

**ST CATHERINE'S SCHOOL  
BRAMLEY**

SAMPLES

*Lent, Holy Week & Easter*

**47** PASSION CHORALE 76. 76. D.

Melody by H. L. Hassler (1564-1612)  
as set by J. S. Bach (1685-1750)

FIRST VERSION

The first system of musical notation consists of two staves. The upper staff is in treble clef and contains a melody of eighth and quarter notes, starting on G4 and ending on G4. The lower staff is in bass clef and provides a harmonic accompaniment with chords and moving lines. The key signature has one sharp (F#), and the time signature is common time (C).

The second system of musical notation continues the piece. The upper staff features a more active melodic line with eighth notes and quarter notes. The lower staff continues the accompaniment with a steady eighth-note bass line and chordal support. The key signature remains one sharp (F#).

The third system of musical notation concludes the piece. The upper staff shows a final melodic phrase that resolves to a whole note G4. The lower staff provides a final accompaniment with sustained chords and a final bass note. The key signature remains one sharp (F#).

*Lent, Holy Week & Easter*

- O sacred head, sore wounded,  
Defiled and put to scorn;  
O kingly head, surrounded  
With mocking crown of thorn:  
What sorrow mars Thy grandeur?  
Can death Thy bloom deflower?  
O countenance whose splendour  
The hosts of heaven adore.
- 2 In Thy most bitter passion  
My heart to share doth cry,  
With Thee for my salvation  
Upon the Cross to die.  
Ah, keep my heart thus movèd  
To stand Thy Cross beneath,  
To mourn Thee, well-belovèd,  
Yet thank Thee for Thy death.
- 3 My days are few, O fail not,  
With Thine immortal power,  
To hold me that I quail not  
In death's most fearful hour:  
That I may fight befriended,  
And see in my last strife  
To me Thine arms extended  
Upon the cross of life.

*Paul Gerhardt (1607-76)*  
*from a Latin poem*  
*Tr. Robert S. Bridges (1844-1930)*

*Lent, Holy Week & Easter*

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SECOND VERSION

The image displays a musical score for a chorale, consisting of three systems of music. Each system is written for a four-part vocal choir (Soprano, Alto, Tenor, Bass) and a keyboard accompaniment. The notation is in G major (one sharp) and 4/4 time. The first system begins with a treble clef and a common time signature. The second system continues the piece, and the third system concludes with a final cadence. The keyboard part features a steady bass line with chords and some melodic movement in the right hand.

*Lent, Holy Week & Easter*

- O sacred head, sore wounded,  
Defiled and put to scorn;  
O kingly head, surrounded  
With mocking crown of thorn:  
What sorrow mars Thy grandeur?  
Can death Thy bloom deflower?  
O countenance whose splendour  
The hosts of heaven adore.
- 2 In Thy most bitter passion  
My heart to share doth cry,  
With Thee for my salvation  
Upon the Cross to die.  
Ah, keep my heart thus movèd  
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To me Thine arms extended  
Upon the cross of life.

*Paul Gerhardt (1607-76)*  
*from a Latin poem*  
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*Lent, Holy Week & Easter*

**48** WINCHESTER NEW L.M.

Melody from *Musicalisches Handbuch*  
(Hamburg, 1690)  
adpt. W. H. Havergal (1793-1870)

FIRST TUNE

The musical score for 'Winchester New L.M. First Tune' is presented in two systems. Each system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is one flat (B-flat), and the time signature is common time (C). The melody is primarily composed of quarter and eighth notes, with some rests. The accompaniment features a steady bass line with chords and some eighth-note patterns. The first system ends with a double bar line, and the second system continues the piece.

ST DROSTANE L.M.

J. B. Dykes (1823-1876)

SECOND TUNE

The musical score for 'St Drostane L.M. Second Tune' is presented in two systems. Each system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is one flat (B-flat), and the time signature is common time (C). The melody is primarily composed of quarter and eighth notes, with some rests. The accompaniment features a steady bass line with chords and some eighth-note patterns. The first system ends with a double bar line, and the second system continues the piece.

*Lent, Holy Week & Easter*

- 1 Ride on! Ride on in majesty!  
Hark, all the tribes hosanna cry;  
Thy humble beast pursues his road  
With palms and scattered garments strowed.
- 2 Ride on! Ride on in majesty!  
In lowly pomp ride on to die;  
O Christ, Thy triumphs now begin  
O'er captive death and conquered sin.
- 3 Ride on! Ride on in majesty!  
The wingèd squadrons of the sky  
Look down with sad and wondering eyes  
To see the approaching sacrifice.
- 4 Ride on! Ride on in majesty!  
Thy last and fiercest strife is nigh;  
The Father, on His sapphire throne,  
Awaits His own anointed Son.
- 5 Ride on! Ride on in majesty!  
In lowly pomp ride on to die;  
Bow Thy meek head to mortal pain,  
Then take, O God, Thy power, and reign.

*H. H. Milman (1791-1868)*

*Lent, Holy Week & Easter*

**49**

PANGE LINGUA 87. 87. 87.

Plainsong melody (Sarum form) Mode iii

The first system of musical notation consists of two staves. The upper staff is in treble clef and contains a plainsong melody with a series of eighth and sixteenth notes, some beamed together, and a few quarter notes. The lower staff is in bass clef and provides a harmonic accompaniment with chords and moving lines.

The second system continues the plainsong melody and accompaniment. The melody in the upper staff shows some chromatic movement, including a sharp sign on a note. The bass staff continues with its accompaniment.

The third system continues the plainsong melody and accompaniment. The melody in the upper staff features a prominent dotted note. The bass staff continues with its accompaniment.

The fourth system concludes the plainsong melody and accompaniment. The melody in the upper staff ends with a final cadence. The bass staff concludes with a final chord. The text "A - men." is written below the first staff of this system.

*Lent, Holy Week & Easter*

- 1 Sing, my tongue, the glorious battle,  
Sing the last, the dread affray;  
O'er the cross, the victor's trophy,  
Sound the high triumphal lay,  
How, the pains of death enduring,  
Earth's Redeemer won the day.
- 2 When at length the appointed fulness  
Of the sacred time was come,  
He was sent, the world's Creator,  
From the Father's heavenly home,  
And was found in human fashion,  
Offspring of the virgin's womb.
- 3 Now the thirty years are ended  
Which on earth He willed to see,  
Willingly He meets His Passion,  
Born to set His people free;  
On the cross the Lamb is lifted,  
There the sacrifice to be.
- 4 There the nails and spear He suffers,  
Vinegar and gall and reed;  
From His sacred body piercèd  
Blood and water both proceed:  
Precious flood, which all creation  
From the stain of sin hath freed.
- 5 Praise and honour to the Father,  
Praise and honour to the Son,  
Praise and honour to the Spirit,  
Ever Three and ever One:  
One in might, and One in glory,  
While eternal ages run.

*'Pange lingua gloriosi praelium certaminis'*  
*Venantius Honorius Clementianus Fortunatus (c.535-600)*  
*Tr. J. M. Neale (1818-66) and others*

*Lent, Holy Week & Easter*

**50** HORSLEY C.M.

William Horsley (1774-1858)

The musical score is written in G major (one sharp) and common time. It consists of two systems of music, each with a treble and bass staff. The melody is simple and hymn-like, with a steady accompaniment in the bass. The first system has 8 measures, and the second system has 8 measures. The piece ends with a double bar line.

- 1 There is a green hill far away,  
Without a city wall,  
Where the dear Lord was crucified,  
Who died to save us all.
  
- 2 We may not know, we cannot tell,  
What pains He had to bear,  
But we believe it was for us  
He hung and suffered there.

*Lent, Holy Week & Easter*

- 3 He died that we might be forgiven,  
He died to make us good;  
That we might go at last to heaven,  
Saved by His precious blood.
- 4 There was no other good enough  
To pay the price of sin;  
He only could unlock the gate  
Of heaven, and let us in.
- 5 O dearly, dearly has He loved,  
And we must love Him too,  
And trust in His redeeming blood,  
And try His works to do.

*Mrs. Cecil Frances Alexander (1818-95)*