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THE

ALTAR HYMNAL,

*A BOOK OF SONG FOR USE AT THE CELEBRATION  
OF THE HOLY EUCHARIST,*

WITH MUSIC,

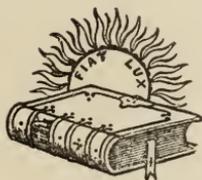
COMPILED AND ARRANGED

BY

ARTHUR HENRY BROWN,

WITH

AN INTRODUCTION BY THE REV. CANON CARTER.



LONDON:

GRIFFITH, FARRAN, OKEDEN & WELSH,

*At the sign of the Bible & Sun,*

WEST CORNER OF ST. PAUL'S CHURCHYARD.

MDCCLXXXV.

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## INTRODUCTION.

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IT has been of GOD'S mercy that a very marked revival of Eucharistic worship has crowned the progress of Catholic truth amongst us, and that the Holy Eucharist has *become* more and more, what it ought to be, the central act of Divine Service, and is now increasingly accompanied with due solemnity of ritual and sacred music.

This Hymnal is the contribution, for the furtherance of this great end, of faithful hearts who have devoted much loving labour and the greatest possible care to compiling a far richer and more abundant supply of materials than has hitherto been attempted. The Preface shews that the highest authorities have been consulted, and have given their kind aid, so as to make the compilation as complete as possible.

For the explanation of what has been accomplished, reference must be made to the Preface. The practical carrying out of what the *Altar Hymnal* supplies will vary somewhat in different cases. But I venture heartily to recommend the work as a repository of treasures, admirably suited to provide what is felt more and more to be necessary to give full effect to the different portions of the Eucharistic Service, and to assist the reverent devotion of worshippers.

T. T. CARTER.

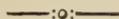
S. JOHN'S LODGE,

CLEWER,

Nov. 15, 1884.



## SPECIAL PREFACE TO MUSICAL EDITION.



IT is with unfeigned satisfaction that the Compilers offer for the use of the Church of England an edition of the *Altar Hymnal*, with accompanying music. The hearty welcome so widely accorded to the edition already published, containing the words only, encourages the hope that this more complete work will meet with acceptance in many quarters, and especially at the hands of all true-hearted Church musicians.

A few words may not be out of place in explanation of the principles which have guided the Compilers in the execution of their task.

It has ever been part of the procedure of the Church to appropriate the Arts to herself, each in its proper sphere, and to breathe into each the spirit of her own holy Faith, that so each might reflect something of the invisible and uncreated beauty of her Divine Head. Especially has she done this with the Art of Music. Music is speech, and speech the more eloquent in proportion as the sentiments of the soul are more elevated and more ardent. The sentiments inspired by Religion are among the loftiest and most fervent of which human nature is capable. Nothing, therefore, can demand more stringently that power of expression, and that variety of modulation and cadence which are peculiar to the language of Music, and which are never more eloquent than when heard in those strains, which for ages the Catholic Church has set before her children for the utterance of every sentiment of devotion, of love, of joy, and hope; of praise, and penitence, and prayer. It is in those grand old melodies, many of which are in this book linked to their own grand old words, that the worshipper listens to that music, which, in a self-seeking age, knows no self-seeking; which, in a world of change and unrest, abides ever in the grandeur of its own steadfastness, monotonous with the eternal monotony of the Truth which is Divine; music, which flows straight from the heart in spontaneous expression of thought and feeling; music, which is the very language of the soul touched by the Hand of GOD, possessed

by an influence not born of earth, and lifted up on stainless wings to the very outskirts of the celestial choir.

It must be conceded that in these latter times Music has grown up altogether outside and independently of the Church : that as an Art it has long ago broken loose from the restraints of those distinctive principles upon which the traditional musical system of the Church was originally formed. Hence, Church Music has deteriorated ; or it would be truer to say that, while it has itself remained ever the same, it has been bidden to stand aside, and to make way for a new comer. The old wine has been discarded in favour of that which is new ; the palate of an age not over-religious has been vitiated by cloying novelties pressed from grapes which have no root in the vineyard of GOD. Music essentially secular in character and origin has won a foothold in many of our churches, without setting itself either to seek or know the true mind of the Church ; without caring to breathe her inspiration, or to fit itself to her requirements ; it has invaded the sacred precincts of Religion, less to serve than to enslave, less to excite devotion than to minister to its own self-assertion ; it has dared to set aside the Church's own musical exposition of the Sacred Text, and to put in the place of it a merely human and private interpretation, which must of necessity vary, according to the feeling and taste and "talent" of the individual who writes it.

It is not intended to assert that there is no modern Church Music, which is rich in skilfulness and beauty ; much that is contained in the following pages would alone be sufficient to refute such a statement. But it is impossible to deny that in many of our churches, in that solemn hour, when the heart most earnestly craves to worship at the offering of the Holy Sacrifice, both ear and soul are pained by the singing of music which stands a long way on the wrong side of that border line which separates the sacred from the profane.

The Compilers of the *Altar Hymnal*, jealous for the honour of what they conceive to be the true Song of the Church ; holding the principles above enunciated, and earnestly impressing the consideration of them

upon all into whose hands this book may come ; have nevertheless recognised it as a necessary part of their plan to supply in many cases alternative melodies of a modern character, which may be sung in places where Plain Song is not in common use. But, without any disparagement of the generous and skilful labours of many of our leading Church musicians, whose compositions will be found in this book, it is earnestly hoped that those who have the direction of Choirs will make it their aim, that where the proper ancient music has been provided for ancient words, that music should be preferred to all other, however beautiful. It will be a cause of thankfulness if in this way the *Altar Hymnal* should be the means of deepening the veneration of those in communion with the Church of England for those strains, which have during the last few centuries been widely supplanted by music which is the product of the dearest period in the life of the Church in this land, and the expulsion of which from its usurped place in her Sanctuaries is an object that lies near to the heart of many of her children.

Had it been possible, the Compilers would gladly have included the proper music of the whole of the Introits, Graduals, etc. Considerations of space and expense have, however, prevented the carrying out of this part of their original scheme. It will be seen that the complete music of the Introits for the three Christmas Masses, for Epiphany, Easter Day, Ascension Day, Pentecost, Trinity Sunday, Dedication of a Church, Of an Apostle, and for Harvest Thanksgiving, has been given. In each case the Plain Song has been adapted from the Ratisbon Gradual, and is taken from a work by the Musical Editor, entitled "Introits for the Sundays, Festivals, and other Holy Days throughout the year."

For the remainder of the Introits, Chants (Introit-Chants) of regular form, and uniform in construction in the eight Modes, are given ; and the words of all of them are pointed for these Chants. The eight Church Tones, with some of their endings, are also provided for the Graduals, Tracts, Offertories, &c., and one example of the words of each of these is pointed, so that Organists may select any of the tunes they please, and point their books for the use of their choirs in a similar manner.

Special music of like character is also provided for the "Antiphons and Psalms for use at the Ablutions."

For those who desire a more complete and elaborate arrangement of the Introits, the Compilers would suggest a reference to the work of the Musical Editor already mentioned, and also to the Rev. G. H. PALMER'S "Introits for the Sundays and Festivals, adapted from the Mechlin Gradual," published by J. PALMER, Cambridge.

Two tunes are given for many of the ancient Hymns, one Plain Song, the other modern. There will be found in this portion of the book some very interesting examples of Plain Song melodies, which it is believed have not before been printed in this country.

It remains but to express the Compilers' hearty gratitude to all those who have given most valuable assistance in the compilation of a work, which they believe to be the first of its kind published for the use of the English Church. To the Musical Editor, Mr. ARTHUR HENRY BROWN, they are most deeply indebted for the ungrudging energy and rare judgment which he has brought to bear upon the onerous work entrusted to him. Thanks are due also to Mr. BROWN for the unrestricted use of music from his "Century of Hymn Tunes;" for harmonies to many of the Plain Song tunes; and for many tunes and pieces composed expressly for this work.

The Compilers desire also to tender their thanks to the following:—The Proprietors of "Hymns Ancient and Modern," for the use of many of their copyrights—Nos. 6 (1), 10, (1), 12, 14, 28 (2), 30, 43 (2), 67, 89 (1), 94, 101, 111 (1), 112, 138 (2), 150, 160, 168, 169; the use of several arrangements from the same collection has also been liberally accorded; the Proprietors of the last edition of the "Mitre" tune book for Nos. 57 (1), 73, 75, 129 (1); the Rev. R. R. Chope, for many tunes from his "Congregational Hymn and Tune Book" (Nos. 9 (1), 19, 45, 57 (2), 88, 104, 148, 154); the Rev. J. Baden Powell,\* for Nos. 3, 11, 86,

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\* Special settings of the five *Salves*, with music suitable for large choirs, composed by the Rev. J. B. Powell, are published by Messrs. Novello and Co. The words of these have been kindly placed at the disposal of the Compilers for use in this work.

158; the Rev. S. S. Greatheed, for harmonies to Nos. 23 (1), and 78, and for Nos. 66, 72, 81 (2), 109 (1), 146 (1), and 178; the Rev. G. H. Palmer, for harmonies to several Plain Song melodies, and for much valuable assistance; the Rev. E. E. Dugmore, for his tune to No. 1; the Rev. A. B. Orr, for No. 80, composed for this work; Sir R. P. Stewart, Mus. Doc., for No. 155; Dr. E. G. Monk, for the use of Nos. 82 and 114 (by Mr. A. H. Brown) from "The Anglican Hymn Book," of which he holds the copyright; Dr. C. W. Pearce for Nos. 22, 46 89 (2), 106, 146 (2), 172 (1), and 176; the College of Organists, for Mr. H. J. Stark's Prize tune No. 115; Mrs. Gauntlett for contributions from MSS. of the late Dr. Gauntlett (Nos. 61, 100, 105, 108, 162); Mr. Henry Lahee for Nos. 107, 157, 173, and 175, freely placed at the Editor's disposal, from his "One Hundred Tunes"; Mr. S. Reay, for No. 32; Mr. C. Warwick Jordan, Mus. Bac., for Nos. 95 (1), 123 and 124, composed expressly for this work; Mr. C. A. Barry, for Nos. 5, 50, 116, 117, 121, 125, 163, 166; Mr. Spenser Nottingham, for Nos. 95 (2) and 137 (2); Mr. Thomas Morley, Organist of S. Barnabas, Oxford, for Nos. 143 (2) and 144 (1); Mr. C. B. Meacham, for No. 20; Mr. T. Roylands Smith, for melody of No. 145, brought by him from a French Church; to Professor Monk for No. 2 (1); to the Rev. W. Mercer, for the harmonies to Nos. 59 and 171; Mr. Hopkins, of the Temple Church, for permission to use his arrangements of tunes set to Nos. 99 and 110 (2); to Mr. Arthur H. Crump, for his tune to Hymn 2 (2); and lastly, to Messrs. Novello and Co., for permission kindly granted to print the Plain Song settings of Nos. 23 and 78 from the "Hymnal Noted."

The marks used for the Plain Song melodies are those adopted by the London Gregorian Choral Association. It may be desirable to observe that the (^) circumflex slightly prolongs the note over which it is placed, and that all connected notes should be sung freely in their usual measure without any increase of speed.

*Advent, 1885.*

## GENERAL PREFACE.

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THE “ALTAR HYMNAL” is designed to supply two needs which, now that Choral Celebrations of the Holy Eucharist are becoming so general, are widely felt.

First, that the “Proper of Seasons” should be arranged in a simple and compact manner ; secondly, that all the best Eucharistic hymns, fit for congregational singing, should be collected and classified to suit the parts of the Liturgy at which hymns are generally sung, *i.e.*, at the Oblation or Offertory ; after the Consecration ; and during the Ablutions.

It was necessary at the outset to select the “Use” which appeared most suitable, and to adhere closely to it. On consideration, “Sarum Use” commended itself, both as being most *English* and as allowing the frequent employment of Sequences. It must not, however, be imagined that churches where the Latin use of colours and other points of Ritual are followed will be in any way be prejudiced by the use of this Hymnal. There is surprisingly little variation between Rome and Sarum as to the “Proper of Seasons and Festivals,” *i.e.*, the Introit, Gradual, Offertory, and Communion, except that Sarum employs a large number of Sequences, Rome only five. The Sequence, which follows the Alleluia after the Gradual, gives, in a metrical form which can be joined in by the whole Congregation, the special teaching of the Mystery or event commemorated on the particular day, and so leads up to the Gospel which it immediately precedes. It should not end with a Doxology or Amen, as in point of fact it does not end at all, but is merged in the Gospel. After careful study of the old Sarum Sequences, a few, as representative ones, have been selected, and the rest are chosen from the other rich stores of ancient hymnology, no modern hymns being considered suitable for this position, while the Sarum Sequences themselves are for the most part long, un-

interesting, and far from poetical. In the matter of a Harvest Thanksgiving, the Compilers have followed the Paris Use, as Sarum makes no provision for such an occasion ; and as Harvest Festivals are now so general, it is most needful to provide for the "Giving of Thanks," *i.e.*, the Holy Eucharist, being suitably offered, so that a mere choral Evensong may not be considered as a fitting offering to the "Giver of all good things." Special services have also been provided for the opening of a Synod or Diocesan Conference, for the Burial of Children, and for certain other occasions.

In the "Proper of Seasons" come also the Processionals for the Greater Feasts, as well as special hymns which may be sung at the Offertory or Ablutions, bearing on the subject of the day. Several of the Sequences have been newly translated by the Compilers ; in some cases because the translations already existing were unsuitable for singing ; in others, because there was apparently no English translation extant of those required.

The second part of the "Altar Hymnal" consists of Hymns which may be called "Common;" that is, such as may be sung all the year round at Choral Celebrations of the Blessed Sacrament :

1st. At the Oblation or Offertory, that sadly neglected and misunderstood portion of the Liturgy, when the Bread and Wine is obliterated or offered to the FATHER, that, by the operation of the HOLY SPIRIT, it may become the Body and Blood of CHRIST, and we hear by faith the Voice of the Divine Victim crying, "Lo, I come to do Thy Will, O GOD." A large number of most instructive ancient hymns, Greek and Latin, are given for this portion of the service. There are also a few modern ones in which the same truth is set forth in simple words.

2nd. Post-Consecration.—The LAMB of GOD is now upon the Altar, "lifted up" as a Memorial to the Eternal FATHER. The hymns which have for centuries been sung at this moment by the faithful are here collected for use, often with the ancient melodies. There are but two or three modern hymns admitted in this division, except a small number especially intended for children.

3rd. Thanksgiving.—To be sung during the Ablutions.—The Sacrifice of the Eucharist has been offered, and our hearts are poured forth in thankfulness to Him Who has drawn so nigh to us in this great Mystery. Choral Celebrations, as a rule, following an early one, it has not been thought desirable in the “Altar Hymnal” to include many hymns which infer actual communion. Still, as the Holy Eucharist is at times celebrated early and chorally, a few such hymns have been added, marked “For early Celebrations.”

Merely subjective hymns, pious musings, have been invariably rejected. They are the bane of modern hymnology, and must bear much of the responsibility of having withdrawn men’s minds from the one Object of worship, to fix them upon themselves, their own wants and desires. A hymn, as S. Augustine lays down, is “a song with the praise of GOD;” it is certainly not a metrical meditation, a sermon in verse, nor a private prayer versified. It is the collective worship of the whole congregation, built upon the pattern of heavenly worship, shown to us in the Revelation—not *like it*, but the *very same*; for, “with Angels and Archangels, and all the Company of Heaven, we laud and magnify Thy Holy Name.” All the hymns in this book are therefore used in the plural number. They are the voice of the “thousand times ten thousand, and thousands of thousands,” who stand day and night before the Throne; an echo of the glad New Song which shall never cease; one with the “Voice of many waters” swelling for evermore the glory of the Eternal TRINITY; and in this worship all that is private and subjective is merged.

The Compilers tender their most hearty thanks to the Rev. Dr. Littledale for the help which has enabled them to plan, and, as it is hoped, to carry out this Hymnal on true Catholic lines, and for permission to use any of his own valuable hymns from the Latin, &c. They also tender their thanks to the Rev. J. Baden Powell, for the five Salves, the ancient Processional hymns, of which he retains the copyright; to Cardinal Newman, for his own hymns and those of the Rev. E. Caswall; to Mr. J. D. Chambers, Canon Bright, Rev. S. Baring Gould, Rev. Gerard Moultrie, Rev. A. M. Morgan, the Editor of *Cantica Sanctorum*, Rev.

G. H. Palmer, Rev. W. J. Blew, Archdeacon Pott, Mr. W. T. Brooke, Rev. E. E. Dugmore, Mr. W. Chatterton Dix, Rev. T. I. Ball, the Proprietors of *Hymns Ancient and Modern*, Lieutenant Turton, R.E., Mr. Jewitt, and many others. Also to Mr. Hayes, Messrs. Masters & Co., Messrs. Novello & Co., and the Sisters of East Grinstead, for the use of Dr. Neale's hymns; and to Messrs. Richardson, for the use of Dr. Faber's hymns.

Endeavours have been made, in all cases, to ascertain the authorship of hymns; but if copyrights have been in any instance infringed, a sincere apology is hereby tendered.

In conclusion, the Compilers humbly beg those Priests who shall use this book to remember them, living or dead, before the Altar, that their names may not be blotted out of the Book of Life, and that their work may be united to the glad work of Eternity—the continual adoration of the LAMB.

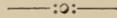
CLAUDIA FRANCES HERNAMAN.  
ELIZABETH HARCOURT MITCHELL.  
WALTER PLIMPTON.

*Advent, 1884.*



*Ad majorem DEI gloriam.*

# CONTENTS.



	PAGE.
PROCESSIONALS, for Ordinary Use ... ..	2
THE PROPER OF THE SEASONS :	
Advent ... ..	14
Christmas ... ..	22
Epiphany ... ..	58
Septuagesima ... ..	69
Lent ... ..	71
Passiontide ... ..	77
Easter ... ..	98
Ascension ... ..	132
Whitsuntide ... ..	144
Trinity ... ..	164
FEAST OF DEDICATION OF A CHURCH ... ..	186
THE COMMON OF SAINTS ... ..	200
THE PROPER OF SAINTS ... ..	240
OCCASIONAL OFFICES :	
Harvest Thanksgiving ... ..	312
For Missions ... ..	319
In Time of Necessity ... ..	320
During Vacancy of a See ... ..	321
For the Church ... ..	322
At the Opening of a Synod or Diocesan Conference ... ..	323
For the Gift of the HOLY GHOST ... ..	324
For Those going a Journey ... ..	325

For Special Thanksgiving	...	...	...	...	...	...	325
At Holy Matrimony	...	...	...	...	...	...	326
For the Dead	...	...	...	...	...	...	327
At the Burial of a Child	...	...	...	...	...	...	342
HYMNS FOR GENERAL USE:							
At the Offertory	...	...	...	...	...	...	344
After the Consecration	...	...	..	...	...	...	396
At the Ablutions	...	...	...	...	...	...	456
ANTIPHONS AND PSALMS, for use at the Ablutions	...	...	...	...	...	...	492
LITANY OF THE BLESSED SACRAMENT	...	...	...	...	...	...	507
HYMN OF THANKSGIVING AFTER COMMUNION ( <i>for private use</i> )	...	...	...	...	...	...	514
CHANT-INTROITS	...	...	...	...	...	...	515
THE EIGHT CHURCH TONES, for the Graduals, &c.	...	...	...	...	...	...	523
THE INTROITS, pointed for Singing...	...	...	...	...	...	...	527
SOME GRADUALS, TRACTS, &c., pointed for Singing	...	...	...	...	...	...	564

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NOTE.—The *Introit* is sung at the commencement of the Service ; the *Gradual*, *Tract*, or *Alleluia*, and *Sequence* (according to the Season) at the conclusion of the Epistle ; the *Offertory* during the Oblation of the Elements ; the *Communion* during the Communion, after the singing of the *Agnus DEI*.

# INDEX OF THE HYMNS.

All the Hymns marked \* are the copyright of the Compilers, and many others now published for the first time are the copyright of their respective Authors or Translators.

FIRST LINE.	NO.	AUTHOR OR TRANSLATOR.
Alleluia ; Alleluia ! Finished is the battle now <i>Finita jam sunt prœlia.</i> 12th or 13th Century	34	J. M. Neale.
Alleluia ! LORD most Holy ... ..	22	H. N. Oxenham.
Alleluia ! sing to JESUS ... ..	3	W. C. Dix, 1860.
All hail ! REDEEMER of mankind ... ..	149	C. Wesley, 1739.
All hosts, above, beneath... ..	12	C. B. Pearson.
<i>Nato canunt omnia.</i> Early part of 11th Century.		
All the world in sin was lying... ..	126	S. Baring Gould.
And now, O FATHER, mindful of the love ... ..	150	W. Bright, 1880.
And now our Eucharist is o'er ... ..	167	W. H. Turton.
* Arm, arm for the conflict, soldiers ... ..	5	C. F. Hernaman, 1883.
* As Abel brought the lamb to Thee ... ..	102	E. H. Mitchell, 1880.
At the LAMB'S High Feast we sing ... ..	31	R. Campbell, 1850.
<i>Ad cœnam Agni providi.</i>		
At this our solemn feast ... ..	127	Cento arranged by G. H. Palmer.
<i>Sacris solemnibus.</i> S. Thomas Aquinas.		
Ave Maria ! blessed Maid ... ..	77	John Keble, 1827.
Behold ! the Star is shining ... ..	20	W. H. Turton.
Be the Cross our theme and story ... ..	90	J. M. Neale.
<i>Laudes crucis attollamus.</i> Adam of S. Victor, 12th Century.		
Blessed City, Heavenly Salem ... ..	53	J. M. Neale.
<i>Urbs beata Jerusalem.</i> 8th Century.		
Blessed Feasts of Blessed Martyrs... ..	60	J. M. Neale, altered by W. P.
<i>O beata beatorum Martyrum certamina.</i> German, 15th Century.		
Blessed is He that cometh .. ..	133	
<i>Benedictus qui venit.</i>		
Bright the Vision that delighted ... ..	164	Bp. Mant, 1831.
* Calling, calling, ever calling ... ..	157	C. F. Hernaman.
CHRIST the LORD is risen to-day ... ..	29	Charles Wesley, 1739.
Christians, sing the Incarnation ... ..	1	E. E. Dugmore, 1880.
Come, let us sing the Song of songs ... ..	158	James Montgomery, 1819.
Come, O Creator SPIRIT blest ! ... ..	41	E. Caswall, altered by W. P.
<i>Veni, Creator Spiritus.</i> Perhaps S. Gregory the Great.		
Come, pure hearts, in sweetest measures ... ..	79	R. Campbell, 1850.
<i>Laus devotâ mente.</i> Sarum Missal.		
Come, Thou Holy PARACLETE ... ..	43	J. M. Neale.
<i>Veni, Sancte Spiritus.</i> King Robert II. of France, 1031.		

# INDEX OF THE TUNES.

All the Tunes marked \* are copyright, and the Tunes marked † have been harmonized or arranged by the Editor, to whom all applications for permission to reprint should be addressed.

FIRST WORDS OF HYMN.	NO.	NAME OF TUNE AND MEASURE.	COMPOSER OR SOURCE.
Alleluia ! Alleluia ! ...	34	* S. Seiriol, 8.7.7.4.4.4. ...	Arthur H. Brown.
Alleluia ! LORD most ...	22	* Matheson, 8 8's (Trochaic) ... ..	Chas. W. Pearce, Mus.Doc.
Alleluia ! sing to JESUS	3	* Knightsbridge, 4 of 8.7.	Rev. J. Baden Powell.
All hail ! REDEEMER OF	149	* Thaxted, 6 8's (2 3's) ...	Arthur H. Brown.
All hosts, above ... ..	12	* S. Aldate, s.m. ... ..	Arthur H. Brown.
All the world in sin ...	126	* S. Mildred, 8.7.8.7. ...	Arthur H. Brown.
And now, O FATHER ...	150	* Unde et memores, 6 10's	William Henry Monk.
And now our Eucharist	167	* Pebmarsh, L.M. ... ..	Arthur H. Brown.
Arm, arm for the conflict	5	* Militant, 6 of 7.6. ... ..	C. A. Barry.
As Abel brought ... ..	102	* S. Angelus, C.M. ... ..	Arthur H. Brown. [Bach].
At the LAMB'S High ...	31	Salzburg, 8 7's ... ..	Rosenmüller (Har. by J. S.
At this our solemn feast	127	{ † 1. Sacris solemniis } 6 6's { * 2. Cressing... .. } & 8	{ 1. Anct. Plain-Chant (Har. by A. H. B.) 2. Arthur H. Brown.
Ave Maria ! blessed ...	77	* Howden, 8.8.7:8.8.7. ...	Arthur H. Brown.
Behold ! the Star ... ..	20	* Eliensis, 4 of 7.6. ... ..	C. J. B. Meacham.
Be the Cross our theme	90	Arnsberg, 8.8.7:8.8.7.	Freylinghausen, 1704.
Blessed City, Heavenly	53	{ 1. Urbs Beata } { 2. † Oriel ... .. } 3 of 8.7.	{ 1. Anct. Plain-Song (Har. by W. H. Monk). 2. Old Melody (Har. by A. H. B.)
Blessed Feasts of blessed	60	{ 1. † O Beata Beatorum... } { 2. Alla Trinita Beata ... }	{ 1. Anct. Plain-Song (Har. by A. H. B.) 2. "Laudi Spirituali," 154
Blessed is He' ... ..	133	* Benedictus Qui Venit (Missa Seraphica) ...	Arthur H. Brown.
Bright the Vision ... ..	164	Ganther, 4 of 8.7. ... ..	From "Sion's-harfe."
Calling, calling ... ..	157	* S. Lawrence, 4 of 8.7. ...	Henry Lahee.
CHRIST the LORD is risen	29	* Romsey Abbey, 8.7's. ...	Aliquis.
Christians, sing the ...	1	* Parkstone, 6 of 8.7. ...	Rev. E. E. Dugmore.
Come, let us sing ... ..	158	* Panfield, L. M. ... ..	Rev. J. Baden Powell.
Come, O Creator ... ..	41	{ † 1. Veni, Creator ... } { * 2. S. Burian, L. M. ... }	{ Sarum Melody (Har. by A. H. B.) Arthur H. Brown.
Come, pure hearts ... ..	79	* S. Anicetus. 8.8.7:8.8.7	Arthur H. Brown.
Come, Thou Holy ... ..	43	{ 1. Veni, Sancte Spiritus } { 2. Veni, Sancte Spiritus } { 6 7's (Trochaic) ... }	{ Anct. Plain Song. Samuel Webbe.

FIRST LINE.	NO.	AUTHOR OR TRANSLATOR.
Come, Thou, O come ... ..	125	G. Moultrie.
Come with us, O blessed JESUS ... ..	178	J. H. Hopkins.
Come, ye faithful, raise the anthem ... ..	161	Job Hupton, 1804; altered by J. M. Neale.
Come, ye faithful, raise the strain ... .. <i>ἄσπομεν πάντες λαῶν.</i> S. John Damascene, 780.	30	J. M. Neale.
Crown Him with many crowns ... ..	168	Matthew Bridges, 1848.
Dawning was the first of days... .. <i>Mane prima Sabbati.</i> Sarum Missal.	35	M. J. Blacker and J. M. Neale.
Day of wrath ! O day of mourning... .. <i>Dies ira, Dies illa.</i> Thomas de Celano, c. 1150.	103	W. J. Irons.
Devoutly we adore Thee ... .. <i>Adoro Te devote.</i> S. Thomas Aquinas.	139	A. J. B. Beresford Hope.
* Down in lowly worship bending ... .. <i>Tantum ergo Sacramentum.</i> S. Thomas Aquinas.	136	Cento from various translations arranged by Compilers.
Draw nigh draw nigh, Emmanuel .. .. <i>Veni, veni, Emmanuel.</i> 12th or 13th Century.	6	J. M. Neale.
Fair Zion's feast is ready ... .. <i>Sancite Syon adsunt eucania.</i> Drontheim Missal.	56	G. Moultrie.
Faithful Cross ! above all other ... .. <i>Crux fidelis.</i> Venantius Fortunatus, 570.	24	J. M. Neale.
* Faithful Shepherd, hear our cry (Part ii) ..	156	C. F. Hernaman, 1883.
* Faithful Shepherd, of Thine own (Part i.)	156	C. F. Hernaman, 1883.
Fed with Dainties from above... .. <i>Saturatus ferculis et cibis.</i>	163	J. D. Chambers.
Fierce was the wild billow ... .. <i>Ζοφερὸς τρικυμίας.</i> S. Anatolius, 458.	170	J. M. Neale.
Gladdening Light, all glorious fire .. .. <i>Φῶς ἡμῶν ἅγιος δόξης</i>	121	W. J. Blew.
Glorious was the Christian Warrior ... .. <i>Christ: miles glorio-us.</i>	73	J. D. Chambers.
Glory, and laud, and honour ... .. <i>Gloria, laus et honor.</i> S. Theodulph of Orleans, d. 821.	23	J. M. Neale.
GOD of life, and light, and motion... ..	47	F. Oakeley.
GOD the FATHER, GOD the WORD ... ..	180	R. F. Littledale.
GOD the FATHER, Whose Creation ... ..	100	J. M. Neale.
GOD the LORD, in mercy bending ... .. Canto from Greek Liturgies of SS. James and Mark.	112	R. F. Littledale.
GOD the SON, Who by the FATHER ... .. <i>Nate, Qui Deo Parenti.</i> Santolius Victorinus.	122	R. F. Littledale.

FIRST WORDS OF HYMN.	NO.	NAME OF TUNE AND MEASURE.	COMPOSER OR SOURCE.
Come, Thou, O come ...	125	* Bottisham, 4.6.6.6.6.6.2.	C. A. Barry
Come with us ... ..	178	Lyston (Irregular) ... ..	{ Old French Har. by { Rev. S. S. Greatheed).
Come, ye faithful, raise } the anthem... .. }	161	{ *S. Alban, Protomartyr, 3 of 8.7. ... .. }	Arthur H. Brown.
Come, ye faithful, raise } the strain ... .. }	30	{ *S. John Damascene, 4 of 7.6 (Trochaic) ... .. }	Arthur H. Brown.
Crown Him with many...	168	* Diademata, D. S. M. ...	Sir G. J. Elvey, Mus. Doc.
Dawning was the first ...	35	† "Mane Prima Sabbati"	Anct. Sarum Melody (Har. by A. H. B.)
Day of wrath! ... ..	103	{ 1. Dies iræ } 6 8's (Ir- { *2. Dies iræ } regular)	{ 1. Anct. Plain Song. { 2. Arthur H. Brown.
Devoutly we adore Thee	139	{ †1. Adoro Te devote ... } { †2. Adoro Te devote ... }	{ 1. Plain Chant (Har. by A. H. B.) { 2. Do. do.
Down in lowly worship	136	‡ S. John's, 3 of 8.7. ...	S. Webbe.
Draw nigh ... ..	6	{ 1. Veni Emmanuel } 6 8's. { *2. Bayham Abbey } (3 2's.)	{ 1. Anct. Plain Song (Har. by W. H. Monk). { 2. Arthur H. Brown.
Fair Zion's feast ... ..	56	* Holy Church, 4 of 7.6 ...	Arthur H. Brown.
Faithful Cross! ... ..	24	Crux fidelis, 3 of 8.7. ...	Anct. Plain Song (Har. by G. H. Palmer).
Faithful Shepherd, hear	156	* Dunton, 7.7.7.6. ... ..	Arthur H. Brown.
Faithful Shepherd, of ...	156	* Hutton, 7.7.7.6. ... ..	Arthur H. Brown.
Fed with Dainties... ..	163	* Knapwell, 8 7's. ... ..	C. A. Barry.
Fierce was the wild ...	170	* S. Sophronius, 4 of 6.4.	Arthur H. Brown.
Gladdening Light ... ..	121	* Gladdening Light, 4 7's.	C. A. Barry.
Glorious was the ... ..	73	* Angelus, 3 of 8.7.... ..	Lindeman's "Koral Bog." { 1. Plain Song (Har. by S. S. Greatheed). { 2. Meichior Teschner, 1600 (Har. by W. H. Monk).
Glory, and laud ... ..	23	{ 1. Gloria, laus, et honor } { 2. S. Theodulph, 4 of 7.6 }	
GOD of life, and light ...	47	* Redgrave, 6 of 8.7. ...	Aliquis.
GOD the FATHER, GOD	180	* Litany, 7.7.7.6. ... ..	Arthur H. Brown.
GOD the FATHER, Whose	100	* Hatfield, 3 of 8.7.... ..	H. J. Gauntlett, Mus. Doc.
GOD the LORD ... ..	112	Mannheim, 3 of 8.7. ...	German (Har. by W. H. Monk).
GOD the SON ... ..	122	* Grainthorpe, 3 of 8.7. ...	Arthur H. Brown.

FIRST LINE.	NO.	AUTHOR OR TRANSLATOR.
* Gracious FATHER, we beseech Thee ... ..	129	C. F. Hernaman, 1883.
Greet the Cross with veneration ... .. <i>Veneramur Crucis lignum.</i> Drontheim Missal, 1519.	80	T. I. Ball.
Hail! Festal Day! for evermore ador'd ... <i>Salve! Festa Dies.</i> Roman Processional.	181	J. M. Neale.
Hail! Festal Day! Hail! ever sacred tide ... <i>Salve! Festa Dies.</i> Sarum Processional.	52	G. Moultrie.
Hail! Festal Day! in every age divine... .. <i>Salve! Festa Dies.</i> (Corpus Christi.) York Processional.	51	G. Moultrie.
Hail! Festal Day! to endless ages known ... <i>Salve! Festa Dies.</i> (Easter.) Sarum Pro- cessional. Venantius Fortunatus. 6th Century.	25	T. A. Lacey.
Hail! Festal Day! to endless ages known ... <i>Salve! Festa Dies.</i> (Ascension.) Sarum Processional.	36	T. A. Lacey.
Hail! Festal Day! thro' every age divine ... <i>Salve! Festa Dies.</i> (Whitsun.) York Processional.	42	T. A. Lacey.
Hail! Flesh of CHRIST the Regal ... .. <i>Ave Caro Christi Regis.</i>	143	A. M. Morgan.
Hail! O Flesh of CHRIST the Victim ... .. <i>Ave! Caro Christi.</i>	153	
Hail! O King Who hither wendedst ... .. <i>Ave! Rex, Qui descendisti.</i>	146	R. F. Littledale.
Hail! O Thou of woman born ... .. <i>Salve! O sanctissime.</i>	81	G. Moultrie and M. J. Blacker.
Hail! the day that sees Him rise ... ..	37	C. Wesley, 1739.
Hail! thou Mother full of grace ... .. <i>Ave plena gratiâ.</i> Paris Missal, 1738.	76	T. I. Ball.
* Hail to Thee, O JESU ... ..	173	C. F. Hernaman, 1883.
Hail! True Body ... .. <i>Ave verum Corpus natum.</i>	137	Cento.
* Hail! True Flesh of CHRIST our SAVIOUR... ..	148	E. H. Mitchell, 1883.
Happy souls, whose course is run ... ..	105	C. Wesley, 1739.
Hark! a rushing mighty sound ... ..	45	G. Moultrie, 1875.
Hark! on the midnight air ... .. <i>Jam desinant suspiria.</i> C. Coffin	9	Bp. J. R. Woodford, altered by A. H. Ward.
Hark! the herald Angels sing ... ..	13	C. Wesley, 1745.
Hidden SAVIOUR, Great HIGH PRIEST ... ..	145	R. F. Littledale.

FIRST WORDS OF HYMN.	NO.	NAME OF TUNE AND MEASURE.	COMPOSER OR SOURCE.
Gracious FATHER... ..	129	{ * 1. Sale } 8.7.8.7... { † 2. Sicilian	{ 1. J. B. Sale. 2. ? (Har. by A.H.B.)
Greet the Cross ... ..	80	* Wilberton, 8.8.7:8.8.7. (Irregular) ... ..	Rev. A. B. Orr.
Hail! Festal Day! for...	181	* Coventry, 3 10's. ... ..	Arthur H. Brown.
Hail Festal Day! Hail	52	* Coventry, 3 10's. ... ..	Arthur H. Brown.
Hail! Festal Day! in ... (Corpus Christi.)	51	* Coventry, 3 10's. ... ..	Arthur H. Brown.
Hail! Festal Day! to } (Easter) ... .. }	25	* Coventry, 3 10's. ... ..	Arthur H. Brown.
Hail! Festal Day! to (Ascension) ... ..	36	* Coventry, 3 10's. ... ..	Arthur H. Brown.
Hail! Festal Day! thro' (Whitsun.)	42	* Ufford, 10.10.6. ... ..	Arthur H. Brown.
Hail! Flesh of CHRIST	143	{ 1. Königsberg } 4 of 7.6. { *2. Widford	{ 1. German. 2. Thos. Morley.
Hail! O Flesh ... ..	153	* Ongar (Irregular) ... ..	Arthur H. Brown.
Hail! O King ... ..	146	{ 1. Vange ... } 8.8.7. { 2. Stabat Mater } { *3. Brenchley, 8.8.7:8.8.7.	{ 1. Anct. Plain Song (Har. by Rev. S. S. Greatheed). 2. French Tune (Har. by Rev. S. S. Greatheed). 3. Dr. C. W. Pearce.
Hail! O Thou ... ..	81	{ †1. Plain Chant } 4 of 7.6. { (Regina } { Clementiæ) } { 2. Ulm	{ 1. Anct. Melody (Har. by A. H. B.) 2. German (Har. by Rev. S. S. Greatheed).
Hail the day ... ..	37	* S. Bridget, 4 7's. ... ..	Arthur H. Brown.
Hail! thou Mother ... ..	76	* Sheering, 6 7's. ... ..	Arthur H. Brown.
Hail to Thee ... ..	173	* Magi, 4 of 6.5. ... ..	Henry Lahee.
Hail! True Body ... ..	137	{ *1. Ave Verum Corpus } { natum ... .. } { *2. Ave Verum Corpus } { natum ... .. }	Arthur H. Brown. Spenser Nottingham.
Hail! True Flesh ... ..	148	* Arundel, 8.7.8.7. ... ..	Dr. Dykes.
Happy souls whose ... ..	105	* Manna, 4 7's.... ..	Dr. Gauntlett.
Hark! a rushing ... ..	45	* Gethsemane, 6 7's. ... ..	Dr. Dykes.
Hark! on the midnight	9	{ *1. S. Martin } 4 6's. ... { *2. Peldon	{ 1. Rev. R. R. Chope. 2. Aliquis.
Hark! the herald Angels	13	* S. Norbert, 10 7's... ..	Arthur H. Brown.
Hidden SAVIOUR, Great	145	Holbrook, 4 7's & 8.8. ...	Anct. French Melody.

FIRST LINE.	NO.	AUTHOR OR TRANSLATOR.
Let no tears to-day be shed ... .. <i>Funeri ne date planctum.</i> Santolius Victorinus, 1689.	108	R. F. Littledale.
Let now the joyous air ... .. <i>Festis læta sonent.</i> Parisian.	65	J. D. Chambers.
Let our choir new anthems raise ... .. τῶν ἱερῶν ἀθλοφύλων. S. Joseph of the Studium, 830.	67	J. M. Neale.
Let our praises be according ... .. <i>Cujus laus secundum Nomen.</i> Poitiers Missal, 1524.	57	T. I. Ball.
Let the Church sing Alleluia ... .. <i>Alleluia nunc decantet.</i>	58	R. F. Littledale.
* Let us duly keep the Feast ... .. Adam of S. Victor. 12th Century.	18	C. F. Hernaman, 1883.
Lift up your songs, ye Angel choirs ... ..	175	W. C. Dix.
Lo! in wondrous condescension ... ..	114	J. W. Hewett.
Long foretold by holy seer ... ..	44	A. Gurney and H. W. Miller.
Lo! the Angels' Food ... .. <i>Ecce Panis Angelorum.</i> S. Thomas Aquinas.	138	Cento from various translations.
Lo! the Sacrifice atoning ... ..	162	Editor "Cantica Sanctorum," 1883.
* Magnify the LORD to-day ... ..	11	C. F. Hernaman.
MASTER, LORD and GOD, to Thee ... .. εὐχαριστοῦμεν Σοι Δέσποτα.	120	H. Thompson.
* More fair than sunrise on our sight ... .. <i>Fulgens præclara.</i> Beginning of 16th Century.	26	C. F. Hernaman, 1883.
Now let the faithful come ... .. <i>Laureata plebs fidelis.</i>	117	A. M. Morgan.
* Now, my tongue, the Mystery telling ... .. <i>Pange lingua gloriosi Corporis.</i> S. Thomas Aquinas.	111	Cento from various translations arranged by Compilers.
* Now the six days' work is done ... ..	166	C. F. Hernaman, 1878.
O FATHER, 'mid the Cherubim ... ..	93	W. H. Jewitt.
O Food of men wayfaring ... .. <i>O esca viatorum.</i>	141	R. F. Littledale.
Of the FATHER Sole-begotten... .. <i>Corde natus ex Parentis.</i> Prudentius, 405.	10	J. M. Neale.
O JESU, LORD, remember ... ..	176	E. Caswall, 1863.
O KING Supreme of boundless might! ... .. <i>Rex Jesu potentissime.</i> MS. Ashmolean Library.	71	J. D. Chambers.
O LAMB of GOD, That takest away ... .. <i>Agnus Dei.</i>	134	
* O LAMB of GOD, Who dost abide ... ..	131	C. F. Hernaman, 1883.

FIRST WORDS OF HYMN.	NO.	NAME OF TUNE AND MEASURE.	COMPOSER OR SOURCE.
Let no tears ... ..	108	* Vita Aeterna, 2 7's. and Alleluia ... ..	Dr. Gauntlett.
Let now the joyous ...	65	{ 1. Sanctorum } { 2. Cressing } 6 6's. & 8.	{ 1. Anct. Sarum. } { 2. Arthur H. Brown. }
Let our choir ... ..	67	* S. Joseph of the Studium, 4 of 6.7. ... ..	J. Barnby.
Let our praises ... ..	57	{ *1. Bergen ... .. } { *2. S. Palladius ... .. }	{ "Koral Bog." } { Rev. R. R. Chope. }
Let the Church ... ..	58	Benediction, 3 of 8.7. ...	Samuel Webbe, 1740-1817.
Let us duly ... ..	18	* S. Eanswythe, 7.6.7.6. ...	Arthur H. Brown.
Lift up your songs... ..	175	* S. Serf, D.L.M. ... ..	H. Lahee.
Lo! in wondrous ... ..	114	* S. Leo, 4 of 8.7. ... ..	Arthur H. Brown.
Long foretold by holy ...	44	* S. Cybar, 3 7's. ... ..	Aliquis.
Lo! the Angels' Food...	138	{ 1. Ecce Panis Angelorum } { *2. Ecce Panis Angelorum }	{ 1. Anct. Plain-Song. } { 2. Dr. J. B. Dykes. }
Lo! the Sacrifice ... ..	162	* Wynchepe, 4 of 8.7. ...	Dr. Gauntlett.
Magnify the LORD ...	11	* Powell, 7.7.6.7.7.6. ... (Trochaic) ... ..	Rev. J. Baden Powell.
MASTER, LORD and GOD	120	* S. Fabian, 7.6.7.6.7.7.6.	Arthur H. Brown.
More fair than sunrise ...	26	‡ Eynesbury, L.M. ... ..	Anct. Melody (Har. by A. H. B.)
Now let the faithful ...	117	* Wrabness, 4 of 11.8.11.6.	C. A. Barry.
Now, my tongue ... ..	111	{ 1. Pange Lingua } { *2. S. Austell ... } 3 of 8.7.	{ 1. Anct. Melody (Har. by W. H. Monk). } { 2. Arthur H. Brown. }
Now the six days' ... ..	166	* Hernaman, 6 7's. ... ..	C. A. Barry.
O FATHER, 'mid ... ..	93	* S. Ives, 6 8's (3 2's) ...	Arthur H. Brown.
O Food of men ... ..	141	* S. Ulric, 7.7.6.7.7.6. ...	Arthur H. Brown.
Of the FATHER ... ..	10	{ 1. Corde natus } { 2. Corde natus } 3 of 8.7. & 7	{ Anct. Plain Song (Har. W. H. Monk. } { York Hymnal. }
O JESU, LORD ... ..	176	* Selwyn College, 7.6.7.6.	C. W. Pearce, Mus. Doc.
O KING Supreme ... ..	71	* S. Just, L.M. ... ..	Arthur H. Brown.
O LAMB of GOD, That takest away	134	* Agnus Dei ... ..	Arthur H. Brown.
O LAMB of GOD, Who dost abide	131	Lincluden, D.C.M. ...	Arthur H. Brown.

FIRST LINE.	NO.	AUTHOR OR TRANSLATOR.
O LORD, to Whom the spirits live ... ..	99	R. F. Littledale.
Once, only once, and once for all ... ..	128	W. Bright.
* On high let joyful strains be borne ... .. <i>Lætabundus exsultet fidelis chorus.</i> Sarum Missal	55	C. F. Hernaman, 1884.
Open is the starry hall ... .. <i>Cælestis aula panditur.</i> Santolius Vic- torinus, 1689.	64	I. Williams.
O Saving Victim, opening wide ... .. <i>O Salutaris Hostia.</i> S. Thomas Aquinas.	135	Centos from various translations.
O Sun of Glory! CHRIST our King ... .. <i>O Christe, Splendor Gloriæ.</i> MS. Ash- molean Library.	63	J. D. Chambers.
O the Mystery, passing wonder ... .. <i>τὸ μέγα μυστήριον.</i> S. Andrew of Crete, 714.	124	J. M. Neale.
O Thou Who at Thy Eucharist didst pray ...	151	W. H. Turton.
Our Great High Priest is standing ... ..	177	Editor "Cantica Sanctorum," 1884.
Praise to the Holiest in the height ... ..	169	John Henry Newman, 1865.
REDEEMER of the nations! hear ... .. <i>Audi Redemptor gentium.</i> Anglo-Saxon Hymnaries.	17	J. D. Chambers.
* Reverently we worship Thee ... ..	49	C. F. Hernaman, 1873.
* Royal Sons of JESUS ... .. (From Latin original.)	74	E. H. Mitchell, 1884.
Saints, the glorious Mother greeting ... .. <i>Festum Matris gloriose.</i>	83	J. D. Chambers.
Saints whom in Heaven one glory doth await <i>Caelo quos eadem gloria consecrat.</i> Santolius Victorinus, 1689.	98	F. Pott.
* Shepherd, Who Thy Life didst give (Part iii.)	156	C. F. Hernaman, 1883.
Since CHRIST His precious Life-blood gave ...	59	J. D. Chambers.
<i>Ex quo, Salus mortalium.</i> Parisian.		
Sing, O earth, for thy redemption ... .. <i>Mundus effusus redemptus.</i>	116	E. Caswall, 1863.
Sing victory, O ye seas and lands ... .. <i>Trumphe! plaudant maria.</i> 15th or 16th Century.	38	J. M. Neale.
Sing we the praise of Peter ... .. <i>Petri laudes exequamur.</i> From the "Para- disus Animæ Christianæ."	82	F. Oakeley.
Some rightly celebrate ... .. <i>Sit qui rite canat.</i> Parisian.	15	J. D. Chambers.
Sons of GOD, triumphant rise ... ..	171	C. Wesley, 1740.
Soul of JESUS, make us pure ... .. <i>Anima Christi, sanctifica me.</i>	140	J. W. Chadwick.

FIRST WORDS OF HYMN.	NO.	NAME OF TUNE AND MEASURE.	COMPOSER OR SOURCE.
O LORD, to Whom ...	99	* Barrough, 8.8.8.8.7.7. ...	James Green, 1724 (Har. by E. J. Hopkins).
Once, only once ...	128	* Albano, C.M. ...	Vincent Novello.
On high let joyful... ..	55	* Congleton, C.M. ...	Arthur H. Brown.
Open is the starry hall...	64	* S. Uriel, 7.7.7.3.7.3. ...	Arthur H. Brown.
O Saving Victim!... ..	135	* South Weald, L.M. ...	Arthur H. Brown.
O Sun of Glory! ... ..	63	* S. Levan, L.M. ...	Arthur H. Brown.
O the Mystery ... ..	124	* Mayland, 3 of 8.7. ...	C. Warwick Jordan, Mus. B.
O Thou, Who ... ..	151	* Billericay, 6 10's. ...	Arthur H. Brown.
Our Great High Priest... ..	177	* Fountains Abbey, 7.6.7.6.D.	Arthur H. Brown.
Praise to the Holiest ...	169	* Gerontius, C.M. ...	Rev. J. B. Dykes, Mus. Doc.
REDEEMER of the nations!	17	* S. Ethelburga, L.M. ...	Arthur H. Brown.
Reverently we worship... ..	49	* Dale Abbey, 6 7's. ...	Arthur H. Brown.
Royal sons of JESUS ...	74	* S. Crispin, 6.5.6.5. ...	Arthur H. Brown.
Saints the glorious ...	83	{ 1. Tibi, Christe } { 2. Lewes ... } 3 of 8.7.	{ 1. Anct. Melody. { 2. Dr. J. Randall.
Saints whom in Heaven	98	* S. Keyne, 10.6.10.6. ...	Arthur H. Brown.
Shepherd, Who Thy ...	156	* Orsett, 7.7.7.6. ...	Arthur H. Brown.
Since CHRIST His ...	59	Whitehall, L.M. ...	Henry Lawes, 1638 (Har. by Havergal).
Sing O earth ... ..	116	* Theydon, 8.7.8.7.7.7. ...	C. A. Barry.
Sing victory, O ye seas	38	* Danbury, 8 S. s and 4 ...	Arthur H. Brown.
Sing we the praise ...	82	* S. Finbar, 7.6.7.6. ...	Arthur H. Brown.
Some rightly celebrate... ..	15	{ †1. Sanctorum } { meritis } 66's & 8	{ 1. Sarum Melody (Har. by A. H. B.) { 2. Arthur H. Brown.
Sons of GOD ... ..	171	{ *2. S. Edburg } Vienna, 4 7's ...	Justin Heinrich Knecht, 1792 (Har. by Havergal).
Soul of JESUS ... ..	140	† S. Austin, 6 7's ...	Anon. (Har. by A. H. B.)

FIRST LINE.	NO.	AUTHOR OR TRANSLATOR.
Sounds the bell in solemn cadence... ..	107	G. Moultrie, 1875.
Spouse of CHRIST in arms contending ... .. <i>Sponsa Christi quæ per orbem.</i> Paris Missal.	95	W. Palmer.
Stars of the morning, so gloriously bright ... .. (A Cento from the Canon of the Bodiless Ones.) S. Joseph of the Studium, 830.	94	J. M. Neale.
Sweet Sacrament Divine ... ..	144	Francis Stanfield.
Swing the censer, wave the banner ... ..	2	Editor "Cantica Sanctorum," 1880.
The choirs of ransomed Israel ... .. <i>Χορὸς Ἰσραήλ.</i> S. Cosmas, 760.	85	J. M. Neale.
The Church on earth, with answering love ... .. <i>Supernæ matris gaudia.</i> Adam of S. Victor, d. 1192.	62	J. M. Neale.
* Thee, CHRIST, we laud and magnify ... .. <i>Laus Tibi, Christe.</i> S. Notker, 10th Century.	16	C. F. Hernaman, 1883.
* The Heavenly WORD proceeding forth... .. <i>Verbum Supernum prodiens.</i> S. Thomas Aquinas.	110	Cento from various translations ar- ranged by Compilers.
The LAMB'S high banquet we await ... .. <i>Ad cenam Agni providi.</i>	28	J. M. Neale.
The Mystery of Mysteries ... ..	123	F. W. Faber, 1862.
The praises that the blessed know ... .. <i>Harum laudum præconia.</i> Adam of S. Victor, d. 1192.	87	J. M. Neale.
The Royal Banners forward go ... .. <i>Vexilla Regis prodeunt.</i> Venantius Fortu- natus, 570.	89	J. M. Neale.
The triumphs of the Saints ... .. <i>Sanctorum meritis inclita gaudia.</i>	68	J. M. Neale.
They are not dead, but sleeping ... ..	106	
They whose course on earth is o'er... ..	104	J. M. Neale.
* This healthful Mystery ... ..	113	C. F. Hernaman, 1883.
Those eternal bowers ... .. <i>τὰς ἐδρὰς τὰς αἰωνίας</i> S. John Damascene, 780.	69	J. M. Neale.
Three Kings were led by GOD'S own Hand ... .. <i>Drei Kön'ge führt die göttlich Hand.</i>	21	R. F. Littledale.
'Tis the day of Resurrection ... .. <i>ἀναστάσεως ἡμέρα.</i> S. John Damascene, 780.	32	J. M. Neale.
To give Thee glory, Heavenly King ... .. <i>Ad celebres, Rex, collice.</i> Sarum Missal.	92	C. B. Pearson.

FIRST WORDS OF HYMN.	NO.	NAME OF TUNE AND MEASURE.	COMPOSER OR SOURCE.
Sounds the bell ... ..	107	* Vesper, 8.7.8.7.7.7. ...	Henry Lahee.
Spouse of CHRIST... ..	95	{ *1. Sidcup ... } *2. Sponsa Christi ... } 4 of 8.7.	{ 1. C. Warwick Jordan. 2. Spenser Nottingham.
Stars of the morning ...	94	* Trisagion, 4 10's ... ..	Henry Smart.
Sweet Sacrament Divine	144	{ *1. Syleham ... } 6.6.6.6. *2. Havering atté Bower } 8.8.6.	{ 1. Thomas Morley. 2. Arthur H. Brown.
Swing the censer ... ..	2	{ *1. Ringmore ... } 6 of 8.7. *2. Yateley ... }	{ 1. W. H. Monk. 2. Arthur Haywood Crump.
The choirs of ransomed	85	* Stebbing, 4 of 7.6. ...	Arthur H. Brown.
The Church on earth ...	62	{ †1. Supernæ matris gaudia } L. M. *2. Twelve Apostles ... }	{ 1. Anct. Melody (Har. by A. H. B.) 2. Arthur H. Brown.
Thee, CHRIST, we laud	16	* S. Bruno, D.L.M.... ..	Arthur H. Brown.
The Heavenly WORD ...	110	{ 1. Verbum Supernum } L. M. 2. Alfreton ... }	{ 1. Anct. Plain Song. 2. Supplement to the New Version, 1700 (Har by E. J. Hopkins).
The LAMB's high banquet	28	{ 1. Ad Cœnam Agni } L. M. 2. Ad Cœnam Agni }	{ 1. Sarum Melody. 2. Easter Melody.
The Mystery of Mysteries	123	* Frating, 8.8.8.6.8.8.6.	C. W. Jordan, Mus. Bac.
The praises that the ...	87	† Elstow, L. M.... ..	Ancient Melody.
The Royal Banners ...	89	{ 1. Vexilla regis } L. M. *2. S. Martin's, Sarum }	{ Ancient Melody. Dr. C. W. Pearce.
The triumphs of the ...	68	{ 1. Sanctorum Meritis } 6.6's. & 8. *2. Cressing }	{ Ancient Plain Chant. Arthur H. Brown.
They are not dead... ..	106	* Et Resurrexit, 7.3.10. 10.6.11. ... ..	C. W. Pearce, Mus. Doc.
They whose course on ...	104	* S. Basil, 4.7's... ..	Rev. R. R. Chope.
This healthful Mystery...	113	* S. Elizabeth, 6.6.6.6.8.8.	Arthur H. Brown.
Those eternal bowers ...	69	* S. Geneviève, 4 of 6.5. ...	Arthur H. Brown.
Three Kings were led ...	21	* S. Hilda, 6.8's (3.2's) ...	Arthur H. Brown.
Tis the day of ... ..	32	* Ceylon, 7.6.7.6. D. ...	Samuel Reay.
To give Thee glory ...	92	* All Angels, L. M. ... ..	Arthur H. Brown.

FIRST LINE.	NO.	AUTHOR OR TRANSLATOR.
To Thee, O LORD, our hearts we raise ... ..	101	W. C. Dix.
To the Paschal Victim ... .. <i>Victimæ Paschali.</i> 11th Century.	27	J. M. Neale.
To the Virgin He sends ... .. <i>Mittit ad Virginem.</i> Peter Abelard.	78	J. M. Neale.
To Thy Name, LORD, for ever be blessing ... (Greek Hymn of Dismissal.)	172	R. F. Littledale.
Victim Divine, Thy grace we claim ... ..	132	C. Wesley, 1745.
Virgin Saints of high renown ... .. <i>Virgines egregiæ.</i> Narbonne Missal, 1528.	66	T. I. Ball.
We keep the feast in gladness... .. <i>Ecce solemni</i>	88	R. F. Littledale.
When regenerating waters ... ..	39	R. F. Littledale.
When the Patriarch was returning ... .. <i>Hoste dum victo triumphans.</i>	119	E. Caswall, 1863.
Who are these like stars appearing... .. <i>Wer sind die vor Gottes' Throne.</i> Henry Theodore Schenk, 1727.	70	Frances Eliz. Cox, 1847.
Where the Sacred Body lieth ... .. <i>Ubi Corpus, illic jure.</i> S. Peter Damiani, 11th Century.	159	Wackerbarth, Neale, and Littledale.
With hallowed mirth ... .. <i>Lactabundus.</i> S. Bernard.	8	J. D. Chambers.
Within the womb of Anna ... .. <i>'O vés; úpavés.</i>	72	R. F. Littledale.
With loudest voice of joyfulness and praise ... <i>Voce jubilante magna.</i> Drontheim Missal, 1519.	48	T. I. Ball.
Ye faithful, approach ye ... .. <i>Adeste Fideles.</i> Attributed to S. Bona- venture, the Seraphic Doctor, 1221--1274.	7	F. Oakeley and W. T. Brooke
Yesterday with exultation ... .. <i>Heri mundus exultavit.</i> Adam of S. Victor, d. 1192.	14	J. M. Neale.
Ye royal priests of JESUS, rise... ..	130	C. Wesley, 1742.

FIRST WORDS OF HYMN.	NO.	NAME OF TUNE AND MEASURE.	COMPOSER OR SOURCE.
To Thee, O LORD ...	101	* Golden Sheaves, 4 of 8.7.	Sir Arthur Sullivan.
To the Paschal Victim ...	27	Victimæ Paschali ... ..	Ancient Melody.
To the Virgin He sends	78	{ * Mittit ad Virginem } { (Irregular) ... .. }	{ Salisbury Gradual (Har. by S. S. Greatheed).
To Thy Name, LORD ...	172	{ *1. Epsleadale ... .. } { †2. Finningham... .. }	{ 1. Dr. Pearce. 2. Arthur H. Brown.
Victim Divine, Thy ...	132	‡ Surrey, 6.8's (3.2's) ...	Henry Carey, "Harmonia Perfecta," 1730.
Virgin Saints of high ...	66	{ †1. Plain Chant ("Re- gina Clementiæ") } 4 of { 2. Terling .. .. } 7.6.	{ Ancient Plain Chant (Har- mony by A. H. Brown). German Harmony by S. S. Greatheed).
We keep the east in ...	88	* Jerusalem, 7.6.7.6. ...	Dr. Dykes.
When regenerating ...	39	* York Minster, 6 of 8.7...	Aliquis.
When the Patriarch was	119	Antwerp, 8.7.8.7.7.7. ...	A. F. C. Kollmann.
Who are these like stars	70	All Saints, 8.7.8.7.7.7. ...	German.
Where the Sacred Body	159	{ 1. Sotterly ... } { *2. Chipping } 3 of 8.7. { Sodbury }	{ 1. Plain Song 2. Arthur H. Brown.
With hallowed mirth ...	8	{ 1. Lætabundus } 7.7.4: { * 2. Wenden } 7.7.4: { Lofts ... } Irreg.	{ 1. Ancient Plain Song. 2. Arthur H. Brown.
Within the womb of ...	72	Coburg, 4 of 7.6. ... ..	Helder.
With loudest voice of ...	48	* Stoke d'Abernon. 3.10's.	Aliquis.
Ye faithful, approach ye	7	† Adeste Fideles, Irregular	{ John Reading, 1690—1766; first sung in Lincoln Cath- edral (Har. by A. H. B.)
Yesterday, with ... ..	14	* Heri mundus exultavit, 8.8.7:8.8.7 ... ..	Walter Macfarren.
Ye royal priests of JESUS	130	‡ Wareham, L.M. ... ..	{ Wm. Knapp, 1691—1768; "New Church Melody," 1756 (3rd edition).

# ALPHABETICAL INDEX OF TUNES.

	No.		No.		No.
Ad Crenam Agni.....	28	Eckington .....	96	Mane prima Sabbati .....	35
Adeste Fideles.....	7	*Eliensis.....	20	*Manna .....	105
Adoro Te Devote.....	139	Elstow .....	87	Mannheim .....	112
*Agnus Dei .....	134	*Epsleadale .....	172	*Matheson .....	22
Allano .....	128	*Et Resurrexit .....	106	*Mayland .....	124
*Alfreton .....	110	*Eucharistica .....	160	*Mitit ad Virginem .....	78
*All Angels .....	92	Eynesbury .....	26		
Alla Trinita Beata .....	60			*Nazarene .....	86
All Saints.....	70	*Finningham.....	172	*Nazing .....	154
*Angelus .....	73	*Fountains Abbey.....	177	*Nottingham.....	137
Antwerp .....	119	*Frating.....	123		
Annsberg .....	90			O beata beatorum .....	60
*Arundel .....	148	Ganther .....	164	*Ongar .....	153
*Ave Verum .....	137	*Gerontius .....	169	*Oriol .....	53
		*Gethsemane .....	45	*Orsett (third tune) .....	156
*Barrough .....	99	*Gladdening Light .....	121		
*Barry .....	5	Gloria, Laus, et Honor .....	23	*Panfield .....	158
*Bayham Abbey .....	6	*Golden Sheaves .....	101	Pange Lingua .....	111
Benediction .....	58	*Grainthorpe .....	122	*Parkstone.....	1
*Benedictus Qui venit .....	133			*Parrington .....	147
*Bergen .....	57	*Hatfield .....	100	*Pebmarsh .....	167
*Billericay .....	151	*Havering attè Bower .....	144	*Peldon .....	9
*Bottisham.....	125	*Heri mundus exultavit .....	14	Plain Chant .....	66, 81
*Brayesworth.....	179	*Hernaman .....	166	Plausu Chorus .....	146
*Brenchley.....	146	Holbrook .....	145	*Powell .....	11
		*Holy Church .....	56		
*Ceylon .....	32	*Holy, Holy, Holy .....	50	*Redgrave .....	47
*Chipping Sodbury (second tune).....	159	*Howden .....	77	*Rex Regum .....	97
Coburg .....	72	*Hutton (first tune) .....	156	*Ringmore.....	2
*Confitemini Domino .....	115			*Romsey Abbey.....	29
*Congleton .....	55	*Ingrave.....	4		
Corde Natus .....	10	*Jerusalem .....	88	Sacris Solemnis .....	127
Copford .....	54	Jesu dulcis .....	179	*Sale .....	129
*Coventry ...25, 36, 51, 52, 181		*Jubilatio .....	61	Salzburg .....	31
*Cressing .....	65, 68, 127			Sanctorum Meritis... 15, 65, 68	
Crux fidelis .....	24	*Knapwell .....	163	*Selwyn College .....	176
		*Knightsbridge .....	3	*Sheering .....	76
		*Königsberg .....	143	Scilian .....	129
*Dale Abley .....	49			*Sidcup .....	95
*Danbury .....	38	Lætabundus.....	8	Stottery (first tune) .....	159
*Deerhurst .....	75	Lauda Syon.....	109	*South Weald .....	135
*Diademata .....	168	*Lenham .....	46	*Sponsa Christi.....	95
Dies Ire (first tune) .....	103	Lewes .....	83	Stabat Mater .....	146
*Dies Ire (second tune) .....	103	*Lincluden.....	131	*Stebbing .....	85
*Dunton (second tune).....	156	*Litanies .....	156, 180	*Steeple .....	142
		Lyston .....	178	*Stewart.....	155
Easter Hymn .....	33			*Stoke d'Abernon.....	48
*East Horndon .....	109	*Magdalene .....	154	Supernæ Matris .....	62
Ecce Panis.....	*138, 153	*Magi.....	173	Surrey .....	132
				*Syleham .....	144

*S. Alban .....	NO. 161	*S. Palladius .....	NO. 57	*Wrabness .....	NO. 117
*S. Aldate's .....	12	*S. Seiriol .....	34	*Wynchepe .....	162
*S. Alkmund .....	174	*S. Serf .....	175		
*S. Angelus .....	102	*S. Sophronius .....	170	*Yateley .....	2
*S. Anicetus .....	79	S. Theodulph .....	23	*York Minster .....	39
*S. Austell .....	111	*S. Ulric .....	141		
*S. Austin .....	140	*S. Uriel .....	64		
*S. Basil .....	104			<b>Antiphons, &amp;c.</b>	<b>PAGE</b>
*S. Bridget .....	37	Terling .....	66	*Anthem, Palm Sunday,	
*S. Bruno .....	16	*Thaxted .....	149	“Hail, our King!” .....	82
*S. Burian .....	41	*Theydon .....	116	*Reproaches and Antiphons	
*S. Crispin .....	74	Tibi Christe .....	83	for Good Friday .....	89
*S. Cunibert .....	84	*Tinterne .....	19	*Antiphons for the Ablu-	
*S. Cybar .....	44	*Trisagion .....	94	tions .....	492
*S. Eanswythe .....	18	*Twelve Apostles .....	62		
*S. Edburg .....	15			<b>Introits.</b>	
*S. Elizabeth .....	113	*Ufford .....	42	(With Plain-Chant from the	
*S. Ethelburga .....	17	Ulm .....	81	Ratisbon Gradual.)	
*S. Ethelfrede .....	165	*Unde et Memores .....	150	Christmas—	<b>PAGE</b>
*S. Fabian .....	120	*Upminster .....	152	First Celebration .....	24
*S. Finbar .....	82	Urbs beata .....	53	Second Celebration ...	30
*S. Geneviève .....	69			Third Celebration .....	34
*S. Hilda .....	21	Vange .....	146	Epiphany .....	58
*S. Ives .....	93	Veni Emmanuel .....	6	Easter Day .....	99
*S. John's .....	136	Veni Sancte Spiritus .....	43	Ascension Day .....	136
*S. John Damascene .....	30	Verbum Supernum .....	110	Whitsun Day .....	148
*S. Joseph of the Studium .....	67	*Vesper .....	107	Trinity Sunday .....	166
*S. Just .....	71	Vexilla Regis .....	89	Dedication of a Church ...	192
*S. Keyne .....	98	Victima Paschali .....	27	Of an Apostle .....	200
*S. Lawrence .....	157	Vienna .....	171	Harvest Thanksgiving .....	314
*S. Leo .....	114	*Vita .Eterna .....	108		
*S. Levan .....	63			<b>Chant Introits.</b>	<b>PAGE</b>
*S. Magloire .....	91	Wareham .....	130	For various days .....	515
*S. Martin .....	9	Weimar .....	40	The Eight Church Modes,	
*S. Martin-le-Grand .....	118	*Wenden Lofts .....	8	with some of their end-	
*S. Martin Sarum .....	89	*Whitehall .....	59	ings for the Graduals	
*S. Mildred .....	126	*Widford .....	143	Offertories, Alleluias, &c	523
*S. Norbert .....	13	*Wilberton .....	80		

## METRICAL INDEX OF TUNES.

S. M.	NO.	C. M.	NO.	D. C. M.	NO.
S. Aldate's .....	12	*Congleton .....	55	*S. Martin-le Grand .....	118
		*S. Angelus .....	102	*Lincluden .....	131
<b>D. S. M.</b>		*Albano .....	128		
*Diademata .....	168	*Gerontius .....	169		

<b>L.M.</b>	NO.	<b>4 6's. &amp; 8.8.6.</b>	NO.	<b>7.7.7.3.7.3.</b>	NO.	
*S. Ethelburga .....	17	*Syleham	} ... 144	*S. Uriel.....	64	
Eynesbury .....	26	*Havering attè Bower				
Ad cœnam Agni .....	28	<b>6 6's. &amp; 8.</b>		<b>7.7.7.6. (LITANIES)</b>		
Ancient Plain Chant (1) } .....	41	Sanctorum Meritis (1) } .....	15	*Hutton } .....	} ... 156	
*S. Burian (2) } .....	41	*S. Edburg .....	} 65, 68	*Dunton } .....		
Copford.....	54	Sanctorum Meritis (2) } .....				*Orsett } .....
Whitehall.....	59	*Cressing .....	} 127	<b>2 7's. &amp; Alleluia.</b>		
Supernæ Matris Gaudia } .....	62	Sacris solemnii .....			*Vita Æterna .....	108
*Twelve Apostles } .....	62	<b>7.3.10.10.6.11.</b>		<b>3 7's.</b>		
*S. Levan .....	63	*Et resurrexit.....	106	*S. Cybar .....	44	
*S. Just .....	71	<b>7.6.7.6.</b>		<b>4 7's.</b>		
Elstow .....	87	TROCHAIC.		Easter Hymn .....	33	
Vexilla Regis } .....	89	*S. Eanswythe .....	18	*S. Bridget.....	37	
*S. Martin, Sarum } .....	89	IAMBIC.		*S. Basil.....	104	
*All Angels .....	92	*S. Finbar .....	82	*Manna .....	105	
Plain Chant } .....	110	*Jerusalem.....	88	*Gladdening Light .....	121	
*Alfreton } .....	110	*Selwyn College .....	176	Vienna .....	171	
Wareham .....	130	<b>4 of 7.6.</b>		<b>6 7's.</b>		
*South Weald .....	135	TROCHAIC.		*Tinterne .....	19	
*Panfield .....	158	*S. John Damascene .....	30	Veni Sancte Spiritus .....	43	
*S. Ethelfrede .....	165	Plain Chant } .....	66	*Gethsemane.....	45	
*Pebmarsh .....	167	Terling } .....	66	*Dale Abbey .....	49	
*Jesu dulcis memoria } .....	179	*S. Joseph of the Studium... } .....	67	*Sheering .....	76	
*Brayesworth.....	179	Plain Chant } .....	66, 81	S. Austin .....	140	
		Ulm } .....		*Hernaman .....	166	
<b>D.L.M.</b>		IAMBIC.		<b>8 7's.</b>		
*S. Bruno .....	16	*Barry .....	5	<b>8 7's.</b>		
*S. Serf .....	175	*Eliensis .....	20	*Romsey Abbey .....	29	
<b>4 of 6.4.</b>		Gloria, laus, et honor (1) } .....	23	Salzburg .....	31	
*S. Sophronius .....	170	S. Theodulph (2)..... } .....	32	*Steeple .....	142	
<b>4.6.6.6.6.6.2.</b>		*Ceylon .....	32	*Knapwell .....	163	
*Bottisham.....	125	*Holy Church .....	56	<b>10 7's.</b>		
<b>6.5.6.5.</b>		Coburg .....	72	*S. Norbert .....	13	
*S. Crispin .....	74	*Stebbing .....	85	<b>4 7's. &amp; 8.8.</b>		
*Eucharistica.....	160	Königsberg (1) } .....	143	Holbrook .....	145	
<b>4 of 6.5.</b>		*Widford (2) } .....	155	<b>8.7.8.6.7.6.8.6.</b>		
*S. Geneviève .....	69	*Stewart .....	177	IRREGULAR.		
*Magdalene .....	154	*Fountains Abbey.....	177	Lyston .....	178	
*Nazing .....	154	<b>7.6.7.6.7.7.7.6.</b>		<b>8.7.8.7.7.7.</b>		
*Magi .....	173	*S. Fabian .....	120	All Saints.....	70	
<b>6 of 6.5.</b>		<b>7.7.4:7.7.4. (IRREGULAR.)</b>		*Vesper .....	107	
*Upminster .....	152	*Wenden Lofts .....	8	*Theydon .....	116	
<b>4 6's.</b>		<b>7.7.6:7.7.6.</b>		Antwerp .....	119	
S. Martin (1) } .....	9	*Powell .....	11			
Peldon (2) } .....	9	*S. Ulric .....	141			
<b>4 6's. &amp; 8.8.</b>						
*S. Elizabeth.....	113					

<b>8.7.8.7.</b>	no.	<b>8.7.7.4.4.4.</b>	no.	<b>10.6.10.6.</b>	no:	
*Bergen	}	*S. Seiriol	34	*S. Keyne	98	
*S. Palladius		57	<b>8.7.8.7.8.7.7.</b>		<b>10.10.6.</b>	
*S. Cunibert		84	Corde Natus	10	*Ufford	42
*S. Mildred		126	<b>8.8.7.</b>		<b>3 10's.</b>	
*Sale, & Sicilian		129	Stabat Mater	} 146	*Coventry	25, 36
*Arundel	148	Vange	*Stoke d'Abernon		48	
*S. Alkmund	174	<b>8.8.6:8.8.6.</b>		*Coventry	51, 52, 181	
<b>3 of 8.7.</b>		*Howden	77	<b>4 10's.</b>		
Crux fidelis	24	<b>8.8.7:8.8.7.</b>		*Trisagion	94	
Weimar	40	<b>TROCHAIC.</b>		<b>6 10's.</b>		
Urbs beata	}	*Heri mundus exaltavit	14	*Unde et memores	150	
Oriel		53	*Jubilatio	61	*Billericay	151
Benediction	58	*S. Anicetus	79	<b>4 11's.</b>		
*Angelus	73	*Wilberton	80	*Holy, Holy, Holy	50	
*Tibi Christe	}	Arnsberg	90	Adoro Te Devote (1 & 2)	139	
Lewes		83	Lauda Syon	}	<b>5 11's. &amp; 14.</b>	
Eckington	96	*East Horndon	109		Adoro Te Devote	139
*Hatfield	100	*Brenchley	146	<b>11.8.11.6.11.8.11.6.</b>		
Pange Lingua	}	<b>8.8.8.6.8.8.6.</b>		*Wrabness	117	
*S. Austell		111	*Frating	123	<b>3 of 13. 14.</b>	
Mannheim	112	Barrough	99	*Ingrave	4	
*Confitemini Domino	115	<b>6 8's. (3 2's.).</b>		<b>IRREGULAR.</b>		
*Grainthorpe	122	*Veni Emmanuel (1)	}	Adeste Fideles	7	
*Mayland	124	*Bayham Abbey (2)		6	Victimæ Paschali	27
S. John's	136	*S. Hilda	21	Mane prima Sabbati	35	
Sotterly	}	*S. Ives	93	*Mittit ad Virginem	78	
*Chipping Sodbury		159	Surrey	132	*Nazarene	86
*S. Alban	161	*Patrington	147	Dies Iræ, Plain Chant	103	
<b>4 of 8.7.</b>		<b>6 8's. (2 3's.).</b>		*Dies Iræ, A. H. B.	103	
*Knightsbridge	3	Dies Iræ	103	*Lauda Syon	109	
O Beata Beatorum	}	*Thaxted	149	*Benedictus Qui Venit	133	
Alla Trinita beata		60	<b>8 8's. (TROCHAIC.)</b>		*Agnus Dei	134
*Deerhurst	75	*Matheson	22	*Ave Verum (1)	}	
*S. Malgoire	91	<b>8 8's. &amp; 4. (IRREGULAR.)</b>		*Ave Verum (2)		137
*Sidcup	}	Danbury	38	*Ecce Panis	138	
Sponsa Christi		95	<b>9.8.9.8.</b>		*Ongar	153
*Rex Regum	97	*Espleadale	}			
*Golden Sheaves (Lambic)	101	*Finningham		172		
*S. Leo	114					
*S. Lawrence	157					
*Wynchepe	162					
Ganther	164					
<b>6 of 8.7.</b>						
*Parkstone	1					
*Yateley	2					
*York Minster	39					
*Lenham	46					
*Redgrave	47					
<b>8 of 8.7.</b>						
*Ringmore	2					

## NOTE.

The Editor of this edition regrets that he could not avail himself of much music that was sent to him, either because the metres were not those required, or because those metres had been already appropriated.

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### *Explanation of the Marks used for pointing the Chant-Introits, &c.*

1. (^) The Circumflex is placed on the last emphasized word of the reciting note.
2. (´) The Acute Accent is placed on the first accented word or Syllable after the Recitation note, and upon the corresponding minim in the accompanying harmonies.
3. (·), (··), or (···) The Dot or Dots after the Acute Accent, or Dots only, indicate a corresponding number of beats in either the Mediation or Cadence; the accent itself being reckoned as one beat.
4. (˘) Two Syllables, or short words, joined by a Tie, are to be sung to one beat.
5. (-) Syllables separated by a Hyphen are to be sung to separate notes. All complete words, whether of one or more syllables, are to be sung to separate notes.
6. (\*) An Asterisk between the words indicates the breathing places.
7. ([ ]) The Alleluias placed within Square Brackets are for those Alleluias only in Graduals that are so marked.

In some cases where the verses of the Chant-Introits or Graduals are very short, the (^) circumflex note may be the only reciting note, as in Psalm verses of Chant-Introits, Nos. 36, 44, 51, 74, 76, 86; or it may be omitted altogether as in Nos. 13, 14, 69, 89, &c.

This remark applies also in the case of the (\*) star *over* a note, as in Nos. 25, 53, 66, 78, 79, 85, &c.

THE ALTAR HYMNAL.

# Processionals for Ordinary Use.

1 PARKSTONE. 6 of 8.7.  
SEMI-CHORUS.

\*Rev. E. E. DUGMORE, M.A.

The first system of the semi-chorus consists of two staves. The treble staff begins with a treble clef and a 6/8 time signature. The music is written in a key with one sharp (F#). The bass staff begins with a bass clef. The notation includes various rhythmic values such as eighth and sixteenth notes, and rests, with some notes beamed together.

The second system continues the musical notation from the first system, maintaining the same key and time signature. It features similar rhythmic patterns and note groupings.

The third system continues the musical notation, showing further development of the melodic and harmonic lines in both staves.

CHORUS.

Al - le - lu - ia, Al - le - lu - ia, &c.

The chorus section begins with the label "CHORUS." and the lyrics "Al - le - lu - ia, Al - le - lu - ia, &c." written below the treble staff. The musical notation continues on both staves, with the treble staff showing the vocal line and the bass staff providing harmonic support.

The second system of the chorus continues the musical notation, showing the progression of the "Al - le - lu - ia" phrase.

# Processionals for Ordinary Use.

*mf* CHRISTIANS, sing the Incarnation  
Of the Eternal SON of GOD,  
Who, to accomplish our Salvation,  
*dim* Clothed Himself with Flesh and Blood.  
Man at morn sent forth to battle  
Long ere noon had lost the day;  
*cr* Eventide has seen our Captain  
Drive the hosts of hell away.  
*f* Alleluia, Alleluia,  
To the Incarnate SON of GOD,  
Who as Man hath willed to conquer,  
*dim* Taking mortal Flesh and Blood.

WORD of GOD, the world's Creator,  
Now He cometh to His own;  
*mf* Bethlehem's stable-cave His Palace,  
And the manger-bed His Throne:  
*p* Helpless lies Whose power unbounded  
*cr* Angels and Archangels laud:  
And a lowly Hebrew Maiden  
Is the Mother of her GOD.  
*f* Alleluia, Alleluia,  
To the Incarnate SON of GOD,  
*dim* Who concealed His dazzling Godhead  
In the Veil of Flesh and Blood.

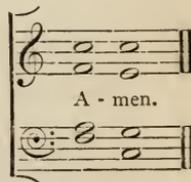
*mf* Through a life of humblest labour  
GOD with man was pleased to dwell,  
*p* All our toils and sorrows sharing;  
Thus He was EMMANUEL.  
Yet a deeper, closer union  
JESUS' burning love would frame,  
*cr* He the Passover fulfilling,  
Gives Himself the Paschal LAMB.  
*f* Alleluia, Alleluia,  
To the Incarnate SON of GOD,  
Who the Heavenly Gift bequeathed us  
Of His precious Flesh and Blood.

*p* Then at last by man condemnèd,  
GOD for man vouchsafed to die,  
Love divine its depth expressing  
In the Cross of Calvary.  
*mf* And through death the long dominion  
From the king of death was torn,  
*f* When its victim rose its Victor,  
On the Resurrection Morn.  
*f* Alleluia, Alleluia,  
To the Incarnate SON of GOD,  
Who the way of Life hath opened,  
Through the Veil of Flesh and Blood.

*mf* Forty days of hidden rapture  
Lives on earth the Risen One;  
Speaking of His earthly kingdom  
Ere He seeks His Heavenly Throne;  
Then, His latest words a blessing,  
JESUS is gone up on high,  
*cr* And through rank on rank of Angels  
Captive leads captivity.  
*f* Alleluia, Alleluia,  
To the Incarnate SON of GOD,  
Who the Holiest Place hath entered,  
With His quickened Flesh and Blood.

*mf* Now upon the golden Altar,  
In the midst before the Throne,  
Pleads the Sacrifice Sufficient;  
Pleads, yet not in Heaven alone:  
*f* But on earth at all His Altars,  
One the Presence, real and true,  
One the object of our worship,  
One the mighty act we do.  
Alleluia, Alleluia,  
To the Incarnate SON of GOD,  
Who Himself both Priest and Victim,  
Offers still His Flesh and Blood.

*mf* There adored in Highest Heaven,  
We shall see the Virgin's SON,  
All creation bowed before Him,  
Man upon the Eternal Throne;  
*f* And shall hear the thrilling chorus  
Echo through that bright abode;  
Raised by thousand thousand voices,  
Ransomed with the Blood of GOD:  
*ff* Honour be to Him and Blessing  
*mf* Who, by dying, death o'ercame;  
*ff* Glory to our GOD for ever!  
Alleluia to the LAMB!



# Processionals for Ordinary Use.

## 2 RINGMORE. (First tune.)

\*W. H. MONK.

*To be sung in unison.*

1. Swing the cen - ser, wave the ban - ner, Lift the Cross of CHRIST on

The first system of musical notation consists of a treble and bass staff in common time. The treble staff contains the melody, and the bass staff contains a simple harmonic accompaniment. The lyrics are written below the treble staff.

high, Fol - low on - ward, fol - low onward, With glad hymns of vic - to - ry:

The second system continues the melody and accompaniment. The treble staff has a key signature change to one sharp (F#) at the end of the system. The lyrics are written below the treble staff.

Raise your voi - ces, thank - ful peo - ple, Join the an - them high of praise, For our

The third system continues the melody and accompaniment. The treble staff has a key signature change to one flat (Bb) at the end of the system. The lyrics are written below the treble staff.

GOD hath gained the bat - tle, Lift your hearts, your voi - ces raise. A - men.

The fourth system concludes the piece. The treble staff has a key signature change to one flat (Bb) at the end of the system. The lyrics are written below the treble staff.

## Processionals for Ordinary Use.

2. Deep as mid-night's deep-est dark-ness, Was the gloom that hung a -  
 3. Dread and fear-ful was the con-flict—Sa-tan vexed the Saints full  
 4. Fol-low on-ward, fol-low on-ward, In the path of GOD'S dear

round, When was heard the peal-ing thun-der, And the fire ran on the  
 sore ; Now with poi-soned darts all dead-ly, Darktemp-ta-tions more and  
 Will, Till ye reach the ver-dant pas-tures, And the beau-teous wa-ters

ground ; But the rain-drops poured their fountains, And the sun burst forth a -  
 more. But the Cross of CHRIST hath triumphed, He hath set His peo-ple  
 still ; Till ye join the vast pro-cess-ion, The pro-cess-ion of the

*VERSE I repeated.*

gain. And the glo-ri-ous rain-bow, glow-ing As the shin-ing af-ter rain.  
 free ; For He won our great sal-va-tion ; When He reign'd up-on the tree.  
 LAMB, Whereso-e'er He lead-eth on-ward, Fol-low ye in JE-SU'S Name.

# Processionals for Ordinary Use.

2 YATELEY. 6 of 8. 7. (Second tune.)  
*May be sung in unison.*

\*ARTHUR HAYWOOD CRUMP.

The first system of music 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 6/8 time signature. It begins with a dynamic marking of *f* (forte). The melody in the upper staff is primarily eighth notes, while the lower staff provides a harmonic accompaniment with chords and eighth notes.

The second system continues the piece with two staves in treble and bass clefs. The musical notation follows the same pattern as the first system, maintaining the 6/8 time signature and the *f* dynamic.

The third system begins with the word "CHORUS." in italics above the staff, preceded by a dynamic marking of *f*. Below the staff, the instruction "Swing the censer, &c." is written. The notation continues with two staves in treble and bass clefs.

The fourth system concludes the piece with two staves in treble and bass clefs. The notation continues with the same rhythmic and harmonic patterns as the previous systems.

## Processionals for Ordinary Use.

*f* SWING the censer, wave the banner,  
Lift the Cross of CHRIST on high,  
Follow onward, follow onward,  
With glad hymns of victory :  
*cr* Raise your voices, thankful people,  
Join the anthem high of praise—  
For our GOD hath gained the battle,  
Lift your hearts, your voices raise.

*mf* Deep as midnight's deepest darkness,  
Was the gloom that hung around,  
*cr* When was heard the pealing thunder,  
And the fire ran on the ground ;  
*p* But the raindrops poured their fountains,  
*cr* And the sun burst forth again,  
And the glorious rainbow, glowing  
As the shining after rain.  
*f* Swing the censer, &c.

*mf* Dread and fearful was the conflict—  
*dim* Satan vexed the Saints full sore ;  
*p* Now with poisoned darts all deadly,  
Dark temptations more and more.  
*f* But the Cross of CHRIST hath triumphed,  
He hath set His people free ;  
For He won our great salvation,  
When He reigned upon the tree.  
Swing the censer, &c.

*mf* Follow onward, follow onward,  
In the path of GOD'S dear Will,  
Till ye reach the verdant pastures  
And the beauteous waters still ;  
*cr* Till ye join the vast procession,  
The procession of the LAMB,  
Wheresoe'er He leadeth onward,  
Follow ye in JESU'S Name.  
*f* Swing the censer, &c.



# Processionals for Ordinary Use. †

3 KNIGHTSBRIDGE. 4 of 8. 7.

\*Rev. J. BADEN POWELL.

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 B-flat major (two flats) and 7/8 time. The music features a rhythmic pattern of eighth and sixteenth notes, with some rests and a repeat sign at the end of the system.

The second system of musical notation continues the piece. It maintains the same key signature and time signature. The melody in the upper staff is more active, with many eighth notes. The bass line provides a steady accompaniment with eighth and sixteenth notes.

The third system of musical notation shows the continuation of the piece. The upper staff features a mix of eighth and sixteenth notes, while the lower staff continues with a consistent rhythmic accompaniment. The system concludes with a double bar line.

The fourth and final system of musical notation on this page. It concludes the piece with a final cadence in the upper staff and a sustained bass line. The key signature and time signature remain consistent throughout.

## Processionals for Ordinary Use.

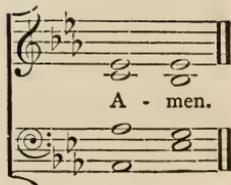
*f* ALLELUIA ! sing to JESUS !  
His the sceptre, His the Throne ;  
Alleluia ! His the triumph,  
His the victory alone ;  
*p* Hark ! the songs of peaceful Sion  
*cr* Thunder like a mighty flood ;  
*f* JESUS out of every nation  
Hath redeemed us (*p*) by His Blood.

*mf* Alleluia ! not as orphans  
Are we left in sorrow now ;  
Alleluia ! He is near us,  
Faith believes, nor questions how.  
Though the cloud from sight received Him,  
When the forty days were o'er,  
*cr* Shall our hearts forget His promise,  
"I am with you evermore?"

*mf* Alleluia ! Bread of Angels,  
Thou on earth our Food, our Stay !  
Alleluia ! (*p*) here the sinful  
Flee to Thee from day to day ;  
*cr* Intercessor, Friend of sinners,  
Earth's Redeemer, plead for me,  
Where the songs of all the sinless  
Sweep across the crystal sea.

*mf* Alleluia ! King Eternal,  
Thee the LORD OF LORDS we own ;  
Alleluia ! (*p*) born of Mary,  
*cr* Earth Thy footstool, Heaven Thy Throne !  
*mf* Thou within the veil hast entered,  
Robed in flesh our great High Priest,  
Thou on earth both Priest and Victim  
In the Eucharistic Feast.

*f* Alleluia ! sing to JESUS !  
His the sceptre, His the Throne ;  
Alleluia ! His the Triumph,  
His the victory alone ;  
*p* Hark ! the songs of peaceful Sion  
*cr* Thunder like a mighty flood ;  
*f* JESUS out of every nation  
Hath redeemed us (*p*) by His Blood.



# Processionals for Ordinary Use.

4 INGRAVE. 6 of 13. 14.

\*ALIQUIS.

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lower staff is in bass clef with the same key signature and time signature. The music begins with a treble clef and a key signature of one sharp. A small asterisk (\*) is placed above the first measure of the bass staff. The notation includes various rhythmic values such as quarter, eighth, and sixteenth notes, along with rests and beams.

The second system of music consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lower staff is in bass clef with the same key signature and time signature. The music continues from the first system. A small cross symbol (†) is placed above the first measure of the upper staff. The notation includes various rhythmic values such as quarter, eighth, and sixteenth notes, along with rests and beams.

The third system of music consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lower staff is in bass clef with the same key signature and time signature. The music continues from the second system. A small cross symbol (†) is placed above the first measure of the upper staff. The notation includes various rhythmic values such as quarter, eighth, and sixteenth notes, along with rests and beams.

The fourth system of music consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lower staff is in bass clef with the same key signature and time signature. The music continues from the third system. The notation includes various rhythmic values such as quarter, eighth, and sixteenth notes, along with rests and beams.

\* Begin here for the 1st verse. † Verse 3 <sup>sweet-ness</sup> ‡ In verses 1, 3 & 5 omit this note.

## Processionals for Ordinary Use.

*mf* HOLY, Holy, Holy, to Thee our vows we pay,  
With Eucharist and canticle on this our festal day :  
*f* For Thee, O LORD Almighty, high praise in Sion waits,  
*cr* Glad City of the King Most High, lift up, lift up thy gates !  
*mf* Holy, Holy, Holy, to Thee our vows we pay,  
With Eucharist and canticle on this our festal day.

What Angels do in Heaven, the same do we on earth ;  
With incense sweet Thy Presence greet, lift up the strain of mirth :  
*p* Fall low before Thy Throne, and Thee our Prince adore,  
The LAMB of GOD our Sacrifice, our Priest for evermore ;  
*f* For Thee, O LORD Almighty, high praise in Sion waits,  
*cr* Glad City of the King Most High, lift up, lift up thy gates.

*f* O joy of earth and Heaven, O joy for ever one,  
*mf* To worship Thee, the WORD made Flesh, the Virgin Mary's SON ;  
Of earth—to taste Thy sweetness in this Sacrament Divine ;  
*f* Of Heaven—to see Thy Very Wounds in radiant glory shine !  
*mf* Holy, Holy, Holy, to Thee our vows we pay,  
With Eucharist and canticle on this our festal day.

Thyself the Master-Builder, O build us up in Thee,  
A Temple pure and beautiful, where Thou wilt deign to be,  
*f* Precious, elect, compacted, Thyself the Corner Stone,  
And full of love and graces sweet which Thou dost give alone.  
For Thee, O LORD Almighty, high praise in Sion waits,  
*cr* Glad City of the King Most High, lift up, lift up thy gates.

*mf* O Comforter most blessèd, Thou Source of Life and Light !  
*f* The Bride to-day is glorious in raiment fair and white :  
*p* Bring back the sheep that wander, raise up the souls that fall,  
*f* Give joy for tears to penitents, and robes of praise to all !  
*mf* Holy, Holy, Holy, to Thee our vows we pay,  
With Eucharist and canticle on this our festal day.

Vouchsafe us, LORD, hereafter, to see Thee Face to face,  
In peaceful glad Jerusalem, thrice holy, happy place ;  
*f* Where Sacrament and Temple shall never more be known,  
Where Thou art Temple, Sacrifice, and Priest upon the Throne !  
*ff* For Thee, O LORD Almighty, high praise in Sion waits,  
Glad City of the King Most High, lift up, lift up thy gates.



# Processionals for Ordinary Use.

5 MILITANT.

\*C. A. BARRY.

*In quick march time.*

*mf*  
Arm, arm for the con - flict, sol - diers! The LORD is o - ver all;

*cres.* *f* *rit.*  
Bring forth the an - cient ban - ner, Which a - dorns the heavenly hall.

*The second and following verses begin here.*  
*mf a tempo.*

*mf a tempo.*

*mf a tempo.*

*cres.* *f*

## Processionals for Ordinary Use.

The musical score consists of two staves, treble and bass. The treble staff begins with a treble clef and a key signature of one flat (B-flat). The bass staff begins with a bass clef and the same key signature. The music is in a common time signature. Above the treble staff, the instruction 'cres.' is written above the first measure, and 'ff al fine. rit.' is written above the final measure. The music features a variety of note values, including quarter, eighth, and sixteenth notes, as well as rests. The piece concludes with a double bar line.

*mf* BEAR we the King's own banner  
 Into the thickest fight,  
*cr* Not ours but His the battle,  
 Not ours but His the might ;  
 Right through the camp of error  
 Up to the ranks of sin,  
 Where the hosts of Satan muster  
 Our Captain's troops shall win.  
*mf* Arm, arm, &c.

*f* The Church's voice, aye living,  
 The voice which cannot die,  
 By infant lips is uttered,  
 And quired by Saints on high ;  
 By cloven tongues of fire,  
 In Pentecostal might,  
 By the same Eternal SPIRIT,  
 The ever-shining Light !  
*mf* Arm, arm, &c.

*f* Truth's banner all triumphant  
 Shall o'er us proudly float,  
 Nor our harmonious chorus  
 Strike one discordant note ;  
*cr* The glorious creed we utter  
 Far distant ages tell,  
 And beyond the grave the blessèd  
 The same grand concord swell.  
*mf* Arm, arm, &c.

*mf* Grant, LORD, in us Thy servants  
 This Light may brightly shine,  
*f* Thy Church may we hear speaking,  
 And know her voice as Thine ;  
*mf* The things of faith unchanging  
 By sight of faith discern,  
*dim* Nor stray where fitful meteors  
 O'er paths of error burn.  
*mf* Arm, arm, &c.

*f* We follow where Thou leadest,  
 Thou Bright and Morning Star !  
*cr* Eternal day is breaking  
 O'er mountain heights afar :  
*mf* As low before the Altar  
*dim* In reverent love we bend,  
*f* With the glad new song of Heaven  
 Our hymns of triumph b'end.  
*mf* Arm, arm, &c.

# The Proper of the Seasons.

## First Sunday in Advent.

*Introit.*—Unto Thee, O LORD, will I lift up my soul ; my GOD, I have put my trust in Thee : O let me not be confounded, neither let mine enemies triumph over me ; for all they that hope in Thee shall not be asnamed.

*Ps.*—Shew me Thy ways, O LORD : and teach me Thy paths.  
Glory. As it was. Unto Thee.

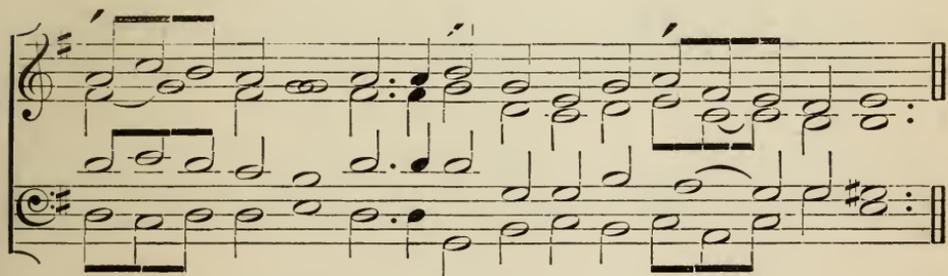
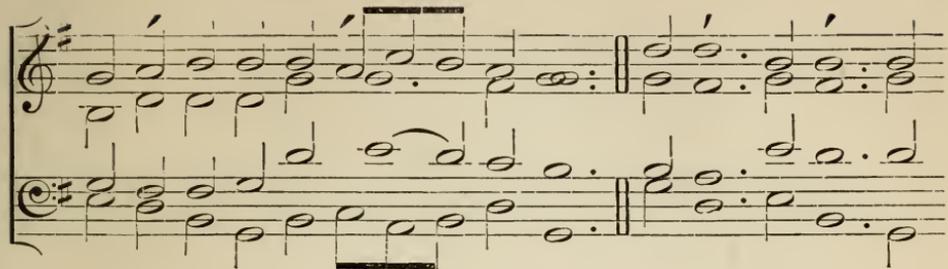
*Gradual.*—All they that hope in Thee, O LORD : shall not be ashamed.  
V. Shew me Thy ways, O LORD : and teach me Thy paths.  
Alleluia! V. Shew us Thy mercy, O LORD : and grant us Thy salvation.

### 6 VENI EMMANUEL. 6 of 8. (First tune.) Ancient Plain Chant.

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 written in a plain chant style, featuring a series of eighth and sixteenth notes with stems pointing upwards. There are two measures in this system, each ending with a double bar line and repeat dots.

The second system of musical notation also consists of two staves in treble and bass clefs with a key signature of one sharp and common time. The notation continues from the first system, showing a continuation of the plain chant melody. It includes a double bar line with repeat dots in the middle of the system, indicating a section to be repeated. The music concludes with a final cadence in the second measure.

## The Proper of the Seasons.



### SEQUENCE.

*mf* DRAW nigh, draw nigh, EMMANUEL,  
And ransom captive Israel,  
*p* That mourns in lonely exile here,  
Until the SON of GOD appear.  
*ff* Rejoice ! rejoice ! EMMANUEL  
Shall be born for thee, O Israel !

*mf* Draw nigh, Thou Orient, Who shalt cheer—  
And comfort by Thine Advent here,  
And banish far the brooding gloom  
Of sinful night and endless doom.  
*ff* Rejoice ! rejoice ! EMMANUEL  
Shall be born for thee, O Israel !

*mf* Draw nigh, O Jesse's Rod, draw nigh,  
To free us from the enemy ;  
From Hell's infernal pit to save.  
*cr* And give us victory o'er the grave.  
*ff* Rejoice ! rejoice ! EMMANUEL  
Shall be born for thee, O Israel !

*mf* Draw nigh, draw nigh, O David's Key,  
The Heavenly Gate will ope to Thee ;  
Make safe the way that leads on high,  
And close the path to misery.  
*ff* Rejoice ! rejoice ! EMMANUEL  
Shall be born for thee, O Israel.

*mf* Draw nigh, draw nigh. O LORD of Might,  
Who to Thy tribes from Sinai's height  
In ancient time didst give the Law,  
In cloud, and majesty, and awe.  
*ff* Rejoice ! rejoice ! EMMANUEL  
Shall be born for thee, O Israel !

# The Proper of the Seasons.

6 BAYHAM ABBEY. 6 of 8. (Second Tune.)

\*ARTHUR HENRY BROWN.

The first system of music 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 begins with a dynamic marking of *mf*. The melody in the upper staff features a series of eighth and quarter notes, while the lower staff provides a harmonic accompaniment with chords and moving lines.

The second system of music continues the piece. It features a dynamic marking of *p* (piano). The upper staff has a melodic line with some rests, and the lower staff continues the accompaniment. There are repeat signs and a key signature change to two sharps (D major) indicated by a double bar line and a sharp sign.

The third system of music shows a dynamic marking of *f* (forte). The upper staff has a melodic line with a key signature change to two sharps (D major). The lower staff continues the accompaniment. The music is written in a more rhythmic style with eighth notes.

The fourth system of music concludes the piece with a dynamic marking of *rall.* (rallentando). The upper staff has a melodic line with a key signature change to two sharps (D major). The lower staff continues the accompaniment. The music ends with a final cadence and a double bar line.

# The Proper of the Seasons.

## SEQUENCE.

*mf* DRAW nigh, draw nigh, EMMANUEL,  
And ransom captive Israel,

*p* That mourns in lonely exile here,  
Until the SON of GOD appear.

*ff* Rejoice ! rejoice ! EMMANUEL  
Shall be born for thee, O Israel !

*mf* Draw nigh, O Jesse's Rod, draw nigh,  
To free us from the enemy ;

*cr* From Hell's infernal pit to save,  
And give us victory o'er the grave.

*ff* Rejoice ! rejoice ! EMMANUEL  
Shall be born for thee, O Israel !

*mf* Draw nigh, Thou Orient, Who shalt cheer  
And comfort by Thine Advent here,

And banish far the brooding gloom  
Of sinful night and endless doom.

*ff* Rejoice ! rejoice ! EMMANUEL  
Shall be born for thee, O Israel !

*mf* Draw nigh ! draw nigh, O David's Key,  
The Heavenly Gate will ope to Thee ;

Make safe the way that leads on high,  
And close the path to misery.

*ff* Rejoice ! rejoice ! EMMANUEL  
Shall be born for thee, O Israel.

*mf* Draw nigh, draw nigh, O LORD of Might,  
Who to Thy tribes from Sinai's height

In ancient time didst give the Law,  
In cloud, and majesty, and awe.

*ff* Rejoice ! rejoice ! EMMANUEL  
Shall be born for thee, O Israel !

*Offertory.*—Unto Thee, O LORD, will I lift up my soul ; my GOD, I have put my trust in Thee ; O let me not be confounded, neither let mine enemies triumph over me : for all they that hope in Thee shall not be ashamed.

*Communion.*—The LORD shall show loving-kindness : and our land shall give her increase.

(*Hymns 174 and 176 are especially suitable for use during Advent.*)

# The Proper of the Seasons.

## Second Sunday in Advent.

*Introit.*—O people of Sion, behold the LORD will come to save the nations : and in the gladness of your heart the LORD shall cause His glorious Voice to be heard.

*Ps.*—Hear, O Thou Shepherd of Israel: Thou that leadest Joseph like a sheep.  
Glory. As it was. O people.

*Gradual.*—Out of Sion hath GOD appeared : in perfect beauty. *V.* Gather My Saints together unto Me : those that have made a covenant with Me with sacrifice.

Alleluia! *V.* For the powers of Heaven shall be shaken : and then shall they see the SON of Man coming in a cloud with power and great glory.

### SEQUENCE, as on First Sunday.

*Offertory.*—Wilt Thou not turn again, O GOD, and quicken us ; that Thy people may rejoice in Thee : shew us Thy mercy, O LORD ; and grant us Thy salvation.

*Communion.*—O Jerusalem, look about thee towards the east : and behold the joy that cometh unto thee from GOD.

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## Third Sunday in Advent.

*Introit.*—Rejoice in the LORD alway ; and again I say, rejoice : let your moderation be known unto all men ; the LORD is at hand. Be careful for nothing ; but in everything by prayer and supplication with thanksgiving : let your requests be made known unto GOD.

*Ps.*—And the peace of GOD which passeth all understanding : shall keep your hearts and minds.

Glory. As it was. Rejoice.

*Gradual.*—Shew Thyself, O LORD, Thou that sittest upon the Cherubim : stir up Thy strength and come. *V.* Hear, O Thou Shepherd of Israel: Thou that leadest Joseph like a sheep.

Alleluia! *V.* Stir up Thy strength, O LORD : and come and help us.

### SEQUENCE, as on First Sunday.

*Offertory.*—LORD, Thou art become gracious unto Thy land : Thou hast turned away the captivity of Jacob ; Thou hast forgiven the offence of Thy people.

*Communion.*—Say to them that are of a fearful heart : Be strong, fear not ; behold, your GOD will come and save you.

## The Proper of the Seasons.

### Ember Wednesday in Advent.

*Introit.*—Drop down, ye Heavens, from above, and let the skies pour down righteousness: let the earth open, and let them bring forth salvation.

*Ps.*—And let righteousness spring up together: I, the LORD, have created it.

Glory. As it was. Drop down.

*Gradual.*—Lift up your heads, O ye gates, and be ye lift up, ye everlasting doors: and the King of Glory shall come in. V. Who shall ascend unto the hill of the LORD? or who shall rise up in His holy place: even he that hath clean hands and a pure heart.

*Offertory.*—And the Angel came in unto her and said: Hail Mary, full of grace; the LORD is with thee: blessed art thou among women, and blessed is the Fruit of thy womb. V. Therefore, that Holy Thing that shall be born of thee: shall be called the SON of GOD.

*Communion.*—Behold! a Virgin shall conceive and bear a SON: and shall call His Name EMMANUEL.

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### Ember Friday in Advent.

*Introit.*—Be Thou nigh at hand, O LORD, for all Thy commandments are true: as concerning Thy testimonies, I have known long since, that Thou hast grounded them for ever.

*Ps.*—Blessed are those that are undefiled in the way: and walk in the law of the LORD.

Glory. As it was. Be Thou.

*Gradual.*—Shew us Thy mercy, O LORD: and grant us Thy salvation. V. LORD, Thou art become gracious unto Thy land: Thou hast turned away the captivity of Jacob.

*Offertory.*—Wilt Thou not turn again, O GOD, and quicken us, that Thy people may rejoice in Thee: shew us Thy mercy, O LORD, and grant us Thy salvation.

V.—LORD, Thou art become gracious unto Thy land; Thou hast turned away the captivity of Jacob: Thou hast forgiven the iniquity of Thy people.

V.—Mercy and truth are met together; truth shall flourish out of the earth: and righteousness hath looked down from Heaven.

*Communion.*—Behold, the LORD my GOD shall come, and all His Saints with Him: and in that day there shall be a great light.

# The Proper of the Seasons.

## Ember Saturday in Advent.

*Introit.*—Come, and shew us the light of Thy Countenance, O LORD; shew Thyself also, Thou that sittest upon the Cherubim, and we shall be whole.

*Ps.*—Hear, O Thou Shepherd of Israel: Thou that leadest Joseph like a sheep. Glory. As it was. Come.

*Tract.*—Hear, O Thou Shepherd of Israel: Thou that leadest Joseph like a sheep. *V.* Shew Thyself also, Thou that sittest upon the Cherubim, before Ephraim, Benjamin, and Manasses. *V.* Stir up Thy strength, O LORD: and come and save us.

*Offertory.*—Rejoice greatly, O daughter of Sion, shout, O daughter of Jerusalem: behold, thy King cometh unto thee; He is just, and having salvation: He shall speak peace unto the heathen, and His dominions shall be from sea even to sea: and from the river even to the ends of the earth.

*Communion.*—He rejoiceth as a giant to run His course: He goeth forth from the uttermost part of the Heaven, and runneth about unto the end of it again.

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## Fourth Sunday in Advent.

(Unless it be Christmas Eve.)

*Introit.*—Remember us, O LORD, according to the favour that Thou bearest unto Thy people; O visit us with Thy salvation: that we may see the felicity of Thy chosen; and rejoice in the gladness of Thy people, and give thanks with Thine inheritance.

*Ps.*—We have sinned with our fathers: we have done amiss, and dealt wickedly. Glory. As it was. Remember.

*Gradual.*—The LORD is nigh unto all them that call upon Him: yea, all such as call upon Him faithfully. *V.* My mouth shall speak the praise of the LORD: and let all flesh give thanks unto His Holy Name.

Alleluia! *V.* Come, O LORD, and tarry not: forgive the misdeeds of Thy people.

SEQUENCE, as on First Sunday.

## The Proper of the Seasons.

*Offertory.*—Be strong, fear not; behold, our GOD will come with a recompense: He will come and save us.

*Communion.*—Behold! a Virgin shall conceive and bear a SON: and shall call His Name EMMANUEL.

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### Christmas Eve.

*Introit.*—To-day ye shall know that the LORD will come and save you: and in the morning then shall ye see His glory.

*Ps.*—The earth is the LORD'S, and all that therein is: the compass of the world, and they that dwell therein.  
Glory. As it was. To-day.

*Gradual.*—To-day ye shall know that the LORD will come and save you; and in the morning then shall ye see His glory. *V.* Hear, O Thou Shepherd of Israel, Thou that leadest Joseph like a sheep: shew Thyself also, Thou that sittest upon the Cherubim, before Ephraim, Benjamin, and Manasses.

Alleluia! *V.* On the morrow the iniquity of the earth shall be blotted out: and the SAVIOUR of the World shall reign over us.

### SEQUENCE, as on First Sunday in Advent.

*(The Alleluia and Sequence are not said except it be Sunday.)*

*Offertory.*—Lift up your heads, O ye gates, and be ye lift up, ye everlasting doors: and the King of Glory shall come in.

*(Add, if Sunday.) V.* The earth is the LORD'S, and all that therein is: the compass of the world, and they that dwell therein.

*Communion.*—The glory of the LORD shall be revealed: and all flesh shall see the salvation of our GOD.

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# The Proper of the Seasons.

## 7 ADESTE FIDELES.

JOHN READING, 1680.  
Harmonized by A. H. B.

*f* \* GOD of GOD, Light of Light,..... Lo, &c.

The first system of the musical score 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 4/4 time. The first staff begins with a treble clef, a key signature of two sharps, and a common time signature. The melody starts on a G4 note. The lower staff provides a harmonic accompaniment. The lyrics "f \* GOD of GOD, Light of Light,..... Lo, &c." are written below the first staff.

The second system of the musical score continues the melody and accompaniment from the first system. It consists of two staves in treble and bass clefs. The key signature remains D major. The melody in the upper staff continues with various rhythmic patterns. The lower staff accompaniment includes a dynamic marking of *p* (piano) in the latter part of the system.

The third system of the musical score concludes the piece. It consists of two staves in treble and bass clefs. The key signature remains D major. The melody in the upper staff ends with a double bar line. The lower staff accompaniment includes dynamic markings of *cres.* (crescendo) and *f* (forte). The system ends with a double bar line.

\* This note will be required for the first verse only.

# The Proper of the Seasons.

## Christmas Day.

### AT THE PROCESSION.

*f* YE faithful, approach ye,  
Joyfully triumphing,  
O come ye, O come ye to Bethlehem ;  
Come and behold Him,  
Born the King of Angels :  
*p* O come, let us adore Him,  
*cr* O come, let us adore Him,  
*f* O come, let us adore Him, CHRIST the LORD.

*f* GOD ö GÖD,  
Light of Light,  
*p* Lo, He abhors not the Virgin's womb ;  
*f* Very GOD,  
Begotten not created :  
*p* O come, let us adore Him,  
*cr* O come, let us adore Him,  
*f* O come, let us adore Him, CHRIST the LORD.

*mf* See how the Shepherds,  
Summoned to His Cradle,  
*p* Sheep and sheepfold leaving (*p*) draw nigh with  
lowly fear ;  
*mf* We too will thither  
Bend our joyful footsteps :  
*p* O come, let us adore Him,  
*mf* O come, let us adore Him,  
*f* O come, let us adore Him, CHRIST the LORD.

*mf* Lo ! star-led chieftains,  
Magi, (*p*) CHRIST adoring ;  
*p* Mystic gifts offer Him, incense, gold and myrrh ;  
*mf* We to the Child CHRIST,  
Bring our hearts' oblations :  
*p* O come, let us adore Him,  
*cr* O come, let us adore Him,  
*f* O come, let us adore Him, CHRIST the LORD.

*f* There shall we see Him,  
His Eternal FATHER'S  
Everlasting Brightness (*p*) now veiled under  
flesh ;  
*mf* GOD shall we find there,  
A Babe in infant clothing :  
*p* O come, let us adore Him,  
*cr* O come, let us adore Him,  
*f* O come, let us adore Him, CHRIST the LORD.

*mf* CHILD, for us sinners,  
*p* Poor and in the manger,  
Fain would we embrace Thee, in trembling awe  
and love,  
*mf* Who will not love Thee,  
Loving us so dearly ?  
*p* O come, let us adore Him,  
*cr* O come, let us adore Him,  
*f* O come, let us adore Him, CHRIST the LORD.

*f* Sing, choirs of Angels,  
Sing in exultation,  
Sing, all ye citizens of Heaven above,  
*ff* Glory to GOD  
In the Highest :  
*p* O come, let us adore Him,  
*cr* O come, let us adore Him,  
*f* O come, let us adore Him, CHRIST the LORD.

*f* Yea, LORD, we greet Thee,  
Born this happy morning :  
Thee be glory given.  
WORD of the FATHER  
Late in flesh appearing :  
*p* O come, let us adore Him,  
*cr* O come, let us adore Him,  
*f* O come, let us adore Him, CHRIST the LORD.

# The Proper of the Seasons.

## Christmas Day.

### FIRST CELEBRATION, at Midnight.

INTROIT.

*Dominus Dixit.*

Mode II. (Heb. i. 5.)

*mf*  
The LORD said un - to Me: Thou art My SON,

this day have I be - got - - - ten Thee.

Ps. ii. 1.  
Ps. Why..... do the heathen so furiously rage..... to - geth - er:

NOTE.—This mark (^) implies a slight prolongation of the note upon which it is placed.

## The Proper of the Seasons.

and why do the peo - ple i - ma - gine a vain - - - thing?

*f* Glo - - - ry be to the FATHER, and to the SON, and to - - -

the HO - LY GHOST; As it was in the beginning, is now,

and ev - - - er shall be: world with - out end. A - - men.

*Repeat the Introit.*

*Gradual.*—In the day of Thy power shall the people offer Thee free-will offerings with an holy worship: the dew of Thy Birth is of the womb of the morning. *V.* The LORD said unto my LORD: Sit Thou on My right Hand, until I make Thine enemies Thy footstool.

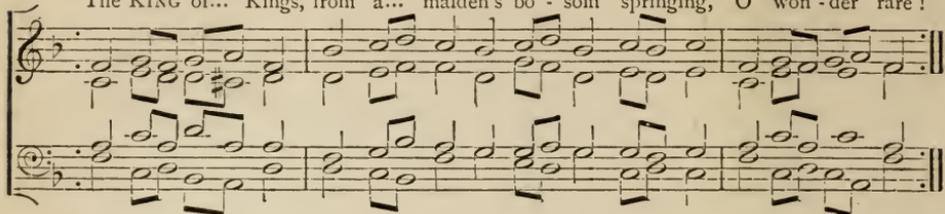
Alleluia! *V.* The LORD said unto Me: Thou art My SON, this day have I begotten Thee,

# The Proper of the Seasons.

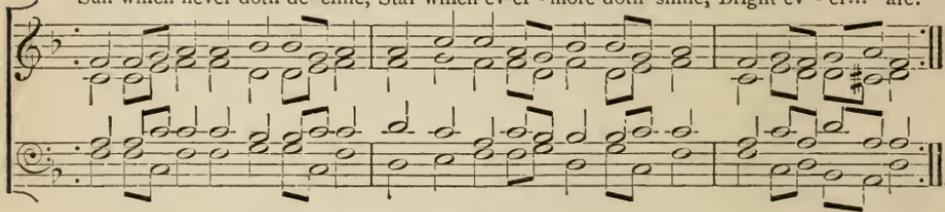
## SEQUENCE.

**8** LÆTABUNDUS. (First tune.) Harmonized by the Rev. H. W. MILLER.

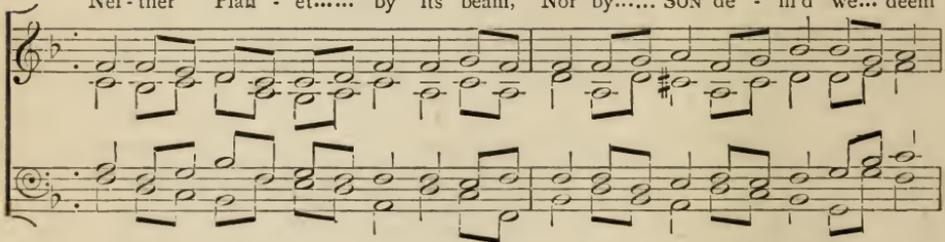
1. With hal - lowed mirth, Sing all ye faith - ful choirs on earth, Al - le - lu - ia !  
The KING of... Kings, from a... maiden's bo - som springing, O won - der rare !



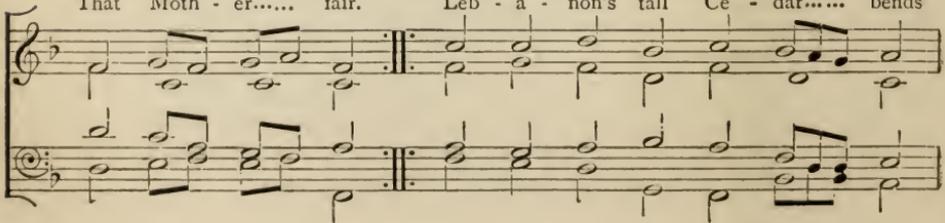
2. Wisdom's Angel, HE is come, Issu - ing from a... Vir - gin's womb ; Sun from a..... Star !  
Sun which never doth de - cline, Star which ev - er - more doth shine, Bright ev - er... are.



3. As a..... Plan - et..... shoots its ray, So her... Migh - ty..... SON to - day  
Nei - ther Plan - et..... by its beam, Nor by..... SON de - fil'd we... deem



- That Vir - gin... bare. 4. Sub - stance of the High - est,..... HE  
That Moth - er..... fair. Leb - a - non's tall Ce - dar..... bends



## The Proper of the Seasons.

Girt with hu - man... flesh..... to be, For us..... doth... bear.  
Like to hys - sop... made,.... de - scends Our vale... to..... share.

5. Song E - sai - as sang of old, Song which Ju - dah oft re - told,  
Ah! if she will not be - lieve Pro - phets, let her still re - ceive

Yet she ne'er the truth will hold, In blind - ness drear. 6. O hap-less Israel! haste;  
O - ra - cles which si - - byls weave, Gen - tiles de - clare. Him Whom Ho - ly Writ of old

Now believe! For why a - bas'd Should ye thus in... ru - in... waste, Race of despair.  
God, th'E - ter - nal Son, foretold, In His Mo - ther's arms, be - hold! Be - fore you there!

# The Proper of the Seasons.

8 WENDEN LOFTS. 7.7.4.7.7.4. (Irregular.) (Second tune.) \*ARTHUR H. BROWN.

*f* With hallowed mirth, &c. *ff* *f* The KING of

This system contains the first two staves of music. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has three sharps (F#, C#, G#). The music consists of several measures of chords and single notes, with dynamic markings *f*, *ff*, and *f* placed below the staves.

Kings, &c. *mf* *f* *mf* 2. Wis-dom's  
3. As a

This system contains the next two staves of music. It continues the musical theme from the first system. Dynamic markings include *mf*, *f*, and *mf*. There are two numbered verses of lyrics: "2. Wis-dom's" and "3. As a". A double bar line with repeat dots is present at the end of the system.

Organ.  
An - gel, &c.  
Pla - net, &c.

This system contains the final two staves of music. A bracket labeled "Organ." spans the top staff. Dynamic markings include *f*. The lyrics "An - gel, &c." and "Pla - net, &c." are placed below the first staff. A double bar line with repeat dots is at the end of the system.

\* For the last two verses these strains must be repeated.

# The Proper of the Seasons.

Be-fore you there.

## SEQUENCE.

*mf* WITH hallowed mirth,  
*cr* Sing all ye faithful choirs on earth  
*ff* Alleluia!  
*f* The KING of Kings  
*mf* From a maiden's bosom springing,  
*f* O wonder rare!

*mf* Substance of the Highest, He  
 Girt with human flesh to be,  
 For us, doth bear.  
 Lebanon's tall Cedar bends,  
 Like to hyssop made, (*p*) descends  
 Our vale to share.

*mf* Wisdom's Angel, He is come  
 Issuing from a Virgin's womb;  
*f* Sun from a Star!  
 Sun which never doth decline,  
 Star which evermore doth shine,  
 Bright ever are.

*mf* Song Esaias sang of old,  
 Song which Judah oft retold, }  
*p* Yet she ne'er the truth will hold,  
 In blindness drear.  
*mf* Ah! if she will not believe }  
 Prophets, let her still receive }  
 Oracles which sybils weave,  
 Gentiles declare.

*mf* As a Planet shoots its ray,  
 So her Mighty SON to-day  
 That Virgin bare.  
 Neither Planet by its beam,  
 Nor by SON defiled we deem  
 That Mother fair.

*mf* O hapless Israel! haste; }  
 Now believe! for why abased }  
 Should ye thus in ruin waste,  
*p* Race of despair.  
*mf* Him! Whom Holy Writ of old }  
*cr* GOD, the Eternal SON, foretold, }  
 In His Mother's arms, behold!  
 Before you there!

*Offertory.*—Let the Heavens rejoice, and let the earth be glad: before the LORD, for He is come.

*Communion.*—The dew of Thy Birth is of the womb of the morning.

# The Proper of the Seasons.

## Christmas Day.

### SECOND CELEBRATION, at Daybreak.

#### INTROIT.

*Lux fulgebit hodie.*

Mode VIII. (Isaiah ix. 2, 6, 7.)

*mf* The light..... shall shine..... up - on..... us to - day;

for... un - to us is born the LORD :... And He shall be call - ed

Won - der - ful, the Might - y God, the Prince of Peace,

the Ev - er - last - ing FATHER ; and of His king - dom there shall be no..... end.

# The Proper of the Seasons.

Ps. xciii, 1.

*mf*

*P.* The LORD is King, and hath put on glo - - ri - ous ap - pa - rel: { The LORD hath put on }  
His apparel, }

*f*

and gird - ed Him - self with strength. Glo - - ry be to the FATHER, and to the SON,

and to..... the HO - LY GHOST; As it was in the beginning, is now,

*Repeat the Introit.*

and ev - - er shall be: world with - out... end. A - - men.

*Gradual*—Blessed is He that cometh in the Name of the LORD: GOD is the LORD, Who hath shewed us light.  $\nabla$ . This is the LORD'S doing: and it is marvellous in our eyes.

Alleluia!  $\nabla$ . The LORD is King and hath put on glorious apparel: the LORD hath put on His apparel, and girded Himself with strength.

# The Proper of the Seasons.

9 S. MARTIN. 4 of 6. (First tune.)

\*Rev. R. R. CHOPE.

First system of musical notation for S. MARTIN. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#). The music is written in a style of parallel motion, with chords moving in the same direction. The first staff has a treble clef and a sharp sign, and the second staff has a bass clef and a sharp sign. The music is divided into two measures by a double bar line.

Second system of musical notation for S. MARTIN. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#). The music is written in a style of parallel motion, with chords moving in the same direction. The first staff has a treble clef and a sharp sign, and the second staff has a bass clef and a sharp sign. The music is divided into two measures by a double bar line.

9 PELDON. 4 of 6. (Second tune.)

\*ALIQUIS.

First system of musical notation for PELDON. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#). The music is written in a style of parallel motion, with chords moving in the same direction. The first staff has a treble clef and a sharp sign, and the second staff has a bass clef and a sharp sign. The music is divided into two measures by a double bar line.

Second system of musical notation for PELDON. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#). The music is written in a style of parallel motion, with chords moving in the same direction. The first staff has a treble clef and a sharp sign, and the second staff has a bass clef and a sharp sign. The music is divided into two measures by a double bar line.

# The Proper of the Seasons.

## SEQUENCE.

*mf* HARK ! on the midnight air  
Celestial voices swell :  
The Hosts of Heaven proclaim,  
" GOD comes on earth to dwell ! "

Haste ! with the shepherds see  
The Mystery of Grace !  
*p* A manger-bed—a Child  
Is all the eye can trace.

Is this the Eternal SON,  
Who on the starry Throne,  
Before the world began,  
Ruled glorious and alone ?

*cr* Yea, faith can pierce the cloud  
Which shrouds His glory now,  
*f* And hails Him LORD and GOD,  
*dim* To Whom the Angels bow.

*mf* A silent Teacher, LORD,  
Thou bidd'st us not refuse  
To bear what flesh would shun,  
To shun what flesh would choose.

Pure be our love like Thine :  
Our swelling hearts bring low,  
*cr* And, in our hearts, Sweet BABE,  
Be born, abide, and grow.

*f* So shall Thy Birth-day Morn,  
LORD CHRIST, our birth-day be,  
And we ourselves, new born,  
Greet Thy Nativity !

*Offertory.*—GOD hath made the round world so sure, that it cannot be moved : ever since the world began hath Thy seat, O GOD, been prepared, Thou art from everlasting.

*Communion.*—Rejoice greatly, O daughter of Sion ; shout, O daughter of Jerusalem : behold thy King cometh unto thee ; He is just, and having salvation.

# The Proper of the Seasons.

## Christmas Day.

THIRD CELEBRATION, in the Daytime.

### INTROIT.

*Puer natus.*

Mode VII. (Isaiah ix., 6.)

Un - to us a CHILD is born, Un - to us a SON is giv - en ;

and the go - vern - ment shall be up - on His shoul - der ;

and His Name..... shall be call - ed Won - der - ful,

Coun - sel - lor. Ps. O sing... unto the LORD a new song :  
Ps. xviii., 1.

# The Proper of the Seasons.

for... He..... hath done mar - vel - lous... things.

*f* Glo - ry be to the FATHER, and to the SON, and to the Ho - ly GHOST ;

As it was... in the beginning, is now, and ev - er shall be:

world..... with - out..... end..... A - men... *Repeat the Introit.*

*Gradual.*—All the ends of the world have seen the salvation of our GOD: shew yourselves joyful unto the LORD, all ye lands. *V.* The LORD declared His salvation: His righteousness hath he openly shewed in the sight of the heathen.

Alleluia! *V.* The hallowed day hath enlightened us; come, ye nations, and worship the LORD: for this day a great Light hath come down upon the earth.

# The Proper of the Seasons.

10 CORDE NATUS (First tune.)

Ancient Plain Chant.

Melody from a MS. at Wolfenbüttel, of the XIIIth Century.

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). The music is written in a medieval style with square notes and stems. The upper staff features a melodic line with various note values, including minims and crotchets, often beamed together. The lower staff provides a harmonic accompaniment with chords and moving lines. The system concludes with a double bar line.

The second system of musical notation continues the piece on two staves. It maintains the same key signature and notation style as the first system. The melodic line in the upper staff shows further development of the chant melody, with some notes appearing as minims. The lower staff continues the accompaniment. The system ends with a double bar line.

The third system of musical notation continues the piece on two staves. The notation remains consistent with the previous systems. The upper staff shows a continuation of the melodic line, with some notes beamed together. The lower staff provides the accompaniment. The system concludes with a double bar line.

The fourth and final system of musical notation on the page continues the piece on two staves. The notation is consistent with the previous systems. The upper staff shows the final part of the melodic line, and the lower staff provides the final accompaniment. The system concludes with a double bar line.

# The Proper of the Seasons.

## SEQUENCE.

- mf* OF the FATHER Sole-begotten,  
Ere the worlds began to be,  
He the 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 !
- f* He is here, Whom seers in old time  
Chanted of, while ages ran;  
Whom the writings of the Prophets  
Promised since the world began :  
Then foretold, now manifested,  
To receive the praise of man,  
Evermore and evermore !
- f* O this ever-blessèd Birthday ;  
When the Virgin, full of grace,  
By the HOLY GHOST conceiving,  
Bare the SAVIOUR of our race ;  
And that CHILD, the world's Redeemer,  
First displayed His Sacred Face,  
Evermore and evermore !
- ff* Praise Him, O ye Heaven of Heavens,  
Praise Him, Angels in the height !  
Every Power and every Virtue  
Sing the praise of God aright :  
Let no tongue of man be silent,  
Let each heart and voice unite,  
Evermore and evermore !
- f* Thee let age, and Thee let manhood,  
Thee let choirs of infants sing !  
Thee the matrons and the virgins,  
And the children answering :
- mf* Let their modest song re-echo,  
*cr* And their heart its praises bring,  
*f* Evermore and evermore !

## The Proper of the Seasons.

Melody of CORDE NATUS, YORK HYMNAL, 1541. (Second tune.)

Harmonized by the Rev. H. WALTER MILLER, Mus. Bac. Oxon.

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 typical of early 20th-century hymnals, featuring a melody in the upper voice and a harmonic accompaniment in the lower voice. The key signature has one sharp (F#), and the time signature is 4/4. The first system contains four measures of music. The melody begins with a quarter note G4, followed by quarter notes A4, B4, and C5. The accompaniment consists of a steady bass line with chords.

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 from the first system. The melody in the upper voice features a more active line with eighth and sixteenth notes. The accompaniment in the lower voice provides a solid harmonic foundation with chords and a steady bass 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. The melody in the upper voice continues with a mix of quarter and eighth notes. The accompaniment in the lower voice maintains the harmonic structure with chords and a steady bass line.

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 melody in the upper voice concludes with a final cadence. The accompaniment in the lower voice provides a solid harmonic foundation with chords and a steady bass line.

# The Proper of the Seasons.

## SEQUENCE.

- mf* OF the FATHER Sole-begotten,  
Ere the worlds began to be,  
He the 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 !
- f* He is here, Whom seers in old time  
Chanted of, while ages ran ;  
Whom the writings of the Prophets  
Promised since the world began :  
Then foretold. now manifested,  
To receive the praise of man,  
Evermore and evermore !
- f* O this ever-blessèd Birthday ;  
When the Virgin, full of grace,  
By the HOLY GHOST conceiving,  
Bare the SAVIOUR of our race ;  
And that CHILD. the world's Redeemer,  
First displayed His Sacred Face,  
Evermore and evermore !
- ff* Praise Him, O ye Heaven of Heavens !  
Praise Him Angels in the height !  
Every Power and every Virtue  
Sing the praise of GOD aright :  
Let no tongue of man be silent,  
Let each heart and voice unite,  
Evermore and evermore !
- f* Thee let age, and Thee let manhood,  
Thee let choirs of infants sing !  
Thee the matrons and the virgins,  
And the children answering :  
*mf* Let their modest song re-echo.  
*cr* And their heart its praises bring,  
*f* Evermore and evermore !

*Offertory.*—The Heavens are Thine, the earth also is Thine ; Thou hast laid the foundations of the round world, and all that therein is : righteousness and equity are the habitation of Thy seat.

*Communion.*—All the ends of the world have seen : the salvation of our GOD.

# The Proper of the Seasons.

11 POWELL. 7.7.6.7.7.6.

\*The Rev. J. B. POWELL.

*Vivace.*

Organ.

## Christmas.

AT THE OFFERTORY.

*f* MAGNIFY the LORD to-day,  
 Cast all doubt and fear away,  
 Hear glad Angels singing ;  
 Raising high their holy mirth,  
 O'er the SAVIOUR's wondrous Birth ;  
 Joy to all men bringing !

*mf* On the Shepherd's vigil lone  
 Sudden blaze of glory shone,  
 Sudden light from Heaven :  
 As, while watching o'er their fold,  
 Angels' voices sweetly told,  
 How a SON was given.

## The Proper of the Seasons.

Myriads of the Heavenly throng  
 Joined in that triumphant song,  
*cr* High their voices raising :  
*ff* "Joy to men, goodwill and peace,"  
*f* So they sang, and ne'er shall cease,  
*cr* GOD in Glory praising.

*mf* Then the Shepherds ran with speed,  
 To the place where CHRIST indeed,  
*dim* As a Babe, lay sleeping ;  
 Left their flocks without a fear,  
 In the meadows lone and drear,  
 To the Angels' keeping.

*mf* Would we find our King and Head,  
 Waste we to the "House of Bread,"  
*dim* With devotion flying ;  
 There EMMANUEL we shall see,  
*p* Clothed with our humanity,  
 In a Manger lying.

*mf* There the Virgin, full of Grace,  
 Holds her SON in sweet embrace,  
 Deepest love expending ;  
*dim* Joseph there, her saintly spouse,  
 To the Infant lowly bows,  
 Care with worship blending.

*p* JESU ! wrapt in swaddling bands,  
 Tended by Thy Mother's hands,  
 Lo ! we bow before Thee ;  
 Thou the Virgin's promised Seed,  
 Cradled where the oxen feed,  
 Veilest all Thy Glory.

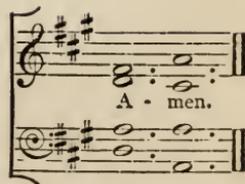
*cr* Still, with Thy true Israel,  
 Dost Thou, GOD Incarnate, dwell ;  
 Still Thou, SAVIOUR Holy,

*mf* Comest here this Blessed Morn,  
 As of old, Thou once wast born  
 Of a Maiden lowly !

*cr* Still in Eucharistic Feast,  
 Thou, thro' Thine ordained Priest,  
 Art Thyself bestowing ;  
 Veiled beneath the Bread and Wine,  
 Lies the Infant all Divine,  
 Faith the Mystery knowing.

*mf* PABE of Bethlehem ! ever dwell  
 In the hearts that love Thee well,  
 May they close enfold Thee ;

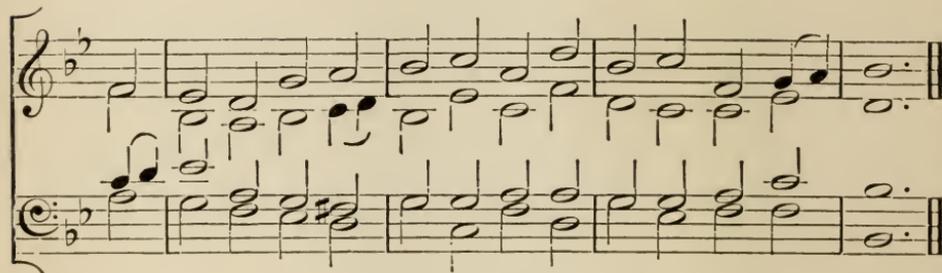
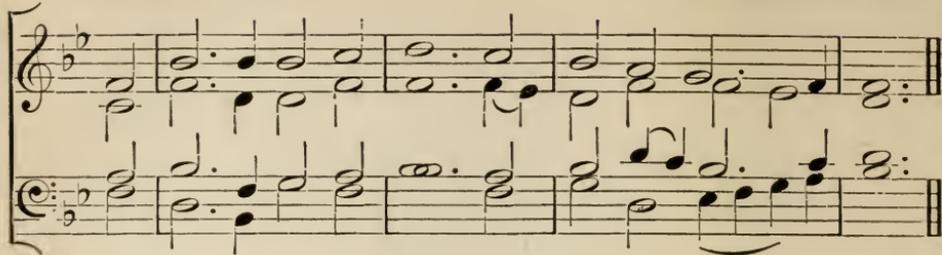
*cr* Till they reach that glorious place,  
*f* Where for ever Face to face  
 All the Saints behold Thee.



# The Proper of the Seasons.

12 S. ALDATE. S.M.

\* ARTHUR H. BROWN.



## AT THE ABLUTIONS.

*f* ALL hosts, above, beneath,  
Sing the Incarnate LORD.  
With instruments and pious breath  
Attune each measured word.

This is the hallow'd morn,  
When on our fallen race  
In full effulgence rose the dawn  
Of new-born joy and grace.

*ff* Glory to GOD on high  
On this renown'd night,  
Was thundered forth in harmony  
By Angel legions bright.

## The Proper of the Seasons.

*f* Amazing splendours shone—  
A strange unwonted sight—  
Upon the shepherds bidding lone  
Under the veil of night.

*mf* Sudden, while peacefully  
*dim* They watched their sheepfolds still,  
*cr* Good tidings wafted from on high  
Their ears attentive fill.

*mf* Who was before all time  
Is born of purest Maid ;  
*f* Glory to GOD in heights sublime,  
Peace comes the world to aid.

E'en thus the Choir on high  
Sing praises jubilant,  
From pole to pole their voices fly,  
Heaven echoes to their chant.

Let all with thrilling voice  
Give back the glorious lay,  
Let the wide universe rejoice,  
That GOD is born this day.

*mf* Burst are the iron chains  
Which held the world in thrall ;  
The cruel foe no longer reigns,  
Peace is restored to all.

*f* For lo ! an order new  
Doth the glad world adorn ;  
Let all things render praises due  
Unto the Virgin-Born.

He all upholds alone,  
He all alone did frame ;  
*mf* May He Who hath such pity shown  
*dim* Blot out our sin and shame.

# The Proper of the Seasons.

13 S. NORBERT. 10 of 7.

\*ARTHUR H. BROWN.

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 style characteristic of the 19th-century organ repertoire, featuring block chords and moving lines. The first staff begins with a series of chords, followed by a melodic line with eighth notes. The second staff provides a harmonic accompaniment with chords and moving lines.

The second system of musical notation continues the piece. It features two staves in treble and bass clefs. The key signature remains D major. The music continues with similar textures of block chords and moving lines, maintaining the organistic style.

The third system of musical notation continues the piece. It features two staves in treble and bass clefs. The key signature remains D major. The music continues with similar textures of block chords and moving lines, maintaining the organistic style.

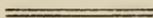
The fourth system of musical notation concludes the piece. It features two staves in treble and bass clefs. The key signature remains D major. The music continues with similar textures of block chords and moving lines, maintaining the organistic style. A dynamic marking of *ff* (fortissimo) is present in the lower staff.

## The Profer of the Seasons.

*f* HARK ! the Herald Angels sing  
Glory to the new-born King,  
*p* Peace on earth, and mercy mild,  
*cr* GOD and sinners reconciled.  
*f* Joyful all ye nations rise,  
Join the triumph of the skies ;  
With the Angelic host proclaim—  
CHRIST is born in Bethlehem.  
*ff* Hark ! the Herald Angels sing,  
Glory to the new-born King.

*f* CHRIST, by highest Heaven adored,  
CHRIST, the Everlasting LORD ;  
*dim* Late in time behold Him come,  
Offspring of a Virgin's womb.  
*p* Veiled in flesh the Godhead see,  
Hail, Incarnate Deity !  
Pleased as Man with man to dwell,  
*cr* JESUS, our EMMANUEL.  
*ff* Hark ! the Herald Angels sing,  
Glory to the new-born King.

*f* 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.  
*mf* Mild He lays His glory by,  
Born that man no more may die :  
*cr* Born to raise the sons of earth,  
Born to give them second birth !  
*ff* Hark ! the Herald Angels sing,  
Glory to the new-born King.



### St. Stephen, Proto-Martyr.

*Introit.*—Princes also did sit and speak against me, and have persecuted me without a cause : help me, O LORD my GOD, for Thy servant is occupied in Thy statutes.

*Ps.*—Blessed are those that are undefiled in the way : and walk in the law of the LORD.  
Glory. As it was. Princes.

*Gradual.*—Princes also did sit and speak against me : wicked men have persecuted me.

℣. Help me, O LORD my GOD : save me for Thy mercies' sake.

Alleluia ! ℣. I see the Heavens opened : and JESUS standing on the Right Hand of GOD.

# The Proper of the Seasons.

14 HERI MUNDUS EXULTAVIT. 8.8.7.8.8.7. \*WALTER MACFARREN.

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#) and the time signature is 8/8. The music features a melody in the treble staff and a bass line in the bass staff. A cross symbol (†) is placed above the first measure of the treble staff.

The second 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#) and the time signature is 8/8. The music features a melody in the treble staff and a bass line in the bass staff. A cross symbol (†) is placed above the first measure of the treble staff.

The third 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#) and the time signature is 8/8. The music features a melody in the treble staff and a bass line in the bass staff.

## SEQUENCE.

*mf* YESTERDAY with exultation  
 Join'd the world in celebration  
 Of her promis'd SAVIOUR's birth;  
 Yesterday the Angel nation  
 Pour'd the strains of jubilation  
 O'er the Monarch born on earth.

But to-day, o'er death victorious,  
 By his faith and actions glorious,  
 By his miracles renown'd,  
 Dared the Deacon Proto-Martyr  
 Earthly life for Heav'n to barter,  
*cr* Faithful midst the faithless found.

† For the last verse these strains must be repeated.

## The Proper of the Seasons.

- |   |   |
|---|---|
| <p><i>f</i> Forward, Champion, in thy quarrel !<br/>         Certain of a certain laurel,<br/>         Holy Stephen, persevere !<br/>         Perjured witnesses confounding,<br/>         Satan's synagogue astounding<br/>         By the doctrine true and clear.</p>                                    | <p><i>mf</i> Whom the HOLY GHOST endueth,<br/>         Whom celestial sight embueth,<br/>         Stephen penetrates the skies ;<br/> <i>cr</i> There GOD'S fullest Glory viewing,<br/>         There his victor strength renewing,<br/>         For his near reward he sighs.</p>  |
| <p><i>mf</i> Lo ! in Heaven <i>thy</i> Witness liveth :<br/>         Bright and faithful proof He giveth<br/>         Of His Martyr's blamelessness ;<br/>         Thou by name a <i>Crown</i> impliest ;<br/> <i>p</i> Meetly then in pangs thou diest<br/> <i>mf</i> For the Crown of Righteousness !</p> | <p><i>mf</i> See, as Jewish foes invade thee,<br/>         See how JESUS <i>stands</i> to aid thee :<br/> <i>Stands</i> to guard His Champion's death :<br/>         Cry, that opened Heaven is shown thee :<br/>         Cry, that JESUS waits to own thee :<br/>         Cry it with thy latest breath !</p>  |
| <p><i>p</i> For a Crown that fadeth never,<br/>         Bear the torturers' brief endeavour ;<br/> <i>mf</i> Victory waits to end the strife :<br/>         Death shall be thy birth's beginning !<br/>         And life's losing be the winning<br/> <i>f</i> Of the true and better Life.</p>             | <p><i>p</i> As the dying Martyr kneeleth, }<br/>         For his murderers he appealeth, }<br/>         And his prayer their pardon sealeth,<br/>         For their madness grieving sore ;<br/> <i>pp</i> Then in CHRIST he sleepeth sweetly, }<br/>         Who His Pattern kept completely, }<br/> <i>cr</i> And with CHRIST he reigneth meetly—<br/> <i>ff</i> Martyr first-fruits—evermore !</p> |

*Offertory.*—The Apostles chose Stephen, a man full of faith and of the HOLY GHOST : whom the Jews stoned, calling upon GOD, and saying, LORD JESUS, receive my spirit. Alleluia !

*Communion.*—I see the Heavens opened, and JESUS standing on the Right Hand of the power of GOD : LORD JESUS, receive my spirit, and lay not this sin to their charge, for they know not what they do.

### St. John the Evangelist.

*Introit.*—In the midst of the congregation he opened his mouth, and the LORD hath filled him with the spirit of wisdom and understanding ; and clothed him with a robe of glory.

*Ps.*—He shall find joy : and a Crown of gladness.  
 Glory. As it was. In the midst.

*Gradual.*—Then went this saying abroad among the brethren, that that disciple should not die : yet JESUS said not ; He shall not die. V. But ; if I will that he tarry till I come : follow thou Me.

Alleluia. V. This is the disciple which testifieth of these things ; and we know that his testimony is true.

# The Proper of the Seasons.

15 SANCTORUM MERITIS. 6. 6's and 8. Sarum Melody, Harmonized by A. H. B. (First tune.) Modes III. and IV.

## SEQUENCE.

- mf* SOME rightly celebrate  
Thy holy virgin fame ;  
*cr* Some praise renowned and great  
Thine Apostolic name ;  
And some would thee instate  
Among the Prophet choir ;  
*f* CHRIST'S Martyr doth our lays inspire.

## The Proper of the Seasons.

*mf* With Him thou wast assailed  
By foes with savage force,  
*♩* In spirit with Him nailed,  
Unto the painful Cross ;  
Thy sympathy bewailed  
His piteous travail there ;  
*dim* Thou didst with Him those sorrows share.

*♩* In His expiring throe,  
When hanging on the Tree,  
His childless Mother's woe  
He heals by proffering thee ;  
*cr* Doth thee on her bestow,  
And her to thee entrust,  
Virgin to virgin, as was just.

*mf* What pledge could earth afford,  
So precious and Divine ?  
True Mother of thy LORD !  
Yet also truly thine !  
A son to her restored,  
Thou dost with filial care  
The loss of Him, her SON, repair !

*♩* He, outcast and alone,  
His Eyesight quenched in death,  
His Will to thee made known  
With His expiring Breath :  
*cr* And from that hallowed Throne,  
Which crimson currents streak.  
Did to the listening nations speak.

*mf* O CHRIST'S companion true !  
May we our steps incline,  
That pathway to pursue  
Where Love conducted thine !  
His Grace our souls endue,  
*dim* With Him the Cross to bear  
*♩* And in His Precious Death to share !

# The Proper of the Seasons.

15 S. EDBURG. 6 6's. and 8. (Second Tune.)

\*ARTHUR H. BROWN.

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 time signature of 6/4. 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 bass line in the lower staff, with various note values including quarter, eighth, and sixteenth notes, as well as rests and ties.

The second system of musical notation continues the piece with two staves in treble and bass clefs, maintaining the one-sharp key signature and 6/4 time signature. The notation includes a variety of rhythmic patterns and rests.

The third system of musical notation continues the piece with two staves in treble and bass clefs, maintaining the one-sharp key signature and 6/4 time signature. The notation includes a variety of rhythmic patterns and rests.

The fourth system of musical notation concludes the piece with two staves in treble and bass clefs, maintaining the one-sharp key signature and 6/4 time signature. The notation includes a variety of rhythmic patterns and rests, ending with a double bar line.

# The Proper of the Seasons.

## SEQUENCE.

- mf* SOME rightly celebrate  
Thy holy virgin fame ;
- cr* Some praise renowned and great  
Thine Apostolic name ;  
And some would thee instate  
Among the Prophet choir ;
- f* CHRIST'S Martyr doth our lays inspire.
- mf* What pledge could earth afford,  
So precious and Divine ?  
True Mother of thy LORD !  
Yet also truly thine !  
A son to her restored,  
Thou dost with filial care,  
The loss of Him, her SON, repair !
- mf* With Him thou wast assailed  
By foes with savage force,
- p* In spirit with Him nailed  
Unto the painful Cross ;  
Thy sympathy bewailed  
His piteous travail there ;
- dim* Thou didst with Him those sorrows share.
- p* In His expiring throe,  
When hanging on the Tree,  
His childless Mother's woe  
He heals by proffering thee ;
- cr* Doth thee on her bestow,  
And her to thee entrust,  
Virgin to virgin, as was just.
- p* He, outcast and alone,  
His Eyesight quenched in death,  
His Will to thee made known  
With His expiring Breath ;
- cr* And from that hallowed Throne,  
Which crimson currents streak,  
Did to the listening nations speak.
- mf* O CHRIST'S companion true !  
May we our steps incline,  
That pathway to pursue  
Where Love conducted thine !  
His Grace our souls endue,
- dim* With Him the Cross to bear
- p* And in His Precious Death to share !

*Offertory.*—The righteous shall flourish like a palm tree : and shall spread abroad like a cedar in Libanus.

*Communion.*—Then went this saying abroad among the brethren, that that disciple should not die : yet JESUS said not ; He shall not die : but, If I will that he tarry till I come.

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## The Holy Innocents.

*Introit.*—Out of the mouths of very babes and sucklings hast Thou ordained strength : because of Thine enemies.

*Ps.*—O LORD our Governor : how excellent is Thy Name in all the world.  
Glory. As it was. . Out of.

*Gradual.*—Our soul is escaped even as a bird : out of the snare of the fowler. V. The snare is broken, and we are delivered : our help standeth in the Name of the LORD, Who hath made Heaven and earth.

Alleluia ! V. The noble army of Martyrs : praise Thee, O LORD.

# The Proper of the Seasons.

16 S. BRUNO. D.L.M.

\*ARTHUR H. BROWN.

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 style characteristic of early 20th-century church music, featuring a mix of quarter, eighth, and sixteenth notes, often grouped in pairs or fours. The piece begins with a common time signature (C) and concludes with a double bar line.

The second system of musical notation continues the piece on two staves (treble and bass clefs). The key signature remains D major. The notation includes various rhythmic values and rests, maintaining the same musical style as the first system. It ends with a double bar line.

The third system of musical notation continues the piece on two staves. The key signature remains D major. The notation includes various rhythmic values and rests, maintaining the same musical style as the first system. It ends with a double bar line.

The fourth system of musical notation concludes the piece on two staves. The key signature remains D major. The notation includes various rhythmic values and rests, maintaining the same musical style as the first system. It ends with a double bar line.

# The Proper of the Seasons.

## SEQUENCE.

*f* THEE, CHRIST, we laud and magnify, *p* For these their sufferings borne for Thee,  
The FATHER'S SON omnipotent, *mf* In Heaven Thou now rewardest them,  
To Whom the blessed ones on high *f* Crowns of celestial brilliancy  
Raise endless praises jubilant. Adorn the babes of Bethlehem.  
Sweet infant bands Thy glories sing *mf* CHRIST, by Thy Merits wash us white,  
Within that City fair and bright, *cr* And grant that of Thy clemency  
*mf* Slaughtered by Herod, impious King, We may with Thy redeemed unite  
*dim* In thought to do Thee foul despite. *f* In hymns of praise eternally.

They in Thy Light are glorified—  
*dim* O grant that we may conquer earth,  
*cr* And ever in Thy grace abide,  
Celestial longings breathing forth !  
*mf* Jo'in not to Herod's company  
Those who the martyred infants praise,  
*cr* But let us through Eternity  
With them upon Thy beauty gaze.

*Offertory.*—Our soul is escaped even as a bird out of the snare of the fowler: the snare is broken, and we are delivered.

*Communion.*—In Rama was there a voice heard, lamentation, weeping, and great mourning: Rachel weeping for her children, and would not be comforted, because they are not.

DECEMBER 29th and 30th.

(Whether Sunday or not.)

*Introit.*—While all things were in quiet silence, and night was in the midst of her swift course, Thine Almighty WORD leaped down from Heaven out of Thy Royal Throne.

*P's.*—The LORD is King and hath put on glorious apparel; the LORD hath put on His apparel, and girded Himself with strength.

Glory. As it was. While all.

*Gradual.*—Thou art fairer than the children of men: full of grace are Thy lips. *V.* My heart is inditing of a good matter, I speak of the things which I have made unto the King: my tongue is the pen of a ready writer.

Allcluia! *V.* The LORD is King and hath put on glorious apparel; the LORD hath put on His apparel and girded Himself with strength.

# The Proper of the Seasons.

17 S. ETHELBURGA. L.M.

\*ARTHUR H. BROWN.

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 the late 19th or early 20th century, featuring a mix of eighth and sixteenth notes, often beamed together, and rests. The key signature has one sharp (F#), and the time signature is not explicitly shown but appears to be common time (C). The system concludes with a double bar line.

The second system of musical notation also consists of two staves, treble and bass clef. It continues the musical piece from the first system, maintaining the same notation style and key signature. The system ends with a double bar line.

## SEQUENCE.

*One of those used on Christmas Day*

OR—

*mf* REDEEMER of the nations ! hear  
The glory of Thy natal morn ;  
Thou Who in Bethlehem didst appear  
From GOD, of Mary Virgin born !

CHRIST ! LORD of Virtues ! man no part  
In Thy mysterious Birth can boast ;  
One in Divinity Thou art,  
And Fellow with the HOLY GHOST !

Thy powers the Universe restore,  
Deliver all who trust in Thee ;  
And mighty in the ghostly war  
Us sinners from destruction free.

## The Proper of the Seasons.

Thee born of GOD, a GOD we view,  
In that corporeal frame enshrined ;  
And like to GOD, the Manhood true  
In wondrous mystery combined.

*p* Now Saints in humble faith adore,  
And Angels worship in amaze,  
Born of a body chaste and pure,  
The Shepherd of great Judah's race.

*mf* Light on the lost by Thee is poured,  
True Branch of Jesse's ancestry !  
By carnal taint unsullied, LORD !  
Thou art what Thou hast willed to be.

*f* O joy of this, Thy Natal Day !  
Thee Man, yet born of GOD, we own ;  
Enthroned in Thy paternal sway,  
Let all confess the Mighty SON.

*Offertory.*—GOD hath made the round world so sure, that it cannot be moved : ever since the world began hath Thy seat, O GOD, been prepared ; Thou art from everlasting.

*Communion.*—Take the young Child and His Mother, and go into the land of Israel : for they are dead which sought the young Child's life.

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### S. Sylvester. Bp. Conf.

*Introit 2, Gradual 1, Sequence, Offertory 2, Communion 2 as in the Common of Confessors (page 213).*

*Alleluia.*—Alleluia! *V.* I have found David, My servant : and with My holy oil have I anointed him.

# The Proper of the Seasons.

## The Circumcision of Christ.

AT THE PROCESSION, as on Christmas Day.

*Introit, Gradual, Offertory and Communion as on Christmas Day at the 3rd Celebration (page 34).*

*Alleluia.*—Alleluia!  $\nabla$ . GOD, Who at sundry times and in divers manners spake in time past unto the fathers by the Prophets, hath in these last days spoken unto us by His SON.

18 S. EANSWYTHE. 7.6.7.6.

\*ARTHUR H. BROWN.

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 two flats (B-flat and E-flat). The music is written in a style characteristic of 19th-century hymnals, featuring a mix of quarter, eighth, and sixteenth notes, along with rests and chordal textures. The piece concludes with a double bar line.

The second system of musical notation also consists of two staves, treble and bass clef, in the same key signature of two flats. The notation continues from the first system, maintaining the same rhythmic and melodic patterns. It ends with a double bar line.

# The Proper of the Seasons.

## SEQUENCE.

*f* LET us duly keep the feast  
Sweetest hymns outpouring ;  
JESUS, LORD of Heaven, to day  
Joyfully adoring.

For by these solemnities  
All things new are glowing,  
They upon the human race  
Are rewards bestowing.

Out of darkness comes the CHILD,  
Light all light excelling,  
*m<sup>f</sup>* On the eighth day circumcised,  
As this day is telling.

These things did the Fathers old  
Shew forth, prophesying  
*dim* How the Flesh of GOD to-day  
'Neath the knife is lying.

Circumcision this eighth day  
Joyfully declareth,  
Under figures, how mankind  
In salvation shareth.

Therefore we must circumcise  
Not our flesh, but gaining  
Victory over self, cut off  
Sins our conscience staining.

That our carnal mind o'ercome,  
For the guerdon sighing,  
*cr* On the eighth day we may win  
*f* Heavenly Joy undying.

# The Proper of the Seasons.

## The Epiphany.

AT THE PROCESSION, as on Christmas Day.

INTROIT.

*Ecce advenit.*

Mode II. (Mal. iii)

*mf* Be - hold,..... the LORD, the Ru - ler hath come,

and do - min - ion, and pow - er, and em - pire,

are in..... His Hand. *Ps. lxxvii. 1.* *mf* Give the King Thy

judg - - ments, O God: and Thy <sup>^</sup>righteousness un - to

## The Proper of the Seasons.

the King's..... SON. Glo - ry be to the FATHER, and to the SON,

and to..... the HO - LY GHOST; As it was in the beginning, is now,

and ev - - er shall be: world with - out end. A - - men. *Repeat the Introit.*

*Gradual.*—All they from Sheba shall come, they shall bring gold and incense: and they shall shew forth the praises of the LORD. *V.* Arise, shine, O Jerusalem: for thy Light is come, and the glory of the LORD is risen upon thee.

Alleluia! *V.* We have seen His Star in the East: and are come to worship the LORD with gifts. (Alleluia! *during Octave when no Sequence is sung.*)

# The Proper of the Seasons.

19 TINTERNE. 6 7's.

\*ARTHUR H. BROWN.

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 6/7 time signature. The first measure contains a whole note chord of D4, F#4, and A4 in the treble, and D3, F#3, and A3 in the bass. The second measure has a similar chord. The third measure features a descending eighth-note line in the treble (G4, F#4, E4) and a whole note chord (D4, F#4, A4) in the bass. The fourth measure has a whole note chord (D4, F#4, A4) in the treble and a whole note chord (D3, F#3, A3) in the bass. The fifth measure has a whole note chord (D4, F#4, A4) in the treble and a whole note chord (D3, F#3, A3) in the bass. The sixth measure has a whole note chord (D4, F#4, A4) in the treble and a whole note chord (D3, F#3, A3) in the bass.

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 is written in a 6/7 time signature. The first measure contains a whole note chord of D4, F#4, and A4 in the treble, and D3, F#3, and A3 in the bass. The second measure has a similar chord. The third measure features a descending eighth-note line in the treble (G4, F#4, E4) and a whole note chord (D4, F#4, A4) in the bass. The fourth measure has a whole note chord (D4, F#4, A4) in the treble and a whole note chord (D3, F#3, A3) in the bass. The fifth measure has a whole note chord (D4, F#4, A4) in the treble and a whole note chord (D3, F#3, A3) in the bass. The sixth measure has a whole note chord (D4, F#4, A4) in the treble and a whole note chord (D3, F#3, A3) in the bass.

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 is written in a 6/7 time signature. The first measure contains a whole note chord of D4, F#4, and A4 in the treble, and D3, F#3, and A3 in the bass. The second measure has a similar chord. The third measure features a descending eighth-note line in the treble (G4, F#4, E4) and a whole note chord (D4, F#4, A4) in the bass. The fourth measure has a whole note chord (D4, F#4, A4) in the treble and a whole note chord (D3, F#3, A3) in the bass. The fifth measure has a whole note chord (D4, F#4, A4) in the treble and a whole note chord (D3, F#3, A3) in the bass. The sixth measure has a whole note chord (D4, F#4, A4) in the treble and a whole note chord (D3, F#3, A3) in the bass.

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 is written in a 6/7 time signature. The first measure contains a whole note chord of D4, F#4, and A4 in the treble, and D3, F#3, and A3 in the bass. The second measure has a similar chord. The third measure features a descending eighth-note line in the treble (G4, F#4, E4) and a whole note chord (D4, F#4, A4) in the bass. The fourth measure has a whole note chord (D4, F#4, A4) in the treble and a whole note chord (D3, F#3, A3) in the bass. The fifth measure has a whole note chord (D4, F#4, A4) in the treble and a whole note chord (D3, F#3, A3) in the bass. The sixth measure has a whole note chord (D4, F#4, A4) in the treble and a whole note chord (D3, F#3, A3) in the bass.

# The Proper of the Seasons.

## SEQUENCE.

*mf* LAUD, ye faithful ! Kings bow down,  
Ethiopia brings her crown,  
Far Arabia offers gold,  
Tharsis myrrh, proclaimed of old,  
Saba gifts of incense sweet—  
*f* Come, ye faithful ! Him to greet.

*mf* Who is He ? Our tributes show—  
Gold for rule, and myrrh for woe,  
Incense for the Altar meet,  
Offerings bitter, rich and sweet,  
Mark Him CHRIST on Whom we call,  
King, Priest, Victim, all in all.

Offer we in deed and thought  
What the Kings in figure brought—  
Gold, our hearts in furnace tried ;  
Myrrh, our passions mortified ;  
Incense, sacramental grace,  
Cleansing, brightening, heart and face.

Thus may we before Him shine—  
Giving, taking, things Divine ;  
*cr* Growing up before His Face  
In the likeness of His Grace.  
*f* Till He calls us to His choir  
There to sing with souls of fire.

*Offertory.*—The kings of Tharsis and of the isles shall give presents ; the kings of Arabia and Saba shall bring gifts : all kings shall fall down before Him ; all nations shall do Him service.

# The Proper of the Seasons.

20 ELIENSIS. 4 of 7. 6.

\*C. J. B. MEACHAM.

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 6/8 time signature. It contains a melodic line with eighth and quarter notes, ending with a double bar line. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment with chords and moving lines.

The second system of musical notation continues the piece with two staves. The upper staff features a melodic line with various rhythmic values, including eighth and quarter notes, and rests. The lower staff provides a steady 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 various rhythmic values, including eighth and quarter notes, and rests. The lower staff provides a steady 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 various rhythmic values, including eighth and quarter notes, and rests. The lower staff provides a steady accompaniment with chords and moving lines, ending with a double bar line.

# The Proper of the Seasons.

## AT THE OFFERTORY.

*mf* BEHOLD ! the Star is shining—  
Is shining ever bright,  
It leads the Eastern sages  
With pure, celestial light ;  
It leads o'er plains and mountains,  
It leads o'er deserts wild,  
To Bethlehem's vine clad summit,  
To Mary's new-born CHILD.

Behold ! the kings are kneeling  
The KING of Kings before,  
With Joseph and with Mary,  
They worship and adore ;  
*p*  
*mf* And op'ning then their treasures,  
Their LORD and GOD they own,  
With gold, and myrrh, and incense,  
Before His cradle-throne.

*mf* O CHILD of Mary ! hearken,  
Still lead us through the night—  
Thy Love, the Star before us  
That shineth ever bright ;

*cr* It shines with Love eternal,  
With Love beyond the tomb,  
*f* Still shining ever clearer  
Amidst surrounding gloom.

*mf* But whither is it leading ?  
That Star of Love so bright—  
It rests above Thine Altar  
With pure, celestial light ;

*dim* For *there* is still Thy Beth-Lehem--  
That lowly " House of Bread"—  
Oh thither, CHILD of Mary,  
By Love may we be led.

*mf* Around Thee there in worship  
Our choicest gifts we'll pour,  
Our gold, and myrrh, and incense,

*dim* Thy lowly Throne before ;  
And when this life is over,  
And all its clouds are riven,  
*cr* Thy Love—the Star we've follow'd—  
*f* Shall be our Sun in Heaven.

*Communion.*—We have seen His star in the East : and have come to worship the LORD with gifts.

(The same is said throughout the Octave, but without SEQUENCE.)

# The Proper of the Seasons.

21 S HILDA. 6 8's.

\* ARTHUR H. BROWN.

The first system of the musical score 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 begins with a mezzo-forte (*mf*) dynamic. The notation includes various chords and melodic lines, with some notes marked with accents.

The second system of the musical score continues from the first. It features two staves in treble and bass clefs. The dynamic marking *cres.* (crescendo) is placed above the upper staff. The music shows a gradual increase in volume and complexity in the harmonic texture.

The third system of the musical score also consists of two staves in treble and bass clefs. The dynamic marking *f* (forte) is placed above the lower staff. The music concludes with a series of chords and melodic fragments, ending with a double bar line.

## AT THE ABLUTIONS.

*mf* THREE kings were led by GOD'S own Hand,  
With guiding star from Eastern land,  
To JESUS through Jerusálem,  
Unto the stall in Béthlehem.

*cr* GOD, to that Infant bring us too,

*f* That we may be His servants true.

## The Proper of the Seasons.

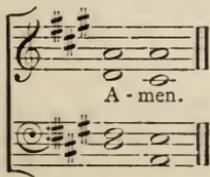
*mf* Bright shone the star on all áround,  
Within it sate a Baby crówned ;  
*f* A golden Cross His Sceptré seemed,  
His Head with more than súnlight beamed.  
*cr* GOD, from Thy Throne in Heaven afar,  
Lighten the world with that same Star.

*mf* Not for one fleeting hour's délay  
Could Herod check them on their wáy ;  
They left the palace fair behínd,  
And hasted on the stáll to find.  
*cr* GOD, grant us that good path to tread  
*dim* Till we be numbered with the dead.

*mf* When to the manger came thé three,  
*p* They fell in worship on the knée,  
*cr* Then to the CHILD their gifts úfold,  
The myrrh, the frankincéuse, and gold.  
GOD, take our gifts in JESU'S Name,  
Heart, body, soul, wealth, blood, and fame.

*mf* The Virgin greeted well hér guests,  
And laid her Baby on their bréasts,  
Him thenceforth in their hearts théy bore  
And sought no other tréasure more.  
*cr* GOD, FATHER, Which in Heaven art,  
Lay CHRIST for ever in our heart.

*f* Then with that guerdon well cóntent,  
Rejoicing to their home they wént,  
That Infant sweet their one réward,  
The Angel host their lóving guard.  
*dim* GOD, when our last long road we take,  
*cr* Grant us the like for JESU'S sake.



# The Proper of the Seasons.

22 "MATHESON." 8. 8's. (Trochaic.) \*CHARLES W. PEARCE, Mus. Doc. Cantab.

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 trochaic rhythm, with eighth notes grouped in pairs. The key signature is one flat (B-flat). The system contains two measures, each followed by 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. The music continues in the same trochaic rhythm and key signature. The system contains two measures, each followed by 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. The music continues in the same trochaic rhythm and key signature. The system contains two measures, each followed by a double bar line.

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 trochaic rhythm and key signature. The system contains two measures, each followed by a double bar line.

## The Proper of the Seasons.

*f* ALLELUIA, LORD most Holy,  
*mf* In Thy manger-throne we hail Thee ;  
Alleluia, meek and lowly,  
*cr* Never shall our worship fail Thee.  
*f* Alleluia, Choirs of Angels  
Sing at midnight-hour Thy glory,  
To the watchful shepherds telling  
From the skies Thy birth-day story.

*f* Alleluia, CHILD of Mary,  
*mf* Low the shepherds bend before Thee ;  
*f* Alleluia, eastern Monarchs  
With their costliest gifts adore Thee.  
Alleluia, still unended  
Rings the angel-hymn above ;  
From our Altars sweetly blending  
Echoes earth's response of love.



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### First Sunday after the Epiphany.

*All as on the Feast of the Epiphany, except that no Sequence is sung, unless the Octave be not observed, in which case the Service is as follows:—*

*Introit.*—On the highest Throne I beheld a Man sitting, Whom a multitude of Angels worship, singing together : and behold His Name and Empire are for everlasting.

*Ps.*—O be joyful in the LORD, all ye lands ; serve the LORD with gladness. Glory. As it was. On the highest.

*Gradual.*—Blessed be the LORD GOD, even the GOD of Israel : Which only doeth wondrous things.

*V.*—The mountains also shall bring peace : and the little hills righteousness unto the people.

Alleluia! *V.* O be joyful in the LORD, all ye lands : serve the LORD with gladness. Alleluia!

*Offertory.*—O be joyful in the LORD, all ye lands : serve the LORD with gladness, and come before His Presence with a song. Be ye sure that the LORD He is GOD.

*Communion.*—SON, why hast Thou thus dealt with us? Behold Thy father and I have sought Thee sorrowing. And He said unto them, How is it that ye sought Me? wist ye not that I must be about My FATHER'S business?

## The Proper of the Seasons.

### Second Sunday after the Epiphany.

*Introit.*—All the world shall worship Thee, O GOD: sing of Thee, and praise Thy Name, O Thou Most Highest.

*Ps.*—O be joyful in GOD, all ye lands: sing praises unto the honour of His Name, make His praise to be glorious.

Glory. As it was. All the world.

*Gradual.*—The LORD sent His Word, and healed them: and they were saved from their destruction.

*V.*—O that men would therefore praise the LORD for His goodness; and declare the wonders that He doeth for the children of men.

Alleluia! *V.* Praise the LORD, all ye Angels of His: praise Him, all His Host. Alleluia!

*Offertory.*—O be joyful in GOD, all ye lands: sing praises unto the honour of His Name. O come hither, and hearken, all ye that fear GOD: and I will tell you what the LORD hath done for my soul. Alleluia!

*Communion.*—The LORD saith unto them: Fill the water-pots with water, and bear unto the governor of the feast; when the ruler of the feast had tasted the water that was made wine, he saith unto the bridegroom: Thou hast kept the good wine until now. This beginning of miracles: did JESUS before His disciples.

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### Third Sunday after the Epiphany.

*Introit.*—Worship the LORD, all ye His Angels: Sion heard of it and rejoiced, and the daughters of Judah were glad.

*Ps.*—The LORD is KING, the earth may be glad thereof: yea, the multitude of the isles may be glad thereof.

Glory. As it was. Worship.

*Gradual.*—The heathen shall fear Thy Name, O LORD: and all the kings of the earth Thy Majesty.

*V.* When the LORD shall build up Sion: and when His glory shall appear. Alleluia! *V.* The LORD is KING, the earth may be glad thereof: yea, the multitude of the isles may be glad thereof. Alleluia!

## The Proper of the Seasons.

*Offertory.*—The Right Hand of the LORD hath the pre-eminence ; the Right Hand of the LORD bringeth mighty things to pass : I shall not die, but live, and declare the works of the LORD.

*Communion.*—All wondered at the gracious words : which proceeded out of His Mouth.

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*If there be any more Sundays before Septuagesima, all is said as on the Third Sunday after Epiphany.*

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### Septuagesima Sunday.

*Introit.*—The sorrows of death compassed me ; the pains of hell came about me : In my trouble, I called upon the LORD, and He heard my voice out of His holy temple.

*Ps.*—I will love Thee, O LORD, my strength : the LORD is my stony rock, my defence and my SAVIOUR.

Glory. As it was. The sorrows.

*Gradual.*—The LORD will be a refuge in the time of trouble ; and they that know Thy Name will put their trust in Thee : for Thou, LORD, hast never failed them that seek Thee. V. For the poor shall not always be forgotten ; the patient abiding of the meek shall not perish for ever : up, LORD, and let not man have the upper hand.

*Tract.*—Out of the deep have I called unto Thee, O LORD : LORD, hear my voice.

V.—O let Thine Ears consider well : the voice of my complaint.

V.—If Thou, LORD, wilt be extreme to mark what is done amiss : O LORD, who may abide it ?

V.—For there is mercy with Thee : therefore shalt Thou be feared.

*Offertory.*—It is a good thing to give thanks unto the LORD : and to sing praises unto Thy Name, O Most Highest.

*Communion.*—Shew Thy servant the light of Thy Countenance, and save me for Thy mercy's sake : let me not be confounded, O LORD, for I have called upon Thee.

# The Proper of the Seasons.

## Sexagesima Sunday.

*Introit.*—Up, LORD, why sleepest Thou? awake, and be not absent from us for ever. Wherefore hidest Thou Thy Face: and forgettest our misery and trouble? Our belly draweth unto the ground: Arise, and help us, O LORD, and deliver us for Thy mercy's sake.

*Ps.*—We have heard with our ears, O GOD, our fathers have told us: what Thou hast done in their time of old.

Glory. As it was. Up, LORD.

*Gradual.*—Let the nations know that Thou, Whose Name is Jehovah: art only the Most Highest over all the earth.

*V.*—O my GOD, make them like unto a wheel: and as the stubble before the wind.

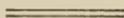
*Tract.*—Thou hast moved the land, O LORD, and divided it: heal the sores thereof, for it shaketh.

*V.*—That they may triumph because of the truth.

*V.*—That Thy beloved may be delivered.

*Offertory.*—O hold Thou up my goings in Thy paths, that my footsteps slip not: incline Thine Ear to me, and hearken unto my words; shew Thy marvellous loving-kindness, O LORD: Thou that art the SAVIOUR of them which put their trust in Thee.

*Communion.*—I will go unto the Altar of GOD: even unto the GOD of my joy and gladness.



## Quinquagesima Sunday.

*Introit.*—Be Thou my strong rock, O LORD, and house of defence; that Thou mayest save me: for Thou art my strong rock, and my castle; be Thou also my guide, and lead me for Thy Name's sake.

*Ps.*—In Thee, O LORD, have I put my trust: let me never be put to confusion, deliver me in Thy righteousness, and draw me out of the net.

Glory. As it was. Be Thou.

*Gradual.*—Thou art the GOD that doeth wonders: and hast declared Thy power among the people.

*V.*—Thou hast mightily delivered Thy people: even the sons of Jacob and Joseph.

## The Proper of the Seasons.

*Tract.*—O be joyful in the LORD, all ye lands: serve the LORD with gladness.

*V.*—Come before His Presence with a song.

*V.*—Be ye sure that the LORD He is GOD.

*V.*—It is He that hath made us, and not we ourselves: we are His people, and the sheep of His pasture.

*Offertory.*—Blessed art Thou, O LORD; O teach me Thy statutes: with my lips have I been telling, of all the judgments of Thy Mouth.

*Communion.*—They did eat, and were well filled, for the LORD gave them their own desire: they were not disappointed of their lust.

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### Ash Wednesday.

*Introit.*—Thou hast mercy upon all, O LORD, and abhorrest nothing which Thou hast made, and winkest at the sins of men, because they should amend: and sparest all, for they are Thine, O LORD. Thou lover of souls.  
*Ps.*—Be merciful unto me, O GOD, be merciful unto me: for my soul trusteth in Thee.

Glory. As it was. Thou hast mercy.

*Gradual.*—Be merciful unto me, O GOD, be merciful unto me: for my soul trusteth in Thee.

*V.*—He shall send from Heaven: and save me from the reproof of him that would eat me up.

*Tract.*—O LORD, deal not with us after our sins: nor reward us according to our wickednesses.

*V.*—LORD, remember not our old sins, but have mercy upon us, and that soon: for we are come to great misery.

*V.*—Help us, O GOD of our salvation, for the glory of Thy Name, O LORD: O deliver us, and be merciful unto our sins, for Thy Name's sake.

*Offertory*—I will magnify Thee, O LORD, for Thou hast set me up, and not made my foes to triumph over me: O LORD, my GOD, I cried unto Thee and Thou hast healed me.

*V.*—Thou, LORD, hast brought my soul out of hell: Thou hast kept my life from them that go down to the pit.

*Communion.*—He who doth meditate on the law of the LORD, day and night: will bring forth his fruit in due season.

# The Proper of the Seasons.

## First Sunday in Lent.

*Introit.*—He shall call upon Me, and I will hear him: I will deliver him and bring him to honour; with long life will I satisfy him.

*Ps.*—Whoso dwelleth under the defence of the Most High: shall abide under the shadow of the Almighty.

Glory. As it was. He shall call.

*Gradual.*—He shall give His Angels charge over thee: to keep thee in all thy ways.

*V.*—They shall bear thee in their hands: that thou hurt not thy foot against a stone.

*Tract.*—Whoso dwelleth under the defence of the Most High: shall abide under the shadow of the Almighty.

*V.*—I will say unto the LORD, Thou art my Hope and my stronghold; my GOD, in Him will I trust.

*V.*—For He shall deliver thee from the snare of the hunter: and from the noisome pestilence.

*V.*—He shall defend thee under His wings: and thou shalt be safe under His feathers.

*V.*—His faithfulness and truth shall be thy shield and thy buckler: thou shalt not be afraid for any terror by night.

*V.*—Nor for the arrow that flieth by day: for the pestilence that walketh in darkness; nor for the sickness that destroyeth in the noonday.

*V.*—A thousand shall fall beside thee, and ten thousand at thy right hand: but it shall not come nigh thee.

*V.*—For He shall give His Angels charge over thee: to keep thee in all thy ways.

*V.*—They shall bear thee in their hands: that thou hurt not thy foot against a stone.

*V.*—Thou shalt go upon the lion and adder: the young lion and the dragon shalt thou tread under thy feet.

*V.*—Because he hath set his love upon Me, therefore will I deliver him: I will set him up, because he hath known My Name.

*V.*—He shall call upon Me, and I will hear him: yea, I am with him in trouble.

*V.*—I will deliver him and bring him to honour: with long life will I satisfy him, and shew him My Salvation.

## The Proper of the Seasons.

*Offertory.*—He shall defend thee under His wings, and thou shalt be safe under His feathers : His faithfulness and truth shall be thy shield and buckler.

*Communion, as Offertory.*

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*Hymns 89, 110, 111, 126, 128, 132, 140, 146, 148, 149, 153, are especially suited for use during Lent and Passiontide.*

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### Ember Wednesday in Lent.

*Introit.*—Call to remembrance, O LORD, Thy tender mercies, and Thy loving-kindnesses, which have been ever of old : neither let mine enemies triumph over me ; deliver Israel, O GOD, out of all his troubles.

*Ps.*—Unto Thee, O LORD, will I lift up my soul : my GOD, I have put my trust in Thee, O let me not be confounded.

Glory. As it was. Call to remembrance.

*Gradual.*—The sorrows of my heart are enlarged : O bring Thou me out of my troubles, O LORD.

*V.*—Look upon my adversity and misery : and forgive me all my sin.

*Tract.*—O bring Thou me out of my troubles, O LORD : look upon my adversity and misery, and forgive me all my sin.

*V.*—Unto Thee, O LORD will I lift up my soul : my GOD, I have put my trust in Thee : O let me not be confounded, neither let mine enemies triumph over me.

*V.*—For all they that hope in Thee shall not be ashamed : but such as transgress without a cause shall be put to confusion.

*Offertory.*—My delight shall be in Thy commandments, which I have loved : my hands also will I lift up unto Thy commandments, which I have loved.

## The Proper of the Seasons.

- V.*—Thou art my portion, O LORD; I have promised to keep Thy law:  
I made my humble petition in Thy Presence with my whole heart.  
*Communion.*—Consider my meditation; O hearken Thou unto the voice  
of my calling, my KING, and my GOD: for unto Thee will I make my  
prayer, O LORD.
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### Ember Friday in Lent.

- Introit.*—Bring Thou me out of my trouble: look upon my adversity and  
misery, and forgive me all my sin.  
*Ps.*—Unto Thee, O LORD, will I lift up my soul: my GOD, I have put  
my trust in Thee, O let me not be confounded.  
Glory. As it was. Bring Thou.  
*Gradual.*—My GOD, save Thy servant: that putteth his trust in Thee.  
*V.*—Give ear, LORD: unto my prayer.  
*Tract.*—O LORD, deal not with us after our sins: nor reward us according  
to our wickednesses.  
*V.*—LORD, remember not our old sins, but have mercy upon us, and that  
soon: for we have come to great misery.  
*V.*—Help us, O GOD of our salvation, for the glory of Thy Name, O LORD:  
O deliver us, and be merciful unto our sins, for Thy Name sake.  
*Offertory.*—Praise the LORD, O my soul; and forget not all his benefits:  
Who maketh thee young and lusty as an eagle.  
*V.*—Who forgiveth all thy sin, Who saveth thy life from destruction: Who  
crowneth thee with mercy and loving-kindness.  
*Communion.*—All mine enemies shall be confounded, and sore vexed: they  
shall be turned back, and put to shame suddenly.
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### Ember Saturday in Lent.

- Introit.*—O let my prayer enter into Thy Presence: incline Thine Ear unto  
my calling, O LORD.  
*Ps.*—O LORD GOD of my salvation: I have cried day and night before  
Thee.  
Glory. As it was. O let my prayer.  
*Tract.*—O praise the LORD, all ye heathen: praise Him all ye nations.  
*V.*—For His merciful kindness is ever more and more towards us: and the  
truth of the LORD endureth for ever.  
*Offertory.*—O LORD GOD of my salvation; I have cried day and night  
before Thee: O let my prayer enter into Thy Presence.

## The Proper of the Seasons.

*V.*—Incline Thine Ear unto my calling : Thou hast put mine acquaintance far from me : LORD, I have called daily upon Thee, I have stretched forth my hands unto Thee.

*Communion.*—O LORD my GOD, in Thee have I put my trust : save me : from all them that persecute me, and deliver me.

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### Second Sunday in Lent.

*Introit.*—Call to remembrance, O LORD, Thy tender mercies, and Thy loving-kindnesses, which have been ever of old : neither let mine enemies triumph over me ; deliver Israel, O GOD, out of all his troubles.

*Ps.*—Unto Thee, O LORD, will I lift up my soul : my GOD, I have put my trust in Thee, O let me not be confounded.

Glory. As it was. Call to remembrance.

*Gradual.*—The sorrows of my heart are enlarged : O bring Thou me out of my troubles, O LORD.

*V.*—Look upon my adversity and misery : and forgive me all my sin.

*Tract.*—The LORD said unto the woman of Canaan, It is not meet to take the children's bread : and to cast it to dogs.

*V.*—And she said, Truth, LORD : yet the dogs eat of the crumbs which fall from their master's table.

*V.*—JESUS said unto her, O woman, great is thy faith : be it unto thee even as thou wilt.

*Offertory.*—My delight shall be in Thy Commandments, which I have loved : my hands also will I lift up unto Thy Commandments, which I have loved.

*Communion.*—Consider my meditation : O hearken Thou unto the voice of my calling, my KING and my GOD : for unto Thee will I make my prayer, O LORD.

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### Third Sunday in Lent.

*Introit.*—Mine eyes are ever looking unto the LORD, for He shall pluck me out of the net : turn Thee unto me, and have mercy upon me : for I am desolate, and in misery.

*Ps.*—Unto Thee, O LORD, will I lift up my soul : my GOD, I have put my trust in Thee, O let me not be confounded.

Glory. As it was. Mine eyes.

## The Proper of the Seasons.

*Gradual.*—Up, LORD, and let not man have the upper hand: let the heathen be judged in Thy Sight.

*V.*—While mine enemies are driven back: they shall fall and perish at Thy Presence.

*Tract.*—Unto Thee lift I up mine eyes: O Thou that dwellest in the Heavens

*V.*—Behold, even as the eyes of servants: look unto the hand of their masters,

*V.*—And as the eyes of a maiden: unto the hand of her mistress,

*V.*—Even so our eyes wait upon the LORD our GOD: until He have mercy upon us.

*V.*—Have mercy upon us, O LORD: have mercy upon us.

*Offertory.*—The statutes of the LORD are right, and rejoice the heart; sweeter also than honey and the honeycomb: moreover by them is Thy servant taught.

*Communion.*—The sparrow hath found her an house, and the swallow a nest, where she may lay her young: even Thy Altars, O LORD of Hosts, my KING and my GOD; blessed are they that dwell in Thy House: They will be always praising Thee.

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### Fourth Sunday in Lent.

*Introit.*—Rejoice, O Jerusalem, and be glad with her, all ye that love her; rejoice for joy with her, all ye that mourn for her: that ye may suck and be satisfied with the breasts of her consolations.

*Ps.*—I was glad when they said unto me: we will go into the House of the LORD.

Glory. As it was. Rejoice.

*Gradual.*—I was glad when they said unto me: we will go into the House of the LORD.

*V.*—Peace be within thy walls and plenteousness within thy palaces.

*Tract.*—They that put their trust in the LORD shall be even as the Mount Sion: which may not be removed, but standeth fast for ever.

*V.*—The hills stand about Jerusalem: even so standeth the LORD round about His people, from this time forth and for evermore.

## The Proper of the Seasons.

*Offertory.*—O praise the LORD, for the LORD is gracious: O sing praises unto His Name, for it is lovely.

*Communion.*—Jerusalem is built as a city: that is at unity in itself: for thither the tribes go up, even the tribes of the LORD, to give thanks unto the Name of the LORD.

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### Passion Sunday.

*Introit.*—Give sentence with me, O GOD, and defend my cause against the ungodly people: O deliver me from the deceitful and wicked man, for Thou art the GOD of my strength.

*Ps.*—O send out Thy light and Thy truth, that they may lead me: and bring me unto Thy holy Hill and to Thy Dwelling.

Give sentence.

*The Introit is said without GLORIA PATRI till Easter Day, except on a Festival in Passion Week; or on Maundy Thursday, if the Bishop be the celebrant.*

*Gradual.*—Deliver me, O LORD, from mine enemies: teach me to do the thing that pleaseth Thee.

*V.*—It is the LORD that delivereth me from my cruel enemies, and setteth me up above mine adversaries: Thou shalt rid me from the wicked man.

*Tract.*—Many a time have they fought against me from my youth up,

*V.*—May Israel now say: yea, many a time have they vexed me from my youth up.

*V.*—But they have not prevailed against me: the plowers plowed upon my back,

*V.*—And made long furrows: but the righteous LORD hath hewn the snares of the ungodly in pieces.

*Offertory.*—I will give thanks unto the LORD with my whole heart; O do well unto Thy servant, that I may live, and keep Thy Word: quicken Thou me, according to Thy Word, O LORD.

*Communion.*—This is My Body, which is given for you; this Cup is the New Testament in My Blood, saith the LORD: this do ye, as oft as ye drink It, in remembrance of Me.

# The Proper of the Seasons.

## Palm Sunday.

### AT THE PROCESSION.

(Each verse should be sung by seven boys, the full choir repeating, after each, the verse "Glory, and laud, and honour.")

The first verse to be sung in unison by seven boys, and repeated in full chorus.

### 23 GLORIA, LAUS, ET HONOR. From the "Salisbury and York Processionals." (First tune.) Harmonized by the Rev. S. S. GREATHEED.

Glo - ry, and laud, and hon - our, To Thee, Re - deem -

er, KING! To Whom the lips..... of chil - dren

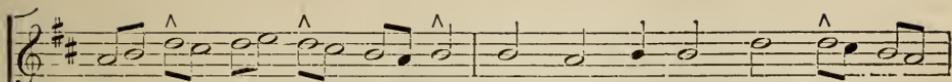
Made sweet Ho-san - nas ring.

*The seven boys only.*

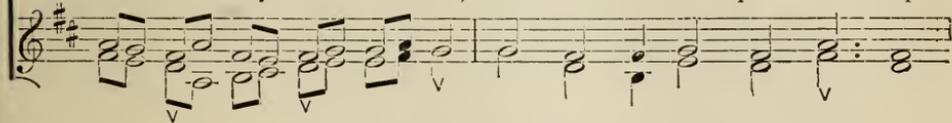
2 Thou art the KING of Is - rael,  
3 The Com - pa - ny of An - gels  
4 The peo - ple of the He - brews  
6 Thou didst ac - cept their prais - es ;  
7 Re - ceive, in - stead of Palm-boughs,

ALTO.

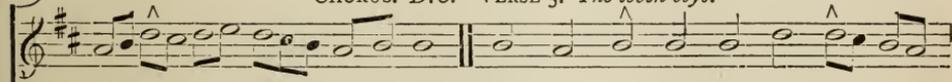
# The Proper of the Seasons.



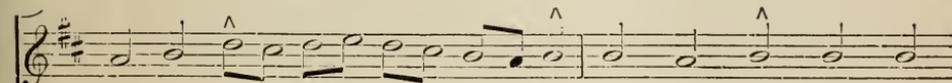
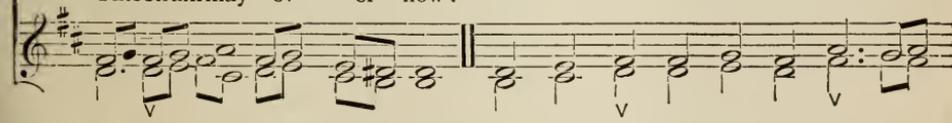
Thou Da - vid's Roy - al SON, Who in the LORD'S Name com - est,  
 Are prais - ing Thee en high, And mor - tal men, and all things  
 With Palms be - fore Thee went; Our praise and pray'r and an - thems  
 Ac - cept the pray'rs we bring, Who in all good de - light - est,  
 Our vic - t'ry o'er the foe, That in the Con - q'ror's tri - umph



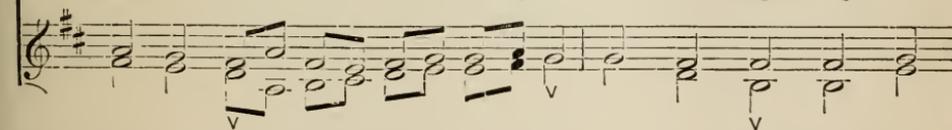
## CHORUS. D.C. VERSE 5. *The seven boys.*



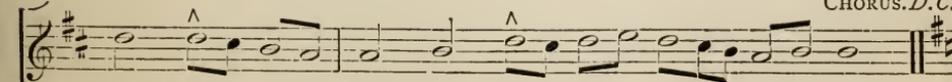
The KING and bless - ed ONE.  
 Cre - a - ted, make re - ply.  
 Be - fore Thee we pre - sent. 5 Thou wast hast'ning to Thy Pas - sion,  
 Thou good and gra - cious KING!  
 This strain may ev - er flow:



when they rais'd their hymns of praise; Thou art reign - ing in



## CHORUS. D.C.



Thy Glo - ry When our mel - o - dy we raise.



# The Proper of the Seasons.

23 S. THEODULPH. 4 of 7.6. (Second tune.) MELCHIOR TESCHNER, 1600.

Glo - ry, and laud, and hon - - our, &c.

The first system of music 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 4/6 time signature. The melody in the upper staff begins with a quarter note G4, followed by quarter notes A4, B4, and C5. The lower staff provides a harmonic accompaniment with chords and single notes. The system concludes with a double bar line and repeat dots.

The second system of music continues the piece. It features the same two-staff structure. The melody in the upper staff continues with quarter notes D5, E5, and F5. The lower staff continues with its accompaniment. The system ends with a double bar line and repeat dots.

The third system of music continues the piece. The melody in the upper staff includes quarter notes G5, F5, and E5. The lower staff continues with its accompaniment. The system ends with a double bar line and repeat dots.

The fourth system of music concludes the piece. The melody in the upper staff includes quarter notes D5, C5, and B4. The lower staff continues with its accompaniment. The system ends with a double bar line and repeat dots.

# The Proper of the Seasons.

## AT THE PROCESSION.

(Each verse should be sung by seven boys, the full choir repeating, after each, the verse, "Glory, and laud, and honour.")

*f* GLORY, and laud, and honour,  
To Thee, Redeemer KING !  
To Whom the lips of children  
Made sweet Hosannas ring.  
*f* Glory, and laud, &c.

*mf* Thou art the KING of Israel,  
Thou David's Royal SON.  
Who in the LORD'S Name comest,  
The KING and Blessed ONE.  
*f* Glory, and laud, &c.

*mf* The Company of Angels  
Are praising Thee on high,  
And mortal men, and all things  
Created, make reply.  
*f* Glory, and laud, &c.

*mf* The people of the Hebrews  
With Palms before Thee went ;  
Our praise and prayer and anthems  
Before Thee we present.  
*f* Glory, and laud, &c.

*mf* Thou wast hast'ning to Thy Passion,  
When they raised their Hymns of praise ;  
Thou art reigning in Thy Glory,  
When our melody we raise.  
*f* Glory, and laud, &c.

*mf* Thou didst accept their praises ;  
Accept the prayers we bring,  
Who in all good delightest,  
Thou good and gracious KING !  
*f* Glory, and laud, &c.

*mf* Receive, instead of Palm-boughs,  
Our victory o'er the foe,  
That in the Conqueror's triumph  
This strain may ever flow :  
*f* Glory, and laud, &c.

# The Proper of the Seasons.

Arrived at the entrance of the Choir, let the following Anthem be sung.

*Moderato.* △

Hail, our KING! SON of Da - vid, RE - DEEM - ER of the

world, Whom the Pro - phets pro - claim the SAV - IOUR of the house of

Is - ra - el that is to come. *mf* For THEE the FA - THER

sent in - to the world to be the Sav - ing Vic - tim, ex - pect - ed of

# The Proper of the Seasons.

all from the be - gin - ning. Ho - san - na to the SON of

Da - vid: Bless - ed is He that com - eth in the

Name of the LORD! Ho - san - na in the High - est!

Which done, let all enter the Choir, singing:—

℞ and ℥.—“Lying men,” &c.

VIII. 1.

℞.—Ly-ing : men encompassed Mē about: they scourged Mē without a cause. But Thou, O LÔRD, My defence: âvénge Mē.

℥.—Deliver Me from My ênemies, O GÓD: defend Me from thê m that rise úp a- gainst Me.

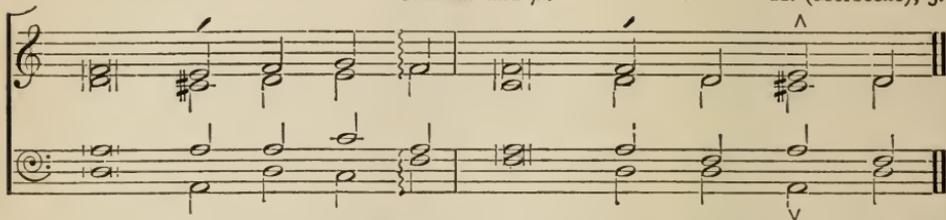
## The Proper of the Seasons.

† *Introit.*—But be not Thou fâr from MĒ; Ö LORD: Thou art My sûccour, háste Thee to help Me. Sâve Me fróm the li-on's mouth: Thou hast heard Me also from amông the hórns of the u-nicorns.

*Ps.*—Mÿ·GÖD,·my GÖD, lóok úp-ön Me: why hast Thóú för-sä-ken^Me?  
But be not.

*Gradual and V̄.*

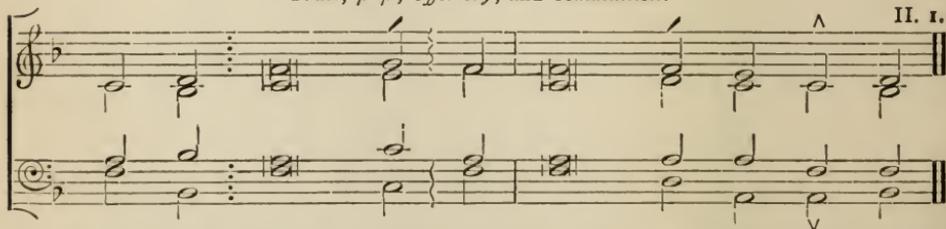
II. (Merbecke), 3.



*Gradual.*—Thou hast holden Me by My Right Hand; \* Thou shalt gûide Me wíth Thy coun-sel: and after thát receive Me wíth^glo-ry.

V̄.—Truly GOD is lôving unto Ís-ra-el: even unto sùch as áre of a^clean heart. Nevertheless My Fêet were ál-most gone: My trêadings had wéll nigh slip-ped. And why? \* I was gr êved át the wick-ed: I do also see the un-gôdly in sùch pros-pe-rity.

*Tract, V̄ V̄, Offertory, and Communion.*



*Tract.*—Mÿ·GÖD, My GÖD,\*lôok upón Me: why hast Thôu forsä-ken MĒ?

V̄.—And art so fâr from My héalth: and from the wórds of Mÿ com-plâint?

V̄.—O My GÖD, \* I cry in the day-time, \* but Thou hêarest nót: and in the night season âlso I táke no rëst.

V̄.—And Thou contînuest Hó-ly: O Thou wôrship of Ís-ra-ël. Our fathers hôped in Thêe: they trusted in Thee, \* and Thôu didst delf-ver thëm.

V̄.—They called upon Thêe, and were hól-pen: they put their trust in Thêe, and were nót con-found-ed.

V̄.—But as for Me,\* I am a wôm, and nó man: a very scorn of men,\* and the ôutcast óf the peo-ple.

† For Music, see Chant Introits, 8.

## The Proper of the Seasons.

- ℣.—All they that see Me lâugh Me to scôrn : they shoot out their lips, \* and shâke their héads, say-ing,
- ℣.—He trusted in GOD that Hê would delí-ver Him : let Him delíver Him, if Hé will have Him.
- ℣.—They stand staring and lôoking upón Me : they part My garments among them, \* and cast lôts upón My ves-ture.
- ℣.—Save Me from the lîon's móuth : Thou hast heard Me also from among the hôrns of the ú-ni-côrns.
- ℣.—O praise the LORD, \* yê that féar Him : magnify Him, all yê of the séed of Ja-cob.
- ℣.—They shall be counted unto the LORD for a generation, \* they shall come, \* and the Heavens shall declâre His rígh-teousness : unto a people that shall be born, \* whôm the LÓRD hath mâde. II. 1.
- Offertory.*—Thy rebuke hath broken My Heart ; \* I am full of héav-iness : I looked for some to have pity on Me, \* but there was no man, \* neither found I âny to côm-fort Mě. They gave Me gâll to éat : and when I was thirsty \* they gave Me vînegár to drînk. II. 1.
- Communion.*—O My FATHER, \* if this cup may not pass away from Me, \* excêpt I drînk it : Thÿ Wíll be dône.

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### Monday in Holy Week.

- Introit.*—Plead Thou My cause, O LORD, with them that strive with Me : and fight Thou against them that fight against Me : lay hand upon the shield and buckler, and stand up to help Me, O LORD, the strength of My salvation.
- Ps.*—Bring forth the spear : and stop the way against them that persecute Me. Plead Thou.
- Gradual.*—Awake, O LORD, and stand up to judge My quarrel ; avenge Thou My cause, My GOD, and My LORD.
- ℣.—Bring forth the spear : and stop the way against them that persecute Me.
- Tract.*—O LORD, deal not with us after our sins : nor reward us according to our wickednesses.
- ℣.—LORD, remember not our old sins, but have mercy upon us, and that soon : for we are come to great misery.
- ℣.—Help us, O GOD of our salvation, for the glory of Thy Name, O LORD : O deliver us, and be merciful unto our sins for Thy Name's sake.

## The Proper of the Seasons.

*Offertory.*—Deliver Me, O LORD, from Mine enemies : for I flee unto Thee to hide Me ; teach Me to do the thing that pleaseth Thee : for Thou art My GOD.

*V.*—Hearken unto Me for Thy truth and righteousness' sake : and enter not into judgment with Thy servant, O LORD.

*Communion.*—Let them be put to confusion and shame together, that rejoice at My trouble : let them be clothed with rebuke and dishonour that boast themselves against Me.

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### Tuesday in Holy Week.

*Introit.*—But it behoveth us to glory in the Cross of our LORD JESUS CHRIST ; in Whom is our salvation, life, and resurrection : by Whom we are saved and set free.

*Ps.*—GOD be merciful unto us, and bless us : and shew us the light of His Countenance, and be merciful unto us.

But it behoveth.

*Gradual.*—Nevertheless, when they were sick, I put on sackcloth, and humbled My Soul with fasting : and My prayer shall turn into Mine own Bosom.

*V.*—Plead Thou My cause, O LORD, with them that strive with Me, and fight Thou against them that fight against Me : lay hand upon the shield and buckler, and stand up to help Me.

*Offertory.*—Keep Me, O LORD, from the hands of the ungodly : preserve Me from the wicked men.

*V.*—Who are purposed to overthrow My goings : the proud have laid a snare for Me.

*Communion.*—They that sit in the gate speak against Me : and the drunkards make songs upon Me : but, LORD, I make My prayer unto Thee in an acceptable time ; hear Me, O GOD, in the multitude of Thy mercy.

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### Wednesday in Holy Week.

*Introit.*—At the Name of JESUS every knee shall bow, of things in Heaven, and things in earth, and things under the earth : for the LORD became obedient unto death, even the death of the Cross ; therefore JESUS CHRIST is LORD, to the glory of GOD the FATHER.

## The Proper of the Seasons.

*Ps.*—Hear My prayer, O LORD: and let My crying come unto Thee.  
At the Name.

*Gradual.*—Hide not Thy Face from Thy servant, for I am in trouble:  
O haste Thee, and hear Me.

*Y.*—Save Me, O GOD, for the waters are come in, even unto My Soul: I  
stick fast in the deep mire, where no ground is.

*Tract.*—Hear My prayer, O LORD: and let My crying come unto Thee.

*Y.*—Hide not Thy Face from Me in the time of trouble: incline Thine Ear  
unto Me.

*Y.*—When I call: O hear Me, and that right soon.

*Y.*—For My days are consumed away like smoke: and My Bones are burnt  
up as it were a fire-brand.

*Y.*—My Heart is smitten down, and withered like grass: so that I forget to  
eat My bread.

*Y.*—Thou shalt arise, and have mercy upon Sion: for it is time that Thou  
have mercy upon her.

*Offertory.*—Hear My prayer, O LORD: and let My crying come unto Thee.

*Y.* Hide not Thy Face from Me: hide not Thy Face from Me.

*Communion.*—I have mingled My drink with weeping; for Thou hast taken  
Me up, and cast Me down: and I am withered like grass; but Thou, O  
LORD, shalt arise and have mercy upon Sion: for it is time that Thou  
have mercy upon her.

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### Maudy Thursday.

*Introit* (as on Tuesday, page 86).

*Gradual.*—CHRIST became obedient unto death: even the death of the  
Cross.

*Y.*—Wherefore GOD also hath highly exalted Him, and given Him a  
Name which is above every name.

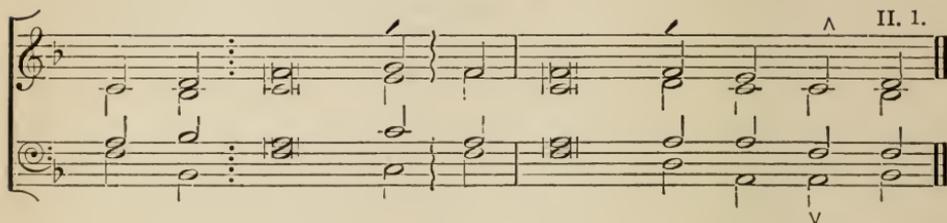
*Offertory.*—The Right Hand of the LORD hath the pre-eminence, the  
Right Hand of the LORD bringeth mighty things to pass: I shall not  
die, but live; and declare the works of the LORD.

*Communion.*—The LORD JESUS, after He had supped with His Disciples,  
and had washed their feet, said unto them: Know ye what I your LORD  
and Master have done to you? I have given you an example, that ye  
should do as I have done to you.

# The Proper of the Seasons.

## Good Friday.

*To-day no Introit is sung, but the Clergy take their places at the Altar in silence.*



II. 1.

*Tract.*—Dē-liver Me, O LORD, \* from the êvil mán : and prêsêrve Me from the wíck-ed mán.

∇.—Who imagine mîschief in their héarts: and stir up strîfe áll the day long.

∇.—They have sharpened their tôngues like a sér-pent: adder's pôison is ún-der their lips.

∇.—Keep Me, O LORD, \* from the hânds of the ungod-ly: and presêrve Me from the wíck-ed mën,

∇.—Who are purposed to ôverthrow My gó-ings: the proud have lâid a snáre for Më.

∇.—And spread a net abrôad with córds: yêa, and set tráps in My wäy.

∇.—I said unto the LORD, \* Thôu art My GÓD: hear the vóice of My práyers, O LÖRD.

∇.—O LORD GOD, \* the strêngth of My héalth: Thou hast covered My Hêad in the dáy of bat-tle.

∇.—Let not the ungodly have his dêshire, O LÓRD: let not his mischievous imagination prosper, \* lêst they be tóo prôud.

∇.—Let the mischief of their own lips fáll upon the hêad of them: that cômpass Mé a-bôut.

∇.—The righteous also shall give thanks ûnto Thy Náme: and the just shall cöntinue in Thy Síght.

*The Creed, and the Sermon (if any) being ended, let the following be sung, all kneeling.*

# The Proper of the Seasons.

Two Cantors, kneeling at the entrance to the Sanctuary, sing :

O My peo - ple, what have I done to thee? or where - in have I  
wea - ri - ed thee? Ans - wer Me. Be - cause I brought thee out of the  
land of E - gypt, thou hast pre - par - ed a Cross for thy SAV - IOUR.

To which the Choir respond as follows :—

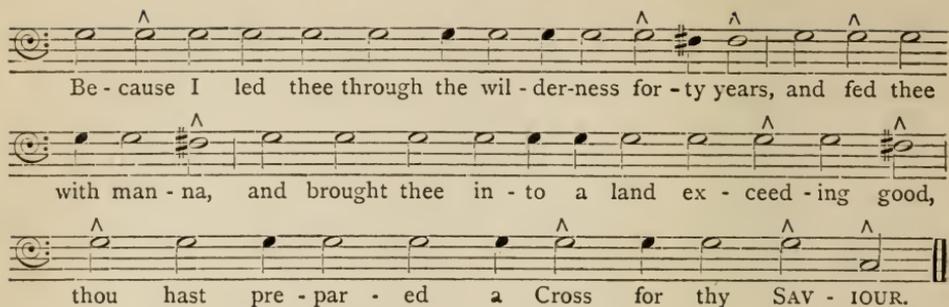
CANTORIS. DECANI. CANTORIS. DECANI.  
*pp* Ho - ly GOD. Ho - ly GOD. Ho - ly and Migh - ty. Ho - ly and Migh - ty.  
*pp*

CANTORIS. *p*  
*cres.* Ho - ly and Im - mor - tal; have mer - cy up - on..... us.  
*p*

DECANI. *p*  
*cres.* Ho - ly and Im - mor - tal, have mer - cy up - on..... us.  
*p*

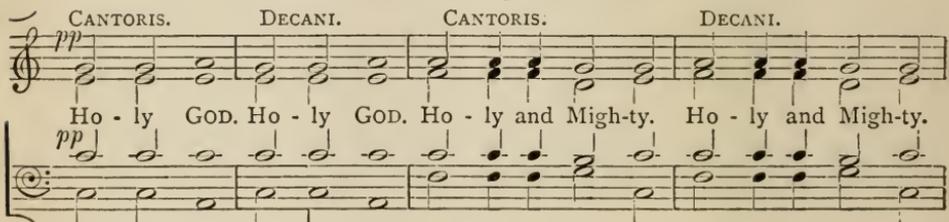
# The Proper of the Seasons.

Then the two Cantors shall sing:—

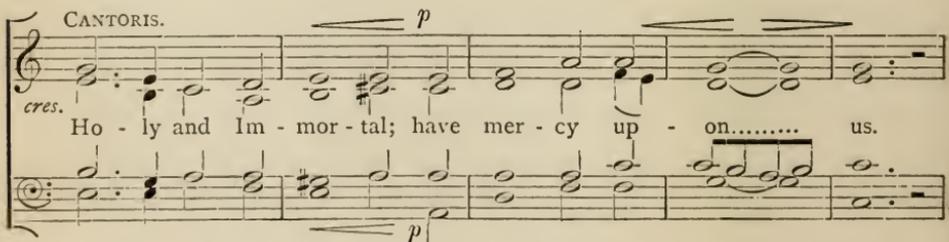


Be - cause I led thee through the wil - der - ness for - ty years, and fed thee  
with man - na, and brought thee in - to a land ex - ceed - ing good,  
thou hast pre - par - ed a Cross for thy SAV - IOUR.

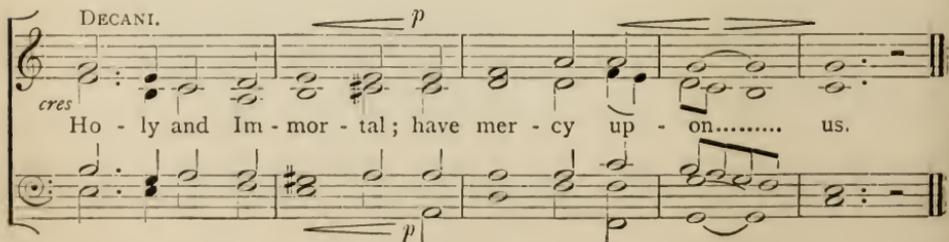
To which the Choir respond as follows:—



CANTORIS. DECANI. CANTORIS. DECANI.  
*pp* Ho - ly GOD. Ho - ly GOD. Ho - ly and Migh - ty. Ho - ly and Migh - ty.



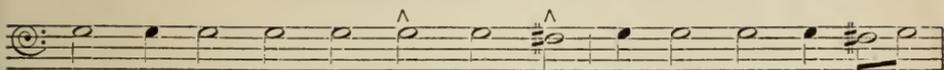
CANTORIS. *p*  
*cres.* Ho - ly and Im - mor - tal; have mer - cy up - on..... us.



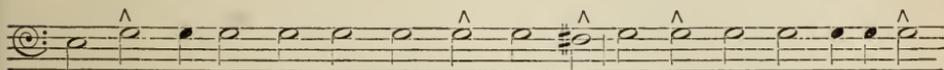
DECANI. *p*  
*cres* Ho - ly and Im - mor - tal; have mer - cy up - on..... us.

# The Proper of the Seasons.

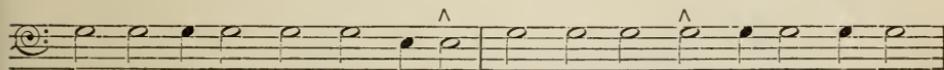
*Then the two Cantors shall sing:—*



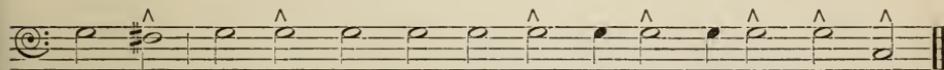
What could I have done more for thee that I have not done?



I plant-ed thee, in-deed, My choic-est vine, and thou hast turn-ed for Me



in-to ex-ceed-ing bit-ter-ness; thou gav-est vin-e-gar to quench



My thirst, and pierc-edst with a lance the Side of thy SAV-IOUR.

*To which the Choir respond as follows:—*

CANTORIS.      DECANI.      CANTORIS.      DECANI.

Ho - ly GOD. Ho - ly GOD. Ho - ly and Migh-ty. Ho - ly and Migh - ty.

CANTORIS.

*cres.* Ho - ly and Im - mor - tal; have mer - cy up - on..... us.

# The Proper of the Seasons.

DECANI. *p*

*cres.* Ho - ly and Im - mor - tal, have mer - cy up - on..... us.

Then all sing the following:—

ANTIPHON.

*Moderato. mf* We ven - erate Thy Cross, O LORD, and we praise and

Organ.

glo - ri - fy Thy Ho - ly Re - sur - rec - tion : *p* for lo! by the

*mf* Cross, joy hath come to the whole world, hath come to the whole world.

*rall. . . .*

*p*

[Ps : GOD be

# The Proper of the Seasons.

OR THIS—

(To which the pointing in the text applies.)

ANTIPHON.

*Antiphon.*—We venerate Thy Cross, O LORD, \* and we praise and glorify Thy Hôly Ré-sur-réc-tion : for lo! \* by the Cross, \* jôy hath côme to the whole world.

PSALM.

*Repeat the Antiphon.*

*Ps.*—GOD • be • merciful unto ûs, and bléss us : and shew us the light of His Countenance, \* and be mêrciful ún-to ùs.

That Thy way may be knôwn upon éarth : Thy saving hêalth amóng all na-tions.

Let the people praise Thêe, O GÓD : yea, let âll the péo-ple praise Thee.

O let the nations rejôice and be glád : for Thou shalt judge the folk righteously, \* and govern the nâtions upôn éarth.

Let the people praise Thêe, O GÓD : let âll the péo-ple praise Thee.

Then shall the earth bring fôrth her ín-crease : and GOD, \* even our own GOD, \* shall gíve us Hís Bles-sing.

GÓD shall bléss us : and all the ênds of the wórld shall fear Him.

*Antiphon.*—We venerate.

*Then shall be sung the Hymn, "PANGE LINGUA," as follows:—*

# The Proper of the Seasons.

24 CRUX FIDELIS. 3 of 8.7.

Ancient Sarum Melody.  
Harmonized by the Rev. G. H. PALMER.

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 medieval style with square notes and a 3/8 time signature. The melody in the treble staff is primarily composed of eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with chords and moving lines.

The second system of musical notation continues the piece with two staves. The notation remains consistent with the first system, featuring square notes and a 3/8 time signature. The melodic line in the treble staff shows some variation in rhythm, including dotted notes and eighth-note patterns.

The third system of musical notation continues the piece with two staves. The notation remains consistent with the first system, featuring square notes and a 3/8 time signature. The melodic line in the treble staff shows some variation in rhythm, including dotted notes and eighth-note patterns.

The fourth system of musical notation concludes the piece with two staves. The notation remains consistent with the first system, featuring square notes and a 3/8 time signature. The melodic line in the treble staff shows some variation in rhythm, including dotted notes and eighth-note patterns. The system ends with a double bar line.

## The Proper of the Seasons.

*f* FAITHFUL Cross ! above all other,  
One and Only noble Tree !  
None in foliage, none in blossom,  
None in fruit thy peers may be :  
Sweetest wood and sweetest iron !  
Sweetest weight is hung on thee !  
Faithful Cross, &c.

*f* Sing, my tongue, the glorious battle  
With completed vict'ry rife :  
And above the Cross's trophy  
Tell the triumph of the strife ;  
How the World's REDEEMER conquer'd  
*p* By surrend'ring of His Life.  
*f* Faithful Cross, &c.

*mf* GOD, his Maker, sorely grieving  
That the first-made Adam fell,  
When he ate the fruit of sorrow,  
Whose reward was death and hell.  
Noted then this wood, the ruin  
Of the ancient wood to quell.  
*f* Faithful Cross, &c.

For the work of our salvation  
Needs would have his order so,  
And the multiform deceiver's  
Art by art would overthrow,  
And from thence would bring the med'cine,  
Whence the insult of the foe.  
*f* Faithful Cross, &c.

Wherefore when the sacred fulness  
Of th' appointed time was come,  
This world's Maker left His FATHER,  
Sent the Heavenly mansion from,  
And proceeded, GOD Incarnate,  
Of the Virgin's Holy Womb.  
*f* Faithful Cross, &c.

*p* Weeps the Infant in the manger  
That in Bethlehem's stable stands ;  
And His Limbs the Virgin Mother  
Doth compose in swaddling bands,  
Meety thus in linen folding,  
Of her GOD, the Feet and Hands.  
*f* Faithful Cross, &c.

*mf* Thirty years among us dwelling,  
His appointed time fulfill'd,  
Born for this, He meets His Passion,  
For that this He freely will'd ;  
On the Cross the LAMB is lifted,  
Where His life-blood shall be spill'd.  
*f* Faithful Cross, &c.

*p* He endured the nails, the spitting,  
Vinegar, and spear, and reed ;  
From that holy Body, broken,  
Blood and Water forth proceed :  
*cr* Earth, and stars, and sky, and ocean,  
By that flood from stain are freed.  
*f* Faithful Cross, &c.

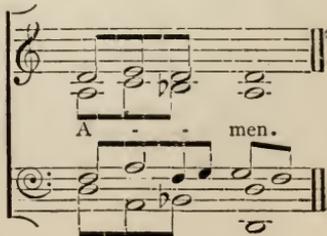
*mf* Bend thy boughs, O Tree of Glory,  
Thy relaxing sinews bend !  
And awhile the ancient rigour  
That Thy birth bestow'd suspend :  
And the KING of Heav'nly Beauty  
*p* On thy bosom gently tend !  
*f* Faithful Cross, &c.

*mf* Thou alone wast counted worthy  
This world's Ransom to uphold ;  
For the shipwrecked world preparing  
Harbour, like the Ark of old,  
With the Sacred Blood anointed,  
From the smitten LAMB that roll'd.  
*f* Faithful Cross, &c.

*mf* When, O JUDGE of this world, coming  
In Thy glory all Divine,  
Thou shalt bid Thy Cross's trophy  
*f* Bright above the stars to shine.  
Be the Light and the Salvation  
Of the people that are Thine !  
*f* Faithful Cross, &c.

*f* To the TRINITY be glory  
Everlasting, as is meet ;  
Equal to the FATHER, equal  
To the SON, and PARACLETE,  
Trinal Unity, Whose praises  
All created things repeat.

*f* Faithful Cross ! above all other,  
One and Only noble Tree !  
None in foliage, none in blossom,  
None in fruit thy peers may be :  
Sweetest wood and sweetest iron !  
Sweetest weight is hung on thee.



# The Proper of the Seasons.

This being ended let the following Antiphons be sung:—

*p* { JESUS hanging upon the } Cross, *mf* { and crying out with a loud } Voice, *p* gave up the ghost;

*mf* { and behold the veil of the Temple was } rent, and the earth did quake, and the rocks rent,

and the graves were o - pen - ed; *p* { and they that watched Him } said, Truly this MAN

was the SON of GOD. And one of the sol-diers, with a Spear, pierc-ed His Side,

## The Proper of the Seasons.

and forthwith came thereout Blood and Wa-ter. O Admir-able Price! by whose costli-

The first system of the musical score 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 typical of 19th-century hymnals, with a key signature of one sharp (F#) and a common time signature. The lyrics are printed below the staves, with some words underlined. There are several accents (^) and a fermata over the first measure of the second staff.

ness the world has been re-deem-ed from cap-tiv-i-ty, the gates of hell burst,

The second system of the musical score continues the two-staff format. It includes a *cres.* (crescendo) marking above the upper staff. The lyrics are printed below the staves, with some words underlined. There are several accents (^) and a fermata over the final measure of the upper staff.

and the door of the King-dom of Heav'n o-pen-ed un-to us.

The third system of the musical score concludes the piece. It maintains the two-staff format. The lyrics are printed below the staves, with some words underlined. There are several accents (^) and a fermata over the final measure of the upper staff.

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### Holy Saturday.

*No Introit, Offertory or Communion is said to-day.*

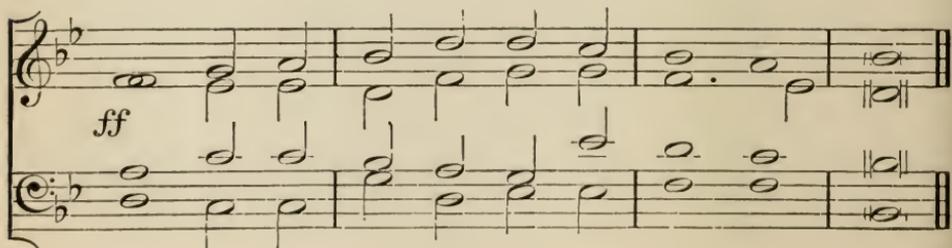
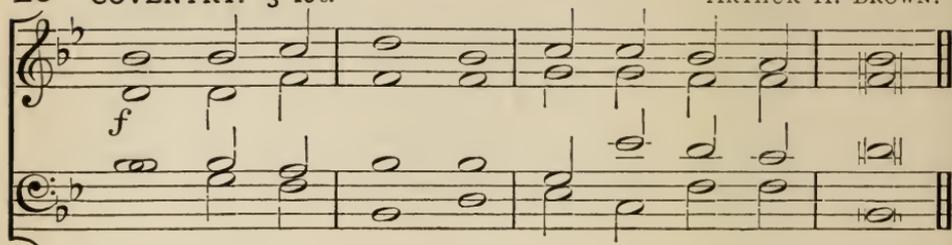
*Tract.*—Let us sing unto the LORD, for He hath triumphed gloriously; the horse and his rider hath He thrown into the sea; the LORD is my strength and my song, and is become my salvation. V. He is my GOD, and I will prepare Him an habitation: my father's GOD, and I will exalt Him. V. The LORD is a man-of-war: the LORD is His Name.

# The Proper of the Seasons.

## Easter Day.

25 COVENTRY. 3 10's.

\*ARTHUR H. BROWN.



### AT THE PROCESSION.

- f* HAIL ! Festal Day, to endless ages known,  
When CHRIST, o'er death victorious, gained His Throne.  
*ff* Hail ! Festal Day, to endless ages known.  
*f* Now, with the LORD of new and Heavenly birth,  
His gifts return to grace the springing earth.  
*ff* Hail ! Festal Day, to endless ages known.  
*f* He reigns supreme, (*p*) Who died the death of shame ;  
*mf* And all created things adore His Name  
*ff* Hail : Festal Day, to endless ages known.

# The Proper of the Seasons.

- mf* Fulfil Thy promise, KING of Love, we pray !  
*cr* The third morn brightens ; (*f*) rise, and come away.  
*ff* Hail ! Festal Day, to endless ages known.
- mf* No mouldering tomb shall hold Thee in repose :  
*cr* No stone the Ransom of the world enclose.  
*ff* Hail ! Festal Day, to endless ages known.
- mf* Who holdest all things in Thy hollowed Hand,  
*f* No rocky barrier can before Thee stand.  
*ff* Hail ! Festal Day, to endless ages known.
- mf* Cast off the grave clothes ; (*dim*) let them there remain :  
*cr* Come forth to us, (*f*) our All, our only gain.  
*ff* Hail ! Festal Day, to endless ages known.
- f* CREATOR, Fount of Life. (*dim*) Thou know'st the grave ;  
*f* And thence returning Thou art strong to save.  
*ff* Hail ! Festal Day, to endless ages known.
- mf* Light of the world, show us Thy Face once more,  
*dim* The day that died with Thee, (*cr*) to-day restore.  
*ff* Hail ! Festal Day, to endless ages known.
- mf* A countless people, from death's bondage freed,  
*f* Own Thee REDEEMER, following Thy lead.  
*ff* Hail ! Festal Day, to endless ages known.
- mf* The shades of death are pierced, (*f*) his laws undone,  
 And trembling chaos flees the rising sun.  
*ff* Hail ! Festal Day, to endless ages known.

## Or Hymn 181.

### INTROIT.

*Resurrexi.*

Mode IV. (Ps. cxxxix. 18. 4. 6.)

*mf* *f*

When I wake up, I am pre - sent with Thee, Al - le -

*p*

lu - - ia ! Thou hast laid,..... Thine Hand up -

# The Proper of the Seasons.

*f* *mf*

on..... Me, Al - le - lu - ia! Such know - ledge

is..... too won - der - ful..... for Me,

*f*

Al - le - lu - ia! Al - le - lu - ia!.....

*p*

Ps. cxxxix. I.

Ps. O..... LORD, Thou hast searched Me out and known Me:

## The Proper of the Seasons.

Thou know - est My down-sitting, and Mine up - ris - ing.

Glo - ry be to the FATHER, and to the SON, and to the

HO - LY GHOST ; As it was in the beginning, is now,

and ev - er shall be, world with-out end. A - men.

*Repeat the Introit.*

*Gradual.*—This is the Day which the LORD hath made : we will rejoice and be glad in it.  $\Psi$ . O give thanks unto the LORD, for He is gracious : because His mercy endureth for ever.

Allcluia !  $\Psi$ . CHRIST our Passover : is sacrificed for us.

# The Proper of the Seasons.

## SEQUENCE.

26 EYNESBURY. L.M.

Melody from La Feillée.  
Harmonized by ARTHUR H. BROWN.

1 *f* More fair than sun-rise on our sight, This glad day shines with ro-sy light,  
2 *p* Un-hap-py sin of Eve, the doom Of death thou bring-est un-to men!

In which tri-um-phantly we tell How CHRIST de-stry'd the camp of hell. 2  
*f* O hap-py Ma-ry's CHILD, with Whom In Pas-cal joy we feast a-gain! 3

3 *f* Blest be the Queen who bring-eth forth The KING Who reigns o'er Heav'n and earth,  
4 *ff* Now seat-ed at Thy FATHER'S Side O'er death Thou Vic-tor dost a-bide.

Des-poil-ing hell—E-ter-nal KING! Ac-cept the praise Thy ser-vants bring. 4  
*f* O great-est, high-est, fair-est ONE, On us breathe joy from that high Throne! 5

# The Proper of the Seasons.

5 *f* All hon-our, vir - tue, praise we pay To Thee Who tak'st our load a - way.  
6 *p* Un - wor - thy, mar - vel we to see The Sac - ra - men - tal Mys - te - ry;

*mf* O LAMB once slain, Thy crimson Blood *cr* Gives en - trance to the halls of GOD! 6  
*cr* See Thee, meek LAMB, a - rise in might As Ju - dah's Li - on on our sight. 7

7 *f* Thou, Fra - mer of the earth and sky, Thy King - dom seek - est now on High.  
8 *mf* O faith - less Ju - dah! canst thou now Thus un - be - liev - ing still re - main?

Thence ev - er - more a just re - ward To each and all Thou dost ac - cord. 8  
O Prince of dark - ness! hop - est thou The vic - t'ry o - ver CHRIST to gain? 9

# The Proper of the Seasons.

9 *mf* Con-fined in fier - y chains be - hold *f* The won - drous work of Eas - ter Day:  
10 *p* We there - fore pray Thee, CHRIST most pure! From chains of sin to set us free:

Hear far and near His prai - ses told Who death by death hath done a - way. 10  
*cr* Thine own e - lect by grace as - sure *f* To rise to end - less life with Thee. 11

11 *f* Thy Pro - mise we ex - pect to greet, The HO - LY GHOST, the PA - RA - CLETE,

*cr* When Thou our KING, gone up on high, *ff* Art mag - ni - fied e - ter - nal - ly.

# The Proper of the Seasons.

## 27 VICTIMÆ PASCHALI.

OR,

Ancient Melody,  
Harmonized by the Rev. H. W. MILLER.

*f*  
To the Pas-chal Vic-tim, Christians, bring the Sac-ri-fice of Praise.

The first system of musical notation for the hymn. It consists of a treble and bass staff in G major (one sharp). The melody is marked with a forte (*f*) dynamic. The lyrics are: "To the Pas-chal Vic-tim, Christians, bring the Sac-ri-fice of Praise."

The LAMB the sheep hath ransom'd; CHRIST the un-de-fil'd, sin-ners to His

The second system of musical notation. The lyrics are: "The LAMB the sheep hath ransom'd; CHRIST the un-de-fil'd, sin-ners to His"

GOD and FA-THER hath re-con-ciled. Death and Life, in wondrous strife,

The third system of musical notation. The lyrics are: "GOD and FA-THER hath re-con-ciled. Death and Life, in wondrous strife,"

*p* *f*  
came to conflict sharp and sore. Life's Monarch, He that died, now dies no more.

The fourth system of musical notation. The lyrics are: "came to conflict sharp and sore. Life's Monarch, He that died, now dies no more." The system includes dynamic markings of piano (*p*) and forte (*f*).

## The Proper of the Seasons.

*mf*

What thou saw-est, Ma - ry, say, as thou went-est on the way? I saw the

*f*

Slain ONE's earth-ly pri - son: I saw the glo - ry of the Ris - en :-

The wit - ness-An - gels by the cave :-And the gar - ments of the grave.

The LORD, my Hope, hath ri - sen, and He shall go be - fore to Ga - li - lee.

# The Proper of the Seasons.

*f* *mf*  
We know that CHRIST is ri - sen from death in - deed :—Thou Vic - tor Monarch,

for Thy sup - pliants plead. A - - - men.

*f*  
Al - le - lu - - - ia !

Al - - - le - lu - - - ia !

*Offertory.*—The earth trembled and was still: when GOD arose to judgment. Alleluia!

*Communion.*—CHRIST our Passover is sacrificed for us, Alleluia! therefore let us keep the feast with the unleavened bread of sincerity and truth. Alleluia! Alleluia! Alleluia!

# The Proper of the Seasons.

28 AD CÆNAM AGNI PROVIDI. (First tune.) Sarum Melody, Harmonized by A. H. B. Mode VIII.

Musical score for "AD CÆNAM AGNI PROVIDI. (First tune.)". The score is written for two systems, each with a treble and bass staff. The music is in a medieval style, featuring a mix of eighth and sixteenth notes. The first system includes several accents (^) and breath marks (v). The second system also includes accents (^) and breath marks (v). The piece concludes with a double bar line.

28 AD CÆNAM AGNI. (Second tune.) Ancient Easter Melody.

Musical score for "AD CÆNAM AGNI. (Second tune.)". The score is written for two systems, each with a treble and bass staff. The music is in a medieval style, featuring a mix of eighth and sixteenth notes. The first system includes several accents (^) and breath marks (v). The second system also includes accents (^) and breath marks (v). The piece concludes with a double bar line.

# The Proper of the Seasons.

## AT THE OFFERTORY.

*f* 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.

*mf* Upon the Altar of the Cross  
His Body hath redeem'd our loss :  
And tasting of His roseate Blood,  
Our life is hid with Him in GOD.

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.

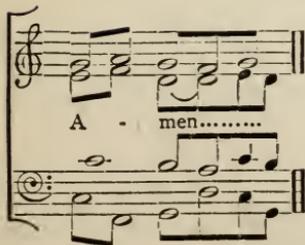
Now CHRIST, our Paschal Lamb, is slain,  
The LAMB of GOD That knows no stain,  
The true Oblation offer'd here,  
Our own unleaven'd bread sincere.

O Thou, from Whom Hell's monarch flies,  
O great, O very Sacrifice,  
Thy captive people are set free,  
And endless life restor'd in Thee.

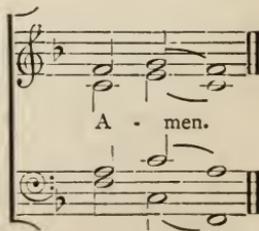
*f* For CHRIST, arising from the dead,  
From conquer'd hell victorious sped :  
And thrust the tyrant down to chains,  
And Paradise for man regains.

*ff* To Thee Who, dead, again dost live,  
All glory, LORD, Thy people give ;  
All glory, as is ever meet,  
To FATHER and to PARACLETE.

First  
tune.



Second  
tune.



# The Proper of the Seasons.

29 ROMSEY ABBEY 8 7's.

\*ALIQUIS.

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 7/8 time signature. The music begins with a forte (*f*) dynamic marking. The melody in the upper staff features eighth and quarter notes, while the bass line provides a rhythmic accompaniment with eighth and quarter notes.

The second system of musical notation continues the piece with two staves in treble and bass clefs. The melody in the upper staff includes some sixteenth-note passages. The bass line continues with a steady eighth-note accompaniment.

The third system of musical notation features two staves. A piano (*p*) dynamic marking is present at the beginning of the system. The melody in the upper staff is more melodic, with some dotted rhythms. The bass line remains accompanimental.

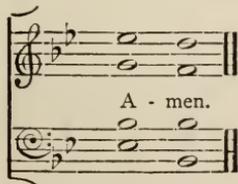
The fourth system of musical notation consists of two staves. A fortissimo (*ff*) dynamic marking is present at the beginning of the system. The melody in the upper staff is more active, with some sixteenth-note runs. The bass line provides a strong accompaniment.

## The Proper of the Seasons.

*f* CHRIST the LORD is risen to-day :  
Christians, haste your vows to pay ;  
Offer ye your praises meet  
At the Paschal Victim's Feet.  
*mf* For the sheep the LAMB hath bled,  
Sinless in the sinner's stead,  
" CHRIST is risen," to-day we cry ;  
Now He lives no more to die.

*f* CHRIST the Victim undefiled,  
Man to GOD hath reconciled ;  
Whilst in strange and awful strife  
Met together Death and Life :  
Christians, on this happy day,  
Haste with joy your vows to pay.  
*ff* " CHRIST is risen," to-day we cry ;  
Now He lives no more to die.

*mf* CHRIST, Who once for sinners bled,  
*f* Now the First-born from the dead,  
*ff* Throned in endless might and power,  
Lives and reigns for evermore.  
Hail, Eternal Hope on high !  
Hail, Thou King of victory !  
Hail, Thou Prince of Life adored !  
*mf* Help and save us, gracious LORD.



# The Proper of the Seasons.

30 S. JOHN DAMASCENE. 4 of 7. 6.

\*ARTHUR H. BROWN.

The first system of music 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) and 6/8 time. The music is primarily homophonic, with chords moving in parallel motion. The first measure of each staff contains a whole note chord, followed by a half note chord, and then a quarter note chord. The system concludes with a double bar line.

The second system of music consists of two staves in the same key and time signature as the first. The melody in the upper staff continues with a quarter note chord, followed by a half note chord, and then a quarter note chord. The lower staff provides harmonic support with chords. The system concludes with a double bar line.

The third system of music consists of two staves. The upper staff features a quarter note chord, followed by a half note chord, and then a quarter note chord. The lower staff continues with chords. The system concludes with a double bar line.

The fourth system of music consists of two staves. The upper staff begins with a quarter note chord, followed by a half note chord, and then a quarter note chord. The lower staff continues with chords. The system concludes with a double bar line.

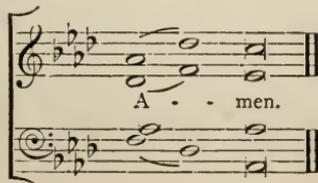
## The Proper of the Seasons.

- f* COME, ye faithful, raise the strain,  
Of triumphant gladness !  
GOD hath brought His Israel  
Into joy from sadness ;
- mf* Loosed from Pharaoh's bitter yoke  
Jacob's sons and daughters :  
*f* Led them with unmoistened foot  
Through the Red Sea waters.

- 'Tis the spring of souls to-day :  
CHRIST hath burst His prison,  
And from three days' sleep in death  
As the sun hath risen :
- mf* All the winter of our sins,  
Long and dark, is flying  
*f* From His Light, to Whom we give  
Laud and praise undying.

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,  
Which with true affection  
Welcomes in unwearied strains  
JESUS' resurrection.

- mf* 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 dear peace which evermore  
Passeth human knowing.



# The Proper of the Seasons.

31 SALZBURG. 8 7's.

J. ROSENMÜLLER, 1610—1680.

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 time signature of 8/7. It contains four measures of music, with a repeat sign after the second measure. The lower staff is in bass clef with the same key signature and time signature, containing four measures of music, also with a repeat sign after the second measure. The music is written in a style characteristic of the 17th century, with many beamed eighth and sixteenth notes.

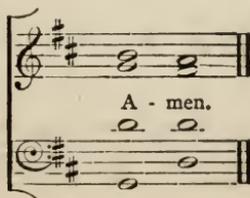
The second system of musical notation is identical in structure to the first, consisting of two staves (treble and bass clef) with a key signature of one sharp and a time signature of 8/7. It contains four measures of music with a repeat sign after the second measure.

The third system of musical notation is identical in structure to the first, consisting of two staves (treble and bass clef) with a key signature of one sharp and a time signature of 8/7. It contains four measures of music with a repeat sign after the second measure.

The fourth system of musical notation is identical in structure to the first, consisting of two staves (treble and bass clef) with a key signature of one sharp and a time signature of 8/7. It contains four measures of music with a repeat sign after the second measure.

## The Proper of the Seasons.

- f* AT the LAMB'S high feast we sing  
Praise to our victorious KING,  
*mf* Who hath washed us in the tide  
Flowing from His piercèd Side ;  
*f* Praise we Him, Whose love divine  
Gives His guests His Blood for wine,  
Gives His Body for the feast ;  
Love the Victim, Love the Priest.
- mf* Where the Paschal Blood is poured,  
Death's dark angel sheathes his sword ;  
*f* Israel's hosts triumphant go  
Through the wave that drowns the foe.  
Praise we CHRIST, Whose Blood was shed,  
Paschal Victim, Paschal Bread :  
*mf* With sincerity and love  
Eat we Manna from above.
- f* Mighty Victim from the sky,  
Hell's fierce powers beneath Thee lie :  
Thou hast conquered in the fight,  
Thou hast brought us life and light.  
Now no more can death appal,  
Now no more the grave enthrall :  
Thou hast opened Paradise,  
And in Thee Thy saints shall rise.
- mf* Easter triumph, Easter joy—  
Sin alone can this destroy.  
From sin's power do Thou set free  
Souls new-born, O LORD, in Thee.  
*f* Hymns of glory and of praise,  
FATHER, unto Thee we raise ;  
Risen LORD, all praise to Thee,  
With the SPIRIT, ever be.



# The Proper of the Seasons.

32 CEYLON. 4 of 7.6.

\*SAMUEL REAY.

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#). The lower staff is in bass clef with the same key signature. The music is written in a 4/6 time signature. 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 consists of quarter notes G2, A2, B2, and C3, followed by a half note D3. The system concludes with a double bar line and repeat dots.

The second system of musical notation continues the piece. The upper staff features a melody with quarter notes G4, A4, B4, and C5, followed by a half note D5. The bass line continues with quarter notes G2, A2, B2, and C3, followed by a half note D3. A fermata is placed over the final note of the upper staff. The system ends with a double bar line and repeat dots.

The third system of musical notation continues the piece. The upper staff features a melody with quarter notes G4, A4, B4, and C5, followed by a half note D5. The bass line continues with quarter notes G2, A2, B2, and C3, followed by a half note D3. The system ends with a double bar line and repeat dots.

The fourth system of musical notation concludes the piece. The upper staff features a melody with quarter notes G4, A4, B4, and C5, followed by a half note D5. The bass line continues with quarter notes G2, A2, B2, and C3, followed by a half note D3. The system ends with a double bar line and repeat dots.

# The Proper of the Seasons.

## AT THE ABLUTIONS.

*f* 'Tis 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.

*mf* 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.

*f* Now let the Heavens be joyful !  
Let earth her song begin !  
Let the round world keep triumph,  
And all that is therein :  
Invisible and visible,  
Their notes let all things blend,  
*ff* For CHRIST the LORD hath risen—  
Our Joy that hath no end.



# The Proper of the Seasons.

33 EASTER HYMN.

HENRY CAREY, "Lyra Davidica," 1708.

Al - le -

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#). The lower staff is in bass clef with the same key signature. The music is written in a style typical of 18th-century hymnals, featuring a mix of single notes and chords. The lyrics "Al - le -" are positioned below the upper staff, with the word "Al" under the first measure and "le -" under the second measure.

lu - ia.

The second system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of two sharps. The lower staff is in bass clef with the same key signature. The music continues from the first system. The lyrics "lu - ia." are positioned below the upper staff, with "lu -" under the first measure and "ia." under the second measure.

The third system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of two sharps. The lower staff is in bass clef with the same key signature. The music continues from the second system.

The fourth system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of two sharps. The lower staff is in bass clef with the same key signature. The music concludes the hymn.

## The Proper of the Seasons.

- |           |   |                          |
|-----------|---|--------------------------|
| <i>f</i>  | JESUS CHRIST is risen to-day,<br>Our triumphant holy day,           | Alleluia !<br>Alleluia ! |
| <i>mf</i> | Who did once upon the Cross,<br>Suffer to redeem our loss.          | Alleluia !<br>Alleluia ! |
| <i>f</i>  | Hymns of praise then let us sing,<br>Unto CHRIST our Heavenly King, | Alleluia !<br>Alleluia ! |
| <i>mf</i> | Who endured the Cross and grave,<br>Sinners to redeem and save.     | Alleluia !<br>Alleluia ! |
| <i>f</i>  | But the pain which He endured,<br>Our Salvation hath procured,      | Alleluia !<br>Alleluia ! |
| <i>ff</i> | Now above the sky He's King,<br>Where the Angels ever sing.         | Alleluia !<br>Alleluia ! |

A - men.

# The Proper of the Seasons.

34 S. SEIRIOL. 8.7.7.4.4.4.

\*ARTHUR H. BROWN.

*With spirit.*

*f* Al - le - lu - ia! Al - le - lu - ia! *mf* \*

*f* †

*cres.* *ff*

\* In verse 5 this dot must be treated as a crotchet.

† This note will not be required in verses 2 and 3, but the preceding note must be a semibreve.

# The Proper of the Seasons.

*f* ALLELUIA ! Alleluia !  
*mf* Finished is the battle now ;  
*f* The Crown is on the Victor's brow !  
*mf* Hence with sadness :  
*cr* Sing with gladness

*ff* Alleluia !

*f* Alleluia ! Alleluia !  
*mf* After sharp death that Him befell,  
*f* JESUS CHRIST hath harrowed hell,  
*cr* Earth is singing,  
Heaven is ringing,

*ff* Alleluia !

*f* Alleluia ! Alleluia !  
*ff* On the third morning He arose,  
Bright with victory o'er His foes,  
Sing we lauding,  
And applauding,

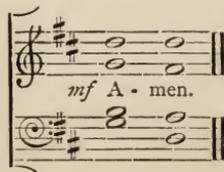
Alleluia !

*f* Alleluia ! Alleluia !  
*mf* He hath closed hell's brazen door,  
*ff* And Heaven is open evermore !  
*mf* Hence with sadness ;  
*cr* Sing with gladness

*ff* Alleluia !

*f* Alleluia ! Alleluia !  
*mf* LORD, by Thy Wounds we call on Thee  
So from ill death to set us free,  
*cr* That our living  
Be thanksgiving !

*ff* Alleluia !



# The Proper of the Seasons.

## Easter Monday.

*Introit.*—The LORD hath brought you into a land flowing with milk and honey, Alleluia : that the law of the LORD may always be in your mouth, Alleluia ! Alleluia !

*Ps.*—O give thanks unto the LORD, for He is gracious : because His mercy endureth for ever.

Glory. As it was. The LORD.

*Gradual.*—This is the Day which the LORD hath made : we will rejoice and be glad in it.

*V.*—Let Israel now confess that He is gracious : and that His mercy endureth for ever.

Alleluia ! *V.* Did not our hearts burn within us : while He talked with us by the way.

## SEQUENCE.

*One of those for Easter Day, pages 102-7.*

*Offertory.*—The Angel of the LORD descended from Heaven, and said to the women : Whom seek ye ? He is risen, as He said. Alleluia !

*Communion.*—The LORD is risen indeed : and hath appeared to Peter, Alleluia !

---

## Easter Tuesday.

*Introit.*—She hath given them the water of Wisdom to drink, Alleluia ; they shall be stayed upon her, and shall not be moved, Alleluia, Alleluia : and she shall exalt them for evermore. Alleluia ! Alleluia !

*Ps.*—O give thanks unto the LORD, for He is gracious : because His mercy endureth for ever.

Glory. As it was. She hath.

*Gradual.*—This is the Day which the LORD hath made : we will rejoice and be glad in it.

*V.*—Let them give thanks whom the LORD hath redeemed : and delivered from the hand of the enemy, and gathered them out of the lands.

Alleluia ! *V.* JESUS our LORD is risen : and standing in the midst of the disciples, He said unto them ; Peace be unto you.

# The Proper of the Seasons.

## SEQUENCE.

*One of those for Easter Day, pages 102-7.*

*Offertory.*—The LORD also thundered out of Heaven, and the Highest gave His thunder: and the springs of waters were seen, Alleluia!

*Communion.*—If ye then be risen with CHRIST seek, those things which are above, Alleluia: where CHRIST sitteth on the Right Hand of GOD, set your affection on things above, Alleluia.

---

## Wednesday in Easter Week.

*Introit.*—Come, ye blessed of My FATHER, inherit the kingdom, Alleluia! prepared for you from the foundation of the world, Alleluia! Alleluia!

*Ps.*—O sing unto the LORD a new song: for He hath done marvellous things.

Glory. As it was. Come, ye.

*Gradual.*—This is the Day which the LORD hath made: we will rejoice and be glad in it.

℣. The Right Hand of the LORD bringeth mighty things to pass: the Right Hand of the LORD hath the pre-eminence.

Alleluia! ℣. When the LORD arose, He met the women and said unto them, All hail: then they came and held Him by the Feet, and worshipped Him.

## SEQUENCE.

*One of those for Easter Day, pages 102-7.*

*Offertory.*—The LORD opened the doors of Heaven: and rained down Manna also upon them for to eat: and gave them Food from Heaven: so man did eat Angels' Food, Alleluia!

*Communion.*—CHRIST being raised from the dead, dieth no more, Alleluia: death hath no more dominion over Him, Alleluia! Alleluia!

# The Proper of the Seasons.

## Thursday in Easter Week.

*Introit.*—The righteous, O LORD, magnified with one accord Thine Hand, that fought for them, Alleluia: for Wisdom opened the mouth of the dumb, and made the tongues of them that cannot speak eloquent, Alleluia! Alleluia!

*Ps.*—O give thanks unto the LORD for He is gracious: because His mercy endureth for ever.

Glory. As it was. The righteous.

*Gradual.*—This is the Day which the LORD hath made: we will rejoice and be glad in it.

*V.*—The same stone which the builders refused, is become the head-stone in the corner: this is the LORD'S doing, and it is marvellous in our eyes.

Alleluia! *V.* In the Day of My Resurrection, saith the LORD: I will go before you into Galilee.

### SEQUENCE.

*One of those for Easter Day, pages 102-7.*

*Offertory.*—On the day of your feast, saith the LORD: I will bring you into a land flowing with milk and honey, Alleluia!

*Communion.*—But ye are a peculiar people, that ye should shew forth the praises of Him, Alleluia: Who hath called you out of darkness into His marvellous light, Alleluia!

---

## Friday in Easter Week.

*Introit.*—The LORD brought them out safely, Alleluia: and overwhelmed their enemies with the sea, Alleluia! Alleluia! Alleluia!

*Ps.*—Hear My law, O My people: incline your ears unto the words of My Mouth.

Glory. As it was. The LORD.

*Gradual.*—This is the Day which the LORD hath made: we will rejoice and be glad in it.

*V.*—Blessed is He that cometh in the Name of the LORD: GOD is the LORD, Who hath shewed us light.

Alleluia! *V.* Tell it out among the heathen: that the LORD hath reigned from the Tree.

## The Proper of the Seasons.

### SEQUENCE.

*One of those for Easter Day, pages 102-7.*

*Offertory.*—This Day shall be unto you for a memorial, Alleluia ; and ye shall keep it a feast to the LORD throughout your generations : ye shall keep it a feast by an ordinance for ever, Alleluia ! Alleluia ! Alleluia !

*Communion.*—All power is given unto Me in Heaven, and in earth, Alleluia ! go ye therefore and teach all nations, baptizing them in the Name of the FATHER, and of the SON, and of the HOLY GHOST, Alleluia ! Alleluia !

---

### Saturday in Easter Week.

*Introit.*—The LORD brought forth His people with joy, Alleluia : and His chosen with gladness, Alleluia ! Alleluia !

*Ps.*—O give thanks unto the LORD, and call upon His Name : tell the people what things He hath done.

Glory. As it was. The LORD.

*From this day until the Saturday in Whitsun Week inclusive, instead of the Gradual are sung two Alleluias, except on the Rogation Days and on Whitsun Eve.*

Alleluia !  $\Psi$ . This is the Day which the LORD hath made : we will rejoice and be glad in it.

Alleluia !  $\Psi$ . Praise the LORD, ye servants : O praise the Name of the LORD.  $\Psi$ . Blessed be the Name of the LORD : from this time forth for evermore, Alleluia !

### SEQUENCE.

*One of those for Easter Day, pages 102-7.*

*Offertory.*—Blessed is He that cometh in the Name of the LORD : we have wished you good luck, ye that are of the House of the LORD : GOD is the LORD, Who hath shewed us light, Alleluia ! Alleluia !

*Communion.*—As many of you as have been baptized into CHRIST, have put on CHRIST, Alleluia !

---

### The First Sunday after Easter, or Low Sunday.

*Procession, Introit, Offertory, and Communion as on Easter Day, pages 98-107. In place of the Gradual*

Alleluia !  $\Psi$ . CHRIST our Passover is sacrificed for us.

Alleluia !  $\Psi$ . The Angel of the LORD descended from Heaven : and came and rolled back the stone from the door and sat upon it.

# The Proper of the Seasons.

## SEQUENCE.

35 "MANE PRIMA SABBATI." Ancient Melody, from the MS. Sarum Graduale.  
(Lansdowne Collection).  
Modes I. and II. Harmonized by A. H.B.

1 *mf* Dawn-ing was the first of days, *cr* When from death our Hope and Praise,

*f* SON of GOD, rose glo-rious-ly; Tramp-ling down th'in-fer-nal King,

*cr* Pow'rs of dark-ness van-quish-ing, *ff* Forth He came vic-to-rious-ly.

2. { *mf* When the ris-en LORD was seen, Blessèd Ma-ry Mag-da-lene  
*cr* News of pro-mis'd joy to bring *dim* To His breth-ren sor-row-ing

# The Proper of the Seasons.

Was the Her-ald whom He chose, } 3 *f* O thrice bless - ed eyes that first,  
 O'er their Mas - ter's dy - ing throes. } 4 *f* This was she who was of old

When the chains of death were burst, Sin de - stroyed and Sa - tan quell'd,  
 Lost in sin so man - i - fold, But at JE - SU'S Feet ob - tain'd

CHRIST, the King of all, be-held. } 5 { Mute-ly su - ing, Grief re-new-ing,  
 Grace to par - don all that stain'd. } Whom a - dor - ing And im - plor - ing,

Lo! she prov-eth How she lov-eth CHRIST supremely by her tears;  
 He re - gard-eth And re - ward-eth, Still-ing self - ac - cus - ing fears.

# The Proper of the Seasons.

6 { *mf* Ma - ry sweet - est! As is meet - est, For thy ho - ly Deeds and low - ly, ...  
 { *mf* Namethou bearest, Which thousharest, With that oth - er, Bless - ed Moth - er, ...

*f* Thee we hail "a star of sea;" } *mf* One a queen - ly ti - tle gain - ing,  
 Who in hon - our passeth thee. } *f* One the Gate whereby sal - va - tion

*dim* One, a sin - ner, *cr* grace ob - tain - ing, *f* Hath shed up - on...  
 Dawn'd a - main on all cre - a - tion; *cr* The oth - er world -

the Church's night..... *f* The joy - aunce of re - turn - ing light.  
 wide bliss re - stor'd..... *ff* And bla - zon'd forth the Ris - en... LORD!

## The Proper of the Seasons.

*On all Feasts observed from the Octave of Easter to Ascension Day, unless otherwise ordered, let the second Alleluia be one of the following, according to the day of the week, the first being the proper of the Feast.*

*If it be Sunday, the 2nd Alleluia will be:*

Alleluia! V. Abide with us, O LORD, for it is toward evening, and the day is far spent.

*If Monday:*—Alleluia! V. CHRIST ought to have suffered and to rise from the dead: and to enter into His glory.

*If Tuesday:*—Alleluia! V. CHRIST being raised from the dead, dieth no more: death hath no more dominion over Him.

*If Wednesday:*—Alleluia! V. CHRIST died for our sins: and rose again for our justification.

*If Thursday:*—Alleluia! V. JESUS our LORD is risen: and standing in the midst of His disciples, He said unto them; Peace be unto you.

*If Friday:*—Alleluia! V. When the LORD arose, He met the women, and said unto them, All hail! Then they came and held Him by the Feet and worshipped Him.

*If Saturday:*—Alleluia! V. In the day of My Resurrection, saith the LORD: I will go before you into Galilee.

---

### Second Sunday after Easter.

*Introit.*—The earth is full of the goodness of the LORD, Alleluia: by the Word of the LORD were the Heavens made, Alleluia! Alleluia!

*Ps.*—Rejoice in the LORD, O ye righteous: for it becometh well the just to be thankful.

Glory. As it was. The earth.

*Alleluia.*—Alleluia! V. I am the good Shepherd: and know My sheep, and am known of Mine.

Alleluia! V. The good Shepherd hath risen: Who hath given His Life for His sheep.

### SEQUENCE, No. 27 (page 105).

*Offertory.*—O GOD, Thou art my GOD, early will I seek Thee: and lift up my hands in Thy Name, Alleluia!

*Communion.*—I am the good Shepherd, Alleluia: and know My sheep, and am known of Mine, Alleluia! Alleluia!

# The Proper of the Seasons.

## Third Sunday after Easter.

*Introit.*—O be joyful in GOD, all ye lands, Alleluia; sing praises unto the honour of His Name, Alleluia: make His praise to be glorious, Alleluia! Alleluia! Alleluia!

*Ps.*—Say unto GOD, O how wonderful art Thou in Thy works: through the greatness of Thy power.

Glory. As it was. O be joyful.

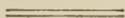
*Alleluia.*—Alleluia! V. A little while, and ye shall not see Me: and again, a little while and ye shall see Me, because I go to the FATHER.

Alleluia! V. But I will see you again, and your heart shall rejoice: and your joy no man taketh from you.

### SEQUENCE, No. 27 (*page* 105).

*Offertory.*—Praise the LORD, O my soul: while I live will I praise the LORD: yea, as long as I have any being, I will sing praises unto my GOD, Alleluia!

*Communion.*—A little while, and ye shall not see Me, Alleluia: and again a little while and ye shall see Me, because I go to the FATHER, Alleluia! Alleluia!



## Fourth Sunday after Easter.

*Introit.*—O sing unto the LORD a new song, Alleluia; for He hath done marvellous things, Alleluia: His righteousness hath He openly shewed in the sight of the heathen, Alleluia! Alleluia!

*Ps.*—With His own Right Hand, and with His holy Arm: hath He gotten Himself the victory.

Glory. As it was. O sing.

*Alleluia.*—Alleluia! V. I go to Him that sent Me: but because I have said these things unto you, sorrow hath filled your hearts.

Alleluia! V. I tell you the truth: it is expedient for you that I go away.

### SEQUENCE, No. 27 (*page* 105).

*Offertory.*—O be joyful in GOD, all ye lands, sing praises unto the honour of His Name: O come hither and hearken, all ye that fear GOD, and I will tell you what the LORD hath done for my soul, Alleluia!

*Communion.*—When the COMFORTER, the Spirit of Truth, is come: He will reprove the world of sin, and of righteousness, and of judgment, Alleluia! Alleluia!

# The Proper of the Seasons.

## Fifth Sunday after Easter.

*Introit.*—With a voice of singing declare ye, tell this, and let it be heard, Alleluia: utter it even to the end of the earth; the LORD hath redeemed His people, Alleluia! Alleluia!

*Ps.*—O be joyful in GOD, all ye lands: sing praises unto the honour of His Name, make His praise to be glorious.

Glory. As it was. With a voice.

*Alleluia.*—Alleluia! V. Hitherto have ye asked nothing in My Name: ask, and ye shall receive.

Alleluia! V. CHRIST being raised from the dead, dieth no more: death hath no more dominion over Him.

### SEQUENCE, No. 27 (*page 105*).

*Offertory.*—O praise our GOD, ye people, and make the voice of His praise to be heard; Who holdeth our soul in life, and suffereth not our feet to slip. Praised be GOD, Who hath not cast out my prayer: nor turned His mercy from me, Alleluia!

*Communion.*—O sing unto the LORD, Alleluia, sing unto the LORD, and praise His Name: be telling of His salvation from day to day. Alleluia! Alleluia!

---

## Rogation Monday and Tuesday.

*Introit.*—He shall hear my voice out of His holy Temple, Alleluia: and my complaint shall come before Him, it shall enter even into His Ears, Alleluia! Alleluia!

*Ps.*—I will love Thee, O LORD, my strength: the LORD is my stony rock, my defence, and my SAVIOUR.

Glory. As it was. He shall hear.

*Alleluia.*—Alleluia! V. O give thanks unto the LORD for He is gracious: because His mercy endureth for ever, Alleluia!

*Offertory.*—I will give great thanks unto the LORD, with my mouth: and praise Him among the multitude; for He shall stand at the right hand of the poor: to save his soul from unrighteous judges, Alleluia!

*Communion.*—Ask, and it shall be given unto you: seek, and ye shall find: knock, and it shall be opened unto you; for every one that asketh receiveth, and he that seeketh findeth: and to him that knocketh, it shall be opened, Alleluia!

# The Proper of the Seasons.

## Vigil of the Ascension.

*Introit.*—O clap your hands together, all ye people : O sing unto GOD with the voice of melody, Alleluia ! Alleluia !

*Ps.*—He shall subdue the people under us : and the nations under our feet.

Glory. As it was. O clap.

*Alleluia.*—Alleluia !  $\forall$ . O clap your hands together, all ye people : O sing unto GOD with the voice of melody. Alleluia !

*Offertory.*—Ye men of Galilee, why stand ye gazing up into Heaven, this same JESUS which is taken up from you into Heaven ; shall so come in like manner as ye have seen Him go into Heaven, Alleluia !

*Communion.*—FATHER, while I was with them in the world, I kept those that Thou gavest Me, Alleluia : and now I come to Thee ; I pray not that Thou shouldest take them out of the world : but that Thou shouldest keep them from the evil, Alleluia ! Alleluia !

---

### Ascension Day.

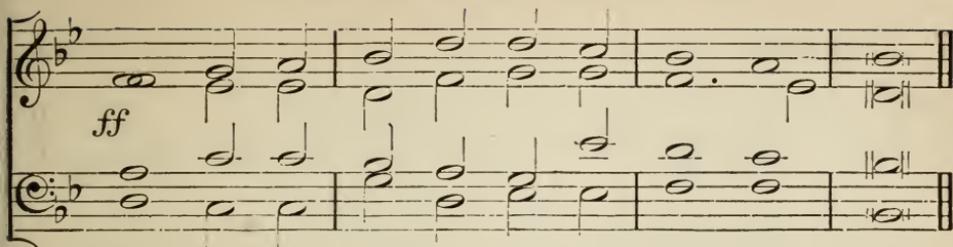
36 COVENTRY. 3 10's.

\*ARTHUR H. BROWN.

The first system of the musical score consists of two staves. The upper staff is in G major (one sharp) and the lower staff is in D minor (two flats). The music is in 3/4 time. It begins with a forte (f) dynamic. The melody in the upper staff is primarily composed of quarter and eighth notes, while the lower staff provides a harmonic accompaniment with chords and moving lines.

The second system of the musical score continues the piece from the first system. It maintains the same key signature and time signature. The musical notation includes various note values and rests, with a final cadence at the end of the system.

## The Proper of the Seasons.



### AT THE PROCESSION.

- f* HAIL ! Festal Day ! to endless ages known,  
When GOD ascended to His starry Throne.
- ff* Hail ! Festal Day ! to endless ages known.
- f* Now with the LORD, of new and Heavenly birth,  
His gifts return to grace the springing earth.
- ff* Hail ! Festal Day ! to endless ages known.
- mf* Now glows the year, with painted flowers' array,  
*cr* And warmer light unbars the gates of day.
- ff* Hail ! Festal Day ! to endless ages known.
- f* Now CHRIST, from gloomy Hell, comes triumphing,  
And field and grove with flower and leafage spring.
- ff* Hail ! Festal Day ! to endless ages known.
- mf* The reign of death o'erthrown, (*f*) He mounts on high,  
Sent forth with joyous praise from sea and sky.
- ff* Hail ! Festal Day ! to endless ages known.
- mf* Loose now the captives, loose the prison door,  
*cr* The fallen from the deep to light restore.
- ff* Hail ! Festal Day ! to endless ages known.
- mf* A countless people from Death's bondage freed  
*cr* Own Thee, Redeemer, following Thy lead.
- ff* Hail ! Festal Day ! to endless ages known.
- mf* Stainless and strong, and in Thine Arms sustained,  
Bear them to GOD, an offspring purely gained.
- ff* Hail ! Festal Day ! to endless ages known.
- f* One Wreath be Thine, that of Thy labour comes ;  
And one, that of Thy ransomed people blooms.
- ff* Hail ! Festal Day ! to endless ages known.
- f* Creator and Redeemer ! CHRIST our Light !  
The One-Begotten of the FATHER'S Might.
- ff* Hail ! Festal Day ! to endless ages known.
- f* Co-equal, Co-eternal, Thou to Whom  
The Kingdom of the world decreed shall come.
- ff* Hail ! Festal Day ! to endless ages known.
- mf* Thou, looking on our race in darkness laid,  
To rescue man, true Man Thyself wast made.
- ff* Hail ! Festal Day ! to endless ages known.

# The Proper of the Seasons.

37 S. BRIDGET. 4 7's.

\*ARTHUR H. BROWN.

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) and 4/7 time. The music is written in a homophonic style with chords and moving lines. The first staff begins with a quarter note D4, followed by quarter notes E4, F#4, G4, A4, B4, and a half note C5. The second staff begins with a quarter note D3, followed by quarter notes E3, F#3, G3, A3, B3, and a half note C4.

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 and 4/7 time. The music continues with chords and moving lines. The first staff begins with a quarter note D4, followed by quarter notes E4, F#4, G4, A4, B4, and a half note C5. The second staff begins with a quarter note D3, followed by quarter notes E3, F#3, G3, A3, B3, and a half note C4.

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 and 4/7 time. The music continues with chords and moving lines. The first staff begins with a quarter note D4, followed by quarter notes E4, F#4, G4, A4, B4, and a half note C5. The second staff begins with a quarter note D3, followed by quarter notes E3, F#3, G3, A3, B3, and a half note C4.

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 and 4/7 time. The music continues with chords and moving lines. The first staff begins with a quarter note D4, followed by quarter notes E4, F#4, G4, A4, B4, and a half note C5. The second staff begins with a quarter note D3, followed by quarter notes E3, F#3, G3, A3, B3, and a half note C4. The system concludes with a double bar line.

# The Proper of the Seasons.

OR—

- |           |  |  |
|-----------|--|--|
| <i>f</i>  | HAIL the day that sees Him rise,<br>Glorious to His native skies—  | Alleluia !<br>Alleluia !                             |
| <i>p</i>  | CHRIST awhile to mortals given,  | Alleluia !   |
| <i>f</i>  | Enters now the highest Heaven.   | Alleluia !   |
|           | Thou the glorious triumph waits,<br>Lift your heads, eternal gates,<br>CHRIST hath vanquished death and sin,<br>Take the King of Glory in.     | Alleluia !<br>Alleluia !<br>Alleluia !<br>Alleluia ! |
|           | See ! He lifts His Hands above,  | Alleluia !   |
| <i>p</i>  | See ! He shows the Marks of Love ;   | Alleluia !   |
| <i>f</i>  | Hark. His Gracious Lips bestow,<br>Blessings on His Church below.  | Alleluia !<br>Alleluia !                             |
| <i>f</i>  | Lo ! the Heaven its LORD receives,<br>Yet He loves the earth He leaves :<br>Though returning to His Throne,<br>Still He calls mankind His own. | Alleluia !<br>Alleluia !<br>Alleluia !<br>Alleluia ! |
| <i>p</i>  | Still for us He intercedes ;   | Alleluia !   |
|           | His prevailing Death He pleads ;   | Alleluia !   |
| <i>cr</i> | Near Himself prepares our place,   | Alleluia !   |
| <i>f</i>  | He, the first-fruits of our race.  | Alleluia !   |
| <i>p</i>  | O though parted from our sight,  | Alleluia !   |
| <i>cr</i> | Far above the starry height ;  | Alleluia !   |
|           | Grant our hearts may thither rise,   | Alleluia !   |
| <i>f</i>  | Seeking Thee above the skies.  | Alleluia !   |



Or Hymn 181.

# The Proper of the Seasons.

## Ascension Day.

INTROIT.

*Viri Galilæi.*

Mode VII. (Acts. i. 11.)

*mf*

Ye men of Ga - li-lee, why stand ye gaz - ing up in - to Heav - en?

*f* *mf*

Al - le - lu - ia! This same JE - SUS shall so come in like man - ner

*mf*

as ye have seen Him go in - to Heav - en. Al - le -

*mf*

lu - ia! Al - le - lu - ia! Al - le - lu - ia!

# The Proper of the Seasons.

For the Psalm.  
(Acts i. 10.)

*mf* And while { they looked stedfastly toward Heaven as } He went up: be - hold, { two men stood by them in }

white..... ap - pa - rel. *f* Glo - - ry be to the FATHER, and to the SON:

and to the Ho - LY GHOST; As it was in the beginning, is now,

and ev - er shall be: world with-out..... end, A - men. *Repeat the Introit.*

*Alleluia.*—Alleluia!  $\nabla$ . GOD is gone up with a merry noise: and the LORD with the sound of the trump.

Alleluia!  $\nabla$ . CHRIST, when He ascended up on high, led captivity captive, and gave gifts unto men.

# The Proper of the Seasons.

38 DANBURY. 8 8's and 4. (Irregular.)

\*ARTHUR H. BROWN.

The first system of music 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 19th-century hymn tunes, with a mix of eighth and sixteenth notes. A forte (*f*) dynamic marking is present at the beginning of the first measure.

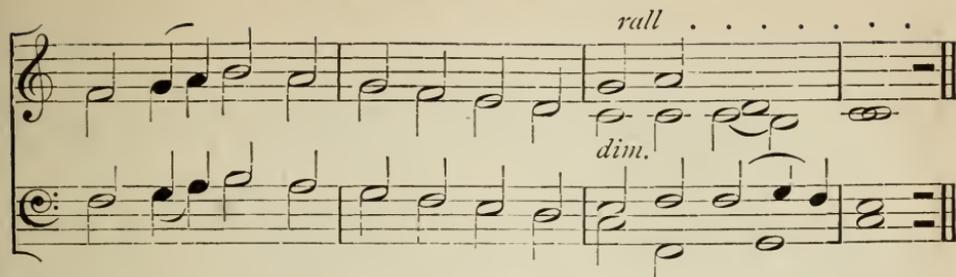
The second system continues the musical piece with two staves. The notation includes various rhythmic patterns and rests, maintaining the same key signature and time signature as the first system.

\* Omit this strain for the first verse.

The third system of music features a bracketed section at the beginning, marked with an asterisk (\*). This section is labeled "Omit this strain for the first verse." The rest of the system continues with two staves of music.

The fourth system of music consists of two staves. A mezzo-forte (*mf*) dynamic marking is placed above the music in the latter part of the system.

## The Proper of the Seasons.



### SEQUENCE.

- f* SING victory, O ye seas and lands !  
 Ye floods and rivers, clap your hands !  
 Break forth in joy, angelic bands !  
 Crown ye the KING that 'midst you stands,  
 To Whom the Heavenly Gate expands !
- mf* Bow before His Name Eternal  
 Things celestial, things terrestrial,  
*dim rall* And infernal.
- f* Sing victory, Angel-guards that wait !  
 Lift up, lift up the Eternal Gate,  
 And let the KING come in with state !  
 And, as ye meet Him on the way,  
 The mighty triumph greet, and say,  
 Hail ! JESU ! glorious Prince, to-day !
- mf* Bow before His Name Eternal  
 Things celestial, things terrestrial,  
*dim rall* And infernal.
- mf* Who is the KING of Glory ? see  
 Him shine in red-robed majesty,  
*dim* With garments dyed in Bozrah, (*cr*) He  
 Ascends in pomp and jubilee.
- f* It is the KING renowned in fight,  
*ff* Whose Hands have shattered Satan's might,  
*mf* Bow before His Name Eternal  
 Things celestial, things terrestrial,  
*dim rall* And infernal.
- f* Right gloriously strife endeth now !  
 Henceforward all things to Thee bow,  
 And, at the FATHER'S Side sit Thou !  
 O JESU, all our wishes' goal,  
 Be Thou our joy when troubles roll,  
 And the reward of every soul !
- mf* Bow before His Name Eternal  
 Things celestial, things terrestrial,  
*dim rall* And infernal.

*Offertory.*—GOD is gone up with a merry noise : and the LORD with the sound of the trump.

# The Proper of the Seasons.

39 YORK MINSTER. 6 of 8.7.

\*ALIQUIS.

The first system of musical notation consists of two staves, a treble clef on top and a bass clef on the bottom. The music is written in a medieval style with square neumes on a four-line staff. The piece begins with a C-clef on the first line of the treble staff. The notation includes various rhythmic values and rests, with a double bar line appearing after the second measure of each staff.

The second system of musical notation continues the piece on two staves. It features similar notation to the first system, with square neumes and a double bar line after the second measure of each staff.

The third system of musical notation continues the piece on two staves. The notation includes various rhythmic values and rests, with a double bar line after the second measure of each staff.

The fourth system of musical notation concludes the piece on two staves. It features similar notation to the previous systems, with square neumes and a double bar line after the second measure of each staff.

# The Proper of the Seasons.

## AT THE OFFERTORY.

*mf* WHEN regenerating waters are poured forth the soul to lave,  
We proclaim Him LORD of ocean, Who once deigned to tread the wave.  
When the mystical oblations, Bread and Wine, before Him stand,  
LORD of earth we then confess Him, Who gives increase to the land,  
*cr* And when wreaths of fragrant vapour rise to Him amidst our prayer,  
We acknowledge Him, Who conquered all the powers of the air.

*mf* Thrice for us the WORD Incarnate high on holy hills was set,  
Once on Tabor, once on Calvary, and again on Olivet :  
*cr* Once to shine, (*dim*) and once to suffer, (*cr*) and once more as KING of Kings,  
*f* With a merry noise ascending, borne by Cherubs on their wings :  
Till the glad angelic voices hail the warders of the Gate,  
*ff* " Lift ye up your doors, ye princes, for the Victor comes in state."

*mf* And the guards celestial answer from within to that strange cry,  
*f* " Who is He, the mighty Victor. Who claims entrance to the sky ?"  
Back from His triumphant legions comes reply in joyous swell,  
*ff* " It is He, the KING of Glory, Who hath conquered death and hell :  
LORD of Hosts, and strong in battle, Who upon this holy tide,  
Leads captivity in fetters, and hath trampled Satan's pride."

*f* Opened are the Gates Eternal, and the Courts within reveal  
Myriad forms of radiant Angels (*dim*) which before the Victor kneel.  
Yet not there the Monarch pauseth, (*cr*) onward still He takes His way,  
Where the strong Archangels marshalled, bend before Him, and obey.  
*f* Higher yet, and ever higher, room before His Feet is made,  
Where the Powers and the Virtues in their order stand arrayed.

Ever farther, ever onward, where no Angel's foot may tread,  
*dim* Where the four-and-twenty Elders prostrate fall in mystic dread :  
Where the four strange Living Creatures sing their hymn before the Throne,  
The despised ONE and rejected passeth in His Might, alone :  
*f* Passeth through the dazzling rainbow, till upon the FATHER'S Right  
*ff* He is seated, His Co-equal, GOD of GOD, and LIGHT of LIGHT.

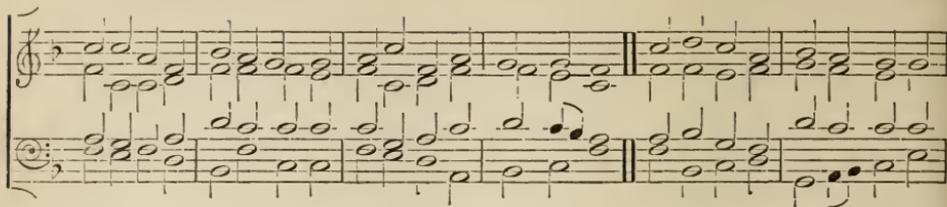
*f* CHRIST the Victor, CHRIST the SAVIOUR, CHRIST our Master dear and LORD,  
*mf* Hearken then to the petitions which we pour with one accord ;  
*cr* When the smell of a sweet savour up to Thee the censers send,  
Let the prayers of Thy redeemed ones, with the hymn angelic, blend :  
Let the fragrant clouds that, mounting, breathe their incense upon high,  
Be for us the hopeful symbol of Ascension to the sky.

*Communion.*—O sing praises unto the LORD : Who sitteth in the Heavens  
over all from the beginning. Alleluia !

# The Proper of the Seasons.

40 WEIMAR. 3 of 8.7.

German, c. 1648.



## AT THE ABLUTIONS.

*mf* JESUS, LORD of Life eternal,  
 Taking those He loved the best,  
 Stood upon the Mount of Olives,  
 And His own the last time blest :  
 Then, though He had never left it,  
 Sought again His FATHER'S Breast.

*f* KING of Kings, O WORD most glorious,  
 In Thy FATHER'S Majesty ;  
 Who didst promise Thy blest SPIRIT  
*dim* Comfort, light, and guide to be :  
*f* Thine be praise and endless glory ;  
 Thee we hymn eternally.

Knit is now our flesh to Godhead,  
 Knit in everlasting bands :

*f* Call the world to highest festal :  
 Floods and oceans, clap your hands :  
 Angels, raise the song of triumph :  
 Make response, ye distant lands.

*mf* Loosing death with all its terrors,  
*f* Thou ascendedst up on high ;  
*cr* And to mortals, now Immortal,  
*ff* Gavest immortality.  
 As Thine own disciples saw Thee,  
 Mounting Victor to the sky.



*Throughout the Octave the Service is as above, except a Feast occur, and except on the Sunday in the Octave, but without Sequence.*

*If a Feast occur within the Octave, unless it be that of SS. Philip and James, or the Invention of the Cross, the 2nd Alleluia is :—*

## The Proper of the Seasons.

Alleluia!  $\Psi$ . The LORD is in the holy place of Sinai: He is gone up on high, and hath led captivity captive. (*Add Alleluia if there be no Sequence.*)

*On the Octave Day, even if it be a Festival, the 2nd Alleluia is always:—*

Alleluia!  $\Psi$ . CHRIST, when He ascended up on high, led captivity captive, and gave gifts unto men. (*Add Alleluia if there be no Sequence.*)  
*Hymns 3, 116, 122, 168, 173 and 175, are especially suitable for use during Ascensiontide.*

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### Sunday after Ascension Day.

*Introit.*—Hearken unto my voice, O LORD, when I cry unto Thee, Alleluia! my heart hath talked of Thee, seek ye My Face, Thy Face, LORD, will I seek; O hide not Thou Thy Face from me, Alleluia! Alleluia!

*Ps.*—The LORD is my light and my salvation: whom then shall I fear? Glory. As it was. Hearken.

*Alleluia.*—Alleluia!  $\Psi$ . GOD reigneth over the heathen: GOD sitteth upon His Holy Seat.

Alleluia!  $\Psi$ . I will not leave you comfortless: I go away and come again unto you, and your heart shall rejoice, Alleluia! (*No Sequence.*)

*Offertory.*—Praise the LORD, O my soul; while I live will I praise the LORD: as long as I have any being I will sing praises unto my GOD.

*Communion.*—FATHER, while I was with them in the world, I kept those that Thou gavest Me, Alleluia: and now I come to Thee; I pray not that Thou shouldest take them out of the world: but that Thou shouldest keep them from the evil, Alleluia! Alleluia!

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### Vigil of Pentecost.

*There is no Introit to-day.*

*Alleluia.*—Alleluia!  $\Psi$ . O give thanks unto the LORD for He is gracious: because His mercy endureth for ever.

*Tract.*—O praise the LORD, all ye heathen: praise Him, all ye nations.  $\Psi$ . For His merciful kindness is ever more and more towards us: and the truth of the LORD endureth for ever.

*Offertory.*—When Thou lettest Thy Breath go forth they shall be made, and Thou shalt renew the face of the earth: the glorious Majesty of the LORD shall endure for ever, Alleluia!

*Communion.*—In the last day of the feast, JESUS stood and cried, saying, He that believeth on Me, as the Scripture hath said, out of his belly shall flow rivers of living water: but this spake He of the SPIRIT, which they that believe on Him should receive, Alleluia! Alleluia!

# The Proper of the Seasons.

## Whitsun Day (or Pentecost).

*Before the Procession, the Clergy and Choir kneeling before the Altar, should be sung:—*

### 41 VENI, CREATOR. (First tune.)

Sarum Melody, Harmonised by A. H. B.  
Mode VIII.

# The Proper of the Seasons.

41 S. BURIAN. L.M. (Second tune.)

\*ARTHUR H. BROWN.

*mf* COME, O Creator SPIRIT blest !  
And in our souls take up Thy rest ;  
Come, with Thy grace and Heavenly aid,  
And fill the hearts which Thou hast made.

*p* Great PARACLETE ! to Thee we cry ;  
O highest Gift of GOD most High !  
O Fount of life ! O Fire of love !  
And sweet Anointing from above.

*mf* O Finger of the Hand Divine,  
The sevenfold gifts of grace are Thine ;  
The Promise of the FATHER Thou,  
Who dost the tongue with power endow.  
Thy light to every sense impart,  
Diffuse Thy love through every heart,

*cr* The weakness of our flesh supply  
With strength and courage from on high.

*mf* Drive far away the assailing foe,  
And Thy true peace instead bestow :  
*f* So shall we not, with Thee for Guide,  
Turn from the path of Life aside.

*mf* Oh ! may Thy grace on us bestow,  
The FATHER and the SON to know,  
And Thee, through endless times confess'd  
Of Both th' Eternal SPIRIT blest.

*f* All glory while the ages run  
Be to the FATHER, and the SON  
Who rose from death ; the same to Thee,  
O HOLY GHOST, eternally.

First  
tune.

Second  
tune.

# The Proper of the Seasons.

42 UFFORD. 10.10.6.

\*ARTHUR H. BROWN.

*f* Hail! Fes - tal day! &c. *mf*

The first system of music 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 4/4 time. The lyrics 'Hail! Fes - tal day! &c.' are written below the staves. The first measure of the upper staff has a forte (*f*) dynamic marking, and the second measure has a mezzo-forte (*mf*) dynamic marking. The music features a mix of eighth and quarter notes, with some rests.

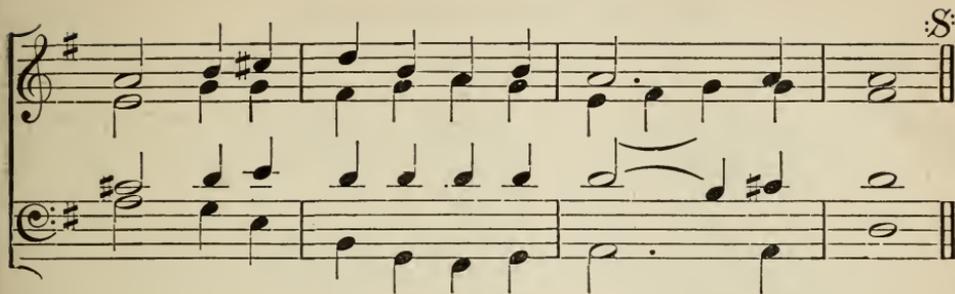
*ff*

The second system of music 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. The music continues with a forte (*ff*) dynamic marking. The melody in the upper staff is more active, with eighth and sixteenth notes, while the bass line remains mostly quarter notes.

*mf* Lo! GOD the SPI - RIT, &c.  
*f* Forth from the FA - THER, &c.

The third system of music 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. The lyrics 'Lo! GOD the SPI - RIT, &c. Forth from the FA - THER, &c.' are written below the staves. The first measure of the upper staff has a mezzo-forte (*mf*) dynamic marking, and the second measure has a forte (*f*) dynamic marking. The music concludes with a final cadence in the upper staff.

## The Proper of the Seasons.



### AT THE PROCESSION.

- f* HAIL! Festal day! thro' ev'ry age divine,  
*mf* When GOD'S fair grace from Heav'n on earth did shine :  
*ff* Hail! Festal day divine.
- mf* Lo! GOD the SPIRIT to th' Apostles' hearts  
 This day in form of fire Himself imparts.  
*ff* Hail! &c. (*repeat first verse.*)
- f* Forth from the FATHER bearing mystic powers,  
 On human hearts new strength He richly showers.  
*ff* Hail! &c.
- f* Now cease they not, to all on earth who dwell,  
 GOD'S wondrous works in divers tongues to tell,  
*ff* Hail! &c.
- f* Hail! Breath of Life! Hail! Holy Fount of Light!  
 Life-Giver! Fire of radiance ever bright!  
*ff* Hail! &c.
- mf* Thou Good all good containing, Peace divine!  
 Fill with Thy sweetness all these hearts of Thine.  
*ff* Hail! &c.
- mf* Who fillest all things, earth, and sky, and sea,  
 Cleanse Thou and guard us, bid us live to Thee.  
*ff* Hail! &c.
- mf* Bid Heav'nly wisdom all our thoughts employ,  
*cr* A hidden foretaste of cherubic joy.  
*ff* Hail! &c.
- f* On lips, their living coal, bid Scraps lay,  
 That hearts with Thy pure love may burn away.  
*ff* Hail! &c.

Or Hymn 181.

# The Proper of the Seasons.

## Whitsun Day (or Pentecost).

INTROIT.

*Spiritus Domini.*

Mode VIII. (Wisdom, i. 7).

*mf*

The SPI - RIT of the LORD fill - eth the world,

*f* *mf*

Al - le - lu - ia! and that which con - tain - eth

*f*

all things hath know - ledge of the Voice, Al - le -

lu - ia! Al - le - lu - ia! Al - le - lu - ia!

# The Proper of the Seasons.

Ps. lxxviii. 1.

Let GOD..... a-rise, and let His en - e-mies be scat - ter - ed:

let them also } flee be - fore Him. Glo - ry { beto the FATHER, }  
and to the SON,

and to..... the HO - LY GHOST; As it was in the beginning, is now,

and ev - er shall be: world with - out end. A - men.

*Repeat the Introit.*

*Alleluia.*—Alleluia!  $\Psi$ . When Thou lettest Thy Breath go forth they shall be made: and Thou shalt renew the face of the earth. Alleluia!  $\Psi$ . The HOLY GHOST proceeding from the Throne: illuminated the hearts of the Apostles this day with invisible power.

# The Proper of the Seasons.

## SEQUENCE.

43

VENI, SANCTE SPIRITUS.

Harmonized by the Rev. H. WALTER MILLER.  
(First tune.) Mode I.

*Boys.* 1 Come, Thou Ho - ly PA - - RA-CLETE, And from Thy Ce -  
2 Fa - ther of the poor, draw near, Giv - er of all

les - tial seat Send Thy light and bril - lian - cy: 2.  
gifts, be here; Come, the soul's true ra - dian - cy: 3.

*Men.* 3 Come, of Com - fort - ers the best, Of the soul the  
*Boys.* 4 Thou in la - bour rest most sweet, Thou art sha - dow

# The Proper of the Seasons.

sweet - est guest—Come in toil re - fresh - ing - ly: 4.  
 from the heat, Com - fort in ad - ver - si - ty. 5.

*Men.* 5 O Thou Light, most pure, and blest, Shine with - in the  
*Boys.* 6 Where Thou art not, man hath nought; Eve - ry ho - ly

in - most breast Of Thy faith - ful com - pa - ny. 6.  
 deed and thought Comes from Thy Di - vin - i - ty. 7.

# The Proper of the Seasons.

Men. 7 What is soil - ed, make..... Thou pure ; What is wound-ed,  
Boys. 8 What is ri - gid, gent - ly bend ; What is fric - tion

work its cure, What is parch - ed, fruc - ti - fy : 8.  
warm - ly tend, Strength - en what goes err - ing - ly. 9.

Men. 9 Fill Thy Faith - ful, who con - fide In Thy power to

# The Proper of the Seasons.

guard..... and guide, With Thy seven-fold Mys - te - ry.

*Full.* 10 Here Thy grace and vir - tue send; Grant sal - va - tion

in..... the end, And in Heav'n fe - li - ci - ty.

# The Proper of the Seasons.

43 VENI, SANCTE SPIRITUS. 6 7's. (Trochaic). S. WEBBE, 1740—1817  
(Second tune.)

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). The music is written in a trochaic meter with six groups of seven notes each. The notation features a variety of note values including quarter, eighth, and sixteenth notes, as well as rests and beams connecting notes.

The second system of musical notation continues the piece on two staves (treble and bass clefs, one flat). It follows the same trochaic meter and includes various rhythmic patterns and rests.

The third system of musical notation continues the piece on two staves (treble and bass clefs, one flat). It follows the same trochaic meter and includes various rhythmic patterns and rests.

The fourth system of musical notation concludes the piece on two staves (treble and bass clefs, one flat). It follows the same trochaic meter and includes various rhythmic patterns and rests.

# The Proper of the Seasons.

## SEQUENCE.

*mf* 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 :

Come, of Comforters the best,  
Of the soul the sweetest guest—

*p* Come in toil refreshingly :  
Thou in labour rest most sweet,  
Thou art shadow from the heat,  
Comfort in adversity.

*mf* O Thou Light, most pure, and blest,  
Shine within the inmost breast  
Of Thy faithful company.

*p* Where Thou art not, man hath nought,  
Every holy deed and thought  
Comes from Thy Divinity.

*mf* What is soiled, make Thou pure ;  
What is wounded, work its cure ;  
What is parchèd, fructify :  
What is rigid, gently bend ;  
What is frozen, warmly tend ;  
Strengthen what goes erringly.

Fill Thy Faithful, who confide  
In Thy power to guard and guide,  
With Thy sevenfold Mystery :

Here Thy grace and virtue send ;  
*cr* Grant salvation in the end,  
*f* And in Heav'n felicity !

*Offertory.*—Stablish the thing, O GOD, that Thou hast wrought in us : for Thy Temple's sake at Jerusalem, shall kings bring presents unto Thee Alleluia !

# The Proper of the Seasons.

44 S. CYBAR. 3 7's.

\*ALIIQUIS.

## AT THE OFFERTORY.

*mf* LONG foretold by holy seer,  
*cr* Doth the Love of GOD appear,  
 Making word of Truth most clear.

Now the LORD of all mankind  
*dim* Comes in mortal flesh enshrined,  
 Hell's relentless might to bind.

*p* Self abased in mortal guise,  
 Now as Man He lowly dies,  
*f* Now as GOD from death doth rise.

*mf* And when days are finishèd,  
*f* Hosts of Hell are captive led,  
*mf* Dew of Pentecost is shed.

# The Proper of the Seasons.

*f* Day all jubilant, all bright,  
When from Heav'n's eternal height  
Flows the SPIRIT'S mystic might.

On His Spouse from Heav'n descend  
Bridal gifts the LAMB doth send,  
Of His Love that knows no end.

*mf* From the world's foundation stored,  
Grace on faithful souls is poured,  
As by holy prophet's word.

Tongues of fire on each abide ;  
*cr* Tell the marvel far and wide,  
*f* GOD the LORD is glorified.

*mf* Back returning to His own,  
*p* Death for mortals tried and known,  
*f* Takes the LORD His sapphire Throne.

Human nature glorified,  
With the scars that aye abide,  
*mf* Pleads that He for sinners died.

*f* Now the glorious battle's won ;  
Heav'n and earth conjoined in one,  
*cr* Triumphs the Eternal SON.

*mf* Smiles the Everlasting SIRE ;  
Glowes the boundless SPIRIT'S Fire ;  
Three in One ! all worlds admire.

Now as Priest for ever sealed,  
See the Incarnate LAMB revealed,  
Through Whose Wounds the world is healed.

He above the glowing skies,  
Proffers in mysterious wise  
*dim* His eternal Sacrifice.

*mf* We on earth with Him unite  
In the pure and bloodless Rite :  
Speechless wonder infinite !

*f* So to the Ascended SON,  
FATHER, SPIRIT, Three in One,  
*cr* Glory while the ages run.



# The Proper of the Seasons.

45 GETHSEMANE. 6 7's.

\*Rev. J. B. DYKES.

The first system of music 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 two flats (B-flat and E-flat). The music is written in a style characteristic of 19th-century hymn tunes, featuring a mix of eighth and sixteenth notes with rests, and some chords. The piece concludes with a double bar line.

The second system of music continues the piece. It begins with the instruction *cres.* above the first measure of the upper staff. The notation follows the same two-staff format as the first system. A dynamic marking of *f* (forte) appears above the fifth measure of the upper staff. The system ends with a double bar line.

The third system of music is the final system on the page. It starts with the instruction *cres.* above the fifth measure of the upper staff. The notation continues in the same two-staff format. A dynamic marking of *dim.* (diminuendo) appears above the eighth measure of the upper staff. The piece concludes with a double bar line.

## The Proper of the Seasons.

*mf* HARK! a rushing mighty sound  
*cr* Of the restless winds unbound!  
In the Heaven of heavens above  
Spreads His wings the Holy Dove:

*f* As He comes the kindling choir  
*cr* Wakes to song with tongues of fire.

*mf* On the water's face doth move  
To and fro the Heavenly Dove,  
From the depths of death and sin,  
Olive branch of peace to win:  
Resting place He findeth none

*f* But the ark of GOD alone.

*mf* LORD of Life, to Mary's womb,  
Fraught with Godhead did He come,  
LORD of Life, at Whitsuntide,  
Comes He down upon the Bride,  
Bearing through the fragrant air  
Presence of the Bridegroom there.

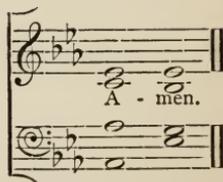
*mf* On the Altar dimly shewn,  
Flesh of flesh and bone of bone,  
She will win Him from above.

*cr* In the Sacrament of Love,  
That her children may be fed  
From their life-blood's fountain-head.

*mf* Lily for her virgin hand,  
At her feet the aloe wand,  
Frankincense before her fling,  
For the daughter of the King;

*p* And at length the crown of thorn,  
*cr* Roses for her brow has borne.

*mf* The SPIRIT and the Bride say, Come!  
Fruit of blessed Mary's womb,  
*cr* Come to hallow! come to bless!  
Comfort of the comfortless:  
As to her Thou cam'st below,  
Come, LORD JESU, even so.



*Communion.*— Suddenly there came a sound from Heaven as of a rushing mighty wind, where they were sitting, Alleluia: and they were all filled with the HOLY GHOST, and began to speak the wonderful works of GOD, Alleluia!

# The Proper of the Seasons.

46 LENHAM. 6 of 8.7.

\*CHARLES W. PEARCE, Mus. Doc. Cantab.

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). The lower staff is in bass clef. The music is written in a 6/8 time signature and features a complex, rhythmic pattern of eighth and sixteenth notes, often beamed together in groups. The system concludes with a double bar line.

The second system of musical notation continues the piece. It features the same two-staff structure. The word "FINE." is written above the final measure of the upper staff, which ends with a fermata. Below the final measure of the lower staff, the text "A - men." is written. The system concludes with a double bar line.

The third system of musical notation includes vocal lyrics. The lyrics are: "All with - in us, &c." on the first line and "Thou to us, &c." on the second line. The music is written on two staves in the same key and time signature as the previous systems. The system concludes with a double bar line.

The fourth system of musical notation continues the piece. It features the same two-staff structure. The word "D.C." (Da Capo) is written above the final measure of the upper staff. The system concludes with a double bar line.

# The Proper of the Seasons.

## AT THE ABLUTIONS.

- mf* HOLY GHOST, come down upon us,  
Give us grace, and make us Thine ;  
*cr* Heaven's own fires within us kindle.  
Blessed SPIRIT ! Dove Divine !  
All within us good and holy  
Is from Thee—Thy precious gift ;  
In our joys, in all our sorrows.  
*dim* Wistful hearts to Thee we lift.  
*mf* HOLY GHOST, &c.
- mf* Thou to us art more than father,  
More than sister, in Thy love,  
Gentle, patient, and forbearing,  
*dim* HOLY SPIRIT ! Heavenly Dove !  
*mf* HOLY GHOST, &c.
- f* We have grieved Thee, gracious SPIRIT, *f*  
Wayward, wanton, cold are we ; *cr*  
Still our sins, new every morning,  
*cr* Never yet have wearied Thee.  
*mf* HOLY GHOST, &c.
- mf* PARACLETE ! how hast Thou waited  
While our hearts were slowly turned !  
*p* Often hath Thy love been slighted,  
While for us it grieved and burned !  
*mf* HOLY GHOST, &c.
- mf* If our hearts do not deceive us,  
We would take Thee for our LORD ;  
Dearest SPIRIT ! make us faithful  
To Thy least and lightest word.  
HOLY GHOST, &c.
- mf* Sweet Consoler, though we cannot  
Love Thee as Thou lovest us,  
If Thou deign'st our hearts to kindle,  
They will not be always thus.  
HOLY GHOST, &c.
- Base and vile how dare we venture,  
KING of Kings, to love Thee so ?  
How canst Thou, with such compassion,  
Bear so long with things so low ?  
*mf* HOLY GHOST, &c.

*Hymns 121 and 125 are especially suitable for use at Whitsuntide.*

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## Whitsun Monday.

*Introit.*—He fed them also with the finest wheat flour, Alleluia ; and with honey out of the stony rock hath He satisfied them, Alleluia ! Alleluia ! Alleluia !

*Ps.*—Sing we merrily unto GOD our strength : make a cheerful noise unto the GOD of Jacob.

Glory. As it was. He fed.

*Alleluia.*—Alleluia !  $\bar{V}$ . When Thou lettest Thy Breath go forth, they shall be made : and Thou shalt renew the face of the earth.

Alleluia !  $\bar{V}$ . The Comforter, which is the HOLY GHOST, Whom the FATHER will send in My Name, He will teach you all things.

SEQUENCE, as on Whitsun Day (pages 150-155).

*Offertory.*—The LORD thundered out of Heaven, and the Highest gave His thunder : and the springs of waters were seen. Alleluia !

*Communion.*—The HOLY GHOST shall teach you, Alleluia : whatsoever I have said unto you, Alleluia ! Alleluia !

# The Proper of the Seasons.

## Whitsun Tuesday.

*Introit.*—Receive the joyfulness of your glory, Alleluia; give thanks unto GOD, Alleluia: Who hath called you to the Heavenly Kingdom, Alleluia! Alleluia! Alleluia!

*Ps.*—Hear my law, O my people; incline your ears unto the words of My Mouth. Glory. As it was. Receive the joyfulness.

*Alleluia.*—Alleluia! V. When Thou lettest Thy Breath go forth, they shall be made: and Thou shalt renew the face of the earth. Alleluia! V. Come, HOLY GHOST, fill the hearts of Thy faithful people: and kindle in them the fire of Thy love.

SEQUENCE, as on Whitsun Day (pages 150-155).

*Offertory.*—The LORD opened the doors of Heaven; and rained down Manna also upon them for to eat: and gave them Food from Heaven: so man did eat Angels' Food, Alleluia!

*Communion.*—The SPIRIT which proceedeth from the FATHER, Alleluia! He shall glorify Me, Alleluia! Alleluia!

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## Ember Wednesday in Whitsun Week.

*Introit.*—O GOD, when Thou wentest forth before Thy people, Alleluia! when Thou wentest with them through the wilderness, Alleluia: the earth shook, and the Heavens dropped, Alleluia! Alleluia!

*Ps.*—Let GOD arise, and let His enemies be scattered: let them also that hate Him flee before Him. Glory. As it was. O GOD.

*Alleluia.*—Alleluia! V. When Thou lettest Thy Breath go forth, they shall be made: and Thou shalt renew the face of the earth.

Alleluia! V. The Apostles began to speak with other tongues: the wonderful works of GOD.

SEQUENCE, as on Whitsun Day (pages 150-155).

*Offertory.*—My delight shall be in Thy commandments, which I have loved: my hands also will I lift up unto Thy commandments, which I have loved, Alleluia!

*Communion.*—My peace I give unto you, Alleluia: My peace I leave with you, Alleluia! Alleluia!

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## Thursday in Whitsun Week.

*Introit.*—The SPIRIT of the LORD filleth the world, Alleluia: and that which containeth all things hath knowledge of the Voice, Alleluia! Alleluia! Alleluia!

## The Proper of the Seasons.

*Ps.*—Let GOD arise, and let His enemies be scattered : let them also that hate Him flee before Him.                      *Glory.* As it was. The SPIRIT.

*Alleluia.*—Alleluia! V. When Thou lettest Thy Breath go forth they shall be made : and Thou shalt renew the face of the earth.

Alleluia! V. Suddenly there came a sound from Heaven : as of a rushing mighty wind.

SEQUENCE, *Offertory and Communion as on Whitsun Day (pages 150-159).*

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### Ember Friday in Whitsun Week.

*Introit.*—O let my mouth be filled with Thy praise, Alleluia, that I may sing, Alleluia : my lips will be fain when I sing unto Thee, Alleluia! Alleluia!

*Ps.*—In Thee, O LORD, have I put my trust, let me never be put to confusion : but rid me, and deliver me in Thy righteousness.

*Glory.* As it was. O let.

*Alleluia.*—Alleluia! V. When Thou lettest Thy Breath go forth they shall be made : and Thou shalt renew the face of the earth.

Alleluia! V. The SPIRIT of the LORD filleth the world : and that which cansteth all things hath knowledge of the Voice.

SEQUENCE, *as on Whitsun Day (pages 150-155).*

*Offertory.*—Praise the LORD, O my soul, while I live will I praise the LORD : yea, as long as I have any being, I will sing praises unto my GOD, Alleluia!

*Communion.*—The wind bloweth where it listeth, and thou hearest the sound thereof : but canst not tell whence it cometh, and whither it goeth, Alleluia! Alleluia!

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### Ember Saturday in Whitsun Week.

*Introit.*—The love of GOD is shed abroad in our hearts, Alleluia : by the HOLY GHOST which is given unto us, Alleluia! Alleluia!

*Ps.*—O LORD GOD of my salvation : I have cried day and night before Thee.                      *Glory.* As it was. The love.

*Tract.*—Alleluia! V. O praise the LORD, all ye heathen : praise Him all ye nations, Alleluia!

SEQUENCE, *as on Whitsun Day (pages 150-155).*

*Offertory.*—O LORD GOD of my salvation, I have cried day and night before Thee : O let my prayer enter into Thy Presence, O LORD, Alleluia!

*Communion.*—I will not leave you comfortless, I will come to you, Alleluia : and your heart shall rejoice, Alleluia! Alleluia!

# The Proper of the Seasons.

## Trinity Sunday.

47 REDGRAVE. 6 of 8.7.

\* ALIQUIS.

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 style characteristic of the 16th or 17th century, featuring a mix of quarter, eighth, and sixteenth notes, often beamed together. The piece is in a 6/8.7 time signature, which is a complex, irregular meter. The system concludes with a double bar line.

The second system of musical notation continues the piece on two staves (treble and bass clefs). It maintains the D major key signature and the 6/8.7 time signature. The notation includes various rhythmic values and rests, with some notes beamed together. The system ends with a double bar line.

The third system of musical notation continues the piece on two staves (treble and bass clefs). It maintains the D major key signature and the 6/8.7 time signature. The notation includes various rhythmic values and rests, with some notes beamed together. The system ends with a double bar line.

The fourth system of musical notation continues the piece on two staves (treble and bass clefs). It maintains the D major key signature and the 6/8.7 time signature. The notation includes various rhythmic values and rests, with some notes beamed together. The system ends with a double bar line.

# The Proper of the Seasons.

## AT THE PROCESSION.

*mf* GOD, of life and light and motion,  
Cause and Centre, Fount and Home ;  
Limitless and tideless Ocean ;  
Past and Present and to come ;  
Unbeginning as Unending,  
Uncontrolled by time or space ;  
Undefined yet Unextending ;  
Boundless yet in every place ;  
Self-existent, uncreated,  
Underived, evolved of none ;  
*dim* In sublimest peace instated,  
Perfect in Thyself alone.

*mf* GOD the FATHER, Whose relation  
With Thy sole-begotten SON,  
*dim* By a mystic Generation,  
Stood ere time had learned to run :  
*mf* GOD the SON, by tie supernal  
Ever with the FATHER bound ;  
In the glorious folds eternal  
Of one single Nature wound :  
*cr* GOD the SPIRIT, Stream Vivific,  
Ceaselessly by Both outpoured,  
And in union beatific  
Equally with Both adored.

GOD the FATHER, SON, and SPIRIT,  
Three in One, and One in Three,  
Thine united glories merit  
Thanks and praise continually :  
Praise :o Thee and adoration  
On Thy Festival be done,

*mf* For the blessèd Incarnation  
Of the Co-eternal SON ;  
*cr* For the Coming of the SPIRIT ;  
For the gift of endless life ;  
For the joys that Saints inherit  
When they cease from earthly strife.

*f* More than all, be praise unending  
Paid throughout Thy Church to Thee,  
For the Majesty transcending  
Of Thy Triune Deity :  
Sun of splendour never waning,  
Fount of sweetness never dry,

*dim* Staff of comfort all-sustaining,  
Ever-blessèd TRINITY :  
*f* Thus Thy glorious Name confessing  
We repeat the Angels' cry —  
*p* "Holy, Holy, Holy" —(*cr*) blessing  
*mf* Thee the LORD of Hosts on high.



# The Proper of the Seasons.

## INTROIT.

*Benedicta sit.*

Mode VIII (Tobit xii).

*mf* Bless - ed be the HO - LY TRI - NI - TY, and the Un - di -

- vi - ded U - - - NI - TY: we will give thanks to Him,

for the mer - cy He hath done un - to us.

*mf* Let us bless the FATHER, and the SON: with the HO - LY GHOST.

For the Psalm.

*Repeat the Introit.*

*Gradual.*—Blessed art Thou, O LORD: Who beholdest the depths, and sittest upon the Cherubim.

*V.*—O ye Heavens, bless ye the LORD: praise and exalt Him above all for ever.

Alleluia! *V.* Blessed art Thou, O LORD GOD of our fathers: and blessed is Thy holy and glorious Name for evermore.

# The Proper of the Seasons.

48 STOKE D'ABERNON. 3 10's.

\*ALIQUIS.

## SEQUENCE.

- f* WITH loudest voice of joyfulness and praise,  
To GOD, the Highest King, devoutly raise  
Your fervent vows, your glad and solemn lays.
- mf* Ye sun and moon, and stars that move on high,  
Ye earth and seas, and all beneath the sky,
- f* His Name, with every creature, glorify.  
Worship with ceaseless laud your Maker's Name,  
Spread wide of all His wondrous deeds the fame,  
THREE in the FATHER'S Majesty proclaim.
- mf* By sweetest voice of heavenly choirs adored  
Hosanna, Holy, Holy, Holy, LORD !
- f* To Him be honour, praise and glory poured.
- p* To us Thine Ear of mercy now incline ;
- cr* To sinners pardon grant by grace Divine,
- f* So shall our ceaseless praises aye be Thine !

*Offertory.*—Blessed be GOD, the FATHER, and the Only-Begotten SON of GOD, as likewise the HOLY GHOST : for the mercy He hath done unto us.

# The Proper of the Seasons.

49 DALE ABBEY. 6 7's.

\*ARTHUR H. BROWN.

## AT THE OFFERTORY.

*p* REVERENTLY we worship Thee,  
High and Holy TRINITY!  
One in Three and Three in One  
Seated on Thy Heavenly Throne!

*cr* Thanks and praise to Thee we pay  
Who art GOD and LORD for aye.

*mf* Day and night unceasing praise  
All the hosts of Heaven upraise:  
Saints, their life of trial past,  
Crowns of gold before Thee cast;  
All things cry with one accord—

*p* "Holy, holy, holy LORD!"

*mf* Holy FATHER! Who in love  
Sentest JESUS from above;

*p* Made a Man, yet GOD the SON

*f* Who for us hast glory won!

*mf* HOLY GHOST! our Life and Light,  
We to bless Thy Name unite.

*p* Wondrous is the mystery  
Of the Holy TRINITY;

*cr* Not the Angels bright, who stand  
Near the Throne at GOD'S Right Hand

*dim* Deepest secrets can declare  
Which our GOD hath hidden there.

*mf* Only this, O LORD, we know,  
*cr* 'Tis from Thence all blessings flow;

We who see not may adore,  
We may love Thee more and more,

*f* Praising with the Heavenly Host  
FATHER, SON, and HOLY GHOST!

*Communion.*—Let us bless the GOD of Heaven, and we will give thanks unto Him in the sight of all that live: for the mercy He hath done unto us.

# The Proper of the Seasons.

50 HOLY, HOLY, HOLY. 4 It's.

\*C. A. BARRY, M.A.

## AT THE ABLUTIONS.

- p* Holy, Holy, Holy! (*mf*) LORD GOD ALMIGHTY!  
Early in the morning our song shall rise to Thee;
- p* Holy, Holy, Holy! (*mf*) Merciful and Mighty!  
*f* GOD in Three Persons, Blessèd TRINITY.
- p* Holy, Holy, Holy! (*mf*) 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.
- p* Holy, Holy, Holy! though the darkness hide Thee,  
Though the eye of sinful man Thy glory may not see,  
*mf* Only Thou art Holy; there is none beside Thee  
Perfect in power, in love, and purity.
- p* Holy, Holy, Holy! (*mf*) LORD GOD ALMIGHTY!  
*ff* All Thy works shall praise Thy Name, in earth and sky and sea;  
*mf* Holy, Holy, Holy! Merciful and Mighty!  
*f* GOD in Three Persons, Blessèd TRINITY.

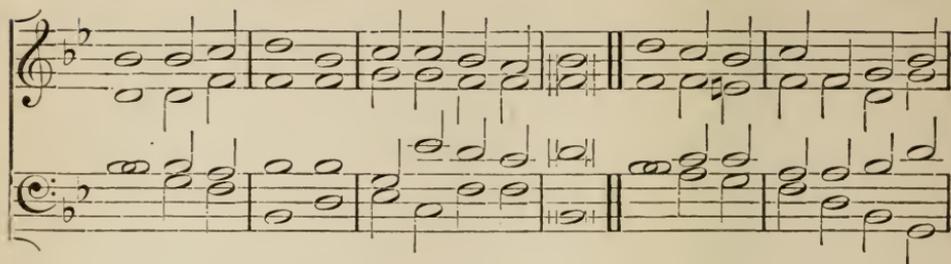
Or Hymn 164.

# The Proper of the Seasons.

## The Feast of Corpus Christi.

51 COVENTRY. 3 10's

\*ARTHUR H. BROWN.



### AT THE PROCESSION.

- f* HAIL, Festal Day! in every age divine,  
Wherein GOD hallows to Himself a shrine.
- ff* Hail, Festal Day! in every age divine.  
A day of joy, when GOD dishonours Hell,  
And saves by grace the souls He loves so well.
- ff* Hail, Festal Day! in every age divine.
- mf* Pure Flesh of CHRIST, Death's cure to every age,  
*cr* The Manna figured in the mystic page.
- ff* Hail, Festal Day! in every age divine.  
The FATHER'S WORD, the norm of Heav'n and earth  
Whence sprang the germ of life, Creation's birth.
- ff* Hail, Festal Day! in every age divine.
- mf* The Bread of Angels, Heaven's imparted Food,  
*p* To sinners death, (*f*) salvation to the good.
- ff* Hail, Festal Day! in every age divine.
- f* True Body, centre of the Universe,  
*cr* This conquers Hell, redeems us from the curse.
- ff* Hail, Festal Day! in every age divine.
- m* He took this Body (*p*) He th' Incarnate Child  
Of Mary, Maid and Mother undefil'd.
- ff* Hail, Festal Day! in every age divine.

## The Proper of the Seasons.

- mf* At Supper seated, to the Twelve He gave  
His Body with His Blood, from death to save.
- ff* Hail, Festal Day! in every age divine.
- mf* GOD's Wisdom, substance of the blessèd Maid,  
His saving Victim on our Altar laid.
- ff* Hail, Festal Day! in every age divine.
- mf* By death He conquered death, (*f*) by death doth reign :  
The Blood and Water purify our stain.
- ff* Hail, Festal Day! in every age divine.
- mf* With Hands extended, life for death He gave,  
*f* To life, the third day, rose He from the grave.
- ff* Hail, Festal Day! in every age divine.
- mf* Thee, Fount and Source of blessing, (*dim*) we adore,  
O grant us light that fades not evermore.
- ff* Hail, Festal Day! in every age divine.

*Introit.*—He fed them with the finest wheat-flour, Alleluia : and with honey out of the stony rock hath He satisfied them, Alleluia! Alleluia! Alleluia!

*Ps.*—Sing we merrily unto GOD our strength : make a cheerful noise unto the GOD of Jacob.

Glory. As it was. He fed.

*Gradual.*—The eyes of all wait upon Thee, O LORD : and Thou givest them their meat in due season.

*V.*—Thou openest Thine Hand : and fillest all things living with plenteousness.

Alleluia! *V.* My Flesh is Meat indeed, and My Blood is Drink indeed : he that eateth My Flesh and drinketh My Blood, dwelleth in Me, and I in Him.

SEQUENCE, *Hymn* 109 (*page* 344).

*Offertory.*—The priests of the LORD do offer the offerings of the LORD made by fire and the bread of their GOD : therefore they shall be holy unto their GOD, and not profane the Name of their GOD. Alleluia!

*Hymn* 127 (*pages* 382—385).

*Communion.*—As often as ye eat this Bread, and drink this Cup, ye do shew the LORD's Death till He come : wherefore, whosoever shall eat this Bread, and drink this Cup of the LORD, unworthily, shall be guilty of the Body and Blood of the LORD. Alleluia!

*Hymn* 139 (*pages* 412—415).

AT THE ABLUTIONS, *Hymn* 111 (*pages* 354—357).

*Throughout the Octave the Service shall be as above, except a Feast occur.*

# The Proper of the Seasons.

## First Sunday after Trinity.

All as on *Corpus CHRISTI Day*, or, if the Octave be not kept, as follows:—

*Introit.*—O LORD, my trust is in Thy mercy, and my heart is joyful in Thy salvation: I will sing of the LORD, because He hath dealt so lovingly with me.

*Ps.*—How long wilt Thou forget me, O LORD, for ever: how long wilt Thou hide Thy Face from me?

Glory. As it was. O LORD.

*Gradual.*—I said, LORD, be merciful unto me: heal my soul, for I have sinned against Thee.

*V.*—Blessed is he that considereth the poor and needy: the LORD shall deliver him in the time of trouble.

Alleluia! *V.* Ponder my words, O LORD: consider my meditation. Alleluia!

*Offertory.*—O hearken Thou unto the voice of my calling, my KING and my GOD: for unto Thee, O LORD, will I make my prayer.

*Communion.*—I will speak of all Thy marvellous works; I will be glad, and rejoice in Thee: yea, my songs will I make of Thy Name, O Thou most Highest.

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## Second Sunday after Trinity.

*Introit.*—The LORD was my upholder, He brought me forth also into a place of liberty: He hath delivered me, even because He had a favour unto me.

*Ps.*—I will love Thee, O LORD, my strength: the LORD is my stony rock, my fortress, and my SAVIOUR.

Glory. As it was. The LORD.

*Gradual.*—When I was in trouble I called upon the LORD: and He heard me. *V.* Deliver my soul, O LORD: from lying lips: and from a deceitful tongue.

Alleluia! *V.* GOD is a righteous Judge, strong, and patient: and GOD is provoked every day, Alleluia!

*Offertory.*—Turn Thee, O LORD, and deliver my soul: O save me for Thy mercy's sake.

*Communion.*—I will sing of the LORD, because He hath dealt so lovingly with me: yea, I will praise the Name of the LORD most Highest.

# The Proper of the Seasons.

## Third Sunday after Trinity.

*Introit.*—Turn Thee unto me, and have mercy upon me, O LORD, for I am desolate and in misery : look upon my adversity and misery ; and forgive me all my sin, O my GOD.

*Ps.*—Unto Thee, O LORD, will I lift up my soul : my GOD I have put my trust in Thee, O let me not be confounded.

Glory. As it was. Turn Thee.

*Gradual.*—O cast thy burden upon the LORD : and He shall nourish thee. *V.* When I cried unto the LORD, He heard my voice and delivered me : from the battle that was against me.

Alleluia ! *V.* I will love Thee, O LORD, my strength ; the LORD is my stony rock, my fortress, and my SAVIOUR. Alleluia !

*Offertory.*—They that know Thy Name will put their trust in Thee : for Thou, LORD, hast never failed them that seek Thee ; O praise the LORD which dwelleth in Sion : for He forgetteth not the complaint of the poor.

*Communion.*—I have called upon Thee, O GOD, for Thou shalt hear me : incline Thine Ear unto me, and hearken unto my words.

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## Fourth Sunday after Trinity.

*Introit.*—The LORD is my light, and my salvation, whom then shall I fear ? the LORD is the strength of my life, of whom then shall I be afraid ? when the wicked, even mine enemies, and my foes, came upon me, they stumbled and fell.

*Ps.*—Though an host of men were laid against me, yet shall not my heart be afraid.

Glory. As it was. The LORD.

*Gradual.*—Be merciful, O LORD, unto our sins : wherefore do the heathen say, where is now their God ? *V.* Help us, O GOD of our salvation ; and for the honour of Thy Name, deliver us, O LORD.

Alleluia ! *V.* The King shall rejoice in Thy strength, O LORD ; exceeding glad shall he be of Thy salvation. Alleluia !

*Offertory.*—Lighten mine eyes, that I sleep not in death : lest mine enemy say, I have prevailed against him.

*Communion.*—The LORD is my strong rock, and my defence : my SAVIOUR, my GOD, and my might.

# The Proper of the Seasons.

## Fifth Sunday after Trinity.

*Introit.*—Hearken unto my voice, O LORD, when I cry unto Thee : Thou hast been my succour, leave me not, neither forsake me, O GOD of my salvation.

*Ps.*—The LORD is my light and my salvation : whom then shall I fear ?

Glory. As it was. Hearken.

*Gradual.*—Behold, O GOD our defender : and look upon Thy servants.

℣. O LORD GOD of hosts : hear the prayers of Thy servants.

Alleluia ! ℟. In Thee, O LORD, have I put my trust, let me never be put to confusion : rid me and deliver me in Thy righteousness, bow down Thine Ear to me, make haste to help me, Alleluia !

*Offertory.*—I will bless the LORD, Who hath given me counsel : I have set GOD always before me ; for He is on my right hand, therefore I shall not fall.

*Communion.*—One thing have I desired of the LORD, which I will require : even that I may dwell in the house of the LORD all the days of my life.



## Sixth Sunday after Trinity.

*Introit.*—The LORD is my strength, and He is the wholesome defence of His Anointed : O LORD save Thy people, and give Thy blessing unto Thine inheritance, feed them for ever.

*Ps.*—Unto Thee will I cry, O LORD, my strength, think no scorn of me : lest, if Thou make as though Thou hearest not, I become like them that go down into the pit.

Glory. As it was. The LORD.

*Gradual.*—Turn Thee again, O LORD, at the last : and be gracious unto Thy servants. ℣. LORD, Thou hast been our refuge : from one generation to another. Alleluia ! ℟. O deliver me from mine enemies, O my GOD : defend me from them that rise up against me. Alleluia !

*Offertory.*—O hold Thou up my goings in Thy paths, that my footsteps slip not ; incline Thine Ear to me, and hearken unto my words, shew Thy marvellous loving-kindness : Thou that art the SAVIOUR of them which put their trust in Thee, O LORD.

*Communion.*—I will offer in His dwelling an oblation with great gladness : I will sing, and speak praises unto the LORD.

## The Proper of the Seasons.

### Seventh Sunday after Trinity.

*Introit.*—O clap your hands together all ye people : O sing unto GOD with the voice of melody.

*Ps.*—He shall subdue the people under us : and the nations under our feet. Glory. As it was. O clap.

*Gradual.*—Come, ye children, and hearken unto me : I will teach you the fear of the LORD. V. Come unto me and be enlightened : and your faces shall not be ashamed. Alleluia ! V. Thou, O GOD, art praised in Sion : and unto Thee shall the vow be performed in Jerusalem. Alleluia !

*Offertory.*—Like as in the burnt offerings of rams and bullocks : and like as in ten thousands of fat lambs ; so let our Sacrifice be in Thy Sight this day, that It may please Thee : for they shall not be confounded that put their trust in Thee, O LORD.

*Communion.*—Bow down Thine Ear to me : make haste to deliver me.



### Eighth Sunday after Trinity.

*Introit.*—We wait for Thy loving-kindness, O GOD, in the midst of Thy temple : O GOD, according to Thy Name, so is Thy praise unto the world's end, Thy Right Hand is full of righteousness.

*Ps.*—Great is the LORD, and highly to be praised : in the city of our GOD, even upon His Holy Hill.

Glory. As it was. We wait.

*Gradual.*—Be Thou my strong rock and house of defence : that Thou mayest save me. V. In Thee, O LORD, have I put my trust : let me never be put to confusion.

Alleluia ! V. Hear my law : O my people, Alleluia !

*Offertory.*—Thou shalt save the people that are in adversity, O LORD : and shalt bring down the high looks of the proud, for Who is GOD but the LORD ?

*Communion.*—O taste, and see, how gracious the LORD is : blessed is the man that trusteth in Him.

## The Proper of the Seasons.

### Ninth Sunday after Trinity.

*Introit.*—Behold, GOD is my helper, the LORD is with them that uphold my soul, He shall reward evil unto mine enemies: destroy Thou them in Thy truth, O LORD, my protector.

*Ps.*—Save me, O GOD, for Thy Name's sake: and avenge me in Thy strength.

Glory. As it was. Behold.

*Gradual.*—O LORD our Governour: how excellent is Thy Name in all the world. V. Thou hast set Thy glory: above the Heavens.

Alleluia! V. Sing we merrily unto GOD our strength: make a cheerful noise unto the GOD of Jacob, take the psalm the merry harp with the lute. Alleluia!

*Offerory.*—The statutes of the LORD are right, and rejoice the heart: sweeter also than honey, and the honey-comb; moreover by them is Thy servant taught.

*Communion.*—Seek ye first the Kingdom of God: and all these things shall be added unto you.

---

### Tenth Sunday after Trinity.

*Introit.*—When I called unto the LORD He heard my voice: and delivered my soul from the battle that was against me; yea, even GOD, that endureth for ever, hath brought them down: O cast thy burden upon the LORD, and He shall nourish Thee.

*Ps.*—Hear my prayer, O GOD: and hide not Thyself from my petition, take heed unto me and hear me.

Glory. As it was. When I called.

*Gradual.*—Keep me, O LORD, as the apple of an eye: hide me under the shadow of Thy wings. V. Let my sentence come forth from Thy Presence: and let Thine Eyes look upon the thing that is equal.

Alleluia! V. O LORD GOD of my salvation: I have cried day and night before Thee, Alleluia!

*Offerory.*—Unto Thee, O LORD, will I lift up my soul: my GOD, I have put my trust in Thee, O let me not be confounded: neither let mine enemies triumph over me: for all they that hope in Thee shall not be ashamed.

*Communion.*—Thou shalt be pleased with the sacrifice of righteousness: with the burnt-offerings and oblations: upon Thine Altar, O LORD.

## The Proper of the Seasons.

### Eleventh Sunday after Trinity.

*Introit.*—GOD in His holy habitation, He is the GOD that maketh men to be of one mind in an house: He will give strength and power unto His people.

*Ps.*—Let GOD arise and let His enemies be scattered: let them also that hate Him flee before Him.

Glory. As it was. GOD in His holy.

*Gradual.*—My heart hath trusted in GOD and I am helped: therefore my heart danceth for joy, and in my song will I praise Him. *V.* Unto Thee will I cry, O LORD: be not silent, O my GOD, nor depart from me.

Alleluia! *V.* LORD, Thou hast been our refuge: from one generation to another, Alleluia!

*Offertory.*—I will magnify Thee, O LORD, for Thou hast set me up: and not made my foes to triumph over me; O LORD, my GOD, I cried unto Thee: and Thou hast healed me.

*Communion.*—Honour the LORD with thy substance, and with the first-fruits of all thine increase: so shall thy barns be filled with plenty, and thy presses shall burst out with new wine.

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### Twelfth Sunday after Trinity.

*Introit.*—Haste Thee, O GOD, to deliver me, make haste to help me, O LORD: let mine enemies be ashamed and confounded that seek after my soul.

*Ps.*—Let them be turned backward and put to confusion: that wish me evil.

Glory. As it was. Haste Thee.

*Graual.*—I will alway give thanks unto the LORD: His praise shall ever be in my mouth. *V.* My soul shall make her boast in the Lord: the humble shall hear thereof, and be glad.

Alleluia! *V.* O come let us sing unto the LORD: let us heartily rejoice in the strength of our salvation, Alleluia!

*Offertory.*—Moses besought the LORD his GOD, and said: Why, O LORD doth Thy wrath wax hot against Thy people? turn from Thy fierce wrath; remember Abraham, Isaac, and Jacob, to whom Thou swarest to give a land flowing with milk and honey: and the LORD repented of the evil which He thought to do unto His people.

## The Proper of the Seasons.

*Communion.*—The earth, O LORD, is filled with the fruit of Thy works : that Thou mayest bring food out of the earth, and wine that maketh glad the heart of man ; and oil to make him a cheerful countenance : and bread to strengthen man's heart.

---

### Thirteenth Sunday after Trinity.

*Introit.*—Look upon Thy covenant, O LORD : and forget not the congregation of the poor for ever : arise, O GOD, maintain Thine own cause, and forget not the voice of them that seek Thee.

*Ps.*—O GOD, wherefore art Thou absent from us so long : why is Thy wrath so hot against the sheep of Thy pasture ?

Glory. As it was. Look upon.

*Gradual.*—Look upon Thy covenant, O LORD : and forget not the congregation of the poor for ever. *V.* Arise, O LORD, maintain Thine own cause : remember how the foolish man blasphemeth Thee daily. Alleluia ! *V.* For the LORD is a great GOD : and a great King over all the earth, Alleluia !

*Offertory.*—My hope hath been in Thee, O LORD : I have said, Thou art my GOD, my time is in Thy Hand.

*Communion.*—Thou hast given us Bread from Heaven, O LORD : having every delight, and every taste of sweetness.

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### Fourteenth Sunday after Trinity.

*Introit.*—Behold, O GOD our defender, and look upon the Face of Thine Anointed : for one day in Thy courts is better than a thousand.

*Ps.*—O how amiable are Thy dwellings, Thou LORD of hosts : my soul hath a desire and longing to enter into the courts of the LORD.

Glory. As it was. Behold.

## The Proper of the Seasons.

*Gradual.*—It is a good thing to give thanks unto the LORD: and to sing praises unto Thy Name, O most Highest. V. To tell of Thy loving-kindness early in the morning: and of Thy truth in the night-season. Alleluia! V. O give thanks unto the LORD, and call upon His Name: tell the people what things He hath done, Alleluia.

*Offertory.*—The Angel of the LORD tarrieth round about them that fear Him, and delivereth them: O taste and see, how gracious the LORD is.

*Communion.*—The Bread that I will give, is My Flesh; which I will give for the life of the world.

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### Fifteenth Sunday after Trinity.

*Introit.*—Bow down Thine Ear, O LORD, and hear me; my GOD, save Thy servant that putteth his trust in Thee: be merciful unto me, O LORD, for I will call daily upon Thee.

*Ps.*—Comfort the soul of Thy servant: for unto Thee, O LORD, do I lift up my soul.

Glory. As it was. Bow down.

*Gradual.*—It is better to trust in the LORD: than to put any confidence in man. V. It is better to trust in the LORD: than to put any confidence in princes.

Alleluia! V. O GOD my heart is ready, my heart is ready: I will sing and give praise with the best member that I have, Alleluia!

*Offertory.*—I waited patiently for the LORD, and He inclined unto me: He heard my calling, and hath put a new song in my mouth, even a thanksgiving unto our GOD.

*Communion.*—He that eateth My Flesh, and drinketh my Blood: dwelleth in Me, and I in him, saith the LORD.

---

### Sixteenth Sunday after Trinity.

*Introit.*—Be merciful unto me, O LORD, for I will call daily upon Thee: for Thou, LORD, art good and gracious, and of great mercy unto all them that call upon Thee.

*Ps.*—Bow down Thine Ear, O LORD, and hear me: for I am poor and in misery.

Glory. As it was. Be merciful.

## The Proper of the Seasons.

*Gradual.*—The heathen shall fear Thy Name, O LORD : and all the kings of the earth Thy Majesty. V. When the LORD shall build up Sion : and when His glory shall appear.

Alleluia ! V. Ye that fear the LORD, put your trust in the LORD : He is their helper and defender. Alleluia !

*Offertory.*—Look down, O LORD, to help me : let them be ashamed, and confounded together, that seek after my soul to destroy it ; look down, O LORD, to help me.

*Communion.*—O LORD, I will make mention of Thy righteousness only : Thou, O GOD, hast taught me from my youth up until now ; forsake me not, O GOD, in mine old age, when I am gray-headed.

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### Seventeenth Sunday after Trinity.

*Introit.*—Righteous art Thou, O LORD, and true is thy judgment : O deal with Thy servant according unto Thy loving mercy.

*Ps.*—Blessed are those that are undefiled in the way : and walk in the law of the LORD.

Glory. As it was. Righteous.

*Gradual.*—Blessed is the people whose GOD is the LORD : and blessed are the folk, that He hath chosen to Him to be His inheritance. V. By the Word of the LORD were the Heavens made : and all the hosts of them by the Breath of His Mouth.

Alleluia ! V. The Right Hand of the LORD bringeth mighty things to pass : the Right Hand of the LORD hath the pre-eminence. Alleluia !

*Offertory.*—I, Daniel, prayed unto the LORD my GOD, and said, Hear, O our GOD, the prayer of Thy servant : cause Thy Face to shine upon Thy sanctuary ; and behold, O GOD, this Thy people, who are called by Thy Name.

*Communion.*—Promise unto the LORD your GOD, and keep it, all ye that are round about Him bring presents unto Him that ought to be feared : He shall refrain the spirit of princes ; and is wonderful among the kings of the earth.

## The Proper of the Seasons.

### Ember Wednesday in September.

*Introit.*—Sing we merrily unto GOD our strength, make a cheerful noise unto the GOD of Jacob : take the psalm, bring hither the tabret ; the merry harp with the lute ; blow up the trumpet in the new moon, for this was made a statute for Israel, and a law of the GOD of Jacob.

*Ps.*—This He ordained in Joseph for a testimony : when he came out of the land of Egypt.

Glory. As it was. Sing we.

*Gradual.*—Who is like unto the LORD our GOD, That hath His dwelling so high : and yet humbleth Himself to behold the things that are in Heaven and earth ?

℣. He taketh up the simple out of the dust : and lifteth the poor out of the mire.

*Offertory.*—My delight shall be in Thy commandments, which I have loved : my hands also will I lift up unto Thy commandments, which I have loved.

*Communion.*—Eat the fat and drink the sweet, and send portions unto them, for whom nothing is prepared : for this day is holy unto our LORD, neither be ye sorry ; for the joy of the LORD is your strength.

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### Ember Friday in September.

*Introit.*—Let the heart of them rejoice that seek the LORD : seek the LORD and His strength, seek His Face evermore.

*Ps.*—O give thanks unto the LORD, and call upon His Name : tell the people what things He hath done.

Glory. As it was. Let the heart.

*Gradual.*—Turn Thee again, O LORD, at the last : and be gracious unto Thy servants.

℣.—LORD, Thou hast been our refuge : from one generation to another.

*Offertory.*—Praise the LORD, O my soul : and forget not all His benefits : Who maketh thee young and lusty as an eagle.

*Communion.*—Turn from me shame and rebuke, for I have kept Thy commandments, O LORD : for Thy testimonies are my delight.

# The Proper of the Seasons.

## Ember Saturday in September.

*Introit.*—O come, let us worship our GOD and fall down before the LORD; let us kneel before the LORD our Maker: for He is the LORD our GOD.

*Ps.*—O come, let us sing unto the LORD: let us heartily rejoice in the strength of our salvation.

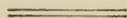
Glory. As it was. O come.

*Tract.*—O praise the LORD, all ye heathen: praise Him all ye nations.

*V.* For His merciful kindness is ever more and more towards us: and the truth of the LORD endureth for ever.

*Offertory.*—O LORD GOD of my salvation; I have cried day and night before Thee: O let my prayer enter into Thy Presence.

*Communion.*—In the seventh month ye shall keep a feast, because I made the children of Israel to dwell in booths: when I brought them out of the land of Egypt, I am the LORD your GOD.



## Eighteenth Sunday after Trinity.

*Introit.*—Reward them that wait for Thee, O LORD, and let Thy prophets be found faithful: hear the prayers of Thy servant, and of Thy people Israel.

*Ps.*—I was glad when they said unto me: we will go into the House of the LORD.

Glory. As it was. Reward.

*Gradual.*—I was glad when they said unto me: we will go into the house of the LORD. *V.* Peace be within Thy walls: and plenteousness within Thy palaces. Alleluia! *V.* I was glad when they said unto me: we will go into the house of the LORD. Alleluia!

*Offertory.*—Moses consecrated an Altar unto the LORD, offering burnt offerings upon it, and sacrificing peace offerings: and he made an evening sacrifice for a sweet-smelling savour unto the LORD GOD, in the sight of the children of Israel.

*Communion.*—Bring offerings and come into His courts: O worship the LORD in the beauty of holiness.

## The Proper of the Seasons.

### Nineteenth Sunday after Trinity.

*Introit.*—I am the Salvation of My people, saith the LORD: out of whatsoever tribulation they shall call upon Me, I will hearken unto them: and I will be their GOD for ever.

*Ps.*—Hear My law, O My people: incline your ears unto the words of My Mouth.

Glory. As it was. I am.

*Gradual.*—Let my prayer be set forth in Thy Sight: O LORD, as the incense. *V.* And let the lifting up of my hands: be an evening sacrifice.

Alleluia! *V.* They that put their trust in the LORD shall be even as the mount Sion: he who dwelleth in Jerusalem may not be removed, but standeth fast for ever, Alleluia!

*Offertory.*—Though I walk in the midst of trouble, yet shalt Thou refresh me, O LORD: Thou shalt stretch forth Thy Right Hand upon the furiousness of mine enemies, and Thy Right Hand shall save me.

*Communion.*—Thou hast charged that we shall diligently keep Thy commandments: O that my ways were made so direct, that I might keep Thy statutes.

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### Twentieth Sunday after Trinity.

*Introit.*—Everything that Thou hast done to us, O LORD, Thou hast done in true judgment; for we have sinned, and not obeyed Thy commandments: but glorify Thy Name, and deal with us according to the multitude of Thy mercies.

*Ps.*—Great is the LORD, and highly to be praised: in the city of our GOD, even upon His holy hill.

Glory. As it was. Everything.

*Gradual.*—The eyes of all wait upon Thee, O LORD: and Thou givest them their meat in due season. *V.* Thou openest Thine Hand: and fillest all things living with plenteousness. Alleluia! *V.* Out of the deep have I called unto Thee, O LORD: LORD, hear my voice, Alleluia!

*Offertory.*—By the waters of Babylon we sat down and wept: when we remembered thee, O Sion.

*Communion.*—Remember Thy word unto Thy servant, O LORD, wherein Thou hast caused me to put my trust: the same is my comfort in my affliction.

## The Proper of the Seasons.

### Twenty-first Sunday after Trinity.

*Introit.*—The whole world, O LORD, is in Thy power; and there is no man that can resist Thee: for Thou hast made all things, the Heaven and the earth, and all the wondrous things under the Heaven; Thou art LORD of all things.

*Ps.*—Blessed are those that are undefiled in the way: and walk in the law of the LORD.

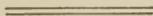
Glory. As it was. The whole world.

*Gradual.*—LORD, Thou hast been our refuge: from one generation to another. *V.* Before the mountains were brought forth, or ever the earth and the world were made: Thou art GOD from everlasting, and world without end.

Alleluia! *V.* Praise the LORD, O my soul; while I live will I praise the LORD: yea, as long as I have any being I will sing praises unto my GOD. Alleluia!

*Offertory.*—There was a man in the land of Uz, whose name was Job, perfect and upright, and one that feared GOD: and Satan sought to tempt him; and power was given him by the LORD over his possessions and over his flesh: and he destroyed all his substance and his sons, and he smote his flesh with sore boils.

*Communion.*—My soul hath longed for Thy salvation: and I have a good hope in Thy word; when wilt Thou be avenged of them that persecute me? they persecute me falsely: O be Thou my help, O LORD my GOD.



### Twenty-second Sunday after Trinity.

*Introit.*—If Thou, LORD, wilt be extreme to mark what is done amiss, O LORD, who may abide it: for there is mercy with Thee, therefore shalt Thou be feared, O GOD of Israel.

*Ps.*—Out of the deep have I called unto Thee, O LORD: LORD hear my voice.

Glory. As it was. If Thou, LORD.

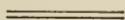
## The Proper of the Seasons.

*Gradual.*—Behold, how good and joyful a thing it is: brethren, to dwell together in unity. *V.* It is like the precious ointment upon the head: that ran down unto the beard, even unto Aaron's beard.

Alleluia! *V.* He healeth those that are broken in heart: and bindeth up their wounds, Alleluia!

*Offertory.*—Remember me, O LORD, King of all power: and put a well-ordered speech in my mouth, that my words may be pleasing in Thy Sight.

*Communion.*—I say unto you, there is joy in the presence of the Angels of GOD: over one sinner that repenteth.



### Twenty-third Sunday after Trinity.

*Introit.*—I know the thoughts that I think towards you, saith the LORD, thoughts of peace, and not of evil: ye shall call upon Me, and I will hearken unto you, and I will turn away your captivity from all places.

*Ps.*—LORD, Thou art become gracious unto Thy land: Thou hast turned away the captivity of Jacob.

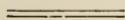
Glory. As it was. I know.

*Gradual.*—It is Thou, O LORD, that savest us from our enemies: and puttest them to confusion that hate us. *V.* We make our boast of GOD all day long: and will praise Thy Name for ever.

Alleluia! *V.* He maketh peace in thy borders: and filleth thee with the flour of wheat, Alleluia!

*Offertory.*—Out of the deep I called unto Thee, O LORD: LORD, hear my voice.

*Communion.*—Verily I say unto you, what things soever ye desire, when ye pray: believe that ye receive them, and it shall be done unto you.



### Twenty-fourth Sunday after Trinity.

*All as on Twenty-third Sunday except that the Alleluia is:—*

Alleluia! *V.* O LORD my GOD, in Thee have I put my trust: save me from all them that persecute me, and deliver me. Alleluia!

# The Proper of the Seasons.

## Sunday next before Advent.

*All as on Twenty-third Sunday, except that the Alleluia is:—*

Alleluia! V. The heathen shall fear Thy Name, O LORD: and all the Kings of the earth Thy Majesty. Alleluia!

*If there are more than twenty-five Sundays after Trinity the Service for the twenty-fourth is to be repeated; and if less, the extra Services shall be omitted for that year provided that this Service shall always be used on the Sunday next before Advent unless a Saint's Day fall on that Sunday.*

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## The Dedication of a Church.

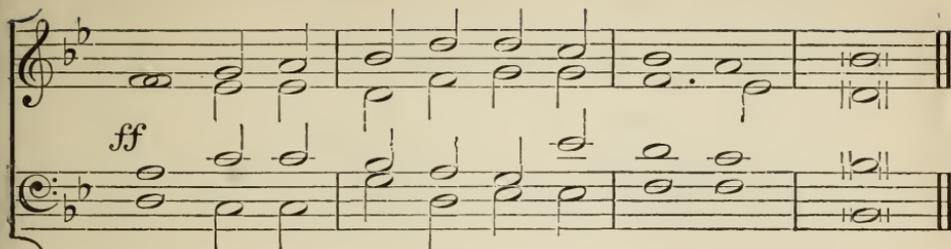
52 COVENTRY. 3 10's.

\*ARTHUR H. BROWN.

The first system of the musical score 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 style characteristic of the 19th century, featuring a melody in the upper voice and a supporting bass line. A dynamic marking of 'f' (forte) is placed at the beginning of the first measure. The piece concludes with a double bar line and repeat dots.

The second system of the musical score continues from the first system, consisting of two staves in the same key signature and clefs. The melody in the upper staff continues with various rhythmic values, including dotted notes. The bass line provides harmonic support. The system ends with a double bar line and repeat dots.

## The Dedication of a Church.



### AT THE PROCESSION.

*f* HAIL, Festal Day! Hail ever sacred tide,  
Wherein the Bridegroom weds the Church, His Bride.

*ff* Hail, Festal Day! Hail ever sacred tide!

*f* This is the court of GOD; (*mf*) the craving mind  
Here wealth of Solomon in peace may find:

*ff* Hail, Festal Day! Hail ever sacred tide!

*mf* Here David's SON, Who Heav'n and earth doth span,  
In this our mother-home is GOD and Man:

*ff* Hail, Festal Day! Hail ever sacred tide!

*f* Ye have a harmony with Heav'n above,  
If but the faith be kept, the bond of love:

*ff* Hail, Festal Day! Hail ever sacred tide!

*f* Here New Jerusalem, all pure and bright,  
Descends from GOD, in bridal vesture light:

*ff* Hail, Festal Day! Hail ever sacred tide!

*f* The KING of Righteousness, within this place,  
From Heav'n bestows the font's baptismal grace:

*ff* Hail, Festal Day! Hail ever sacred tide!

*mf* 'Tis here the soul draws nigh to David's shrine,  
*dim* Here finds the pledges mystical, divine;

*ff* Hail, Festal Day! Hail ever sacred tide!

*f* This is the Ark of GOD, which goes before  
*cr* Our steps advancing on from shore to shore:

*ff* Hail, Festal Day! Hail ever sacred tide!

*f* Here Jacob's ladder points the heav'nly way,  
*cr* Here we ascend to life's eternal day:

*ff* Hail, Festal Day! Hail ever sacred tide!

# The Dedication of a Church.

53 URBS BEATA. 3 of 8.7. (First tune.)

Ancient Plain Chant.  
Harmonized by W. H. MONK.

The musical score consists of three systems, each with a treble and bass staff. The music is in a 3/8 time signature and a key signature of one flat (B-flat). The first system has two measures. The second system has two measures, with a fermata over the final note of the second measure. The third system has two measures, also with a fermata over the final note. The bass staff includes some downward-pointing 'v' marks at the end of the first and second measures of the third system.

or,

*mf* BLESSED City, Heav'nly Salem,  
Vision dear of Peace and Love,  
Who, of living stones upbuilded,  
Art the joy of Heaven above,  
*mf* And, with Angel cohorts circled,  
As a Bride to earth dost move !  
*cr* From celestial realms descending,  
Ready for the nuptial bed,  
*p* To His Presence, decked with jewels,  
*cr* By her LORD shall she be led :  
All her streets, and all her bulwarks,  
Of pure gold are fashionèd.

# The Dedication of a Church.

*mf* Bright with pearls her portal glitters ;  
It is open evermore ;  
*cr* And, by virtue of His Merits,  
Thither faithful souls may soar,  
*p* Who for CHRIST'S dear Name, in this world  
Pain and tribulation bore.

Many a blow and biting sculpture  
Polished well those stones elect,  
*cr* In their places now compacted  
By the Heavenly Architect,  
Who therewith hath will'd for ever  
That His Palace should be decked.

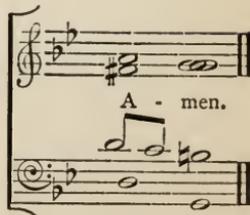
*f* CHRIST is made the sure Foundation,  
And the precious Corner-stone,  
*mf* Who, the two walls underlying,  
Bound in each, binds both in one :  
*f* Holy Zion's help for ever,  
And her confidence alone

*mf* All that dedicated City,  
Dearly lov'd by GOD on high,  
*f* In exultant jubilation  
Pours perpetual melody :  
*p* GOD the One, and GOD the Trinal,  
Singing everlastingly.

*mf* 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 ;  
*cr* And Thy fullest benediction  
Shed within its walls alway.

*p* Here vouchsafe to all Thy servants  
What they ask of Thee to gain ;  
*cr* Here to have and hold for ever  
Those good things their pray'rs obtain ;  
*f* And hereafter in Thy Glory  
With Thy bless'd ones to reign.

*f* 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.



# The Dedication of a Church.

53 ORIEL. 3 of 8.7. (Second tune.) Old Melody. Harmonized by A. H. B.

The musical score consists of three systems, each with a treble and bass staff. The key signature is one sharp (F#) and the time signature is 3/8. The music is a harmonization of an old melody, featuring a mix of eighth and quarter notes with block chords. The first system ends with a double bar line and repeat dots. The second system also ends with a double bar line and repeat dots. The third system ends with a double bar line and repeat dots.

OR,

*mf* BLESSED City, Heav'nly Salem,  
Vision dear of Peace and Love,  
*f* Who, of living stones upbuilded,  
Art the joy of Heaven above,  
*mf* And, with Angel cohorts circled,  
As a Bride to earth dost move !  
*cr* From celestial realms descending,  
Ready for the nuptial bed,  
*p* To His Presence, decked with jewels,  
*cr* By her LORD shall she be led :  
All her streets, and all her bulwarks,  
Of pure gold are fashioned.

## The Dedication of a Church.

*mf* Bright with pearls her portal glitters ;  
It is open evermore ;  
*cr* And, by virtue of His Merits,  
Thither faithful souls may soar.  
*p* Who for CHRIST's dear Name, in this world  
Pain and tribulation bore.

Many a blow and biting sculpture  
Polished well those stones elect,  
*cr* In their places now compacted  
By the Heavenly Architect,  
Who therewith hath will'd for ever  
That His Palace should be deck'd,

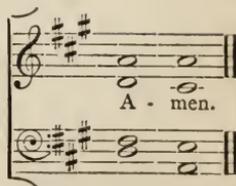
*f* CHRIST is made the sure Foundation,  
And the precious Corner-stone,  
*mf* Who, the two walls underlying,  
Bound in each, binds both in one ;  
*f* Holy Sion's help for ever,  
And her confidence alone.

*mf* All that dedicated City,  
Dearly lov'd by GOD on high,  
*f* In exultant jubilation  
Pours perpetual melody ;  
*p* GOD the One, and GOD the Trinal,  
Singing everlastingly.

*mf* 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 ;  
*cr* And Thy fullest benediction  
Shed within its walls always.

*p* Here vouchsafe to all Thy servants  
What they ask of Thee to gain :  
*cr* Here to have and hold for ever  
Those good things their pray'rs obtain ;  
*f* And hereafter in Thy Glory  
With Thy blessèd ones to reign.

*f* 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.



# The Dedication of a Church.

INTROIT. *Terribilis est locus iste.*

Mode II (Genesis xxviii. 17.)

*mf* How dread - ful is this..... place! this is..... the House of GOD,

and the Gate..... of Heav - - en; and it shall be call - ed

*f* the Pa - lace of GOD. [Al - - le - lu - ia.]

(In Easter-tide.)

(Ps. xciii. 1)

*P*s. The LORD is King, and hath put on glo - - ri - ous ap - par - el:

the LORD hath put on His apparel, and gird - ed Him - self with strength.

## The Dedication of a Church.

*f* Glo - - ry be to the FATHER, and to the SON, and to..... the

HO - LY GHOST: As it was in the beginning, is now, and ev - -

er shall be: world with - out end. A - - men.

*Repeat the Introit.*

*Gradual.*—This place was made by GOD: a mystery above all value, it is without reproach.

∇. O GOD, on Whom the choirs of Angels attend: hear the prayers of Thy servants.

Alleluia! ∇. I will worship towards Thy Holy Temple: and praise Thy Name.

*From Septuagesima to Easter, the Alleluia is omitted, and instead is said the*

*Tract.*—O how amiable are Thy dwellings: Thou LORD of Hosts: my soul hath a desire and longing to enter into the Courts of the LORD.

∇.—My heart and my flesh rejoice in the living GOD.

∇.—Yea, the sparrow hath found her an house; and the swallow a nest where she may lay her young.

## The Dedication of a Church.

∇.—Even Thy Altars, O LORD of Hosts; my King and my GOD.

∇.—Blessed are they that dwell in Thy House: they will be always praising Thee.

*In Easter-tide, instead of the Gradual, is said:—*

Alleluia! ∇. I will worship towards Thy Holy Temple: and praise Thy Name.

Alleluia! ∇. (*One of those of the Resurrection, see page 129.*)

54 COPFORD. L.M.

Ancient Melody, from La Feillée.  
Harmonized by A. H. B.

The first system of musical notation consists of two staves, Treble and Bass clef, in the key of D major (two sharps). The melody is written in a simple, homophonic style. A small asterisk (\*) is placed above the first measure of the Treble staff.

The second system of musical notation continues the melody from the first system. A small dagger symbol (†) is placed above the fifth measure of the Treble staff. The notation includes a double bar line after the fifth measure.

The third system of musical notation concludes the piece. It continues the melody from the second system and ends with a double bar line.

\* This note must be omitted, and the following minim be divided into two crotchets for verses 6, 7, and 9.

† This note must be treated as a dotted minim, and the three following notes as crotchets for verses 4, 7, 8, and 9.

# The Dedication of a Church.

## SEQUENCE.

(This is always said, even in Lent.)

- mf* KING Solomon a Temple built—  
*f* The Church is built by CHRIST alone—  
Foundation, Founder, Architect,  
Giver of beauty—Corner-stone.
- mf* Four-square the great Foundation stood—  
The marbles glittering in the light—  
Four-square in strength and courage stand  
The Church's Prelates, pure and white!  
Behold the length, the width, the height—  
When rightly understood we see
- f* In Temple and in Holy Church  
High Faith, long Hope, wide Charity :
- mf* Three parts display one perfect whole,  
*cr* The Court—the Holy—Holiest—  
↓ ↓ ↓  
Types of those living now—(*ph*) the dead—  
*cr* And those who live again—the Blest!
- mf* Each part how perfect in itself!  
And yet together must they blend—  
The Trinity is shadowed forth,  
*f* The Unity that knows no end!
- ↓ ↓ ↓  
*mf* Costly the worship—cinnamon,  
Myrrh, aloes, cassia, spice, prepare —  
The holy graces dear to GOD,  
*ph* Sweet odours of each heartfelt prayer!
- ↓ ↓ ↓  
*mf* Gold are the vessels of the House ;  
How glorious inwardly they shine !  
↓ ↓ ↓  
Doctors and preachers taught of GOD,  
Full of the HOLY GHOST Divine.
- King Solomon the Temple built  
Out of the Treasures David stored ;  
↓ ↓ ↓  
Workmen and trees King Hiram gave,  
Best wood, best workmen, to the LORD.
- ↓ ↓ ↓  
*mf* Gentiles and Jews the Temple built—  
*ff* The Church is built by CHRIST alone !  
↓ ↓ ↓  
*f* Gentiles and Jews the pure white walls—  
*ff* And CHRIST Himself their Corner-stone!

# The Dedication of a Church.

55 CONGLETON. C.M.

\*ARTHUR H. BROWN.

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). The music is written in a style typical of early 20th-century church music, featuring a mix of chords and moving lines. The upper staff begins with a chord of G4, Bb4, and D5, followed by a melodic line starting on G4. The lower staff provides a harmonic accompaniment with chords and a bass line.

The second system of musical notation continues the piece. It features two staves in treble and bass clefs. The upper staff has a melodic line with some grace notes and a final cadence. The lower staff continues the accompaniment with a steady bass line and harmonic support.

The third system of musical notation shows further development of the melody and accompaniment. The upper staff has a more active melodic line with some eighth notes. The lower staff maintains a consistent accompaniment pattern.

The fourth system of musical notation concludes the piece. The upper staff features a final melodic phrase with a cadence. The lower staff provides a final accompaniment chord and bass line.

# The Dedication of a Church.

OR,

*f* ON high let joyful strains be borne,  
Let all the faithful sing,  
The chamber of the Queen adorn  
As meet for Glory's KING.

*mf* The Burr doth with the Lily wed,  
A Star the Sun of Heaven,  
The soul, to mystic union led,  
A shrine to GOD hath given.

*f* We keep a glorious Wedding Feast  
Within this holy place,  
CHRIST and His Church in nuptials chaste  
Are joined by yoke of Grace.

To mortal flesh now GOD the SON  
Is knit in marriage here,  
From highest Heaven the Holy ONE  
In lowliness draws near.

*mf* He seeks His Bride in tender love  
To wash her pure and white,  
*f* Then seats her on His Throne above  
Arrayed in dazzling light.

*mf* O Bride, thy Spouse behold and see,  
Whom types conceal in vain,  
*f* That, sceptred, thou, by Him made free,  
With Him may'st rule and reign !

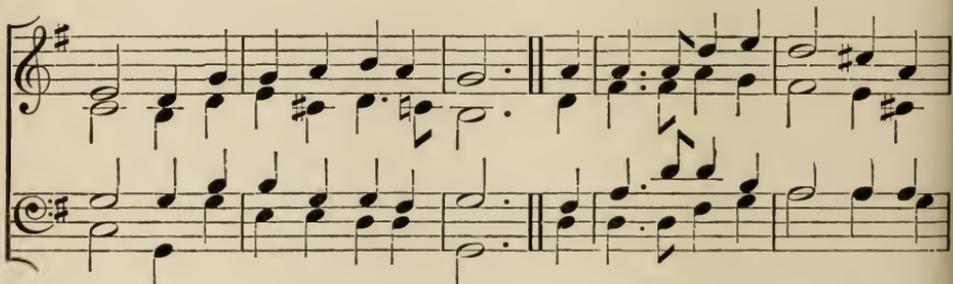
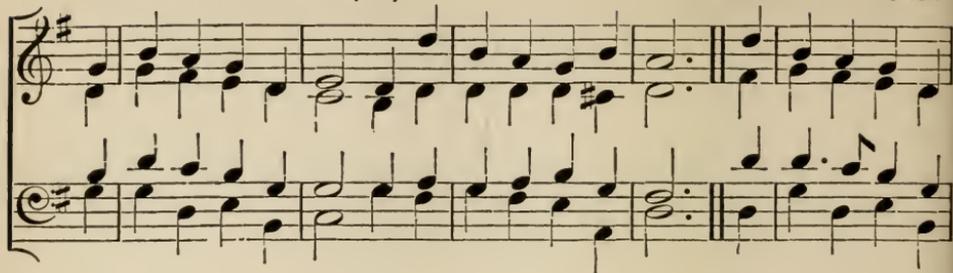
*Offertory.*—O LORD GOD in the uprightness of mine heart, I have willingly offered all these things : and now I have seen with joy Thy people, which are present here ; O LORD GOD of Israel : keep for ever this imagination of the heart of Thy people.

(*In Eastertide, Alleluia !*)

# The Dedication of a Church.

56 "HOLY CHURCH." 4 of 7.6.

\*ARTHUR H. BROWN.



## AT THE OFFERTORY.

*mf* FAIR Sion's feast is ready,  
And ready is the Bride,  
*cr* The Church with glory beaming  
*f* For Dedication-tide ;  
The organ-note swells sweetly,  
The Heaven distils its dew,  
*dim* As Truth descends with Mercy  
To meet on earth anew.

## The Dedication of a Church.

- f* He comes—the CHILD of Mary!  
The Bridegroom with Him brings  
Fresh life and health, descending  
*cr* With healing in His wings:  
The Church from His betrothal,  
Her sevenfold grace shall give,  
The sacramental fountain  
Whence man may drink and live.
- mf* The FATHER calls His children—  
Calls each one by his name,  
*f* To keep with heavenly feasting  
The marriage of the LAMB:  
*mf* Comes Abel with his present  
Of innocence to bless,  
And Noah spreads the garment  
Of perfect righteousness.
- mf* With benediction standeth  
Melchizedek the priest,  
And Abraham the faithful  
With faith adorns the feast:  
Here Isaac's hope, here Jacob  
His love presents to GOD,  
Here Joshua stays his sunlight,  
Here Moses gives his rod.
- mf* Young David holds in triumph  
His pebble and his sling,  
His harp so sweet with Godhead  
Lays down the minstrel King:  
*f* Here Law and Prophets joining  
Build up the Gospel wall;  
And earth is joined to Heaven,  
*ff* And GOD is all in all.

*Communion.*—My House shall be called the House of Prayer, saith the LORD: in it everyone that asketh, receiveth; and he that seeketh findeth; and to him that knocketh, it shall be opened.

(*In Eastertide, Alleluia! Alleluia!*)

(*Hymn 4 is also suitable for use at this Festival.*)

*Throughout the Octave the Service is as on the Feast, except that the Sequence is sung only on the Sunday within the Octave, and on the Octave Day. From Septuagesima to Ash Wednesday the Octave Day is kept (but not the days within the Octave, except by a memorial). From Ash Wednesday to the Octave of Easter there is only a memorial.*

# The Common of Saints.

## Of an Apostle.

INTROIT.

*Mihi autem nimis.*

Mode II.

*mf* How dear are Thy friends un-to me O GOD:

O how great is the pre-eminence of them.

Psalm cxxxix, 1.

*p* Ps. O LORD, Thou hast searched me out..... and known me:

Thou knowest my down-sitting and mine up-rising.

# The Common of Saints.

Glo - ry be to the FATHER, and to the SON, and to.....

the HO - LY GHOST. As it was in the beginning, is now, and

ev - er shall be: world with - out end. A - men.

*Repeat the Introit.*

*Graduals.*—I. How dear.....of them. (*As Introit.*)

∇. If I tell them: they are more in number than the sand.

II. Their sound is gone out into all lands: and their words unto the ends of the world. ∇. The Heavens declare the glory of GOD: and the firmament showeth His handywork.

III. Thou shalt make them princes in all lands: they shall remember Thy Name, O LORD. ∇. Instead of thy fathers, thou shalt have children: therefore shall the people give thanks unto Thee.

*Alleluias.*—I. Alleluia! ∇. How dear.....of them. (*As Introit.*)

II. Alleluia! ∇. Their sound.....ends of the world. (*As Gradual II.*)

# The Common of Saints.

57 BERGEN. 8.7.8.7. (First tune.)

\*From Lindeman's "Koral Bog," 1873.

First system of musical notation for 'BERGEN'. It consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The key signature has one sharp (F#) and the time signature is 8.7.8.7. The music is written in a homophonic style with chords and moving lines.

Second system of musical notation for 'BERGEN', continuing the two-staff format from the first system.

57 S. PALLADIUS. 8.7.8.7. (Second tune.)

\*Rev. R. R. CHOPE.

First system of musical notation for 'S. PALLADIUS'. It consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The key signature has two flats (Bb, Eb) and the time signature is 8.7.8.7.

Second system of musical notation for 'S. PALLADIUS', continuing the two-staff format from the first system.

# The Common of Saints.

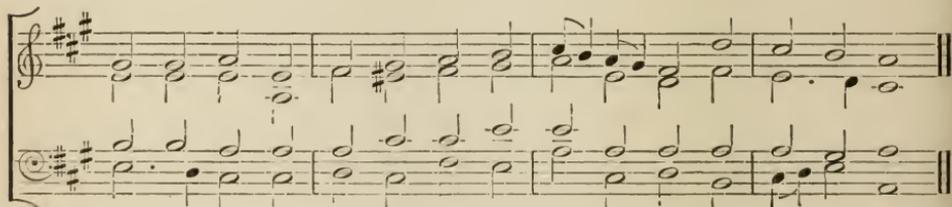
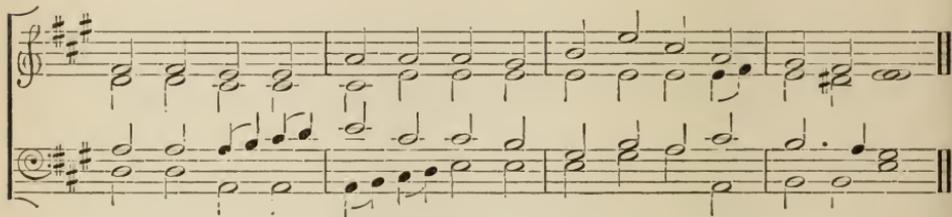
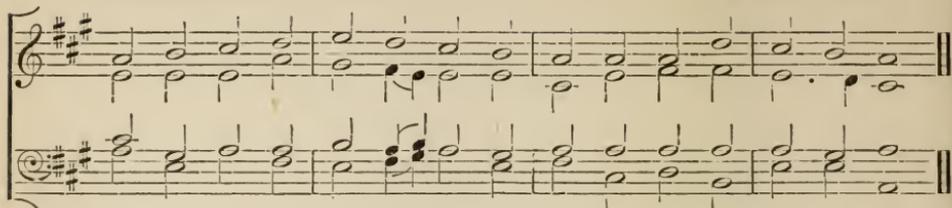
## SEQUENCE (I).

- f* LET our praises be according  
To the glory of His Name  
*mf* Of Whose dread and secret judgments  
*dim* All the world hath heard the fame ;
- p* Let the guilty conscience tremble  
For the doom comes on apace ;  
*f* Let the righteous soul be joyful,  
For salvation is of grace.
- mf* Here we view a depth of marvels  
Which our feeble mind transcends ;  
But the GOD of GOD begotten,  
GOD'S own Wisdom, here descends.  
Coming from on high, He visits  
Us, in earthly home who dwell—  
Thus as MAN with men conversing,  
*cr* Wondrous tidings doth He tell.
- mf* Things that long lay hid in figures  
*cr* He revealeth to our eyes :  
*dim* Foolish things of earth (*cr*) GOD chooseth,  
Things that carnal men despise.
- mf* These with perfect power He filleth,  
Raiseth them to rank sublime,  
*cr* Forth they go to bear their witness,  
Preaching Him in every clime ;
- mf* Lights of earth, the world illuming,  
With the Word of Life they shine :  
Salt of earth, from sin preserving,  
By their temperance divine.
- f* These the Shepherds of the people,  
Keep the fold with watching due ;  
These are teachers, their disciples  
Well with learning they imbue—
- cr* Therefore we, with voice united,  
To their LORD and King will cry ;  
*ff* So may we, with them, be joyful,  
In our own true Home on High.

# The Common of Saints.

58 BENEDICTION. 3 of 8.7.

S. WEBBE, 1740—1817.



## SEQUENCE (II).

- f* LET the Church sing Alleluia  
Chant the Twelve Apostles' praise,  
Firstly him, their chieftain Peter,  
Cross-borne up to glory's rays,  
When at Rome the teacher triumphed,  
*dim* Dying there in Nero's days.
- f* By the Cross hath Andrew conquered,  
Each Saint James the laurel wears,  
One, by Herod's sword departing,  
Speeded up the heavenly stairs,  
*dim* Jewish hands the other martyred,  
*p* While he poured for them his prayers.

## The Common of Saints.

- f* Equal glory John and Matthew.  
Equal grace divine, have won,  
*dim* Hircanus the one hath slaughtered,  
John more peacetul course hath run,  
*mf* Called to yon eternal banquet  
By the love of GOD the SON.
- Philip speaks the Faith in Scythia.  
Through the grace of CHRIST the LORD :  
Thomas ends his course in India,  
Spear-pierced, preaching still the Word ;  
Jude and Simon, teaching Persia,  
Win their purple with the sword.
- To the Indians, Life's glad tidings  
Saint Bartholomew hath told ;  
By the lot, amongst Apostles  
Honour doth Matthias hold ;
- f* Join we earth and join we Heaven,  
Praising these twelve names of gold.
- These are lamps, with splendour shining  
In the Face of GOD Most High ;  
These the nobles of the Monarch  
Who is throned above the sky,  
Salt of earth and light of mortals,  
Stars that beam eternally.
- Palm and crown, and promised banquet,  
They are granted by the King,  
What the glory, what the gladness,  
Of the banquet where they sing !
- mf* Prayers, (*cr*) and praise, (*f*) and joyful anthems  
We on earth will also bring !

*In Septuagesima and Lent, in place of the Alleluia and Sequence is said the Tract.*—Blessed is the man that feareth the LORD : he hath great delight in His commandments. V. His seed shall be mighty upon earth : the generation of the faithful shall be blessed. V. Riches and plenteousness shall be in his house : and his righteousness endureth for ever.

*Offertories.*—I. Their sound is gone out into all lands : and their words unto the ends of the world.

II. Thou shalt make them princes in all lands : they shall remember Thy Name, O LORD, from one generation to another.

III. How dear are Thy friends unto me, O GOD : O how great is the pre eminence of them.

*Communion.*—Ye that have followed Me shall sit upon twelve thrones : judging the twelve tribes of Israel.

# The Common of Saints.

## Of Martyrs.

*Introits.*—I. Thou hast crowned him with glory and worship: and Thou makest him to have dominion of the works of Thy Hands. *Ps.*—O LORD our Governour, how excellent is Thy Name in all the world.

Glory. As it was. Thou hast crowned.

II. The righteous shall rejoice in Thy strength, O LORD: exceeding glad shall he be of Thy salvation: Thou hast given him his heart's desire. *Ps.*—For Thou shalt prevent him with the blessings of goodness: and shalt set a crown of pure gold upon his head.

Glory. As it was. The righteous.

III. The righteous shall rejoice in the LORD, and put his trust in Him: and all they that are true of heart shall be glad. *Ps.*—Hear my voice, O GOD, in my prayer: preserve my life from fear of the enemy.

Glory. As it was. The righteous.

IV. Hide me from the gathering together of the froward, Alleluia: from the insurrection of wicked doers, Alleluia! Alleluia! *Ps.*—Hear my voice, O GOD, in my prayer: preserve my life from fear of the enemy.

Glory. As it was. Hide me.

V. O let the sorrowful sighing of the prisoners, O LORD, come before Thee; reward Thou our neighbours sevenfold into their bosom: O avenge the blood of Thy servants that hath been shed. *Ps.*—O GOD, the heathen are come into Thine inheritance, Thy holy Temple have they defiled: and made Jerusalem an heap of stones.

Glory. As it was. O let.

*(In Eastertide two Alleluias must be added to the Introit before the Psalm.)*

*Graduals.*—I. Thou hast set, O LORD: a crown of pure gold upon his head. *V.* Thou hast given him his heart's desire: and hast not denied him the request of his lips.

II. Blessed is the man that feareth the LORD: he hath great delight in His commandments. *V.* His seed shall be mighty upon earth: the generation of the faithful shall be blessed.

*Alleluias.*—I. Alleluia! *V.* Thou hast set, O LORD: a crown of pure gold upon his head. (Alleluia!)

II. Alleluia! *V.* The righteous shall flourish like a palm-tree: and shall spread abroad like a cedar in Libanus. (Alleluia!)

## The Common of Saints.

III. Alleluia! V. Blessed is the man that endureth temptation: for when he is tried he shall receive the crown of life. (Alleluia!)

IV. Alleluia! V. Let the righteous be glad and rejoice before GOD: let them also be merry and joyful. (Alleluia!)

(The final Alleluia is said only when there is no Sequence.)

59 WHITEHALL. L.M.

HENRY LAWES, 1662.

### SEQUENCE (I).

*mf* SINCE CHRIST His precious Life-Blood gave  
Mankind from endless death to save,  
His Saints in turn, for JESU's sake  
To GOD their Blood an offering make.

*cr* He views on high the destined prize,  
And fearless to the conflict flies,  
In death his triumph to complete,  
And death by dying to defeat.

*f* The Cross, no more a badge of shame,  
*cr* To them is e'en a glorious name:  
They in a dying GOD confide,  
*dim* And die again for Him that died.

*mf* O wonder! in the mortal fray,  
He singly keepeth hosts at bay;  
Though fallen and tortured on the field,  
Compels his torturers to yield.

*mf* So, Spirit-taught, Thy Martyr smiled  
At death, though menaced and reviled;  
On Thee he leans, O CHRIST! and wars  
Intrepid in Thy sacred cause.

May we such deeds of high renown  
Achieve, and win the warrior's crown;  
O CHRIST! and for Thy Name's sake dare  
With Thee and him our Cross to bear!

# The Common of Saints.

## SEQUENCE (II).

From a MS. at S. Gall. Harmonized by A. H. B.  
Modes III and IV.

60

"O BEATA BEATORUM." (First tune.)

1 { *mf* Bless - ed Feasts of Bless - ed Martyrs! Saint - ly days of saint - ly men! }  
With af - fect - ions re - col - lec - tions Greet we your re - turn a - gain. }

2 { *f* Migh - ty deeds they wrought and won - ders, Wor - thy of the Name they bore : }  
We with meet - est praise, and sweetest, Hon - our them for ev - er - more. }

3 { *mf* Faith un - blench - ing, Hope un - quench - ing, JE - SUS loved with sin - gle heart - }  
*f* Thus they glo - rious and vic - to - rious Bore the Mar - tyr's hap - py part. }

4 { *mf* Blood in slaughter pour'd like wa - ter, Flame, and axe, and pri - son chain, }  
They en - dur - ed, pierced with an - guish, *f* Yet .. they yield - ed not to pain. }

# The Common of Saints.

5 *p* While they pass'd thro' di - vers tor-tures, Till they sank in death to rest ;  
 6 *mf* By des - pi - sing world - ly pleas-ures, And by deeds of va - lour done,

*cr* Earth's re - ject - ed were e - lect - ed To have por - tion with the Blest.  
*f* They have reach'd the Land of An - gels, And with them are knit in one.

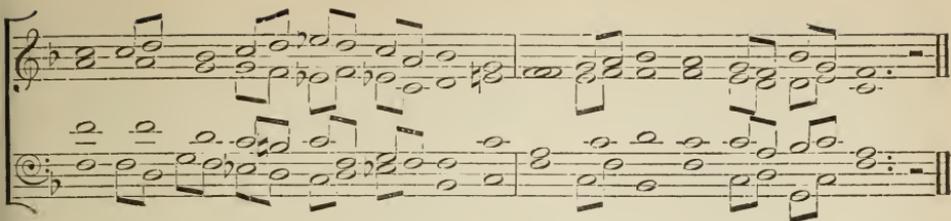
7 { *p* Made co-heirs with CHRIST in glo - ry, And to sit with Him on high ; }  
 { *f* Oh ! that as He heard your weep-ing, He may al - so hear our cry ; }

8 { *p* That, this wear - y life com - plet - ed And its fleet - ing..... trou - bles past, }  
 { *f* He may grant us to be seat - ed In your glo - rious Home at last ! }

(N.B.—This Melody occurs with a few alterations, in a Basle Gradual, 1488, in Brit. Mus.)



## The Common of Saints.



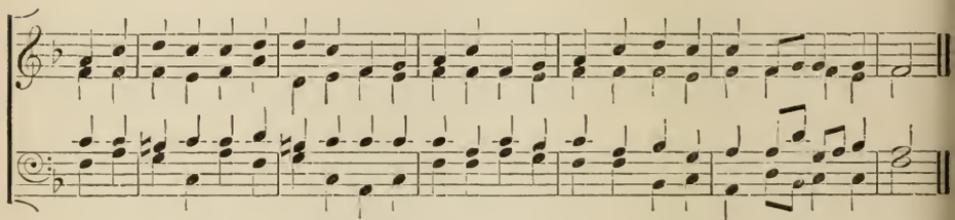
### SEQUENCE (II).

- mf* BLESSED Feasts of Blessèd Martyrs !  
Saintly days of saintly men !  
With affections recollections  
Greet we your return again.
- Mighty deeds they wrought, and wonders,  
Worthy of the Name they bore :  
We with meekest praise, and sweetest,  
Honour them for evermore.
- mf* Faith unblenching, Hope unquenching,  
JESUS loved with single heart —
- f* Thus they glorious and victorious  
Bore the Martyr's happy part.
- mf* Blood in slaughter pour'd like water,  
Flame, and axe, and prison chain,  
They endurèd, pierced with anguish,
- f* Yet they yielded not to pain.
- p* While they passed through divers tortures,  
Till they sank in death to rest ;
- cr* Earth's rejected were elected  
To have portion with the Blest.
- mf* By despising worldly pleasures,  
And by deeds of valour done.
- f* They have reached the Land of Angels,  
And with them are knit in one.
- Made co-heirs with CHRIST in glory,  
And to sit with Him on high ;
- p* Oh ! that as He heard your weeping,  
He may also hear our cry ;
- That, this weary life completed,  
And its fleeting troubles past,
- f* He may grant us to be seated  
In your glorious Home at last !

# The Common of Saints.

61 JUBILATIO. 8.8.7.8.8.7.

\*Dr. GAUNTLETT.



## SEQUENCE (III).

- f* JOVUS be our jubilation !  
To the Martyrs' celebration  
Gladsome honour let us give :
- mf* Death, by grace Divine, defying,  
In a world of sorrow dying,  
*cr* By a second birth they live.
- mf* These to CHRIST have borne their witness,  
These, by scorn of earth, their fitness  
*cr* Sought for Heaven's eternal Day ;  
Unto death their Monarch loving,  
And their will to follow proving,  
*dim* Chose they death's more speedy way.
- f* In the Cross they gloried, (*dim*) truly  
Bore they all its weight and duly  
*cr* Did their Master's charge regard,  
" Let them follow Me in bearing  
Each his Cross, its burden sharing,  
*f* Who would have in Heav'n reward."

## The Common of Saints.

*In Septuagesima and Lent, the Alleluia and Sequence are omitted and instead is said the*

*Tract.*—Thou hast given him his heart's desire : and hast not denied him the request of his lips. *V.* For Thou shalt prevent him : with the blessings of goodness. *V.* Thou shalt set a crown : of pure gold upon his head.

*Offertories.*—I. The righteous shall rejoice in Thy strength, O LORD : exceeding glad shall he be of Thy salvation : Thou hast given him his heart's desire.

II. Thou hast set a crown of pure gold upon his head, O LORD : he asked life of Thee, and Thou gavest it him. (*Alleluia! If in Eastertide.*)

III. O LORD, the very Heavens shall praise Thy wondrous works : and Thy truth in the congregation of the Saints, Alleluia ! Alleluia !

IV. Thou hast crowned him with glory and worship : and made him to have dominion over the works of Thy Hands, O LORD.

*Communions.*—I. If any man will come after Me : let him deny himself, and take up his Cross, and follow Me.

II. His honour is great in Thy salvation : glory and great worship shalt Thou lay upon him, O LORD. (*In Eastertide, Alleluia ! Alleluia !*)

---

## Of Confessors.

*Introits.*—I. The LORD hath established a covenant of peace with him, and made him a chief : that he should have the dignity of the priesthood for ever.

*Ps.*—My song shall be alway : of the loving-kindness of the LORD.

Glory. As it was. The LORD.

II. Let Thy priests, O LORD, be clothed with righteousness, and let Thy Saints sing with joyfulness : for Thy servant David's sake, turn not away the presence of Thine Anointed.

*Ps.*—LORD, remember David : and all his trouble.

Glory. As it was. Let Thy priests.

III. O ye priests of the LORD, bless ye the LORD : O ye holy and humble men of heart, praise the LORD. *Ps.*—O all ye works of the LORD, bless ye the LORD : praise Him and magnify Him for ever.

Glory. As it was. O ye priests.

IV. The mouth of the righteous is exercised in wisdom, and his tongue will be talking of judgment : the law of GOD is in his heart. *Ps.*—I ret

## The Common of Saints.

not thyself because of the ungodly : neither be thou envious against the evildoers.

Glory. As it was. The mouth.

V. Let Thy priests, O LORD, be clothed with righteousness : and let Thy Saints sing with joyfulness. *Ps.*—LORD, remember David : and all his trouble.

Glory. As it was. Let Thy priests.

*In Eastertide two Alleluias must be added to the Introit before the Psalm.*

*Graduals.*—I. Behold a high priest : who, in his days, pleased GOD. *V.* There was found none like Him : who kept the law of the Most High.

II. The LORD sware, and will not repent : thou art a priest for ever after the order of Melchisedech. *V.* The LORD said unto my LORD : sit Thou on My Right Hand.

III. I have found David My servant, with My holy oil have I anointed him : My Hand shall hold him fast, and My Arm shall strengthen him. *V.* The enemy shall not be able to do him violence : the son of wickedness shall not hurt him.

IV. Thou shalt prevent him with the blessings of goodness, O LORD : and shalt set a crown of pure gold upon his head. *V.* He asked life of Thee : and Thou gavest him a long life, even for ever and ever.

V. The mouth of the righteous is exercised in wisdom : and his tongue will be talking of judgment. *V.* The law of GOD is in his heart : and his goings shall not slide.

VI. Let Thy priests, O LORD, be clothed with righteousness : and let Thy Saints sing with joyfulness. *V.* There shall I make the horn of David to flourish : I have ordained a lantern for Mine Anointed.

*Alleluias.*—I. Alleluia! *V.* The righteous shall grow up as a rose : and blossom for ever before the LORD. (Alleluia!)

II. Alleluia! *V.* The LORD loved and adorned him : and clothed him with a robe of glory. (Alleluia!)

III. Alleluia! *V.* I have laid help upon one that is mighty : I have exalted one chosen out of the people. (Alleluia!)

IV. Alleluia! *V.* The righteous shall shine : and run to and fro like sparks among the stubble, for ever. (Alleluia!)

V. Alleluia! *V.* I have laid help upon one that is mighty : I have exalted one chosen out of the people. (Alleluia!)

*(The final Alleluia is said only when there is no Sequence.)*

# The Common of Saints.

## SEQUENCE (I).

Melody from a XIVth century MS. Graduale from the Monastery at Altenhohenau, and now in the Staatbibliothek, at Munich.

Harmonized by A. H. B.

Modes VII and VIII.

62

### SUPERNÆ MATRIS GAUDIA. (First tune.)

1 { *mf* The Church on earth, with answering love, Echoes her Mo - ther's joys a - bove: }  
These year - ly feast - days she may keep, ♪ And yet for end - less fes - tals weep. }

2 { *mf* In this world's val - ley dim and wild, That Mo - ther must  
And heav'n - ly guards must pitch their tents, And range the ranks

as - sist the child; } 3 { *mf* The world, the flesh, and Sa - tan's rage, Their diff - ring  
in our defence. } And when their phantom hosts come on, *dim* The Sabbath

wars a - gainst us wage; } 4 { *mf* This tri - ple league, with fierce dis - like,  
of the heart is gone; } And set the bat - tle in ar - ray

# The Common of Saints.

At ho - ly fes - ti - vals would strike : }  
 To drive their peace from earth a - way. } 5 { *dim* And storms confused  
 And scarce - ly ev'n

a - bove us lower Of hope and fear and joy and woe ; }  
 for one half hour Is si - lence in GOD'S House be - low. }

6 { *mf* That dis - tant Ci - ty, ... O how blest, Whose feast - days know nor pause nor rest ;  
*f* How gladsome is that Pal - ace Gate, Round which nor fear nor sorrow wait :

7 *mf* Nor lan - guor here, nor wea - ry age, Nor fraud, nor dread of hos - tile rage ;

# The Common of Saints.

*f* But one the joy, and one the song, *cr* And one the heart

of all the thron! 8 { *mf* The Saint whose praise to - day we sing  
*cr* And Face to face be - holds the KING

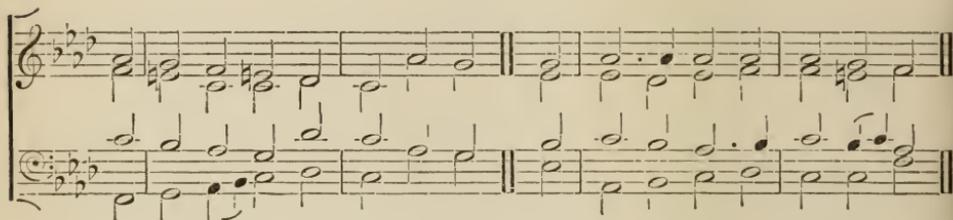
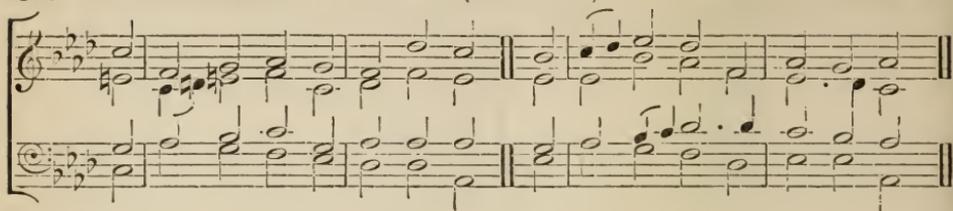
Is stand - ing now be - fore the Throne, }  
In all..... His Ma - jes - ty made known. } 9 { *mf* In that se - rene  
*cr* CHRIST, of His Ev -

and glo - rious place, *aim* When this life's ma - ny toils... are... past, }  
er - last - ing Grace, Grant us to join the Blest at.... last. }

# The Common of Saints.

62 TWELVE APOSTLES. L.M. (Second tune.)

\*ARTHUR H. BROWN.



## SEQUENCE (I).

- |   |   |
|---|---|
| <i>mf</i> THE Church on earth, with answering love,<br>Echoes her Mother's joys above :<br>These yearly feast-days she may keep,  | <i>dim</i> And scarcely ev'n for one half hour<br>Is silence in God's House below.  |
| <i>p</i> And yet for endless festals weep.  |   |
| <i>mf</i> In this world's valley dim and wild,<br>That Mother must assist the child ;<br>And heavenly guards must pitch their tents, <i>f</i><br>And range the ranks in our defence.    | <i>mf</i> That distant City, O how blest,<br>Whose feast-days know nor pause nor rest !<br><i>f</i> How gladsome is that Palace Gate,<br>Round which nor fear nor sorrow wait : |
| <i>mf</i> The world, the flesh, and Satan's rage,<br>Their differing wars against us wage ;<br>And when their phantom hosts come on,  | <i>mf</i> Nor languor here, nor weary age,<br>Nor fraud, nor dread of hostile rage ;<br><i>f</i> But one the joy, and one the song,   |
| <i>dim</i> The Sabbath of the heart is gone :   | <i>cr</i> And one the heart of all the throng !   |
| <i>mf</i> This triple league, with fierce dislike,<br>At holy festivals would strike :<br>And set the battle in array<br>To drive their peace from earth away.                          | <i>mf</i> The Saint whose praise to-day we sing<br>Is standing now before the Throne,<br><i>cr</i> And Face to face beholds the KING<br>In all His Majesty made known.          |
| <i>mf</i> In that serene and glorious place,<br><i>dim</i> When this life's many toils are past,<br><i>cr</i> CHRIST, of His Everlasting Grace,<br>Grant us to join the Blest at last ! |   |

# The Common of Saints.

63 S. LEVAN, L.M.

\*ARTHUR H. BROWN.

## SEQUENCE (II).

O SUN of Glory ! CHRIST our King !  
To Thee our meed of praise we bring,  
Who with Thy miracles of love  
Dost crown the sainted Choirs above.

Their mouths proclaim the Name of GOD,  
And in their hearts is CHRIST's abode ;  
Within their minds His Love abides,  
And Truth and Righteousness resides.

*mf* They, when the Church had rest from care,  
As blooming lilies, sweet and fair,  
Preached to the world their Maker's Will,  
Once more His Paradise to fill.

Raised from the dust, a noble band  
Shall they in faultless garments stand ;  
And like to Angels made, possess  
The joys of light and holiness !

Against the infernal foe, to war  
A sacred panoply they bore ;

*p*

Now in the tomb their limbs repose,

*f* Of Faith the broad and sevenfold shield,  
The SPIRIT's two-edged sword they wield :

*cr*

Yet still their SAVIOUR'S Glory grows ;

*mf*

The wonders of His power are shewn,  
*dim* For us they pray before the Throne.

*mf* With them Thy flock, O LORD of Grace !

*dim* Safe in Thy sheltering Arms embrace ;

*cr* From every ill our steps defend,

And grant us life that hath no end !

## The Common of Saints.

*In Septuagesima and Lent the Alleluia and Sequence are omitted and instead is said the Tract as in the Common of Apostles (page 205).*

*Offertories.*—I. My truth also and My mercy shall be with him: and in My Name shall his horn be exalted.

II. I have found David My servant, with My holy oil have I anointed him: My Hand shall hold him fast, and My Arm shall strengthen him.

III. Thou hast given him his heart's desire, O LORD, and hast not denied him the request of his lips: Thou shalt set a crown of pure gold upon his head.

IV. Let the Saints be joyful with glory, let them rejoice in their beds: let the praises of GOD be in their mouth.

*Communions.*—I. LORD, Thou deliveredst unto me five talents; behold I have gained beside them five talents more: Well done, thou good and faithful servant, thou hast been faithful over a few things; I will make thee ruler over many things, enter thou into the joy of thy LORD.

II. Blessed is that servant whom his LORD, when He cometh, shall find watching.

III. A faithful and wise servant, whom his LORD hath made ruler over His Household, to give them meat in due season: Verily I say unto you, that He shall make him ruler over all His goods.

IV. I have chosen you out of the world, that ye should go and bring forth fruit and that your fruit should remain.

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## Of Virgins and Martyrs.

*Introits.*—I. Thou hast loved righteousness, and hated iniquity: wherefore GOD, even thy GOD, hath anointed thee with the oil of gladness above thy fellows. *Ps.*—My heart is inditing of a good matter: I speak of the things which I have made unto the King.

Glory. As it was. Thou hast loved.

II. I will speak of Thy testimonies even before Kings, and will not be ashamed: and my delight shall be in Thy commandments which I have loved. *Ps.*—Blessed are those that are undefiled in the way: and walk in the law of the LORD.

Glory. As it was. I will speak.

III. The ungodly laid wait for me to destroy me, but I will consider Thy testimonies, O LORD: I see that all things come to an end, but Thy

## The Common of Saints.

commandment is exceeding broad. *Ps.*—I will speak of Thy testimonies, even before Kings: and will not be ashamed.

Glory. As it was. The ungodly.

*In Eastertide two Alleluias must be added to the Introit before the Psalm.*

*Graduals.*—I. Thou hast loved righteousness and hated iniquity.

∇. Wherefore GOD, even Thy GOD: hath anointed thee with the oil of gladness.

II. According to thy worship and renown: good luck have thou with thine honour, ride on. ∇. Because of the word of truth, of meekness, and righteousness: and thy right hand shall teach thee terrible things.

III. Full of grace are thy lips: because GOD hath blessed thee for ever.

∇. Because of the word of truth, of meekness, and righteousness: and thy right hand shall teach thee terrible things.

IV. Hearken, O daughter, and consider, incline thine ear: for the King hath pleasure in thy beauty. ∇. According to thy worship and renown: good luck have thou with thine honour, ride on.

*Alleluias*—I. Alleluia! ∇. For I am jealous over you with a godly jealousy, for I have espoused you to one husband, that I may present you as a chaste Virgin to CHRIST. (Alleluia!)

II. Alleluia! ∇. Come, My chosen one, and I will set thee on My Throne: so shall the King have pleasure in thy beauty. (Alleluia!)

III. Alleluia! ∇. According to thy worship and renown: good luck have thou with thine honour, ride on. (Alleluia!)

IV. Alleluia! ∇. Full of grace are thy lips: because GOD hath blessed thee for ever. (Alleluia!)

V. Alleluia! ∇. This is the wise Virgin: whom the LORD found watching. (Alleluia!)

*(The final Alleluia is said only when there is no Sequence,)*

*In Septuagesima and Lent in place of the Alleluia and Sequence is said the*

*Tract.*—Full of grace are thy lips: because GOD hath blessed thee for ever.

∇. According.....ride on. *(as Gradual II.)*

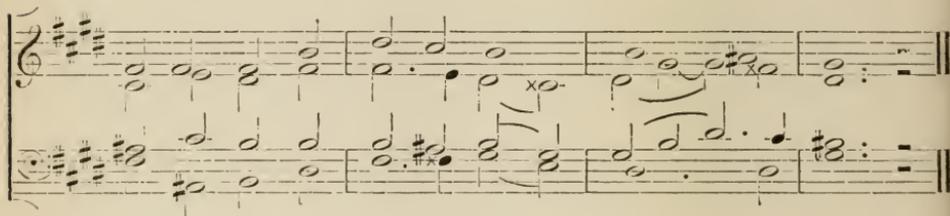
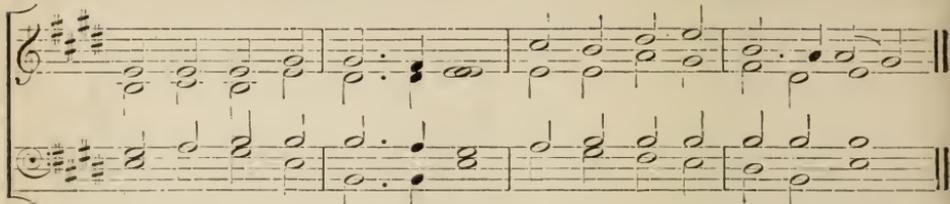
∇. Because of.....things. *(as Gradual II.)*

∇. Hearken, O daughter...beauty. *(as Gradual IV.)*

# The Common of Saints.

64 S. URIEL. 7-7-7-3-7-3.

\*ARTHUR H. BROWN.



## SEQUENCE (I).

- |   |  |
|---|--|
| <i>f</i> OPEN is the starry hall :      | <i>f</i> No more night !                     |
| Hark ! it is the BRIDEGROOM's call :    | Safe upon the Happy Shore                    |
| Holy Virgins, one and all,              | Of the Light !                               |
| Ready stand ;                           | <i>f</i> Wondrous, glorious mystery          |
| For the Heavenly Festival               | <i>cr</i> When the soul from flesh is free ! |
| Is at hand !                            | Bond of sweetness which shall be !           |
| <i>mf</i> Come at last the Nuptial Day, | When the heart                               |
| <i>f</i> Tears for ever passed away ;   | Joinèd is to DEITY                           |
| Fled the prison-house, the clay         | Nè'er to part !                              |
| And the thrall ;                        | <i>f</i> Praise to Thee, Almighty ONE,       |
| <i>cr</i> GOD for ever now your stay    | Triune FATHER, SPIRIT, SON,                  |
| And your All !                          | By Whose boundless grace alone               |
| <i>mf</i> In His Presence is the store, | Spirits know                                 |
| Purest joys for evermore,               | Heaven's immortal union                      |
| And the Fountain flowing o'er ;         | E'en below !                                 |

# The Common of Saints.

## SEQUENCE (II).

### 55 SANCTORUM MERITIS. (First tune.)

Ancient Sarum Melody.

1 *f* Let now the joy - ous air With fes - tal an - thems ring,  
 2 *mf* For she hath right to claim With - in your choir a place,  
 3 *f* What pow'r, O Love! is thine; *mf* With daunt - less soul she sped,  
 4 *mf* Thus in her feeble part *cr* Your vir - tues she ex - cell'd,

The trum - pet's blast pre - pare, The clang - ing cym - bals bring!  
 Who in her mor - tal frame, So ri - vall'd all your grace.  
 For this her Spouse Di - vine Her vir - gin blood to shed;  
 Im - mor - tal race! whose heart The dread of death re - pell'd;

*mf* Ye An - gels fair and great, *cr* A Vir - gin's fame re - late,  
 Your dig - ni - ty to gain Who could her sex dis - dain,  
 For her own flesh con - cern'd, Then on - ly, when she earn'd  
 And by that bo - dy maim'd Un - shak - en, un - a - sham'd,

*f* CHRIST's Mar - tyr..... join to..... cel - e - brate!  
 And..... cared not..... for her... bo - dy's..... pain.  
*f* That..... glo - rious..... death for... which she..... yearn'd.  
*f* Her..... per - fect..... faith in .... CHRIST pro - claim'd.

# The Common of Saints.

65 CRESSING. 6 6's and 8. (Second tune.)

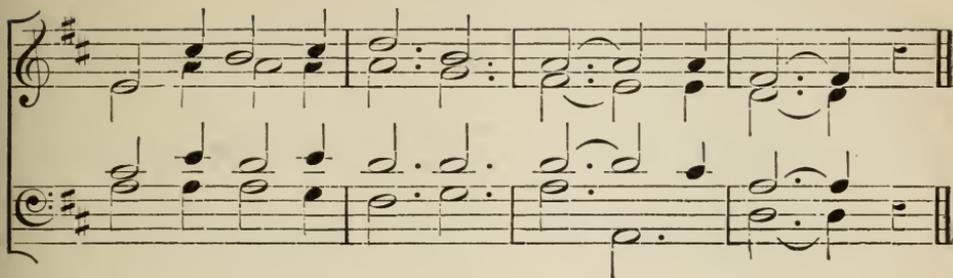
\*ARTHUR H. BROWN.

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 (C). The first staff begins with a treble clef, a key signature of two sharps, and a common time signature. The melody starts on a quarter note D4, followed by a quarter note E4, a quarter note F#4, a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, a quarter note F#4, a quarter note E4, a quarter note D4. The second staff begins with a bass clef, a key signature of two sharps, and a common time signature. The bass line starts on a quarter note D3, followed by a quarter note E3, a quarter note F#3, a quarter note G3, a quarter note A3, a quarter note B3, a quarter note C4, a quarter note B3, a quarter note A3, a quarter note G3, a quarter note F#3, a quarter note E3, a quarter note D3.

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, indicated by two sharps (F# and C#). The music is written in a common time signature (C). The first staff begins with a treble clef, a key signature of two sharps, and a common time signature. The melody starts on a quarter note D4, followed by a quarter note E4, a quarter note F#4, a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, a quarter note F#4, a quarter note E4, a quarter note D4. The second staff begins with a bass clef, a key signature of two sharps, and a common time signature. The bass line starts on a quarter note D3, followed by a quarter note E3, a quarter note F#3, a quarter note G3, a quarter note A3, a quarter note B3, a quarter note C4, a quarter note B3, a quarter note A3, a quarter note G3, a quarter note F#3, a quarter note E3, a quarter note D3.

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, indicated by two sharps (F# and C#). The music is written in a common time signature (C). The first staff begins with a treble clef, a key signature of two sharps, and a common time signature. The melody starts on a quarter note D4, followed by a quarter note E4, a quarter note F#4, a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, a quarter note F#4, a quarter note E4, a quarter note D4. The second staff begins with a bass clef, a key signature of two sharps, and a common time signature. The bass line starts on a quarter note D3, followed by a quarter note E3, a quarter note F#3, a quarter note G3, a quarter note A3, a quarter note B3, a quarter note C4, a quarter note B3, a quarter note A3, a quarter note G3, a quarter note F#3, a quarter note E3, a quarter note D3.

## The Common of Saints.



### SEQUENCE (II).

- f* LET now the joyous air  
 With festal anthems ring  
 The trumpet's blast prepare,  
 The clanging cymbals bring!
- mf* Ye Angels fair and great,  
*cr* A Virgin's fame relate,  
*f* CHRIST'S Martyr join to celebrate!
- mf* For she hath right to claim  
 Within your choir a place,  
 Who in her mortal frame,  
 So rivalled all your grace.  
 Your dignity to gain  
 Who could her sex disdain,  
 And cared not for her body's pain.
- f* What power, O Love ! is thine ;  
*mf* With dauntless soul she sped,  
 For this her Spouse Divine  
 Her virgin blood to shed ;  
 For her own flesh concerned,  
 Then only, when she earned  
 That glorious death for which she yearned.
- mf* Thus in her feebler part  
*cr* Your virtues she excelled.  
 Immortal race ! whose heart  
 The dread of death repelled ;  
 And by that body maimed  
 Unshaken, unashamed  
*f* Her perfect faith in CHRIST proclaimed !

# The Common of Saints.

## SEQUENCE (III).

66

Melody of "Regina clementiæ." From an MS. in the Harleian Collection.  
**PLAIN CHANT.** (First tune.) Harmonized by A. H. B. Mode I.

*mf* VIR - GIN Saints of high re - nown, Vir - gins con - se - crat - ed  
 With the ev - er - last - ing rest Ye on high are gift - ed

Ye be - fore your Spouse ap - pear, Crown'd and dec - o - rat - ed : }  
*f* Let a new made song of praise To your LORD be lift - ed. }

2 *mf* Chas - ti - ty's own li - ly sweet Ye were well pre - serv - ing  
 3 *mf* Flow'rs of ho - ly mod - es - ty Were your chief - est trea - sure,

# The Common of Saints.

For the love of GOD'S dear SON, Which ye were de - serv - ing—  
So ye trod be - neath your feet Ev - ry flesh - ly plea - sure.

Ye to be the SPI - RIT'S shrine, As your lot were choosing,  
Thus the prize of pu - ri - ty Hath to you been met - ed :

*dim* Earth - ly love and wed - lock's bonds Con - stant - ly re - fus - ing.  
*cr* With the Vir - gin's stain - less SON *f* Ye, for aye, are seat - ed !

# The Common of Saints.

66 TERLING. 4 of 7.6. (Second tune.) Harmonized by the Rev. S. S. GREATHEED.

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 4/7.6 time signature. The melody in the upper staff begins with a quarter note G4, followed by quarter notes A4, B4, and C5. The bass line consists of a series of chords, primarily dyads, with some triplets in the final measure.

The second system of musical notation continues the piece. The upper staff features a melody of quarter notes: G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6. The bass line continues with chords, including a triplet of eighth notes in the final measure.

The third system of musical notation continues the piece. The upper staff features a melody of quarter notes: G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7. The bass line continues with chords, including a triplet of eighth notes in the final measure.

The fourth system of musical notation concludes the piece. The upper staff features a melody of quarter notes: G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8. The bass line continues with chords, including a triplet of eighth notes in the final measure.

# The Common of Saints.

## SEQUENCE (III).

- mf* VIRGIN Saints of high renown  
Virgins consecrated,  
Ye before your Spouse appear  
Crowned and decorated:  
With the everlasting rest  
Ye on high are gifted—
- f* Let a new made song of praise  
To your LORD be lifted.
- mf* Chastity's own lily sweet  
Ye were well preserving  
For the love of GOD'S dear SON,  
Which ye were deserving—  
Ye to be the SPIRIT'S shrine,  
As your lot were choosing  
Earthly love and wedlock's bonds  
Constantly refusing.
- mf* Flowers of holy modesty  
Were your chiefest treasure,  
So ye trod beneath your feet  
Every fleshly pleasure,  
Thus the prize of purity  
Hath to you been meted :
- cr* With the Virgin's stainless SON  
*f* Ye, for aye, are seated !

*Offertories.*—I. Kings' daughters were among thy honourable women : upon thy right hand did stand the Queen in a vesture of gold, wrought about with divers colours.

II. The Virgins that be her fellows shall bear her company : and shall be brought unto Thee.

III. The Virgins that be her fellows shall bear her company, and shall be brought unto Thee ; with joy and gladness shall they be brought : and shall enter into the King's Palace.

*Communions.*—I. Full of grace are thy lips : because GOD hath blessed thee for ever.

II. Princes have persecuted me without a cause, but my heart standeth in awe of Thy word ; I am as glad of Thy word, as one that findeth great spoils : my soul hath kept Thy testimonies, O LORD ; and loved them exceedingly.

## The Common of Saints.

III. I deal with the thing that is lawful and right, O LORD, that the proud do me no wrong: I hold straight all Thy commandments, and all false ways I utterly abhor.

IV. The Kingdom of Heaven is like unto a merchant man, seeking goodly pearls; who, when he had found one pearl of great price, went and sold all that he had, and bought it.

V. The five wise virgins took oil in their vessels with their lamps: and at midnight there was a cry made; Behold the Bridegroom cometh; go ye out to meet CHRIST the LORD.

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### Additional Hymns for Saints' Days.

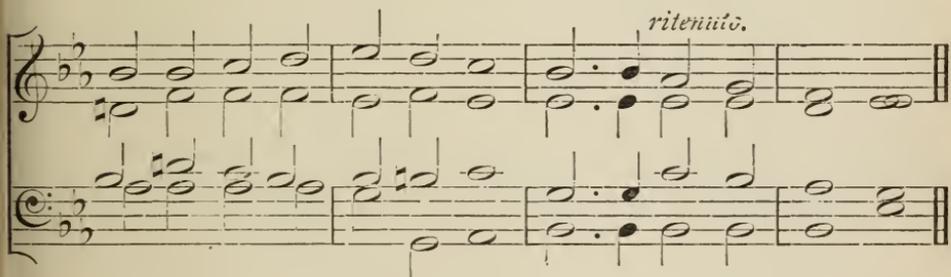
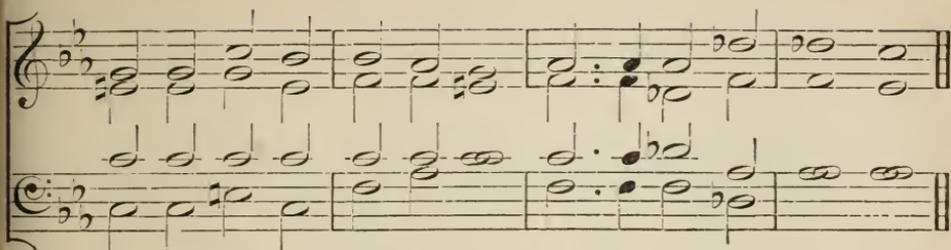
67 S. JOSEPH OF THE STUDIUM. 4 of 7.6.

\*J. BARNEY.

The first system of the musical score 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 B-flat major (two flats) and 2/2 time. The music is written in a simple, homophonic style with block chords and moving lines. The first staff begins with a treble clef, a key signature of two flats, and a 2/2 time signature. The melody is composed of quarter and half notes, with some rests. The bass staff provides a harmonic accompaniment with chords and moving lines. The system concludes with a double bar line.

The second system of the musical score continues the piece from the first system. It also consists of two staves in treble and bass clefs, in the same key and time signature. The musical notation follows the same style as the first system, with a focus on chordal textures and simple melodic lines. The system ends with a double bar line.

# The Common of Saints.



*f* LET our choir new anthems raise,  
 Wake the morn with gladness,  
 GOD Himself to joy and praise  
 Turns the Martyrs' sadness :  
 This the day that won their crown,  
 Opened Heaven's bright portal ;  
*dim* As they laid the mortal down  
*cr* And put on the immortal.

Faith they had that knew not shame,  
 Love that could not languish ;  
 And eternal hope o'ercame  
 Momentary anguish :  
 He Who trod the self-same road,  
 Death and hell defeated :  
 Wherefore these their passions showed  
 Calvary repeated.

*mf* Never flinched they from the flame,  
 From the torture, never ;  
 Vain the foeman's sharpest aim,  
 Satan's best endeavour :  
*cr* For by faith they saw the Land  
 Decked in all its glory,  
*f* Where triumphant now they stand  
 With the victor's story.

Up and follow, Christian men !  
 Press through toil and sorrow !  
 Spurn the night of fear, and then—  
 O the glorious morrow !  
*mf* Who will venture on the strife ?  
*f* Blest who first begin it !  
*mf* Who will grasp the Land of Life ?  
*ff* Warriors ! up and win it !

# The Common of Saints.

68 SANCTORUM MERITIS. (First tune.)

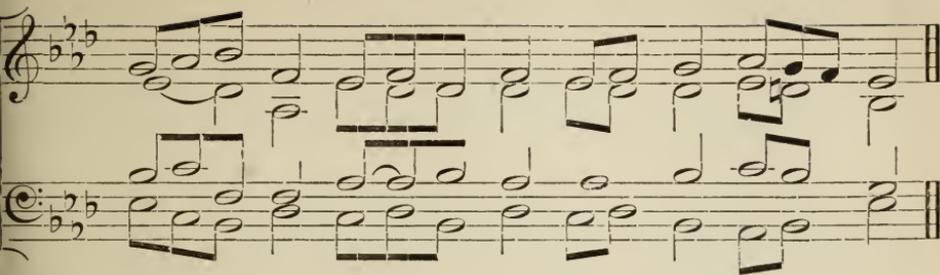
Ancient Sarum Melody.

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 staves are in the key of B-flat major (two flats) and 4/4 time. The music is written in a medieval style, featuring a mix of quarter, eighth, and sixteenth notes, often beamed together. The melody in the upper staff is primarily composed of quarter and eighth notes, while the lower staff provides a harmonic accompaniment with chords and moving lines.

The second system of musical notation is identical to the first system, consisting of two staves in treble and bass clefs. It continues the medieval-style melody and accompaniment in B-flat major, 4/4 time, with various note values and rhythmic patterns.

The third system of musical notation is also identical to the previous systems, consisting of two staves in treble and bass clefs. It concludes the piece with a final cadence, featuring a mix of note values and a clear ending bar line.

# The Common of Saints.



*f* THE triumphs of the Saints,  
 Blessèd for evermore,  
 Their love that never faints,  
*dim* The toils they bravely bore,—  
*cr* For these the Church to-day  
*f* Pours forth her joyous lay,—  
*cr* These victors with the noblest bay.

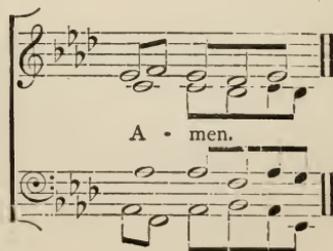
*mf* They, whom this world of ill,  
 While it yet held, abhorr'd :  
*dim* Its with'ring flowers that still  
 They spurned with one accord :  
*cr* They knew them short-liv'd all,  
 And followed at Thy call,  
 King JESU, to Thy Heavenly Hall.

*mf* For Thee all pangs they bare,  
 Fury and mortal hate,  
*dim* The cruel scourge to tear,  
 The hook to lacerate ;  
*cr* But vain their foes' intent :  
 For, every torment spent,  
*f* Their valiant spirits stood unbent.

*b* Like sheep their blood they pour'd ;  
 And without groan or tear,  
*dim* They bent before the sword  
*cr* For CHRIST their King most dear :  
*b* Their souls, serenely blest,  
 In patience they possessed,  
*r* And looked in hope towards their rest.

*mf* What tongue may here declare,  
 Fancy or thought descry,  
*cr* The joys Thou dost prepare  
*f* For these Thy Saints on high !  
*p* Empurpled in the flood  
 Of their victorious blood,  
 They won the laurel from their GOD.

*mf* To Thee, O LORD, Most High,  
 ONE in THREE Persons still,  
 To pardon us we cry,  
 And to preserve from ill :  
*dim* Here give Thy servants peace :  
*cr* Hereafter glad release,  
 And pleasures that shall never cease.



# The Common of Saints.

68 CRESSING. 6 6's and 8. (Second tune.)

\*ARTHUR H. BROWN.

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 sharps (F# and C#). The melody in the treble clef begins with a quarter note G4, followed by quarter notes A4, B4, and C5. The bass line starts with a quarter note G3, followed by quarter notes A3, B3, and C4. There are two asterisks (\*) above the treble staff, one above the second measure and one above the fifth measure.

The second system of musical notation continues the piece. The treble clef melody features a dotted quarter note G4, followed by quarter notes A4, B4, and C5. The bass line continues with quarter notes G3, A3, B3, and C4. The system concludes with a double bar line.

The third system of musical notation shows the treble clef melody with a dotted quarter note G4, followed by quarter notes A4, B4, and C5. The bass line continues with quarter notes G3, A3, B3, and C4. The system concludes with a double bar line.

The fourth system of musical notation shows the treble clef melody with a dotted quarter note G4, followed by quarter notes A4, B4, and C5. The bass line continues with quarter notes G3, A3, B3, and C4. The system concludes with a double bar line.

\* This note will not be required in verses 1, 3, 5, and 6.

## The Common of Saints.

THE triumphs of the Saints,  
 Blessèd for evermore,  
 Their love that never faints,  
*dim* The toils they bravely bore, —  
*cr* For these the Church to-day  
*f* Pours forth her joyous lay, —  
*cr* These victors with the noblest bay.

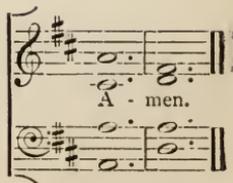
*mf* They, whom this world of ill,  
 \*While it yet held, abhorr'd :  
*dim* Its with'ring flowers that still  
 They spurned with one accord :  
*cr* They knew them short-liv'd all,  
 And followed at Thy call,  
*f* King JESU, to Thy Heavenly Hall.

*mf* For Thee all pangs they bare,  
 Fury and mortal hate,  
*dim* The cruel scourge to tear,  
 The hook to lacerate ;  
*cr* But vain their foes' intent :  
 For, every torment spent,  
 Their valiant spirits stood unbent.

*p* Like sheep their blood they pour'd ;  
 \*And without groan or tear.  
*dim* They bent before the sword  
*cr* For CHRIST their King most dear :  
*p* Their souls serenely blest,  
 In patience they possessed,  
*cr* And looked in hope towards their rest.

*mf* What tongue may here declare,  
 Fancy or thought descry,  
*cr* The joys Thou dost prepare  
 For these Thy Saints on high !  
*p* Empurpled in the flood  
 Of their victorious blood,  
*f* They won the laurel from their GOD.

*mf* To Thee, O LORD, Most High,  
 ONE in THREE Persons still,  
 To pardon us we cry,  
 And to preserve from ill :  
*dim* Here give Thy servants peace ;  
*cr* Hereafter glad release,  
 And pleasures that shall never cease.



# The Common of Saints.

69 S. GENEVIÈVE. 4 of 6.5.

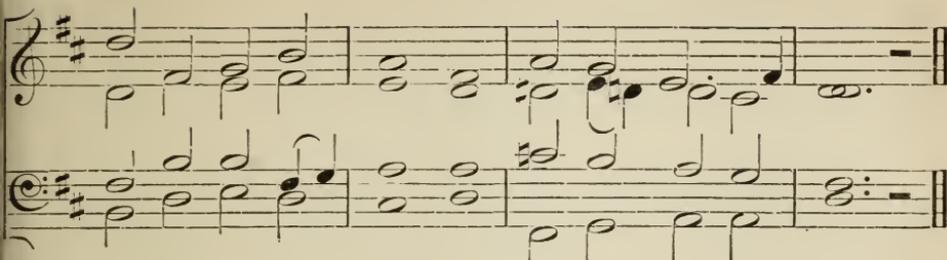
\*ARTEUR H. BROWN.

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 (two sharps) and 4/5 time. The music features a mix of quarter, eighth, and sixteenth notes, with some rests and ties. The system concludes with a double bar line and repeat dots.

The second system of musical notation continues the piece on two staves. It maintains the same key signature and time signature. The notation includes various rhythmic values and rests, with some notes beamed together. The system ends with a double bar line and repeat dots.

The third system of musical notation is the final system on the page, consisting of two staves. It continues the melodic and harmonic development of the piece. The notation includes a variety of note values and rests. The system concludes with a double bar line and repeat dots.

## The Common of Saints.



- mf* THOSE eternal bowers  
 Man hath never trod,  
 Those unfading flowers  
 Round the Throne of GOD
- cr* Who may hope to gain them  
 After weary fight?  
 Who at length attain them  
 Clad in robes of white?
- mf* He, who gladly barter  
 All on earthly ground,  
 He who, like the Martyrs,  
 Says, (*f*) "I will be crowned :"  
 He, whose one oblation  
 Is a life of love ;  
 Clinging to the nation  
 Of the Blest above.
- mf* Shame upon you, legions  
 Of the Heavenly King,  
 Denizens of regions  
 Past imagining !  
 What ! with pipe and tabour  
 Fool away the light,  
 When He bids you labour,—  
 When He tells you,—" Fight !"
- mf* While we do our duty  
 Struggling through the tide.
- cr* Whisper Thou of beauty  
 On the other side !
- p* Tell who will the story  
 Of our *now* distress ;
- f* O the future glory !
- cr* O the loveliness !

# The Common of Saints.

70

ALL SAINTS. 8.7.8.7.7.7.

German.

The first system of musical notation consists of two staves, Treble and Bass clef. The melody is written in the Treble clef, and the accompaniment is in the Bass clef. The music is in a common time signature and features a series of chords and single notes, primarily in a diatonic scale.

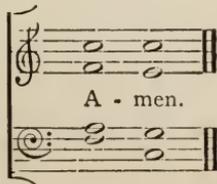
The second system of musical notation continues the piece. It features a double bar line in the middle of the system, indicating a measure rest or a section change. The notation remains consistent with the first system, using a diatonic scale and simple harmonic structures.

The third system of musical notation continues the piece. It features a double bar line in the middle of the system. The notation remains consistent with the first system, using a diatonic scale and simple harmonic structures.

The fourth system of musical notation concludes the piece. It features a double bar line at the end of the system. The notation remains consistent with the first system, using a diatonic scale and simple harmonic structures.

## The Common of Saints.

- mf* WHO are these like stars appearing,  
These, before GOD'S Throne who stand?  
Each a golden crown is wearing,  
Who are all this glorious band?  
Alleluia! hark they sing,  
*f* Praising loud their Heavenly King.
- mf* Who are these in dazzling brightness,  
Clothed in GOD'S own righteousness,  
These, whose robes of purest whiteness  
Shall their lustre still possess;  
Still untouched by time's rude hand,  
Whence comes all this glorious band?
- mf* These are they who have contended  
For their SAVIOUR'S honour long,  
Wrestling on till life was ended,  
Following not the sinful throng:  
These, who well the fight sustained,  
Triumph by the LAMB have gained.
- p* These are they whose hearts were riven,  
Sore with woe and anguish tried,  
Who in prayer full oft have striven  
With the GOD they glorified:  
*cr* Now, their painful conflict o'er,  
GOD has bid them weep no more
- mf* These, like priests have watched and waited,  
Offering up to CHRIST their will,  
Soul and body consecrated,  
Day and night they serve Him still:  
*cr* Now in GOD'S most holy place,  
Blest they stand before His Face.
- mf* Lo, the LAMB Himself now feeds them  
On Mount Sion's pastures fair;  
From His central Throne He leads them  
By the living fountains there:  
LAMB and Shepherd, Good Supreme,  
Free He gives the cooling stream.



# The Proper of Saints.

NOVEMBER.

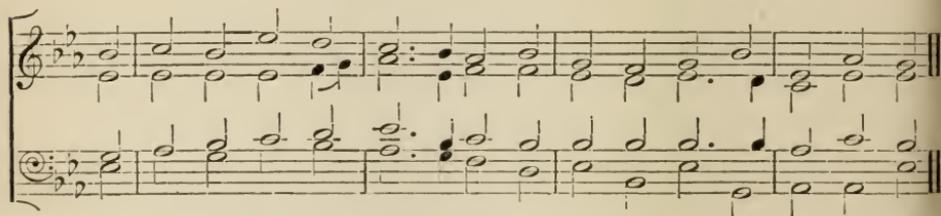
30.—S. Andrew, Ap. Mart.

Introit 1, Gradual 3, Offertory 3, as in the Common of Apostles (page 200).

Alleluia.—Alleluia! *V.* The LORD loved Andrew: as a sweet savour.

71 S. JUST. L.M.

\*ARTHUR H. BROWN.



## SEQUENCE.

*f* O KING Supreme of boundless might!  
Who orderest nature's laws aright,  
And dost Thy truths, divinely bright,  
Within believing bosoms write;

*mf* We pray Thee hear our suppliant vows,  
Our dull and slothful hearts arouse;  
So fitly may our souls embrace  
The gifts of Thy Supernal Grace.

With these, as precious gems elect,  
A diadem of beautv. decked,  
We would with praise and honour meet  
Thy holy Martyr Andrew, greet;

*p* Who on the Cross of suffering slain  
*cr* Hath won a rest in Heaven's domain;  
*f* Nigh God's Imperial Throne to reign,  
A fellow with the saintly train.

## The Proper of Saints.

*mf* O CHRIST! for this Thy servant's sake  
Our cry into Thy Bosom take;  
O hear his prayer, Thy flock relieve  
From sins which do the conscience grieve.

So may we, in Thy Light Divine,  
With soul-illuminating virtues shine;  
Our hearts devout and sober be,  
Our flesh from all pollution free.

*cr* Now unto us, like him, be given  
To climb the steep ascent of Heaven,  
There, with enraptured eyes, to gaze  
For evermore on JESU'S Face!

*Communion.*—Follow Me and I will make you fishers of men: and they straightway left their nets and followed Him.

---

### DECEMBER.

#### 6.—S. Nicholas, Bp. Conf.

*Introit* 1, *Gradual* 4, *Alleluia* 1, *Sequence*, *Offertory* 1, *Communion* 2, as in the *Common of Confessors* (page 213).

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#### 8.—Conception of the Blessed Virgin Mary.

*Introit.*—Let us all rejoice in the LORD, and celebrate this feast in honour of the Virgin Mary: at whose Conception Angels rejoice and praise the SON of GOD. *Ps.*—My heart is inditing of a good matter: I speak of the things which I have made unto the King.

Glory. As it was. Let us all rejoice.

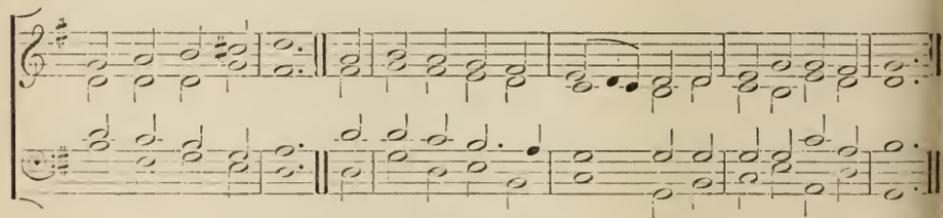
*Gradual.*—Hearken, O daughter, and consider; incline thine ear; so shall the King have pleasure in thy beauty. *V.* According to thy worship and renown: good luck have thou with thine honour, ride on.

Alleluia! *V.* The Conception of the glorious Virgin Mary who sprang from the seed of Abraham, of the tribe of Judah, of the root of David.

# The Proper of Saints.

72 COBURG. 4 of 7.6.

HELDER.



## SEQUENCE.

*mf* WITHIN the womb of Anna,  
By GOD's creating Will,  
*cr* To-day another Heaven  
Is framed for GOD to fill:  
From which that Sun unsetting  
On all the world hath shined,  
*f* Supreme in loving Godhead,  
The SAVIOUR of mankind.

*mf* The choir of ancient Prophets  
Foretold that Virgin fair,  
The spotless one and holy,  
Whom barren Anna bare.  
*f* To-day with hearts rejoicing,  
We bless her honoured name,  
We who receive the SAVIOUR  
From Mary, pure from blame.

*mf* Be thou renewed, O Adam,  
O Eve, in gladness bound,  
The fairest bud hath blossomed  
From dry and sterile ground:  
*f* It blooms with life immortal,  
Takes barrenness away,  
*cr* So we, in jubilation,  
Rejoice with them to-day.

*f* Declare aloud, O David,  
What sware the LORD to thee?  
What GOD the LORD hath promised  
Ye now fulfilled may see:  
He giveth us the Virgin  
Who from my loins doth spring,  
Who bore the world's Creator,  
The Adam new, the King.

## The Proper of Saints.

The CHRIST, Who sits in glory  
Upon my throne to-day,  
Who governeth the kingdom  
Which knoweth not decay.  
*mf* The barren bears the Virgin,  
God's Mother, ever blest,  
Who gave to Life's own Giver  
Sweet nurture from her breast.

*f* From Angel ranks in Heaven,  
From choirs of men below,  
Let strains of hymns exulting  
In perfect concord flow;  
*cr* In praise of GOD the FATHER,  
In praise of GOD the SON,  
In praise of GOD the SPIRIT,  
The THREE Who are but ONE!

*Offertory.*—Full of grace are thy lips: because GOD hath blessed thee for ever.

*Communion.*—The true faith of thy SON hath cleansed the world of sin: unstained thy virginity abideth.

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### 13.—S. Lucy, Virg. Mart.

*All as 1 in the Common of Virgins, except Offertory 2 in the same, Sequence (page 220).*

---

### 21.—S. Thomas, Ap. Mart.

*All as in the Common of Apostles (page 200), except*

*Communion.*—Reach hither thy hand, and behold the print of the nails: and be not faithless but believing.

---

## JANUARY.

8.—S. Lucian, P. Mart.

13.—S. Hilary, Bp. Conf.

*All as on the Epiphany, but without Sequence.*

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### 18.—S. Prisca, Virg. Mart.

*Introit 2, Gradual 2, Alleluia 3, Offertory 1, Communion 3, as in the Common of Virgins (page 220). No Sequence. After Septuagesima the Gradual is said alone, without Alleluia or Tract.*

## The Proper of Saints.

### 20.—S. Fabian, Bp. Mart.

*Introit.*—O let the sorrowful sighing of the prisoners, O LORD, come before Thee; reward Thou our neighbours sevenfold into their bosom: O avenge the blood of Thy servants that hath been shed. *Ps.*—O GOD, the heathen are come into Thine inheritance, Thy holy Temple have they defiled: and made Jerusalem an heap of stones.

Glory. As it was. O let.

*Gradual.*—The LORD is glorious in His Saints: marvellous in His majesty, doing wonders. *V.* Thy Right Hand, O LORD, is become glorious in power: Thy Right Hand, O LORD, hath dashed in pieces the enemy.

Alleluia! *V.* Thy Saints give thanks unto Thee: they shew the glory of Thy Kingdom.

SEQUENCE 2, as in the *Common of Martyrs* (pp. 208—211).

*After Septuagesima the Alleluia and Sequence are omitted, and instead is said the*

*Tract.*—They that sow in tears: shall reap in joy.

*V.*—He that now goeth on his way weeping: and beareth forth good seed.

*V.*—Shall doubtless come again with joy: and bring his sheaves with him.

*Offertory.*—Be glad, O ye righteous, and rejoice in the LORD: and be joyful, all ye that are true of heart.

*Communion.*—A multitude of impotent folk, and they that were vexed with unclean spirits, came to Him: for there went virtue out of Him, and He healed them all.

---

### 21.—S. Agnes, Virg. & Mart.

*Introit* 3, *Gradual* 3, *Alleluia* 2, *Offertory* 3, *Communion* 5, and *Sequence* as in the *Common of Virgins* (page 220). *After Septuagesima the Alleluia and Sequence are omitted, and instead is said the Tract as in the Common* (page 221).

# The Proper of Saints.

## 22.—S. Vincent, Deac. & Mart.

Introit 3, Gradual 1, Alleluia 2, Offertory 4, Communion 1, as in the Common of Martyrs (page 206).

73

ANGELUS. 3 of 8.7.

\*From LINDEMAN'S "Koral Bog" (1873).

The musical score consists of three systems, each with two staves. The top staff of each system is in treble clef and the bottom staff is in bass clef. The key signature has one sharp (F#) and the time signature is 3/8. The music is a simple, homophonic setting of the Angelus prayer.

### SEQUENCE.

GLORIOUS was the Christian warrior,  
Deacon Vincent, as with tread  
Firm and free, the pile ascending  
To that fiery doom he sped;  
Where the salt shower fiercely crackling  
O'er his tortured flesh was spread.

While the furnace flamed around him,  
Crimsoned with his gushing blood;  
Yet he still endured intrepid,

Faithful ever to his LORD;  
And with eyes to Heaven uplifted,  
CHRIST upon His Throne adored!

Glory be to GOD and Honour  
In the highest, as is meet;  
To the SON as to the FATHER,  
And the ETERNAL PARACLETE;  
Whose is boundless praise and power  
Throughout ages infinite!

*After Septuagesima the Alleluia and Sequence are omitted, and instead is said the Tract as in the Common (page 213).*

# The Proper of Saints.

## 25.—Conversion of S. Paul, Ap. Mart.

*Introit.*—Let us all rejoice in the LORD, celebrating a festival in honour of Blessed Paul the Apostle, whose Conversion made this day glorious.

*Ps.*—O LORD, Thou hast searched me out, and known me: Thou knowest my down-sitting and mine up-rising.

Glory. As it was. Let us.

*Gradual.*—He that wrought effectually in Peter to the Apostleship, was also mighty in me toward the Gentiles: and they perceived the grace that was given unto me.

*V.*—The grace of GOD which was bestowed upon me was not in vain: but His grace ever abideth in me.

Alleluia! *V.* Great Saint Paul, the chosen vessel: is very worthy to be extolled.

74 S. CRISPIN. 6.5.6.5.

\*ARTHUR H. BROWN.

The musical score is presented in two systems. Each system contains a vocal line (treble clef) and a piano accompaniment (bass clef). The key signature is G major (one sharp) and the time signature is 4/4. The first system consists of four measures, and the second system also consists of four measures. The music is a sequence of chords and simple melodic lines, typical of a hymn tune.

### SEQUENCE.

*f* ROYAL sons of JESUS!  
Keep the feast of Paul,  
Doctor of the Gentiles,  
Hear His trumpet call.

## The Proper of Saints.

- Breathing fire and slaughter,  
Full of hatred deep,  
*dim* Touched by GOD'S own Finger,  
*p* Wolf becomes a sheep.
- Blinded by the lightning,  
Lighted by CHRIST'S love,  
*cr* Struck down at Damascus  
Raised to Heaven above.
- mf* Scholar of the Hebrews,  
Teacher of GOD'S Church,  
Keeper of the secrets  
Angels long to search.
- Herald of the kingdom,  
See him far and near ;  
*cr* Bear o'er land and ocean  
Gospel tidings dear.
- Chain and scourge and prison  
Cannot stop the Word—  
Did they not stone Stephen,  
Crucify the LORD ?
- f* Bear that Name o'er mountains,  
Bear it o'er the sea !  
Sound it in the Palace—  
*ff* " CHRIST hath died for thee ! "
- mf* On to Rome imperial,  
On to Nero's sword—  
*p* Absent from the body,  
*f* Present with the LORD !

*After Septuagesima, instead of the Alleluia and Sequence, is said the*

*Tract.*—The chosen vessel is holy Paul : an Apostle very worthy to be extolled.

*V.*—The Preacher of Truth : and Teacher of the Gentiles in faith and verity.

*V.*—Through him many nations have known : the grace of GOD.

*V.*—May he intercede for us to GOD : Who chose him.

*Offertory.*—How dear are Thy friends unto me, O GOD : O how great is the pre-eminence of them.

*Communion.*—Verily, I say unto you, that ye which have forsaken all and followed Me : shall receive an hundredfold, and shall inherit everlasting life.

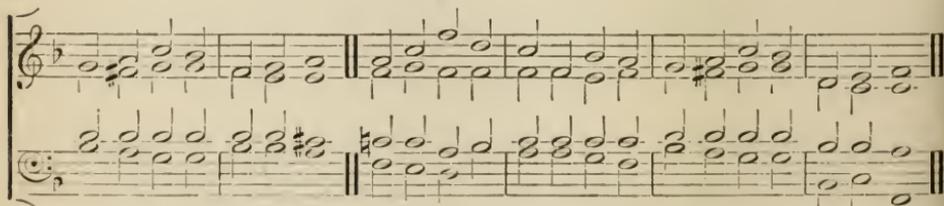
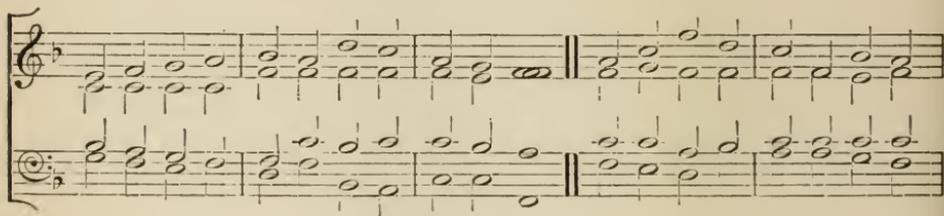
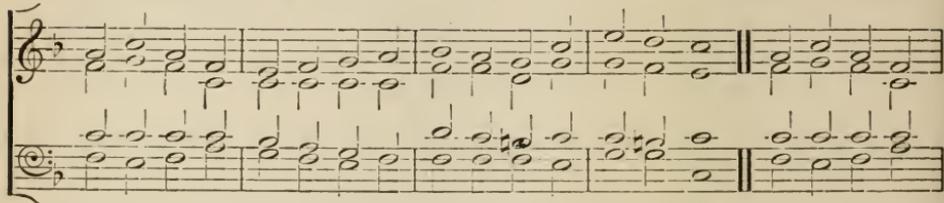
# The Proper of Saints.

FEBRUARY.

## 2.—The Purification of S. Mary the Virgin.

75 DEERHURST. 4 of 8.7.

\*JAMES LANGRAN.



AT THE PROCESSION.

*mf* In the midst of gladness, sorrow,  
In the midst of sorrow, joy—  
Darkness deep obscures the moonlight—  
Moonbeams, shades of night, destroy;  
For above the smiles and sighing  
Of this bright but sin stained earth,  
Shines the Will of God, preparing  
All things for their second birth.

None can yet partake of gladness,  
All untempered by the Rood—  
None can bear its weight of anguish,  
Save by JESU's succour good:  
Thus the shady woodland branches  
Hide the sunlight from our sight,  
Thus the Cross of JESUS chequers  
Earth's, perchance, too dazzling light.

## The Proper of Saints.

So sweet Mary this day standeth

In the midst of all her joy,  
Shrouded in the coming shadows,

Deep'ning in their sad alloy ;

And her snowy lily shining,

As by faith we see her stand,

Seems already shadowed over

*dim* By a cloud from far-off land.

*p* Soon will sorrow be her portion,

Ere she reach the shining goal,

And the deeper, sharper anguish,

Sword-like, pierce her inmost soul ;

But in all the gath'ring darkness,

Still the light from Gabriel's word

*cr* Shines with beams all radiant on her,

Mary, Mother of the LORD !

*mf* So, in gladness, hail the sorrow—

So, in sorrow, hail the joy—

Thus shall gladness speak of Heaven,

And the bliss without alloy :

Thus we learn from blessèd Mary

Aye to dwell beneath the Cross,

And to count for that blest station,

Earthly praise and honour, loss.

And, at length, shall shine the radiance

Of the never-changing Day,

When the Angels come, and go not,

But abide with us for aye ;

Where the lily wreaths are blooming,

'Neath the sun that goes not down,

*cr* Where each brave, each true cross-bearer

*f* Shall receive a glorious Crown.

*Introit.*—We wait for Thy loving-kindness, O GOD, in the midst of Thy Temple : O GOD, according to Thy Name, so is Thy praise unto the world's end ; Thy Right Hand is full of righteousness

*Ps.*—Great is the LORD, and highly to be praised : in the city of our GOD, even upon His holy hill.

Glory. As it was. We wait.

*Gradual.*—We wait.....world's end. (*as Introit.*)

*V.*—Like as we have heard, so have we seen in the city of our GOD : even upon His holy hill.

Alleluia ! *V.* I will worship toward Thy holy Temple : and praise Thy Name.

*After Septuagesima, instead of the Alleluia, is said the*

*Tract.*—LORD, now lettest Thou Thy servant depart in peace : according to Thy Word.

*V.*—For mine eyes have seen : Thy Salvation.

*V.*—Which Thou hast prepared : before the face of all people.

*V.*—To be a light to lighten the Gentiles : and to be the glory of Thy people Israel.

# The Proper of Saints.

76 SHEERING. 6 7's.

\*ARTHUR H. BROWN.

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 time signature is 6/8, with six eighth notes per measure. The music is written in a style characteristic of early 20th-century folk music, featuring simple harmonic structures and a mix of eighth and quarter notes. The system concludes with a double bar line and repeat dots.

The second system of musical notation continues the piece on two staves (treble and bass clefs). The key signature remains D major. The notation includes various rhythmic patterns, such as eighth-note runs and quarter-note chords. The system ends with a double bar line and repeat dots.

The third system of musical notation continues the piece on two staves (treble and bass clefs). The key signature remains D major. The music features a mix of eighth and quarter notes, with some measures containing chords. The system concludes with a double bar line and repeat dots.

The fourth system of musical notation continues the piece on two staves (treble and bass clefs). The key signature remains D major. The notation includes eighth-note patterns and quarter-note chords. The system concludes with a double bar line and repeat dots.

# The Proper of Saints.

## SEQUENCE.

(This is always said.)

*mf* HAIL, thou Mother full of grace!  
In whose Virgin arms' embrace,  
    God to God Himself doth vow:  
We would at the Temple wait,  
We would meet Thee at the gate,  
    JESU, for our Love art Thou!

God is to His Temple come,  
Angels throng the hallowed dome.  
    Heaven contains no more than this;  
God made MAN, Himself is here  
With His Virgin Mother dear,  
    Heaven hath not a fuller bliss.

*f* Songs of exultation rise,  
At this morning sacrifice,  
    Hymns through all the Temple sound;

*p* Evening's Rites in tears shall end,  
And with bitter weepings blend,  
    As they stand the Cross around.

*mf* Here the Sacrifice is brought,  
By Whose priceless value bought,  
    We are all to God made nigh:  
We no longer are our own,  
Thine, O God, we are alone!  
    Thine we live, and Thine we die.

*dim* Let Thy servants now depart,  
Let us see Thee as Thou art,  
    Nothing here delights our eyes;

*cr* But if here we stay below,

*mf* In Thee, JESU, let us grow,

*f* So in Thee we shall arise!

*Offertory.*—Full of grace are thy lips: because God hath blessed thee for ever.

*Communion.*—It was revealed unto Simeon by the HOLY GHOST: that he should not see death, before he had seen the LORD'S CHRIST.

# The Proper of Saints.

AT THE ABLUTIONS.

77 HOWDEN. 8.8.6.8.3.6.

\*ARTHUR H. BROWN.

1 *mf* A - ve Ma - ri - a! bless - ed Maia! . . . Li - ly of  
 2 *mf* A - ve Ma - ri - a! Mo - ther blest, *p* To whom ca -  
 3 *p* Thou wept'st, sweet Maid - en, Mo - ther mild, Thou wept'st up -  
 4 *mf* A SON . . . that nev - er did . . . a - miss, That nev - er  
 5 *mf* A - ve Ma - ri - a! thou whose name . . . All but a -

E - den's fra - grant shade, Who can ex - press . . . the love  
 res - sing and ca - ressed, Clings the E - ter - nal CHILD;  
 on thy sin - less Child, Thy ve - ry heart . . . was riven:  
 shamed His Mo - ther's kiss, Nor crossed her fond - est prayer:  
 dor - ing love may claim, *cr* Yet may . . . we reach . . . thy shrine;

That nur - tured thee, so pure and sweet, . . . *p* Mak - ing thy  
*mf* Fa - voured be - yond Arch - an - gel's dream, When first . . . on  
*cr* And yet, . . . what mourn - ing ma - tron here Would deem . . . thy  
*dim* E'en from the Tree He deigned to bow For her . . . H's  
 For He, . . . thy SON and SAV - IOUR, vows *f* To crown all

## The Proper of Saints.

heart a shel - ter meet For JE - su's Ho - ly Dove!  
 thee with ten - derest gleam *or* The new - born SAV - IOUR smiled.  
 sor rows bought too dear By all on this . . side Heaven!  
 a - go - niz - ed Brow, Her, His . . sole earth - ly care.  
 low - ly, lof - ty brows With love . . and joy . . . like thine. A - men.

(Hymn 8 may also be used on this Festival.)

### 3.—S. Blasius, Bp. Mart.

*Introit 3, Gradual 4, as in the Common of Confessors (page 213).*

*Alleluia 1, Sequence or Tract, Offertory 4, as in the Common of Martyrs (page 206).*

*Communion.*—Thou hast set, O LORD: a crown of pure gold upon his head.

### 5.—S. Agatha, Virg. & Mart.

*Introit.*—Let us all rejoice in the LORD, and celebrate this festival in honour of blessed Agatha, Virgin and Martyr: for whose martyrdom the Angels rejoice, and praise the SON of GOD.

*Ps.*—My heart is inditing of a good matter: I speak of the things which I have made unto the King.

Glory. As it was. Let us all rejoice.

*Gradual.*—GOD shall help her with His Countenance: GOD is in the midst of her, therefore shall she not be removed. V. The rivers of the flood thereof shall make glad the city of GOD: the holy place of the tabernacle of the Most Highest.

*Alleluia 1, Sequence or Tract, Offertory 2, as in the Common of Virgins (page 221).*

*Communion.*—He Who hath vouchsafed to heal me of all my wounds, and to restore my breast to my bosom: upon Him, the living GOD, do I call.

## The Proper of Saints.

### 14.—S. Valentine, Pr. M.

*Introit 2, Gradual 2, Alleluia 3, Offertory 1, Communion 2, as in the Common of Martyrs (page 206). No Sequence. After Septuagesima neither Alleluia nor Tract is said.*

### 24.—S. Matthias, Ap. Mart.

*All as in the Common of Apostles (page 200).*

#### MARCH.

### 1.—S. David, Abp. Conf.

*Introit 1, Gradual 4, Offertory 1, Communion 2, as in the Common of Confessors (page 213). Tract as in the Common of Apostles (page 205).*

### 2.—S. Chad, Bp. Conf.

*Introit 3, Gradual 1, Offertory 2, Communion 1, as in the Common of Confessors (page 213). Tract as in the Common of Apostles (page 205).*

### 7.—S. Perpetua, M.

*Introit.*—The rich also among the people shall make their supplication before Thee: the Virgins that be her fellows shall be brought unto Thee, with joy and gladness shall they be brought.

*Ps.*—My heart is inditing of a good matter: I speak of the things which I have made unto the King.

Glory. As it was. The rich also.

*Gradual.*—GOD is glorious in holiness: marvellous in majesty doing wonders. V. Thy Right Hand, O LORD, is become glorious in power: Thy Right Hand, O LORD, hath dashed in pieces the enemy.

*No Alleluia, Tract, or Sequence.*

*Offertory 2, Communion 5, as in the Common of Virgins (pages 229 & 230).*

### 12.—S. Gregory, Bp. Conf. and Doct.

*Introit 3, Gradual 2, Offertory 1, Communion 3, as in the Common of Confessors (page 213). Tract as in the Common of Apostles (page 205).*

### 18.—S. Edward, King and Mart.

*Introit 1, Gradual 1, Tract, Offertory 4, Communion 2, as in the Common of Martyrs (page 206).*

# The Proper of Saints.

## 21.—S. Benedict, Abbot.

*Introit* 4, *Gradual* 5, *Offertory* 3, *Communion* 2, as in the *Common of Confessors* (page 213). *Tract* as in the *Common of Martyrs* (page 213).

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## 25.—The Annunciation of the Blessed Virgin Mary.

*Introit*.—Drop down, ye Heavens, from above, and let the skies pour down righteousness: let the earth open, and let them bring forth salvation. (*In Eastertide, Alleluia! Alleluia!*)

*Ps.*—And let righteousness spring up together: I, the LORD, have created it. Glory. As it was. Drop down.

*Gradual*.—Lift up your heads, O ye gates; and be ye lift up ye everlasting doors: and the King of Glory shall come in. V. Who shall ascend unto the hill of the LORD: or who shall rise up in His Holy Place?

*Tract*.—And the Angel came in unto her, and said, Hail, Mary, full of grace: the LORD is with thee. V. Blessed art thou among women: and blessed is the Fruit of thy womb. V. The HOLY GHOST shall come upon thee: and the power of the Highest shall overshadow thee. V. Therefore also, that Holy Thing Which shall be born of thee: shall be called the SON of GOD.

*In Eastertide, in place of the Gradual and Tract, is said*

Alleluia! V. And the Angel came in unto her, and said, Hail, Mary, full of grace, the LORD is with thee: blessed art thou among women.

Alleluia! V. (*One of those of the Resurrection, according to the day of the week, page 129.*)

## SEQUENCE.

(*This is always said, even in Lent.*)

78

MITTIT AD VIRGINEM.

From the Salisbury Gradual.  
Harmonized by the Rev. S. S. GREATHELD.

The musical score is written on two staves. The upper staff is in G-clef (treble clef) and the lower staff is in C-clef (bass clef). The music is in 4/4 time. The lyrics are written below the notes. The first measure of the upper staff has a fermata over the first note. The lyrics are: "1 *mf* To the Vir - gin He sends No in - fe - ri - or An - gel; *f* But Ga - briel He sum - mons,

# The Proper of Saints.

His Might, His Arch - an - gel; He, Lov - er of Men. 2 *f* And might-y must needs be

The Mes - sen - ger sent, By whom shall the or - der Of Na - ture be bent,

When a Vir - gin shall bear. 3 The KING's Na - tal glo - ry Shall Na - ture o'er - sway;

Let Him reign, let Him con - quer, By purg - ing a - way *dim* The dross of cor - rup - tion.

4 *f* Let Him cast ev - ry haught - y one Down from his seat, In His Might, on the might - y ones,

# The Proper of Saints.

Set - ting His feet, — *cres* The Vic - tor in bat - tle. 5 *f* Let Him cast out the Mon - arch

Whom this world o - beys ; To the Throne of the FA - THER His Bride let Him raise,

To be shar - er with Him. 6 *mf* Go forth on thy mes - sage, These gifts to un - fold ;

From the let - ter of Scrip - ture The veil shall be rolled, *f* By the might of thy word.

*mf* 7 Draw nigh, — speak the tid - ings, — Say Hail ! to her now ; And say, High - ly fa - voured,

# The Proper of Saints.

And say, Fear not thou, *dim* And the LORD is with thee. *8 mf* Receive, then, O Vir-gin,

The Gift God or-dains, While yet the firm pur-*pose* Un-al-ter'd re-mains

Of thy chast-est re-solve. *9 mf* The word she re-*ceiv-eth*, That low-li-est one,

*p* Be-liev-eth, con-*ceiv-eth*, And bear-eth the SON: *or* And His Name

shall be call-ed—*10 ff* Won-der-ful, Coun-sel-lor, LORD GOD of Hosts;

## The Proper of Saints.

The FATHER E - ter - nal, *f* The Mon - arch Who boasts *p* A King - dom of Peace!

*Offertory.*—Hail, Mary, full of grace, the LORD is with thee; blessed art thou among women, and blessed is the Fruit of thy womb.

*Communion.*—Behold, a Virgin shall conceive, and bear a SON: and shall call His Name EMMANUEL.

(Hymns 8 and 77 are suitable for use on this Festival.)

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### APRIL.

#### 2. — S. Richard, Bp. Conf.

*Introit* 1, *Gradual* 4, *Offertory* 1, *Communion* 2, as in the Common of Confessors (page 213). If in Lent, Tract as in the Common of Apostles (page 205). If in Eastertide the 1st Alleluia will be 1 in the Common of Confessors (page 214) and the 2nd of the Resurrection (page 129). Sequence as in the Common (pages 215-219), if in Eastertide.

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#### 4. — S. Ambrose, Abp. Conf. Doct.

*Introit* 2, *Gradual* 2, *Offertory* 1, *Communion* 2, as in the Common of Confessors (page 213). If in Lent, Tract as in the Common of Apostles (page 205). If in Eastertide, the 1st Alleluia will be 2 in the Common of Confessors (page 214) and the 2nd of the Resurrection (page 129). Sequence as in the Common (pages 215-219), if in Eastertide.

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#### 19. — S. Alphege, Abp. Mart.

*Introit* 4, *Offertory* 2, as in the Common of Martyrs (page 206). No Sequence.

*Alleluia:* Alleluia! V. The LORD hath chosen thee to be a High Priest among His people.

Alleluia! V. (One of those of the Resurrection, page 129) Alleluia!

*Communion.*—I am the Vine, ye are the branches: He that abideth in Me, and I in him, the same bringeth forth much fruit, Alleluia! Alleluia!

# The Proper of Saints.

## 23.—S. George, Mart.

*Introit 4, Sequence, Offertory 3, as in the Common of Martyrs (page 206).*

*Alleluia.*—Alleluia! V. Blessed is the man that feareth the LORD: he hath great delight in His commandments.

Alleluia! V. (*One of those of the Resurrection, page 129*)

*Communion.*—The righteous shall rejoice in the LORD, and shall put his trust in Him: and all they that are true of heart shall be glad. Alleluia! Alleluia!

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## 25.—S. Mark, Evang. & Mart.

*Introit 4, Offertory 3, as in the Common of Martyrs (page 206).*

*Communion as on S. Alphege's Day (page 259).*

*Alleluia*—Alleluia! V. The first shall say to Zion, Behold, behold them: and I will give to Jerusalem one that bringeth good tidings.

Alleluia! V. (*One of those of the Resurrection, page 129.*)

79 S. ANICETUS. 8.8.7.8.8.7.

\*ARTHUR H. BROWN.

# The Proper of Saints.

## SEQUENCE.

- mf* COME, pure hearts, in sweetest measures  
Sing of those who spread the treasures  
In the Holy Gospels shrined!  
Blessed tidings of salvation,  
*p* Peace on earth their proclamation,  
*cr* Love from GOD to lost mankind.
- mf* See the Rivers four that gladden  
With their streams the better Eden,  
Planted by our LORD most dear;  
*f* CHRIST the Fountain—(*mf*) these the waters  
*f* Drink, O Sion's sons and daughters,  
Drink, and find salvation here!
- mf* O, that we Thy Truth confessing,  
And Thy Holy Word possessing,  
JESU, may Thy love adore!  
Unto Thee our voices raising,  
*cr* Thee, with all Thy Ransomed, praising  
Ever and for evermore!

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## MAY.

### 1.—SS. Philip & James, App. MM.

*Introit.*—They cried unto Thee, O LORD, in the time of their trouble: and  
Thou heardest them from Heaven, Alleluia! Alleluia!

*Ps.*—Rejoice in the LORD, O ye righteous: for it becometh well the just  
to be thankful.

Glory. As it was. They cried.

*Alleluia.*—Alleluia!  $\bar{\nu}$ . The righteous man shall stand in great boldness:  
before the face of such as have afflicted him.

Alleluia!  $\bar{\nu}$ . Did not our heart burn within us: while He talked with  
us by the way concerning JESUS.

*Sequence 2 in the Common of Apostles (page 204).*

*Offertory.*—O LORD, the very Heavens shall praise Thy wondrous works:  
and Thy truth in the congregation of the Saints, Alleluia! Alleluia!

*Communion.*—Have I been so long time with you, and yet hast thou not  
known Me, Philip? he that hath seen Me hath seen the FATHER,  
Alleluia: Believest thou not that I am in the FATHER, and the FATHER  
in Me? Alleluia! Alleluia!

# The Proper of Saints.

## 3.—Invention of the Holy Cross.

*At the Procession, Hymn 89.*

*Introit.*—But it behoveth us to glory in the Cross of our LORD JESUS CHRIST; in Whom is our salvation, life, and resurrection: by Whom we have been saved and delivered, Alleluia! Alleluia!

*Ps.*—GOD be merciful unto us, and bless us: and shew us the light of His Countenance, and be merciful unto us.

Glory. As it was. But it behoveth.

*Alleluia.*—Alleluia!  $\nabla$ . O sweetest Wood, and sweetest Nails, that bore so sweet a Weight: thou alone wert counted worthy to support the KING and LORD of Heaven.

Alleluia!  $\nabla$ . Tell it out among the heathen: that the LORD reigneth from the Tree.

89 WILBERTON. 8.8.7.8.8.7.

\*Rev. A. B. ORR.

1 Greet the Cross, &c.  
2 From the tree, &c.

3 Con-quer-ing Tree, &c.  
4 CHRIST, Thy Cross, &c.



## The Proper of Saints.

### 19.—S. Dunstan, Abp. Conf.

*Introit 2, Sequence, Offertory 2, Communion 1, as in the Common of Confessors (page 213).*

*The 1st Alleluia will be 3 in the Common of Confessors (page 214), and the 2nd one of those of the Resurrection (page 129).*

*After Eastertide Gradual 2, with Alleluia 3, as in the Common (page 214), should be used.*

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### 26.—S. Augustine, Abp. Conf.

*Introit 3, Gradual 1, Alleluia 2, Sequence, Offertory 2, Communion 3, as in the Common of Confessors (page 213).*

*In Eastertide the Gradual will be omitted and the 2nd Alleluia will be one of those of the Resurrection (page 129).*

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### 27.—Ven. Bede, P. Conf.

*Introit 4, Gradual 5, Alleluia 5, Sequence, Offertory 3, Communion 3, as in the Common of Confessors (page 213).*

*In Eastertide the Gradual will be omitted and the 2nd Alleluia will be one of those of the Resurrection (page 129).*

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## JUNE.

### 1.—S. Nicomede, P. Mart.

*Introit 3, Gradual 2, Alleluia 1, Offertory 1, as in the Common of Martyrs (page 206). No Sequence.*

*In Eastertide, the Gradual will be omitted and the 2nd Alleluia will be one of those of the Resurrection (page 129).*

*Communion.—Thou hast set, O LORD: a crown of pure gold upon his head. (In Eastertide, Alleluia! Alleluia!)*

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### 5.—S. Boniface, Abp. Mart.

*Introit.—Thy Saints give thanks unto Thee, O LORD: they shew the glory of Thy Kingdom. (In Eastertide, Alleluia! Alleluia!)*

*Ps.—I will magnify Thee, O GOD, my King: and I will praise Thy Name for ever and ever.*

*Glory. As it was. Thy Saints.*

## The Proper of Saints.

*Gradual.*—The poor crieth, and the LORD heareth him : yea, and saveth him out of all his troubles. *V.* The LORD is nigh unto them that are of a contrite heart : and will save such as be of an humble spirit.

Alleluia ! *V.* Thy Saints, O LORD, shall flourish as a lily : and as the odour of balsam shall they be before Thee. (Alleluia !)

*In Eastertide the Gradual will be omitted, and the 2nd Alleluia will be one of those of the Resurrection (page 129).*

*No Sequence. Offertory 3, as in the Common of Martyrs (page 213).*

*Communion.*—Rejoice in the LORD, O ye righteous, Alleluia : for it becometh well the just to be thankful. Alleluia !

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### 11.—S. Barnabas, Ep. Mart.

*Introit 1, Gradual 1, Alleluia 2, Sequence, Offertory 3, Communion 2, as in the Common of Apostles (page 200).*

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### 17.—S. Alban, Martyr.

*Introit 2, Gradual 2, Alleluia 1, Sequence, Offertory 1, Communion 2, as in the Common of Martyrs (page 206).*

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### 20.—Translation of S. Edward. K.M.

*Introit 1, Gradual 1, Alleluia 3, Sequence, Offertory 2, Communion 1, as in the Common of Martyrs (page 206).*

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### 24.—Nativity of S. John the Baptist.

*Introit.*—The LORD hath called me by my name from the womb of my mother ; and He hath made my mouth like a sharp sword : in the shadow of His Hand hath He hid me, and made me a polished shaft.

*Ps.*—It is a good thing to give thanks unto the LORD : and to sing praises unto Thy Name, O Thou Most Highest  
Glory. As it was. The LORD.

*Gradual.*—Before I formed thee in the belly, I knew thee : and before thou camest forth out of the womb I sanctified thee. *V.* The LORD put forth His Hand and touched my mouth : and said unto me—

Alleluia ! *V.* Among them that are born of women : there hath not risen a greater than John the Baptist.

# The Proper of Saints.

## SEQUENCE.

81 Melody of "Regina clementiae." From a MS. in the Harleian Collection. Harmonized by A. H. B. Mode I.  
**PLAIN CHANT.** (First tune.)

*mf* HAIL! O thou, of wo - man born, High - est rank at - tain - ing,  
 Hal - lowed from thy moth - er's womb, Lamp di - vine - ly light - ed

Saint of whom an An - gel spake, "John" thy name or - dain - ing:  
 To en - light - en them that sit In death's shade be - night - ed.

2 Hail to thee, de - vot - ed one, To the wilds re - treat - ing,  
 3 Hail, thou shep - herd sent be - fore To pre - pare the pas - ture:

## The Proper of Saints.

Clad in sack-cloth, hon - ey wild And the lo - cust eat - ing :  
With thy fin - ger thou didst point To the LAMB thy Mas - ter.

Wa - ter pure thy thirst assuaged ; Thus by sin un - taint - ed,  
At the Jor - dan thou didst cry, With the voice of warn - ing,

Thou a - far from earth - ly joys, Wast a her - mit saint - ed.  
And by wa - ter's cleans - ing sign Way for GOD pre - par - ing.

# The Proper of Saints.

4 { Hail, who, o - ver mor - tals all, Meet - ly wast ap - point - ed  
Who didst hear the FA - THER'S Voice That blest rite at - tend - ing ;

To bap - tize the Sa - cred Head Of the LORD'S A - noint - ed ; }  
And didst see the HO - LY GHOST, As a dove de - scend - ing. }

5 Hail! thou rose - bud blush - ing red In thy pas - sion's hour,

# The Proper of Saints.

Li - ly sweet of chas - ti - ty Ev - er - vir - gin flow'r :

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of two flats (B-flat and E-flat) and a common time signature. It features a melodic line with several accents (^) over the notes. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment with chords and some grace notes (v). The lyrics are printed below the upper staff.

Aid us, we who hymn thy praise, With thy sup - pli - ca - tion ;

The second system of music continues the composition. It follows the same musical notation as the first system, with two staves in treble and bass clefs, two flats in the key signature, and common time. The lyrics are printed below the upper staff.

That we find, in death's dark hour, Peace and con - so - la - tion !

The third and final system of music concludes the piece. It maintains the same musical notation as the previous systems. The lyrics are printed below the upper staff.

# The Proper of Saints.

German.

81 ULM. 4 of 7.6. (Second tune.)

Harmonized by the Rev. S. S. GREATHEED.

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#) and a 4/6 time signature. It contains a melody of eighth and sixteenth notes, with a final measure featuring a half note and a quarter note. 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. The upper staff features a melodic line with some sixteenth-note runs and a final measure with a half note and a quarter note. The lower staff provides a corresponding harmonic accompaniment.

The third system of musical notation continues the piece. The upper staff features a melodic line with some sixteenth-note runs and a final measure with a half note and a quarter note. The lower staff provides a corresponding harmonic accompaniment.

The fourth system of musical notation concludes the piece. The upper staff features a melodic line with some sixteenth-note runs and a final measure with a half note and a quarter note. The lower staff provides a corresponding harmonic accompaniment.

# The Proper of Saints.

## SEQUENCE.

*mf* HAIL ! O thou, of woman born,  
Highest rank attaining,  
Saint of whom an Angel spake,  
"John," thy name ordaining :  
Hallow'd from thy mother's womb,  
Lamp divinely lighted  
To enlighten them that sit  
In death's shade benighted.

Hail to thee, devoted one,  
To the wilds retreating,  
Clad in sackcloth, honey wild  
And the locust eating :  
Water pure thy thirst assuaged ;  
Thus by sin untainted,  
Thou, afar from earthly joys,  
Wast a hermit sainted.

Hail, thou shepherd sent before  
To prepare the pasture :  
With thy finger thou didst point  
To the LAMB thy Master.

At the Jordan thou didst cry,  
With the voice of warning,  
And by water's cleansing sign  
Way for GOD preparing.

Hail, who, over mortals all,  
Meetly wast appointed  
To baptize the Sacred Head  
Of the LORD'S Anointed ;  
Who didst hear the FATHER'S Voice  
That blest rite attending ;  
And didst see the HOLY GHOST,  
As a dove descending.

Hail ! thou rose-bud blushing red  
In thy passion's hour,  
Lily sweet of chastity  
Ever-virgin flower :  
Aid us, we who hymn thy praise,  
With thy supplication,  
That we find, in death's dark hour  
Peace and consolation !

*Offertory.*—The righteous shall flourish like a palm-tree : and shall spread abroad like a cedar in Libanus.

*Communion.*—Thou, child, shalt be called the Prophet of the Highest : for thou shalt go before the Face of the LORD to prepare His ways.

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### 29.—S. Peter, Ap. Mart.

*Introit.*—Now I know of a surety, that the LORD hath sent His Angel : and hath delivered me out of the hand of Herod, and from all the expectation of the people of the Jews.

*Ps.*—O LORD, Thou hast searched me out and known me : Thou knowest my down-sitting and mine uprising.

Glory. As it was. Now I know.

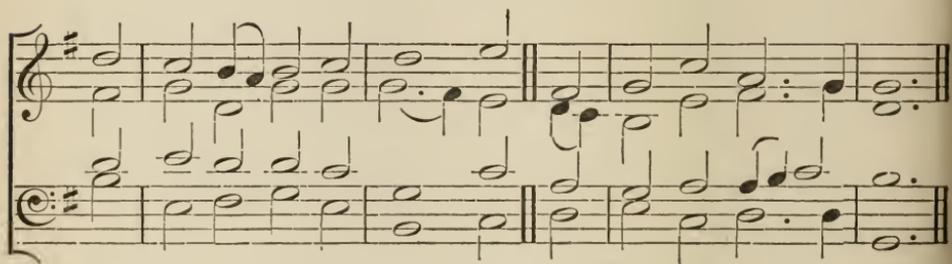
*Gradual, as 3 in the Common of Apostles (page 201).*

*Alleluia.*—Alleluia ! V. Blessed art thou Simon Bar-Jonah to whom flesh and blood hath not revealed the WORD of the FATHER : but the FATHER Himself, Which is in Heaven.

# The Proper of Saints.

82 S. FINBAR. 7.6.7.6.

\*ARTHUR H. BROWN.



## SEQUENCE.

*mf* SING we the praise of Peter,  
And while his name we praise,  
*f* To CHRIST the sure Foundation,  
Adoring hearts we raise.

To our Creator's glory  
We raise the chant on high,  
And praise the second shepherd,  
The FIRST to glorify.

*mf* O Peter, light of doctrine,  
And torch of holy love ;  
The very type of fervour  
And wisdom from above.

*dim* Type, too, of sad transgression,  
The fruit of faithless fears ;  
*cr* But, from thy fall uprisen,  
Of penitential tears.

*mf* The grace of the Great Fisher  
Called thee, a fisher then,  
To ply a nobler calling,  
And search the depths for men.

He called, He bade thee follow,  
Nor marvel showed, nor sign ;  
But thou, at once believing,  
Didst own the Voice Divine.

Earth's vanities despising,  
Thou didst obey the call ;  
For heavenly truth forsaking  
Thy nets, thy bark, thy all.

'Twas thine to tread the waters,  
And when about to sink,  
His Hand of help sustained thee,  
Close on destruction's brink.

## The Proper of Saints.

*dim* So when our faith is shaken,  
And tossed by storms of ill,  
*cr* May CHRIST, for ever present,  
Bid winds and waves be still.

*mf* Thou unto CHRIST our SAVIOUR,  
Companion full of faith,  
Didst turn with earnest longing,  
To share thy Master's Death.

Zeal is the spur of loving ;  
But be thy mournful fall

*dim* A healthful admonition  
Of holy fear to all.

*mf* Thy LORD, All-knowing, warned thee  
*dim* Such grievous fall should be,

*p* Lest pride should be thy ruin,  
And vain security.

One look, amid His Passion,  
That sin to thee revealed ;

*cr* His glorious Resurrection  
Thine anxious spirit healed.

*cr* Thou from the Cross didst follow  
Thy Master to the Skies,  
And O ! be thou our leader,  
That we too, there may rise !

*p* Thrice sinning by denial,  
What may that sin remove ?  
*cr* By simple love 'tis cancelled,  
By thrice confessing love.

*mf* And O ! be sinners ever  
Pursued and thus restored ;  
O ! thus may the repentant  
With tears pursue their LORD

By faith thy very shadow  
Dispelled the power of ill ;  
The fierce diseases healing,  
Which baffled human skill,

The Cross at last approaching,  
Thy heart with hope beat high ;  
What joy for the disciple  
The Master's Death to die.

*dim* But deeming thee unworthy  
In death with CHRIST to be,  
Thou badst the torturer bind thee  
On an inverted tree.

*Offertory.*—Thou shalt make them princes in all lands : they shall remember  
Thy Name, O LORD, from one generation to another.

*Communion.*—Thou art Peter, and upon this rock I will build My Church.

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### JULY.

#### 2.—Visitation of the Blessed Virgin Mary.

*Antiphon.*—Let us all rejoice in the LORD, and celebrate this feast in honour  
of the Virgin Mary : at whose Visitation Angels rejoice and praise the  
SON OF GOD.

*Psalm.*—My heart is inditing of a good matter : I speak of the things which I  
have made unto the King.

Glory. As it was. Let us all rejoice.

*Gradual.*—Blessed and worthy of honour art thou, O Virgin Mary : who,  
without touch of shame, wast found the Mother of the SAVIOUR. V. O  
Virgin Mother of GOD, He Whom the world cannot contain : was enclosed  
in thy womb, and was made Man.

Alleluia ! V. Blessed is she that believed : for there shall be a perform-  
ance of those things which were told her from the LORD.

# The Proper of Saints.

Harmonized by the Rev. G. H. PALMER.

83 TIBI, CHRISTE, SPLENDOR PATRIS. (First tune.)

Mode II.

Musical score for 'TIBI, CHRISTE, SPLENDOR PATRIS. (First tune.)' in Mode II. The score is written in two systems, each with a treble and bass staff. The key signature is one flat (B-flat major/D minor). The music features a mix of eighth and sixteenth notes, often beamed together, and rests. There are several accents (^) and breath marks (v) throughout the piece. The first system consists of two measures, the second system of two measures, and the third system of two measures.

83 LEWES. 3 of 8.7. (Second tune.)

Dr. JOHN RANDALL. 1799.

Musical score for 'LEWES. 3 of 8.7. (Second tune.)' in Mode II. The score is written in two systems, each with a treble and bass staff. The key signature is one sharp (F# major/C# minor). The music features a mix of eighth and sixteenth notes, often beamed together, and rests. There are several accents (^) and breath marks (v) throughout the piece. The first system consists of two measures, the second system of two measures, and the third system of two measures.

## The Proper of Saints.

The image shows two systems of musical notation. Each system consists of a vocal line (treble clef) and a piano accompaniment 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 typical of 19th-century church music, with a focus on harmonic support for the vocal line.

### SEQUENCE.

*mf* SAINTS! the glorious Mother greeting,  
 Keep the feast in glad array ;  
 And with glowing hearts entreating  
 For the grace devoutly pray,  
 Which Elizabeth, in meeting  
 With her cousin, found to-day.

Fruitful parent ! she that seeming  
 Childless and age-stricken one  
 Visits, who in secret teeming  
 With her own prophetic son  
 Greets her ; for in our redeeming  
 Is their fellowship begun.

Lo ! that Voice, yet mute, exulteth  
 As the Mighty WORD draws nigh ;  
 And Elizabeth confesseth  
 All that matron's dignity  
 Whom she passing blest declareth  
 In her Fruit eternally.

“ What can this congratulation,  
 Meek she asks, “ forbode to me ?  
 What this gracious salutation  
 Of the King's own Mother be ?  
 And the unwonted exultation  
 Of mine unborn progeny ?”

*cr* Then the Virgin so commended  
 Uttered forth a song of praise ;  
 And her psalm of triumph chanted  
 For the love of this sweet grace ;  
 So herself pronouncing blessed  
 Thenceforth to the end of days.

*f* Triune GOD ! Supreme and gracious,  
 Everlasting is Thy reign ;  
*mf* Grant the Virgin's intercession  
 May for us Thy help obtain ;  
 That when this brief life is ended  
*f* Life eternal we may gain !

*Offertory.*—Hail, Mary, full of grace, the LORD is with thee : blessed art thou among women, and blessed is the Fruit of Thy womb.

*Communion.*—Blessed is the womb of the Virgin Mary : which bare the SON of the Eternal FATHER.

## The Proper of Saints.

### 4.—Translation of S. Martin, Bp. Conf.

*Introit 1, Gradual 3, Sequence, Offertory 1, Communion 3, as in the Common of Confessors (page 213).*

*Alleluia.*—Alleluia!  $\Psi$ . The LORD hath chosen thee to be a High Priest among His people.

### 15.—S. Swithun, Bp. Conf.

*Introit 5, Gradual 6, Alleluia 4, Offertory 4, Communion 4, as in the Common of Confessors (page 213). No Sequence.*

### 20.—S. Margaret, Virg. Mart.

*Introit 3, Gradual 2, Alleluia 2, Offertory 3, Communion 3, as in the Common of Virgins (page 220). No Sequence.*

### 22.—S. Mary Magdalene.

*Introit.*—Let us all rejoice in the LORD, and celebrate this Feast in honour of Blessed Mary Magdalene: at whose Festival the Angels rejoice and give praise to the SON of GOD.

*Ps.*—My heart is inditing of a good matter: I speak of the things which I have made unto the King.

Glory. As it was. Let us all rejoice.

*Gradual 4, Offertory 1, Communion 1, as in the Common of Virgins (page 221).*

*Alleluia.*—Alleluia!  $\Psi$ . Mary hath chosen that good part which shall not be taken away from her.

SEQUENCE, as on Low Sunday (page 126).

### 25.—S. James, Ap. Mart.

*Introit 1, Gradual 2, Alleluia 1, Sequence, Offertory 3, Communion 1, as in the Common of Apostles (page 200).*

### 26.—S. Anne, Mother of B.V.M.

*Introit.*—Let us all rejoice in the LORD, and celebrate this Feast in honour of Blessed Anne, Mother of Mary: at whose Festival the Angels rejoice and give praise to the SON of GOD.

*Ps.*—My heart is inditing of a good matter: I speak of the things which I have made unto the King.

Glory. As it was. Let us all rejoice.

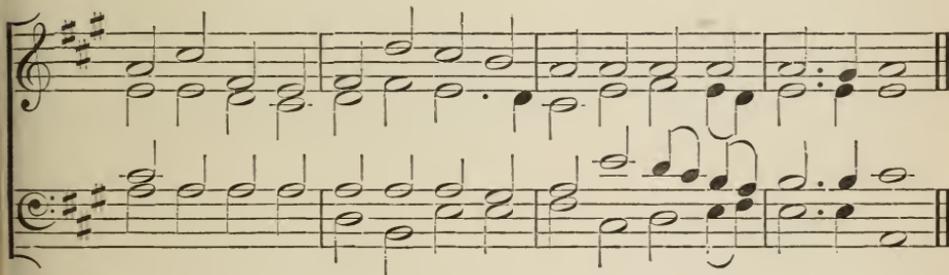
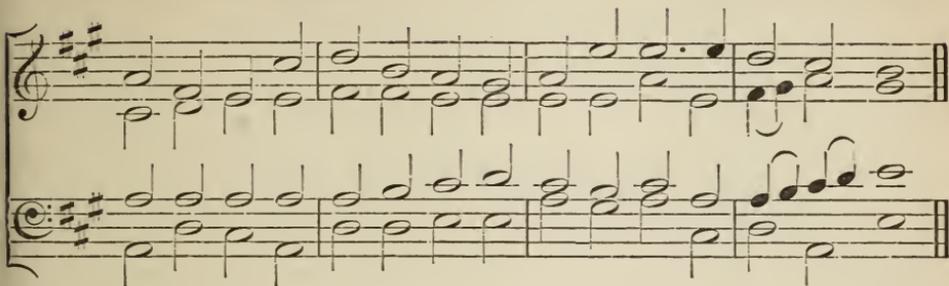
*Gradual 4, Offertory 1, Communion 1, as in the Common of Virgins (page 221).*

*Alleluia.*—Alleluia!  $\Psi$ . Hail! Holy Anne of whom was born the Virgin Mary who brought forth the SAVIOUR of the world.

# The Proper of Saints.

84 S. CUNIBERT. 8.7.8.7.

\*ARTHUR H. BROWN.



## SEQUENCE.

*mf* HOLY Anna, Judah's glory,  
Through the Church from east to west  
Every tongue proclaims thy praises,  
Spotless Mary's Mother blest.

Linked in bonds of purest wedlock,  
Thine it was for us to bear,  
By the favour of high Heaven,  
Our immortal Virgin Star.

Saintly kings and priestly fathers  
Blended in thy sacred line ;  
Thou in virtue those before thee  
Didst excel by grace divine.

*cr* From the stem of beauty budded  
Ancient Jesse's mystic Rod ;  
Earth from thee received the Mother  
Of the Almighty SON of GOD.

*dim* All the human race benighted  
In the depths of darkness lay.

*cr* When in Anne it saw the dawning  
Of the long-expected Day.

# The Proper of Saints.

AUGUST.

## 1.—Lammas Day or S. Peter's Chains.

All as on S. Peter's Day (page 271), except the Alleluia.—Alleluia! V. And I will give unto thee the Keys of the Kingdom of Heaven: saith the LORD, unto Simon Peter.

## 6.—Transfiguration of Our Lord.

Introit.—Come and shew us the light of Thy Countenance, O LORD: Thou that sittest upon the Cherubim, and we shall be whole.

Ps.—Hear, O Thou Shepherd of Israel: Thou that leadest Joseph like a sheep.

Glory. As it was. Come.

Gradual.—In the day of Thy power shall the people offer Thee free-will offerings with an holy worship: the dew of Thy birth is of the womb of the morning. V. The LORD said unto my LORD: sit Thou on My Right Hand until I make Thine enemies Thy footstool.

Alleluia! V. The hallowed day hath lightened upon us; come ye nations and adore the LORD: for a great light hath this day descended upon the earth.

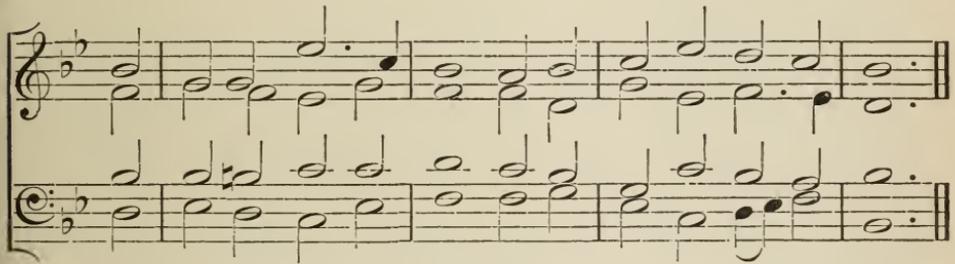
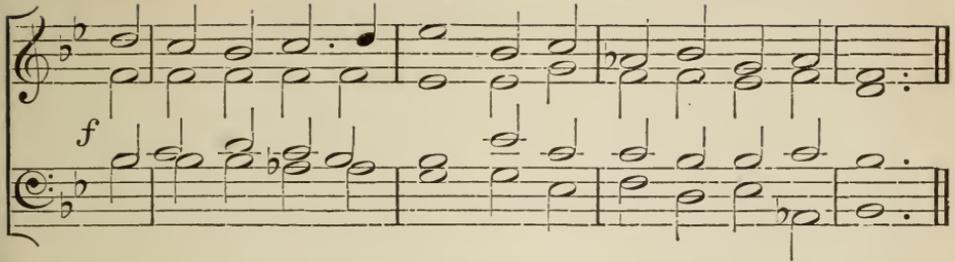
85 STEBBING. 4 of 7.6.

\*ARTHUR H. BROWN.

Musical score for the first system, marked *mf*. It consists of two staves: a treble clef staff and a bass clef staff. The music is in 4/6 time and features a series of chords and melodic lines.

Musical score for the second system, marked *cres.*. It consists of two staves: a treble clef staff and a bass clef staff. The music continues from the first system with similar chordal and melodic textures.

## The Proper of Saints.



### SEQUENCE.

*mf* THE choirs of ransomed Israel,  
 The Red Sea's passage o'er,  
*cr* Upraised the hymn of triumph  
 Upon the further shore,  
 And shouted, as the foeman  
 Was whelmed beneath the sea,  
*f* "Sing we to Judah's SAVIOUR  
 For glorified is He."

Upon the Mount of Tabor  
 The Promise was made good,  
*cr* When, baring all the Godhead,  
 In Light itself He stood ;  
*dim* And they, in awe beholding,  
 The Apostolic Three,  
*f* Sang out to GOD their SAVIOUR  
 For glorified was He !

In days of old, on Sinai,  
 The LORD JEHOVAH came,  
*cr* In Majesty of terror,  
 In thunder-cloud and flame :  
*mf* On Tabor, with the glory  
 Of sunniest Light for Vest,  
 The excellence of Beauty  
 In JESUS was expressed.

*p* O Holy, Wondrous Vision !  
*cr* But what, when this life past,  
 The beauty of Mount Tabor  
 Shall end in Heaven at last !  
*f* But what, when all the beauty  
 Of uncreated Light  
 Shall be the promised Glory,  
 Of them that win the fight ?

*Offertory.*—GOD hath made the round world so sure that it cannot be moved :  
 ever since the world began hath Thy seat, O GOD, been prepared, Thou  
 art from everlasting.

*Communion.*—The dew of Thy birth is of the womb of the morning.

# The Proper of Saints.

## 7.—The Holy Name of Jesus.

*Introit.*—At the Name of JESUS every knee should bow, of things in Heaven, and things in earth, and things under the earth: and every tongue should confess that JESUS CHRIST is LORD, to the glory of GOD the FATHER.

*Ps.*—O praise the LORD, for the LORD is gracious: O sing praises unto His Name, for it is lovely.

Glory. As it was. At the Name.

*Gradual.*—GOD the FATHER hath set JESUS CHRIST at His own Right Hand in the heavenly places, far above all principality, and power, and might, and dominion: and every name that is named, not only in this world, but also in that which is to come, and hath put all things under His Feet.

*V.*—Help us, O GOD of our salvation: and for the glory of Thy Name, O LORD, deliver us, and be merciful unto our sins, for Thy Name's sake.

Alleluia! *V.* Sweet to the heart is the Name of JESUS CHRIST: music to the ear, honey to the taste, which turns the heart to joy and praise, and puts to flight the despite of the world.

### SEQUENCE.

#### 86 NAZARENE.

\* Rev. J. BADEN POWELL.

*Briskly.*

The musical score is written on two staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature. The bottom staff is a bass clef with the same key signature and time signature. The music is in a 4/4 time signature. The melody is in the treble clef, and the accompaniment is in the bass clef. The lyrics are written below the staves.

*mf* 1 JE - sus, gen - tle Na - za - rene, Ju - dah's King of kind - ly mien,  
*mf* 2 Sweet the Name, the Sur - name sweet, Ti - tles none with this com - pete  
3 'Neath the ban - ner of the King Saints His praise se - cure - ly sing,  
*f* 4 This the Name which Saints a - dore, At which de - vils ev - er - more

# The Proper of Saints.

Ho - ly, fair in man - hood's prime, *dim* For His peoples's health was slain,  
 Which the great and might - y bear: Guilt - y sooth-ing, sick - ness cur-ing,  
 Noth-ing hos - tile here may stay: Think but on the Ho - ly Name,  
 Quail and ter - ri - fied de - part. *mf* This the Name which heal - ing brings,

Suf - fer'd death in cru - el pain, *p* Pal - lid, liv - id, yet sub - lime.  
 Saints con - sol - ing, thus se - cur - ing, Faith - ful souls from Sa - tan's snare.  
 Con - quered ar - mies blush with shame, Melt - ing ra - pid - ly a - way.  
 This which so - lace sweet - ly sings To each wea - ry bro - ken heart.

*mf* 5 What great - er thing can we de - sire Than that our JE - SUS should in - spire  
*f* 6 JE - SUS, Thy Name all good we own, We hold it sweet to make it known,  
*mf* 7 JE - SUS is fair - est mid the fair, The high - est good be - yond compare,  
*mf* 8 Hail! Name of Names! to us most dear, Sweet JE - SUS! Name which Saints re - vere:

*f* Our hearts with love's con - sum - ing fire To love Him as our Friend?  
 Ex - alt - ed to a King - ly Throne: All joy - ful - ly it sounds:  
 In meek - ness gen - tle all to bear *dim* And prone to clem - en - cy.  
*cr* We in our hearts Thy Name would bear Through the E - ter - nal Days.

# The Proper of Saints.

He lov - eth us most fer - vent - ly, He lov - eth us most con - stant  
 In this the FA - THER's splendour glows, *mf* This Name a Moth - er's fair - ness  
*f* JE - SUS the King of no - ble deeds, JE - SUS Whose beau - ty thought ex -  
 By this may we re - mis - sion gain, So pu - ri - fied, *f* at length at

ly, He lov - eth us most faith - ful - ly, And helps us.....  
 shows, In this a bro - ther's hon - our grows, Here bro - ther's  
 ceeds, Whose Tongue with gra - cious sweet-ness pleads Who work - eth....  
 tain The thrones where - on the Bles - sed reign, *cr* And yield Thee...

Last verse.

to the end.....  
 love a - bounds,  
 won - drous - ly..... end - less praise, And yield Thee end - less praise.

## The Proper of Saints.

*Offertory.*—In My Name shall they cast out devils, they shall speak with new tongues; they shall take up serpents: and if they drink any deadly thing, it shall not hurt them; they shall lay hands on the sick and they shall recover. Alleluia!

*Communion.*—To him that overcometh will I give to eat of the hidden manna: and will give him a white stone, and in the stone a new name written, which no man knoweth, saving he that receiveth it. Alleluia!

*(Hymns 165 and 179 are suitable for this Festival.)*

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### 10.—S. Lawrence, *Mart.*

*Introit.*—Glory and worship are before Him: power and honour are in His Sanctuary.

*Ps.*—O sing unto the LORD a new song: sing unto the LORD, all the whole earth.

Glory. As it was. Glory and worship.

*Gradual.*—Thou hast proved me, O LORD: and visited mine heart in the night season. *Y.* Thou hast tried me: and shalt find no wickedness in me.

Alleluia! *Y.* The Deacon Lawrence wrought a good work: who by the sign of the Cross caused the blind to see, and gave the treasures of the Church to the poor.

### SEQUENCE.

*As on S. Vincent's Day (page 245), changing Vincent to Lawrence.*

*Offertory.*—Glory and worship are before Him: power and honour are in His Sanctuary.

*Communion.*—If any man serve Me, let him follow Me: and where I am, there shall also My servant be.

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### 24.—S. Bartholomew, *Ap. Mart.*

*Introit 1, Gradual 2, Alleluia 1, Sequence, Offertory 2, Communion 1, as in the Common of Apostles (page 200).*

## The Proper of Saints.

### 28.—S. Augustine, Bp. Conf. Doct.

*Introit 1, Gradual 4, Alleluia 1, Offertory 1, Communion 2, as in the Common of Confessors (page 213).*

87 ELSTOW. L.M.

Ancient Melody from La Feillée.  
Harmonized by A. H. B.

### SEQUENCE.

<p><i>mf</i> THE praises that the Blessèd know The Church shall imitate below, Whene'er she greets, in yearly strain, The birthdays of her Saints again.</p>	<p>And these beside, a golden chain, Shall Doctors Catholic attain: Where Angels round their Monarch bow, Such chain Augustine wearcth now.</p>
<p><i>f</i> Now, all their battles past and gone, The Crown of Glory is set on;</p>	<p>That we this Saint's blest life may reach, That we his blessed faith may teach,</p>
<p><i>mf</i> For Chastity, as lily white, For Martyrdom, as ruby bright.</p>	<p><i>cr</i> May join above, and love below, The SPIRIT of All Grace bestow!</p>

### 29.—Rehcadng of S. John Baptist.

*Introit 1, Gradual 1, Offertory 2, Communion 2, as in the Common of Martyrs (page 206).*

*Alleluia.*—Alleluia!  $\bar{V}$ . Herod sent an executioner and commanded him to cut off the head of John in the prison.

*SEQUENCE as on the Nativity of S. John Baptist (pages 266—271).*

# The Proper of Saints.

SEPTEMBER.

## 1.—S. Giles, Abbot.

Introit 4, Gradual 5, Alleluia 5, Sequence, Offertory 3, Communion 2, as in the Common of Confessors (page 213).

## 7.—S. Eusebius, Bp. Conf.

Introit 1, Gradual 4, Alleluia 1, Sequence, Offertory 1, Communion 3, as in the Common of Confessors (page 213).

## S.—Nativity of the Blessed Virgin Mary.

All, except Sequence, as on the Conception (page 241), changing Conception to Nativity, in Introit and Alleluia.

88 JERUSALEM. 7.6.7.6.

\* Rev. J. B. DYKES.

### SEQUENCE.

<i>f</i> WE keep the feast in gladness, When first that gem of earth, The Mother of CHRIST JESUS, The Royal Maid had birth.	<i>p</i> The blessed among women, Of mortals honoured most, Conceiving her Redeemer By GOD the HOLY GHOST,
<i>mf</i> The Rod, foretold in story, Which sprang of Jesse's kin, The Rod which bore the Flower That cleansed the world from sin.	<i>mf</i> A stainless Maiden springing From David's Kingly line, She bore the Everlasting, She bore the KING Divine;
The oracles of Heaven, The word of Prophets sure, Announced that wondrous Mother, The Virgin ever pure.	<i>cr</i> The KING of men and Angels, <i>dim</i> The Prince of perfect Peace, <i>f</i> Whose might hath no beginning, Whose might shall never cease!

# The Proper of Saints.

## 14.—Ergaltation of the Holy Cross.

89 VEXILLA REGIS. L.M. (First tune.)

Ancient 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. The key signature has three sharps (F#, C#, G#). The music is written in a style characteristic of 16th-century lute tablature, with many beamed eighth and sixteenth notes. There are several accents (^) placed above notes in the upper staff.

The second system of musical notation consists of two staves, continuing the piece from the first system. It maintains the same key signature and notation style, with accents (^) above notes in the upper staff.

The third system of musical notation consists of two staves, continuing the piece from the second system. It maintains the same key signature and notation style, with accents (^) above notes in the upper staff.

### AT THE PROCESSION.

- f* 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.
- mf* Where deep for us the spear was dyed,  
Life's torrent rushing from His Side  
To wash us in that precious Flood,  
Where mingled Water flow'd, and Blood.
- f* Fulfill'd is all that David told  
In true Prophetic song of old ;  
Amidst the nations GOD, saith he,  
Hath reign'd and triumph'd from the Tree.

## The Proper of Saints.

*mf* O Tree of Beauty! Tree of Light!  
 O Tree with royal purple dight!  
 Elect on whose triumphal breast  
*p* Those Holy Limbs should find their rest!  
*mf* On whose dear arms, so widely flung,  
 The Weight of this world's ransom hung:  
 The price of humankind to pay,  
*f* And spoil the Spoiler of his prey.  
*mf* With fragrance dropping from each bough,  
 Sweeter than sweetest nectar thou:  
 Decked with the fruit of peace and praise,  
*f* And glorious with triumphal lays:—  
 Hail, Altar! Hail, O Victim! Thee  
 Decks now Thy Passion's Victory;  
*p* Where Life for sinners death endured,  
*f* And life, by death, for man procured.

89 S. MARTIN'S, SARUM. L.M. (Second tune.)

\*CHARLES W. PEARCE, Mus. Doc., Cantab.

*Introit, as on the Invention (page 262), omitting the Alleluias.*

*Gradual.*—CHRIST became obedient unto death for us: even the death of the Cross.

∇.—Wherefore GOD also hath highly exalted Him: and given Him a Name which is above every Name.

Alleluia! ∇. O sweetest Wood and sweetest Nails, that bore so sweet a Weight: thou alone wert counted worthy to support the King and LORD of Heaven.

# The Proper of Saints.

90 ARNSBERG. 8.8.7.8.8.7.

FREYLINGHAUSEN (1704).

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 written in a style characteristic of 17th-century church music, featuring a mix of eighth and sixteenth notes, often beamed together, and rests.

The second system of musical notation continues the piece with two staves in the same clefs and key signature as the first system. It includes a repeat sign (double bar line with dots) in the middle of the system, indicating a section to be repeated.

The third system of musical notation concludes the piece with two staves in the same clefs and key signature. The notation continues with similar rhythmic patterns and note values as the previous systems.

## SEQUENCE.

*f* BE the Cross our theme and story,  
We who in the Cross's glory  
Shall exult for evermore,  
By the Cross the warrior rises,  
By the Cross the foe despises,  
Till he gains the heavenly shore.

## The Proper of Saints.

Love be warm, and praise be fervent,  
Thou that art the Cross's servant.

And in that hast rest from strife ;  
Every kindred, every nation,  
Hail the Tree that brings Salvation,

*cr* Tree of Beauty, Tree of Life !

*f* O how glorious, how transcendent  
Was this Altar ! how resplendent  
In the Life-blood of the LAMB !  
Of the LAMB Immaculate  
That redeemed our ancient state  
From its sin and from its shame.

*mf* Ladder this to sinners given,  
Whereby CHRIST, the King of Heaven,  
Drew to Him both friends and foes :  
Who its nature hath expended,  
In its limits comprehended  
All the world's four quarters knows.

*f* Tree, triumphal might possessing,  
Earth's Salvation, Crown and Blessing

*dim* Deigned for us to hang on thee :

*cr* May He for His flock inherit

*f* Every virtue, every merit,  
By thy sovereign potency !

*Offertory and Communion as on the Invention (page 263), omitting the Alleluias.*

### 17.—S. Lambert, Bp. Mart.

*Introit 3, Gradual 3, as in the Common of Confessors (page 213).*

*Alleluia.*—Alleluia ! V. The LORD hath chosen thee to be a high Priest  
among His people. Alleluia ! *No Sequence.*

*Offertory I, as in the Common of Martyrs (page 213).*

*Communion.*—Thou hast set, O LORD : a crown of pure gold upon his head.

### 21.—S. Matthew, Ap. Ev. & Mart.

*All as I in the Common of Apostles (page 200), except Sequence, which may be as on S. Mark's Day (page 260).*

### 26.—S. Cyprian, Abp. Mart.

*Introit 5, Gradual 5, Offertory 4, Communion 4, as in the Common of Confessors (page 214).*

*Alleluia.*—Alleluia ! V. The voice of joy and health : is in the dwellings  
of the righteous.

*SEQUENCE, as in the Common of Martyrs (pages 207—212).*

# The Proper of Saints.

## 29.—S. Michael and All Angels.

91

S. MAGLOIRE. 4 of 87.

\*ARTHUR H. BROWN.

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 style characteristic of early 20th-century church music, featuring block chords and simple melodic lines. The system concludes with a double bar line and repeat dots.

The second system of musical notation continues the piece with two staves in the same key signature and clefs. The notation includes various rhythmic values and chordal textures. The system ends with a double bar line and repeat dots.

The third system of musical notation continues the piece with two staves. The key signature changes to two flats (B-flat major or D minor with two flats). The notation features more complex chordal structures and melodic movement. The system concludes with a double bar line and repeat dots.

The fourth system of musical notation continues the piece with two staves. The key signature changes to three flats (B-flat major or D minor with three flats). The notation includes various rhythmic patterns and chordal textures. The system concludes with a double bar line and repeat dots.

# The Proper of Saints.

## AT THE PROCESSION.

- |            |  |                                      |   |
|------------|--|--------------------------------------|---|
| <i>f</i>   | JESUS! glorious Prince of Angels<br>Of Thine Angel-chief we sing:<br>Countless are the shining legions<br>He is ruling for his King.<br>Michael! Seraph! Great Commander,<br>Who upon the dragon trod!<br>Eyes of lightning! Voice of thunder,<br>Cry aloud "Who is like GOD!" | <i>mf</i>                            | Guardian of the holy Altar [trod<br>Men who kneel where Saints have<br><i>cr</i> Hear him, like a silver clarion,<br>Cry aloud ( <i>f</i> ) "Who is like GOD!"  |
|            | See! he comes! the mighty Captain!<br>See! he draws his flaming sword,<br>See! he flies in dazzling armour<br>To the battle of the LORD!   | <i>mf</i><br><i>dim</i><br><i>cr</i> | When the last dread trumpet sounding<br>Bursts the graves of all the dead,<br>He will bear the awful standard—<br>Cross of love and Cross of dread!<br>Down upon the Mount of Olives,<br>Where our suffering JESUS trod,<br>He shall fly with thousand thousands<br>Thund'ring forth ( <i>f</i> ) "Who is like<br>GOD!" |
| <i>mf</i>  | Lucifer and all his angels<br>Fall from Heaven to earthly sod,   |                                      |   |
| <i>dim</i> | As they quail before the war-cry<br>Thund'ring forth ( <i>f</i> ) "Who is like<br>GOD!"  | <i>mf</i><br><i>cr</i>               | Oh! the love of great St. Michael<br>Watching o'er the Church of CHRIST!<br>Oh! the joy of great St. Michael<br>Guarding His dread Eucharist!   |
| <i>mf</i>  | Michael swings the golden censer<br>Filled with prayers of saintly tone,<br>Incense from the golden Altar<br>Rising up before the Throne!<br>Songs from earth and songs in Heaven<br>Meet where man has never trod,  | <i>f</i><br><i>cr</i><br><i>ff</i>   | Great his strength and great his glory,<br>On the dragon's head he trod,<br>With a voice like rolling thunder<br>Crying loud ( <i>ff</i> ) "Who is like GOD!"<br>Glory to the glorious FATHER!<br>Glory to the SON Who died!<br>Glory to the HOLY SPIRIT!<br>Evermore with us abide!                                    |
| <i>cr</i>  | Like the sound of many waters<br>Surging forth ( <i>f</i> ) "Who is like GOD!"   | <i>dim</i><br><i>mf</i><br><i>cr</i> | When the touch of GOD Almighty<br>Rends the rock and bursts the sod,<br>May we meet His Standard Bearer<br>With the shout ( <i>ff</i> ) "Who is like GOD!"  |
| <i>mf</i>  | See! on earth the great Archangel  | <i>mf</i>                            |   |
| <i>dim</i> | Veils his face and droops his sword  | <i>cr</i>                            |   |
| <i>p</i>   | When the words of consecration<br>Bring the Presence of the LORD!  | <i>f</i>                             |   |

*Introit.*—O praise the LORD, ye Angels of His: ye that excel in strength, ye that fulfil His Commandments, and hearken unto the voice of His Words.

*Ps.*—Praise the LORD, O my soul: and all that is within me praise His Holy Name.

Glory. As it was. O praise.

*Gradual, as Introit.*

*Alleluia.*—Alleluia!  $\bar{V}$ . Even before the Angels: will I sing praise unto Thee, O LORD my GOD.

# The Proper of Saints.

92 ALL ANGELS. L.M.

\*ARTHUR H. BROWN.

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 B-flat major (two flats) and 2/4 time. The music features a simple, homophonic setting with chords and moving lines in both parts.

The second system of musical notation continues the piece with two staves. It includes a repeat sign (double bar line with dots) in the middle of the system, indicating a section to be repeated. The notation remains consistent with the first system.

The third system of musical notation concludes the piece with two staves. It ends with a final double bar line. The musical style is consistent throughout the piece.

# The Proper of Saints.

## SEQUENCE.

*f* To give Thee glory, Heavenly KING,  
With symphony and tuneful lays,  
Let all the choir united bring  
Their tribute of harmonious praise.

*mf* Again returns the festal day  
Of Michael and his hosts renowned,  
Whose mighty ministering sway  
*cr* Gives succour to the world around.

Thou, to Thyself dost consecrate,  
O God, their thousand thousand bands ;  
Ten thousand times ten thousand wait  
In courses ten on Thy Commands.

*mf* Arrayed they stand Thy Courts around ;  
Wherein the hundredth sheep, long sought,  
The lost tenth piece of silver found,  
*cr* Cause of their joy, the KING hath brought.

*f* They in the Heavens, a chosen choir,  
*dim* We, earth's expanse below that tread,  
*f* Our votive harmonies conspire  
With tuneful harp and lute to wed :

*mf* That when their war and ours is o'er,  
Before Thine Altar in the skies,  
*cr* Like incense, with the songs they pour,  
*f* Our Alleluias still may rise !

*Offertory.*—An Angel stood by the Altar of the Temple, having a golden censer in his hand : and there was given unto him much incense, and the smoke of the incense ascended up before GOD. Alleluia !

# The Proper of Saints.

93 S. IVES. 6 8's (3 2's).

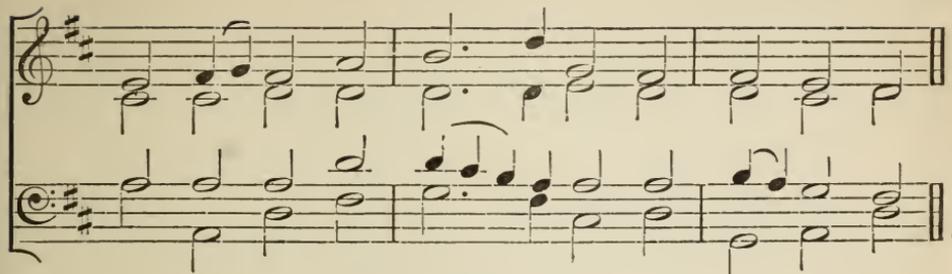
\*ARTHUR H. BROWN.

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 time signature is 6/8. The music is written in a homophonic style with chords and simple melodic lines. The first measure of the upper staff contains a half note chord (D4, F#4, A4) followed by a quarter note chord (D4, F#4, A4) and a quarter note chord (D4, F#4, A4). The lower staff contains a half note chord (D3, F#3, A3) followed by a quarter note chord (D3, F#3, A3) and a quarter note chord (D3, F#3, A3).

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 time signature is 6/8. The music continues from the first system. The first measure of the upper staff contains a half note chord (D4, F#4, A4) followed by a quarter note chord (D4, F#4, A4) and a quarter note chord (D4, F#4, A4). The lower staff contains a half note chord (D3, F#3, A3) followed by a quarter note chord (D3, F#3, A3) and a quarter note chord (D3, F#3, A3).

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 time signature is 6/8. The music continues from the second system. The first measure of the upper staff contains a half note chord (D4, F#4, A4) followed by a quarter note chord (D4, F#4, A4) and a quarter note chord (D4, F#4, A4). The lower staff contains a half note chord (D3, F#3, A3) followed by a quarter note chord (D3, F#3, A3) and a quarter note chord (D3, F#3, A3).

## The Proper of Saints.



### AT THE OFFERTORY.

*mf* O FATHER, 'mid the Cherubim  
 Enthron'd on high eternally!  
*dim* Look down while round Thee swells the hymn,  
 And be this Offering borne to Thee  
*cr* By Thine All-holy Angels' love,  
 Up to Thy mercy-seat above.

*mf* O SON ! Whose Angels spirits are,  
 Thy ministers a flaming fire,  
*dim* Who in the desert wast the care  
 Of Angels, 'mid Thy Seraph-choir,  
*cr* Be with us in this desert land,  
 Who here fulfil Thy last Command.

*mf* O HOLY GHOST, come as of yore  
 Thou camest unto Nazareth,  
*dim* With Angel guide Thy Might before :  
 Pour on these gifts Thy quick'ning Breath,  
*cr* Enshadowing power of God Most High  
 The Bridegroom to His bride draw nigh.

*mf* Thy highly favour'd to Thy Name,  
 Where here Thou dwellest, bow the knee,  
*cr* And join the song of high acclaim—  
*f* “To Thee the highest glory be”  
*mf* By Angels sung around Thy Board,  
*dim* O ! Holy, Holy, Holy, LORD.

*Communion.*—O ye Angels of the LORD, bless ye the LORD : praise Him  
 and magnify Him for ever.

# The Proper of Saints.

94 TRISAGION. 4 10's.

\*HENRY SMART.

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 contain a series of chords, primarily dyads and triads, in a slow, steady rhythm. The key signature has one flat (B-flat).

The second system of musical notation consists of two staves. The upper staff features a melodic line with some eighth notes and a dotted quarter note, while the lower staff continues with chords. The key signature remains one flat.

The third system of musical notation consists of two staves. The upper staff has a melodic line with a dotted quarter note and eighth notes. The lower staff has chords. The key signature remains one flat.

The fourth system of musical notation consists of two staves. The upper staff has a melodic line with a dotted quarter note and eighth notes. The lower staff has chords. The key signature remains one flat.

Org. *p* *p*



## The Proper of Saints.

### 30.—S. Jerome, Pr. Conf. and Doct.

*Introit 3, Gradual 2, Alleluia 3, Sequence, Offertory 2, Communion 1, as in the Common of Confessors (page 213).*

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### OCTOBER.

#### 1.—S. Remigius, Bp. Conf.

*Introit 5, Gradual 6, Alleluia 4, Offertory 4, Communion 4, as in the Common of Confessors (page 213). No Sequence.*

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#### 6.—S. Faith, Virg. Mart.

*Introit 2, Gradual 2, Alleluia 5, Offertory 2, Communion 4, as in the Common of Virgins (page 220). No Sequence.*

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#### 9.—S. Denys, Bp. Mart.

*Introit 5, Alleluia 4, Sequence, as in the Common of Martyrs (page 206). Gradual, Offertory, and Communion, as on S. Fabian's Day (page 244).*

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#### 13.—Translation S. Edward, King and Conf.

*Introit.*—Let us all rejoice in the LORD, and celebrate this Feast in honour of Blessed Edward the Confessor: at whose Festival the Angels rejoice and give praise to the SON of GOD.

*Ps.*—Hear my voice, O GOD, in my prayer: preserve my life from fear of the enemy.

Glory. As it was. Let us all rejoice.

*Gradual 4, Alleluia 1, Sequence, as in the Common of Confessors (page 214). Offertory 2, Communion 2, as in the Common of Martyrs (page 213).*

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#### 17.—S. Etheldreda, Virgin.

*Introit 1, Gradual 1, Alleluia 4, Sequence 1, Offertory 2, Communion 1, as in the Common of Virgins (page 220).*

## The Proper of Saints.

### 18.—S. Luke, Evang.

*Introit.*—The mouth of the righteous is exercised in wisdom, and his tongue will be talking of judgment: the law of his GOD is in his heart.

*Ps.*—Fret not thyself because of the ungodly: neither be thou envious against the evil doers.

Glory. As it was. The mouth.

*Gradual.*—The mouth.....judgment (*as Introit*). V. The law of his GOD is in his heart: and his goings shall not slide.

Alleluia! V. The first shall say to Zion, Behold, behold them: and I will give to Jerusalem one that bringeth good tidings.

SEQUENCE, *as on S. Mark's Day* (page 260).

*Offertory 2, Communion 2, as in the Common of Martyrs* (page 213).

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### 25. S. Crispin, Mart.

*Introit.*—But the salvation of the righteous cometh of the LORD: Who is also their strength in the time of trouble.

*Ps.*—Fret not thyself because of the ungodly: neither be thou envious against the evil doers.

Glory. As it was. But the salvation.

*Gradual.*—Behold, how good and joyful a thing it is: brethren to dwell together in unity! V. It is like the precious ointment upon the head, that ran down unto the beard, even unto Aaron's beard: for there the LORD promised His blessing; and life for evermore.

Alleluia! V. But let the righteous be glad and rejoice before GOD: let them also be merry and joyful.

SEQUENCE 2 *as in the Common of Martyrs* (pages 208-211).

*Offertory.*—They that love Thy Name shall be joyful in Thee; for Thou, LORD, wilt give Thy blessing unto the righteous; and with Thy favourable kindness wilt Thou defend him as with a shield.

*Communion.*—For though they be punished in the sight of men, for GOD proved them: yet as gold in the furnace hath He tried them, and received them as a burnt offering.

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### 28. SS. Simon and Jude, App. MM.

*All as 1 in the Common of Apostles* (page 200), *except*

*Alleluia.*—Alleluia! V. Ye have not chosen Me, but I have chosen you and ordained you that ye should go and bring forth fruit, and that you fruit should remain.

# The Proper of Saints.

NOVEMBER.

## 1.—All Saints.

95 SIDCUP. 4 of 8.7. (First tune.)

\*C. WARWICK JORDAN.

*Boldly. To be sung in unison.*

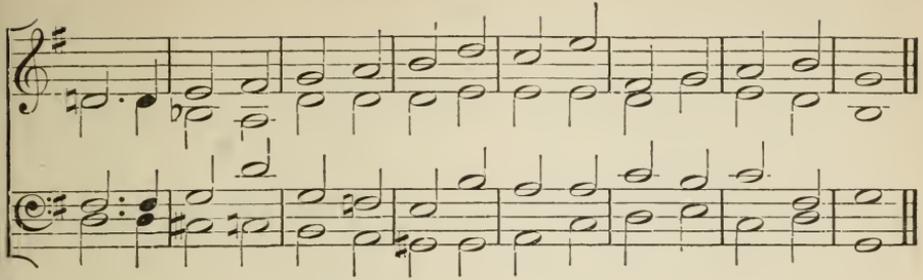
Org. Ped.

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 4/8 time signature. It contains a melody of eighth and sixteenth notes. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment of eighth and sixteenth notes. A 'Ped.' (pedal) marking is present under the first few notes of the lower staff.

The second system of music continues the melody and accompaniment from the first system. It consists of two staves in treble and bass clefs, maintaining the 4/8 time signature and one sharp key signature.

The third system of music concludes the piece. It consists of two staves in treble and bass clefs, maintaining the 4/8 time signature and one sharp key signature.

# The Proper of Saints.



## AT THE PROCESSION.

*mf* SPOUSE of CHRIST, in arms contending, *mf* Priests and Deacons, Gospel Preachers,  
 O'er each clime beneath the sun,  
 Blend with prayers for help ascending  
 And Confessors numberless,  
*f* Notes of praise for triumphs won. Bishops meek and holy Teachers,  
 As the Church to-day rejoices, Bear the palm of righteousness.  
 All her Saints in one to join, Virgin souls by high profession,  
*cr* So from earth let all our voices To the LAMB devoted here,  
 Rise in melody divine. Strewing flowers in gay procession,  
 At the Marriage Feast appear.

*f* KING of all the ransomed nation,  
 Who for us the victory won.  
*dim* Who wast slain for our salvation,  
*f* Thee we praise, Eternal SON.  
 Mary leads the sacred story,  
 Mary, with her Heavenly CHILD,  
 Sharer with Him now in glory,  
*mf* Maid and Mother undenied.

All are blest, together praising  
 GOD'S Eternal Majesty :  
*cr* Thrice-repeated anthems raising  
 To the All-Holy TRINITY.  
 Saints of Heaven ! ye happy spirits !  
 Whom our GOD Himself doth bless,  
 One with you in blest communion,  
 Share we in your blessedness.

Angels next in due gradation  
 Of their nine-fold ministry,  
 Hymn the FATHER of Creation,  
 Maker of the stars on high.  
 John, the herald-voice sonorous,  
*cr* More than Prophet owned to be,  
 Patriarchs and Seers in chorus  
 Swell the angelic harmony.

*mf* Drink we of the Living Fountain  
 O'er the land poured largely forth :  
 Live we in a home of quiet  
 All our days upon the earth.  
*cr* So may we, with hearts devoted,  
 Serve our GOD in holiness,  
 And at last, (*f*) by GOD promoted,  
 Share that Heaven which you possess.

Near to CHRIST the Apostles seated,  
 Trampling on the powers of hell,  
 By the promise now completed,  
 Judge the tribes of Israel.  
*dim* They who nobly died believing,  
 Martyrs purpled in their gore,  
*f* Crowns of life by death receiving  
*dim* Rest in joy for evermore.



# The Proper of Saints.

95 SPONSA CHRISTI. 8.7.8.7. (Second tune.)

\* SPENSER NOTTINGHAM.

The first system of music 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 style of figured bass, with notes and rests placed on the lines and spaces of the staves. The rhythm is indicated by the 8.7.8.7. time signature.

The second system of music continues the piece on two staves (treble and bass clef) in D major. It follows the same figured bass notation style as the first system.

The third system of music continues the piece on two staves (treble and bass clef) in D major. It follows the same figured bass notation style as the first system.

The fourth system of music concludes the piece on two staves (treble and bass clef) in D major. It follows the same figured bass notation style as the first system.

# The Proper of Saints.

## AT THE PROCESSION.

- mf* SPOUSE of CHRIST, in arms contending *mf* Priests and Deacons, Gospel Preachers,  
O'er each clime beneath the sun,  
Blend with prayers for help ascending,  
And Confessors numberless,  
*f* Notes of praise for triumphs won.  
Bishops meek and holy Teachers,  
As the Church to-day rejoices,  
Bear the palm of righteousness.  
All her Saints in one to join,  
Virgin souls by high profession,  
*cr* So from earth let all our voices  
To the LAMB devoted here,  
Rise in melody divine.  
Strewing flowers in gay procession,  
At the Marriage Feast appear.
- f* KING of all the ransomed nation,  
All are blest, together praising  
Who for us the victory won,  
GOD'S Eternal Majesty ;  
*dim* Who wast slain for our salvation, *cr* Thrice-repeated anthems raising  
*f* Thee we praise, Eternal SOX.  
To the All-Holy TRINITY.  
Mary leads the sacred story,  
Saints of Heaven! ye happy spirits!  
Mary, with her Heavenly CHILD,  
Whom our GOD Himself doth bless,  
Sharer with Him now in glory,  
One with you in blest communion,  
*mf* Maid and Mother undefiled.  
Share we in your blessedness.
- Angels next in due gradation  
*mf* Drink we of the Living Fountain,  
Of their nine-fold ministry,  
O'er the land poured largely forth :  
Of their nine-fold ministry,  
Live we in a home of quiet  
Hymn the FATHER of Creation,  
All our days upon the earth.  
Maker of the stars on high.  
*cr* So may we, with hearts devoted,  
John, the herald-voice sonorous,  
Serve our GOD in holiness,  
More than Prophet owned to be,  
And at last (*f*) by GOD promoted,  
Patriarchs and Seers in chorus  
Share that Heaven which you possess.  
Swell the angelic harmony.
- Near to CHRIST the Apostles seated,  
Trampling on the powers of hell,  
By the promise now completed,  
Judge the tribes of Israel.
- dim* They who nobly died believing,  
Martyrs purpled in their gore,  
*f* Crowns of life by death receiving,  
*dim* Rest in joy for evermore.



*Introit.*—Let us all rejoice in the LORD, celebrating a festival-day in honour of all the Saints: at whose solemnity the Angels rejoice, and give praise to the SON of GOD.

*Ps.*—Rejoice in the LORD, O ye Righteous: for it becometh well the just to be thankful.

Glory. As it was. Let us all rejoice.

*Gradual.*—O fear the LORD, ye that are His Saints: for they that fear Him lack nothing. V. But they who seek the LORD: shall want no manner of thing that is good.

Alleluia! V. The Saints shall judge the nations and have dominion over the people: and their LORD shall reign for ever.

# The Proper of Saints.

96

ECKINGTON. 3 of 8.7.

GIOVANNI MARTINI (*Scuola d' Organo*), 1804.

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 G major (one sharp) and 3/8 time. The music is written in a style characteristic of 18th-century organ literature, featuring a steady accompaniment of eighth notes in the bass and a melody of eighth and sixteenth notes in the treble.

The second system of musical notation continues the piece. It features two staves in treble and bass clefs. The key signature remains G major and the time signature is 3/8. The notation includes various rhythmic values such as eighth and sixteenth notes, and rests, maintaining the organistic texture of the first system.

The third system of musical notation is the final system on the page. It consists of two staves in treble and bass clefs. The key signature is G major and the time signature is 3/8. The piece concludes with a final cadence in the bass staff.

# The Proper of Saints.

## SEQUENCE.

*mf* If there be that skills to reckon  
All the number of the Blest,  
He, perchance, can weigh the gladness  
Of the everlasting rest,  
Which, their earthly warfare finished, .  
They through suffering have possesset.

Through the vale of lamentation  
Happily and safely past,  
Now the years of their affliction  
In their memory they recast;  
And the end of all perfection  
They can contemplate at last.

For they see their cruel Tempter  
Suffering torments evermore;

*cr* To the SAVIOUR that redeemed them  
*f* Those redeemed ones praises pour;  
And the Monarch that rewards them *f*  
*dim* Those rewarded Saints adore.

*mf* There the gifts of each and single,  
All in common right possess;  
There each member hath his portion  
In the Body's blessedness:  
So that he, the least in merits,  
Shares the guerdon none the less.

*f* O what splendour, O what beauty  
Lightens round the happy place, *f*  
From the KING'S dear Royal Mother,

From that vessel, full of grace;  
While the legions of the blessed  
Gaze upon her glorious face!

In her joy the Angelic cohorts,  
And the Saints that fill the skies,  
And the Apostolic chorus,  
And the Martyrs sympathize:  
And the Virgins and Confessors  
Bend on her their loving eyes.

*mf* In a glass, through types and riddles,  
Dwelling here, we see alone;  
Then serenely, purely, clearly,  
We shall know as we are known;  
Fixing our enlightened vision  
On the glory of the Throne.

There the TRINITY of Persons  
Unbeclouded shall we see;  
There the UNITY of Essence,  
Shall revealed in glory be;  
While we hail the Threefold GODHEAD,  
And the simple UNITY.

*mf* Wherefore, man, take heart and cou-  
*dim* Whatsoe'er thy present pain; [rage,  
*cr* Such untold reward through suffering  
Thou shalt at the last attain;  
*f* And for ever in His Glory  
With the LIGHT of LIGHT shalt reign!

*Offertory.*—O GOD, wonderful art Thou in Thy Holy Places: even the  
GOD of Israel, He will give strength and power unto His people;  
blessed be GOD. Alleluia!

# The Proper of Saints.

97 REX REGUM. 4 of 8.7.

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 typical of early 20th-century liturgical books, featuring a mix of quarter, eighth, and sixteenth notes, often beamed together. The key signature has one flat (B-flat), and the time signature is common time (C). 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. It maintains the same musical style and notation as the first system, with various rhythmic values and rests. It also 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 notation remains consistent with the previous systems, showing a continuation of the melodic and harmonic lines. It concludes with a double bar line and repeat dots.

The fourth and final system of musical notation on the page consists of two staves in treble and bass clefs. It completes the piece with a final cadence, marked by a double bar line and repeat dots.

# The Proper of Saints.

## AT THE OFFERTORY.

- mf* LAMB most holy ! KING most lowly !      *mf* Loving Peter, and, still sweeter,  
 Golden Chalice at Thy Side,      Friend of JESUS—Blessed John !  
 Blood is flowing red and glowing      Full of gladness—no more sadness  
 For the Church Thy Holy Bride.      Clouds the face CHRIST shines upon !
- f* Church bells ringing, mortals singing,  
 Hail Thee on Thine Altar Throne :
- mf* Angels pouring songs adoring      *f* High Procession ! Great Confession !  
 At Thy Feet and Thine alone !      *cr* Hear the loud triumphant tones :  
 Martyrs bleeding—Stephen leading  
 With his crown of precious stones.  
 Warriors glorious and victorious,  
 Tried companions of their LORD,
- Mary-Mother knows no other  
 Joy but that of loving Thee—  
 In her sweetness and completeness      *dim* Fall before Him, and adore Him,  
 Pearl of light and purity !      *f* He, the LAMB, is their reward.
- Saint of Preachers ! Guide of Teachers !  
 John the Baptist great and true—  
 Hear him calling to the falling,      *mf* Virgins holy—matrons lowly,  
 “JESUS CHRIST hath died for you !”      Gleaning in His fields of wheat ;  
 Widows prayerful—mothers careful—  
 Children playing near His Feet—
- mf* Prophets kneeling—He revealing      Doctors, teachers, hermits, preachers,  
 All the things they prophesied ;      Pouring out their oil and wine,  
 Kings adoring—He outpouring      Meet before Thee to adore Thee  
 Riches more than all their pride !      *cr* LAMB of GOD, O CHRIST Divine !  
 Listening sages of past ages  
 Who in ways of darkness trod,  
 See them thronging—all their longing      *mf* How they love Thee ! and above Thee  
 Centres in the LAMB of GOD !      Cloudless is the sapphire blue,  
*cr* And below Thee they who know Thee  
*f* Sing their anthem loud and true,  
 Ever flowing, red and glowing,  
 Is the Bloodstream from Thy Side :
- f* Salt of nations ! Twelve Foundations !  
 Twelve Apostles—see them all—  
*cr* Trumps of Thunder, and the Wonder      Feeding, laving, cheering, saving  
 Of the Gentiles, holy Paul !      Holy Church, Thy chosen Bride !

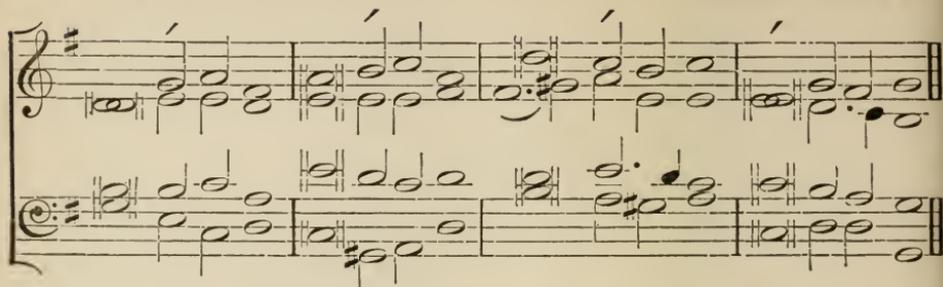
*Communion.*—Rejoice in the LORD, O ye righteous, Alleluia !: for it become!h well the just to be thankful. Alleluia !

# The Proper of Saints.

98

S. KEYNE. 10.6.10.6.

\*ARTHUR H. BROWN.



## AT THE ABLUTIONS.

*mf* SAINTS, whom in Heaven one glory dóth await,  
One day has jóined on earth ;

*f* We with one voice their victories cébrate,  
To them a Héavenly birth.

*mf* 'Tis theirs, 'mid unveiled truth and lóve unfeigned,  
To drink from jóy's deep well ;  
There, thirsting ever, thirst shall néver drain  
Its joys unspéakable.

He Who inhabiteth etérnity  
Shall be their sóuls' sweet Guest ;  
To them shall give Himself unspáringly,  
All-blessing, ánd all-blest.

*f* Up from the Altar 'fore the Thróne doth rise  
The cry of JÉsus' Blood ;  
The LAMB, once slain, That One great Sácrifice  
*mf* Hath ever pléading stood.

## The Proper of Saints.

*f* The lightnings gleam ; (*mf*) the elders bow them down  
Before the Mércy-Seat ;

*f* Crowned by their King, each takes his golden crown  
And casts it át His Feet.

*mf* O LORD, grant us, too, in that white-robed throng  
Redeemed from évery shore,

*f* To bear our palms, and emuláte that song  
Before Thee évermore.



*Hymns 68, 69, 70, and 177, are also suitable for this Festival.*

### 2.—Commemoration of All Souls.

*(If November 2nd be a Sunday, this Commemoration must be observed on the 3rd.)*

*Introit 1, Gradual 1, Tract 2, Sequence, Agnus Dei, Communion 1, as in the Service for the Dead (page 327).*

*Offertory.*—O merciful GOD, Who calledst back the first man unto eternal glory ; O good Shepherd, Who didst bring back the lost sheep to the fold on Thy gracious Shoulders ; O just Judge, when Thou shalt come to judge us, deliver from death the souls of them whom Thou hast redeemed ; give not the souls that confess Thee a portion with the beasts, neither forsake them for ever.

# The Proper of Saints.

99 BARROUGH. 8.8.8.8.7.7. From "A Book of Psalm Tunes," by JAS. GREEN.  
Ed. 1724. Harmonized by E. J. HOPKINS.

The musical score consists of two systems of music. Each system has a treble clef staff on top and a bass clef staff on the bottom. The music is written in a style typical of 18th-century hymnals, with block chords and simple melodic lines. The key signature has one sharp (F#), and the time signature is 8/8. The first system ends with a double bar line, and the second system also ends with a double bar line.

## AT THE OFFERTORY.

- mf* O LORD, to Whom the spirits live  
Of all the faithful passed away,  
Unto their path that brightness give  
Which shineth to the perfect day.
- cr* Light Eternal, JESU blest,  
Shine on them, (*dim*) and grant them rest!
- mf* In thy green, pleasant pastures feed  
The sheep which Thou hast summoned  
*p* And by the still cool waters lead [hence,  
Thy flock in loving providence.
- cr* Light Eternal, JESU blest,  
Shine on them, (*dim*) and grant them rest! *cr*
- mf* Heal Thon the wounds of earthly strife,  
Upon the fainting pour Thy balm,  
*p* The wearied with the toils of life  
Place in the breast of Abraham.
- cr* Light Eternal, JESU blest,  
Shine on them, (*dim*) and grant them rest!
- p* How long, O Holy LORD! how long  
Must we and they expectant wait  
*cr* To hear the gladsome bridal song,  
To see Thee in Thy royal state?
- Light Eternal, JESU blest, [rest!  
Shine on them, (*dim*) and grant them
- p* O hearken, SAVIOUR, to their cry!  
*cr* O rend the Heavens and come down,  
Make up Thy jewels speedily,  
*f* And set them in Thy golden Crown.  
Light Eternal, JESU blest, [rest!  
Shine on them, (*dim*) and grant them
- mf* Direct us with Thine Arm of might,  
And bring us, perfected with them,  
To dwell within Thy City bright,  
The Heavenly Jerusalem.  
Light Eternal, JESU blest, [rest!  
Shine on them, (*dim*) and grant them

A small musical notation for the word 'A - men.' It consists of a treble clef staff and a bass clef staff. The treble staff has a single note on the G line (G4) with a fermata. The bass staff has a single note on the C line (C4) with a fermata. The text 'A - men.' is written below the bass staff.

## The Proper of Saints.

### 6.—S. Leonard, Abb. Conf.

*Introit 4, Gradual 5, Alleluia 5, Sequence, Offertory 1, Communion 3, as in the Common of Confessors (page 213).*

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### 11.—S. Martin, Bp. Conf.

*Introit 1, Gradual 4, Sequence, Offertory 1, Communion 2, as in the Common of Confessors (page 213).*

*Alleluia.*—Alleluia! *V.* This Martin, poor and of low estate, entereth Heaven rich and is honoured with Divine Gifts.

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### 13.—S. Britius, Bp. Conf.

*Introit 3, Gradual 1, Alleluia 2, Offertory 2, Communion 3, as in the Common of Confessors (page 213). No Sequence.*

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### 15.—S. Machutus, Bp. Conf.

*Introit 1, Gradual 3, Alleluia 1, Sequence, Offertory 1, Communion 2, as in the Common of Confessors (page 213).*

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### 17.—S. Hugh, Bp. Conf.

*Introit 1, Gradual 4, Alleluia 1, Sequence, Offertory 1, Communion 2, as in the Common of Confessors (page 213).*

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### 20.—S. Edmund, King, Mart.

*Introit 1, Gradual 1, Sequence, Offertory 4, Communion 2, as in the Common of Martyrs (page 206).*

*Alleluia.*—Alleluia! *V.* The righteous shall rejoice in the LORD, and put his trust in Him: and all they that are true of heart shall be glad.

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### 22.—S. Cecilia, Virg. Mart.

*Introit 2, Gradual 4, Alleluia 2, Sequence, Offertory 2, as in the Common of Virgins (page 220).*

*Communion.*—Let the proud be confounded, for they go wickedly about to destroy me: but I will be occupied in Thy Commandments, and in Thy statutes, that I be not ashamed.

## The Proper of Saints.

### 23.—S. Clement, Bp. Mart.

*Introit.*—Thus saith the LORD, My Words which I have put in thy mouth shall not depart out of thy mouth: and thy offerings shall be acceptable upon My Altar.

*Ps.*—Hear my prayer, O LORD: and let my crying come unto Thee. Glory. As it was. Thus saith.

*Gradual 2, Sequence, Offertory 2, Communion 2, as in the Common of Confessors (page 214).*

*Alleluia.*—Alleluia! V. That Saint is worthily to be had in remembrance: who hath been translated unto the joy of Angels.

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### 25.—S. Katherine, Virg. Mart.

*Introit 3, Gradual 2, Sequence, Offertory 1, Communion 4, as in the Common of Virgins (page 220).*

*Alleluia.*—Alleluia! V. I will speak of Thy testimonies before Kings: and will not be ashamed, O LORD.

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## Occasional Offices.

### Harvest Thanksgiving.

100

HATFIELD. 3 of 8.7.

\*H. J. GAUNTLETT, Mus. Doc.

The musical score consists of two systems, each with a treble clef staff and a bass clef staff. The key signature is one sharp (F#), and the time signature is 3/8. The music is written in a simple, homophonic style with block chords and moving lines. The first system spans 8 measures, and the second system spans 8 measures. The piece concludes with a double bar line.

## Occasional Offices.



### AT THE PROCESSION.

*mf* GOD the FATHER! Whose creation  
 Gives to flowers and fruits their birth,  
 Thou Whose yearly operation  
 Brings the hour of harvest mirth,  
 Here to Thee we make oblation  
 Of the August-gold of earth.

GOD the WORD! the Sun maturing  
 With his blessed ray the corn,  
*cr* Spake of Thee, O Sun enduring,  
 Thee, O everlasting Morn!  
*b* Thee, in Whom our wounds find curing,  
*cr* Thee, that liftest up our horn.

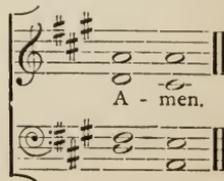
*mf* GOD the HOLY GHOST! the showers  
 That have fattened out the grain,  
 Types of Thy celestial powers,  
 Symbols of baptismal rain,  
 Shadows out the grace that dowers  
 All the faithful of Thy train.

When the harvest of each nation  
 Severs righteousness from sin,

And Archangel proclamation  
 Bids to put the sickle in,  
 And each age and generation  
 Sink to woe, or glory win.

*p* Grant that we, or young, or hoary,  
 Lengthened be our span or brief  
 Whatso'er the life-long story  
 Of our joys or of our grief,  
*cr* May be garnered up in glory  
 As Thine own elected sheaf.

*f* Laud to Him to Whom Supernal  
 Thrones and Virtues bend the knee;  
 Laud to Him from Whom infernal  
 Powers and dominations flee:  
 Laud to Him the Co-Eternal,  
 PARACLETE for ever be.



# Occasional Offices.

## INTROIT.

*Oculi omnium.*

Mode VII. (Ps. cxlv. 15, 16.)

*mf* The eyes of all wait up-on Thee, O LORD; and Thou giv -

est them their meat in due sea-son; *f* Thou o-pen-est

Thine Hand, and fill-est all things liv-ing with plen-teous-ness.

Psalm cxlv. 1.

*mf* Ps. I will mag-ni fy Thee, O GOD, my King: and I will praise Thy Name for

## Occasional Offices.

ev - er and ev - er, Glo - ry be to the FATHER, and to the SON,

and to the HO-LY GHOST; As it was in the beginning, is now, and ev - er

*Repeat the Introit.*

shall be: world with-out end. A - men.

*Gradual.*—Let the people praise Thee, O GOD, let all the people praise Thee: then shall the earth bring forth her increase.

∇.—GOD, even our own GOD shall give us His blessing: GOD shall bless us. Alleluia! ∇. O LORD, how manifold are Thy works, in wisdom hast Thou made them all: the earth is full of Thy riches. Alleluia!

*Offertory.*—Our GOD, we thank Thee, and praise Thy glorious Name: for all things come of Thee, and of Thine own have we given Thee.

# Occasional Offices.

101 GOLDEN SHEAVES.

\*A. SULLIVAN.

The first system of music 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 homophonic style, primarily using chords and simple melodic lines. The first measure of the upper staff contains a quarter note G4, followed by a half note chord of A4-B4-C5, and another quarter note G4. The lower staff begins with a half note chord of G3-A3-B3, followed by a quarter note G3, and then a half note chord of A3-B3-C4.

The second system of music continues the piece. It features two staves in the same key and time signature. The upper staff has a quarter note G4, a half note chord of A4-B4-C5, and a quarter note G4. The lower staff starts with a half note chord of G3-A3-B3, followed by a quarter note G3, and then a half note chord of A3-B3-C4. The music maintains a steady, hymn-like character.

The third system of music continues the piece. It features two staves in the same key and time signature. The upper staff has a quarter note G4, a half note chord of A4-B4-C5, and a quarter note G4. The lower staff starts with a half note chord of G3-A3-B3, followed by a quarter note G3, and then a half note chord of A3-B3-C4. The music maintains a steady, hymn-like character.

The fourth system of music concludes the piece. It features two staves in the same key and time signature. The upper staff has a quarter note G4, a half note chord of A4-B4-C5, and a quarter note G4. The lower staff starts with a half note chord of G3-A3-B3, followed by a quarter note G3, and then a half note chord of A3-B3-C4. The music maintains a steady, hymn-like character.

## Occasional Offices.

### AT THE OFFERTORY

- f* To Thee, O LORD, our hearts we raise,  
In hymns of adoration ;  
To Thee bring Sacrifice of praise,  
With shouts of exultation.
- mf* Bright robes of gold the fields adorn,  
The hills with joy are ringing ;  
The valleys stand so thick with corn,
- f* That even they are singing.
- mf* And now, on this our festal day,  
Thy bounteous Hand confessing,  
Upon Thine Altar, LORD, we lay  
The first fruits of Thy blessing :
- p* By Thee the souls of men are fed  
With gifts of grace supernal ;  
Thou Who dost give us daily bread,  
Give us the Bread Eternal.
- mf* We bear the burden of the day,  
And often toil seems dreary,  
But labour ends with sunset ray,  
And rest is for the weary ;  
May we, the Angel-reaping o'er,  
Stand at the last accepted,  
CHRIST'S golden sheaves for evermore  
To garner bright elected !
- f* O blessèd is that Land of GOD,  
Where Saints abide for ever ;  
Where golden fields spread fair and broad,  
Where flows the crystal river.
- p* The strains of all its holy throng  
With ours to-day are blending ;
- f* Thrice blessèd is that harvest song,  
Which never hath an ending.

## Occasional Offices.

102 S. ANGELUS. C.M.

\*ARTHUR H. BROWN.

or—

*mf* As Abel brought the Lamb to Thee,  
 As Abraham brought his son—  
 We give Thee of Thine own, dear LORD,  
 O kind and gracious One :

Receive the wine : Receive the bread :  
 O make them truly Thine :  
 And give these earthly offerings back

*cr* With Thine own Self Divine.

*mf* We praise Thee for Thy Harvest LORD,  
 Teach us by word and deed,  
 To shew the mercy learnt of Thee,  
 And comfort all in need.

For as unnumbered grains of wheat  
 Do all become one bread—  
 And as the wine of many grapes  
 Into one cup is shed—

## Occasional Offices.

So we, though countless souls we be,  
Within Thy Church are one—  
The membership made long ago  
Shall never be undone.

Thy Body and Thy Blood can heal  
Our body and our soul—  
Our sins, our griefs, we bring to Thee—  
LORD JESUS! make us whole!

*p* By cleansing rains, by cheering beams,  
Thy servants save from sin;  
*cr* Open the garner of Thy love,  
LORD JESUS! take us in!

For like the wheat seed in the ground  
*p* Some day we all must die,—  
*cr* Another day, like glowing corn,  
*mf* All glorious wave on high:

As wheat is ground to finest flour,  
*p* Our souls are taught by grief;  
As grapes are pressed, so hearts are pressed,  
*cr* Like Thine, true Vine, true Sheaf!

*mf* Receive the hearts that long for Thee,  
Wipe all our tears away!  
And make the dreadful Judgment Dawn,  
*f* A joyful Harvest Day!

*Communion.*—Ye shall eat in plenty, and be satisfied, and praise the Name of the LORD your GOD; that hath dealt wondrously with you.

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## For Missions.

*Introit.*—GOD be merciful unto us, and bless us: and shew us the light of His Countenance, and be merciful unto us: that Thy way may be known upon earth, Thy saving health among all nations.

*Ps.*—Let the people praise Thee, O GOD: yea, let all the people praise Thee.

Glory. As it was. GOD be.

## Occasional Offices.

*Gradual.*—Let the people praise Thee, O GOD ; yea, let all the people praise Thee : then shall the earth bring forth her increase.

*V.*—GOD, even our own GOD, shall give us His blessing, GOD shall bless us : and all the ends of the world shall fear Him.

Alleluia ! *V.* O be joyful in the LORD, all ye lands : serve the LORD with gladness, and come before His Presence with a song. Alleluia !

*From Septuagesima to Easter, the Alleluia and following V. are omitted, and instead is said the*

*Tract.*—Declare the honour of the LORD unto the heathen : and His wonders unto all people.

*V.*—For the LORD is great, and cannot worthily be praised : He is more to be feared than all gods.

*V.*—As for all the gods of the heathen, they are but idols : but it is the LORD that made the Heavens.

*In Eastertide the Gradual is not said, but instead the*

*Alleluia.*—Alleluia ! *V.* O be joyful in the LORD, all ye lands : serve the LORD with gladness : and come before His Presence with a song, Alleluia !

*V.* (*One of those of the Resurrection, page 129.*) Alleluia !

*Offertory.*—Ascribe unto the LORD, O ye kindreds of the people, ascribe unto the LORD worship and power, ascribe unto the LORD the honour due unto His Name : bring presents, and come into His courts, O worship the LORD in the beauty of holiness.

*Communion.*—O praise the LORD, all ye heathen : praise Him, all ye nations.

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## In Time of Necessity.

*Introit.*—I am the Salvation of my people, saith the LORD : in whatsoever trouble they shall call upon Me, I will hear them, and will be their LORD for ever.

*Ps.*—Hear My law, O My people : incline your ears unto the words of My Mouth.

Glory. As it was. I am.

## Occasional Offices.

*Gradual.*—Be merciful to our sins, O LORD : wherefore do the heathen say,  
Where is now their GOD ?

*V.*—Help us, O GOD of our salvation : for the glory of Thy Name deliver us.

Alleluia! *V.* Shew us Thy mercy, O LORD : and grant us Thy salvation.

*Offertory.*—Hear my prayer, O GOD, and hide not Thyself from my petition : take heed unto me, and hear me.

*In Advent and from Septuagesima to Lent the following is said instead*

I am vexed, the enemy crieth so : I would make haste to escape. *Or:*—  
As for me, I will call upon GOD, deliver my soul : Thou shalt put forth Thy Hands against them.

*Communion.*—Verily, I say unto you, what things soever ye desire when ye pray, believe that ye receive them, and ye shall have them.

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### During Vacancy of an Archbishopric or Bishopric.

*Introit.*—I will set up one shepherd over My sheep, and he shall feed them : but I the LORD will be their GOD, and My servant a prince among them.

*Ps.*—My song shall be alway : of the loving-kindness of the LORD.  
Glory. As it was. I will set.

*Gradual.*—The man whom the LORD doth choose : he shall be holy.  
*V.* No man taketh this honour unto himself : but he that is called of GOD as was Aaron.

Alleluia! *V.* Blessed is the man, whom Thou chooseth, and receivest unto Thee : he shall dwell in Thy court. Alleluia!

*During Septuagesima and Lent in place of the Alleluia is said the*

*Tract.*—I have found David My servant : with My holy oil have I anointed him. *V.* The enemy shall not be able to do him violence : the son of wickedness shall not hurt him. *V.* My truth also and My mercy shall be with him : and in My Name shall his horn be exalted.

## Occasional Offices.

*In Eastertide the Gradual is omitted, and instead is said the*

*Alleluia.*—Alleluia! V. Blessed is the man whom Thou choosest and receivest unto Thee: he shall dwell in Thy court.

Alleluia! V. (*One of those of the Resurrection, page 129.*) Alleluia!

*Offertory.*—Let the LORD, the GOD of the spirits of all flesh, set a man over the congregation, that the people of the LORD be not as sheep which have no shepherd.

*Communion.*—Thou, LORD, Which knowest the hearts of all men: show whom Thou hast chosen.

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### For the Church.

*Introit.*—Look down from Heaven, O LORD, behold and visit this vine: and the place of the vineyard that Thy Right Hand hath planted.

*Ps.*—Hear, O Thou Shepherd of Israel: Thou that leadest Joseph like a sheep.

Glory. As it was. Look down.

*Gradual.*—The glory of this latter House shall be greater than of the former: and in this place will I give peace, saith the LORD of Hosts. V. The house of GOD is the Church of the Living GOD, the pillar and ground of the truth.

Alleluia! V. Behold the tabernacle of GOD is with men: and He will dwell with them: and they shall be His people, and GOD Himself shall be with them, and be their GOD. Alleluia!

*During Septuagesima and Lent in place of the Alleluia is said the*

*Tract.*—O Jerusalem, the holy city, thou shalt shine with light, and all generations shall praise thee with great joy. V. Cursed are they which hate thee: and blessed shall all be which love thee for ever. V. Blessed are they which love thee: for they shall rejoice in thy peace.

*In Eastertide, the Gradual is omitted and in its place is said the*

*Alleluia.*—Alleluia! V. Behold the tabernacle of GOD is with men: and He will dwell with them: and they shall be His people, and GOD Himself shall be with them, and be their GOD.

Alleluia! V. (*One of those of the Resurrection, page 129.*) Alleluia!

## Occasional Offices.

*Offertory.*—CHRIST loved the Church and gave Himself for it, that He might sanctify it with the washing of water by the Word; that He might present it to Himself a glorious Church, not having spot or wrinkle.

*Communion.*—Lo! I am with you alway: even unto the end of the world.

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### At the Opening of a Synod or Diocesan Conference.

*Introit.*—Gather My Saints together unto Me: those that have made a covenant with Me with sacrifice. (*In Eastertide, Alleluia! Alleluia!*)

*Pss.*—The LORD, even the most Mighty GOD, hath spoken: and called the world from the rising up of the sun, unto the going down thereof.

Glory. As it was. Gather My Saints.

*Gradual.*—Whatsoever things are true, whatsoever things are just, whatsoever things are pure; if there be any virtue, and if there be any praise, think on these things. *V.* Be ye like-minded, having the same love, being of one accord, of one mind: let nothing be done through strife or vain glory.

Alleluia! *V.* I am with you, saith the LORD of Hosts: and My SPIRIT remaineth among you, fear ye not.

SEQUENCE. *Veni, Sancte Spiritus* (pages 150—155).

*In Septuagesima and Lent the Alleluia and Sequence are omitted, and instead is said the*

*Tract.*—Shew me Thy ways, O LORD: and teach me Thy paths. *V.* Lead me forth in Thy truth and learn me: for Thou art the GOD of my salvation. *V.* The secret of the LORD is among them that fear Him: and He will shew them His covenant.

*In Eastertide the Gradual is omitted and in its place is said the*

*Alleluia.*—Alleluia! *V.* Be perfect, be of good comfort, be of one mind, live in peace: and the GOD of love and peace shall be with you. Alleluia! *V.* (*One of those of the Resurrection, page 129.*)

SEQUENCE. *Veni, Sancte Spiritus* (pages 150—155).

## Occasional Offices.

*Offertory.*—The GOD of our LORD JESUS CHRIST, the FATHER of Glory, give unto you the SPIRIT of Wisdom and revelation in the knowledge of Him. (*In Eastertide, Alleluia!*)

*Communion.*—They were all filled with the HOLY GHOST, and they spake the Word of GOD with boldness: and great grace was upon them all. (*In Eastertide, Alleluia!*)

---

### For the Gift of the Holy Ghost.

*Introit.*—The love of GOD is shed abroad in our hearts, Alleluia: by His SPIRIT which dwelleth in us, Alleluia! Alleluia!

*Ps.*—O LORD GOD of my salvation: I have cried day and night before Thee.

Glory. As it was. The love of GOD.

*From Septuagesima to Easter is said instead:—*

*Introit.*—When I shall be sanctified in you, I will gather you out of all countries; then will I sprinkle clean water upon you, and ye shall be clean from all your filthiness, and a new spirit will I put within you.

*Ps.*—I will always give thanks unto the LORD: His praise shall ever be in my mouth.

Glory. As it was. When I shall be.

*Gradual.*—O LORD our Governour: how excellent is Thy Name in all the world. V. Thou hast set Thy glory: above the Heavens.

Alleluia! V. O LORD GOD of my salvation: I have cried day and night before Thee.

*The Alleluia is omitted in Septuagesima and Lent.*

*In Eastertide in place of the Gradual is said*

Alleluia! V. When Thou letttest Thy Breath go forth they shall be made: and Thou shalt renew the face of the earth.

Alleluia! V. Come, HOLY GHOST, fill the hearts of Thy faithful people: and kindle in them the fire of Thy Love.

SEQUENCE. *Veni, Sancte Spiritus* (pages 150—155).

## Occasional Offices.

*Offertory.*—Praise the LORD, O my soul ; while I live will I praise the LORD : yea, as long as I have any being, I will sing praises unto my GOD. (*In Eastertide, Alleluia!*)

*Communion.*—Seek ye first the kingdom of GOD and His righteousness : and all these things shall be added unto you. (*In Eastertide, Alleluia!*)

---

### For those going a Journey.

*Introit.*—Be Thou my strong rock and house of defence that Thou mayest save me : for Thou art my strong rock and my castle ; be Thou also my guide and lead me for Thy Name's sake. (*In Eastertide, Alleluia! Alleluia!*)

*Ps.*—In Thee, O LORD, have I put my trust, let me never be put to confusion : deliver me in Thy righteousness.

Glory. As it was. Be Thou.

*Gradual.*—Be Thou my strong rock and house of defence that Thou mayest save me. V. In Thee, O LORD, have I put my trust, let me never be put to confusion.

Alleluia! V. Ye that fear the LORD put your trust in the LORD : He is their helper and defender.

*In Septuagesima and Lent the Alleluia is omitted, and in Eastertide the 2nd Alleluia will be one of those of the Resurrection (page 129).*

*Offertory.*—And all they that know Thy Name will put their trust in Thee : for Thou, LORD, hast never failed them that seek Thee. O praise the LORD which dwelleth in Zion : for He forgetteth not the complaint of the poor. (*In Eastertide, Alleluia!*)

*Communion.*—Thou hast charged that we shall diligently keep Thy commandments : O that my ways were made so direct that I might keep Thy statutes. (*In Eastertide, Alleluia!*)

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### For Special Thanksgiving.

*Introit.*—Praise the LORD, O my soul, and forget not all His benefits : Who crowneth thee with mercy and loving-kindness, Who satisfieth thy mouth with good things. (*In Eastertide, Alleluia! Alleluia!*)

## Occasional Offices.

*Ps.*—Praise the LORD, O my soul: and all that is within me praise His Holy Name.

Glory. As it was. Praise.

*Gradual.*—O come hither and hearken, all ye that fear GOD: and I will tell you what he hath done for my soul. *V.* Praised be GOD Who hath not cast out my prayer: nor turned His mercy from me.

Alleluia! *V.* The LORD is my strength and my song: and is become my salvation. Alleluia!

*In Septuagesima and Lent in place of the Alleluia is said the*

*Tract.*—The LORD is nigh unto all them that call upon Him: yea, all such as call upon Him faithfully.

*V.*—He will fulfil the desire of them that fear Him: He also will hear their cry, and will help them. *V.* My mouth shall speak the praise of the LORD: and let all flesh give thanks unto His Holy Name for ever and ever.

*In Eastertide the Gradual is omitted, and the 2nd Alleluia will be one of those of the Resurrection (page 129).*

*Offertory.*—What reward shall I give unto the LORD for all the benefits that He hath done unto me? I will offer the Sacrifice of Thanksgiving, and will call upon the Name of the LORD: I will pay my vows unto the LORD, in the sight of all His people. (*In Eastertide, Alleluia!*)

*Communion.*—I will mention the loving-kindness of the LORD: and the praises of the LORD, according to all that the LORD hath bestowed on us, and the great goodness which He hath bestowed on them according to His mercies. (*In Eastertide, Alleluia!*)

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## At Holy Matrimony.

*Introit, Gradual, Alleluia, Offertory, and Communion, as on Trinity Sunday (page 166).*

*For Sequence, Veni, Sancte Spiritus (pages 150-155) may be used.*

*In Eastertide, Alleluia! Alleluia! should be added to the Introit before the*

## Occasional Offices.

*Psalm and Alleluia! at the end of the Offertory and Communion; the Gradual will be omitted and the second Alleluia will be:—*

Alleluia! *V.* Praise the LORD, ye servants, O praise the Name of the LORD: blessed be the Name of the LORD from this time forth for evermore.

---

### For the Dead.

*Introit.*—Rest eternal grant to them, O LORD: and let light perpetual shine upon them.

*Ps.*—Thou, O GOD, art praised in Zion, and unto Thee shall the vow be performed in Jerusalem: Thou that hearest the prayer, unto Thee shall all flesh come.

*Glory is not said.* Rest eternal.

*Gradual.*—(I.) Rest eternal grant to them, O LORD, and let light perpetual shine upon them. *V.* Let their souls dwell at ease: and their seed inherit the land.

*But if the Departed be a Bishop, the following is said:—*

(II.) Yea, though I walk through the valley of the shadow of death, I will fear no evil: for Thou art with me, O LORD. *V.* Thy rod and Thy staff comfort me.

*At a Service on or before the day of Burial, or if the Departed be a Bishop, the following is the*

*Tract.*—(I.) Like as the hart desireth the water brooks: so longeth my soul after Thee, O GOD. *V.* My soul is athirst for GOD, yea, even for the living God: when shall I come to appear before the Presence of my GOD? *V.* My tears have been my meat day and night: while they daily say unto me, Where is now Thy GOD?

*At all other times the following is the*

*Tract.*—(II.) Out of the deep have I called unto Thee, O LORD: LORD, hear my voice. *V.* O let Thine Ears consider well: the voice of my complaint. *V.* If Thou, LORD, wilt be extreme to mark what is done amiss: O LORD, who may abide it? *V.* For there is mercy with Thee: therefore shalt Thou be feared.

# Occasional Offices.

## SEQUENCE.

103

DIES IRÆ. (First tune.)

Ratisbon.

1 *mf* Day of Wrath! O Day of mourn - ing! See! once more . . . the  
*f* O what fear man's bo - som rend - eth, *p* When from Heav'n . . . the  
 4 *p* What shall we, frail men, be plead - ing? Who for us . . . be  
*ff* KING of Ma - jes - ty tre - men - dous. *mf* Who dost free . . . sal -  
 7 'ho! the sin - ful wo - man sav - est; Thou the dy - - - ing  
*p* Worth - less are our prayers and sigh - ing, Yet, good LORD, . . . in

Cross re - turn - ing— Heav'n and earth in ash - es burn - ing!  
 Judge de - scend - eth, *f* On Whose sen - tence all de - pend - eth!  
 in - te - ced - ing? When the just are mer - cy need - ing.  
 va - tion send us, Fount of Pi - ty! *p* then be - friend us.  
 thief for - gav - est; *cr* And to us a hope vouch - saf - est.  
 grace com - ply - ing, Res - cue us from fires un - dy - ing!

2 *ff* Won - drous sound . . . the trum - pet fling - eth, Through earth's se - pul -  
 Death is struck, . . . and na - ture quak - ing— All cre - a - tion  
 5 Thnk, kind Je - su! our . . . sal - va - tion Caus'd Thy wondrous  
 Fount and wea - ry Thou . . . hast sought us, On the Cross of  
 8 *p* With Thy fa - vour'd sheep, . . . O place us! *cr* Nor a - mong the  
*f* While the wick - ed are . . . con - found-ed, *ff* Doom'd to flames of

## Occasional Offices.

chres it ring - eth, All be - fore . . the Throne it bring - eth!  
 is a wak - ing, To its Judge . . an an - swer mak - ing!  
 In - car - na - tion; Leave us not . . to re - pro - ba - tion!  
 suff - ring bought us;—Shall such grace . . be vain - ly brought us?  
 goats a - base us: But to Thy . . Right Hand up - raise us.  
 woe un - bound - ed, *pp* Call us with . . Thy Saints sur - round - ed.

3 *mf* Lo, the Book, . . ex - act - ly word - ed, Where - in all hath  
 When the Judge . . His seat at - tain - eth, And each hid - den  
 6 *mf* Righteous Judge . . of Re - tri - bu - tion, Grant Thy gift of  
 Guilt - y now . . we pour our moan - ing, All our shame with  
 9 *p* Low we kneel . . with heart sub - mis - sion, See, like ash - es,

been re - cord - ed;—Thence shall judgment be a - ward - ed.  
 deed ar - rain - eth, No - thing un - a - venged re - main - eth.  
 ab - so - lu - tion, Ere that reckoning - day's con - clu - sion!  
 an - guish own - ing; Spare, O God, Thy sup - pliants groan - ing!  
 our con - tri - tion—Help us, in our last con - di - tion!

## Occasional Offices.

*p* Ah! that Day of tears and mourn - ing! *cr* From the dust of

earth . . re - turn - ing, *f* Man for judg - ment must . . . pre - pare him!—

*dim* Spare! O God, in mer - cy spare him! *fp* LORD, Who didst our

souls . . . re - deem, Grant a bless - ed Re - qui - em!

## Occasional Offices.

103 DIES IRÆ. (Second tune.)

\*ARTHUR H. BROWN.

1 *mf* Day of Wrath! O Day of mourn-ing! See! once more the Cross re - turn-ing—  
 2 *ff* Won-drous sound the trum-pet fling - eth, Thro' earth's se - pul-chres it ring-eth,  
 3 *mf* Lo, the Book, ex - act - ly word-ed, Where - in all hath been re - cord-ed;—  
 4 *p* What shall we, frail men, be plead-ing? Who for us be in - ter - ced-ing?  
 5 *p* Think, kind JE - su! our sal - va - tion Caus'd Thy wondrous In - car - na - tion;  
 6 *mf* Righ-teous Judge of Re - tri - bu - tion, Grant Thy gift of ab - so - lu - tion,  
 7 Thou the sin - ful wo-man sav - est; Thou the dy - ing thief for - gav - est;

Heav'n and earth in ash - es burn-ing! *f* O what fear man's bo - som rend-eth,  
 All be-fore the Throne it bring-eth! Death is struck, and na - ture quak-ing—  
 Thence shall judgment be a - ward-ed. When the Judge His seat at - tain - eth,  
 When the just are mer - cy need-ing. *ff* KING of Ma - jes - ty tre - men-dous,  
 Leave us not to re - pro - ba - tion! Faint and wea - ry Thou hast sought us,  
 Ere that reckoning day's con - clu - sion! Guilt - y, now we pour our moan-ing,  
*cr* And to us a hope vouch - saf - est. *p* Worthless are our prayers and sigh - ing,

*p* When from Heav'n the Judge des - cend - eth, *f* On Whose sen - tence all de - pend - eth!  
 All cre - a - tion is a - wak - ing, To its Judge an an - swer mak - ing!  
 And each hid - den deed ar - raign - eth, No - thing un - a - venged re - main - eth.  
*mf* Who dost free sal - va - tion send us, Fount of Pi - ty! *p* then be - friend us.  
 On the Cross of suff - r'ng bought us;— Shall such grace • vain - ly brought us?  
 All our shame with an - guish own - ing; Spare, O God, Thy sup - pli - ants groan - ing!  
 Yet, good LORD, in grace com - ply - ing, Res - cue us from fires un - dy - ing!

## Occasional Offices.

*p* With Thy fa-vour'd sheep, O place us! *cr* Nor a-mong the goats a-base us:

*rall.*  
But to Thy Right Hand up-raise us, *f* While the wick-ed are con-found-ed,

*ff* Doom'd to flames of woe unbound-ed, *pp* Call us with Thy Saints sur-round-ed.

*p* Low we kneel with heart sub-mis-sion, See, like ash-es, our con-tri-tion-

## Occasional Offices.

Help us, in our last con - di - tion! *p* Ah! that Day of tears and mourn - ing!-

*cr* From the dust of earth re - turn - ing, Man for judgment must pre - pare him! 1

*Ped.*

*dim* Spare! O God, in mer - cy spare him! *p* LORD, Who didst our

*Man.* *Ped.*

souls re - deem, *cr* Grant a bless - ed Re - qui - em!

*rall.*

*Offertory.*—O LORD JESU CHRIST, King of Glory, deliver the souls of all the faithful departed from the pains of hell, and from the bottomless pit: deliver them from the lion's mouth, that hell swallow them not up, that they fall not into the thick darkness: but let Saint Michael, the Standard-bearer, bring them into the holy light: which Thou promisedst of old to Abraham and his seed.

## Occasional Offices.

*The Agnus Dei is thus sung :*

O LAMB of GOD, That takest away the sins of the world ; grant them rest. (ii.) O LAMB of GOD, That takest away the sins of the world : grant them rest everlasting.

*Communion.*—(I.) To them in whose memory the Body of CHRIST is received, grant, O LORD, rest everlasting. V. And let light perpetual shine upon them. To them in whose memory the Blood of CHRIST is received, grant, O LORD, rest everlasting.

*The above is the Communion at a Service on or before the day of Burial, on Anniversaries, and on All Souls' Day, but at other times is said :*

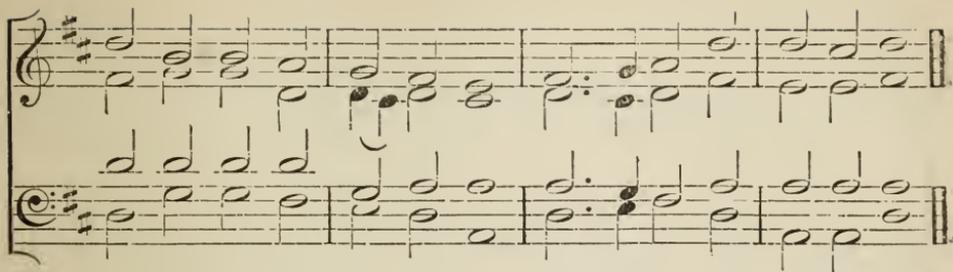
*Communion.*—(II.) Let light eternal shine upon them, O LORD, with Thy Saints for evermore : for Thou art gracious. V. Rest eternal grant to them, O LORD : and let light perpetual shine upon them. With Thy Saints for evermore : for Thou art gracious.

## Hymns.

104 S. BASIL. 4 7's.

\*REV. R. R. CHOPE.

## Occasional Offices.



*mf* THEY whose course on earth is o'er,  
Think they of their brethren more?  
They before the Throne who bow,  
*dim* Feel they for their brethren now?

*mf* Yea, the dead in CHRIST have still  
Part in all our joy and ill;  
Keeping all our steps in view,  
Guiding them, it may be, too.

We, by enemies distrest—  
They in Paradise at rest;  
We the captives—they the freed—  
We and they are one indeed.

One in all we seek or shun;  
One, because our LORD is One;  
*cr* One in heart, and one in love;  
We below and they above.

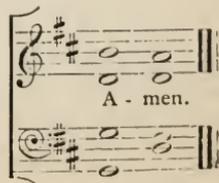
*mf* Those whom many a land divides,  
Many mountains, many tides,  
Have they with each other part?  
Have they fellowship in heart?

Each to each may be unknown,  
Wide apart their lots be thrown;  
Differing tongues their lips may speak,  
One be strong, and one be weak;

Yet in Sacrament and prayer  
Each with other hath a share;  
*dim* Hath a share in tear and sigh  
Watch, and Fast, and Litany.

With each other join they here  
In affliction, doubt, and fear;  
That hereafter they may be  
*cr* Joined, O LORD, in bliss with Thee!

So with them our hearts we raise,  
Share their work and join their praise;  
*f* Rendering worship, thanks, and love,  
To the TRINITY above!



# Occasional Offices.

105 MANNA. 4 7's.

\* Dr. GAUNTLETT.

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 B-flat major (two flats) and 4/7 time. The music is written in a simple, homophonic style with chords and single notes. The first staff begins with a treble clef, a key signature of two flats, and a 4/7 time signature. The melody consists of quarter and eighth notes, often beamed together. The bass staff provides a harmonic accompaniment 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. Both staves are in the key of B-flat major (two flats) and 4/7 time. The music continues from the first system. The upper staff features a melody with some chromatic movement, including a half note with a flat. The bass staff continues with a simple accompaniment of chords and single notes.

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 B-flat major (two flats) and 4/7 time. The music concludes with a final cadence. The upper staff has a melody that ends with a half note. The bass staff has a simple accompaniment that ends with a final chord.

## Occasional Offices.

*mf* HAPPY souls whose course is run,  
Who the fight of faith have won,  
*dim* Parted by an earlier death  
Think ye of your friends beneath?

Have ye your own flesh forgot  
By a common ransom bought?  
Can death's interposing tide  
Spirits one in CHRIST divide?

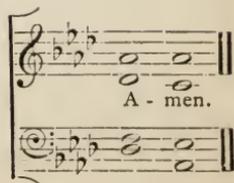
No: for us ye ever wait  
Till we make your bliss complete:  
Till your fellow-servants come,  
Till your brethren hasten home.

*mf* Wait, ye righteous spirits, wait,  
*cr* Soon arrives your glorious state;  
Robed in white, a season rest,  
Blest, if not completely blest.

*mf* When the number is fulfilled,  
When the witnesses are killed,  
When we all from earth are driven,  
*cr* Then with us ye mount to Heaven.

*p* JESU! hear and bow the skies;  
Hark! we all unite our cries;  
Take us to our Heavenly Home,  
Quickly let "Thy Kingdom come."

*cr* "JESU, come!" the SPIRIT cries,  
"JESU, come!" the Bride replies.  
*f* One triumphant Church above  
Join us all in perfect love.



# Occasional Offices.

106 ET RESURREXIT.

\*CHARLES W. PEARCE, Mus. Doc., Cantab.

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat major/D minor). It begins with a piano (*pp*) dynamic marking and a breath mark (*v*). The lower staff is in bass clef with the same key signature. The music features a mix of chords and moving lines, with a repeat sign and a double bar line at the end of the system.

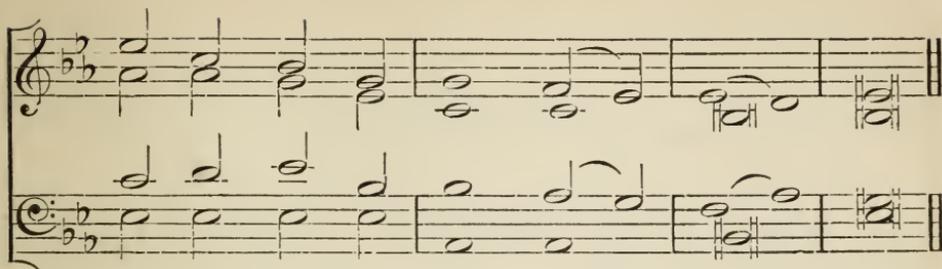
The second system of music consists of two staves in treble and bass clefs, both with a key signature of two sharps (D major/F# minor). The music continues with chords and moving lines. A star symbol (\*) is placed above the final measure of the upper staff, indicating a performance instruction.

The third system of music consists of two staves in treble and bass clefs, both with a key signature of two sharps. The music continues with chords and moving lines. A star symbol (\*) is placed above the final measure of the upper staff.

The fourth system of music consists of two staves in treble and bass clefs, both with a key signature of two sharps. The music continues with chords and moving lines, ending with a double bar line.

\* For second verse this note must be divided into two.

## Occasional Offices.



*ff* THEY are not dead, but sleeping :  
*f*           When the sound  
           Of the Archangel's trump shall wake the dead,  
           They will arise, each from his narrow bed,  
           With swathing bands unbound—  
*p*   Calm and refreshed from His all-holy keeping.

*ff* They are not dead, but sleeping :  
*p*           Vex not them  
           With tears and lamentations in your sorrow,  
*cr*   Short is the time before the golden morrow  
           Shall shed its welcome beam—  
*mf* The New Life's pathway in fresh glory steeping.

*ff* They are not dead, but sleeping :  
           Sleep on now !  
           Death's dreamy angel from his dewy wings  
           Drops of forgetfulness in mercy flings  
           Upon your weary brow—  
*p*   All thought and care from your still eyelids sweeping.

*ff* They are not dead, but sleeping :  
           Softly rest,  
           Ye dear departed, in your tranquil home ;  
*cr*   Sleep on in peace, till your kind LORD shall come  
           And bear you in His Breast  
*dim* Far from the sounds of earthly grief and weeping.

# Occasional Offices.

107 VESPER. 8.7-8.7-7.7.

\*HENRY LAHEE.

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). It begins with a piano (*p*) dynamic marking and a breath mark (>). The lower staff is in bass clef with the same key signature and time signature. The music features a mix of eighth and sixteenth notes, with some rests and a fermata over a measure in the upper staff.

The second 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). It features a double bar line and a fermata over a measure. The lower staff is in bass clef with the same key signature and time signature. The music continues with eighth and sixteenth notes, including a fermata in the lower staff.

The third 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). It includes a dynamic marking of *pp* (pianissimo) and a breath mark (>). The lower staff is in bass clef with the same key signature and time signature. The music features eighth and sixteenth notes, with a double bar line and a fermata in the upper staff.

The fourth 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). It includes a breath mark (>). The lower staff is in bass clef with the same key signature and time signature. The music features eighth and sixteenth notes, with a double bar line and a fermata in the upper staff.

## Occasional Offices.

### AT THE BURIAL OF A PRIEST.

*p* SOUNDS the bell in solemn cadence,  
Tolling on the morning air,  
For the soul hath sought the mansions  
Where is no more toil nor care ;  
*cr* God hath dried the weeping eyes  
In the vale of Paradise.

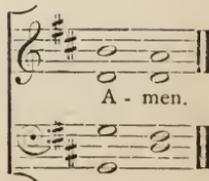
*p* We may hear his voice no longer  
Calling souls to meet the CHRIST,  
Pleading for the sinful people  
With the atoning Eucharist :  
*cr* He is gone to meet his LORD,  
In the joy of his reward.

*mf* Death nor hell may vex the blessèd  
In the realms of endless joy,  
God's Eternal sunshine warms them  
Where no sounds of earth annoy :  
*cr* Bathed in visions of delight,  
Everlasting, infinite.

*p* Weep no more ; (*cr*) he goes to JESUS,  
Where is no more pain nor sin ;  
Where his work of intercession  
May his unbound hands begin ;  
Where, annealed from earthly dross,  
His pure lips may pray for us.

*p* For the Eternal High Priest leads him  
Through the Veil with Him to dwell,  
To approach the unveiled Presence  
Of the LORD he loved so well ;  
*mf* What his faith here saw by grace  
Now beholds he Face to face.

*p* Mists of earth enfold our vision,  
We see not where he is gone ;  
*cr* But we know he pleads, as erewhile,  
For his flock before the Throne ;  
*mf* And our hearts no more complain,  
For we know our loss is gain.



## Occasional Offices.

### AT THE BURIAL OF A CHILD.

*Introit.*—Come, ye blessed of My FATHER: inherit the kingdom prepared for you at the foundation of the world. (*In Easter-tide. Alleluia! Alleluia!*)

*Ps.*—O give thanks unto the LORD, for He is gracious: and His mercy endureth for ever.

Glory. As it was. Come, ye blessed.

*Gradual.* Not by works of righteousness which we have done: but according to His mercy GOD saved us by the washing of regeneration.

*V.* O LORD, how glorious are Thy works: Thy thoughts are very deep.

Alleluia! *V.* Rejoice, O Jerusalem, for the children of the just: for they shall be gathered together, and shall bless the LORD of the just. (*Alleluia! if no Sequence be said.*)

*During Septuagesima and Lent in place of the Alleluia is said the*

*Tract.*—Our soul is escaped even as a bird: out of the snare of the fowler:

*V.* The snare is broken: and we are delivered. *V.* Our help standeth in the Name of the LORD: Who hath made Heaven and earth.

*In Eastertide in place of the Gradual is said*

Alleluia! *V.* Rejoice, O Jerusalem, as above.

Alleluia! *V.* (*One of those of the Resurrection, page 129.*)

*The following Sequence may be used, except during Septuagesima and Lent.*

108 VITA ÆTERNA. 2 7's and "Alleluia."

\* DR. GAUNTLETT.

The musical score is written on two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in the key of B-flat major (two flats) and 7/8 time. The music begins with a mezzo-forte (*mf*) dynamic. The melody in the treble staff consists of eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with similar rhythmic patterns. The score is divided into two systems by a brace on the left.

## Occasional Offices.



*mf* LET no tears to-day be shed,  
Holy is this narrow bed.

*f* Alleluia!

*mf* Grants the prize without the course,  
*cr* Crowns, without the battle's force.

*f* Alleluia!

*mf* Death Eternal Life bestows,  
Open Heaven's portal throws.

*f* Alleluia!

*p* God, Who loveth innocence,  
Hastes to take His darling hence.

*f* Alleluia!

*mf* And no peril waits at last,  
Him who now away hath passed.

*f* Alleluia!

*mf* What need we beseech in prayer,  
For that soul, now glad and fair?

*f* Alleluia!

*mf* Not salvation hardly won,  
Not the need for race well run.

*f* Alleluia!

*p* Nay, for us it prays the LORD  
That His mercy He accord.

*f* Alleluia!

*p* But the pity of the LORD  
*cr* Gives His child a full reward.

*f* Alleluia!

*p* CHRIST, when this sad life is done,  
*cr* Join us to Thy little one.

*f* Alleluia!

*p* And, in Thine Own tender Love,  
*cr* Bring us to the ranks above.

*f* Alleluia!

*Offertory.*—These were redeemed from among men, being the first fruits unto GOD and to the LAMB, and in their mouth was found no guile, for they are without fault before the Throne of GOD. (*In Eastertide, Alleluia!*)

*Communion.*—They leaped like lambs, praising Thee, O LORD: Who hadst delivered them. (*In Eastertide, Alleluia!*)

# Hymns for General Use.

## AT THE OFFERTORY.

109 LAUDA SION SALVATOREM. From the "Mechlin Gradual."  
 (First tune.) Harmonized by the Rev. S. S. GREATHEED.

FULL.

If Laud, O . . Si - on. thy sal - va - tion, Laud with hymns of  
 Bring Him all the praise thou know - est; He is more than

ex - ul - ta - tion, CHRIST Thy KING and Shep - herd true.  
 thou be - stow - est; Nev - er canst thou reach His due.

ALL EVEN VERSES IN HARMONY.

2 *f* Spe - cial theme for glad thanks - giv - ing Is the Liv - ing  
 From His Hands of old par - tak - en, As we know by

# Hymns for General Use—Offertory.

and Life - giv - ing Bread to - day be - fore thee set.  
 faith un - shak - en, Where the Twelve at Sup - per met.

## TENORS AND TREBLES.

3 *f* Full and clear ring out thy chant - ing; Joy nor sweet - est grace be want - ing;  
 4 *f* Here the new law's new Oo - la - tion, By the new KING's re - ve - la - tion,

## BASSES AND CONTRALTOS.

From thy heart let prais - es burst: For to - day the Feast is hold - en,  
 Ends the an - cient Pas - chal rite: Now the new the old ef - fa - ces,

Wlen the In - sti - tu - tion old - en Of that Sup - per is re - hears'd.  
 Truth a - way the sha - dow chas - es, Morn dis - pels the gloom of night.

# Hymns for General Use - Offertory.

TENORS AND ALTOS.

5 *mf* What He did at Sup- per seat - ed, CHRIST or - dained to be re - peat - ed,  
And His rule for guid - ance tak - ing Bread and Wine we hal - low, mak - ing

His me - mo - rial ne'er to cease. 6 Wondrous truth to Chris - tians giv - en,  
Thus our Sa - cri - fice of peace. Sight hath fail'd nor thought con - ceiv - eth,

Bread be - comes His Flesh from Hea - ven, To His Blood is turn'd the Wine :  
But a daunt - less faith be - liev - eth, Rest - ing on a power Di - vine.

TENORS AND ALTOS.

7 *p* Here be - neath these signs are hid - den Price - less Things to sense for - bid - den ;  
Blood is poured, and Flesh is bro - ken, Yet in ei - ther wondrous to - ken,

## Hymns for General Use—Offertory.

Signs not Things are all we see: 8 Who - so of this Food par - tak - eth  
CHRIST en - tire we know to be. Thou - sands are, as one, re - ceiv - ers,

Rend - eth not the LORD nor break - eth, CHRIST is whole to all that taste:  
One, as thou - sands of be - liev - ers, Eats of HIM Who can - not waste.

TENORS AND ALTOS.  
*Rather slower.*

9 *p* Bad and good the Feast are shar - ing, Yet what di - verse dooms pre - par - ing,  
Life to these, to those dam - na - tion, See how like par - ti - ci - pa - tion

End - less death or end - less life! 10 When the Sa - cra - ment is bro - ken,  
Is with un - like is - sues :fe. Naught the Precious Gift di - vi - deth,

# Hymns for General Use—Offertory.

Doubt not, but be-liev- 'tis spo-ken, That each sev-er'd out-ward to-ken  
Break-ing but the sign be-ti-deth, Je-sus still the same a-bi-deth,

TENORS AND ALTOS.

Doth the ve-ry . . whole contain. 11 Lo! the An-gels' Food de-scend-ing,  
Still un-bro-ken . doth re-main. See the Truth its types ful-fill-ing,

Given to Pilgrims homeward wending, Brea<sup>d</sup>, the children's steps at-tend-ing,  
I-saac bound a vic-tim will-ing, Pas-chal Lamb its life-blood spill-ing,

Which on dogs may not be spent. 12 Ve-ry Bread, good Shep-herd, tend us,  
Man-na to the fa-thers sent. Thou Who all things canst and know-est,

# Hymns for General Use—Offertory.

JE - SU, of Thy love be - friend . . us, Thou re - fresh us, Thou de - fend us,  
Who on earth such Food be - stow - - est, Grant us with Thy Saints, though low - est,

Thine e - ter - nal good - ness send us In the land of life to see.  
Where the Heav'n - ly Feast Thou show - est, Fel - low - heirs and guests to be.

HARMONY.

A - - men. Al - - le - - lu - - ia!

Al - - le - - lu - - ia!

# Hymns for General Use—Offertory.

109 EAST HORNDON. 8.8.7.8.8.7. (Second tune.)

\* ARTHUR H. BROWN.

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 G major, indicated by one sharp (F#). The time signature is 8.8.7.8.8.7. The music is written in a hymn style with chords and single notes. The first system contains 14 measures.

The second system of musical notation consists of two staves, continuing the piece from the first system. It contains 14 measures.

The third system of musical notation consists of two staves, continuing the piece. It contains 14 measures.

The fourth system of musical notation consists of two staves, concluding the piece. It contains 14 measures.

## Hymns for General Use—Offertory.

*f* LAUD, O Sion, thy salvation,  
Laud with hymns of exultation,  
CHRIST Thy KING and Shepherd true.  
Bring Him all the praise thou knowest;  
He is more than thou bestowest;  
Never canst thou reach His due.

Special theme for glad thanksgiving,  
Is the Living and Life-giving  
Bread to-day before thee set;  
From His Hands of old partaken,  
As we know by faith unshaken,  
Where the Twelve at Supper met.

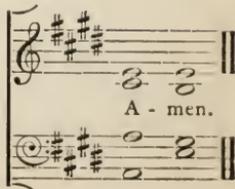
Full and clear ring out thy chanting;  
Joy nor sweetest grace be wanting;  
From thy heart let praises burst:  
*mf* For to-day the Feast is holden,  
When the Institution olden  
Of that Supper is rehearsed.

*f* Here the new law's new Oblation,  
By the new KING's revelation,  
Ends the ancient Paschal rite:  
*mf* Now the new the old effaces,  
Truth away the shadow chases,  
Morn dispels the gloom of night.

*mf* What He did at Supper seated,  
CHRIST ordained to be repeated,  
His memorial ne'er to cease.  
And His rule for guidance taking,  
Bread and Wine we hallow, making  
Thus our Sacrifice of peace.

*mf* Wondrous truth to Christians given,  
Bread becomes His Flesh from Heaven,  
To His Blood is turned the Wine:  
Sight hath failed, nor thought conceiveth,  
But a dauntless faith believeth,  
Resting on a power Divine.

*p* Here beneath these signs are hidden  
Priceless Things to sense forbidden;  
Signs not Things are all we see:  
Blood is poured, and Flesh is broken,  
Yet in either wondrous token,  
CHRIST entire we know to be.



# Hymns for General Use—Offertory.

110 VERBUM SUPERNUM. (First tune.)

Ancient Melody.  
Harmonized by A. H. B.

110 ALFRETON. L.M. (Second tune.)

From the Supplement to the New Version, 1703.  
Harmonized by E. J. HOPKINS.

# Thynns for General Use—Offertory.

*mf* THE Heavenly WORD proceeding forth,  
 Yet leaving not the FATHER'S Side,  
 Accomplishing His Work on earth  
*p* Had reached at length life's eventide.  
*mf* By false disciple to be given  
 To foemen for His Life athirst,  
 Himself the Very Bread of Heaven  
 He gave to His disciples first.  
 Himself in either kind He gave,  
 He gave His Flesh, He gave His Blood,  
*cr* Of flesh and blood all men are made,  
 And He of man would be the Food.  
*p* By Birth man's fellowman was He ;  
*cr* His Meat, while sitting at the board ;  
*p* He died his Ransomer to be ;  
*f* He ever reigns, his great Reward.  
*fp* O Saving Victim, (*cr*) opening wide  
*mf* The gate of Heaven (*dim*) to man below ;  
*cr* Our foes press on from every side,  
*mf* Thine aid supply. Thy strength bestow.  
 All thanks and praise to Thee ascend,  
 For evermore, Blest ONE in THREE ;  
*p* O grant us life that shall not end  
*cr* In our true native land with Thee.

First  
tune.

Second  
tune.

# Hymns for General Use—Offertory.

111 PANGE LINGUA. (First tune.) Ancient Melody. Harmonized by W. H. MONK.

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 the 19th-century hymn book, featuring a mix of eighth and sixteenth notes, often beamed together. There are several accents (^) and breath marks (v) throughout the system.

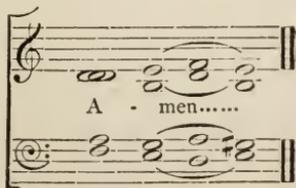
The second system of musical notation continues the piece. It features similar rhythmic patterns and melodic lines as the first system, with accents and breath marks indicating phrasing.

The third system of musical notation continues the piece. The notation remains consistent with the previous systems, showing the progression of the melody and accompaniment.

The fourth system of musical notation concludes the piece. It features a final cadence with a double bar line at the end of the system. The notation includes various rhythmic values and articulation marks.

## Hymns for General Use—Offertory.

- mf* Now, my tongue, the Mystery telling,  
Of the glorious Body sing,  
And the Blood, all price excelling,  
Which the Gentiles' LORD and KING,
- p* In a Virgin's womb once dwelling,  
Shed for this world's ransoming.
- mf* Given for us, and condescending  
*p* To be born for us below,  
*cr* He with men in converse blending  
Dwelt the seed of truth to sow,  
Till He closed with wondrous ending  
*p* His most patient life of woe.
- mf* That last night at supper lying,  
'Mid the Twelve His chosen band,  
JESUS, with the law complying,  
Keeps the Feast its rites demand ;  
Then more precious Food supplying,  
Gives Himself with His own Hand !
- p* WORD made Flesh true Bread He maketh—  
*cr* By His Word His Flesh to be ;  
*p* Wine His very Blood becometh,  
And though sense no change may see,  
*f* Faith alone the true heart waketh,  
*mf* To behold the Mystery.
- p* Therefore we, before It bending,  
This great Sacrament revere :  
*cr* Types and shadows have their ending,  
Lo ! the newer Rites appear ;  
*mf* Faith, our outward sense befriending,  
Tells that CHRIST unseen is here.
- f* Glory let us give, and blessing,  
To the FATHER and the SON ;  
Honour, might, and praise addressing,  
While eternal ages run ;  
Ever too, His love confessing,  
Who from Both with Both is ONE.



# Hymns for General Use - Offertory.

111 S. AUSTELL. 3 of 8.7. (Second tune.)

\*ARTHUR H. BROWN.

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 3/8 time signature. It contains four measures of music, primarily using chords and moving lines. The lower staff is in bass clef with the same key signature and time signature, also containing four measures of music, primarily using chords and moving lines.

The second system of musical notation consists of two staves, identical in notation to the first system. It features a treble clef staff with a key signature of one sharp and a 3/8 time signature, and a bass clef staff with the same key signature and time signature. Each staff contains four measures of music.

The third system of musical notation consists of two staves, identical in notation to the first two systems. It features a treble clef staff with a key signature of one sharp and a 3/8 time signature, and a bass clef staff with the same key signature and time signature. Each staff contains four measures of music.

## Hymns for General Use—Offertory.

- mf* Now, my tongue, the Mystery telling,  
Of the glorious Body sing,  
And the Blood, all price excelling,  
Which the Gentiles' LORD and KING,
- p* In a Virgin's womb once dwelling,  
Shed for this world's ransoming.
- mf* Given for us, and condescending  
*p* To be born for us below,  
*cr* He with men in converse blending  
Dwelt the seed of truth to sow,  
Till He closed with wondrous ending  
*p* His most patient life of woe.
- mf* That last night at supper lying,  
'Mid the Twelve His chosen band,  
JESUS, with the law complying,  
Keeps the Feast its rites demand ;  
Then more precious Food supplying,  
Gives Himself with His own Hand !
- p* WORD made Flesh true Bread He maketh  
*cr* By His Word His Flesh to be ;  
*p* Wine, His very Blood becometh,  
And though sense no change may see.
- f* Faith alone the true heart waketh,  
*mf* To behold the Mystery.
- p* Therefore we, before It bending,  
This great Sacrament revere :  
*cr* Types and shadows have their ending,  
Lo ! the newer Rites appear ;  
*mf* Faith, our outward sense befriending,  
Tells that CHRIST unseen is here.
- f* Glory let us give, and blessing,  
To the FATHER and the SON ;  
Honour, might, and praise addressing,  
While eternal ages run ;  
Ever too, His love confessing  
Who from Both with Both is ONE.



# Hymns for General Use - Offertory.

112 MANNHEIM. 3 of 8.7.

German.

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 begin with a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. The music is written in a hymn style, featuring chords and simple melodic lines. The first staff contains four measures of music, and the second staff contains four measures, ending 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 begin with a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. The music continues from the first system. The first staff contains four measures of music, and the second staff contains four measures, ending 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 begin with a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. The music continues from the second system. The first staff contains four measures of music, and the second staff contains four measures, ending with a double bar line.

## Hymns for General Use—Offertory.

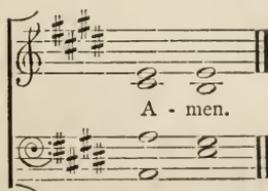
*mf* GOD the LORD, in mercy bending,  
Hear us from Thy holy shrine,  
And, Thine aid Almighty lending,  
*dim* Let Thy HOLY GHOST Divine,  
*p* Hither from on high descending,  
Brood upon the Bread and Wine.

*mf* He, GOD, potent to deliver,  
LORD of life, and love, and might,  
He, of all good gifts the Giver,  
Who by prophets spake aright,  
Dove which came to Jordan's river,  
Wind that came with tongues of light.

Let Him come, our Strength and Tower,  
To this Altar now to-day,  
*cr* And His holy influence shower  
On the gifts which here we lay ;  
Let Him, with His quickening power,  
*dim* While in lowliness we pray,

Make this Bread the Flesh redeeming  
Of the SAVIOUR JESUS CHRIST ;  
And this Cup the rich Blood streaming  
From the Victim sacrificed,  
*mf* Heavenly Food with bounties teeming,  
Chalice of His love unpriced.

*cr* Let them be for faith and healing,  
*dim* Pardon from all guilt and shame,  
*mf* Wisdom, grace in act and feeling,  
Holiness of soul and frame,  
*f* Everlasting life revealing,  
And the glory of Thy Name.



# Hymns for General Use—Offertory.

113 S. ELIZABETH. 6.6.6.6.8.8.

\*ARTHUR H. BROWN.

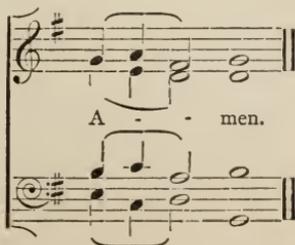
The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in the key of G major (one sharp). The music is in 6/8 time. The first staff begins with a quarter note G4, followed by quarter notes A4, B4, C5, and D5. The second staff begins with a quarter note G3, followed by quarter notes A3, B3, and C4. The system concludes with a double bar line and repeat signs.

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 G major. The music continues from the first system. The first staff begins with a quarter note D5, followed by quarter notes C5, B4, and A4. The second staff begins with a quarter note C4, followed by quarter notes B3, A3, and G3. The system concludes with a double bar line and repeat signs.

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 G major. The music continues from the second system. The first staff begins with a quarter note G4, followed by quarter notes A4, B4, and C5. The second staff begins with a quarter note G3, followed by quarter notes A3, B3, and C4. The system concludes with a double bar line and repeat signs.

## Hymns for General Use—Offertory.

- mf* THIS healthful Mystery  
 We, LORD, would celebrate :  
 Here would we worship Thee  
 With Saints who round Thee wait,  
 Who at the Golden Altar stand  
 High in the holy Heavenly Land.
- Behold we come to show
- dim* The Crucifixion dread,  
*p* The "WORD made Flesh" laid low,  
*mf* The rising from the dead,  
*f* The KING in His ascended Might,  
 Glorious in men and Angels' sight.
- p* All the Incarnate Life  
 Of deep humility,  
 The suffering and the strife,  
*cr* The glorious victory,  
 We to the FATHER would present  
 In this life-giving Sacrament.
- mf* O HOLY GHOST, come down,  
 This offering pure to bless ;  
 We offer Thee Thine own,  
 Thy quickening power confess :  
 Come, that this Bread and Wine may be
- dim* The "WORD made Flesh" in Mystery !
- mf* Enlighten us to feel  
 Him truly Present here,  
*p* In worship low to kneel  
 Filled with Thy holy fear,  
 When He, as offered on the Rood,  
 Saith "Take My Body and My Blood."
- mf* FATHER, to Thee we raise  
*cr* Our grateful hymns to-day !  
*f* Thee, GOD Incarnate, praise,  
 Thee, HOLY GHOST, alway !  
 O blessèd TRINITY Divine,  
*cr* All honour, glory, praise be Thine !



# Hymns for General Use—Offertory.

114 S. LEO. 4 of 8.7.

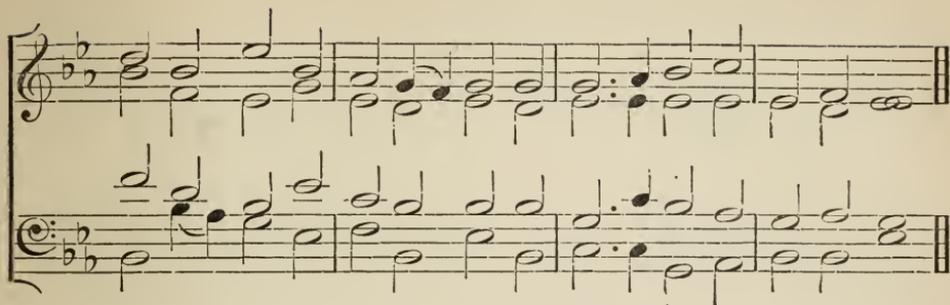
\*ARTHUR H. BROWN.

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 two flats (B-flat and E-flat). The music is written in a 4/8 time signature. The upper staff features a melody of eighth and quarter notes, while the lower staff provides a harmonic accompaniment with chords and single notes.

The second system of musical notation consists of two staves, continuing the melody and accompaniment from the first system. The notation remains consistent in clef, key signature, and time signature.

The third system of musical notation consists of two staves, concluding the piece. The notation remains consistent in clef, key signature, and time signature.

# Hymns for General Use—Offertory.



*mf* LO! in wondrous condescension  
 JESUS seeks His Altar-throne ;  
*dim* Though in lively Symbols hidden,  
*cr* Faith and Love His Presence own :  
 When the LORD His Temple visits  
 Let the listening earth be still ;  
 May the SPIRIT'S sweet indwelling  
 Each believing heart fulfil.

*mf* Here, in Figure represented,  
 See the Passion once again ;  
 Here, behold the LAMB most Holy,  
*dim* As for our Redemption slain ;  
 Here the SAVIOUR'S Body broken,  
 Here the Blood which JESUS shed—  
*cr* Mystic Food of Life eternal—  
 See for our Refreshment spread.

*f* Here shall highest praise be offered,  
*p* Here shall meekest prayer be poured,  
*cr* Here with body, soul, and spirit,  
*dim* GOD Incarnate be adored :  
*mf* Holy JESU, for Thy coming  
 May Thy Love our hearts prepare ;  
 Thine we fain would have them wholly,  
*dim* Enter, LORD, and tarry there!



# Hymns for General Use—Offertory.

115 CONFITEMINI DOMINO. 3 of 8.7.

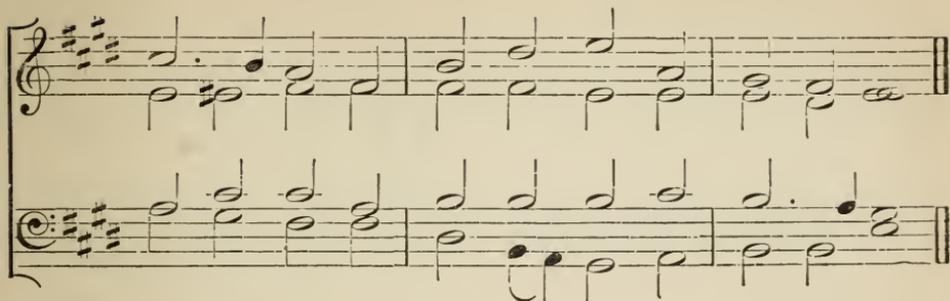
\*H. J. STARK.

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 (two sharps) and 3/4 time. The music is written in a homophonic style with chords and simple melodic lines. The first staff begins with a treble clef, a key signature of two sharps, and a 3/4 time signature. The melody starts on a quarter note D4, followed by a quarter note E4, and then a quarter note F#4. The bass line starts on a quarter note D3, followed by a quarter note E3, and then a quarter note F#3. The music continues with similar rhythmic patterns and chordal structures.

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 (two sharps) and 3/4 time. The music continues from the first system. The first staff begins with a treble clef, a key signature of two sharps, and a 3/4 time signature. The melody starts on a quarter note D4, followed by a quarter note E4, and then a quarter note F#4. The bass line starts on a quarter note D3, followed by a quarter note E3, and then a quarter note F#3. The music continues with similar rhythmic patterns and chordal structures.

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 (two sharps) and 3/4 time. The music continues from the second system. The first staff begins with a treble clef, a key signature of two sharps, and a 3/4 time signature. The melody starts on a quarter note D4, followed by a quarter note E4, and then a quarter note F#4. The bass line starts on a quarter note D3, followed by a quarter note E3, and then a quarter note F#3. The music continues with similar rhythmic patterns and chordal structures. The system concludes with a double bar line and a fermata over the final note. The dynamic marking *ff* (fortissimo) is placed below the first staff in the second measure of this system.

## Hymns for General Use—Offertory.



*mf* LET all mortal flesh keep silence,  
And with fear and trembling stand ;  
Ponder nothing earthly-minded,  
For with Blessing in His Hand  
CHRIST our GOD to earth descendeth,  
Our full homage to demand.

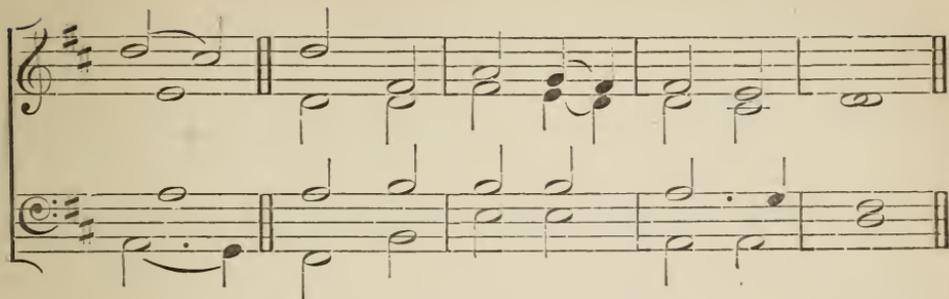
*f* KING of Kings, (*mf*) yet born of Mary,  
As of old on earth He stood,  
LORD of Lords, in Human Nature—  
In the Body and the Blood—  
He will give to all the Faithful  
His Own Self for Heavenly Food.

*f* Rank on rank the Host of Heaven  
Spreads its vanguard on the way,  
As the LIGHT of Light descendeth  
From the realms of endless day,  
That the Powers of Hell may vanish  
As the darkness clears away.

*mf* At His Feet the six-winged Seraph :  
Cherubim with sleepless eye  
Veil their faces to the Presence,  
As with ceaseless voice they cry—  
Alleluia, Alleluia,  
Alleluia, LORD most High !



## Hymns for General Use—Offertory.



*f* SING, O earth, for thy redemption,  
*mf* Lo! His race of torment run,  
*cr* CHRIST the Sanctuary enters,  
 Priest and Victim both in One ;  
*dim* There to make our peace with GOD  
 By th' Oblation of His Blood.

*p* Guiltless for the guilty pleading,  
 Legal Priest, thy task is o'er ;  
 Goats and oxen, empty shadows,  
 There is need of you no more ;  
*cr* Not such feeble things as these  
 Could offended GOD appease.

*mf* Hail to Thee! High Priest Eternal,  
 Priest without a spot of sin,  
*dim* Veiled of old in mystic figures,  
 Holy, Infinite, Divine ;  
*mf* Thou art He Whose Blood alone  
 Can for human guilt atone.

*dim* Thou of Life the LORD anointed,  
 Led to Thy self-chosen Doom,  
 Th' at Same Flesh that Thou hast moulded  
 In Thy Virgin Mother's Womb  
 Offerest on the Holy Rood,  
 Man for man and GOD to GOD.

*mf* While the rage of Thy tormentors  
 In its very fury blind,  
*p* s from Thy pure Veins it madly  
 Pours the Ransom of mankind,  
 Does but work Thy own Decree  
 Fixed from all Eternity.

# Hymns for General Use—Offertory.

117 WRABNESS. II.8.II.6 (double).  
Voices in unison.

\*C. A. BARRY.

The first system of musical notation consists of three staves. The top staff is a single melodic line for voices in unison. The middle and bottom staves are a grand staff for piano accompaniment, with the right hand playing chords and the left hand playing a bass line. The music is in 4/4 time and begins with a treble clef and a key signature of one sharp (F#).

The second system of musical notation continues the piece. It features the same three-staff structure as the first system. The piano accompaniment includes some chords with accidentals (sharps and naturals) and dynamic markings like *mf* and *f*.

The third system of musical notation continues the piece. It features the same three-staff structure. The piano accompaniment includes some chords with accidentals and dynamic markings like *f* and *mf*.

The fourth system of musical notation concludes the piece. It features the same three-staff structure. The piano accompaniment includes some chords with accidentals and dynamic markings like *f* and *mf*. The word *rall.* is written above the top staff in the second measure of this system.

## Hymns for General Use—Offertory.

- mf* Now let the faithful come, with joy revering  
CHRIST in His Sacrament this day,  
*f* Rend'ring the most high KING meet praise, and wearing  
Through Him the conqueror's bay.  
*mf* What if the place whence GOD rules all be Heaven?  
Oh, He deigns elsewhere to abide,  
And day by day to loving hearts is given  
He Who was crucified.
- f* Behold the Price which bought the holy Nation,  
The Grace which speaks of Grace to come,  
*mf* And all the virtue of His sacred Passion  
Have here their earthly sum ;  
All Gifts are here to give thee which He suffered ;  
All Gifts with which the Holy Dove came down ;  
Therefore aright the Sacrifice be offered,  
Of all the Fruit and Crown.
- This did men see far off and died confessing,  
This did Melchizedeck declare  
Offering the Bread of Life and Wine of Blessing  
To GOD, before they were ;  
And erst they slew a lamb the time foreshowing  
Where that lamb's slaughter should give place  
(The Blood of CHRIST, world-cleansing stream, fast-flowing)  
Unto the True LAMB'S Grace.
- One link yet more 'twixt men whom ages sever,  
'Tis Manna, Bread sent down to tell  
The WORD made Flesh should be made Food for ever  
To the true Israel :  
That Bread was food of time, This is Eternal :  
That came the flesh alone to feed,  
But This is Life and Health and joy Supernal ;  
This Cup is Drink indeed.
- f* Lo ! without Price abundant Peace is given,  
The poor and needy here may come ;  
O happy Feast for citizens of Heaven,  
Lead through the strange land home ;  
O Path of Life, Refreshment never cloying,  
O CHRIST, Perennial Light, give Life ;  
So our part be with Souls the Bliss enjoying  
In Thy clear Vision rife.
- mf* Give us Thyself, Thou art the Wave Immortal,  
The Faithful Vine, the Living Bread ;  
*dim* So at the last we miss not Zion's portal  
We would be cleansed and fed :  
*p* It is Thy Death which in these Gifts is speaking,  
O may we list to it alone,  
*cr* And we shall find the Country we are seeking,  
*mf* We shall be nigh Thy Throne.

# Hymns for General Use—Offertory.

118 S. MARTIN-LE-GRAND. D.C.M.

\*ARTHUR H. BROWN.

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 homophonic style with a common time signature. The upper staff features a melody of eighth and quarter notes, while the lower staff provides a harmonic accompaniment of chords and moving lines.

The second system of musical notation continues the piece with two staves in treble and bass clefs. The key signature remains D major. The melody in the upper staff continues with similar rhythmic patterns, and the lower staff maintains the harmonic support.

The third system of musical notation concludes the piece with two staves in treble and bass clefs. The key signature remains D major. The melody in the upper staff ends with a final cadence, and the lower staff provides the final harmonic accompaniment.

## Hymns for General Use—Offertory.



(At an Early Celebration.)

*mf* JESU, at Whose supreme command  
We now approach to GOD,

Before us in Thy vesture stand,  
Thy vesture dipped in Blood!

*p* Obedient to Thy gracious Word  
We break the hallowed Bread,

*pp* Commemorate Thee, our dying LORD,  
And trust on Thee to feed.

*mf* The Cup of blessing, blessed by Thee  
Shall Thy dear Blood impart,

*cr* The Bread Thy Body true shall be  
To cheer each languid heart.

The grace which Thy salvation brings  
Herein let us receive,

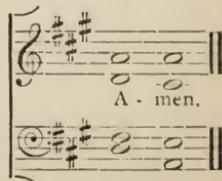
The hungry satiate with good things,  
The hidden manna give!

*mf* The Living Bread sent down from Heaven,  
In us vouchsafe to be :

Thy Flesh for all the world is given,  
And all may live by Thee.

Now, LORD, on us Thy Flesh bestow,  
And let us drink Thy Blood,

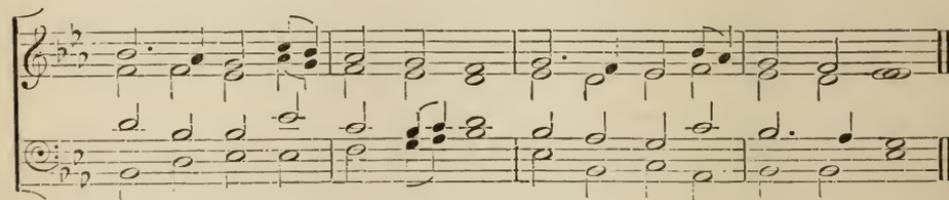
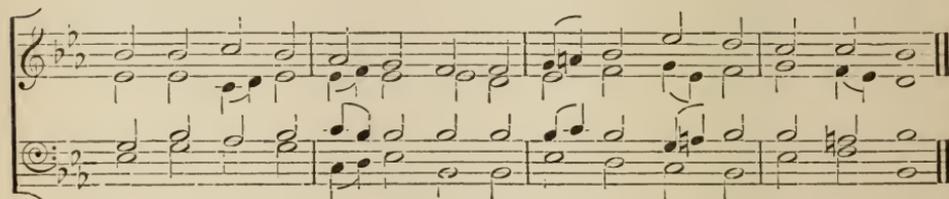
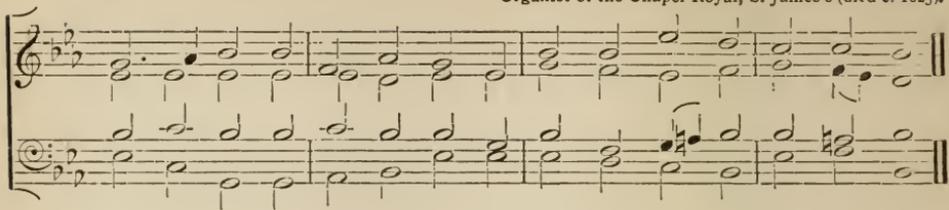
*cr* Till all our souls are filled below  
*f* With all the life of GOD.



# Hymns for General Use—Offertory.

119 ANTWERP. 8.7.8.7.7.7.

A. F. C. KOLLMANN,  
Organist of the Chapel Royal, S. James's (died c. 1825).



*mf* WHEN the Patriarch was returning  
*f* Crowned with triumph from the fray,

*mf* Him the peaceful King of Salem  
Came to meet upon his way,  
*dim* Meekly bearing Bread and Wine,  
Holy Priesthood's awful Sign.

*mf* On the Truth thus dimly shadowed,  
Later days a lustre shed,  
When the great High Priest Eternal,  
Under Forms of Wine and Bread,  
For the world's immortal Food  
Gave His Flesh and gave His  
Blood.

Wondrous Gift! the WORD Who moulded  
All things by His Might Divine,  
Bread into His Body changes,

Into His Own Blood the Wine;  
What though sense no change per-  
ceives  
Faith admires, adores, believes.

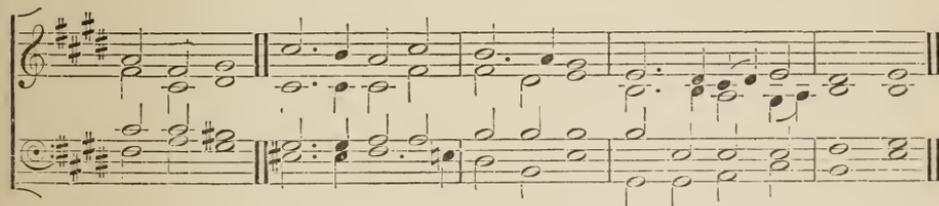
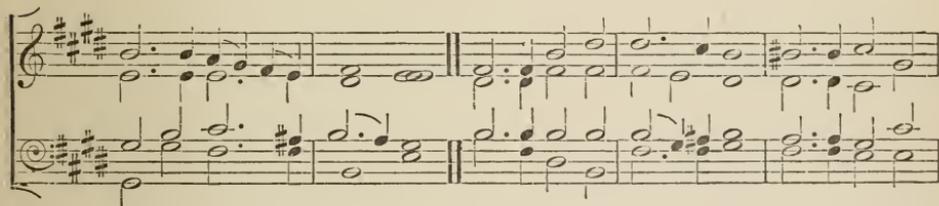
*p* He Who once to die a Victim  
On the Cross did not refuse,  
*cr* Day by day upon our Altars  
That same Sacrifice renews;  
*mf* Through His holy Priesthood's  
hands,  
Faithful to His last Commands.

While the people all uniting  
In the Sacrifice sublime,  
*cr* Offer CHRIST to His High FATHER,  
Offer up themselves with Him,  
Then, together with the Priest,  
*dim* On the living Victim feast.

# Hymns for General Use—Offertory.

120 S. FABIAN. 7.6.7.6.7.7.6.

\*ARTHUR H. BROWN.



*mf* MASTER, LORD and GOD, to Thee  
 Thanks and adoration,  
 That Thou giv'st Thyself to be  
 Our participation,

*cr* Through Thy Mysteries, holy, pure,  
 Heavenly, that for aye endure;  
 Souls and bodies strengthening free  
*f* With Thy best Salvation.

*mf* Loving, bounteous, gracious LORD,  
*dim* Thankful we adore Thee;  
*cr* May Thy gifts on this Thy Board  
 Duly set before Thee,

Be to us celestial food,  
 Holy Body, precious Blood,  
 Through Thy SPIRIT and Thy Word,  
*p* Lowly we implore Thee.

*mf* So shall we with love unblamed,  
 Godliness abounding,  
*cr* Hope that maketh not ashamed,  
 Faith the foe confounding,  
 Walk in Thy commandments' way,  
*dim* Till on Thy tremendous Day,  
*cr* Blessed we of Thee be named,  
*f* All Thy Saints surrounding.

# Thynns for General Use—Offertory.

121 GLADDENING LIGHT. 4 7's.

\*C. A. BARRY.

*mf* Gladden- ing Light, all glorious Fire Of the Ever - last - ing SIRE,

*f* JE - SU CHRIST, Thou Blessed SON Of the Heavenly, Ho - ly ONE:

*mf* At all sea - sons, thro' all time, Wor - thy art Thou to be sung,  
 3 SON of God, Who Life dost give, Where - by all the world doth live,  
 4 *mf* Send, we pray, the SPI - RIT down With His Grace our gifts to crown,

With the sweet ac - cord - ing chime Of full many an hallow'd tongue:  
*f* Thee the world doth praise and bless, Glo - rious in Thy Ho - li - ness:  
*cr* Ev - er - more our Light to be, Light to lead us un - to Thee. A - men.

# Hymns for General Use—Offertory.

122 GRAINTHORPE. 3 of 8.7.

\*ARTHUR H. BROWN.



*mf* GOD the SON, Who by the FATHER  
Sittest in co-equal state,  
CHRIST, our great High Priest in  
Heaven,

*cr* GOD and Man in perfect union  
Both our Judge and Advocate;

*mf* On Thine Altars Thou art offered  
By Thyself in bloodless Rite,  
Yet in Glory still Thou bleedest  
*dim* When our sins Thy Body smite,  
Unto Thee, our Judge and Pleader,  
Daily do we foul despite.

*p* Can the guilty thus in boldness  
Come unto Thy holy Shrine?  
Can those hearts with sin polluted  
Bear that Presence most Divine?  
Before which the purest spirits  
Tremble as they see It shine.

*f* Thou Who over death hath triumphed,  
*dim* We are doomed to die again,  
Shall Thy Death, which pleased the  
FATHER,

Win no healing for our pain?  
*p* Can the everlasting Pledges  
Of Thy love be all in vain?

*mf* Lift the veil, and come unshrouded  
Bursting through the cloudy haze—  
*p* Nay, Thou hidest in Thy Mercy  
From our eyes Thy Godhead's Rays,  
Didst Thou not subdue their brightness.  
We should perish in the blaze.

*mf* Grant that we by faith may see Thee  
Who art veiled in darkness sure,  
*cr* Teach us with pure lips to praise Thee:  
Purer than the sunshine pure,  
Let us die together with Thee  
Who didst death for us endure.



# Hymns for General Use—Offertory.

123 FRATING. 8.8.8 6.8.8.6.

\*C. WARWICK JORDAN, Mus. Bac., Oxon.

*Slow.*

*Slightly faster*

*mf* *p*

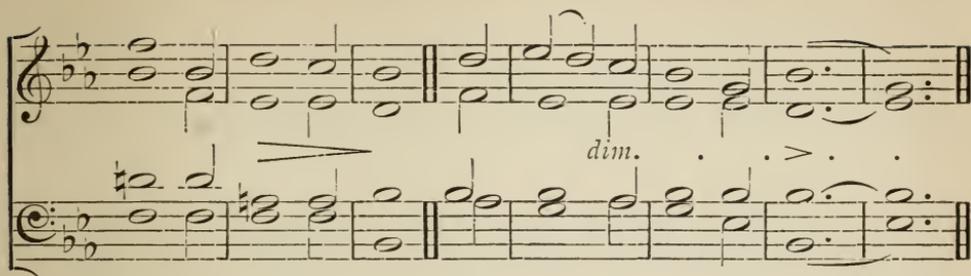
*cres -*

*cen - do.* \*

*f* \*

\* This chord must be repeated for verses 2 and 4.

## Hymns for General Use—Offertory.



*mf* THE Mystery of Mysteries !

Now let the pure in heart draw nigh  
While every pulse is beating high  
With love and holy fear ;

*cr* For CHRIST hath risen at break of day,  
And bids us from the world away  
And haste to meet Him here.

*mf* The Mystery of Mysteries !

The Angels and Archangels come  
On wings of Light from out their home,  
In ranks of glory wheeling ;

*cr* Our souls shall mix and blend with theirs  
*f* In loud thank-offerings and prayers

*dim* Before the Altar kneeling.

*mf* The Mystery of Mysteries !

The dead and living shall be one,  
And thrills of fiery transport run  
With sweetest power through all ;  
For one in heart and faith are we,  
And moulded one our Head through Thee,  
The Body Mystical.

*mf* The Mystery of Mysteries !

*dim* From east to west the world shall turn,  
And stay its busy feet to learn  
The musical vibration ;

*mf* While Saints and Angels high shall raise,

*cr* In one vast choir, the Hymn to praise

*f* The Feast of our Salvation.

*mf* The Mystery of Mysteries !

*p* The souls that still in dimness dwell  
Deep in the Church invisible  
From doubt and care remote,

*cr* They too shall keep the Feast to-day,

And to their cells though far away

The Hymn of joy shall float.

*mf* The Mystery of Mysteries !

Oh, far and wide through all the earth  
Emotions of unwonted mirth

And feeling strange shall be ;

And secret sounds shall come and go

Harmonious as the throbbing flow

*dim* Of the mysterious sea.

# Hymns for General Use—Offertory.

124 MAYLAND. 3 of 8.7.

\*C. WARWICK JORDAN, Mus. Bac., Oxon.

*Very solemnly.*

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) and 3/4 time. The music is written in a solemn, hymn-like style with block chords and simple melodic lines. A small cross symbol (†) is placed above the first measure of the bass staff.

The second system of musical notation continues the piece. It features two staves in the same key and time signature. The music includes a repeat sign in the middle of the system, indicating a return to an earlier section.

The third system of musical notation continues the piece. It features two staves in the same key and time signature. The music includes a repeat sign in the middle of the system.

The fourth system of musical notation concludes the piece. It features two staves in the same key and time signature. The music includes a repeat sign in the middle of the system.

† May be sung in unison if desired.

# Hymns for General Use—Offertory.

*mf* O THE Mystery, passing wonder,  
When, reclining at the board,  
Eat—Thou saidst to Thy disciples—  
That true Bread with quickening stored;  
Drink in faith the healing Chalice,  
*dim* From a dying God outpoured.

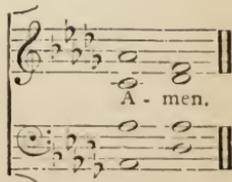
*mf* Then the glorious upper chamber  
A celestial tent was made,  
When the Bloodless rite was offered,  
And the soul's true service paid,  
And the table of the feasters,  
*cr* As an Altar stood displayed.

*mf* CHRIST is now our mighty Pascha,  
Eaten for our mystic Bread,  
As a LAMB led out to slaughter,  
And for this world offerèd;  
*dim* Take we of His broken Body,  
Drink we of the Blood He shed.

*mf* To the Twelve spake Truth Eternal,  
To the branches spake the Vine—  
*p* Never more from this day forward  
Shall I taste again this Wine,  
Till I drink it in the Kingdom  
*cr* Of my FATHER, and with Mine.

*p* Thou hast stretched those hands for silver  
That had held the Immortal Food;  
With those lips that late had tasted  
Of the Body and the Blood,  
*dim* Thou hast given the kiss, O Judas;  
*pp* Thou hast heard the woe bestowed.

*mf* CHRIST to all the world gives banquet  
On that most celestial Meat;  
Him, albeit, with lips all earthly,  
*cr* Yet with holy hearts we greet;  
Him, the Sacrificial Pascha,  
Priest and Victim all complete.



# Hymns for General Use—Offertory.

125 BOTTISHAM. 4.6.6.6.6.6.2.

\*C. A. BARRY.

COME Thou, O come ;  
 Sweetest and kindest,  
 Giver of tranquil rest  
 Unto the weary soul ;  
*cr* In all anxiety  
 With power from Heaven on high  
     *p* Console.

*p* Come Thou, O come ;  
*cr* Glorious and shadow-free,  
 Star of the stormy sea,  
 Light of the tempest-tost ;  
 Harbour our souls to save  
*dim* When hope upon the wave  
     *p* Is lost.

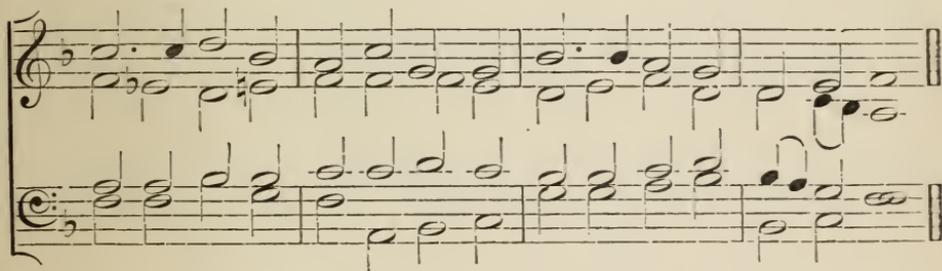
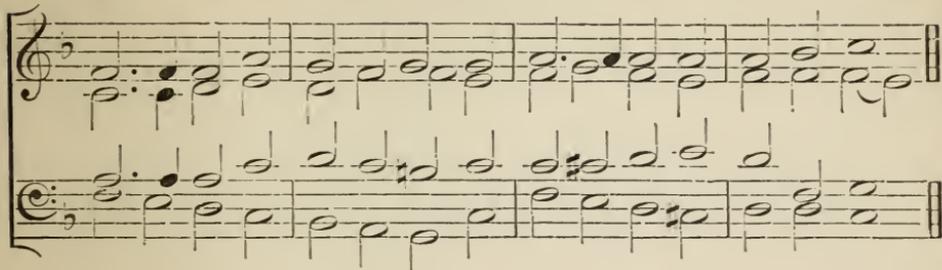
*p* Come Thou, O come ;  
 Help in the hour of need,  
 Strength of the broken reed,  
 Guide of each lonely one ;  
*cr* Orphans' and widows' stay,  
*dim* Who tread in life's hard way  
     *p* Alone.

*p* Come Thou, O come ;  
*mf* Joy in life's narrow path,  
 Hope in the hour of death,  
*dim* Come, Blessèd SPIRIT, come  
 Lead Thou us tenderly,  
*cr* Till we shall find with Thee  
     Our home.

# Hymns for General Use—Offertory.

126 S. MILDRED. 8.7.8.7.

\*ARTHUR H. BROWN.



<p><i>p</i> ALL the world in sin was lying, Hid from GOD the FATHER's light, As a cloud across the heavens Keeps the golden sun from sight.</p>	<p>For each sin on earth committed We that Sacrifice must plead, <i>dim</i> Asking CHRIST with GOD the FATHER For our guilt to intercede.</p>
<p>GOD the FATHER's Face was veiled, Satan held man in his sway ; <i>mf</i> JESUS came from heavenly glory, Swept the cloud of sin away.</p>	<p><i>mf</i> Then that Sacrifice we offer. When on Altars here below Wine is outpoured, Bread is broken, And our own LORD's Death we show.</p>
<p><i>p</i> Punishment each sin demanded, JESUS paid the bitter price ; Sins of thoughts, of word, of action, Were atoned by Sacrifice.</p>	<p>Come we then with hearts' devotion To that Sacrament Divine! In the Bread see JESUS' Body, And His dear Blood in the Wine.</p>
<p><i>cr</i> JESUS CHRIST, Himself the Victim, <i>mf</i> Now as Priest in Heaven doth stand, Offering His wounded Body. Lifting up each piercèd Hand.</p>	<p><i>p</i> Let us hail Him, low adoring, And the Angelic anthems swell, <i>mf</i> Praising CHRIST, the Priest and Victim, <i>f</i> Ransoming the world from hell.</p>

# Hymns for General Use—Offertory.

127 SACRIS SOLEMNIIS. 6 6's & 8. (First tune.) Mode X. Proper Melody  
from the Mechlin Processionale. Harmonized by A. H. B.

The image displays a musical score for the hymn 'SACRIS SOLEMNIIS'. It is arranged in four systems, each consisting of a treble and bass staff. The music is written in a 6/8 time signature and a key signature of one flat (B-flat). The notation includes various rhythmic values such as eighth and sixteenth notes, often beamed together. There are several accents (^) and dynamic markings (v) throughout the score. The piece concludes with the word 'A - men.' written below the final notes of the bass staff in the fourth system.

## Hymns for General Use--Offertory.

- f* AT this our solemn Feast  
Let holy joys abound ;  
And from the inmost breast  
Let songs of praise resound ;
- dim* Ye things of old, depart !  
*cr* And all be new around,  
In every deed, in voice, in heart !
- mf* Remember we that night,  
When, the Last Supper spread,  
CHRIST, as we all believe,  
The LAMB, with leavenless bread,  
Amongst His Brethren shared,  
And thus the law obeyed,  
Of old unto their sires declared.  
The typic lamb consumed,  
The Paschal feast complete,  
The LORD unto the Twelve  
His Body gave to eat ;  
The Whole to all, no less  
The Whole to each, did mete  
With His own Hands, as we confess.  
He gave them, weak and frail,  
His Flesh their food to be ;
- dim* On them, downcast and sad,  
His Blood bestowed He,  
And thus to them He spake,  
“ Receive this Cup from Me,  
And all of you of This partake.”
- mf* When He this Sacrifice  
To institute did will,  
He to His Priests alone  
That office to fulfil,  
On this wise did confide ;  
To whom pertaineth still,  
To take, and to the rest divide.
- cr* Lo! Ange!’s Bread is made  
The Bread of man to-day :
- f* The living Bread from Heaven  
With figures doth away ;  
O wondrous boon indeed !  
Though poor and lowly, may  
The servant on his Master feed.
- mf* We therefore humbly pray,  
O GODHEAD, ONE IN THREE,  
So may’st Thou visit us
- dim* As we now worship Thee ;  
*cr* And lead us on Thy way,  
That we at last may see
- f* The Light wherein Thou dwellest aye.

# Hymns for General Use—Offertory.

127 CRESSING. 6 6's & 8. (Second tune.)

\*ARTHUR H. BROWN.

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 sharps (F# and C#), and the time signature is 6/8. The melody in the upper staff begins with a quarter note G4, followed by quarter notes A4, B4, and C5. The bass line starts with a half note G3, followed by quarter notes A3, B3, and C4. The system concludes with a double bar line.

The second system of musical notation continues the piece. The upper staff features a half note G4, followed by quarter notes A4, B4, and C5. The bass line has a half note G3, followed by quarter notes A3, B3, and C4. The system concludes with a double bar line.

The third system of musical notation continues the piece. The upper staff features a half note G4, followed by quarter notes A4, B4, and C5. The bass line has a half note G3, followed by quarter notes A3, B3, and C4. The system concludes with a double bar line.

The fourth system of musical notation concludes the piece. The upper staff features a half note G4, followed by quarter notes A4, B4, and C5. The bass line has a half note G3, followed by quarter notes A3, B3, and C4. The system concludes with a double bar line.

## Hymns for General Use—Offertory.

*f* At this our solemn Feast  
 Let holy joys abound ;  
 And from the inmost breast  
 Let songs of praise resound ;

*dim* Ye things of old, depart !  
*cr* And all be new around,  
 In every deed, in voice, in heart !

*mf* Remember we that night,  
 When, the Last Supper spread,  
 CHRIST, as we all believe,  
 The LAMB, with leavenless bread,  
 Amongst His Brethren shared,  
 And thus the law obeyed,  
 Of old unto their sires declared.

The typic lamb consumed,  
 The Paschal feast complete,  
 The LORD unto the Twelve  
 His Body gave to eat ;  
 The Whole to all, no less  
 The Whole to each, did mete  
 With His own Hands, as we confess.

He gave them, weak and frail,  
 His Flesh, their food to be ;

*dim* On them, downcast and sad,  
 His Blood bestowed He,  
 And thus to them He spake,  
 “ Receive this Cup from Me,  
 And all of you of This partake.”

*mf* When He this Sacrifice  
 To institute did will,  
 He to His Priests alone  
 That office to fulfil,  
 On this wise did confide ;  
 To whom pertaineth still,  
 To take, and to the rest divide.

*cr* Lo ! Angel's Bread is made  
 The Bread of man to-day ;

*f* The living Bread from Heaven  
 With figures doth away ;  
 O wondrous boon indeed !  
 Though poor and lowly, may  
 The servant on his Master feed.

*mf* We therefore humbly pray,  
 O GODHEAD, ONE IN THREE,  
 So may'st Thou visit us

*dim* As we now worship Thee ;  
*cr* And lead us on Thy way,  
 That we at last may see

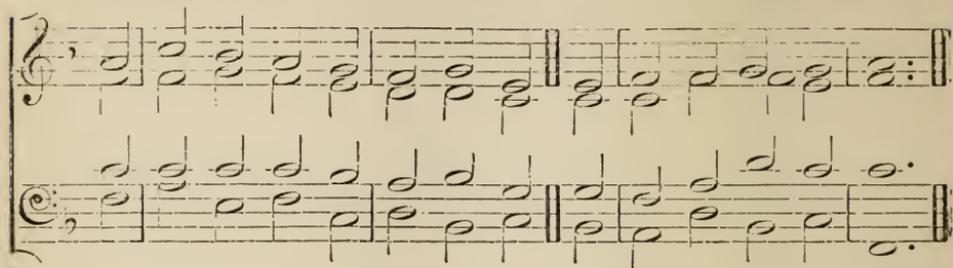
*f* The Light wherein Thou dwellest aye.



# Hymns for General Use—Offertory.

128 ALBANO. C.M.

\*VINCENT NOVELLO.



*mf* ONCE, only once, and once for all,  
His precious life He gave;  
Before the Cross our spirits fall,  
And own it strong to save.

“One offering, single and complete,”  
With lips and heart we say;  
But what He never can repeat  
He shows forth day by day.

For as the priest of Aaron's line  
Within the Holiest stood,  
And sprinkled all the mercy-shrine,  
With sacrificial Blood;

So He Who once atonement wrought,  
Our Priest of endless power,

Presents Himself for those He bought,  
*p* In that dark noontide hour.

*mp* His Manhood pleads where now it lives  
On Heaven's eternal Throne,  
And where in mystic rite He gives  
Its Presence to His own.

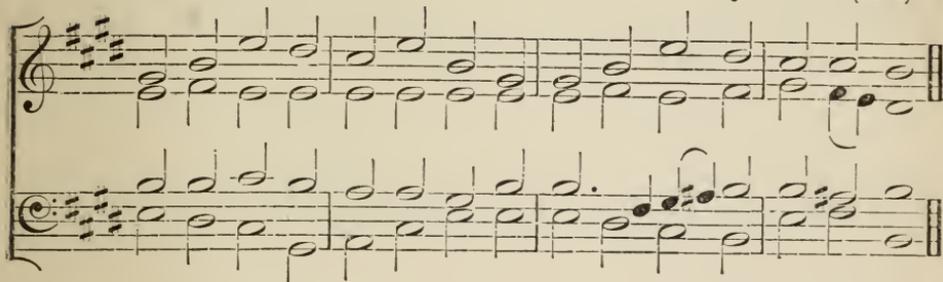
And so we show Thy death, O LORD,  
Till Thou again appear:  
And feel when we approach Thy Board,  
We have an Altar here.

*f* All glory to the FATHER be,  
All glory to the SON,  
All glory, HOLY GHOST, to Thee,  
While endless ages run.

# Hymns for General Use—Offertory.

129 SALE. 8.7.8.7. (First tune.)

\* J. B. SALE (1826).



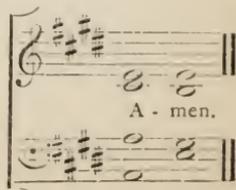
*mf* GRACIOUS FATHER, we beseech Thee  
Of Thy love receive to-day  
This Oblation which before Thee,  
We, as Christ commanded, lay.

To the souls which have departed,  
Faithful in Thy fear and love,  
*cr* May the Eucharist we offer  
Joy and sweet refreshment prove!

See the Body now prepared  
For Thy Sole Begotten Son,  
See the Wine, the Water, showing  
God and Man in it made one.

*mf* Blessed be the KING Who cometh,  
*dim* JESUS, the Incarnate WORD!  
*cr* We with Angels and Archangels  
*f* Sing "Hosanna to the LORD!"

See Him now a willing offering  
Upwards unto Calvary led,  
While the faithful closely following  
In His Sacred Footsteps tread.



KING of Salem, Priest for ever,  
Offering up the Bread and Wine,  
May we at the Altar know Thee,  
Feel Thy Presence all Divine!

# 129 Hymns for General Use—Offertory.

129 SICILIAN. 8.7.8.7. (Second tune.)

Sicilian Melody. Harmonized by A. H. B.

*mf* GRACIOUS FATHER, we beseech Thee  
Of Thy love receive to-day  
This Oblation which before Thee,  
We, as CHRIST commanded, lay.

See the Body now prepared  
For Thy Sole Begotten SON,  
See the Wine, the Water, showing  
GOD and Man in it made one.

See Him now a willing offering  
Upwards unto Calvary led,  
While the faithful closely following  
In His Sacred Footsteps tread.

KING of Salem, Priest for ever,  
Offering up the Bread and Wine,  
May we at the Altar know Thee,  
*p* Feel Thy Presence all Divine!

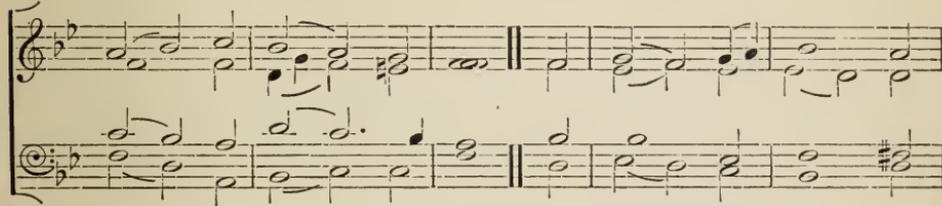
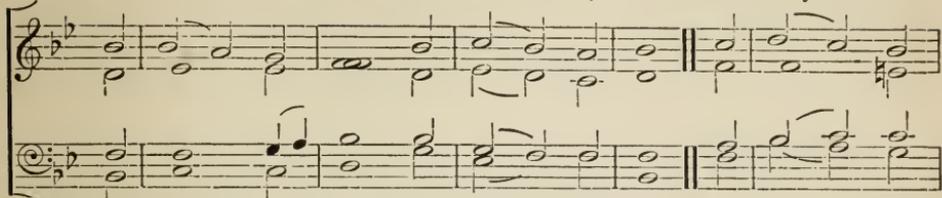
To the souls which have departed,  
Faithful in Thy fear and love,  
*cr* May the Eucharist we offer  
Joy and sweet refreshment prove?

*mf* Blessed be the KING Who cometh,  
*dim* JESUS, the Incarnate WORD!  
*cr* We with Angels and Archangels  
*f* Sing "Hosanna to the LORD!"

A - men.

# Hymns for General Use—Offertory.

130 WAREHAM. L.M. WM. KNAPP—1698-1768. Harmonized by A. H. B.



YE royal priests of JESUS, rise,  
And join the daily Sacrifice ;  
Join all believers in His Name  
To offer up the spotless LAMB.

Your meat and your drink offerings throw  
On Him Who suffered once below,  
But ever lives with GOD above  
To plead for us His dying love.

Whate'er we cast on Him alone  
Is with His great Oblation one ;  
His Sacrifice doth ours sustain,  
And favour and acceptance gain.

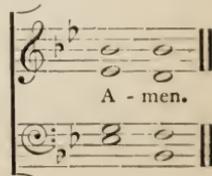
On Him Who all our burden bears,  
We cast our praises and our prayers ;  
Ourselves we offer up to GOD,  
Plunged in His all-atoning Blood.

Mean are our noblest offerings,  
Poor, feeble, unsubstantial things ;

But when to Him our souls we lift,  
The Altar sanctifies the gift.

Our persons and our deeds aspire  
When cast into that hallowed fire ;  
Our most imperfect efforts please,  
When joined to CHRIST our Righteousness.

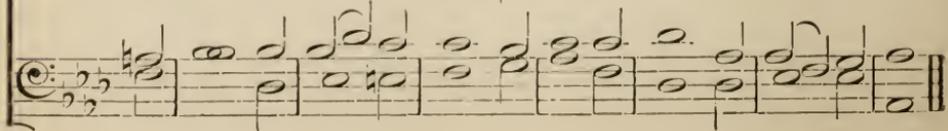
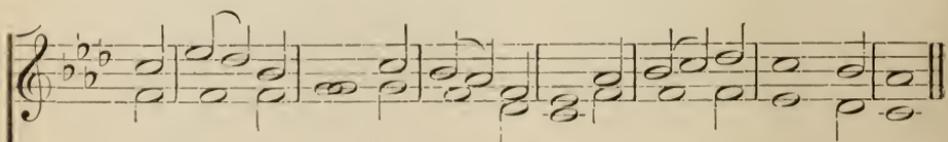
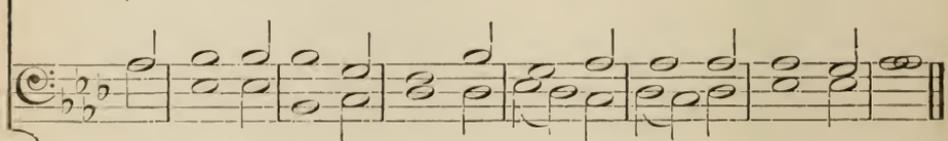
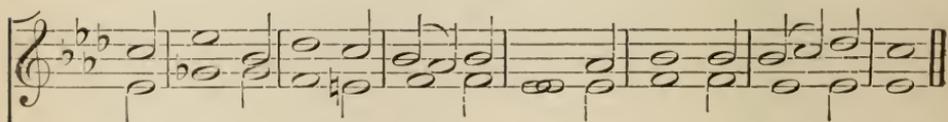
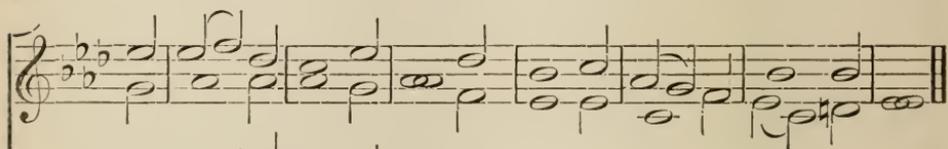
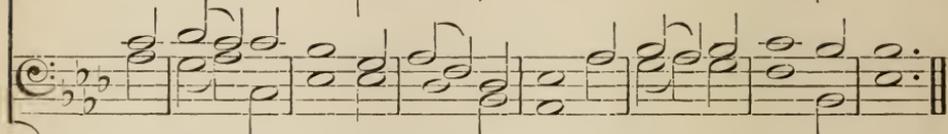
Mixed with the sacred smoke we rise,  
The smoke of His burnt Sacrifice,  
By the Eternal SPIRIT driven  
From earth, in CHRIST we mount to Heaven.



# Hymns for General Use—Offertory.

131 LINCLUDEN. D.C.M.

\*ARTHUR H. BROWN.



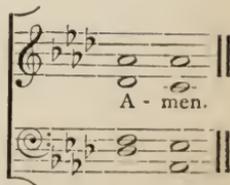
## Hymns for General Use—Offertory.

*mf* O LAMB of GOD ! Who dost abide  
A Priest for evermore,  
And still in Sacramental tide  
Dost Blood and Water pour ;  
*dim* Hear us, who come to-day to show  
The Mystery of Thy Death,  
Pureness of heart on us bestow,  
True love and earnest faith.

*mf* Unworthy are Thy servants, LORD,  
This offering to make :  
*p* Unworthy, kneeling at Thy Board,  
The very crumbs to take :  
*cr* Yet as Thou hast commanded us  
We offer Bread and Wine,  
With Water mingled, showing thus  
Thee Human and Divine.

*p* In Mary's womb didst Thou concealed,  
The "WORD made Flesh" abide !  
*cr* Now as the "WORD made Flesh" revealed,  
*f* Thou reignest glorified !  
*p* And for Thy Church beyond the veil,  
*mf* And for Thy Church below,  
Thy Precious Death doth still avail  
All blessing to bestow.

*f* With Angels and Archangels, LORD,  
With Saints in Paradise,  
All praising Thee with one accord,  
Our Eucharist shall rise.  
*cr* May we who now Hosanna sing,  
And know Thee now by Grace,  
In unveiled beauty see our KING,  
*dim* And worship Face to face.



# Hymns for General Use—Offertory.

132 SURREY. 6 8's (3 2's). HENRY CAREY ("Harmonia Perfecta," 1730).

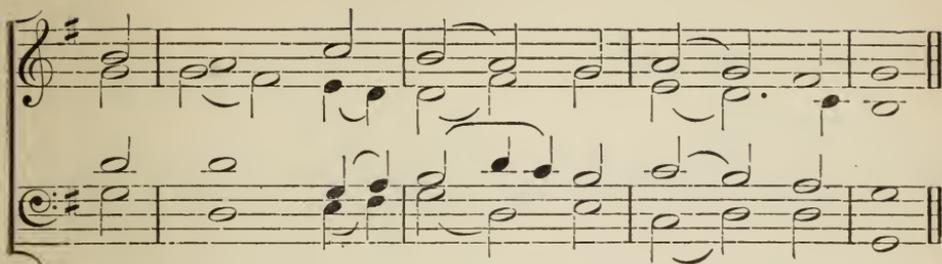
The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in the key of G major, indicated by one sharp (F#). The music is written in a style characteristic of 18th-century hymnody, featuring a mix of eighth and sixteenth notes, often beamed together, and rests. The piece concludes with a double bar line.

The second system of musical notation continues the piece with two staves in treble and bass clefs. The notation includes various rhythmic values and rests, maintaining the G major key signature. The system ends with a double bar line.

The third system of musical notation continues the piece with two staves in treble and bass clefs. The notation includes various rhythmic values and rests, maintaining the G major key signature. The system ends with a double bar line.

The fourth system of musical notation continues the piece with two staves in treble and bass clefs. The notation includes various rhythmic values and rests, maintaining the G major key signature. The system ends with a double bar line.

## Hymns for General Use—Offertory.



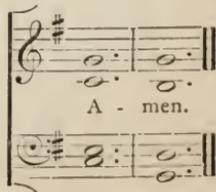
*mf* VICTIM Divine, Thy grace we claim,  
 While thus Thy precious Death we show :  
 Once offered up, a Spotless LAMB,  
 In Thy great Temple here below ;  
*dim* Thou didst for all mankind atone,  
*cr* And standest now before the Throne.

*mf* Thou standest in the Holy Place  
 As now for guilty sinners slain ;  
 The Blood of Sprinkling speaks and prays,  
 All-prevalent for helpless man ;  
*cr* Thy Blood is still our Ransom found,  
*f* And speaks Salvation all around.

*mf* The smoke of Thine Atonement here  
 Darkened the sun and rent the veil,  
 Made the new way to Heaven appear,  
 And showed the Great Invisible :  
*f* Well-pleased in Thee our GOD looked down,  
 And calls His rebels to a Crown.

*mf* He still respects Thy Sacrifice ;  
 Its savour sweet does always please ;  
*cr* The Offering smokes through earth and skies,  
 Diffusing life, and joy, and peace :  
 To these, Thy lower Courts, It comes,  
 And fills them with Divine perfumes.

*mf* We need not now go up to Heaven,  
 To bring the long-sought SAVIOUR down ;  
*f* Thou art to all already given ;  
 Thou dost e'en now Thy Banquet crown :  
 To every faithful soul appear,  
*dim* And show Thy Real Presence here !



# Hymns for General Use.

BEFORE THE CONSECRATION.

## 133 BENEDICTUS QUI VENIT.

\*ARTHUR H. BROWN.  
From "Missa Seraphica."

*Moderately slow.*

Bless-ed is He . . that com-eth in the Name of the LORD ; .

*p*

This system contains the first two staves of music. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat). The tempo is marked 'Moderately slow'. The first staff begins with a piano (*p*) dynamic. The lyrics 'Bless-ed is He . . that com-eth in the Name of the LORD ; .' are written below the first staff.

*Quicker.*

*cres.*

Ho - san - - na, Ho - san - -

*f*

This system contains the second and third staves of music. The upper staff is in treble clef and the lower staff is in bass clef. The tempo is marked 'Quicker'. The first staff begins with a forte (*f*) dynamic. The lyrics 'Ho - san - - na, Ho - san - -' are written below the first staff. A crescendo (*cres.*) marking is present above the first staff.

*Quicker.*

*cres.*

*Ped.*

This system contains the fourth and fifth staves of music. The upper staff is in treble clef and the lower staff is in bass clef. The tempo is marked 'Quicker'. The first staff begins with a forte (*f*) dynamic. A crescendo (*cres.*) marking is present above the first staff. A pedaling (*Ped.*) marking is present below the first staff.

# Hymns for General Use.

*ff*

na,

*ff*

Ho - san - - na in the

High

est.

# Hymns for General Use—Consecration.

## AFTER THE CONSECRATION.

134 AGNUS DEI.

From "Missa Seraphica."

*Slow.*

O LAMB of GOD, That tak - est a - way the sins of the

The first system of musical notation consists of a treble and bass staff. The treble staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The bass staff begins with a bass clef, the same key signature, and a common time signature. The music is written in a slow, solemn style with a mix of quarter, eighth, and sixteenth notes, and rests. The lyrics are printed below the treble staff.

*pp* † Grant . . . them . . . rest.  
world, have mer - cy up - on . . . us.

The second system of musical notation continues the piece. It features a treble staff with a treble clef and a bass staff with a bass clef, both in the same key signature and time signature. The treble staff includes a dynamic marking of *pp* (pianissimo) and a fermata over the word "Grant". The lyrics are printed below the treble staff.

The third system of musical notation consists of a treble and bass staff. The treble staff begins with a treble clef, and the bass staff begins with a bass clef, both in the same key signature and time signature. The music continues with a mix of quarter and eighth notes. The lyrics are not present in this system.

† For Mortuary Celebrations the upper words will be sung.

# Hymns for General Use—Consecration.

O LAMB of GOD, That tak-est a-way the

Grant . . . them  
sins of the world, have mer - cy up - on . . .

rest.  
us.

# Hymns for General Use—Consecration.

O LAMB of God, . . . That

tak - est a - way the sins . . . of the world,

Grant them rest ever - last . . . ing.

Grant us . . . Thy . . . peace.

*Ped.*

# Hymns for General Use—Consecration.

135 †SOUTH WEALD. L.M.  
*Slowly and smoothly.*

\*ARTHUR H. BROWN.

*p*

*cres.*

*rall.*

*pp* O SAVING Victim, (*cr*) opening wide  
*mf* The gate of Heaven to (*dim*) man below;  
*cr* Our foes press on from every side,  
*mf* Thine aid supply, Thy strength bestow.

*f* All thanks and praise to Thee ascend  
 For evermore, Blest ONE in THREE,  
*p* O grant us life that shall not end  
*cr* In our true native land with Thee.

A - men.

† From "Missa Seraphica."

# Hymns for General Use—Consecration.

136 S. JOHN'S. 3 of 8.7.

S. WEBBE, 1740—1817.

*p* Down in lowly worship bending,  
 Lo! the Sacrament we hail;  
*cr* Ancient types and shadows ending,  
 Newer Rites of grace prevail;  
*mf* Faith, her aid to sight is lending,  
 Where the earthly senses fail.

*dim* Ever, too, His love confessing,  
 Who from Both with Both is ONE!

*f* Glory let us give, and blessing  
 To the FATHER and the SON,  
*cr* Honour, might, and praise addressing,  
 While eternal ages run :

A - men.

# Hymns for General Use—Consecration.

## 137 AVE VERUM. (First tune.)

\*ARTHUR H. BROWN.

*Larghetto.*      TREBLE OR TENOR SOLO.

*p*      *mf* Hail! true Bo - dy, born of Ma - ry,

*Larghetto.*      *p*      *pp*

*cres.*  
Spot - less Vir - gin's Vir - gin birth!      On the Cross That

*p*

hang - edst wea - ry      To . . re - deem the sons . . of earth.

*cres.*

# Hymns for General Use—Consecration.

*mf*

Thou Whose Side was deep - ly

*mp*

Detailed description: This system contains the first two lines of music. The top line is a vocal melody starting with a whole rest, followed by a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a half note G4. The piano accompaniment consists of two staves. The right hand plays a rhythmic pattern of eighth and sixteenth notes, while the left hand provides a steady bass line.

*cres.*

riv - en, Shed - ding forth true . . streams of Blood, May - est

*mf*

Detailed description: This system contains the second two lines of music. The vocal line continues with a half note G4, a half note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a half note G4. The piano accompaniment continues with similar rhythmic patterns, featuring a crescendo marking above the first measure.

*con espress.*

Thou, dear LORD, be giv - en In . . death's hour . . to be our Food,

Detailed description: This system contains the final two lines of music. The vocal line begins with a half note G4, a half note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a half note G4. The piano accompaniment continues with the established rhythmic patterns, marked with 'con espress.' above the first measure.

# Hymns for General Use—Consecration.

*mf* *con espress.*

In . . . . death's hour to be our Food, to be our Food.

*mp* *mf*

This system contains the first line of the hymn. The vocal line begins with a melodic phrase marked *mf* and *con espress.* The piano accompaniment starts with a chordal texture marked *mp*, which then transitions to a more active accompaniment marked *mf*.

*cr* O gra-cious, O faith-ful, O dear-est JE-SU,

*mp*

This system contains the second line of the hymn. The vocal line features a melodic phrase marked *cr* (crescendo). The piano accompaniment continues with a steady accompaniment marked *mp*.

Son of Ma - - ry! A - men.

*dim.*

*p* *pp*

*Ped.*

This system contains the final line of the hymn. The vocal line concludes with a melodic phrase. The piano accompaniment features a dynamic range from *p* to *pp* and includes a *Ped.* (pedal) instruction. The system ends with a *dim.* (diminuendo) marking.

# Hymns for General Use—Consecration.

137 AVE VERUM. (Second tune.)

Melody from Janssen.  
Arranged by SPENSER NOTTINGHAM.

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 2/4 time signature. The upper staff features a melody with three accents (^) over the first, second, and fourth measures. The lower staff provides a harmonic accompaniment with vertical strokes (v) under the first, second, and fourth measures.

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 from the first system. The upper staff features a melody with three accents (^) over the first, second, and fourth measures. The lower staff provides a harmonic accompaniment with vertical strokes (v) under the first, second, and fourth measures.

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 from the second system. The upper staff features a melody with two accents (^) over the second and fourth measures. The lower staff provides a harmonic accompaniment with vertical strokes (v) under the second and fourth measures.

# Hymns for General Use—Consecration.

*mp* HAIL! true Body, born of Mary,  
Spotless Virgin's Virgin birth!

*p* On the Cross That hangedst weary  
To redeem the sons of earth.

Thou Whose Side was deeply riven,  
Shedding forth true streams of Blood,  
Mayest Thou, dear LORD, be given  
In death's hour to be our Food,

*cr* O gracious, O faithful,  
O dearest JESU, Son of Mary!

# Hymns for General Use—Consecration.

138

ECCE PANIS ANGELORUM. (First tune.)

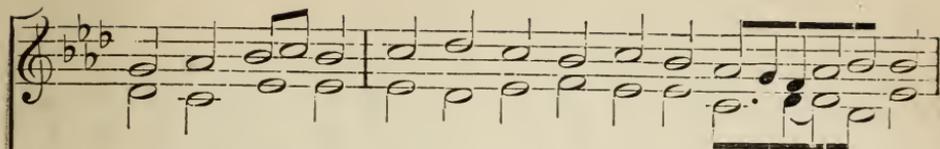
Ancient Plain Chant.

*(mf)* Lo! the An - gels' Food de - scend - ing, Giv'n to Pil - grims  
 1 See, the Truth its types ful - fil - ing, I - saac bound, a

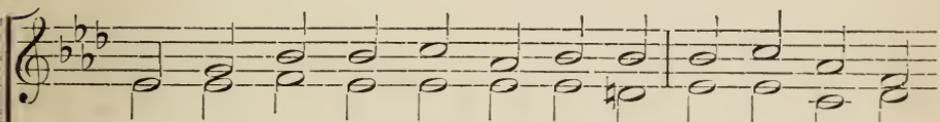
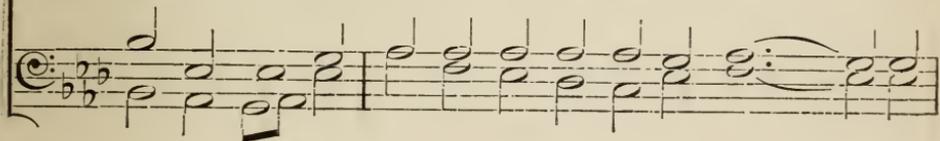
home - ward wend - ing, Bread the child - ren's steps at - tend - ing,  
 vic - tim will - ing, Pas - chal Lambs life - blood<sup>d</sup> spill - ing,

Which on dogs may ne'er be spent! <sup>2</sup> *pp* Ve - ry Bread, Good<sup>d</sup>  
 Man - na to the fa - thers sent. (*p* Thou Who all things<sup>d</sup>

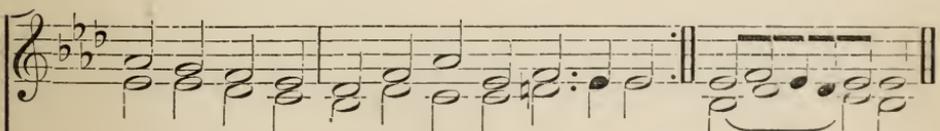
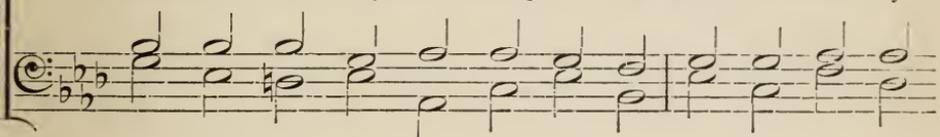
# Hymns for General Use—Consecration.



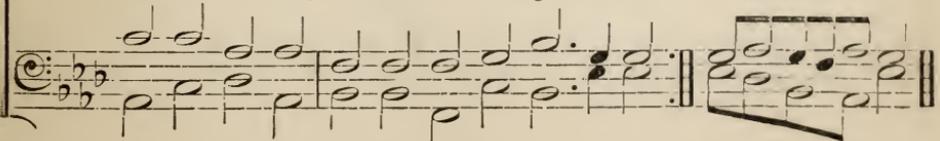
Shep-herd, tend us, JE - su, of Thy love be - friend . . us,  
 canst and know - est ; Who on earth such Food be - stow . . est !



*cr* Thou re - fresh us, Thou de - fend us, Thine E - ter - nal  
*cr* Grant us with Thy Saints, though low - est, Where the Heav'n-ly



good-ness send us *f* In the Land of Life to see ! } A - - men.  
 Feast Thou showest, *dim* Fellow heirs and guests to be ! }



# Hymns for General Use—Consecration.

138 ECCE PANIS ANGELORUM. (Second tune.)

\* Dr. J. B. DYKES.

*Slowly, and with expression.*

Lo! the An-gels' Food de-scend - ing, Giv'n to Pilgrims homeward

The first system of musical notation consists of a treble and bass staff. The treble staff begins with a treble clef, a key signature of one sharp (F#), and a dynamic marking of *mf*. The melody is written in a simple, hymn-like style. The bass staff begins with a bass clef and a dynamic marking of *mf*. The accompaniment consists of chords and simple rhythmic patterns. The lyrics are placed below the treble staff.

wend - ing; Bread the children's steps at - tend - ing, Which on

The second system of musical notation continues the melody and accompaniment from the first system. The treble staff continues with the melody, and the bass staff continues with the accompaniment. The lyrics are placed below the treble staff.

dogs may ne'er be spent! See, the Truth its types ful - fill - ing,

The third system of musical notation concludes the hymn. The treble staff ends with a double bar line, and the bass staff also ends with a double bar line. The lyrics are placed below the treble staff.

# Hymns for General Use—Consecration.

I-saac bound, a vic-tim will-ing, Pas-chal Lamb its life-blood

spill-ing, Man-na to the fa-thers sent. *Org.*

*pp* Ve-ry Bread, Good Shepherd, tend . . us; JE-SU, of Thy love be-

# Hymns for General Use—Consecration.

*cres.*

friend . . us! Thou re-fresh us, Thou de-fend us,

Thine E-ter-nal good-ness send us In the Land of Life to

*calando.*

see! . . *Org. pp* Thou Who all things canst and know - - est,

# Hymns for General Use—Consecration.

Who on earth such Food be - stow - est, Grant us with Thy Saints, though

low - est, Where the Heav'nly Feast Thou show - est,

*dim.* *rall.* Fel-low heirs and guests to be! A - men.

# Hymns for General Use—Consecration.

139

ADORO TE DEVOTE. (First tune.)

Mode XIII.

Melody from the "Rouen Paroissien." Harmonized by A. H. B.

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#). It begins with a treble clef, a sharp sign, and a double bar line. The melody starts with a quarter note G4, followed by quarter notes A4, B4, and C5. The lower staff is in bass clef with a key signature of two sharps. It begins with a bass clef, a sharp sign, and a double bar line. The accompaniment starts with a quarter note G2, followed by quarter notes A2, B2, and C3. A small asterisk is placed below the first measure of the upper staff. A small 'v' is placed below the final measure of the lower staff. An accent (^) is placed above the final measure of the upper staff.

The second system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of two sharps. It begins with a treble clef, a sharp sign, and a double bar line. The melody continues with quarter notes D5, E5, and F#5. The lower staff is in bass clef with a key signature of two sharps. It begins with a bass clef, a sharp sign, and a double bar line. The accompaniment continues with quarter notes D3, E3, and F#3. A small 'v' is placed below the final measure of the lower staff. An accent (^) is placed above the final measure of the upper staff.

The third system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of two sharps. It begins with a treble clef, a sharp sign, and a double bar line. The melody continues with quarter notes G5, A5, and B5. The lower staff is in bass clef with a key signature of two sharps. It begins with a bass clef, a sharp sign, and a double bar line. The accompaniment continues with quarter notes G3, A3, and B3. A small 'v' is placed below the final measure of the lower staff. An accent (^) is placed above the final measure of the upper staff.

• This chord must be repeated for the first verse.

## Hymns for General Use—Consecration.

*p* \* DEVOUTLY we adore Thee, DEITY unseen,  
Who Thy glory hidest 'neath these shadows mean;  
Lo, to Thee surrendered our whole heart is bowed.  
Tranced as it beholds Thee, shined within the cloud.

Taste, and touch, and vision, in Thee are deceived,  
But the hearing only, well may be believed,  
*cr* We believe whate'er the Sox of God hath told,  
What the Truth hath spoken, that for truth we hold.

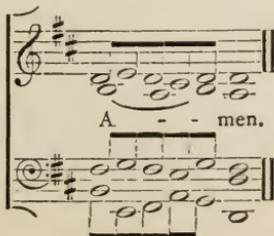
*p* On the Cross lay hidden but Thy Deity,  
Here is also hidden Thy Humanity;  
But in Both, believing and confessing, LORD,  
Ask we what the dying thief of Thee implored.

Thy dread Wounds, like Thomas, though we cannot see,  
*cr* His be our confession, LORD and GOD, of Thee.  
LORD, our faith unfeigned evermore increase,  
Give us hope unfading, love that cannot cease.

*mf* O Memorial wondrous of the LORD'S own Death,  
Living Bread, That givest all His creatures breath:  
Grant our spirits ever by Thy Life may live,  
To our taste Thy Sweetness never-failing give.

O Thou Fount of Mercy, JESU, LORD and GOD,  
*p* Cleanse us, wretched sinners, in Thy Precious Blood;  
Blood, Whereof one Drop for humankind outpoured,  
Might from all transgression have the world restored.

JESU, Whom now veiled, we by faith descry,  
What our souls do thirst for, do not, LORD, deny;  
*cr* That Thy Face unveiled, we at last may see,  
*f* With the blissful vision blest, our God, of Thee.



# Hymns for General Use—Consecration.

## 139 ADORO TE DEVOTE. (Second tune, with Refrain.)

Melody from the Mechlin Processionale. Harmonized by A. H. B.

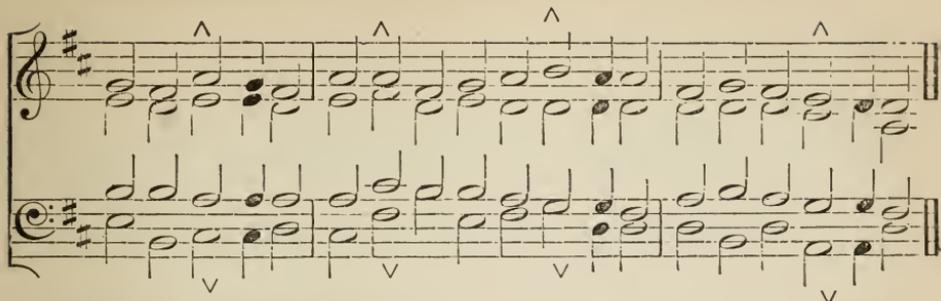
The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It features a melody of eighth notes with four accents (^) above it. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment of eighth notes. A small asterisk (\*) is placed above the first measure of the lower staff. Vertical lines with downward-pointing chevrons (v) are positioned below the lower staff at the end of each measure.

The second system of musical notation consists of two staves, continuing the melody and accompaniment from the first system. It features the same treble and bass clefs, key signature, and time signature. The melody in the upper staff continues with eighth notes and four accents (^). The lower staff continues with eighth-note accompaniment. Vertical lines with downward-pointing chevrons (v) are positioned below the lower staff at the end of each measure.

The third system of musical notation consists of two staves. The upper staff continues the melody with eighth notes and four accents (^). A double bar line is present after the fourth measure of the upper staff. The lower staff continues the accompaniment with eighth notes and four accents (^). A double bar line is present after the fourth measure of the lower staff. The text "Shepherd, &c." is written below the lower staff, starting at the beginning of the fifth measure. Vertical lines with downward-pointing chevrons (v) are positioned below the lower staff at the end of each measure.

\* This chord must be repeated for the first verse.

## Hymns for General Use—Consecration.



*p* \* DEVOUTLY we adore Thee, DEITY RISEN,  
 Who Thy glory hidest 'neath these shadows mean ;  
 Lo, to Thee surrendered is our whole heart is bowed  
 Tranced as it beholds Thee, shrined within the cloud.

Taste, and touch, and vision, in Thee are deceived,  
 But the hearing only, well may be believed,  
*cr* We believe whate'er the SON of GOD hath told,  
 What the Truth hath spoken, that for truth we hold.

*p* On the Cross lay hidden but Thy Deity,  
 Here is also hidden Thy Humanity ;  
 But in Both, believing and confessing, LORD,  
 Ask we what the dying thief of Thee implored.

Thy dread Wounds, like Thomas, though we cannot see,  
*cr* His be our confession, LORD and GOD, of Thee.  
 LORD, our faith unfeigned evermore increase,  
 Give us hope unfading, love that cannot cease.

*mf* O Memorial wondrous of the LORD's own Death,  
 Living Bread, That givest all His creatures breath :  
 Grant our spirits ever by Thy Life may live,  
 To our taste Thy Sweetness never-failing give.

*p* O Thou Fount of Mercy, JESU, LORD and GOD,  
 Cleanse us, wretched sinners, in Thy Precious Blood ;  
 Blood, Whereof one Drop for humankind outpoured,  
 Might from all transgression have the world restored.

JESU, Whom now veiled, we by faith descry,  
 What our souls do thirst for, do not, LORD, deny ;  
*cr* That Thy Face unveiled, we at last may see,  
*f* With the blissful vision blest, our God, of Thee.



NOTE.—After each verse these two lines are sometimes sung :—

“ Shepherd of the faithful, JESU, hear our cry,  
 O SAVIOUR blest, increase their faith, who on Thy faith rely.”

# Hymns for General Use—Consecration.

140 S. AUSTIN. 6 7's.

Anon. Harmonized by A. H. B.

1 *mf* SOUL of JE - sus, make us pure, Flesh of JE - sus, be our cure ; Fill us, O most  
 2 *mf* In Thy Wounds, O let us hide, Keep us ev - er by Thy Side, Save us from the *dim.*

precious Blood, Wash us, O Thou ming - led Flood ; Let Thy Passion ba - nish fear,  
 foeman's pow'r, Call us in death's bit - ter hour ; Bid us come and, prais - ing Thee,

*p* And our prayer, sweet SAVIOUR, hear ! And our prayer, sweet SAVIOUR, hear ! ; A - men.  
*f* Ev - er with Thy blest ones be ! Ev - er with Thy blest ones be !

# Hymns for General Use—Consecration.

141 S. ULRIC. 7.7.6.7.7.6.

\*ARTHUR H. BROWN.

1 *mf* O FOOD of men way - far - ing, Which An - gels too are shar - ing. O  
 2 *mf* O Fount of Love re - deem - ing, O Riv - er ev - er stream - ing, *dim* From  
 3 JE - su, be - fore Thee kneel - ing, Who art Thy - self con - ceal - ing In

Man - na most . . di - vine; The souls that hun - ger feed Thou, The  
 JE - su's ho - ly Side, Come Thou, Thy - self be - stow - ing On  
 Bread as Thy . . dis - guise, *cr* We pray, that we, as - cend - ed, When

hearts that seek Thee lead Thou, *dim* With that sweet grace of Thine. } A - men.  
 thirst - ing souls, and flow - ing Till all are sa - tis - fied. }  
 Thou the veil hast rend - ed, } May see Thee with . . our eyes. }

# Hymns for General Use—Consecration.

142 STEEPLE. 8 7's.

\*ARTHUR H. BROWN.

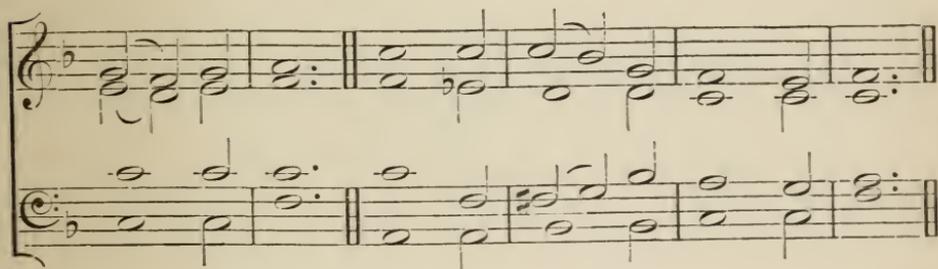
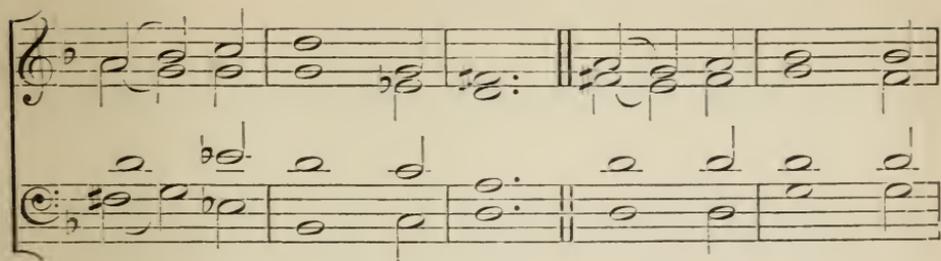
The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat). The lower staff is in bass clef with a key signature of one flat. The music is written in a style typical of early 20th-century hymnals, featuring block chords and simple melodic lines. The first system contains 8 measures, with a repeat sign at the end.

The second system of musical notation consists of two staves, continuing the piece from the first system. It contains 8 measures, with a repeat sign at the end.

The third system of musical notation consists of two staves, continuing the piece. It contains 8 measures, with a repeat sign at the end.

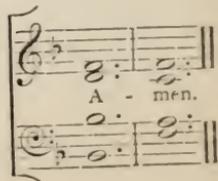
The fourth system of musical notation consists of two staves, continuing the piece. It contains 8 measures, with a repeat sign at the end.

## Hymns for General Use—Consecration.



*mf* HOLY Flesh of CHRIST our King,  
 Thee, Adorable, we sing;  
 In the new Law's happy Vale  
 Pasture of the true Flock, hail!  
*p* Pure and spotless be the breast  
 Where Thou comest as the Guest:  
*cr* Let the Faithful hourly say—  
 Thee we worship, Thee we pray.

*mf* Thee, the Church Thy mystic Wife,  
 Worships as the Bread of Life;  
 Ransom, Guide, Redemption free,  
 Now our Satisfaction be,  
*p* We the sinners need Thy balm;  
 We the mourners seek Thy calm;  
*cr* Bring us out of life's lorn road  
*f* Into Glory, unto God.



# Hymns for General Use—Consecration.

143 KÖNIGSBERG. 4 of 7.6. (First tune.)

German (1715).

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 4/4 time signature. The lower staff is in bass clef with the same key signature and time signature. The music is written in a style characteristic of 18th-century hymnals, featuring a mix of eighth and sixteenth notes in the upper voice and a more rhythmic accompaniment in the lower voice.

The second system of musical notation continues the piece with two staves in treble and bass clefs. The notation includes various rhythmic patterns and rests, maintaining the 4/4 time signature and one-sharp key signature.

The third system of musical notation continues the piece with two staves in treble and bass clefs. The music features a variety of note values and rests, typical of the style.

The fourth system of musical notation concludes the piece with two staves in treble and bass clefs. The notation includes a final cadence in both staves.



# Hymns for General Use—Consecration.

143 WIDFORD. 4 of 7.6. (Second tune.)

\*THOMAS MORLEY.

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 two flats (B-flat and E-flat). The music is written in a 4/6 time signature. The upper staff features a melody of eighth and sixteenth notes, while the lower staff provides a harmonic accompaniment with chords and moving lines. The system concludes with a double bar line and repeat dots.

The second system of musical notation continues the piece with two staves in the same key signature and time signature. The melody in the upper staff includes a prominent dotted eighth note followed by a sixteenth note. The accompaniment in the lower staff maintains the harmonic structure. The system ends with a double bar line and repeat dots.

The third system of musical notation continues the piece with two staves. The upper staff features a melodic line with a dotted quarter note and an eighth note. The lower staff provides a steady accompaniment. The system concludes with a double bar line and repeat dots.

The fourth and final system of musical notation for this piece consists of two staves. The upper staff has a melodic line with a dotted quarter note and an eighth note. The lower staff provides a harmonic accompaniment. The system concludes with a double bar line and repeat dots.

## Hymns for General Use—Consecration.

*mf* HAIL! Flesh of CHRIST the Regal,  
Hail! Food that feeds the Flock,  
The new Law's Heavenly Manna,  
The Spiritual Rock ;  
*dim* Can the blind world reject Thee ?  
*cr* Oh, Thou art All to us,  
Adorable for ever  
And wholly Marvellous.

*mf* With adoration hourly,  
With voices Heavenly sweet,  
*f* The Faithful give Thee Glory  
As it is right and meet ;  
*mf* And Thou wilt deign accept them—  
But would they feed on Thee  
They must be pure and stainless,  
For Thou art Purity.

The Bride gives Thee her worship  
Who art the Bread of Life ;  
Thou Guide unto the pilgrim  
Thou Peace where guilt is rife :  
*f* Salvation's Bread, O fill us,  
With Thy unclouded Joy,  
Sweet Food of satisfaction,  
Pure Drink that cannot cloy.

*mf* Oh, be Thou nigh to guide us,  
The fallen one's Stay Thou art,  
*cr* Balm to the weary mourner,  
Joy to the breaking heart ;  
Thou didst go first to light us,  
Thou hast the path full trod ;  
Guide through this world of grieving  
*f* Into the Joy of God.



# Hymns for General Use—Consecration.

144 SYLEHAM. 6.6.6.6.8.8.6. (First tune.)  
*Rather slow.*

\* THOMAS MORLEY.

The first system of music 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 (one sharp). The time signature is common time (C). The music is written in a homophonic style with chords and simple melodic lines.

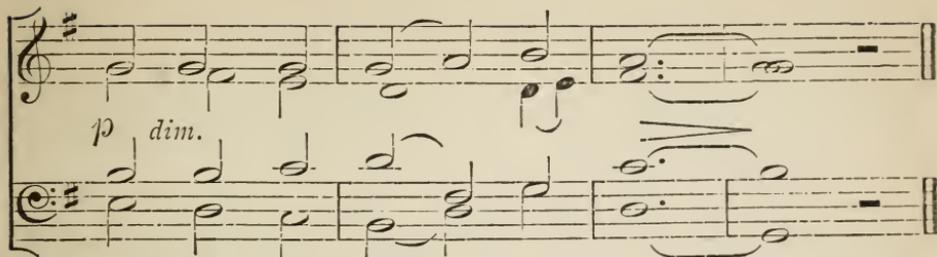
The second system of music continues the piece on two staves. It features a variety of chordal textures and melodic patterns, including some sixteenth-note runs in the lower staff.

*Faster.*

The third system of music is marked 'Faster' and is written in 2/2 time. It features a more rhythmic and driving feel with prominent chords and a steady melodic line in the upper staff.

The fourth system of music concludes the piece on two staves. It features a final cadence with sustained chords and a melodic flourish in the upper staff.

## Hymns for General Use—Consecration.



*mf* SWEET Sacrament Divine!  
 Hid in Thine earthly Home,  
*dim* Lo! round Thy lowly Shrine  
*p* With suppliant hearts we come.  
*f* JESUS, to Thee our voice we raise,  
 In songs of love and heartfelt praise,  
*dim* Sweet Sacrament Divine!

*mf* Sweet Sacrament of Peace!  
 Dear Home for every heart,  
 Where restless yearnings cease  
 And sorrows all depart;  
*dim* Where in Thine Ear all trustfully  
 We tell our tale of misery,  
 Sweet Sacrament of Peace!

*mf* Sweet Sacrament of Rest!  
 Ark from the ocean's roar,  
 Within Thy Shelter blest  
 Soon may we reach the shore:  
*p* Save us, for still the tempest raves,  
 Save, lest we sink beneath the waves,  
*dim* Sweet Sacrament of Rest.

*mf* Sweet Sacrament Divine!  
*f* Earth's Light and Jubilee,  
 In Thy far depths doth shine  
 Thy GODHEAD'S Majesty;  
*mf* Sweet Light, so shine on us we pray,  
*cr* That earthly joys may fade away,  
*dim* Sweet Sacrament Divine.



# Hymns for General Use—Consecration.

144 HAVERING ATTÈ BOWER. 6.6.6.6.8.8.6. (Second tune.)

\*ARTHUR H. BROWN.

The musical score is arranged in four systems, each with a treble and bass staff. The key signature is B-flat major (two flats) and the time signature is 2/2. The first system includes asterisks above the final notes of both staves. The second system has a double bar line in the middle of the first staff. The third system has a double bar line at the end of the first staff. The fourth system has a common time signature 'C' at the beginning of both staves.

\* This note must form part of the slur in verses 1 and 3, but must begin the lines in verses 2 and 4.

## Hymns for General Use—Consecration.

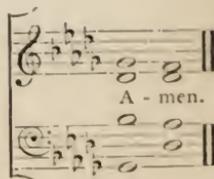


*mf* SWEET Sacrament Divine\*  
 Hid in Thine earthly Home,  
*dim* Lo! round Thy lowly Shrine  
*p* With suppliant hearts we come.  
*f* JESUS, to Thee our voice we raise,  
 In songs of love and heartfelt praise,  
*dim* Sweet Sacrament Divine!

*mf* Sweet Sacrament of Peace!  
 \* Dear Home for every heart,  
 Where restless yearnings cease  
 And sorrows all depart;  
*dim* Where in Thine Ear all trustfully  
 We tell our tale of misery,  
 Sweet Sacrament of Peace!

*mf* Sweet Sacrament of Rest!  
 Ark from the ocean's roar,  
 Within Thy Shelter blest  
 Soon may we reach the shore:  
*p* Save us, for still the tempest raves,  
 Save, lest we sink beneath the waves,  
*dim* Sweet Sacrament of Rest.

*mf* Sweet Sacrament Divine!  
*f* \* Earth's Light and Jubilee,  
 In Thy far depths doth shine  
 Thy GODHEAD's Majesty;  
*mf* Sweet Light, so shine on us we pray,  
*cr* That earthly joys may fade away,  
*dim* Sweet Sacrament Divine.



# Hymns for General Use—Consecration.

145 HOLBROOK. 4 7's and 8.8.

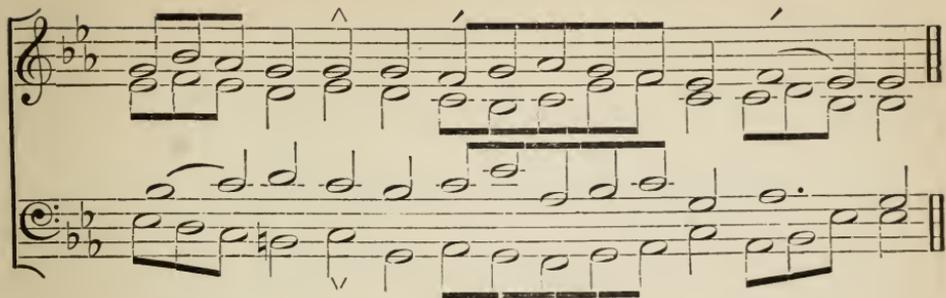
Ancient French Melody given by  
T. ROYLANDS SMITH.

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 two flats (B-flat and E-flat). The music is written in a style characteristic of 19th-century hymnals, featuring a mix of eighth and sixteenth notes, often beamed together. The melody in the upper staff is supported by a harmonic accompaniment in the lower staff.

The second system of musical notation continues the piece with two staves. It features a melodic line in the upper staff with several accents (^) and a bass line in the lower staff. The notation includes various rhythmic values and rests, maintaining the harmonic structure established in the first system.

The third system of musical notation concludes the piece with two staves. It features a melodic line in the upper staff with accents (^) and a bass line in the lower staff. The notation includes various rhythmic values and rests, maintaining the harmonic structure established in the first system.

## Hymns for General Use—Consecration.



*mf* HIDDEN SAVIOUR, Great High Priest,  
 Master of the Royal Feast,  
*f* KING, enthroned above the skies,  
 One and perfect Sacrifice,  
 CHRIST the same, and changing never,  
 Yesterday, to-day, for ever.

*p* Yesterday, upon the Cross  
 Thou didst hang to heal our loss;  
*cr* Past are now Thy mortal pains,  
 Yet Thy Sacrifice remains.  
*f* CHRIST the same, &c.

*mf* This day on Thine Altar-throne  
 Thou art present with Thine own,  
*dim* Veiling here Thy light Divine  
 Under forms of Bread and Wine.  
*f* CHRIST the same, &c.

Evermore, a Priest above,  
*mf* Thou art pleading, in Thy love,  
 That same Offering of might  
 Which we show in bloodless rite.  
*f* CHRIST the same, &c.

*mf* Man of Mary, God of God,  
*dim* Sacred Flesh and Precious Blood,  
 Thee we offer, Thee adore,  
*cr* Till Thou comest here once more.  
*f* CHRIST the same, &c.

# Hymns for General Use—Consecration.

146 VANGE. (First tune.)

Melody of "Plausu Chorus lætabundo."  
Harmony by the Rev. S. S. GREATHEED.

1 *mf* Hail! O KING, Who hi - ther wendedst From the skies, and con - de - scend - edst  
2 *mf* Hail! O Bo - dy True and Ho - ly, Of a Vir - gin pure and low - ly,

*dim* In a flesh - ly Form to dwell: 3 *mf* Hail! O WORD, In - car - nate tru - ly,  
*f* Born to crush the might of Hell. 4 *dim* Hail to Thee! *p* Who, scourged in mal - ice,

Vir - gin - born, be - fore Whom du - ly *dim* We in faith un - doubt - ing fall:  
Drank - est of the bit - ter chal - ice, Min - gled vin - e - gar and gall.

5 *mf* Hail to Thee! *p* Who didst not fal - ter On the Cross - 's mourn - ful Al - tar,  
6 *mf* Hail to Thee! Whose one Ob - la - tion *cr* Saved the world from con - dem - na - tion,

# Hymns for General Use—Consecration.

*pp* Dy - ing there in sharp - est pain: *7f* Hail! Thou Brightness ev - er glo - rious,  
*f* Burst the gates of Hell in twain. 8 Hail! Thou Bread the An - gels feed - ing,

Hail! Thou Flesh of CHRIST Vic - to - rious, Flow'r and Fruit of Vir - gin Womb :  
 Hail! Thou Light the Ho - ly lead - ing, SAV - IOUR of the world from doom.

*9 mf* Hail! Thou meek RE - DEEM - ER, send - ing Mer - cies to us nev - er -  
 10 Hail! O CHRIST, the FA - THER's Splendour, *mf* Grant, we pray, Thy Mer - cy

end - ing, Thou Who sooth - est hap - - - less men :  
 ten - der, Now and ev - er - more. . . . . A - men.

# Hymns for General Use—Consecration.

146 STABAT MATER. 8.8.7. (Second tune.)

French tune.

Musical score for the second tune of Stabat Mater. It consists of two staves: a treble clef staff and a bass clef staff. The music is written in a style typical of 19th-century hymnals, featuring a mix of eighth and sixteenth notes with various rests and accidentals. The key signature is one flat (B-flat major or D minor).

Continuation of the musical score for the second tune of Stabat Mater. It consists of two staves: a treble clef staff and a bass clef staff. The music continues with similar rhythmic patterns and melodic lines as the first system.

146 BRENCHLEY. 8.8.7.8.8.7. (Third tune.)

\* CHARLES W. PEARCE, Mus. Doc., Cantab.

Musical score for the third tune of Brenchley. It consists of two staves: a treble clef staff and a bass clef staff. The music is written in a style typical of 19th-century hymnals, featuring a mix of eighth and sixteenth notes with various rests and accidentals. The key signature is two sharps (D major or F# minor).

# Hymns for General Use—Consecration.

<p><i>mf</i> HAIL! O KING, Who hither wendedst From the skies, and condescendest <i>dim</i> In a fleshly Form to dwell:</p> <p><i>mp</i> Hail! O Body True and Holy, Of a Virgin pure and lowly, <i>f</i> Born to crush the might of Hell.</p> <p><i>mf</i> Hail! O WORD, Incarnate truly, Virgin-born, before Whom duly <i>dim</i> We in faith undoubting fall:</p> <p><i>mf</i> Hail to Thee! (<i>p</i>) Who, scourged in malice, Drankst of the bitter chalice, Mingled vinegar and gall.</p> <p><i>mf</i> Hail to Thee! (<i>p</i>) Who didst not falter On the Cross's mournful Altar, <i>pp</i> Dying there in sharpest pain:</p>	<p><i>mf</i> Hail to Thee! Whose one Oblation <i>cr</i> Saved the world from condemnation, <i>f</i> Burst the gates of Hell in twain.</p> <p><i>f</i> Hail! Thou Brightness ever glorious, Hail! Thou Flesh of CHRIST Victorious, Flower and Fruit of Virgin Womb:</p> <p>Hail! Thou Bread the Angels feeding, Hail! Thou Light the Holy leading, SAVIOUR of the world from doom.</p> <p><i>mp</i> Hail! Thou meek REDEEMER, sending Mercies to us never-ending, Thou Who soothest hapless men:</p> <p><i>f</i> Hail! O CHRIST, the FATHER'S Splen- dour,</p> <p><i>mp</i> Grant, we pray, Thy Mercy tender, Now and evermore. Amen.</p>
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Second tune.

Third tune.

# Hymns for General Use—Consecration.

147 PATRINGTON. 6 8's (3 2's).

\*ARTHUR H. BROWN.

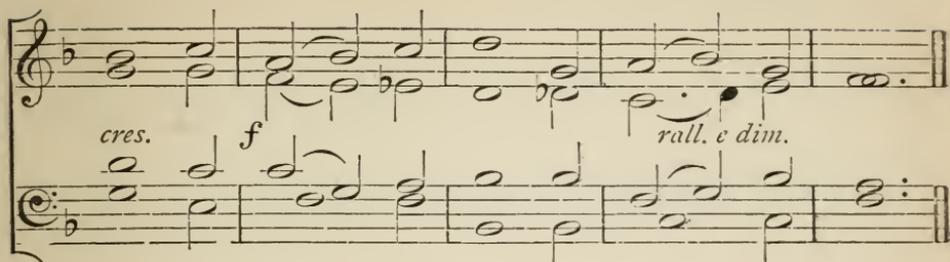
The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in the key of B-flat major. The music begins with a dynamic marking of *mf* (mezzo-forte) and features a series of chords and moving lines. A hairpin crescendo is visible, leading to a dynamic marking of *f* (forte) in the latter part of the system.

The second system of musical notation continues the piece. It features a dynamic marking of *p* (piano) in the lower staff. The notation includes various rhythmic values and rests, with a repeat sign appearing in the middle of the system.

The third system of musical notation continues the piece. It features a hairpin crescendo and a dynamic marking of *f* (forte) in the lower staff. The notation includes various rhythmic values and rests, with a repeat sign appearing in the middle of the system.

The fourth system of musical notation concludes the piece. It features a dynamic marking of *p* (piano) in the lower staff. The notation includes various rhythmic values and rests, with a repeat sign appearing in the middle of the system.

## Hymns for General Use—Consecration.



*mf* JESU! our LORD, our GOD, our All!  
 How can we love Thee as we ought?  
 And how revere this wondrous Gift,  
 So far surpassing hope or thought?  
 Thee, JESU, LORD, we here adore!  
*cr* O make us love Thee more and more..

*mf* Had we but Mary's holy heart  
 To love Thee with, our dearest KING!  
*f* O with what burst of fervent praise  
 Thy goodness, JESU, would we sing!  
*mf* Thee, JESU, LORD, &c.

*mf* O see! within a creature's hand  
 The vast Creator deigns to be,  
*p* Reposing infant-like, as though  
 On Joseph's arm, or Mary's knee:  
*mf* Thee, JESU, LORD, &c.

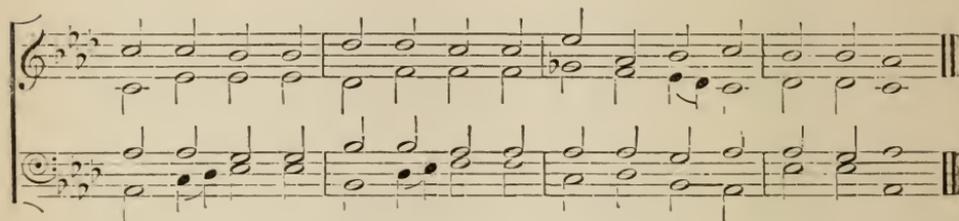
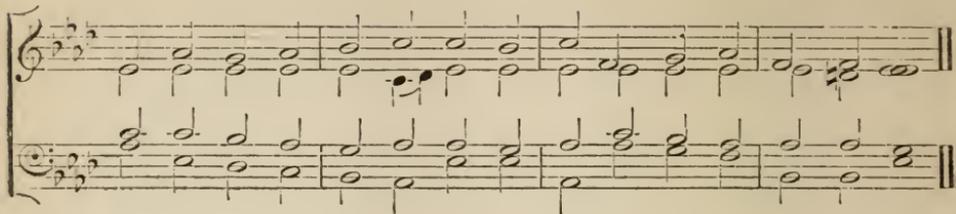
*mf* Thy Body, Soul and GODHEAD, all!  
 O mystery of love Divine!  
 I cannot compass all I have  
*cr* For all Thou hast and art are mine!  
*mf* Thee, JESU, LORD, &c.

*f* Sound, sound His praises higher still,  
 And come, ye Angels to our aid,  
 'Tis GOD! 'tis GOD! the Very GOD,  
 Whose power both men and Angels made!  
*mf* Thee, JESU, LORD, &c.

# Hymns for General Use—Consecration.

143 ARUNDEL. 8.7.8.7.

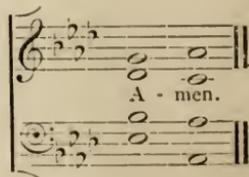
\*Rev. J. B. DYKES.



*mf* HAIL! true Flesh of CHRIST our SAVIOUR!  
       Hail! dear stream of ruby red;  
       Wine made Blood and Bread His Body!  
*cr*     Living CHRIST for symbols dead!

*mf* Our Belovèd white and ruddy  
*dim* On the Cross inclines His Head!  
*p* See! the sacred Body paling  
       Whilst the Blood is flowing red!

Hands and Feet and Side all wounded,  
*dim* Dark'ning Eyes and sobbing Breath!  
*fp* CHRIST! Who died for us in dying  
*rit* Save us from the second death!



# Thynns for General Use—Consecration.

149 THAXTED. 6 8's (2 3's).

\*ARTHUR H. BROWN.



*mf* ALL hail, REDEEMER of mankind !  
 Thy Life on Calvary resigned  
*cr* Did fully once for all atone !  
 Thy Blood hath paid our utmost price,  
 Thine all-sufficient Sacrifice  
 Remains eternally alone.

*mf* Yet may we celebrate below  
 And daily thus Thine Offering show  
 Exposed before Thy FATHER'S Eyes ;  
 In this tremendous Mystery  
 Present Thee bleeding on the Tree,  
 Our everlasting Sacrifice.

*dim* FATHER, behold Thy dying SON !  
 Ev'n now He lays our ransom down,  
 Ev'n now declares our sins forgiven :  
*cr* His Flesh is rent, (*f*) the living way  
 Is opened to eternal day,  
*cr* And, lo, thro' Him we pass to Heaven.

# Hymns for General Use—Consecration.

150 UNDE ET MEMORES. 6 10's.

\*W. H. MONK.

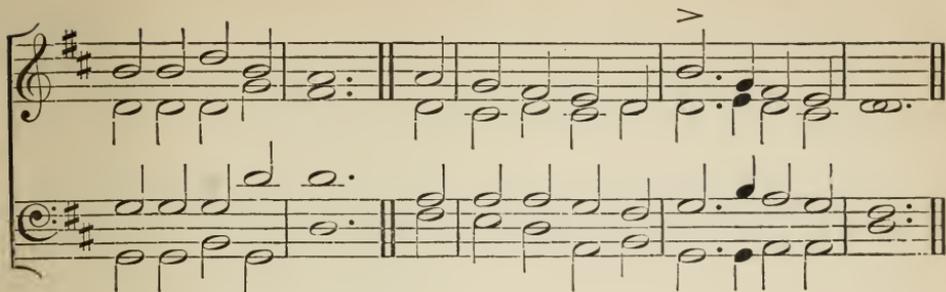
The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in the key of D major (two sharps). The music is written in a style typical of 19th-century hymn books, featuring a mix of quarter, eighth, and dotted notes, often in pairs or groups. The piece concludes with a double bar line.

The second system of musical notation continues the piece on two staves. It maintains the same key signature and rhythmic patterns as the first system. The notation includes various note values and rests, with a final double bar line at the end of the system.

The third system of musical notation continues the piece on two staves. The musical language remains consistent with the previous systems, using a combination of rhythmic values and rests. The system ends with a double bar line.

The fourth and final system of musical notation on the page continues the piece on two staves. It features a dynamic marking of an accent (>) over the first note of the final phrase. The system concludes with a double bar line.

## Hymns for General Use—Consecration.



- p* AND now, O FATHER, mindful of the love  
That bought us, once for all, on Calvary's Tree,  
And having with us Him that pleads above,
- cr* We here present, we here spread forth to Thee,  
*mf* That only Offering perfect in Thine Eyes,  
The one true, pure, immortal Sacrifice.
- p* Look, FATHER, look on His anointed Face,  
And only look on us as found in Him ;  
Look not on our misusings of Thy grace,  
Our prayer so languid, and our faith so dim ;
- cr* For lo ! between our sins and their reward,  
We set the Passion of Thy SON, our LORD.
- p* And then for those, our dearest and our best,  
By this prevailing Presence we appeal ;
- cr* O fold them closer to Thy mercy's breast,  
O do Thine utmost for their souls' true weal ;  
From tainting mischief keep them white and clear,  
And crown Thy gifts with strength to persevere.
- p* And so we come : O draw us to Thy Feet,  
Most patient SAVIOUR, Who canst love us still ;
- cr* And by this Food, so awful and so sweet,  
Deliver us from every touch of ill :
- f* In Thine own service make us glad and free,  
And grant us never more to part with Thee.



# Hymns for General Use—Consecration.

151 BILLERICAY. 6 10's.

\*ARTHUR H. BROWN.

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 written in a 6/10 time signature. The first staff begins with a treble clef, a key signature of two flats, and a 6/10 time signature. The melody consists of quarter and eighth notes. The second staff begins with a bass clef, a key signature of two flats, and a 6/10 time signature. The bass line consists of quarter and eighth notes. The system concludes with a double bar line and repeat signs.

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 are in the key of B-flat major (two flats). The music is written in a 6/10 time signature. The first staff begins with a treble clef, a key signature of two flats, and a 6/10 time signature. The melody consists of quarter and eighth notes. The second staff begins with a bass clef, a key signature of two flats, and a 6/10 time signature. The bass line consists of quarter and eighth notes. The system concludes with a double bar line and repeat signs.

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 are in the key of B-flat major (two flats). The music is written in a 6/10 time signature. The first staff begins with a treble clef, a key signature of two flats, and a 6/10 time signature. The melody consists of quarter and eighth notes. The second staff begins with a bass clef, a key signature of two flats, and a 6/10 time signature. The bass line consists of quarter and eighth notes. The system concludes with a double bar line and repeat signs.

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 are in the key of B-flat major (two flats). The music is written in a 6/10 time signature. The first staff begins with a treble clef, a key signature of two flats, and a 6/10 time signature. The melody consists of quarter and eighth notes. The second staff begins with a bass clef, a key signature of two flats, and a 6/10 time signature. The bass line consists of quarter and eighth notes. The system concludes with a double bar line and repeat signs.



# Hymns for General Use—Consecration.

152 UPMINSTER. 6 of 6.5.

\*ARTHUR H. BROWN.

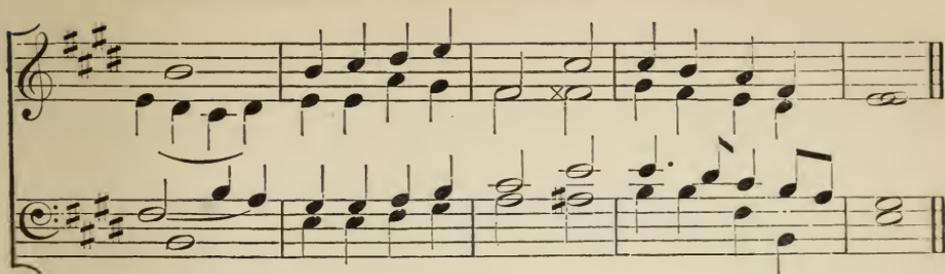
First system of musical notation for hymn 152, UPMINSTER. It consists of a treble and bass staff. The treble staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The music starts with a forte (*f*) dynamic. The bass staff begins with a bass clef and the same key signature and time signature. The first system contains 8 measures of music.

Second system of musical notation for hymn 152, UPMINSTER. It consists of a treble and bass staff. The treble staff continues from the first system. The music has a mezzo-forte (*mf*) dynamic. The bass staff continues from the first system. The second system contains 8 measures of music.

Third system of musical notation for hymn 152, UPMINSTER. It consists of a treble and bass staff. The treble staff continues from the second system. The music has a mezzo-forte (*mf*) dynamic. The bass staff continues from the second system. The third system contains 8 measures of music.

Fourth system of musical notation for hymn 152, UPMINSTER. It consists of a treble and bass staff. The treble staff continues from the third system. The music has a forte (*f*) dynamic. The bass staff continues from the third system. The fourth system contains 8 measures of music.

## Hymns for General Use—Consecration.

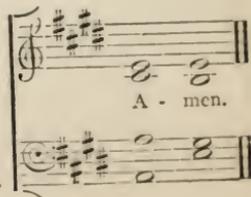


*mf* JESU, tender Shepherd,  
 Caring for Thine own,  
 Thou hast called us gently  
 To Thine Altar-throne.  
*cr* To the choir of Angels,  
 To the Throne on high,  
*f* To the Saints in glory  
 Far beyond the sky.  
 JESU, tender Shepherd, &c.

*mf* JESU, tender Shepherd,  
*dim* In the pastures green,  
 Near the tranquil waters,  
 Thou art ever seen.  
 But below, in mercy,  
 Thou to our dim eyes,  
*cr* Show'st the endless glories,  
 Bright in Paradise.  
*mf* JESU, tender Shepherd, &c.

*mf* JESU, tender Shepherd,  
 All who follow Thee  
 Shine in snowy raiment,  
 Bright with purity,  
*cr* Bright above all brightness,  
 With Thy holy Love,  
 With all kindness tender,  
 As the hosts above.  
*mf* JESU, tender Shepherd, &c.

*mf* So, whene'er Thou call us  
 To Thine Altar Throne,  
 May we ever seek Thee  
 Thro' Thy Grace alone ;  
*cr* Casting all behind us  
 For the pearl unpriced,  
*dim* For Thy mystic Presence,  
 For Thyself, O CHRIST.  
*mf* JESU, gentle Shepherd, &c.



# Hymns for General Use—Consecration.

153 ONGAR. (Irregular.)

\*ARTHUR H. BROWN.

*mf* HAIL! O Flesh of CHRIST, the Victim on the Al- tar of the Cross, *p* Off- er'd to the

FATHER'S Justice, suff- ring to re- deem our loss *mp* By Thy bit- ter Death re- deem- ed,

*cres* May we all Thy brightness see; Grant us glo- ri - ous fru - i - tion f of e - ter- nal joy with Thee.

*mf* Hail! Thou WORD of GOD In- car- nate! on Thine Al- tar Thee we seek, Thee the lov- ing

# Hymns for General Use—Consecration.

*mf* Bread of An-gels, health and hope to sick and weak. *mp* JE-SU, hail! from Heav'n descending, *a little slower.*

On the Cross Thine Arms extending, Heal-ing sin, and sor-row ending, *cr* Thou of good-ness

*tempo.* in - fi-nite, *p* Fount of Pi-ty, lov-ing LORD, *cres.* *cr* Sin-ners' Hope, and Saints' De-light;

*mf* An-gels' Praise! Thy grace ac-cord. *mf* Of our par-don nev-er wea-ry, *rall*.....

*p* JE-SU no-bis mis-e-re-re. *pp* A-men.



# For Use at Children's Services.

## AFTER THE CONSECRATION.

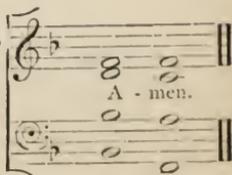
*mf* JESU! we adore Thee,  
Veiled 'neath bread and wine,  
Though not yet Thy glory,  
On our sight may shine:  
What Thy Word commanded,  
Duly is fulfilled,  
*dim* And Thyself art present,  
As Thyself hast willed.

*mf* As in Bethlehem's manger,  
As on Calvary's hill,  
Faithful hearts adored Thee,  
*dim* We adore Thee still:  
When the Bread is broken,  
And the Wine outpoured,  
We, with the Apostles,  
Cry—"It is the LORD."

*mf* LAMB OF GOD! Who takest  
All our sin away,  
Cleanse our hearts and fill us  
With Thy love, we pray:  
Once a sinless Victim,  
*p* Thou for sin didst bleed,  
*cr* Now, our Priest for ever,  
Thou wilt intercede.

*mf* Saints their Crowns of Glory  
Cast before Thy Feet,  
*cr* Throngs of holy Angels  
Offer incense sweet;  
Yet our feeble praises  
*dim* Thou wilt not despise.  
*mf* Heavenward they are rising  
With Thy Sacrifice.

*p* Friend of little children,  
Hear Thy children's prayer,  
Take Thy lambs, Good Shepherd,  
To Thy tender care:  
*cr* Guide us, guard us, feed us,  
While on earth we live,  
*dim* And our souls in dying  
*p* To Thine Arms receive.



# For Use at Children's Services.

154 NAZING. 4 of 6.5. (Second tune.)

\*THOMAS MORLEY.

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 music is written in a simple, rhythmic style with chords and single notes. The treble staff begins with a G4 chord, followed by a series of chords and notes. The bass staff provides a harmonic accompaniment with chords and single notes.

The second system of musical notation continues the piece. It features two staves with a treble and bass clef. The treble staff has a melodic line with some eighth notes and a final cadence. The bass staff continues the accompaniment with chords and single notes.

The third system of musical notation continues the piece. It features two staves with a treble and bass clef. The treble staff has a melodic line with some eighth notes and a final cadence. The bass staff continues the accompaniment with chords and single notes.

The fourth system of musical notation concludes the piece. It features two staves with a treble and bass clef. The treble staff has a melodic line with some eighth notes and a final cadence. The bass staff continues the accompaniment with chords and single notes.

# For Use at Children's Services.

## AFTER THE CONSECRATION.

*mf* JESU ! we adore Thee,  
Veiled 'neath bread and wine,  
Though not yet Thy glory,  
On our sight may shine :  
What Thy Word commanded,  
Duly is fulfilled,  
*dim* And Thyself art present,  
As Thyself hast willed.

*mf* As in Bethlehem's manger,  
As on Calvary's hill,  
Faithful hearts adored Thee,  
*dim* We adore Thee still :  
When the Bread is broken,  
And the Wine outpoured,  
We, with the Apostles,  
Cry—" It is the LORD."

*mf* LAMB of GOD ! Who takest  
All our sin away,  
Cleanse our hearts and fill us  
With Thy love, we pray :  
Once a sinless Victim,  
*p* Thou for sin didst bleed,  
*cr* Now, our Priest for ever,  
Thou wilt intercede.

*mf* Saints their Crowns of Glory  
Cast before Thy Feet,  
*cr* Throngs of holy Angels  
Offer incense sweet ;  
Yet our feeble praises  
*dim* Thou wilt not despise,  
*mf* Heavenward they are rising  
*dim* With Thy Sacrifice.

*p* Friend of little children,  
Hear Thy children's prayer,  
Take Thy lambs, Good Shepherd,  
To Thy tender care :  
*cr* Guide us, guard us, feed us,  
While on earth we live,  
*dim* And our souls in dying  
*p* To Thine Arms receive.



# For Use at Children's Services.

155 STEWART. 4 of 7.6.

From the "Child's Book of Praise."

\*Sir R. P. STEWART, Mus. Doc.

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 B-flat major (two flats). The music is written in a simple, rhythmic style suitable for children's services. The upper staff features a melody of eighth and quarter notes, while the lower staff provides a harmonic accompaniment with chords and single notes.

The second system of musical notation continues the piece with two staves in treble and bass clefs. The key signature remains B-flat major. The melody in the upper staff continues with similar rhythmic patterns, and the accompaniment in the lower staff maintains the harmonic structure.

The third system of musical notation shows the continuation of the two-staff piece. The upper staff melody and lower staff accompaniment are consistent with the previous systems, maintaining the simple and accessible style.

The fourth system of musical notation concludes the piece with two staves. The melody in the upper staff ends with a final chord, and the accompaniment in the lower staff provides a concluding harmonic support.

## For Use at Children's Services.

*mf* JESU ! in loving worship  
Thy little children fall,  
Thy tender lambs hear gladly  
Their loving Shepherd's call.  
May Arms, which once so fondly  
Took infants to Thy Breast,  
*dim* Enfold us, as Thou callest—  
*p* “Come unto Me and rest !”

*mf* We cannot see Thy glory ;  
*dim* Not yet our feeble sight  
Could bear to gaze upon Thee  
Arrayed in dazzling Light ;  
*mf* But sweet it is to worship  
Thy Blessèd Presence here.  
And tell Thee how we love Thee,  
As drawest Thou so near.

We plead what now Thou showest  
Before the FATHER'S Throne—  
That we may be forgiven  
The wrong that we have done—  
*p* We plead Thy Crucifixion  
And pray that never more  
By sin we may offend Thee,  
But, penitent, adore.

*mf* Each blessèd Sunday morning  
We see Thy Blood outpoured,  
We see Thy Body broken,  
Thou mercy-loving LORD !  
*cr* With Angels and Archangels,  
We three times “Holy” sing,  
*f* Hosanna in the Highest,  
Hosanna to our KING !



# For Use at Children's Services.

156 † HUTTON. 7.7.7.6.

\*ARTHUR H. BROWN.

## PART I.

*mf* FAITHFUL SHEPHERD of Thine own,  
Unto Whom each sheep is known,  
Low before Thine Altar Throne,  
*p* We adore Thee, JESU!

*mf* O how blest to draw so near,  
Unto Thee, our SAVIOUR dear,  
*dim* Who in mystery art here;  
*p* And adore Thee, JESU!

*mf* Thou Who tenderly hast smiled,  
As a little helpless Child,  
On Thy Maiden-Mother mild;  
*p* Hear us, save us, JESU!

*mf* Whom the star-led Magi three,  
Came from far-off lands to see,  
*dim* Whom they worshipped reverently,  
*p* Hear us, save us, JESU!

*mf* Kneeling in the stable cave,  
Incense, myrrh, and gold they gave,  
*cr* We would offer all we have;  
*p* Hear, accept us, JESU!

As in worship low we kneel,  
May we Thy sweet Presence feel!  
*cr* All Thy love to us reveal;  
*p* Hear, accept us, JESU!

† Either tune may be used for the whole Litany if preferred.

# For Use at Children's Services.

156 DUNTON. 7.7.7.6.

\*ARTHUR H. BROWN.

## PART II.

*mf* FAITHFUL SHEPHERD, hear our cry,  
To Thine Arms Thy lambs would fly,  
On Thy boundless love rely :

*p* Hear us, save us, JESU !

*cr* LAMB of GOD, Who tak'st away  
All our sin, on Thee we lay  
Every sin and grief to-day ;

*p* Hear us, save us, JESU !

*mf* Thou all sinless, holy, pure,  
For our sins didst grief endure,  
Thou hast made our pardon sure ;

*p* Hear us, save us, JESU !

*cr* Sorrow for our sins impart,  
Cleanse and soften every heart,  
In Thy Merits give us part ;

*p* Hear us, save us, JESU !

*mf* By Thy grace within us shed,  
May our youthful feet be led,  
Paths of holiness to tread ;

*p* Hear us, save us JESU !

A - men.

# For Use at Children's Services.

156 ORSETT. 7.7.7.6.

\*ARTHUR H. BROWN.



## PART III.

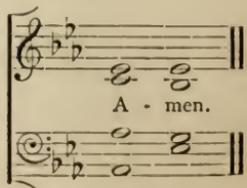
*mf* SHEPHERD, Who Thy Life didst give,  
That Thy sheep in Thee might live,  
*cr* Now our grateful praise receive,  
*p* Hear, accept us, JESU!

*mf* As 'neath veils of bread and wine,  
*dim* We adore Thee, KING Divine,  
Make Thy Face upon us shine;  
*p* Hear, accept us, JESU!

*mf* May our lips and hearts express,  
*cr* Faith, and love, and thankfulness,  
Fill us with all holiness;  
*p* Hear, accept us, JESU!

*mf* Make us love Thee more and more,  
Till we reach the Eternal shore,  
*cr* Where unveiled evermore,  
*f* We behold Thee, JESU!

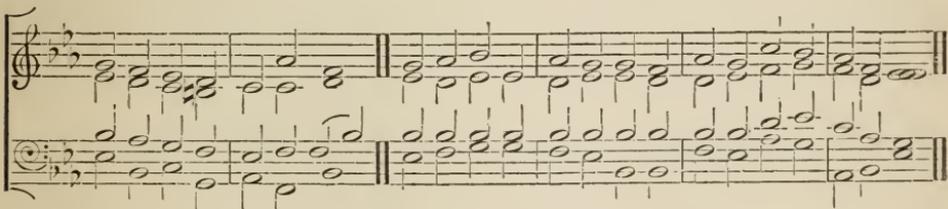
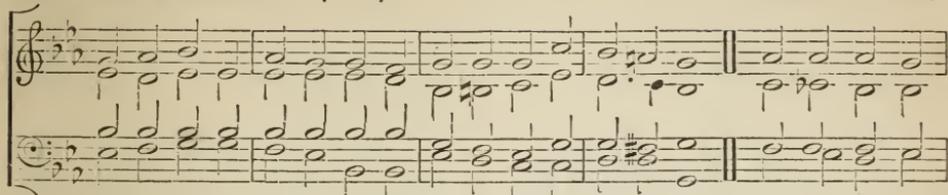
*mf* Then in worship falling down,  
*dim* Low before Thy Glory Throne,  
*cr* We shall know as we are known,  
*f* Praise, exalt Thee, JESU!



# For Mission Services.

157 S. LAWRENCE. 4 of 8.7.

\*HENRY LAHEE.



*mf* CALLING, calling, ever calling,  
 Never weary night or morn ;  
 By Thy patient life of suffering,  
 By Thy Cross, so meekly borne,  
*dim* By Thy fasting and temptation,  
 By Thy thorn-crowned bleeding Brow,  
 Still Thou callest—JESU, Master,  
 May we learn to listen now !

*mf* Here by faith we, LORD, adore Thee,  
 Feel that Thou art very nigh,  
*dim* Though 'neath Bread and Wine concealèd  
 In the Altar Mystery :  
*mf* We must work—Thou too hast laboured ;  
 Weep—but Thou hast sorrowed too ;  
 Welcome tears and work, Thou sayest,  
 I am evermore with you."

Long, too long we would not listen,  
 Would not hear Thy Voice so sweet,  
 Bidding us each Sunday morning,  
 Hasten our risen LORD to greet :  
 So our life was dull and dreary,  
 Faith, and hope, and love seemed dead,  
*cr* Till our LORD Himself revealèd  
 In the Breaking of the Bread.

*mf* Now our every sin and sorrow  
*dim* At Thy piercèd Feet we lay,  
 Here receive Thy full forgiveness,  
 Strength sufficient for our day.  
*cr* Here with gladness will we worship  
 Till, our earthly trials o'er,  
*f* We within the Heavenly country,  
 See Thee, love Thee, evermore.

# Hymns for General Use—Ablutions.

158 PANFIELD. L.M.

\*Rev. J. BADEN POWELL.

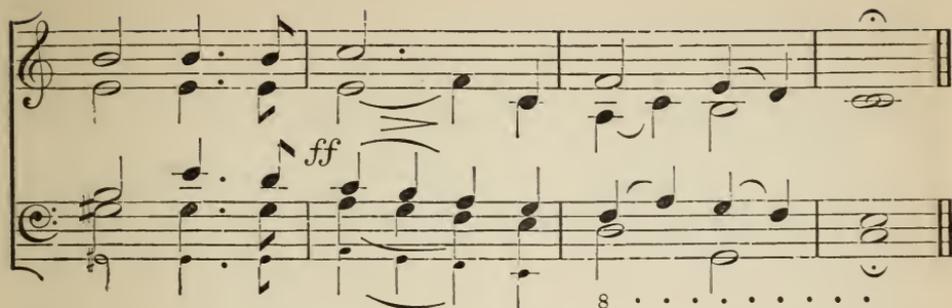
The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is in 4/4 time. The first measure begins with a dynamic marking of *f*. The melody in the upper staff is primarily composed of quarter and eighth notes, while the bass staff provides a harmonic accompaniment with similar rhythmic values.

The second system continues the musical piece. It maintains the same two-staff structure. The melody in the upper staff features some eighth-note patterns and rests, while the bass staff continues with a steady accompaniment.

The third system of music follows the same format. The upper staff melody includes a prominent dotted quarter note in the third measure. The bass staff accompaniment remains consistent with the previous systems.

The fourth system concludes the piece. It includes a dynamic marking of *cres.* in the lower left and the instruction *Trumpet.* in the center of the lower staff. The notation shows the final measures of the melody and accompaniment.

## Hymns for General Use—Ablutions.



### AT THE ABLUTIONS.

*f* COME, let us sing the Song of songs,  
 The Saints in Heaven began the strain,  
 The homage which to CHRIST belongs :  
*ff* Worthy the LAMB, for He was slain.

*mf* Slain to redeem us by His Blood,  
 To cleanse from every sinful stain,  
*cr* And make us kings and priests to GOD :  
*f* Worthy the LAMB, for He was slain.

*mf* To Him Who suffered on the Tree,  
 Our souls at His soul's price to gain,  
*cr* Blessing, and praise, and glory be :  
*f* Worthy the LAMB, for He was slain.

*f* To Him, enthroned by filial right,  
 All power, in Heaven and earth proclaim,  
*cr* Honour, and majesty, and might :  
*f* Worthy the LAMB, for He was slain.

*mf* Long as we live, (*p*) and when we die,  
*mf* And while in Heaven with Him we reign,  
*cr* This song our Song of songs shall be :  
*f* Worthy the LAMB, for He was slain.

# Hymns for General Use—Ablutions.

159 SOTTERLY. 3 of 8.7. (First tune.)

Melody of *Ad perennis vitæ fontem.*  
Harmonized by A. H. B.

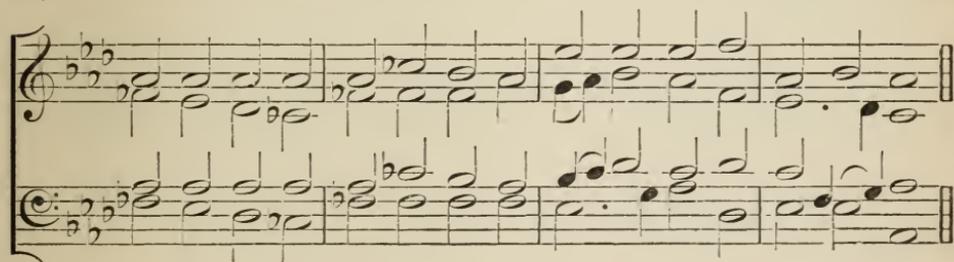
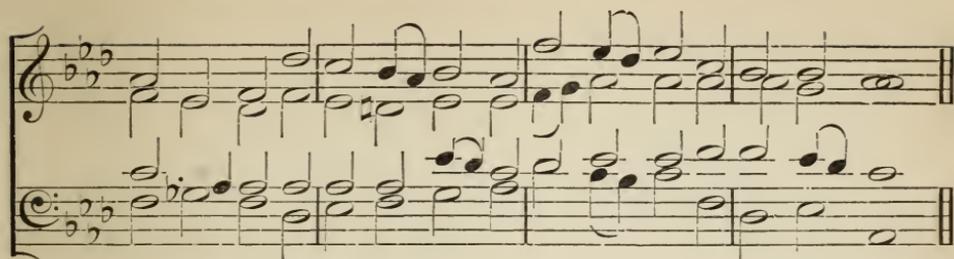
Musical score for 'Sotterly' (First tune). The score is written for two staves (treble and bass clefs) and consists of three systems. The melody is in the treble clef, and the accompaniment is in the bass clef. The key signature is one flat (B-flat), and the time signature is 3/8. The melody features a series of eighth notes and quarter notes, with some notes marked with an accent (^) and a breath mark (v). The accompaniment consists of chords and single notes, with some notes marked with a breath mark (v).

159 CHIPPING SODBURY. 3 of 8.7. (Second tune.)

\*ARTHUR H. BROWN.

Musical score for 'Chipping Sodbury' (Second tune). The score is written for two staves (treble and bass clefs) and consists of one system. The melody is in the treble clef, and the accompaniment is in the bass clef. The key signature is two flats (B-flat and E-flat), and the time signature is 3/8. The melody features a series of eighth notes and quarter notes, with some notes marked with an accent (^) and a breath mark (v). The accompaniment consists of chords and single notes, with some notes marked with a breath mark (v).

# Hymns for General Use—Ablutions.



*mf* WHERE the Sacred Body lieth,  
Eagle souls together speed,  
There the Saints and there the Angels  
Seek refreshment in their need,  
And the sons of earth and Heaven  
On that One Bread ever feed.

Ever full, but hungry ever,  
What they have they still desire;  
Never suffer surfeit's loathing,  
Nor yet famine's torment dire;  
Hungering, still they eat, and eating,  
Still the sacred Food require.

*mf* In new harmonies unceasing  
They with voice melodious sing,  
While their listening ears are gladdened  
With the harp's exulting ring.

*cr* And, for He hath made them victors,  
*f* Praises chant they to their King.

*mf* Who shall see Heaven's Monarch present,  
O how blest that happy soul,  
And beneath His Throne of glory,  
Watch the orbs of nature roll,  
Sun and moon and stars and planets,  
As they course around the pole.

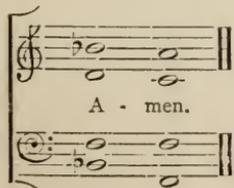
JESU, palm of all Thy soldiers,  
Who in Thee alone confide,  
Bring us to that holy City,  
When our arms are laid aside,

*cr* Grant that we may share the portion  
Of the Saints who there abide.

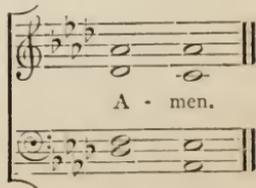
*mf* While the war is yet unended,  
*cr* Give us vigour for the fray,  
Give us, when the fight is over,

*dim* Peace that passeth not away,  
*mf* Give Thyself to us, O JESU,  
*f* As our one reward for aye.

First tune.



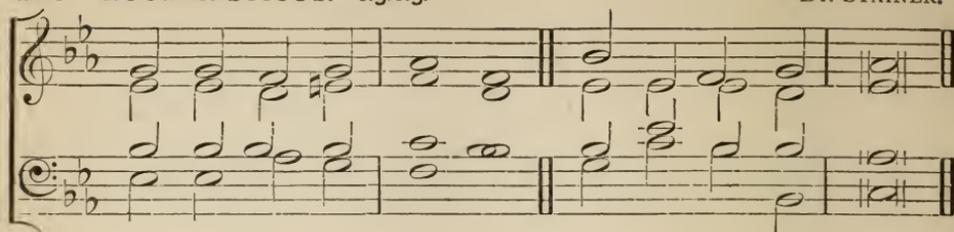
Second tune.



# Hymns for General Use—Ablutions.

160 EUCHARISTICUS. 6.5.6.5.

\*Dr. STAINER.



(After an Early Celebration.)

*p* JESU, gentlest SAVIOUR !  
 GOD of might and power !  
 Thou Thyself art dwelling  
 In us at this hour.

*mf* Nature cannot hold Thee,  
 Heaven is all too strait  
 For Thine endless glory  
 And Thy royal state.  
 Out beyond the shining  
 Of the furthest star,  
 Thou art ever stretching  
 Infinitely far.  
 Yet the hearts of children  
 Hold what worlds cannot :  
 And the GOD of wonders  
 Loves the lowly spot.  
 As men to their gardens  
 Go to seek sweet flowers,  
 In our hearts dear JESUS  
 Seeks them at all hours.

*p* JESU, gentlest SAVIOUR !  
 Thou art in us now :  
*cr* Fill us with Thy goodness  
 Till our hearts o'erflow.

*p* Pray the prayer within us  
 That to Heaven shall rise ;

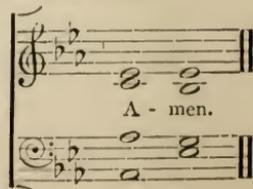
*cr* Sing the song that Angels  
 Sing above the skies.

*p* Multiply our graces,  
 Chiefly love and fear,  
*cr* And, dear LORD ! the chiefest,  
 Grace to persevere.

*mf* O, how can we thank Thee  
 For a Gift like this,  
 Gift that truly maketh  
 Heaven's eternal bliss.

*p* Ah ! when wilt Thou always  
 Make our hearts Thy home ?  
*cr* We must wait for Heaven,  
 Then the day shall come.

*mf* Now at least we'll keep Thee  
 All the time we may ;  
*cr* But Thy grace and blessing  
 We will keep away.



## Hymns for General Use—Ablutions.

161 S. ALBAN, PROTOMARTYR OF ENGLAND. 3 of 8.7. \*ARTHUR H. BROWN.

- |   |  |
|---|--|
| <p><i>f</i> COME, ye faithful, raise the anthem,<br/>         Cleave the skies with shouts of praise;<br/>         Sing to Him Who found the ransom,<br/>         Ancient of eternal days:<br/>         GOD Eternal, WORD Incarnate,<br/>         Whom the Heaven of heavens obeys.</p> <p><i>mf</i> Ere He raised the lofty mountains,<br/>         Formed the sea, or built the sky,<br/>         Love eternal, free and boundless,</p> <p><i>p</i> Forced the LORD of Life to die,—</p> <p><i>cr</i> Lifting up the Prince of princes</p> <p><i>p</i> On the Throne of Calvary.</p> <p><i>f</i> Now on those eternal mountains,<br/>         Stands the sapphire Throne all bright,<br/>         Where unceasing Alleluias<br/>         They upraise, the sons of light;<br/>         Zion's people tell His praises,<br/> <i>ff</i> Victor after hard-won fight.</p> <p><i>mf</i> Bring your harps and bring your incense;<br/>         Sweep the string, and pour the lay;</p> <p><i>f</i> Let the earth proclaim His wonders,<br/>         KING of that celestial day.</p> <p><i>p</i> He the LAMB, once slain, is worthy,<br/>         Who was dead, (<i>f</i>) and lives for aye.</p> | <p><i>mf</i> If His people walk in darkness,<br/>         Through the thickest clouds of night,</p> <p><i>cr</i> He, according to His promise<br/>         Sends the pillar-beam of light;<br/>         Then they pass along His highway,<br/>         Turning not to left or right.</p> <p><i>p</i> When the thirsty pant for water,<br/>         And no cooling streams are found,</p> <p><i>cr</i> He descends like rain in spring-time,<br/>         Softening all the parched ground.</p> <p><i>mf</i> While the smitten Rock its torrents<br/>         Pours in ample streams around.</p> <p><i>p</i> Hungry souls that faint and languish,<br/>         By His bounteous Hand are fed,</p> <p><i>cr</i> Yea, He gives them Food Immortal,<br/>         Gives Himself the Living Bread:<br/>         Gives the Chalice of His Passion,<br/>         Red with Blood on Calvary shed.</p> <p><i>mf</i> Trust Him then, ye fearful pilgrims,<br/>         Who shall pluck you from His Hand?</p> <p><i>f</i> Pledged He stands for their salvation,<br/>         Who are fighting for His Land:</p> <p><i>mf</i> O that we, amidst His faithful,<br/>         Round His Throne one day may stand!</p> |
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# Hymns for General Use—Ablutions.

162 WYNCHEPE. 4 of 8.7.

\*Dr. GAUNTLETT.

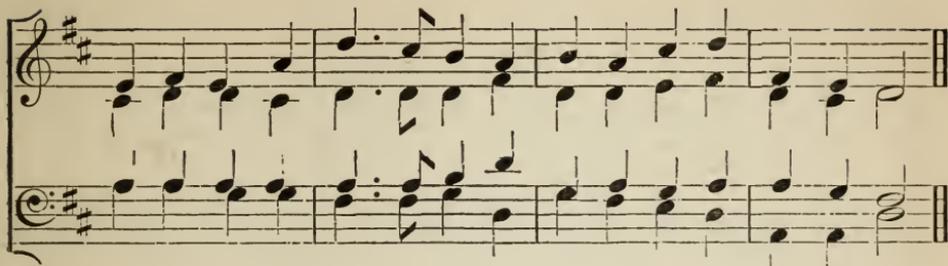
The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in the key of D major, indicated by two sharps (F# and C#). The music is written in a 4/8 time signature. The melody in the upper staff begins with a quarter note D4, followed by quarter notes E4, F#4, and G4. The bass line starts with a quarter note D3, followed by quarter notes E3, F#3, and G3. The system concludes with a double bar line.

The second system of musical notation continues the piece. It features two staves in treble and bass clefs, maintaining the D major key signature. The melody in the upper staff continues with quarter notes A4, B4, and C5. The bass line continues with quarter notes A3, B3, and C4. The system ends with a double bar line.

The third system of musical notation continues the piece. It features two staves in treble and bass clefs, maintaining the D major key signature. The melody in the upper staff continues with quarter notes D5, C5, and B4. The bass line continues with quarter notes D4, C4, and B3. The system ends with a double bar line.

The fourth system of musical notation concludes the piece. It features two staves in treble and bass clefs, maintaining the D major key signature. The melody in the upper staff continues with quarter notes A4, G4, and F#4. The bass line continues with quarter notes A3, G3, and F#3. The system ends with a double bar line.

## Hymns for General Use—Ablutions.



*mf* Lo! the Sacrifice atoning  
Offered once on Calvary,  
We have pleaded with the FATHER  
Loving us Eternally!  
We have pleaded, He hath heard us,  
*p* And Incarnate Love hath come,  
He hath come to dwell among us,  
And to make our hearts His Home!  
*mf* Lo! the Sacrifice, &c.

*mf* O! 'tis not in pain and weakness  
That He visits us this hour:  
*cr* But 'tis in the glorious wonders  
*f* Of His Resurrection power.  
From His bright ascended glory,  
From His seat at GOD'S Right Hand  
He hath come to dwell among us,  
Come to bless His chosen band.  
*mf* Lo! the Sacrifice, &c.

*f* And to Him, our KING victorious,  
We have come for strength to win,  
Come for grace to battle bravely  
'Gainst the world, the flesh and sin;  
*mf* Thus we ask not only pardon,  
*cr* But to conquer in the strife:  
*f* Through the Resurrection glory,  
Through our KING'S ascended Life.  
*mf* Lo! the Sacrifice, &c.

*mf* We have pleaded for the Faithful,  
That by grace they may attain  
*dim* To the Beatific Vision,  
Which the pure in heart shall gain;  
We have pleaded for the wanderers,  
For the erring gone astray,  
That the Shepherd Good rejoicing,  
Yet may lead them in His way.  
*mf* Lo! the Sacrifice, &c.

*mf* And the faithful souls departed  
We remember at the Throne,  
*dim* And we pray, in rest eternal,  
*p* That with them we may be one;  
'Neath the Beams that aye are shining  
O'er the peaceful pastures green,  
Where the waters still are glowing  
In the Light of the Unseen!  
*mf* Lo! the Sacrifice, &c.

*mf* Now to Thee we pray, O FATHER,  
*cr* Give us grace to join the song  
Of the vast redeemed Chorus,  
Of the great triumphant Throng.  
*f* Alleluia! Alleluia!  
Alleluia! let us sing  
*cr* To the praise of our REDEEMER,  
To the Honour of our KING!  
*mf* Lo! the Sacrifice, &c.

# Hymns for General Use—Ablutions.

163 KNAPWELL. 8 7's.

\*C. A. BARRY.

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 sharp (F#) and a time signature of 8/7. The music is written in a hymn style with a mix of eighth and quarter notes. The system concludes with a double bar line.

The second system of musical notation consists of two staves in treble and bass clefs. It continues the melody and accompaniment from the first system, maintaining the 8/7 time signature and one sharp key signature. The system concludes with a double bar line.

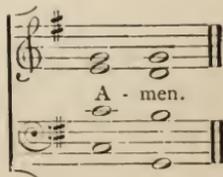
The third system of musical notation consists of two staves in treble and bass clefs. It continues the melody and accompaniment from the second system. The system concludes with a double bar line.

The fourth system of musical notation consists of two staves in treble and bass clefs. It concludes the hymn with a final cadence. The system concludes with a double bar line.

# Hymns for General Use—Ablutions.

(After an Early Celebration.)

- mf* FED with Dainties from above,  
With holiest viands sated,  
Nourished by this Feast of Love,  
With Heavenly joys elated,
- cr* With what fitting gratitude  
Can these cold hearts be glowing  
To Thee Who art here our Food,  
On us Thyself bestowing?
- mf* Now and every hour of time  
Let all Creation bless Thee ;  
For this Feast of feasts sublime  
Shall our whole hearts confess Thee,
- cr* Who dost thus our spirit cheer,  
Our earthly portion sweeten,  
Life revive and darkness clear  
By Thy dear Body eaten.
- mf* This through all our quickening veins  
Its sacred vigour poureth ;
- cr* And into our hearts and reins  
Immortal youth restoreth.  
Oh, on what sweet Bread to-day  
Have our rapt souls been feeding ;  
How with thanks can we repay  
Such Love, all thanks exceeding ?
- mf* Now to embrace Thy sacred Feet  
We turn with deep affection,
- dim* And with streaming tears to greet,  
The Spouse of our election :
- cr* Firm in Faith Thy Wounds adored  
We reckon with devotion ;
- dim* And Thy precious Death, O LORD,  
Partake with deep emotion.
- p* Feet and Knees, Thy Hands, Thy Face,  
Heart, Eyes, Side, Bosom, viewing  
There for Pardon and for Grace  
Bowed down and prostrate suing ,
- cr* May they to our heart and eyes  
For evermore be present ;  
From our breast responsive sighs  
To Thee draw forth incessant.
- p* When in our last earthly day,  
From hence our spirit flitteth,  
And this failing frame of clay  
For aye departing quitteth,
- cr* With that Sacred Flesh of Thine  
And Blood our souls deliver  
Wherein Thou, O Gift Divine,  
Of Thine own Self art Giver.



# Hymns for General Use—Ablutions.

164 GANTHER. 4 of 8.7.

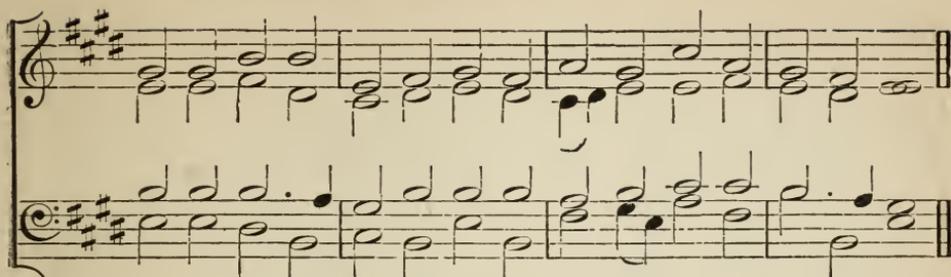
From "Sions-harfe."

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 (two sharps) and 4/4 time. The music is written in a hymn style with block chords and simple melodic lines. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 4/4 time signature. The melody consists of quarter and eighth notes. The bass staff begins with a bass clef, a key signature of two sharps, and a 4/4 time signature. The bass line consists of quarter and eighth notes. The system 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 (two sharps) and 4/4 time. The music continues from the first system. The first staff begins with a treble clef, a key signature of two sharps, and a 4/4 time signature. The melody consists of quarter and eighth notes. The bass staff begins with a bass clef, a key signature of two sharps, and a 4/4 time signature. The bass line consists of quarter and eighth notes. The system 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 (two sharps) and 4/4 time. The music continues from the second system. The first staff begins with a treble clef, a key signature of two sharps, and a 4/4 time signature. The melody consists of quarter and eighth notes. The bass staff begins with a bass clef, a key signature of two sharps, and a 4/4 time signature. The bass line consists of quarter and eighth notes. The system concludes with a double bar line.

## Hymns for General Use—Ablutions.



*mf* BRIGHT the vision that delighted  
 Once the sight of Judah's seer,  
 Sweet the countless tongues united  
 To entrance the Prophet's ear.  
 Round the LORD in Glory seated,  
 Cherubim and Seraphim  
 Filled His Temple and repeated  
 Each to each th' alternate Hymn—

*f* LORD, Thy Glory fills the Heaven,  
 Earth is with its fulness stored ;  
 Unto Thee be Glory given,

*p* Holy, Holy, Holy LORD

*f* Heaven is still with Glory ringing  
 Earth takes up the Angels' cry—

*p* Holy, Holy, Holy, singing,

*cr* LORD of Hosts, the LORD most High

*f* Ever thus in GOD's high praises,  
 Brethren let our tongues unite :  
 Chief the heart when duty raises  
 God-ward at His mystic Rite :

*mf* With His Seraph train before Him,  
 With His holy Church below,  
 Thus conspire we to adore Him,  
 Bid we thus our anthem flow.

*f* LORD, Thy Glory fills the Heaven,  
 Earth is with its fulness stored ;  
 Unto Thee be glory given,

*p* Holy, Holy, Holy LORD.

*mf* Thus Thy glorious Name confessing,  
 We adopt the Angels' cry—

*p* Holy, Holy, Holy, blessing

*cr* Thee, the LORD of Hosts most High.

# Hymns for General Use—Ablutions.

165 S. ETHELFREDE. L.M.

\*ARTHUR H. BROWN.

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 homophonic style with chords and moving lines. The upper staff begins with a D4-G4-A4 chord, followed by a descending line: G4-F#4-E4-D4. The lower staff begins with a D3-G2-A2 chord, followed by a descending line: G2-F#2-E2-D2.

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 has a D4-G4-A4 chord, followed by a descending line: G4-F#4-E4-D4. The lower staff has a D3-G2-A2 chord, followed by a descending line: G2-F#2-E2-D2. The system ends 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 music continues from the second system. The upper staff has a D4-G4-A4 chord, followed by a descending line: G4-F#4-E4-D4. The lower staff has a D3-G2-A2 chord, followed by a descending line: G2-F#2-E2-D2. The system ends with a double bar line.

## Hymns for General Use—Ablutions.

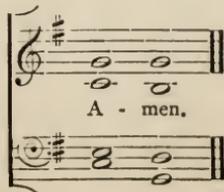
*mf* JESU, Thou Joy of loving hearts,  
Thou Fount of Life, Thou Light of men,  
From the best bliss that earth imparts,  
We turn unfilled to Thee again.

Thy Truth unchanged hath ever stood,  
Thou savest those that on Thee call ;  
To them that seek Thee Thou art Good,  
To them that find Thee, All in All.

We taste Thee, O Thou living Bread,  
And long to feast upon Thee still ;  
We drink of Thee, the fountain Head,  
And thirst our Souls from Thee to fill.

*p* Our restless spirits yearn for Thee,  
Where'er our changeful lot is cast ;  
*cr* Glad when Thy gracious Smile we see,  
Blest when our Faith can hold Thee fast.

*p* O JESUS, ever with us stay !  
Make all our moments calm and bright ;  
*cr* Chase the dark night of sin away ;  
Shed o'er the world Thy holy Light.



X

# Hymns for General Use—Ablutions.

166 HERNAMAN. 6 7's

\*C. A. BARRY.

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 typical of 19th-century hymnals, featuring a mix of eighth and sixteenth notes, often beamed together, and rests. The key signature is one flat (B-flat), and the time signature is 6/8.

The second system of musical notation continues the piece. It features a repeat sign (double bar line with dots) at the beginning of the system. The notation is consistent with the first system, using a treble and bass clef with various rhythmic values.

The third system of musical notation continues the piece. It features a repeat sign (double bar line with dots) at the beginning of the system. The notation is consistent with the previous systems, using a treble and bass clef with various rhythmic values.

The fourth system of musical notation concludes the piece. It features a repeat sign (double bar line with dots) at the beginning of the system. The notation is consistent with the previous systems, using a treble and bass clef with various rhythmic values.

# Hymns for General Use—Ablutions.

(For Sundays.)

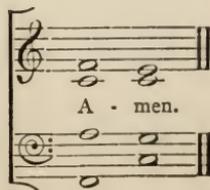
*mf* Now the six days' work is done,  
And the worker's rest is won,  
*cr* We would drink fresh springs of Grace,  
Seeking here our FATHER'S Face ;  
*dim* Refuge of our souls, we pray,  
Blessing pour on us to-day!

*mf* Weary hand and heart and brain  
Rest in Thy sweet Presence gain ;  
*p* Thou didst trial undergo,  
Adam's curse of labour know,  
*cr* That our labours all might be  
Lightened, aided, cheered by Thee.

*mf* Teach us to look up and sing  
Of Thy mercies, Gracious KING,  
*cr* Sing, when all around is bright,  
Glad and grateful in Thy Sight,  
*dim* And when shadows round us fall,  
*f* Then to praise Thee most of all.

*mf* Thy good gift of life is given,  
Souls to fit and train for Heaven ;  
*Here* who, valiant, conquer sin,  
*There* a Crown of Life shall win,  
In Thy Home prepared for them  
In the New Jerusalem.

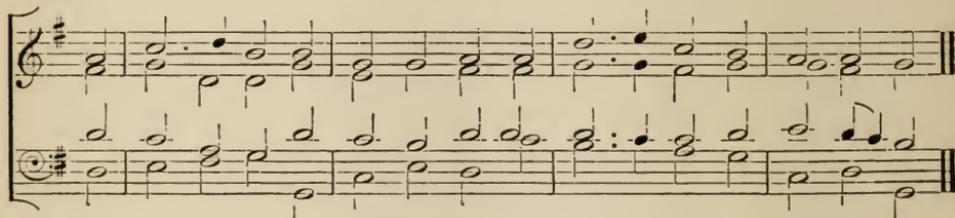
*cr* In that City's golden street,  
Loving hearts, long severed, meet,  
*f* Soul and body glorified  
*dim* Shall adore the LAMB Who died,  
JESU ! may Thy Kingdom come,—  
FATHER ! lead Thy children Home !



# Hymns for General Use—Ablutions.

167 PEBMARSH. L.M.

\*ARTHUR H. BROWN.



*mf* AND now our Eucharist is o'er,  
 Yet for one blessing still we plead ;  
 Oh may we daily strive the more  
 A Eucharistic life to lead.

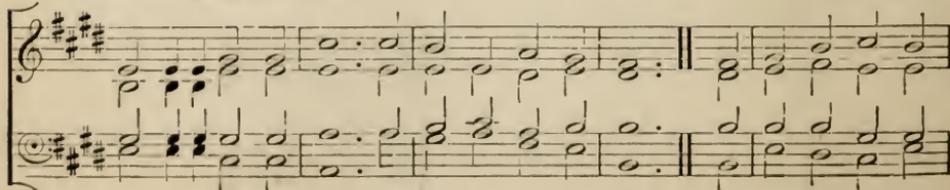
In everything to thank Thee, LORD,  
 For earthly joys so freely given,  
*cr* Still more we would our thanks accord  
 For hopes of holier joys in Heaven.

*mf* We too will strive our thanks to show  
*dim* For sorrows Thou dost send in love,  
 To wean our hearts from things below,  
 To draw our hearts to things above.

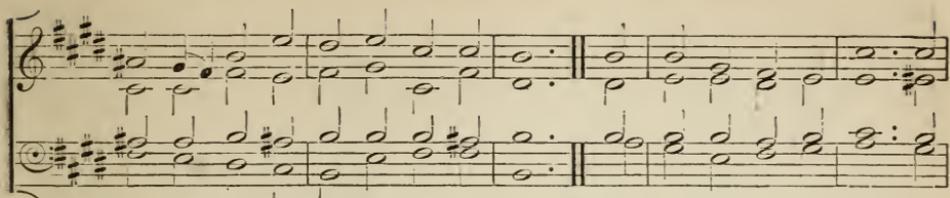
*mf* At length, upon that peaceful shore,  
 Beyond these stormy waves of strife,  
*cr* We'll praise and thank Thee evermore,  
 An endless Eucharistic life.

168 DIADEMATA. D.S.M.

\*Dr. ELVEY.



## Hymns for General Use—Ablutions.



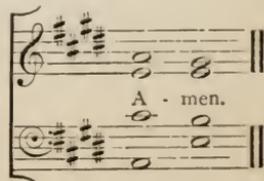
*f* CROWN Him with many crowns,  
 The LAMB upon His Throne ;  
 Hark ! how the Heavenly anthem drowns  
 All music but its own :  
 Awake, my soul and sing  
*p* Of Him Who died for thee,  
*cr* And hail Him as thy matchless King  
 Through all eternity.

*f* Crown Him the Virgin's Son,  
*p* The GOD Incarnate born  
*cr* Whose Arms those crimson trophies won  
 Which now His Brow adorn :  
*p* Fruit of the mystic Rose,  
*cr* As of that Rose the Stem,  
*mf* The Root whence mercy ever flows,  
*p* The Babe of Bethlehem.

*mf* Crown Him the LORD of love ;  
*p* Behold His Hands and Side,  
*cr* Rich Wounds yet visible above  
 In beauty glorified ;  
*p* No Angel in the sky  
 Can fully bear that sight,  
*pp rit* But downward bends his burning eye  
 At mysteries so bright.

*mf* Crown Him the LORD of peace,  
*cr* Whose power a sceptre sways  
 From pole to pole, that wars may cease,  
 And all be prayer and praise :  
*f* His reign shall know no end,  
*p* And round His piercèd Feet  
 Fair flowers of Paradise extend  
*cr* Their fragrance ever sweet.

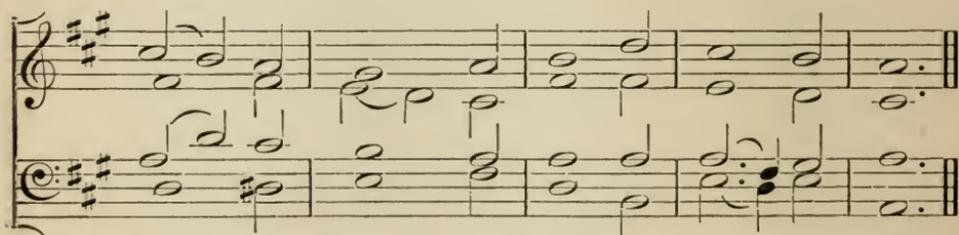
*f* Crown Him, the LORD of years,  
 The Potentate of time,  
 Creator of the rolling spheres,  
 Ineffably sublime :  
 All hail, REDEEMER, hail !  
*p* For Thou hast died for me ;  
*ff* Thy praise shall never, never fail  
 Throughout eternity.



# Hymns for General Use—Ablutions.

169 GERONTIUS. C.M.

\*Dr. DYKES.



*f* PRAISE to the Holiest in the height  
And in the depth be praise;  
In all His Words most wonderful,  
Most sure in all His ways.

*mf* O loving wisdom of our GOD!  
*p* When all was sin and shame,

*cr* A second Adam to the fight  
*f* And to the rescue came.

*mf* O wisest love! that flesh and blood,  
*p* Which did in Adam fail,  
*cr* Should strive afresh against their foe,  
*f* Should strive and should prevail;

*mf* And that a higher gift than grace  
Should flesh and blood refine,

*p* GOD'S Presence and His very Self,  
And Essence all divine.

*mf* O generous love, that He, Who smote  
In Man for man the foe,

*dim* The double agony in Man,  
For man should undergo;

*p* And in the garden secretly  
And on the Cross on high,

*cr* Should teach His brethren, and inspire  
To suffer and to die.

*f* Praise to the Holiest in the height,  
And in the depth be praise:  
In all His Words most wonderful,  
Most sure in all His ways.

# Hymns for General Use—Ablutions.

170 S. SOPHRONIUS. 4 of 6.4.

\*ARTHUR H. BROWN.

*f* FIERCE was the wild billow ;  
 Dark was the night ;  
 Oars laboured heavily ;  
 Foam glimmered white ;  
*mf* Mariners trembled,  
 Peril was nigh ;  
*cr* Then said the GOD of GOD,  
*pp* "Peace! It is I!"  
*mf* Ridge of the mountain wave,  
 Lower thy crest !  
 Wail of Euroclydon,  
*dim* Be thou at rest !

*mf* Peril can never be,  
 Sorrow must fly,  
*cr* Where saith the LIGHT of Light,  
*pp* "Peace! It is I!"  
*mf* JESU, Deliverer  
*dim* Pray we to Thee ;  
 Soothe Thou our voyaging  
 Over life's sea !  
*cr* Thou, when the storm of Death  
*f* Roars, sweeping by,  
*p* Whisper, O TRUTH of Truth,  
*pp* "Peace! It is I!"

## Hymns for General Use—Ablutions.

171 VIENNA. 4 7's.

JUSTIN HEINRICH KNECHT, 1792.

*f* SONS of GOD triumphant rise,  
Sing the accomplished Sacrifice,  
All your sins in CHRIST forgiven,  
Sons of GOD, and heirs of Heaven.

*mf* Ye that round the Altar throng,  
*cr* Listening Angels, join the song,  
*f* Sing with us, ye Heavenly Powers,  
Pardon, grace, and glory ours.

*mf* Love's mysterious work is done ;  
Greet we now the Atoning SON :

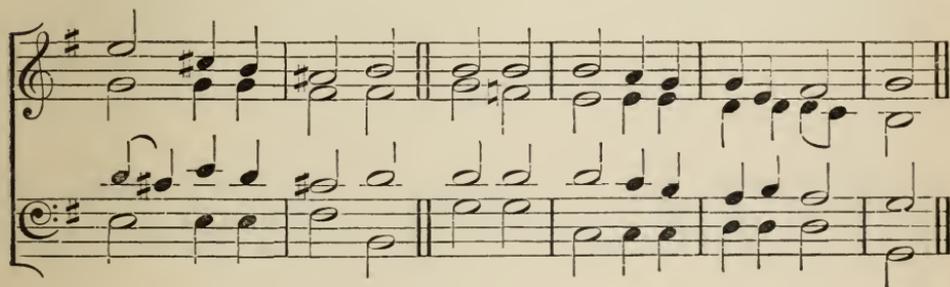
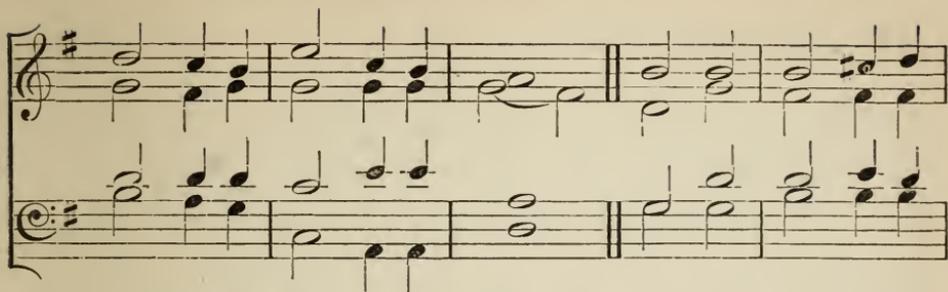
*cr* Healed and quickened by His Blood  
Joined to CHRIST and one with GOD.

*mf* CHRIST in us, in Him we see  
Fulness of the Deity,  
Brightness of the Eternal Beam ;  
Life Divine we taste in Him.

Him by faith we taste below,  
Mightier joys ordained to know,  
*cr* When His utmost grace we prove,  
*f* Rise to Heaven by perfect love.

172 "EPSLEADALE." (First tune.) \*CHARLES W. PEARCE, Mus. Doc. Cantab.

## Hymns for General Use—Ablutions.



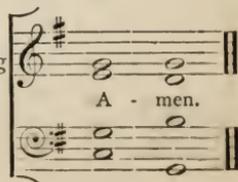
*f* TO Thy Name, LORD, for ever be blessing,  
 In the peace of Thy CHRIST let us sing,  
*dim* Bless us, LORD, from Thy temple progressing,  
 In the peace of CHRIST JESUS our King.

*f* Advancing from glory to glory,  
 Thee, SAVIOUR of souls, give we laud,  
*dim* And FATHER, SON, SPIRIT, adore Thee,  
 O SAVIOUR of souls, our GOD.

*mf* In Thy temple our service is ended,  
 We will go on from might unto might,

*p* By Thy mercy, we pray Thee, defended,  
 Our footsteps directed aright.

Count us meet for Thy heavenly dwelling,  
 In Thy fear root us deeply, we pray ;  
*cres* Through CHRIST JESUS, (*f*) to Whom laud excelling  
 Be with Thee, and the SPIRIT, for aye.



# Hymns for General Use—Ablutions.

172 FINNINGHAM. 9.8.9.8. (Second tune.)

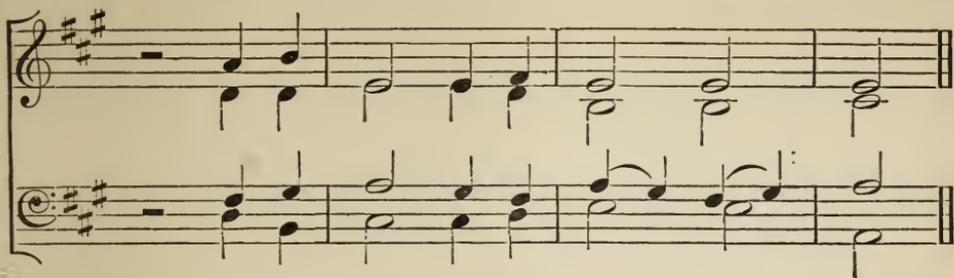
\*ALIQUIS.

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 time signature is 9.8.9.8. The melody in the upper staff begins with a quarter note D4, followed by quarter notes E4, F#4, G4, A4, B4, C5, and D5. The bass line starts with a quarter note D3, followed by quarter notes E3, F#3, G3, A3, B3, C4, and D4. The system 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 with a quarter note D5, followed by quarter notes C5, B4, A4, G4, F#4, E4, and D4. The bass line continues with a quarter note D4, followed by quarter notes C4, B3, A3, G3, F#3, E3, and D3. The system 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 D4, followed by quarter notes E4, F#4, G4, A4, B4, C5, and D5. The bass line continues with a quarter note D3, followed by quarter notes E3, F#3, G3, A3, B3, C4, and D4. The system concludes with a double bar line.

## Hymns for General Use—Ablutions.

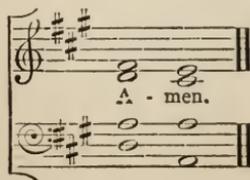


*f* To Thy Name, LORD, for ever be blessing,  
 In the peace of Thy CHRIST let us sing,  
*dim* Bless us, LORD, from Thy temple prōgressing,  
 In the peace of CHRIST JE-SUS our King.

*f* Ädvancing from glory to glory,  
 Thêc, SAVIOUR of souls, give we laud,  
*dim* Änd FATHER, SON, SPI-RIT, ädore Thee,  
 Ö SAVIOUR of souls, our GOD.

*mf* In Thy temple our service is ended,  
 We will go on from might unto might,  
*p* By Thy mercy, we pray Thee, dēfended,  
 Oür footsteps directed aright.

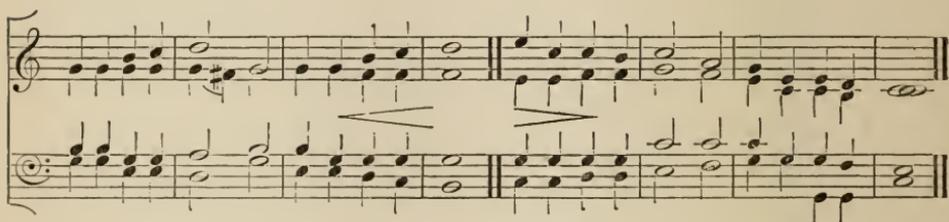
Count us meet for Thy heavenly dwelling,  
 In Thy fear root us deeply, we pray ;  
*cres* Through CHRIST JESUS, (*f*) to Whōm laud excellling  
 Be with Thee, and the SPI-RIT, for aye.



# Hymns for General Use—Ablutions.

173 MAGI. 4 of 6.5.

\*HENRY LAHEE.



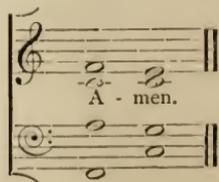
*mf* HAIL to Thee, O JESU !  
 KING victorious, hail !  
 Hail, High Priest, for ever,  
 Passed within the veil,  
*f* Seated now triumphant  
 At Thy FATHER's Side,  
 We Thy children hail Thee,  
 JESU Glorified !

*f* Conquering and to conquer,  
 Goeth forth our King,  
*cr* We beneath His banner  
 Songs of victory sing.  
 Kings and Priests of JESUS,  
 We with Him shall reign,  
*mf* Thro' the mystic Offering  
 Of the LAMB once slain.

*mf* FATHER, grant this Offering  
 May accepted be,  
 Which, as CHRIST commanded,  
 We have made to Thee ;  
*p* For Thy Church yet striving  
 Here in conflict sore,  
*pp* For Thy Church reposing  
 There, where strife is o'er.

Heavenly Choirs unresting  
 Sing before the Throne,  
 Holy, Holy, Holy,  
 To the THREE in ONE.  
 Eucharists we offer,  
*cr* Hymns of triumph raise,  
*f* FATHER, SON, and SPIRIT,  
 Thee exalt and praise !

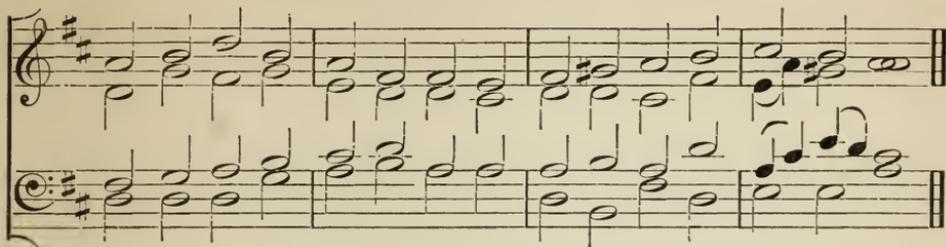
*p* By the Incarnation  
 Of Thy well-loved SON,  
 By His Death of suffering,  
*f* By His Victory won,  
 By His Intercession  
*dim* Which may never cease ;  
 Give us now Thy Blessing,  
*p* Grant to us Thy Peace !



# Hymns for General Use—Ablutions.

174 S. ALKMUND. 8.7.8.7.

\*ARTHUR H. BROWN.



*mf* JESUS CHRIST from highest Heaven  
Unto earth in mercy came,  
Pay, O people, through all ages,  
*dim* Adoration to His Name.

*mf* He, in sacramental channels,  
Now dispenses for our good,  
From the Altars of our Churches,  
His true Body and His Blood,

That same Body born of Mary,  
That same Body which did rise;  
*cr* That same Body which is seated  
With the FATHER in the skies.

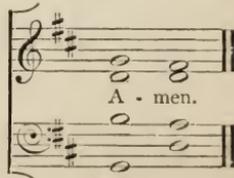
*mf* Once again, upon the morning  
*cr* When Creation shall awake,  
And the earth to its foundation  
*dim* In its agony shall shake,

*f* On the clouds of Heaven seated,  
Shall the Son of Mary gleam,  
And the five most precious Wound-prints  
Shall like planets brightly beam.

*mf* By Thy Sacred Body offered  
On our Altars, LORD, we pray,  
*p* Look on us in Thy compassion,  
On that great and awful Day!

By the Side the soldiers piercèd,  
By the piercèd Hands and Feet,  
*cr* On that morning of all mornings  
*mf* Bid us rise our LORD to meet.

Let us hear Thine accents tender!  
*dim* Call us, JESU, to adore  
*mf* Both Thy Manhood and Thy Godhead,  
*f* To be sundered nevermore.



# Hymns for General Use—Ablutions.

175 S. SERF. D.L.M.

\*HENRY LAHEE.

The first system of music 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) and a 2/4 time signature. The melody in the upper staff begins with a quarter note G4, followed by quarter notes A4, Bb4, and C5. The accompaniment in the lower staff features a steady eighth-note pattern in the right hand and a bass line of quarter notes.

The second system continues the melody and accompaniment. The upper staff features a dotted quarter note G4 followed by quarter notes A4, Bb4, and C5. The lower staff continues with the eighth-note accompaniment and a bass line of quarter notes.

The third system continues the melody and accompaniment. The upper staff features a quarter note G4 followed by quarter notes A4, Bb4, and C5. The lower staff continues with the eighth-note accompaniment and a bass line of quarter notes.

The fourth system concludes the melody and accompaniment. The upper staff features a quarter note G4 followed by quarter notes A4, Bb4, and C5. The lower staff continues with the eighth-note accompaniment and a bass line of quarter notes.

## Hymns for General Use—Ablutions.

- f* LIFT up your songs, ye Angel-choirs,  
Lift up your heads, ye golden gates ;  
Before your jewelled portals, lo !  
The KING and LORD of Glory waits ;
- mf* His Robes are dyed with royal hues,  
A purple glow proclaims the fight ;
- cr* JESUS has won the world to GOD,  
*f* And triumphed by His Princely Might.
- Hark ! Heaven's enraptured chorus swells  
To welcome back th' Eternal SON ;  
While every glittering Wound shows forth  
At what a cost the strife was won.
- ff* Hail ! JESUS, our ascended King ;  
*f* Hail ! *mf* SON of Mary, *f* SON of GOD ;  
No mind can e'er conceive Thy State,  
No tongue can publish it abroad.
- f* At GOD'S Right Hand Thou dost abide,  
The Sea of Glass before Thee spread,  
*mf* And like unto an emerald,  
The Rainbow round about Thy Head.
- dim* Yet, wondrous thought, while JESUS there  
With GOD the FATHER intercedes,  
The Victim in the bloodless Rite  
On earth's ten thousand Altars bleeds.
- mf* Oft as the high mysterious Words  
Are duly breathed o'er Bread and Wine,  
*p* JESUS, the GOD Incarnate, comes  
And seeks His holy Altar-shrine—  
A mystery too deep for speech ;  
The starry Heavens their LORD restore,  
*dim* And wondering Angels hover near  
*pp* While loving, trembling hearts adore.
- mf* No longer led by shadowy type  
We grope our way to Love's abode,  
The Cross marks out the narrow path,  
Thy glorious Wounds light up the road ;
- cr* E'en now the eye of Faith upturned  
Beholds the golden Robe of Light,  
Which wrapt Thee round when on the Mount,  
Which veils Thee still from mortal sight.
- mf* Ah ! if no outward Sign be near,  
Yet we can kneel and worship Thee ;  
Each Altar is a Glory-throne  
Where Thou for love of us wilt be ;
- f* Thus throned in Heaven and throned on earth,  
*dim* We worship Thee, the Victor dread :  
*f* Thou Who the Heaven of Heavens dost fill,  
Abide with us, O Living Bread.



# Hymns for General Use—Ablutions.

176 "SELWYN COLLEGE." 7.6.7.6 \*CHARLES W. PEARCE, Mus. Doc. Cantab.

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). The music is written in a 7.6.7.6 time signature. The first staff contains a melody with notes G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The second staff contains a bass line with notes G3, F3, E3, D3, C3, B2, A2, G2, F2, E2, D2, C2.

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 have a key signature of one flat (B-flat). The music is written in a 7.6.7.6 time signature. The first staff contains a melody with notes G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The second staff contains a bass line with notes G3, F3, E3, D3, C3, B2, A2, G2, F2, E2, D2, C2.

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 have a key signature of one flat (B-flat). The music is written in a 7.6.7.6 time signature. The first staff contains a melody with notes G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The second staff contains a bass line with notes G3, F3, E3, D3, C3, B2, A2, G2, F2, E2, D2, C2.

## Hymns for General Use—Ablutions.

*mf* O JESU, LORD, remember,  
 When Thou shalt come again,  
*cr* Upon the clouds of Heaven,  
 With all Thy shining Train,—

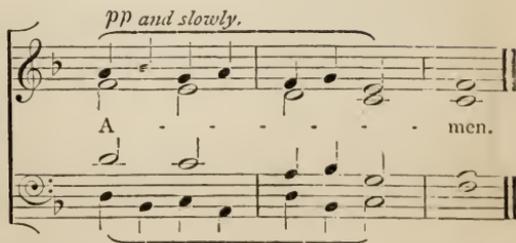
When every eye shall see Thee  
 In Deity revealed,  
*dim* Who here upon this Altar  
 In silence art concealed ;—

*mf* Remember then, O SAVIOUR,  
*dim* We supplicate of Thee,  
 That here we bowed before Thee,  
 Upon the bended knee ;

*p* That here we owned Thy Presence,  
 And did not Thee deny ;  
*cr* And glorified Thy greatness,  
 Though hid from human eye.

*mf* Accept, Divine REDEEMER,  
 The homage of our praise,  
*f* Be Thou the Light and Honour  
 And Glory of our days.

*mf* Be Thou our consolation  
*p* When death is drawing nigh ;  
*cr* Be Thou our only Treasure  
*f* Through all eternity.



# Hymns for General Use—Ablutions.

177 FOUNTAINS ABBEY. 4 of 7.6.

\*ARTHUR HENRY BROWN.

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 7/6 time signature. The lower staff is in bass clef. The music is written in a homophonic style with chords and moving lines in both hands.

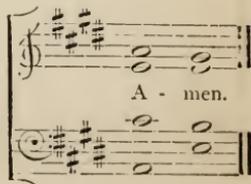
The second system of music continues the piece. It features two staves in treble and bass clefs. The notation includes various chordal textures and melodic fragments, ending with a double bar line and repeat dots.

The third system of music shows a change in key signature to two sharps (F# and C#) and continues the 7/6 time signature. It consists of two staves with complex harmonic and melodic patterns.

The fourth and final system of music on this page. It maintains the two-sharp key signature and 7/6 time signature. The notation is spread across two staves, concluding the piece with a final cadence.

## Hymns for General Use—Ablutions.

- p* OUR Great High PRIEST is standing  
Before the Eternal Throne,  
And pleading there His Merits,  
Our Hope and Peace alone ;
- cr* And we on earth are pleading,  
By every faithful Priest,  
The Precious Blood of JESUS  
In Eucharistic Feast.
- mf* The Angels all adoring  
Press round that Altar High,  
With purest gaze desiring  
To scan the Mystery ;
- p* And we, in lowly worship,  
Around our Altar here,  
In awe and wonder gazing,  
Adore with Holy Fear.
- mf* The Saints and Elders joining  
The Winged Mysterious Throng,  
Cast down their crowns before Him,  
And chant the Endless Song ;
- cr* And we, on earth uniting,  
Our voices thankful raise,  
*p* In awful threefold *Sau*ctus,  
*cr* In Unity of Praise !
- p* The holy souls departed  
Cry out, " How long ! how long ! "—
- cr* Ere we, with those united,  
Shall join the Triumph Song ;
- cr* And we, for Consummation  
With all the Faithful Blest,  
Cry—" Quickly come, LORD JESUS,  
That we may taste Thy Rest ! "
- mf* O foretaste this of Heaven—  
Our Eucharistic Feast !—  
Where, all in love uniting,  
*cr* The greatest and the least,  
*f* Pour forth their deepest praises,  
Their glad thanksgiving high,  
*cr* For grace in mercy boundless  
For strength in victory !
- mf* The multitude unnumbered  
Fills all our heart to-day,  
The great redeemed chorus  
In purest white array ;
- f* The endless " Alleluia,"  
*cr* The wondrous deep " Amen,"  
*dim* The " Holy, Holy, Holy,"  
In Antiphon again.
- mf* And wonder ever greatest !  
*f* Our PRIEST is with us now,  
And shows His glorious Wound-Prints,  
His Bleeding, Thorn-crowned Brow,—
- dim* And calls, with gentlest yearning,  
O ! taste, beloved, and see
- cr* What Bliss I give to each one  
Who feeds by Faith on Me !
- mf* May we, O LORD, who gather  
To-day in union sweet,  
At length be reunited  
For ever at Thy Feet,
- f* And join in vast communion  
The Feast for ever spread,  
The Mystical Refection,  
*dim* Our Food, the Angel's Bread !
- f* All glory to the FATHER,  
*dim* On earth be endless Peace :  
*cr* We praise, we bless, we worship,  
*f* In Songs that never cease :  
*ff* All glory be to JESUS,  
The Everlasting SON,  
And to the HOLY SPIRIT,  
The Three yet ever One !



# Hymns for General Use—Ablutions.

178 LYSTON.

Old Melody of the French Metrical version of Psalm xlii.  
Harmonized by the Rev. S. S. GREATHEED.

*mf* Come with us, O bles - sed JE - SUS, With us  
*mf* Thou art GOD from ev - er - last - ing— GOD of  
*mf* Thou art MAN, of Ma - ry Vir - gin, Born.....  
*p* Born a Babe, *f* yet our Cre - a - tor; *p* Born a

ev - er more to be; And in leav - ing now Thine  
 GOD, and LIGHT of Light; *dim* Thou art GOD, Thy glo - ry  
 once in Beth - le - hem; *dim* Thou art MAN, with griefs and  
 Babe, *f* yet GOD on high: *p* Born a Babe, *cr* O SON of

Al - tar, *p* O..... let us not leave Thee!  
 veil - ing, That ..... men may bear the sight.  
 sor - rows, *p* And..... thorns for a di - a - dem.  
 Da - vid, *mf* Thy..... King - dom now is nigh.

## Hymns for General Use—Ablutions.

*mf* Let Thy sweet An - gel cho - - rus, Not  
*mf* Be - yond these walls O fol - low us, Our  
*cr* For ev - er Thou art one with us, Our  
*f* Be - fore Thy Cross vic - to - ri - ous, O

cease their Heav'n-ly strain, *dim* But in us, Thy lov - ing  
 dai - ly life to share. That in us, Thy great and  
 Life, our Love di - vine: Our..... flesh and blood art  
 make Thy foes to fall, *cr* Till the whole world sing Ho -

child - ren, Bring peace, good - will to men.  
 glorious light *cr* May shine forth ev - 'ry - where.  
 Thou, LORD; And Thou hast given us Thine.  
 SAN - NA, *ff* And own Thee LORD of all. A - men.

# Hymns for General Use—Ablutions.

179 JESU DULCIS MEMORIA. L.M. (First tune.)

Ancient Sarum Melody.  
Harmonized by A. H. B.

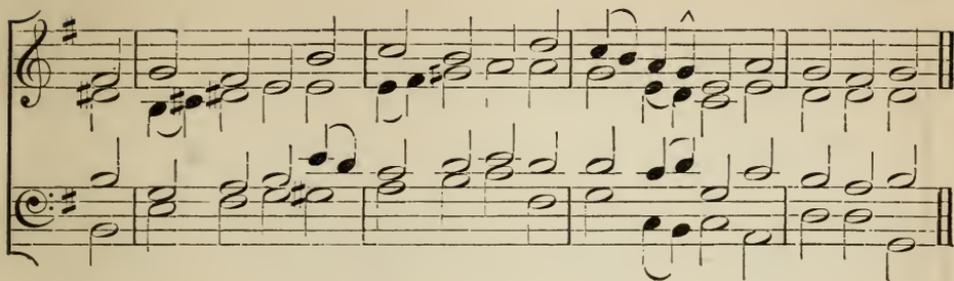
Musical score for 'JESU DULCIS MEMORIA' (First tune). The score is written for two staves (treble and bass clefs) in G major (one sharp) and 4/4 time. It consists of three systems of music. The first system has two measures, the second has two measures, and the third has two measures. The melody is primarily in the treble clef, with accompaniment in the bass clef. There are accents (^) above the first notes of the first and third measures of each system, and a fermata over the final note of the third measure of the third system.

179 BRAYESWORTH. L.M. (Second tune.)

\*ARTHUR H. BROWN.

Musical score for 'BRAYESWORTH' (Second tune). The score is written for two staves (treble and bass clefs) in G major (one sharp) and 4/4 time. It consists of two systems of music. The first system has two measures, and the second system has two measures. The melody is primarily in the treble clef, with accompaniment in the bass clef. The piece concludes with a double bar line.

## Hymns for General Use—Ablutions.



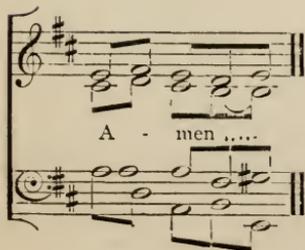
*mf* JESU, Thou sweetness pure and blest,  
 Truth's fountain, light of souls distrest,  
*r* Exceeding all that soul requires,  
 Surpassing all that heart desires.

'Tis good to seek, whate'er betide,  
 JESUS. and nothing else beside,  
*p* And wholly to ourselves to die,  
*f* So we may live with Him on high.

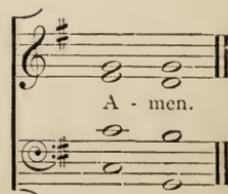
*p* O JESU, most desired and dear,  
 The hope of longing spirits here ;  
 To Thee our earnest tears shall turn.  
 For Thee our inmost hearts shall yearn.

*f* Eternal WISDOM, praise to Thee,  
 And Thy co-equal FATHER be :  
 And equal glory, as is meet,  
 To the Eternal PARACLETE.

First tune.



Second tune.



# Antiphons and Psalms for use at the Ablutions.

## No. 1.

### ANTIPHON.

A. H. B.

I am the Living Bread }  
 which came } down from Heaven: { if any man eat of this }  
 Bread,\* hē shall } live for ev - er.  
 [Al - le - lu - ia.]

†[Al - le - lu - ia.]

### PSALM cxvii.

Ö ... : { praise the LORD, } hēa-then: præise Him, ál yē na-tions.  
 all ye  
 For His : { merciful kindnes,\* } wårds us: { and the truth of }  
 is ever more and } the LORD en- } Præise thē LÖRD.  
 môre to- } dureth for éver.

*Repeat the Antiphon.*

Glo - - : { ^ - ry be to the } SÓN : and to the HÓ - LY GHÖST;  
 FATHER, and to the  
 As it : { was in the begin- } shall be: wórlð without énd. . . A - men.  
 ning, is nów, and ever

† The Alleluia to the Antiphon should be sung during Eastertide. In Passiontide the Psalm must be sung without the Gloria Patri.

# Antiphons and Psalms.

## No. 2.

### ANTIPHON.

Thou feddest Thine } An-gels' Fööd: and didst sênd them Bréad fröm Hea-ven.  
 own péople with } [Al - le - lu - ia.]

### PSALM cxvii.

Ö ... : præise the LORD, áll ye hea-then: præise Him, áll ye na-tions.  
 For His : {merciful kind- } móre to-wards us: {and the truth of } Præise the LÖRD.  
 ness\* is ever } móre and } the LORD endur- } eth for éver.

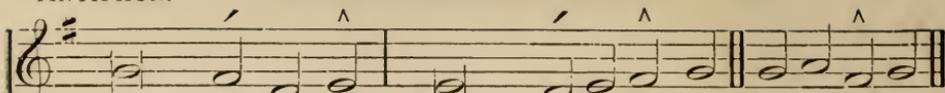
*Repeat the Antiphon.*

Glo - - : { ^ - ry be to } ánd to the SON: ánd to the HÓ-LY GHÖST;  
 the FÁTHER, }  
 As it : { was in the be- } év - er shall be: wörld without énd. A - men.  
 ginning, is } nów, and }

# No. 3.

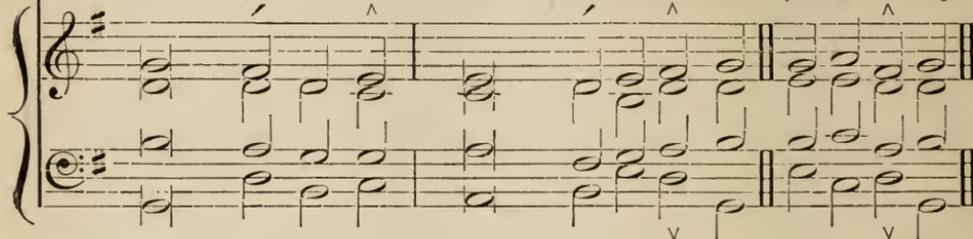
# Antiphons and Psalms.

## ANTIPHON.

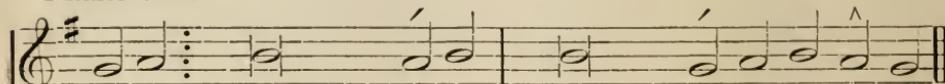


The merciful and gracious LORD \* hath sò done His wórks: { that they } hád in remem-brance. { ought to be }

Hè hath gí - ven me at : únto thém that fear Him. [Al - le - lu - ia.]



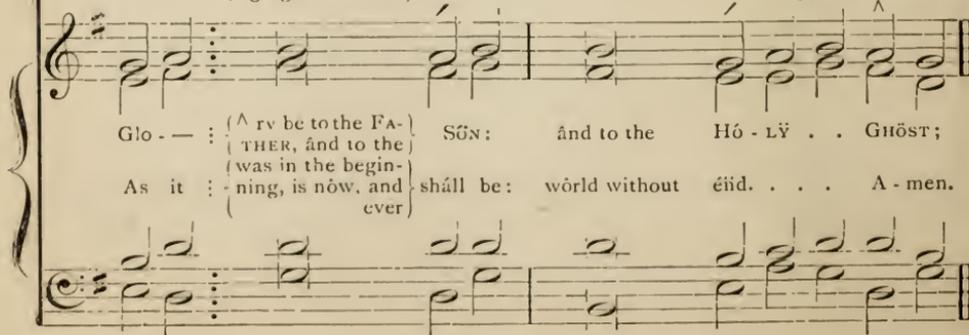
## PSALM cxvii.



(i.) O that : { men would there- } góodness: { and declare the } chil-dren of mën!  
 fore praise the LÔRD for His wónders \* that  
 For He : { satisfieth the } sóul: { and filleth the } sóul with . . good-ness.  
 { empty } { and } { húngry }

Or (ii.) O that : { men would there- } góodness: { and declare the } chil-dren of mën!  
 fore praise the LÔRD for His wónders \* that  
 That they : { would offer unto } Him the Sácrifice giv - ing: and téll out all His wórks with . . glad-ness.  
 { of thank- }

Or (iii.) O that : { men would there- } góodness: { and declare the } chil-dren of mën!  
 fore praise the LÔRD for His wónders \* that  
 That they : { would exalt Him } péo - ple: { and práise Him } séat of the el - ders.  
 { in the } { in the } *Repeat the Antiphon.*



Glo - : { ^ rv be to the FA- } SÛN: and to the HÓ - LY . . GHÖST;  
 THER, and to the  
 As it : { was in the begin- } sháll be: wórd without éiid. . . A - men.  
 { ning, is nów, and } { ever }

## No. 4.

## Antiphons and Psalms.

## ANTIPHON.

I sat down under His) gréat dē - light: and His Mèat was swéet to mÿ . . tâte.  
 Bänner with) He brought me tò the bân-quet-ing . . house: and His Bänner ó - ver me was Löve.  
 [Al - lë - lu - ia.]

[Al - lë - lu - ia.]

## PSALM cxvii.

O präuse : the LORD, áll ye héa-then: präuse Him, áll yë . . na-tions.  
 For Hïs : {merciful kindness\*} wárd: us: {and the truth of} Präuse thë . . LÖRD.  
 {is ever more and} {more to-} {the LORD endur-} {eth for éver.}

*Repeat the Antiphon.*

Glö - : {ry be to the FA-} SÓN: and to the HÉ - Lÿ . . GHÖST;  
 {THER, and to the} {was in the begin-} {ning, is nów, and} shall be: wörl: without énd. . . A-men.  
 {ever}

## No. 5.

## Antiphons and Psalms.

## ANTIPHON.

O . . . Sa - cred Ban - quet in which CHRIST is re - ceiv - ed,

the me - mo - ry of His Pas - sion is re - new - ed,

the mind is fill - ed with grace, and a pledge of fu - ture glo - ry

is giv - en un - to us. [Al - - le - lu - - ia.]

# Antiphons and Psalms.

## PSALM cxvii.

1 O praise : the LORD, áll ye hea - then:  
2 For His : merciful kindness\* is ever more and môre to - wárds us:

Glo - - - ry be to the FATHER, ánd to the SÓN:  
As ít : was in the beginning, is nôw, and ever sháll be:

*Repeat the Antiphon.*

práise Him,  
and the truth of the LORD endureth for èver.

áll ye na - tions.  
Práise . . the LÖRD.

*Repeat the Antiphon.*

ánd to the  
wórlđ without

HÓ - LY GHÖST; . .  
énd. . . A - men.

No. 6.

Antiphons and Psalms.

ANTIPHON.

CHRIST the LORD, { a Priest for ever  
after the order } of Mel-chí - sedech : off-ered Brëad and Wine. [Al - le - lu - ia.]

[Al - le - lu - ia.]

[Al - le - lu - ia.]

PSALM cxvii.

O präise : the LÖRD all ye hea-then: präise Him, all ye na-tions.  
For His : {merciful kindness\*  
is ever môre and} môre to-wards us : {and the truth of  
the LORD endur-eth for ëver.} Präise the LÖRD.  
*Repeat the Antiphon.*

Glo - - : { -ry be to the  
FÄTHER, } and to the SÖN : and to the HÖ-LY GHÖST ;  
As it : {was in the begin-  
ning, is nôw, and} év-er shall be : wörld without ënd. A-men.

Glo - - : { -ry be to the  
FÄTHER, } and to the SÖN : and to the HÖ-LY GHÖST ;  
As it : {was in the begin-  
ning, is nôw, and} év-er shall be : wörld without ënd. A-men.

No. 7.

Antiphons and Psalms.

ANTIPHON.

Wisdom hath builded her House,\* shē hath) mīn-gled hēr . . Wīne: she hath ālso fūr-nish-ed her Ta-ble. [Al - le - lu - ia.]

PSALM lxxviii.

Thou, O : (God,\* sentest a gracious rain upon Thine in-) -hé - ritage: (and refreshedst it when it was) wēa - ry.  
 Thy . . : (congregation shall dwell there-) -in : (for Thou, O God,\* hast of Thy good-ness prepared) for the poor.  
 Repeat the Antiphon.

Glō - : (ry be to the FATHER, and to the) Sōn : and to the HÓ-LY GHOST;  
 As it : (was in the beginning,) shall be : wōrld without end. Á - men.

No. 8.

Antiphons and Psalms.

ANTIPHON.

I have found Him\* } sôul lov-eth, { I will hold  
 Whôm my } Him\* and } lêt Him go: my Belôved is mine and I am Hîs.  
 nô } [Al - le - lu - ia.]

[Al - le - lu - ia.]

PSALM xxiii.

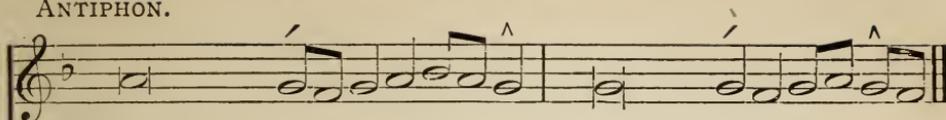
Thou shâlt : { prepare a table before } trôu-ble me: { Thou hast }  
 me\* against thém that } anointed my } cup shall be füll.  
 head with ôil }  
 and my }  
 But Thy : { loving - kindness and } life: { and I will }  
 : { mercy\* shall follow me } : { dwell in the } LÓRD fôr ev - er.  
 all the dâys of my } : { House of the }  
 }  
 } *Repeat the Antiphon.*

Glô - : { -ry, be to the FATHER, } SÓN: and to the HÓ-LÝ GHÖST;  
 and to the }  
 As it : { was in the beginning, } shall be: wôrld without énd. . . A-men.  
 is nôw, and ever }

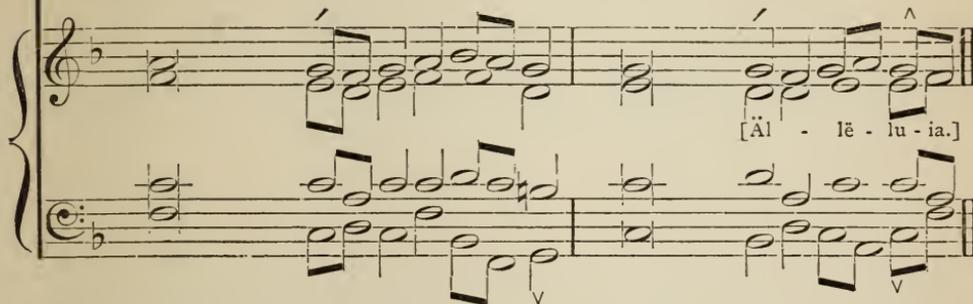
# No. 9.

# Antiphons and Psalms.

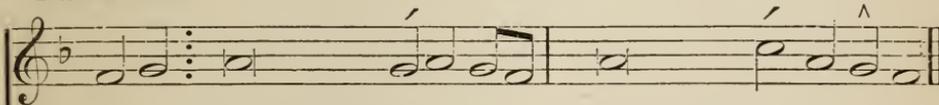
## ANTIPHON.



We have a great High Priest \* that is passed into the Héavens,) JĒ - sus the SÖN of GOD: (He ever liveth to mâke inter-) cession för . . . üs . . . [Äl - lē - lu - ia.]

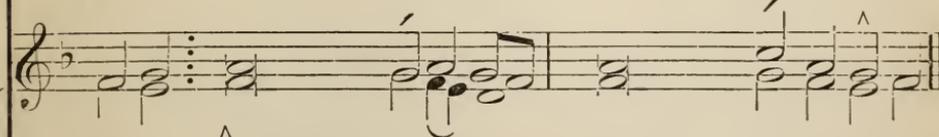


## PSALM lxviii.



Thou art : { gone up on high,\* Thou hast led captivity captive,\*and recêived } gifts for mēn : { yea,even for Thine enemies,\* that the LORD GÖD might } dwell a-mong them.  
 Prais-ed : bê the LÖRD dai-ly: { even the God Who helpeth us,\* and poureth His bêne- } fits up - on us.

*Repeat the Antiphon.*



Glö - : { ry be to the FATHER, } and to the SÖN : and to the HÖ - LY GHÖST ;  
 As it : { was in the beginning, is nōw, and } év - er shall be : wörlð without ênd. . . A - men.



## No. 10.

## Antiphons and Psalms.

## ANTIPHON.

O how sweet is Thy SPI - RIT, O LORD, Who, that Thou . . .

might-est shew forth Thy sweet - ness un - to the sons of men,

feed - est them with the most sweet Bread . . . from Heaven: fill - est

# Antiphons and Psalms.

the hun - gry with good things, and send . . .

est the rich emp - - ty a - way.

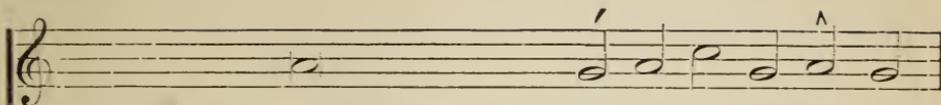
[Al - - - le - - - lu - ia.]



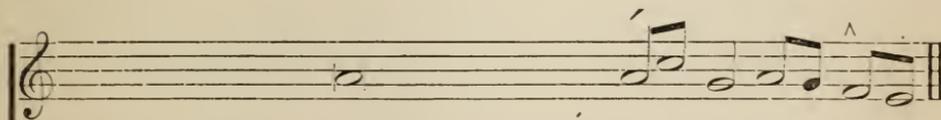
# Antiphons and Psalms.

No. 11.

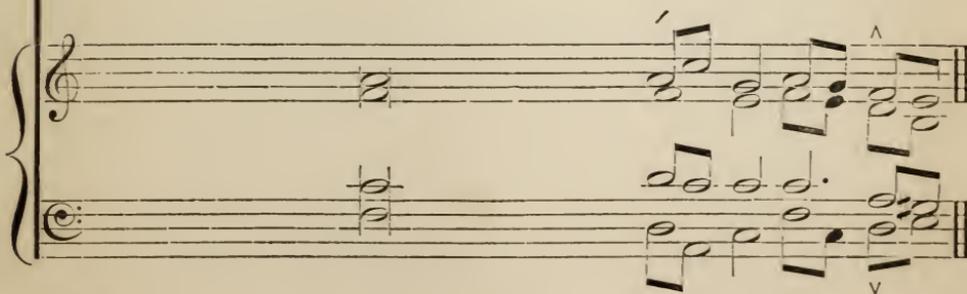
ANTIPHON.



To him that overcometh \* will I give to eat of the hid - den Man - na :



and will give him a white stone, \* and in the white stone a new name writ - ten.  
[Al - lu - lu - ia.]



# Antiphons and Psalms.

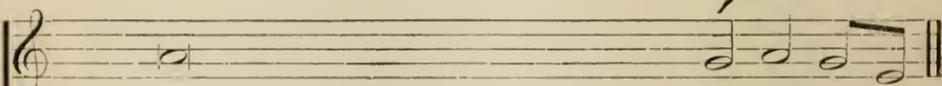
## PSALM cxlviii.



Young men : and maidens, \* old men and children \* praise the NÁME of the LORD.  
 He shall : exalt the horn of His people; \* ál His Saints shall praise Him.

Glö - : ^ -ry be to the FÁTHER, and to the SON :  
 As it : was in the beginning, is nów, and év - er shall be:

*Repeat the Antiphon.*



for His Name only is excellent \* and His praise above Héaven and eārh. . .  
 even the children of Israel, \* even the people that sérv - eth Him. . .

*Repeat the Antiphon.*

and to the HÓ - LV GHÓST;  
 wórlð without énd. . . A - men.

# Litany of the Blessed Sacrament.

180 LITANY. 7.7.7.6.

\*ARTHUR H. BROWN.

1 *mf* GOD the FA - THER, GOD the WORD, GOD the  
 2 *mf* Bread of Life, the An - gels' Food, Cup of  
 3 *mf* Pur - est Vic - tim, Stain - less Priest, Thou the

HO - LY GHOST a - dored, Bless - ed TRI - NI -  
 Bless - ing, Pre - cious Blood, *p* Poured for man up -  
 Host, and Thou the Feast, Shared by great - est

TY, One LORD ; *p* Spare us, HO - LY TRI - NI - TY.  
 on the Rood ; Hear us, HO - LY JE - - SU.  
 and by least ; *p* Hear us, HO - LY JE - - SU.

# Litany of the Blessed Sacrament.

4 *mf* Spot - less LAMB of GOD most High, Man - na  
 5 *mf* Of - fer - ing of per - fect might, Wine, which  
 6 *mf* Shew - bread in GOD'S Ho - ly Place, Fount of

com - ing from the sky, To Thy peo - ple  
 giv - est true de - light, Bond, Thy faith - ful  
 all - re - deem - ing grace, *cr* Strength of them that

ev - er nigh ; *p* Hear us, HO - LY JE - - SU.  
 to u - nite ; *p* Hear us, HO - LY JE - - SU.  
 run the race ; *p* Hear us, HO - LY JE - - SU.

## Litany of the Blessed Sacrament.

*mf* Cake, o'erthrowing Midian's tents,  
Stream, to wash away offence,  
Giver of all innocence ;

*p* Hear us, Holy JESU.

*mf* Light in darkest place to shine,  
Very Man and WORD Divine,

*p* Hidden under Bread and Wine ;  
Hear us, Holy JESU.

*p* From the tempting lures of sin,  
From all pride and lusts within,  
From all things to evil kin ;  
Deliver us, O JESU.

From partaking wickedly,  
From all unbelief in Thee  
Veiled in this great Mystery ;  
Deliver us, O JESU.

By Thy sitting down to meat,  
That last Passover to eat,  
By Thy washing Peter's feet ;  
Deliver us, O JESU.

Through the dread and holy rite,  
Founded on that awful night,  
*cr* Pledge of future glories bright,  
*p* Deliver us, O JESU.

Through the Wounds by nails and spear,  
Through Thy Presence with us here,  
When we draw Thine Altar near ;  
Deliver us, O JESU.

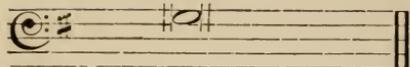
*mf* Truest Friend, and refuge sure.  
*dim* Help us, guide us, make us pure,  
*cr* Give us blessings which endure ;  
*p* We beseech Thee, JESU.

*cr* Seek us when we go astray,  
Lead Thy pilgrims on their way,  
*mf* Shine on us, unending Day ;  
*f* We beseech Thee, JESU.

*pp* When we draw our latest breath,  
Feed us at the time of death,  
*cr* Sacrament of Nazareth ;  
*pp* We beseech Thee, JESU.

# Litany of the Blessed Sacrament.

*Priest.*



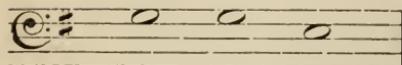
LORD, have mercy upon us.

*Clerks and People in unison.*

*Harmony.*

CHRIST, have mercy upon us. LORD, have mercy up - on us.

*Priest.*



OUR FA - THER,

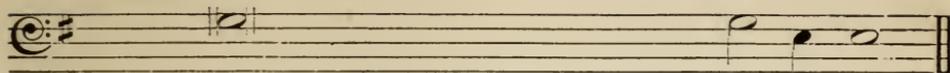
*Clerks and People.*

Which art in } Hallowed, . . And lead us not } ta - tion,  
Heaven, } into temp - }

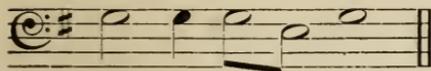
But deliver us from e - vil. A - men.

# Litany of the Blessed Sacrament.

*Priest.*



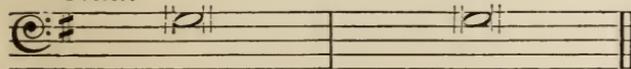
Ÿ.—Blessed are they which do hunger and thirst after righ-teous-ness.



[Al - le - lu - - ia!]

Musical notation for the Kyrie part, two staves. The top staff has a treble clef and a key signature of one sharp (F#). The bottom staff has a bass clef and a key signature of one sharp (F#). The notes are: Ky.—For they shall be fill - ed. [Alle - lu - - ia!]

*Priest.*



Let us pray. (Prayer.)

[Here should follow a suitable Collect.]

*Answer.*

Musical notation for the Answer part, two staves. The top staff has a treble clef and a key signature of one sharp (F#). The bottom staff has a bass clef and a key signature of one sharp (F#). The notes are: A - men.

# Processional.

181 COVENTRY. 3 10's.

\*ARTHUR H. BROWN.

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 3/4 time signature. It begins with a dynamic marking of *f*. The lower staff is in bass clef with the same key signature and time signature. Both staves contain four measures of music, primarily using chords and moving lines.

The second system of musical notation consists of two staves in the same key signature and time signature as the first system. It contains four measures of music, continuing the piece with similar chordal and melodic textures.

The third system of musical notation consists of two staves in the same key signature and time signature. It begins with a dynamic marking of *ff* and contains four measures of music, concluding the piece with a final chord.

## Processional.

HAIL ! Festal Day ! for evermore ador'd,  
Wherein GOD conquer'd Hell, and upward soar'd !  
Hail ! Festal Day ! for evermore ador'd.

See the world's beauty, budding forth anew.  
Shews with the LORD His gifts returning too ;  
Hail ! Festal Day ! for evermore ador'd.

The earth with flow'rs is deck'd,—the sky serene ;  
The Heav'nly Portals glow with brighter sheen.  
Hail ! Festal Day ! for evermore ador'd.

The greenwood-leaves, the flowering meadows tell  
Of CHRIST, triumphant over gloomy Hell.  
Hail ! Festal Day ! for evermore ador'd.

The power of Satan crush'd, He seeks the skies ;  
From earth, light, stars, and ocean, anthems rise !  
Hail ! Festal Day ! for evermore ador'd.

The Crucified reigns GOD for evermore ;  
Their Maker all created things adore.  
Hail ! Festal Day ! for evermore ador'd.

CHRIST, Who didst fashion man and hast re-won ;  
The Eternal FATHER'S Sole-begotten SON ;  
Hail ! Festal Day ! for evermore ador'd.

When Death and Hell the human race o'eran  
Thou, man to save. Thyself becamest Man.  
Hail ! Festal Day ! for evermore ador'd.

*This is an alternative version of the ancient Processional Hymn for Easter,  
Ascension, and Whitsun Days.*

## Thanksgiving after Communion.

(FOR PRIVATE USE.)

182

HIM I have so long desired, JESU'S Self at length I hold,  
Him I clasp my soul required, and in close embrace enfold ;  
Be ye glad, my soul and spirit, lift ye up your voice and sing,  
And with praise that fits His merit, greet the coming of the KING.

Sad was I and weary-hearted, nought had I to bring me cheer,  
Far from my Belovèd parted, far from Him I count most dear ;  
But He stooped unto the lowly dwelling of my grieving soul ;  
And, when came the LORD most Holy, I was glad and I was whole.

Not the sun such brightness poureth on the earth in darkness laid,  
Not the rain-cloud so restoreth flowerets that in summer fade,  
As the LORD the soul sustaineth when it faint and languid grows,  
And new vigour, as it waneth, of His graciousness bestows.

Bright the day, and bright the hour, when Thou, JESU, drawest near,  
Full the time of light and power when Thou hastest to me here ;  
He who holds Thee, all possessing, every need hath so obtained,  
For the fount of truest blessing, winning Thee, his soul hath gained.

Who would not be lost in wonder at Thy goodness, O my KING,  
Would he but Thy doings ponder, in deep thought considering ?  
I seek Thee, and Thou me seekest, and Thou grantest, in Thy grace,  
And Thy loving-kindness meekest, me to share in Thine embrace.

I was not, and Thou hast made me, out of darkness and of nought,  
And Thou hast in love arrayed me with the godlike gift of thought ;  
For my sake Thou condescendedst in a manger to be born,  
And Thy life in pain Thou endedst on the bitter Cross of scorn.

To the gifts wherewith Thou greetest me in bounty day by day,  
Thou hast added dainties sweetest, newer graces to display,  
Thou, my heart's most precious treasure, JESU, my one sole delight,  
Reign Thou in me at Thy pleasure, SON of GOD, and reign in might.

Smite my self-love down before Thee, and so slay it in my heart,  
That I may in love adore Thee, Thee Who only worthy art ;  
Take from me all that offendeth, all that grieves Thine Eyes most pure,  
That in life which never endeth I may dwell in Thee secure.

Rest with me when dawns the morning ; rest with me at eventide,  
Loving JESU, think no scorning with Thy servant to abide ;  
Let not life or death e'er sever me from Thee, my LORD, I pray,  
Let our union hold for ever, broken by no force for aye.

I will sing my glad thanksgiving while I breathe this earthly air,  
In the land of all the living, thousandfold repeat it there,  
Where at last the veil is rended, and I see Thee as Thou art ;  
And to Angel choirs ascended, love Thee with a perfect heart.

# Chant Introsits.

1 INTROIT.

I.

\* ARTHUR H. BROWN.

[Al - le - lu - ia.]

PSALM.

Glo - ry be to the FATHER, } and to the SÓN, and to . . the Ho - LY GHOST;

As it (was in the be- ) and ev - er shall be; world with-út end. . . A - men.

*Repeat the Introit.*

# Chant Introsits.

## 2 INTROIT.

## II.

PSALM.

[Al - le - lu - ia.]

Glo - ry be to } and to the } and to . . . the HOLY GHOST ; As it was in the be-  
 the FATHER, } SÖN, } ginning,

*Repeat the Introit.*

is now, and ev - er shall be : world with-out end. A - men.

# Chant Introits.

3 INTROIT.

III.

PSALM.

[Al - le - lu - ia.]

Glo - - - ry be to the  
FATHER, } and to the SôN, and to the HO - LY GHOST; { As it was in the }  
beginning, }

*Repeat the Introit.*

is now, and ev - er shall be: world . . with - out end. A - men.

# Chant Introits.

4 INTROIT.

IV.

[Al - le - lu - ia.]

PSALM.

Glo - ry be to the FATHER, and to the SON, and to the Ho - Ly GHOST; As it was in the be - ginning,

*Repeat the Introit.*

is now, and ev - er shall be, world with - out end. A - men.

# Chant Introsits.

5 INTROIT.

V.

[Al - - le - lu - ia.]

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#). The lower staff is in bass clef with the same key signature. The music is written in a style typical of early 20th-century church music, featuring block chords and simple melodic lines. The lyrics "[Al - - le - lu - ia.]" are written below the upper staff, with the first syllable "Al" aligned with the first measure and "ia." with the last measure.

PSALM.

The second system of musical notation consists of two staves in the same key signature and clefs as the first system. It continues the musical setting of the Psalm with similar chordal textures.

Glo - - ry be to the FATHER, and to the SÔN, and to the HÔLY GHOST ;

The third system of musical notation consists of two staves. The lyrics "Glo - - ry be to the FATHER, and to the SÔN, and to the HÔLY GHOST ;" are written below the upper staff, with "Glo - - ry" under the first two measures and "be to the FATHER, and to the SÔN, and to the HÔLY GHOST ;" under the remaining measures.

*Repeat the Introit.*

As it was in the beginning, is now, and ever shall be : world without end. A-men.

The fourth system of musical notation consists of two staves. The lyrics "As it was in the beginning, is now, and ever shall be : world without end. A-men." are written below the upper staff, with "As it was in the beginning, is now, and ever shall be : world without end. A-men." under the entire system.

# Chant Introids.

6 INTROIT.

VI.

PSALM.

[Al - le - lu - ia.]

Glo - ry be  $\left\{ \begin{array}{l} \text{to the F\AA-} \\ \text{THER, and} \\ \text{to the} \end{array} \right.$  S\AA N, and to the HOLY GHOST; As it was  $\left\{ \begin{array}{l} \text{(in the begin-)} \\ \text{ning, is} \end{array} \right.$

Repeat the Introit.

now, and ev - er shall be: world with - out end. A - men.

# Chant Introits.

7 INTROIT.

VII.

Psalm.

[Al - - le - lu - ia.]

Glo - - ry be to the  
FATHER, and to the  
the SÓN,

and to the HO - LY GHOST; As it was { in the be-  
ginning,

Repeat the Introit.

is now, and ev - er shall be, world . . with - out . . end. A - men.

# Chant Introids.

8 INTROIT.

VIII.

PSALM.

[Al - le - lu - ia.]

Glo - ry be to the FATHER, and to the SON, and to the Ho - LY GHOST; As it was in the be - ginning,

is now, and ev - er shall be: world with - out end. A - men.

*Repeat the Introit.*

# The Eight Church Tones,

WITH SOME OF THEIR ENDINGS, FOR THE GRADUALS, ALLELUIAS,  
TRACTS, OFFERTORIES, AND COMMUNIONS.

## FIRST TONE.

Harmonized by A. H. B.

### 1ST ENDING.

Musical notation for the 1st ending of the First Tone. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat (B-flat). The melody in the treble staff begins with a quarter rest, followed by a dotted quarter note G4, a quarter note A4, and a quarter note B4. The bass staff begins with a quarter rest, followed by a dotted quarter note F4, a quarter note G4, and a quarter note A4. The piece concludes with a final cadence on a whole note chord of G4 and F4. The lyrics "[Al - le - lu - ia.]" are written below the treble staff.

### 2ND ENDING.

### 3RD ENDING.

Musical notation for the 2nd and 3rd endings of the First Tone. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat (B-flat). The 2nd ending begins with a quarter rest, followed by a dotted quarter note G4, a quarter note A4, and a quarter note B4. The 3rd ending begins with a quarter rest, followed by a dotted quarter note G4, a quarter note A4, and a quarter note B4. The piece concludes with a final cadence on a whole note chord of G4 and F4. The lyrics "[Al - le - lu - - ia.]" are written below the treble staff for the 2nd ending, and "[Al - le - lu - ia.]" for the 3rd ending.

### 4TH ENDING.

Musical notation for the 4th ending of the First Tone. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat (B-flat). The melody in the treble staff begins with a quarter rest, followed by a dotted quarter note G4, a quarter note A4, and a quarter note B4. The bass staff begins with a quarter rest, followed by a dotted quarter note F4, a quarter note G4, and a quarter note A4. The piece concludes with a final cadence on a whole note chord of G4 and F4. The lyrics "[Al - le - lu - ia.]" are written below the treble staff.

# The Eight Church Tones.

## SECOND TONE.

Musical score for the Second Tone. The score 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 of chords with stems. The lyrics "[Al - le - lu - ia.]" are written below the upper staff. There are accents (^) above the notes in the upper staff and a 'v' below the lower staff.

## THIRD TONE.

### 1ST ENDING.

### 2ND ENDING.

Musical score for the Third Tone. The score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has three sharps (F#, C#, G#). The music is written in a style of chords with stems. The lyrics "[Al - le - lu - ia.]" are written below the upper staff. There are accents (^) above the notes in the upper staff and a 'v' below the lower staff.

### 3RD ENDING.

### 4TH ENDING.

Musical score for the Third and Fourth Endings of the Third Tone. The score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has three sharps (F#, C#, G#). The music is written in a style of chords with stems. The lyrics "[Al - le - lu - ia.]" are written below the upper staff. There are accents (^) above the notes in the upper staff and a 'v' below the lower staff.

# The Eight Church Tones.

## FOURTH TONE.

### 1ST ENDING.

### 2ND ENDING.

[Al - le - lu - ia.] [Al - le - lu - ia.]

## FIFTH TONE.

### 1ST ENDING.

### 2ND ENDING.

[Al - le - lu - ia.] [Al - le - lu - ia.]

## SIXTH TONE.

[Al - le - lu - ia.]

# The Eight Church Tones.

## SEVENTH TONE.

### 1ST ENDING.

Musical score for the Seventh Tone, 1st Ending. The score is written for two staves, Treble and Bass clef, in a key signature of one sharp (F#). The melody is primarily composed of eighth and sixteenth notes, often beamed together. The lyrics "[Al - le - lu - ia.]" are placed below the Treble staff. The piece concludes with a double bar line.

### 2ND ENDING.

### 3RD ENDING.

### 4TH ENDING.

Musical score for the Seventh Tone, 2nd, 3rd, and 4th Endings. The score is written for two staves, Treble and Bass clef, in a key signature of one sharp (F#). The 2nd ending is marked with an 'A' above the Treble staff and a 'V' below the Bass staff. The 3rd ending is marked with an 'A' above the Treble staff. The 4th ending is marked with an 'A' above the Treble staff. The lyrics "[Al - le - lu - ia.]" are placed below the Treble staff for each ending. The piece concludes with a double bar line.

## EIGHTH TONE.

### 1ST ENDING.

### 2ND ENDING.

Musical score for the Eighth Tone, 1st and 2nd Endings. The score is written for two staves, Treble and Bass clef, in a key signature of two sharps (F# and C#). The melody is primarily composed of eighth and sixteenth notes, often beamed together. The lyrics "[Al - le - lu - ia.]" are placed below the Treble staff for each ending. The piece concludes with a double bar line.

# The Proper of the Seasons.

I.

## First Sunday in Advent.

VIII.

*Introit.*—Unto Thee, O LÔRD, will I lift up my soul: my GÔD, I have put my trust in Thee. O let me not be confounded, \* neither let mine enemies trî-umph o-ver me: for all they that hope in Thee shall nôt be a-sham-ed.

*Ps.*—Shëw . mē . Thÿ wáys Ö LORD: ând téach mē Thÿ pãths.  
Glory. As it was. Unto Thee.

2

## Second Sunday in Advent.

VII.

*Introit.*—O people of Sion, \* behold the LORD will côme to sáve the nã-tions: and in the gladness of your heart \* the LORD shall cause His glôrious Vóice to be hëard.

*Ps.*—Hëar . Ö . Thou Shêpherd of Ís-rä-ël: Thou that lêadest Jó-sëph like a shëep.  
Glory. As it was. O people.

3

## Third Sunday in Advent.

I.

*Introit.*—Rejoice in the LORD âlway; \* and agáin I say, re-joice: let your moderation be known unto âll men; \* the LÔRD is ât hând. Be careful for nothing; \* but in everything by prayer and supplication wíth thanks-gïv-ing: let your requêsts be made knówn un-tô GÔD.

*Ps.*—And . the . peace of GOD \* which pâsseth all ún-dër- stând-ïng: sh'âll . kèep your hearts and minds.  
Glory. As it was. Rejoice.

4

## Ember Wednesday in Advent.

I.

*Introit.*—Drop down, ye Heavens, from above, \* and let the skêtes púr down rígh-teous-ness: let the earth open, \* and lêt them bñng forth sãl-va-tion.

*Ps.*—And . let . ríghteousness spring úp tō-gë-thër: I, . thü . LÔRD, hãve cre-a-ted ït.  
Glory. As it was. Drop down.

5

## Ember Friday in Advent.

IV.

*Introit.*—Be Thou nigh at hand, O LORD, \* for âll Thy commãnd-ments are trüe: as concerning Thy testimonies, \* I have known long since, \* that Thôu hast gróund-ed them for ev-er.

*Ps.*—Blëss-ëd . are those that are ûndef'í-l-ëd ïn the way: änd . wãlk . ïn the láw of the LÔRD.  
Glory. As it was. Be Thou.

## The Proper of the Seasons.

### 6. Ember Saturday in Advent.

II.

*Introit.*—Come, \* and shew us the light of Thy Cōuntenānce, O LÖRD : shew Thyself also, \* Thou that sittest upon the Chêrubim, \* and wê shall be whole.

*Ps.*—Hëar, . Ö . Thôu Shêp-herd ôf Ië-rael : Thou . that . lead-êst Jô-seph like ä sheep.

Glory. As it was. Come.

### Fourth Sunday in Advent.

#### 7. (Unless it be Christmas Eve.)

I.

*Introit.*—Remember us, O LORD, \* according to the favour that Thou bearest ún-to Thy pëo-ple : O vîsit ús with Thy sül-va-tion. That we may see the felïcity ôf Thy chö-sen : and rejoice in the gladness of Thy people, \* and gîve thánks with Thine ín-he-ritance.

*Ps.*—We . have . sînned wîth ôur fä-thërs : we . häve . dône amíss, and deält wïck-edly.

Glory. As it was. Remember.

### 8. Christmas Eve.

VI.

*Introit.*—To-day ye shall know \* that the LÖRD will cōme and sãve you : and in the môrning thén shall ye see His glo-ry.

*Ps.*—Thë . ëärth . is the LÖRD'S, and áll that there-in is : the . cōmpass of the wórl'd, and they that dweél therein.

Glory. As it was. To-day.

### Christmas Day.

#### 9. FIRST CELEBRATION, at Midnight.

II.

*Introit.*—The LÖRD sáid ún-to Më : Thou art My Son, \* this dáy have I be-got-ten Thëe.

*Ps.*—Whÿ . do . the heathen so fûriously rágë tō-gë-ther : and . why . do the peôple î-má-gine a vâin thing ?

Glory. As it was. The LORD.

#### 10. SECOND CELEBRATION, at Daybreak.

VIII.

*Introit.*—The light shall shîne upón us to-day : for ûnto ús is born the LÖRD. And He shall be called Wonderful, \* the Mighty GOD, \* the Prince of Peace, \* the Êverlást-ing Fä-TIER : and of His kîngdom thére shall be no ênd.

*Ps.*—Thë . LÖRD . is King, \* and hath pût on gló-ri-ous âp-pä-rel : the LORD hath put on His apparel, \* and gîrd-ed Him-self with stréngth.

Glory. As it was. The light.

# The Proper of the Seasons.

## THIRD CELEBRATION, in the Daytime.

<sup>11.</sup> *Introit.*—Ûnto ús a CHILD is born : ûnto ús a SON is giv-en. <sup>VII.</sup> And the government shall bê upón His Shöul-der : and His Nâmc shall be cáll-ed Won-derful, Coun-sellor.

*Ps.*—Ö · siing · ûnto the LÓRD ā nēw sōng : for Hē hath dóñe mar-vel-lōus thīngs.  
Glory. As it was. Unto us.

### S. Stephen, Proto-Martyr.

<sup>12.</sup> *Introit.*—Princes also did sīt and spéak a-gāinst me : and have pēsecuted <sup>I.</sup> mé with-òut ā cāuse. Hēlp me, O LÓRD mÿ GOD : for Thy servant is ôccupied in Thÿ sta-tutes.

*Ps.*—Bless-ed · are those that are ûndef'īl-ed ĩn the ^wāy : and · wālk · ĩn the lāv öf the LÖRD.  
Glory. As it was. Princes.

### S. John the Evangelist.

<sup>13.</sup> *Introit.*—In the midst of the congregation he opened his mouth, \* and the <sup>VI.</sup> the LORD hath filled him with the spirit of wīsdóm and ún-der-stānd-ing : and clōthed him wġth a robe of glo-ry. ....

*Ps.*—Hē shall fīnd jōy : ánd a Crown of glad-ness.  
Glory. As it was. In the midst.

### The Holy Innocents.

<sup>14.</sup> *Introit.*—Out of the mouths of very babes and sucklings \* hast Thōu <sup>II.</sup> ordāin-ēd strēngth : becāuse of Thīnc en-c-mies.

*Ps.*—Ö · LÓRD ċur Gō-vernour : hōw · excellent is Thy Nâmc ĩn áll the wörlđ.  
Glory. As it was. Out of.

## DECEMBER 29th and 30th.

( Whether Sunday or not. )

<sup>15.</sup> *Introit.*—While all things were in quiet silence, \* and night was in the <sup>VIII.</sup> mīdst of hēr swift course : Thīnc Almighty WORD \* leaped down from Heaven \* ôut of Thy Roy-al Thrōne.

## The Proper of the Seasons.

*Ps.*—Thë · LÖRD · is KING \* and hath pût on gló-ri-ous äp-pär-el : the LORD hath put on His appârel, \* and gírd-ed Him-self with strength.

Glory. As it was. While all.

16. **S. Sylvester, Bp. Conf.**

*Introit 2, as in Common of Confessors (No. 97).*

17. **The Circumcision of Christ.**

*Introit as on Christmas Day at the Third Celebration (No. 11).*

### The Epiphany.

18.

II.

*Introit.*—Behold, the LÔRD the Rú-ler häth cöme : and dominion, and pöwer, and ém-pire, arc in His Händ.

*Ps.*—Gíve · the · Kîng Thy júd-g-ments, Ö GOD: and Thy · rîghteousness ün-tó the Kîng's SON.

Glory. As it was. Behold, the LORD.

### First Sunday after Epiphany.

19.

*As on the Feast of the Epiphany, unless the Octave be not observed, in which case the Introit is*

VIII.

On the highest throne I beheld a Man sitting, \* Whom a multitude of Angels wôrship, sîng-ing togë-ther : and behold his Name and Êmpire äre for ev-er-last-ing.

*Ps.*—Ö · be · joy-ful in the LÓRD, äll ye lands : serve the LÓRD with glad-ness.

Glory. As it was. On the highest.

### Second Sunday after Epiphany.

20.

IV.

*Introit.*—All the wôrld shall wôr-ship Thee, O GÖD: sing of Thee, \* and praise Thy Nâme, O Thóu Móst High-est.

*Ps.*—Ö · be · joy-fül in GÖD, äll ye lands : sîng · präis-es unto the honour of His Name, \* mâke His präise to bë glo-ri-ous.

Glory. As it was. All the world.

# The Proper of the Seasons.

## Third Sunday after Epiphany.

21.

VII.

*Introit.*—Worship the LÔRD, all yé His Än-gels: Sion heard of it and rejoiced, \* and the dâughters of Jú-dah were gläd.

*Ps.*—Thê · LÔRD · is KING, \* the êarth may be gläd thêre-öf: yea, \* the multitude of the îsles máy be gläd thêre-öf.

Glory. As it was. Worship.

## Septuagesima Sunday.

22.

V.

*Introit.*—The sorrows of dêath côm-pass-ëd me: the pâins of hêll came a-bout me. In my trôuble I cáll-ed upon the LORD: and He heard my vöice öut of His ho-ly tem-ple.

*Ps.*—I · will · love Thee, O LÔRD, my stréngth: the LORD is my stony rock, \* mý defénce and my SAV-IOUR.

Glory. As it was. The sorrows.

## Seragesima Sunday.

23.

I.

*Introit.*—Up, LÔRD, why' sleep-est Thou?: awake, \* and bê not áb-sent from us för ev-er. Whêrefore híd-est Thou Thy Face: and forgêttest our mí-se-ry änd trou-ble? Our bêlly drâw-eth un-to the ground: Arise, and help us, O LORD, \* and delîver us för Thy mer-cý's sâke.

*Ps.*—We · have · heard with our ears, O GOD, \* our fâthers háve töld us: what · Thöu · hast dône ín their time of öld.

Glory. As it was. Up, LORD.

## Quinquagesima Sunday.

24.

VI.

*Introit.*—Be Thou my strong rock, O LÔRD, and hóuse of de-fence: thât Thóu may-est save me. For Thou art my strông róck, and my cäs-tle: be Thou also my guide, \* and léad me för Thy Nâme's sâke.

*Ps.*—Ïn · Thêë · O LÔRD, have I pút mý trüst: let · me never be put to confusion, \* deliver me in Thy ríghteousness, and drâw me öut of thê net.

Glory. As it was. Be Thou.

# The Proper of the Seasons.

## Ash Wednesday.

25.

I.

*Introit.*—Thou hast mercy upon all, O LORD, \* and abhorrest nōthing which Thóu hást made: and winkest at the sins of mēn, because they should ä-mēnd. And sparest äll for they are Thine, O LORD: Thóu lóv-er öf söuls.

*Ps.*—Bē • merciful unto me, O GOD, \* be mērciful ún-tö mē: for • mÿ • sôul trúst-ēth in Thēe.

Glory. As it was. Thou hast mercy.

## First Sunday in Lent.

26.

VIII.

*Introit.*—He shall call upōn Me, and Í will hēár him: I will deliver him, \* and bring him to honour, \* with long lífe wíll I sa-tis-fy him.

*Ps.*—Whö-sö • dwelleth únder the defénce of<sup>\*</sup>the Móst High: shall abide under the shâdow óf the Äl-míght-y.

Glory. As it was. He shall call.

## Ember Wednesday in Lent.

27.

IV.

*Introit.*—Call to remembrance, O LORD, \* Thy tender mercies, \* ánd Thy lóv-ing-kind-ness-ēs: whích have been év-er öf öld. Neither let mine ênemies trí-umph o-ver mē: deliver Israel, O GOD, \* out of áll his trou-bles.

*Ps.*—Un-to • Thēe, • O LÔRD, will Í<sup>\*</sup> lift úp my<sup>^</sup>soul: mÿ • GÖD, • I have put my trust in Thee, \* O let me nôt bé cön-found-ed.

Glory. As it was. Call to remembrance.

## Ember Friday in Lent.

28.

IV.

*Introit.*—Brîng Thou me óut of mÿ trou-ble: look upon my adversity and misery, \* ánd forgíve me all my sîn.

*Ps.*—Un-to • Thēe, • O LÔRD, will Í<sup>\*</sup> lift úp my<sup>^</sup>soul: mÿ • GÖD, • I have put my trust in Thee, \* O let me nôt bé cön-found-ed.

Glory. As it was. Bring Thou.

# The Proper of the Seasons.

## Ember Saturday in Lent.

III.

<sup>29.</sup>  
*Introit.*—O let my prayer enter into Thy Prés-ence: incline Thine Ear into my cáll-ing, Ö LÖRD.

*Ps.*—O . LÖRD . GÖD of my sal-vä-tion: I . häve . crêd dáy and night be-före Thëe.

Glory. As it was. O let my prayer.

## Second Sunday in Lent.

IV.

<sup>30.</sup>

*Intr. it, as on Ember Wednesday (No. 27).*

## Third Sunday in Lent.

VII.

<sup>31.</sup>

*Introit.*—Mine eyes are ever looking unto the LORD, \* for He shall pluck my fêet out of the net: turn Thee unto me, \* and have mercy upon me; \* for I am dêsolatè, ánd in mi-se-ry.

*Ps.*—Un-to . Thëe, . O LÖRD, will líft up my söl: my GOD, I have put my trust in Thee, \* O lét me nót be con-föund-éd.

Glory. As it was. Mine eyes.

## Fourth Sunday in Lent.

V.

<sup>32.</sup>

*Introit.*—Rejoice, O Jerusalem, \* and be glad with hêr, all yé that löve her: rejoice for joy with hêr, all yé that mourn for hêr. That ye may súck and be sá-tis-fî-ed: with the brêasts of hêr con-so-la-tions.

*Ps.*—I . was . glad when they sáid ún-to me: we will go into the Hóuse of the LÖRD.

Glory. As it was. Rejoice.

## Passion Sunday.

IV.

<sup>33.</sup>

*Introit.*—Give sentence with me, O GOD, \* and defend my cause agáinst the un-gód-ly pëo-plë: O deliver me from the deceitful and wicked man, \* for Thôu art the GÖD of my strëngth.

*Ps.*—Ö . sënd . out Thy light and Thy trúth, that théy mãy léad me: ánd . bríng . me unto Thy holy Híll ánd to Thy Dwell-ing.

Give sentence.

*The Introit is said without GLORIA PATRI till Easter Day, except on a Festival in Passion Week; or on Maundy Thursday, if the Bishop be the celebrant.*

# The Proper of the Seasons.

## Palm Sunday.

34.

*Introit, as on page 84.*

### Monday in Holy Week.

V.

*Introit.*—Plead Thou My cause, O LORD, \* with thēm that strīve with Me: and fight Thou against thēm that ffight a-gainst Mē. Lay hand upon the shield and buckler, \* and stānd up to hēlp Me: O LORD, \* the strēngth of Mý sāl-va-tion.

*Ps.*—Brīng · fōrth the spēar: and stop the way against thēm that pēr-se-cute Me.

Plead Thou.

### Tuesday in Holy Week.

IV.

*Introit.*—But it behoveth us to glory \* in the Cross of our LÔRD JĒ · SŪS CHRĪST: in Whom is our salvation, \* life, \* and resurrection, \* by Whōm we are sāv-ed and set frēe.

*Ps.*—GÖD · bē · merciful ūnto ūs, ānd blēss us: ānd · shēw · us the light of His Countenance, \* and be mērciful ūn-tō ūs.

But it behoveth.

### Wednesday in Holy Week.

III.

*Introit.*—At the Name of JESUS \* êvery kīee shall bow: of things in Heaven, \* and things in earth, \* and thīngs ūn-der the eārth. For the LORD became obedient unto death, \* êven the déāth of the Cross: therefore JESUS CHRIST is LORD, \* to the glōry of GÓD thē FA-THER.

*Ps.*—Hēār · mý práy-er, O LORD: and · lēt · my crýng cōme ūn-tō Thēe. At the Name.

### Maundy Thursday.

38.

*Introit, as on Tuesday, No. 36.*

### Good Friday and Holy Saturday.

39.

*There is no Introit.*

### Easter Day.

40.

IV.

*Introit.*—When I wake up, \* I am present with Thēe, ÁI-le-lü-ia: Thou hast laid Thine Hand upōn Me, ÁI-lē-lu-ia. Such knowledge is too wōn-derful for Me, ÁI-le-lü-ia!: ÁI-lē-lu-ia!

*Ps.*—Ö · LÖRD, · Thou hast sēarched me óut, ānd knōwn Me: Thōu · knōw-est My downsitting, and Mīne ūp-ris-ing.

Glory. As it was. When I.

## The Proper of the Seasons.

### Easter Monday.

41.

VIII.

*Introit.*—The LORD hath brought you into a land \* flowing with milk and hōney, Á·le·lü·ia: that the law of the LORD may always be in your mouth, \* Állelü·ia! Al·le·lu·ia!

*Ps.*—Ö · gíve · thanks unto the LÔRD, for Hé' is grä·cious: because His mêrcy endúr·eth for ëv·er.

Glory. As it was. The LORD.

### Easter Tuesday.

42.

VII.

*Introit.*—She hath given them the water of Wisdom to drînk, Á·le·lü·ia: they shall be stayed upon her, \* and shall not be moved, \* Állelü·ia, Al·le·lu·ia. And shê shall exált them for·ev·er·more: Állelü·ia! Al·le·lu·ia!

*Ps.*—O · gíve · thänks · unto the LÔRD, for Hé' is grä·cious: because His mêrcy endúr·eth för ëv·ër.

Glory. As it was. She hath.

### Wednesday in Easter Week.

43.

VII.

*Introit.*—Come, \* ye blessed of My FATHER, \* inherit the kîngdom, Á·le·lü·ia!: prepared for you from the foundation of the world, \* Alleluia, \* Állelü·ia! Al·le·lu·ia!

*Ps.*—Ö · sîng · ûnto the LÔRD a nêw sōng: for Hé hath dóñc mar·vel·lōus things.

Glory. As it was. Come, ye.

### Thursday in Easter Week.

44.

III.

*Introit.*—The righteous, O LORD, \* magnified with one accord Thine Hand, \* that fōught for them, Á·le·lü·ia: for Wisdom opened the mouth of the dumb, \* and made the tongues of them that cannot speak eloquent, \* Állelü·ia! Al·le·lu·ia!

*Ps.*—O · gíve · thanks unto the LÔRD for Hé is grä·cious: be·cäuse · His mêrcy endúr·eth för ëv·ër.

Glory. As it was. The righteous.

# The Proper of the Seasons.

## Friday in Easter Week.

IV.

45.

*Introit.*—The LORD brought them out sáfely, *Ál-le-lü-ia*: and overwhelmed their enemies with the sea, \* Alleluia! \* *Ál-le-lü-ia*! *Al-le-lu-ia*!

*Ps.*—Hëar · Mÿ · lâw, Ó Mÿ pëo-ple: ìn-clìne · your ears ûnto the wórd·s of Mÿ Mõuth.

Glory. As it was. The LORD.

## Saturday in Easter Week.

VII.

46.

*Introit.*—The LORD brought forth His people with jôy. *Ál-le-lü-ia*: and His chosen with gladness, \* *Ál-le-lü-ia*! *Al-le-lu-ia*!

*Ps.*—Ö · gíve · thanks unto the LÔRD, and éall upõn Hïs Nãm·e: tell the pëople what thín·g·s Hë häth dône.

Glory. As it was. The LORD.

## The First Sunday after Easter, or Low Sunday.

47.

*Introit, as on Easter Day (No. 40).*

## Second Sunday after Easter.

IV.

48.

*Introit.*—The earth is full of the goodness of the LÔRD, *Ál-le-lü-ia*: by the Word of the LORD were the Heavens made, \* *Ál-le-lü-ia*! *Al-le-lu-ia*!

*Ps.*—Rë-joíce in the LÔRD, Ó yë rìgh·t·eous: för · it · becometh wëll the júst to bë thank·ful.

Glory. As it was. The earth.

## Third Sunday after Easter.

VII.

49.

*Introit.*—O be joyful in GOD, \* all ye lânds, \* *Ál-le-lü-ia*: sing praises unto the honour of His Nãm·e, \* *Ál-le-lü-ia*. Make His praise to be glôrious, *Ál-le-lü-ia*!: *Ál-le-lü-ia*! *Al-le-lu-ia*!

*Ps.*—Säy · ün-to GOD, \* O how wónderful art Thõü ìn Thÿ work·s: through the gréat·ness of Thÿ power.

Glory. As it was. O be joyful.

## The Proper of the Seasons.

### Fourth Sunday after Easter.

50.

VI.

*Introit.*—O sing unto the LORD a new sông, *Ál-le-lü-ia*: for He hath done mârvellous things, *Ál-lë-lu-ia*. His righteousness hath He openly shêwed in the síght of the hêathen: *Allelú-ia! Ál-lë-lu-ia!*

*Ps.*—Wíth · His · oŵn · Right Hând, and wíth His ho-ly Ärm: hath · He gôttén Hím-sëlf the vïc-tory.

Glory. As it was. O sing.

### Fifth Sunday after Easter.

51.

V.

*Introit.*—With a voice of singing declare yc, \* tell this, \* and let it be hêard, *Ál-le-lü-ia*: utter it even to the end of the earth; \* the LORD hath redeemed His people, \* *Âl-le-lu-ia!* *Al-le-lu-ia!*

*Ps.*—O · be · joyful in GOD, \* áll ye lánds: sing praises unto the honour of His Name, mâke His praíse to be glo-rious.

Glory. As it was. With a voice.

### Tragation Monday and Tuesday.

52.

IV.

*Introit.*—He shall hear my voice out of His holy Têmp<sup>l</sup>e, *Ál-le-lü-ia*: and my complaint shall come before Him, \* it shall enter even into His Ears, \* *Allelú-ia!* *Al-le-lu-ia!*

*Ps.*—I · will · lôve Théé, Ô LÖRD, my strength: thë · LÖRD · is my stony rock, \* mÿ defénce, and mÿ SA-VIOUR.

Glory. As it was. He shall hear.

### Vigil of the Ascension.

53.

III.

*Introit.*—O clap your hands togêther, áll yc pëo-ple: O sing unto GOD with the voice of melody, \* *Âl-le-lu-ia!* *Al-le-lu-ia!*

*Ps.*—He · shall · subdûe the pëo-ple ün-der us: and · thë · nâtions · ün-dër ous fëet.

Glory. As it was. O clap.

# The Proper of the Seasons.

## Ascension Day.

VII.

54. *Introit.*—Ye men of Galilee, \* why stand ye gazing up in-to Hêaven?  
Ál-le-lü-ia : this same JESUS shall so come in like manner \* as ye have  
sêen Him gó in-to Hea-ven. Ál-le-lü-ia! : Állelú-ia! Al-le-lu-ia!

*Ps.*—Änd • whïle • they looked steadfastly toward Hêaven as Hc' wënt  
üp : behold, \* two men stood bý them in wh'ï te äp-pä-rël.

Glory. As it was. Ye men of Galilee.

## Sunday after Ascension Day.

I.

55. *Introit.*—Hearken unto my voice, O LORD, \* when I cry unto Thêe,  
Ál-le-lü-ia: my heart hath talked of Thee, \* seek ye My Face, \* Thy  
Fâce, LÓRD, will I seëk. O hïde not Thóu Thy Face from me:  
Állelú-ia! Al-lë-lu-ia!

*Ps.*—Thê • LORD is my lîght and míy sâl-vä-tiön : whöm • thén shall I féar?  
Glory. As it was. Hearken.

## Vigil of Pentecost.

56.

*There is no Introit to-day.*

## Whitsun Day.

VIII.

57. *Introit.*—The SPIRIT of the LORD filleth the wôrld, Ál-le-lü-ia: and that  
which containeth all things hath knowledge of the Voice, \* Alleluia! \*  
Állelú-ia! Al-le-lu-ia!

*Ps.*—Lët • GÖD • arise, \* and lêt His én-e-mies bë scät-tered : let them  
also that hâte Him flée bëföre Him.

Glory. As it was. The SPIRIT.

## Whitsun Monday.

II.

58. *Introit.*—He fed them also with the finest whêat flour, Ál-lë-lu-ia: and  
with honey out of the stony rock hath He satisfied them, \* Alleluia! \*  
Állelú-ia! Al-le-lu-ia!

*Ps.*—Sîng • we • mêrriily úñ-tõ GÖD our^strength : make • a • cheerful  
noise \* ûnto thê GÓD of Jä-cob.

Glory. As it was. He fed.

# The Proper of the Seasons.

## Whitsun Tuesday.

59.

IV.

*Introit.*—Receive the joyfulness of your glôry, *Ál-le-lü-ïa*: give thanks unto GÔD. *Ál-le-lü-ïa*. Who hath called you to the Heavenly Kîngdom, *Ál-le-lü-ïa*! : *Âl-le-lü-ïa*! *Al-le-lu-ia*!

*Ps.*—Héar • my • lâw *Ó* my\* pèò-ple; ìn-clîne • your ears ûnto the wórd's of Mÿ Mõuth.

Glory. As it was. Receive the joyfulness.

## Ember Wednesday in Whitsun Week.

60.

III.

*Introit.*—O GOD, \* when Thou wentest forth before Thy pèople, *Ál-le-lü-ia*! : when Thou wentest with them through the wîlderness, *Ál-lë-lu-ia*. The earth shôok, and the Héa-vens dröp-ped: *Âl-le-lü-ia*! *Al-le-lu-ia*!

*Ps.*—Let • GÔD • arise, \* and let His ênemies be scát-tèr-ed: let • thëm • also that hâte Him flée bë-före Him.

Glory. As it was. O GOD.

## Thursday in Whitsun Week.

61.

*Introit as on Whitsun Day (No. 57 and page 148).*

## Ember Friday in Whitsun Week.

62.

III.

*Introit*—O let my mouth be filled with Thy prâise, *Ál-le-lü-ia*: that I may sîng, *Ál-lë-lu-ia*. My lips will be faîn when I sîng un-to Thee: *Âl-le-lü-ia*! *Al-le-lu-ia*!

*Ps.*—In • Thée, • O LORD, have I put my trust, \* let me nêver be pút to cõn-fü-sion: but • rîd • me, \* and delîver me in Thy rîgh-tëous-nëss.

Glory. As it was. O let.

## The Proper of the Seasons.

### Ember Saturday in Whitsun Week.

63.

III.

*Introit.*—The love of GOD is shed abroad in our hêarts, **Ál-le-lü-ia**: by the HOLY GHOST which is given unto us, \* **Állelú-ia!** **Al-le-lu-ia!**

*Ps.*—O · LÖRD · GÖD of my sal-vá-tion: I · häve · cried dây and níght bē-fōre Thèe.

Glory. As it was. The love.

### Trinity Sunday.

64.

VIII.

*Introit.*—Blessed be the HOLY TRINITY, \* and the Undivîded **Û-NI-TY**: we will give thanks to Him, \* for the mercy Hê hath dōne un-to üs.

*Ps.*—Lët · üs · blëss the **FÄ-THER**, änd the **SON**: wîth the **HÖ-LY** **GHOST**.  
Blessed be.

### Feast of Corpus Christi.

65.

II.

*Introit.*—He fed them with the finest whêat-flour, **Ál-lë-lu-ia**: and with honey out of the stony rock hath He satisfied them, \* Alleluia! \* **Állelú-ia!** **Al-le-lu-ia!**

*Ps.*—Sîng · we · mērily **üñ-tō** GÖD our<sup>^</sup>strength: make · a · cheerful noise \* ûnto thē GÓD of **jā-cob**.

Glory. As it was. He fed.

### First Sunday after Trinity.

66.

V.

*As on Corpus CHRISTI Day (No. 65), or if the Octave be not kept, as follows:—*

*Introit.*—O LORD, my trust is in Thy mercy, \* and my heart is jôyful in Thy sal-va-tion: I will sing of the LORD, \* because He hath dêalt so lóv-ing-lý with me.

*Ps.*—Hôw · long wilt Thou forget me, \* O LÔRD, for év-er: how long wilt Thou hâde Thy Fâce from me?

Glory. As it was. O LORD.

# The Proper of the Seasons.

## Second Sunday after Trinity.

67.

I.

*Introit.*—The LORD was my upholder, \* He brought me forth also into a place of li-ber-ty: He hath delivered me, \* even because He had a fá-vour un-tö mä.

*Ps.*—I · will · lôve Thee, O LÓRD, my strength: the · LÖRD · is my stony rôck, my fórt-ress, and my Säv-iour.

Glory. As it was. The LORD.

## Third Sunday after Trinity.

68.

VI.

*Introit.*—Turn Thee unto me, \* and have mercy upon me, O LORD, \* for I am dêsolate ánd in mi-se-ry: look upon my adversity and misery; \* and forgive me áll my sín, O my GÖD.

*Ps.*—Ûn-tö · Thëe, · O LÔRD, will I líft up my sôul: my · GOD I have put my trust in Thee, \* O lét me rôt bë con-fôünd-ed.

Glory. As it was. Turn Thee.

## Fourth Sunday after Trinity.

69.

II.

*Introit.*—The LORD is my light, and my salvâtion, whom thén shall I fëar?: the LORD is the strength of my life, \* of whôm then shall I be a-fráid?. When the wicked, \* even mine enemies, and my fôes, cáme üp-on me: thêy stúm-bled and fëll.

*Ps.*—Thôugh · an · hôst of men were láid á-gáinst me: yët · shall nôt my héárt bë ä-fráid.

Glory. As it was. The LORD.

## Fifth Sunday after Trinity.

70.

IV.

*Introit.*—Hearken unto my voice, O LÓRD, when I éry un-to Thëe: Thou hast been my succour, \* leave me not, \* neither forsáke me, O GÓD of my sal-va-tion.

*Ps.*—Thë · LÖRD · is my líght, and my sál-vä-tion: whôm thén · sháll I fëar?

Glory. As it was. Hearken.

# The Proper of the Seasons.

## Sixth Sunday after Trinity.

<sup>71.</sup> *Introit.*—The LORD is my strength, \* and He is the wholesome defence of His An-oined: O LORD save Thy people, \* and give Thy blessing unto Thine inheritance, feed them for ever. II.

*Ps.*—Ün-to • Thee will I cry, \* O LORD, my strength, th'ink nō scorn of me: lest, • if • Thou make as though Thou hearest not, \* I become like them that go down in-tō the pit.

Glory. As it was. The LORD.

## Seventh Sunday after Trinity.

<sup>72.</sup> *Introit.*—O clap your hands together all ye peo-ple: O sing unto GÔD with the voice of me-lo-dy. VI.

*Ps.*—Hë • shall • sub-dûc the péo-ple un-der üs: and • the ná-tions un-der öür feet.

Glory. As it was. O clap.

## Eighth Sunday after Trinity.

<sup>73.</sup> *Introit.*—We wait for Thy loving-kindness, O GOD, \* in the midst of Thy tem-ple: O GOD, according to Thy Name, \* so is Thy praise unto the world's end, \* Thy Right Hând is full of righ-téous-ness. I.

*Ps.*—Grät • is the LORD, \* and hîghly tó' bē präis-éd: in • the • city of our GOD, \* êven upón His ho-ly hill.

Glory. As it was. We wait.

## Ninth Sunday after Trinity.

<sup>74.</sup> *Introit.*—Behold, \* GÔD is my hêlp-er: the LORD is with them that uphold my soul, \* He shall reward êvil ún-to mine en-cmies. Destrôy Thou thém in Thy truth: Ô LÓRD, my pro-tec-tor. V.

*Ps.*—Säve • me, O GÔD, for Thy Náme's sake: and avênge me in Thy strength.

Glory. As it was. Behold.

## The Proper of the Seasons.

### Tenth Sunday after Trinity.

75.

III.

*Introit.*—When I called unto the LÔRD He héard mÿ voice : and delivered my soul from the bâttle that wás ä-gainst me. Yea, \* even GOD, that endureth for êver, hath bróught thëm down : O cast thy burden upon the LÔRD, and Hé shall nou-rish Thëe.

*Ps.*—Hëär • mÿ práy-er, Ö GOD : and • hïde • not Thyself from my petition, \* takè hêed unto mé änd hëär më.

Glory. As it was. When I called.

### Eleventh Sunday after Trinity.

76.

V.

*Introit.*—GOD in His holy habitation, \* He is the GOD that maketh men to bê of one mínd in an house : He will give strength and pôwer ún-to His peo-ple.

*Ps.*—Lët • GOD arise, \* and let His ênemies be scát-tered : let them also that hâte Him flée be-fore Him.

Glory. As it was. God in His holy.

### Twelfth Sunday after Trinity.

77.

VII.

*Introit.*—Haste Thee, O GOD, \* to deliver me, \* make hâste to hélp me, Ö LORD : let mine enemies be ashamed and confóunded that séek after mÿ sôul.

*Ps.*—Lët • thëim • be turned bâckward and pút to<sup>\*</sup> con-fü-sion : thât wísh më ë-víl.

Glory. As it was. Haste Thee.

### Thirteenth Sunday after Trinity.

78.

VII.

*Introit.*—Lôok upon Thy có-venant, Ö LORD : and forget not the congregâtion of the póor fôr ev-er. Arise, O GÔD, \* maintáin Thine öwn cause : and forget not the vóice of thëim thät seek Thee.

*Ps.*—Ö • GÖD, • wherefore art Thou äbsent fróm ús sô löng : why is Thy wrath so hot agáinst the shéep of Thy pás-türe ?

Glory. As it was. Look upon.

# The Proper of the Seasons.

## Fourteenth Sunday after Trinity.

79.

IV.

*Introit.*—Behold, O GOD our defender, \* and look upon the Fâce of Thine An-oïnt-éd : for one day in Thy cōurts is bét-ter than a thou-sand.

*Ps.*—O · how · ä-miable are Thy dwéllings, Thóú LÖRD of hosts : mÿ · söül · hath a desire and longing \* to enter into the cōurts of the LÖRD.

Glory. As it was. Behold.

## Fifteenth Sunday after Trinity.

80.

I.

*Introit.*—Bow down Thine Eâr, O LÖRD, and héar me : my GOD, \* save Thy sêvant that pútteth his trust in Thee. Be mêrciful ún-to me, O LORD : for Í will call dáí-ly üp-on Thee.

*Ps.*—Com-fort · the söül of Thy sêr-vánt : for · ün-to Thee, O LÖRD, do I líft up mÿ söül.

Glory. As it was. Bow down.

## Sixteenth Sunday after Trinity.

81.

VIII.

*Introit.*—Be merciful unto me, O LORD, \* for I will cáll dáí-ly up-ôn Thee : for Thou, LORD, art good and gracious, \* and of great mercy únto all thém that call up-on Thee.

*Ps.*—Böw · döwn · Thine Eâr, O LÖRD, and héar me : for Í am póór and in mí-sery.

Glory. As it was. Be merciful.

## Seventeenth Sunday after Trinity.

82.

I.

*Introit.*—Righteous art Thou, O LÖRD, and trúe is Thy júdg-ment : O deal with Thy servant \* accórding ún-to Thy lov-íng mer-cy.

*Ps.*—Bless-ed · are those that are úndêfíl-éd in the wáy : and · wálk · ín the lãw öf the LÖRD.

Glory. As it was. Righteous.

## The Proper of the Seasons.

### Ember Wednesday in September.

83.

VI.

*Introit.*—Sing we merrily ûnto GÓD òur strength: make a cheerful noise ûnto the GÓD òf Ja-cob. Take the psâlm, bring hîther the táb-ret: the mÿrry hárp with the lûte. Blow up the trûmpet ín the nÿw moon: for this was made a statute for Israel, \* and a lâw of the GÓD òf Ja-cob.

*Ps.*—Thîs · Hÿ · or · dained in Jôseph fór a tes-ti-mo-ny: when · he came òut òf the land of Ë-gypt.  
Glory. As it was. Sing we.

### Ember Friday in September.

84.

II.

*Introit.*—Let the heart of them rejôice that sêek thÿ LÓRD: seek the LORD and His strength, \* sêek His Fâce ev-er-môre.

*Ps.*—Ô · give · thanks unto the LÓRD, and cáll upôn Hîs Name: tÿll · the pÿople whât thîngs Hÿ háth done.  
Glory. As it was. Let the heart.

### Ember Saturday in September.

85.

II.

*Introit.*—O côme, let us wór-ship òur GÖD: and fáll dówn be-fore the LÓRD. Let us knÿel be-fore the LÓRD òur Ma-ker: for Hÿ is the LÓRD òur GÖD.

*Ps.*—Ô · côme, let us sîng ùn-tö the LORD: let · us · heartily rejoice in the strêngth òf òur sal-vâ-tion. Glory. As it was. O come.

### Eighteenth Sunday after Trinity.

86.

I.

*Introit.*—Reward them that wait for Thee, O LORD, \* and let Thy prôphets be fòund faîth-ful: hear the prayers of Thy sÿrvant, and òf Thy peo-plÿ Is-rael.

*Ps.*—I · was · glâd when they sâid un-to më: we · will · go ðnto the Hóuse òf the LÓRD. Glory. As it was. Reward.

### Nineteenth Sunday after Trinity.

87.

IV.

*Introit.*—I am the Salvâtion of My pÿo-ple, saith the LÖRD: out of whatsoever tribulation they shall call upon Me, \* I will hearken unto them; \* and I will bê their GÓD fôr ev-er.

*Ps.*—Hÿar · Mÿ · lâw, Ó Mÿ pÿo-ple: ðn-clîne · your ears ûnto the wórd of Mÿ móuth.

Glory. As it was. I am.

# The Proper of the Seasons.

## Twentieth Sunday after Trinity.

88.

III

*Introit.*—Everything that Thou hast done to us, O LORD, \* Thou hast done in true judgment: for we have sinned, \* and not obeyed Thy commandments. But glorify Thy Name: and deal with us \* according to the multitude of Thy mercies.

*Ps.*—Great is the LORD, \* and highly to be praised: in the city of our GOD, \* even upon His holy hill.

Glory. As it was. Everything.

## Twenty-first Sunday after Trinity.

89.

IV.

*Introit.*—The whole world, O LORD, is in Thy power: and there is no man that can resist Thee. For Thou hast made all things, \* the Heaven and the earth, \* and all the wondrous things under the Heaven: Thou art LORD of all things.

*Ps.*—Blessed are those that are undefiled in the way: and walk in the law of the LORD.

Glory. As it was. The whole world.

## Twenty-second Sunday after Trinity.

90.

III.

*Introit.*—If Thou, LORD, \* wilt be extreme to mark what is done amiss: O LORD, who may abide it. For there is mercy with Thee: therefore shalt Thou be feared, O GOD of Israel.

*Ps.*—Out of the deep have I called unto Thee, O LORD: LORD hear my voice.

Glory. As it was. If Thou, LORD.

## Twenty-third Sunday after Trinity.

91.

VI.

*Introit.*—I know the thoughts that I think towards you, saith the LORD: thoughts of peace, and not of evil. Ye shall call upon Me, and I will hearken unto you: and I will turn away your captivity from all places.

*Ps.*—LORD, Thou art become gracious unto Thy land: Thou hast turned away the captivity of Jacob.

Glory. As it was. I know.

## Twenty-fourth Sunday after Trinity.

92.

*As on Twenty-third Sunday.*

## The Proper of the Seasons.

### Sunday next before Advent.

*As on Twenty-third Sunday.*

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93.

### Dedication of a Church.

<sup>94.</sup>  
*Introit.*—How dreadful is this place! \* this is the House of GÖD, and the Gáte öf Hea-ven: and it shall be cálled the P'a-lace of GÖD. (*In Easter-tide*) [Al-le-lü-ia!]  
*Ps.*—The • LORD • is King, \* and hath pût on gló-ri-ous äp-pä-rel: the • LORD • hath put on His appärel, änd gírd-ed Him-sëlf with strength. Glory. As it was. How dreadful.

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II.

### The Common of Saints.

#### Of an Apostle.

<sup>95.</sup>  
*Introit.*—How dear are Thy friënds unto mé, Ö GÖD: O how grêat is the pre-ém-inence öf thëm.  
*Ps.*—Ö • LÖRD, • Thou hast sêarched me me öüt änd knöwn me: Thöu • knowest my down-sítting änd míne up-ríis-ing. Glory. As it was. How dear.

II.

#### Of Martyrs.

<sup>96.</sup>  
*Introits.*—I. Thou hast cröwned him with gló-ry and wör-ship: and Thou makest him to have domínion of the wörks of Thy Händs.  
*Ps.*—Ö • LÖRD our Gó-vernour: how excellent is Thy Nâme in áll the wörlð. Glory. As it was. Thou hast crowned.

V

II. The righteous shall rejoice in Thy strength, O LORD, \* exceeding glad shall he bê of Thy sal-vä-tion: Thou hast gíven him hí's heart's de-síre. *Ps.*—För • Thou shalt prevent him with the bléssings of góod-ness: and shalt set a crown of pure göld upón his hëad. Glory. As it was. The righteous.

V.

## The Common of Saints.

VIII

III. The righteous shall rejoice in the LORD, \* and put his trust in Him: and all they that are true of heart shall be glad. *Ps*—Hear · my · voice, · Ô **GÖD**, in my prayer: preserve my life from fear of the enemy. Glory. As it was. The righteous.

VII.

IV. Hide me from the gathering together of the forward. *Al-le-lu-ia*: from the insurrection of wicked doers, \* *Allelu-ia!* *Al-le-lu-ia!*  
*Ps*—Hear · my · voice, · Ô **GÖD**, in my pray-er: preserve my life from fear of the enemy. Glory. As it was. Hide me.

V.

V. O let the sorrowful sighing of the prisoners, O LORD, come before Thee: reward Thou our neighbours sevenfold in-to their bosom. O avenge the blood of Thy servants: that hath been shed.  
*Ps*.—Ô · **GOD**, the heathen are come into Thine inheritance, \* Thy holy Temple have they defiled: and made Jerusalem an heap of stones. Glory. As it was. O let.

*In Eastertide two Alleluias must be added to the Introit before the Psalm.*

## Of Confessors.

I.

*Intr. its.*—I. The LORD hath established a covenant of peace with him, and made him a chief: that he should have the dignity of the priesthood for ever.  
*Ps*.—My · song shall be always: of · the · loving-kind-ness of the LORD. Glory. As it was. Behold.

III.

II. Let Thy priests, O LORD, \* be clothed with righteousness, \* and let Thy Saints sing with joyfulness: for Thy servant David's sake, \* turn not away the presence of Thine Anointed. *Ps*.—LORD, · remember David: and all his troubls. Glory. As it was. Let Thy priests.

VI.

III. O ye priests of the LORD, bless ye the LORD: O ye holy and humble men of heart, praise the LORD. *Ps*.—Ô · all · ye works of the LORD, bless ye the LORD: praise · Him \* and magnify Him for ever. Glory. As it was. O ye priests.

## The Common of Saints.

VI.

IV. The mouth of the righteous is exercised in wisdom, \* and his tongue will be talk-ing of judg-ment: the law of GÔD is in his heart. *Ps.*—Frêt · nôt · thý-sêlf because of the un-god-ly: nei-ther be thou ênvious agáinst the e-vil-dö-crs.

Glory. As it was. The mouth.

III.

V. Let Thy priests, O LORD, \* be clôthed with figh-téous-ness: and let Thy Saints sîng with jóy fül-nëss. *Ps.*—LÖRD, · rê-mém-ber Dä-vid: ând áll his tröu-blê.

Glory. As it was. Let Thy priests.

*In Eastertide two Alleluias must be added to the Introit before the Psalm.*

### Of Virgins and Martyrs.

98.

V.

*Introits.*—I. Thou hast loved ríghteousness, and hát-ed ini-qui-ty: wherefore GOD, \* even thy GOD, \* hath anointed thee with the ôil of glád-ness above thy fel-lows. *Ps.*—Mý · heart is indítting of a good mát-ter: I speak of the things which I have mâde ún-to the King.

Glory. As it was. Thou hast loved.

V.

II. I will speak of Thy testimonies even before Kîngs, and will nôt be ashäm-ed: and my delight shall be in Thý commánd-ments which I have lov-ed. *Ps.*—Bless-ed · are those that are undefîled in the wáy: and wâlk in the lãw of the LORD.

Glory. As it was. I will speak.

V.

III. The ungodly laid wait for me to destroy me, \* but I will consider Thy têtimó-nies, Ö LORD: I see that all things come to an end, \* but Thy commandment ís ex-ceed-ing bröad. *Ps.*—I · will · speak of Thy testimonies, \* êven before Kíngs: and will nôt bé a-sham-ed.

Glory. As it was. The ungodly.

*In Eastertide two Alleluias must be added to the Introit before the Psalm.*

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## The Proper of Saints.

NOVEMBER.

30.—S. Andrew. Ap. Mart.

99.

*Introit, as in the Common of Apostles (No. 95).*

# The Proper of Saints.

DECEMBER.

6.—S. Nicholas, Bp. Conf.

100.

*Introit 1, as in the Common of Confessors (No. 97).*

8.—Conception of the Blessed Virgin Mary.

I.

*Introit.*—Let us all rejoice in the LORD, \* and celebrate this feast in  
hônour of the Vîr-gin Mä-ry: at whose Conception Angels rejoîce and  
praise the SON öf GÖD. Ps.—Mÿ heart is indîting of a góod mät-tër:  
I · spëak · of the things which Î have máde un-to the King.  
Glory. As it was. Let us all rejoice.

13.—St. Lucy, Virg. Mart.

102.

*As I in the Common of Virgins (No. 98).*

21.—S. Thomas, Ap. Mart.

103.

*As in the Common of Apostles (No. 95).*

JANUARY.

8.—S. Lucian, P. Mart.

104.

*As on the Epiphany (No. 18 and p. 58).*

13.—S. Hilary, Bp. Conf.

105.

*As on the Epiphany (No. 18 and p. 58).*

18.—S. Prisca, Virg. Mart.

106.

*Introit 2, as in the Common of Virgins (No. 98).*

20.—S. Fabian, Bp. Mart.

107.

*Introit 5, as in the Common of Martyrs (No. 96).*

21.—S. Agnes, Virg. Mart.

108.

*Introit 3, as in the Common of Virgins (No. 98).*

## The Proper of Saints.

### 22.—S. Vincent, Deacon and Mart.

109.

*Introit 3, as in the Common of Martyrs (No. 96).*

### 25.—Conversion of S. Paul, Ap. Mart.

110.

I.

*Introit.*—Let us all rejoice in the LORD, \* celebrating a festival in honour of Bléssed Pául the A-pös-tle: whose Convêrsion máde this dáy glo-ri-ous.

*Ps.*—Ö . LORD, \* Thou hast sêarched me óút, ánd knöwn më: Thou . knöw-est my down-sítting ánd miñe up-ris-ing.  
Glory. As it was. Let us.

## FEBRUARY.

### 2.—The Purification of S. Mary, the Virgin.

111.

I.

*Introit.*—We wait for Thy loving-kindness, O GOD, \* ín the mfdst of Thy Têmples: O GOD, \* according to Thy Name, \* so is Thy praise unto the world's end; \* Thy Right Hând is full of righ-têous-nêss,

*Ps.*—Great . is . the LORD, \* and hîghly tó bē prâis-éd: in . thē . city of our GOD, \* êven upón His ho-ly hîll.  
Glory. As it was. We wait.

### 3.—S. Blasius, Bp. Mart.

112.

*Introit 3, as in the Common of Confessors (No. 97).*

### 5.—S. Agatha, Virg. Mart.

113.

I.

*Introit.*—Let us all rejoice in the LORD, \* and celebrate this festival, \* in honour of blessed Ágatha, Vîr-gin and Mâr-tyr: for whose martyrdom the Angels rejôice, and praise the SON öf GÖD.

*Ps.*—Mý . heart is indîting of a good mât-têr: I . spêak . of the things which Í have máde un-to the Kîñg. Glory. As it was. Let us.

### 14.—S. Valentine, Pr. M.

114.

*Introit 2, as in the Common of Martyrs (No. 96).*

### 24.—S. Matthias, Ap. Mart.

115.

*As in the Common of Apostles (No. 95).*

# The Proper of Saints.

## MARCH.

### 1.—S. David, Abp. Conf.

116.

*Introit 1, as in the Common of Confessors (No. 97).*

### 2.—S. Chad, Bp. Conf.

117.

*Introit 3, as in the Common of Confessors (No. 97).*

### 7.—S. Perpetua, M.

II.

*Introit.*—The rich also among the people \* shall make their súpplícá-tion bë-före Thee: the Virgins that be her fellows shall be brought unto Thee, \* with joy and glâdness sháll they be bröught.

*Ps.*—My · heârt · is indîting of a góðd mât-ter: I · speak · of the things which Î hâve fîade un-tò the King.

Glory. As it was. The rich also.

### 12.—S. Gregory, Bp. Conf. and Doct.

119.

*Introit 3, as in the Common of Confessors (No. 97).*

### 18.—S. Edward, King and Mart.

120.

*Introit 1, as in the Common of Martyrs (No. 96).*

### 21.—S. Benedict, Abbot.

121.

*Introit 4, as in the Common of Confessors (No. 97).*

### 25.—The Annunciation of the Blessed Virgin Mary.

122.

*Introit.*—Drop down, ye Heavens, from above, \* and let the skêes póur down righ-teous-ness: let the earth open, \* and lêt them bríng forth sâl-va-tion. (*In Eastertide, Âllelú-ia! Al-lë-lu-ia!*)

*Ps.*—And · let · rîghteousness spring úp tð-gë-thër: I, · thë · LÓRD, hâve cre-ät-ed^it.

Glory. As it was. Drop down.

# The Proper of Saints.

APRIL.

2.—S. Richard, Bp. Conf.

123. *Introit 1, as in the Common of Confessors (No. 97).*

4.—S. Ambrose, Abp. Conf. Doct.

124. *Introit 2, as in the Common of Confessors (No. 97).*

19.—S. Alphege, Abp. Mart.

125. *Introit 4, as in the Common of Martyrs (No. 96).*

23.—S. George, Mart.

126. *Introit 4, as in the Common of Martyrs (No. 96).*

25.—S. Mark, Evang. and Mart.

127. *Introit 4, as in the Common of Martyrs (No. 96).*

MAY.

1.—SS. Philip & James, App. MM.

128.

I.

*Introit.*—They cried unto Thee, O LÔRD, \* in the tíme of their tröu-ble :  
and Thou heardest them from Heaven, \* Állélu-ia ! Al-lé-lu-ia !

*Ps.*—Rë-jöice in the LÔRD, Ô yë rígh-téous : for · it · becometh wéll the  
físt to bë thánk-ful.

Glory. As it was. They cried.

## The Proper of Saints.

### 3.—Invention of the Holy Cross.

IV.

<sup>129.</sup>  
*Introit.*—But it behoveth us to glory \* in the Crôss of our LÓRD JE-SUS CHRIST: in Whom is our salvâtion, lífe, and re-sur-rec-tion. By Whom we have been sâved ánd de-liv-cr-éd: Âllelú-ia! Al-le-lu-ia!  
*Ps.*—GÖD • bë • mêrciful unto ús, ánd blëss us: änd • shëw • us the light of His Countenance, \* and be mêrciful ún-tö ús.  
Glory. As it was. But it behoveth.

### 6.—S. John before the Latin Gate.

<sup>130.</sup>  
*Introit, as on S. John's Day at Christmas (No. 13), with the addition of two Alleluias.*

### 19.—S. Dunstan, Abp. Conf.

<sup>131.</sup>  
*Introit 2, as in the Common of Confessors (No. 97).*

### 26.—S. Augustine, Abp. Conf.

<sup>132.</sup>  
*Introit 3, as in the Common of Confessors (No. 97).*

### 27.—Ven. Bede, P. Conf.

<sup>133.</sup>  
*Introit 4, as in the Common of Confessors (No. 97).*

## JUNE.

### 1.—S. Tricome, P. Mart.

<sup>134.</sup>  
*Introit 3, as in the Common of Martyrs (No. 96).*

### 5.—S. Boniface, Abp. Mart.

V.

<sup>135.</sup>  
*Introit.*—Thy Saints give thânsks unto Thêe, Ö LORD: they shew the glôry of Thy King-dem. (*In Eastertide, Âllelú-ia! Al-le-lu-ia!*)

## The Proper of Saints.

*Ps.*—I • will • magnify Thee, O GÔD, my KÍng : and I will praise Thy Nâme for év-er^and ev-er.

Glory. As it was. Thy Saints.

### 11.—S. Barnabas, Ep. Mart.

136.

*Introit 1, as in the Common of Apostles (No. 95).*

### 17.—S. Alban, Mart.

137.

*Introit 2, as in the Common of Martyrs (No. 96).*

### 20.—Translation of S. Edward, K. M.

138.

*Introit 1, as in the Common of Martyrs (No. 96).*

### 24.—Nativity of S. John the Baptist.

139.

II.

*Introit.*—The LORD hath called me by my nâme from the wômb of my mo-ther : and He hath made my môuth líke a shârp swôrd. In the shadow of His Hând háth He híd mē : and mâde mé a pol-ished shâft.

*Ps.*—Ít • is • a good thîng to give thâñks ün-tô the^LORD : and • to • sing praises unto Thy Nâme, Ô Thóu Most High-est.

Glory. As it was. The LORD.

### 29.—S. Peter, Ep. Mart.

140.

III.

*Introit.*—Now I know of a surety, \* that the LÔRD hath sént His Ängel : and hath delivered me out of the hand of Herod, \* and from all the expectâtion of the péo-ple of the Jëws.

*Ps.*—O • LÖRD, • Thou hast sêarched me óut and knöwn me : Thou • knöw-est my down-sîtting and mîne üp-ris-íng.

Glory. As it was. Now I know.

## JULY.

### 2.—Visitation of the Blessed Virgin Mary.

141.

*Introit, as on the Conception (No. 101), altering Conception to Visitation.*

## The Proper of Saints.

4.—Translation of S. Martin, Bp. Conf.

142.

*Introit 1, as in the Common of Confessors (No. 97).*

15.—S. Swithun, Bp. Conf.

143.

*Introit 5, as in the Common of Confessors (No. 97).*

20.—S. Margaret, Virg. Mart.

144.

*Introit 3, as in the Common of Virgins (No. 93).*

22.—S. Mary Magdalene.

<sup>145.</sup>  
*Introit.*—Let us all rejoice in the LORD, \* and celebrate this Feast, \* in honour of BLESSÉD MÁ-ry Mag-da-lene : at whose Festival the Angels rejoice : \* and give prâise tó the SON öf GÖD.

*Ps.*—Mÿ heart is indítting of a góod mät-tër : I • spëak • of the things \* which Î have máde un-to the Kíng.

Glory. As it was. Let us all rejoice.

25.—S. James, Ap. Mart.

146.

*Introit 1, as in the Common of Apostles (No. 95).*

26.—S. Anne, Mother of B. V. M.

<sup>147.</sup>  
*Introit as on S. Mary Magdalene's Day (No. 145), inserting Blessed <sup>I.</sup> Anne, \* MÓ-ther of Mä-ry; , in place of Blessed Mary Magdalene.*

## AUGUST.

1.—Lammas Day or S. Peter's Chains.

148.

*As on S. Peter's Day (No. 140).*

## The Proper of Saints.

### 6.—Transfiguration of Our Lord.

149.

*Introit.*—Come and shew us the light of Thy COUN-tenance, O LORD :  
Thou that sittest upon the Chêrubim, and wê shall be whole.

III.

*Ps.*—Hear . Ö . Thou Shêpherd of Ís-rä-el : Thou . thät . lêadest  
Jô:sêph like a shêep.

Glory. As it was. Come.

### 7.—The Holy Name of Jesus.

150.

*Introit.*—At the Name of JESUS \* every knee should bow, \* of things in  
Heaven, \* and things in êarth, and thîngs un-der the ^earth : and every  
tongue should confess \* that JESUS CHRIST is LÔRD, to the glôry of  
GOD the FA-THER.

III.

*Ps.*—O . prâise . the LÔRD, for the LÔRD is grâ-cious : O . sîng . praises  
unto His Nâme, for ít is löve-lÿ.

Glory. As it was. At the Name.

### 10.—S. Lawrence, Mart.

151.

*Introit.*—Glory and wôrship áre be-fôre Him : power and hônour are ín  
His Sanc-tu-a-ry.

III.

*Ps.*—O . sîng . ûnto the LÔRD a nêw song : sîng . ûnto the LÔRD, all  
the whöle êarth.

Glory. As it was. Glory and worship.

### 24.—S. Bartholomew, Ap. Mart.

152.

*Introit 1, as in the Common of Apostles (No. 95).*

### 28.—S. Augustine, Bp. Conf. Doct.

153.

*Introit 1, as in the Common of Confessors (No. 97).*

### 29.—Beheading of S. John Baptist.

154.

*Introit 1, as in the Common of Martyrs (No. 96).*

# The Proper of Saints.

SEPTEMBER.

## 1.—S. Giles, Abbot.

155.

*Introit 4, as in the Common of Confessors (No. 97).*

## 7.—S. Enurchus. Bp. Conf.

156.

*Introit 1, as in the Common of Confessors (No. 97).*

## 8.—Nativity of the Blessed Virgin Mary.

157.

*As on the Conception (No. 101), changing Conception to Nativity.*

## 14.—Exaltation of the Holy Cross.

158.

*Introit as on the Invention (No. 129), omitting the Alleluias.*

## 17.—S. Lambert, Bp. Mart.

159.

*Introit 3, as in the Common of Confessors (No. 97).*

## 21.—S. Matthew, Ap. Ev. and Mart.

160.

*As 1, in the Common of Apostles (No. 95).*

## 26.—S. Cyprian, Bp. Mart.

161.

*Introit 5, as in the Common of Confessors (No. 97).*

## 29.—S. Michael and All Angels.

162.

*Introit.*—O praise the LÔRD, ye Ân-gels öf His: ye that excel in strength, \*  
ye that fulfil His Commandments, \* and hearken ûnto the voice of  
His Wörs.

*Ps.*—Praise • the LÔRD, Ô my soul: and • äll • that is withîn me praise  
His Hö-ly Nâme.

Glory. As it was. O praise.

III.

## The Proper of Saints.

30.—S. Jerome, Pr. Conf. and Doct.

163.

*Introit 3, as in the Common of Confessors (No. 97).*

OCTOBER.

1.—S. Remigius, Bp. Conf.

164.

*Introit 5, as in the Common of Confessors (No. 97).*

6.—S. Faith, Virg. Mart.

165.

*Introit 2, as in the Common of Virgins (No. 98).*

9.—S. Denys, Bp. Mart.

166.

*Introit 5, as in the Common of Martyrs (No. 96).*

13.—Translation of S. Edward, King and Conf.

167.

*Introit.*—Let us all rejoice in the LORD, \* and celebrate this Feast \*  
in honour of Blêssed Édward the Con-fés-sor: at whose Festival the  
Angels rejoice, \* and give praise tó the SON öf GÖD.

*Ps.*—Hear • my • vöice, O GÖD, in my pray-er: pre-sërve • my life from  
fêar öf the ë-nemy.

Glory. As it was. Let us all rejoice.

17.—S. Etheldreda, Virg.

163.

*Introit 1, as in the Common of Virgins (No. 98).*

18.—S. Luke, Evang.

169.

*Introit.*—The mouth of the righteous is exercised in wisdom, \* and his  
töngue will be tálk-ing of júd-g-ment: the láw of his GÖD is in his  
héart.

*Ps.*—Frét • nöt • thÿ-sélf becaúse of the un-god-ly: nei-ther be thou  
ênvius agáinst the e-vil dö-ers.

Glory. As it was. The mouth.

# The Proper of Saints.

## 25.—S. Crispin, Mart.

VI.

<sup>170.</sup>  
*Introit.*—But the salvation of the righteous côm-eth of the LORD : Who is also their strêngth in the tîme öf trou-ble.

*Ps.*—Frêt • nôt • thÿ-sêlf becåuse of the un-god-ly : nei-ther be thou ênvious agáinst the e-vil dö-ers.

Glory. As it was. But the salvation.

## 28.—SS. Simon and Jude, App. MM.

171.

*As 1, in the Common of Apostles (No. 95).*

### NOVEMBER.

## 1.—All Saints' Day.

I.

<sup>172.</sup>  
*Introit.*—Let us all rejoice in the LORD, \* celebrating a festival-dây in hón-our of all the Saints : at whose solemnity the Angels rejoice, \* and give práise tó the SON öf GÖD.

*Ps.*—Rê-joyce in the LÔRD, Ó yê Righ-tëous : for • it • becometh wêll the júst to bë thánk-ful.

Glory. As it was. Let us all rejoice.

## 2.—Commemoration of All Souls.

<sup>173.</sup>  
*(If November 2nd be a Sunday, this Commemoration must be observed on the 3rd.)*

*Introit 1, as in the Service for the Dead (No. 193).*

## 6.—S. Leonard, Abb. Conf.

174.

*Introit 4, as in the Common of Confessors (No. 97).*

## 11.—S. Martin, Bp. Conf.

175.

*Introit 1, as in the Common of Confessors (No. 97).*

## 13.—S. Britius, Bp. Conf.

176.

*Introit 3, as in the Common of Confessors (No. 97).*

## The Proper of Saints.

### 15.—S. Machutus, Bp. Conf.

177.

*Introit 1, as in the Common of Confessors (No. 97).*

### 17.—S. Hugh, Bp. Conf.

178.

*Introit 1, as in the Common of Confessors (No. 97).*

### 20. S. Edmund, King, Mart.

179.

*Introit 1, as in the Common of Martyrs (No. 96).*

### 22. S. Cecilia, Virg. Mart.

180.

*Introit 2, as in the Common of Virgins (No. 98).*

### 23.—S. Clement, Ep. Mart.

181.

*Introit.*—Thus saith the LORD, \* My Words which I have put in thy mouth \* shall not depârt out of thy mouth: and thy offerings shall be acceptable upôn My Al-tar. I.

*Ps.*—Hear • my • pray-er, Ö LÖRD: and • lêt • my cryîng côme ün-to Thêe.

Glory. As it was. Thus saith.

### 25.—S. Katherine, Virg. Mart.

182.

*Introit 3, as in the Common of Virgins (No. 98).*

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## Occasional Offices.

### Harvest Thanksgiving.

183.

*Introit.*—The eyes of all wait upon Thee, O LORD, \* and Thou givest them their mêat in due sêa-son: Thou openest Thine Hand, \* and fillest âll things lîv-ing with plen-teousness. VII.

*Ps.*—I • will • màg-nify Thêe, O GÓD, my King: and I will praise Thy Nâme for év-er and év-ër.

Glory. As it was. The eyes.

## Occasional Offices.

### For Missions.

184.

IV.

*Introit*—GOD be mērciful unto ús, and blēss ús: and show us the light of His Countenance, \* ând be mērciful un-to ús. That Thy wáy may be knówn up-ôn eårth: Thy saving hēalth amóng all na-tions.

*Ps.*—Let • the • pēo-plē práise Theē, Ö GOD: yēa, • lēt • âll the pēo-plē praise Thee.

Glory. As it was. GOD be merciful.

### In Time of Necessity.

185.

IV.

*Introit*.—I am the Salvation of My pēople, sáith thē LÖRD: in whatsoever trouble they shall call upon Me, \* I will hear them, \* and will bê their LÖRD fōr ev-er.

*Ps.*—Hēar • Mÿ • lâw, Ö Mÿ pēo-ple: in-cline • your ears ûnto the wōrds of Mÿ Mōuth.

Glory. As it was. I am.

### During Vacancy of an Archbishopric or Bishopric.

186.

IV.

*Introit*.—I will set up one shepherd over My shēep, and hé shall fēed thēm; but I, the LORD, will be their GOD, \* and My sêrvant a prínce a-móng thēm.

*Ps.*—Mÿ • sōng • shall bê äl-way: of • the • löv-ing-kîndness Óf thē LÖRD.  
Glory. As it was. I will set.

### For the Church.

187.

IV.

*Introit*.—Look down from Heaven, O LORD, \* behôld and vís-it thís vine: and the place of the vinyard \* that Thy Right Hánd hath plant-ed.

*Ps*—Hēar, • Ö • Thou Shēpherd of Ís-rä-el: Thōu • thät • ledest Jōseph líke ä shēep.

Glory. As it was. Look down.

### At the Opening of a Synod or Diocesan Conference.

188.

V.

*Introit*.—Gather My Saints togêther ún-tō Me: those that have made a cōvenant with MĒ with sa-cri-ficē. (*In Eastertide*, Âllelú-ia! Al-le-lu-ia!)

## Occasional Offices.

*Ps.*—Thê • LORD, \* even the most Mighty GÔD, hath spó-ken: and called the world from the rising up of the sun, \* unto the göing dówn there öf.

Glory. As it was. Gather My Saints.

### For the Gift of the Hely Ghost.

189. *Introit.*—The love of GOD is shed abroad in our hêarts, Á-le-lü-ia: by His SPIRIT which dwelleth in us, \* Állelú-ia! Al-le-lu-ia! VIII.

*Ps.*—Ö • LÖRD • GÔD of hîÿ sál-và-tion: I have crîed dáy and night be-före Thêe.

Glory. As it was. The love of GOD.

### *From Septuagesima to Easter is said instead*

*Introit.*—When I shall be sanctified in you, \* I will gather you öut of áll cöün-tries: then will I sprinkle clean water upon you, \* and ye shall be clean from all your filthiness, \* and a new spîrit will I pút with-in yöu. VIII.

*Ps.*—I • will • äI-wâÿ give thánks ün-tö the LORD: His práise shall év-er be in mÿ möuth.

Glory. As it was. When I shall be.

### For those going a Journey.

190. *Introit.*—Be Thou my strong rock, \* and house of defênce that Thóu mayest sáve me: for Thou art my ströng róck and mÿ cas-tle. Be Thóu ál-so mÿ guide: and lêad me fór Thy Náme's sáke. (*In Eastertide,* Állelú-ia! Al-le-lu-ia!) V.

*Ps.*—In • Thee, O LORD, have I put my trust, \* let me never be pút to confú-sion: delîver me ín Thy righ-teousness.

Glory. As it was. Be Thou.

### For Special Thanksgiving.

191. *Introit.*—Praise the LORD, O my soul, \* and forgê't not áll His ben-e-fits: Who crowneth thee with mercy and loving-kindness \* Who sâtisfieth thy móuth with gööd thîngs. (*In Eastertide,* Állelú-ia! Al-le-lu-ia!) III.

*Ps.*—Práise • the LÖRD, Ó mÿ soul: and • äll • that is withîn me práise His Hö-lÿ Náme.

Glory. As it was. Praise,

## Occasional Offices.

### At Holy Matrimony.

192.

*Introit, as on Trinity Sunday (No 62 and page 166).*

*In Eastertide, Âllelú-ia! Al-le-lu-ia! should be added to the Introit before the Psalm.*

### For the Dead.

193.

VI.

*Introit.*—Rest eternal grânt to thém, Ö LORD: and let light perpétual shíne up-ön thém.

*Ps.*—Thöu, • Ö • GÖD, • art praised in Sion, \* and unto Thee shall the vow be performed ín Je-ru-sa-lém: Thou • that hearest the prâyer, ún-to Thee shall äll flësh come.

*Glory is not said.* Rest eternal.

### At the Burial of a Child.

194.

VI.

*Introit.*—Come, ye blëssed óf My FÄ-THER: inherit the kingdom prepared for you \* ât the foundá-tion of the wörlð. (*In Eastertide.* Âl:clú-ia! Al-le-lu-ia!)

*Ps.*—Ö • gíve • thänks • ûnto the LÓRD, for He is gra-cious: and • His mÛrcy endúr-Ûth for ëv-er.

*Glory.* As it was. Come, ye blessed.

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## Graduals, Tracts, Offertories, and Communions,

POINTED FOR THE EIGHT CHURCH MODES.

### First Sunday in Advent.

VIII. 1.

*Gradual.*—All • they • that hope in Thêc, O LÓRD: shall nôt bé a-sham-ed.  
V. Shew me Thy wâys, O LÓRD: ând téach me Thy paths.

[Âl lé:lu-ia!] V. Shew us Thy mÛrcy, O LÓRD: and grânt us Thy sal-va-tion.

VIII. 2.

*Offertory.*—Un-to • Thee, O LORD, will I lift up my soul, \* my GOD, \* I have put my trûst in Thêc: O let me not be confounded, \* neither let mine ênemies trÛ-umph o-ver-me. For all they that hôpe in Thêc: shall nôt bé a-sham-ed.

## Graduals, Tracts, &c.

*Communion.*—The • LORD • shall show lôving-kínd-ness: and our lând shall gíve her in-crease. VIII. 2.

### Second Sunday in Advent.

*Gradual.*—Out • ôf • Sôn hath GÓD ap-pear-ed: îñ pér-fect beaù-ty. VII. 1.  
Y. Gather My Saints toghêther ún-to Mè: those that have made a còvenant with Mè with sac-ri-fice.

[Ál-le-lü ia !] Y. For the powers of Hêaven sháll be sha-ken: and then shall they see the SON of Man \* coming in a cloud, \* with pôwer and gréat glö-ry.

*Offertory.*—Wilt • Thòu • not turn again, O GÔD, and quíck-en üs: that Thy pèople may rejoyce in Thêe. Shêw us Thy mér-cy, O LÖRD: and grant us Thy sal-va-tion. VII. 2.

*Communion.*—O • Jè-rusalem, \* look about thêe tówards the east: and behold the joy that cômeth ún-to thee from GOD. VII. 3.

### Third Sunday in Advent.

*Gradual.*—Shew • Thy-self, • O LORD, \* Thou that sittest upôn the Ché-ru-bím: stîr up Thy stréngth änd come. Y. Hear, \* O Thou Shêpherd of Ís-ra-ël: Thou that léadest Jó-seph like a sheep. VII. 4.

[Ál-le-lü-ia !] Y. Stîr up Thy stréngth, O LÖRD: änd coníc and hêlp us.

*Offertory.*—LORD, • Thöu • art become grâcious ún-to Thy lând: Thou hast turned away the captivity of Jacob; \* Thou hast forgíven the offénce of Thy peo-ple. VII. 2.

*Communion.*—Say • tö • them that âre of a féar-ful héart: Be strong, fear not; \* behold, your GÔD will côme and sâve you. VII. 3.

### Passion Sunday.

*Gradual.*—Dë-liver me, O LÖRD, from míníc e-nemics: teach me to dô thê thíng that pleas-eth Thee. IV. 1.

## Graduals, Tracts, &c.

ⅴ.—It is the LORD that delivereth me from my cruel enemies, \* and setteth me up abôve mine ád-ver-sa-ries: Thou shalt rîd mĕ fróm the wick-ed ^man.

IV. 1.

*Tract.*—Ma-ny^a • tîme have they fôught a-gainst me: frôm mÿ yóuth üp,

ⅴ.—May Ísrael nów say: yea, \* many a time have they vexed me, \* frôm mÿ yóuth üp.

ⅴ.—But they have nôt prevaíl-ed against me: the plowers plôwed úpón my bâck,

ⅴ.—Ând máde long fur-rows: but the righteous LORD, \* hath hewn the snares of the ungod-ly ín pie-ces.

IV. 2.

*Offertory.*—I • will • give thanks unto the LÔRD with my whole heart: O do well unto Thy servant, \* that I may live, and kéepe Thy Wôrd. Quîcken Thóu me: according to Thy Wôrd, Ó LÔRD.

IV. 1.

*Communion.*—This • is • My Body, \* which is gîven fôr you: this Cup is the New Testament in My Blôôd, saith the LÔRD. Thîs dô ye: as oft as ye drink It, \* in remêm-bránce óf Mĕ.

### Third Sunday after Trinity.

VI.

*Gradual.*—Ö • cast thy bûrden upón the LORD: and Hê shall nóu-rish thĕe. ⅴ. When I cried unto the LÔRD, He héard my voice: from the bâttle that wás ä-gainst me.

[Ál-lĕ-lu-ia!] ⅴ. I will love Thĕe, O LÓRD, my strength: the LORD is my stony rock, \* my fôrtress, and mÿ SAV-IOUR. [Ál-lĕ-lu-ia!]

VI.

*Offertory.*—They • that • know Thy Name will pût their trúst in Thee: fôr Thou, LORD, \* hast never fáiled thĕm thât seek Thee. O praise the LÔRD which dwéll-eth in Si-on: fôr He forgetteth nôt the complaînt of the póór.

VI.

*Communion.*—I • have • called upon Thee, O GÔD, fôr Thóu shalt hear me: incline Thine Ear unto me, \* and hĕarken ún-to my wôrds.

## Graduals, Tracts, &c.

### Fourth Sunday after Trinity.

II.

*Gradual.*—Bë . merciful, O LORD, \* ûnto our síns : wherefore do the heathen say, \* whêre is nów their GÖD? ¶. Help us, O GOD of ôur salvá-tion : and for the honour of Thy Name, \* delíver ús, O LÖRD.

[Ál-le-lu-ia !] ¶. The King shall rejoice in Thy strêngth, O LÓRD : exceeding glad shall he bê of Thy sal-va-tion, [Ál-le-lu-ia !]

II.

*Offertory.*—Light-en . mine eyes, \* that I sleep nôt in déath : lest mine enemy say, \* Î have prevail-ed against him.

II.

*Communion.*—The . LORD . is my strong rock, \* and my defénce : my SÂVIOUR, my GÖD, and my might.

### Eighth Sunday after Trinity.

I. 1.

*Gradual.*—Bë . Thou my strong rôck and hóuse of defénce : thât Thôu may-est save me. ¶. In Thee, O LÔRD, have I pút my trüst : let me nêver be pút to cön-fu-sion.

[Al-le-lu-ia !] ¶. Hêar My'law : O My pêople, "Ál-lë-lu-ia !

I. 2.

*Offertory.*—Thou . shalt . save the people that are in advêrsity, Ó LÖRD : and shalt bring down the high looks of the proud, \* for Whô is GÖD, but the LORD ?

I. 4.

*Communion.*—O . taste, . and see, \* how grâcious the LÖRD is : blessed is the mân that trüst-eth in Him.

### Eleventh Sunday after Trinity.

V. 2.

*Gradual.*—My . heart . hath trusted in GOD \* and Î am hélp-ed : therefore my heart danceth for joy, \* and in my sông wíll Î praise Him. ¶. Unto Thee will I crÿ, O LÓRD : be not silent, O my GOD, \* nôr depárt fröm më.

[Ál-lë-lu-ia !] ¶. LORD, \* Thou hast bêen our ré-fuge : from one generation to anôther, Ál-lë-lu-ia !

## Graduals, Tracts, &c.

*Offertory.*—I · will · magnify Thee, O LORD, for Thòu hast sê<sup>t</sup> me ú<sup>p</sup>: and not made my fô<sup>s</sup> to trî<sup>-</sup>umph o<sup>-</sup>ver<sup>^</sup>me. O LORD, my GOD, \* I crî<sup>e</sup>d unto Thé<sup>e</sup>: ân<sup>d</sup> Thòu hast heal<sup>-</sup>ed<sup>^</sup>me. V. 1.

*Communion.*—Hon<sup>-</sup>our · the LORD with thy substance, \* and with the first-fruits of â<sup>l</sup>l thine ín<sup>-</sup>crease: so shall thy barns be filled with plenty, \* and thy presses shall bú<sup>r</sup>st ó<sup>u</sup>t with new wine. V. 1.

### Twentieth Sunday after Trinity.

*Gradual.*—The · eyes · of all wâ<sup>i</sup>t upon Thé<sup>e</sup>, O LÖRD: and Thou givest them their mê<sup>a</sup>t in dú<sup>e</sup> sê<sup>a</sup>-son. V. Thou ô<sup>p</sup>enest Thine Händ: and fillest â<sup>l</sup>l things lí<sup>v</sup>-ing<sup>^</sup> with plên<sup>-</sup>teousness. [Á<sup>l</sup>-le-lü<sup>-</sup>ia!] V. Out of the deep have I câ<sup>l</sup>led unto Thé<sup>e</sup>, O LÖRD: LORD, hear my voî<sup>c</sup>e, Á<sup>l</sup>-le-lü<sup>-</sup>ia! III. 1.

*Offertory.*—By · the · waters of Bâ<sup>b</sup>yl<sup>o</sup>n, we sat dów<sup>n</sup> and wê<sup>p</sup>t: when we remê<sup>m</sup>bered thé<sup>e</sup>, O Sî<sup>-</sup>on. III. 2.

*Communion.*—Rê<sup>m</sup>ember Thy word unto Thy servant, O Lord, \* wher<sup>e</sup>in Thòu hast caused mê<sup>e</sup> to pút my trú<sup>s</sup>t: the same is my côm<sup>f</sup>ort in mý af<sup>-</sup>flic<sup>-</sup>tion, III. 1.









