

# BLESSED FEASTS OF BLESSED MARTYRS

G G/B D G Am G/B D G

1. Bless - ed \_\_ feasts of bless - ed \_\_ mar - tyrs, Ho - ly \_\_ wom - en, \_\_ ho - ly \_\_ men,  
 2. Faith pre - vail - ing, hope un - fail - ing, Lov - ing \_\_ Christ with \_\_ sin - gle \_\_ heart,  
 3. There - fore, \_\_ all that reign in \_\_ glo - ry, Faith - ful \_\_ heirs with \_\_ Christ \_\_ on \_\_ high,

G/B D G Am G/B D G

1. With our \_\_ love and ad - mi - ra - tion, Greet we \_\_ your re - turn \_\_ a - gain.  
 2. Thus they, \_\_ glo - rious and vic - to - rious, Brave - ly \_\_ bore the \_\_ mar - tyr's \_\_ part,  
 3. Join to \_\_ ours your sup - pli - ca - tion When be - fore Christ \_\_ we \_\_ draw \_\_ nigh,

Em Dm7 Esus4 E Am D G/B A Dsus4 D

1. Wor - thy \_\_ deeds they wrought, and won - ders, Wor - thy \_\_ of the name they \_\_ bore; \_\_  
 2. By con - tempt of ev - 'ry an - guish, By un - yield - ing bat - tle \_\_ done; \_\_  
 3. Pray - ing \_\_ that, this life com - plet - ed, All its \_\_ fleet - ing mo - ments \_\_ past, \_\_

G G/B D G Am G/B D G

1. We, with \_\_ joy - ful praise and \_\_ sing - ing, Hon - or \_\_ them for \_\_ ev - er - more.  
 2. Vic - tors \_\_ at the last, they \_\_ tri - umph, With the \_\_ host of \_\_ an - gels \_\_ one.  
 3. By Christ's \_\_ grace we may be \_\_ wor - thy Of e - ter - nal \_\_ bliss \_\_ at \_\_ last.

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

Text: 87 87 D; *O beata beatorum*, 11th cent.; tr. by John M. Neale, 1818–1866, alt.

Music: IN BABILONE; *Oude en Nieuwe Hollanste Boerenlities en Contradansue*, ca. 1710; keyboard acc. by Julius Röntgen, 1855–1933.

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1. ho - ly \_\_\_ men, With our \_\_\_ love and ad - mi - ra - tion,  
 2. sin - gle \_\_\_ heart, Thus they, \_\_\_ glo - rious and vic - to - rious,  
 3. Christ \_\_\_ on \_\_\_ high, Join to \_\_\_ ours your sup - pli - ca - tion



1. Greet we \_\_\_ your re - turn \_\_\_ a - gain. Wor - thy \_\_\_ deeds they wrought, and  
 2. Brave - ly \_\_\_ bore the \_\_\_ mar - tyr's \_\_\_ part, By con - tempt of ev - 'ry  
 3. When be - fore Christ \_\_\_ we \_\_\_ draw \_\_\_ nigh, Pray - ing \_\_\_ that, this life com -



1. won - ders, Wor - thy \_\_\_ of the name they \_\_\_ bore; \_\_\_ We, with \_\_\_ joy - ful  
 2. an - guish, By un - yield - ing bat - tle \_\_\_ done; \_\_\_ Vic - tors \_\_\_ at the  
 3. plet - ed, All its \_\_\_ fleet - ing mo - ments \_\_\_ past, \_\_\_ By Christ's \_\_\_ grace we



1. praise and \_\_\_ sing - ing, Hon - or \_\_\_ them for \_\_\_ ev - er - more.  
 2. last, they \_\_\_ tri - umph, With the \_\_\_ host of \_\_\_ an - gels \_\_\_ one.  
 3. may be \_\_\_ wor - thy Of e - ter - nal \_\_\_ bliss \_\_\_ at \_\_\_ last.

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Music: IN BABILONE; *Oude en Nieuwe Hollanste Boerenlities*, ca. 1710; guitar acc. © 1995, OCP. All rights reserved.

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D G G/B D G

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Am G/B D G Em Dm7 Esus4 E

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2. Brave - ly \_\_\_ bore the \_\_\_ mar - tyr's \_\_\_ part, By con - tempt of ev - 'ry
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Am D G/B A Dsus4 D G G/B

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# BLESSED FEASTS OF BLESSED MARTYRS

SOLO INSTRUMENT: use with keyboard edition only.

Musical score for solo instrument (keyboard edition) in G major, 4/4 time. The score consists of four staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The music features a melodic line with various dynamics: *mf* (mezzo-forte) in the first staff, *(mf)* in the second, and *mf* in the fourth. The third staff includes a crescendo hairpin leading to *mp* (mezzo-piano). The piece concludes with a double bar line.

Music: IN BABILONE; *Oude en Nieuwe Hollanste Boerenlities*, ca. 1710; arr. by Randall DeBruyn, b. 1947, © 1996, OCP. All rights reserved.

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SOLO INSTRUMENT: Use with guitar edition only.

Musical score for solo instrument (guitar edition) in G major, 4/4 time. The score consists of four staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The music features a melodic line with various dynamics: *mf* (mezzo-forte) in the first staff, *(mf)* in the second, and *mf* in the fourth. The third staff includes a crescendo hairpin leading to *mp* (mezzo-piano). The piece concludes with a double bar line.

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