

IN EVERY CORNER SING

8-15 OCTOBER 2022



In recognition of
Vaughan Williams'
music editorship of
The English Hymnal,
churches, festivals, and
schools throughout the
UK will be singing music
from *The Revised English
Hymnal* during the week
of his 150th birthday.

To find out more details about the celebrations:

www.rscm.org.uk/get-involved/in-every-corner-sing

#RVWSING150



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There can be few lovers of classical music unaware of the name of Ralph Vaughan Williams, whose 150th anniversary of birth falls on 12 October this year. His *Fantasia on a Theme by Thomas Tallis*, symphonies and *The Lark Ascending* for violin and orchestra are all justly popular radio fare but there will be many listeners to those works who are oblivious to the huge contribution RVW made to the life of the Church of England and its musicians.

Although not himself a professing Christian, RVW was appointed by Percy Dearmer as musical editor for *The English Hymnal* in 1904 at the age of 32. He was not completely ignorant of church music, having been organist of St Barnabas in South Lambeth from 1895 to 1899. RVW avowed that the new hymn book would contain 'tunes of worth' both old and new. He was especially dismissive of Victorian tunes with their sentimentality and 'Germanic nature'. In the end he was obliged to appease critics by adding an appendix of Victorian tunes well known at that time. He called it 'the chamber of horrors'. Collaborating with folk-song collector Cecil Sharp, he turned some of their collected folk-song material into tunes that we know and love today. Too many to list, they include *Kingsfold*, *Forest Green*, *Monk's Gate* and *Shipston*. Of his own original tunes, *Down Ampney*, *Sine nomine* and *Salve festa dies*, still widely used today, are three of the four original tunes RVW contributed to the first edition of the EH in 1906. Some now established associations of text with music were first made in the EH by RVW, including '*O little town of Bethlehem*' with *Forest Green*.

John Henderson
Sunday by Sunday June 2022

SOME CHORAL WORKS AND ANTHEMS

Title	Voices	Publisher	RSCM Order Code
UNISON / TWO-PART / HIGH VOICES			
The Call	Unison	S&B	A1946
Let us now praise famous men	Unison	Curwen/Hal Leonard	A1712
Lullaby	SSA	OUP/Banks	A2222
The Song of the Tree of Life	Unison/2-pt	OUP	9780195365610
THREE / FOUR PARTS			
Antiphon (Let all the world in every corner sing)	SATB	S&B	A0214
The blessed son of God	SATB	OUP/Banks	A2790
Communion in D minor	U, SATB	OUP	9780193515390
Hodie	SATB Bar solo	OUP	9780193395510
Lord, thou hast been our refuge	SATB	Curwen/Hal Leonard	A0380
Mass in G minor	SATB x 2	Faber	E0011
O clap your hands	SATB	S&B	A1079
O how amiable,	SATB	OUP	9780193851245
O taste and see	SATB	OUP	9780193535114
Old Hundredth Psalm Tune	SATB	OUP	9780193535084
Prayer to the Father of Heaven	SATB divisi	OUP	9780195366105
The souls of the righteous	STB sol & SATB	OUP	9780195366068
Valiant-for-truth	SATB	OUP	9780193535299
Vaughan Williams for Choirs 1	SATB	OUP	9780193532106

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21

THE TRUTH FROM ABOVE
LM

Herefordshire traditional melody
arranged by
Ralph Vaughan Williams 1872–1958



THIS is the truth sent from above,
The truth of God, the God of love;
Therefore don't turn me from your door,
But hearken all, both rich and poor.

- 2 The first thing that I will relate,
That God at first did man create;
The next thing which to you I tell,
Woman was made with him to dwell.

- 3 Then after that 'twas God's own choice
To place them both in paradise,
There to remain from evil free
Except they ate of such a tree.
- 4 But they did eat, which was a sin,
And thus their ruin did begin;
Ruined themselves, both you and me,
And all of our posterity.
- 5 Thus we were heirs to endless woes
Till God the Lord did interpose;
And so a promise soon did run:
That he'd redeem us by his Son.
- 6 And at this season of the year
Our blessed Redeemer did appear,
And here did live, and here did preach,
And many thousands he did teach.
- 7 Thus he in love to us behaved,
To show us how we must be saved;
And if you want to know the way,
Be pleased to hear what he did say:
- 8 'Go preach the Gospel now,' he said,
'To all the nations that are made!
And he that does believe in me,
From all his sins I'll set him free.'

English traditional
A Good Christmas Box, 1847

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42

FOREST GREEN
DCM

English traditional melody
Harmony by Ralph Vaughan Williams 1872–1958
Descant version by Thomas Armstrong 1898–1994

O LITTLE town of Bethlehem,
How still we see thee lie!
Above thy deep and dreamless sleep
The silent stars go by.
Yet in thy dark streets shineth
The everlasting light;
The hopes and fears of all the years
Are met in thee tonight.

CHRISTMAS

- 2 O morning stars, together
Proclaim the holy birth,
And praises sing to God the King,
And peace to men on earth;
For Christ is born of Mary;
And, gathered all above,
While mortals sleep, the angels keep
Their watch of wondering love.
- 3 How silently, how silently,
The wondrous gift is given!
So God imparts to human hearts
The blessings of his heaven.
No ear may hear his coming;
But in this world of sin,
Where meek souls will receive him, still
The dear Christ enters in.
- 4 Where children pure and happy
Pray to the blessèd child,
Where misery cries out to thee,
Son of the mother mild;
Where charity stands watching
And faith holds wide the door,
The dark night wakes, the glory breaks,
And Christmas comes once more.
- 5 O holy child of Bethlehem,
Descend to us, we pray;
Cast out our sin, and enter in,
Be born in us today.
We hear the Christmas angels
The great glad tidings tell;
O come to us, abide with us,
Our Lord Emmanuel.

PHILLIPS BROOKS 1835–93

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THE CHRISTIAN YEAR

Descant

5 O ho - ly__child of Beth - le - hem, De - scend to us, we
Cast out our sin, and en - ter in, Be born in us to -

Unison

The image shows a musical score for a hymn. The first system is a single melodic line in G major (one flat) with a key signature of one flat. It begins with a '5' indicating a fifth measure rest. The lyrics are 'O ho - ly__child of Beth - le - hem, De - scend to us, we Cast out our sin, and en - ter in, Be born in us to -'. The second system is a 'Unison' section, consisting of three staves (treble, middle, and bass clef) showing a three-part setting of the same melody. The key signature remains one flat.

pray; We__ hear the Christ - mas an - - gels The
-day.

The image shows a musical score for a hymn. The first system is a single melodic line in G major (one flat) with a key signature of one flat. It begins with a '5' indicating a fifth measure rest. The lyrics are 'O ho - ly__child of Beth - le - hem, De - scend to us, we Cast out our sin, and en - ter in, Be born in us to -'. The second system is a 'Unison' section, consisting of three staves (treble, middle, and bass clef) showing a three-part setting of the same melody. The key signature remains one flat.

CHRISTMAS

great glad tid - ings tell: O come to__ us, a -

The first system of the musical score consists of three staves. The top staff is a single melodic line in G major (one flat). The middle and bottom staves are a two-part accompaniment in G major, with the bottom staff in bass clef. The lyrics are written below the top staff.

-bide with us, Our Lord Em - ma - nu - el.

The second system of the musical score continues the melody and accompaniment from the first system. It also consists of three staves in G major. The lyrics are written below the top staff.

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THE CHRISTIAN YEAR

70

Second Tune

KING'S WESTON
65 65 D

Ralph Vaughan Williams 1872–1958

Unison

The musical score is written for a unison setting. It features a treble and a bass staff for each system. The key signature has one sharp (F#). The melody is written in the treble clef, and the bass clef provides a simple harmonic accompaniment. The piece is in 4/4 time. The first system is marked 'Unison'. The melody is primarily in the treble clef, with the bass clef providing a simple harmonic accompaniment. The piece concludes with a final cadence in the treble clef.

Harmonisation: from The English Hymnal, 1906. Reproduced by permission of Oxford University Press. All rights reserved.
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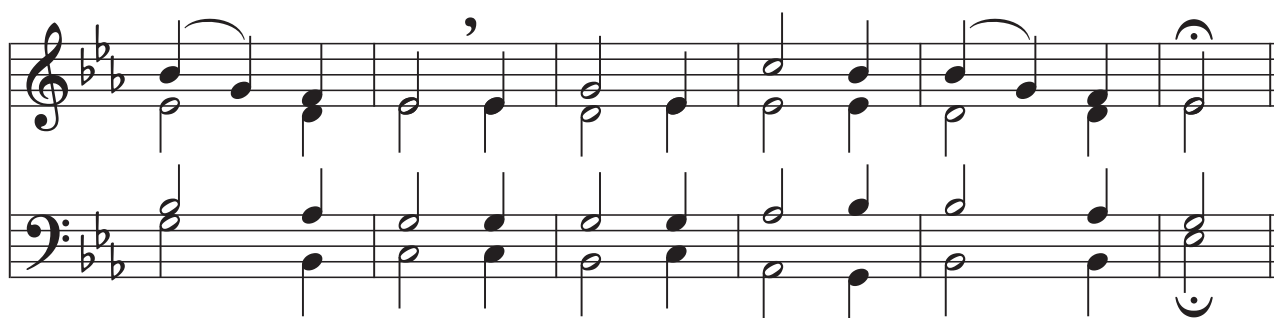
- FROM the eastern mountains
Pressing on they come,
Wise men in their wisdom,
To Christ's humble home;
Stirred in deep devotion,
Hasting from afar,
Ever journeying onward,
Guided by a star.
- 2 There their Lord and Saviour
As an infant lay,
Wondrous light that led them
Onward on their way,
Ever now to lighten
Nations from afar,
As they journey homeward
By that guiding star.
- 3 Thou who in a manger
Once hast lowly lain,
Who dost now in glory
O'er all kingdoms reign,
Gather in the peoples,
Who in lands afar
Ne'er have seen the brightness
Of thy guiding star.
- 4 Gather in the outcasts,
All who've gone astray,
Throw thy radiance o'er them,
Guide them on their way;
Those who never knew thee,
Those who've wandered far,
Lead them by the brightness
Of thy guiding star.
- 5 Onward through the darkness
Of the lonely night,
Shining still before them
With thy kindly light,
Guide them, Jew and Gentile,
Homeward from afar,
Young and old together,
By thy guiding star.
- 6 Until every nation,
Whether bond or free,
'Neath thy star-lit banner,
Jesu, follows thee,
O'er the distant mountains
To that heavenly home
Where nor sin nor sorrow
Evermore shall come.

GODFREY THRING 1823-1903

Suitable for use in procession

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117

HERONGATE
LMEssex folk song
arranged by Ralph Vaughan Williams 1872–1958

IT is a thing most wonderful,
 Almost too wonderful to be,
 That God's own Son should come from heaven,
 And die to save a child like me.

- 2 And yet I know that it is true:
 He chose a poor and humble lot,
 And wept, and toiled, and mourned, and died,
 For love of those who loved him not.

- 3[★] I cannot tell how he could love
 A child so weak and full of sin;
 His love must be most wonderful,
 If he could die my love to win.
- 4[★] I sometimes think about the cross,
 And shut my eyes, and try to see
 The cruel nails and crown of thorns,
 And Jesus crucified for me.
- 5 But even could I see him die,
 I could but see a little part
 Of that great love, which, like a fire,
 Is always burning in his heart.
- 6 It is most wonderful to know
 His love for me so free and sure;
 But 'tis more wonderful to see
 My love for him so faint and poor.
- 7 And yet I want to love thee, Lord;
 O light the flame within my heart,
 And I will love thee more and more,
 Until I see thee as thou art.

WILLIAM WALSHAM HOW 1823–97

THE CHRISTIAN YEAR

131

THIRD MODE MELODY
DCM

Thomas Tallis c1505–85
in Matthew Parker's *Psalter*, 1567
adapted by Ralph Vaughan Williams 1872–1958

Stately

The musical score is written for two staves (treble and bass) in G major (one sharp) and 4/4 time. The tempo/mood is 'Stately'. The melody is a simple, stately tune with a mix of half and quarter notes. The bass line provides a harmonic accompaniment with chords and single notes. The key signature has one sharp (F#). The time signature is 4/4. The score ends with a double bar line.

See overleaf for Fauxbourdon version

WHEN, rising from the bed of death,
 O'erwhelmed with guilt and fear,
 I see my maker face to face,
 O how shall I appear?
 If yet, while pardon may be found,
 And mercy may be sought,
 My heart with inward horror shrinks,
 And trembles at the thought;

2 When thou, O Lord, shalt stand disclosed
 In majesty severe,
 And sit in judgement on my soul,
 O how shall I appear?
 But thou hast told the troubled mind
 Who does her sins lament,
 The timely tribute of her tears
 Shall endless woe prevent.

3 Then see the sorrow of my heart,
 Ere yet it be too late;
 And hear my Saviour's dying groans,
 To give those sorrows weight.
 For never shall my soul despair
 Her pardon to procure,
 Who knows thine only Son has died
 To make her pardon sure.

JOSEPH ADDISON 1672–1719

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THE CHRISTIAN YEAR

142

First Tune

ORIENTIS PARTIBUS

77 77 with Alleluya

Medieval French melody

Harmony by Ralph Vaughan Williams 1872–1958

Unison

The musical score is written for two staves, Treble and Bass, in a key of one flat (B-flat major or D minor). The melody is a medieval French tune, and the harmony is by Ralph Vaughan Williams. The score is marked 'Unison'. The first system consists of 8 measures. The second system consists of 8 measures. The third system consists of 8 measures. The melody is primarily in the Treble staff, with the Bass staff providing harmonic support. The piece concludes with a final cadence in the Treble staff.

Christus ist erstanden

CHRIST the Lord is risen again!
Christ hath broken every chain!
Hark, the angels shout for joy,
Singing evermore on high,
Alleluya!

E A S T E R

- 2 He who gave for us his life,
 Who for us endured the strife,
 Is our Paschal Lamb today!
 We too sing for joy, and say
 Alleluya!
- 3 He who bore all pain and loss
 Comfortless upon the cross,
 Lives in glory now on high,
 Pleads for us, and hears our cry.
 Alleluya!
- 4 He whose path no records tell,
 Who descended into hell;
 Who the strong man armed hath bound,
 And in highest heaven is crowned.
 Alleluya!
- 5 Now he bids us tell abroad
 How the lost may be restored,
 How the penitent forgiven,
 How we too may enter heaven.
 Alleluya!
- 6 Thou, our Paschal Lamb indeed,
 Christ, today thy people feed;
 Take our sins and guilt away,
 That we all may sing for ay,
 Alleluya!

German, MICHAEL WEISSE c1480–1534
tr CATHERINE WINKWORTH 1827–78

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172

SALVE FESTA DIES
Irregular

Ralph Vaughan Williams 1872–1958

Refrain Unison

*Salve, festa dies**Note: the verses use two alternating tunes*

*HAIL thee, festival day,
Blessed day that art hallowed for ever;
Day when the Lord ascends,
High in the heavens to reign.*

- 2 Lo, the fair beauty of earth,
From the death of the winter arising,
Ev'ry good gift of the year,
Now with its Master returns.

ASCENSION

- 3 Daily the loveliness grows,
Adorned with the glory of blossom;
Green is the woodland with leaves,
Bright are the meadows with flowers.
- 4 He who has conquered the grave
Now rises to heavenly splendour;
Fitly the light gives him praise,
Meadows and ocean and sky.

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THE CHRISTIAN YEAR

Refrain Unison

The musical score consists of three systems, each with a treble and bass staff. The key signature is one sharp (F#). The first system is labeled 'Refrain Unison'. The second system continues the melody. The third system includes a 'vv' (vivace) marking and a '2, 4, 6, 8' marking, indicating a change in tempo or meter. The music is written in a unison style, with both staves playing the same melody.

*Hail thee, festival day,
Blessed day that art hallowed for ever;
Day when the Lord ascends,
High in the heavens to reign.*

- 5 Christ, in thy triumph ascend:
Thou hast led captivity captive;
Heaven her gates unbars,
Flinging her increase of light.
- 6 So shalt thou bear in thine arms
An immaculate people to heaven,
Bearing them pure unto God,
Pledge of thy victory here.

ASCENSION

The composer's intention was that the verses would be sung by a smaller group of singers.

- 7 Thence shall the Spirit descend
On them that await his appearing;
Flame from the heart of our God,
Life-giving Spirit of peace.
- 8 Equal art thou, co-eternal,
In fellowship one with the Father,
And with the Spirit of truth.
God evermore to be blessed!

Latin, VENANTIUS FORTUNATUS c530–c609
tr PERCY DEARMER 1867–1936 *altd*

*Suitable for use on Ascension Day until the Eve of Pentecost, especially in procession
The plainsong melody may be found in The New English Hymnal, 1986*

181

DOWN AMPNEY
6 6 II D

Ralph Vaughan Williams 1872–1958

The musical score is written for two staves, Treble and Bass, in the key of D major (two sharps) and 6/8 time. The piece is titled 'DOWN AMPNEY' and is numbered 181 in 'THE CHRISTIAN YEAR'. The composer is Ralph Vaughan Williams (1872–1958). The score consists of four systems of music. The first system has a comma above the first measure of the Treble staff. The second system has a comma above the first measure of the Treble staff and a fermata over the final measure of the Treble staff. The third system has a comma above the first measure of the Treble staff and a comma above the final measure of the Treble staff. The fourth system has a fermata over the final measure of the Treble staff. The music is primarily homophonic, with chords and simple melodic lines in both hands.

Discendi, amor santo

COME down, O Love divine,
 Seek thou this soul of mine,
 And visit it with thine own ardour glowing;
 O Comforter, draw near,
 Within my heart appear,
 And kindle it, thy holy flame bestowing.

2 O let it freely burn,
 Till earthly passions turn
 To dust and ashes in its heat consuming;
 And let thy glorious light
 Shine ever on my sight,
 And clothe me round, the while my path illuming.

3 Let holy charity
 Mine outward vesture be,
 And lowliness become mine inner clothing;
 True lowliness of heart,
 Which takes the humbler part,
 And o'er its own shortcomings weeps with loathing.

4 And so the yearning strong,
 With which the soul will long,
 Shall far outpass the power of human telling;
 For none can guess its grace,
 Till it become the place
 Wherein the Holy Spirit makes his dwelling.

Italian, BIANCO DA SIENA d 1434
 tr RICHARD FREDERICK LITLEDAL 1833-90

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205

KING'S LYNN
76 76 D

English folk melody collected and arranged by
Ralph Vaughan Williams 1872–1958

Unison Slow and Dignified

Alternative tune ELLACOMBE 156

WE sing the glorious conquest
Before Damascus' gate,
When Saul, the Church's spoiler,
Came breathing threats and hate;
The ravening wolf rushed forward
Full early to the prey;
But lo! The Shepherd met him,
And bound him fast today.

- 2 O glory most excelling
That smote across his path!
O light that pierced and blinded
The zealot in his wrath!
O voice that spake within him
The calm reproving word!
O love that sought and held him
The bondman of his Lord!
- 3 O Wisdom, ordering all things
In order strong and sweet,
What nobler spoil was ever
Cast at the victor's feet?
What wiser master-builder
E'er wrought at thine employ,
Than he, till now so furious
Thy building to destroy?
- 4 Lord, teach thy Church the lesson,
Still in her darkest hour
Of weakness and of danger
To trust thy hidden power.
Thy grace by ways mysterious
The wrath of man can bind,
And in thy boldest foeman
Thy chosen saint can find!

JOHN ELLERTON 1826–93

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THE CHRISTIAN YEAR

256

SINE NOMINE
IO IO IO 4

Ralph Vaughan Williams 1872–1958

Unison (vv 1-3, 7-8)

vv 7, 8

vv 7, 8

vv 1, 3, 7

vv 2, 8

Harmony version (vv 4-6) on following pages

Alternative tune ENGELBERG 433

ALL SAINTS' DAY

FOR all the saints who from their labours rest,
Who thee by faith before the world confessed.
Thy name, O Jesu, be for ever blessed.

Alleluya!

- 2 Thou wast their rock, their fortress, and their might;
Thou, Lord, their captain in the well-fought fight;
Thou in the darkness drear their one true light.

Alleluya!

- 3 O may thy soldiers, faithful, true and bold,
Fight as the saints who nobly fought of old,
And win, with them, the victor's crown of gold.

Alleluya!

- 4 O blessed communion! Fellowship divine!
We feebly struggle, they in glory shine;
Yet all are one in thee, for all are thine.

Alleluya!

- 5 And when the strife is fierce, the warfare long,
Steals on the ear the distant triumph-song,
And hearts are brave again, and arms are strong.

Alleluya!

- 6 The golden evening brightens in the west;
Soon, soon to faithful warriors cometh rest:
Sweet is the calm of paradise the blessed.

Alleluya!

- 7 But lo, there breaks a yet more glorious day;
The saints triumphant rise in bright array:
The King of glory passes on his way.

Alleluya!

- 8 From earth's wide bounds, from ocean's farthest coast,
Through gates of pearl streams in the countless host,
Singing to Father, Son, and Holy Ghost.

Alleluya!

WILLIAM WALSHAM HOW 1823–97

THE CHRISTIAN YEAR

Harmony (vv 4-6)

A musical score for the song 'The Rose Tree'. It features a treble and bass staff with a key signature of one sharp (F#). The melody is written in the treble staff, and the bass line is in the bass staff. The music is in 4/4 time. The score includes a repeat sign at the beginning and a double bar line at the end. The lyrics 'The Rose Tree' are written below the bass staff.

A musical score for the song "The Rose Tree". It consists of two staves, a treble staff and a bass staff, both in the key of D major (indicated by two sharps: F# and C#). The melody is written in the treble staff, and the accompaniment is in the bass staff. The piece is in 4/4 time. The melody starts with a quarter note D4, followed by a quarter note E4, a quarter note F#4, and a quarter note G4. This is followed by a half note A4, a half note B4, and a half note C#5. The melody then descends: a half note B4, a half note A4, a half note G4, and a half note F#4. The melody concludes with a half note E4 and a half note D4. The accompaniment in the bass staff provides a steady harmonic foundation with chords and single notes. The piece ends with a double bar line and repeat dots.

A musical score for the song "The Rose Tree". The score is written for voice and piano. The key signature is one sharp (F#), and the time signature is 6/8. The tempo is marked "v 6". The score consists of two systems. The first system has four measures, and the second system has four measures. The voice part is written in a treble clef, and the piano accompaniment is written in a bass clef. The melody is simple and catchy, with a repeating pattern of eighth and sixteenth notes. The piano accompaniment provides a steady harmonic foundation with chords and single notes.

A musical score for the song "The Rose Tree". It consists of two staves, a treble staff and a bass staff, both in the key of D major (indicated by two sharps: F# and C#). The time signature is 4/4. The melody is written in the treble staff, and the accompaniment is in the bass staff. The piece begins with a treble clef and a key signature of two sharps. The melody starts on D4, moves to E4, then F#4, and continues with various eighth and quarter notes. The bass line provides a harmonic foundation with chords and single notes. A repeat sign with first and second endings is present in the middle of the piece. The score concludes with a final chord in both staves.

ALL SAINTS' DAY

- 4 O blessed communion! Fellowship divine!
We feebly struggle, they in glory shine;
Yet all are one in thee, for all are thine.
Alleluya!
- 5 And when the strife is fierce, the warfare long,
Steals on the ear the distant triumph-song,
And hearts are brave again, and arms are strong.
Alleluya!
- 6 The golden evening brightens in the west;
Soon, soon to faithful warriors cometh rest:
Sweet is the calm of paradise the blessed.
Alleluya!

TIMES AND SEASONS

319

Second Tune

DANBY

LM

English traditional melody

arranged by Ralph Vaughan Williams 1872–1958

Unison In moderate time

The musical score is presented in three staves. The first staff is in treble clef, the second in alto clef, and the third in bass clef. All staves have a key signature of one sharp (F#). The tempo is marked 'In moderate time'. The melody is a unison setting. The first system contains 8 measures, and the second system contains 8 measures, ending with a double bar line. The melody features a mix of eighth and sixteenth notes, with some rests and a final cadence in the second system.

OFFICE HYMN Wednesday morning:
Jam lucis orto sidere

NOW that the daylight fills the sky,
We lift our hearts to God on high,
That he, in all we do or say,
Would keep us free from harm today:

2 Would guard our hearts and tongues from strife;
From anger's din would hide our life;
From all ill sights would turn our eyes;
And close our ears to vanities:

3 Would keep our inmost conscience pure;
Our souls from folly would secure;
Would bid us check the pride of sense
With due and holy abstinence.

4 So we, when this new day is gone,
And night in turn is drawing on,
With conscience by the world unstained
Shall praise his name for victory gained.

5 O God the Father, unto thee
Let everlasting glory be;
And glory to thine only Son,
With God the Spirit, ever one. Amen.

Latin, possibly 5th cent
tr JOHN MASON NEALE 1818–66

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TIMES AND SEASONS

GOD IN NATURE

360

LASST UNS ERFREUEN
88 44 88 and Refrain

Melody adapted by David Corner c1585–1648
Gross Catolisch Gesangbuch, 1631;
from original in *Geistliche Kirchengesäng*, 1623
further adapted and harmonized
by Ralph Vaughan Williams 1872–1958

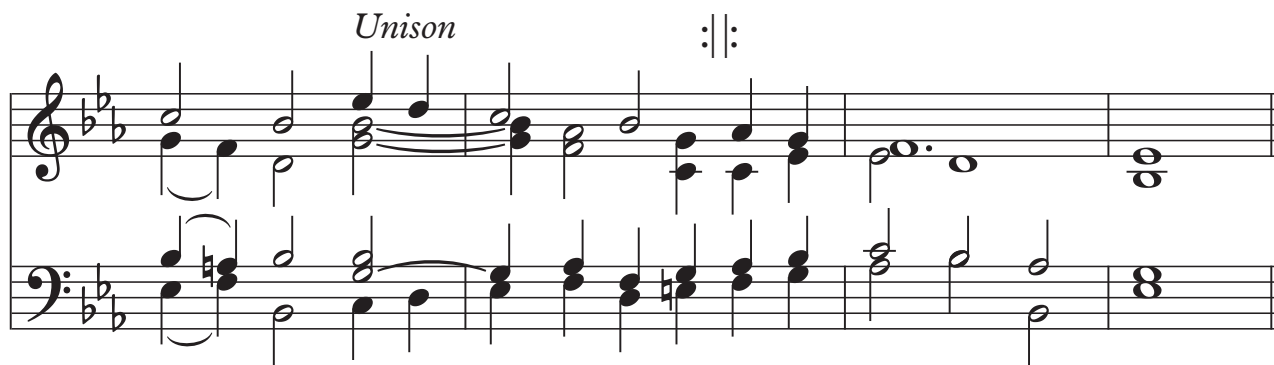
Unison

Harmony

Unison

Refrain Harmony :::

GOD IN NATURE



ALL creatures of our God and King,
Lift up your voice with us and sing
Alleluya, alleluya!

Thou burning sun with golden beam,
Thou silver moon with softer gleam:

O praise him, O praise him,

Alleluya, alleluya, alleluya!

- 2 Thou rushing wind that art so strong,
 Ye clouds that sail in heaven along,
 O praise him, alleluya!
 Thou rising morn, in praise rejoice,
 Ye lights of evening, find a voice:

- 3 Thou flowing water, pure and clear,
 Make music for thy Lord to hear,
 Alleluya, alleluya!
 Thou fire so masterful and bright,
 That givest us both warmth and light:

- 4 Dear mother earth, who day by day
Unfoldest blessings on our way,
O praise him, alleluya!
The flowers and fruits that in thee grow,
Let them his glory also show:

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TIMES AND SEASONS

Unison

Harmony *Unison*

Refrain Harmony :::

Unison :::

- 5[★] All ye that are of tender heart,
Forgiving others, take your part,
O sing ye, alleluya!
Ye who long pain and sorrow bear,
Praise God and on him cast your care:
- 6[★] And thou, most kind and gentle death,
Waiting to hush our latest breath,
O praise him, alleluya!
Thou leadest home the child of God,
And Christ our Lord the way hath trod:
- 7 Let all things their Creator bless,
And worship him in humbleness,
O praise him, alleluya!
Praise, praise the Father, praise the Son,
And praise the Spirit, three in one:

WILLIAM HENRY DRAPER 1855–1933 *altd* *
based on *Cantico di frate sole*
by ST FRANCIS OF ASSISI 1182–1226

SACRAMENTS AND OTHER RITES
ORDINATION

For other hymns suitable for use at Ordination see Appendix 1.

418

MAGDA

Ralph Vaughan Williams 1872–1958

II IO IO IO

The musical score for hymn 418, 'MAGDA', is presented in three systems. Each system consists of a treble staff and a bass staff, both in G major (one sharp). The time signature is 4/4. The first system begins with a treble staff containing a dotted half note marked 'v5' and a bass staff with a similar dotted half note. The second system features a repeat sign in the treble staff. The third system concludes with a double bar line. The music is a simple, hymn-like setting with a focus on the vocal line in the treble staff.

ORDINATION

- GO forth for God; go forth to the world in peace;
Be of good courage, armed with heavenly grace,
In God's good Spirit daily to increase,
Till in his kingdom we behold his face.
- 2 Go forth for God; go forth to the world in strength;
Hold fast the good, be urgent for the right,
Render to no one evil; Christ at length
Shall overcome all darkness with his light.
- 3 Go forth for God; go forth to the world in love;
Strengthen the faint, give courage to the weak,
Help the afflicted; richly from above
His love supplies the grace and power we seek.
- 4 Go forth for God; go forth to the world in joy,
To serve his people every day and hour,
And serving Christ, his every gift employ,
Rejoicing in the Holy Spirit's power.
- 5 Sing praise to him who brought us on our way;
Sing praise to him who bought us with his blood;
Sing praise to him who sanctifies each day;
Sing praise to him who reigns one Lord and God.

JOHN RAPHAEL PEACEY 1896–1971
and the EDITORS of *The New English Hymnal*, 1986 *altd* *

Suitable also for general use

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455

THE CALL
77 77Ralph Vaughan Williams 1872–1958
from *Five Mystical Songs*, 1911

Lento moderato ***p***

p 1 Come, my

Way, my Truth my Life: Such a Way as gives us

breath; Such a Truth as ends all strife: Such a

GENERAL HYMNS

Life as kill - - - - eth death.____

2 Come, my Light, my Feast, my Strength: Such a

Light as shows_ a Feast; Such a Feast as mends in

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GENERAL HYMNS

length; Such a Strength as makes his

poco animato **f**

guest. 3 Come, my

ff

Joy, my Love, my Heart: Such a Joy as

GENERAL HYMNS

p

none _____ can move; Such a Love as none _____ can

rall. *tempo primo* *tranquillo*

pp

part; _____ Such a Heart as _____

joys _____ in love.

GEORGE HERBERT 1593–1633

GENERAL HYMNS

467

First Tune

SHIPSTON

Warwickshire ballad

87 87

Harmony by Ralph Vaughan Williams 1872–1958

The musical score is written for a hymn titled 'SHIPSTON', identified as a 'Warwickshire ballad'. It is the 'First Tune' and is in the key of B-flat major (two flats) and 4/4 time. The score is presented in two systems, each with a treble and bass staff. The melody is written in the treble staff, and the harmony is in the bass staff. The melody consists of eighth and quarter notes, with a repeat sign in the first system. The bass staff provides a simple harmonic accompaniment with chords and single notes. The score is attributed to 'Harmony by Ralph Vaughan Williams 1872–1958'.

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whichever photocopying licence your church has.*

FIRMLY I believe and truly
 God is three, and God is one;
 And I next acknowledge duly
 Manhood taken by the Son.

2 And I trust and hope most fully
 In that manhood crucified;
 And each thought and deed unruly
 Do to death, as he has died.

3 Simply to his grace and wholly
 Light and life and strength belong,
 And I love supremely, solely,
 Him the holy, him the strong.

4 And I hold in veneration,
 For the love of him alone,
 Holy Church, as his creation,
 And her teachings, as his own.

5 Adoration ay be given,
 With and through the angelic host,
 To the God of earth and heaven,
 Father, Son, and Holy Ghost. Amen.

ST JOHN HENRY NEWMAN, CO 1801-90



483

MONKS' GATE

65 65 66 65

adapted from an English folksong
by Ralph Vaughan Williams 1872–1958

The musical score for 'Monks' Gate' is presented in three systems, each with a treble and bass staff joined by a brace. The key signature is B-flat major (two flats). The first system consists of four measures, ending with a repeat sign. The second system also consists of four measures, ending with a repeat sign. The third system begins with a double bar line, followed by four measures, ending with a repeat sign. The melody is primarily in the treble staff, while the bass staff provides a harmonic accompaniment with chords and moving lines. The notation includes various note values, rests, and phrasing slurs.

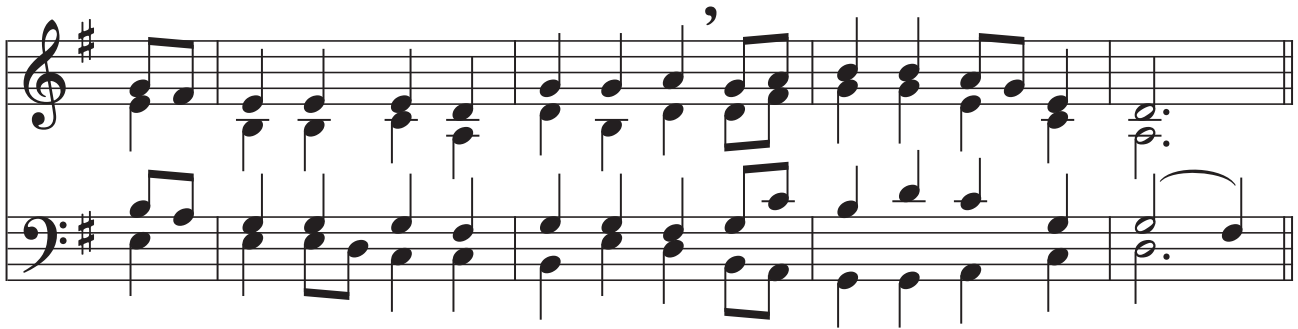
HE who would valiant be
'Gainst all disaster,
Let him in constancy
Follow the Master.
There's no discouragement
Shall make him once relent
His first avowed intent
To be a pilgrim.

2 Whoso beset him round
With dismal stories,
Do but themselves confound;
His strength the more is.
No foes shall stay his might,
Though he with giants fight;
He will make good his right
To be a pilgrim.

3 Since, Lord, thou dost defend
Us with thy Spirit,
We know we at the end
Shall life inherit.
Then, fancies, flee away!
I'll fear not what men say,
I'll labour night and day
To be a pilgrim.

JOHN BUNYAN 1628–88
adapted by PERCY DEARMER 1867–1936

488

KINGSFOLD
DCMadapted from an English folksong
by Ralph Vaughan Williams 1872–1958

I HEARD the voice of Jesus say,
‘Come unto me and rest;
Lay down, thou weary one, lay down
Thy head upon my breast.’
I came to Jesus as I was,
Weary, and worn, and sad;
I found in him a resting place,
And he has made me glad.

2 I heard the voice of Jesus say,
‘Behold, I freely give
The living water, thirsty one,
Stoop down, and drink, and live.’
I came to Jesus, and I drank
Of that life-giving stream;
My thirst was quenched, my soul revived,
And now I live in him.

3 I heard the voice of Jesus say,
‘I am this dark world’s light;
Look unto me, thy morn shall rise,
And all thy day be bright.’
I looked to Jesus, and I found
In him my star, my sun;
And in that light of life I’ll walk
Till travelling days are done.

HORATIUS BONAR 1808–89

Psalm 139: Domine, probasti

Ralph Vaughan Williams (1872–1958)



O LORD thou hast searched me ' out and ' known me :
thou knowest my down-sitting and mine up-rising,
thou understandest my ' thoughts ' long be'fore.

2 Thou art about my path and a'bout my ' bed :
and ' spiest out ' all my ' ways.

3 For lo there is not a word ' in my ' tongue :
but thou O Lord ' knowest it ' alto'gether.

4 Thou hast fashioned me be'hind and be'fore :
and ' laid thine ' hand up'on me.

2nd 5 Such knowledge is too wonderful and ' excellent ' for me :
Part I ' cannot at'tain unto ' it.

6 Whither shall I go then ' from thy ' Spirit :
or whither shall I ' go then ' from thy ' presence?

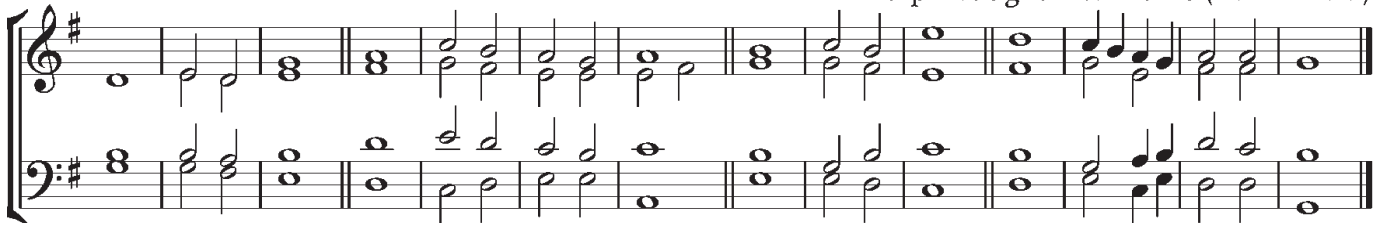
7 If I climb up into heaven ' thou art ' there :
if I go down to hell ' thou art ' there ' also.

8 If I take the ' wings of the ' morning :
and remain in the ' uttermost ' parts of the ' sea;

9 Even there also shall ' thy hand ' lead me :
and ' thy right ' hand shall ' hold me.

10 If I say, Peradventure the ' darkness shall ' cover me :
then shall my ' night be ' turned to ' day.

11 Yea the darkness is no darkness with thee,
but the night is as ' clear as the ' day :
the darkness and light to ' thee are ' both a'like.



- 12 For my ' reins are ' thine :
thou hast covered me ' in my ' mother's ' womb.
- 13 I will give thanks unto thee, for I am fearfully and ' wonderfully ' made :
marvellous are thy works, and that my ' soul ' knoweth right ' well.
- 14 My bones are not ' hid from ' thee :
though I be made secretly, and ' fashioned be'neath in the ' earth.
- 15 Thine eyes did see my substance yet ' being un'perfect :
and in thy book were ' all my ' members ' written;
- 2nd* 16 Which day by ' day were ' fashioned :
Part when as yet ' there was ' none of ' them.
- 17 How dear are thy counsels unto ' me O ' God :
O how ' great is the ' sum of ' them!
- 18 If I tell them, they are more in number ' than the ' sand :
when I wake up ' I am ' present with ' thee.
- 19 Wilt thou not slay the ' wicked O ' God :
depart from ' me ye ' blood-thirsty ' men.
- 20 For they speak un'righteously a'gainst thee :
and thine enemies ' take thy ' Name in ' vain.
- 21 Do not I hate them O Lord that ' hate ' thee :
and am not I grieved with those that ' rise ' up a'gainst thee?
- 22 Yea I ' hate them right ' sore :
even as ' though they ' were mine ' enemies.
- 23 Try me O God, and seek the ' ground of my ' heart :
prove me ' and ex'amine my ' thoughts.
- 24 Look well if there be any way of ' wickedness ' in me :
and lead me in the ' way ' ever'lasting.

