

A CATHOLIC BOOK OF HYMNS

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**CHORDS EDITION** 

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Bishop of Covington

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#### Introduction

"Music and silence—how I detest them both!"

Screwtape, under-secretary to the devil,

The Screwtape Letters by C. S. Lewis

t's easy to see why the enemies of mankind would hate and fear both sacred silence and sacred music. Both bring joy, spur contemplation, and draw the soul nearer to the Lord. Both have been part of our private prayer as well as our communal liturgy for thousands of years.

The Psalms—biblical songs of praise, supplication, and wonder—have been sung for three thousand years. Naturally, Jesus, his disciples, and later the early Christian community also sang hymns (from the Greek word meaning "songs of praise"), as The New Testament makes clear.

We sing because we love, and sung praise elevates our words, takes them out of the realm of the commonplace, and increases our joy. The holy pleasure of singing to God involves the entire person—spirit, heart, mind, and body—and unites us not only with the Divine but also with one another as a worshiping community.

This collection of hymns for the singing Catholic congregation exemplifies the best of the genre. These songs are religiously orthodox, beautiful, sacred, and—for the most part—familiar. And here you will also find many more worthy hymn tunes and texts that are new to you.

Sung hymns have been an important part of the Liturgy of the Hours for century upon century, so they are nothing new, although singing them at Mass is relatively recent.

We present this book to propose not that hymns replace the proper chants for a particular day's Mass but live happily alongside them. In most instances the chants for processions are the prerogative of cantors and choirs and, as the texts change with every Sunday and solemnity, it's not practical for the congregation to learn and sing them.

Hymns, on the other hand, belong to all the faithful and serve as a means of "active participation".

May this book bring joy to all who sing from it!

#### Introduction to the Chords Edition

ymns and chants are not songs. Songs are not structured, but are "free-standing", mean that they are based upon rhythmic patterns set up and carried by rhythm instruments and the words float along them, interspersed with sections of just instruments playing.

Four-Part Hymns and Chants are quite different. They actually require no accompaniment, but may be accompanied to assist singers when needed. This music was composed for all churches, no matter what the size, giving them music for the liturgy that requires no expensive musical instruments in churches without the funds for them.

At a sung Mass the priest always sings unaccompanied and the cantor, choir or congregation may respond with or without accompaniment. Traditionally funeral Masses are sung unaccompanied for solemnity and the organ is also silent during Lent, except for accompanying singing as needed.

#### Using this book:

#### ORGAN, PIANO OR KEYBOARD

For the organist, keyboard player or pianist, this book gives you what you need to accompany the hymns. The simpler harmonies support the full harmonies that the choir and congregation will be singing. Balance the level of your playing with the singing without being too loud or too soft.

#### **GUITAR**

For those playing the guitar, hymns require a different approach than songs you have played. Songs call for steady strumming to set up and carry the beat of song and also introducing and carrying through parts of songs when no one is singing.

Hymns are sung straight through with no interludes and the rhythm is chordal — meaning that the harmonies in the parts the singers sing move the hymn forward without needing instrumental accompaniment.

For that reason there is no strumming when playing hymns. If the singers need support from you, strum just each chord and letting it ring out on its own while the singers sing until the next chord name appears and play it. Think of your-self being as a harpist, slowly strumming each chord change. Alternately, you may fingerpick the notes of the chord while not emphasizing any "beat" in the process.

CHORD CHART IN BACK OF BOOK

## Hymns

## Abide With Me

EVENTIDE

WILLIAM H. MONK, 1823-1889



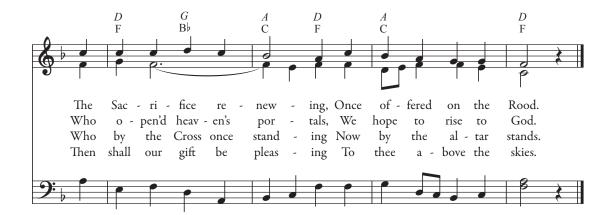
- 4 I fear no foe, with thee at hand to bless; Ills have no weight, and tears no bitterness. Where is death's sting? where, grave, thy victory? I triumph still, if thou abide with me.
- 5 Hold thou thy cross before my closing eyes; Shine through the gloom, and point me to the skies; Heav'n's morning breaks, and earth's vain shadows flee: In life, in death, O Lord, abide with me. Amen.

BASED ON LUKE 24:29 HENRY F. LYTE, 1793–1847

### Accept, Almighty Father

L. HEROLD'S GESANGBUCH, 1908





Nimm an, o Herr, die Gaben; Franz Seraph von Kohlbrenner, 1728–1783 tr. by Anon.

#### All Glory, Laud, and Honor

7676D ST. THEODULPH MELCHIOR TESCHNER, 1584-1635 HARM. BY WILLIAM H. MONK, 1823-1889 Capo 3: D GВþ Вβ F All laud, and То Re - deem - er, glo - ry, hon or thee, King! DDGGF Bb F Bb To whom the lips of chil dren Made sweet ho - san - nas ring. GD D $B_{\flat}$ C F F the King Is - ra - el, Da - vid's Thou art of Thou roy - al Son, The of prais - ing thee com - pa - ny gels Are high; an The peo - ple of the He brews With palms be - fore went: GDGDG $\mathbf{B}^{\flat}$ F Вβ F ВЬ Who the Lord's Name com est, The King and Bless - ed One. all And mor - tal and things Cre - a - ted, make re men,

> 4 To thee before thy passion They sang their hymns of praise: To thee, now high exalted, Our melody we raise.

an

5 Thou didst accept their praises; Accept the prayers we bring, Who in all good delightest, Thou good and gracious King.

GLORIA, LAUS ET HONOR; THEODULPH OF ORLEANS, C. 760–821 TR. BY JOHN M. NEALE, 1818–1866, ALT.

thems Be - fore thee

we

Our

praise and prayers

and

#### All Hail the Power of Jesus' Name

86 86 86



EDWARD PERRONET, 1726–1792 ALT. BY JOHN RIPPON, 1751–1836

#### All People That on Earth Do Dwell

88 88

OLD HUNDREDTH

MELODY FROM GENEVAN PSALTER, 1551 ATTR. TO LOUIS BOURGEOIS, C. 1510–1561, ALT.



- 4 For why? The Lord our God is good: His mercy is forever sure; His truth at all times firmly stood, And shall from age to age endure.
- 5 To Father, Son, and Holy Ghost, The God whom heav'n and earth adore, From men and from the angel host Be praise and glory evermore.
- 6 Praise God, from whom all blessings flow; Praise him, all creatures here below; Praise him above, ye heav'nly host: Praise Father, Son, and Holy Ghost.

BASED ON PSALM 100 VSS. 1–5, WILLIAM KETHE, D. C. 1594, ALT. VS. 6, THOMAS KEN, 1637–1711

#### All You Who Seek a Comfort Sure

86 86 D

KINGSFOLD

TRADITIONAL ENGLISH FOLK SONG HARM. BY RALPH VAUGHAN WILLIAMS, 1872–1958



Quincumque certum quaeritis, 18th cent. Tr. by Edward Caswall, 1814–1878, alt.

#### Alleluia! Alleluia! Hearts to Heaven

87 87 D

HYMN TO JOY

LUDWIG VAN BEETHOVEN, 1770–1827 ADAPT. AND HARM. BY EDWARD HODGES, 1796–1867



CHRISTOPHER WORDSWORTH, 1807-1885, ALT.

## 8 Alleluia! Alleluia! Let the Holy Anthem Rise

ALLELUIA! ALLELUIA!

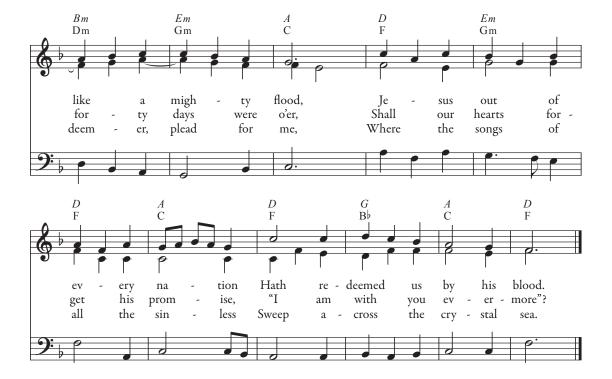
TRADITIONAL AMERICAN MELODY



EDWARD CASWALL, 1814-1878

## Alleluia! Sing to Jesus

ROWLAND H. PRITCHARD, 1811-1887 HYFRYDOL Capo 3: D EmDC F GmΑl le lu ia! sing Je sus! His the to Al le lu ia! phans Are not or as we 3 Al le lu ia! bread of an gels, Thou on D EmA C F Gmhis the throne. Al lu ia! his the ter, le scep left Al he in sor row now; lu ia! is earth food, Αl le lu here the our our stay; ia!  ${\rm \stackrel{A}{C}}$  $^{A}_{C}$ D DF F His umph, the vic tri to ry a lone. near us, Faith be lieves, nor ques tions how; ful Flee sin thee from day day: to  $F \sharp m$ BmEmD ADm C F Am GmHark! the songs of peace ful Zi on Thun der cloud When the Though the sight ceived him from re In Re -Friend of sin Earth's ter ces sor, ners,



- 4 Alleluia! King eternal, Thee the Lord of lords we own; Alleluia! Born of Mary, Earth thy footstool, Heav'n thy throne: Thou within the veil hast entered, Robed in flesh our great high priest: Thou on earth both priest and victim In the Eucharistic feast.
- 5 Alleluia! Sing to Jesus! His the scepter, his the throne. Alleluia! His the triumph, His the victory alone. Hark! The songs of holy Zion Thunder like a mighty flood, Jesus out of every nation Hath redeemed us by his blood.

BASED ON REVELATION 5:9–14 WILLIAM C. DIX, 1837–1898

#### Almighty God, Your Word Is Cast

86 86

DUNDEE

MELODY FROM SCOTTISH PSALTER, 1615 ADAPT. AND HARM. BY THOMAS RAVENSCROFT, 1592–1635



JOHN CAWOOD, 1775–1852, ALT.

#### 11 Angels, From the Realms of Glory

87 87 87



- 4 Saints before the altar bending, Watching long in hope and fear; Suddenly the Lord, descending, In his temple shall appear.
- 5 All creation, join in praising God, the Father, Spirit, Son, Evermore your voices raising, to the eternal Three-in-One:

VSS 1–4, JAMES MONTGOMERY, 1771–1854 VS. 5, *Salisbury Hymn Book*, 1857

#### Angels We Have Heard on High

77 77 WITH REFRAIN



Les anges dans nos campagnes; traditional French Carol, c. 18th cent. tr. by James Chadwick, 1813–1882, and others, alt.

#### As With Gladness Men of Old

77 77 77

DIX

Conrad Kocher, 1786–1872 adapt. and harm. by William H. Monk, 1823–1889



- 4 Holy Jesus, ev'ry day Keep us in the narrow way; And, when earthly things are past, Bring our ransomed souls at last Where they need no star to guide, Where no clouds thy glory hide.
- 5 In the heav'nly country bright Need they no created light; Thou its light, its joy, its crown, Thou its sun which goes not down; There for ever may we sing Alleluias to our King.

WILLIAM C. DIX, 1837–1898

887



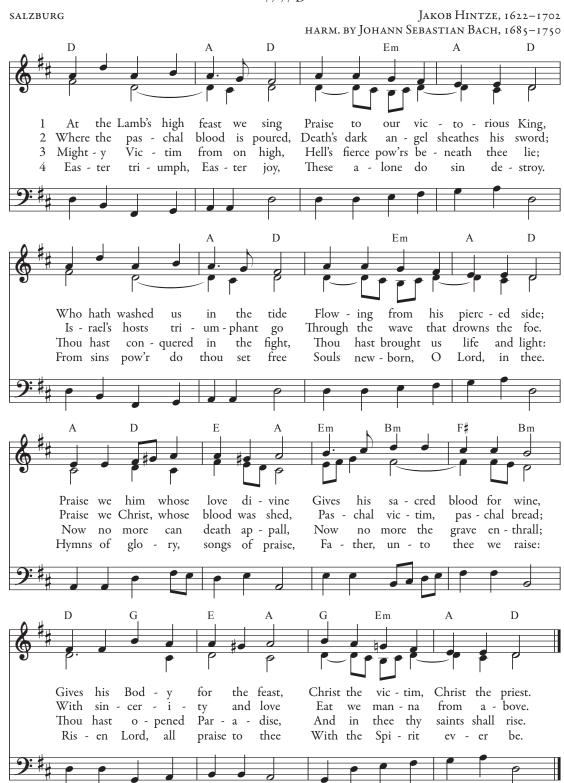
- 5 Is there one who would not weep, Whelmed in miseries so deep Christ's dear Mother to behold?
- 6 Can the human heart refrain From partaking in her pain, In that Mother's pain untold?
- 7 Bruised, derided, cursed, defiled, She beheld her tender Child All with bloody scourges rent;
- 8 For the sins of his own nation, Saw him hang in desolation, Till his Spirit forth he sent.
- 9 O thou Mother! Fount of love! Touch my spirit from above, Make my heart with thine accord:
- 10 Make me feel as thou hast felt; Make my soul to glow and melt With the love of Christ my Lord.
- 11 Holy Mother! pierce me through; In my heart each wound renew Of my Savior crucified:
- 12 Let me share with thee his pain, Who for all my sins was slain, Who for me in torment died.

- 13 Let me mingle tears with thee, Mourning him who mourned for me, All the days that I may live:
- 14 By the Cross with thee to stay; There with thee to weep and pray; Is all I ask thee to give.
- 15 Virgin of all virgins blest! Listen to my fond request: Let me share thy grief divine;
- 16 Let me, to my lastest breath, In my body bear the death Of that dying Son of thine.
- 17 Wounded with his ev'ry wound, Steep my soul till it hath swooned In his very blood away.
- 18 Be to me, O Virgin, nigh, Lest in flames I burn and die, In that awful Judgment day.
- 19 Christ, when thou shalt call me hence, Be thy Mother my defence, Be thy Cross my victory;
- 20 While my body here decays, May my soul thy goodness praise, Safe in Paradise with thee. Amen.

STABAT MATER DOLOROSA; JACAPONE DA TODI, 1230–1306 TR. BY EDWARD CASWALL, 1814–1878, ALT.

#### At the Lamb's High Feast We Sing

77 77 D



AD REGIAS AGNI DAPES, 17TH CENT. TR. BY ROBERT CAMPBELL, 1814–1868, ALT.