

# Forty Days and Forty Nights

George H. Smyttan / HEINLEIN

The first system of musical notation consists of two staves, a treble clef on top and a bass clef on the bottom. The key signature has one flat (B-flat) and the time signature is 4/4. The melody in the treble clef starts on a G4, moves to A4, then Bb4, and continues with various intervals. The bass line provides a harmonic accompaniment with chords and single notes. There are two fermatas (curved lines) above the second and fourth measures of the treble staff.

The second system of musical notation continues the piece with two staves, treble and bass clefs. It follows the same key signature and time signature as the first system. The melody and bass line continue with similar harmonic patterns. A fermata is placed above the second measure of the treble staff. The system concludes with a double bar line.

1. Forty days and forty nights  
thou wast fasting in the wild;  
forty days and forty nights  
tempted, and yet undefiled.
2. Sunbeams scorching all the day,  
chilly dewdrops nightly shed;  
prowling beasts about thy way  
stones thy pillow, earth thy bed.
3. Shall not we thy sorrow share  
and from earthly joys abstain,  
fasting with unceasing prayer,  
glad with thee to suffer pain?
4. Then, if Satan, vexing sore,  
flesh or spirit should assail,  
thou, his vanquisher before,  
grant we may not faint nor fail.
5. So shall we have peace divine:  
holier gladness ours shall be;  
'round us, too, shall angels shine,  
such as ministered to thee.
6. Keep, O keep us, Saviour dear,  
ever constant by thy side;  
that with thee we may appear  
at th'eternal Eastertide.

Inspiration: Mathew 4: 1-2; Luke 4: 1-13.

Lyrics: 77.77; George H. Smyttan, 1822-1870, in "Hymns Fitted to the Order of Common Prayer", 1861.

Music: HEINLEIN (aka AUS DER TIEF); attributed to Martin Herbst, 1654-1681, in "Nürnbergisches Gesang-Buch", 1676.