

CPWI Hymnal

MUSIC EDITION

The Church in the Province of the West Indies

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Hymns For The Church Year / Morning

3

RATISBON — 7.7.7.7.7.7

MUSIC: Johann Gottlob Werner (1777–1822), 1815

- 1 Christ, whose glory fills the skies,
Christ, the true, the only Light,
Sun of Righteousness, arise,
triumph o'er the shades of night;
dayspring from on high, be near;
Daystar, in my heart appear.
- 2 Dark and cheerless is the morn
unaccompanied by thee;
joyless is the day's return,
till thy mercy's beams I see;
till they inward light impart,
glad my eyes, and warm my heart.

- 3 Visit then this soul of mine,
pierce the gloom of sin and grief;
fill me, Radiancy Divine,
scatter all my unbelief;
more and more thyself display,
shining to the perfect day.

WORDS: Charles Wesley (1707–1788), 1740

Hymns For The Church Year

6

ILLSLEY (BISHOP) — L.M.

Music: John Bishop, (c1665–1737)



Alternative tune: WARRINGTON, 205, 368, 789.

Morning

- 1 Now that the daylight fills the sky,
we lift our hearts to God on high,
that he, in all we do or say,
would keep us free from harm today.
- 2 May he restrain our tongues from strife,
and shield from anger's din our life,
and guard with watchful care our eyes
from earth's absorbing vanities.
- 3 O may our inmost hearts be pure,
from thoughts of folly kept secure,
and pride of sinful flesh subdued
through sparing use of daily food.
- 4 So we, when this day's work is o'er,
and shades of night return once more,
our path of trial safely trod,
shall give the glory to our God.
- 5 All praise to God the Father be,
all praise, Eternal Son, to thee,
whom with the Spirit we adore
for ever and for evermore.

WORDS: anonymous, from *Iam lucis orto sidere*, 5th century, Latin;
translation: John Mason Neale (1818–1866)

Hymns For The Church Year

13

SENEN (CHAUTAUQUA) — 7.7.7.4 with Refrain

Music: William Fiske Sherwin
(1826–1888)

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 three flats (B-flat, E-flat, A-flat). The time signature is 7/8. The music is written in a homophonic style with chords and single notes.

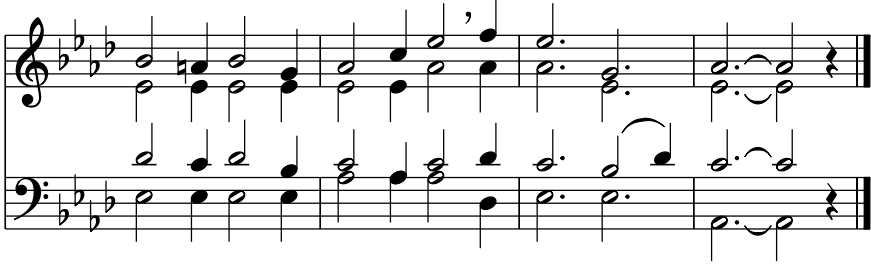
The second system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has three flats (B-flat, E-flat, A-flat). The time signature is 7/8. The music continues with chords and single notes.

Refrain

The first system of the refrain consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has three flats (B-flat, E-flat, A-flat). The time signature is 7/8. The music is written in a homophonic style with chords and single notes.

The second system of the refrain consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has three flats (B-flat, E-flat, A-flat). The time signature is 7/8. The music continues with chords and single notes.

Evening



- 1 Day is dying in the west,
heaven is touching earth with rest;
wait and worship while the night
sets her evening lamps alight
through all the sky.

Refrain:

*Holy, holy, holy, Lord God of hosts:
heaven and earth are full of thee,
heaven and earth are praising thee,
O Lord most high.*

- 2 Lord of life, beneath the dome
of the universe thy home,
gather us, who seek thy face,
to the fold of thy embrace;
for thou art nigh.

Refrain

- 3 While the deepening shadows fall
heart of love enfolding all,
through the glory and the grace
of the stars that veil thy face,
our hearts ascend.

Refrain

- 4 When for ever from our sight
pass the stars, the day, the night,
Lord of angels, on our eyes
let eternal morn arise,
and shadows end.

Refrain

WORDS: Mary Artemesia Lathbury (1841–1913), 1877

Hymns For The Church Year

78 FIRST TUNE

WAS FRAG' ICH NACH — 6.7.6.7.6.6.6.6

MELODY: Ahasuerus Fritsch (1629–1701);
harmonization: Johann Sebastian Bach
(1685–1750)

The image displays a four-system musical score for the hymn 'Was frag' ich nach'. Each system consists of a treble clef staff and a bass clef staff. The music is written in a style characteristic of the Baroque era, with a focus on harmonic structure and melodic lines. The key signature is one sharp (F#), and the time signature is common time (C). The score includes various musical notations such as notes, rests, accidentals, and phrasing slurs. The first system begins with a treble staff starting on G4 and a bass staff starting on G2. The melody in the treble staff is primarily composed of quarter and eighth notes, while the bass staff provides a steady harmonic accompaniment with a mix of quarter and eighth notes. The piece concludes with a final cadence in the bass staff.

Christmas

- 1 Now yield we thanks and praise
to Christ enthroned in glory,
and on this day of days
tell out redemption's story,
who truly have believed
that on this blessed morn,
in holiness conceived,
the Son of God was born.
- 2 What tribute shall we pay
to him who came in weakness,
and in a manger lay
to teach his people meekness?
Let every house be bright;
let praises never cease;
with mercies infinite
our Christ hath brought us peace.

WORDS: Howard Chandler Robbins (1876–1952)

Hymns For The Church Year

82

FOREST GREEN — C.M. D

MELODY: English traditional melody;
arrangement: Editors of *The English Hymnal*, 1906.

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. It features a melody of eighth and sixteenth notes, with a dotted quarter note at the end of the phrase. A dashed oval highlights a group of notes in the third measure. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment of chords and moving lines.

The second system of musical notation continues the piece with two staves. The upper staff maintains the melodic line with eighth and sixteenth notes, ending with a dotted quarter note. The lower staff continues the harmonic accompaniment with chords and moving lines.

The third system of musical notation continues the piece with two staves. The upper staff features a melodic line with eighth and sixteenth notes, including a slur over a group of notes. The lower staff continues the harmonic accompaniment with chords and moving lines.

The fourth system of musical notation concludes the piece with two staves. The upper staff features a melodic line with eighth and sixteenth notes, ending with a dotted quarter note. The lower staff concludes the harmonic accompaniment with chords and moving lines.

Christmas

- 1 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 tonight.
- 2 For Christ is born of Mary;
 and, gathered all above,
while mortals sleep, the angels keep
 their watch of wondering love.
O morning stars, together
 proclaim the holy birth,
and praises sing to God the King,
 and peace to men on earth.
- 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,
where meek souls will receive him, still
 the dear Christ enters in.
- 4 O holy Child of Bethlehem,
 descend to us, we pray;
cast out our sin, and enter in:
 be born in us today.
We hear the Christmas angels
 the great glad tidings tell:
O come to us, abide with us,
 our Lord Emmanuel.

WORDS: Phillips Brooks (1835–1893)

Hymns For The Church Year

83 FIRST TUNE

DIVINUM MYSTERIUM (Duple) — 8.7.8.7.8.7.7

Music: compiled by
Theodoric Petri Rutha (c1560–c1617),
in *Piae Cantiones*, Nyland, 1582

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 a key signature of one flat (B-flat major or D minor). The music is written in a duple meter. The upper staff features a melody with eighth and sixteenth notes, while the lower staff provides a harmonic accompaniment with chords and moving lines.

The second system of musical notation continues the piece. It maintains the same two-staff structure and key signature. The melody in the upper staff continues with various rhythmic patterns, and the lower staff provides a steady accompaniment.

The third system of musical notation continues the piece. The upper staff shows the continuation of the melody, and the lower staff continues the accompaniment. The notation includes various note values and rests.

The fourth system of musical notation concludes the piece. It features a final cadence in both staves, with a double bar line at the end of the lower staff. The music ends with a sustained chord in the lower staff.

Christmas

- 1 Of the Father's love begotten
ere the worlds began to be,
he is Alpha and Omega,
he the source, the ending he,
of the things that are, that have been,
and that future years shall see,
evermore and evermore.
- *2 At his word they were created;
he commanded; it was done:
heaven and earth and depths of ocean
in their threefold order one;
all that grows beneath the shining
of the light of moon and sun,
evermore and evermore.
- 3 O that birth for ever blessed!
When the Virgin, full of grace,
by the Holy Ghost conceiving,
bare the Saviour of our race,
and the Babe, the world's Redeemer,
first revealed his sacred face,
evermore and evermore.
- 4 O ye heights of heaven, adore him;
angel-hosts, his praises sing;
powers, dominions, bow before him,
and extol our God and King:
let no tongue on earth be silent,
every voice in concert ring,
evermore and evermore.
- 5 This is he whom seers and sages
sang of old with one accord;
whom the writings of the Prophets
promised in their faithful word;
now he shines, the long-expected:
let creation praise its Lord,
evermore and evermore.
- *6 Hail, thou Judge of souls departed!
Hail, thou King of them that live!
On the Father's throne exalted
none in might with thee may strive;
who at last in judgement coming
sinners from thy face shalt drive,
evermore and evermore.
- 7 Now let old and young men's voices
join with boys' thy name to sing,
matrons, virgins, little maidens
in glad chorus answering;
let their guileless songs re-echo,
and the heart its praises bring,
evermore and evermore.
- 8 Christ, to thee, with God the Father,
and, O Holy Ghost, to thee,
hymn and chant and high thanksgiving
and unwearied praises be,
honour, glory, and dominion,
and eternal victory,
evermore and evermore.

WORDS: Aurelius Clemens Prudentius (348–413), from *Corde natus ex parentis*, Latin;
translation: John Mason Neale (1818–1866), and
Henry Williams Baker (1821–1877)

Hymns For The Church Year

88

THE FIRST NOWELL — Irregular with Refrain

Music: English carol, 17th century;
harmonization: John Stainer (1840–1901)

The first system of musical notation for 'The First Nowell'. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#), and the time signature is 4/4. The melody is written in the treble staff, and the bass line is in the bass staff. The music features a mix of eighth and sixteenth notes, with some chords and rests.

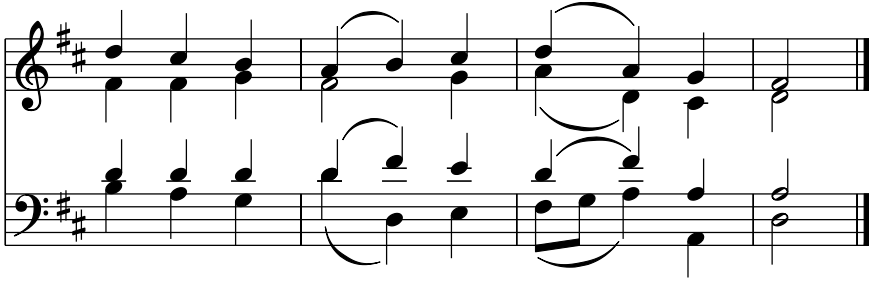
The second system of musical notation for 'The First Nowell'. It continues the melody and bass line from the first system. The notation includes various note values and rests, maintaining the 4/4 time signature and one sharp key signature.

The third system of musical notation for 'The First Nowell'. This system concludes the main body of the hymn. The melody and bass line are clearly defined, with some notes marked with slurs and accents.

Refrain

The musical notation for the Refrain of 'The First Nowell'. It is presented in two staves (treble and bass clef) and consists of four measures. The melody is in the treble staff, and the bass line is in the bass staff. The key signature remains one sharp (F#) and the time signature is 4/4. The refrain is characterized by a simple, repetitive melodic pattern.

Christmas



- 1 The first Nowell the angel did say
was to certain poor shepherds in fields as they lay;
in fields as they lay, keeping their sheep,
on a cold winter's night that was so deep.

Refrain:

Nowell, Nowell, Nowell, Nowell, born is the King of Israel.

- 2 They lookèd up and saw a star
shining in the east, beyond them far;
and to the earth it gave great light,
and so it continued both day and night.

Refrain

- 3 And by the light of that same star
three Wise Men came from country far;
to seek for a king was their intent,
and to follow the star wherever it went.

Refrain

- 4 This star drew nigh to the northwest,
o'er Bethlehem it took its rest;
and there it did both stop and stay,
right over the place where Jesus lay.

Refrain

- 5 Then entered in those Wise Men three,
full reverently upon the knee,
and offered there, in his presence,
gold, and myrrh, and frankincense.

Refrain

- 6 Then let us all with one accord
sing praise to our heavenly Lord;
that hath made heaven and earth of nought,
and with his blood our life hath bought.

Refrain

WORDS: anonymous, 18th-century English carol

Hymns For The Church Year / Epiphany

100

REDHEAD No. 46 (LAUS DEO) — 8.7.8.7

Music: Richard Redhead (1820–1901)

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 is written in a hymn style with block chords and simple melodic lines. A fermata is placed over the final note of the first measure in both staves.

The second system of musical notation consists of two staves, continuing the piece from the first system. It features the same treble and bass clefs, key signature, and time signature. The notation continues with block chords and simple melodic lines, ending with a fermata over the final note of the first measure in both staves.

A higher setting of REDHEAD No. 46 (LAUS DEO) is found at 208.

- 1 Hail, thou Source of every blessing,
sovereign Father of mankind!
Gentiles now, thy grace possessing,
in thy courts admission find.
- 2 Once far off, but now invited,
we approach thy sacred throne;
in thy covenant united,
reconciled, redeemed, made one.
- 3 Now revealed to eastern sages,
see the star of mercy shine,
mystery hid in former ages,
mystery great of love divine.
- 4 Hail, thou universal Saviour!
Gentiles now their offerings bring,
in thy temple seek thy favour,
Jesu Christ, our Lord and King.

WORDS: Basil Woodd (1760–1831)

Hymns For The Church Year

184

VREUCHTEN — 6.7.6.7 with Refrain

Music: Joachim Oudaen (1628–1692), from
David's Psalmen, Amsterdam, 1685;
harmonization: Charles Wood (1866–1926)

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). The music is written in a 6/8 time signature. The melody in the treble staff begins with a quarter note G4, followed by quarter notes A4, B-flat4, and C5. The bass staff provides a harmonic accompaniment with chords and moving lines.

The second system of musical notation continues the piece. It features two staves. The treble staff has a melodic line with a slur over the first two measures and a fermata over the third measure. The bass staff continues the accompaniment with similar phrasing.

The third system of musical notation includes the word "Refrain" centered above the treble staff. The music continues on two staves, with the treble staff showing a melodic phrase that is repeated in the subsequent system.

The fourth system of musical notation is the final system on the page. It consists of two staves. The treble staff concludes the melody with a final cadence, and the bass staff provides the final accompaniment.

Easter



1 This joyful Eastertide,
away with sin and sorrow!
My Love, the Crucified,
hath sprung to life this morrow.

Refrain:

*Had Christ, that once was slain,
ne'er burst his three-day prison,
our faith had been in vain;
but now hath Christ arisen,
arisen, arisen, arisen.*

2 Death's flood hath lost its chill,
since Jesus crossed the river;
Lord of all life, from ill
my passing life deliver.

Refrain

3 My flesh in hope shall rest,
and for a season slumber;
till trump from east to west
shall wake the dead in number.

Refrain

WORDS: George Ratcliffe Woodward (1848–1934), alt.

General Hymns

406

ABRIDGE — C.M.

Music: Isaac Smith (c1734–1805)

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 written in a common time signature. The melody in the upper staff begins with a quarter note D4, followed by a quarter note E4, a quarter note F#4, and a quarter note G4. The bass line starts with a quarter note D3, followed by a quarter note E3, a quarter note F#3, and a quarter note G3. The piece concludes with a double bar line.

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 melody in the upper staff continues from the first system, starting with a quarter note A4, followed by a quarter note B4, a quarter note C#5, and a quarter note D5. The bass line continues with a quarter note A2, followed by a quarter note B2, a quarter note C#3, and a quarter note D3. The piece concludes with a double bar line.

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 melody in the upper staff continues with a quarter note E5, followed by a quarter note D5, a quarter note C#5, and a quarter note B4. The bass line continues with a quarter note E3, followed by a quarter note D3, a quarter note C#3, and a quarter note B2. The piece concludes with a double bar line.

Christian Vocation & Pilgrimage

- 1 Be thou my guardian and my guide,
and hear me when I call;
let not my slippery footsteps slide,
and hold me lest I fall.
- 2 The world, the flesh, and Satan dwell
around the path I tread;
O save me from the snares of hell,
thou quickener of the dead.
- 3 And if I tempted am to sin,
and outward things are strong,
do thou, O Lord, keep watch within,
and save my soul from wrong.
- 4 Still let me ever watch and pray,
and feel that I am frail;
that if the tempter cross my way,
yet he may not prevail.

WORDS: Isaac Williams (1802–1865)

Sacraments & Other Occasions

680

LANCASHIRE (SMART) — 7.6.7.6 D

Music: Henry Thomas Smart (1813–1879)

First system of musical notation for 'Lancashire (Smart)'. It consists of a treble and bass staff. The treble staff has a key signature of one flat (B-flat) and a common time signature. The melody is written in a simple, hymn-like style with quarter and eighth notes. The bass staff provides a harmonic accompaniment with chords and single notes. A fermata is placed over the final note of the treble staff.

Second system of musical notation for 'Lancashire (Smart)'. It consists of a treble and bass staff. The treble staff has a key signature of one flat (B-flat) and a common time signature. The melody continues with quarter and eighth notes. The bass staff provides a harmonic accompaniment. A fermata is placed over the final note of the treble staff.

Third system of musical notation for 'Lancashire (Smart)'. It consists of a treble and bass staff. The treble staff has a key signature of one flat (B-flat) and a common time signature. The melody continues with quarter and eighth notes. The bass staff provides a harmonic accompaniment. A fermata is placed over the final note of the treble staff.

Fourth system of musical notation for 'Lancashire (Smart)'. It consists of a treble and bass staff. The treble staff has a key signature of one flat (B-flat) and a common time signature. The melody continues with quarter and eighth notes. The bass staff provides a harmonic accompaniment. A fermata is placed over the final note of the treble staff.

Holy Matrimony

- 1 O Father all creating,
whose wisdom, love, and power
first bound two lives together
in Eden's primal hour,
today, to these thy children
thine earliest gifts renew –
a home by thee made happy,
a love by thee kept true.
- 2 O Saviour, guest most bounteous
of old in Galilee,
vouchsafe today thy presence
with these who call on thee;
their store of earthly gladness
transform to heavenly wine,
and teach them, in the tasting,
to know the gift is thine.
- 3 O Spirit of the Father,
breathe on them from above,
so mighty in thy pureness,
so tender in thy love;
that guarded by thy presence,
from sin and strife kept free,
their lives may own thy guidance,
their hearts be ruled by thee.
- 4 Except thou build it, Father,
the house is built in vain;
except thou, Saviour, bless it,
the joy will turn to pain;
but nought can break the marriage
of hearts in thee made one,
and love thy Spirit hallows
is endless love begun.

WORDS: John Ellerton (1826–1893)

Sacraments & Other Occasions

686

NEARER HOME — S.M. D

MELODY: Isaac Baker Woodbury (1819–1858), 1852;
arrangement: Arthur Seymour 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 staves are in the key of D major, indicated by two sharps (F# and C#). The music features a melody in the upper staff and a supporting bass line in the lower staff. The melody begins with a quarter note G4, followed by quarter notes A4, B4, and C5, then a dotted quarter note B4, and a quarter note A4. The bass line consists of quarter notes G2, A2, B2, and C3, followed by a dotted quarter note B2, and a quarter note A2.

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 melody in the upper staff continues with a quarter note G4, followed by quarter notes A4, B4, and C5, then a dotted quarter note B4, and a quarter note A4. The bass line consists of quarter notes G2, A2, B2, and C3, followed by a dotted quarter note B2, and a quarter note A2.


For verse 2, see facing page.

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 melody in the upper staff begins with a quarter note G4, followed by quarter notes A4, B4, and C5, then a dotted quarter note B4, and a quarter note A4. The bass line consists of quarter notes G2, A2, B2, and C3, followed by a dotted quarter note B2, and a quarter note A2.

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 melody in the upper staff continues with a quarter note G4, followed by quarter notes A4, B4, and C5, then a dotted quarter note B4, and a quarter note A4. The bass line consists of quarter notes G2, A2, B2, and C3, followed by a dotted quarter note B2, and a quarter note A2.

Funerals / Commemorations

verse 2, lines 5 and 6 continued on preceding page.



1 'For ever with the Lord!'
Amen; so let it be;
life from the death is in that word,
'tis immortality.
Here in the body pent,
absent from him I roam,
yet nightly pitch my moving tent
a day's march nearer home.

2 My Father's house on high,
home of my soul, how near
at times to faith's foreseeing eye
thy golden gates appear!
Ah! Then my spirit faints
to reach the land I love,
the bright inheritance of saints,
Jerusalem above.

3 'For ever with the Lord!'
Father, if 'tis thy will,
the promise of that faithful word
even here to me fulfill.
be thou at my right hand,
then can I never fail;
uphold thou me, and I shall stand,
fight, and I must prevail.

4 So when my latest breath
shall rend the veil in twain,
by death I shall escape from death,
and life eternal gain.
Knowing as I am known,
how shall I love that word,
and oft repeat before the throne,
'for ever with the Lord!'

WORDS: James Montgomery (1771–1854), 1835

Sacraments & Other Occasions

696

ALFORD — 7.6.8.6 D

Music: John Bacchus Dykes (1823–1876)

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 have a key signature of one flat (B-flat major). The music is written in a 7.6.8.6 D meter. The first staff begins with a treble clef, a key signature of one flat, and a common time signature. The melody starts on a half note G4, followed by quarter notes A4, B4, and C5. The bass staff begins with a bass clef, a key signature of one flat, and a common time signature. The bass line starts with a half note G2, followed by quarter notes A2, B2, and C3. The system concludes with a double bar line.

The second system of musical notation continues the melody and bass line. The upper staff features a treble clef, a key signature of one flat, and a common time signature. The melody continues with quarter notes D5, E5, and F5, followed by a half note G5. The bass staff features a bass clef, a key signature of one flat, and a common time signature. The bass line continues with quarter notes D2, E2, and F2, followed by a half note G2. The system concludes with a double bar line.

The third system of musical notation continues the melody and bass line. The upper staff features a treble clef, a key signature of one flat, and a common time signature. The melody continues with quarter notes A5, B5, and C6, followed by a half note D6. The bass staff features a bass clef, a key signature of one flat, and a common time signature. The bass line continues with quarter notes A2, B2, and C3, followed by a half note D3. The system concludes with a double bar line.

The fourth system of musical notation concludes the piece. The upper staff features a treble clef, a key signature of one flat, and a common time signature. The melody continues with quarter notes E6, F6, and G6, followed by a half note A6. The bass staff features a bass clef, a key signature of one flat, and a common time signature. The bass line continues with quarter notes E2, F2, and G2, followed by a half note A2. The system concludes with a double bar line.

A lower setting of ALFORD is found at 294.

Funerals / Commemorations

- 1 Ten thousand times ten thousand,
in sparkling raiment bright,
the armies of the ransomed saints
throng up the steeps of light:
'tis finished! All is finished,
their fight with death and sin;
fling open wide the golden gates,
and let the victors in.
- 2 What rush of alleluias
fills all the earth and sky!
What ringing of a thousand harps
bespeaks the triumph nigh!
O day, for which creation
and all its tribes were made!
O joy, for all its former woes
a thousand-fold repaid!
- 3 Oh, then what raptured greetings
on Canaan's happy shore,
what knitting severed friendships up,
where partings are no more!
Then eyes with joy shall sparkle
that brimmed with tears of late;
orphans no longer fatherless,
nor widows desolate.
- 4 Bring near thy great salvation,
thou Lamb for sinners slain,
fill up the roll of thine elect,
then take thy power and reign:
appear, Desire of Nations,
thine exiles long for home;
show in the heavens thy promised sign;
thou Prince and Saviour, come.

WORDS: Henry Alford (1810–1871)

Sacraments & Other Occasions

722

ST BEATRICE — 7.6.7.6.7.6 D

Music: John Frederick Bridge (1844–1924)

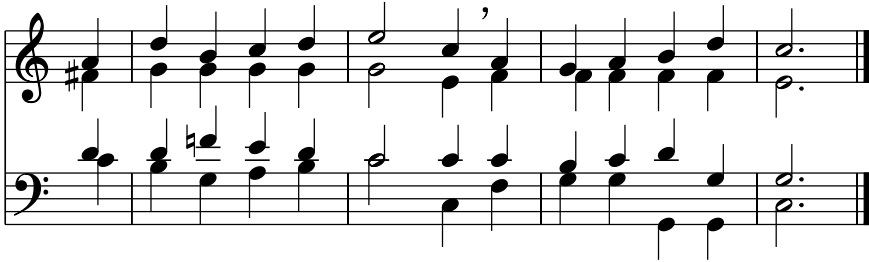
The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is written in a 7/6 time signature. The key signature has one sharp (F#). The melody in the upper staff begins with a quarter note G4, followed by quarter notes A4, B4, and C5, then a half note D5. The bass line starts with a quarter note G2, followed by quarter notes A2, B2, and C3, then a half note D3. There are various rests and accidentals throughout the system.

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 music continues in the same 7/6 time signature and key signature. The melody in the upper staff features a quarter note D5, followed by quarter notes E5, F#5, and G5, then a half note A5. The bass line continues with quarter notes G2, A2, B2, and C3, then a half note D3. There are various rests and accidentals throughout the system.

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 music continues in the same 7/6 time signature and key signature. The melody in the upper staff features a quarter note G5, followed by quarter notes F#5, E5, and D5, then a half note C5. The bass line continues with quarter notes G2, A2, B2, and C3, then a half note D3. There are various rests and accidentals throughout the system.

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 music continues in the same 7/6 time signature and key signature. The melody in the upper staff features a quarter note D5, followed by quarter notes C5, B4, and A4, then a half note G4. The bass line continues with quarter notes G2, A2, B2, and C3, then a half note D3. There are various rests and accidentals throughout the system.

Harvest



- 1 The Sower went forth sowing,
the seed in secret sleet
through weeks of faith and patience,
till out the green blade crept;
and warmed by golden sunshine,
and fed by silver rain,
at last the fields were whitened
to harvest once again.
O praise the heavenly Sower,
who gave the fruitful seed,
and watched and watered duly,
and ripened for our need.
- 2 Behold! The heavenly Sower
goes forth with better seed,
the word of sure salvation,
with feet and hands that bleed;
here in his church 'tis scattered,
our spirits are the soil;
then let an ample fruitage
repay his pain and toil.
Oh, beautiful is the harvest
wherein all goodness thrives,
and this the true thanksgiving,
the first-fruits of our lives.
- 3 Within a hallowed acre
he sows yet other grain,
when peaceful earth receiveth
the dead he died to gain;
for though the growth be hidden,
we know that they shall rise;
yea even now they ripen
in sunny paradise.
O summer land of harvest,
O fields for ever white
with souls that wear Christ's raiment,
with crowns of golden light!
- 4 One day the heavenly Sower
shall reap where he hath sown,
and come again rejoicing,
and with him bring his own;
and then the fan of judgement
shall winnow from his floor
the chaff into the furnace
that flameth evermore.
O holy, awful Reaper,
have mercy in the day
thou puttest in thy sickle,
and cast us not away.

WORDS: William St. Hill Bourne (1846–1929), based on *Matthew* 13: 3–9

Sacraments & Other Occasions

725

WIR PFLÜGEN — 7.6.7.6 D

Music: Johann Abraham Peter Schulz (1749–1800)

WITH REFRAIN

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 two flats (B-flat and E-flat). The melody in the treble clef begins with a quarter note G4, followed by quarter notes A4, Bb4, and C5. The bass line starts with a quarter note G3, followed by quarter notes A3, Bb3, and C4. The system concludes with a double bar line.

The second system of musical notation continues the two-staff format. The treble clef melody features a half note G4 with a fermata, followed by quarter notes A4, Bb4, and C5. The bass line continues with quarter notes G3, A3, Bb3, and C4. The system ends with a double bar line.

The third system of musical notation continues the two-staff format. The treble clef melody has a half note G4 with a fermata, followed by quarter notes A4, Bb4, and C5. The bass line continues with quarter notes G3, A3, Bb3, and C4. The system ends with a double bar line.

Refrain

The Refrain section consists of two staves. The treble clef melody begins with a half note G4 with a fermata, followed by quarter notes A4, Bb4, and C5. The bass line starts with a half note G3 with a fermata, followed by quarter notes A3, Bb3, and C4. The system ends with a double bar line.

Harvest



A lower setting of WIR PFLÜGEN is found at 714.

1 We plough the fields, and scatter
the good seed on the land,
but it is fed and watered
by God's almighty hand;
he sends the snow in winter,
the warmth to swell the grain,
the breezes and the sunshine,
and soft refreshing rain.

Refrain:

*All good gifts around us
are sent from heaven above,
then thank the Lord, O thank the Lord,
for all his love.*

2 He only is the Maker
of all things near and far;
he paints the wayside flower,
he lights the evening star;
the winds and waves obey him,
by him the birds are fed;
much more to us, his children,
he gives our daily bread.

Refrain

3 We thank thee then, O Father,
for all things bright and good,
the seed-time and the harvest,
our life, our health, our food;
accept the gifts we offer
for all thy love imparts,
and, what thou most desirest,
our humble, thankful hearts.

Refrain

WORDS: Matthias Claudius (1740–1815), from *Wir pflügen und wir streuen*, German;
translation: Jane Montgomery Campbell (1817–1878)

Saints' & Other Holy Days

832

HANOVER — 10.10.11.11

MUSIC: Tate and Brady's *Supplement to the New Version of the Psalms*, London, 1708; descant: Alan Gray (1855–1935)

Descant

The musical score is presented in three systems, each with three staves (Soprano, Alto, and Bass). The key signature is G major (one sharp) and the time signature is 4/4. The descant is marked with a comma above the first measure of each system. The music is a harmonization of the hymn tune 'Hanover'.

A higher setting of HANOVER is found at 378.

Holy Days: General

- 1 Disposer supreme, and Judge of the earth,
who choosest for thine the meek and the poor;
to frail earthen vessels, and things of no worth,
entrusting thy riches which ay shall endure;
- 2 those vessels soon fail, though full of thy light,
and at thy decree are broken and gone;
thence brightly appeareth thy truth in its might,
as through the clouds riven the lightnings have shone.
- 3 Like clouds are they borne to do thy great will,
and swift as the winds about the world go:
the Word with his wisdom their spirits doth fill;
they thunder, they lighten, the waters o'erflow.
- 4 Their sound goeth forth, 'Christ Jesus the Lord!'
then Satan doth fear, his citadels fall;
as when the dread trumpets went forth at thy word,
and one long blast shattered the Canaanite's wall.
- 5 O loud be their trump, and stirring their sound,
to rouse us, O Lord, from slumber of sin!
The lights thou hast kindled in darkness around,
O may they awaken our spirits within!
- 6 All honour and praise, dominion and might,
to God, Three in One, eternally be,
who round us hath shed his own marvellous light,
and called us from darkness his glory to see.

WORDS: Jean-Baptiste de Santeuil (1630–1697), from *Supreme, quales, Arbitrator*, Latin;
translation: Isaac Williams (1802–1865), alt. from
Hymns Ancient and Modern, Revised, 1950

Saints' & Other Holy Days

838 FIRST TUNE

PALMS OF GLORY—7.7.7.7

Music: William Dalrymple MacLagan (1826–1910)

Musical score for the first tune, 'Palms of Glory'. It consists of two systems of music, each with a treble and bass staff. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 7/8. The melody is primarily in the treble staff, with a supporting bass line in the bass staff. The first system contains the first two measures, and the second system contains the next two measures, ending with a double bar line.

838 SECOND TUNE

BOYCE—7.7.7.7

Music: William Boyce (c1710–1779)

Musical score for the second tune, 'Boyce'. It consists of two systems of music, each with a treble and bass staff. The key signature is two sharps (F-sharp, C-sharp), and the time signature is 7/8. The melody is primarily in the treble staff, with a supporting bass line in the bass staff. The first system contains the first two measures, and the second system contains the next two measures, ending with a double bar line.

Holy Days: General

- 1 Palms of glory, raiment bright,
crowns that never fade away,
gird and deck the saints in light,
priests, and kings, and conquerors they.
- 2 Yet the conquerors bring their palms
to the Lamb amidst the throne,
and proclaim in joyful psalms
victory through his cross alone.
- 3 Kings for harps their crowns resign,
crying, as they strike the chords,
'take the kingdom, it is thine,
King of kings, and Lord of lords.'
- 4 Round the altar priests confess,
if their robes are white as snow,
'twas the Saviour's righteousness,
and his blood, that made them so.
- 5 They were mortal too like us;
ah! when we like them must die,
may our souls translated thus
triumph, reign, and shine on high.

WORDS: James Montgomery (1771–1854)

FIRST LINES & COMMON TITLES

508	A Charge To Keep I Have	8	And Now The Wants Are Told
58	A Great And Mighty Wonder	148	And Now, Belovèd Lord
757	A Heavenly Splendour From On High	571	And Now, O Father, Mindful Of The Love
758	A Light From Heaven Shone Around	60	Angels, From The Realms Of Glory
199	A Mighty Sound From Heaven At Pentecost	363	Angel-Voices, Ever Singing
542	A New Commandment I Give Unto You	813	Apostle Of The Word
213	A Safe Stronghold Our God Is Still	482	Approach, My Soul, The Mercy-Seat
7	Abide With Me; Fast Falls The Eventide	791	Around The Throne Of God A Band
214	Affirm Anew The Threefold Name	510	Art Thou Weary, Art Thou Languid
33	Again The Lord's Own Day Is Here	9	As Now The Sun's Declining Rays
360	All Creatures Of Our God	441	As Pants The Heart
245	All For Jesus / Jesus come today	407	As The Deer Pants For The Water
568	All For Jesus, All For Jesus	97	As With Gladness Men Of Old
127	All Glory Laud And Honour	675	At Cana's Wedding, Long Ago
839	All Hail, King Jesus, All Hail, Emmanuel	10	At Even, Ere The Sun Was Set
246	All Hail The Power Of Jesus' Name	769	At Last, All Powerful Master
59	All My Heart This Night Rejoices	149	At The Cross Her Station Keeping
361	All People That On Earth	164	At The Lamb's High Feast We Sing
106	All Praise To You, O Lord	247	At The Name Of Jesus
493	All The Way My Saviour Leads	1	At Thy Feet, O Christ, We Lay
641	All Things Bright And Beautiful / Each Little Flower	596	Author Of Life Divine
707	All Things Bright And Beautiful The Bright And Sunny Weather	632	Awake, Awake: Fling Off The Night
362	All Things Praise Thee, Lord Most High	2	Awake, My Soul, And With The Sun
494	All To Jesus I Surrender, All To Him I Freely Give	642	Away In A Manger, No Crib For A Bed
631	All Who Believe And Are Baptized	633	Baptized In Water, Sealed By The Spirit
110	All Ye Who Seek For Sure Relief	575	Be Known To Us In Breaking Bread
163	Alleluia, Alleluia, Hearts To Heaven	462	Be Not Dismayed Whate'er Betide, God Will Take Care Of You
569	Alleluia, Sing To Jesus	844	Be Still And Know That I Am God
96	Alleluia, Song Of Sweetness	840	Be Still, For The Presence of the Lord
495	Amazing Grace – How Sweet The Sound	408	Be Still, My Soul; The Lord Is At Your Side
570	An Upper Room Did Our Lord Prepare	572	Be Still, My Soul! For God Is Near
496	And Can It Be That I Should Gain	841	Be Strong In The Lord, And Be Of Good Courage
		406	Be Thou My Guardian And My Guide
		409	Be Thou My Vision, O Lord Of My Heart
		793	Before Jehovah's Awful Throne
		150	Behold The Lamb Of God
		207	Behold The Lord Upon His Throne