

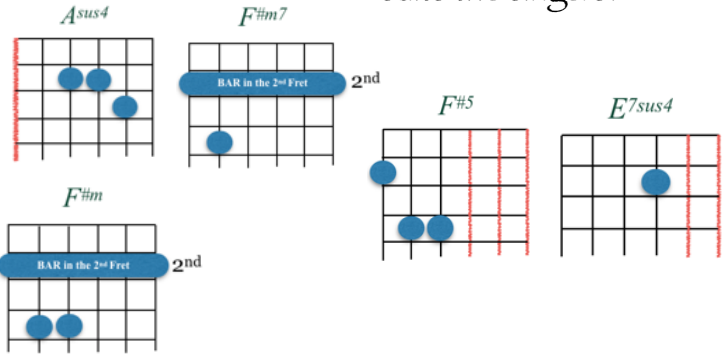
The Strife Is O'er, the Battle Done

Author: unknown, could be 12th century; first appeared in the Jesuit collection *Symphonia Sirenum Selectarum* 1695; translated by: Francis Pott, c. 1859, alt. titled: "Finita iam sunt praelia"; tune: "Palestrina" composed by Giovanni Pierluigi Da Palestrina in 1591. Sing along with The Episcopal Virtual Choir & Orchestra, Easter 2020 @ <https://www.youtube.com/watch?v=JAyi64eagTI>

A D A D A E A
Allelu-ia! Allelu-ia! Allelu-ia!

Capo in the 1st or 2nd fret if that better suits the singers.

A D A Asus4 F#m7 E
The strife is o'er, the bat- - - tle done;
A F#m7 F#5 Esus4 E7sus4 E
Now is the victor's tri- -i - - - umph won!
A D A F#m E A Hit
Now be the song of praise be - gun.
A E A
Allelu - ia!



A D A Asus4 F#m7 E
The powers of death have done their worst,
A F#m7 F#5 Esus4 E7sus4 E
Jesus their legions ha - - as dis - persed.
A D A F#m E A Hit
Let shouts of ho-ly joy out - burst.
A E A
Allelu - ia!

A D A Asus4 F#m7 E
Christ closed the yawning gates of hell;
A F#m7 F#5 Esus4 E7sus4 E
The bars from heaven's high por - tals fell.
A D A F#m E A Hit
Let hymns of praise His triumph tell.
A E A
Allelu - ia!

A D A Asus4 F#m7 E
The three sad days have quick - -ly sped;
A F#m7 F#5 Esus4 E7sus4 E
Christ rises glorious fr - om the dead.
A D A F#m E A Hit
All glory to our risen Head.
A E A
Allelu - ia!

A D A Asus4 F#m7 E
Lord, by the stripes which woun - ded thee,
A F#m7 F#5 Esus4 E7sus4 E
From death's dread sting thy ser- er - - -vants free,
A D A F#m E A Hit
That we may live and sing to thee.
A E A
Allelu - ia!

A D A D A E A
Allelu-ia! Allelu-ia! Allelu-ia!

Scripture and History

John 19:30 When Jesus had taken the wine, he said, “**It is finished.**” And bowing his head, he handed over the spirit.

Hymnologist Austin Lovelace describes “**The Strife Is O’er, the Battle Done**” as “a poor hymn which has ridden to success on the coattails of a fine tune” (*The Anatomy of Hymnody*, 52). To be sure, the melody and harmonization are beautiful, but there is also something very profound and triumphant about the text which Lovelace seems to miss. There is, in this text, a sense of finality. This, in a very real sense, “It is finished.” Albert Bailey writes, “The words present the theological statement that the Crucifixion was a contest between Christ and the devil’s legions, in which Christ won. This is proved by the fact that Christ did not stay dead” (*The Gospel in Hymns*, 278). Christ rose and brought new life, and in so doing, through his declaration, “It is finished,” was also saying, “It has all just begun!” The finality of this text is the finality of newness. It is the realization that we are continually being made new, that Creation is continually being restored, and that every day we are called to life anew with Christ. Alleluia. What a song of victory that is!

hymnary.org

Giovanni Pierluigi Da Palestrina (1526–1594), Italian composer. Giovanni Palestrina was one of the most important composers of vocal music in sixteenth-century Italy. His name was synonymous with the Roman polyphonic style of composition that came to embody the musical goals and aesthetic ideals of the Counter-Reformation and the Council of Trent. The Palestrina style (*stile del Palestrina*) is characterized by a perfect sense of balance and equilibrium, a seamless marriage between intelligible text setting and rich vocal sonorities. Stress and accent follow the natural rhythms of the words, melodic motion and dissonance are carefully controlled, and his harmonic language is one of the finest expressions of the so-called old church modal system that would soon be superseded by modern tonality. As the music of Johann Sebastian Bach (1685–1750) serves as the model for the study of tonal counterpoint, the rules of counterpoint that have been gleaned from Palestrina's music have been used to teach modal counterpoint to the present day.

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