

# Ye gates, lift up your heads on high

Psalm 24 vv. 7-10

Scottish Psalter (1650)

St. George's, Edinburgh,  
by Andrew Thompson (1778-1831)  
Edited by Francis Roads

[d=60]

Soprano [Air]

1. Ye gates, lift up your heads on high; ye doors that last for  
2. Ye gates, lift up your heads; ye doors, doors that do last for

Alto

1. Ye gates, lift up your heads on high; ye doors that last for  
2. Ye gates, lift up your heads; ye doors, doors that do last for

Tenor

1. Ye gates, lift up your heads on high; ye doors that last for  
2. Ye gates, lift up your heads; ye doors, doors that do last for

Bass

1. Ye gates, lift up your heads on high; ye doors that last for  
2. Ye gates, lift up your heads; ye doors, doors that do last for

6

S

aye, Be lift - ed up, that so the King of glo - ry en - ter may.  
aye, Be lift - ed up so that the King of glo - ry en - ter may.

A

aye, Be lift - ed up, that so the King of glo - ry en - ter may.  
aye, Be lift - ed up so that the King of glo - ry en - ter may.

T

aye, Be lift - ed up, that so the King of glo - ry en - ter may. But  
aye, Be lift - ed up so that the King of glo - ry en - ter may. But

B

aye, Be lift - ed up, that so the King of glo - ry en - ter may. But  
aye, Be lift - ed up so that the King of glo - ry en - ter may. But

11

S

The King of glo - ry, who is this? Ev'n  
The King of glo - ry, who is this? The

A

The King of glo - ry, who is this? Ev'n  
The King of glo - ry, who is this? The

T

who of glo - ry is the King? The King of glo - ry, who is this?  
who is he that is the King? The King of glo - ry, who is this?

B

who of glo - ry is the King? The King of glo - ry, who is this? Ev'n  
who is he that is the King? The King of glo - ry, who is this? The

## Ye gates, lift up your heads on high

16 (Soprano)

S that same Lord, that great in might and strong in bat - tle is,  
 (Alto) Lord of hosts, and none but he, the King of glo - ry is,  
 A that same Lord, that great in might and strong in bat - tle is,  
 (Bass) Lord of hosts, and none but he, the King of glo - ry is,  
 B that same Lord, that great in might and strong in bat - tle is,  
 Lord of hosts, and none but he, the King of glo - ry is,

19

S Ev'n that same Lord, that great in might and strong in bat - tle is.  
 The Lord of hosts, and none but he, the King of glo - ry is.  
 A Ev'n that same Lord, that great in might and strong in bat - tle is.  
 The Lord of hosts, and none but he, the King of glo - ry is.  
 T Ev'n that same Lord, that great in might and strong in bat - tle is.  
 The Lord of hosts, and none but he, the King of glo - ry is.  
 B Ev'n that same Lord, that great in might and strong in bat - tle is.  
 The Lord of hosts, and none but he, the King of glo - ry is.

24

S Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah,  
 A Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah,  
 T Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah,  
 B Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah,

28

S Hal - le - lu - jah, A - men, A - men, A - - men.  
 A Hal - le - lu - jah, A - men, A - men, A - - men.  
 T Hal - le - lu - jah, A - men, A - men, A - - men.  
 B Hal - le - lu - jah, A - men, A - men, A - - men.

# 'Twas on that dark, that doleful night

1 Corinthians IX 23

Paraphrased by Isaac Watts (1674-1748)

Anon., from the Colby MSS, IOM

Edited by Francis Roads

[♩=60]

Soprano

1. 'Twas on that dark, that dole-ful night, When pow'rs of  
 2. Be-fore the mourn-ful scene be-gan He took the  
 3. "This is my bo-dy, broke for sin, Re-ceive and  
 4. "Do this", he cried, "till time shall end. In mem'-ry

Alto

Tenor [Air]

1. 'Twas on that dark, that dole-ful night, When pow'rs of  
 2. Be-fore the mourn-ful scene be-gan He took the  
 3. "This is my bo-dy, broke for sin, Re-ceive and  
 4. "Do this", he cried, "till time shall end. In mem'-ry

Bass

7

S

earth and hell a-rose A-against the Son of God's de-light, *p* And  
 bread, and blest and brake. What love through all his ac-tions ran! What  
 eat the li-ving food." Then took the cup and blest the wine; "Tis  
 of your dy-ing friend. Meet at my ta-ble, and re-cord The

A

T

earth and hell a-rose A-against the Son of God's de-light, *p* And  
 bread, and blest and brake. What love through all his ac-tions ran! What  
 eat the li-ving food." Then took the cup and blest the wine; "Tis  
 of your dy-ing friend. Meet at my ta-ble, and re-cord The

B

14

S

friends be-trayed him to his foes, *f* And friends be-trayed him to his foes.  
 won-drous words of grace he spake, What won-drous words of grace he spake!  
 the new co-v'nant in my blood, 'Tis the new co-v'nant in my blood".  
 love of your de-par-ted Lord, The love of your de-par-ted Lord."

A

T

friends be-trayed him to his foes, *f* And friends be-trayed him to his foes.  
 won-drous words of grace he spake, What won-drous words of grace he spake!  
 the new co-v'nant in my blood, 'Tis the new co-v'nant in my blood".  
 love of your de-par-ted Lord, The love of your de-par-ted Lord."

B

# Since Christ, our passover, is slain

Proper Anthem for Easter Sunday

Romans VI 9, 1 Corinthians XV 20 & doxology

*Auspicious*, anon.

Edited by Francis Roads

Supplement to the  
New Version of Tate and Brady (1698)

[Air] *Symphony*  $\text{♩} = 88$

Soprano  
Alto  
Tenor  
Bass

9

S  
1. Since Christ, our pass - o - ver, is slain, A sac - ri - fice for  
2. Not with the lea - ven, as of old, Of sin and ma - lice  
3. Christ, be - ing raised by pow'r di - vine, And re - scued from the  
4. For he that died, 'twas for our sins He once vouch-safed to  
5. So count your - selves as dead to sin, But gra - cious - ly re -

A  
T  
B

14 *Symphony*

S  
all, A sac - ri - fice for all;  
fed, Of sin and ma - lice fed;  
grave, And re - scued from the grave,  
die, He once vouch-safed to die;  
stored, But gra - cious - ly re - stored,

A  
T  
B

## Since Christ, our passover, is slain

19

S  
Let all with thank - ful hearts, a - gree To  
But with un - feigned sin - ce - ri - ty, And  
Shall die no more; death shall on him No  
But that he lives, he lives to God, For  
And made, hence forth, a - live to God, Through

A

T  
Let all with thank - ful hearts, a - gree To  
But with un - feigned sin - ce - ri - ty, And  
Shall die no more; death shall on him No  
But that he lives, he lives to God, For  
And made, hence forth, a - live to God, Through

B

23

S  
keep the fes - ti - val, To keep the fes - ti - val.  
truth's un - lea - vened bread, And truth's un - lea - vened bread.  
more do - mi - nion have, No more do - mi - nion have.  
all e - ter - ni - ty, For all e - ter - ni - ty.  
Je - sus Christ our Lord, Through Je - sus Christ our Lord.

A

T  
keep the fes - ti - val, To keep the fes - ti - val.  
truth's un - lea - vened bread, And truth's un - lea - vened bread.  
more do - mi - nion have, No more do - mi - nion have.  
all e - ter - ni - ty, For all e - ter - ni - ty.  
Je - sus Christ our Lord, Through Je - sus Christ our Lord.

B

6. To Father, Son, and Holy Ghost,  
The God whom we adore,  
Be glory; as it was, 'tis now,  
And shall be evermore.

Repeat  
symphony  
to finish.

The setting "Auspicious" was found in an anonymous MS book in the possession of Tim Henderson of London Gallery Quire. It contains 88 tunes, of which all except one are in metres used by the New Version. Over half of them are in the *Hymn Tune Index* (Oxford, 1998), which means that they were composed before 1820. These two facts, combined with the general idiom of the tunes, suggest a date of around 1840-50, and use in an Anglican church. However, there is a reference to Queen Victoria's Golden Jubilee (1887) in the same hand as many of the tunes, so it appears that this book was in use long after *Hymns Ancient and Modern* (1861) has replaced the gallery style in many churches.

Although the hand is fairly neat, the book contains many copying or other errors, and has been edited heavily. The emendations are too numerous to list. There is no indication of any text. The NV version of the Proper Anthem for Easter Sunday was chosen when London Gallery Quire needed a lively setting of this text for a particular service. Original a tone higher.

# Christ, the Lord, is risen today

Hymn for Easter

Tottenham, anon.

Edited by Francis Roads

From Lyrica Davidica, 1708

[♩]=100

**CHORUS**

Soprano

1. Christ, the Lord, is risen to - day, Hal - le - lu - jah! Hal - le - lu - jah!  
 2. Lo! He ri - ses, migh - ty King!  
 3. Sin - ners! See your ran - som paid,  
 4. Christ, the Lord, is risen to - day,

Alto

Tenor

1. Christ, the Lord, is risen to - day, Hal - le - lu - jah! Hal - le - lu - jah!  
 2. Lo! He ri - ses, migh - ty King!  
 3. Sin - ners! See your ran - som paid,  
 4. Christ, the Lord, is risen to - day,

Bass [Air]

5

**CHORUS**

S

Our tri - um - phant ho - ly day; Hal - le - lu - jah! Hal - le - lu - jah!  
 Where, O death, is now thy sting?  
 Peace with God for - e - ver made:  
 Our tri - um - phant ho - ly day:

A

T

Our tri - um - phant ho - ly day; Hal - le - lu - jah! Hal - le - lu - jah!  
 Where, O death, is now thy sting?  
 Peace with God for - e - ver made:  
 Our tri - um - phant ho - ly day:

B

9

**CHORUS**

S

He en - dured the cross and grave, Hal - le - lu - jah! Hal - le - lu - jah!  
 Lo! He claims the na - tive sky!  
 With your ri - sen Sa - viour, rise;  
 Loud the song of vic - t'ry raise;

A

T

He en - dured the cross and grave, Hal - le - lu - jah! Hal - le - lu - jah!  
 Lo! He claims the na - tive sky!  
 With your ri - sen Sa - viour, rise;  
 Loud the song of vic - t'ry raise;

B

Christ, the Lord, is risen today

13

CHORUS

S  
 Sin - ners to re - deem and save. Hal - le - lu - jah! Hal - le - lu - jah! Hal -  
 Grave! Where is thy vic - to - ry?  
 Claim with him the pur - chased skies.  
 Shout the great Re - dee - mer's praise.

A  
 Sin - ners to re - deem and save. Hal - le - lu - jah! Hal - le - lu - jah! Hal -  
 Grave! Where is thy vic - to - ry?  
 Claim with him the pur - chased skies.  
 Shout the great Re - dee - mer's praise.

T  
 Sin - ners to re - deem and save. Hal - le - lu - jah! Hal - le - lu - jah! Hal -  
 Grave! Where is thy vic - to - ry?  
 Claim with him the pur - chased skies.  
 Shout the great Re - dee - mer's praise.

B  
 Sin - ners to re - deem and save. Hal - le - lu - jah! Hal - le - lu - jah! Hal -  
 Grave! Where is thy vic - to - ry?  
 Claim with him the pur - chased skies.  
 Shout the great Re - dee - mer's praise.

16

S  
 le - lu - jah!

A  
 le - lu - jah!

T  
 le - lu - jah!

B  
 le - lu - jah!

CODA AFTER VERSE 4

S  
 Hal - le - lu - jah!

A  
 Hal - le - lu - jah!

T  
 Hal - le - lu - jah!

B  
 Hal - le - lu - jah!

Edited from *Carmina Sacra* (Boston, 1841). In the original, the soprano, alto and tenor appear in small notes in the verse sections, and in full sized ones for the Hallelujahs.

# Psalm 118 - NV Tune: University [C.M.]

Charles Collignon

Air

Treble

Alto

Tenor

Bass

Then o - pen . wide the tem - ple gates To

Then o - pen . wide the tem - ple gates To

Then o - pen wide the tem - ple . gates To

Then o - pen . wide the tem - ple gates To

which . the . just re - pair, That I may . en - ter

which the just . re - pair, That I . may en - ter

<sup>8</sup> which the . just . re - pair, That I may en - ter

which . the . just re - pair, That I may en - ter

in, and . praise My great . de - liv - 'rer there.

in, and praise My great de - liv - 'rer there.

<sup>8</sup> in, and praise My great . de - liv - 'rer . there.

in, and . praise My great de - liv - 'rer there.



**Psalm 118 - NV vv. 19 – 26.**

**T**HEN open wide the temple gates  
 To which the just repair,  
 That I may enter in, and praise  
 My great deliv'rer there.

20 Within those gates of God's abode,  
 To which the righteous press;  
 21 Since thou hast heard, and set me safe,  
 Thy holy Name I'll bless.

22 That which the builders once refus'd  
 Is now the corner-stone:  
 23 This is the wondrous work of God,  
 The work of God alone.

24 This day is God's; let all the land  
 Exalt their cheerful voice:  
 25 Lord, we beseech thee, save us now,  
 And make us still rejoice.

26 Him that approaches in God's name  
 Let all th' assembly bless;  
 We, that belong to God's own house,  
 Have wish'd you good success.

The CM tune UNIVERSITY appeared in two contemporary tune books originating in Cambridge – (1) *A Collection of Psalms for the Use of Parish Churches*, (1793), compiled by Pieter Hellendaal (the elder), where it is attributed to Dr. Charles Collignon (1725 - 1785), Professor of Anatomy at the University of Cambridge, and – (2) *A Collection of Psalm and Hymn Tunes . . . Revised & Harmonized by Dr. Randall*, (1794). It is considered that the tune is by Collignon. However, this setting is from *UTB*, where it is attributed to Randall. It has been transposed from E flat to C. The selection of verses here is suggested in several sources; some are quoted in the New Testament, v. 22 in particular by three of the Evangelists, amongst others.

*Alternative tunes:*

OV - 8: BEDFORD, NEWBURY;

NV - 23: ARABIA, BEDFORD, DEVIZES, HEPHZIBAH, IRISH, LONDON NEW, MANCHESTER,  
 ST JAMES, SANDWICH;

IW - 10: BELGRAVE, DEVIZES, LONDON NEW, WILTSHIRE / STEPHENSON'S PSALM 34.