

TEN HYMNS FOR THE CURCH YEAR

Words by Don E. Kerr

Hymn-tunes by The Reverend Stephen A. Crisp

These hymn texts were written at the request of Stephen A. Crisp, for the boys of the *Montreal Boys Choir School at CAMMAC*, Québec, between 1989 and 1991. The intent was to provide material that would instruct the choirboys (and perhaps the choirmasters) in the Faith and in the Church Year, using a refreshed language and perspective.

The hymns were at first sung to familiar tunes, but since then, Stephen A. Crisp has composed new tunes for the present edition, with the aim of providing music that better reflects the texts and that could easily be learned by the average congregation.

This edition consists of three parts: (1) copies of the texts alone, so that they can easily be read for content, (2) copies of the texts with the music, which can be duplicated for unison singing by the congregation, along with a keyboard accompaniment, and (3) an Appendix, containing selected hymns arranged as easy hymn-anthems for choir or for choir and congregation.

The collection is dedicated to the memory of the Right Reverend James MacLean, friend to the boys at CAMMAC and their choirmasters, advocate for the very best in church music, and model and mentor to all in the Faith and the Mind of the Church.

Special thanks are due to the Very Reverend Gary W. Kriss, DD., who offered many valuable suggestions for revisions in the texts, in those places where poetic license had compromised theological integrity.

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CONTENTS

PART ONE: The Texts

1. ADVENT: Come, Lord and Savior-Child (<i>Veni Domine</i>)	4
2. CHRISTMAS: And dwelt among us (<i>Et habitavit in nobis</i>).....	5
3. EPIPHANY: Three Kings (<i>Reges tres</i>).....	6
4. LENT, HOLY WEEK: Wood of the Cross, Wood of Life (<i>Lignum crucis, lignum vitae</i>).....	7
5. EASTER DAY and EASTERTIDE: This Day (<i>Haec dies</i>).....	8
6. ASCENSION: God has gone up (<i>Ascendit Deus</i>).....	9
7. PENTECOST: Fire hearts with love (<i>Infunde amorem cordibus</i>).....	10
8. TRINITY: Hymn to the Trinity (<i>Hymnus ad Trinitatem</i>).....	11
9. GENERAL, ROGATION, HARVEST, ST. FRANCIS, CHILDREN, FAMILY, EARTH DAY: (whenever the <i>Benedicite omnia opera</i> is appropriate): <i>A Hymn from the Rest of Creation Benedicite omnia opera Domini</i>).....	12
10. COMMUNION, GENERAL: <i>Through a Glass Darkly-- Mirror of life</i> (<i>Speculum vitae</i>) p.13	

PART TWO: The Texts, with Tunes for Unison Singing, with Keyboard Accompaniments

1. ADVENT: Come, Lord and Savior-Child (<i>Veni Domine</i>).....	14
2. CHRISTMAS: And dwelt among us (<i>Et habitavit in nobis</i>).....	16
3. EPIPHANY: Three Kings (<i>Reges tres</i>).....	18
4. LENT, HOLY WEEK: Wood of the Cross, Wood of Life (<i>Lignum crucis, lignum vitae</i>).....	20

5. EASTER DAY and EASTERTIDE: This Day (<i>Haec dies</i>).....	22
6. ASCENSION: God has gone up (<i>AscenditDeus</i>).....	24
7. PENTECOST: Fire hearts with love (<i>Infunde amorem cordibus</i>).....	26
8. TRINITY: Hymn to the Trinity (<i>Hymnus ad Trinitatem</i>).....	28
9. GENERAL, ROGATION, HARVEST, ST. FRANCIS, CHILDREN, FAMILY, EARTH DAY: (whenever the <i>Benedicite omnia opera</i> is appropriate): A Hymn from the Rest of Creation (<i>Benedicite omnia opera Domini</i>).....	30
10. COMMUNION, GENERAL: Through a Glass Darkly— Mirror of life (<i>Speculum vitae</i>).....	32

PART THREE: Hymn-Anthem Arrangements

1. ADVENT: Come, Lord and Savior-Child (<i>Veni Domine</i>).....	34
2. CHRISTMAS: And dwelt among us (<i>Et habitavit in nobis</i>).....	38
3. EPIPHANY: Three Kings (<i>Reges tres</i>).....	43
4. LENT, HOLY WEEK: Wood of the Cross, Wood of Life (<i>Lignum crucis, lignum vitae</i>)	
5. EASTER DAY and EASTERTIDE: This Day (<i>Haec dies</i>)	

1. COME, LORD AND SAVIOR-CHILD (VENI DOMINE)

Come, Lord and Savior-Child, draw near;
Word-Robed-In-Flesh, from heaven appear;
Bring Salem's city to this earth;
Great Teacher, show us our true worth.

Come for a while, Lord, with us dwell;
And rescue us from man-made hell:
We have mismanaged all God sent,
Our contract with creation rent.

Come, give for us your final breath;
We'll share your life, and so, your death,
And rise with you, with you proclaim:
Death, life, light, darkness, are the same.

Come once again, O Lord, we pray,
To take us in at Judgment Day:
From all our struggles then set free,
We'll live as one, for one we'll be.

In every child, Lord, may we see
Your Self, reflected perfectly;
In every family, every home,
A flawless vision of your own.

2. AND DWELT AMONG US (ET HABITAVIT IN NOBIS)

The forests sing, the plains descant,
High mountains ring, and deserts dance;
Ice caps send up a steamy joy,
Rain forests deepening green deploy.

To country home or city street,
Where nomads roam or monarchs meet,
To open space or urban sprawl
A child now comes, to lead us all.

His love's embrace moves us to free
All lives defaced by tyranny;
The chance arrives to put things right,
For we are one this holy night.

All opposites have disappeared;
His love acquits what we once feared;
No more may gender, clan, or shade
In mindless strife his truth evade.

In human flesh he comes full-robed,
Us to enmesh in web of love;
This child, like us, is born to die,
But, in so doing, death destroy.

So, as in him the child we greet,
Let us our sin of hate defeat
By greeting him in every one
That lives and moves beneath the sun.

3. THREE KINGS (REGES TRES)

Three wise men, all of race and lands diverse,
To seek a new king, mountains, plains, traversed;
And on their journey, one refrain rehearsed:
Alleluia!

Some say these mismatched three themselves were kings,
And legend, joined with fact, the whole truth brings:
Then heart with head in concert truly sings
Alleluia!

Led by the luster of a rising light,
Exhausted, breathless, kept on day and night;
Though travel-weary, all could still recite
Alleluia!

At length the three arrived in David's town,
And in amazement stared at what they'd found:
A peasant-king in simple homespun bound.
Alleluia!

Their wisdom was the grace that made them see
Rich gifts, though gracious, little use could be:
This king would walk the earth in poverty.
Alleluia!

In that rude stable let us make our home,
And learn the love that shatters hearts of stone;
As creatures wise, then praise him with our own
Alleluia!

4. WOOD OF THE CROSS, WOOD OF LIFE (LIGNUM CRUCIS, LIGNUM VITAE)

A bird flew to a barren hill,
And there it dropped a seed
That clung to soil with stubborn will
Which nothing could impede.

It grew to sapling, sturdy tree
Of beauty soon became;
Soaked sun without apology,
Rejoiced in wind and rain.

But then, in prime of life, midstream,
It fell to axe and saw;
Attained new life as sturdy beam
Devoid of knot or flaw.

Its open grain was filled and purged
With human blood, still warm;
With human flesh its fibers merged,
By cold, hard iron torn.

That sacred flesh, that holy wood
In unison proclaim:
All things reflective of his good
Evoke the holy Name.

5. THIS DAY (HAEC DIES)

The rose that winter tried to kill
Embraces life once more;
Veins open wide, with sap drink fill
To bud and flower restore.

Not long ago, it seemed as dead
As withered branch and thorn;
Its blossoms gone, its beauty fled,
With brown-dried leaf forlorn.

Now green shoots timidly appear,
Complete in innocence
Of multifoliate grace that's near:
The blood-red joy immense.

In blindness, what was evident
A month or two ago
In barren bush, life heaven-sent
We simply failed to know.

When we both love and beauty see
Alike in rose and thorn,
The daytime starry night shall be;
The darkness, glorious morn.

If we break through our tomb of self,
Love all that lives and grows,
We will return to life and health,
And blossom with the rose.

6. GOD HAS GONE UP (ASCENDIT DEUS)

Fresh-risen from death, the Christ now ascends,
Borne up by God's breath while heaven attends.
Cruel hate is defeated, our hearts he has won;
His earth's work completed, and ours just begun.

His nail-mangled hands, the wound in his side,
His brow's bloodied band, all up with him ride.
Our mortal flesh, broken, ascends with him, too:
This rising the token of wholeness anew.

Let all humankind ascend, here on earth;
Arise with one mind; see each other's worth
As treasure to nurture, protect, and defend;
Both now, and in future, all beings befriend.

Though gone from our scan, he's here evermore:
His altar the span that spirit restores:
There wholeness and health still his presence imparts,
And bridges of goodwill are built, heart-to-heart.

A while we will lie beneath earth's cool sod,
Then rise up and fly to live with our God;
And, safe from all harm there, as one we will rest
In his loving arms there, our Brightest, our Best.

**7. FIRE HEARTS WITH LOVE
(INFUNDE AMOREM CORDIBUS)**

Holy Spirit, fill our minds;
Give us knowledge, wisdom, learning;
Ban all prejudice that blinds;
Let us sing, with faith discerning,
Alleluia!

Holy Spirit, fill our hearts;
Give us light for understanding;
Fruit of justice, peace impart;
Let us sing, with hope commanding,
Alleluia!

Holy Spirit, fill our souls;
Heav'n on earth we then can fashion;
Let this be creation's goal:
Sing, all hearts, with love impassioned,
Alleluia!

8. HYMN TO THE TRINITY (HYMNUS AD TRINITATEM)

O source of being and of good, now hear our plea,
Creator, whose sustaining power is veiled in mystery:
So may our growth in love and service perfect freedom be
That with our eyes full-opened your glorious light we see.

O Teacher of the way, whose love is ever near,
Word clothed in flesh, our friend and guide, we pray you, help us hear
And recognize in every human heart the same and clear
One voice, one song, one purpose, with which we persevere.

Life-giver, borne on wings of light, our souls befriend;
Great sanctifier, knowledge, patience, wisdom, virtue lend;
Foolish division in all humankind forever end:
With one transcendent tuning all hearts and voices blend.

Omega, Alpha, when our life its course has run,
As we approach your city after work on earth is done,
We'll sing that perfect song in chorus, joining you as one
In infinite full-circle, as we the song become.

9. A HYMN FROM THE REST OF CREATION (BENEDICITE OMNIA OPERA DOMINI)

Not just human praise alone reaches the Creator's throne:
Song of nightingale or jay, or of frog from swamp's decay,
All that wake by night, or day;
Humpbacked whale and speckled trout, those that fly, or creep about,
All in glad thanksgiving shout *Alleluia!*

Finch or eagle, lion or cat, elephant or tiny gnat,
Stately maple, budding pear, thistle harsh and lilac fair,
Wolf with cubs in sheltered lair,
Fern and moss and giant oak—all your loving glance provoke;
Sing with all created folk *Alleluia!*

Speck of dust or mountain high, dewy meadow, desert dry,
Planet vast or atom's core, flower's or sunset's color-store—
None are counted less, or more.
Mighty whirlwind, gentle breeze, rippling brook and swelling seas
With great joy they all reprise *Alleluia!*

Sin of Adam, and of Eve, humans share, since they believe
God made them the lords of all—beast and plant, both great and small;
Thus they come to grievous fall:
To their selfishness they cling, so their praises discord bring;
Out-of-tune, in vain they sing *Alleluia.*

Grace give humankind to flee grim superiority;
Partners, stewards, let them be: cease their exclusivity,
Join us in our praise as we,
Wren and rose and grain of sand, held in your sustaining hand,
With perfection chant the grand *Alleluia!*

**10. THROUGH A GLASS DARKLY
—MIRROR OF LIFE (SPECULUM VITAE)**

When you, O God, my senses gave,
I did misuse them, for I craved
To understand the majesty,
To penetrate the mystery.

A glass I fashioned with my will
To closer, better view you; still,
From my own self and essence made,
It caused refractions, truth did shade.

More than my sight this glass obscured:
I saw you not as Word, but words;
Its opaque coldness barred access
And kept me from the Spirit's breath.

Both goal and means were bound to fail;
Five senses were of no avail:
Literal focus kept me bound
Within my self, with you not found.

That glass I shatter here, today,
And all pretense I cast away;
Not number parts, dissect no more:
Just know that you are there: adore,

And live, content with mystery's grace,
With hope, at death, to see your face,
Freed from the dark that self demands,
With no more need to understand.

1. COME, LORD AND SAVIOR-CHILD

Words, D. Kerr; Music, S. Crisp

Come, Lord and Sa - vior - Child, draw near; Word - Robed - In - Flesh, from

The first system of musical notation consists of a grand staff with a treble clef and a bass clef. The key signature is two sharps (F# and C#), and the time signature is 6/8. The melody is written in the treble clef, and the accompaniment is in the bass clef. The lyrics are placed below the treble staff.

Heav'n ap - pear; Bring Sa - lem's cit - y to this earth:

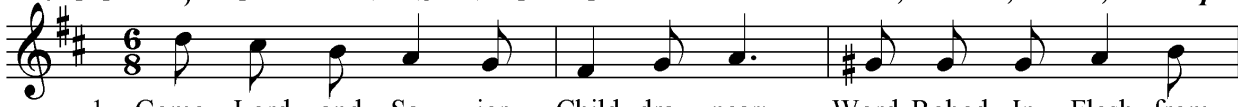
The second system of musical notation continues the melody and accompaniment from the first system. The lyrics are placed below the treble staff.

Great Teach - er, show us our true worth.

The third system of musical notation concludes the hymn. The lyrics are placed below the treble staff. The piece ends with a double bar line.

1. COME, LORD AND SAVIOR-CHILD

Words, D. Kerr; Music, S. Crisp



1. Come, Lord and Sav - ior - Child, draw near; Word-Robed - In - Flesh, from
2. Come for a while, Lord, with us dwell, And res - cue us from
3. Come, give for us your fin - al breath; We'll share your life, and
4. Come once a - gain, O Lord, we pray, To take us in at
5. In ev - 'ry child, Lord, may we see Your Self re - flect - ed



heav'n ap - pear; Bring Sa - lem's ci - ty to this earth;
man - made hell: We have mis - man - aged all God sent,
so, your death, And rise with you, with you pro - claim:

Judge - ment Day: From all our strug - gles then set free,
per - fect - ly; In ev - 'ry fam - ily, ev - 'ry home



Great Teach - er, show us our true worth.
Our con - tract with cre - a - tion rent.
Death, life, light, dark - ness are the same.

We'll live as one, for one we'll be.
A flaw - less vi - sion of your own.

2. AND DWELT AMONG US

Words, D. Kerr; Music, S. Crisp

The for - ests sing, the plains des - cant, High

This system of musical notation is for the first system of the piece. It consists of a grand staff with a treble clef and a bass clef. The key signature is one sharp (F#) and the time signature is 3/4. The melody is written in the treble clef, and the accompaniment is in the bass clef. The lyrics are: "The for - ests sing, the plains des - cant, High".

moun-tains ring, and des - erts dance; Ice caps send up a

This system of musical notation is for the second system of the piece. It consists of a grand staff with a treble clef and a bass clef. The key signature is one sharp (F#) and the time signature is 3/4. The melody is written in the treble clef, and the accompaniment is in the bass clef. The lyrics are: "moun-tains ring, and des - erts dance; Ice caps send up a".

steam - y joy, Rain for - ests deep - 'ning green de - ploy.

This system of musical notation is for the third system of the piece. It consists of a grand staff with a treble clef and a bass clef. The key signature is one sharp (F#) and the time signature is 3/4. The melody is written in the treble clef, and the accompaniment is in the bass clef. The lyrics are: "steam - y joy, Rain for - ests deep - 'ning green de - ploy."

2. AND DWELT AMONG US

Words, D. Kerr; Music, S. Crisp



1.	The	for - ests	sing,	the	plains	des - cant,	High
2.	To	coun - try	home	or	ci - ty	street,	Where
3.	His	love's	em - brace	moves	us	to free	All
4.	All	op - po - sites	have	dis - ap - peared;	His		
5.	In	hu - man	flesh	he	comes	full - robed,	Us
6.	So,	as	in him	the	child	we greet,	Let



moun - tains	ring,	and	des - erts	dance;	Ice	caps	send	up	a
no - mads	roam	or	mon - archs	meet,	To	o - pen	space	or	
lives	de - faced	by	tyr - ran - ny;	The	chance	ar - rives	to		
love	ac - quits	what	we	once	feared;	No	more	may	gen - der,
to	en - mesh	in	web	of	love;	This	child,	like	us,
us	our	sin	of	hate	de - feat	By	greet - ing	him	in



steam - y	joy,	Rain	for - ests	deep - 'ning	green	de - ploy.
ur - ban	sprawl	A	child	now	comes	to lead
put	things	right,	For	we	are	one this
clan,	or	shade	In	mind - less	strife	his
born	to	die,	But,	in	so	do - ing,
ev - 'ry	- one	That	lives	and	moves	be - neath
						the
						sun.

3. THREE KINGS

Words, D. Kerr; Music, S. Crisp

Three wise men, all of race and lands di-verse, To seek a new king,

The first system of musical notation for the song 'Three Kings'. It 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 sharp (F#) and the time signature is 4/4. The lyrics are: 'Three wise men, all of race and lands di-verse, To seek a new king,'. The melody is primarily in the treble clef, with accompaniment in the bass clef.

moun-tains, plains, tra-versed; And on their jour-ney, one re-frain re-hearsed:

The second system of musical notation. It continues the grand staff from the first system. The lyrics are: 'moun-tains, plains, tra-versed; And on their jour-ney, one re-frain re-hearsed:'. The melody continues in the treble clef, with accompaniment in the bass clef.

Al - le - lu - ia!

The third system of musical notation, which is the final system on the page. It continues the grand staff. The lyrics are: 'Al - le - lu - ia!'. The melody concludes in the treble clef, with accompaniment in the bass clef.

3. THREE KINGS

Words, D. Kerr; Music, S. Crisp



1. Three wise men, all of race and lands di-verse, To seek a new king,
2. Some say these mis-matched three them-selves were kings, And leg - end, joined with
3. Led by the lus - ter of a ris - ing light, Ex - haust - ed, breath - less,
4. At length the three ar - rived in Dav - id's town, And in a - maze - ment
5. Their wis - dom was the grace that made them see Rich gifts, though gra - cious,
6. In that rude sta - ble, let us make our home And learn the love that



moun-tains, plains, trav-ersed; And on their jour - ney, one re - frain re-hearsed:
fact, the whole truth brings: Then heart with head in con-cert tru - ly sings
kept on day and night; Though trav - el wea - ry, all could still re - cite

stared at what they'd found: A peas-ant - king in sim - ple home - spun bound.
lit - tle use could be: This King would walk the earth in pov - er - ty,
shat - ters hearts of stone; As crea - tures wise, then praise him with our own



Al - le - lu - ia!

4. WOOD OF THE CROSS, WOOD OF LIFE

Words, D. Kerr; Music, S. Crisp

A bird flew to a bar-ren hill, And there it dropped a seed That clung to

soil with stub-born will which noth-ing could im-pede.

4. WOOD OF THE CROSS, WOOD OF LIFE

Words, D. Kerr; Music, S. Crisp



1. A bird flew to a bar-ren hill, And there it dropped a seed That clung to
2. It grew to sap-ling, stur-dy tree of beau-ty soon be-came; Soaked sunwith-
3. But then, in prime of life, mid-stream, It fell to axe and saw; At-tained new
4. Its op - en grain was filled and purged With hu-man blood, still warm; With hu-man
5. That sa-cred flesh, that ho - ly wood In un - i - son pro-claim: All things re-



soil with stub - born will Which noth - ing could im - pede.
 out a - pol - o - gy, Re - joiced in wind and rain.
 life as stur - dy beam De - void of knot or flaw.
 flesh its fi - bers merged, By cold, hard i - ron torn.
 flect - ive of his good E - voke the ho - ly Name.

5. THIS DAY

Words, D. Kerr; Music, S. Crisp

The rose that win - ter tried to kill Em - bra - ces life once
more; Veins op - en wide, with sap drink fill, To bud and flow'r re - store.

The musical score is written for voice and piano. It consists of two systems. The first system has a vocal line and a piano accompaniment. The second system continues the vocal line and piano accompaniment. The key signature is two sharps (F# and C#), and the time signature is 3/4. The piano accompaniment features a steady bass line and chords that support the vocal melody.

5. THIS DAY

Words, D. Kerr; Music, S. Crisp



1. The rose that win - ter tried to kill Em - bra - ces life once
2. Not long a - go, it seemed as dead As with - ered branch and
3. Now green shoots tim - id - ly ap - pear, Com - plete in in - no -
4. In blind - ness, what was ev - i - dent A month or two a -
5. When we both love and beau - ty see A - like in rose and
6. If we break through our tomb of self, Love all that lives and



more; Veins op - en wide, with sap drink fill, To bud and flow'r re - store.
 thorn; Its blos - soms gone, its beau - ty fled, With brown - dried leaf for - lorn.
 cense Of mul - ti - fo - liate grace that's near, The blood - red joy im - mense.
 go In bar - ren bush, life hea - ven sent We sim - ply failed to know.
 thorn, The day - time star - ry night shall be; The dark - ness, glo - rious morn.
 grows, We will re - turn to life and health, And blos - som with the rose.

6. GOD HAS GONE UP

Words, D. Kerr; Music, S. Crisp

Fresh - ris - en from death, the Christ now as - cends; borne up by God's

The first system of musical notation is in 4/4 time with a key signature of one flat (Bb). It features a treble and bass clef. The melody in the treble clef begins with a quarter rest, followed by a series of quarter and eighth notes. The bass line provides a steady accompaniment with quarter and eighth notes.

breath, while heav-en at-tends. Cruel hate is de - feat - ed, our

The second system continues the melody and accompaniment. The treble clef melody includes a dotted quarter note and several eighth notes. The bass line continues with a similar rhythmic pattern.

hearts he has won; His earth's work com-ple - ted, and ours just be - gun.

The third system concludes the piece. The treble clef melody ends with a half note and a fermata. The bass line also concludes with a half note. The piece ends with a double bar line.

6. GOD HAS GONE UP

Words, D. Kerr; Music, S. Crisp



- | | | |
|----|---|------------------------|
| 1. | Fresh - ris - en from death, the Christ now as - cends; | Borne up by God's |
| 2. | His nail - man - gled hands, the wound in his side, | His brow's blood - ied |
| 3. | Let all hu - man - kind as - cend, here on earth; | A - rise, with one |
| 4. | Though gone from our scan, he's here ev - er - more: | His al - tar the |
| 5. | A while we will lie be - neath earth's cool sod, | Then rise up and |



breath,	while	heav - en at - tends.	Cruel	hate	is de - feat - ed,	our
band,	all	up with him ride.	Our	mort - al	flesh, brok - en,	as -
mind;	see	each - oth - er's worth	As	treas - ure	to nur - ture,	pro -
span	his	pres - ence re - stores:	There	whole - ness	and health still	his
fly	to	live with our God;	And,	safe	from all harm there,	as



hearts	he	has won;	His	earth's work	com - ple - ted,	and	ours	just	be - gun.
cends	with	him, too:	This	ris - ing	the tok - en	of	whole - ness	a - new.	
tect,	and	de - fend;	Both	now,	and in	fu - ture	all	be - ings	be - friend.
spir - it	im - parts,	And	brid - ges	of	good - will	are	built,	heart - to - heart.	
one	we	will rest	In	his	lov - ing	arms	there,	our	Bright - est, our Best.

7. FIRE OUR HEARTS

Words, D. Kerr; Music, S. Crisp

Ho - ly Spir - it, fill our minds; Give us know - ledge, wis - dom, learn - ing;

The first system of music is in G major (one sharp) and 4/4 time. It consists of two staves: a treble clef staff and a bass clef staff. The melody is written in the treble clef, and the accompaniment is in the bass clef. The lyrics are: "Ho - ly Spir - it, fill our minds; Give us know - ledge, wis - dom, learn - ing;"

Ban all pre - jud - dice that blinds; Let us sing, with

The second system of music continues the melody and accompaniment. The lyrics are: "Ban all pre - jud - dice that blinds; Let us sing, with"

faith dis - cern - ing, Al - le - lu - ia!

The third system of music concludes the piece. The lyrics are: "faith dis - cern - ing, Al - le - lu - ia!"

7. FIRE OUR HEARTS

Words, D. Kerr; Music, S. Crisp



1. Ho - ly Spir - it, fill our minds; Give us know-ledge, wis-dom, learn-ing;
2. Ho - ly Spir - it, fill our hearts; Give us light for un - der-stand-ing;
3. Ho - ly Spir - it, fill our souls; Heav'n on earth we then can fash-ion;



Ban all pre - jud - dice that blinds; Let us sing, with
Fruit of just-ice, peace im - part; Let us sing, with
Let this be cre - a - tion's goal: Sing, all hearts, with



faith dis-cern- ing,
hope com-mand- ing, Al - le - lu - ia!
love im-pas-sioned,

8. HYMN TO THE TRINITY

Words, D. Kerr; Music, S. Crisp

O source of be-ing and of good, now hear our plea: Cre-

a - tor, whose sus - tain - ing pow'r is veiled in mys - te - ry:

So may our growth in love and serv-ice per - fect free-dom be That

with our eyes full - o pened your glo - rious light we see.

8. HYMN TO THE TRINITY

Words, D. Kerr; Music, S. Crisp



1. O source of be - ing and of good, now hear our plea: Cre-
2. O Teach-er of the way, whose love is ev - er near, Word
3. Life - giv - er, borne on wings of light, our souls be - friend; Great
4. O - me - ga, Al - pha, when our life its course has run, As



a - tor, whose sus - tain - ing pow'r is veiled in mys - te - ry:
 clothed in flesh, our friend and guide, we pray you, help us hear
 sanc - ti - fi - er, know - ledge, pa - tience, wis - dom, vir - tue lend;
 we ap - proach your ci - ty af - ter work on earth is done,



So may our growth in love and serv - ice per - fect free - dom be That
 And re - cog - nize in ev - 'ry hu - man heart the same and clear One
 Fool - ish di - vis - ion in all hu - man - kind for ev - er - end: With
 We'll sing that per - fect song in chor - us, join - ing you as one In



with our eyes full - o - pened your glo - rious light we see.
 voice, one song, one pur - pose with which we per - se - vere.
 one tran - scend - ent tu - ning all hearts and voic - es blend.
 in - fin - ite full - cir - cle, as we the song be - come.

9. A HYMN FROM THE REST OF CREATION

Words, D. Kerr; Music, S. Crisp

Not just hu - man praise a - lone reach - es the Cre - a - tor's throne:

The first system of the hymn features a treble and bass clef with a key signature of one sharp (F#). The melody is primarily composed of quarter and eighth notes, with some chords. The lyrics are: "Not just hu - man praise a - lone reach - es the Cre - a - tor's throne:"

Song of night - in - gale or jay, or of frog from swamp's de - cay,

The second system continues the melody with similar rhythmic patterns. The lyrics are: "Song of night - in - gale or jay, or of frog from swamp's de - cay,"

All that wake by night or day, hump-backed whale and speck - led trout,

The third system includes a dotted quarter note in the melody. The lyrics are: "All that wake by night or day, hump-backed whale and speck - led trout,"

those that fly, or creep a - bout, All in glad thanks - giv - ing shout

The fourth system features a mix of quarter and eighth notes. The lyrics are: "those that fly, or creep a - bout, All in glad thanks - giv - ing shout"

Al - le - lu - ia!

The fifth system concludes the hymn with a final cadence. The lyrics are: "Al - le - lu - ia!"

9. A HYMN FROM THE REST OF CREATION

Words, D. Kerr; Music, S. Crisp



1. Not just hu - man praise a - lone reach- es the Cre - a - tor's throne:
2. Finch or ea - gle, lion or cat, el - e - phant or ti - ny gnat,
3. Speck of dust or moun-tain high, dew - y mea-dow, des - ert dry,
4. Sin of Ad - am and of Eve, hu - mans share, since they be - lieve
5. Grace give hu - man - kind to flee grim su - pe - ri - o - ri - ty;



Song of night - in - gale or jay, or of frog from swamp's de - cay,
 State - ly ma - ple, budd - ing pear, this - tle bush or li - lac fair,
 Plan - et vast or at - om's core, flower's or sun - set's col - or store,
 God made them the lords of all beast and plant both great and small;
 Part - ners, stew - ards, let them be: cease their ex - clu - si - vi - ty,



All that wake by night or day, hump-backed whale and speck - led trout,
 Wolf with cubs in shel - tered lair, fern and moss and gi - ant oak,
 Nōne is coūnt - ed leſs, oŕ mōre. Mīgh - tŷ whirl - wind, gēn - tlē brēēzē,
 Thus they come to griev - ous fall: To their self - ish - ness they cling,
 Join us in our praise of thee; Wren and rose and grain of sand,



those that fly, or creep a - bout, All in glad thanks - giv - ing shout
 all thy lov - ing glance pro - voke; Sing with all cre - a - ted folk
 rip - pling brook and swell - ing seas With great joy they all re - prise
 so their prais - es dis - cord bring: Out - of - tune, in vain they sing
 held in thy sus - tain - ing hand, With per - fec - tion chant the grand



Al - - le - lu - ia!

10. THROUGH A GLASS DARKLY

Words, D. Kerr; Music, S. Crisp

When you, O God, my sen - ses gave, I did mis - use them.

The first system of musical notation is in 4/4 time with a key signature of one flat (Bb). It consists of a vocal line and a piano accompaniment. The vocal line begins with a half note G4, followed by quarter notes A4, Bb4, and C5. The piano accompaniment features a steady bass line with chords in the right hand.

for I craved To un - der - stand the maj - es - ty. To

The second system continues the vocal and piano parts. The vocal line has a half note D5, followed by quarter notes E5, F5, and G5. The piano accompaniment maintains its harmonic support.

pen - e - trate the mys - te - ry.

The third system concludes the piece. The vocal line ends with a half note G5. The piano accompaniment concludes with a final chord. A fermata is placed over the final note of the vocal line.

10. THROUGH A GLASS DARKLY

Words, D. Kerr; Music, S. Crisp



1. When you, O God, my sen - ses gave, I did mis - use them.
2. A glass I fash - ioned with my skill To clos - er, bet - ter
3. More than my sight this glass ob - scured: I saw you not as
4. Both goal and means were bound to fail; Five sen - ses were of
5. That glass I shatt - er here, to - day, And all pre - tense I
6. And live, con - tent with mys - t'ry's grace, With hope at last to



for I craved To un - der - stand the maj - es - ty. To
 view you; still, From my own self and es - sence made, It
 Word, but words; Its o - paque cold - ness barred ac - cess, And
 no a - vail: Lit - ter - al foc - us kept me bound With -
 cast a - way; Not num - ber parts, dis - sect no more; Just
 see your face, Freed from the dark that self de - mands, With



pen - e - trate the mys - te - ry.
 caused re - frac - tions, truth did shade.
 kept me from the Spir - it's breath.
 in my - self, with you not found.
 know that you are there, a - dore,
 no more need to un - der - stand.

1. COME, LORD AND SAVIOR-CHILD

Words, D. Kerr; Music, S. Crisp, arr. DK



Organ

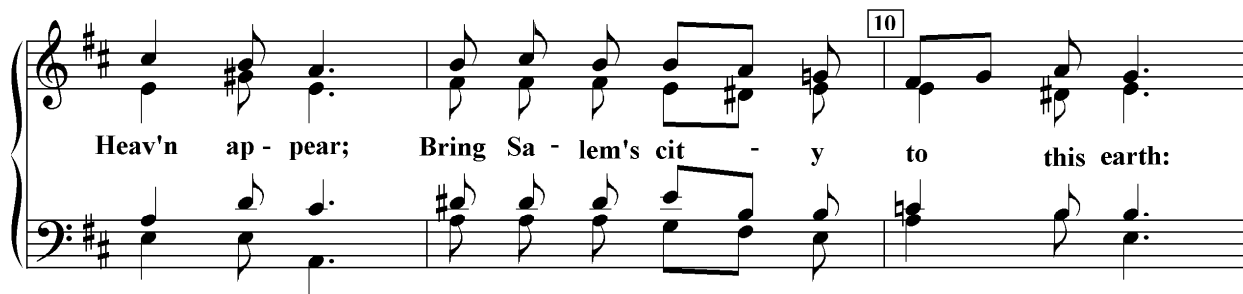
The organ introduction consists of two staves in G major, 6/8 time. The right hand features a melodic line with eighth and quarter notes, while the left hand provides a harmonic accompaniment with chords and single notes.



SATB

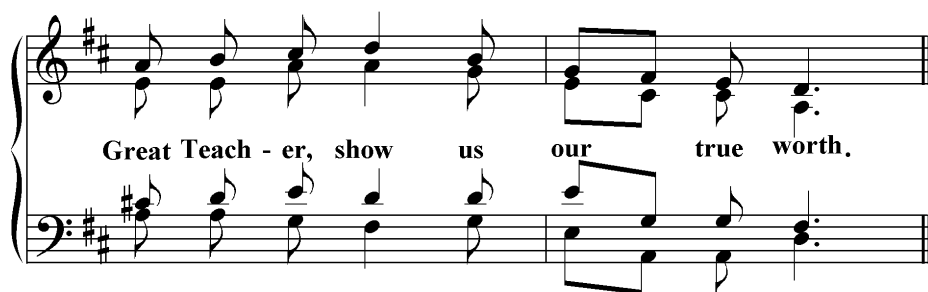
1 Come, Lord and Sa - vior - Child, draw near, Word-Robed - In - Flesh, from

The vocal entry begins at measure 5. The SATB choir enters with a melodic line in the right hand, supported by the organ accompaniment in the left hand. The lyrics are: "Come, Lord and Sa - vior - Child, draw near, Word-Robed - In - Flesh, from".



10 Heav'n ap - pear; Bring Sa - lem's cit - y to this earth:

The vocal line continues from measure 10. The lyrics are: "Heav'n ap - pear; Bring Sa - lem's cit - y to this earth:". The organ accompaniment continues to support the vocal melody.



Great Teach - er, show us our true worth.

The vocal line concludes with the lyrics: "Great Teach - er, show us our true worth." The organ accompaniment provides a final harmonic support.

Faux-bourdon (melody in tenor)

2 Come for a while, Lord, with us dwell; and res - cue us from

man - made hell: We have mis - man - aged all God sent,

3 Our con - tract with cre - a - tion rent.

Come, give for us your fi - nal breath; We'll share your life, and

so, your death, and rise with you, with you pro - claim:

Death, life, light, dark - ness are the same.

Organ

SATB *Faux-bourdon (melody in tenor)*

4 Come once a - gain, O Lord, we pray, To take us in at

judge - ment day: from all our strug - gles then set free,

We'll live as one, for one we'll be.

5 In ev - 'ry child, Lord, may we see Your Self re- flect - ed

45 per - fect - ly; In ev - 'ry fam - 'ly, ev - 'ry home,

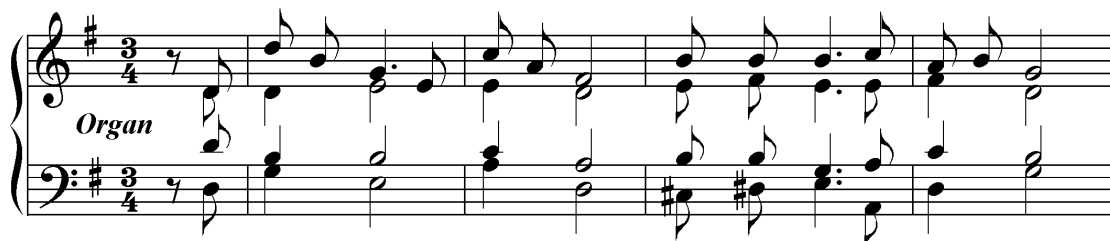
A flaw - less vis - ion of your own.

50 Organ

Introduction, interlude, and coda are optional. The faux-bourbons may be used as free accompaniments while the melody is sung in unison.

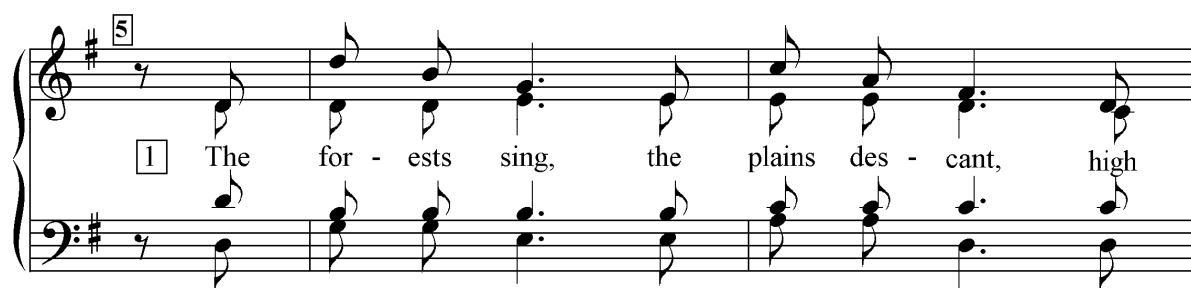
2. AND DWELT AMONG US

Words, D. Kerr; Music, S. Crisp, arr. DK



Organ

Introduction in G major, 3/4 time. The organ part consists of two staves. The right hand plays a melody of eighth and quarter notes, while the left hand provides a harmonic accompaniment with chords and single notes.



5

1 The for - ests sing, the plains des - cant, high

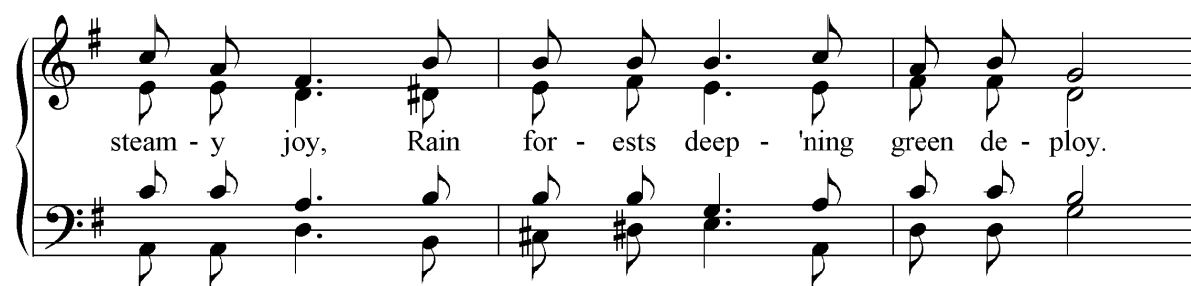
Vocal line starting at measure 5. The melody is in G major, 3/4 time. The lyrics are: "The for - ests sing, the plains des - cant, high".



10

mour - tains ring, and des - erts dance; Ice caps send up a

Vocal line starting at measure 10. The melody is in G major, 3/4 time. The lyrics are: "mour - tains ring, and des - erts dance; Ice caps send up a".



steam - y joy, Rain for - ests deep - 'ning green de - ploy.

Vocal line starting at measure 15. The melody is in G major, 3/4 time. The lyrics are: "steam - y joy, Rain for - ests deep - 'ning green de - ploy."

15

2 To coun - try home or ci - ty street, where

no - mads roam or mon - archs meet, To op - en space or

20

ur - ban sprawl A child now comes, to lead us all.

Interlude (optional)

Organ

25

30

His

Faux-bourdon

35

Choir [3] His love's embrace moves moves us to free all

lives de - faced by ty - ran - ny, The chance ar - rives to

to

40

put things right, for we are one this this ho - ly night.

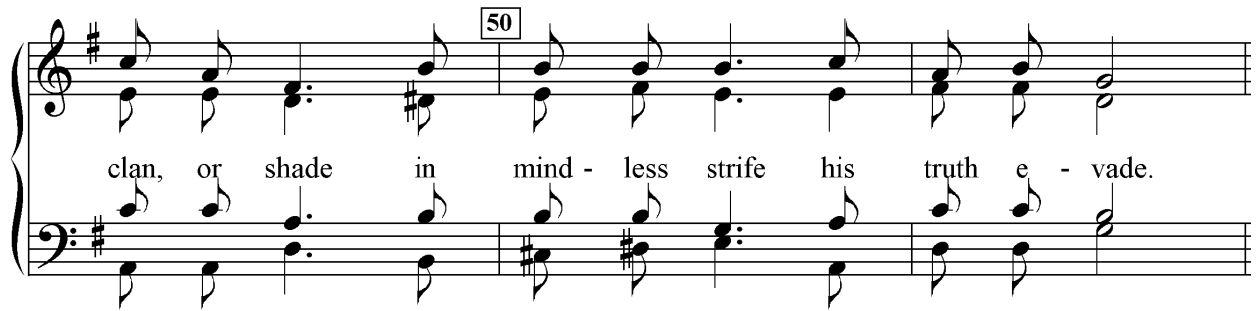
Choir and Congregation

45

All op - po - sites have dis - ap - peared; his

love ac - quits what we once feared; No more may gen - der,

50



clan, or shade in mind - less strife his truth e - vade.

Interlude (optional)

Organ



55

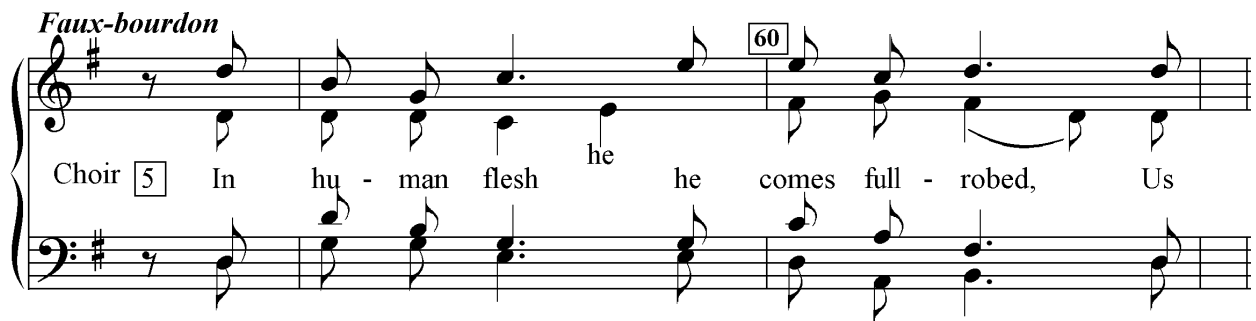


(In human flesh...)

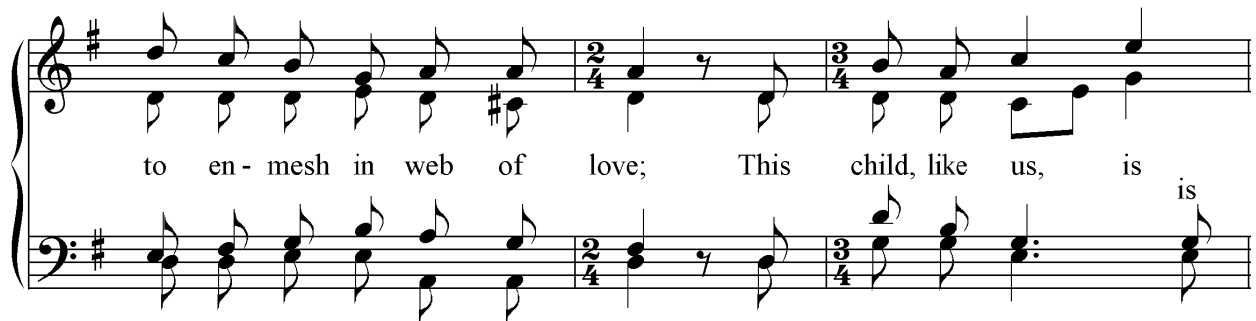
Faux-bourdon

Choir 5

60



In hu - man flesh he he comes full - robed, Us



to en - mesh in web of love; This child, like us, is is

65

born to die, but in so do - ing, death des - troy.

70

6 So, as in him the child we greet, Let us our sin of hate de-

Organ

71

feat By greet - ing him in ev - 'ry - one That

75

lives and moves be - neath the sun.

3. THREE KINGS

Words, D. Kerr; Music, S. Crisp, arr. DK

Piano introduction in G major, 4/4 time. The right hand features a melodic line with eighth and quarter notes, while the left hand provides a steady accompaniment of eighth notes.

Measures 5-9. The vocal line begins with a five-measure rest. Two verses are provided: Verse 1: "Three wise men, all of race and clan di-verse, To seek a new king," Verse 2: "Some say these mis-matched three themselves were kings, And leg - end, joined with".

Measures 10-14. The vocal line continues with lyrics: "moun-tains, plains, tra-versed; And on their jour-ney, one re-frain re-hearsed: fact, the whole truth brings: Then heart with head in con-cert tru-ly sings". Measure 10 is marked with a box containing the number 10.

Measures 15-18. The vocal line concludes with the phrase "Al - le - lu - ia!". The piano accompaniment features a sustained chord in the right hand and a rhythmic pattern in the left hand.

SATB faux-bourdon (melody in Tenor)

3 Led by the lus - ter of a ris - ing light; ex - haust - ed, breath - less,

kept on day and night; though trav - el wea - ry, all could still re - cite:

Al - le - lu - ia. *Organ*

4 At length, the three ar - rived in Dav - id's town, and in a - maze - ment

stared at what they'd found: a peas - ant king in sim - ple home - spun bound.

30

Al - le - lu - ia!

This system shows a vocal line in G major with a treble clef and a piano accompaniment in G major with a bass clef. The vocal line begins with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment consists of a steady eighth-note bass line in the left hand and a chordal accompaniment in the right hand.

SATB faux-bourdon (melody in tenor)

5

Their wis- dom was the grace that made them see Rich gifts, though gra - cious,

This system features a SATB faux-bourdon setting. The vocal line is in G major with a treble clef, and the piano accompaniment is in G major with a bass clef. The vocal line starts with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment provides a harmonic support with a steady eighth-note bass line and a chordal accompaniment in the right hand.

35

lit - tle use could be: This King would walk the earth in pov - er - ty,

This system continues the SATB faux-bourdon setting. The vocal line is in G major with a treble clef, and the piano accompaniment is in G major with a bass clef. The vocal line begins with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment maintains the harmonic structure with a steady eighth-note bass line and a chordal accompaniment in the right hand.

40

Al - le - lu - ia. *Organ*

This system concludes the SATB faux-bourdon setting. The vocal line is in G major with a treble clef, and the piano accompaniment is in G major with a bass clef. The vocal line starts with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment provides a harmonic support with a steady eighth-note bass line and a chordal accompaniment in the right hand.

6 In that rude sta - ble, let us make our home And learn the love that

45 shat - ters hearts of stone; As crea - tures wise, then praise him with our own

50 Al - le - lu - ia! *Organ*

Introduction, interludes, and coda are optional. The faux-bourbons can be used as free accompaniments to unison singing.