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60100672 (PDF)

Four Hymns of Comfort and Praise
SATB Choir, Descant, Keyboard,
Guitar, Assembly

Cyprian Consiglio

CHORAL SERIES

Four Hymns of Comfort and Praise

Cyprian Consiglio

Preview

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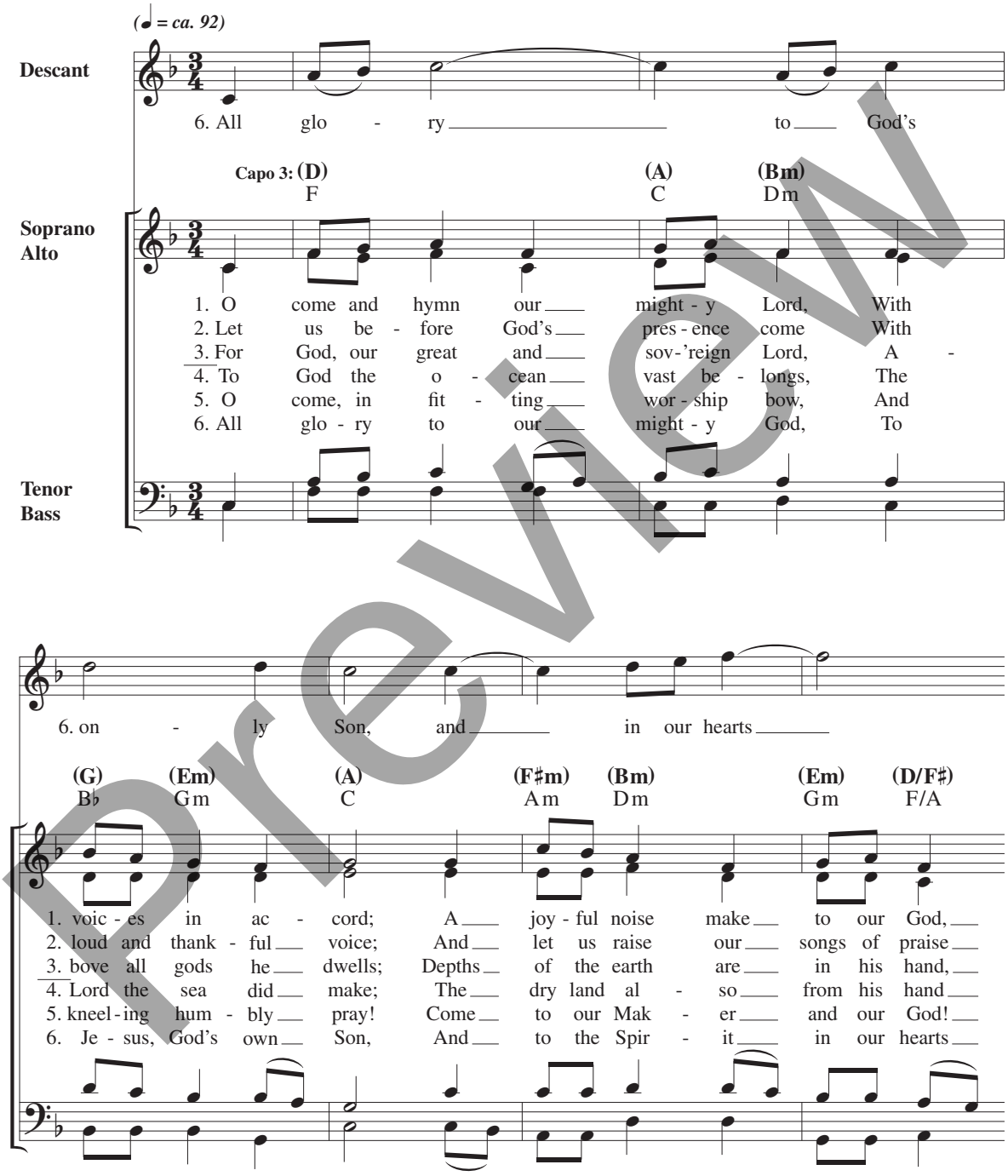
Edition #60100671

O Come and Hymn Our Mighty Lord

Based on Psalm 95
Verses 1–5, *Scottish Psalter,* 1650, alt.
Verse 6, Cyprian Consiglio

SCOTTISH, CM
Cyprian Consiglio
Arr. by Randall DeBruyn



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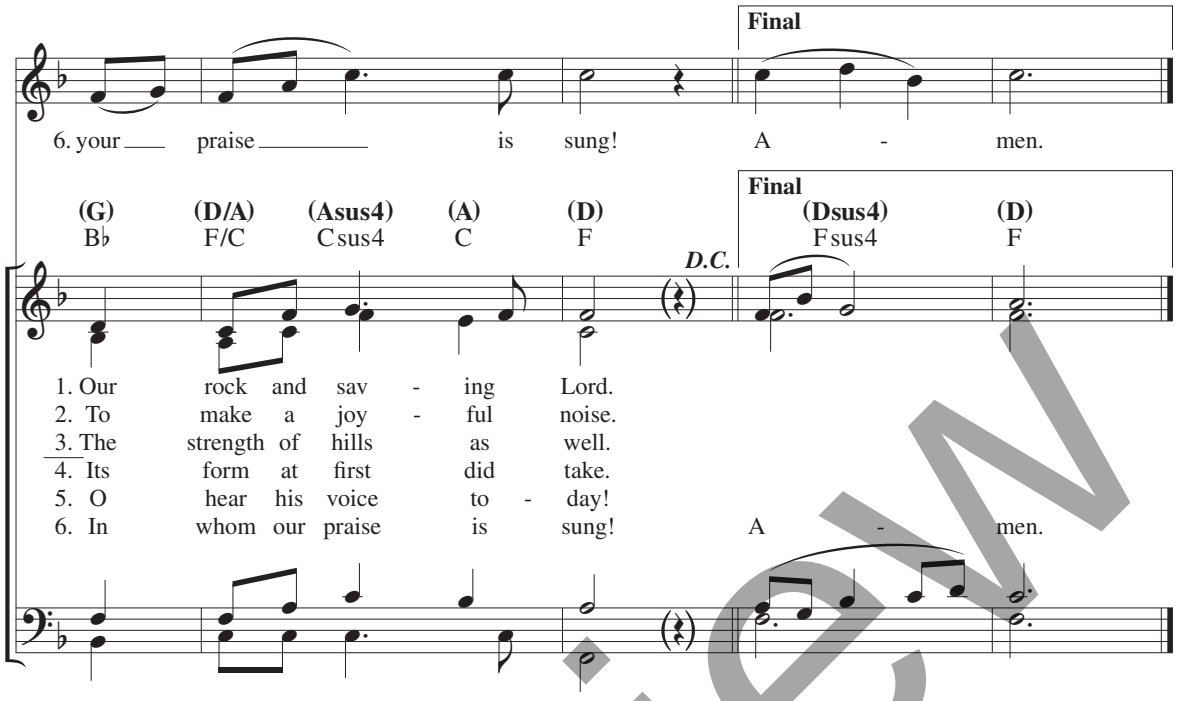

Preview

Assembly Edition

O COME AND HYMN OUR MIGHTY LORD

Cyprian Consiglio

1. O come and hymn our might - y Lord, With
2. Let us be - fore God's pres - ence come With
3. For God, our great and sov - 'reign Lord, A -
4. To God the o - cean vast be - longs, The
5. O come, in fit - ting wor - ship bow, And
6. All glo - ry to our might - y God, To

1. voic - es in ac - cord; A joy - ful noise make
2. loud and thank - ful voice; And let us raise our
3. bove all gods he dwells; Depths of the earth are
4. Lord the sea did make; The dry land al - so
5. kneel - ing hum - bly pray! Come to our Mak - er
6. Je - sus, God's own Son, And to the Spir - it

Final

1. to our God, Our rock and sav - ing Lord.
2. songs of praise To make a joy - ful noise.
3. in his hand, The strength of hills as well.
4. from his hand Its form at first did take.
5. and our God! O hear his voice to - day!
6. in our hearts In whom our praise is sung! A - men.

Text: CM; based on Psalm 95. Verses 1–5, *Scottish Psalter,* 1650, alt. Verse 6 © 2000, Cyprian Consiglio, OSB Cam.
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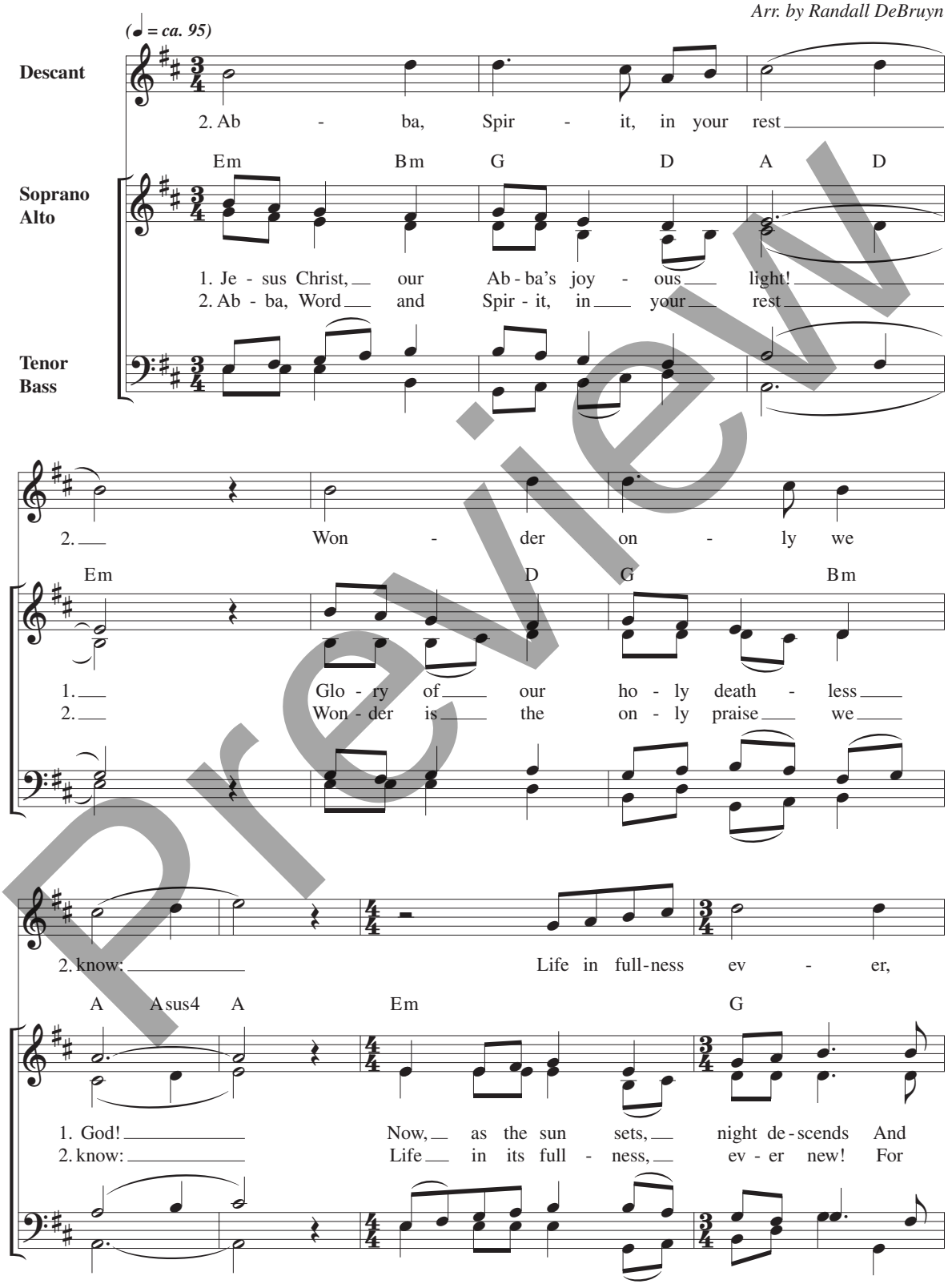
Edition #60100671

Jesus Christ, Our Abba's Joyous Light

Aelred-Seton Shanley, 1948–1999

JOYOUS LIGHT, 99 88
Cyprian Consiglio
Arr. by Randall DeBruyn

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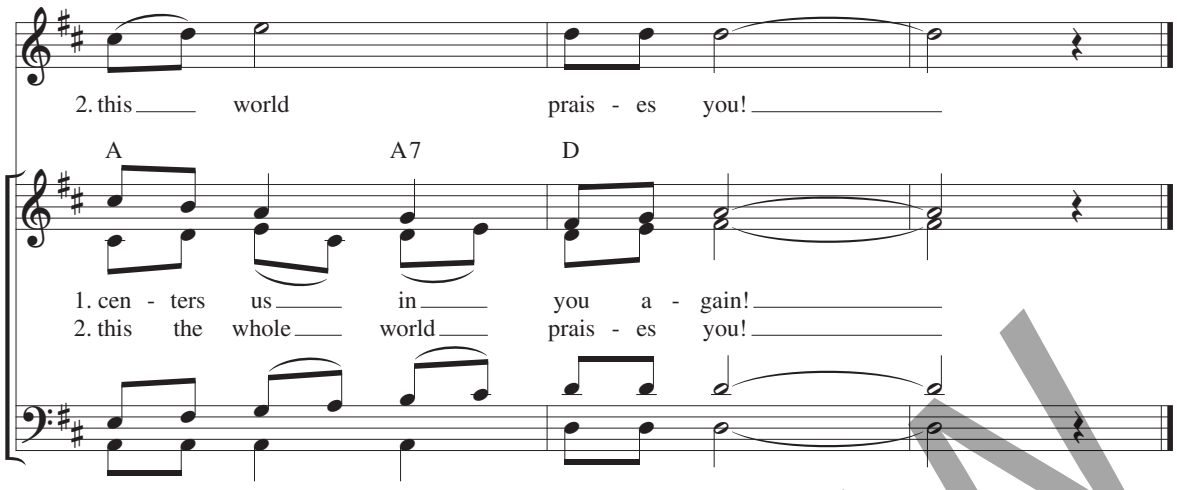

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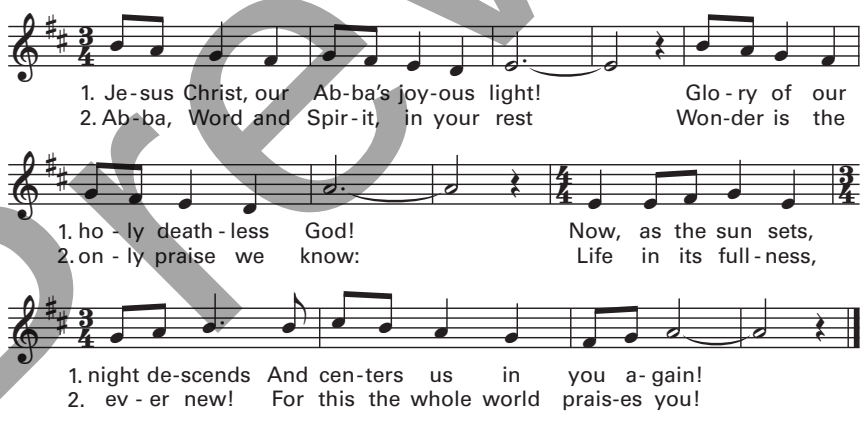
Assembly Edition

JESUS CHRIST, OUR ABBA'S JOYOUS LIGHT

Cyprian Consiglio

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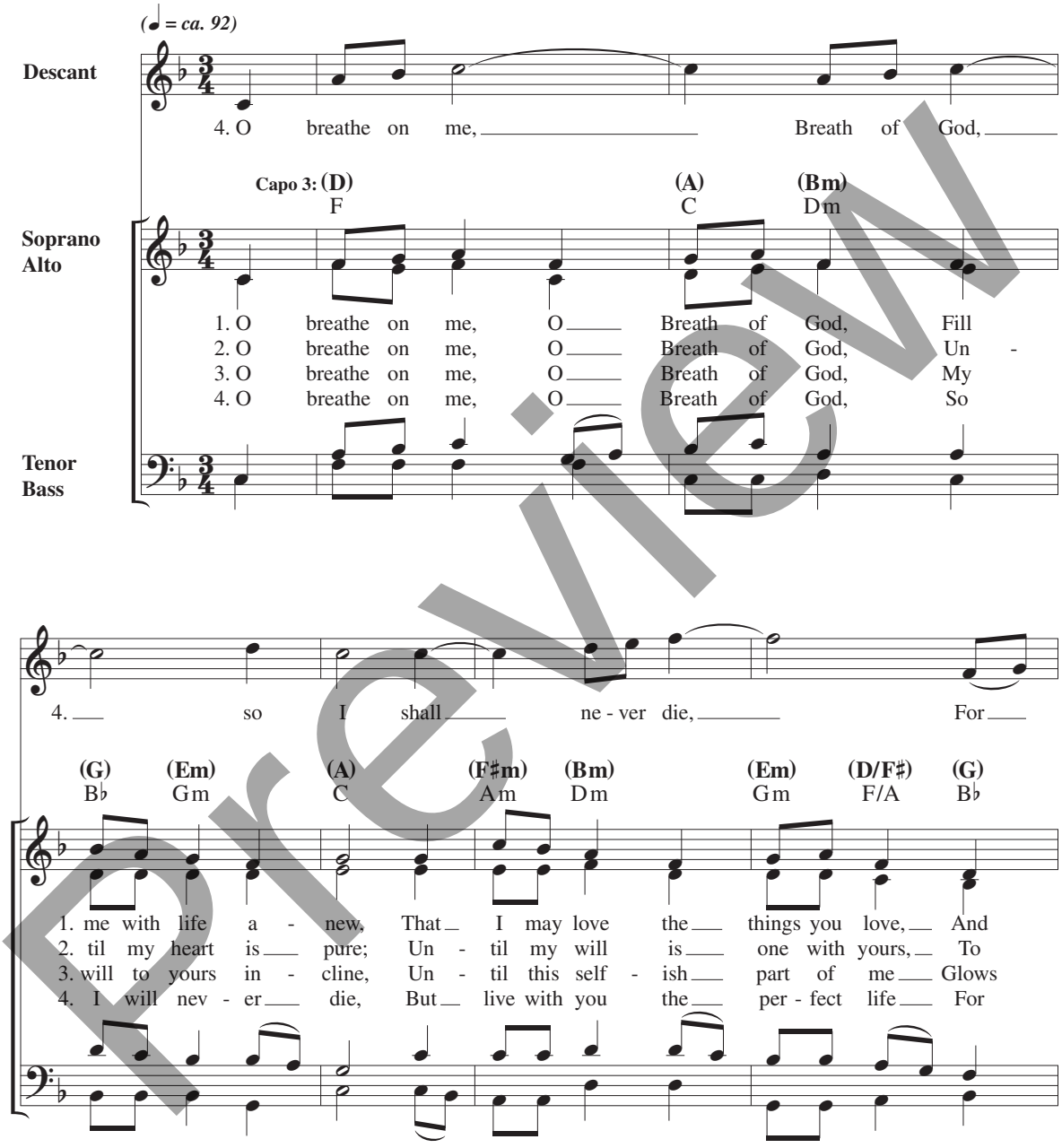
O Breathe on Me, O Breath of God

Edwin Hatch, 1835–1889, alt.

SCOTTISH, CM
Cyprian Consiglio
Arr. by Randall DeBruyn

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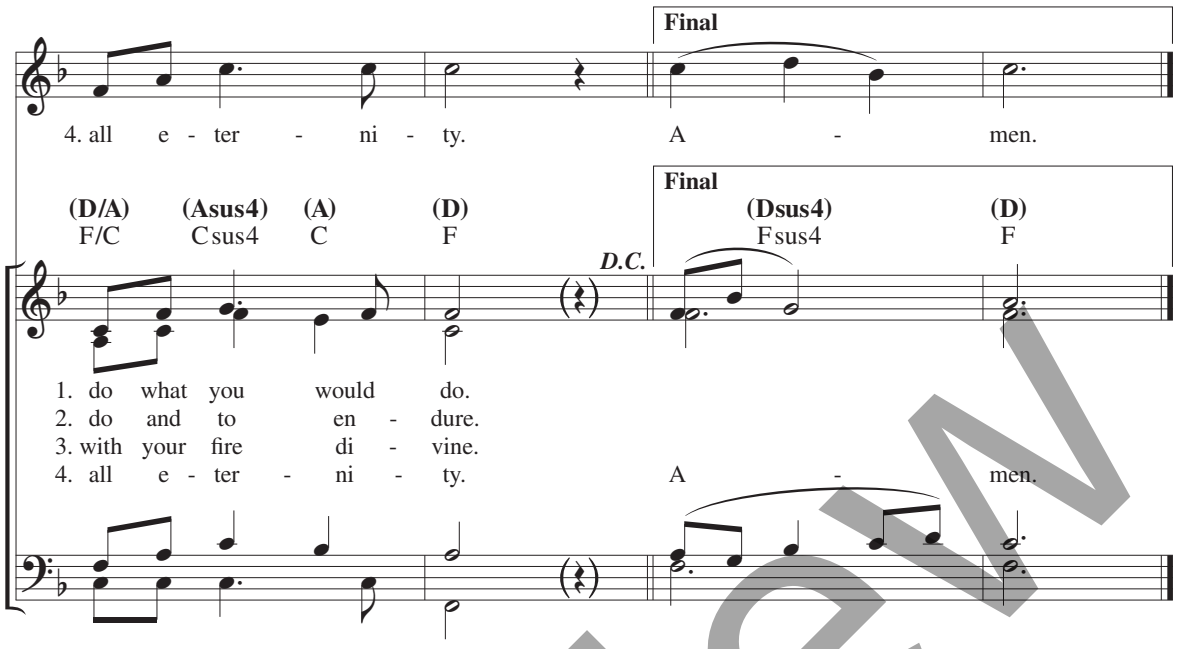

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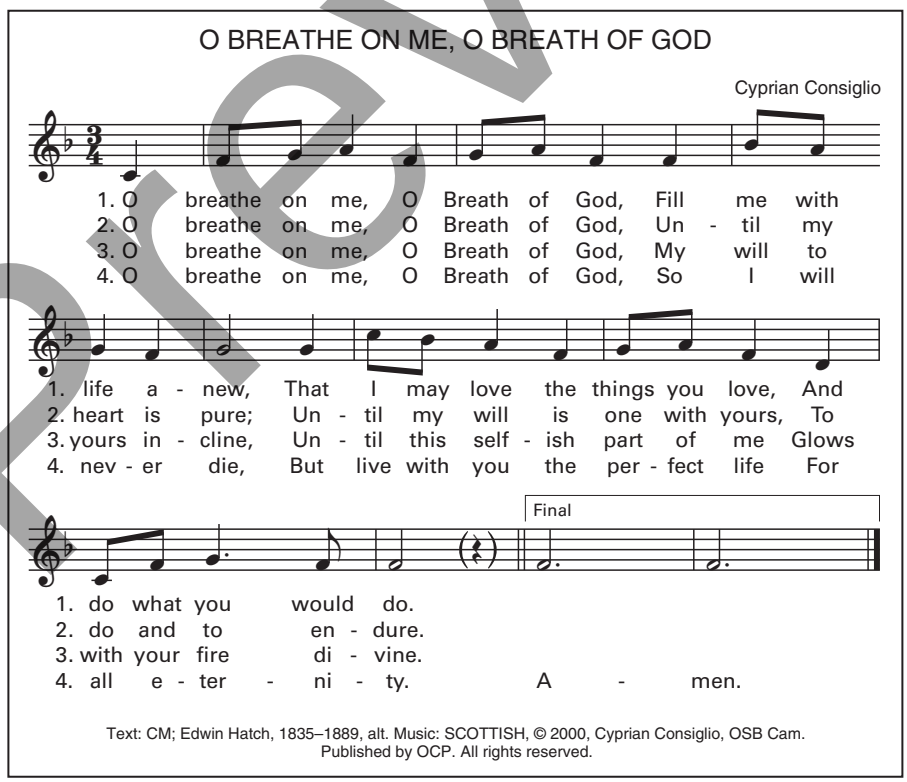

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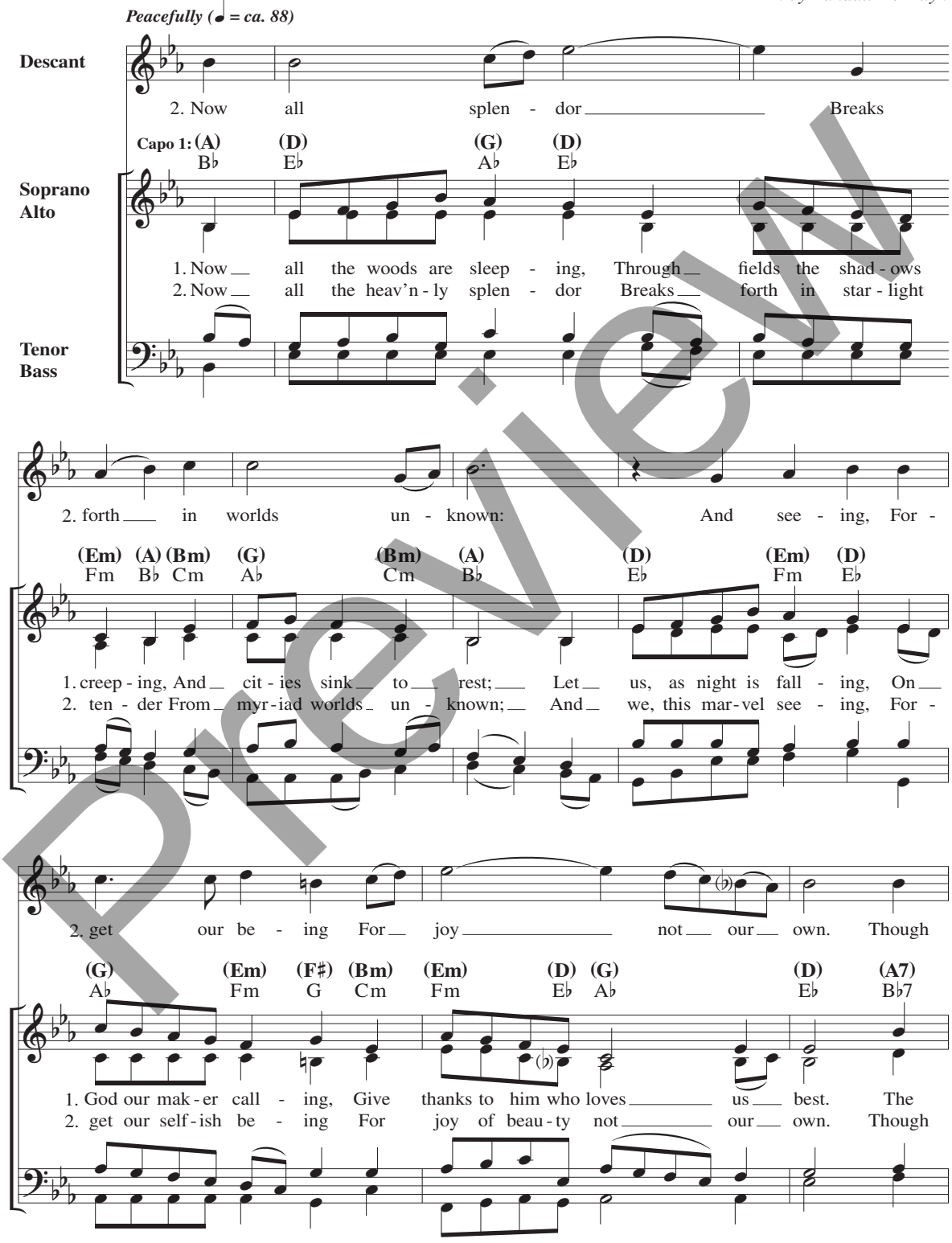
Now All the Woods Are Sleeping

Paul Gerhardt, 1607–1676

ELEVEN SEPTEMBER, 776 778 D
Cyprian Consiglio
Arr. by Randall DeBruyn

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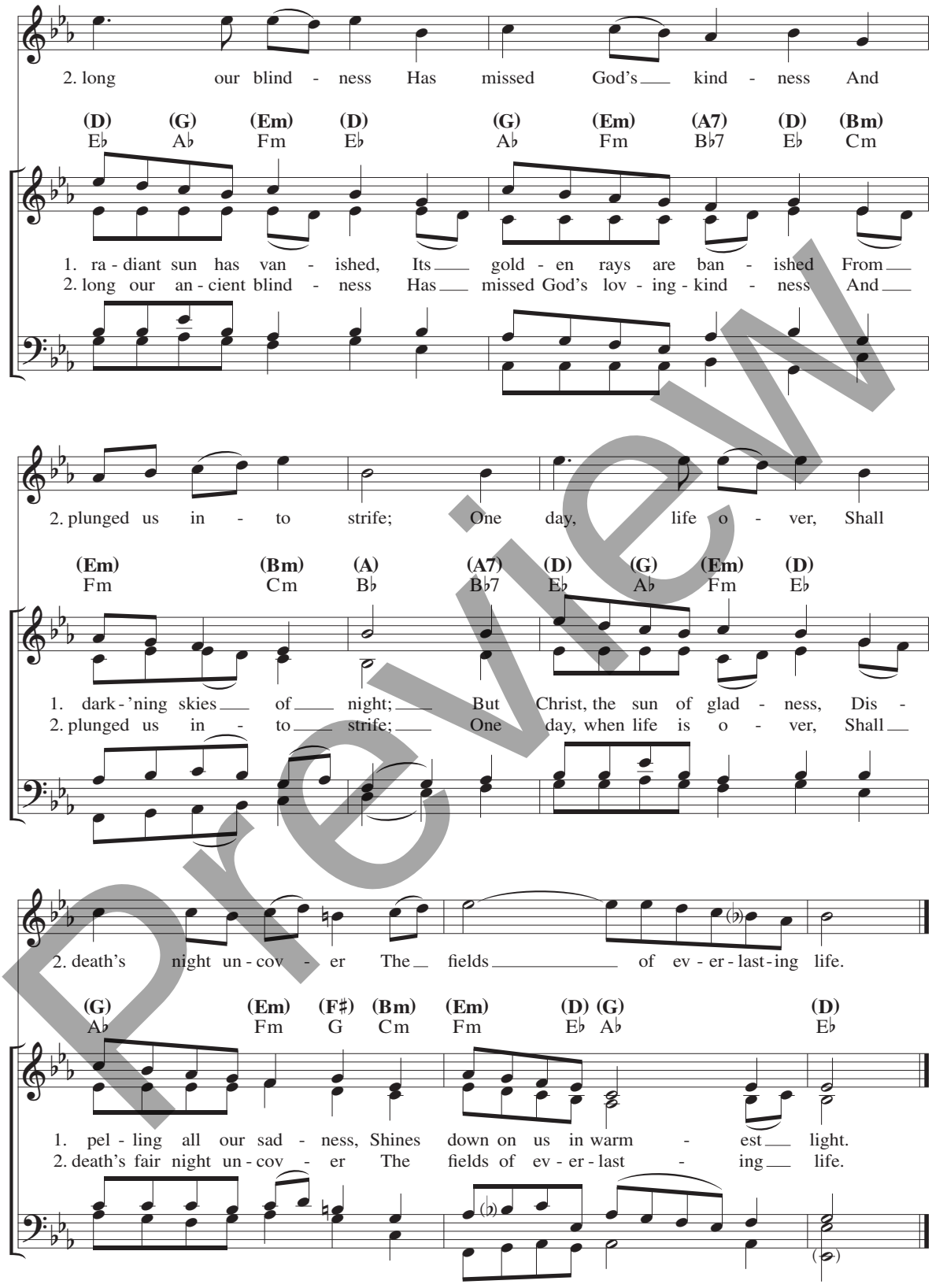
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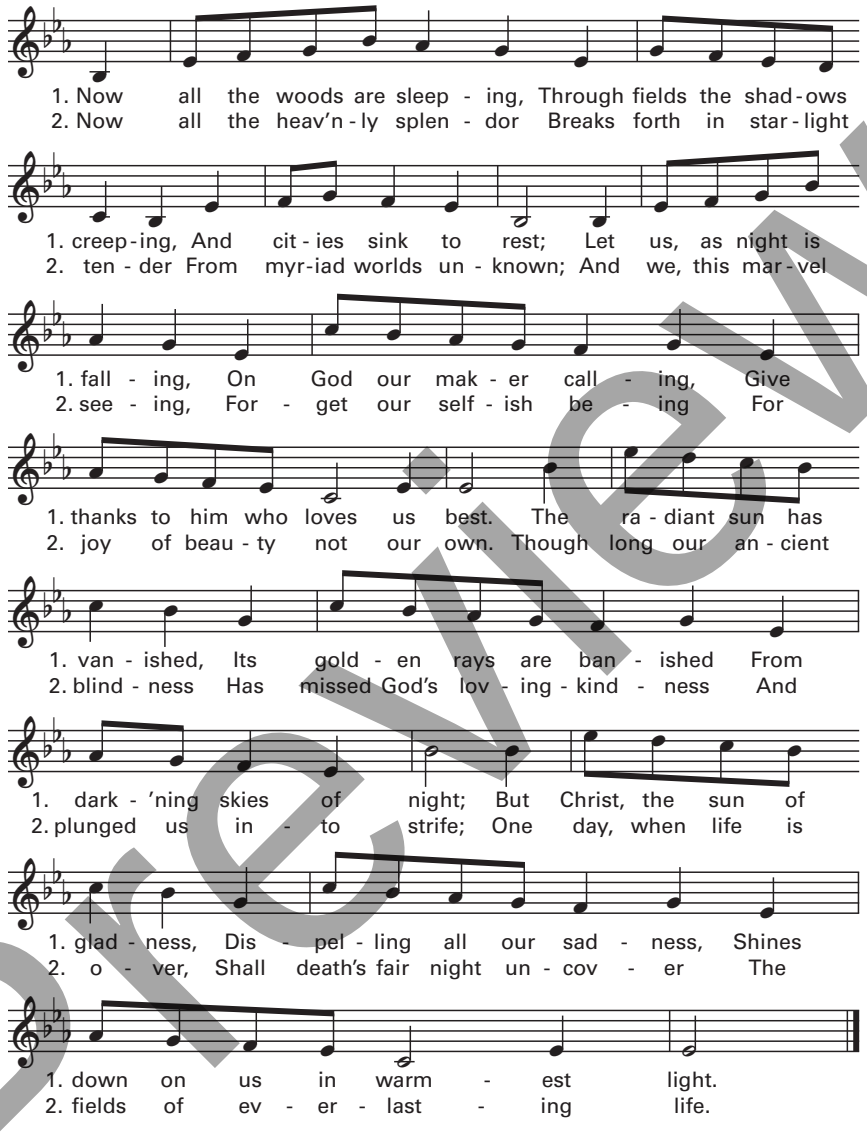
Assembly Edition

NOW ALL THE WOODS ARE SLEEPING

Cyprian Consiglio

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Composer Notes

These hymns are part of a larger collection, *Lord, Open My Lips*—a setting of music for the Liturgy of the Hours. The order of these hymns corresponds to morning, daytime, evening, and night prayer but their usage is not restricted to those times of day. Music for the collection is based on the chant of my own monastic congregation, the Camaldolese Benedictines. This work was initiated in Italian by my confrere, Thomas Matus, OSB Cam., who also began the English version before turning the completion of the English psalter over to me. All the chanting tones for the psalms and canticles of the various liturgies stick rather rigidly to the norms of plainsong. It was thought, however, that the plainsong hymns based on Gregorian melodies might not be an easy fit for the "cathedral" as opposed to the "monastic" celebration of the Hours. Hence, I composed these new hymns.

Researching for texts yielded happy results. I chose this metered poetic version of Psalm 95 from the *Scottish Psalter* for "O Come and Hymn Our Mighty Lord" since that psalm is usually used as an invitatory for the first office of the day, only adding my own final doxological verse. Our monastic community uses many of the late Aelred-Seton Shanley's hymn texts from his work on the Dayspring office. I found this lovely evening hymn in an irregular meter (99 88), begging to be sung, which added a bit of creative outlet to the decidedly staid style of the plainsong.

"O Breathe on Me, O Breath of God" is a favorite text of mine, usually sung with the melody ST COLUMBA. However, I wanted an original melody to come directly out of the rhythm and sentiment of the words themselves. The hints of Celtic influence are purely coincidental. I was honored that this was one of two hymns that were sung each day for the opening liturgy for the Synod on Synodality in Rome in October 2023 and 2024 in the presence of the late beloved Pope Francis, for which my brother monks and I supplied the music. I was told by the participants that the assembly liked it so much that they were singing it together on the bus during their excursions on free days. As many things as I have composed for liturgy, this is what I refer to as an "essentially vocal" melody, meaning that it can be accompanied and harmonized, but it can stand on its own *a cappella.* The importance in execution is to capture the natural speed and rhythm of the text, like all good chant, in the manner of elevated speech.

The last piece for the collection was the hymn for Night Prayer, which I incidentally came upon the evening of September 11, 2001, while we were all still in shock over the terrorist attacks in New York, Washington, DC, and Pennsylvania. I barely made it past the first three lines before the tears poured from my eyes: "Now all the woods are sleeping, / The fields through shadows creeping, / And cities sink to rest…." I suppose it was kind of a lullaby and ointment for our pain, even with its mixed meter.

Remember that all that we do and all that we sing in liturgy has deep connection in our real life and existential situation. The Liturgy of the Hours does not make time holy; history for us is salvation history, and so time itself is a sacrament—as Teilhard de Chardin might describe it, "the long slow work of God" which we are called to trust.

I take responsibility for the melodies, but like the whole collection, this was a team effort, and I happily applaud the beautiful and sturdy arrangements that Randall DeBruyn masterfully crafted for these hymns.

—Cyprian Consiglio

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