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PRINCE OF LIFE: AN ANTHEM CYCLE
FOR THE CHRISTIAN YEAR

A Dissertation
Presented to
the Faculty of
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In Partial Fulfillment
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Doctor of Musical of Arts

by
Teck Chong Yap
May 2012
APPROVAL SHEET

PRINCE OF LIFE: AN ANTHEM CYCLE

FOR CHRISTIAN YEAR

Teck Chong Yap

Read and Approved by:

_________________________________________
J. Phillip Landgrave (Chair)

_________________________________________
Esther R. Crookshank

_________________________________________
Thomas W. Bolton

Date ________________________________
O Prince of life who lives again,
risen indeed from death’s domain,
come to our hearts, and rule and reign,

*Alleluia* ...
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Having grown up with no liturgical worship background, the Christian year has been always a fascinating thing to me to learn about, and I desired to understand it more. Finally, the opportunity presented itself. I decided to do work on the Christian year for this project. In preparation for composing this work, I studied Bishop Timothy Dudley-Smith’s hymns based on Christian year themes, and I was deeply inspired by these hymns. The goal of this work was to help the Christian believers see and contemplate the light and life of God through the texts and music.

I would like to extend my gratitude to many people who have given me advices, suggestions, and countless contributions for this project. Dr. Maurice Hinson has offered advices on my piano accompaniment and writing suggestions. Dr. Esther Crookshank has spent a huge amount of time listening to my work and giving suggestions for it. She also inspired me to see the texts in a contemplative manner and encouraged me to take time to understand the texts thoroughly. This was not an easy task for a non-native English speaker. She also inspired me with ideas for this work. I also want to thank Dr. Thomas Bolton, who has shared with me his insight as a scholar, choral conductor, and vocal pedagogue. His generosity in sharing his experiences and musical knowledge has been very helpful in this work and in the recital as well. Last, but not least, Dr. Philip Landgrave has been so patient with me in the compositional process. His example of
godliness and passion in music ministry have inspired me to take this work to another level. He was like a well that always sprung up with inspiration when I ran out of ideas. This work could not happen without the singers of the Doxology, a cappella vocal ensemble, through their dedication and skills in a brief period intense rehearsals brought this work to life. Also, I thank them for sharing their musical talents with me. To God be the glory!

Teck Chong Yap

Louisville, Kentucky

May 2012
CHAPTER 1
INTRODUCTION

The goal of this project was to compose an anthem cycle based on the Christian year that retells the story of God’s redemption to Christian believers in local church worship through hymns and music. The cycle is made up of twelve anthems based on hymns by Timothy Dudley-Smith that trace the entire Christian year. The purpose for designing this work was to create twelve anthems that may be sung individually at appropriate times of the Christian year but that may also be sung as a cycle which coheres musically and textually. The work is written for tenor and soprano soloists, choir, congregation, piano, and organ.

The texts for this work are by prominent British hymnwriter and retired Anglican bishop Timothy Dudley-Smith (b.1926).¹ They are taken from a compilation of his texts entitled A House of Praise: Collected Hymns 1961-2001. Dudley-Smith served as bishop of Thetford from 1981 to 1991 and is considered perhaps the most influential English-language hymn poet of the late twentieth century.² There are 285 hymns in A

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House of Praise. “Prince of Life” is the first phrase of the closing stanza of one of the hymns selected, Dudley-Smith’s Easter hymn, “Our Risen Lord, Our King of Kings.”

Thesis

The purpose of this project was to create a choral work specifically intended for use in the local church, a series of anthems that follows the entire spiritual journey of the Christian year. The anthems are based on major events in the Christian year. The title of this work is *Prince of Life: An Anthem Cycle for the Christian Year*.

Definition of Terms

The English term “anthem” has held various meanings historically but originally referred to a choral setting of a biblical text. During the mid-sixteenth century in English church music, anthems could include soloists, choir, and *basso continuo*. After the mid-eighteenth century, anthem compositions were expanded by adding organ accompaniment. Later, orchestral accompaniment became an option for anthem scoring. The types of vocal scoring and texture in the anthem may include homophonic passages, passages of imitative polyphony, and solo sections, all of which are found in the proposed work.

The term “anthem cycle” in the title of this composition is derived from the term “song cycle,” defined in the *New Harvard Dictionary of Music* as “a group of songs, usually for solo voice and piano, constituting a literary and musical unit.” In the Romantic song cycle, texts were usually by a single poet and were often originally

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conceived as a poetic cycle “taken over in whole or in part by the composer,” according to Rufus Hallmark. “The poems may be related in general theme . . . and sometimes suggest a narrative outline.”⁴ Therefore, “anthem cycle” seems an appropriate designation for this work consisting of setting of hymns by a single poet that trace the narrative of Christ’s life and redemptive work.

Justification for the Project

There is a need in modern Christian worship for musical works that will help evangelical congregations experience afresh the entire salvation story from the Old and New Testaments, culminating in Christ. For there are many anthems written for the major seasons of the Christian year, particularly for Christmas, Good Friday, and Easter. Yet, it is difficult to find a complete work by a single composer and a single poet written for the entire Christian year.

Many English-speaking worshippers, Handel’s Messiah has performed that role. As a result of its popularity, the church has gained more experience with music that has a narrative story in it. However, there is a need for new compositions of this scope in modern English set to accessible musical idioms that will help to project the Gospel to Christian believers.

I chose Timothy Dudley-Smith’s hymns because he is a well-known and respected contemporary hymnwriter who uses modern language that is accessible to modern congregations while still retaining the highest standard of literary excellence. A significant portion of Dudley-Smith’s hymnody is written to enhance the Church year; he

has written at least seventy-eight hymns covering the seasons from Advent to Trinity Sunday. Thus his output offers more choice to the composer, since he has written multiple hymns for each season of the Christian year.

Dudley-Smith is a skilled poet and highly creative in his use of line meter, foot, and language in his hymns. His hymns are richly rooted in biblical texts and imagery. He is a very descriptive poet whose hymns allow singers to visualize the scenes vividly depicted in his hymns. All of these characteristics make his hymns particularly engaging for congregations and listeners.

A final reason for selecting Dudley-Smith’s texts is personal. As a high school student in Port Klang, Malaysia in the mid-1980s, I was profoundly impacted by the singing of Dudley-Smith’s Passion hymn “A Purple Robe, a Crown of Thorn”\(^5\) in translation in Chinese during a youth worship service at my church. This hymn has had a special role in my spiritual growth since then. This incident also points to the international influence of his hymnody for the past several decades.

**Basic Assumptions**

There are several underlying assumptions for this work. First, the congregations for whom the work is intended are English-speaking congregations both in the United States and internationally. The goal is to encourage the listeners to meditate on the Triune God throughout the Christian year.

A presupposition of the dissertation is that a clearly tonal idiom, functional harmonies, and singable melodic style will be the best vehicles to carry the message of

the hymns to the listeners at the maximum level of communication; contemporary
harmony, in contrast, is a new realm of sound to its listeners. It helps to express and
create deeper emotions to the texts. Therefore, functional harmony is the main harmonic
language for this entire work.

Second, the reason for selecting the Christian year as the topic for this project
is to broaden the horizons of specifically evangelical Protestant congregations by
deepening their spiritual growth through an understanding of their rich historical
traditions. The Christian year tells the story of salvation which is the story of Christ’s
birth, life, death, and resurrection, and the Holy Spirit’s empowerment of the church.6
Understanding and observance of the services of the Christian year can help Christian
believers to grow, renew, and restore their spiritual pilgrimage with God.

Description of the Proposed Work

The twelve hymns selected represent the subcycles that divide the Church year
into two parts: the Advent-Christmas cycle and the Lent-Easter cycle. These have also
been called the Cycle of Light and Cycle of Life.7 Every anthem can be sung
individually, primarily in the church worship setting, but each is also performable in the
concert hall. The same is true for the entire cycle.

This is a work for mixed choir, solo, congregation, piano, and organ. It is
designed for reasonably advanced church choir, however it can be sung by professional
choirs as well. The harmonic language is clearly tonal for most of the anthems in this

6Robert E. Webber, Blended Worship: Achieving Substance and Relevance in Worship
7Ibid.
work. Some impressionistic elements and contemporary art music idioms are injected into this work. It is hoped that this work will introduce a new realm of sounds to the church, yet not be so innovative as to alienate congregations.

The goal of the composition is to use musical devices to convey the message of the hymns, i.e., not to overpower the message of the hymns by the music but rather to enhance the meaning of the hymns, convey the emotional content of the hymns, and depict the large-scale narrative of the entire cycle through the musical setting.

*Prince of Life: An Anthem Cycle for the Christian Year* also calls for involvement by the congregation. The Congregation is encouraged to participate in this work through singing songs of praise, reflection, and forgiveness. The teachings of Christ are represented in the Cycle of Light in the anthem “O Christ, Who Taught on Earth of Old” as Jesus’s teaching brings light to the world.

**Methodology: Pre-Compositional Study**

Several English hymn poets prior to the twentieth century have written cycles or collections of hymn texts based on the Christian year. Thomas Ken (1673-1711) was an Anglican hymn writer who wrote *Christian Year, or Hymns and Poems for Holy Days and Festival of the Church*, containing one hundred and one hymns. This was an extensive collection of hymns for the Christian year. Charles Wesley (1708-1788) wrote hymns for the Church year which appeared in his *Hymns and Sacred Poems*. Most of

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his, however, appeared in a series of hymn booklets for various festivals of the Christian year. His purpose was to help the church to meditate on the Word of God in preparation for each of the holy days of the Christian year. Reginald Heber (1783-1862), the famous Anglican Bishop of Calcutta, was an English hymnwriter who wrote descriptive hymns celebrating the events chronicled in the Christian year. His work was published in London in 1827 under the title *Hymns and Adoption to Weekly Service* and contained fifty-seven hymns, essentially one per week. John Keble also in 1827 published his collection of hymns, *The Christian Year*.

All the hymnwriters mentioned above had specific purposes of serving the church and enhancing worship through their hymns. John and Charles Wesley wrote hymns to help new believers to remember God’s Word. Other writings were for the purposes of renewing worship. While their hymns were vehicles for their theological perspectives in the contemporary idioms of their time, the language in their hymns might not resonate with congregations today. In 1990, American hymnwriter Carl P. Daw Jr., a poet, professor of English literature, and Episcopal priest, published *A Year of Grace: Hymns of the Church Year*. This collection of sixty-six hymns is an important hymn resource for the Church year. Each of these collections was examined by present composer as literary antecedents to Dudley-Smith’s work.

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11Ibid., 442.

12Ibid., 436.

The musical language of Gabriel Fauré’s *Requiem*, Op. 48, Rachmaninoff’s *Vespers*, Op. 37, Benjamin Britten’s *Saint Nicolas*, Op. 42, and Arvo Pärt’s *Te Deum* provided models for the writing of this work. In particular, the approach to unresolved harmonies, chromatic melody lines, and the overall mood of the *Requiem*; the use of narrow-range, chant-like melodies on the ‘Alliluya’ in the third movement of Rachmaninoff’s *Vespers*; the dissonant idea of the minor second interval, bitonal chords, and the congregational singing from *Saint Nicolas*; and the mystical mood set by Pärt’s *Te Deum* provide a frame of reference for this work. These compositional approaches and devices are not used in exactly the same way in the present work but may be adapted and modified to fit the texts and to articulate and intensify the emotion, i.e., to paint the experiences of Christ’s pain and His abandonment by the Father as well as themes of darkness, hopelessness, longings, suffering, death, and victory.

**Methodology: Harmonic, Melodic, Thematic Treatment in the Work**

The task of setting a strophic hymn text to the musical form of the anthem, often through-composed, offers the composer both freedom and the compositional challenge of articulating the poetic structure, narrative content, and context of the hymn text with a unique form for each of the respective texts. Along with all other musical elements, form is important in projecting the message, narrative, and emotional content or mood of each text.

Thematic treatment of motivic and melodic material may not be presented throughout all the movements in this work. However, there are quotations taken from
beginning movements that appear in later movements, illustrating cycle technique, and quotations of familiar hymn tunes at strategic points as well. This is a foreshadowing technique to foretell the upcoming events and to portray the prophecies which Christ’s coming fulfilled.

Melodic treatment in the work is mostly diatonic. The melodic construction sometimes employs narrow ranges, as well as vocally unconventional leaps of a ninth or larger. Dissonant harmonic intervals including augmented fifths, minor seconds, and augmented sixths occur in this work. Dissonant intervals provides a strong expressive element to this work and the text. The melody migrates between the treble and bass voices in various anthems.

The length of musical phrases is varied regardless of the symmetric structure of the hymn tune lines. Length of musical phrases is varied according to the need of the musical aesthetic melody lines, the weight the text to be stretched to project the message, the balancing of the musical structure, and the length of time needed to either build up on bring down the affections. In addition, the meters may not to be repeated twice exactly if the same phrase occurs later. Changing meters also frequently are employed in this work to provide increased emphasis on text and music. These occurrences are intended to enhance the message of the texts.

Modulation within the larger key scheme of the cycle is designed to provide a sense of relief to its listeners, above all to enhance the narrative of the story, and support and prepare for the changes of mood according to the meaning of the text. Returning to the tonic key at the end of each movement is not required. Cadences stress the tonality. In
addition, deceptive cadences occasionally appear. For example, an inverted deceptive
cadence is used in the congregational response piece at the end of “In the Same Night in
Which He was Betrayed” to portray a deep repentance and regretful heart.

**Treatment of Musical Form and
Overall Structure of the Cycle**

Designing musical forms in this work was the most challenging task. All of the
hymns selected for this work are strophic (see Table 1). Crafting creative forms
appropriate for the content of the texts may be necessary to provide opportunities for
depicting the images in the texts and to convey the message of each stanza of the hymn
more effectively. Besides, variety in anthem forms also creates contrasting moods and
builds the overall architecture of the cycle toward the large scale climax which is found in
the anthem “No Tramp of Soldiers’ Marching Feet.” For the most part, anthems in this
work are in binary form, ternary form, modified-strophic form, arch form, or through-
composed.
Table 1. Proposed outline of the anthems in two major cycles with hymn line meters and texts

<table>
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<th>Seasons</th>
<th>Hymn Titles and Meters</th>
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<td>Cycle of Light</td>
<td>Advent</td>
<td>Here on the Threshold of a New Beginning Meter: 11 10 11 10D</td>
</tr>
<tr>
<td></td>
<td>Christmas and Epiphany</td>
<td>Through Centuries Long the Prophets of Old Meter: 10 10 11 11</td>
</tr>
<tr>
<td></td>
<td></td>
<td>See, to Us a Child Is Born Meter: 77 77D</td>
</tr>
<tr>
<td></td>
<td>Jesus’ Teaching</td>
<td>O Christ, Who Taught on Earth of Old Meter: 88 88 88</td>
</tr>
<tr>
<td>Cycle of Life</td>
<td>Lent</td>
<td>O Christ, Who Faced in Deserts Bare Meter: 88 88 88</td>
</tr>
<tr>
<td></td>
<td>Palm Sunday</td>
<td>No Tramp of Soldiers’ Marching Feet Meter: 86 86D</td>
</tr>
<tr>
<td></td>
<td>Maundy Thursday</td>
<td>In the Same Night in which He Was Betrayed Meter: 10 10 10 10 10</td>
</tr>
<tr>
<td></td>
<td>Passiontide</td>
<td>A Purple Robe, a Crown of Thorn Meter: 86 86</td>
</tr>
<tr>
<td></td>
<td>Eastertide</td>
<td>Christ Is Risen as He Said Meter: 77 77</td>
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<td></td>
<td></td>
<td>Our Risen Lord Our King of Kings Meter: 888 and Alleluia</td>
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<tr>
<td></td>
<td>Ascensiontide</td>
<td>Christ High-Ascended, Now in Glory Seated Meter: 11 11 11 6</td>
</tr>
<tr>
<td></td>
<td>Trinity</td>
<td>The Everlasting Father Reigns Meter: 86 86D</td>
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<tr>
<td>Hymns</td>
<td>Performing Medium</td>
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<td>-----------------------------------------</td>
<td>------------------------------------------------------------------------------------</td>
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<tr>
<td>Here on the Threshold of a New Beginning</td>
<td>Choir and piano&lt;br&gt;D minor</td>
<td></td>
</tr>
<tr>
<td>Through Centuries Long the Prophets of Old</td>
<td>Choir and piano&lt;br&gt;E-flat major</td>
<td></td>
</tr>
<tr>
<td>See, to Us a Child Is Born</td>
<td>Tenor Solo, choir, congregation, and piano&lt;br&gt;E minor</td>
<td></td>
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<tr>
<td>O Christ, Who Taught on Earth of Old</td>
<td>Tenor solo, soprano solo, choir, and piano&lt;br&gt;E major</td>
<td></td>
</tr>
<tr>
<td>O Christ, Who Faced in Deserts Bare</td>
<td>Choir and piano&lt;br&gt;E major</td>
<td></td>
</tr>
<tr>
<td>No Tramp of Soldiers’ Marching Feet</td>
<td>Choir and piano&lt;br&gt;D major</td>
<td></td>
</tr>
<tr>
<td>In the Same Night in Which He Was Betrayed</td>
<td>Tenor solo, congregation, piano, and organ&lt;br&gt;E-flat major</td>
<td></td>
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<tr>
<td>A Purple Robe, a Crown of Thorn</td>
<td>Choir and organ&lt;br&gt;A-flat major</td>
<td></td>
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<tr>
<td>Christ Is Risen As He Said</td>
<td>Baritone Solo, congregation, and piano&lt;br&gt;C major</td>
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<tr>
<td>Our Risen Lord, Our King of Kings</td>
<td>Choir and piano&lt;br&gt;D major</td>
<td></td>
</tr>
<tr>
<td>Christ High-Ascended, Now in Glory Seated</td>
<td>Choir and piano&lt;br&gt;B-flat major</td>
<td></td>
</tr>
<tr>
<td>The Everlasting Father Reigns</td>
<td>Choir and piano&lt;br&gt;D major</td>
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Here on the Threshold of a New Beginning

A long expectancy of hope begins here. Hope is coming, yet the sorrowful heart has not totally been set free. A six-measure descending pattern in the introduction is followed by two measures of shifted accentuation intended to portray both sorrow and hope. It is written in a modified strophic form, which means there is some modification of the structure and the melody in every stanza. Every stanza concludes with hope and joy.

Through Centuries Long the Prophets of Old

This movement is constructed in three sections using a main framework of A B A’. Section B begins in a more narrative mood, followed by a gradually accelerating tempo as we see Jesus bearing our sins to Calvary’s cross. The last section, A’, is quiet and is a variant of the A section.

See, to Us a Child Is Born

The goal of the mood or musical affect of this piece is to have a full range of emotions evoked by the story through corresponding key changes moving from E minor through several other keys ultimately to C-sharp major. The inverted third relationship between E minor and C-sharp major provides an uplifting feeling.

O Christ, Who Taught on Earth of Old

No one can know God unless God reveals Himself. Therefore, Jesus came to reveal the truth to us in a simple, understandable way through His teachings, so that we could understand the truth easily. Similarly, in this movement, the melody, piano
accompaniment, and harmonic treatment are simple and straightforward to reflect the clarity of Jesus’ teaching. This anthem is in modified strophic form. The first stanza is sung by choir. The second is by a tenor soloist. In the third stanza, the melody is inverted and sung by a soprano soloist. The choir returns on the last stanza. This movement ends on a B-major chord, the dominant key of E major, on the phrase, “A Father’s welcome calls us home.” The unresolved chord suggest the idea of biblical tension of waiting for God’s promises to be realized fully, which is known as “already and not yet.”

O Christ, Who Faced in Desert Bare

This is a quiet movement with a mood of brooding intensity. The opening is one of harmonic tension which then moves to the home key, E major. The meter changes continually between 2/2, 3/4, and 3/2. Section B goes through several key transitions from E major to C major in the final stanza to D major at the end.

No Tramp of Soldiers’ Marching Feet

Drum beats, trumpet sounds, hemiola figures, and added-note chords can be heard in this short introduction. This piece is inspired by the “March” in Stravinsky’s The Soldier’s Tale. In the eyes of the world, a King should come in authority to rule, but the King of the Gospel came to the world to save sinners on a bloody cross. In the eyes of the world He is a king that cannot save Himself. The sarcasm of those who mocked Christ at His crucifixion is depicted by a percussive “hammering” motive of three repeated chords. Yet, this King is beyond the world’s understanding, as emphasized by the proclamation
“Behold your King!” This acclamation of His kingship is given a dramatically different treatment in each stanza.

**In the Same Night in Which He Was Betrayed**

This is a tenor solo and with congregational response. The piano accompaniment to the solo corresponds closely to the text, scene, and mood. The use of unmeasured, speech-like melodic style occurs twice in the tenor solo, on the phrases, “What agony of spirit bowed” and “as lights and torches” to suggest that no musical language can fully express the depths of Jesus’ agony. The famous hymntune PASSION CHORALE is quoted in the organ part before the congregational response.

**A Purple Robe, a Crown of Thorn**

As we see Jesus head toward the cross, our emotional state of anxiety and uncertainty is expressed in the harmony of the introduction. This movement begins with Phrygian mode on C and ends in the remote key of A-flat major in the last stanza.

**Christ Is Risen as He Said**

This anthem is for solo and congregation. The congregation responds with a three-note whole-step motive using the seventh, first, and second degrees of the Dorian mode. The reason for drawing on the ancient medieval modes in this work is to resonate the truth that the risen Christ has never changed, even in our time.
Our Risen Lord, Our King of Kings

This movement is influenced by the third movement of Rachmaninoff’s *Vespers*, Op. 37, the “Alleluia.” The structure is A B C D A’ with a coda on “Alleluia.” The climax of the coda juxtaposes the choral “Alleluia” with the phrase “Immortal praise be yours on high.”

Christ High-Ascended, Now in Glory Seated

In this anthem the phrase “We are His witnesses” is varied harmonically, vocally, and rhythmically in every stanza. Melodically the alto and bass parts on the word “joy” in the fifth stanza foreshadow the next movement. A brief contrapuntal passage concludes the movement.

The Everlasting Father Reigns

The form of this movement may be diagrammed as A A’ A” B with an “Amen” coda. An asymmetrical rhythmic figure of 3+3+2 measures constantly recurs through this movement. Introduced in the second stanza is a “Hallelujah” set to an *ostinato* figure that leads triumphantly into the glorious “Amen.”

Conclusion

All of the hymns selected from Timothy Dudley-Smith’s work articulate the redemption of God through the Son Jesus Christ, which is the greatest gospel of all. Developing musical structures for the hymns, clothing the hymns with appropriate affections, ‘painting’ scenes for the hymns, and creating the climax for this work were
very challenging. In the end, it is the desire of the composer to have created room for its Christian listeners’ imaginations as this work is being performed.

Christian listeners are strongly encouraged to play active roles in this work in responding by singing on significant seasons such as Jesus’ coming, suffering, and victory as the choir tells the story of redemption of Jesus Christ. They are part of this work. Without the Christian listeners involved in the singing the work, it will eliminate the raw voices and genuine faith to fill the room. Everyone in the room has vital role to play in this work.
CHAPTER 2

PRINCE OF LIFE:
AN ANTHEM CYCLE FOR THE CHRISTIAN YEAR
1. Here On The Threshold Of A New Beginning

Largo \( \frac{4}{4} \) \( \approx \) c. 55

Here on the threshold of a new beginning, by grace forgiven, now we leave behind our long-repent-ed
deem us, redeem us.

Christ to redeem us.

ransom and restore us, the

love that holds us in a Saviour's care, faith strong to
welcome all that lies before us,  
our unknown
future, future,
Knowing God is there.

May we, your children, feel with Christ's companionship.
passion an earth disordered, hungry and in

pain; then, at your calling, find the will to

fashion new ways where freedom, truth and justice
reign;

where wars are

where wars are ended,

ancient

where wars are

where wars are ended.

where wars are ended,

ancient

where wars are

where wars are ended.
righted, and nations value human life and worth;

where in the darkness lamps of lamps of hope are

hope are lighted lamps of hope are lighted

lighted lamps of hope are lighted
and Christ is honoured

over all the earth.

So may your wisdom

27
shine from Scripture's pages to mould and make us stones with which to build God's holy temple, God's holy temple, God's holy temple, through eternal ages, one church strong and Spirit through eternal ages, one church united, strong and Spirit
filled; heirs to the fullness

filled;

of your new creation, in faith we follow, pledged to be your

own; yours is the future, ours the celestial
for Christ is risen! God is on the throne!
2. Through Centuries Long the Prophets of Old

Andante \( \frac{\text{d}}{\text{e}} = \text{c. 85} \)

\[
\begin{align*}
\text{4} & \quad \text{f} \\
\text{6} & \quad \text{mp} \\
\text{8} & \quad \text{mf} \quad \text{Through}
\end{align*}
\]
Through centuries long the prophets of old in story and song this promise foretold:
power shall be shown, His kingdom increase, His justice be known

from nation to nation his reign shall extend, from

His kingdom increase, His justice be known,
va - tion, the hope of sal - va - tion and life with - out end.

decresc.
molto rit.

He comes not in state with sceptre and
crown, with panoply great of rank or re-
sorrow and shame, our guilt and despair, an outcast and stranger, He

carried our loss from Bethlehem's manger to Calvary's cross, from

Bethlehem's manger to Calvary's cross, a tempo
He rose from the grave, exalted again.

Andante

Andante = c. 85
mighty to save, immortal to reign;

sorrow be ended and joy be restored for

Christ is ascended, for Jesus is Lord!
Christ is ascended, for Jesus is Lord!

Jesus is Lord! for Jesus is Lord!

Then honour His Name, reverence Him, and God’s curtain is raised upon the grace of the Lord Jesus Christ.
joice at his birth, His wonders proclaim through all the wide earth!

the child of our story in Bethlehem's

stall is reigning in glory, is reigning in glory, our
over all.
3. See, To Us A Child Is Born

- See, to us a child is born: glory breaks on Christmas morn!

- Now to us a Son is given: praise to God in highest heaven.
On His Shoulder rule shall rest:
Wise and wonderful His Name:
In Him all the heaven's Lord in human frame!
On His Shoulder rule shall rest:
Wise and wonderful His Name:
In Him all the heaven's Lord in human frame!
On His Shoulder rule shall rest:
Wise and wonderful His Name:
In Him all the heaven's Lord in human frame!
mighty God, who mercy brings:
Father of eternal days:

Lord of lords, and King of kings!
Eve-ry creature sing His praise!
Ever-last-ing Prince of peace:

truth and righteousness increase!
He shall reign from shore to shore:
Christ is King forevermore!
4. O Christ, Who Taught On Earth Of Old

Christ, who taught on earth of old, and fashioned in the tales you told of

life and truth the hidden key, and windows on eternity.
prepare our hearts, that in our turn we too may read and mark and

learn.

Solo — 80

mf The world of nature,

death and birth, the secrets of the fertile earth,
the ripened field, the garner'd grain, the seed that dies to

live again, are doors in heaven, opened wide up-

on your kingdom's countryside.

Solo Of wedding feasts and pearls and flowers, of
debts, and half-completed towers, of sunny slopes where vineyard grow, we

read more wisely than we know; for in your parables there shine the

imagery of things divine.
beggar's bowl, a robber band, foundations built on rock of sand, we

mark them all; but one imparts a dearer hope to human hearts:

from that far country
where we roam

Father's welcome calls us

home.

Father's welcome calls us

home.
5. O Christ, Who Faced In Deserts Bare

Espressivo $d = 60$

O Christ, who faced in deserts bare
The fiercest test temptation brings,
To voice that calls our name, the patient, low, insistent word;
To faced in desert bare the fiercest test temptation brings,
win for-us a pas-ture fair and wa- ter from e-ter-nal springs: now, voice, for-e-ver-more the same, that James and John and Pe-ter heard: to

lest our feet be led as-tray, fol-low where their steps have gone,

us (to) to-day, peo-(ple) ple-on.

a tempo
For all your scattered flock we pray, whose eyes the Lamb of God behold; come as their true and living Way to other sheep of
every fold: from powers of sin and death and grave

Good Shepherd,

Good

Shepherd stoop to seek and save.

Good Shepherd stoop to seek and save.

Shepherd of the life laid down, Good Shepherd of the life laid down, Great

Good Shepherd of the life laid down,
Shepherd of the ransom paid, that life, and

glory and a crown, and a crown, be ours, in

righteousness arrayed: our ways direct, our want provide.
seek their rest above, and daily by your grace
grow in truth and holiness and love:
when our pilgrim days are past.

Good shepherd,
81
good shep-herd, bring us

84
home at last.

84

ritt.
6. No Tramp Of Soldiers' Marching Feet

Marcia \( \frac{d}{d} = 90 \)

No tramp of soldier's

Marching feet with banners and with drums, no sound of music's martial
beat: 'The King of glory comes!' 'The King of glory comes!'
kingly pride no bells in triumph ring, no city gates swing

open wide: 'Behold, behold your King!' 'Behold, behold your King!' mf And

'Be-hold you King!'
yet he comes. The children cheer: with palms his path is strown. With every step the cross draws near: With his path is strown. With every step the cross draws near: With every step the cross draws near: the King of
or else the very stones would cry. Be hold, be hold your King! Be hold your King!
fad-ing flowers (His) His road a-dorn;
the palms, (how soon) how soon

laid down!
No bloom or leaf but on-ly thorn the
the

King of glo-ry crown.

The sol-diers mock, (the) the
rabble cries, the streets with tumult ring, as Pilate to the mob replies.

Hold, your King! Hold, your King! Hold, be
behold be - hold, \( mf \) be hold your

King, your King!

He who bore for mortals' sake the cross and all its
pains and chose a servant's form to take, the King of glory

reigns. Hosanna, hosanna, hosanna to the Saviour's Name Hosanna to the Saviour's
Name till heaven's rafters ring, and all the ransomed host pro-

claim Be hold, be hold your King! Be-

hold, be hold your King! ff Be hold your
King! Be hold your

King, your King!
7. In the Same Night in which He was Betrayed

Solenne  \( \frac{\text{mm}}{= 70} \)

Tenor Solo

night in which He was betrayed, the supper ended, and the dark come down, there in that
Lonely garden Jesus prayed,

Beyond the lamplight of the

Sleeping town: Above the trees the

Paschal moon is high,
Passchal moon is high,

the olive branches black against the sky.

agony of spirit bowed His head lies far beyond our human heart to frame; yet 'Not my will but yours' at last He said, as
lights and torches through the garden came: so Judas ends

what love of self began, what love of self began,

and with a kiss a kiss a kiss betray the Son of Man.
The hour is come: the power of darkness reigns.
See, like a lamb, the Lord is led away. Of twelve disciples only one remains to wait the dawning of the final day: alone before his captors Jesus stands, alone before his captors Jesus stands,
While in the courtyard Peter warms his hands.

*D natural on the treble clef is for Organ.
Piano drops on measure 84.
Turn, Lord, and look: for many a cock has crowed; we too be-tray, for-sake you, or de-ny For us, like Pe-ter,
bit-ter tears have flowed, lost in the dark, no lan-guage but a

cry of weak-ness, fail-ure and de-spair:

mer-cy stoop to hear our (our) prayer.

A - men!
8. A Purple Robe, A Crown of Thorn

Choir: Flute 8' 4''
Swell: Flute 8' 4'', Viole Celeste, Viole DeGambe
Great: Flute 8', Bourdon
Pedal: Flute Conigue 16', Soubass 16', Bourdon, Contra
Bass, Rohrflute 8' Quintalia 8'

Largo \( \frac{d}{40} \)

5. A Purple robe, a crown of thorn, a reed in His right hand; before the soldiers' spite and scorn

8. I see my Saviour stand.
a stumbling figure bowed and scarred

I see my

see, my Saviour go.

Saviour go, I see my Saviour go.

see my Saviour go.
Moderato \( \frac{4}{4} \approx \text{c. 108} \)

23

Fast to the cross's spreading span, high in the sun-lit air,

all the un-numbered sins of man I

29

84
I see my Sav iour bear.

I see my Sav iour bear.

I see my Sav iour bear.
my Sav - iour bear.

He hangs, He hangs, by whom the world was
made, beneath the dark-ended sky; (be) beneath the dark-ended sky; the ever-lasting ransom paid, the
everlasting ransom paid, the everlasting ransom paid, I see my Saviour

I see my Saviour
He shares on high His Father's throne who once in mercy came; for
all His love to sinners shown I sing my Sav iour's Name.

His love to sinners shown I sing my Sav iour's Name.
9. Christ Is Risen As He Said

Jubiloso \( \text{♩}= \text{c. 100} \)

Solo

\[
\text{Christ is risen as He said,}
\]

\[
\text{See, the stone is rolled away,}
\]

All

\[
\text{Christ the first born from the dead:}
\]

\[
\text{see the place where Jesus lay.}
\]

Solo

\[
\text{Lord of life, He lives again;}
\]

\[
\text{Lord of lords, to rule and reign:}
\]
Ev’ry tongue confess Him now. All  
every knee before Him bow.

Solo  
Christ who died our life to win.

Solo  
Christ has conquered death and sin: Now is all His warfare done.

All  
now is ev’ry triumph won.

Solo  
Son of God, His life he gave,
Son of Man, to seek and save: Risen now, risen now, the Son who died, risen, ascended, glorified.
10. Our Risen Lord, Our King of Kings
saving Name the angels sang when first you came, let
the angels sang when first you came, let every
tongue, let every tongue your love proclaim, Al le lu ia!
le lu ia, Al le lu ia, Al le lu ia
O Son of Man, your
mf
le lu ia, Al le lu ia
mp
life you gave, and chose for us the cross and grave;

we sing al-

le lu ia, with all you came to save, Al le lu ia, Al-

le lu ia, Al le lu ia! O Lamb (O Lamb) of God,

or-

or dained to die, and life less in that tomb to

dained to die, and life less in that tomb.
to lie,
lie,
lie,

im mortal praise

be yours on high,
im mortal praise

be yours on high,

Alleluia, Alleluia,
Prince of life who lives again, risen in
deed from death's domain, come to our hearts, and
rule and reign, Alleluia, Alleluia,

immortal Alleluia, Alleluia, Alleluia, immortal
11. Christ High-Ascended, Now In Glory Seated

Grandioso \( \text{\small \( \text{f} \)} = \text{c. 100} \)

\textbf{f} Christ high-ascend-ed, now in glori-ty seat-ed,

\textbf{f} throned and ex-alt-ed, vic-to-ry com-plet-ed, death's dread do-min-ion

103
finally defeated.

we (we) are His witnesses.

f Christ from the Father ev er y power pos sess ing, who on His cho sen
lifted hands in blessing, sends forth His servants, still in faith confessing, we are His witnesses. Christ, who in dying won for us salvation, lives now the first-born.
of the new creation; to win disciples out of every nation, we are, we are His witnesses.

f Christ in His splendour, all dominion gaining,
Christ with His people evermore remaining,

reigning,

we are His witnesses.

Christ to all ages gloriously reign ing,

gloriously

reign ing.

As at His parting, joy shall
banish grieving,
faith in His presence strengthen
faith in His presence
our believing;
(filled) filled with His
strength-en our believing;
Spirit, filled with His Spirit, (with His) Spirit, with His

love and power receiving, love and power receiving,

love and power receiving.
love and power receiving,

we are His witnesses.
12. The Everlasting Father Reigns

Moderato \( \frac{\text{c. 100}}{4} \)

The everlasting Father reigns from His eternal throne; His will created

\[ \text{\textcopyright 1940 by The Carnticle Corporation} \]
and sustains our world and worlds unknown:

to Him we lift our voices

to Him we lift our voices

high, who was and is to be f and

high.
'Holy, holy, holy,'

cry to God, the One in Three.

To
Christ the Son, incarnate Lord, we bring unending praise; His Name be honoured,
O Spirit blest, who life im-
parts, by whom all gifts are given, who
makes His home in human hearts, the har
who makes His home in human hearts, the har-bin-

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heaven
that
life of love
we

long to share,
that holy ness to see, who

helps us breathe our word-less prayer
to God, the One in Three.

Lift every heart to God above, beyond all time and space who loves us with a
Fa ther's love, a Son's re deem ing grace:

who by His Spi - rit makes us one, to

Him all glo ry be, e ter - nal
Father, Spirit, Son...

mp our God, mf our God, One in Three...

f our God, our God, the One in Three...

God, our God, the One in Three...
APPENDIX

TEXTS OF THE HYMNS PRINCE OF LIFE:
AN ANTHEM CYCLE FOR THE CHRISTIAN YEAR

Here on the Threshold of a New Beginning

Here on the threshold of a new beginning,
by grace forgiven, now we leave behind
our long-repented selfishness and sinning,
and all our blessings call again to mind:
Christ to redeem us, ransom and restore us,
the love that holds us in a Saviour’s care,
faith strong to welcome all that lies before us,
our unknown future, knowing God is there.

May we, your children, feel with Christ’s compassion
an earth disordered, hungry and in pain;
then, at your calling, find the will to fashion
new ways where freedom, truth and justice reign;
where wars are ended, ancient wrongs are righted,
and nations value human life and worth;
where in the darkness lamps of hope are lighted
and Christ is honoured over all the earth.

So may your wisdom shine from Scripture’s pages
to mould and make us stones with which to build
God’s holy temple, through eternal ages,
one church united, strong and Spirited-filled;
heirs to the fullness of your new creation,
in faith we follow, pledged to be your own;
yours is the future, ours the celebration,
for Christ is risen! God is on the throne!

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Through Centuries Long the Prophets of Old

Through centuries long the prophets of old
in story and song this promise foretold:
a Saviour anointed, a Sovereign supreme,
divinely appointed to rule and redeem.

In judgment and peace his power shall be shown,
his kingdom increase, his justice be known;
from nation to nation his reign shall extend
the hope of salvation and life without end.

He comes not in state with sceptre and crown,
with panoply great of rank or renown,
but choosing in weakness, his glory put by,
majestic in meekness, to serve and to die.

In mercy he came our burden to bear,
our sorrow and shame, our guilt and despair;
an outcast and stranger, he carried our loss
from Bethlehem’s manger to Calvary’s cross.

He rose from the grave, exalted again,
almighty to save, immortal to reign;
let sorrows be ended and joy be restored
for Christ is ascended, for Jesus is Lord!

Then honour his Name, rejoice at his birth,
his wonders proclaim through all the wide earth!
the child of our story in Bethlehem’s stall
is reigning in glory, our God over all.

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3. See, to Us a Child Is Born

Choir (or solo)  See, to us a child is born:
All  glory breaks on Christmas morn!

Choir  Now to us a Son is given:
All  praise to God in highest heaven!

Choir  On his shoulder rule shall rest:
All  in him all the earth be blest!

Choir  Wise and wonderful his Name:
All  heaven’s Lord in human frame!

Choir  Mighty God, who mercy brings:
All  Lord of lords and King of kings!

Choir  Father of eternal days:
All  every creature sing his praise!

Choir  Everlasting Prince of peace:
All  truth and righteousness increase!

Choir  He shall reign from shore to shore:
All  Christ is King for evermore!

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4. O Christ, Who Taught on Earth of Old

O Christ, who taught on earth of old,
and fashioned in the tales you told
of life and truth the hidden key,
and windows on eternity,
prepare our hearts, that in our turn
we too may read and mark and learn.

The world of nature, death and birth,
the secrets of the fertile earth,
the ripened field, the garnered grain,
the seed that dies to live again,
are doors in heaven, opened wide
upon your kingdom’s countryside.

Of wedding-feasts and pearls and flowers,
of debts, and half-completed towers,
of sunny slopes where vineyards grow,
we read more wisely than we know;
for in your parables there shine
the images of things divine.

A beggar’s bowl, a robber band,
foundations built on rock or sand,
we mark them all; but one imparts
a dearer hope to human hearts:
from that far country where we roam
a Father’s welcome calls us home.

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5. O Christ, Who Faced in Deserts Bare

O Christ, who faced in deserts bare
the fiercest test temptation brings,
to win for us a pasture fair
and water from eternal springs:
now, lest your feet be led astray,
Good Shepherd, walk with us today.

We know the voice that calls our name,
the patient, low, insistent word;
a voice, for evermore the same,
that James and John and Peter heard:
to follow where their steps have gone,
Good Shepherd, lead your people on.

For all your scattered flock we pray,
whose eyes the Lamb of God behold
come as their true and living Way
to other sheep of every fold:
from powers of sin and death and grave,
Good Shepherd, stoop to seek and save.

Good Shepherd of the life laid down,
Great Shepherd of the ransom paid,
that life, and glory, and a crown,
be ours, in righteousness arrayed:
our ways direct, our wants provide,
Good Shepherd, still be guard and guide.

Teach us to journey here below
as those who seek their rest above,
and daily by your grace to grow
in truth and holiness and love:
and when our pilgrim days are past,
Good Shepherd, bring us home at last.

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6. No Tramp of Soldiers’ Marching Feet

No tramp of soldiers’ marching feet
with banners and with drums,
no sound of music’s martial beat:
‘The King of glory comes!’
To greet what pomp of kingly pride
no bells in triumph ring,
no city gates swing open wide:
‘Behold, behold your King!’

And yet he comes. The children cheer;
with palms his path is strown.
With every step the cross draws near:
the King of glory’s throne.
Astride a colt he passes by
as loud hosannas ring,
or else the very stones would cry
‘Behold, behold your King!’

What fading flower his road adorn;
the palms, how soon laid down!
No bloom or leaf but only thorn
the King of glory’s crown.
The soldiers mock, the rabble cries,
the streets with tumult ring,
as Pilate to the mob replies,
‘Behold, behold your King!’

Now he who bore for mortals’ sake
the cross and all its pains
and chose a servant’s form to take,
the King of glory reigns.
Hosanna to the Saviour’s Name
till heaven’s rafters ring,
and all the ransomed host proclaim
‘Behold, behold your King!’

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7. In the Same Night in Which He Was Betrayed

In the same night in which he was betrayed,
the supper ended, and the dark come down,
there in that lonely garden Jesus prayed,
beyond the lamplight of the sleeping town:
above the trees the Paschal moon is high,
the olive branches black against the sky.

What agony of spirit bowed his head
lies far beyond our human heart to frame;
yet ‘Not my will but yours’ at last he said,
as lights and torches through the garden came:
so Judas ends what love of self began,
and with a kiss betrays the Son of Man.

The hour is come: the power of darkness reigns
See, like a lamb, the Lord is led away.
Of twelve disciples only one remains
to wait the dawning of the final day:
alone before his captors Jesus stands,
while in the courtyard Peter warms his hands.

* * *

Turn, Lord, and look: for many a cock has crowed;
we too betray, forsake you, or deny.
For us, like Peter, bitter tears have flowed,
lost in the dark, no language but a cry;
a cry of weakness, failure and despair:
Lord, in your mercy, stoop to hear our prayer.

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8. A Purple Robe, a Crown of Thorn

A purple robe, a crown of thorn
a reed in his right hand;
before the soldiers’ spite and scorn
I see my Saviour stand.

He bears between the Roman guard
the weight of all our woe;
a stumbling figure bow’d and scarred
I see my Saviour go.

Fast to the cross’s spreading span,
high in the sunlit air,
all the unnumbered sins of man
I see my Saviour bear.

He hangs, by whom the world was made,
beneath the darkness sky;
the everlasting ransom paid,
I see my Saviour die.

He shares on high his Father’s throne.
who once in mercy came;
for all his love to sinners shown
I sing my Saviour’s Name.

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9. Christ Is Risen As He Said

*Choir (or Solo)* Christ is risen as he said,
*All* Christ the firstborn from the dead:

*Choir* See, the stone is rolled away,
*All* see the place where Jesus lay.

*Choir* Lord of life, he lives again;
*All* Lord of lords, to rule and reign:

*Choir* Every tongue confess him now,
*All* every knee before him bow.

*Choir* Christ who died our life to win,
*All* Christ has conquered death and sin:

*Choir* Now is all his warfare done,
*All* now is every triumph won.

*Choir* Son of God, his life he gave,
*All* Son of Man, to seek and save:

*Choir* Risen now, the Son who died,
*All* risen, ascended, glorified.

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Our risen Lord, our King of kings, 
earth with your Easter triumph rings; 
hear how the whole creation sings, 
Alleluia...

O holy child, whose saving Name 
the angels sang when first you came, 
let every tongue your love proclaim, 
Alleluia...

O Son of Man, your life your gave, 
and chose for us the cross and grave; 
we sing with all you came to save, 
Alleluia...

O Lamb of God, ordained to die, 
and lifeless in that tomb to lie, 
immortal praise be yours on high, 
Alleluia...

O Prince of life who lives again, 
risen indeed from death’s domain, 
come to our hearts, and rule and reign, 
Alleluia...

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11. Christ High-Ascended, Now in Glory Seated

Christ high-ascended, now in glory seated,
thoned and exalted, victory completed,
death’s dread dominion finally defeated,
we are his witnesses.

Christ from the Father every power possessing,
who on his chosen lifted hands in blessing,
sends forth his servants, still in faith confessing,
we are his witnesses.

Christ, who in dying won for us salvation,
lives now the first-born of the new creation;
to win disciples our of every nation,
we are his witnesses.

Christ in his splendour, all dominion gaining,
Christ with his people evermore remaining,
Christ to all ages gloriously reigning,
We are his witnesses.

As at his parting, joy shall banish grieving,
faith in his presence strengthen our believing;
filled with his Spirit, love and power receiving,
we are his witnesses.

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12. The Everlasting Father Reigns

The everlasting Father reigns
from his eternal throne;
his will created and sustains
our world and worlds unknown:
to him we lift our voices high,
who was, and is to be,
and ‘Holy, holy, holy,’ cry
to God, the One-in-Three.

To Christ the Son, incarnate Lord,
we bring unending praise;
his Name be honoured and adored
through everlasting days:
who loved, and loosed us from our sins,
who died to make us free,
in whom abundant life begins
with God, the One-in-Three.

O Spirit blest, who life imparts,
by whom all gifts are given,
who makes his home in human hearts,
the harbinger of heaven:
that life of love we long to share,
that holiness to see,
who helps us breathe our wordless prayer
to God, the One-in-Three.

Lift every heart to God above,
beyond all time and space,
who loves us with a Father’s love,
a Son’s redeeming grace:
who by his Spirit makes us one,
to him all glory be,
eternal Father, Spirit, Son,
our God, the One-in-Three.

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Internet Resources


ABSTRACT

PRINCE OF LIFE:
AN ANTHEM CYCLE FOR THE CHRISTIAN YEAR

Teck Chong Yap, D. M. A.
The Southern Baptist Theological Seminary, 2012
Chair: Dr. J. Philip Landgrave

*Prince of Life: An Anthem Cycle for the Christian Year* is a work for soprano,
tenor, and baritone soloists, congregational hymns, mixed chorus, piano, and organ. The
purpose of this work is to retell the story of God’s redemption to Christian believers in
local church worship through hymns and music.

This work consists of two cycles: “Cycle of Light” and “Cycle of Life.” “The
Cycle of Light” consists of Advent, Christmas and Epiphany, and Jesus’ Teaching. It tells
the story of Jesus as the Light as He incarnates into human form to save the world,
whereas the “Cycle of Life” includes Lent, Palm Sunday, Maundy Thursday, Passiontide,
Eastertide, Ascensiontide, and Trinity. They tell the crucifixion of Jesus Christ, who gave
His life to the world, so that the world might gain life.

The music is written in functional harmony; however, there are cluster chords,
dissonant harmonic intervals, and unconventional vocal leaps. There are symmetrical and
asymmetrical musical phrases. Musical forms are mostly structured in modified strophic.
VITA

Teck Chong Yap

PERSONAL
  Born: October 2, 1970, Klang, Selangor, Malaysia
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EDUCATIONAL
  B.C.M., Singapore Bible College, Singapore
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