

# AT THE LAMB'S HIGH FEAST

D G A D Em7 G A D

1. At the Lamb's high feast we sing Praise to our vic - to - rious King,  
 2. Where the Pas - chal blood is poured, Death's dark an - gel sheathes his sword;  
 3. Eas - ter tri - umph, Eas - ter joy, Sin a - lone can this de - stroy;

G A D Em7 G A D

1. He has washed us in the tide Flow - ing from his o - pen side;  
 2. Is - rael's hosts tri - um - phant go Thru' the wave that drowns the foe.  
 3. From sin's pow'r, do thou set free Souls new - born, O Lord, in thee.

A D Esus4 E7 A Em Bm F# Bm

1. Praise we him, \_ whose love di - vine Gives his sa - cred blood for wine,  
 2. Praise we Christ, \_ whose blood was shed, Pas - chal vic - tim, Pas - chal bread;  
 3. Hymns of glo - ry, songs of praise, Fa - ther, un - to thee we raise:

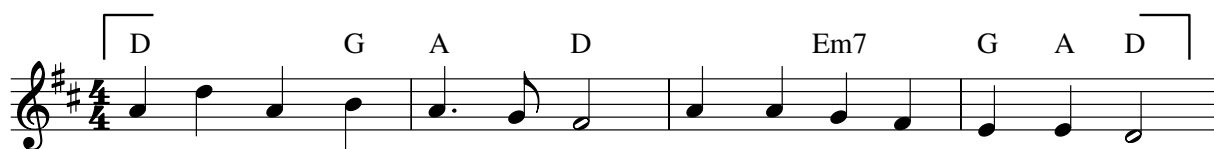
D G A Esus4 E7 A G Em7 G A D

1. Gives his bod - y for the feast, Christ the vic - tim, Christ the priest.  
 2. With sin - cer - i - ty and love Eat we man - na from a - bove.  
 3. Ris - en Lord, all praise to thee With the Spir - it, ev - er be.

**Note:** When guitar and keyboard play together, keyboardists should improvise using the guitar chords above the melody.

Text: 77 77 D; *Ad regias Agni dapes*; Latin, 4th cent.; tr. by Robert Campbell, 1814–1868, alt.  
 Music: SALZBURG; Jakob Hintze, 1622–1702; keyboard acc. by Johann Sebastian Bach, 1685–1750.

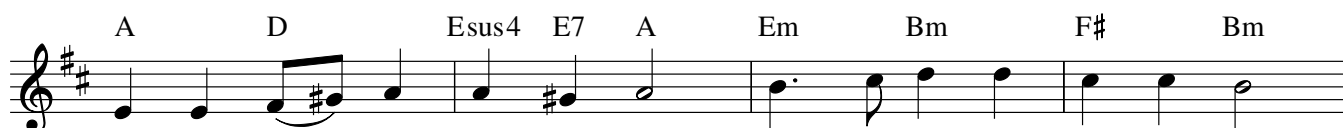
# AT THE LAMB'S HIGH FEAST



1. At the Lamb's high feast we sing Praise to our vic - to - rious King,
2. Where the Pas - chal blood is poured, Death's dark an - gel sheathes his sword;
3. Eas - ter tri - umph, Eas - ter joy, Sin a - lone can this de - stroy;



1. He has washed us in the tide Flow - ing from his o - pen side;
2. Is - rael's hosts tri - um - phant go Thru' the wave that drowns the foe.
3. From sin's pow'r do thou set free Souls new - born, O Lord, in thee.



1. Praise we him, — whose love di - vine Gives his sa - cred blood for wine,
2. Praise we Christ, — whose blood was shed, Pas - chal vic - tim, Pas - chal bread;
3. Hymns of glo - ry, songs of praise, Fa - ther, un - to thee we raise:



1. Gives his bod - y for the feast, Christ the vic - tim, Christ the priest.
2. With sin - cer - i - ty and love Eat we man - na from a - bove.
3. Ris - en Lord, all praise to thee With the Spir - it ev - er be.

**Note:** When guitar and keyboard play together, keyboardists should improvise using the guitar chords above the melody.

Text: 77 77 D; *Ad regias Agni dapes*; Latin, 4th cent.; tr. by Robert Campbell, 1814–1868, alt.

Music: SALZBURG; Jakob Hintze, 1622–1702; adapt. by Johann Sebastian Bach, 1685–1750; guitar acc. © 1995, 1997, OCP. All rights reserved.

# AT THE LAMB'S HIGH FEAST

1. At the Lamb's high feast we sing Praise to our vic - to - rious King,
2. Where the Pas - chal blood is poured, Death's dark an - gel sheathes his sword;
3. Eas - ter tri - umph, Eas - ter joy, Sin a - lone can this de - stroy;

1. He has washed us in the tide Flow - ing from his o - pen side;
2. Is - rael's hosts tri - um - phant go Thru' the wave that drowns the foe.
3. From sin's pow'r do thou set free Souls new - born, O Lord, in thee.

1. Praise we him, — whose love di - vine Gives his sa - cred blood for wine,
2. Praise we Christ, — whose blood was shed, Pas - chal vic - tim, Pas - chal bread;
3. Hymns of glo - ry, songs of praise, Fa - ther, un - to thee we raise:

1. Gives his bod - y for the feast, Christ the vic - tim, Christ the priest.
2. With sin - cer - i - ty and love Eat we man - na from a - bove.
3. Ris - en Lord, all praise to thee With the Spir - it ev - er be.

**Note:** When guitar and keyboard play together, keyboardists should improvise using the guitar chords above the melody.

Text: 77 77 D; *Ad regias Agni dapes*; Latin, 4th cent.; tr. by Robert Campbell, 1814–1868, alt.

Music: SALZBURG; Jakob Hintze, 1622–1702; adapt. by Johann Sebastian Bach, 1685–1750; guitar acc. © 1995, 1997, OCP. All rights reserved.

# AT THE LAMB'S HIGH FEAST

SOLO INSTRUMENT

The musical score is written for a solo instrument in treble clef, with a key signature of one sharp (F#) and a time signature of 4/4. It consists of three staves of music. The first staff begins with a dynamic marking of *mp*. The music features a series of eighth and sixteenth notes, often beamed together, with various phrasing slurs and accents. The second staff continues the melodic line with similar rhythmic patterns. The third staff concludes the piece with a final cadence, marked with a double bar line. The notation includes various ornaments and phrasing slurs throughout.

Music: SALZBURG; Jakob Hintze, 1622–1702; arr. by Randall DeBruyn, b. 1947, © 1990, OCP. All rights reserved.