

**THE LEAGUE HYMNAL: A COLLECTION
OF SACRED HEART HYMNS: EMBRACING
ALL THE HYMNS IN THE "LEAGUE
DEVOTIONS" ARRANGED TO SUITABLE
TUNES , ORIGINAL AND SELECTED**

Published @ 2017 Trieste Publishing Pty Ltd

ISBN 9780649444793

The League Hymnal: A Collection of Sacred Heart Hymns: Embracing All the Hymns in the "League Devotions" Arranged to Suitable Tunes , Original and Selected by William H. Walsh

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Edited by Trieste Publishing Pty Ltd.
Cover @ 2017

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WILLIAM H. WALSH

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—BY—

REV. WILLIAM H. WALSH, S.J.

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APOSTLESHIP OF PRAYER,
27 and 29 West 16th Street,
NEW YORK.

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Imprimatur
MICHAEL AUGUSTINE,
Archbishop of New York.

PREFACE.

All the tunes in this little collection of Sacred Heart hymns have been either selected or written with a view to suiting popular taste as far as is consistent, in the judgment of the editor, with a good style of music and with the expressed wishes of the Church.

In everything concerning divine worship it is the Church's right and duty to direct and guide her children, and, in her solicitude for the reverence due the house of God, she has frequently spoken strongly against the use of profane (i. e. non-sacred) music in her services.

Just where the dividing line between the sacred and the profane in music lies will perhaps never cease to be a matter of dispute, but certain it is that the adaptations of secular song tunes, which are found in some hymn-books, must fall under the profane, as the Church understands that term.

Had the Church never spoken on this matter, it would still be repugnant to our Catholic people's sense of what is fit and proper in the holiest of places, that a priest should have to struggle through the prayers of the Holy Mass, because of such tunes as "Alice, where art thou?" the "Vacant Chair," and others of more vulgar title, which, through the carelessness or bad judgment of organists, sometimes find their way into our choirs.

A second class of tunes, which can also be said with certainty to fall under the profane, are those which are written in the style of secular songs and which, if heard without the words, would be recognized only as such. In these, as a rule, the devotional gives way to the sentimental, cheerfulness to levity and oftentimes vulgarity, while not even an attempt is made to give a serious or dignified musical expression to the sentiments embodied in the words of the hymn. Not the least objectionable feature of some of these tunes is a jingling piano accompaniment quite unsuited to the church organ.

If this worldly music is not a positive hindrance to reverence and piety, especially in youthful listeners (who generally pay

little or no attention to the words), it will certainly not help to foster these virtues in their young souls.

For many, both old and young, these two classes of tunes, where they are used, have the effect of making it a matter of no little difficulty to hear Mass or attend evening services with devotion.

As reparation for the irreverences committed against our Lord in the Blessed Sacrament is the great work of the League, it is but right to expect that its Directors and its members will do all in their power to promote in our churches a reverent and devotional style of singing, and to discourage, when they can properly do so, any music of an irreverent or worldly character.

Acknowledgment is here made of the courtesy of Rev. J. B. Young, S.J., of Rev. Alfred Young, C.S.P., and of Messrs. Benziger Brothers, in granting the use of tunes of which they hold the copyright. Several tunes by living European composers have been made use of, for which, although they are not copyrighted, the editor would have asked permission, had he known where to address these gentlemen.

This little book has been prepared for the greater glory of God, and if it helps even a little to the spread of the beautiful and consoling devotion to the Sacred Heart, the time spent on it will be well repaid.

Central Direction
of the
Apostleship of Prayer
NEW YORK
May 1, 1896.

O Cor Amoris.

A. SCHUBIGER.

♩ Larghetto.

1. O Cór a - mo - ris vic - ti - ma, Coe -
2. Je - su Pa - tris Cor u - ní - cum, Pu -
li per - en - ne gau - di - um, Mor - ta - li - um so -
ris a - mi - cum men - ti - bus, Pu - ris a - man - dum
la - ti - um, Mor - ta - li - um spes ul - ti - ma.
cor - di - bus, In cor - de reg - nes om - ni - um,
♩ dolce.
Cor dul - ce Cor a - ma - bi - le, A -
Cor dul - ce Cor a - ma - bi - le, A -

O Cor Amoris.—Concluded.

crescendo. *mf*

mo - re no - stri sau - ci - um, A - mo - re no - stri

mo - re no - stri sau - ci - um, A - mo - re no - stri

Detailed description: This block contains the first system of a musical score. It features a treble and bass clef with a key signature of two flats (B-flat and E-flat) and a 2/4 time signature. The melody is written in the treble clef, and the accompaniment is in the bass clef. The lyrics are printed below the notes. The first measure is marked with 'crescendo.' and the second measure with 'mf'. The system concludes with a double bar line.

dim.

languidum, Fac mi - hi sis pla - ca - bi - le.

languidum, Fac mi - hi sis pla - ca - bi - le.

Detailed description: This block contains the second system of the musical score. It continues with the same treble and bass clefs and key signature. The melody is marked with 'dim.' (diminuendo). The lyrics are printed below the notes. The system concludes with a double bar line.

Thy Kingdom Come.

Rev. H. VAN RENSSLAER, S. J.

The Editor.

1. O Heart, whose pray'r all prayers tran - scends: Thy

2. O Heart, that rests not day or night: Thy

3. O Heart, that suf - fered for my sake: Thy

Detailed description: This block contains the musical score for 'Thy Kingdom Come.' It features a treble and bass clef with a key signature of one sharp (F-sharp) and a 3/4 time signature. The melody is written in the treble clef, and the accompaniment is in the bass clef. The lyrics are printed below the notes. The score is divided into three numbered parts. The system concludes with a double bar line.

Thy Kingdom Come.—Concluded.

King - dom come; To Thee my Morn-ing Off-ering tends:

King - dom come; My work I to Thy work u - nite:
King - dom come; Do Thou my heart Thy vic - tim make:

Thy King - dom come; Thy Spir - it guide my soul to rise

Thy King - dom come; Of price - less worth, each act of Thine
Thy King - dom come; My sufferings in themselves are nought,

From things of earth which world - lings prize To

Was rich with mer - it all di - vine, En -
But yet with pre - cious grac - es fraught, Which

last - ing goods be - yond the skies: Thy King - dom come.

no - bled thus I of - fer mine: Thy King - dom come.
by Thy precious blood were bought: Thy King - dom come.