

Copyright © 2012 Teck Chong Yap

All rights reserved. The Southern Baptist Theological Seminary has permission to reproduce and disseminate this document in any form by any means for purposes chosen by the seminary, including, without limitation, preservations or instruction.

PRINCE OF LIFE: AN ANTHEM CYCLE

FOR THE CHRISTIAN YEAR

A Dissertation

Presented to

the Faculty of

The Southern Baptist Theological Seminary

In Partial Fulfillment

of the requirements for the Degree

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 ...

TABLE OF CONTENTS

	Page
LIST OF TABLES	vi
PREFACE	vii
Chapter	
1. INTRODUCTION	1
Thesis	2
Definition of Terms	2
Justification for the Project	3
Basic Assumption	4
Description of the Proposed Work	5
Methodology: Pre-Compositional Study	6
Methodology: Harmonic, Melodic, Thematic Treatment in the Work	8
Treatment of Musical Form and Overall Structure of the Cycle	10
2. <i>PRINCE OF LIFE: AN ANTHEM CYCLE FOR THE CHRISTIAN YEAR</i>	18
Here on the Threshold of a New Beginning	19
Through Centuries Long The Prophets of Old	31
See, To Us a Child Is Born	43

	Page
O Christ, Who Taught on Earth of Old	47
O Christ, Who Faced in Deserts Bare	53
No Tramp of Soldiers' Marching Feet	61
In the Same Night in Which He Was Betrayed	73
A Purple Robe, a Crown of Thorn	81
Christ Is Risen As He Said	92
Our Risen Lord Our King of Kings	95
Christ High-Ascended, Now in Glory Seated	103
The Everlasting Father Reigns	112
Appendix	
<i>TEXTS OF THE HYMNS PRINCE OF LIFE: AN ANTHEM CYCLE FOR THE CHRISTIAN YEAR</i>	124
BIBLIOGRAPHY	136

LIST OF TABLES

Table	Page
1. Proposed outline of the anthems in two major cycles with hymn line meters and texts	11
2. List of anthem titles, keys, and proposed scoring	12

PREFACE

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*

¹Timothy Dudley-Smith uses modern English to write hymns on themes of the Christian year and on other hymn themes and subjects including justice and human rights, mission and evangelism, Christian experience and discipleship. Timothy Dudley-Smith, *A House of Praise: Collected Hymns 1961-2001* (Carol Stream, IL: Hope Publishing Company, 2003), 79, 91, 131, 177, 203, 217, 241, and 267.

²Timothy Dudley-Smith: Hymn Writer. <http://www.timothydudley-smith.com/> (accessed November 10, 2011)

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.”³ In the Romantic song cycle, texts were usually by a single poet and were often originally

³Rufus Hallmark, “Song Cycle,” in *New Harvard Dictionary of Music* (Cambridge, MA: The Belknap Press of Harvard University Press), 808.

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

⁴Rufus Hallmark, “Song Cycle,” in *New Harvard Dictionary of Music* (Cambridge, MA: The Belknap Press of Harvard University Press), 808.

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

⁵Timothy Dudley-Smith, *A House of Praise: Collected Hymns 1961-2001* (Carol Stream, IL: Hope Publishing Company, 2003), 51.

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* (Peabody, MA: Hendrickson Publishers, 1996), 120-21.

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*,⁸ 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*.⁹ Most of

⁸Thomas Ken, *Christian Year or Hymns and Poems for Holy Days and Festival of the Church* 2nd ed. (London: B. M. Pickering, 1868), <http://www.archive.org/stream/christianyearorh00kent#page/n5/mode/2up> (accessed November 10, 2011)

⁹John Wesley and Charles Wesley, *Hymns and Sacred Poems* 4th ed. (Bristol, UK: Felix Farley, 1743).

his, however, appeared in a series of hymn booklets for various festivals of the Christian year.¹⁰ 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.¹¹ 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*.¹²

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*.¹³ 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.

¹⁰Louis Benson, *The English Hymn: Its Development and Use in Worship* (Richmond, VA: John Knox Press, 1915), 251.

¹¹*Ibid.*, 442.

¹²*Ibid.*, 436.

¹³Carl P. Daw, Jr, *A Year of Grace: Hymns for the Church Year* (Carol Stream, IL: Hope Publishing Company, 1990).

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

Cycles	Seasons	Hymn Titles and Meters
Cycle of Light	Advent	Here on the Threshold of a New Beginning Meter: 11 10 11 10D
	Christmas and Epiphany	Through Centuries Long the Prophets of Old Meter: 10 10 11 11
		See, to Us a Child Is Born Meter: 77 77D
	Jesus' Teaching	O Christ, Who Taught on Earth of Old Meter: 88 88 88
Cycle of Life	Lent	O Christ, Who Faced in Deserts Bare Meter: 88 88 88
	Palm Sunday	No Tramp of Soldiers' Marching Feet Meter: 86 86D
	Maundy Thursday	In the Same Night in which He Was Betrayed Meter: 10 10 10 10 10 10
	Passiontide	A Purple Robe, a Crown of Thorn Meter: 86 86
	Eastertide	Christ Is Risen as He Said Meter: 77 77
		Our Risen Lord Our King of Kings Meter: 888 and Alleluia
	Ascensiontide	Christ High-Ascended, Now in Glory Seated Meter: 11 11 11 6
	Trinity	The Everlasting Father Reigns Meter: 86 86D

Table 2. List of anthem titles, keys, and proposed scoring

Hymns	Performing Medium
Here on the Threshold of a New Beginning	Choir and piano D minor
Through Centuries Long the Prophets of Old	Choir and piano E-flat major
See, to Us a Child Is Born	Tenor Solo, choir, congregation, and piano E minor
O Christ, Who Taught on Earth of Old	Tenor solo, soprano solo, choir, and piano E major
O Christ, Who Faced in Deserts Bare	Choir and piano E major
No Tramp of Soldiers' Marching Feet	Choir and piano D major
In the Same Night in Which He Was Betrayed	Tenor solo, congregation, piano, and organ E-flat major
A Purple Robe, a Crown of Thorn	Choir and organ A-flat major
Christ Is Risen As He Said	Baritone Solo, congregation, and piano C major
Our Risen Lord, Our King of Kings	Choir and piano D major
Christ High-Ascended, Now in Glory Seated	Choir and piano B-flat major
The Everlasting Father Reigns	Choir and piano D major

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 ♩. = c. 55

mp mf

mp

Here on the thresh-old of a new be - gin - ning, — by
mp mf

mp

14
grace for - giv - en, now we leave be - hind — our long - re - pent - ed

14

18
self - ish - ness — and sin - ning, *f* and all (and all)

This system contains the first two staves of music. The top staff is a vocal line in treble clef with a key signature of one flat (Bb) and a common time signature. It begins at measure 18 with the lyrics 'self - ish - ness — and sin - ning, *f* and all (and all)'. The bottom staff is a piano accompaniment in bass clef, also in Bb and common time, providing harmonic support for the vocal line.

18

This system shows the piano accompaniment for the first system, consisting of two staves (treble and bass clefs) in Bb and common time. It features chords and moving lines that support the vocal melody.

21
— our bless - ings call a - gain to mind:

This system contains the second two staves of music. The top staff is a vocal line in treble clef, continuing from measure 21 with the lyrics '— our bless - ings call a - gain to mind:'. The bottom staff is a piano accompaniment in bass clef, continuing from the previous system.

21

This system shows the piano accompaniment for the second system, consisting of two staves (treble and bass clefs) in Bb and common time. It includes a dynamic marking of *p* (piano) in the final measure.

25
p Christ to re - deem us, re -
mp Christ to re -
p Christ to re - deem us,

This system contains the third two staves of music. The top staff is a vocal line in treble clef, starting at measure 25 with the lyrics '*p* Christ to re - deem us, re -' and '*mp* Christ to re -'. The bottom staff is a piano accompaniment in bass clef, starting with the lyrics '*p* Christ to re - deem us,'.

25

This system shows the piano accompaniment for the third system, consisting of two staves (treble and bass clefs) in Bb and common time. It provides harmonic support for the vocal line.

28 deem us, re - deem us, re - deem us, re - deem us,

mp Christ to re - deem us,

32 *mp* ran - som and re - store us, the

mf *mp* *p*

36 love that holds us in a Sav - iour's care, *f* faith strong to

f

40

wel - come all that lies be - fore us,

40

Ped.

43

mf our un - - - known

mp our un - - - known

43

f *mp*

8va

47

*
fu - - - ture, fu - - - ture,

fu - - - ture, fu - - - ture,

47

mp

Jubiloso ♩ = c. 70

51

f know - ing God is there.

This block contains the vocal line for measures 51 to 54. The music is in 6/8 time with a key signature of one flat. The lyrics are "know - ing God is there." The dynamic marking is *f*. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter).

51

mf *f*

This block contains the piano accompaniment for measures 51 to 54. It features a steady eighth-note accompaniment in the right hand and a bass line in the left hand. The dynamic markings are *mf* and *f*.

55

mp

♩ = c. 60

This block contains the piano accompaniment for measures 55 to 57. The tempo is marked *♩* = c. 60. The dynamic marking is *mp*. The music is in 6/8 time with a key signature of two sharps.

58

mf May we, your chil - dren, feel with Christ's com -

This block contains the vocal line for measures 58 to 61. The lyrics are "May we, your chil - dren, feel with Christ's com -". The dynamic marking is *mf*. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter).

58

This block contains the piano accompaniment for measures 58 to 61. It features a steady eighth-note accompaniment in the right hand and a bass line in the left hand. The music is in 6/8 time with a key signature of two sharps.

62

pas - sion _____ an earth _____ dis - or - dered, hun - gry and in

66

pain; then, _____ at your call - ing, find the will to

70

fash - ion _____ new ways where free - dom, truth and jus - tice

73

reign; where wars are

Detailed description: This system shows the vocal line for measures 73 to 75. The key signature has two sharps (F# and C#). The melody starts with a whole rest in measure 73, followed by a half note 'where' in measure 74, and a quarter note 'are' in measure 75. The bass line has whole rests in measures 73 and 74, and a half note in measure 75.

Detailed description: This system shows the piano accompaniment for measures 73 to 75. The right hand plays a series of eighth-note chords, while the left hand plays a steady eighth-note bass line.

76

where wars are end - ed, where wars are end - ed,

Detailed description: This system shows the vocal line for measures 76 to 78. The melody continues with 'where wars are end - ed,' in measure 76, and repeats the phrase in measure 77. Measure 78 contains a long, sustained note. The bass line follows the vocal line with corresponding notes and rests.

76

where wars are

Detailed description: This system shows the piano accompaniment for measures 76 to 78. The right hand plays chords in a rhythmic pattern, and the left hand continues with eighth-note accompaniment.

79

an - cient wrongs are end - ed,

Detailed description: This system shows the vocal line for measures 79 to 81. The melody features 'an - cient wrongs are' in measure 79, followed by a long note in measure 80, and 'end - ed,' in measure 81. The bass line provides harmonic support with notes and rests.

79

Detailed description: This system shows the piano accompaniment for measures 79 to 81. The right hand plays chords, including some with grace notes, and the left hand continues with eighth-note accompaniment.

82

right - ed, and na - tions val - ue hu - man life__ and worth;

86

where in the dark - ness lamps__ of
lamps of hope__ are

91

hope__ are light - ed lamps of hope are light - ed
light - ed lamps__ of hope__ are light - ed

95

and Christ _____ is hon - oured

Detailed description: This system shows the vocal line for measures 95-98. The key signature has two sharps (F# and C#). The melody is simple, with a long note on 'and', followed by 'Christ' on a dotted quarter note, a rest on 'is', and 'hon - oured' on a dotted quarter note. The accompaniment consists of chords in the right hand and a bass line in the left hand.

Detailed description: This system shows the piano accompaniment for measures 95-98. The right hand features a rhythmic pattern of eighth and sixteenth notes, while the left hand has a steady bass line with some chordal support.

99

o - (o - ver) ver all _____ the earth. _____

Detailed description: This system shows the vocal line for measures 99-102. The melody is mostly sustained notes. 'o - ver' is split across two notes, and 'all' is on a long note. The accompaniment provides harmonic support with chords and a bass line.

Detailed description: This system shows the piano accompaniment for measures 99-102. The right hand has a more active melodic line with eighth notes, while the left hand continues with a steady bass line.

103

So may your wis - dom

Detailed description: This system shows the vocal line for measures 103-106. The melody is simple, with 'So' on a dotted quarter, 'may' on a dotted quarter, and 'your wis - dom' on a dotted quarter. The accompaniment is minimal, with chords in the right hand and a bass line in the left hand.

Detailed description: This system shows the piano accompaniment for measures 103-106. The right hand has a simple chordal accompaniment, and the left hand has a steady bass line.

107

107 shine from Scrip - ture's pag - es to mould and make us stones with which to

111

111 God's ho - - - - ly tem - ple,

111 build God's ho - ly tem - ple, God's ho - ly tem - ple,

115

115 through e - ter - nal ag - es, one church strong and Spir - it -

115 through e - ter - nal ag - es, one church u - ni - ted, strong and Spir - it -

119

filled; heirs to the full - - - ness

filled;

123

of your new cre - a - tion, — in faith we fol - low, pledged to be — your

123

127

own; yours is the fu - ture, ours — the cel - e -

127

131

bra - tion, for Christ is

Detailed description: This system shows the vocal line for measures 131-133. The music is in a key with two sharps (D major) and a common time signature. The melody features a long note in measure 131, followed by a series of eighth notes in measure 132, and a final note in measure 133. The lyrics are "bra - tion, for Christ is".

131

Detailed description: This system shows the piano accompaniment for measures 131-133. It consists of two staves, treble and bass clef. The right hand plays chords and moving lines, while the left hand provides a steady bass line. The key signature is two sharps and the time signature is common time.

134

ris - en! God is on the

Detailed description: This system shows the vocal line for measures 134-136. The melody continues with notes for "ris - en!" in measure 134, "God is on" in measure 135, and "the" in measure 136. The lyrics are "ris - en! God is on the".

134

Detailed description: This system shows the piano accompaniment for measures 134-136. The right hand features a rhythmic pattern of eighth notes and chords, while the left hand plays a simple bass line. The key signature is two sharps and the time signature is common time.

138

throne!

Detailed description: This system shows the vocal line for measures 138-140. The melody consists of a few notes in measure 138, followed by rests in measures 139 and 140. The lyrics are "throne!".

138

Detailed description: This system shows the piano accompaniment for measures 138-140. The right hand plays a complex, arpeggiated chordal texture, while the left hand plays a rhythmic bass line. The key signature is two sharps and the time signature is common time.

2. Through Centuries Long the Prophets of Old

Andante ♩ = c. 85

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (B-flat and E-flat). The time signature is 6/8. The music begins with a forte (*f*) dynamic. The upper staff features a melodic line with eighth and sixteenth notes, while the lower staff provides a harmonic accompaniment with chords and moving bass lines.

The second system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats. The music begins with a mezzo-piano (*mp*) dynamic. The upper staff features a melodic line with eighth and sixteenth notes, while the lower staff provides a harmonic accompaniment with chords and moving bass lines.

The third system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats. The music begins with a forte (*f*) dynamic. The upper staff features a melodic line with eighth and sixteenth notes, while the lower staff provides a harmonic accompaniment with chords and moving bass lines.

The fourth system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats. The music begins with a forte (*f*) dynamic. The upper staff features a melodic line with eighth and sixteenth notes, while the lower staff provides a harmonic accompaniment with chords and moving bass lines. The system concludes with a mezzo-forte (*mf*) dynamic and the word "Through" written above the staff.

11

cen - tu-ries long the proph - ets of old in sto-ry and song — this prom-ise fore-told: —

15

Through cen - tu-ries long the proph - ets of old in sto-ry and song — this

mf

19

prom - ise fore - told: —

mp a

a

23

Sav - iour a - noint - ed, a Sov - ereign su - preme, di -

Sav - iour a - noint - ed _____ a Sov - ereign su - preme, _____ di -

mp

27

vine - ly ap - point - ed to rule and re - deem.

vine - ly ap - point - ed to rule and re - deem.

27

30

mf In judg - ment and peace His

30

mf

33

power shall be shown, His king-dom in - crease, His jus - tice be - known

37

f from na - tion to na - tion his reign shall ex - tend, His king - dom in -

41

na - tion to na - tion his reign shall ex - tend the hope of sal -
crease, His jus - tice be - known,

45

va - tion, the hope of sal - va - tion and life with - out end.

45

49

49

decresc. *molto rit.*

53

mp He comes not in state with scep - tre and

53

mp

57

crown, *f* with pan - o - ply great of rank or re -

mf

61

noun, *mf* ma -

mf but choos-ing in weak-ness, His glo-ry put by, —

mp

65

jes - tic in meek-ness, to serve and to die. — our

mf in mer-cy He came our bur-den to bear, —

69

sor - row and shame, our guilt and de - spair; _____ an out - cast and strang - er, He

p cresc. poco a poco accel.

69

p poco a poco accel.

73

carr - ied our loss from Beth - le - hem's man - ger to Cal - va - ry's cross, _____ from

73

77

Beth - le - hem's man - ger to Cal - va - ry's _____

a tempo cross. f

77

a tempo f

80 *Andante* ♩. = c. 85

80 *Andante* ♩. = c. 85
molto rit.
mp

83 *f* He

83 *f*

87 rose, He rose from the grave, ex - alt - ed a - gain, al -

87

91

migh-ty to save, im - mor-tal to reign; *mp* let

95

sor - row be end - ed *f* and joy be res - tored *mf* for

95

mp *f* *mf*

99

Christ is as - cend - ed, for Je - sus is Lord! *f* for

99

103

Christ is as - cend - ed, *mf* for Je - sus is Lord! for
 for Je - sus is

103

mf

106

Je - sus is Lord!
 Lord! for Je - sus is Lord!
 Je - sus is Lord!
 Lord! for Je - sus is Lord!

106

109

mf Then hon - our His Name, re -

109

112

joice at his birth, His won - ders pro - claim through all the wide earth!

Detailed description: This system shows the vocal line for measures 112-114. The music is in a key with two flats (B-flat and E-flat) and a common time signature. The melody starts with a half note chord, followed by quarter notes, and ends with a long note that spans across the measure boundary.

112

Detailed description: This system shows the piano accompaniment for measures 112-114. The right hand features a rhythmic pattern of eighth and sixteenth notes, while the left hand provides a steady bass line with quarter notes.

115

the child of our sto - ry in Beth - le - hem's

Detailed description: This system shows the vocal line for measures 115-117. The melody begins with a long note, followed by quarter notes, and ends with a half note.

115

Detailed description: This system shows the piano accompaniment for measures 115-117. The right hand has a more active melody with eighth and sixteenth notes, while the left hand continues with a steady bass line.

118

stall is reign-ing in glo - ry, is reign-ing in glo - ry, our

cresc.

Detailed description: This system shows the vocal line for measures 118-120. The melody starts with a long note, followed by quarter notes, and ends with a half note. A 'cresc.' marking is placed below the second measure.

118

Detailed description: This system shows the piano accompaniment for measures 118-120. The right hand features a rhythmic pattern of eighth and sixteenth notes, while the left hand provides a steady bass line with quarter notes.

122

f God *ff* o - ver all.

122

f

125

125

3. See, To Us A Child Is Born

$\text{♩} = \text{c. } 90$

p

The piano introduction consists of two staves in 4/4 time, marked with a tempo of approximately 90 beats per minute. The key signature is one sharp (F#). The right hand features a series of chords and eighth-note patterns, while the left hand provides a steady accompaniment of chords and eighth notes.

4 Solo All

mf See, to us a child is born: glo - ry breaks on Christ - mas morn!

The first system of the vocal and piano accompaniment. The vocal line begins at measure 4, marked 'Solo' and 'All'. The lyrics are 'See, to us a child is born: glo - ry breaks on Christ - mas morn!'. The piano accompaniment continues from the previous system, with the right hand playing chords and the left hand playing eighth notes.

4

mf

The piano accompaniment for the first line of lyrics, starting at measure 4. The right hand plays chords, and the left hand plays eighth notes. The dynamics are marked 'mf'.

8 Solo All

Now to us a Son is giv - en: praise to God in high - est heav - en.

The second system of the vocal and piano accompaniment. The vocal line begins at measure 8, marked 'Solo' and 'All'. The lyrics are 'Now to us a Son is giv - en: praise to God in high - est heav - en.'. The piano accompaniment continues from the previous system, with the right hand playing chords and the left hand playing eighth notes.

8

The piano accompaniment for the second line of lyrics, starting at measure 8. The right hand plays chords, and the left hand plays eighth notes.

12

12

15

18

Solo All

On His Shoul - der rule shall rest: in Him all the earth be blest!
 Wise and won - der - ful His Name: heav - en's Lord in hu - man frame!

18

22 Solo

f might - y God, who mer - cy brings:
 Fa - ther of e - ter - nal days:

26 All Solo

Lord of lords, and King of kings!
 Ev - ery crea - ture sing His praise! Ev - er - last - ing Prince of peace:

30 All Solo

truth and righ - teous - ness in - crease! He shall reign from shore to shore:

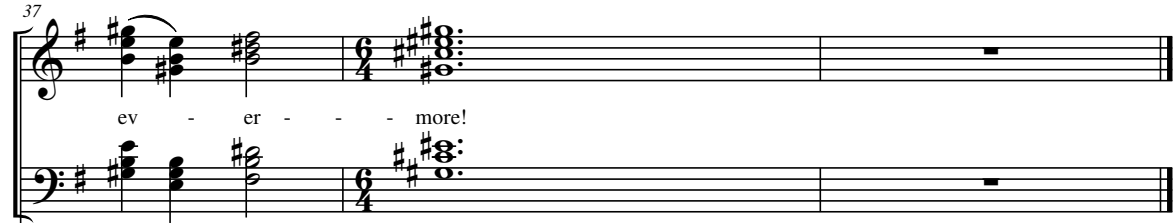
34 All
Christ is King for - ev - er - more! Christ is King for -



34



37
ev - er - - - more!



37



4. O Christ, Who Taught On Earth Of Old

Moderato ♩ = c. 108 *a tempo*

The score is written for voice and piano in G major (three sharps) and 4/4 time. It begins with a vocal line marked *f* and a piano accompaniment marked *f*. The piano part features a rhythmic pattern of eighth and sixteenth notes. The tempo is marked *Moderato* with a metronome marking of ♩ = c. 108. The piece concludes with a *rit.* (ritardando) and a *mf* (mezzo-forte) dynamic. The lyrics are: "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,".

f *f* *mp* *rit.* *mf*

5
Christ, who taught on earth of old, and fashioned in the tales you told of

5
a tempo

9
life and truth the hidden key, and windows on eternity,

9

13

pre - pare our hearts, that in our turn we - too may read and mark and

13

17

learn.

Solo $\text{♩} = 80$

mf The - world of na - ture,

17

rit. *mp*

21

death and birth, the se - crets of - the fer - tile earth,

21

25 $\text{♩} = 110$

f the rip - ened field, the gar - nered grain, the seed that dies to

25 *mf*

29 live a - gain, are doors in heav-en, o - pened wide _____ up -

29

33 on your king - dom's coun - try - side. _____

33

37 *Solo* *mf* Of _ wed - ding - feasts and pearls and flowers, of

37 *mf*

41

debts, and half-com-plet-ed towers, of sun - ny slopes where vine-yard grow, we

45

read more wise - ly than we know; for in your par - a - bles there shine the

49

im - ag - es of things di - vine.

53

mp A—

53

mp *f* *mp*

57

beg - gar's bowl, a rob - ber band, *mf* foun - da - tions built on rock of sand, we

57

mf

61

f mark them all; but one im - parts a dear - er hope to hu - man hearts:

61

f

65

mf from that far coun - ry from that far coun - try

65

mf

68 where we roam
where we roam a Fa - ther's wel - come calls us
where we roam

72 home. f a Fa - ther's wel - come calls us

76 home.

5. O Christ, Who Faced In Deserts Bare

Espressivo $\text{♩} = 60$

4

mp O Christ, who
We know the

4

8

faced in des-ert bare the fierc-est test temp-ta-tion brings, to
voice that calls our name, the pa-tient, low, in-sis-tent word; a

8

12

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

16

lest our feet be led as-tray, Good Shep-herd, walk with
fol-low where their steps have gone, Good Shep-herd, lead your

20

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

rit. *a tempo*

24

mf For all your scat - tered

24

mf

28

flock we pray, _____ whose eyes the Lamb of God be - hold;

28

32

mf come _____ as their true and liv - ing Way to _____ oth - er sheep of _____

32

36

ev - ery fold: from powers of sin and death and grave _____ Good Shep - herd,

Good

40

_____ stoop to seek and save. *mp* Good

rit.

Shep - herd stoop to seek and save.

44

Shep - herd of the life laid down, _____ Good Shep-herd of the life laid down, Great

Good Shep - herd of the life laid down,

48

mf Shep - herd of the ran - som paid, that life, — and

48

mf

52

glo - ry — and a crown, and a crown, be ours, in

52

56

righ - teous - ness ar - rayed: our ways di - rect, our want pro - vide, —

56

60

f Good Shep - herd, still be guard and

60

f

64

guide. *mf* Teach

64

rit. *mf*

$\text{♩} = 68$

68

us to jour - ney here be - low as those who

68

71

seek their rest (a) a - bove, and dai - ly by your grace to

74

grow in truth and ho - li-ness and love: and

78

when our pil - grim days are past, *f* Good shep - herd,

81

— good shep - herd, bring us

81

84

home at last.

84

rit.

6. No Tramp Of Soldiers' Marching Feet

Marcia ♩ = 90

f

The piano introduction consists of four measures. The first measure is in 4/4 time, the second in 3/4, the third in 4/4, and the fourth in 3/4. The music is in D major and features a strong, rhythmic accompaniment in both hands.

4

f No tramp of sol-dier's

The vocal entry begins at measure 4. The melody starts with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The accompaniment in the bass clef provides a steady rhythmic support.

4

The piano accompaniment continues with a rhythmic pattern of eighth and sixteenth notes, providing a consistent harmonic and rhythmic foundation for the vocal line.

8

march - ing feet with ban - ners and with drums, *mp* no sound of mu-sic's mar-tial

The vocal line continues from measure 8. The melody features a mix of quarter and eighth notes. The piano accompaniment remains consistent with the previous section.

8

mp

The piano accompaniment continues with the same rhythmic pattern, supporting the vocal line. The dynamics are marked *mp* (mezzo-piano).

12

beat: *f* 'The King of glo-ry comes!' 'The King of glo-ry

12

f

16

comes!' 'The King of glo-ry comes!'

16

mp

20

f To greet what pomp of

20

mf *f*

24

king - ly pride no bells — in tri-umph ring, no ci - ty gates swing

24

28

o - pen wide: 'Be - hold, be - hold your King!' 'Be - hold, be -

28

32

hold your King!' 'Be - hold your King!' *mf* And

'Be - hold you King!'

32

36

yet he comes. The chil - dren cheer; with palms his

And yet he comes. The chil - dren cheer; with palms

mf

39

path is strown. With ev - ery step the cross draws near: With

his path is strown. With ev - ery step the cross draws near: With

42

ev - ery step the cross draws near: *f* the King of

ev - ery step the cross draws near: _____

45

glo-ry's throne. the King of glo-ry's throne, glo-ry's throne.

49

mp As - tride a colt he pass - es by *f* as loud ho -

mp As-tride a colt he pass - es by *f* as loud —

52

san - nas ring, loud ho san - nas ring, loud ho san - nas ring, —

— ho-san - nas ring, loud — ho-san - nas ring, loud — ho-san - nas ring,

55

mf or else the ve - ry stones would cry *f* 'Be hold, be -

55

mf *f*

59

hold your King!' 'Be - hold, be - hold your King!' 'Be - hold be -

59

63

hold your King!' Be - hold your King!' *mp* *p* What

63

mp

68

fad - ing flowers (His) His road a - dorn; the palms, (how soon) how soon

p

72

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

72

76

King of glo - ry - crown. *mf* The sol - diers mock, (the) the

76

mf

80

rab - ble cries, the streets with tu-mult ring, as Pi - late to the

This system contains measures 80 through 83. It features a vocal line and a piano accompaniment. The vocal line starts with a treble clef and a key signature of one flat. The piano accompaniment has a bass clef. The time signature changes from 3/4 to 4/4. The lyrics are: "rab - ble cries, the streets with tu-mult ring, as Pi - late to the".

This system shows the piano accompaniment for measures 80 through 83. It consists of two staves: a treble clef staff and a bass clef staff. The music is in a key signature of one flat and features various rhythmic patterns and chordal textures.

84

mob re - plies, *ff* 'Be -

This system contains measures 84 through 87. The vocal line continues with the lyrics: "mob re - plies, *ff* 'Be -". The piano accompaniment features a prominent bass line with sustained notes and chords. The dynamic marking *ff* (fortissimo) is present.

84

This system shows the piano accompaniment for measures 84 through 87. It features a treble clef staff and a bass clef staff. The music is in a key signature of one flat and includes a dynamic marking of *f* (forte).

88

hold, your King!' 'Be - hold your King!' 'Be - hold, be - hold
be

'Be - hold, your King!' 'Be - hold your King!' 'Be - hold,

This system contains measures 88 through 91. The vocal line has the lyrics: "hold, your King!' 'Be - hold your King!' 'Be - hold, be - hold" and "be". The piano accompaniment features a treble clef staff and a bass clef staff. The lyrics are repeated in the piano part below the vocal line.

88

This system shows the piano accompaniment for measures 88 through 91. It features a treble clef staff and a bass clef staff. The music is in a key signature of one flat and includes a dynamic marking of *f* (forte).

92
hold, be - hold be - - - hold, *mf* be hold_ your
be - hold, be -

92
mf

96
King, your King! *mp*
hold your King, your King!

96
p

100
p Now He who bore for mor - tals' sake the cross and all its

100
p

107

pains *mp* and chose a ser-vant's form to take, the King of glo-ry

107

mp

112

reigns. *mf* Ho - san - na, ho san - na, ho

112

mf

115

san - na to the Sav-iour's Name Ho - san - na to the Sav-iour's

115

mf

118

Name till heav-en's raf - ters ring, and all the ran-somed host pro -

118

122

claim *f* Be - hold, be - hold your King!' 'Be -

122

125

hold, be hold your King!' *ff* 'Be - hold your

125

128

King! Be - hold your

Detailed description: This system contains the first three measures of a musical piece. It features a vocal line and a piano accompaniment. The key signature has one sharp (F#) and one flat (Bb). The vocal line begins with a long note on 'King!' followed by 'Be - hold' and 'your'. The piano accompaniment consists of chords and moving lines in both hands.

Detailed description: This system shows the piano accompaniment for measures 128-130. The right hand plays a series of chords and moving lines, while the left hand provides a steady bass line with eighth and quarter notes.

131

King, your King!

Detailed description: This system contains the next two measures. The vocal line has lyrics 'King, your King!'. The piano accompaniment continues with similar textures, ending with a fermata over the final chord.

Detailed description: This system shows the piano accompaniment for measures 131-132. The right hand features more complex chordal textures and moving lines, while the left hand continues with a steady bass line. The piece concludes with a fermata over the final chord.

7. In the Same Night in which He was Betrayed

Solenne $\text{♩} = 70$

mf

4 Tenor Solo

mf In the same

f *mp*

7 night in which He was be-trayed, the sup-per end-ed, and the

mp

10 dark _____ come down, there _____ in that

mp

13

lone - ly gar - den Je - sus prayed, Je - sus prayed,

16

be - yond the lamp - light _____ of the

19

sleep - ing town: _____ a - bove the trees _____ the

23

Pas - chal moon is high,

27

p the Pas-chal moon is high,

31

mp the ol - ive branch-es black a-against the sky. *mf* What

36

agony of spirit bowed His head lies far be - yond our hu - man heart to

pp

39

frame; yet 'Not my will but yours' at last He said, as

43

lights and torches through the gar - den came: so Ju - das ends _____

47

— what love of self be - gan, _____ *p* what love of self be-

52

gan, *mf* and with a kiss — a kiss — a kiss *mp* be - trays — the Son of

57

Man. *mf* The hour is come: the power of dark - ness reigns.

61

See, like a lamb, the Lord is led a-way. Of twelve ___ dis-

66

ci-ples on-ly one re-mains on-ly one re-mains to wait the dawn-ing _____ of the

71

fi-nal day: a-lone be-fore his cap-tors Je-sus

76

stands, a-lone be-fore his cap-tors Je-sus stands,

80

While in the court - yard Pe - ter warms his

83

hands.

* D natural on the treble clef is for Organ.
Piano drops on measure 84.

mf

88

93

97

Turn, Lord, and look: for man - y a cock has crowed;

97

Choir or Congregation

101

Turn, Lord, and look: for man - y a cock has crowed; we

101

105

too be-tray, for - sake - you, or de - ny For us, like Pe - ter,

105

109

bit - ter tears have flowed, lost in the dark, no lan - guage but a cry; a

Detailed description: This system contains the vocal line for measures 109 through 112. The music is in a key with two flats (B-flat and E-flat) and a 4/4 time signature. The melody begins with a half note chord, followed by quarter notes, and ends with a half note chord. The lyrics are: "bit - ter tears have flowed, lost in the dark, no lan - guage but a cry; a".

109

Detailed description: This system contains the piano accompaniment for measures 109 through 112. It features a steady bass line with chords in the right hand, mirroring the harmonic structure of the vocal line.

113

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

Detailed description: This system contains the vocal line for measures 113 through 116. The melody continues with quarter notes and a half note, ending with a half note chord. The lyrics are: "cry of weak - ness, fail - ure and de - spair: Lord, in your".

113

Detailed description: This system contains the piano accompaniment for measures 113 through 116. The accompaniment provides harmonic support with chords and a bass line.

117

mer - cy stoop to hear our (our) prayer. A - men!

Detailed description: This system contains the vocal line for measures 117 through 120. The melody is mostly sustained chords, with a final half note chord. The lyrics are: "mer - cy stoop to hear our (our) prayer. A - men!".

117

Detailed description: This system contains the piano accompaniment for measures 117 through 120. The accompaniment features sustained chords and a bass line, concluding with a final chord.

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 $\text{♩} = 40$

mf A pur-ple robe, a crown of thorn, a

mf

This system contains measures 1 through 4. It features a vocal line in the upper staff and piano accompaniment in the lower two staves. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 3/2. The tempo is marked 'Largo' with a quarter note equal to 40 beats. The dynamic is mezzo-forte (*mf*).

f reed in His right hand; _____ be-fore the sol-diers' spite and scorn _____

f

This system contains measures 5 through 7. The vocal line continues with the lyrics 'reed in His right hand; _____ be-fore the sol-diers' spite and scorn _____'. The piano accompaniment provides harmonic support. The dynamic is forte (*f*).

p I see my Sav-iour stand.

p

This system contains measures 8 through 11. The vocal line concludes with the lyrics 'I see my Sav-iour stand.'. The piano accompaniment continues. The dynamic is piano (*p*).

12

mf He bears be - tween the
He bears be - tween the

12

mf

15

Oo - - - - -

Ro - man guard the *f* weight of all our woe; Oo -
Ro - man guard the weight of all our woe; _____

15

17 I —
I see my
a stum - bling fig - ure bowed and scarred I —

p

20 see — my Sav - iour go. —
Sav - iour go, I see — my — Sav - iour go. —
see my Sav - iour go. —

Moderato (♩ = c. 108)

23

mf Fast to the cross's

23

mp

23

23

Detailed description: This system contains measures 23 to 25. It features a vocal line in the upper bass clef, a piano accompaniment in the grand staff (treble and bass clefs), and a separate bass line in the lower bass clef. The vocal line begins with a rest, followed by the lyrics 'to the cross's'. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a more active bass line in the left hand. The tempo is marked 'Moderato' and the dynamic is 'mf'.

26

spread - ing span, _____ high in the sun - lit air, _____

26

26

26

Detailed description: This system contains measures 26 to 28. The vocal line continues with the lyrics 'spread - ing span, _____ high in the sun - lit air, _____'. The piano accompaniment maintains the eighth-note pattern in the right hand and a supporting bass line in the left hand. The tempo and dynamics remain consistent with the previous system.

29

all _____ the un - num - bered sins of man _____ I

all the un - num - bered sins of man _____ I

29

29

29

Detailed description: This system contains measures 29 to 31. The vocal line continues with the lyrics 'all _____ the un - num - bered sins of man _____ I'. The piano accompaniment features a more complex rhythmic pattern in the right hand, including some sixteenth-note runs, while the left hand continues with a steady bass line. The tempo and dynamics remain consistent.

32

I see my Sav - - - iour bear.

see my Sav - - - iour bear.

32

34

f I see my Sav - iour bear.

I see my Sav - iour bear.

34

37

— my Sav - iour bear.

mp

37

41

He hangs, He hangs, by whom the world was

41

44

made, be - neath the dark-ended sky; (be) - be - neath the dark-ended

44

47

sky; the ev - er - last - ing ran - som paid, the

47

49 ev -

ev - er - last - ing ran - som paid, the ev - er -

the ev - er - last - ing ran - som paid,

51

er - last - ing ran - som paid, I see my Sav - iour

- som paid, I see my Sav - iour

last - ing ran - som paid, I see my Sav - iour

ran - som paid,

54

die. I see my Sav - iour

die. *mf* I see (I see my) my Sav - iour

54

mf

57

die. *p* my Sav - iour die my Sav - iour die

die.

57

62

p

66

f He shares on high His

This system contains the first two staves of music. The top staff is a vocal line in treble clef, and the bottom staff is a piano accompaniment in bass clef. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 2/2. The vocal line begins with a whole rest, followed by the lyrics "He shares on high His". The piano accompaniment features a series of chords and a melodic line in the right hand.

66

f

This system contains the next two staves of music. The top staff is a piano accompaniment in treble clef, and the bottom staff is a piano accompaniment in bass clef. The key signature and time signature remain the same. The piano accompaniment continues with chords and a melodic line in the right hand.

69

Fa - ther's throne who once in mer - cy came; for

This system contains the third and fourth staves of music. The top staff is a vocal line in treble clef, and the bottom staff is a piano accompaniment in bass clef. The key signature and time signature remain the same. The vocal line begins with the lyrics "Fa - ther's throne who once in mer - cy came; for". The piano accompaniment continues with chords and a melodic line in the right hand.

69

This system contains the fifth and sixth staves of music. The top staff is a piano accompaniment in treble clef, and the bottom staff is a piano accompaniment in bass clef. The key signature and time signature remain the same. The piano accompaniment continues with chords and a melodic line in the right hand.

72

ff all (His love) His love to sin - ners shown — *f* I sing (I sing) my
rit.

72

ff

f

75

Sav - - - iour's Name. _____
(Sav - iour's)

75

75

9. Christ Is Risen As He Said

Jubiloso ♩ = c. 100

Solo

Christ is risen as He said,
See, the stone is rolled a-way,

5 All

Christ the first-born from the dead:
see the place where Jesus lay.

8 Solo All

Lord of life, He lives a-gain; Lord of lords, to rule and reign:

12 Solo All

Ev - ery tongue con - fess Him now, _____ ev - ery knee be - fore Him bow.

17 Solo

Christ who died our life to win,

20 All Solo

Christ has con - quered death and sin: Now is all His war - fare done,

24 All Solo

now is ev - ery tri - umph won. Son - of God, His life - he gave,

29 All Solo

Son of Man, to seek and save: Ris - en now, _____

32

ris - en now, the Son who died,

35

ris - en, as - cend - ed, glo - ri - fied.

10. Our Risen Lord, Our King of Kings

Andante $\text{♩} = 90$

The piano introduction consists of two staves. The right hand features a series of chords in the treble clef, starting with a forte (*f*) dynamic. The left hand plays a steady eighth-note accompaniment in the bass clef. The key signature is one sharp (F#) and the time signature is 2/4.

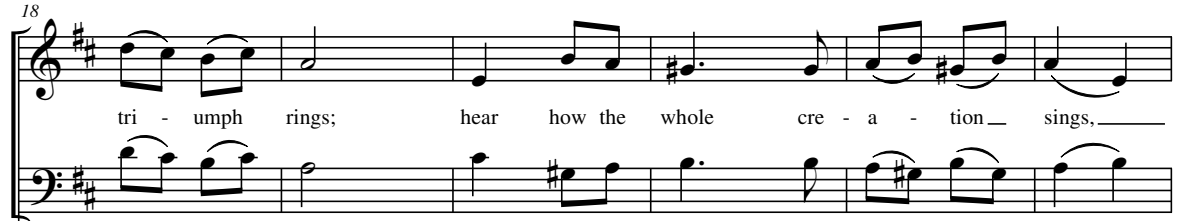
The vocal entry begins at measure 6. The vocal line is written in a single staff with a treble clef. It starts with a rest followed by the word "Our" in a forte (*f*) dynamic. The piano accompaniment is shown in a grand staff with both treble and bass clefs, providing harmonic support.

The piano accompaniment continues from the previous system. The right hand plays chords and moving lines, while the left hand provides a steady bass line. The dynamics and articulation are consistent with the introduction.

The vocal line continues with the lyrics: "ris - en Lord, our King of kings, earth with your Eas - ter". The melody is written in a single staff with a treble clef. The piano accompaniment is shown in a grand staff with both treble and bass clefs.

The piano accompaniment continues with the vocal line. The right hand plays chords and moving lines, while the left hand provides a steady bass line. The dynamics and articulation are consistent with the previous systems.

18
tri - umph rings; hear how the whole cre - a - tion - sings, —



18



24
— Al - le - lu - ia, Al - le - lu - ia, Al - le - lu -



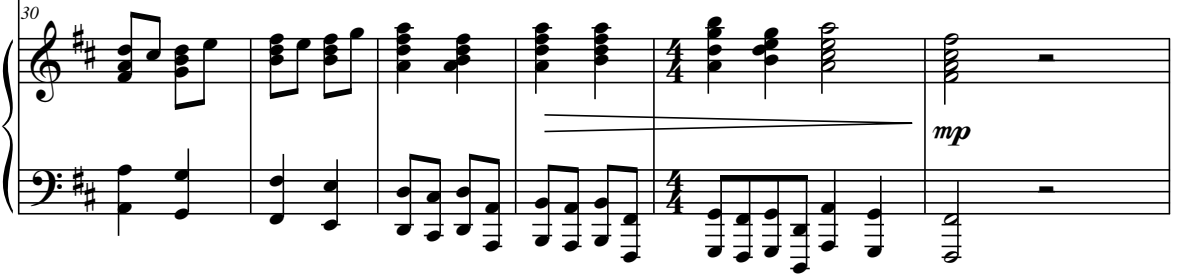
24



30
ia, Al - le - lu - ia! *mp* O - ho - ly child, whose



30



36

sav - ing Name the an - gels sang _____ when first you came, let

the an - gels sang _____ when first you came, let ev - ery

40

ev - ery tongue _____ your love pro - claim, Al - le - lu - ia, Al - le - lu - ia, Al -

tongue, let ev - ery tongue your love pro - claim, Al - le - lu - ia, Al - - -

43

le - lu - ia, Al - le - lu - ia, le - - - lu - - - ai, Al le - lu - ia!

lu - ai, Al - le - lu - ia! le - - - lu - - - ia, Al - le - lu - - - ia!

46

O Son of Man, your

Oo - - -

mf

46

mf *mp*

50 life you gave, and chose for — us the cross and grave;
 we sing — al -

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

58 le - lu - ia, Al - le - lu - ia! O Lamb (O Lamb) of God, —
 or -

62 or - dained to die, and life - less in that tomb to
 dained to die, and life - less in that tomb —

67 to lie,
lie,

— to lie,

mp

71 *mf* im-mor-tal praise — be yours on high — im-mor-tal praise —
cresc.

mf
cresc.

74 be yours on high, *f* Al - le - lu - ia, Al - le - lu - ia, Al -
Al - le - lu - ia,

f

77

le - lu - - - ia! *mf*

77

80

80

83

Prince of — life who lives a - gain, ris - en in -

83

88

deed from death's do - main, come to our hearts, and

88

93

rule and reign, Al - le - lu - ia, Al le - lu -

93

98

ia, Al le - lu - ia, Al - le - lu - ia, im - mor - tal

im - mor - tal

98

103 le - lu - ia, Al le - lu - ia, Al
 praise be yours on high, Al - le - lu -
 le - lu - ia, Al le - lu - ia, Al
 praise be yours on high, Al - le - lu -

107 le - - - - - lu - - - - ia!
 ia, Al - le - - - - lu - - - - ia!
 ia, Al - le

111

11. Christ High-Ascended, Now In Glory Seated

Grandioso ♩ = c. 100

f

The piano introduction is in 4/4 time, marked 'Grandioso' with a tempo of approximately 100 beats per minute. It features a strong, rhythmic accompaniment with a bass line of eighth notes and a treble line of chords and eighth notes.

5

f Christ high-as-cend-ed, now in glo-ry seat-ed,

The vocal line begins at measure 5. The melody is in a grand staff with a treble clef. The lyrics are 'Christ high-as-cend-ed, now in glo-ry seat-ed,'. The music is marked 'f' (forte).

5

f

The piano accompaniment continues from the first system. It features a bass line of eighth notes and a treble line of chords and eighth notes. The music is marked 'f' (forte).

9

mf throned and ex-alt-ed, vic-to-ry com-plet-ed, death's dread do-min-ion

The vocal line begins at measure 9. The melody is in a grand staff with a treble clef. The lyrics are 'throned and ex-alt-ed, vic-to-ry com-plet-ed, death's dread do-min-ion'. The music is marked 'mf' (mezzo-forte).

9

mf

The piano accompaniment continues from the second system. It features a bass line of eighth notes and a treble line of chords and eighth notes. The music is marked 'mf' (mezzo-forte).

12

fi - nal-ly de - feat - ed,

16

we (we) are His wit - ness-es.

20

f Christ from the Fa - ther ev - ery power pos - sess - ing, who on His cho - sen

24

lift - ed hands in bless - ing, sends forth His ser - vants, still in _ faith con -

28

fess - ing, we

32

(we) are His wit - ness-es.

36

mp Christ, who in dy - ing won for us sal - vat-ion, lives (lives) now the first-born

40

of the new cre - a - tion; to win dis - ci - ples out of ev - ery

44

na - tion, we are, we are — His wit - ness-es.

mf

mf

49

f

53

f Christ in His splen - dour, all do - min - ion gain - ing,

53

57

Christ with His peo - ple ev - er - more re - main - ing,

60

Christ to all a - ges glo - rious - ly reign - ing, glo - rious - ly

64

reign - ing, we are His wit - ness - es.

mp

68

f As at His part - ing, joy shall

68

f

72

ba - nish grie - ving, *mf* faith in His pres - ence strength - en

72

mp

77

our be - liev - ing; *mp* filled with His

77

strength - en our be - liev - ing; (filled)

81

Spi - rit, filled with His Spi - rit, (with His) Spi - rit, *mf*

f

love and power re - ceiv - ing, love and power re -

85

f love and power re - ceiv - ing,

f

ceiv - ing, love and power re - ceiv - ing,

love and power re - ceiv - ing, love and

love and power re - ceiv - ing, love and

89

f *f* love and power re -

f

92 filled with His Spi - rit, love and power re -
 love and power re - ceiv - ing, filled with His
 power re - ceiv - ing, love and power re -
 ceiv - ing, love and power re -

95 ceiv - ing, love and power re - ceiv - ing,
 Spi - rit, love and power re - ceiv - ing,
 ceiv - ing, filled with His Spi - rit,
 ceiv - ing, love and power re - ceiv - ing,

98 *mf* filled with His Spi - rit, filled with His Spi - rit,
 98 *mf*

102

f love and power re - ceiv - ing,

This block contains the vocal line for measures 102 to 104. The melody is in a major key with one sharp (F#) and a common time signature. The lyrics are "love and power re - ceiv - ing,". The music features a strong dynamic marking of *f* (forte). The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4-A4 (beamed eighth notes), G4 (quarter), F#4 (quarter), E4 (quarter), and D4 (half).

102

f

This block contains the piano accompaniment for measures 102 to 104. The right hand plays chords in a major key with one sharp (F#) and a common time signature. The left hand plays a steady eighth-note accompaniment. The dynamic marking is *f* (forte).

105

we are His wit - ness-es.

This block contains the vocal line for measures 105 to 107. The melody is in a major key with one sharp (F#) and a common time signature. The lyrics are "we are His wit - ness-es.". The music features a strong dynamic marking of *f* (forte). The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4-A4 (beamed eighth notes), G4 (quarter), F#4 (quarter), E4 (quarter), and D4 (half).

105

This block contains the piano accompaniment for measures 105 to 107. The right hand plays chords in a major key with one sharp (F#) and a common time signature. The left hand plays a steady eighth-note accompaniment. The dynamic marking is *f* (forte).

12. The Everlasting Father Reigns

Moderato ♩ = c. 100

f

Introduction for piano, starting in 3/4 time and changing to 4/4. The music features a melody in the right hand and a bass line in the left hand, both in the key of D major.

5

f The ev - er - last - ing Fa - ther reigns

Vocal entry for the first line of the hymn. The melody is in 3/4 time and then changes to 4/4. The lyrics are "The ev - er - last - ing Fa - ther reigns".

5

Piano accompaniment for the first line of the hymn, corresponding to the vocal entry. It features a melody in the right hand and a bass line in the left hand, both in the key of D major.

9

from His e - ter - nal throne; *mp* His will cre - a - ted

Vocal entry for the second line of the hymn. The melody is in 4/4 time and then changes to 6/4. The lyrics are "from His e - ter - nal throne; His will cre - a - ted".

9

mp

Piano accompaniment for the second line of the hymn, corresponding to the vocal entry. It features a melody in the right hand and a bass line in the left hand, both in the key of D major.

13
and sus - tains our world and worlds un - known:

17
mf to Him we lift our voic - - - es

to Him we lift our voic - - - es

17
mf

21
high, who was and is to be *f* and

high,

21

25

Ho - - - ly, ho - - - ly, ho - - - ly!

This system contains measures 25 through 28. The vocal line is in the treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics are "Ho - - - ly, ho - - - ly, ho - - - ly!". The piano accompaniment is in the bass clef, featuring a steady eighth-note pattern in the left hand and chords in the right hand.

25

mf

This system contains measures 25 through 28, continuing the piano accompaniment from the previous system. It features a dynamic marking of *mf* (mezzo-forte) at the beginning. The right hand has a melodic line with some slurs, while the left hand continues with a rhythmic accompaniment.

29

cry - - - to God, - - - the One - in - Three.

This system contains measures 29 through 32. The vocal line is in the treble clef with the lyrics "cry - - - to God, - - - the One - in - Three.". The piano accompaniment is in the bass clef, providing harmonic support with chords and some melodic fragments.

29

This system contains measures 29 through 32, continuing the piano accompaniment. It features a variety of chordal textures and melodic lines in both hands, supporting the vocal melody.

33

To

This system contains measures 33 through 36. The vocal line is in the treble clef with the word "To" at the end of the phrase. The piano accompaniment is in the bass clef, with a more active melodic line in the right hand.

33

This system contains measures 33 through 36, continuing the piano accompaniment. It features a dynamic marking of *al* (allegro) at the end of the system. The piano part is characterized by a rhythmic eighth-note accompaniment in the left hand and chords in the right hand.

37

Christ the Son, in - car - - - nate Lord, we

37

41

bring un-end - ing praise;

41

mp

45

His Name be hon - oured,

mp Hal-le - lu - jah, hal-le - lu - jah, hal-le - lu - jah, hal-le - lu - jah, hal-le - lu - jah, hal-le -

His Name be hon - oured

45

49 lu - jah, hal - le - lu - jah, hal - le - lu - jah, hal - le - lu - jah,
 His Name be hon - oured, and a -
 lu - ia, hal - le - lu - ia, His Name be hon - oured,
 hal - le - lu - ia, hal - le - lu - ia,

49

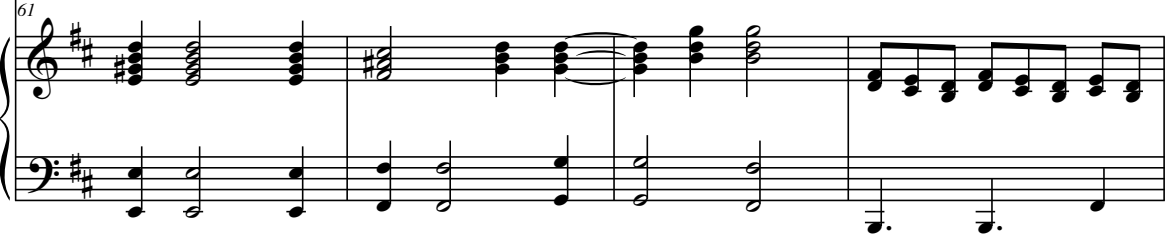
53 dored through ev - er - last - ing days: who

53

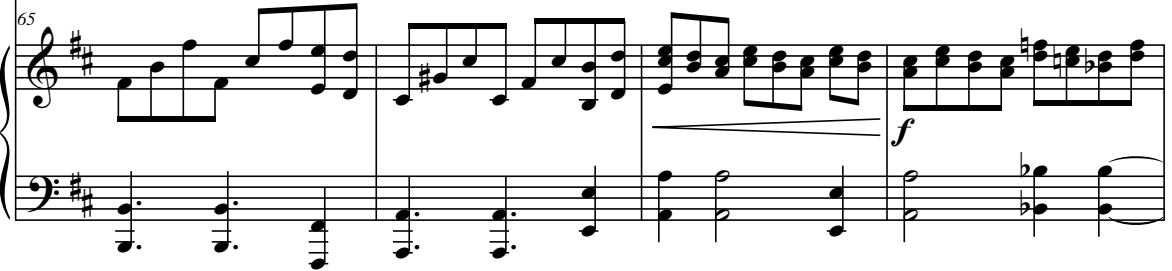
57 loved, and loosed (us) us from our sins who

57

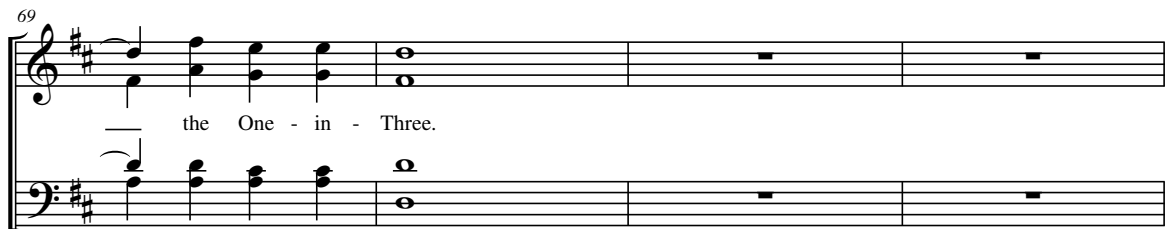
61
died to make us free *mf* in whom a -



65
bun - - - dant life be - gins *f* with God,



69
the One - in - Three.



73

mp O Spi - rit blest, who life im -

77

parts, by whom all gifts are given, who

81

makes His home in hu - - - man hearts, the har - bin - ger of
 who makes His home in hu - man hearts, the har-bin-ger of

85

heaven that life of love we

89

long to share, that ho - li - ness to see, who

93

helps us breathe our word - - - less prayer

97

mf to God, the One - in - Three.

97

101

f Lift ev-ery heart to God a - bove,

101

105

mf be - yond all time and space who loves us with a

105

109

Fa - - - ther's love, a Son's re - deem - ing grace:

109

113

— who by His Spi - - - rit makes us one, to

113

117

Him all glo - ry be, e - ter - - - nal

117

121

Fa - ther, Spi - - - rit, Son,

121

125

mp our God, *mf* our God,

125

mp

129

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

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

129

f

133

ff A - men! A - men! A - - -

This system shows the vocal line for measures 133 to 136. The melody is written on a single staff with a treble clef. The lyrics are "A - men! A - men! A - - -". The first measure has a rest, and the music begins in the second measure. The dynamic marking *ff* is placed above the first measure. The notes are: A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (half).

133

ff *rit*

This system shows the piano accompaniment for measures 133 to 136. The music is written on two staves (treble and bass clefs). The right hand features a melodic line with chords, and the left hand provides a steady accompaniment. The dynamic marking *ff* is placed above the first measure, and *rit* is placed above the fifth measure.

137

men! A - - - - men!

This system shows the vocal line for measures 137 to 140. The melody is written on a single staff with a treble clef. The lyrics are "men! A - - - - men!". The first measure has a rest, and the music begins in the second measure. The notes are: A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (half).

137

rit

This system shows the piano accompaniment for measures 137 to 140. The music is written on two staves (treble and bass clefs). The right hand features a melodic line with chords, and the left hand provides a steady accompaniment. The dynamic marking *rit* is placed above the fifth measure.

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!

For Europe and Africa: © Timothy Dudley-Smith
*For the rest of the world including the USA and
Canada:* © 1999 Hope Publishing Company

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.

For Europe and Africa: © Timothy Dudley-Smith
*For the rest of the world including the USA and
Canada:* © 1999 Hope Publishing Company

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!

For Europe and Africa: © Timothy Dudley-Smith
For the rest of the world including the USA and
Canada: © 1999 Hope Publishing Company

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.

For Europe and Africa: © Timothy Dudley-Smith
*For the rest of the world including the USA and
Canada:* © 1999 Hope Publishing Company

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.

For Europe and Africa: © Timothy Dudley-Smith
*For the rest of the world including the USA and
Canada:* © 1999 Hope Publishing Company

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!'

For Europe and Africa: © Timothy Dudley-Smith
*For the rest of the world including the USA and
Canada:* © 1999 Hope Publishing Company

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.

For Europe and Africa: © Timothy Dudley-Smith
*For the rest of the world including the USA and
Canada:* © 1999 Hope Publishing Company

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 bowed 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.

*For Europe and Africa: © Timothy Dudley-Smith
For the rest of the world including the USA and
Canada: © 1999 Hope Publishing Company*

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.

For Europe and Africa: © Timothy Dudley-Smith
For the rest of the world including the USA and
Canada: © 1999 Hope Publishing Company

10. Our Risen Lord, Our King of Kings

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 you 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...

For Europe and Africa: © Timothy Dudley-Smith
*For the rest of the world including the USA and
Canada:* © 1999 Hope Publishing Company

11. Christ High-Ascended, Now in Glory Seated

Christ high-ascended, now in glory seated,
throned 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.

*For Europe and Africa: © Timothy Dudley-Smith
For the rest of the world including the USA and
Canada: © 1999 Hope Publishing Company*

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.

For Europe and Africa: © Timothy Dudley-Smith
*For the rest of the world including the USA and
Canada:* © 1999 Hope Publishing Company

BIBLIOGRAPHY

- Benson, Louis F. *The English Hymn: Its Development and Use in Worship*. Richmond, VA: John Knox Press, 1962.
- Daw, Carl P. Jr. *A Year of Grace: Hymns of the Church Year*. Carol Stream, IL: Hope Publishing Company, 1990.
- Dudley-Smith, Timothy. *A House of Praise: Collected Hymns, 1961-2001*. Carol Stream, IL: Hope Publishing Company, 2003.
- Gross, Bobby. *Living the Christian Year: Time to Inhabit the Story of God*. Downers Grove, IL: IVP Books, 2009.
- Hallmark, Rufus. "Song Cycle." In *The Harvard Dictionary of Music*. 4th ed. Edited by Don Michael Randel. Cambridge, MA: The Belknap Press of Harvard University Press, 2003.
- Harper, John, Peter Le Huray, and Ralph T. Daniel. "Anthem." In *The New Grove Dictionary of Music and Musicians*. 2nd ed. Edited by Stanley Sadie. Pittsburg: Macmillan Publishers Limited, 2001.
- Plank, Steven. *The Way to Heavens Doore: An Introduction to Liturgical Process and Musical Style*. Metuchen, NJ: The Scarecrow Press, 1994.
- Webber, Robert E. *Blended Worship: Achieving Substance and Relevance in Worship*. Peabody, MA: Hendrickson Publishers, 1996.
- Youens, Susan. "Song Cycle." In *The New Grove Dictionary of Music and Musicians*. 2nd ed. Edited by Stanley Sadie. Pittsburg: Macmillan Publishers Limited, 2001.

Internet Resources

“Timothy Dudley-Smith: Hymn Writer” [on-line]. <http://www.timothydudley-smith.com>. (accessed on 10 November 2011).

Ken, Thomas. *Christian Year or Hymns and Poems for Holy Days and Festival of the Church*. 2nd ed. London: B. M. Pickering, 1868. [on-online]. <http://www.archive.org/stream/christianyearorh00kent#page/n5/mode.2up> (accessed November 10, 2011).

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
Parents: Ang Tee Yap and Kiow Hiang Young

EDUCATIONAL

B.C.M., Singapore Bible College, Singapore
M.S.M., Luther Seminary, Saint Paul, Minnesota

MINISTERIAL

Music Director, The Chinese Methodist Annual Conference, 1998-2000
Music Director, Petaling Jaya Chinese Methodist Church, 2005-06