMAS

TREBLES.

2 Cra - died in a stall was he With sleep - y cows and

Senza Ped.

This musical system consists of three staves. The top staff is a single treble clef with a key signature of one sharp (F#) and a common time signature. It contains the vocal melody for the first line of the song. The bottom two staves are a grand staff (treble and bass clefs) with the same key signature, providing the piano accompaniment. The lyrics '2 Cra - died in a stall was he With sleep - y cows and' are written below the vocal staff. The instruction 'Senza Ped.' is written below the piano accompaniment.

ass - es; But the ve - ry beasts could see That

This musical system continues the song with three staves. The vocal melody on the top staff continues with the lyrics 'ass - es; But the ve - ry beasts could see That'. The piano accompaniment on the bottom two staves continues with the same key signature and time signature.

he all men sur - pas - - - - - ses.

This musical system is the final one on the page, consisting of three staves. The vocal melody on the top staff concludes with the lyrics 'he all men sur - pas - - - - - ses.' and ends with a double bar line. The piano accompaniment on the bottom two staves also concludes with a double bar line.

CHRISTMAS

TENORS AND BASSES.

3 He - rod then with fear was filled: 'A prince', he said, 'in

Ped.

This system contains the first three measures of the musical score. It features a vocal line for Tenors and Basses, a piano accompaniment with a treble and bass clef, and a 'Ped.' (pedal) marking under the bass line.

Jew - ry!' All the lit - tle boys he killed At

This system contains measures four through six. The vocal line continues with the lyrics 'Jew - ry!' and 'All the lit - tle boys he killed At'. The piano accompaniment provides harmonic support.

Beth - lem in his fu - - - - - ry.

This system contains measures seven through nine, concluding the phrase. The vocal line ends with a double bar line. The piano accompaniment continues with a sustained bass line and chords.

CHRISTMAS

TREBLES.

4 Now may Ma - ry's son, who came So long a - go to

Choir.

Great.

love us, Lead us all with hearts a - flame Un -

- - to the joys a - bove..... us.

CHRISTMAS

FULL.

5. O - me - ga and Al - pha he! Let the or - gan

ORGAN. *Gt. Trumpet.* *ff Swell.*

PEDALS.

thun - - der, While the choir with peals of glee Doth

Sw.

PEDALS.

CHRISTMAS

rend the air a - sun - - - - - der.

Gt. Trumpet.

Sw.

German.

15th century, tr. O. B. C.

UNTO us a boy is born !
 King of all creation,
 Came he to a world forlorn,
 The Lord of every nation.

- 2 Cradled in a stall was he
 With sleepy cows and asses ;
 But the very beasts could see
 That he all men surpasses.
- 3 Herod then with fear was filled :
 ' A prince ' , he said , ' in Jewry ! '
 All the little boys he killed
 At Bethlem in his fury.
- 4 Now may Mary's son, who came
 So long ago to love us,
 Lead us all with hearts aflame
 Unto the joys above us.
5. Omega and Alpha he !
 Let the organ thunder,
 While the choir with peals of glee
 Doth rend the air asunder.

The words and original melody of ' Puer nobis nascitur ' are in a Trier MS. of the fifteenth century. There are many variants, given in Zahn, Dreyes, and Bäumker ; a German translation (' Uns ist geboren ein Kindelein ') is printed by Spangenberg, 1544, in the *Mainz Cantual*, 1605, and elsewhere. The melody in this form is in *Piae Cantiones*, 1582, and the words are from the version of Mone (*Lateinische Hymnen*), who prints the Trier form.

CHRISTMAS

3

ROCKING

Moderato.



Czech.

Tr. O. B. C.

LITTLE Jesus, sweetly sleep, do not stir ;
 We will lend a coat of fur,
 We will rock you, rock you, rock you,
 We will rock you, rock you, rock you :
 See the fur to keep you warm,
 Snugly round your tiny form.

2. Mary's little baby, sleep, sweetly sleep,
 Sleep in comfort, slumber deep ;
 We will rock you, rock you, rock you,
 We will rock you, rock you, rock you :
 We will serve you all we can,
 Darling, darling little man.

Translation of the Czech carol, 'Hájej, nynjej'. This carol may well be sung twice,

CHRISTMAS

4

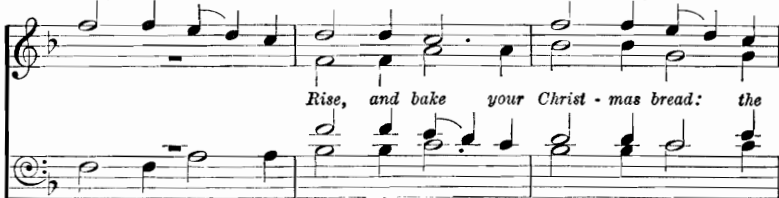
IF YE WOULD HEAR

Verses 1, 2, 4, & 6. *With movement.* (Adapted, R. V. W. and M. S.)



Verses 3, 5, & 7.

Rise, and bake your Christ - mas bread: Chris - tians, rise! the



Rise, and bake your Christ - mas bread: Chris - tians, rise! the



CHRISTMAS



Dutch tune.

Dora Greenwell, 1821-82.

- I**f ye would hear the angels sing
 'Peace on earth and mercy mild',
 Think of him who was once a child,
 On Christmas Day in the morning.
- 2** If ye would hear the angels sing,
 Rise, and spread your Christmas fare ;
 'Tis merrier still the more that share,
 On Christmas Day in the morning.
- 3** *Rise, and bake your Christmas bread :*
Christians, rise ! the world is bare,
And blank, and dark with want and care,
Yet Christmas comes in the morning.
- 4** If ye would hear the angels sing,
 Rise, and light your Christmas fire ;
 And see that ye pile the logs still higher
 On Christmas Day in the morning.
- 5** *Rise, and light your Christmas fire ;*
Christians, rise ! the world is old,
And Time is weary, and worn, and cold,
Yet Christmas comes in the morning.
- 6** If ye would hear the angels sing,
 Christians ! see ye let each door
 Stand wider than it e'er stood before,
 On Christmas Day in the morning.
- 7.** *Rise, and open wide the door ;*
Christians, rise ! the world is wide,
And many there be that stand outside,
Yet Christmas comes in the morning.

A Dutch melody, from *Souter Liedekens Ghemaect ter Eeren Gods*, Antwerp, 1539, has been adapted to these words.

CHRISTMAS

5

IN DULCI JUBILO

(NATIVITY)

Verses 1, 2, & 3. *Allegro.*

(Harm. BARTHOLOMEW GESIUS, 1601.)

The small notes in the last two bars are added to preserve the usual version of the tune, and may be used if preferred.

German, 14th century.

Tr. S. P.

IN dulci júbilo
 Now sing with hearts aglow !
 Our delight and pleasure
Lies in praesepio,
 Like sunshine is our treasure
Matris in gremio.
Alpha es et O !

CHRISTMAS

2 *O Jesu, parvule,*
For thee I long alway ;
Comfort my heart's blindness,
O puer optime,
With all thy loving-kindness,
O princeps gloriae.
Trahe me post te !

3 *O Patris caritas !*
O Nati lenitas !
Deeply were we stainèd
Per nostra crimina ;
But thou for us hast gainèd
Coelorum gaudia.
O that we were there !

4. *Ubi sunt gaudia*
In any place but there ?
There are angels singing
Nova cantica,
And there the bells are ringing
In Regis curia.
O that we were there !

(Setting by J. S. BACH.)

Verse 4. *Maestoso.*

4. U - bi sunt gau - di - a..... In an - y place but there ?....

There are an - gels sing - - ing No - - va can - ti -

There are.... an - gels..... sing - ing

- ca,..... And there the bells are ring - ing In

CHRISTMAS

Re - gis cu - ri - a..... O that we were

..... Re-gis cu - ri - - a..... O that we were
 Re - gis cu - ri - a..... O..... that we..... were

there !.....

..... there !..... O..... that we were there !.....
 there !..... O..... that we..... were there !.....

..... were there !.....

1. *In dulci jubilo*] In sweet shouting, or jubilation. *In praeseptis*] in a manger.
Matris, &c.] In his mother's lap. *Alpha*, &c.] Thou art Alpha and Omega. 2. *O Jesu parvule*] O tiny Jesus. *O puer optime*] O best of boys. *O princeps gloriae*] O prince of glory. *Trahe*, &c.] Draw me after thee. 3. *O Patris*, &c.] O love of the Father, *O Nati*, &c.] O gentleness of the Son. *Per nostra*, &c.] Through our crimes. *Caelorum*, &c.] The joys of the heavens. 4. *Ubi sunt*, &c.] Where are joys? *Nova*, &c.] New songs. *In Regis*, &c.] In the court of the King.

This famous old German carol was first translated into English by John Wedderburn in his *Gude and Godly Ballades*, c. 1540, 'In dulci jubilo, Now let us sing with mirth and joy!', irregular, in three stanzas. Other translations are—*Lyra Davidica*, 1708, Sir J. Bowring, 1825, &c. R. L. de Pearsall (1795-1856) and G. R. Woodward in the *Cowley Carol Book* follow the tune correctly. The music only allows us to use three of Wedderburn's lines (21 and 28 in part, and 23) in this new rendering.

Because of the importance of this carol, we append the original old German lines: 1. Nu singet und seyt fro: Unsers herzens wonne Leyt: Und leuchtet als die sonne. 2. Nach dir ist mir so we: Tröst mir myn gemüte: Durch aller juncfrawen güte. 3. Wir weren all verloren: So hat er uns erworben: Eya, wär wir da! 4. Nirgend per denn da: Da die engel singen: Und die schellen klingen: Eya, wär wir da! But there are many variants, old and new, e.g. in v. 2 the fifteenth-century line is modernized by Vehe to 'Durch alle deine Güte'.

The fourteenth-century melody occurs, with the words, in a MS. at Leipzig University Library, which belongs to the beginning of the fifteenth century. The developed form of the melody is in Michael Vehe's *Gesangbuch*, Leipzig, 1537, and in Witzel's *Psalmes Ecclesiasticus*, Cologne, 1550. In Babst's *Gesangbuch*, Leipzig, 1545, the last hymn-book produced for Luther and representing his final text-editorship, the third stanza, doubtless by Luther himself, 'O Patris caritas', is substituted for an earlier one. The melody and versions of the words occur in many other books, including *Piae Cantiones*, 1582, with a Swedish translation.

The original words are said by a fourteenth-century writer to have been sung by angels to Henry Suso (†1366), the mystic, who was drawn in thereby to dance with his celestial visitors.

CHRISTMAS

6

WITHER'S ROCKING HYMN

(GENERAL)

SOLO. *Lento con moto.*

R. VAUGHAN WILLIAMS.

p

1 Sweet ba-by, sleep! What ails my dear? What ails my dar - ling

thus to cry? Be still, my child, and lend thine ear To

pp

hear me sing thy lul - la - by. My pret-ty lamb, for-
pp Chorus unaccompanied.
 sweet.....

CHRISTMAS



[Copyright, 1928, by R. Vaughan Williams]

R. Vaughan Williams.

George Wither, 1588-1607.

SWEET baby, sleep! What ails
my dear?

What ails my darling thus to
cry?

Be still, my child, and lend thine
ear

To hear me sing thy lullaby.

My pretty lamb, forbear to
weep;

Be still, my dear; sweet
baby, sleep.

2 Whilst thus thy lullaby I sing,
For thee great blessings ripening
be;

Thine Eldest Brother is a King,
And hath a kingdom bought for
thee.

Sweet baby, then, forbear to
weep;

Be still, my babe; sweet
baby, sleep.

3 When God with us was dwelling
here,

In little babes he took delight:
Such innocents as thou, my
dear,

Are ever precious in his sight.

Sweet baby, then, forbear to
weep;

Be still, my babe; sweet
baby, sleep.

4 A little infant once was he,
And strength in weakness then
was laid

Upon his virgin mother's knee,
That power to thee might be
conveyed.

Sweet baby, then, forbear to
weep;

Be still, my babe; sweet
baby, sleep.

5 The King of kings, when he was
born,
Had not so much for outward
ease;

By him such dressings were not
worn,

Nor suchlike swaddling-clothes
as these.

Sweet baby, then, forbear to
weep;

Be still, my babe; sweet
baby, sleep.

6 The wants that he did then sustain
Have purchased wealth, my
babe, for thee;

And by his torments and his pain
Thy rest and ease secured be.

My baby, then, forbear to
weep;

Be still, my babe; sweet
baby, sleep.

George Wither's most famous lyrics were early written, 'Shall I wasting in despair' in 1615. He became a Puritan in 1623, and was raising a troop of horse in 1642. The 'Rocking Hymn' was in *Halelujah*, 1641.

A GLORIA FOR CHRISTMAS DAY

Allegro con spirito $\text{♩} = \text{abt. } 88.$

MARTIN SHAW.

FIRST TREBLE. *f* Glo - ri - a in ex-cel-sis De - o, in ex-cel - - - sis

SECOND TREBLE. *f* Glo - ri - a in ex-cel-sis De - o, in ex -

THIRD TREBLE. *f* Glo - ri - a in ex-cel-sis

De - - - o, Glo - ri - a in ex-cel-sis De - - - o,

- cel - - - sis De - - - o, Glo - ri - a in ex-cel-sis

De - o, in ex-cel - - - sis De - - - o,

Glo - ri - a in ex-cel - sis, Glo - ri - a in ex -

De - - - o, Glo - ri - a in ex-cel - sis,

Glo - ri - a in ex-cel-sis De - - - o, Glo - ri - a in ex -

- cel - sis, in ex-cel - - - sis De - - - o.

Glo - ri - a in ex-cel - sis, in ex-cel - - - sis De - o.

- cel - sis, Glo - ri - a in ex-cel - - - sis De - o.

EASTER

8

CHRIST THE LORD IS RISEN



EASTER

German tune.

I. Watts (1709).

CHRIST the Lord is risen !
Now is the hour of darkness past ;
Christ hath assumed his reigning power.
Behold the great accuser cast
Down from the skies, to rise no more :
Alleluya, Alleluya.

2 *Christ the Lord is risen !*
'Twas by thy blood, immortal Lamb,
Thine armies trod the tempter down ;
'Twas by thy word and powerful name
They gained the battle and renown :
Alleluya, Alleluya.

3. *Christ the Lord is risen !*
Rejoice, ye heavens ! let every star
Shine with new glories round the sky !
Saints, while ye sing the heavenly war,
Raise your Redeemer's name on high !
Alleluya, Alleluya.

Verses by Isaac Watts (1674-1748), with refrains added, to fit an old German melody reprinted in the *Gesang- und Gebetbuch für die Diöcese Trier*, 1871.

EASTER

9

LOVE IS COME AGAIN

In moderate time.

EASTER

French tune.

J. M. C. Crum,

NOW the green blade riseth from the buried grain,
Wheat that in dark earth many days has lain ;
Love lives again, that with the dead has been :

*Love is come again,
Like wheat that springeth green.*

2 In the grave they laid him, Love whom men had slain,
Thinking that never he would wake again,
Laid in the earth like grain that sleeps unseen :

3 Forth he came at Easter, like the risen grain,
He that for three days in the grave had lain,
Quick from the dead my risen Lord is seen :

4. When our hearts are wintry, grieving, or in pain,
Thy touch can call us back to life again,
Fields of our hearts that dead and bare have been :

Words written for the old French tune associated with "Noël nouveaulet ?"

EASTER

10

THE WORLD ITSELF



EASTER

Piae Cantiones.

J. M. Neale †, 1818-66.

THE world itself keeps Easter Day,
And Easter larks are singing ;
And Easter flowers are blooming gay,
And Easter buds are springing :
Alleluya, Alleluya :
The Lord of all things lives anew,
And all his works are rising too :
Hosanna in excelsis.

2 There stood three Maries by the tomb,
On Easter morning early ;
When day had scarcely chased the gloom,
And dew was white and pearly :
Alleluya, Alleluya :
With loving but with erring mind,
They came the Prince of life to find :

3 But earlier still the angel sped,
His news of comfort giving ;
And ' Why,' he said, ' among the dead
Thus seek ye for the Living ? '
Alleluya, Alleluya :
' Go, tell them all, and make them blest ;
Tell Peter first, and then the rest ' :

4 But one, and one alone remained,
With love that could not vary ;
And thus a joy past joy she gained,
That sometime sinner, Mary,
Alleluya, Alleluya :
The first the dear, dear form to see
Of him that hung upon the tree :

5. The world itself keeps Easter Day,
Saint Joseph's star is beaming ;
Saint Alice has her primrose gay,
Saint George's bells are gleaming :
Alleluya, Alleluya :
The Lord hath risen, as all things tell :
Good Christians, see ye rise as well !

The words were written by Neale (*Carols for Eastertide*, 1854) for the tune ' O Christe, rex piissime ' in *Piae Cantiones* with the Alleluyas repeated for the concluding refrain. As this does not fit the melody, ' Hosanna in excelsis ' has been substituted.

THE SECRET FLOWER

In moderate time ♩. = about 72.

MARTIN SHAW.

(Tenors begin each verse.) This child was born, &c.

v. 2.

This child was born, &c.

This child was born, . &c.

This child was born, &c.

At

birth the seal of hea - ven.

birth the seal of hea - ven.

At birth the seal of hea - ven.

At birth the seal of hea - ven.

(Repeat the last line of each verse.)

(The last verse as follows.)

And by the spi - rit, &c.

And by the spi - rit, &c.

And by the spi - rit, &c.

(Melody in Bass.)

And by the spi - rit, &c.

WHITSUNTIDE



God sent, . . . God



God

sent to crown the a - *poco rit.* - - - ges. . .



sent to crown the a - ges, the a - - ges. . .

German, 16th century.

German, 17th century, Pr. Eleanor Farjeon.

THIS child was born to men of God:
Love to the world was given;
In him were truth and beauty met,
On him was set
At birth the seal of heaven.

- 2 The secret Flower shall bloom on earth
In them that have beholden;
The heavenly Spirit shall be plain
In them again,
As first it was of olden.
- 3 The Spirit like a light shall shine,
Evil himself dispelling,
The Spirit like a wind shall blow,
And Death shall go
Unfeared in her own dwelling.
- 4 And by the spirit shall be known
Heroes and Saints and Sages;
Yea, they shall walk in all men's sight,
Amid the light
God sent to crown the ages.

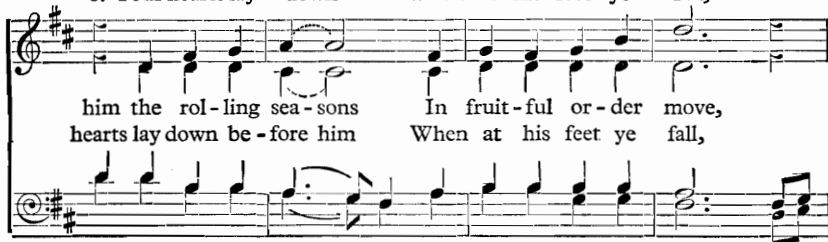
A paraphrase of 'Gebor'n ist uns ein Kindelein', in the Cologne *Gesangbuch*, 1634.

GOLDEN SHEAVES

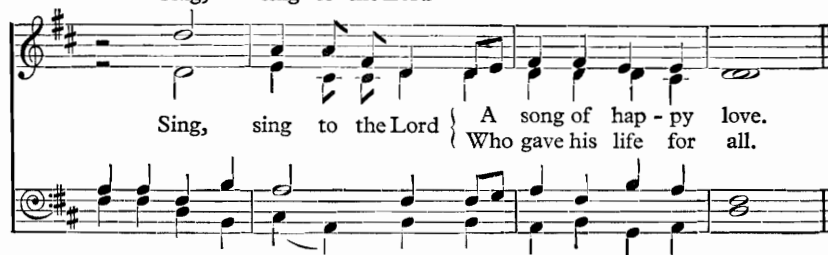
ST. HUGH.

Vv. 1, 3, 4 & 5.

Fa-burden by MARTIN SHAW.

2. By
6. Your2. By him the sea-sons
6. Your hearts lay downIn fruit-ful or-der move,
When at his feet ye fall,him the rol-ling sea-sons
hearts lay down be-fore himIn fruit-ful or-der move,
When at his feet ye fall,

Sing, sing to the Lord

Sing, sing to the Lord { A song of hap-py love.
Who gave his life for all.

HARVEST

English Traditional Melody.

J. S. B. Monsell, 1811-75.

SING to the Lord of harvest,
Sing songs of love and praise;
With joyful hearts and voices
Your alleluyas raise:

2 By him the rolling seasons
In fruitful order move,
Sing to the Lord of harvest
A song of happy love.

3 By him the clouds drop fatness,
The deserts bloom and spring,
The hills leap up in gladness,
The valleys laugh and sing:

4 He filleth with his fullness
All things with large increase,
He crowns the year with goodness,
With plenty and with peace.

5 Heap on his sacred altar
The gifts his goodness gave,
The golden sheaves of harvest,
The souls he died to save:

6 Your hearts lay down before him
When at his feet ye fall,
And with your lives adore him,
Who gave his life for all.

GENERAL

13

FESTIVAL CAROL
(EASTER TO TRINITY SUNDAY, ETC.)



GENERAL

Dutch tune.

S. P.

HOW great the harvest is
Of him who came to save us!
The hearts of men are his,
Our law the love he gave us.
The world lay cruel, blind,
Nought holding, nought divining;
He came to human kind,
And now the light is shining, is shining.

2 And though the news did seem
Too good for man's believing,
'Tis not an empty dream
Too high for our achieving.
He triumphed in the strife,
O'er all his foes he towered;
They killed the Prince of life,
But he hath death o'erpowered, o'erpowered.

3 Then came the Father's call;
His work on earth was ended;
That he might light on all,
To heaven the Lord ascended.
To heaven so near to earth,
Our hearts we do surrender:
There all things find their worth
And human life its splendour, its splendour.

4 The power by which there came
The Word of God among us
Was Love's eternal flame,
Whose light and heat are flung us;
That Spirit sent from God,
Within our hearts abiding,
Hath brought us on our road
And still the world is guiding, is guiding.

5. In Three made manifest,
Thou source of all our being,
Thou loveliest, truest, best,
Beyond our power of seeing;
Thou power of light and love,
Thou life that never diest—
To thee in whom all move
Be glory in the highest, the highest!

Words written for the Dutch tune, 'De Liefde Voortgebracht', a very popular song in the seventeenth century, which was set to 'Hoe groot de Vruchten zijn' in the Amsterdam Psalter of J. Oudaen.

CAMERONIAN MIDNIGHT HYMN. (L.M.)

In moderate time.

Scottish Hymn Melody.



Richard Baxter,† 1615-91.

HE wants not friends that hath thy love,
 And may converse and walk with thee,
 And with thy saints here and above,
 With whom for ever I must be.

- 2 In the blest fellowship of saints
 Is wisdom, safety and delight;
 And when my heart declines and faints,
 It's raised by their heat and light.
- 3 As for my friends, they are not lost;
 The several vessels of thy fleet,
 Though parted now, by tempests tost,
 Shall safely in the haven meet.
- 4 Still we are centred all in thee,
 Members, though distant, of one Head;
 In the same family we be,
 By the same faith and spirit led.
- 5 Before thy throne we daily meet
 As joint-petitioners to thee;
 In spirit we each other greet,
 And shall again each other see.
- 6.*The heavenly hosts, world without end,
 Shall be my company above;
 And thou, my best and surest friend,
 Who shall divide me from thy love?

15 LAUS DEO (REDHEAD No. 46). (8 7. 8 7.)

In moderate time.

R. REDHEAD, 1820-1901.



DESCANT TO THE ABOVE TUNE

*Trebles (other voices sing the melody LAUS DEO,
the organ playing the harmonies as above).*

PERCY WHITLOCK.



[Copyright, 1931, by Oxford University Press.]

Bishop R. Mant, 1776-1848.

BRIGHT the vision that delighted
Once the sight of Judah's seer;
Sweet the countless tongues united
To entrance the prophet's ear.

- 2 Round the Lord in glory seated,
Cherubim and seraphim
Filled his temple, and repeated
Each to each the alternate hymn:

Descant. 3 'Lord, thy glory fills the heaven;
Earth is with its fullness stored;
Unto thee be glory given,
Holy, holy, holy, Lord.'

- 4 Heaven is still with glory ringing,
Earth takes up the angels' cry,
'Holy, holy, holy,' singing,
'Lord of hosts, the Lord most high.'

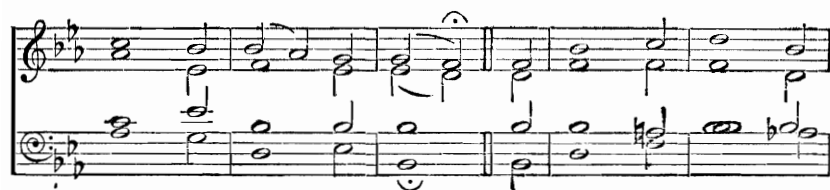
Descant. 5* With his seraph train before him,
With his holy Church below,
Thus conspire we to adore him,
Bid we thus our anthem flow:

- 6.* 'Lord, thy glory fills the heaven;
Earth is with its fullness stored;
Unto thee be glory given,
Holy, holy, holy, Lord.'

ROCKINGHAM. (L.M.)

Very slow.

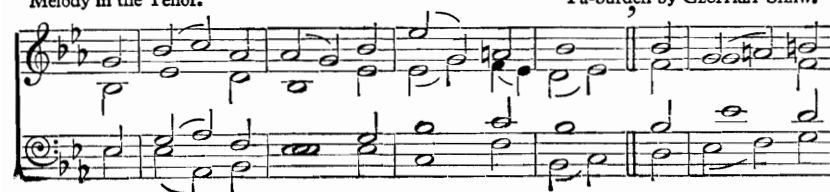
Adapted by E. MILLER, 1731-1807.

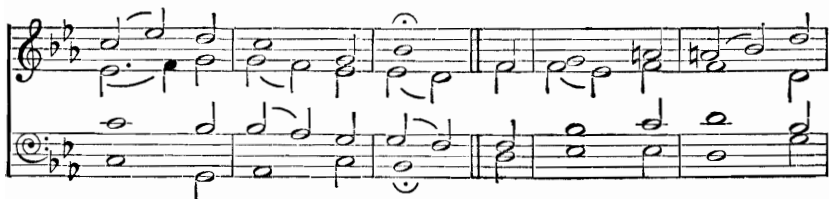


ALTERNATIVE VERSION

Melody in the Tenor.

Fa-burden by GEOFFREY SHAW.





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.

Descant. 2 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.

3 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?

Descant. 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.

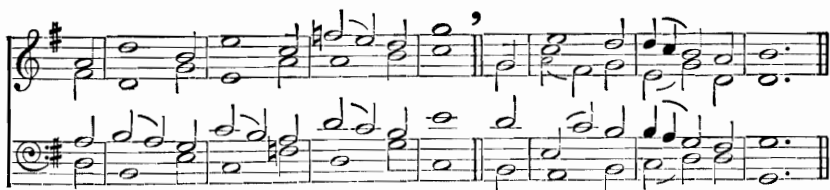
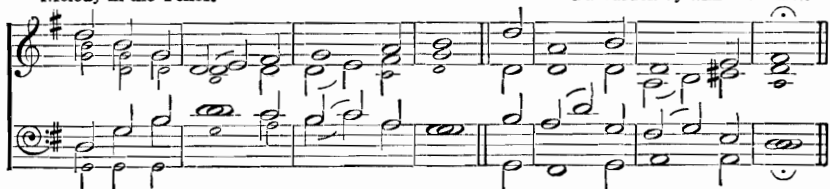
RICHMOND. (C.M.)

*Moderately slow.*Adapted from T. HAWES, 1734-1820;
by S. WEBBE (the younger).

ALTERNATIVE VERSION

Melody in the Tenor.

Fa-burden by MARTIN SHAW.

*[If this setting is sung in unaccompanied four-part harmony, omit the small notes.]*

God's City.

S. Johnson, 1822-82.

CITY of God, how broad and far
 Outspread thy walls sublime!
 The true thy chartered freemen are
 Of every age and clime.

Descant.

- 2 One holy Church, one army strong,
 One steadfast, high intent;
 One working band, one harvest-song,
 One King omnipotent.
- 3 How purely hath thy speech come down
 From man's primeval youth!

How grandly hath thine empire grown
 Of freedom, love, and truth!

Descant.

- 4 How gleam thy watch-fires through the
 With never-fainting ray! [night
 How rise thy towers, serene and bright,
 To meet the dawning day!
5. In vain the surge's angry shock,
 In vain the drifting sands:
 Unharm'd upon the eternal Rock
 The eternal City stands.

18

ST. ANNE. (C.M.)

*Slow and dignified.*Melody from the *Supplement to the New Version, 1708*:
Probably by W. CROFT, 1678-1727.

ALTERNATIVE VERSION

Melody in the Tenor.

Fa-burden by MARTIN SHAW:



[Copyright, 1915, by J. Curwen & Sons, Ltd.]

Ps. 90.

O GOD, our help in ages past,
Our hope for years to come,
Our shelter from the stormy blast,
And our eternal home;

- 2 Under the shadow of thy throne
Thy saints have dwelt secure;
Sufficient is thine arm alone,
And our defence is sure.

Descant.

- 3 Before the hills in order stood,
Or earth received her frame,
From everlasting thou art God,
To endless years the same.

I. Watts, † 1674-1748.

- 4 A thousand ages in thy sight
Are like an evening gone,
Short as the watch that ends the night
Before the rising sun.

Descant.

- 5 Time, like an ever-rolling stream,
Bears all its sons away;
They fly forgotten, as a dream
Dies at the opening day.
- 6 O God, our help in ages past,
Our hope for years to come,
Be thou our guard while troubles last,
And our eternal home.

19

HANOVER. (5 5. 5 5. 6 5. 6 5.)

Moderately slow.

Probably by W. CROFT, 1678-1727.



(For alternative version with Fa-burden see opposite page.)

Ps. 104.

O WORSHIP the King
 All glorious above;
 O gratefully sing
 His power and his love:
 Our shield and defender,
 The ancient of days,
 Pavilioned in splendour,
 And girded with praise.

Descant. Sir Robert Grant, † 1779-1838.

2 O tell of his might,
 O sing of his grace,
 Whose robe is the light,
 Whose canopy space.
 His chariots of wrath
 The deep thunder-clouds form,
 And dark is his path
 On the wings of the storm.

3 This earth, with its store
 Of wonders untold,
 Almighty, thy power
 Hath founded of old;
 Hath established it fast
 By a changeless decree,
 And round it hath cast,
 Like a mantle, the sea.

GENERAL

19 (cont.)

ALTERNATIVE VERSION

Melody in the Tenor.

Fa-burden by HARVEY GRACE.

*Descant.*

4 Thy bountiful care
 What tongue can recite?
 It breathes in the air,
 It shines in the light;
 It streams from the hills,
 It descends to the plain,
 And sweetly distils
 In the dew and the rain.

5* Frail children of dust,
 And feeble as frail,
 In thee do we trust,
 Nor find thee to fail;
 Thy mercies how tender,
 How firm to the end!
 Our maker, defender,
 Redeemer, and friend!

6. O measureless Might,
 Ineffable Love,
 While angels delight
 To hymn thee above,
 Thy humbler creation,
 Though feeble their lays,
 With true adoration
 Shall sing to thy praise.

GENERAL

20

DARWALL'S 148TH. (6 6. 6 6. 8 8.)

In moderate time.

J. DARWALL, 1731-89.



ALTERNATIVE VERSION

Melody in the Tenor.

Fa-burden by MARTIN SHAW.



GENERAL



(When this setting is sung in four-part harmony, omit the small notes.)

R. Baxter (1681), and others.

YE holy angels bright,
 Who wait at God's right hand,
 Or through the realms of light
 Stream at your Lord's command,
 Assist our song,
 For else the theme
 Too high doth seem
 For mortal tongue.

2 Ye blessèd souls at rest,
 Who ran this earthly race,
 And now, from care released,
 Behold the Saviour's face,
 God's praises sound,
 As in his sight
 With sweet delight
 Ye do abound.

3 Ye saints, who toil below,
 Adore your heavenly King,
 And onward as ye go
 Some joyful anthem sing;
 Take what he gives
 And praise him still,
 Through good or ill,
 Who ever lives.

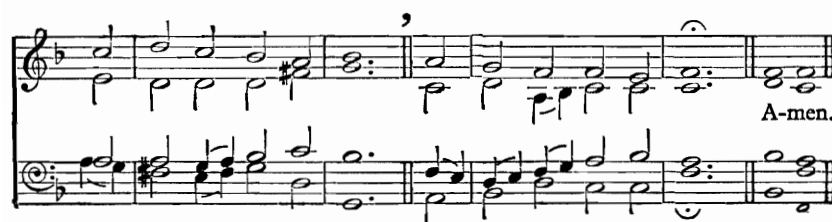
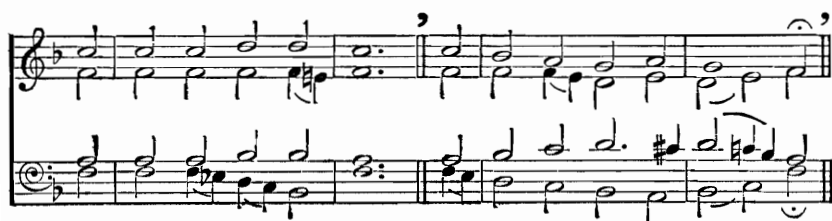
Descant. 4. My soul, bear thou thy part,
 Triumph in God above:
 And with a well-tuned heart
 Sing thou the songs of love.
 Let all thy days
 Till life shall end,
 Whate'er he send,
 Be filled with praise.

21

NUN DANKET. (6 7. 6 7. 6 6. 6 6.)

Very slow and majestic.

Present form of melody by J. CRÜGER, 1598-1662.



M. Rinkart, 1586-1649. Tr. C. Winkworth.

Nun danket alle Gott.

NOW thank we all our God
With heart and hands and voices,
Who wondrous things hath done,
In whom his world rejoices;
Who from our mother's arms
Hath blessed us on our way
With countless gifts of love,
And still is ours to-day.

2 O may this bounteous God
Through all our life be near us,
With ever-joyful hearts
And blessed peace to cheer us,
And keep us in his grace,
And guide us when perplexed,
And free us from all ills
In this world and the next.

Descant. 3. All praise and thanks to God
The Father now be given,
The Son, and him who reigns
With them in highest heaven,
The one eternal God,
Whom earth and heaven adore;
For thus it was, is now,
And shall be evermore.

GENERAL

21 (continued)

ALTERNATIVE VERSION

Descant by GEOFFREY SHAW.

TREBLES.

MELODY (all other voices).

ORGAN.

This musical score is for an 'Alternative Version' of the hymn 'GENERAL'. It is a three-part setting for Trebles, Melody (all other voices), and Organ. The score is written in G major (one sharp) and 4/4 time. It consists of three systems of staves. The first system shows the beginning of the piece, with the Trebles and Melody parts starting on a whole note G, and the Organ part starting with a series of chords. The second system continues the melody and organ accompaniment. The third system concludes the piece with a final cadence. The Organ part is written for a four-part setting, with two staves (treble and bass clef) showing a rich harmonic texture. The Trebles and Melody parts are written for a two-part setting, with the Trebles part having a descant by Geoffrey Shaw.

GENERAL



[By permission of Novello & Co., Ltd.]

M. Rinkart, 1586-1649. Tr. C. Winkworth.

Nun danket alle Gott.

NOW thank we all our God
With heart and hands and voices,
Who wondrous things hath done,
In whom his world rejoices;
Who from our mother's arms
Hath blessed us on our way
With countless gifts of love,
And still is ours to-day.

2 O may this bounteous God
Through all our life be near us,
With ever-joyful hearts
And blessed peace to cheer us,

And keep us in his grace,
And guide us when perplexed,
And free us from all ills
In this world and the next.

Descant.

3. All praise and thanks to God
The Father now be given,
The Son, and him who reigns
With them in highest heaven,
The one eternal God,
Whom earth and heaven adore;
For thus it was, is now,
And shall be evermore,

OLD HUNDREDTH. (L.M.)

*Slow and dignified.*Melody from *Genevan Psalter*, 1551:
(English form of final line.)

ALTERNATIVE VERSION

PEOPLE'S PART.

Fa-burden by J. DOWLAND, *Ravenscroft's Psalter*, 1621.

CHOIR OR ORGAN.

GENERAL

A SIMPLER ALTERNATIVE VERSION

PEOPLE'S PART:

Fa-burden by J. DOWLAND, 1562-1626.

CHOIR OR ORGAN.

NOTE.—These alternative versions may be used in connexion with the first for one or more verses, the people singing the melody as usual.

Ps. 100.

W. Kethe, Daye's Psalter (1560-1), and Scottish Psalter (1650).

ALL people that on earth do dwell,
Sing to the Lord with cheerful voice;
Him serve with mirth, his praise forth tell,
Come ye before him, and rejoice.

Descant. 2 The Lord, ye know, is God indeed;
Without our aid he did us make;
We are his folk, he doth us feed,
And for his sheep he doth us take.

3 O enter then his gates with praise;
Approach with joy his courts unto;
Praise, laud, and bless his name always,
For it is seemly so to do.

Descant. 4 For why, the Lord our God is good:
His mercy is for ever sure;
His truth at all times firmly stood,
And shall from age to age endure.

5. To Father, Son, and Holy Ghost,
The God whom heaven and earth adore,
From men and from the angel-host
Be praise and glory evermore.

A - men.

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