



## Bring Flowers of the Rarest

**Possibly by Mary E. Walsh in the latter part of the 19<sup>th</sup> century. This devotional hymn fell out of use for many years. Hymns were understood to express what we believe and to give us an apt means of expressing our faith and a great many hymns were written with a very clear scriptural basis. This hymn, while undoubtedly very attractive, seemed a bit lacking in doctrinal content. Anyway, many schools enjoy it and here it is.**

The notes below come from one of the many websites which provide the words or music: [http://www.know-britain.com/hymns/bring\\_flowers\\_of\\_the\\_rarest.html](http://www.know-britain.com/hymns/bring_flowers_of_the_rarest.html)

The spring theme comes out very clearly with its emphasis on flowers, blossoms, garden, and pastoral scenes such as "woodland", "hillside", "dale". As is becoming for the Mother of the Lord the flowers to be picked for her are to be of the "rarest" and "fairest" kind and to be sought from all over. The spring theme is carried over to the minds and souls of those who gather the flowers. The dominant atmosphere is one of joy: "Our full hearts are swelling, our glad voices telling" and the last line, "Mary herself is the cause of our mirth". As the bowers are "radiant" with flowers so the souls of the gatherers are radiant with joy. The heavenly beings in their veneration of Mary, whom all generations shall call blessed (Luke 1: 48), are also seen as a model for Christians: "grant that thy children on earth be as true".

In the hymn there is harmony between Mary and nature ("the loveliest flower of the vale"), man and nature and also between man and the heavenly beings: "The bright angels o'er us Re-echo the strains we begin upon earth; Their harps are repeating The notes of our greeting". The reason for this is that it is Mary, a human being like us, already Queen of the angels, in her exalted state anticipating our own, unites heaven and earth, man and the angels, man and nature.

# Bring Flowers of the Rarest

Mary E Walsh

Bring flowers of the rar - est, bring blos - soms the fair - est, from  
Our voi - ces a - scend - ing, in har - mo - ny blend - ing, Oh!  
O Vir - gin most ten - der, our hom - age we ren - der, thy

gar - den and wood - land and hill - side and vale; our full hearts are swell - ing, our  
thus may our hearts turn, dear Mo - ther, to thee; Oh! thus shall we prove thee how  
love and pro - tec - tion, sweet Mo - ther, to win; in dan - ger de - fend us, in

glad voic - es tell - ing, the praise of the love - li - est Rose of the vale. O  
dear - ly we love thee, how dark with - out Ma - ry life's jour - ney would be.  
sor - row be - friend us, and shield our hearts from con - ta - gion and sin.

Ma-ry! we crown thee with bloss-oms to-day, Queen of the An-gels, Queen of the May, O

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a single treble clef with a key signature of two flats (B-flat and E-flat). The lyrics are: "Ma-ry! we crown thee with bloss-oms to-day, Queen of the An-gels, Queen of the May, O". The piano accompaniment is written in grand staff notation (treble and bass clefs) with the same key signature. It features a steady accompaniment with chords and moving lines in both hands.

Ma-ry, we crown thee with bloss-oms to-day, Queen of the An-gels, Queen of the May.

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line lyrics are: "Ma-ry, we crown thee with bloss-oms to-day, Queen of the An-gels, Queen of the May." The piano accompaniment continues with the same accompaniment pattern as the first system, ending with a double bar line.