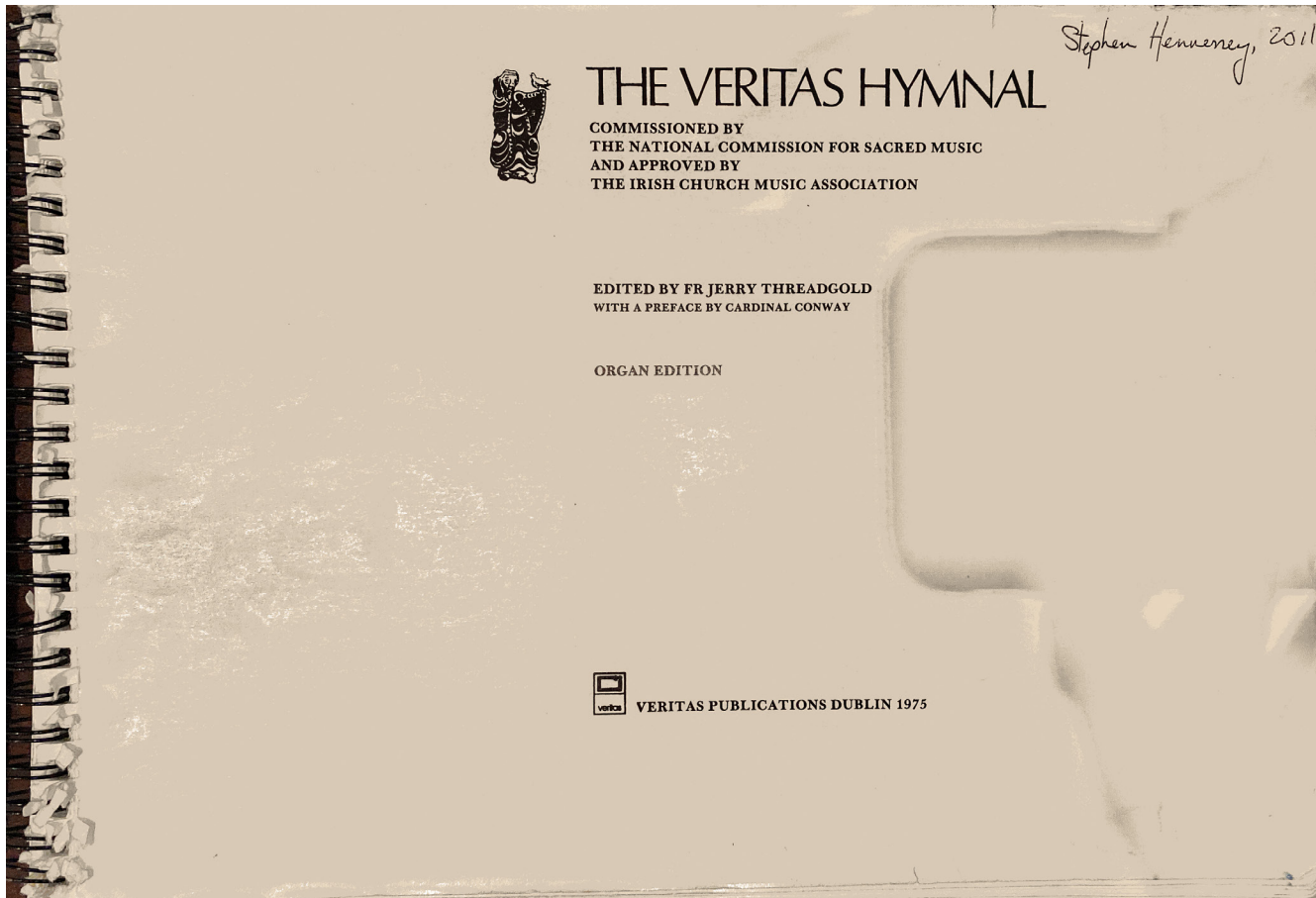


**P. C. kindly sent us some samples of the Organ Accompaniment for the Irish Veritas Hymnal.**



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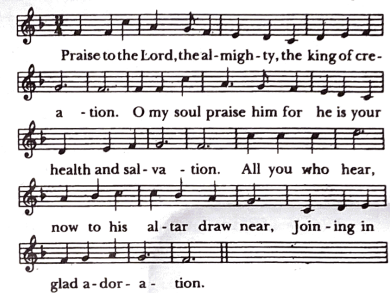


**1 PRAISE TO THE LORD**

3

*Lobe den Herren*

*Stralsund Gesangbuch*



2. Praise to the Lord, let us offer our gifts at his altar:  
Let not our sins and transgressions now cause us to falter.  
Christ the high priest bids us all join in his feast,  
Victims with him on the altar.
3. Praise to the Lord, who will prosper our work and defend us:  
Surely his goodness and mercy here daily attend us:  
Ponder anew all the Almighty can do,  
He who with love will befriend us.
4. Praise to the Lord, oh let all that is in us adore him!  
All that has life and breath, come now in praises before him  
Let the Amen sound from his people again,  
Now as we worship before him.

J. Neander-C. Winkworth

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The image displays four systems of organ accompaniment for the hymn 'A Íosa Bháin'. Each system consists of a treble clef staff and a bass clef staff, both in G major (one sharp) and 3/4 time. The first system shows the beginning of the piece with a simple harmonic accompaniment. The second system continues the accompaniment with some melodic movement in the treble. The third system features more complex chordal textures. The fourth system concludes the piece with a final cadence and a fermata over the final chord.

Fintan O'Carroll

**3 A ÍOSA BHÁIN**

5

Seán Ó Riada

The image shows the vocal line for the hymn 'A Íosa Bháin'. It is written in G major and 3/4 time. The melody is simple and melodic, with a clear phrase structure. The lyrics are in Irish and are printed below the notes.

A Ío - sa bháin, id' lá - thair gheod, Ag  
caoi do bháis san ard - chrois mhór, Ó aois go  
bás ag tál na ndeor, 'Sag maíomh mo  
ghrá don Slán - ai - theoir. Ó a Shlá - nai -  
theoir, Ó a Shlá - nai - theoir.

2. Mo dhíon, mo ghrá, mo scáth, mo threoir,  
An íobairt ard, ofráil mo stóir  
An fhionfhuil naofa buan 's an fheoil:  
Sin maoin im lámh óm Shlánaitheoir.  
Ó a Shlánaitheoir, Ó a Shlánaitheoir.

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Three systems of organ accompaniment for the hymn 'Stille Nacht'. Each system consists of a treble clef staff and a bass clef staff, both in 3/4 time and B-flat major. The first system shows the initial chords and melody. The second system continues the accompaniment with various chordal textures. The third system concludes the piece with a final chord and a fermata.

65 SILENT NIGHT

69

*Stille Nacht*

F. Gruber

The vocal line for the hymn 'Stille Nacht', written in a single treble clef staff. It includes the lyrics: 'Si - lent night, ho - ly night. All is calm, all is bright Round yon vir - gin mo - ther and child; Ho - ly in - fant so ten - der and mild, Sleep in heav - en - ly peace. Sleep in heav - en - ly peace.' The melody is simple and serene, with a final cadence.

2. Silent night, holy night.  
Shepherds quake at the sight,  
Glories stream from heaven afar,  
Heavenly hosts sing alleluia:  
Christ the Saviour is born,  
Christ the Saviour is born.
3. Silent night, holy night.  
Son of God, love's pure light,  
Radiant beams from thy holy face,  
With the dawn of redeeming grace,  
Jesus, Lord, at thy birth,  
Jesus, Lord, at thy birth.

J. Mohr—J. Young

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68

## 64 O COME ALL YE FAITHFUL

*Adeste Fideles* Traditional 18th century

O come all ye faith - ful, Joy - ful and tri -  
um - phant, O come ye, O come ye to Beth - le -  
hem; Come and be - hold him, Born the king of  
an - gels. O come let us a - dore him, O  
come let us a - dore him, O come let us a -

dore him, Christ the Lord.

2. Born of the Father,  
Light from light eternal,  
Son of the gentle maid  
Our flesh and blood;  
Honour and praise him  
With the hosts of angels.
3. Sing, choirs of angels,  
Sing in exultation,  
Sing, all ye citizens of heaven above,  
Glory to God  
In the highest.
4. Now Lord, we greet you,  
Born this happy morning,  
Jesus to you be glory given,  
Word of the Father,  
Now in flesh appearing.

Anonymous - F. Oakeley

- |   |  |  |   |
|---|--|--|---|
| <ol style="list-style-type: none"> <li>1. Adeste fideles, laeti triumphantes.<br/>Venite, venite in Bethlehem.<br/>Natum videte, regem angelorum,<br/>Venite adoremus, venite adoremus,<br/>Venite adoremus dominum.</li> </ol> | <ol style="list-style-type: none"> <li>2. Deum de Deo, lumen de lumine.<br/>Gestant puellae viscera.<br/>Deum verum, genitum non factum,<br/>Venite adoremus, venite adoremus,<br/>Venite adoremus dominum.</li> </ol> | <ol style="list-style-type: none"> <li>3. Cantet nunc Io, chorus angelorum,<br/>Cantet nunc aula caelestium.<br/>Gloria in excelsis Deo,<br/>Venite adoremus, venite adoremus,<br/>Venite adoremus dominum.</li> </ol> | <ol style="list-style-type: none"> <li>4. Ergo qui natus die hodierna,<br/>Jesu tibi sit gloria.<br/>Patris aeterni Verbum caro factum,<br/>Venite adoremus, venite adoremus,<br/>Venite adoremus dominum.</li> </ol> |
|---|--|--|---|

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34

## 32 SOUL OF MY SAVIOUR

Anima Christi

W. J. Maher

Soul of my Sa - viour, sanc - ti - fy my breast;  
Bo - dy of Christ, be thou my sav - ing guest;  
Blood of my Sa - viour, bathe me in thy tide,  
Wash me, ye wa - ters, stream - ing from his side.

2. Strength and protection may his passion be:  
O blessed Jesus, hear and answer me:  
Deep in thy wounds, Lord, hide and shelter me,  
So shall I never, never part from thee.

3. Guard and defend me from the foe malign:  
In death's dread moments make me only thine:  
Call me, and bid me come to thee on high,  
When I may praise thee with thy saints for aye.

Pope John XXII

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The image shows an open music book. The left page features three systems of organ accompaniment, each with a treble and bass staff. The right page is titled "33 O SACRAMENT MOST HOLY" and includes the Latin title "Sacramentum Sanctissimum" and the lyrics: "O sac - ra - ment most ho - ly, O sac - ra - ment di - vine, all praise and all thanks - giv - ing be - ev'ry mo - ment thine." The page number "33" is in the top right corner. The book is bound on the left side.

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FROM HIS EMINENCE  
WILLIAM CARDINAL CONWAY  
ARCHBISHOP OF ARMAGH  
PRIMATE OF ALL IRELAND

One of the most significant provisions of the Liturgy Constitution of Vatican II was that which allowed the introduction of vernacular hymns into the Sacred Liturgy.

The years since the Vatican Council have witnessed a remarkable growth in the use of hymns, especially in the liturgy of the Mass. Not all of these have had the solemnity and dignity, either in words or music, proper to this central act of Christian worship and at present we may be said to be in the middle of a winnowing process in which, hopefully, the wheat will be separated from the chaff.

The present hymnal is meant to assist this process. One of the difficulties experienced in recent years has been the absence of a hymnal of sufficiently wide range to make easily accessible most of the hymns in current use. This hymnal fulfils that need. It contains 143 hymns in Irish and English, including both hymns hallowed by long usage in Ireland and many which have come to be known only in recent years. The selection has been arranged under separate headings, "Entrance hymns", "Communion hymns" and so on, but of course this is intended merely as a guide. Seán Ó Riada's hauntingly beautiful "Ag Críost an síol" is suitable not merely as an Entrance hymn in Requiem Masses; "Holy God we praise thy name", while a "Te Deum", is often used as an Entrance hymn.

It is the hope of the editor that a worthwhile programme of hymns will be established throughout the country as a result of the widespread use of this hymnal.

This collection has been assembled with the collaboration of The National Commission for Sacred Music and The Irish Church Music Association and to congratulations to the editor must be added thanks to these bodies for their invaluable help.

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Nihil Obstat:  
*John Whelan, C. C., Censor Deputatus*  
Imprimi Potest:  
*+ Dermot Ryan, Archbishop of Dublin*  
22nd September 1973

The nihil obstat and imprimi potest are a declaration that a text is considered to be free of doctrinal or moral error. They do not necessarily imply agreement with opinions expressed by the author.

ISBN 0 901810 93 2 Cat No 3320  
Designed by Liam Miller  
Set by Van Gameren, Ede, Holland  
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Printed in Ireland by Paceprint Ltd., Dublin.

## ACKNOWLEDGEMENTS

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*Ampleforth Trustees for 130; Fr. Tom Egan for 110, 54, 7; Estate of Eleanor Hull and Chatto & Windus Ltd. for 53; Estate of Liam de Noraith for 143, 121; Faber Music Ltd. for 57, 58, 100, 101, 119, 83, 117; C.J. Fallon Ltd. for 28, 139, 123, 120, 107, 93, 61, 55, 46; Fr. Donal Kelly for 129; Sr. Margarita for 140; Mayhew-McCrimmon Ltd. for 20, 94; Fr. John Moloney for 78, 23, 34, 24, 48; Walter H. Farquharson for 77; Dom Gregory Murray OSB for 10; Canon Cathal O'Callaghan and An tAthair Tomás Ó Fiaich for 2; An tAthair Breandán Ó Doibhlín for 7; Ruth Bean Uí Riada for 51, 45, 38, 3, 6, 17, 26, 50; Seán óg Ó Tuama for 122, 124, 136, 52, 31, 66, 75, 80, 87, 92, 98, 103; Oxford University Press for 119, 19, 141, 104, 88, 59, 47; James Quinn S.J. and Geoffrey Chapman Publishers for 137, 69, 25, 12 from the book *New Hymns for all Seasons*; Dr Eric Routley for 9; Search Press Ltd. for 86, 82, 81, 21; Sr Teresine for 13; Fr Chrysogonus Waddell OCSO for 63; World Library Publications Ltd. for 37, 90, 105, 116, 62, 14, 113, 118; Tadhg Ó Sé for 134; The Living Parish Series for 49; Michael Ó Ciosáin for 7, 28, 54, 110; APCK for 56; Fr Donal Murray for 15, 36, 43, 59, 133, 131; Oliver O'Brien for 127; Michael Hodgetts for 84, 128; Sean Silke for 4; Abbé Décho for 34, 78, 129, 126, 48.*

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The Editor is especially grateful to Gerard Gillen, Tadhg Ó Sé, Sister Odran Doyle and Fr. Donal Murray for their invaluable help and advice.



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