

PART X  
PROCESSIONAL

The following Hymns need not always be sung in the order given: those in the first section (613-640) which are not taken from the English processional are arranged on similar principles, but are suitable also for use as separate hymns on other occasions.

DIVINUM MYSTERIUM. (87.87.87.7.) **613**

Moderately fast ♩ = 152.

To be sung in unison.

Melody from 'Piae Cantiones  
Theoderici Petri Nylandensis,' 1582.

The musical score for 'Divinum Mysterium' is presented in four systems, each consisting of a treble and bass staff. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The melody is written in a unison style, with the treble staff containing the primary melodic line and the bass staff providing a harmonic accompaniment. The score includes various musical notations such as notes, rests, slurs, and repeat signs. The piece concludes with a double bar line and repeat dots.

# CHRISTMAS PROCESSION

## A CHRISTMAS PROCESSION

*Prudentius, b. 348. Tr. R. F. D.*

*Corde natus ex parentis.*

- O**F the Father's heart begotten,  
Ere the world from chaos rose,  
He is Alpha: from that Fountain  
All that is and hath been flows;  
He is Omega, of all things  
Yet to come the mystic Close,  
*Evermore and evermore.*
- 2 By his word was all created;  
He commanded and 'twas done;  
Earth and sky and boundless ocean,  
Universe of three in one,  
All that sees the moon's soft radiance,  
All that breathes beneath the sun,
- 3 He assumed this mortal body,  
Frail and feeble, doomed to die,  
That the race from dust created  
Might not perish utterly,  
Which the dreadful Law had sentenced  
In the depths of hell to lie,
- 4 O how blest that wondrous birthday,  
When the Maid the curse retrieved,  
Brought to birth mankind's salvation,  
By the Holy Ghost conceived;  
And the Babe, the world's Redeemer,  
In her loving arms received,
- 5 \* This is he, whom seer and sybil  
Sang in ages long gone by;  
This is he of old revealèd  
In the page of prophecy;  
Lo! he comes, the promised Saviour;  
Let the world his praises cry!
- 6 \* Sing, ye heights of heaven, his praises;  
Angels and Archangels, sing!  
Wheresoe'er ye be, ye faithful,  
Let your joyous anthems ring,  
Every tongue his name confessing,  
Countless voices answering,
- 7 Hail! thou Judge of souls departed;  
Hail! of all the living King!  
On the Father's right hand thronèd,  
Through his courts thy praises ring,  
Till at last for all offences [bring,  
Righteous judgement thou shalt
- At the entrance into the Choir.*
- 8 \* Now let old and young uniting  
Chant to thee harmonious lays,  
Maid and matron hymn thy glory,  
Infant lips their anthem raise,  
Boys and girls together singing  
With pure heart their song of praise,
9. Let the storm and summer sunshine,  
Gliding stream and sounding shore,  
Sea and forest, frost and zephyr,  
Day and night their Lord adore;  
Let creation join to laud thee  
Through the ages evermore,



*At the Sanctuary step.*

- V. Blessed is he that cometh in the name of the Lord.  
R. God is the Lord who hath showed us light.

*Collect for Christmas Day.*

# PROCESSIONAL

ADESTE FIDELES. (Irreg.)

614

Very slow ♩ = 72.

Composer unknown. Probably 18th cent.

The first system of musical notation consists of two staves, a treble clef on the top and a bass clef on the bottom. The key signature is one sharp (F#). The music is written in a 3/4 time signature. The melody is primarily in the treble clef, with accompaniment in the bass clef. The notes are mostly quarter and eighth notes, with some rests.

The second system of musical notation continues the piece. It features similar notation to the first system, with a treble and bass clef. The melody continues in the treble clef, and the bass clef provides accompaniment. There are some dynamic markings and phrasing slurs.

The third system of musical notation continues the piece. It features similar notation to the first system, with a treble and bass clef. The melody continues in the treble clef, and the bass clef provides accompaniment. There are some dynamic markings and phrasing slurs.

Without pedals.

The fourth system of musical notation continues the piece. It features similar notation to the first system, with a treble and bass clef. The melody continues in the treble clef, and the bass clef provides accompaniment. There are some dynamic markings and phrasing slurs.

Pedals.

## A SECOND CHRISTMAS PROCESSION

18th cent. Tr. F. Oakeley,  
W. T. Brooke, and others.

Adeste, fideles.

**O** COME, all ye faithful,  
Joyful and triumphant,  
O come ye, O come ye to Bethlehem;  
Come and behold him  
Born the King of Angels:  
O come, let us adore him,  
O come, let us adore him,  
O come, let us adore him, Christ the Lord!

## PROCESSIONAL

- 2 God of God,  
Light of Light,  
Lo! he abhors not the Virgin's womb;  
Very God,  
Begotten, not created:
- 3 See how the Shepherds,  
Summoned to his cradle,  
Leaving their flocks, draw nigh with lowly fear;  
We too will thither  
Bend our joyful footsteps:
- 4 \* Lo! star-led chieftains,  
Magi, Christ adoring,  
Offer him incense, gold, and myrrh;  
We to the Christ Child  
Bring our hearts' oblations:
- 5 Child, for us sinners  
Poor and in the manger,  
Fain we embrace thee, with awe and love;  
Who would not love thee,  
Loving us so dearly?
- 6 Sing, choirs of Angels,  
Sing in exultation,  
Sing, all ye citizens of heaven above;  
Glory to God  
In the Highest:

*At the entrance into the Choir.*

Unison. 7. Yea, Lord, we greet thee,  
Born this happy morning,  
Jesu, to thee be glory given;  
Word of the Father,  
Now in flesh appearing:



*At the Sanctuary step.*

∇. Blessed is he that cometh in the name of the Lord.  
R. God is the Lord, who hath showed us light.

*Collect for Lady Day.*

# PROCESSIONAL

## 615

ZUNDEL. (65. 65. D.)

*Brightly* ♩ = 100.

J. ZUNDEL, c. 1855.

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature. The lower staff is in bass clef with the same key signature and time signature. The music is written in a simple, rhythmic style with many chords and some melodic lines.

The second system of musical notation continues the piece with two staves in the same key and time signature as the first system.

The third system of musical notation continues the piece with two staves in the same key and time signature as the first system.

The fourth system of musical notation concludes the piece with two staves in the same key and time signature as the first system.

NOTE.—This hymn may also be sung to GOSHEN (No. 645).

### EPIPHANY PROCESSION

G. Thring, 1823-1903.

**F**ROM the eastern mountains  
 Pressing on they come,  
 Wise men in their wisdom,  
 To his humble home;

# EPIPHANY PROCESSION

Stirred by deep devotion,  
Hasting from afar,  
Ever journeying onward,  
Guided by a star.

2 There their Lord and Saviour  
Meek and lowly 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 heathen,  
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,  
Guide them by the brightness  
Of thy guiding star.

*Unison.* 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.



# PROCESSIONAL

COME FAITHFUL PEOPLE. (88.37.)

619

Moderately fast ♩ = 152.

Melody by C. BICKNELL.

The image shows a musical score for a procession. It consists of two systems of music, each with a treble and bass staff. The key signature is one flat (B-flat), and the time signature is 2/4. The melody is written in the treble staff, and the bass staff provides a harmonic accompaniment. The music is in a moderate tempo, marked 'Moderately fast' with a quarter note equal to 152 beats per minute.

If required, the following Carol may also be sung.

G. Moultrie, 1829-85.

**C**OME, faithful people, come away,  
Your homage to your Monarch pay;  
It is the feast of palms to-day:  
*Hosanna in the highest!*

2 When Christ, the Lord of all, drew nigh  
On Sunday morn to Bethany,  
He called two loved ones standing by:

3 'To yonder village go,' said he,  
'An ass and foal tied shall ye see,  
Loose them and bring them unto me':

4 'If any man dispute your word,  
Say, "They are needed by the Lord,"  
And he permission will accord':

5 The two upon their errand sped,  
And found the ass as he had said,  
And on the colt their clothes they spread:

6 They set him on his throne so rude;  
Before him went the multitude,  
And in their way their garments strewed:

7 \* Go, Saviour, thus to triumph borne,  
Thy crown shall be the wreath of thorn,  
Thy royal garb the robe of scorn:

8 \* They thronged before, behind, around,  
They cast palm-branches on the ground,  
And still rose up the joyful sound:

9 'Blessèd is Israel's King,' they cry;  
'Blessèd is he that cometh nigh  
In name of God the Lord most high'

10. Thus, Saviour, to thy Passion go,  
Arrayed in royalty of woe,  
Assumed for sinners here below:

A small musical notation for the word 'A-men.' It consists of a treble and bass staff. The treble staff has a single note on the second line (D4), and the bass staff has a single note on the second space (G3). The key signature is one flat, and the time signature is 2/4.

# PALM SUNDAY PROCESSION

WINCHESTER NEW. (L. M.)

620

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

Slow and dignified  $\text{♩} = 50$ .

And this Hymn.

H. H. Milman, 1791-1862.

**R**IDE on! ride on in majesty!  
Hark, all the tribes hosanna cry;  
Thine humble beast pursues his road  
With palms and scattered garments  
strowed

2 Ride on! ride on in majesty!  
In lowly pomp ride on to die:  
O Christ, thy triumphs now begin  
O'er captive death and conquered  
sin.

3 Ride on! ride on in majesty!  
The winged squadrons of the sky  
Look down with sad and wondering eyes  
To see the approaching sacrifice.

4 Ride on! ride on in majesty!  
Thy last and fiercest strife is nigh;  
The Father, on his sapphire throne,  
Expects his own anointed Son.

Unison. 5. Ride on! ride on in majesty!  
In lowly pomp ride on to die;  
Bow thy meek head to mortal pain,  
Then take, O God, thy power, and reign.

The Gospel. St. Matthew xxi. 1-9.

# PROCESSIONAL

*At the Procession.*

## 621

*St. Theodulph of Orleans, d. 821. (Sarus Processional.) Tr. W. J. B., and others.*

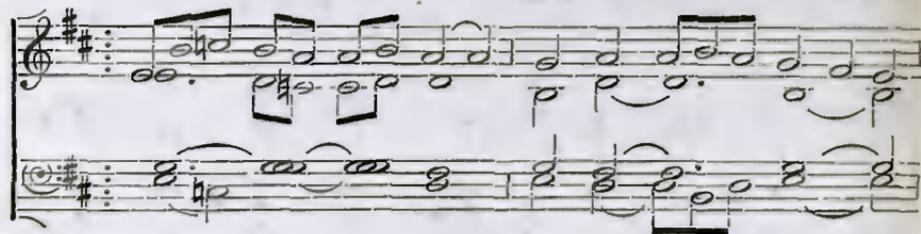
*Gloria, laus et honor.*

*Seven (or in small Choirs, three) boys: Chorus repeat.*

**Mode i.**



*Glo - ry and praise and do - mi - nion be thine,*



*King Christ the Re - deem - er: Chil - dren in*



*sweet - ness and grace raised their ho - san - nas to thee.*



# PROCESSIONAL

621 (continued)

Seven (or three) boys.



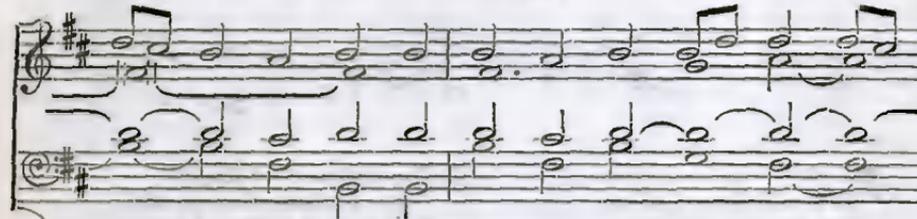
2 Is - ra - el's King art thou, King Da - vid's  
 3 Thee in the height ex - tol - thine An - gels,  
 4 Palm leaves bear - ing on high came He - brew



(Without pedals.)



glo - ri - ous off - spring, Thou that ap - preach - est, a  
 through - ing a - round thee, Man with na - ture on  
 crowds to thy wel - come; We with our prayers and our



CHORUS. D.C.



King, blest in the name of the Lord.  
 earth join - ing, in thy act to a -  
 hymns now to thy pre - sence draw -  
 draw - dore.  
 near.

CHORUS. D.C.



# PROCESSIONAL

ST. THEODULPH (VALET WILL ICH  
DIR GEBEN). (7 6. 7 6. D.)

622

*Very slow and solemn* ♩ = 46.

*Melody by*  
M. TESCHNER, c. 1613. *Adapted*  
and harmonized by J. S. BACH.

*Fine*

The musical score consists of three systems, each with a vocal line (treble clef) and a piano accompaniment (bass clef). The key signature has one sharp (F#), and the time signature is common time (C). The first system ends with a repeat sign and a fermata. The second system also ends with a repeat sign and a fermata. The third system ends with a repeat sign and a fermata, with the letters 'D C' written above the final measure.

*Or this Version of the above.*

*Tr. J. M. Neal, t.*

- A**LL glory, laud, and honour  
To thee, Redeemer, King,  
To whom the lips of children  
Made sweet hosannas ring.
- 2 Thou art the King of Israel,  
Thou David's royal Son,  
Who in the Lord's name comest,  
The King and blessed One.

- 3 The company of Angels  
Are praising thee on high,  
And mortal men and all things  
Created make reply.
- 4 The people of the Hebrews  
With palms before thee went;  
Our praise and prayer and anthems  
Before thee we present.

- 5 To thee before thy passion  
They sang their hymns of praise;  
To thee now high exalted  
Our melody we raise.
6. Thou didst accept their praises,  
Accept the prayers we bring,  
Who in all good delightest.  
Thou good and gracious King.

A short musical phrase consisting of two staves (treble and bass clefs) with a few notes and rests, representing the word 'A - men.' The notes are simple and rhythmic.

*At the Chancel step.*

O Saviour of the world, who by thy Cross and precious Blood hast redeemed us, save us and help us, we humbly beseech thee, O Lord.

# PALM SUNDAY PROCESSION

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

## 623

*Melody from S. WEBER'S  
'Mottets or Antiphons,' 1792.*

*At the entrance into the Choir.*

*Claude de Santeuil, 1628-84.  
Tr. J. Chandler, and Sir H. W. Baker.*

Promove vocem mens canoram.

<p><b>N</b>OW my soul, thy voice upraising, Tell in sweet and mournful strain How the Crucified, enduring Grief and wounds, and dying pain, Freely of his love was offered, Sinless was for sinners slain.</p>	<p>2 * See, his hands and feet are fastened ! So he makes his people free ; Not a wound whence Blood is flowing But a fount of grace shall be ; Yes, the very nails which nail him Nail us also to the Tree.</p>
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3. Jesu, may those precious fountains  
Drink to thirsting souls afford ;  
Let them be our cup and healing,  
And at length our full reward :  
So a ransomed world shall ever  
Praise thee, its redeeming Lord.

*At the Sanctuary step.*

℣. Deliver me from mine enemies, O God.  
℞. Defend me from them that rise up against me.

*Collect for Palm Sunday.*

PROCESSIONAL

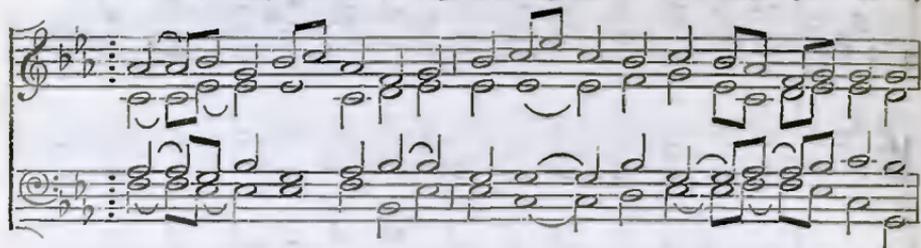
624

Three clerks: Chorus repeat.

Mode iv.



Hail thee, Fes - ti - val Day! blest day that art hal - loved for

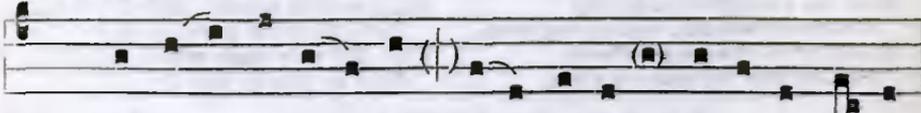


Day where - in God o'er - came hell, and a - rose from the dead.



Three clerks.

\*



(Without pedals.)

\* This note is omitted in verses 6 and 11.

# EASTER-DAY: MORNING PROCESSION

624 (continued)



## EASTER-DAY: MORNING PROCESSION

Bishop Venantius Fortunatus, 530-600.

(*Sarum Processional*.) Tr. M. F. B.

Salve, festa dies.

**H**AIL thee, Festival Day! blest day that art hallowed for ever;  
Day wherein God o'ercame hell and arose from the dead.

- 2 Lo, the fair beauty of earth, from the death of the winter arising,  
Every good gift of the year now with its Master returns.
- 3 He who was nailed to the Cross is God and the Ruler of all things;  
All things created on earth worship the Maker of all.
- 4 God of all pity and power, let thy word be assured to the doubting;  
Light on the third day returns: rise, Son of God, from the tomb!
- 5 Ill doth it seem that thy limbs should linger in lowly dishonour,  
Ransom and price of the world, veiled from the vision of men.
- 6 \*Ill it beseemeth that thou, by whose hand all things are encompassed,  
Captive and bound should remain, deep in the gloom of the rock.
- 7 \*Rise now, O Lord, from the grave and cast off the shroud that enwrapped  
Thou art sufficient for us: nothing without thee exists. [thee;
- 8 Mourning they laid thee to rest, who art Author of life and creation;  
Treading the pathway of death, life thou bestowedst on man.
- 9 Show us thy face once more, that the ages may joy in thy brightness;  
Give us the light of day, darkened on earth at thy death.
- 10 \* Out of the prison of death thou art rescuing numberless captives;  
Freely they tread in the way whither their Maker has gone.
- 11 \* Jesus has harrowed hell; he has led captivity captive:  
Darkness and chaos and death flee from the face of the light.

# PROCESSIONAL

SALVE FESTA DIES. (Irreg.) **624** (MODERN TUNE)

With vigour  $\text{♩} = 112$ . To be sung in unison.

R. VAUGHAN-WILLIAMS.

*Clerks.*

1 Hail thee, Festi-cal Day! blis-t day that art

hal-loved for eo-cr; Day where-in God o'er-

(Small notes optional.)

-cama hell and a-rose from the dead. dead.

1st time. || 2nd time.

Repeat in Chorus.

Verses 2, 4, 6, 8, and 10.

*Clerks only.*

2 Lo, the fair beau-ty of earth, from the death of the  
4 God of all pity and power, let thy word be as-  
6\* Ill it be-seem-eth that thou, by whose hand all.  
8 Mourn-ing they laid thee to rest, who art Au-thor of  
10\* Out of the pri-son of death thou art res-cu-ing

# EASTER-DAY: MORNING PROCESSION

624 (continued)

win - ter a - ris ing, Ev - ery good gift of the  
 sured to the doubt ing; Light on the third day re -  
 things are en - com - passed, Cap - tive and bound shouldst re -  
 life and cre - a - tion; Tread - ing the path - way of  
 num - ber - less cap - tives; Free - ly they tread in the

Repeat 'Hail thee' in  
 chorus after each verse.

year now with its Mas - ter re - turns.  
 turns: rise Son of God, from the tomb!  
 main, deep in the gloom of the rock.  
 death, life thou be - stow - edst on man.  
 way, whi - ther their Ma - ker has gone.

Verses 3, 5, 7, 9, and 11.

*Clerks only.*

3 He who was nailed to the Cross is God and the  
 5 Ill doth it seem that thy limbs should ling - er in  
 7\* Rise now, O Lord, from the grave and cast off the  
 9 Show us thy face once more, that the a - ges may  
 11\*. Je - sus has har - row - ed hell; he has led cap

PROCESSIONAL

624 (continued)

Ru low shroud joy ti

ler ly that in vi

of dis-hon-our, thy bright ty cap

all things; thee; ness; tive;

All things are - a - ted on

Ran - sou and price of the

Thou art suf - fi - cient for

Give us the light of

Dark - ness and cha - os and

earth world, us: day, death

wor - ship veiled from the noth - ing dark - ened flee

the ship from the with - out on earth the

Ma - ker sion thee at of

of all. of men. - ists, thy death, the light.

REFRAIN AFTER EACH VERSE.

Hail thee, Fes - ti - val Day! blest day that art hal - lowed for

Day where - in God o'er - came hell and a - rose from the dead. A - men.

(Small notes optional.)

# EASTER-DAY: MORNING PROCESSION

VICTORY. (88. 84.)  
Slow and dignified  $\text{♩} = 80$ .

## 625

First three lines adapted from a  
'Gloria Patri,' by G. P. DA PALESTRINA,  
d. 1504. Alleluia by W. H. MONK.

At the entrance into the Choir.

*Finita iam sunt praelia.*

Ascribed to 18th cent. Tr. F. P.

**T**HE strife is o'er, the battle done;  
Now is the Victor's triumph won;  
O let the song of praise be sung:

*Alleluia!*

- 2 Death's mightiest powers have done their worst,  
And Jesus hath his foes dispersed;  
Let shouts of praise and joy outburst:

*Unison.* 3\* On the third morn he rose again  
Glorious in majesty to reign;  
O let us swell the joyful strain:

- 4\* He brake the age-bound chains of hell;  
The bars from heaven's high portals fell;  
Let hymns of praise his triumph tell:

*Unison.* 5. Lord, by the stripes which wounded thee  
From death's dread sting thy servants free,  
That we may live, and sing to thee:

A - men.

At the Sanctuary step.

*V.* The Lord is risen from the tomb.

*Rp.* Who for our sakes hung upon the Tree. Alleluia.

*Collect for Easter-Day.*

# PROCESSIONAL

O FILII ET FILIAE (1). (SSS. and Alleluyas).

## 626

*Proper melody (Solcimes version)  
harmonized by E. W. GOLDSMITH.  
Mode ii.*

*In free rhythm ♩ = 112.  
To be sung in unison.*

Al - le - lu - ya! Al - le - lu - ya! Al - le - lu - ya!

Al - le - lu - ya!

Al - le - lu - ya!

Detailed description: This block contains the musical score for the first version of the processional. It consists of three systems of music. Each system has a vocal line (treble clef) and a piano accompaniment line (bass clef). The key signature is one flat (B-flat major or D minor). The tempo is 'free rhythm' with a quarter note equal to 112. The lyrics 'Al - le - lu - ya!' are written under the vocal line. The first system shows the beginning of the piece. The second system continues the melody. The third system concludes the piece with a final 'Al - le - lu - ya!'.

O FILII ET FILIAE (2). (SSS. **ALTERNATIVE VERSION** and Alleluyas.)

*Proper melody (modern version)  
as given in WEBBE'S 'Mottets  
or Antiphons,' 1792.*

*In moderate time ♩ = 112.  
To be sung in unison.*

Al - le - lu - ya! Al - le - lu - ya! Al

le - lu - ya!

Detailed description: This block contains the musical score for the alternative version of the processional. It consists of two systems of music. Each system has a vocal line (treble clef) and a piano accompaniment line (bass clef). The key signature is one flat. The tempo is 'moderate time' with a quarter note equal to 112. The lyrics 'Al - le - lu - ya! Al - le - lu - ya! Al' are written under the vocal line. The first system shows the beginning of the piece. The second system continues the melody and ends with 'le - lu - ya!'.

# EASTER-DAY: EVENING PROCESSION

626 (continued)

## EASTER-DAY: EVENING PROCESSION

O filii et filiae. *Ascribed to 17th cent. Tr. J. M. Neale.*

**A**LLELUYA! Alleluya! Alleluya!  
Ye sons and daughters of the King,  
Whom heavenly hosts in glory sing,  
To-day the grave hath lost its sting.

*Alleluya!*

- 2 On that first morning of the week,  
Before the day began to break,  
The Marys went their Lord to seek.
- 3 An Angel bade their sorrow flee,  
For thus he spake unto the three:  
'Your Lord is gone to Galilee.'
- 4 That night the Apostles met in fear,  
Amidst them came their Lord most dear,  
And said: 'Peace be unto you here!'

5 When Thomas afterwards had heard  
That Jesus had fulfilled his word,  
He doubted if it were the Lord.

6 'Thomas, behold my side,' saith he,  
'My hands, my feet, my body see;  
'And doubt not, but believe in me.'

7 No longer Thomas then denied;  
He saw the feet, the hands, the side;  
'Thou art my Lord and God,' he cried.

8 \*Blessèd are they that have not seen,  
And yet whose faith hath constant  
been,

In life eternal they shall reign.

9 \*On this most holy day of days,  
To God your hearts and voices raise  
In laud, and jubilee, and praise.

10\*. And we with Holy Church unite,  
As evermore is just and right,  
In glory to the King of Light.

*V.* The Lord is risen from the tomb.

*R.* Who for our sakes hung upon the Tree. Alleluya.

*Collect for Easter Even.*

*In returning up the Nave, Ps. 115, Non nobis Domine, may be sung by Chanters and People in alternate verses, with Alleluya at the end of each verse. (For Plainsong melody see Appendix.)*

*At the Chancel step all may stand, while verse 15, Ye are the blessed of the Lord, to the end of the Gloria Patri is sung, followed by:*

*V.* Tell it out among the heathen.

*R.* That the Lord hath reigned from the Tree. Alleluya.

*Collect for Palm Sunday.*

# PROCESSIONAL

NARENZA. (S. M.)

In moderate time  $\text{♩} = 72$ .

627

W. H. HAVERGAL, 1798-1870,  
founded on 'Ave, Maria klare'  
(*Coln Gesangbuch*, 1619).

NOTE.—This hymn may also be sung to ST. THOMAS (No. 11).  
A lower setting of this tune will be found at Hymn 518.

At the entrance into the Choir.

T. Kelly †, 1769-1854.

**T**HE Lord is risen indeed!

Now is his work performed;  
Now is the mighty Captive freed,  
And death's strong castle stormed.

2 The Lord is risen indeed!

Then hell has lost his prey;  
With him is risen the ransomed seed  
To reign in endless day.

3. The Lord is risen indeed!

He lives, to die no more;  
He lives, the sinner's cause to plead,  
Whose curse and shame he bore.

At the Sanctuary step.

Y. O Lord, hear our prayer.

R. And let our cry come unto thee.

Collect for Lady Day.

628

[For Melodies see Hymn 624.]

## ASCENSION-DAY PROCESSION

Bishop Venantius Fortunatus (530-600).

Salve, festa dies. (*Sarum Processional.*) Tr. P. D.

**H**AIL thee, Festival Day! blest day that art hallowed for ever;  
Day when our God ascends high in the heavens to reign.

- 2 Lo, the fair beauty of earth, from the death of the winter arising,  
Every good gift of the year now with its Master returns.
- 3 Daily the loveliness grows, adorned with the glory of blossom;  
Heaven her gates unbars, flinging her increase of light.
- 4 Christ in his triumph ascends, who hath vanquished the devil's dominion;  
Gay is the woodland with leaves, bright are the meadows with flowers.
- 5 Christ overwhelms the domain of Hades and rises to heaven;  
Fittingly the light gives him praise—meadows and ocean and sky.

# ASCENSION-DAY : PROCESSION

- 6 Loosen, O Lord, the enchained, the spirits imprisoned in darkness;  
Rescue, recall into life those who are rushing to death.
- 7\* So shalt thou bear in thine arms an immaculate people to heaven,  
Bearing them pure unto God, pledge of thy victory here.
- 8\* Jesu the Health of the world, Creator of man and Redeemer,  
Son of the Father supreme, only-begotten of God!
- 9\* Equal art thou, co-eternal, in fellowship ay with the Father;  
In the beginning by thee all was created and made.
- 10\*. And it was thou, blessed Lord, who discerning humanity's sorrow,  
Humbledst thyself for our race, taking our flesh for thine own.

## 629

ACH GOTT UND HERR. (87. 87.)

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

Melody by G. PETER, c. 1655.

Adapted and harmonized by J. S. BACH.

The musical score consists of two systems. Each system has a vocal line on a treble clef staff and a basso continuo line on a bass clef staff. The key signature is one flat (B-flat), and the time signature is common time (C). The music is in a slow, dignified style, with the vocal line featuring a prominent melody and the basso continuo providing harmonic support.

At the entrance into the Choir.

Supreme Rector caelitum.

17th cent. Tr. W. J. Bless.

<p><b>O</b> KING most high of earth and sky On prostrate death thou treadest, And with thy Blood dost mark the road Whereby to heaven thou leadest.</p>	<p><b>2<sup>o</sup></b> Christ, behold thine orphaned fold, Which thou hast borne with anguish, Steeped in the tide from thy rent side: O leave us not to languish!</p>
---	---

3. The glorious gain of all thy pain  
Henceforth dost thou inherit;  
Now comes the hour—then gently shower  
On us thy promised Spirit!

A small musical notation for the 'A - men.' section, consisting of a treble clef staff and a bass clef staff. The treble staff has a single note on a whole note, and the bass staff has a single note on a whole note. The text 'A - men.' is written below the notes.

At the Sanctuary step.

†. God is gone up with a merry noise.  
R. And the Lord with the sound of the trump. Alleluya.

Collect for Ascension-Day.

## PROCESSIONAL

630

[For Melodies see Hymn 624.]

## WHIT-SUNDAY PROCESSION

Salve, festa dies. c. 14th cent. (York Processional.) Tr. G. &amp;

**H**AIL thee, Festival Day! blest day that art hallowed for ever;  
Day wherein God from heaven shone on the world with his grace.

- 2 Lo! in the likeness of fire, on them that await his appearing,  
He whom the Lord foretold, suddenly, swiftly, descends.
- 3 Forth from the Father he comes with his sevenfold mystical dowry,  
Pouring on human souls infinite riches of God.
- 4 Hark! in a hundred tongues Christ's own, his chosen Apostles,  
Preach to a hundred tribes Christ and his wonderful works.
- 5 Praise to the Spirit of life, all praise to the Fount of our being,  
Light that dost lighten all, Life that in all dost abide.
- 6 God, who art Giver of all good gifts and Lover of concord,  
Pour thy balm on our souls, order our ways in thy peace.
- 7\* God Almighty, who fillest the heaven, the earth and the ocean,  
Guard us from harm without, cleanse us from evil within.
- 8\*. Kindle our lips with the live bright coal from the hands of the Seraph;  
Shine in our minds with thy light; burn in our hearts with thy love.

MELCOMBE. (L. M.)

Moderately slow  $\text{♩} = 69$ .

631

S. WEBBE (the elder), 1740-1814.

NOTE.—A lower setting of this tune will be found at Hymn 260.

At the entrance into the Choir.

Foundling Hospital Collection (1774).

**S**PIRIT of mercy, truth, and love,  
Shed thy blest influence from above,  
And still from age to age convey  
The wonders of this sacred day.

2\* In every clime, in every tongue,  
Be God's eternal praises sung; [taught  
Through all the listening earth be  
The acts our great Redeemer wrought.

3. Unfailing Comfort, heavenly Guide,  
Over thy favoured Church preside;  
Still may mankind thy blessings prove,  
Spirit of mercy, truth, and love.

At the Sanctuary step.

Y. The Apostles did speak with other tongues.  
R. The wonderful works of God. Alleluja.

A - men.

Collect for Whit-Sunday.

# TRINITY SUNDAY PROCESSION

MONTGOMERY. (L. M.)

*Moderately slow*  $\text{♩} = 92$ .

632

Attributed to W. CHAMPNESS  
in CHAPMAN'S 'Musical Companion,' 1772.

NOTE.—This hymn may also be sung to the Grenoble Melody at Hymn 181.

## TRINITY SUNDAY PROCESSION

Aeterna Lux, Divinitas. 18th cent. Tr. R. F. Littledale †.

- E**TERNAL Light, Divinity,  
O Unity in Trinity,  
Thy holy name thy servants bless,  
To thee we pray, and thee confess.
- 2 We praise the Father, mighty One;  
We praise the sole-begotten Son;  
We praise the Holy Ghost above,  
Who joins them in one bond of love.
- 3 For of the Father infinite  
Begotten is the Light of light,  
And from his love eternally  
Proceeds the Spirit, God most high.
- 4 None can more high or holy be,  
Co-equal is their Deity,  
The substance of the Three is One,  
And equal laud to them is done.
- 5 The Three are One Immensity,  
The Three One highest Verity,  
The Three One perfect Charity,  
And they are man's Felicity.
- 6 O Verity! O Charity!  
O Ending and Felicity!  
In thee we hope, in thee believe,  
Thyself we love, to thee we cleave.
- 7 Thou First and Last, from whom there  
springs  
The Fount of all created things,  
Thou art the Life which moves the  
whole,  
Sure Hope of each believing soul.
- 8\* Thou who alone the world hast made,  
Art still its one sufficing aid,  
The only Light for gazing eyes,  
And, unto them that hope, the Prize.
9. O Father, Source of God the Word,  
O Word with him co-equal Lord,  
O Spirit of like majesty,  
O Triune God, all praise to thee.

Amen.

## 633

ILLSLEY. (L.M.)

Slow  $\text{♩} = 56$ .

J. BISHOP, c. 1665-1737.

NOTE.—A lower setting of this tune will be found at Hymn 58.

*At the entrance into the Choir.*

Ave colenda Trinitas.

*Before 11th cent.  
Tr. J. D. Chambers †.*

**A**LL hail, adorèd Trinitie;  
 All hail, eternal Unity;  
 O God the Father, God the Son,  
 And God the Spirit, ever One:  
 2\* To thee, upon this holy day,  
 We offer up our thankful lay;

Thou hearest in thy love's great wealth,  
 And praising thee is all our health.  
 3 Three Persons praise we evermore,  
 One only God our hearts adore;  
 In thy sweet mercy ever kind  
 May we our sure protection find.

4. O Trinity! O Unity!

Be present as we worship thee;  
 And with the songs that Angels sing  
 Unite the hymns of praise we bring.

*At the Sanctuary step.*

℣. Blessed be the name of the Lord.  
 ℞. From this time forth for evermore.

*Collect for Trinity Sunday.*

A - men,

## 634

*[For Melodies see Hymn 624.]*

## DEDICATION FESTIVAL PROCESSION

Salve, festa dies.

*c. 13th cent. (York Processional.)  
Tr. M. F. B.*

**H**AIL thee, Festival Day! blest day that art hallowed for ever;  
 Day when the Church, Christ's bride, is to her bridegroom espoused.

- 2 This is the house of God, a place of peace and refreshing;  
 Solomon here to the poor offers a treasure untold.
- 3 Scion of David is he who has called us to share in his glory;  
 Here in his Father's house God we shall find him and man.
- 4 Ye who have put on Christ are indeed his mystical body,  
 If ye have kept the faith, longed to become as your Lord.

# DEDICATION FESTIVAL PROCESSION

- 5 Mystical also the new and the heavenly city of Sion,  
Fitly adorned for her spouse, clad with the light from on high.
- 6 \* Here, at his holy font, does the heavenly King and the righteous  
Grace for their cleansing and growth grant to his people on earth.
- 7 \* Tower of David is this; here are pledges of life and salvation,  
If with unwavering feet swift to this stronghold we run.
- 8 \* Here is the ark of God, a refuge of grace to the faithful;  
Safe to the haven it bears mariners tossed by the waves.
9. Ladder of Jacob, by none but by thee we can mount to the heavens;  
Grant that thy people, O Lord, thither ascending may reign.

O JESU MI DULCISSIME. (L. M.)

635

Moderately slow  $\text{♩} = 66$ .

*Melody from the  
Clausener Gesangbuch, 1653.*

NOTE.—This hymn may also be sung to PLAISTOW (No. 69), TUGWOOD (No. 146),  
or WAREHAM (No. 475).

*At the entrance into the Choir.*

*I. Watts, 1674-1748, and J. Wesley.*

- E**TERNAL Power, whose high abode  
Becomes the grandeur of a God,  
Infinite lengths beyond the bounds  
Where stars revolve their little rounds:
- 2 Thee while the first Archangel sings,  
He hides his face behind his wings;  
And ranks of shining thrones around  
Fall worshipping and spread the ground.
3. Lord, what shall earth and ashes do?  
We would adore our Maker too!  
From sin and dust to thee we cry,  
The Great, the Holy, and the High!

A - men.

*At the Sanctuary step.*

- y. Blessèd are they that dwell in thy house.  
R. They will be alway praising thee.

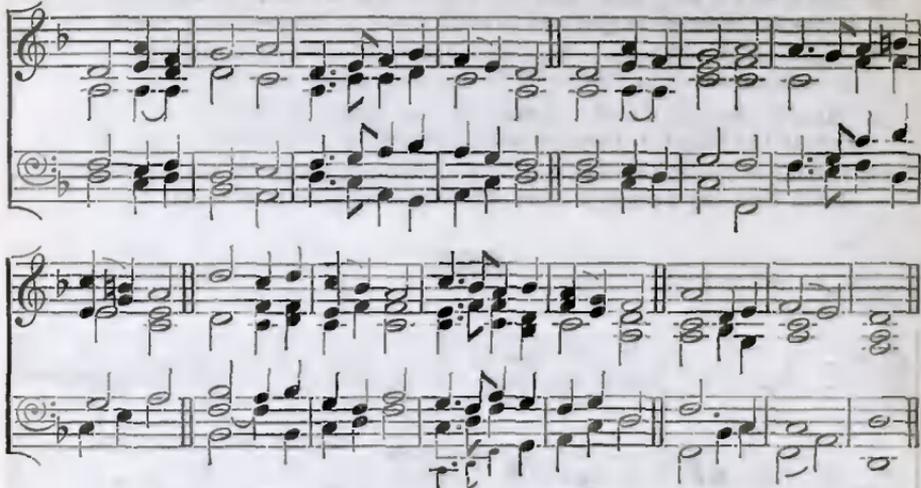
*Collect for St. Simon and St. Jude.*

ISTE CONFESSOR (2). (11 11. 11 5.)

636

In moderate time  $\text{♩} = 96$ . To be sung in unison.

Rouen Church Melody.



## A SECOND DEDICATION FESTIVAL PROCESSION

c. 9th cent. Tr. M. J. Blacker.

Christe cunctorum Dominator alme.

- O**NLY-BEGOTTEN, Word of God eternal,  
Lord of Creation, merciful and mighty,  
List to thy servants, when their tuneful voices  
Rise to thy presence.
- 2 Thus in our solemn Feast of Dedication, [devotion,  
Graced with returning rites of due  
Ever thy children, year by year rejoicing,  
Chant in thy temple.
- 3 This is thy palace; here thy presence-chamber;  
Here may thy servants, at the mystic banquet,  
Daily adoring, take thy Body broken,  
Drink of thy Chalice.
- 4 Here for thy children stands the holy laver, [nature,  
Fountain of pardon for the guilt of  
Cleansed by whose water springs a  
race anointed,  
Liegemen of Jesus.
- 5 Here in our sickness, healing grace aboundeth, [freshment;  
Light in our blindness, in our toil re-  
Sin is forgiven, hope o'er fear prevailleth,  
Joy over sorrow.
- 6 Hallowed this dwelling where the Lord abideth, [Heaven;  
This is none other than the gate of  
Strangers and pilgrims, seeking homes eternal,  
Pass through its portals.
- 7 Lord, we beseech thee, as we throng thy temple,  
By thy past blessings, by thy present bounty,  
Smile on thy children, and with tender mercy  
Hear our petitions.
8. God in Three Persons, Father everlasting,  
Son co-eternal, ever-blessèd Spirit,  
Thine be the glory, praise, and adoration,  
Now and for ever. Amen.



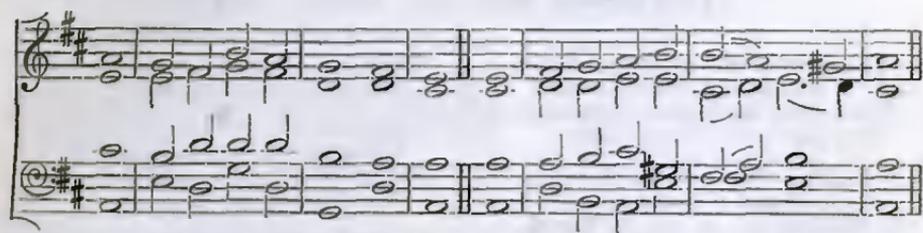
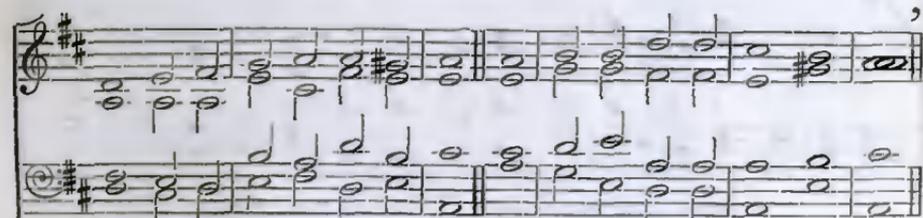
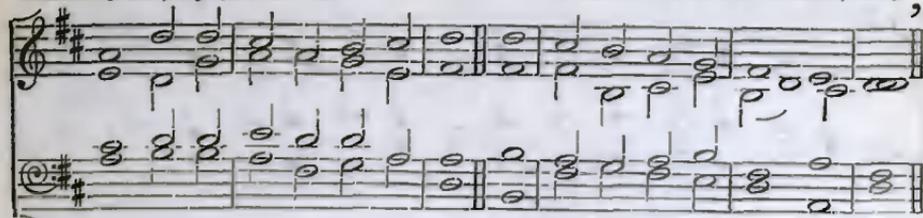
# DEDICATION FESTIVAL PROCESSION

OLD 117TH. (88. 88. 88.)

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

## 637

*Melody in the Genevan Psalter, 1551  
(as given in the Scottish Psalter, 1635).*



[*May be sung throughout in unison.*]

NOTE.—*This hymn may also be sung to SOUTH CERNEY (No. 359).*

*At the entrance into the Choir.*

*G. Tersteegen, 1697-1769. Tr. J. Wesley.*

**Gott ist gegenwärtig.**

**L**O! God is here! let us adore  
 And own how dreadful is this place!  
 Let all within us feel his power,  
 And silent bow before his face,  
 Who know his power, his grace who prove,  
 Serve him with awe, with reverence love.

*Unison.* 2. Lo! God is here! Him day and night  
 The united choirs of Angels sing;  
 To him, enthroned above all height,  
 Heaven's hosts their noblest praises bring;  
 To thee may all our thoughts arise  
 Ceaseless, accepted Sacrifice.



*At the Sanctuary step.*

Y. Let thy priests be clothed with righteousness.  
 R. And let thy saints sing with joyfulness.

*Collect for St. Simon and St. Jude.*

# PROCESSIONAL

## 638 (PART 1)

ST. AUSTIN. (C. M.)

In moderate time  $\text{♩} = 144$ .

English Traditional Melody.

NOTE — This tune may also be used for Parts 2 and 3.

### PROCESSION FOR ANY SAINT'S DAY

F. B. P. † (c. 1580). Based on St. Augustine.

There is no hunger, heat, nor cold,  
But pleasure every way.

- 6 Jerusalem, Jerusalem,  
God grant I once may see  
Thy endless joys, and of the same  
Partaker ay may be!
- 7 Thy walls are made of precious stones,  
Thy bulwarks diamonds square;  
Thy gates are of right orient pearl;  
Exceeding rich and rare;
- 8\* Thy turrets and thy pinnacles  
With carbuncles do shine;  
Thy very streets are paved with gold,  
Surpassing clear and fine;
- 9\* Thy houses are of ivory,  
Thy windows crystal clear;  
Thy tiles are made of beaten gold—  
O God that I were there!

**J**ERUSALEM, my happy home,  
When shall I come to thee?  
When shall my sorrows have an end?  
Thy joys when shall I see?

2 O happy harbour of the Saints!  
O sweet and pleasant soil!  
In thee no sorrow may be found,  
No grief, no care, no toil.

3 In thee no sickness may be seen,  
No hurt, no ache, no sore;  
In thee there is no dread of death,  
But life for evermore.

4 No dampish mist is seen in thee,  
No cold nor darksome night;  
There every soul shines as the sun;  
There God himself gives light.

5 There lust and lucre cannot dwell;  
There envy bears no sway;

10\* Within thy gates no thing doth come  
That is not passing clean,  
No spider's web, no dirt, no dust,  
No filth may there be seen.

11 Ah, my sweet home, Jerusalem,  
Would God I were in thee!  
Would God my woes were at an end,  
Thy joys that I might see!

A - men.

# SAINT'S DAY PROCESSION

SOUTHILL. (C. M.)

In moderate time  $\text{♩} = 80$ .

## 638 (PART 2)

English Traditional Melody.

NOTE.—This tune may also be used for Parts 1 and 3.

Part 2.

(If sung separately, may begin with verse 1.)

- |  |  |
|--|--|
| <p>12 Thy Saints are crowned with glory<br/>great;<br/>They see God face to face;<br/>They triumph still, they still rejoice:<br/>Most happy is their case.</p> <p>13 We that are here in banishment,<br/>Continually do mourn;<br/>We sigh and sob, we weep and wail,<br/>Perpetually we groan.</p> | <p>14 Our sweet is mixed with bitter<br/>gall,<br/>Our pleasure is but pain,<br/>Our joys scarce last the looking on,<br/>Our sorrows still remain.</p> <p>15 But there they live in such delight,<br/>Such pleasure and such play,<br/>As that to them a thousand years<br/>Doth seem as yesterday.</p> |
|--|--|
- 16 \* Thy vineyards and thy orchards are  
Most beautiful and fair,  
Full furnish'd with trees and fruits,  
Most wonderful and rare;
- 17 \* Thy gardens and thy gallant walks  
Continually are green;  
There grow such sweet and pleasant flowers  
As nowhere else are seen.
- 18 \* There's nectar and ambrosia made,  
There's musk and civet sweet;  
There many a fair and dainty drug  
Is trodden under feet.
- 19 \* There cinnamon, there sugar grows,  
There nard and balm abound;  
What tongue can tell, or heart conceive,  
The joys that there are found!

(This Part may conclude with verse 26.)

A - men.

# PROCESSIONAL

JERUSALEM. (C. M.)

In moderate time  $\text{♩} = 80.$

## 638 (PART 3)

T. WORSLEY STANFORTH.

The image shows two systems of musical notation for Part 3. Each system consists of a treble clef staff and a bass clef staff. The music is in common time (C.M.) and features a variety of note values including quarter, eighth, and sixteenth notes, along with rests and bar lines. The key signature has one flat (B-flat). The second system ends with the marking 'Org. - e.'.

NOTE.—This tune may also be used for Parts 1 and 2.

### Part 3.

(If sung separately, may begin with verse 1.)

- |  |  |
|--|--|
| <p>20 Quite through the streets with silver sound<br/>The flood of life doth flow,<br/>Upon whose banks on every side<br/>The wood of life doth grow.</p> <p>21 There trees for evermore bear fruit,<br/>And evermore do spring;<br/>There evermore the Angels sit,<br/>And evermore do sing;</p> <p>22 There David stands with harp in hand<br/>As master of the choir: [blest<br/>Ten thousand times that man were<br/>That might this music hear.</p> | <p>23 Our Lady sings Magnificat<br/>With tune surpassing sweet;<br/>And all the Virgins bear their parts,<br/>Sitting about her feet.</p> <p>24 Te Deum doth Saint Ambrose sing,<br/>Saint Austin doth the like;<br/>Old Simeon and Zachary<br/>Have not their songs to seek.</p> <p>25 There Magdalene hath left her moan,<br/>And cheerfully doth sing<br/>With blessed Saints, whose harmony<br/>In every street doth ring.</p> |
|--|--|

26. Jerusalem, my happy home,  
Would God I were in thee!  
Would God my woes were at an end  
Thy joys that I might see!

The image shows two staves of musical notation for the word 'A - men.'. The top staff is a treble clef and the bottom is a bass clef. The music is in common time and features a simple melody with quarter and eighth notes.

If the starred verses are omitted, Parts 1 and 2 together will form a Procession of average length; or either Part separately will form a short Hymn suitable for general use.

The following are also suitable for Saints' Days:

- |  |   |
|--|---|
| <p>172 Zion's daughters.<br/>200 Joy and triumph everlasting.<br/>218 Ye who own (B.V.M.),<br/>245 Stars of the morning (Michaelmas).<br/>252 Our Father's home,</p> | <p>412 Jerusalem the golden.<br/>519 Ye watchers.<br/>641 For all the Saints.<br/>642 Forward! be our watchword.<br/>643 Onward, Christian soldiers.<br/>644 Rejoice, ye pure in heart.</p> |
|--|---|

# SAINT'S DAY PROCESSION

EATINGTON. (C. M.)

In moderate time  $\text{♩} = 72$ .

## 639

DR. CROFT, 1678-1727.

At the entrance into the Choir.

C. Wesley, 1707-88.

**T**HE Church triumphant in thy love,  
 Their mighty joys we know;  
 They sing the Lamb in hymns above,  
 And we in hymns below.

- 2 Thee in thy glorious realm they praise,  
 And bow before thy throne;  
 We in the kingdom of thy grace:  
 The kingdoms are but one.
3. The holy to the holiest leads,  
 From hence our spirits rise,  
 And he that in thy statutes treads  
 Shall meet thee in the skies.

A - men.

The following are also suitable for Saints' Days, at the entrance into the choir.

196 For all thy Saints, O Lord.

249 (5, 6) Let all who served.

372 (1, 2, 3, or 4, 5, 6) Bright the vision.

535 (2) Praise the Lord.

# PROCESSIONAL

## 640

*Or this, on the festivals of St. Mary the Virgin.*

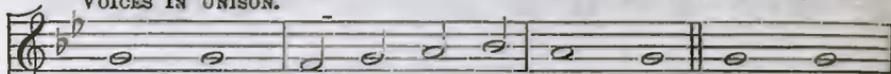
**MON DIEU, PRÊTE-MOI  
L'OREILLE.** (88. 77. D.)

*In moderate time, very dignified*  $\text{♩} = 80$ .

*Bishop R. Heber, 1763-1826.*

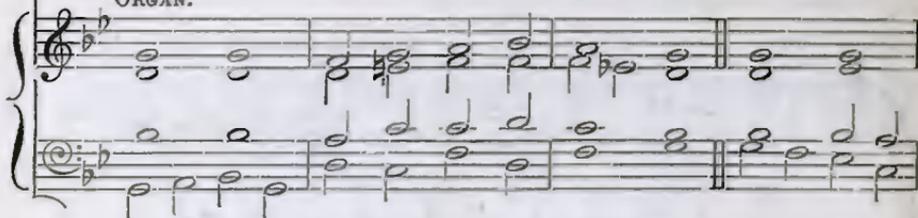
*Composed or adapted by  
L. BOURGEOIS for the 86th Psalm  
in the Genevan Psalter, 1543.*

VOICES IN UNISON.

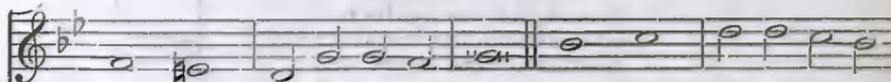
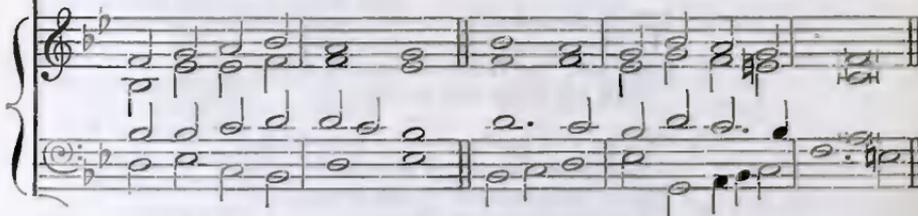


1 Vir - gin - born, we bow be - fore thee; Bless - ed  
2. Bless - ed she by all cre - a - tion, Who brought

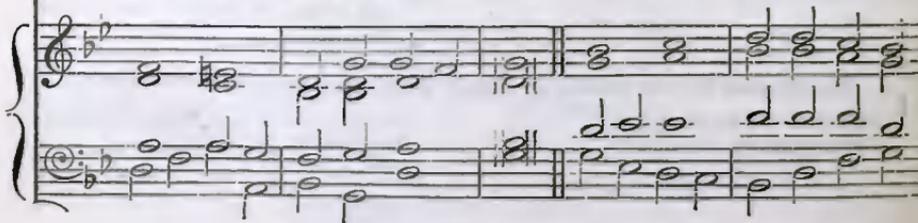
ORGAN.



was the womb that bore thee; Ma - ry, Mo - ther meek and mild,  
forth the world's sal - va - tion, And bless - ed they - for ev - er blest, Who



Bless - ed was she in her Child. Bless - ed was the breast that  
love thee most and serve thee best. Vir - gin - born, we bow be -



# SUITABLE FOR USE IN PROCESSION

640 (continued)

fed thee; Bless - ed was the hand that led thee; Bless - ed  
fore thee; Bless - ed was the womb that bore thee; Ma - ry,

was the par - ent's eye That watched thy slumbering in - fan - cy.  
Mo - ther meek and mild, Bless - ed was she in her Child. *Harmony.*

A - men.

*At the Sanctuary step.*

Y. Be glad, O ye righteous, and rejoice in the Lord.  
R. And be joyful, all ye that are true of heart.

*Collect for All Saints' Day.*

NOTE.—*The following tune may also be used.*

URQUELL ALLER SELIGKEITEN. (88. 77.)

*Quietly* ♩ = 92.

*Melody by C. KOCHER, 1786-1872.*

A - men.

# PROCESSIONAL

UPWICK. (65. 65. Ter.)

## 642

W. G. WHINFIELD.

*Brightly* ♩ = 108.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in the key of D major, indicated by two sharps (F# and C#). The music is in 2/4 time. The melody in the upper staff begins with a quarter note D5, followed by eighth notes E5, F#5, and G5. The bass line starts with a quarter note D4, followed by eighth notes E4, F#4, and G4. 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. The melody in the upper staff has a quarter note G5, followed by eighth notes A5, B5, and C6. The bass line continues with eighth notes G4, A4, and B4. The system ends with a double bar line.

The third system of musical notation continues the piece. The upper staff melody has a quarter note B5, followed by eighth notes C6, D6, and E6. The bass line continues with eighth notes C5, D5, and E5. The system ends with a double bar line.

The fourth system of musical notation continues the piece. The upper staff melody has a quarter note F#6, followed by eighth notes G6, A6, and B6. The bass line continues with eighth notes F#4, G4, and A4. The system ends with a double bar line.

The fifth system of musical notation concludes the piece. The upper staff melody has a quarter note C7, followed by eighth notes B6, A6, and G6. The bass line continues with eighth notes G4, A4, and B4. The system ends with a double bar line. The text "A-men." is written in the right margin of this system.

# SUITABLE FOR USE IN PROCESSION

H. Alford †, 1810-71.

**F**ORWARD! be our watchword,  
 Steps and voices joined;  
 Seek the things before us,  
 Not a look behind;  
 Burns the fiery pillar  
 At our army's head;  
 Who shall dream of shrinking,  
 By our Captain led?  
 Forward through the desert,  
 Through the toil and fight;  
 Jordan flows before us,  
 Zion beams with light.

2 Forward, when in childhood  
 Buds the infant mind;  
 All through youth and manhood,  
 Not a thought behind;  
 Speed through realms of nature,  
 Climb the steps of grace;  
 Faint not, till around us  
 Gleams the Father's face.  
 Forward, all the life-time,  
 Climb from height to height;  
 Till the head be hoary,  
 Till the eve be light.

3 Forward, flock of Jesus,  
 Salt of all the earth,  
 Till each yearning purpose  
 Spring to glorious birth;  
 Sick, they ask for healing,  
 Blind, they grope for day;  
 Pour upon the nations  
 Wisdom's loving ray.  
 Forward, out of error,  
 Leave behind the night;  
 Forward through the darkness,  
 Forward into light.

*Unison.*

4 Glories upon glories  
 Hath our God prepared,  
 By the souls that love him  
 One day to be shared;  
 Eye hath not beheld them,  
 Ear hath never heard;  
 Nor of these hath uttered  
 Thought or speech a word;  
 Forward, marching eastward,  
 Where the heaven is bright,  
 Till the veil be lifted,  
 Till our faith be light.

5 \* Far o'er yon horizon  
 Rise the city towers,  
 Where our God abideth;  
 That fair home is ours:  
 Flash the streets with jasper,  
 Shine the gates with gold;  
 Flows the gladdening river,  
 Shedding joys untold.  
 Thither, onward thither,  
 In the Spirit's might;  
 Pilgrims to your country,  
 Forward into light.

6 \* Into God's high temple  
 Onward as we press,  
 Beauty spreads around us,  
 Born of holiness;  
 Arch, and vault, and carving,  
 Lights of varied tone,  
 Softened words and holy,  
 Prayer and praise alone:  
 Every thought upraising  
 To our city bright,  
 Where the tribes assemble  
 Round the throne of light.

7 \* Nought that city needeth  
 Of these aisles of stone;  
 Where the Godhead dwelleth  
 Temple there is none;  
 All the saints that ever  
 In these courts have stood  
 Are but babes, and feeding  
 On the children's food.  
 On through sign and token,  
 Stars amidst the night,  
 Forward through the darkness,  
 Forward into light.

*Unison.*

8. To the Father's glory  
 Loudest anthems raise;  
 To the Son and Spirit  
 Echo songs of praise;  
 To the Lord Almighty,  
 Blessed Three in One,  
 Be by men and Angels  
 Endless honour done.  
 Weak are earthly praises,  
 Dull the songs of night;  
 Forward into triumph,  
 Forward into light!

# PROCESSIONAL

HAYDN. (G 5. 6 5. Ter.)

643

Brightly ♩ = 108.

Adapted from F. J. HAYDN, 1732-1809.

The first system of musical notation for 'Haydn' consists of two staves, treble and bass clef, in G major (one sharp). The melody is primarily composed of eighth and sixteenth notes, with some quarter notes. The bass line provides a steady accompaniment with eighth notes.

The second system of musical notation for 'Haydn' continues the piece. It includes a 'Fin.' marking above the staff, indicating the end of the piece. The notation remains consistent with the first system.

The third system of musical notation for 'Haydn' concludes the piece. It includes a 'D.C.' (Da Capo) marking above the staff, indicating that the first system should be repeated. The notation is identical to the first system.

NOTE.—The following tune may also be used.

ST. GERTRUDE. (G 5. 6 5. Ter.) ALTERNATIVE TUNE

Brightly ♩ = 108.

A. S. SULLIVAN, 1842-1900.

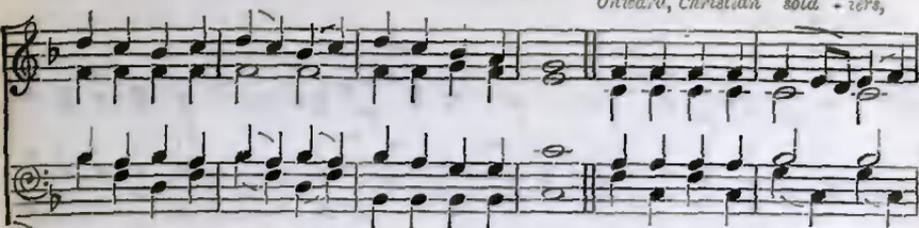
The first system of musical notation for 'St. Gertrude' consists of two staves, treble and bass clef, in G major (one sharp). The melody features a mix of eighth, sixteenth, and quarter notes, with some triplet-like rhythms. The bass line is a simple accompaniment.

The second system of musical notation for 'St. Gertrude' continues the piece. The notation is consistent with the first system, maintaining the same key signature and tempo.

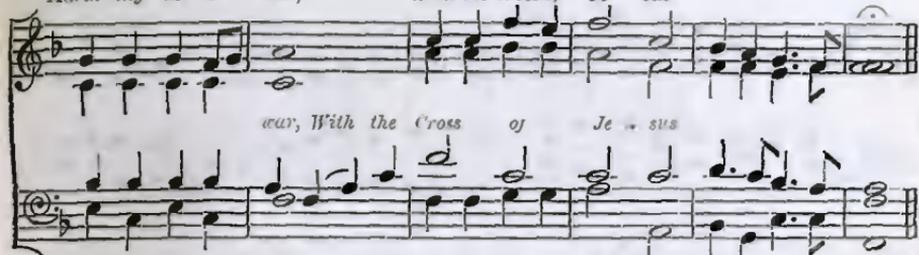
SUITABLE FOR USE IN PROCESSION

643 (continued)

Onward, Christian soldiers,



March-ing as to war, With the Cross of Je - sus



war, With the Cross of Je - sus

[By permission of Novello & Co. Ltd.]

**O**NWARD, Christian soldiers,

Marching as to war,  
With the Cross of Jesus  
Going on before.

Christ the royal Master  
Leads against the foe;  
Forward into battle,  
See, his banners go!

*Onward, Christian soldiers,  
Marching as to war,  
With the Cross of Jesus  
Going on before.*

- 2 At the sign of triumph  
Satan's legions flee;  
On then, Christian soldiers,  
On to victory.  
Hell's foundations quiver  
At the shout of praise;  
Brothers, lift your voices,  
Loud your anthems raise.



A - men.

- 3 Like a mighty army  
Moves the Church of God;  
Brothers, we are treading  
Where the Saints have trod;  
We are not divided,  
All one body we,  
One in hope and doctrine  
One in charity.

*Unison.*

- 4 Crowns and thrones may perish,  
Kingdoms rise and wane,  
But the Church of Jesus  
Constant will remain;  
Gates of hell can never  
'Gainst that Church prevail;  
We have Christ's own promise,  
And that cannot fail.



A - men.

5. Onward, then, ye people,  
Join our happy throng,  
Blend with ours your voices  
In the triumph song;  
Glory, laud, and honour  
Unto Christ the King;  
This through countless ages  
Men and Angels sing.

# PROCESSIONAL

## 644

ICH HALTE TREULICH STILL. (D. S. M.)

*Brightly* ♩ = 100.

*Attributed to J. S. BACH, 1685-1750.*

*E. H. Plumpton, 1821-31.*

- R**EJOICE, ye pure in heart,  
Rejoice, give thanks, and sing;  
Your orient banner wave on high,  
The Cross of Christ your King.
- 2 Bright youth and snow-crowned age,  
Strong men and maidens meek,  
Raise high your free exulting song,  
God's wondrous praises speak.
- 3 With all the Angel choirs,  
With all the saints on earth,  
Pour out the strains of joy and bliss,  
True rapture, noblest mirth.
- 4 Your clear hosannas raise,  
And alleluyas loud;  
Whilst answering echoes upward float,  
Like wreaths of incense cloud.
- Unison.*
- 5 With voice as full and strong  
As ocean's surging praise,  
Send forth the hymns our fathers loved,  
The psalms of ancient days.
- 6 Yes on, through life's long path,  
Still chanting as ye go,  
From youth to age, by night and day,  
In gladness and in woe.
- 7 Still lift your standard high,  
Still march in firm array,  
As warriors through the darkness toil  
Till dawns the golden day.
- 8 At last the march shall end,  
The wearied ones shall rest,  
The pilgrims find their Father's home,  
Jerusalem the blest.
- Unison.*
- 9 Then on, ye pure in heart,  
Rejoice, give thanks, and sing:  
Your orient banner wave on high,  
The Cross of Christ your King.
- Unison.*
- 10 Praise him who reigns on high,  
The Lord whom we adore,  
The Father, Son, and Holy Ghost,  
One God for evermore. Amen.

# SUITABLE FOR USE IN PROCESSION

## 645

GOSHEN, (65. 65. D.)

Brightly ♩ = 108.

The Bible Class Magazine, 1866.

The musical score consists of two systems of music. Each system has a treble clef on the top staff and a bass clef on the bottom staff. The music is written in a key with one flat (B-flat) and a 2/4 time signature. The melody is primarily in the treble clef, with accompaniment in the bass clef. The first system contains 8 measures, and the second system contains 8 measures.

G. Thring, 1823-1898.

**S**AVIOUR, blessed Saviour,  
Listen while we sing,  
Hearts and voices raising  
Praises to our King.  
All we have we offer,  
All we hope to be,  
Body, soul, and spirit,  
All we yield to thee.

2 Nearer, ever nearer,  
Christ, we draw to thee,  
Deep in adoration  
Bending low the knee.  
Thou for our redemption  
Cam'st on earth to die;  
Thou, that we might follow,  
Hast gone up on high.

3 Great and ever greater  
Are thy mercies here;  
True and everlasting  
Are the glories there;  
Where no pain, nor sorrow,  
Toil, nor care, is known,  
Where the Angel-legions  
Circle round thy throne.

*Unison.* 7. Higher then and higher  
Bear the ransomed soul,  
Earthly toils forgotten,  
Saviour, to its goal;  
Where in joys unthought of  
Saints with Angels sing.  
Never weary raising  
Praises to their King.

4 Clearer still and clearer  
Dawns the light from heaven,  
In our sadness bringing  
News of sins forgiven;  
Life has lost its shadows,  
Pure the light within;  
Thou hast shed thy radiance  
On a world of sin.

*Unison.*

5 Brighter still and brighter  
Glow the western sun,  
Shedding all its gladness  
O'er our work that's done;  
Time will soon be over,  
Toil and sorrow past;  
May we, blessed Saviour,  
Find a rest at last.

6 Onward, ever onward,  
Journeying o'er the road  
Worn by Saints before us,  
Journeying on to God;  
Leaving all behind us,  
May we hasten on,  
Backward never looking  
Till the prize is won.

A short musical phrase for 'A-men' in G major, 2/4 time. It consists of two staves: a treble clef staff and a bass clef staff. The melody is in the treble clef, and the bass clef provides a simple accompaniment. The text 'A - men' is written below the staves.