

The Strife Is O'er, the Battle Done

Antiphon (sing before stanza 1)

Al - le - lu - ia! Al - le - lu - ia! Al - le - lu - ia!

1. The strife is o'er, the bat - tle done;
2. The pow'rs of death have done their worst;
3. The three sad days are quick - ly sped;
4. He closed the yawn - ing gates of hell;
5. Lord, by the stripes which wound - ed thee,

1. the vic - to - ry of life is won;
2. but Christ their le - gions hath dis - persed;
3. he ris - es glo - rious from the dead;
4. the bars from heaven's high por - tals fell;
5. from death's dread sting thy ser - vants free,

1. the song of tri - umph has be - gun: *Al - le - lu - ia!*
 2. let shouts of ho - ly joy out - burst. *Al - le - lu - ia!*
 3. all glo - ry to our ris - en Head! *Al - le - lu - ia!*
 4. let hymns of praise His tri - umphs tell! *Al - le - lu - ia!*
 5. that we may live and sing to thee. *Al - le - lu - ia!*

Antiphon (*sing after stanza 5*)

Al - le - lu - ia! Al - le - lu - ia! Al - le - lu - ia!

Words: Medieval Latin

trans: 1861 | Francis Pott (1832-1909)

Music: *Victory*, 1591 | G. P. Palestrina (1525-1594)

adapt: 1861 | William Henry Monk (1823-1889) 888 with Alleluias

Palestrina, the master of high Renaissance polyphony, was not a writer of hymn tunes, but William Henry Monk (music editor of *Hymns Ancient & Modern*) found and adapted this one from the *Gloria Patri* of one of Palestrina's settings of the *Magnificat*. The Alleluias are by Monk himself, but the music that carries the text of the stanzas is taken virtually verbatim from Palestrina's 4-part original, including the harmony; the only change is that Palestrina uses a dotted rhythm instead of straight quarter notes in the first and fifth measures of the tune. Monk repeats the first four-bar phrase after the first, so that the stanza is in ABA form, and added the Alleluias.