OXFORD
UNIVERSITY PRESS

Great Clarendon Street, Oxford OX2 6DP,
United Kingdom

Oxford University Press is a department of the University of Oxford.
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First published 2017

Impression: 2

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ISBN 978-0-19-341325-2 (paperback)
ISBN 978-0-19-341326-9 (wiro)

Music origination by Katie Johnston
Printed in Great Britain on acid-free paper by
Halstan & Co. Ltd, Amersham, Bucks.

Preface

The Oxford Book of Easy Flexible Anthems is designed to complement *The Oxford Book of Flexible Anthems*, and is for church choirs of all types and sizes who wish to sing anthems old and new. The particular focus of this book is on enabling choirs with limited rehearsal time to have at their fingertips easy music for every occasion, using variable but clearly identified performance resources.

While every work has its different styles and challenges, care has been taken by the composers and arrangers to make the melodies singable and the vocal ranges accessible (giving alternative notes where necessary), with the accompaniments often mirroring the voice parts to boost confidence. Moreover, if singing in several parts is proving difficult in the rehearsal time available, then the number of vocal lines can be reduced, while still maintaining a sense of full performance.

Almost all of the anthems in the book can be sung by unison voices (or as a solo), and all of them can be sung in two parts—perhaps by upper voices, or by men, or a mixture. A number add an optional third voice to this two-part texture, and many are in a traditional SATB scoring, though can, of course, be sung effectively by fewer voice parts. Thus, choir leaders may choose from the many different scoring options available to make the best use of the singers at their disposal.

The collection presents a wide variety of repertoire for many occasions, covering the whole of the Church's year with the exception of Christmas, for which *The Oxford Book of Flexible Carols* provides plenty of flexible material. There are favourite anthems alongside less familiar pieces, and new arrangements of plainsong melodies and of folk-tunes from several countries. In addition, a number of anthems have been specially commissioned, enabling a broad range of musical styles to be represented. The emphasis throughout is on practicality, ease of performance, and accessibility, without ever compromising on musical integrity and quality.

As this is an edition for practical use, many editorial changes to both words and music have been made without comment. An appendix listing the original versions and scorings of those anthems where more substantial arrangements or adaptations have been made is available on the Companion Website: www.oup.com/flexible. The Companion Website also includes a liturgical index covering both *Flexible Anthems* books, as well as audio tracks for a number of pieces from the two volumes.

Vocal scoring

All the possible scorings for each anthem are shown in a box at the top of the first page of each piece. The basic principle is that anything in brackets may be omitted: thus 'S(A)(T)(B)' may be sung by soprano(s) (or unison voices), with any or all of the lower voices omitted. Additionally, parts simply marked **VOICE** can be sung by upper voices, or men, or a combination of both; vocal options are usually specified, but others may be substituted if preferred. At the foot of the first page of each anthem, a performance note provides further details about the various options available.

In summary:

- If your choir is **SATB**, you can perform all the anthems in the book (in some cases with tenors and basses largely in unison) by following the suggestions in the performance note and the directions within the music
- If your choir is **S**, **A**, and **Men**, you can perform all the anthems in the book, in some cases omitting tenor or bass lines, as indicated by the performance note and the directions within the music
- If your choir is for **upper voices** (**SA**), you can sing almost every anthem: those marked 'Voices 1 2' or '1 (2)' (or more bracketed voices), and all those marked SA with 'TB' or 'Men' in brackets
- If your choir is for **mixed voices** singing in two parts, then most of those marked 'Voices 1 2' are suitable
- If your choir is for **male voices**, you can sing all those marked 'Voices 1 2', 'Voices 1 (2)', or 'Voices 1 2 3', as well as several others indicated by the performance notes
- If you wish to use a **soloist** or to sing in **unison**, you can sing nearly all of the anthems: all those in which everything after the 'S' is in brackets, or where everything except 'Voice 1' is in brackets.

Occasionally, individual voice parts will divide, with two notes indicated on the same stem. If both notes are large, then either or both may be sung. If one note is small, then the larger should be sung by some or all voices, but the smaller is an optional alternative for those for whom the large note is out of range.

In some anthems there is a DESCANT towards the end. This is not usually mentioned in the scoring box, and is optional. It may be sung by sopranos (or sometimes tenors), either full or as a semi-chorus.

Keyboard parts

The keyboard parts have been arranged to be suitable for playing on an organ with pedals, or organ manuals only, or piano. Players may wish to exercise their judgement in some instances, bearing the following guidelines in mind:

Organ with pedals: Play everything you can, following the bracketed **Man.** and **Ped.** markings and other suggested registrations. Ignore the occasional markings for the piano sustaining pedal and any small notes that go below the instrument's range. The left-hand part is often shared between the staves, and cross-staff lines clarify this where necessary.

Organ manuals only: Ignore the bracketed **Man.** and **Ped.** markings and any registrations or solo stops that are not practicable, and omit any small notes that cannot be reached.

Piano: Ignore the organ-specific instructions and omit any small notes that cannot be reached. Adapt the music for piano by, for example, repeating long tied notes that would be sustained on the organ, doubling the bass line in the lower octave in certain passages, using the sustaining pedal where appropriate,

spreading widely spaced chords, or using the right hand to play some of the notes on the left-hand stave.

In several anthems there are sections where the accompaniment is entirely in small notes, or where doubling '*ad lib.*' is indicated. If desired, the accompaniment can be omitted in these sections if all voices are singing, but should be played if they are not, unless otherwise indicated.

Above all, remember that the accompaniment is designed to support the choir, adding musical interest but not detracting from the singing or the projection of the words.

Words, tempi, and expression

The starting point for every anthem is the words—they set the speed, mood, style, expression, and character of the anthem. Metronome marks are provided, but these are only suggestions, as the optimum tempo will vary according to the circumstances and to the size and acoustic of the building in which the anthem is performed. Clarity of words is essential, and this should also guide the choice of tempo. A slight emphasis on the important words will help to shape the phrases musically. When learning a new anthem, focus right from the beginning on the meaning of the words. This will help choirs to develop a deeper understanding of the anthem.

Preparing this collection, and its predecessors, has been a wonderful voyage of discovery, and I hope that it has achieved its intention: to enable all choirs, of whatever size or composition, to sing to the glory of God every Sunday and on each principal feast day of the year. I hope it meets that expectation and that choirs will find it a useful aid to worship.

I would like to thank all those who have given helpful advice during the compilation of this book, in particular Julian Elloway and Colin Baldy. I would also like to mention the invaluable experience of the needs of 'flexible choirs' gained from singing in the small choir of Lion Walk United Reformed Church (director, Ian Ray) for many years. Finally, of course, my grateful thanks go to all those at OUP responsible for the various aspects of the project, in particular Robyn Elton, Managing Editor, whose advice, efficiency, and encouragement has been absolutely invaluable.

Alan Bullard, Winter 2016

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God so loved the world	John Goss, accomp. Alan Bullard	124
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Alive in me	Thomas Hewitt Jones	16
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Fill your hearts with joy and gladness	Sarah Quartel	108
O how amiable	Caleb Simper, adap. Alan Bullard	170
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Alive in me	Thomas Hewitt Jones	16
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Alleluia	Jacob Clemens	20
Be glad in the Lord, and rejoice!	Russell Pascoe	34
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Father, we praise you	Alan Bullard	104
Fill your hearts with joy and gladness	Sarah Quartel	108
He, whom angels worship	Trad. Irish, arr. Alan Bullard	126
Let all people praise you, Lord!	Trad. Kenyan, arr. Alan Bullard	152
O praise the Lord	William Boyce	184
Praise be to God!	Alan Bullard	206
Praise God, from whom all blessings flow	Thomas Tallis, arr. Alan Bullard	212
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The Call of Wisdom	Will Todd	242

Voices 1 (2)
Organ or Piano

1. A Gaelic Blessing

William Sharp
(1855–1905)

JOHN RUTTER
(b. 1945)

Flowing and tranquil ♩ = *c.*84

VOICES

PIANO

VOICE 1 or S./A. *unis.*

p

Deep peace of the run-ning

p legato sempre

(Man.)

5

wave to you, Deep peace of the flow-ing

9

VOICE 2 or T./B. *unis.*

p

air to you, Deep peace of the qui-et

(Ped.)

Solo or unison: sing throughout, dividing as appropriate in bars 32–4
Two-part: follow the Voice 1 and 2 indications, choosing any suitable contrasting voices
Mixed voices: SATB may follow the suggested scoring indications

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13

mp

earth to you, Deep peace of the shin-ing

mp

17

VOICE 1 or S./A. *unis.*

p

stars to you, Deep peace of the gen-tle

p

21

mp

night to you, Moon and stars pour their heal-ing

mp

25

TUTTI *unis.*

p

light on you, Deep peace of

p

29 *cresc.* *mf cresc.* **V. 1 or S./T.** *unis.*

Christ, of Christ

V. 2 or A./B. *unis.*

the

cresc. *mf cresc.*

33 *f* *dim.*

light of the world to you,

f *dim.*

rall.

37 *unis.* *mp* *dim.* *pp*

Deep peace of Christ to you.

mp *dim.* *pp*

* spread chords optional

commissioned by the Hopkins family for their parents, Alun and Olga, to celebrate their Diamond Wedding Anniversary, 16 August 2012

S (A) (Men)
Organ or Piano

2. A Prayer of St Columba

attrib. St Columba (adap.)
from *Carmina Gadelica* (1900)

CECILIA McDOWALL
(b. 1951)

Expressive, with movement ♩ = *c.* 108

VOICES

SOPRANOS & ALTOS *unis.* *mp dolce* *poco*

(**Sw. Fl. 8', 2'**)

Be thou a bright flame be-

ORGAN or PIANO

p sempre dolce

(**Gt.**)

(**Organ: Man.**)
(**Piano:** *sempre con Ped.*)

5 **S.** **A.** *poco* *unis.* *mp*

-fore us, Be thou a guid - ing star a-

mp

(**Ped.**)

9 **S.** **A.** *mf*

-bove us, Be thou a smooth path be-

MEN *mf*

mf

Solo or unison: sing Soprano until bar 48 and Other Voices from bar 51, at any octave
Two-part: SA; alternatively, TB can sing SA an octave lower, singing the Men part in unison in bars 26–35
Mixed voices: SAMen

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13

-low us, And be a kind - ly shep-herd be -

17

mp

-hind us, To - day, to - night, and for

mp

mp

21

ev - - er.

(Gt.)

mp

25

*Drive from us all temp - ta - tion and dan - ger,

mp dolce

mp

And

mp dolce

Drive from us all temp - ta - tion and dan - ger,

mf

mp

29

poco

Sur - round us on the sea of un - right - eous -

mp

dan - ger,

poco

mp

Sur - round us on the sea of un - right-eous -

mp

33

-ness,

mf

mf

sea of un - right - eous-ness,

And in the

-ness,

mf

(Sw.)

mf

* Sopranos (if no men) or unison voices, sing the small notes in bars 26–34.

37

nar - rows, crooks, and straits Keep thou our

41

mp

co - ra - cle, keep it al - ways, To -

mp

45

- day, to - night, and for ev - - - er.

mp

(Gt.)

49

DESCANT *mf*

ah *ah*

OTHER VOICES *mf*

poco

Be thou a bright flame be -

f

mf

53

mf

ah *ah*

poco

mf

- fore us, Be thou a guid - ing star a -

mf

57

f

ah *ah*

mf cresc. poco a poco

- bove us, Be thou a smooth path be-

cresc. poco a poco

61

ah ah ah

-low us, And be a kind - ly shep-herd be -

65

f

To - day, to - night, for

f

-hind us, To - day, to - night, to -

f

69

mf

ev - - er, for ev - - er, for

mf

-day, to - night, to - day, to - night, for

mf

73

f

ev - - er, to - day,

f

ev - - er, to - day, to -

(Sw.)

f

76

for ev - er, for

-night, for ev - er, for ev - er,

ritardando

79

mf

ev - - - - - - er.

mf

ev - - - - - - er.

ritardando

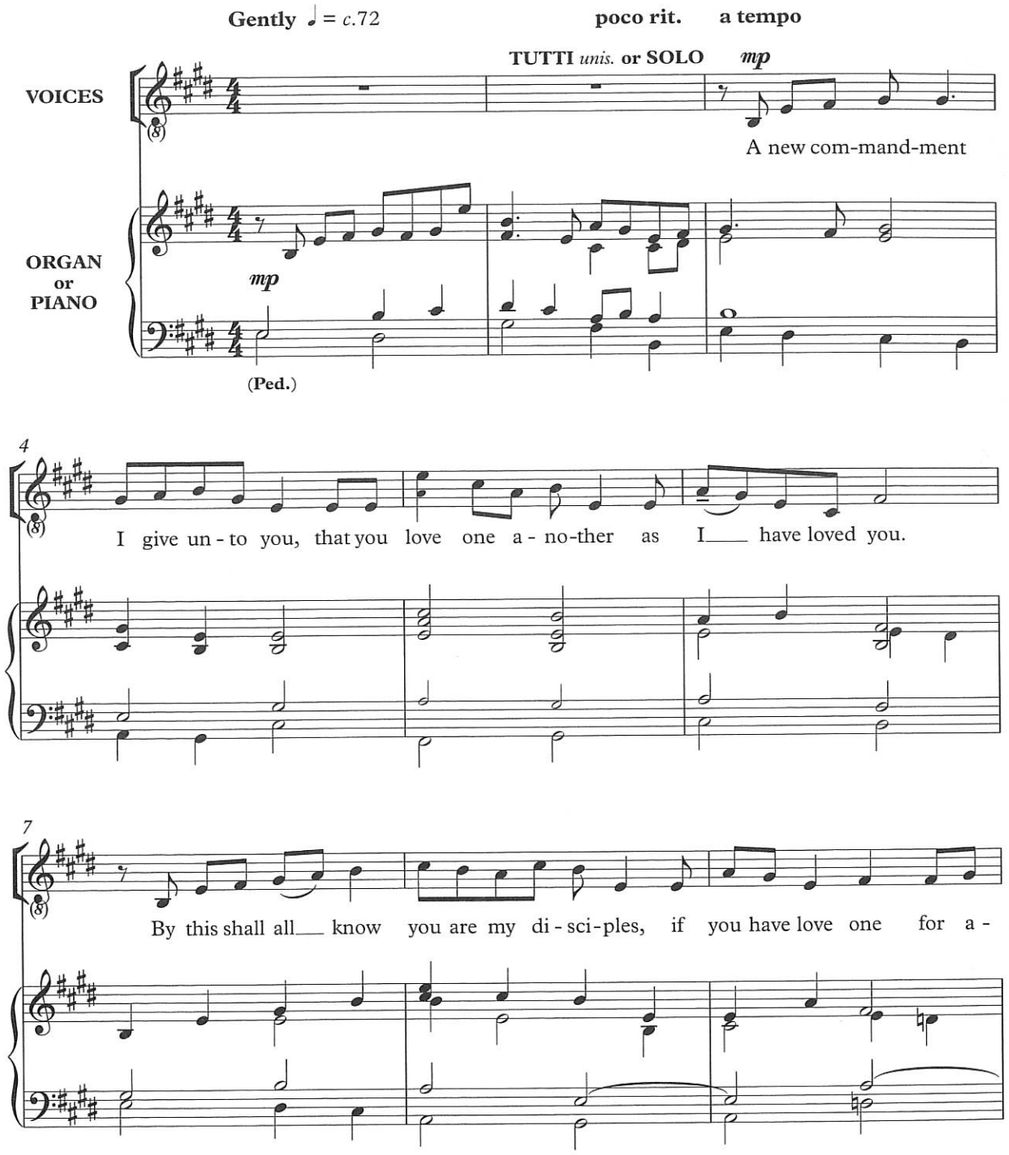
mf

Voices 1 (2)
Organ or Piano

3. A new commandment

John 13: 34–5, I John 4: 7–9

RICHARD HUBBARD
(b. 1961)



Solo or unison: sing the upper part until bar 25 and Other Voices from bar 26, at any octave
Two-part: follow the Voice 1 and 2 indications, choosing any suitable contrasting voices
Mixed voices: allocate Voices 1 and 2 in any appropriate way, e.g. S./A. and T./B., or S./T. and A./B.

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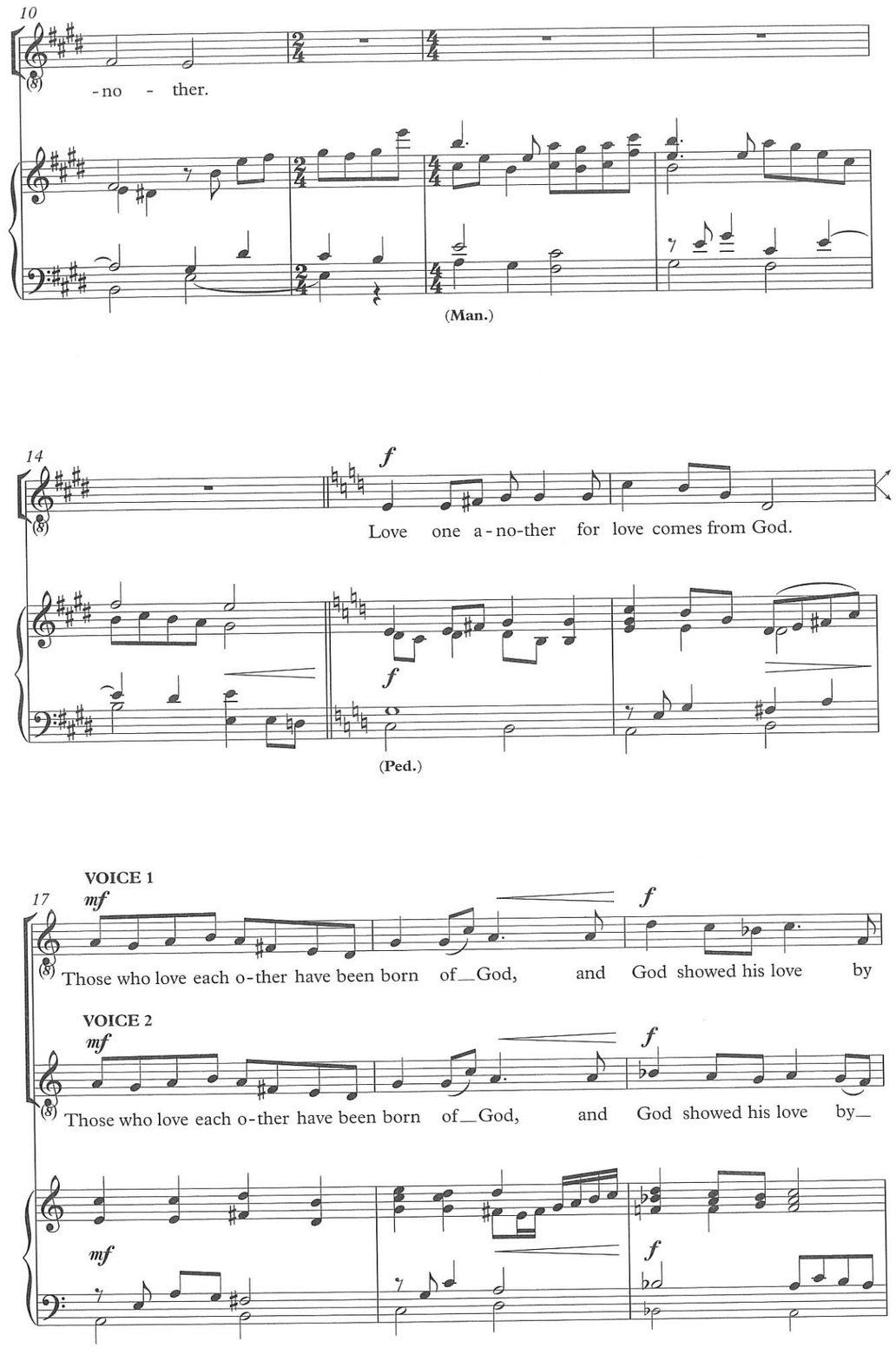

20

ff

send - ing his Son that we might live, might live through him,

ff

send - ing his Son, his Son that we might live, live through him, might

ff

23

mf *dim.*

live, might live through him.

mf *dim.*

live through him, we might live, we might live through him.

rit.

mf *dim.*

rit.

a tempo

26

DESCANT

mf

A new com - mand - ment, love one a - no - ther as

OTHER VOICES

mf

A new com-mand-ment I give un-to you, that you love one a - no - ther as

a tempo

mp *mf*

29

cresc.

I___ have loved you. By this shall all know___ that you are

cresc.

I___ have loved you. By this shall all___ know you are my di-sci-ples, if

cresc.

32

dim. *mp*

mine, if you have love for each o - ther, if you have love_____ for each

dim. *mp*

you have love one for a - no - ther, if you have love for one a-

dim. *mp*

35

rit.

p

o - ther.

p

-no - ther.

rit.

p

for Aled Jones

S (A) (T B)
Organ or Piano

4. Alive in me

Matt Harvey
(b. 1962)

THOMAS HEWITT JONES
(b. 1984)

Flowing and expressive ♩ = *c.*96

v. 1: **S./A.** *unis.*
v. 2: **T./B.** *unis.* **or SOLO**

VOICES

ORGAN or PIANO

p

1. The light is break-ing through the
(2.) shoots are show-ing in the

(Ped.)

4 *mp*

clouds, The wind is quick-ning in the o - pen skies, Sun - light dap-ples there be-
soil, The spi - rit mov - ing them a - live in me, The sun and wind and my

mp

1. 2.

8 *mf* *p* *p* **TUTTI** *unis.* *mf*

-neath the tree. The world is a - live. 2. Small
soul a - gree How good it can be. *The*

mf

Solo or unison: sing the upper part in bars 1–20, the alto part in bars 22–39, and the soprano part from the last note of bar 39 to the end, all at any octave
Two-part and **Mixed voices**: SA, SATB

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11 *f*

S. A.

long - ing a - ri - ses with - in To live and to love and be - long. So we

T. B.

long - ing with - in To live and be - long.

f

f

15 *mp*

raise our voi - ces to sing this song. To thank you, Lord, for

mp

f

mp

mp

19 *mf* *pp* **rit.** *mf*

ev - 'ry - thing. †3. Our

mf *pp* **rit.** *mf*

pp *p* *mf* *p*

(Man.)

* For SATB performance, the accompaniment (small notes) may be omitted until bar 15.
† If performing in unison, sing the alto part in bars 22–39.

23 **Slightly slower** ♩ = c.88

mp

God be-low us as a - bove, Our God who glows with-in us as with-out, Who

God be - low as a - bove, Our God glows as with-out, Who

Slightly slower ♩ = c.88

mf *mp*

(Ped.)

27 *mf*

meets our li - mi - ta-tions and our doubt With in - fi-nite love. *The*

mf *f*

With in - fi - nite love.

mf *f*

SOPRANO DESCANT

31 *f*

ah *ah*

OTHER VOICES

long - ing a - ri - ses with - in, To live and to love and be-

34 *mf* *f* *, sub. p*

We raise our voi - ces to sing this song, To

mf *f* *sub. p*

- long, So we

f *sub. p*

rit.

38

S.
A.

*thank you, Lord, for ev - 'ry- thing, *To thank you for ev - 'ry -*

T.
B.

rit.

(Man.)

molto rit.

41 *pp*

-thing.

pp

molto rit.

p *mp* *pp*

(Ped.)

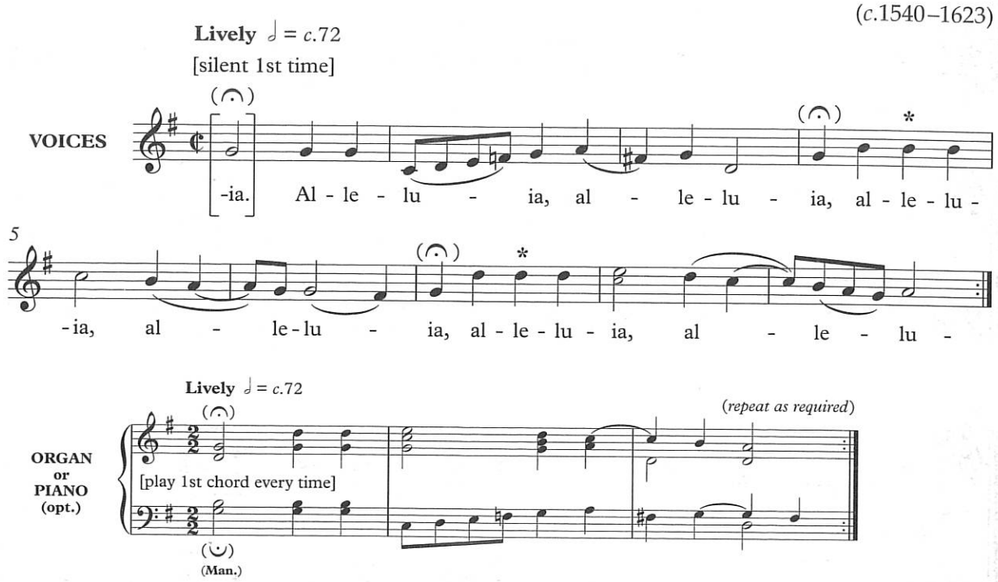
* If performing in unison, sing the soprano part from here to the end.

5. Alleluias

I

Voices 1 (2) (3)
(Organ or Piano)

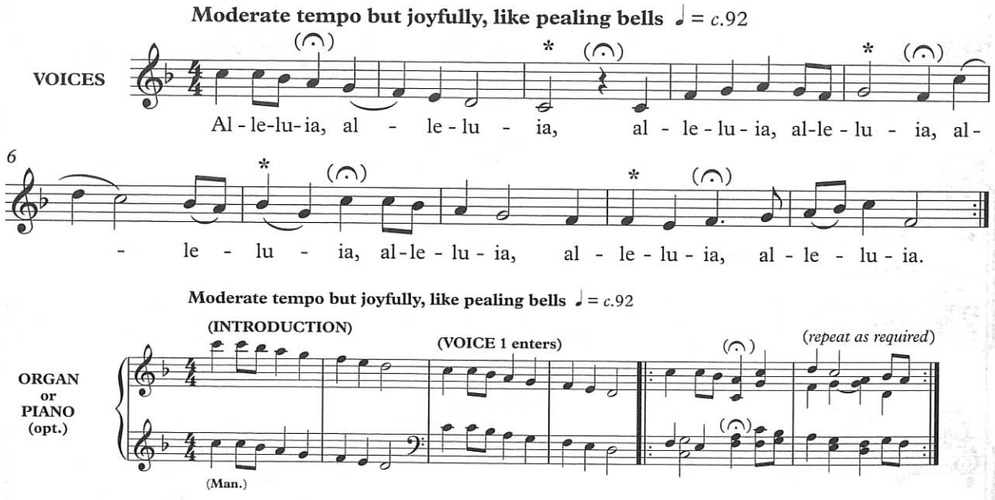
WILLIAM BYRD
(*c.*1540–1623)



Voices 1 (2) (3) (4) (5)
(Organ or Piano)

II

JACOB CLEMENS (non Papa)
(*c.*1510–55/56)



In both of these rounds the voice parts may be shared out in any way, and each voice starts (from the beginning) when the previous voice to enter reaches the first *.
Choose suitable dynamics, ending each round with all voices together when (𝄐) is reached, after a number of repeats determined in advance—ignore the pause otherwise.
The accompaniment is optional, but desirable if fewer voice parts are singing: repeat as necessary. The RH (or both hands) can be omitted sometimes, for variety.

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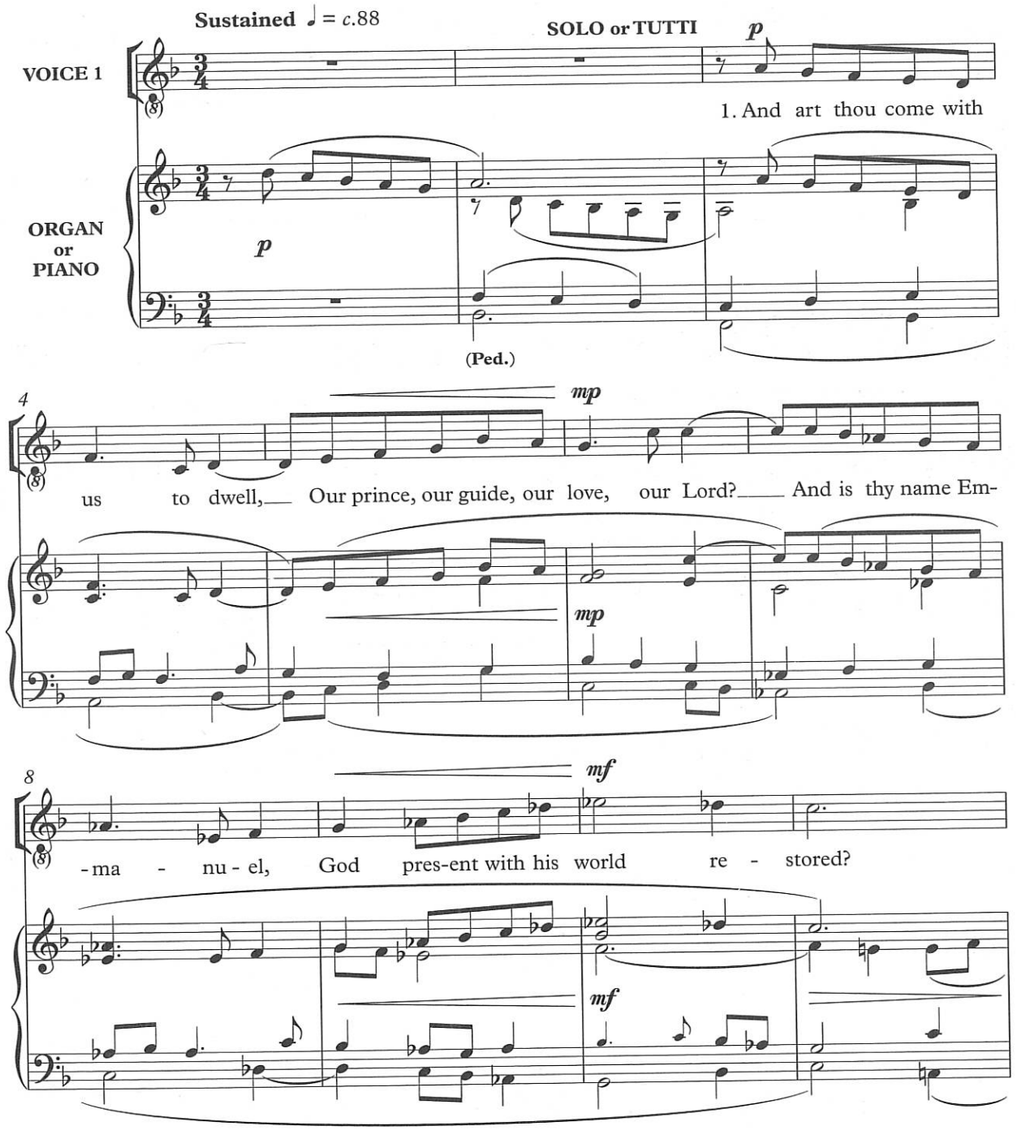
Voices 1 2
Organ or Piano

6. And art thou come with us to dwell?

Dora Greenwell (1821–82), altd
Latin text trans. J. M. Neale (1818–66)

ALAN BULLARD (b. 1947)
based on VENI EMMANUEL (15th cent.)



Two-part and **Mixed voices**: sopranos or tenors sing Voice 1; all other voices sing Voice 2

Singers should follow the natural phrasing and accentuation of the words.

This anthem, here adapted, was first published in Alan Bullard's cantata *O Come, Emmanuel* (ISBN 978-0-19-339765-1)

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12

VOICE 1 (SOLO or TUTTI)

p

2. The heart is glad for thee: it knows No-one shall bid it err or mourn,

VOICE 2

p but positive

O come, o come, Em - ma - - nu - el,

p

16

And o'er its des-ert breaks the rose In tri-umph o'er the griev - ing thorn.

And ran - som cap-tive Is - - ra - el.

21

VOICE 1 (TUTTI)

p *mf*

3. Thou bring-est all a - gain; with thee Is light, is space, is

p *mf*

25

breadth, and room For each thing fair, be - loved and free, To have its hour of

29

mp

life and bloom. 4. Each deep-est in-stinct, un - con-fessed;

VOICE 2 *p*

That mourns in lone - ly ex -

p

33

p *mf*

Each hid - den root, each cloud a - bove, And all that life hath long re-pressed,

mf

- - ile here, Un - til the Son of God

mf

37

mf

Un-folds, re - veal-ing joy and love. 5. Thy reign e - ter-nal

ap - pear.

p *mf*

42 (VOICE 1)

1

will not cease; Thy years are sure and glad, and strong, With-in thy glo-rious

46

world of peace The hum-blest crea-ture makes its song.

50

VOICE 1 *f*

1

6. The world is glad for thee: the heart Is glad for thee, and all is well And

VOICE 2 *f*

2

Re - joice! Re - joice! Em - ma - nu - el

f

55

fixed, and sure, be-cause thou art, Whose name is called Em-

Shall come to thee, O Is - - ra - el,

molto rit.

59

pp

- ma - nu - el, Em-ma - nu - el.

pp

Em-ma - nu - el.

molto rit.

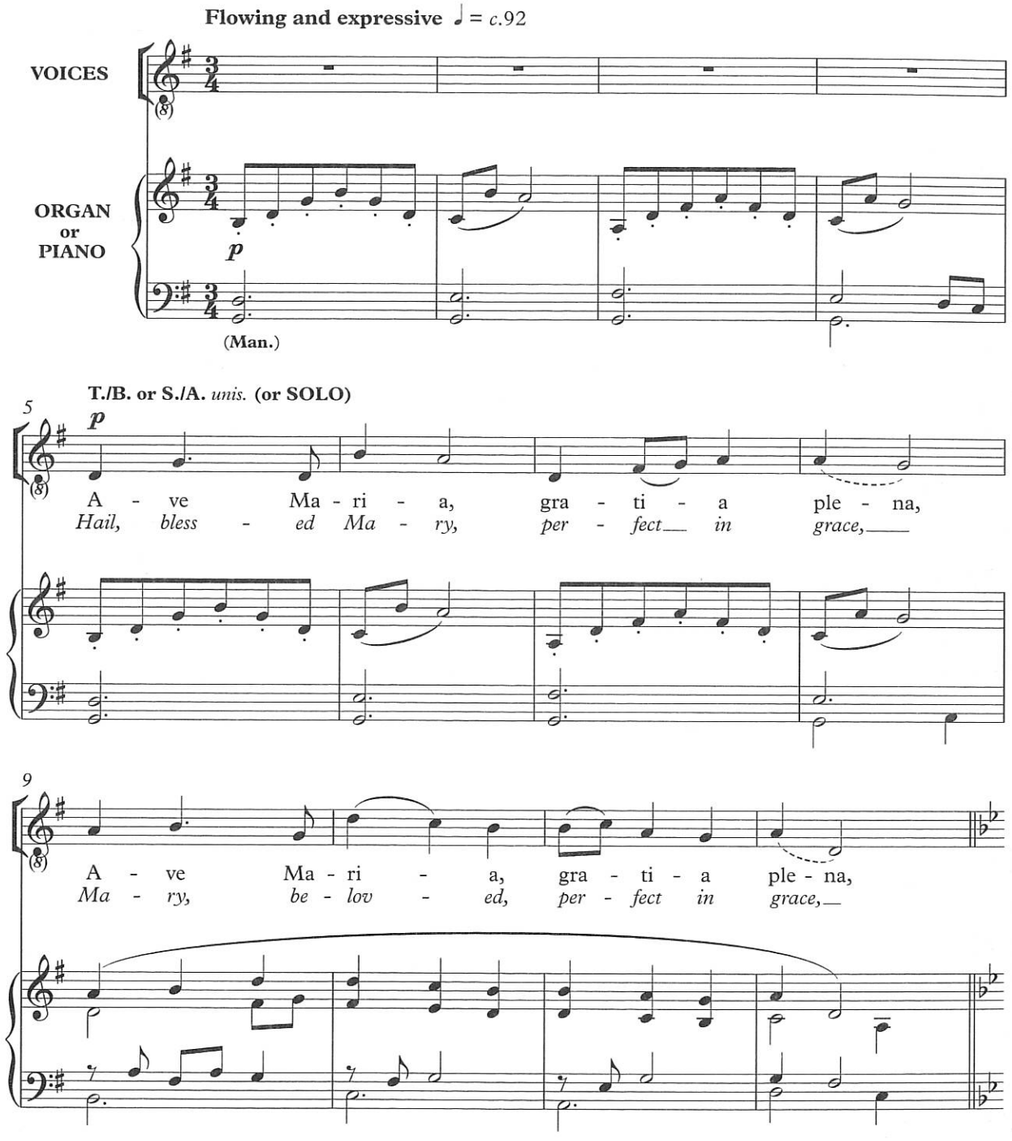
pp

S (A) (T) (B)
Organ or Piano

7. Ave Maria
(Hail, blessed Mary)

The Angelic Salutation
English version by Alan Bullard

ALAN BULLARD
(b. 1947)



Solo or unison: sing upper part until bar 48 and Other Voices from bar 49, at any octave
Two-part: SA
Mixed voices: SAT or SATB

All voices should sing in unbroken four-bar phrases wherever possible.

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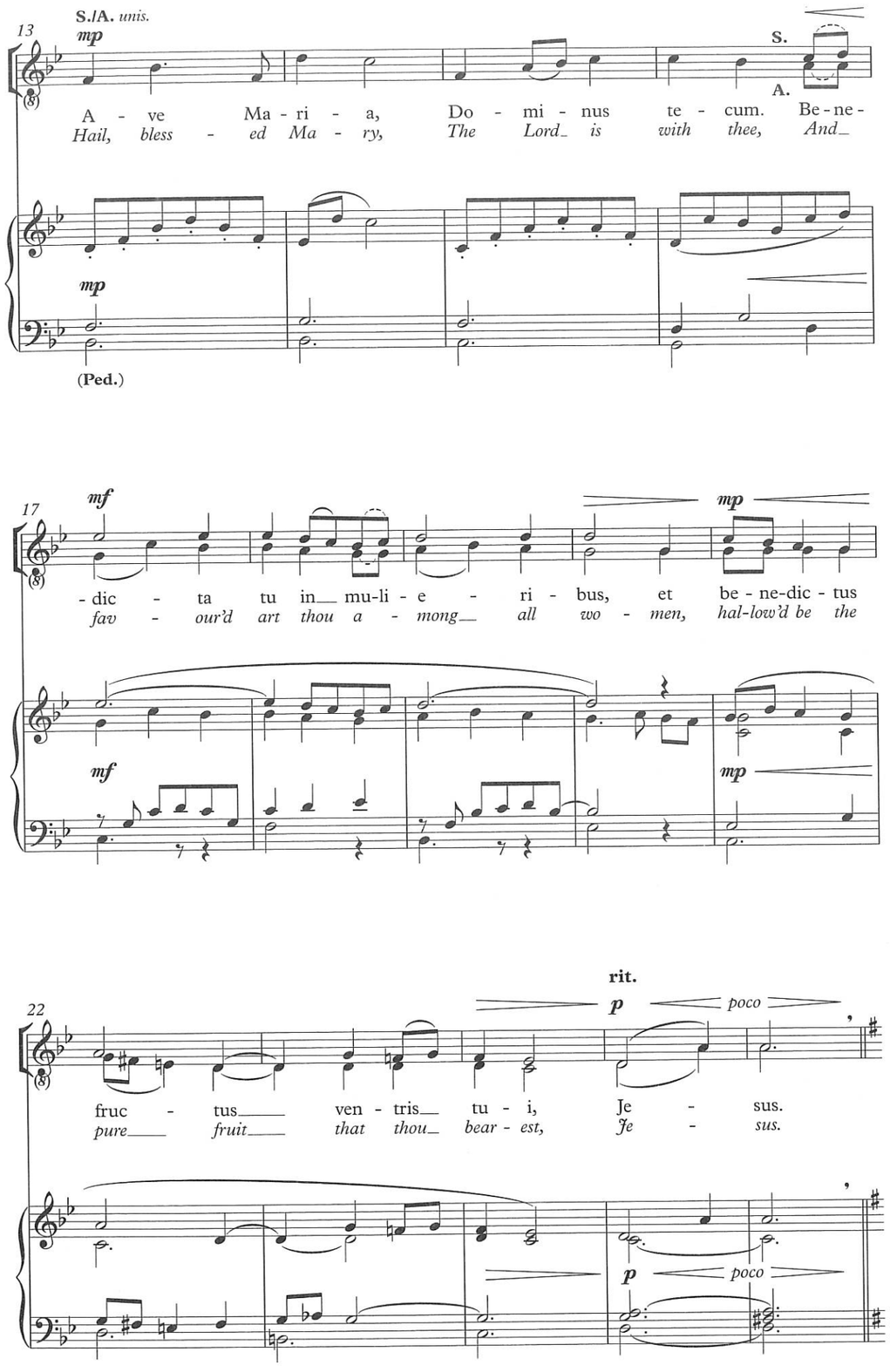


27 a tempo

S. A. — *p* — *mp*

A - ve Ma - ri - a, gra - ti - a ple - na,___ A - ve___ Ma - ri - a
Hail, bless - ed Ma - ry, per - fect_ in grace,___ Ma - ry,___ be - lov - ed,

T. B. — *p* — *mp*

a tempo — * *p* — *mp* — (Man.)

33 — *mf richly* — *cresc.*

gra - ti - a___ ple - na, Sanc - ta Ma - ri - a, Ma - ter
per - fect___ in___ grace,_ Ma - ry, the ho - ly Mo - ther_ of

mf richly — *cresc.* — *mf richly* — *cresc.* — (Ped.)

38 — *f* — *dim. poco a poco*

De - i, o - ra pro no - bis_ pec-ca - to - ri - bus,___
God,___ Pray for us now and at the hour___ of death,___

f — *dim. poco a poco* — *f* — *dim. poco a poco*

* For SAT or SATB performance, the accompaniment may be omitted until bar 35.

43 — *p* — *poco* — rit.

ho - ra___ mor - tis___ nos - trae.
Mo - ther,___ pray for___ us.___

nunc et in ho - ra mor - tis nos - trae. A - men.
most_ lov - ing Mo - ther, pray___ for us.___

p — *poco* — rit. — *p* — *poco*

a tempo

49 DESCANT — *p poco a poco cresc.*

A - - men, a - - men, a - -

OTHER VOICES — *p poco a poco cresc.*

A - ve Ma - ri - a, gra - ti - a ple - na, Sanc - ta Ma-
Hail, bless - ed Ma - ry, per - fect_ in grace,___ Ma - ry, the

a tempo — *p poco a poco cresc.*

54 — *mf dim.* — rit. — *p*

- men, a - men, a - men.___

mf dim. — S./T. *p* — A./B.

-ri - a, Ma - ter De - i.___ A - men.
ho - ly Mo - ther of God.___

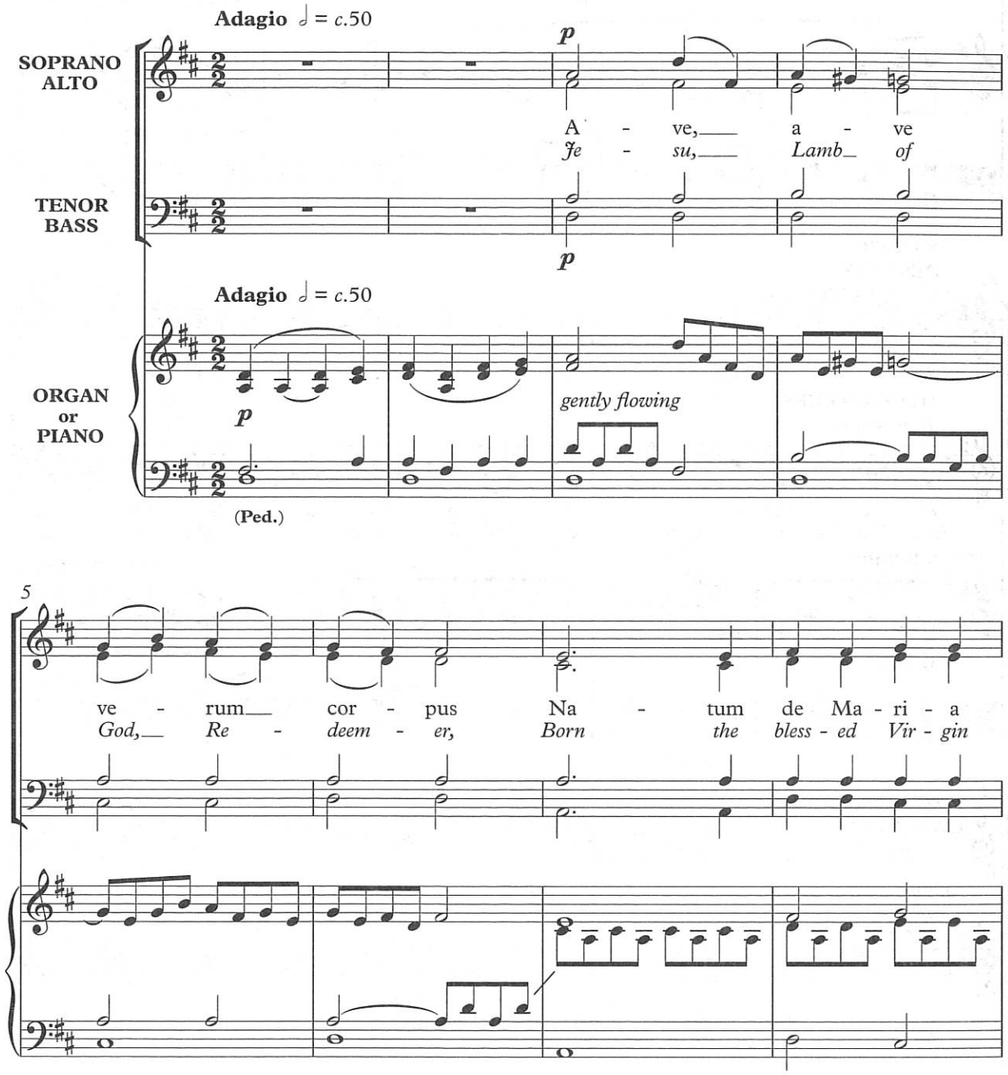
rit. — *mf dim.* — *p*

S (A) (T) (B)
(Organ or Piano)

8. Ave verum Corpus
(*Jesu, Lamb of God, Redeemer*)

14th-century Eucharistic hymn

W. A. MOZART (1756–91)
accompaniment adapted by Alan Bullard



Solo or unison: sing Soprano at any octave, with accompaniment
Two-part: SA, with accompaniment
Mixed voices: SAT (with accompaniment) or SATB (accompaniment optional). If sung by SATB unaccompanied, omit bars 1–2, 19–21, and 44–6

For a less decorative accompaniment, the voice parts may be simply doubled.

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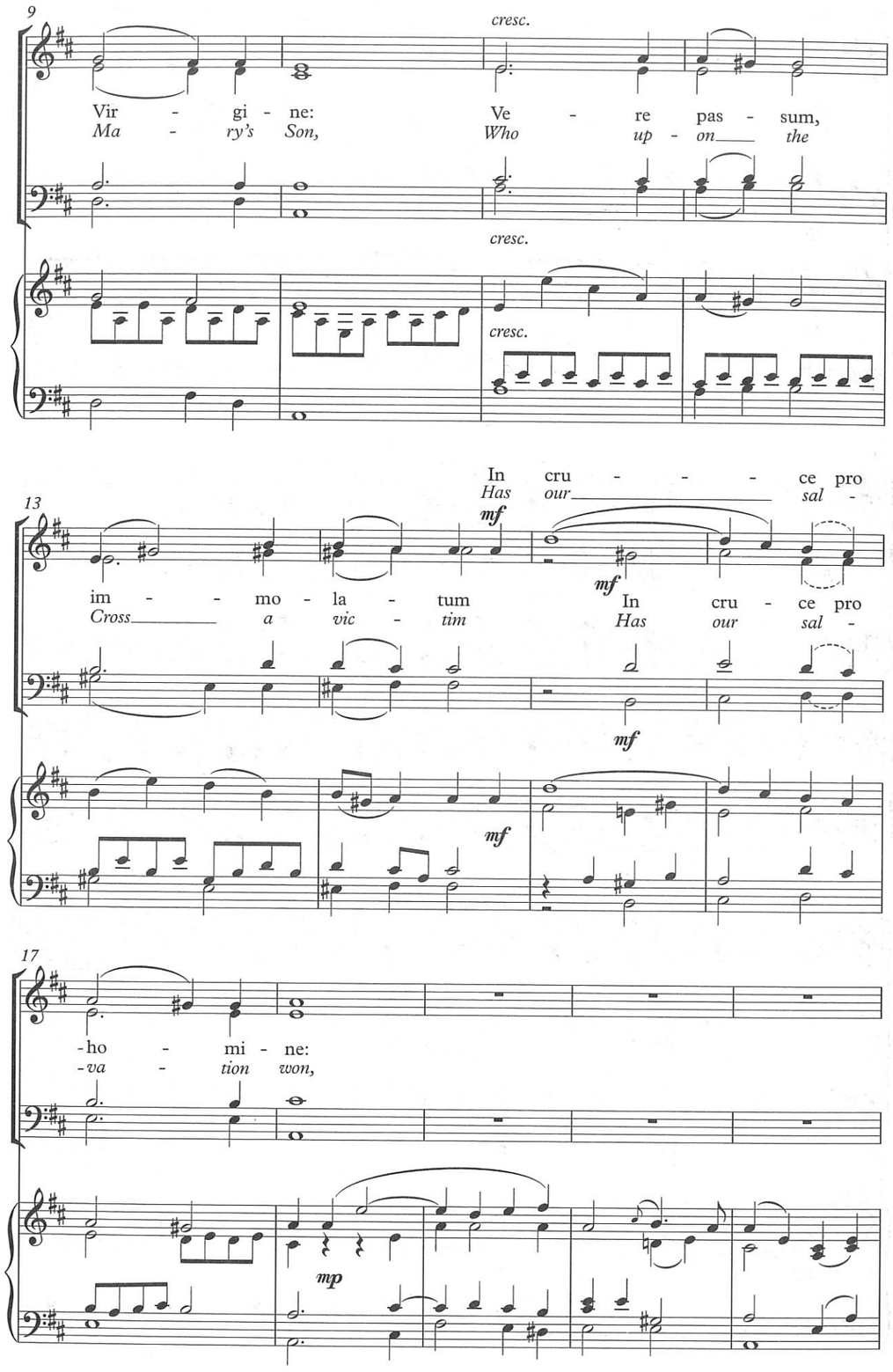


22 *mp*

per - fo - ra - tum
side now pierc - ed

Cu - jus la - tus per - fo - ra - tum
From his side, his side now pierc - ed

mp

mp

mp

26

Un - da flu - xit et san - gui - ne:
Flowed the wa - ter and the blood:

30 *pp* *poco a poco cresc.*

Es - to no - bis prae - gu - sta - tum In mor -
By your sa - cred bo - dy bro - ken In death

pp *poco a poco cresc.*

Es - to no - bis prae - gu - sta - tum In
By your sa - cred bo - dy bro - ken In

pp *poco a poco cresc.*

35 *f*

in mor - -
in death

- tis ex - a - mi - ne, in
and in life our food, in

f

mor - tis ex - a - mi - ne,
death and in life our food.

f

f

- - - - - - - - tis ex - a - mi
and in life our

39

mor - - - - - - - tis ex - a - mi -
death and in life our

43 *p*

- ne.
food.

p

p

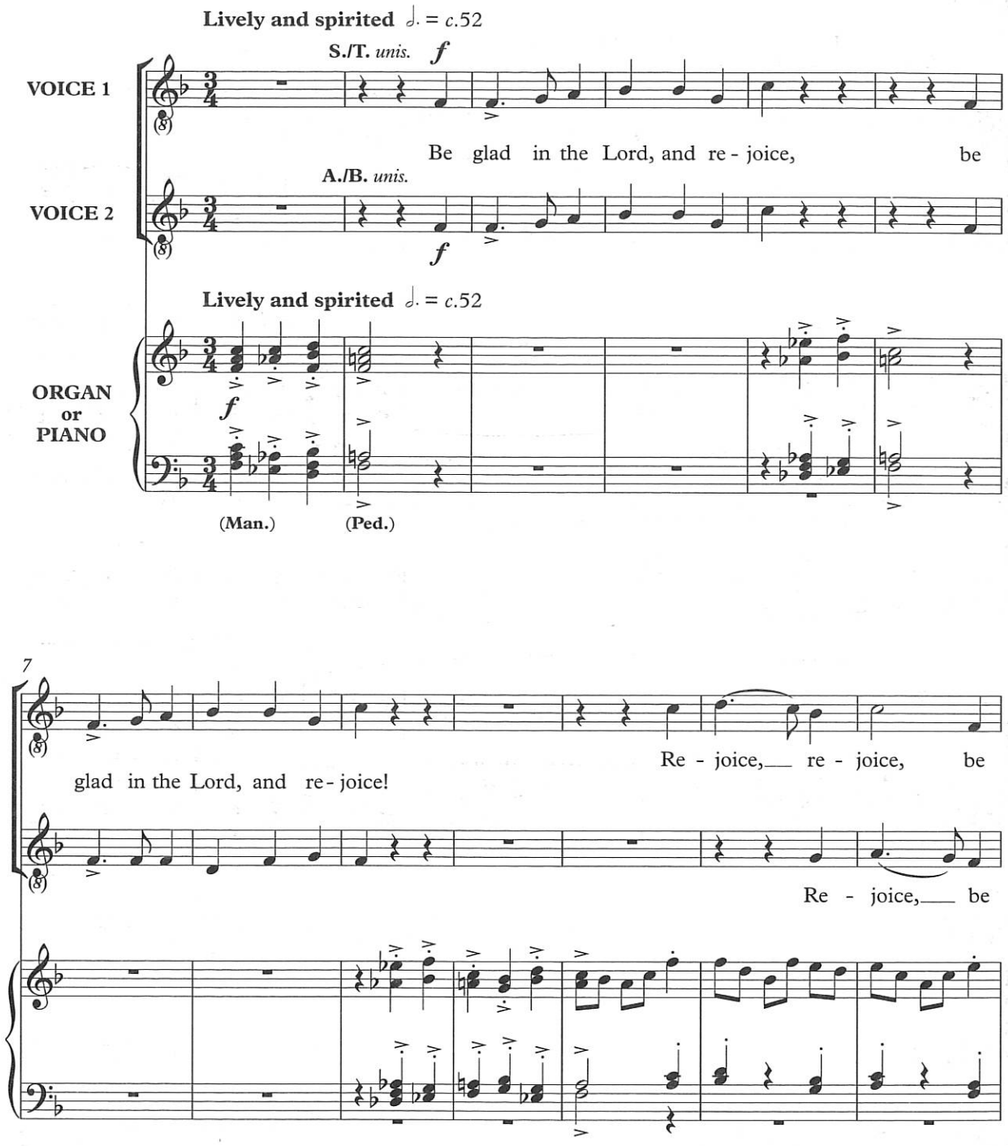
(tr)

Voices 1 (2)
Organ or Piano

9. Be glad in the Lord, and rejoice!

Mary E. Servoss (1849–1906)
and Psalm 118: 14

RUSSELL PASCOE
(b. 1959)



Solo or unison: sing Voice 1
Two-part: follow the Voice 1 and 2 indications, choosing any suitable contrasting voices
Mixed voices: SATB may follow the suggested scoring indications

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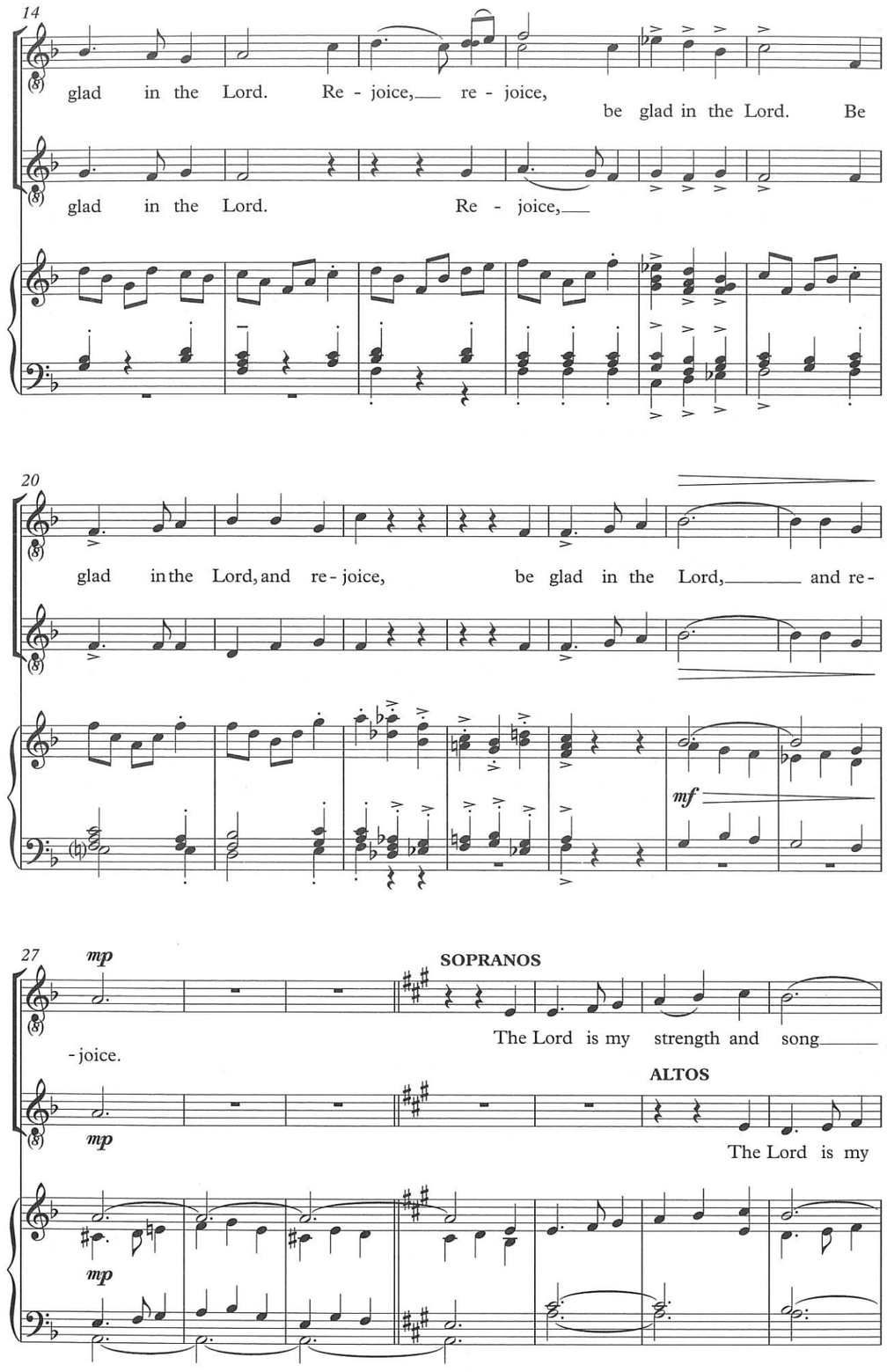


34

S./T. *unis*

mf

and is be-come my sal - va - tion, the Lord is my strength and

A./B. *unis*

mf

strength and song, and is be-come my sal - va - tion, the

mf

41

f

TENORS

song, the Lord is my strength and song.

Bid

f

BASSES

Lord is my strength and song, strength and song.

f

47

p espress.

sad - ness and sor-row de - part, bid sad-ness and sor - row, sad-ness and sor - row,

p espress.

p espress.

(Man.)

54

S./T. *unis.* *mf*

sor-row de - part. Bid sad - ness, sad-ness and sor - row, sad-ness and

A./B. *unis.*

mf

mf

(Ped.)

61

f

sor - row, sor-row de - part. Be glad in the Lord, and re - joice,

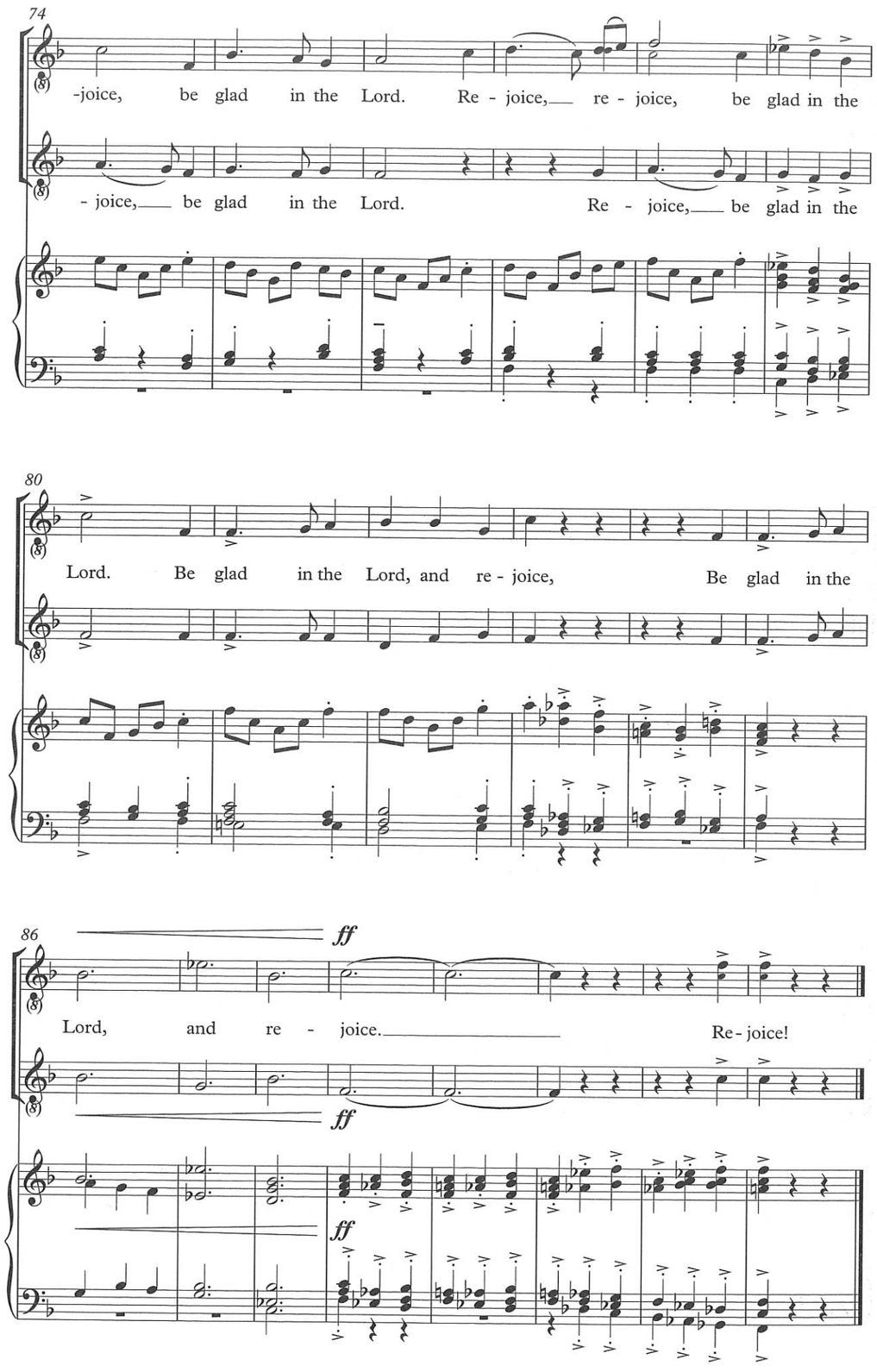
f

f

68

be glad in the Lord, and re - joice. Re - joice re -

Re -

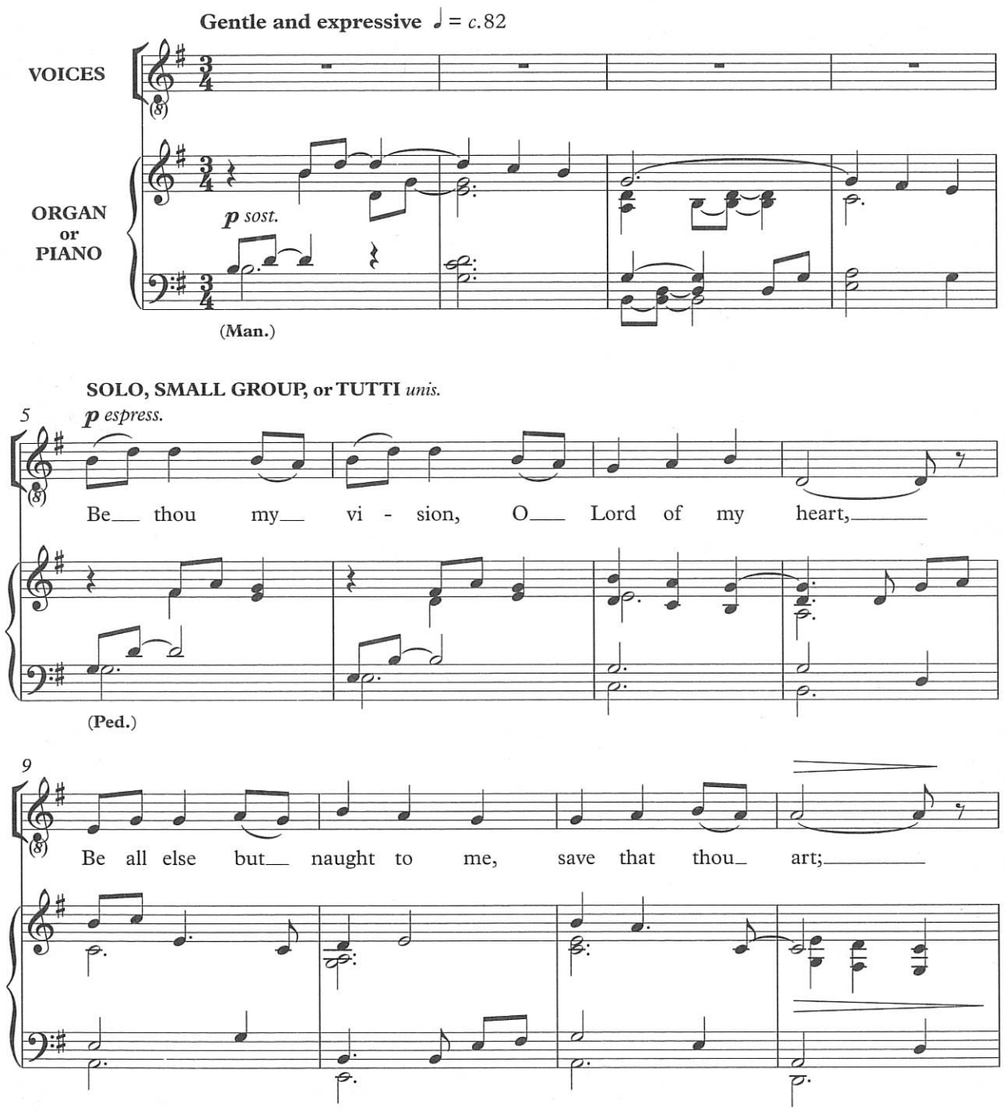


Voices 1 (2)
Organ or Piano

10. Be thou my vision

Early Irish
trans. Mary Byrne (1880–1931)
versified Eleanor Hull (1860–1935) altd

BOB CHILCOTT
(b. 1955)



Solo or unison: sing Tutti until bar 21, Voice 2 in bars 22–9, Voice 1/Tutti in bars 30–51, and Other Voices from bar 51
Two-part and **Mixed Voices**: S and/or T sing Voice 1; A and/or B sing Voice 2

Organ: sustain broken-chord quaver patterns with the fingers where appropriate, in the manner of the introductory bars.
Piano: use sustaining pedal where needed.

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13 *p* *poco cresc.*

Be_ thou my_ best_ thought in the day and the night, Both_

p *poco cresc.*

17 *mp* *più dolce* **poco rit.** **a tempo** *p*

wak - ing and sleep - ing, thy pre-sence my_ light.

mp *più dolce* *p*

poco più mosso

22 *VOICE 1 *mf cantabile*

Be_ my_ wis - dom, Be_ my_

*VOICE 2 *mf cantabile* *poco cresc.*

Be thou my wis - dom, be_ thou my true word; Be

poco più mosso

mf

* If performing in unison, sing the Voice 2 part in bars 22–9.

26 *poco cresc.* **mf cantabile*

word; Be with me, and I with thee, Lord; Be thou my great

thou ev - er with me, and I with thee Lord;

poco cresc. *mf*

31 *cresc.*

Fa - ther, and_ I thy true son; Be thou in me

mf cantabile *cresc.*

Be_ my_ Fa - ther, I_ thy_ son; Be

cresc.

35 *f* **poco rit.**

dwell - ing, and I with thee one.

f

with me, and I with thee one.

poco rit.

f

* If performing in unison, sing the Voice 1 part from bar 30.

40 **Tempo I**

p sost.

(Man.)

SOLO, SMALL GROUP, or TUTTI *unis.*

44 *p espress.*

Be___ thou and thou on - ly the___ first in my

(Ped.)

47

heart; O So - v'reign of___ hea - ven, my trea - sure thou_

DESCANT (opt. SMALL GROUP)

51 *mp espress.*

art; O So - - - v'reign of hea - ven,

OTHER VOICES

mp espress.

art; Great heart of my own_ heart, what - ev - er be -

mp sost.

55 *mf*

Be___ my vi - sion, be___ my vi - sion,

mf

- fall, Still_ be___ thou my vi - sion, be thou my

mf

59 *f* *dim.*

be___ my vi - sion, my vi - - sion,

f *dim.*

vi - sion, be thou my vi - - sion,

f *dim.*

63 **rit.** **più lento** **rit.** **più lento**

mp *p*

___ O Rul - er of___ all.

mp *p*

___ O Rul - er of___ all.

rit. **più lento** **rit.** **più lento**

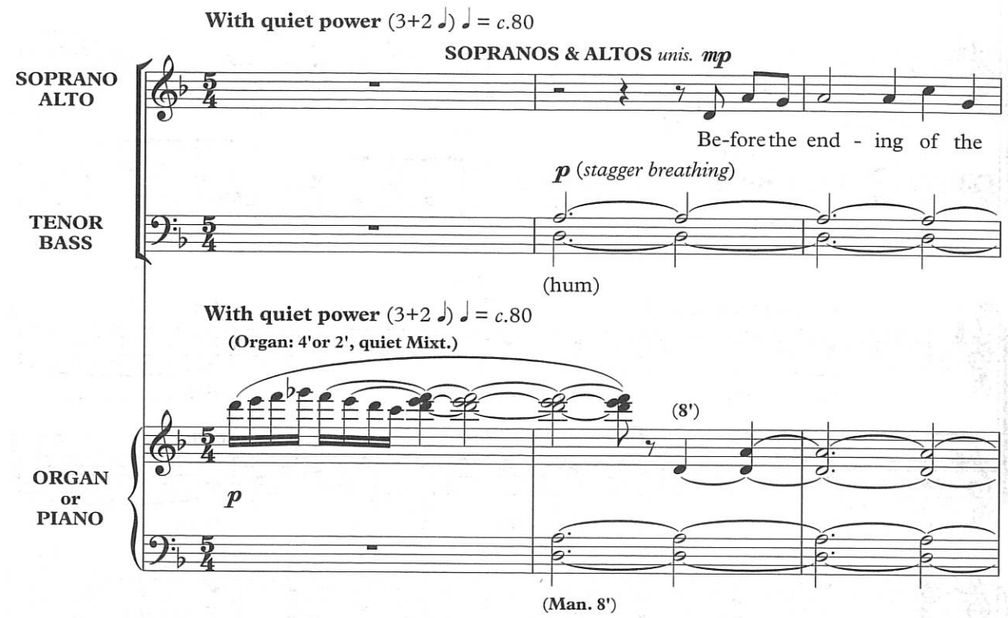
p *mp* *p*

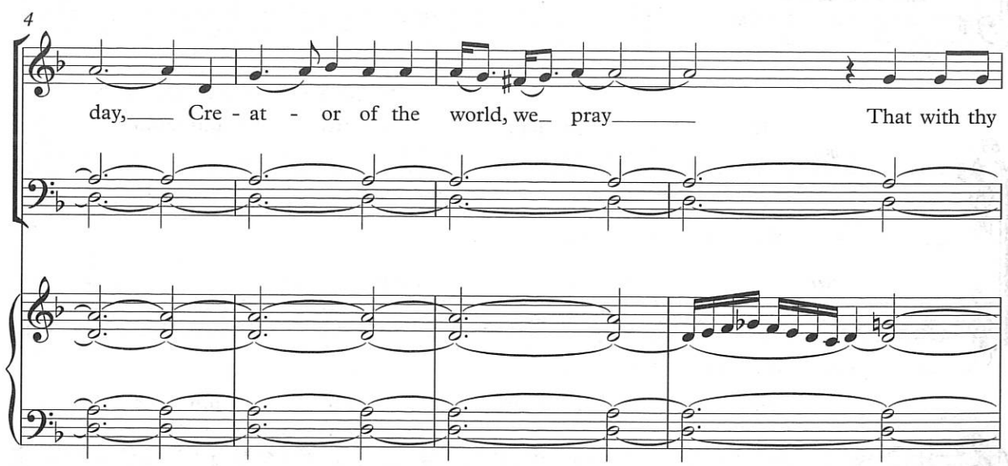
S (A) (TB)
(Organ or Piano)

11. Before the ending of the day

Office Hymn
trans. J. M. Neale (1818–66)

KERRY ANDREW
(b. 1978)





Solo or unison: sing Soprano at any octave, with accompaniment
Two-part: SA, or TB singing SA an octave lower, with accompaniment
Mixed voices: SATB, accompaniment optional

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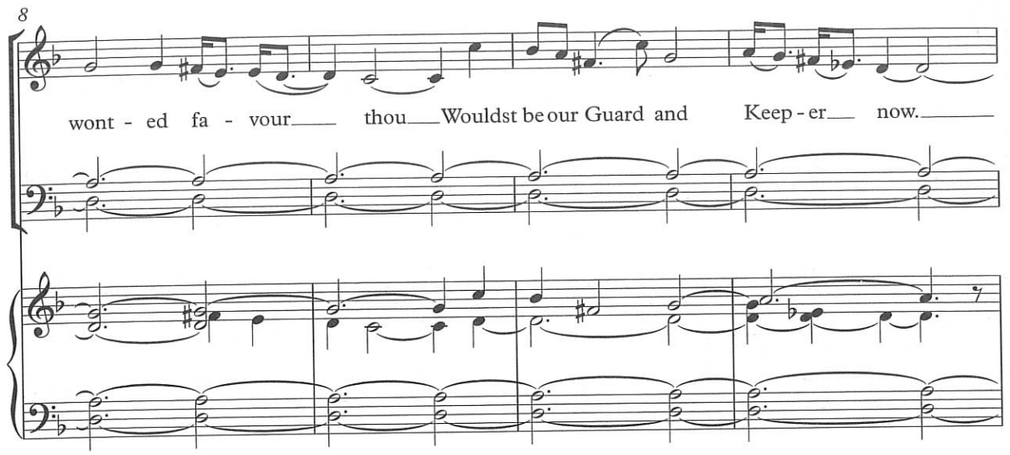
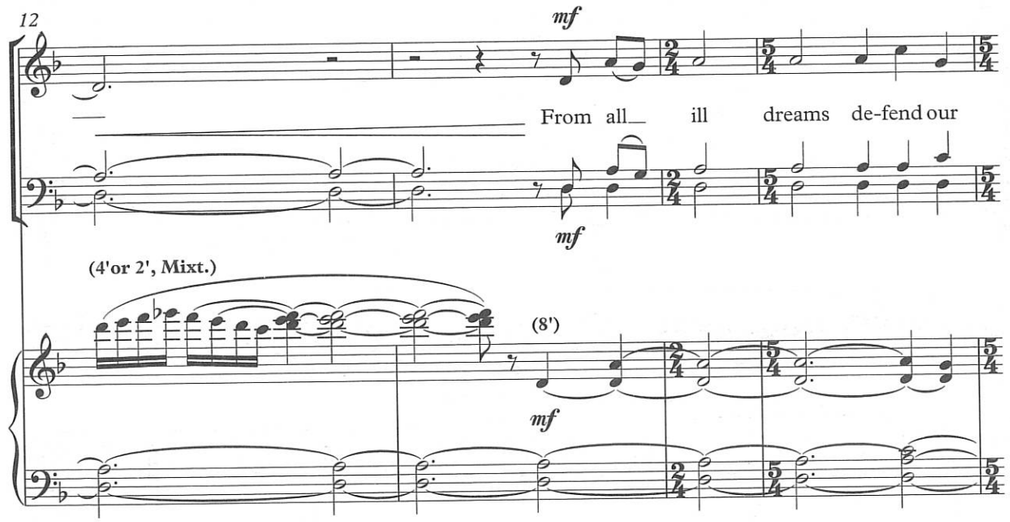
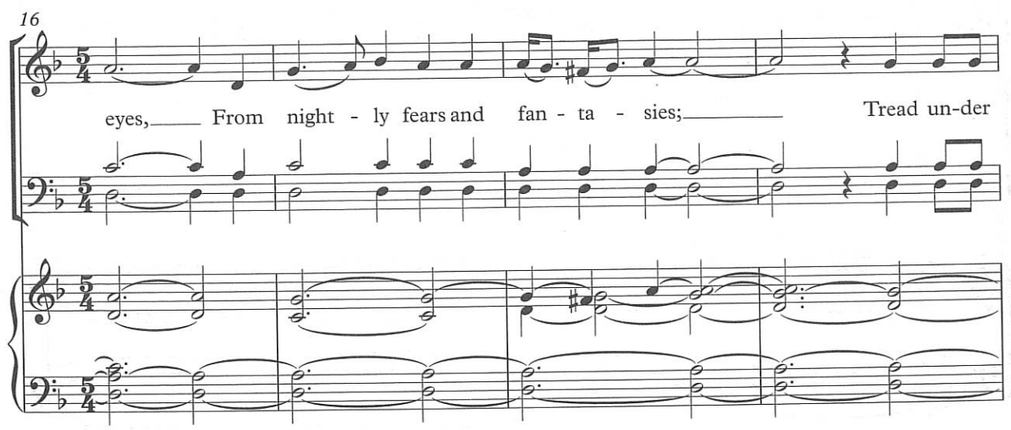






20

foot our ghost-ly foe, That no pol-lu - tion we may know.

24

S. *f*

A.

O Fa - ther, that we ask be

f

f

f

27

done, Through Je - - sus Christ thine

30

mf

on - ly Son; Who, with the Ho - ly Ghost and

mf

33

f

thee, Doth live and reign e - ter - nal -

f

f

f

(Ped.)

37

ff *fff*

-ly. A - - men.

ff *fff*

(4'or 2', Mixt.)

p

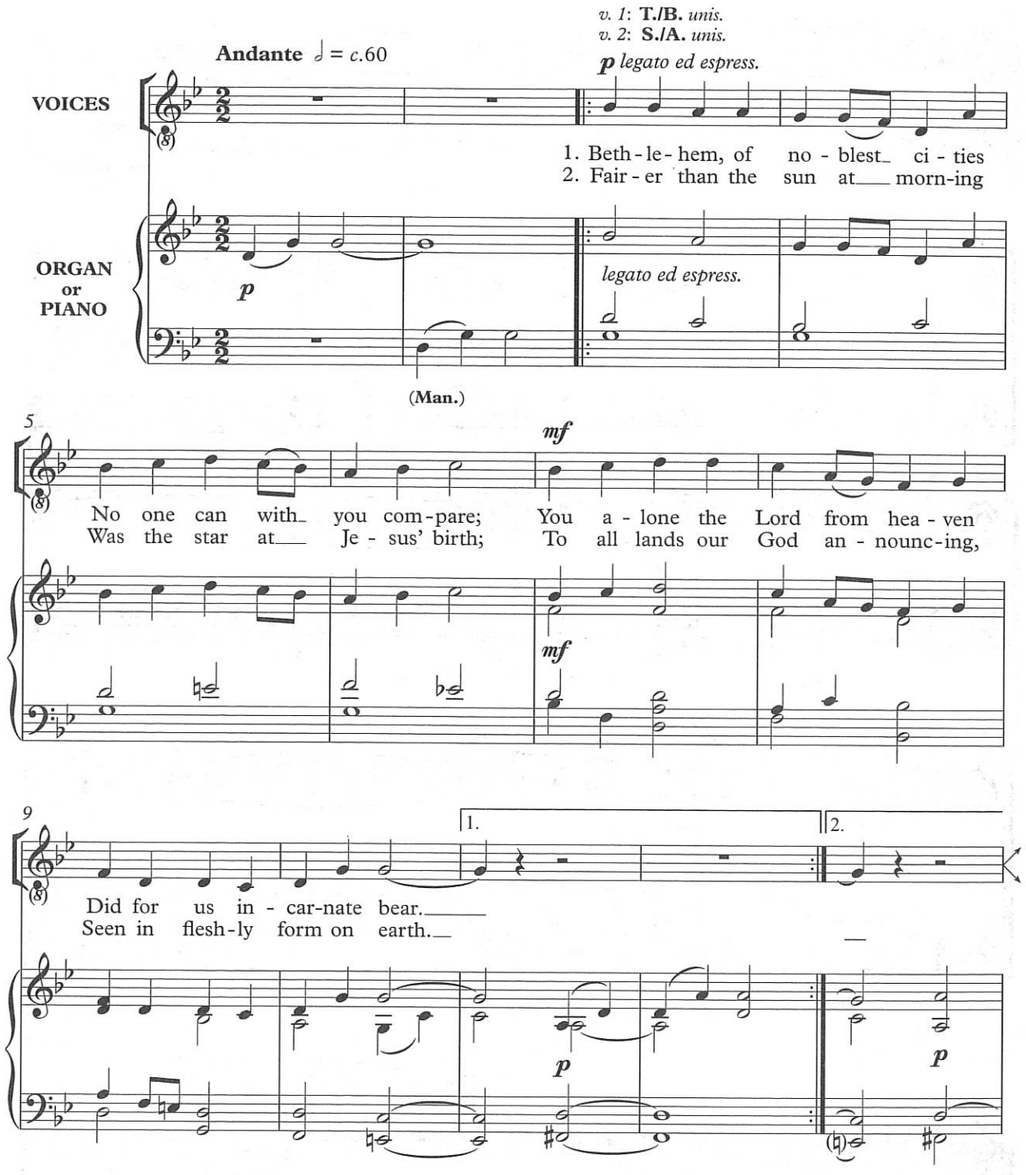
ff *fff*

S (A) (T) (B)
Organ or Piano

12. Bethlehem, of noblest cities

Prudentius (348–*c*.410)
trans. Edward Caswall, altd

English folk song
arr. ALAN BULLARD (b. 1947)



Solo or unison: sing the upper part until bar 30 and Other Voices from bar 34, at any octave
Two-part and **Mixed voices**: S./A. and T./B., SATB

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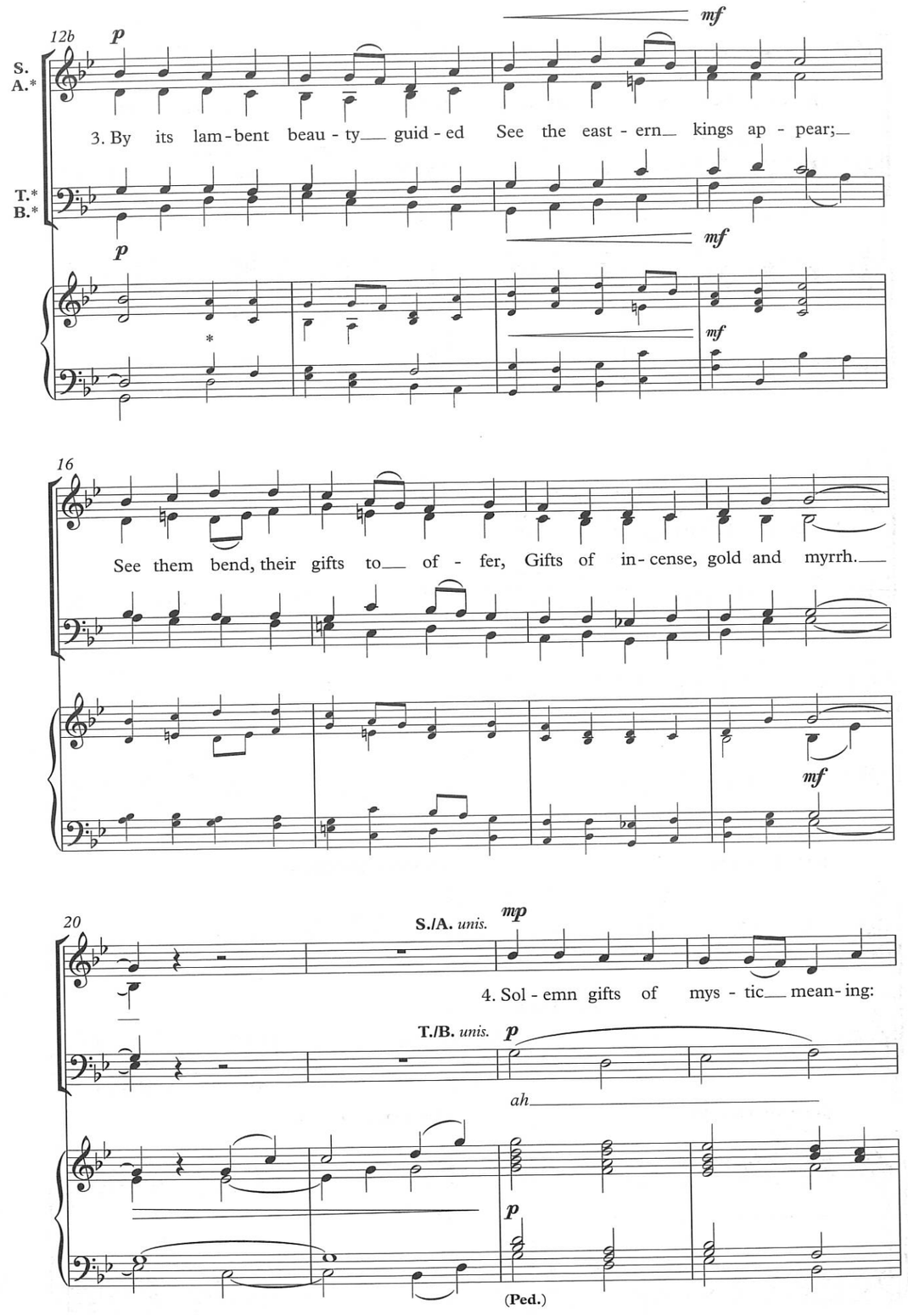


* In verse 3, if full SATB not available, all voices sing S. in unison, accompanied by keyboard.

24

mf

In - cense does our God dis - close, Gold a roy - al child pro - claim - ing,

mf

ah *ah*

mf

28

Myrrh a fu - ture tomb fore - shows.

ah

poco allargando

a tempo, grandioso

32

DESCANT *f*

ah *ah*

OTHER VOICES *f*

5. Ho - ly Je - sus, in your bright-ness

poco allargando

a tempo, grandioso

f

36

ah With the blest Cre -

To the wid - er world dis - played, With the blest Cre -

39

-a - tor Spi - rit End - less praise to you be paid, end - less praise to

-a - tor Spi - rit End - less praise to you be paid, end - less praise to

43

rit.

you be paid.

you be paid.

rit.

ff

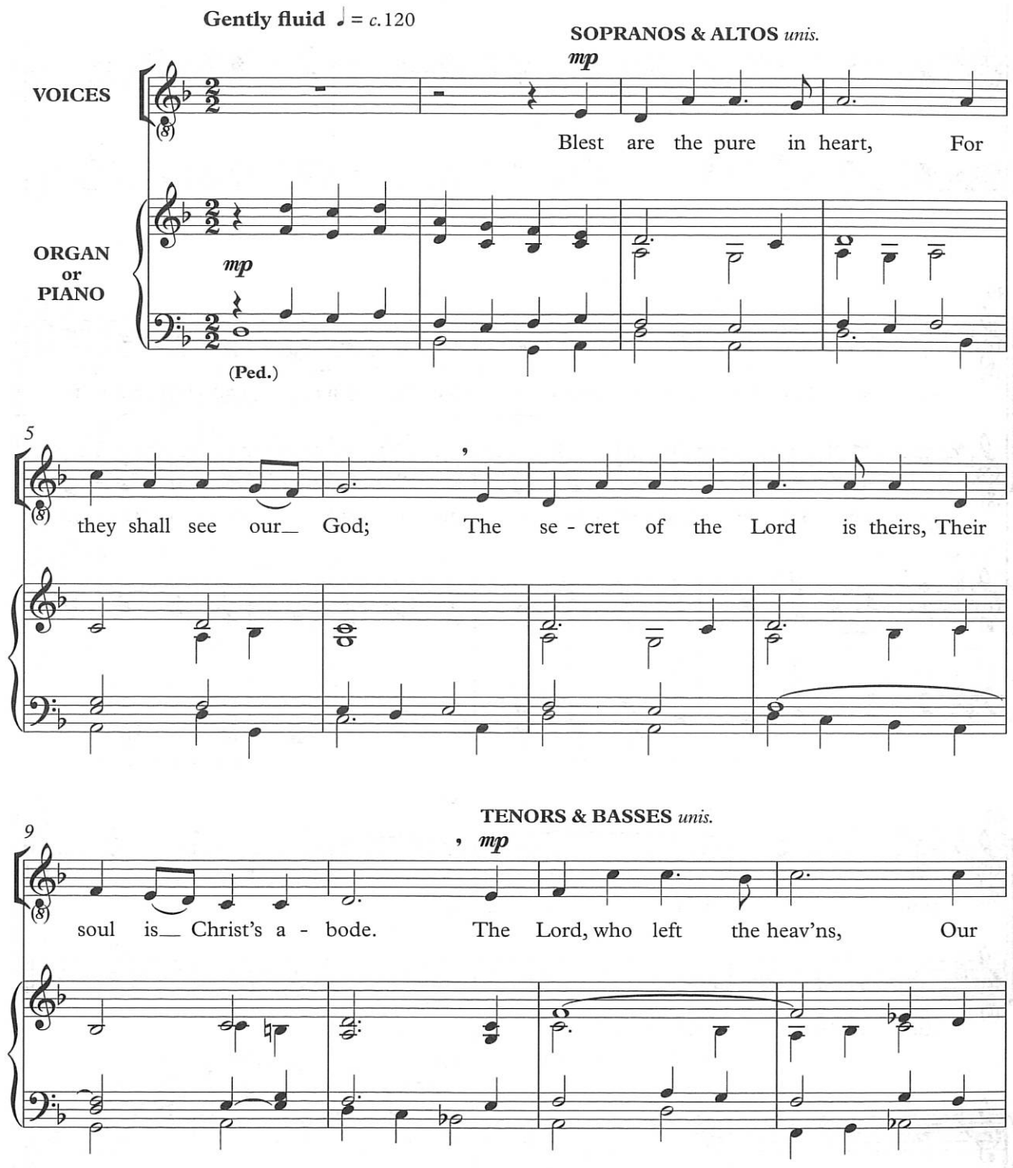
for Lynne Hope

Unis. (descant)
Organ or Piano

13. Blest are the pure in heart

John Keble (1792–1866)
and others

ANTONY BALDWIN
(b. 1957)



Solo or unison: sing throughout, moving to Other Voices from bar 20
Two-part: choose contrasting voices for bars 2–10, 10–14, and 14–18
Mixed voices: SATB may follow the suggested scoring indications

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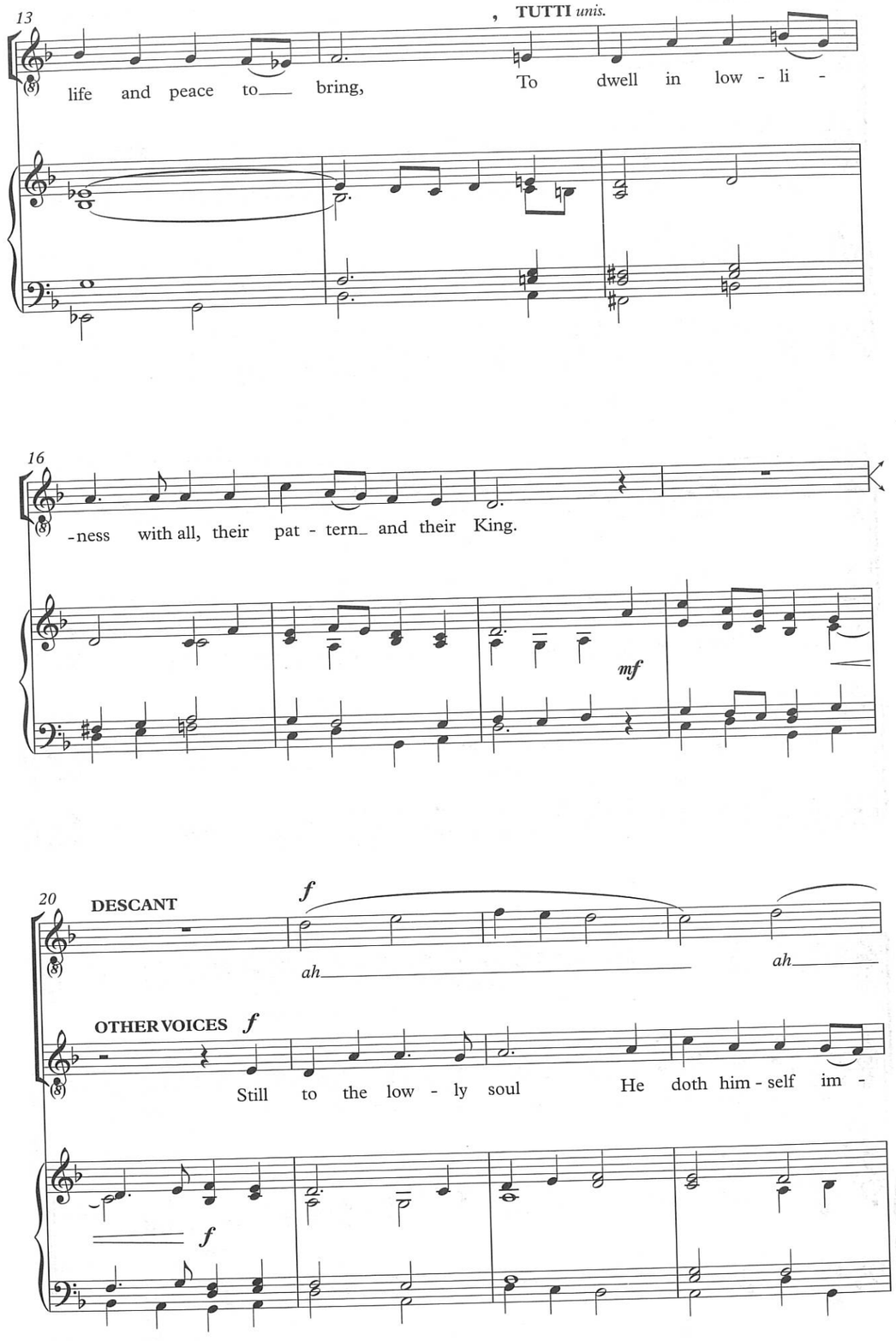

24

ah

- part, And for his dwell-ing and his throne Choos - eth the pure in

28

ah

heart. Lord, we thy pres - ence seek; May ours this bless-ing be; Give

33

poco rit.

ah

us a pure and low - ly heart, A tem - ple meet for thee.

poco rit.

S (A) (Men)
Organ or Piano

14. Come, Lord Jesus

Words and music by
OLIVER TARNEY (b. 1984)

Gently flowing ♩ = c.63

VOICES

TUTTI *unis.*

p

Come, Lord Je - sus, our light to be,

ORGAN or PIANO

p

(Ped.)

4

mp

Come, Lord Je - sus, set your peo - ple free, Come now with wis-dom from a -

mp

7

p

-bove and fill our hearts with peace and love.

p

Solo or unison: sing upper stave, at any octave
Two-part and **Mixed voices**: SA, SMen, or SAMen

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11

SOPRANOS *mp*

Come, Lord Je - sus, make all things new, Come and bring us

ALTOS *mp*

Come, Lord Je - sus, make all things new, Come and bring us

MEN *mp*

Come, Lord Je - sus, make all things new, Come and bring us

mp

14

mf

light and life in you, a light no dark-ness can des- troy, no dark-ness can des-

mf

light and life in you, a light no dark-ness can des - troy, no dark-ness can des-

mf

light in you a light no dark-ness can des-troy, can des -

17

rall. **tenuto** **slower** ♩ = *c.*56

p

troy, bring us your jus - tice, hope, and ev - er -

p

- troy, bring us your jus - tice, hope, and ev - er -

p

- troy, bring us your jus - tice, hope, and ev - er -

rall. **tenuto** **slower** ♩ = *c.*56

mf *p*

19

a tempo ♩ = 63 **rall.**

p

-last - ing joy.

p

-last - ing joy.

p

*

-last - ing joy.

a tempo ♩ = 63 **rall.**

p

* Either or both parts may be sung in these bars.

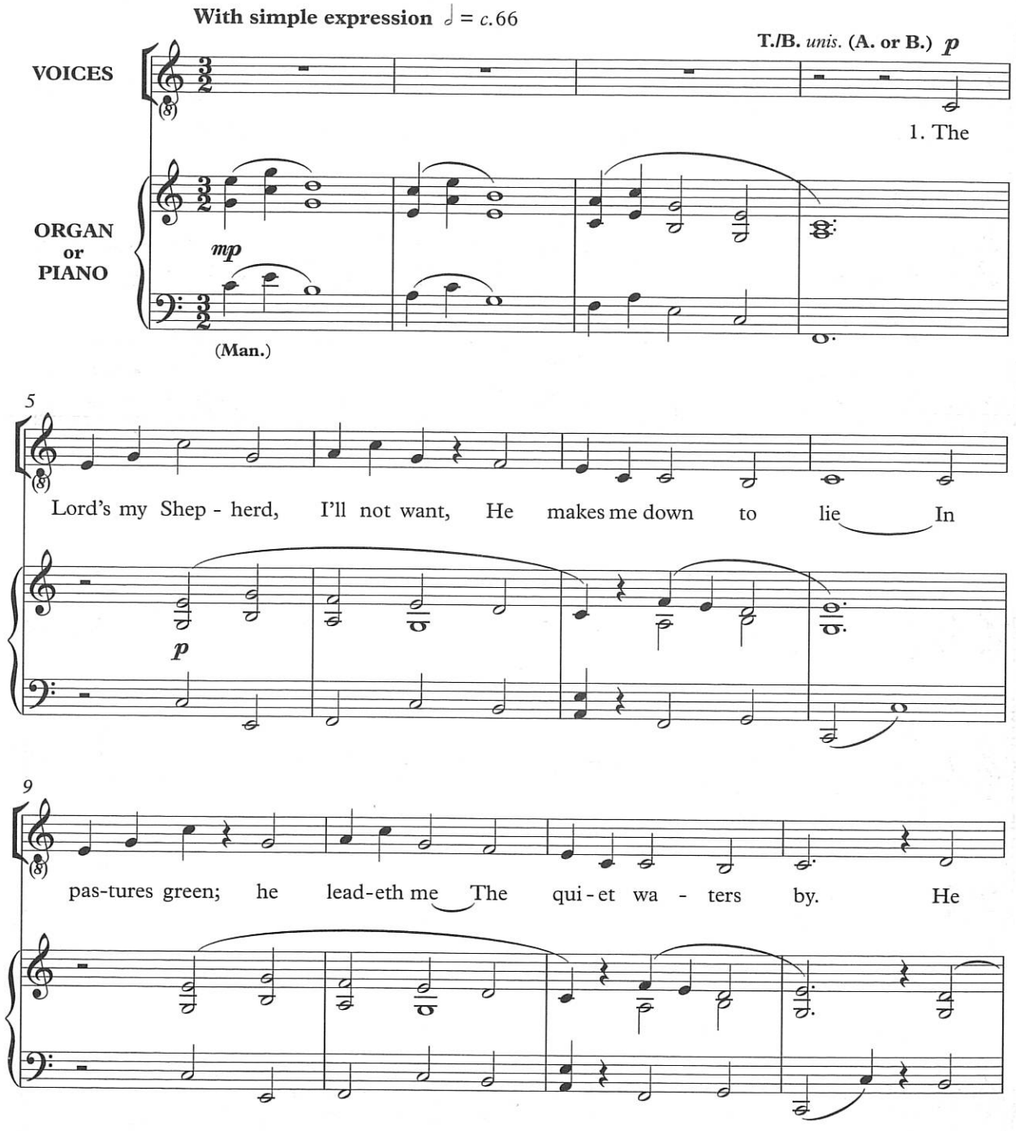
for the Mormon Tabernacle Choir and Orchestra at Temple Square

S (A) (T) (B) or TB
Organ or Piano

15. Brother James's Air

Psalm 23 (adap.)

JAMES LEITH MACBETH BAIN (*c.*1840–1925)
arr. Mack Wilberg (b. 1955)



Solo or unison: sing the melody line at any octave (the lower stave in vv. 3 and 5, and Soprano in v. 4)
Two-part: SA or TB, following the bracketed scoring indications
Mixed voices: sing SAB, STB, or SATB, ignoring the bracketed scoring indications

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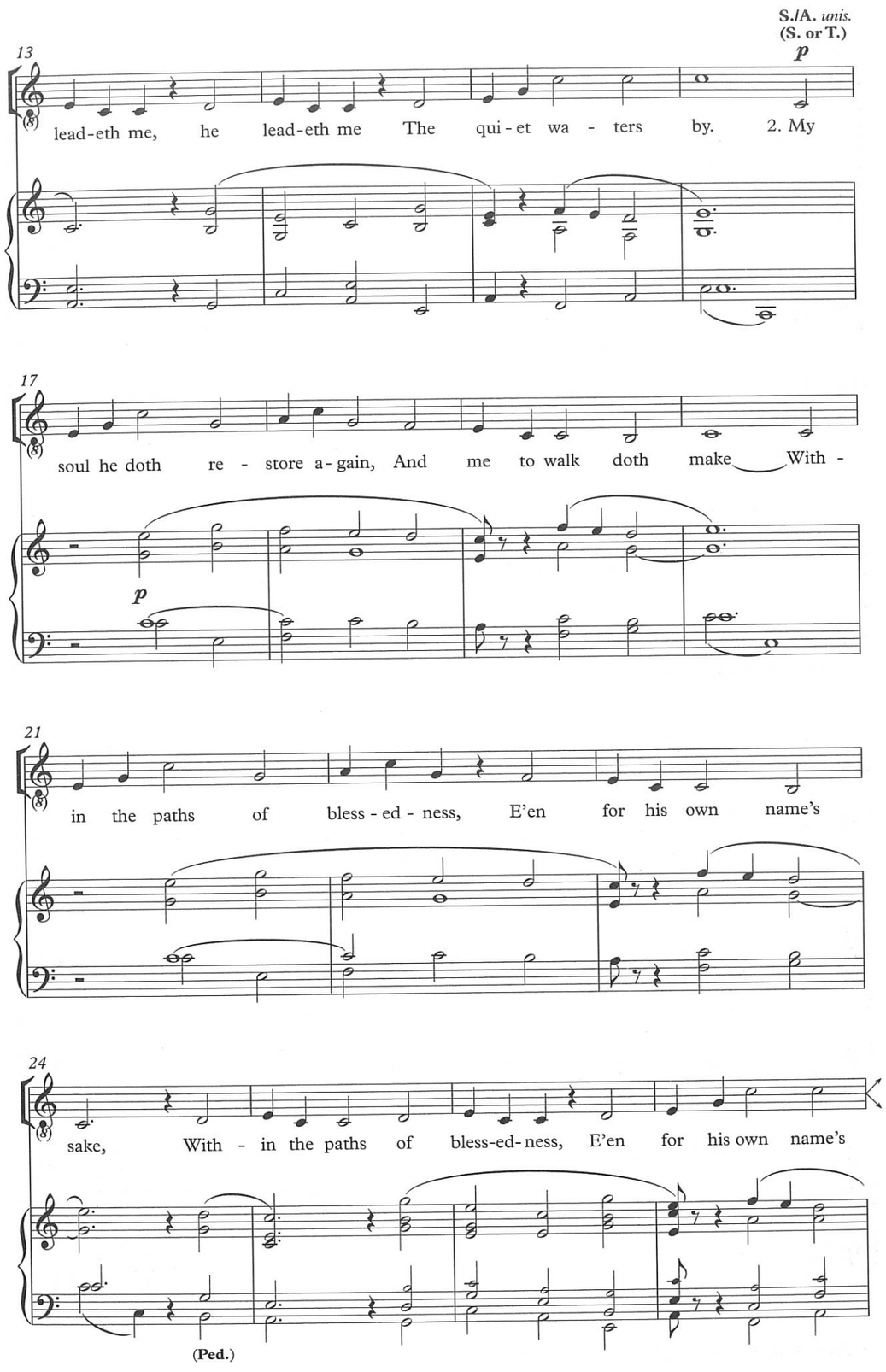


28

S./A. *unis.* **(S. or T.)***

p

sake. 3. Yea, though I pass, Yet will I fear_ no ill;

T./B. *unis.* **(A. or B.)***

mp

sake. 3. Yea, though I pass thro' sha-dowed vale, Yet will I fear no ill; For

mp

33

For thou art with, thy staff me com - fort still.

thou art with me, And thy rod and staff me com - fort still. Thy

37

Rod and staff, com-fort still, com - fort still.

rod and staff me com-fort still, me com - fort still.

* If performing in unison, sing the lower stave for verse 3.

42

SOPRANO

p

ALTO

4. My ta - ble thou hast fur-nish-ed In

TENOR*

BASS

p

† *p*

(Man.)

46

pre-sence of my foes; My head thou dost with oil a-noint, And

50

my cup o - ver - flows. My head thou dost with oil a noint, And

p

(Ped.)

* For TB performances, the tenors should sing the soprano part (an octave lower) in this verse.
† Small notes optional for SAB, STB, SATB performances.

54

mp

my cup o - ver - flows.

mp

mp

58

mf

62

TUTTI *unis.* *mf*

5. Good - ness and mer - cy all my days Will sure - ly fol - low

mf

66

me; And in my Fa - ther's heart al - way My dwell-ing place shall

70

be. And in my heart for ev - er-more Thy dwell-ing place shall

74

S./A. *unis.* **(S. or T.)***

be.

poco rit.

p

Thy place shall

T./B. *unis.* **(A. or B.)***

mp

be. And in my heart for ev - er-more Thy dwell - ing place shall

poco rit.

mp

p

79

a tempo

rit.

be.

be.

a tempo

rit.

mp

p

pp

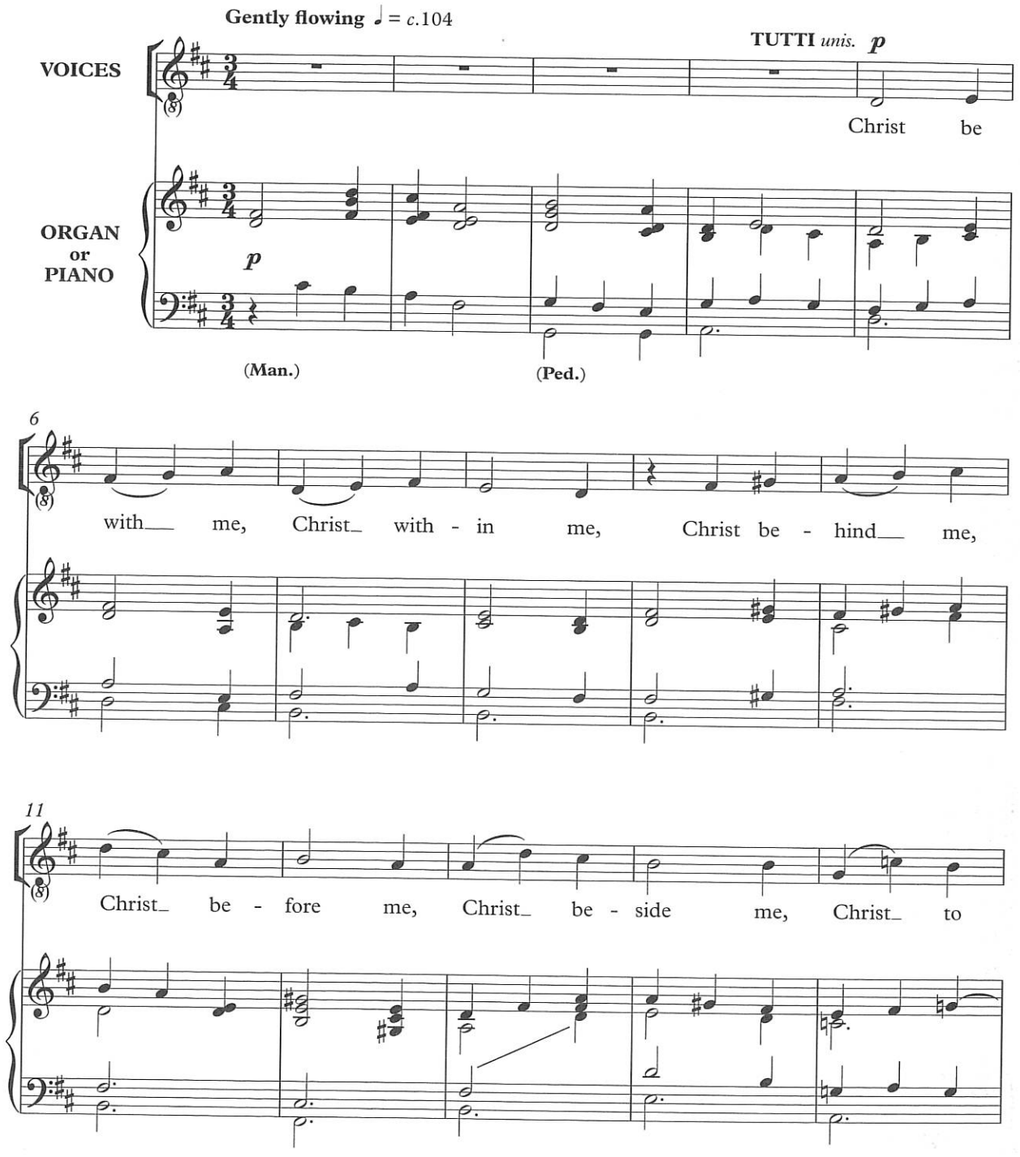
* If performing in unison, sing the lower stave from bar 74 to the end.

Voices 1 (2)
Organ or Piano

16. Christ be with me

attrib. St Patrick, 5th century
trans. C. Alexander (1818–95)

OLIVER TARNEY
(b. 1984)



Solo or unison: sing the upper stave throughout
Two-part and **Mixed voices**: follow the Voice 1 and 2 indications, choosing any appropriate vocal grouping

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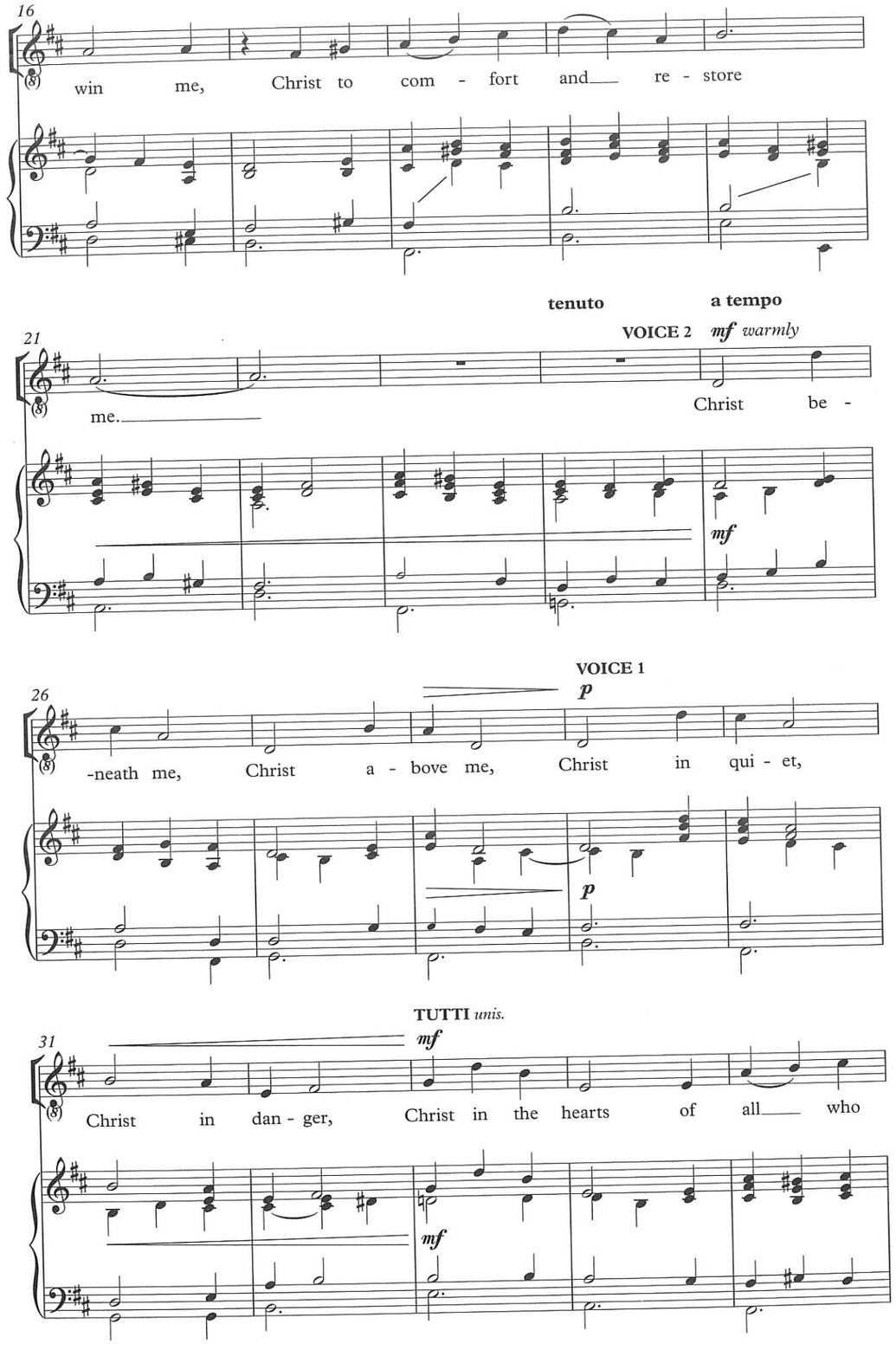


36

love me, Christ in the mouths of friend_ and stran - ger.

41

VOICE 1

f expansively

Christ be with_ me, Christ with - in me, Christ be - hind_ me,

VOICE 2

f expansively

Christ be - neath me, Christ a - bove me, Christ in qui - et,

f warmly

47

Christ be - fore me, Christ be - side me, Christ to win me,

Christ in dan - ger, Christ be - side_ me, Christ to win_ me,

53

mf — *mp* — **rit.**

Christ to com - fort and_ re - store me.

mf — *mp*

Christ to com - fort and_ re - store_ me.

mf — *mp* — **rit.**

59

Reflectively ♩ = *c.*86

VOICE 1 *p*

And_ re - store me.

p

65

molto rall.

TUTTI *unis.* *p*

And_ re - store_

71

a tempo — **rit.** — *pp*

me.

pp

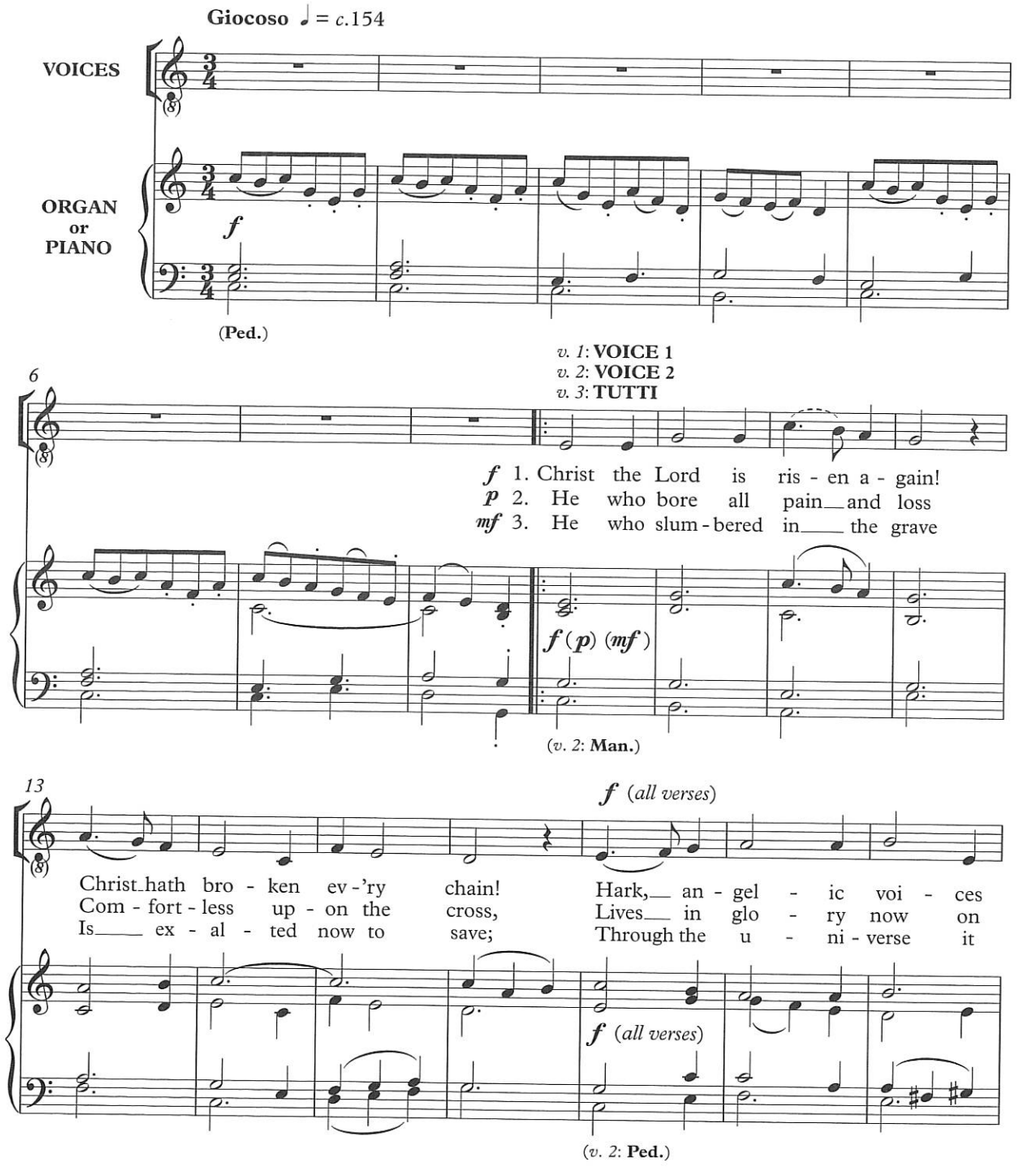
nn

Voices 1 (2)
Organ or Piano

17. Christ the Lord is risen again!

Michael Weisse (*c.*1488–1534)
trans. Catherine Winkworth (1827–78)

ALAN SMITH
(b. 1962)



Solo or unison: sing the upper stave for the first two pages and Voice 2 for the final page
Two-part and **Mixed voices**: follow the Voice 1 and 2 indications, choosing any appropriate vocal grouping

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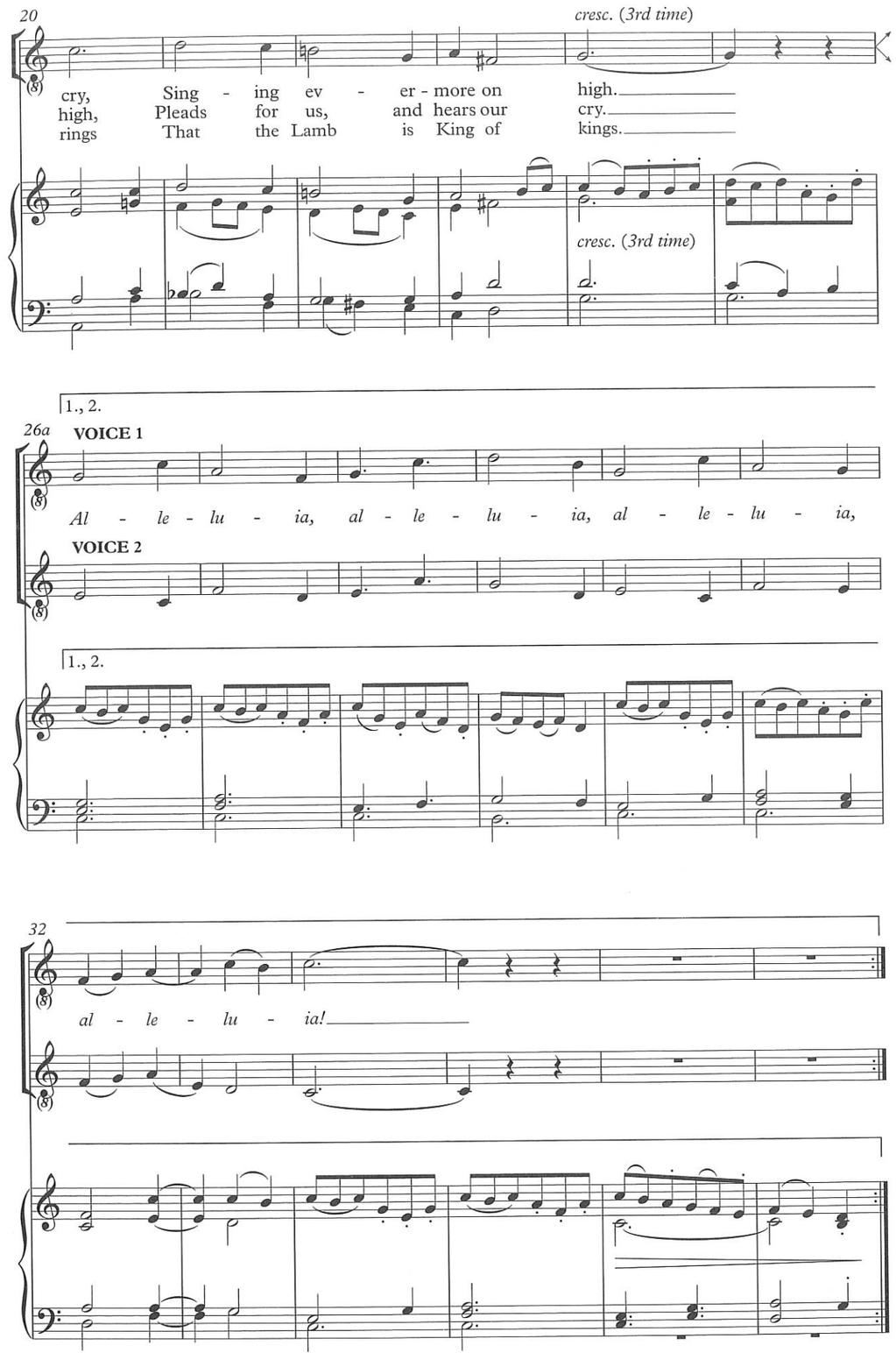
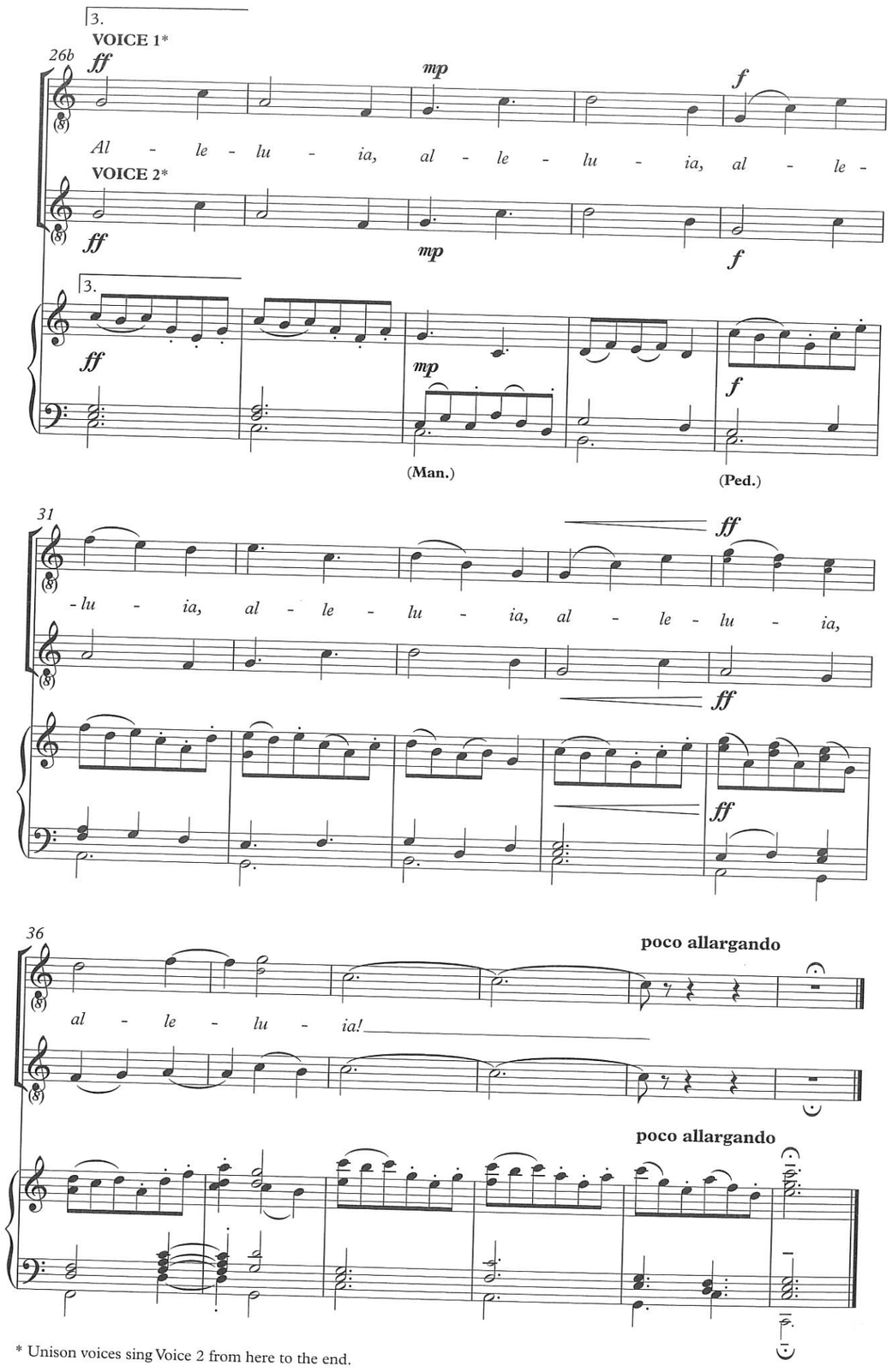




* Unison voices sing Voice 2 from here to the end.

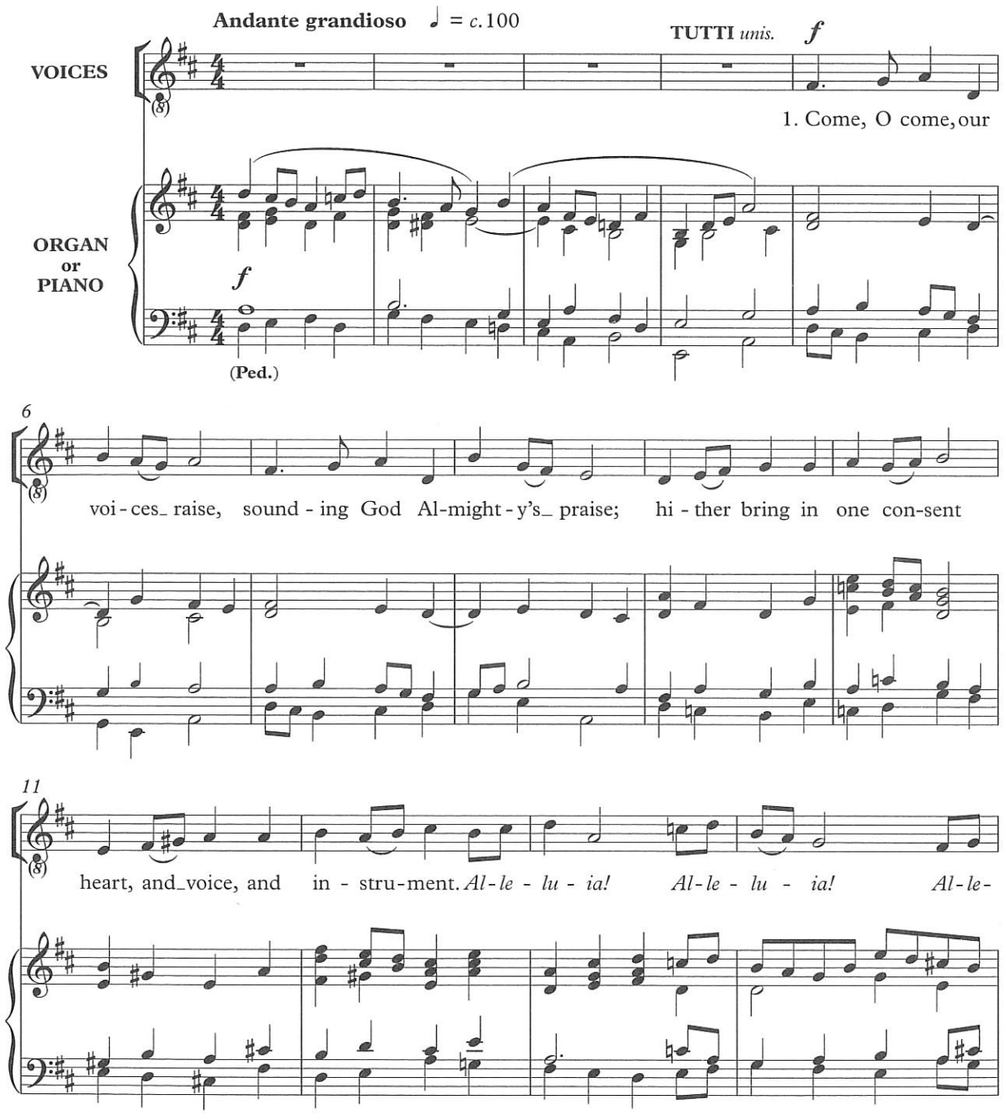
commissioned to the glory of God by St Francis Episcopal Church, Potomac Parish, Maryland, in thanksgiving for the ministry of Rev'd William M. Shand III as Rector (1987–2015)

S (A) (Men)
Organ or Piano

18. Come, O come, our voices raise (Saluda)

George Wither
(1558–1667)

MALCOLM ARCHER
(b. 1952)



Solo or unison: sing the melody line throughout (lower stave in vv. 2 and 4)
Two-part: SA (altos sing the unison melody line throughout, while sopranos sing their part as marked)
Mixed voices: SAMen

The melody may also be sung by the congregation.

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15

-lu - - ia!

20 SOPRANOS* *mf*

ALTOS†

2. Sound the trum-pet, touch the lute, let no string be mute,

MEN *f*

2. Sound the trum-pet, touch the lute, let no tongue nor string be mute,

(Tpt. 8') *mf*

24 *f*

nor a crea-ture found, nei-ther note nor sound. *Al - le-*

nor a voice-less crea - ture found, that hath nei - ther note nor sound. *Al - le-*

(Gt.)

* If performing in unison, sing the lower stave in verse 2.
† If performing in two parts, altos sing the lower stave in verse 2.

28

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

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

f *mf*

32 MEN (or A.) *mf*

3. So this huge wide

36 S./A. *unis.* *mp*

orb we see shall one choir, one tem - ple be; where in such a

mp

40

TUTTI *unis.*

mf

praise - ful_ tone we will_ sing what God hath done. *Al - le - lu - ia! Al - le -*

mf

44

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

rall. **a tempo**

49

SOPRANO DESCANT

f

4. Thus our_ song shall o - ver - climb

OTHER VOICES

f

4. Thus our song shall o - ver_ climb all the bounds of

rall. **a tempo**

f

53

all the_ bounds of space and time; come, our voi-ces raise, sound - ing God Al -

space and time; come, then, come, our voi - ces_ raise, sound-ing_ God Al -

57

- might-y's_ praise. Al-le - lu - ia! Al-le - lu - ia! Al-le - lu - -

might - y's_ praise. Al-le - lu - ia! Al-le - lu - ia! Al-le - lu - -

broadly **rall.**

A - men,_ a - men.

61

ff

- ia! A - - men, a - men.

ff

- ia! A - men,_ a - men.

broadly **rall.**

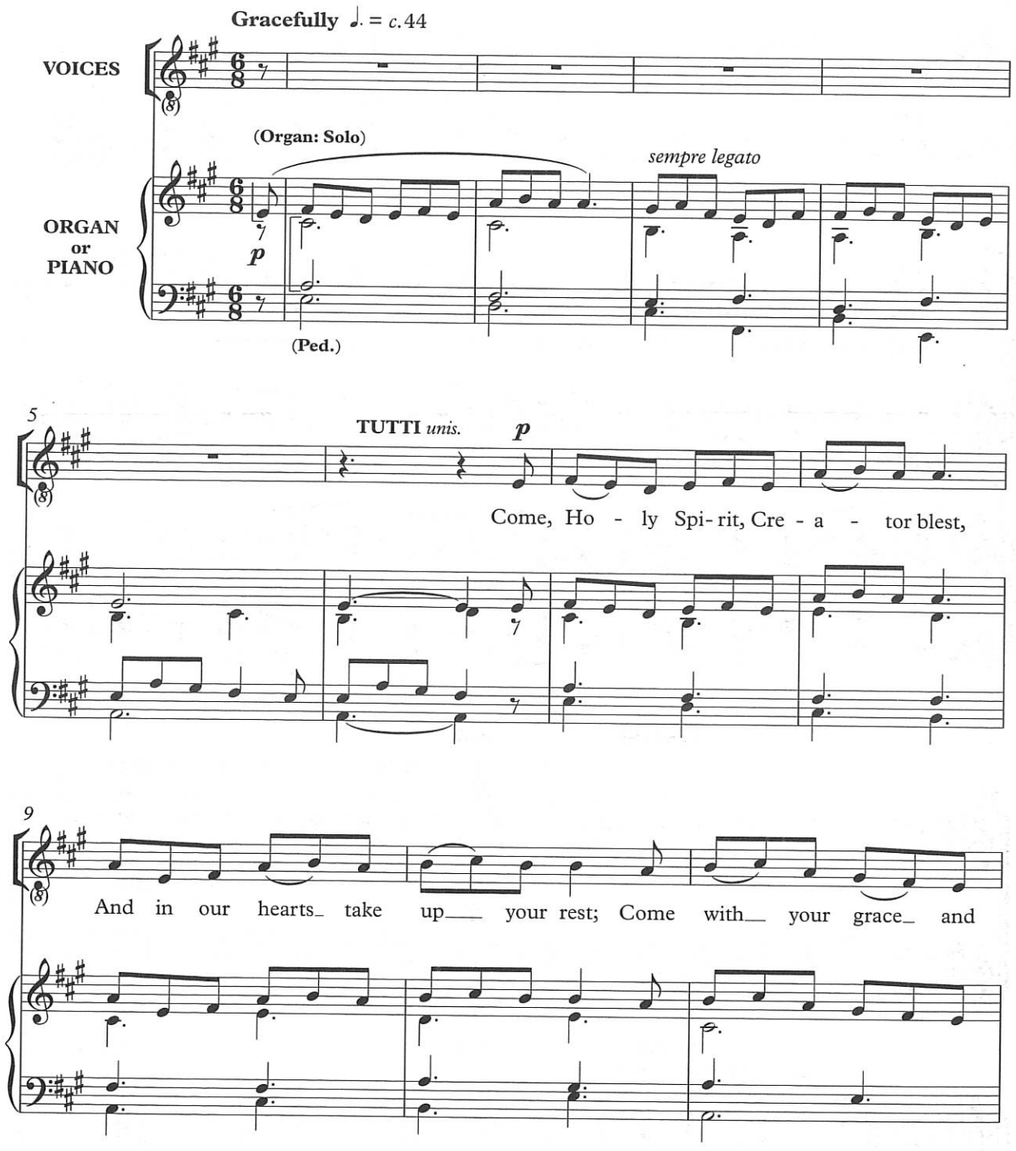
ff

S (A) (Men)
Organ or Piano

19. Come, Holy Spirit, Creator blest

9th-cent. Office Hymn
trans. Edward Caswell, altd

Mode viii melody
arr. MICHAEL BEDFORD (b. 1949)



Solo or unison: sing the upper part, except where marked, at any octave
Two-part and **Mixed voices**: SA, SAMen

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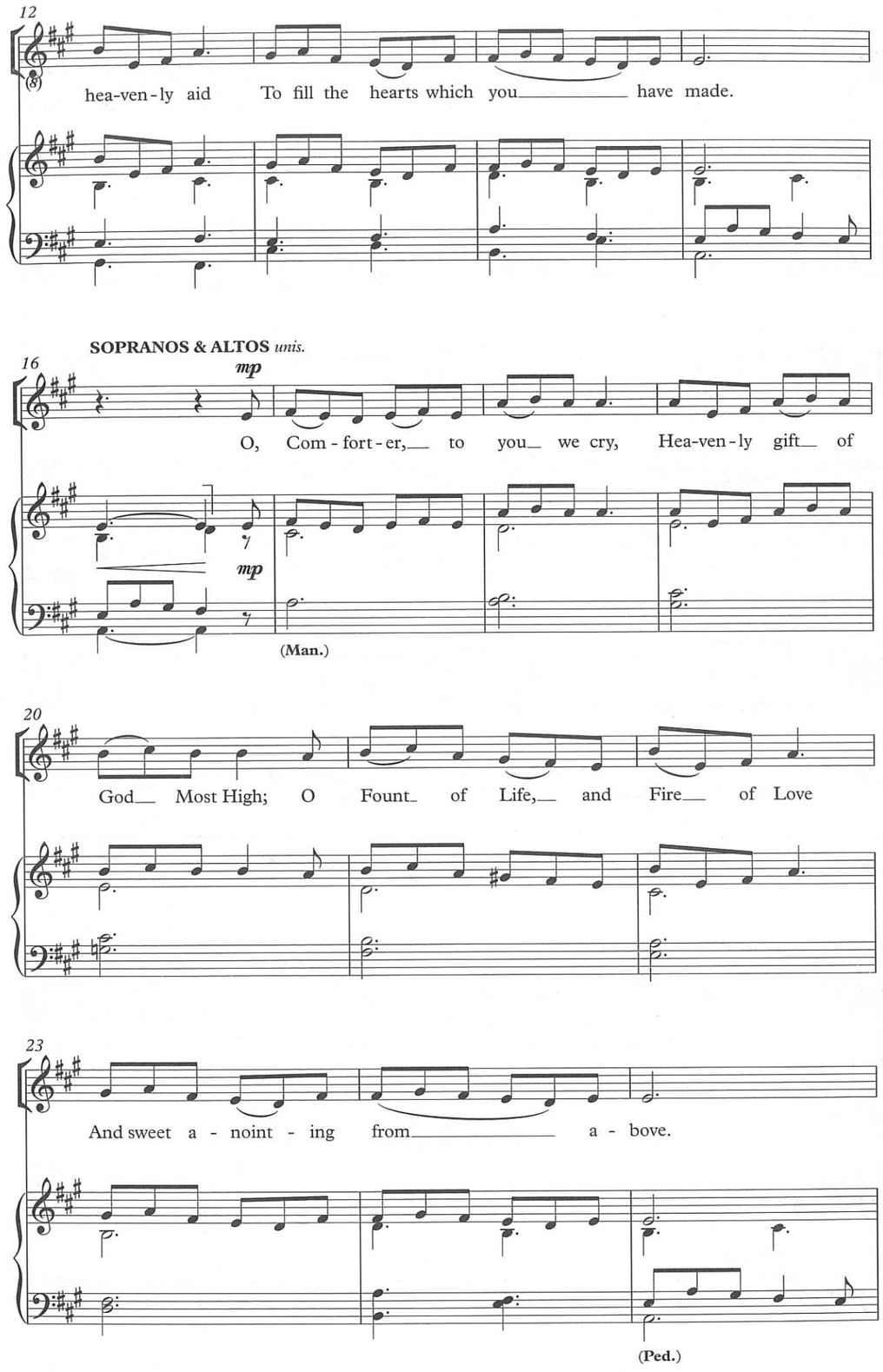


26 MEN (or S./A. *unis.*) *mf*

O Ho - ly Spi-rit, through you a-lone Know we the Fa - ther

mf

30

and the Son; Be this our firm un - chang - ing creed,

33

That you do from them both pro - ceed.

(Fl. 8', 2', Mixt.)

36 SOPRANOS & ALTOS *unis.* *f*

S./A.

Praise we our God, the Fa-ther and Son, And Ho-ly Spi - rit,

MEN *f*

MEN

Praise Fa - ther, Son and Spi - rit,

f

40 S. A.

with them one,

*And may the Son on them be-stow All gifts that from the

one,

44 rall. al fine

Spi - - rit flow.

rall. al fine

(8') (Solo)

mp

48 *mp* *p* *pp*

A - - men, a - - men.

mp *p* *pp*

p *pp*

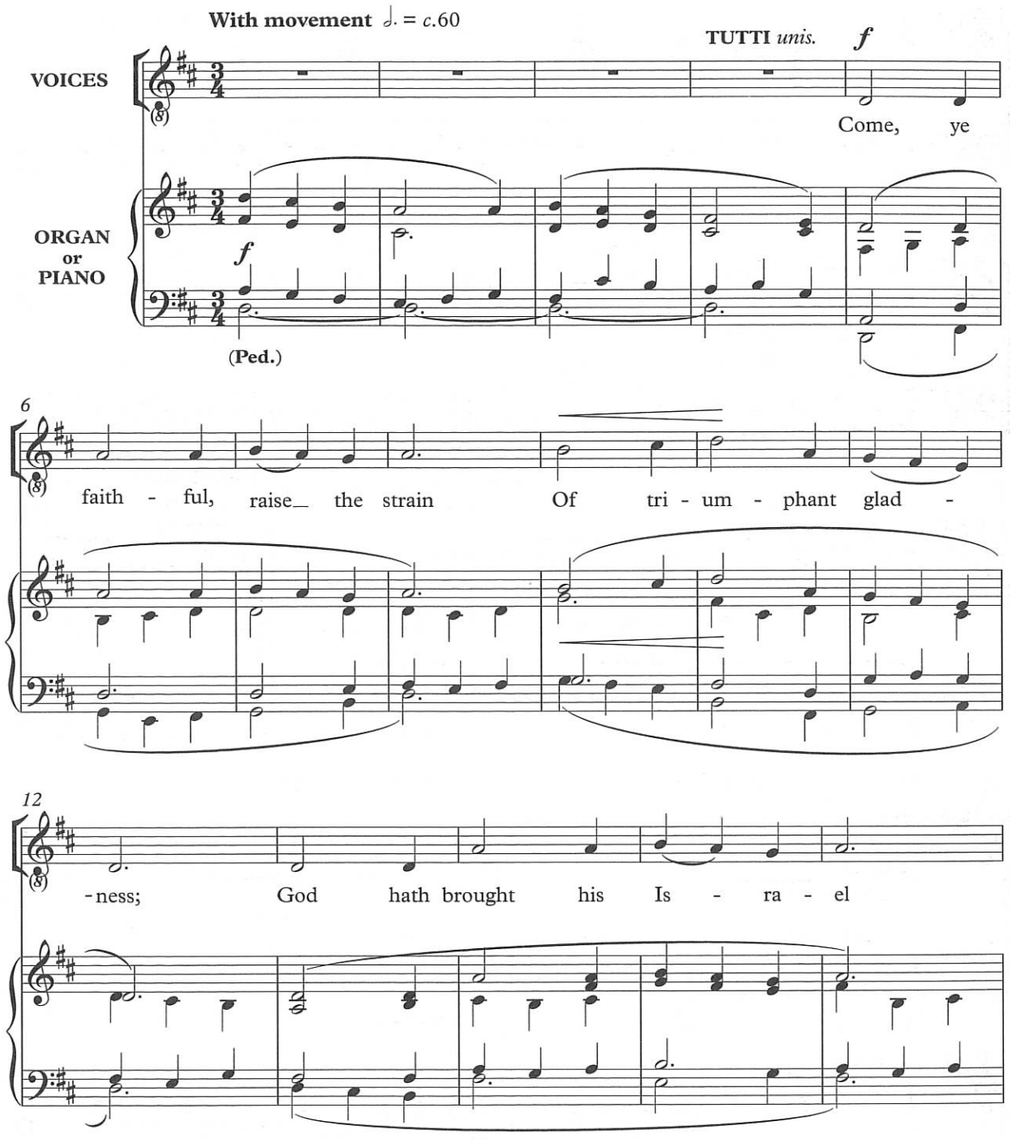
* If performing in unison, sing the alto part in bars 41–3.

S (A) (T) (B)
Organ or Piano

20. Come, ye faithful

John of Damascus (*c.*675–*c.*750)
trans. J. M. Neale (1818–66)

R. S. THATCHER
(1888–1957)



Solo or unison: sing Tutti and Soprano in bars 1–76, moving to the lower stave from bar 77 to the end, at any octave
Two-part: SA (altos moving to the lower stave from bar 77 to the end)
Mixed voices: SAB, STB, or SATB

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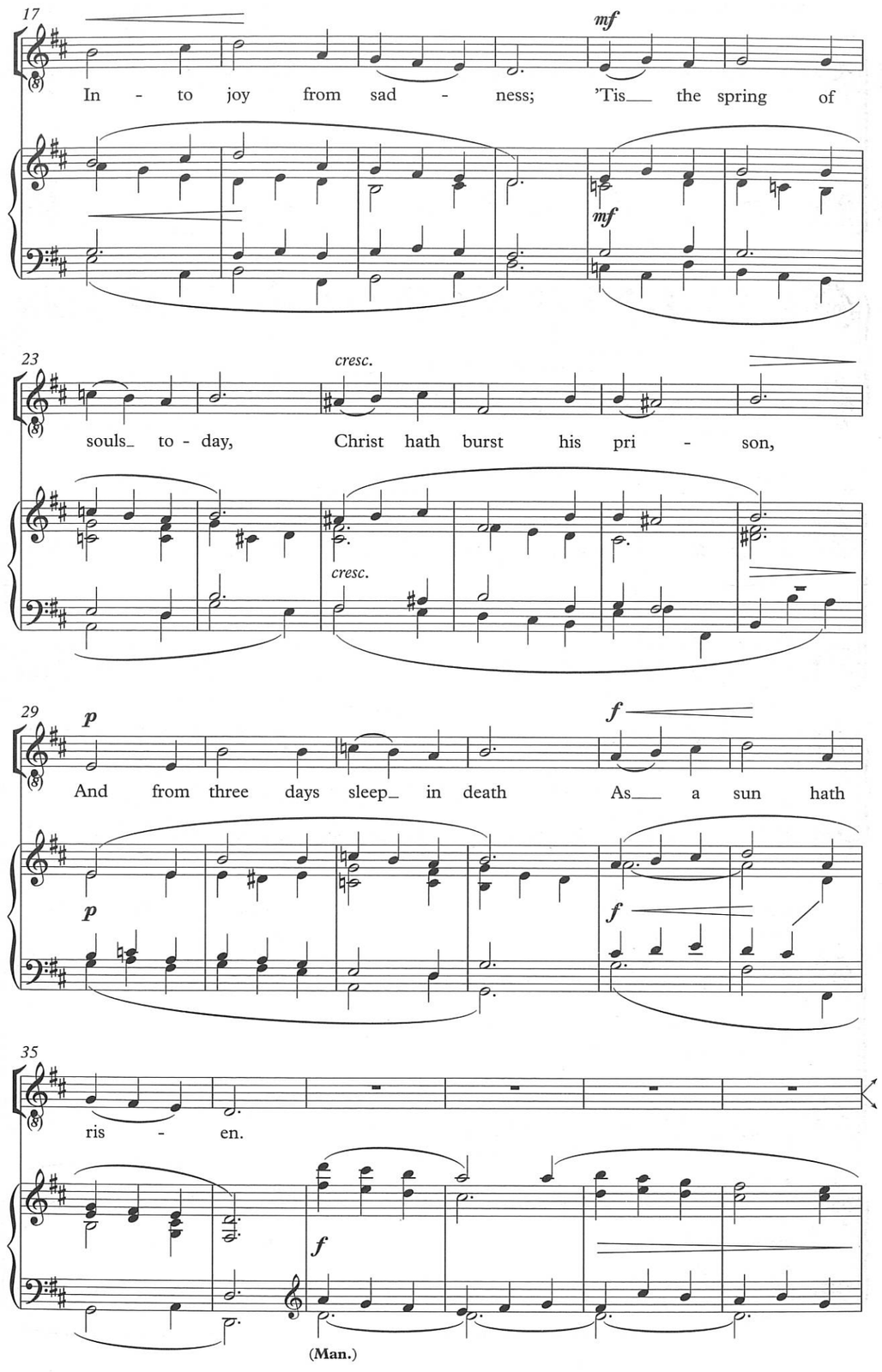


Now the queen of sea - sons, bright With the day of

splen - dour, With the roy - al feast of feasts,

Comes its joy to ren - der; Comes to glad Je -

-ru - sa - lem, Who with true af - fec - tion

Wel - comes in un - wear - ied strains Je - su's re - sur -

-rec - tion.

(Ped.)

77

SOPRANOS*

ALTOS*

TENORS & BASSES *unis.* **(or ALTOS)**

f

Al - - - le -

ff

Nei - ther might the gates_ of death, Nor the tomb's dark

83

-lu - ia! Al -

por - tal, Nor the watch - ers, nor_ the seal, Hold thee

90

- le - lu - ia!

as a mor - tal; But_ to - day a - mid_ the twelve

* Unison voices, or altos in SA performance, sing the lower stave from bar 77 to the end.

97

Al - - - le - lu - - ia!

Thou_ did stand, be - stow - ing That thy peace, which

103

poco rit.

Al - - - le - lu - ia!

ev - er - more Pass - eth hu - man know - ing.

poco rit.

a tempo

109

ff

molto rit.

fff

Voices 1 (2)
Organ or Piano

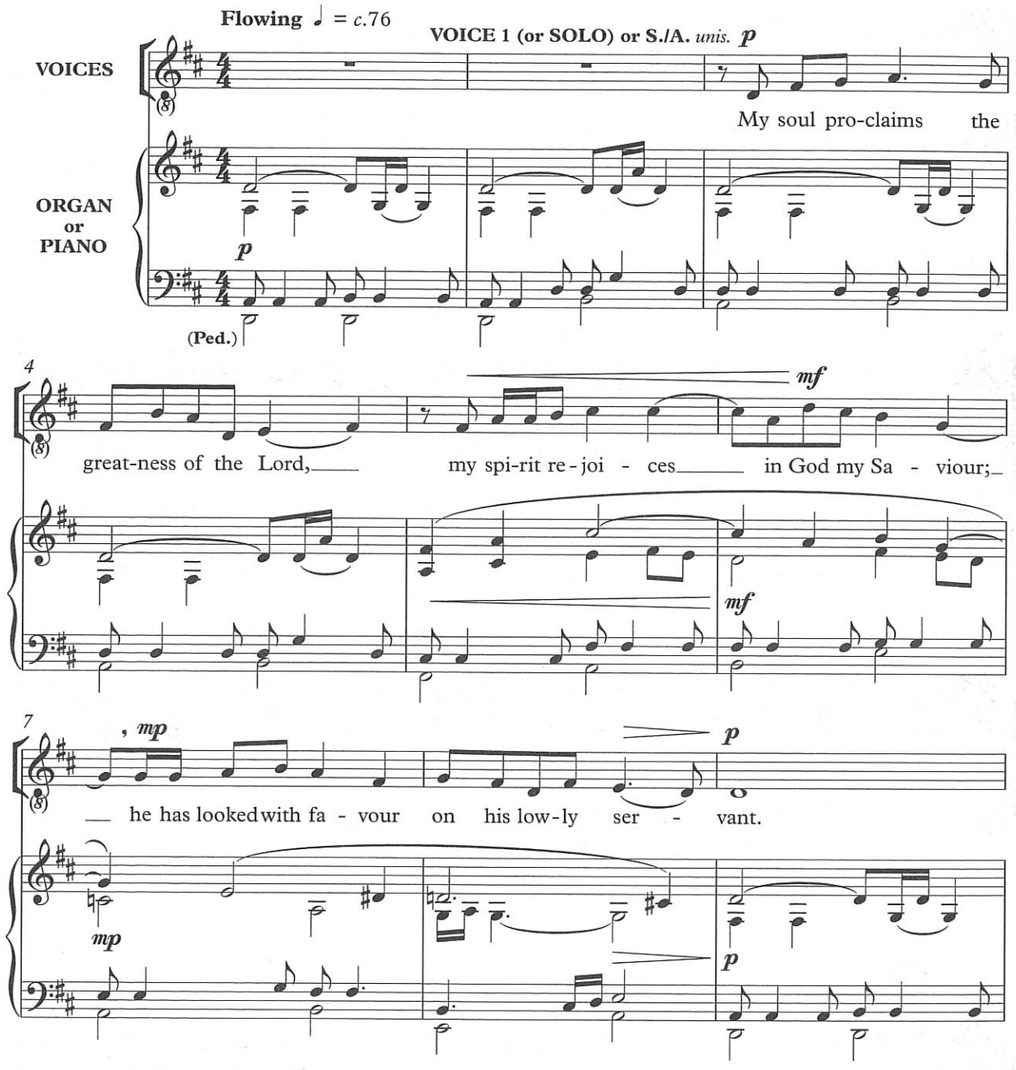
21. Evening Service
(Colchester Service)

for Mandy and Bronek Pomorski

Magnificat

Luke 1: 46–55
(Common Worship)

ALAN BULLARD
(b. 1947)



Solo or unison: sing upper part throughout
Two-part: S and/or T sing Voice 1; A and/or B sing Voice 2. Some sections may be sung by soloists, if desired
Mixed voices: SATB may follow the suggested scoring indications

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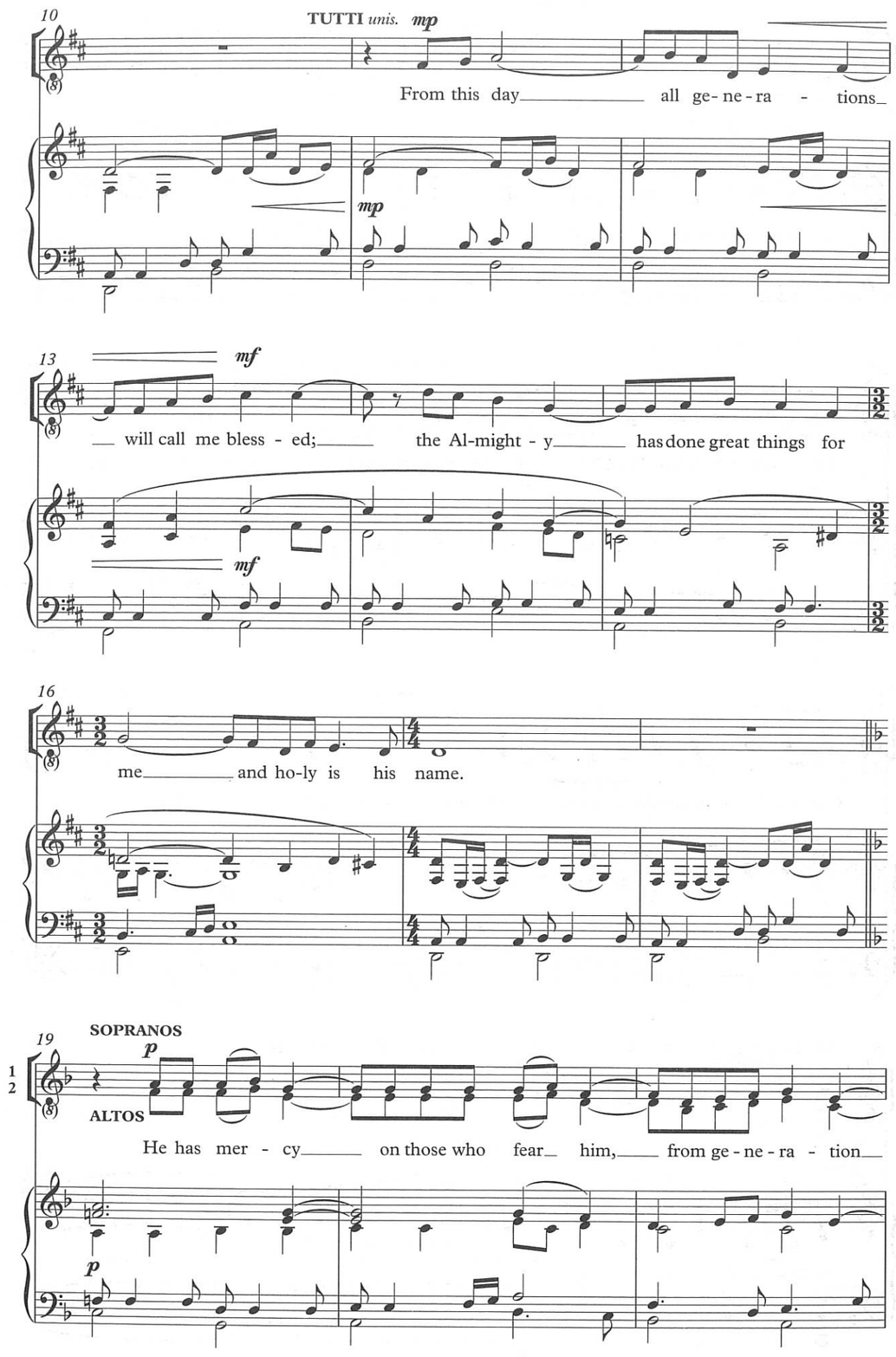


22

S./T. *unis.*

f

— to ge - ne - ra - tion.

A./B. *unis.*

He has shown strength with his arm

f

25

and has scat-tered the proud in their con - ceit,

27

p

Cast-ing down the might-y from their thrones and lift - ing

p

30

mp

p

up the low - ly.

(Solo)

p espress.

(Man.)

33

VOICE 1 (or SOLO) or S./A. *unis.*

mp

He has filled the

mp

(Ped.)

36

p

hun - gry with good things and sent the rich a - way emp -

p

39

TUTTI *unis.*

p

- ty.

He has come

(Man.)

42

mf

to the aid of his ser - vant Is - ra - el, to re - mem - ber his

mf

(Ped.)

45

pro-mise of mer - cy, The pro-mise made to our an - ces-tors,

48

S./T. *unis.* / A./B. *unis.*

to A - bra-ham and his chil - dren for ev -

51

- er, for ev - er, ev - er.

54

Glo-ry to the Fa-ther, and to the Son and to the Ho - ly

* Alternatively, depending on the circumstances, bars 54–7 may be sung/played *f*.

60

Spi - - - rit;

64

unis.

as it was in the be-gin - ning is now and shall be for ev - er.

68

S./T. or S./A. *unis.* / A./B. or T./B. *unis.*

A - men, a - - men, a - - -

poco a poco cresc.

A - - men, a - - men, a -

poco a poco cresc.

- men,

poco rit.

71

- - men, a - - men.

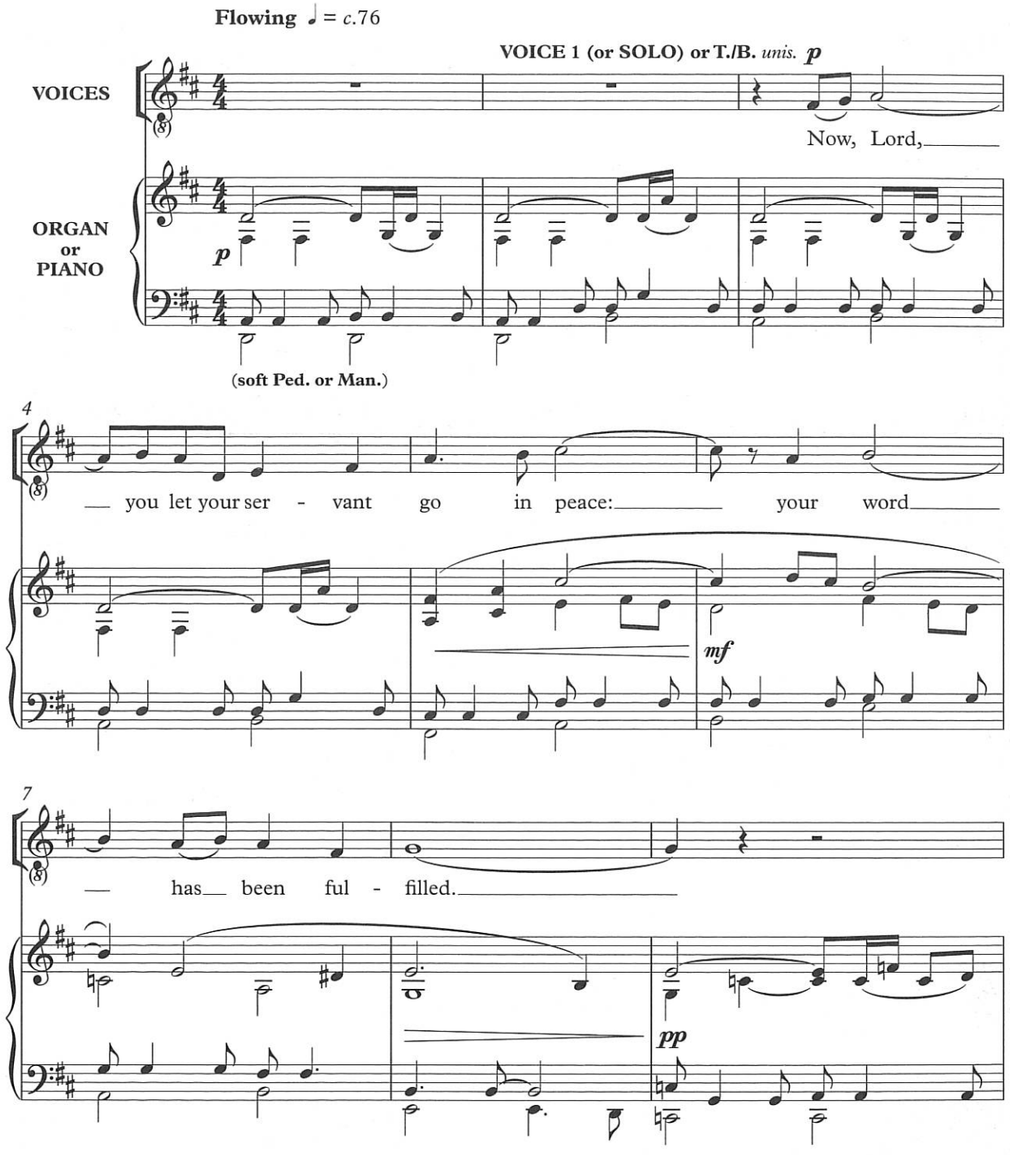
in memory of Debbie Croft

Nunc dimittis

Voices 1 (2)
Organ or Piano

Luke 2: 29–32
(Common Worship)

ALAN BULLARD
(b. 1947)



Solo or unison: sing upper part throughout
Two-part: S and/or T sing Voice 1; A and/or B sing Voice 2. Some sections may be sung by soloists, if desired
Mixed voices: SATB may follow the suggested scoring indications

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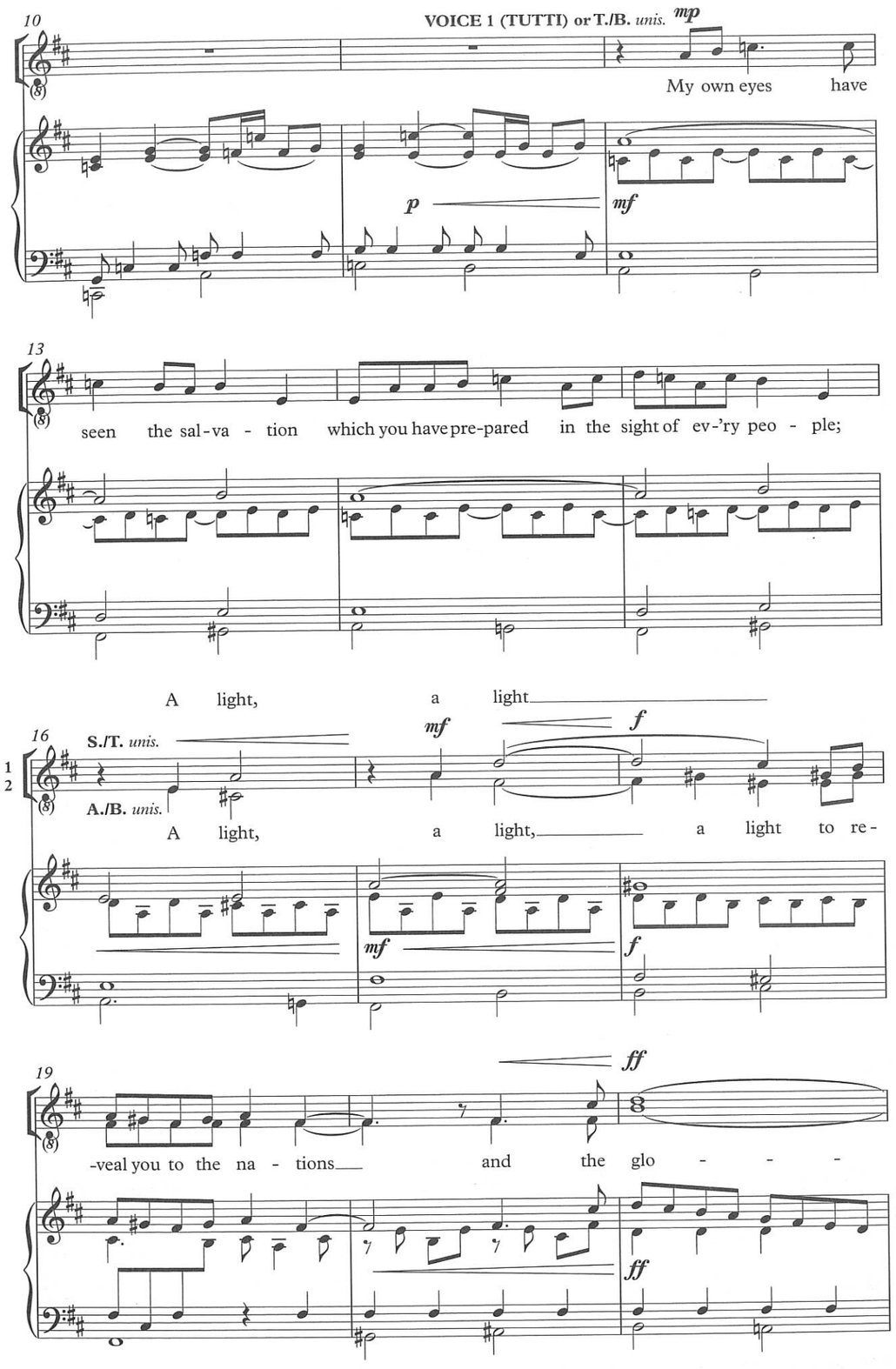

22

p

- ry of your peo - ple, your peo - ple Is - ra -

p

25

*pp

-el. Glo - ry to the Fa - ther,

*pp

28

mp

and to the Son,

f

and to the

mp

f

31

ff

Ho - ly Spi - - - - - rit;

ff

* Alternatively, depending on the circumstances, bars 26–9 may be sung/played *f*.

34

p

unis. p

as it was

p

37

in the be-gin - ning is now and shall be for ev - er.

S./T. or S./A. unis.

A - men, a - - men, a - - -

40

p

poco a poco cresc.

mf

A./B. or T./B. unis.

p

A - - men, a - - men, a -

poco a poco cresc.

mf

- men,

poco rit.

43

p

- - men, a - - men.

p

pp

Voices 1 (2)
Organ or Piano

22. Evening Service in C minor

Magnificat

Luke 1: 46–55

GEORGE DYSON (1883–1964)
Voice 2 part by Alan Bullard

Resolutely ♩ = *c.*120

TUTTI *unis.*

VOICES

My soul doth mag - ni-fy the Lord: and my spi - rit hath re-

ORGAN or PIANO

(**Ped.**)

5

-joic - ed, re - joic - ed in God my Sa - viour. For he hath re-

sim.

10

-gard - ed: the low - li-ness of his hand-maid-en. For be-hold, from

Solo or unison: sing upper part throughout
Two-part and **Mixed voices**: S and/or T sing Voice 1; A and/or B sing Voice 2

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14

hence - forth: all ge - ne - ra - tions shall call me bless - ed.

sempre marcato

19

VOICE 1

cresc. *più f*

VOICE 2

For he that is might - y hath mag - ni - fi - ed me: and ho - ly is his

cresc. *più f*

24

unis.

Name. And his mer - cy is on them___ that fear___ him: through-out

29

f

all ge - ne - ra - tions. He hath shew - ed___

f

34

strength with his arm: he hath scat - ter - ed the proud in the i -

38

-ma - gi - na - tion of their hearts. He hath put_ down the might - y from their

42

sempre f

seat: and hath ex - alt - ed the hum - ble and

sempre f

46

unis.

meek. He hath fill - ed the hun - gry with good_ things:

50

and the rich_ he hath sent emp - ty a - way.

54

marcato

He re mem-b'ring his mer - cy hath hol - pen his ser - vant Is - ra - el,

marcato

58

più f

as_ he pro - mis-ed to our fore - fa - thers,

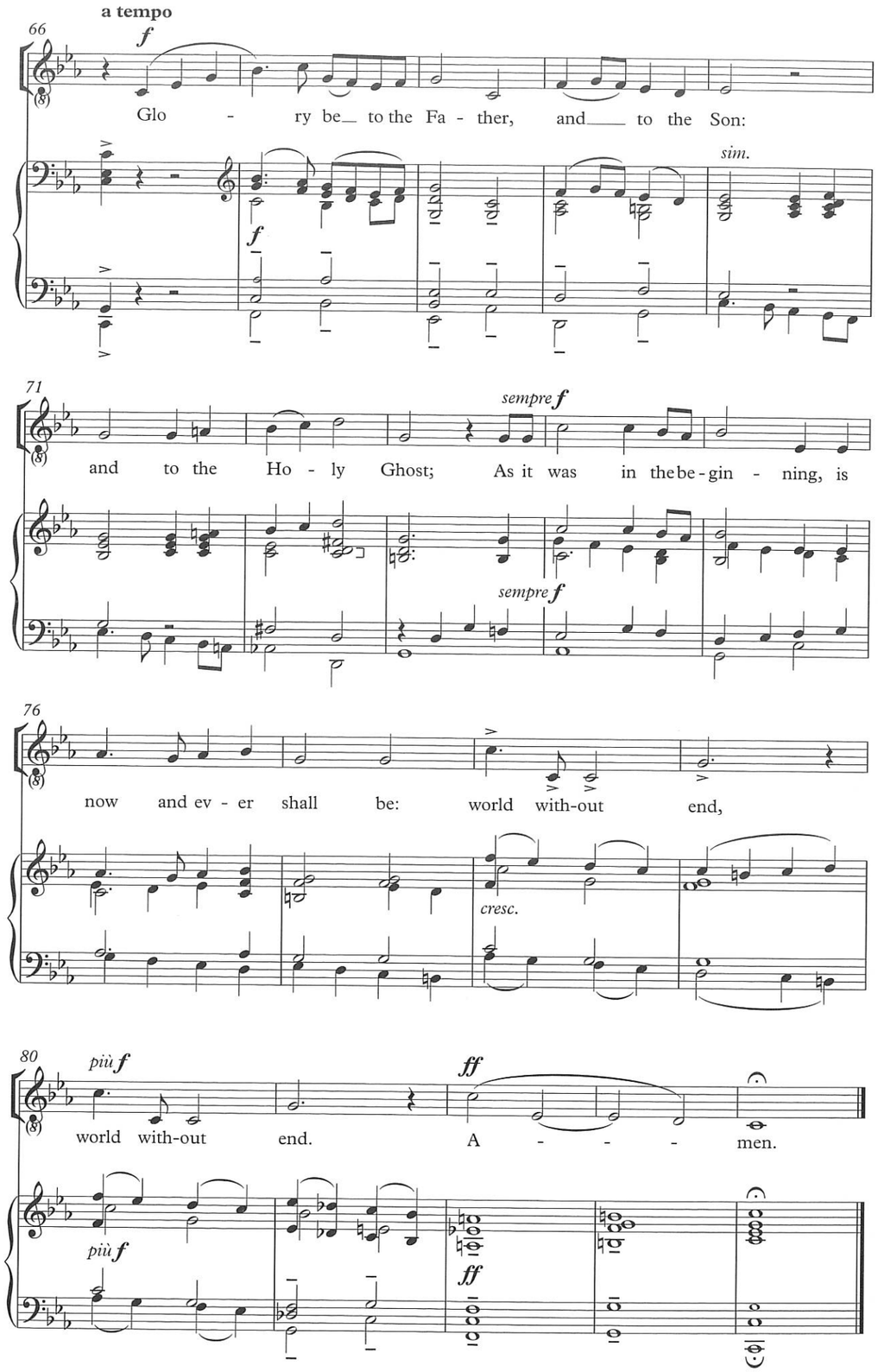
più f

rit.

62

unis.

A - bra - ham and his seed, for ev - - er.

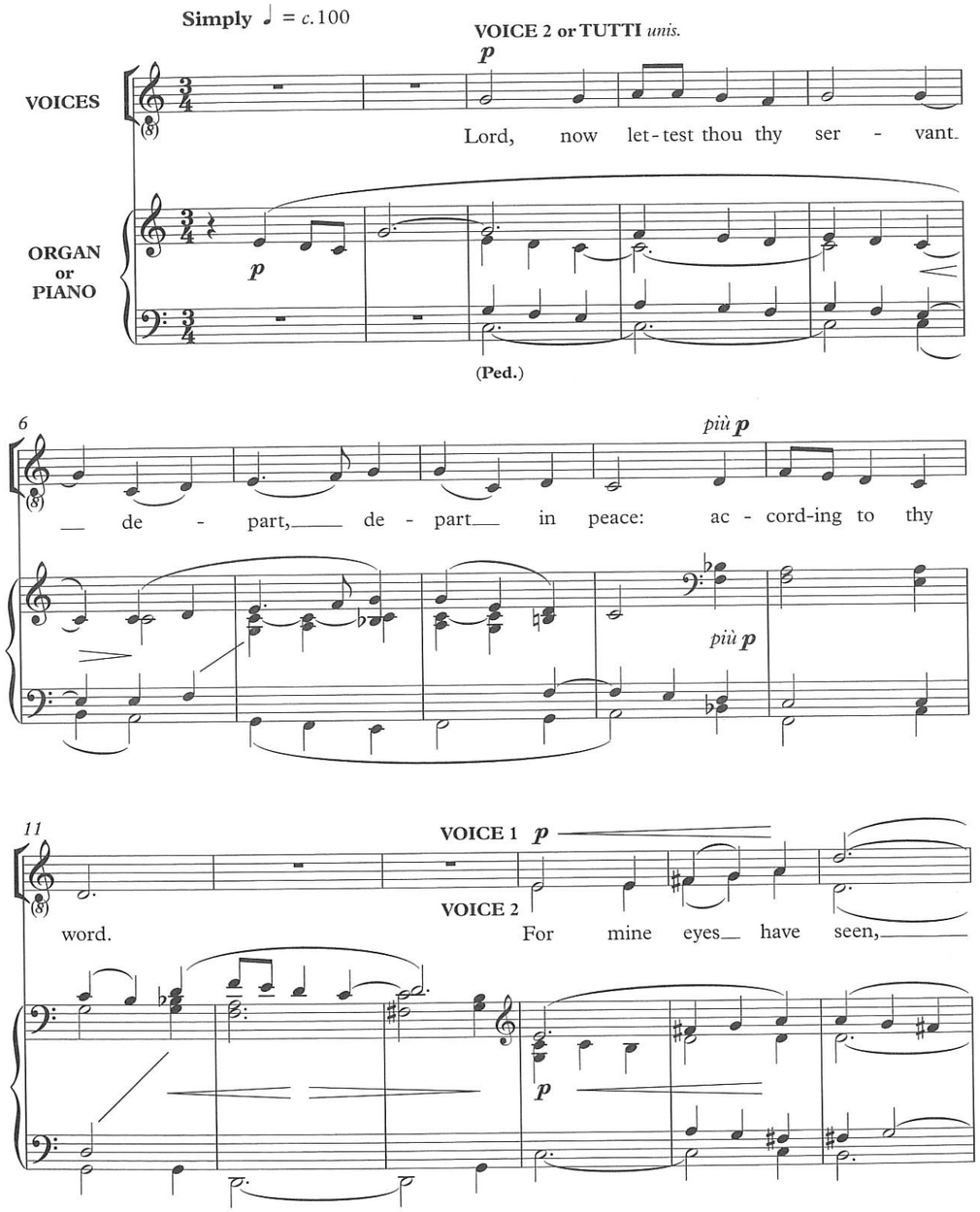


Voices 1 (2)
Organ or Piano

Nunc dimittis

Luke 2: 29–32

GEORGE DYSON (1883–1964)
lower part by Alan Bullard



Solo or unison: sing upper part throughout
Two-part and **Mixed voices**: S and/or T sing Voice 1; A and/or B sing Voice 2

17

have seen thy sal - va - tion,

22

TUTTI *unis.*

mf

Which thou hast pre - par - ed be-fore the face of all peo - ple;

mf

28

VOICE 1 *marcato e cresc.*

VOICE 2

To be a light to light - en the

marcato e cresc.

33

unis. *dim.*

Gen - tiles: and to be the glo - ry of thy peo - ple

dim.

38

p **rit.** **più mosso**

Is - ra - el. Glo - ry be to the

p

43

cresc.

Fa - ther and to the Son: and to the Hol - ly

cresc.

48

mf

Ghost; As it was in the be - gin - ning, is now, and ev - er shall be:

mf

53

marcato *dim.* **largamente**

world with-out end, world with-out end. A - men.

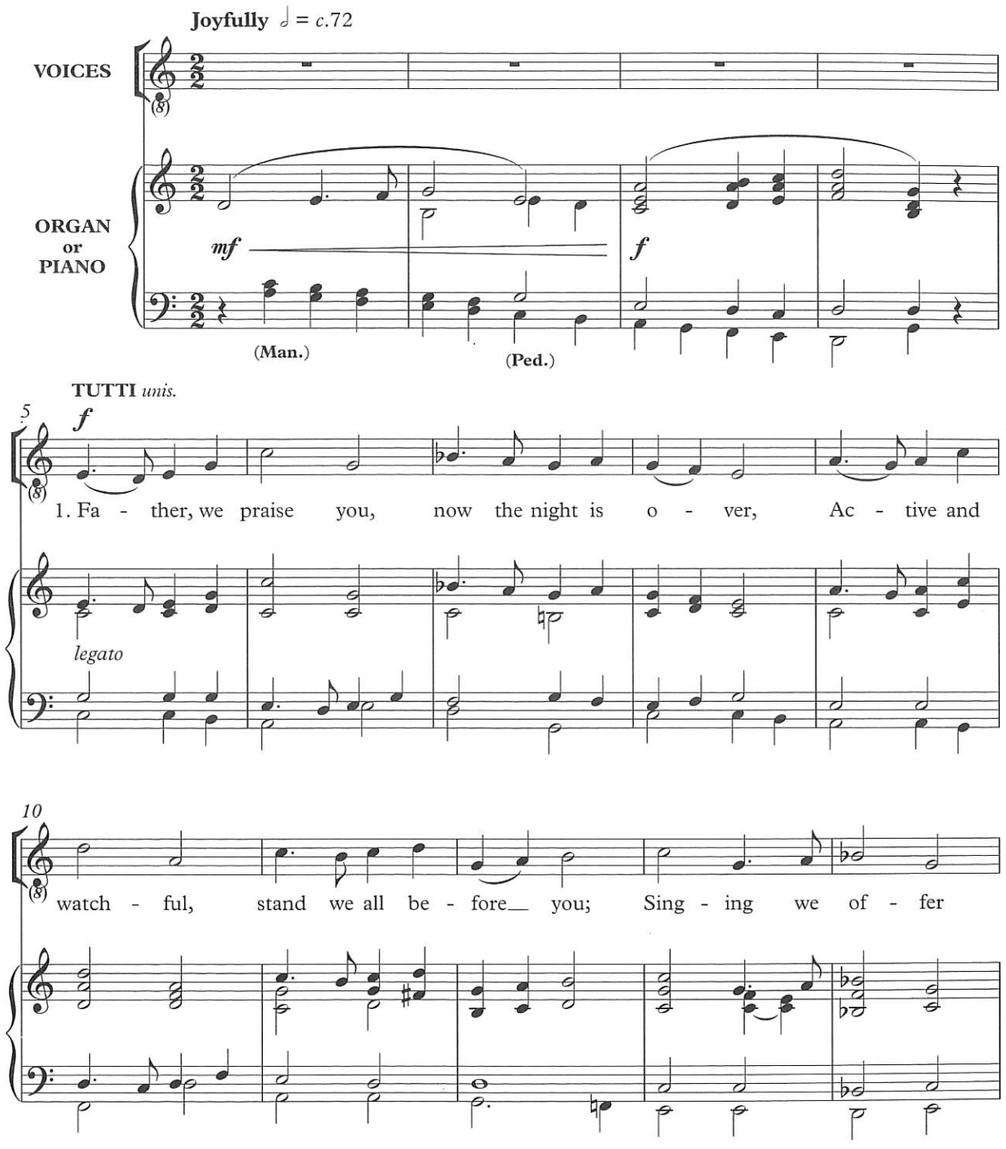
marcato *dim.*

S (A) (T) (B)
Organ or Piano

23. Father, we praise you

*c.*10th-cent. Latin Hymn
trans. Percy Dearmer (1867–1936), altd

ALAN BULLARD
(b. 1947)



Solo or unison: sing Soprano in vv. 1 and 2 and Other Voices in v. 3, at any octave
Two-part: SA
Mixed voices: SAT, SAB, SATB

The melody may also be sung by the congregation in vv. 1 and 3, and possibly in v. 2.

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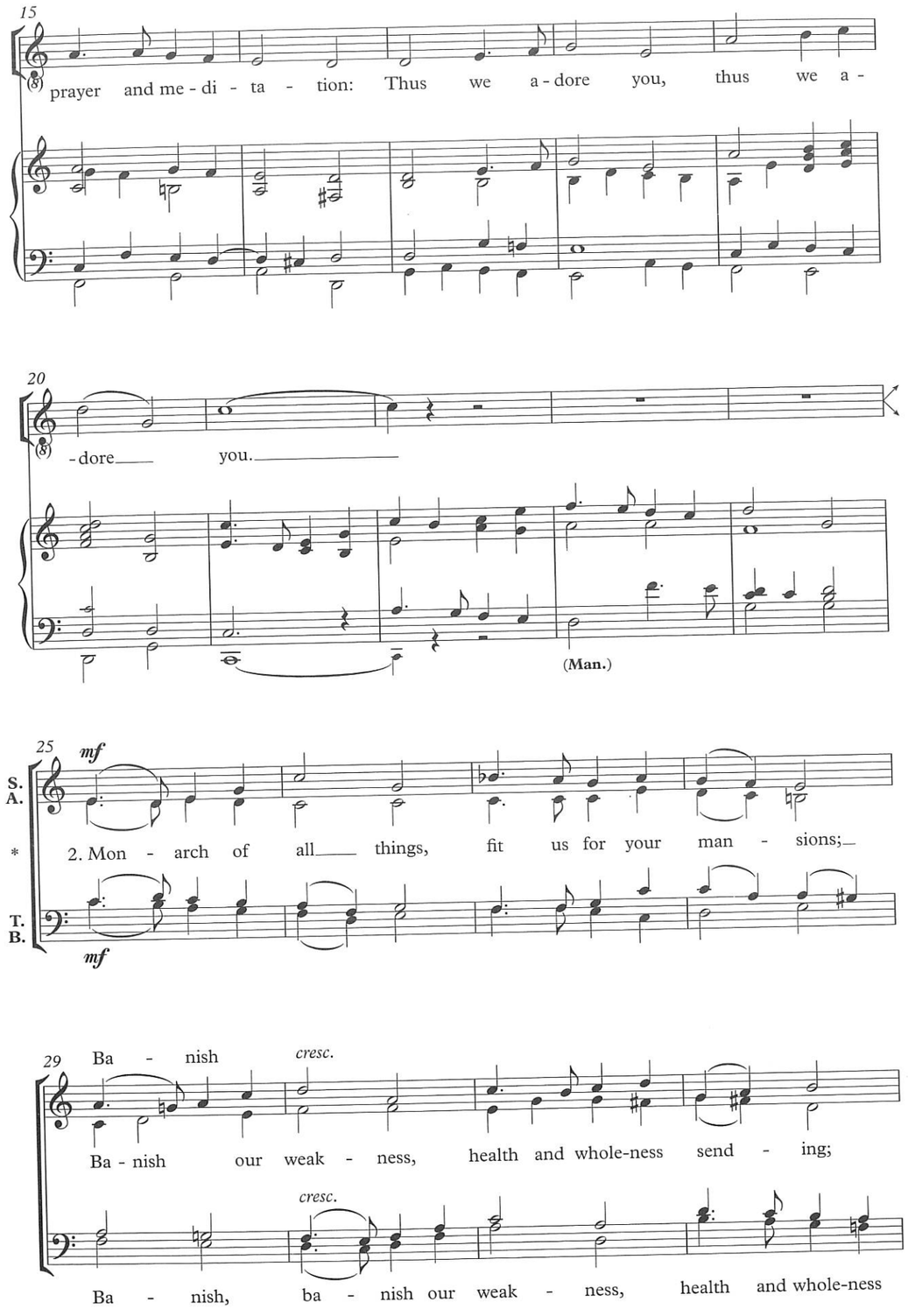


* Keyboard: double voice parts if required.

33 *f*

Bring us to hea - ven, where your saints u - ni - ted

f

send - ing; Bring us to hea - ven, saints u - ni - ted

37

Joy with - out end - ing, joy with-out end - ing.

mf *f*

(Man.) (Ped.)

poco allargando a tempo

43 DESCANT *f*

3. All ho - ly Fa - ther,

OTHER VOICES *f*

3. All ho - ly Fa - ther, Son and e - qual

poco allargando a tempo

48

Son and e - qual Spi - rit, Tri - ni - ty bless - ed, send us your sal -

Spi - rit, Tri - ni - ty bless - ed, send us your sal - va - tion;

53 *ff*

-va - tion; Yours the glo - ry, gleam-ing and re - sound - ing Through all cre-

ff

Yours is the glo - ry, gleam - ing and re - sound - ing Through all cre-

ff

poco allargando

58

-a - tion, through all cre - a - tion, A - men, a - men.

-a - tion, through all cre - a - tion, A - men.

poco allargando

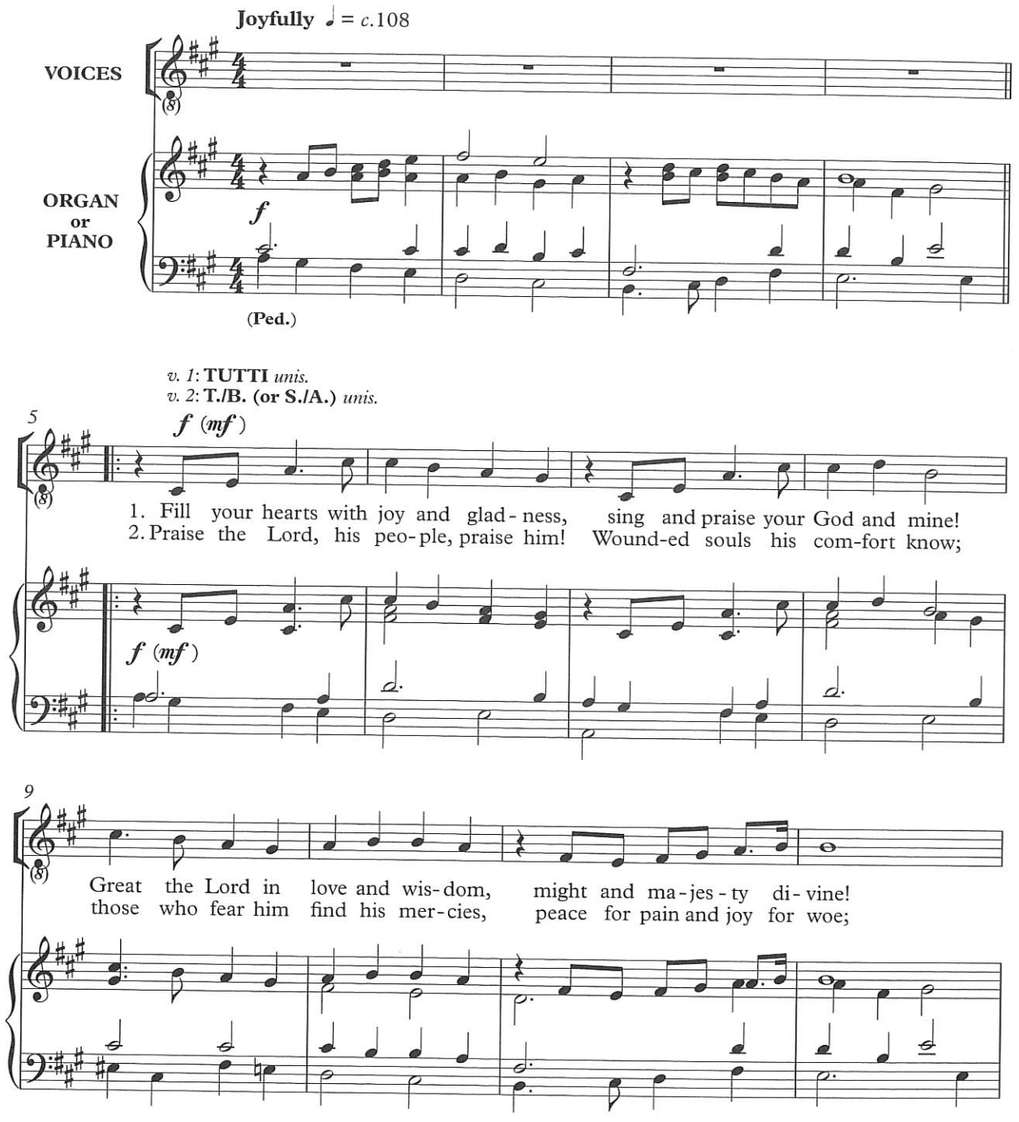
commissioned by First Baptist Church, London, Ontario, Canada,
Musical Director, Sandra Young Tangjerd

S (A) (T) (B)
Organ or Piano

24. Fill your hearts with joy and gladness

Timothy Dudley-Smith
(b. 1926)

SARAH QUARTEL
(b. 1982)



Solo or unison: sing the upper part until bar 28 and Other Voices from bar 30, at any octave
Two-part: SA
Mixed voices: SAT, SAB, SATB

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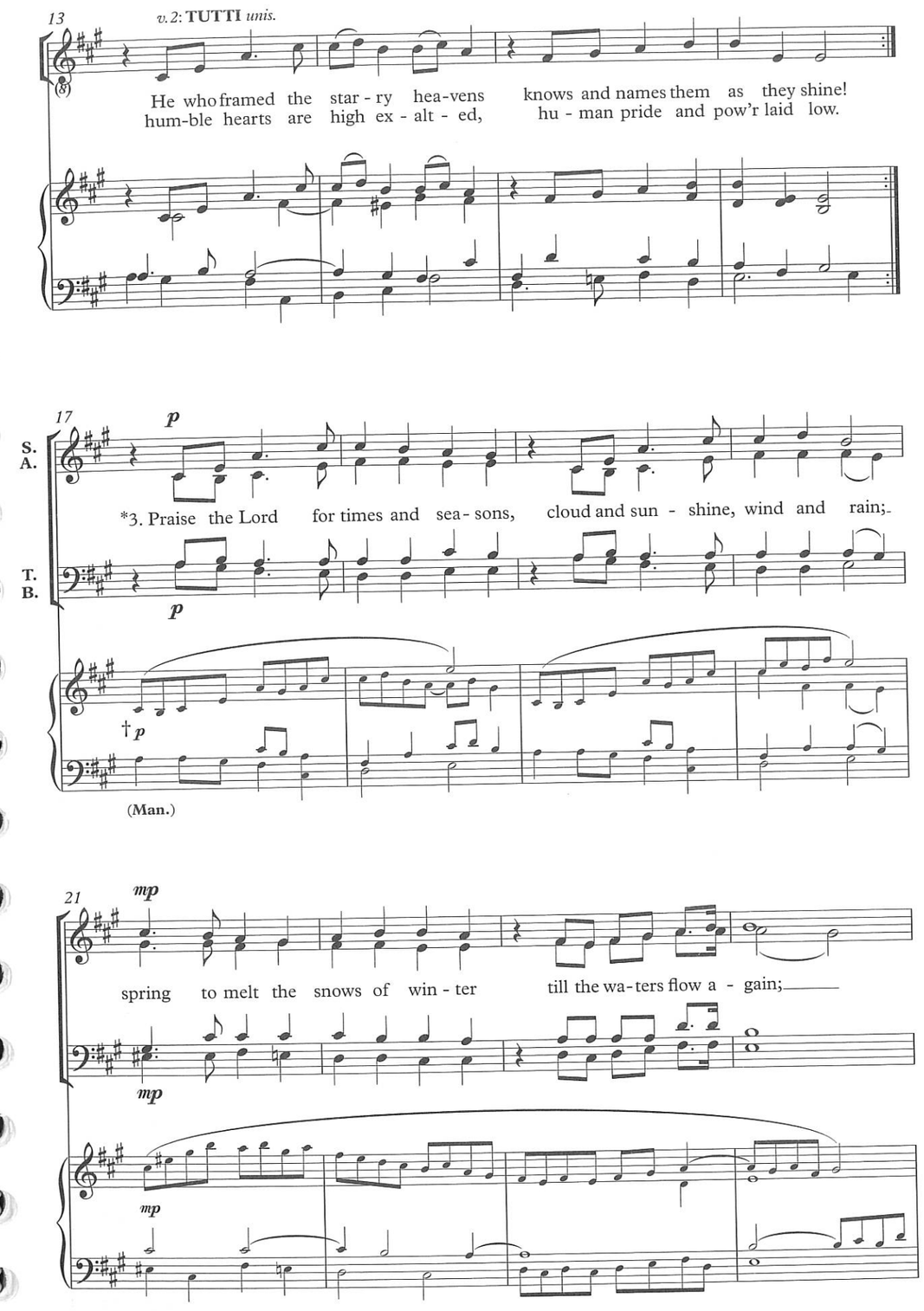


* When performed in unison, verse 3 may be sung by upper voices.
† The keyboard part may be omitted in verse 3 when all the voice parts are sung, entering in bar 29.

25

mf

grass up- on the moun-tain pas- tures, gold-en val - leys thick with grain.

mf

mf

29

tenuto

a tempo

DESCANT

f

4. Fill your hearts with joy and

OTHER VOICES

f

4. Fill your hearts with joy and glad - ness,

tenuto

a tempo

mf

f

(Ped.)

32

glad - ness, with joy and glad - ness, de - clare his judg-ments,

peace and plen - ty crown your days; love his laws, de - clare his judg-ments,

36

walk in his words and_ ways; he the

walk in all his words and ways; he the Lord and

39

rit. al fine

ff

Lord and we his child - ren: praise the Lord, the Lord,

ff

we_ his child - ren: praise the Lord, all peo - ple, praise the Lord, all peo - ple,

rit. al fine

ff

42

praise the Lord, all peo - ple, praise!

praise the Lord, all peo - ple, praise!

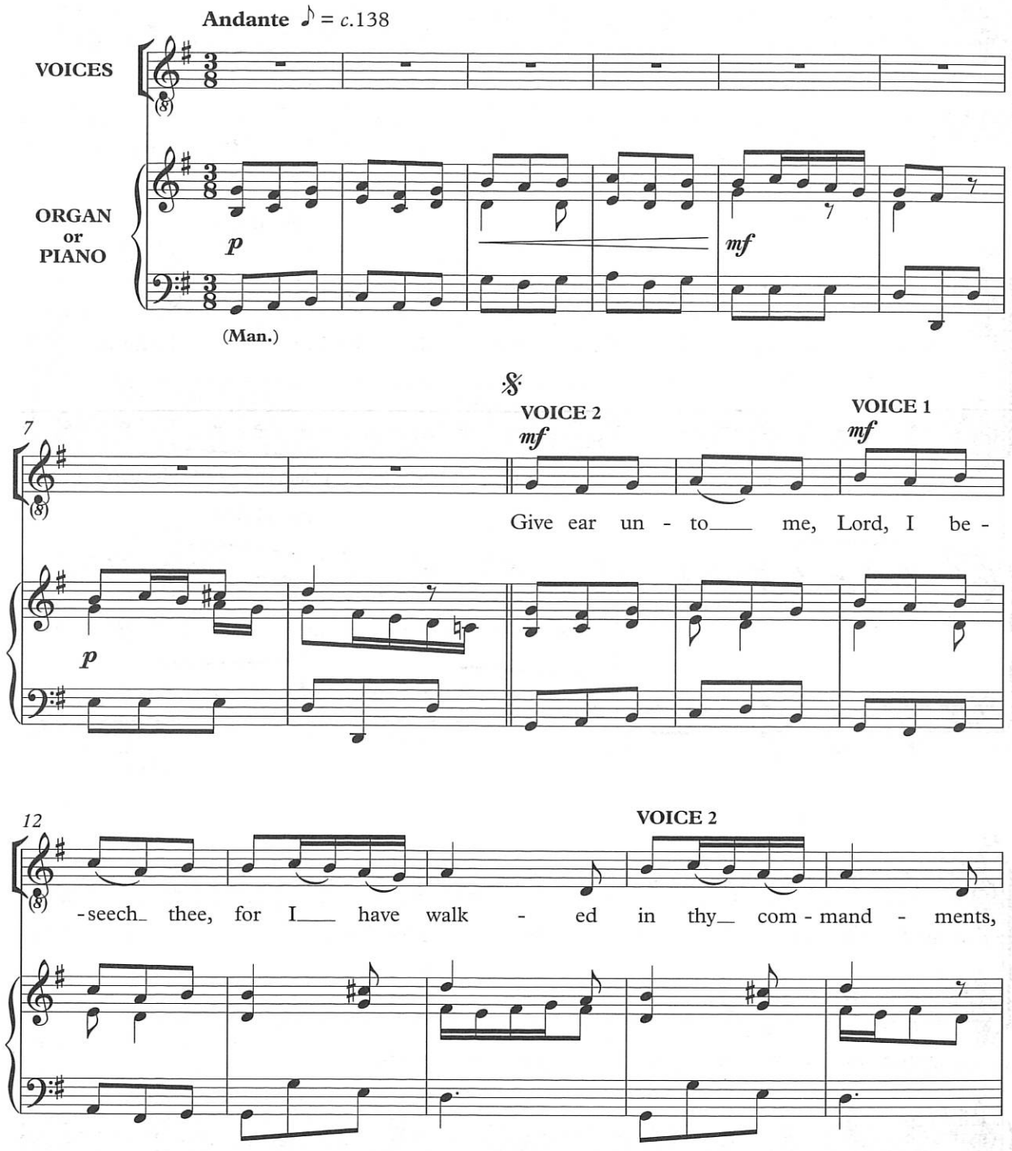
(Pno RH)

Voices 1 (2)
Organ or Piano

25. Give ear unto me

Words from Psalm 17 (paraphrased)

BENEDETTO MARCELLO
(1686–1739)



Solo or unison: sing the upper stave throughout
Two-part and **Mixed voices**: follow the Voice 1 and 2 indications, choosing any suitable contrasting voices

For a shorter anthem, finish at bar 55.

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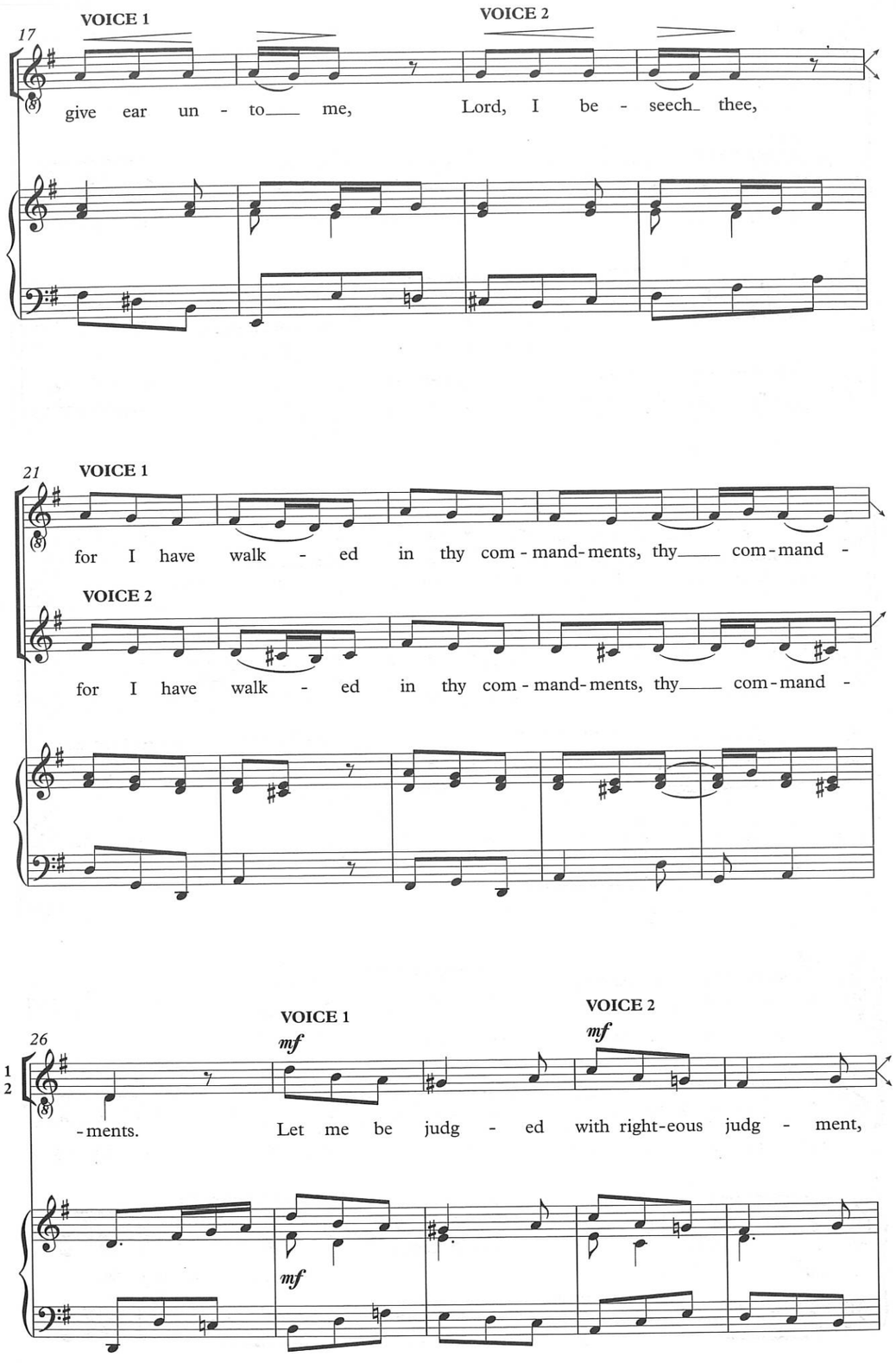

31

VOICE 1

with right-eous judg-ment, O let my sen - tence

VOICE 2

with right-eous judg-ment, O let my sen - tence come from thy

p *poco a poco cresc.*

36

come from thy pre - sence, come from thy pre - sence,

pre - sence, come from thy pre - sence,

f

41

mf

let me be judg - ed with right - eous judg - ment,

with right - eous judg - ment let me be judg - ed, O let my

p

46

O let my sen - tence come from thy pre - sence, come from thy

sen - tence come from thy pre - sence, come from thy

poco a poco cresc.

51

pre - sence.

pre - sence.

Fine

56

♪ = ♪

VOICE 1

VOICE 2

O show thy lov - ing kind - ness, thy mar-vel-lous lov - ing

mf

60 VOICE 1 VOICE 2

kind - ness, O thou that art the Sa - viour of them that trust in

64 VOICE 1 VOICE 2 VOICE 1

thee, show thy lov-ing kind - ness, thou that art the Sa - viour of

69 VOICE 1 *p*

them that trust in thee, thou art the Sa - viour of them that trust in

VOICE 2 *p*

that trust in thee, thou art the Sa - viour of them that trust in

p

75 *mf* *f* *mf* D.S. al Fine

thee, thou art the Sa - viour of them that trust in thee.

mf *f* *mf*

thee, thou art the Sa - viour of them that trust in thee.

D.S. al Fine

mf *f* *mf*

Voices 1 (2)
Organ or Piano

26. Glory to the Lamb

Isaac Watts
(*c.*1674–1748), altd

DAVID BLACKWELL
(b. 1961)

Joyfully ♩ = *c.*116

VOICES

ORGAN or PIANO *f*

(Man.)

TUTTI *unis.*

5 *mf*

1. Come let us join our cheer - ful songs with
2. 'Wor - thy the Lamb that died,' they cry, 'to

mf

(Ped.)

9 *cresc.* *f*

an - - gels round the throne; ten
be ex - alt - ed thus;' and

cresc. *f*

Solo or unison: vv. 1–3: sing Tutti and Voice 1; v. 4: sing Other Voices
Two-part and **Mixed voices**: follow the Voice 1 and 2 indications, choosing any suitable contrasting voices

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13

thou - sand thou - sand are their tongues, but
'Wor - thy the Lamb,' our lips re - ply, 'for

17

all their joys are one:
he was slain for us:'

21 *mp* *cresc.* *f*

Al - le - lu - ia, al - le - lu - ia, Glo - ry

mp *cresc.* *f*

(Man.) (Ped.)

26 1. 2.

to the Lamb. Lamb.

mf

(Man.) (Man.)

29

dim. *mp*

(Ped.)

35 *p*

1 3. Let all that dwell a - bove the sky, and in the

p

2 3. Let all that dwell in the

p

40 *mp* *mf*

earth and seas, com - bine to lift your glo - ries

mp *mf*

earth and seas, lift high your glo -

mp *mf*

46

cresc.

high, and sing your end - less praise.

cresc.

-ries, sing your end - less praise.

cresc.

51

SOPRANO DESCANT

f

4. Let all cre - a - tion join in one,

OTHER VOICES

f

to bless the sa - cred

4. Let all cre - a - tion join in one,

f

57

name of him that sits up - on the throne, and

63

mf

to a - dore the Lamb: *Al - le - lu - ia,*

1

2

mf

mf

(Man.)

69

cresc.

f

rall.

al - le - lu - ia, Glo - ry to the Lamb,

cresc.

f

rall.

cresc.

f

(Ped.)

75

poco meno mosso

ff

Glo - ry to the Lamb!

unis.

ff

poco meno mosso

ff

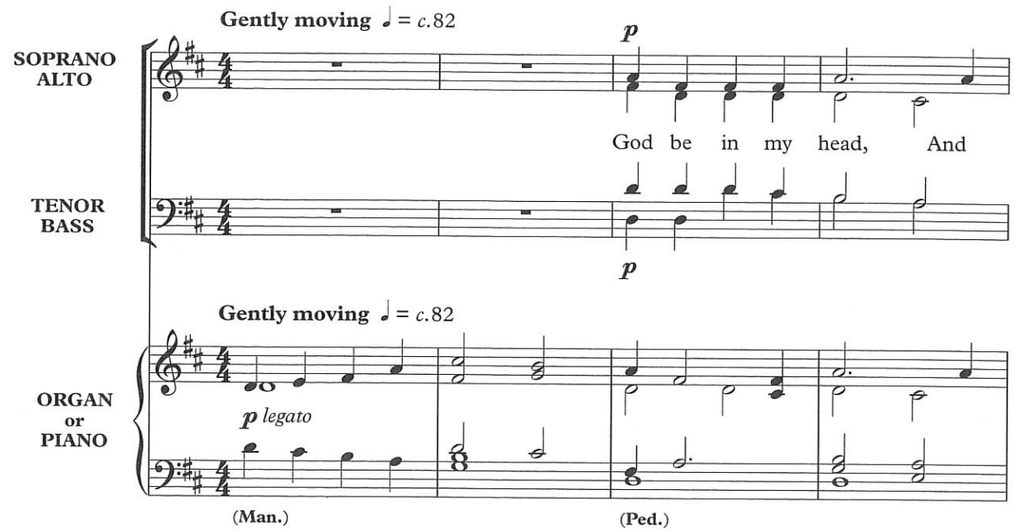
in loving memory of my Dad

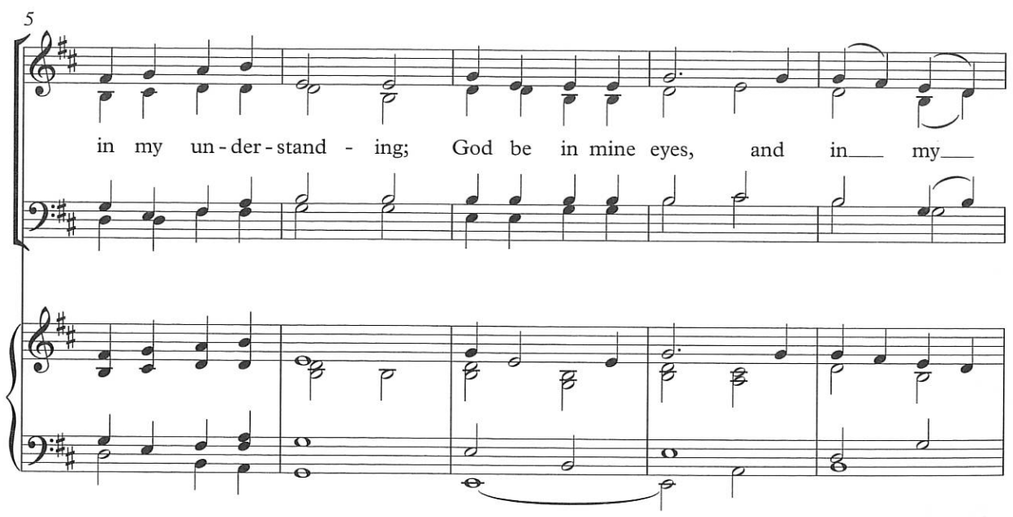
S (A) (T) (B)
(Organ or Piano)

27. God be in my head

Sarum Primer (1514)

DAVID FAWCETT
(b. 1964)





Solo or unison: sing Soprano at any octave, with accompaniment
Two-part: SA, with accompaniment
Mixed voices: SAB or SATB, accompaniment optional

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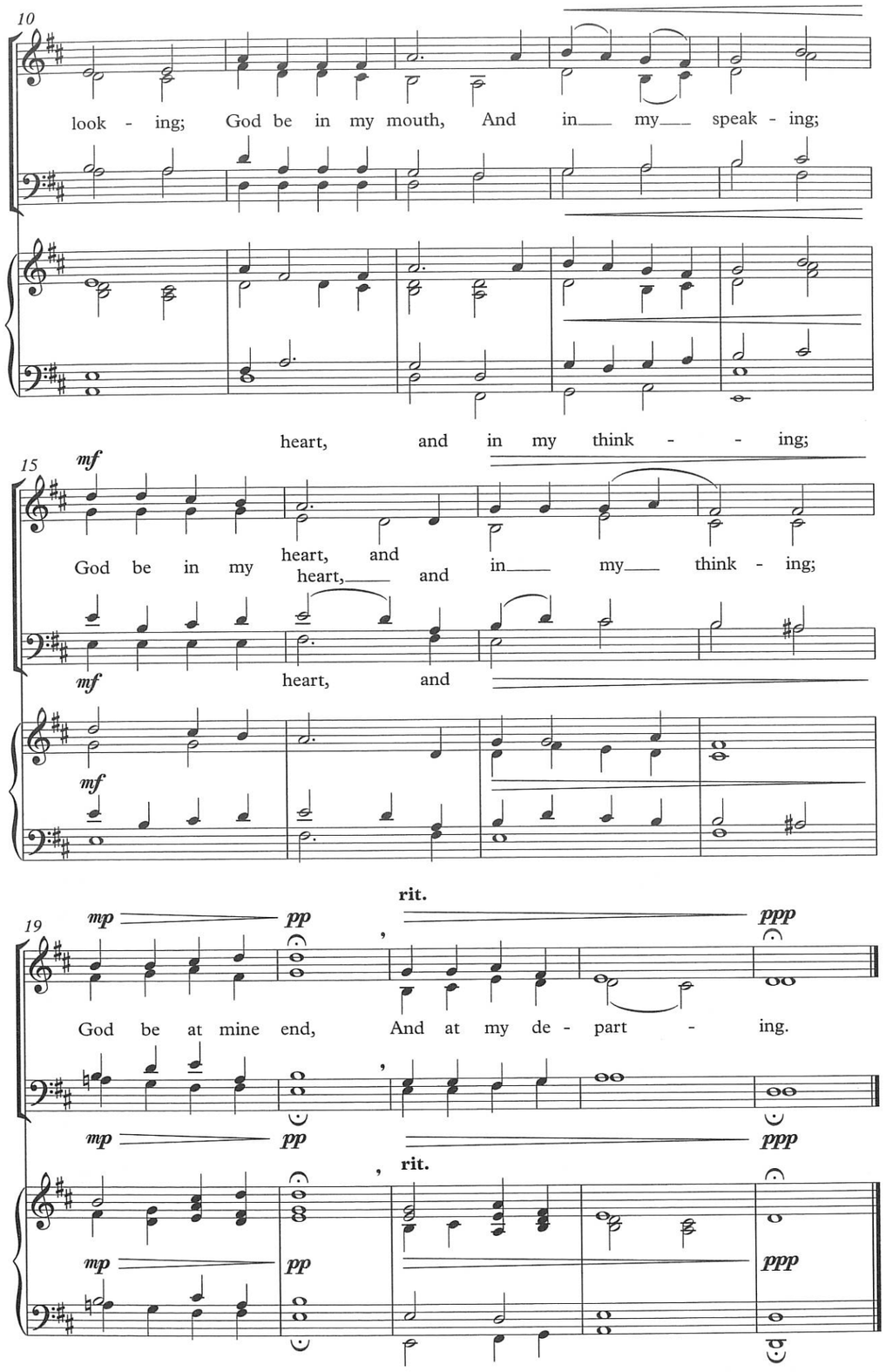
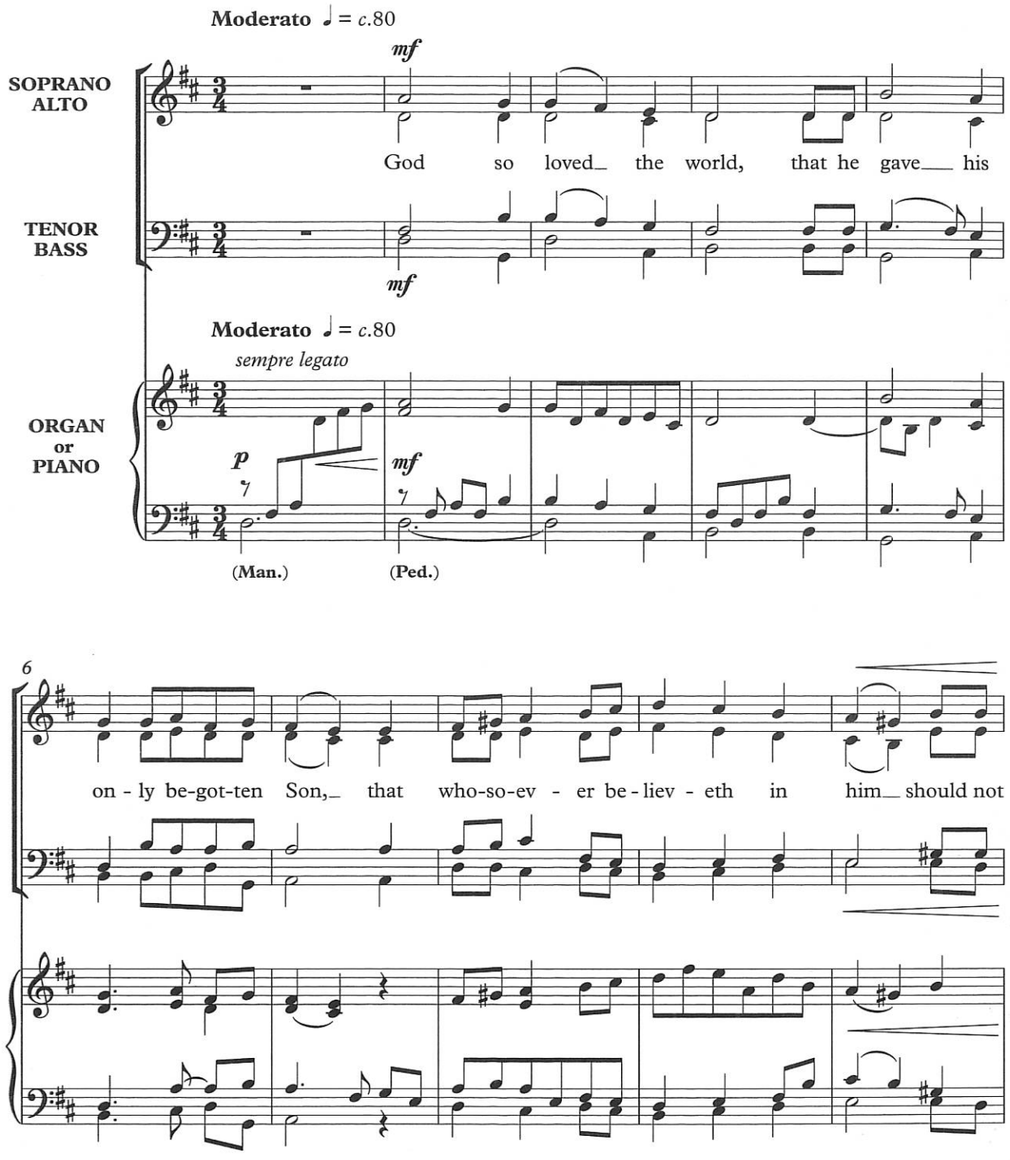


S (A) (T) (B)
(Organ or Piano)

28. God so loved the world

John 3: 16–17

JOHN GOSS (1800–80)
accomp. Alan Bullard



Solo or unison: sing Soprano at any octave, with accompaniment
Two-part: SA, with accompaniment
Mixed voices: SAT or SAB (with accompaniment), or SATB (accompaniment optional)

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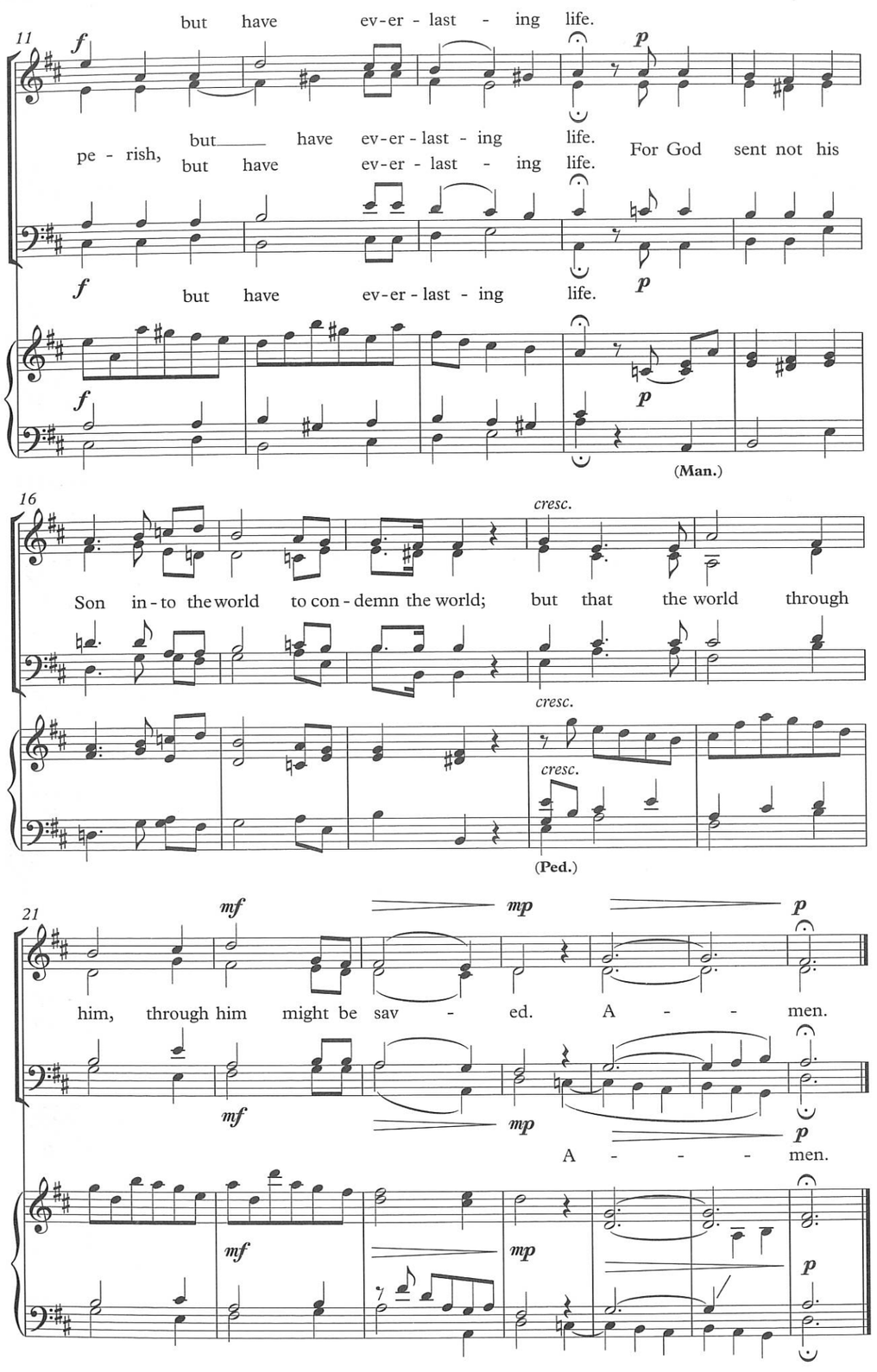
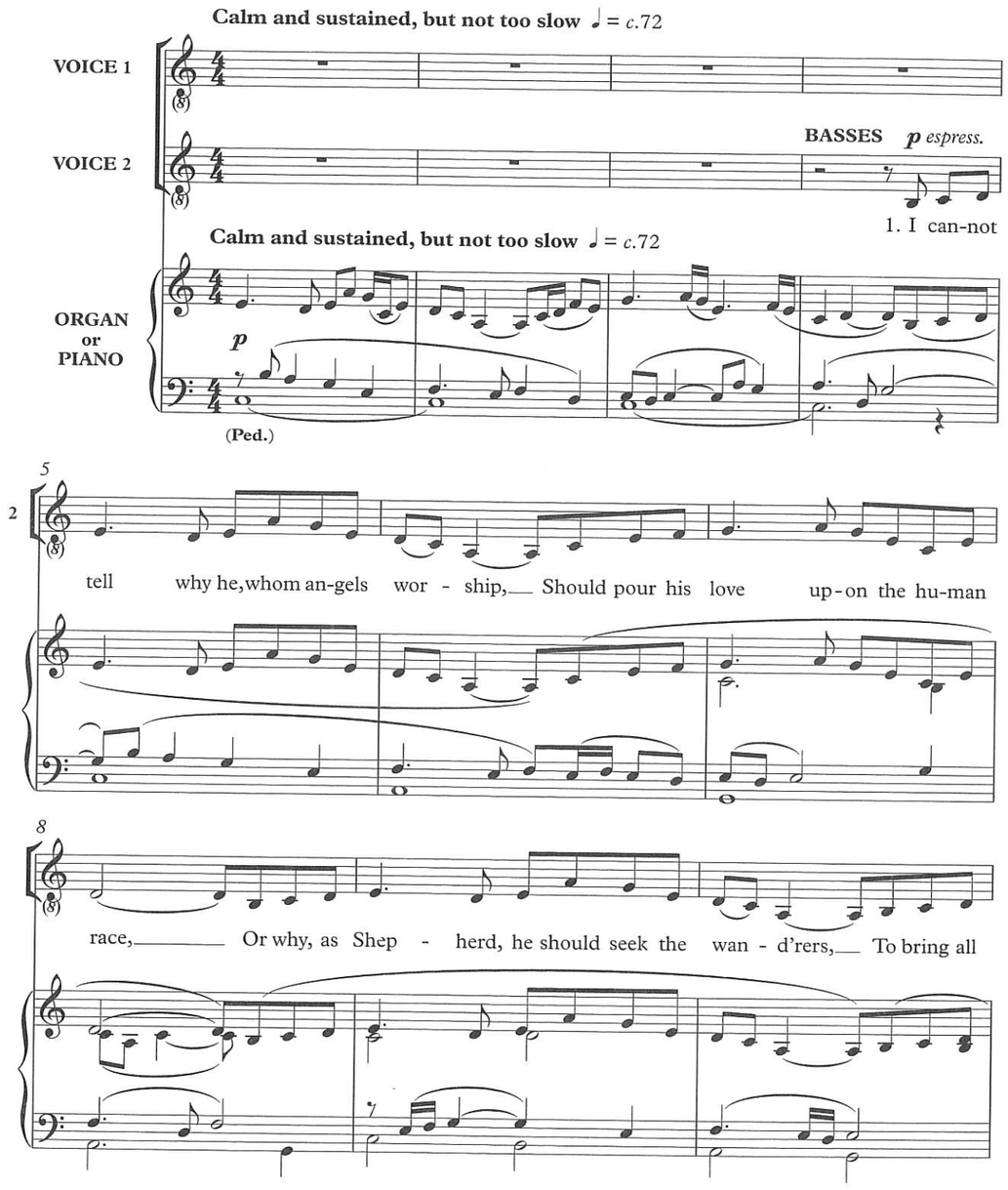


Voices 1 2
Organ or Piano

29. He, whom angels worship

W. Y. Fullerton
(1857–1932), altd

Trad. Irish
arr. ALAN BULLARD (b. 1947)



Two-part: follow the Voice 1 and 2 indications choosing any suitable combination of voices
Mixed voices: SATB may follow the suggested scoring indications

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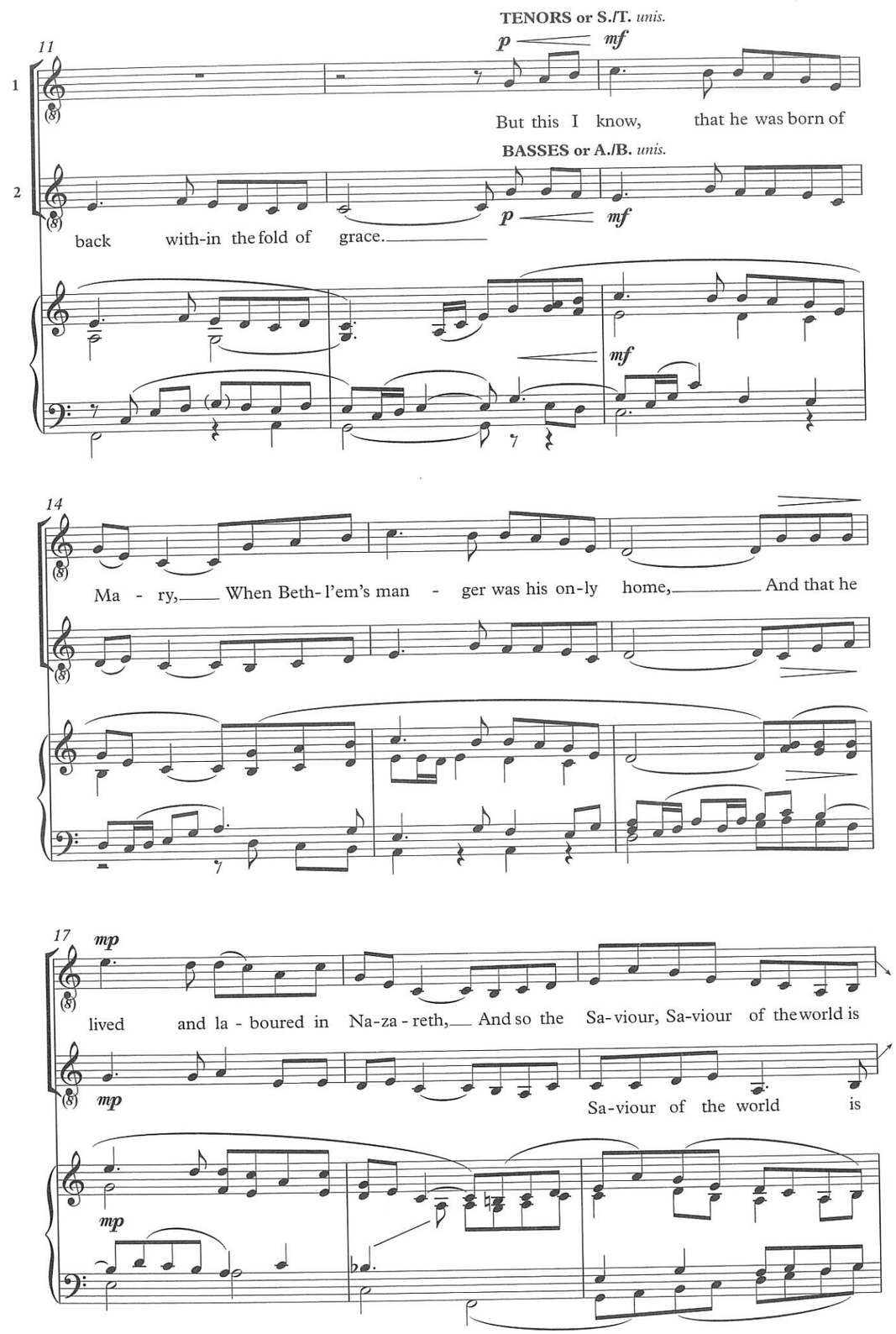


20

VOICE 2 (ALTOS & BASSES *unis.*) *p espress.*

come. 2. I can-not

(Man.)

23

tell how si-lent-ly he suf - fered, As with his peace he graced this place of

26

tears, Or how his heart up-on the cross was bro - ken, The crown of

29

VOICE 1 (S./T. *unis.*)

pain to three and thir - ty years. But this I

(Ped.)

31

(S./T. *unis.*)

know, he heals the bro-ken - heart - ed, For-gives our sin, and calms our in-most

A./B. *unis.*

But this I know, he heals the bro-ken heart - ed, For-gives our sin, and

34

fear, And lifts the bur - den from the hea-vy la - den, For yet the

calms our in-most fear, And lifts the bur-den from the la - den, For yet the

37

Sa-viour, Sa-viour of the world is here.

Sa-viour of the world is here.

(Man.)

40

f

3. I can-not tell how all the lands shall wor - ship When, at his

f

f

(Ped.)

43

bid - ding, ev-'ry storm is stilled, Or who can say

Or who can say how great the ju - bi-

46

grandioso

how great the ju - bi - la - tion When all on earth with love are filled. But this I

-la - tion When all the hearts on earth with love are filled.

grandioso

49

più f

know, the skies will thrill with rap - ture, And count - less throngs of hu-man voi - ces

più f

più f

52

ff *p*

sing, And earth to heav'n, and heav'n to earth, will an - swer: 'At last the

ff *p*

ff *p*

(Man.)

poco allarg. **rit.**

55

mf *ff*

Sa-viour, Sa-viour of the world is King!'

mf *ff*

poco allarg. **rit.**

mf *ff*

(Ped.)

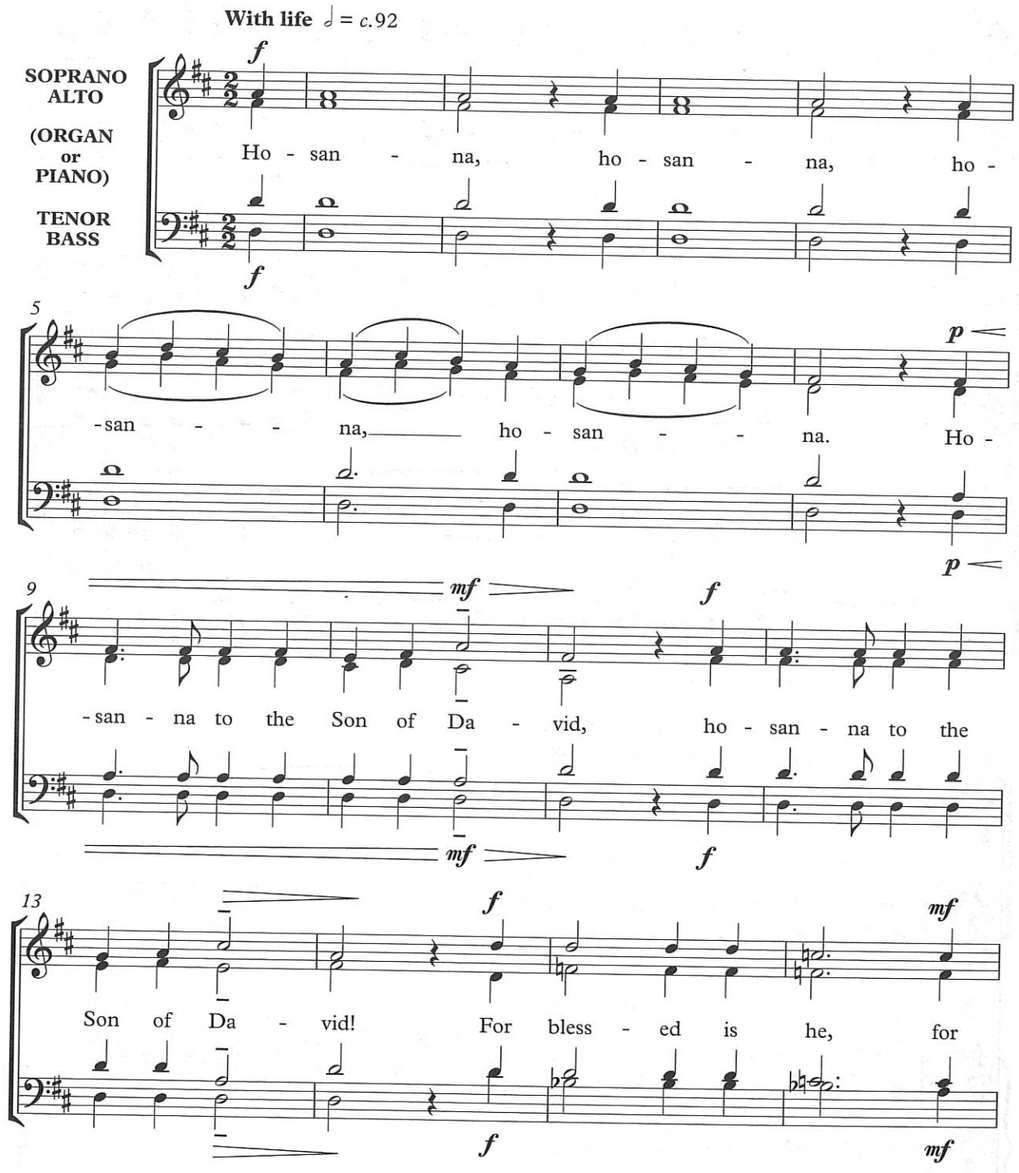
* Small notes are optional; some voices must sing the upper notes.

S A (T) (B)
(Organ or Piano)

30. Hosanna to the Son of David

Matthew 21: 9

ALAN BULLARD
(b. 1947)



Two-part: SA, with accompaniment
Mixed voices: SAT (with accompaniment), or SAB or SATB (accompaniment optional)

The accompanist, if used, should play all four parts.

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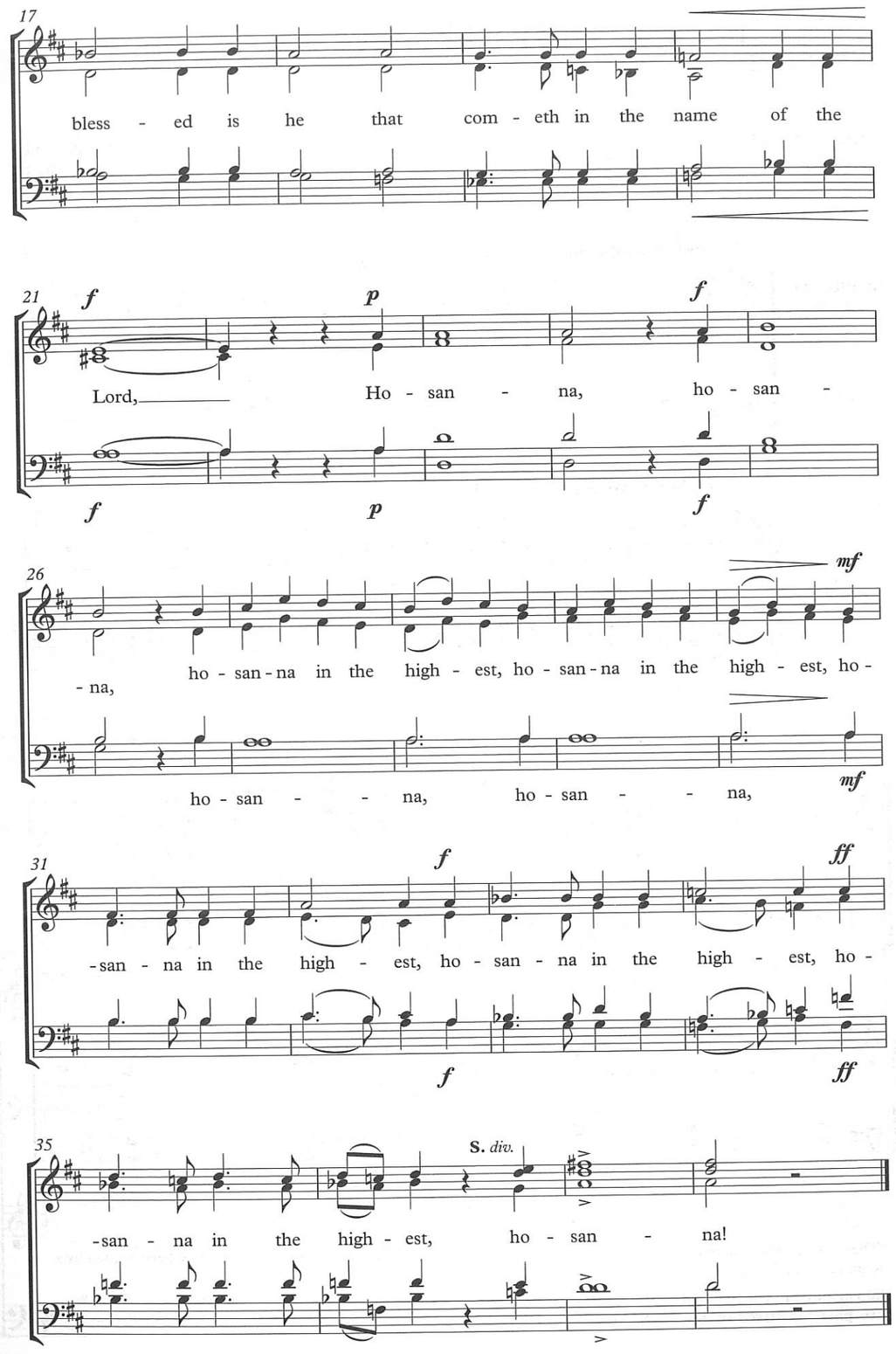
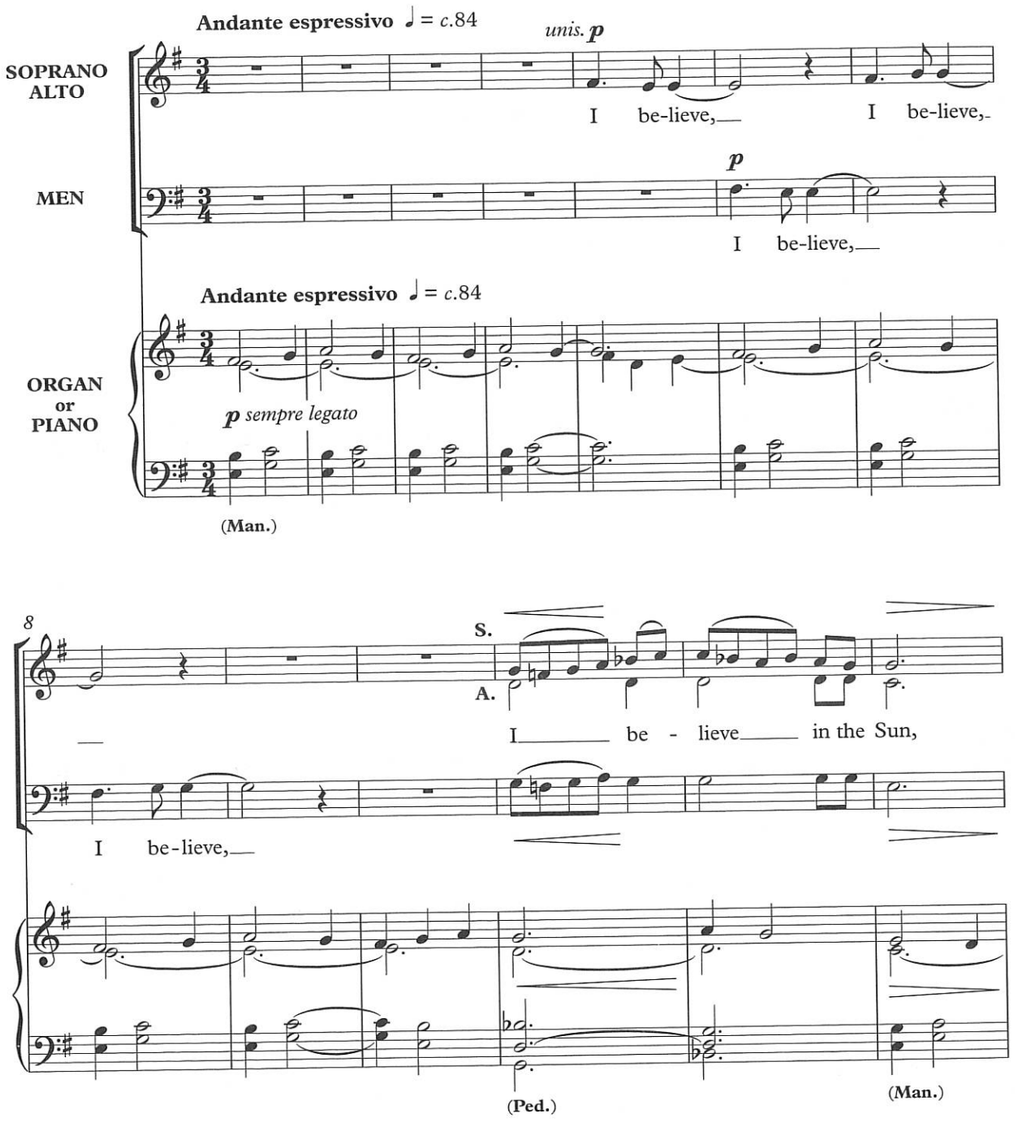


S (A) (Men)
Organ or Piano

31. I believe

Anonymous*
(*c.*1944)

PHILIP MOORE
(b. 1943)



* These words, which were discovered on a wall in Germany following World War II, are believed to have been written by a victim of the Holocaust.

Solo or unison: sing Soprano, except where marked, at any octave
Two-part and **Mixed voices**: SA, SAMen

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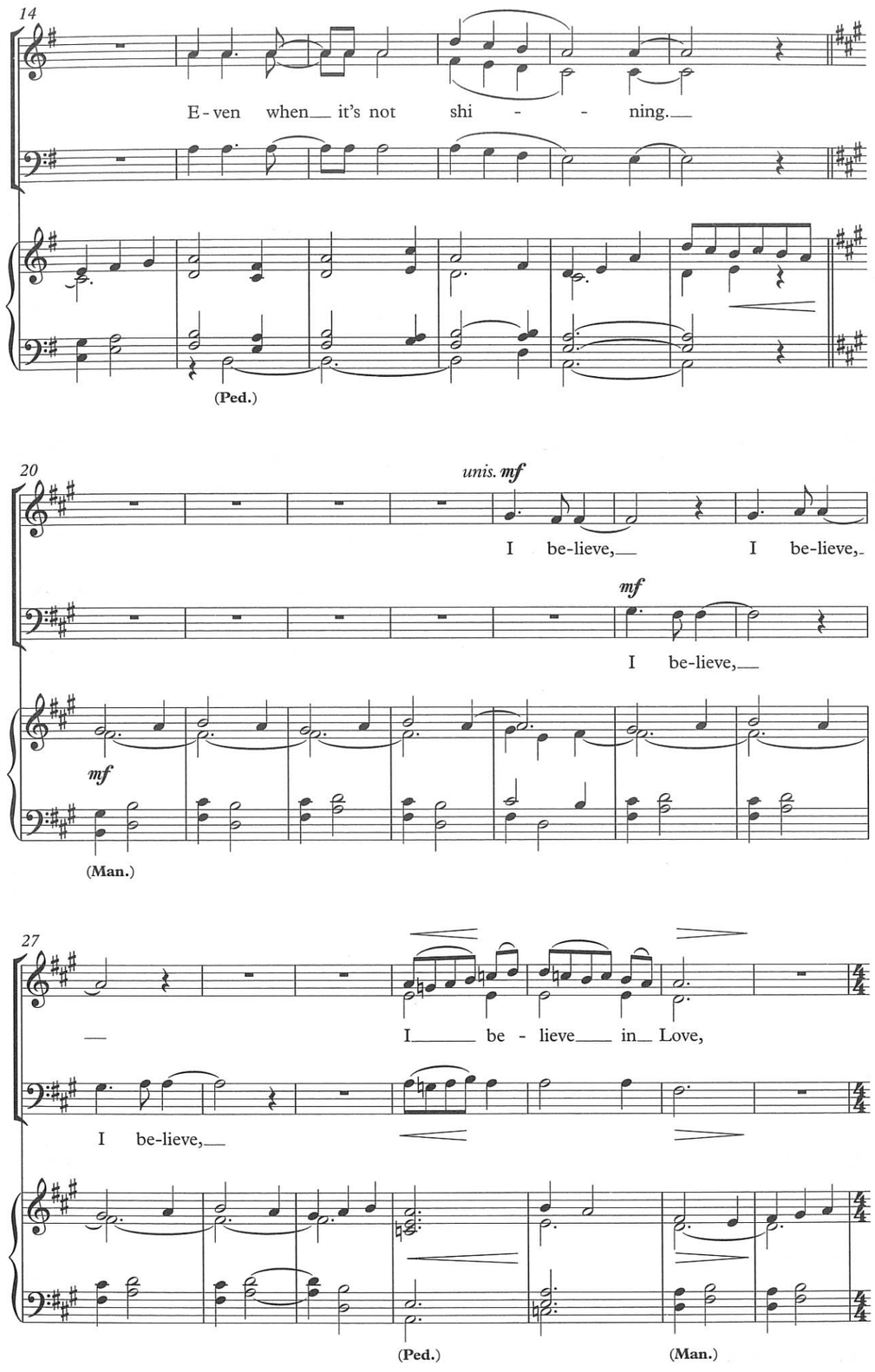


34

E - ven when I feel it not.

(Ped.) (Man.)

40

unis. mf

I be - lieve, I be - lieve,

mf

I be - lieve, I be - lieve,

mf

46 *UNISON VOICES

f

*I be - lieve in God,

S. A.

f

I be - lieve in God,

MEN

f

f

(Ped.) (Man.)

* If performing in unison, sing from the upper stave in bars 48–56.

52

E - ven when he is si - - - lent.

E - ven when he is si - - lent.

(Ped.)

58

unis. p

S./A.

I be - lieve, I be - lieve

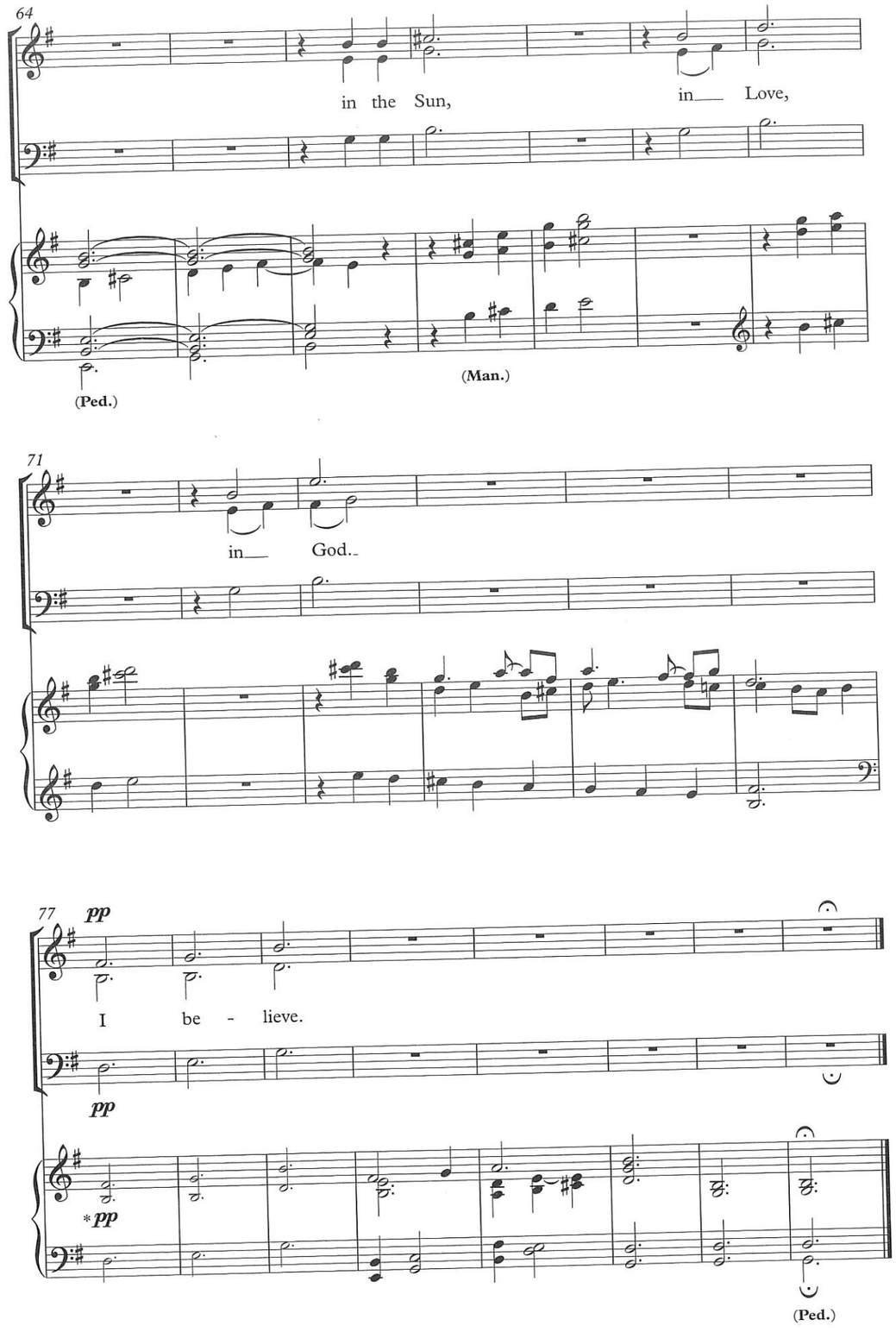
MEN

p

I be - lieve, I be - lieve

p

(Man.)



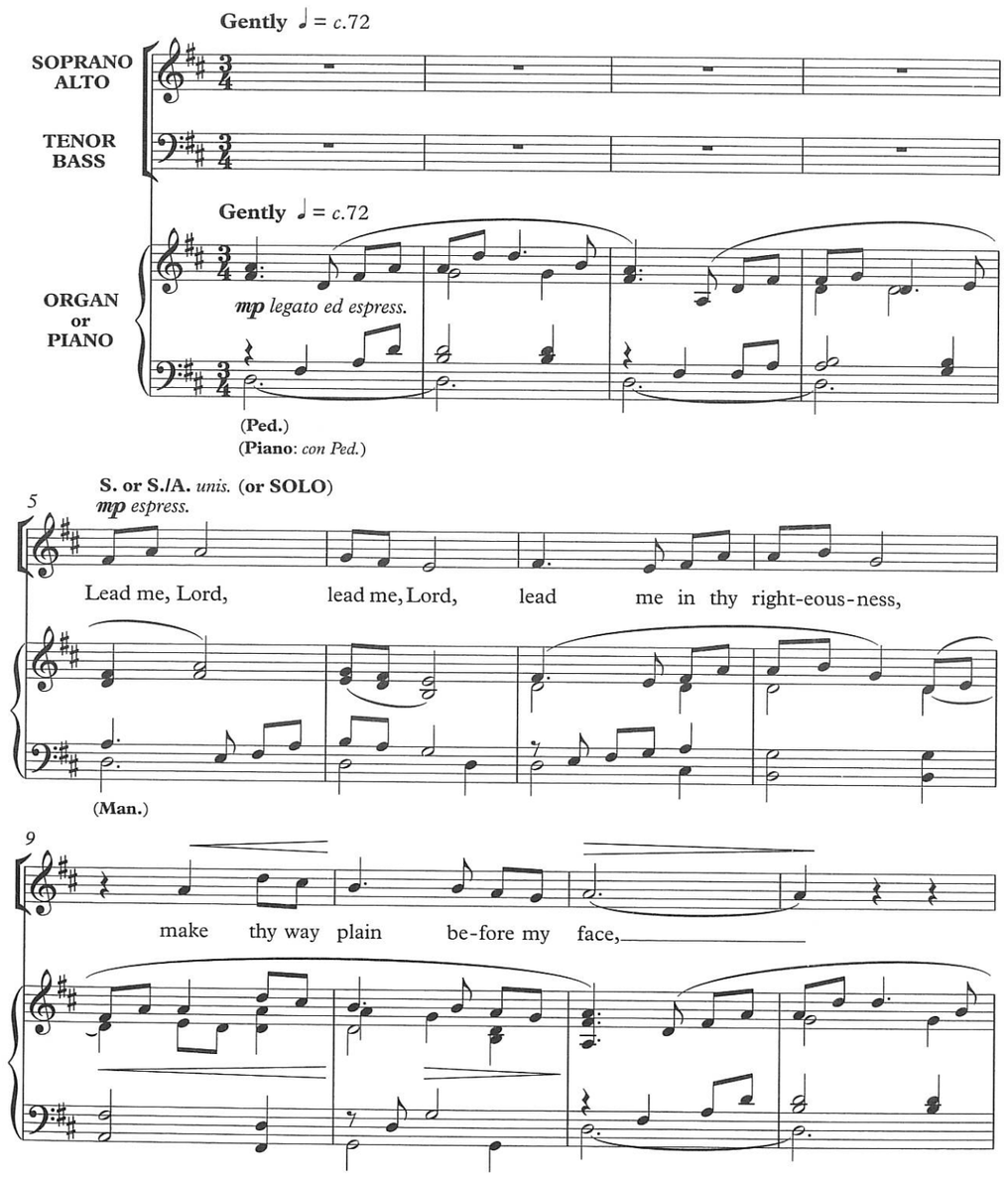
* Keyboard if required.

S (A) (T) (B)
Organ or Piano

32. Lead me, Lord

Psalm 5: 8, 4: 9

DAVID BLACKWELL
(b. 1961)



Solo or unison: sing Soprano, at any octave
Two-part: SA
Mixed voices: SAT, SAB, or SATB

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13 (TUTTI) mp

S. A. Lead me, Lord, lead me, Lord, lead me in thy right-eous-ness, make thy way

mp

T. B. Lead me,

(Ped.)

18 mp

plain be-fore my face.

S. or S./A. *unis.* (or SOLO) mp

For it is thou, Lord,

mp

dim. mp

(Man.)

23 mf

thou, Lord, on - ly, that mak-est me dwell in safe - ty.

mf

(Ped.)

29 (TUTTI) mp mf

S. A. For it is thou, Lord, thou, Lord, on - ly, that mak-est me

mf

mp

T. B. For it is thou, Lord, thou, Lord, that mak-est me

mp mf

34 dim.

dwell, that mak-est me dwell, that mak-est me dwell in safe -

dim.

dim.

40 mp rit. p

- ty, in safe - ty, in safe - ty.

mp p

rit.

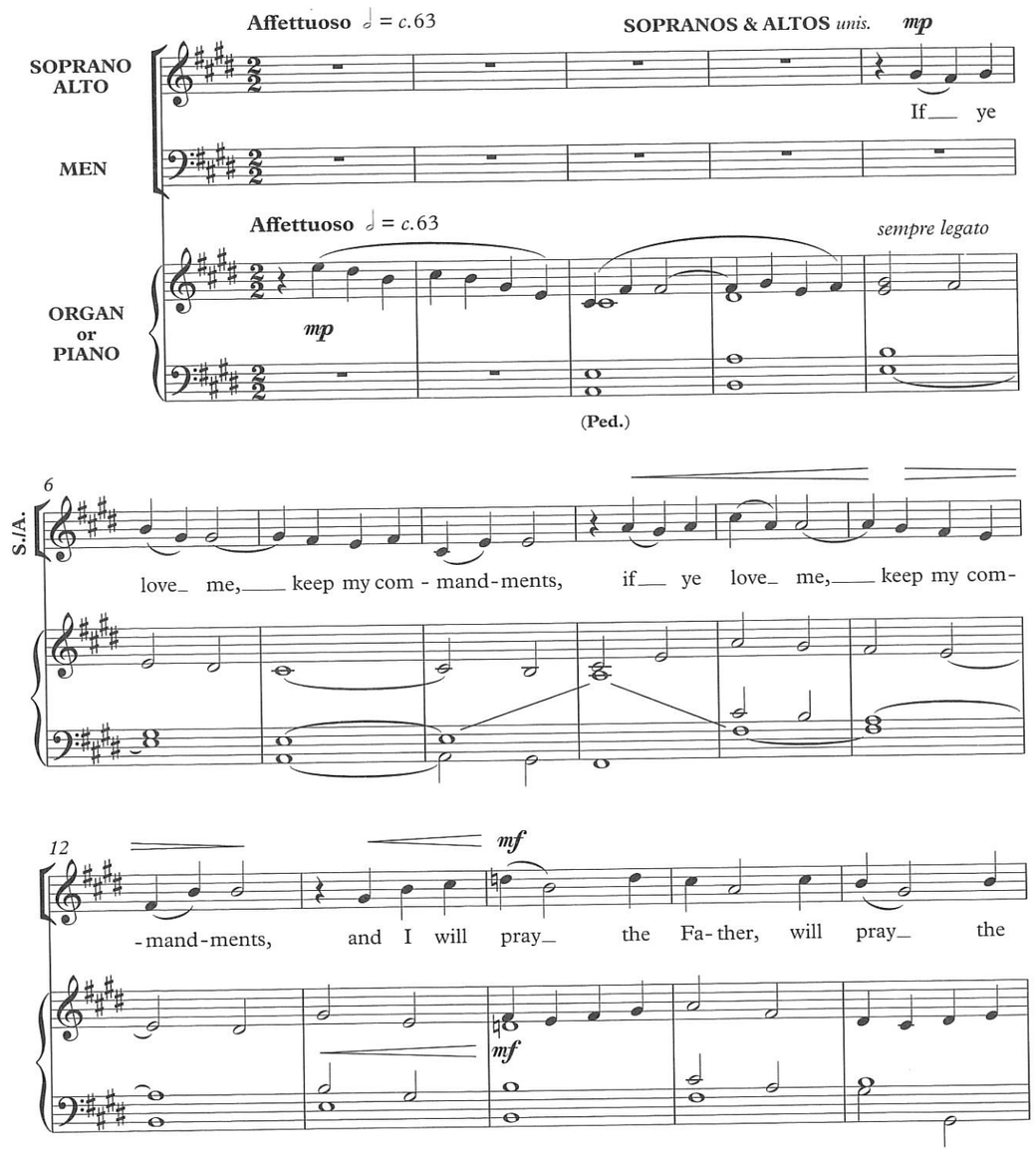
mp dim. p pp

S (A) Men
Organ or Piano

33. If ye love me

John 14: 15–17

MALCOLM ARCHER
(b. 1952)



Two-part and **Mixed voices**: SMen, SAMen

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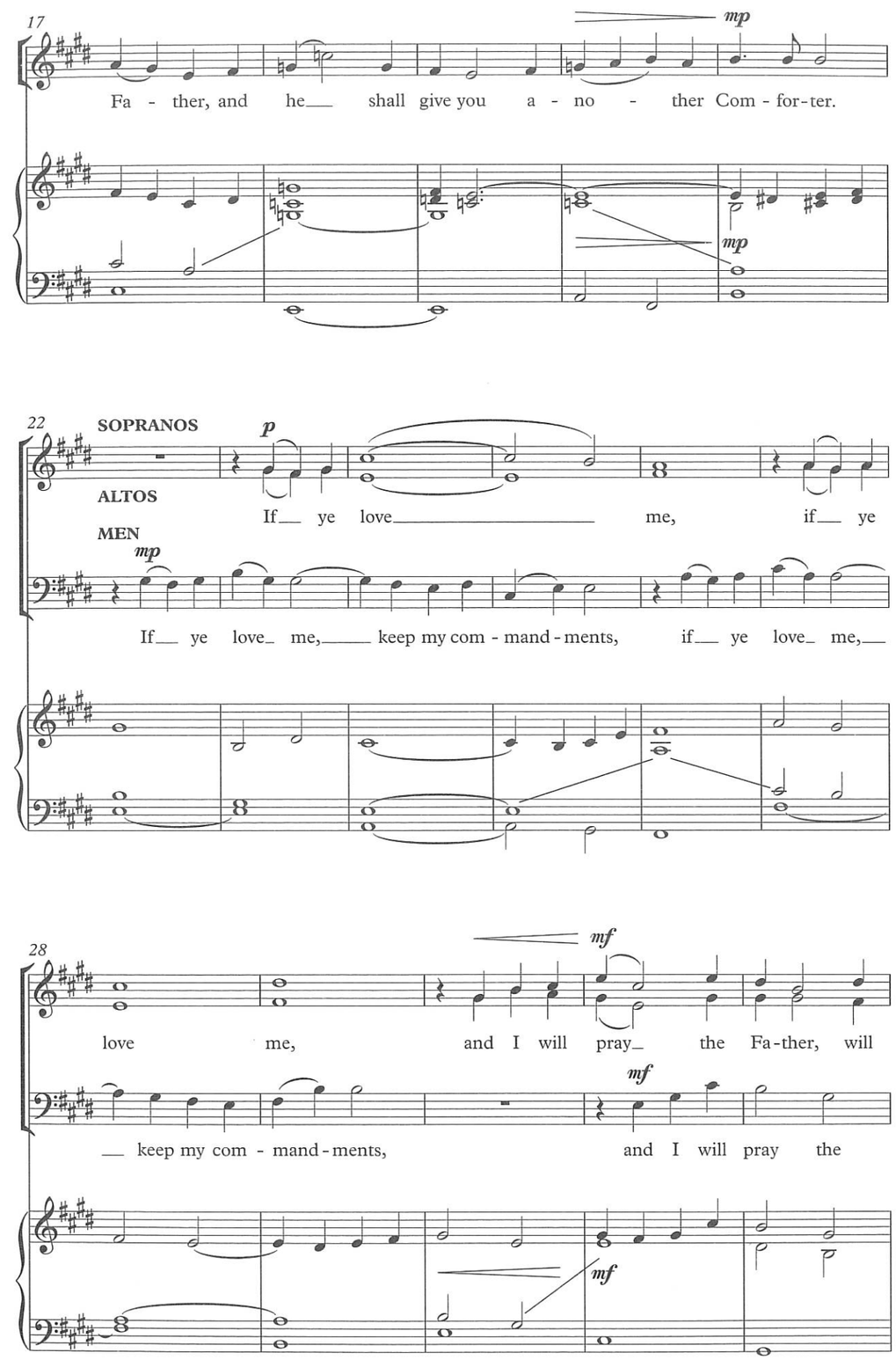


33

give you a - no - ther Com-fort-er,

pray_ the Fa - ther, and he shall give you a - no - ther Com - fort -

Fa - - ther, and he shall give you a - no - ther

Com - - - fort-er,

39

mp

mf

- er, Com - - - fort - er, that he may

mp

(mf)

Com-fort - er, that he may bide with you for ev - er,

mp

44

bide with you for ev - er, that he may bide with you for

that he may bide with you for ev - er,

mf

49

ev - er, ev'n the spi - rit

f

f

ev - er, ev'n the

f

ev'n the spi - rit of truth, ev'n the

f

mf

of truth, ev'n the spi - rit of

55

mf

mf

spi - - rit of truth, ev'n the spi -

mf

spi - rit of truth, ev'n the spi - rit

f

mp

truth,

rall.

60

mp

p

- rit of truth, of truth.

mp

p

of truth, of truth.

rall.

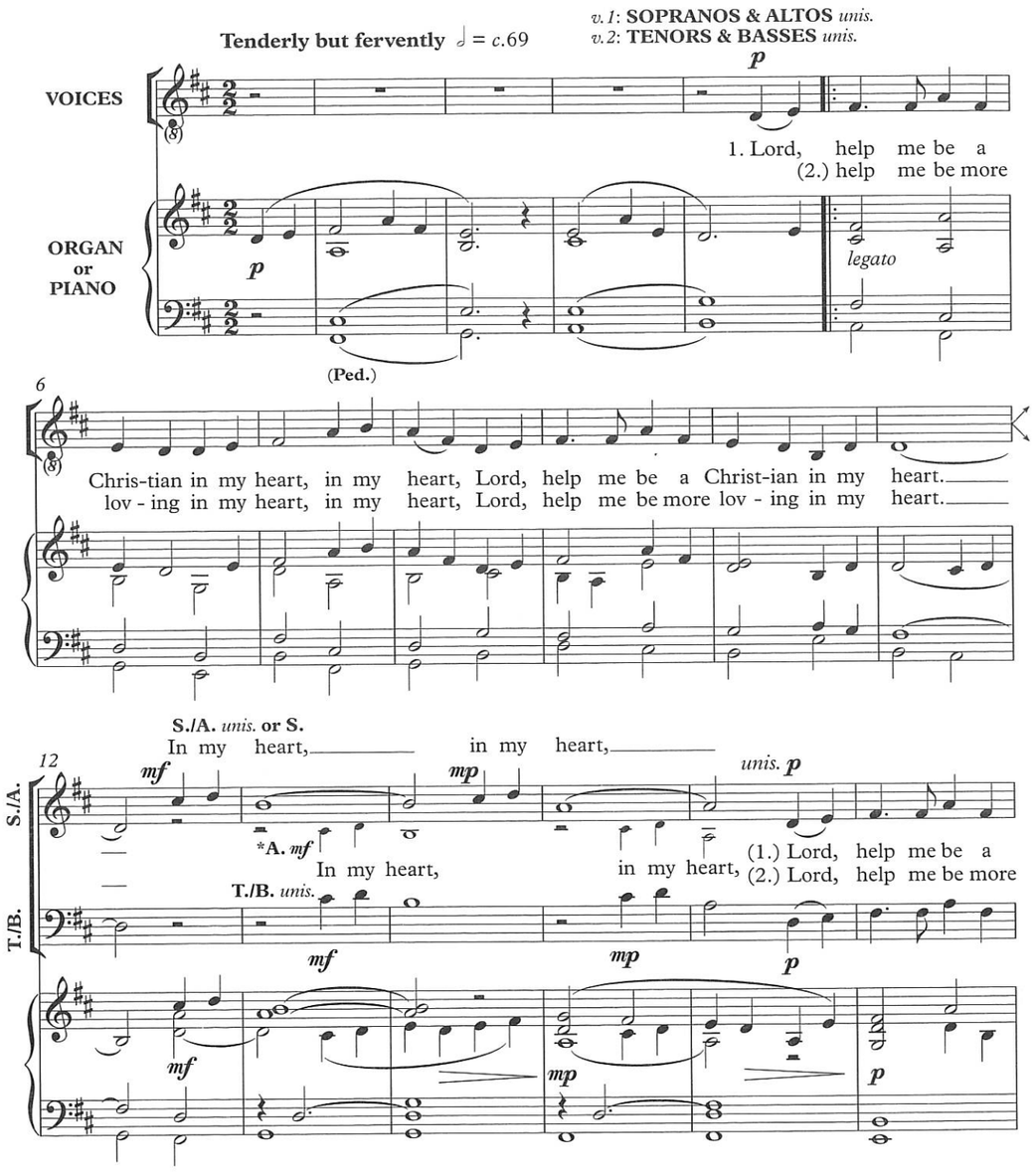
mp

p

S (A) (T) (B)
Organ or Piano

34. In my Heart

American Spiritual, altd
arr. ALAN BULLARD (b. 1947)



* Sing optional alto part in small notes if no tenors or basses.

Solo or unison: sing the upper part in vv. 1–3 and Other Voices in v. 4, at any octave
Two-part: SA
Mixed voices: any three-voice grouping, and SATB, may follow the suggested scoring indications

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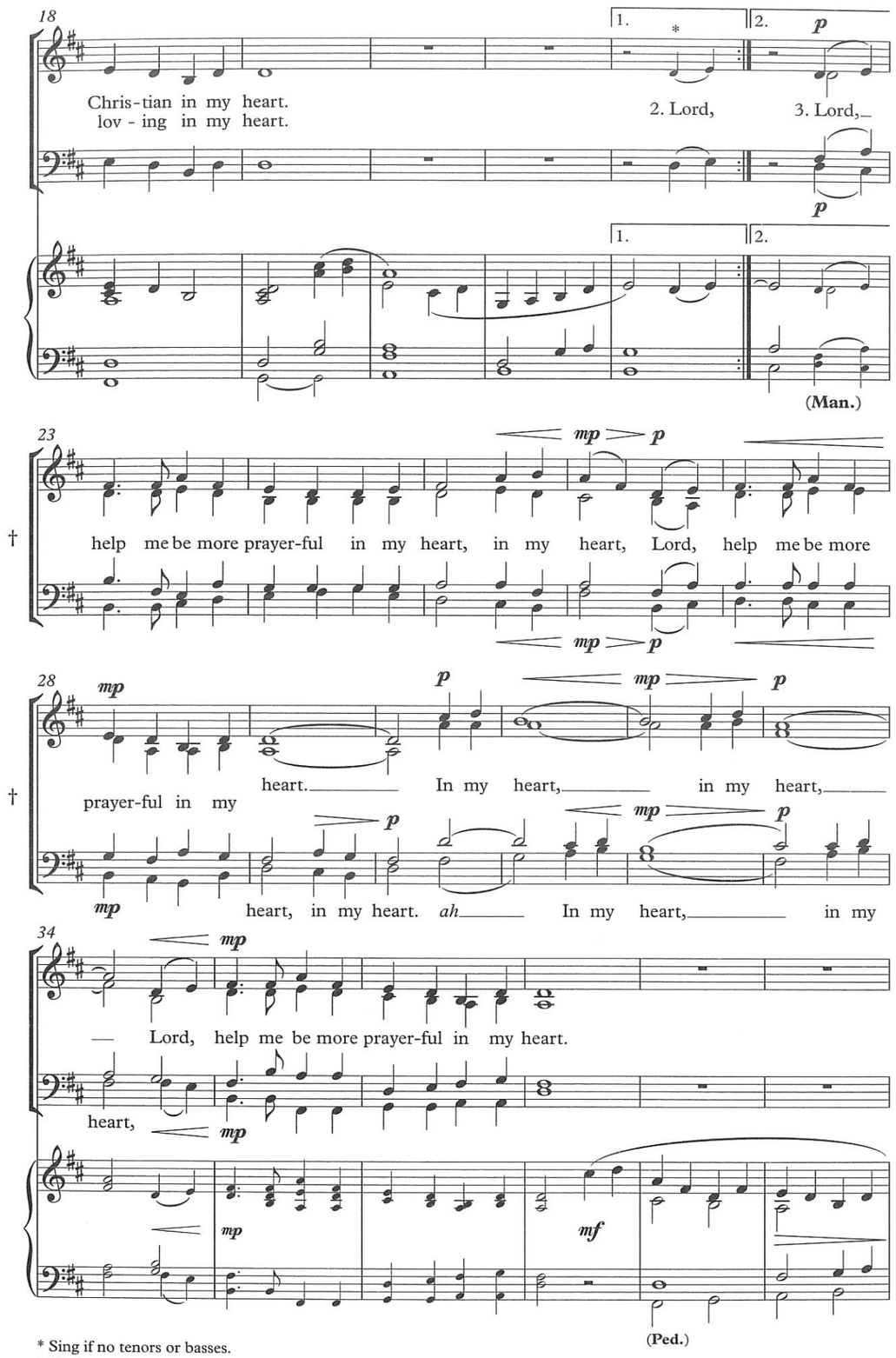

* Sing if no tenors or basses.
† Keyboard double voices if needed.

40 DESCANT (opt. SOLO) *p always sustained* *mp*

Lord Je - sus, Lord Je - sus, Lord

OTHER VOICES *p* *mp*

4. Lord, help me be like Je-sus in my heart, in my heart, Lord, help me be like

p *mp*

46 *mf* *mp*

Je - sus in my heart, in my heart, in my

mf *mp* *mf*

Je - sus in my heart. In my heart, in my heart,

mf *mp* *mf*

52 *f* *dim.* **molto rall.** *p*

heart, Lord, help me be like Je - sus Christ in my heart.

f *dim.* *p*

Lord, help me be like Je-sus in my heart, in my heart.

molto rall.

f *dim.* *p*

S (A) (Men)
Organ or Piano

35. Lift up your heads, ye mighty gates

Georg Weissel (1590–1635)
trans. Catherine Winkworth (1827–78) altd

RICHARD SHEPHARD
(b. 1949)

Majestically ♩ = *c.*69

ORGAN or PIANO *f* (Man.)

5 SOPRANOS *f*

ALTOS

Lift up your heads, ye mighty gates; Be-hold, the King of glo - ry

MEN *f*

(Ped.)

9 *f*

waits! The King of kings is draw-ing near; The Sa-viour of the world is

f

f

Solo or unison: sing Soprano until bar 23 and Other Voices from bar 28, at any octave
Two-part and **Mixed voices**: SA, SAMen

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13

here. O blest the land, the ci-ty blest, Where

p *molto* *ff*

(Man.) (Ped.)

18

Christ as rul-er is con - fessed! O hap-py hearts and hap-py homes To

Christ is con - fessed!

mp *mf*

22

whom this King in tri - umph comes!

f

(Man.)

26

SOPRANO DESCANT

OTHER VOICES

poco rit. a tempo

Come then, O Sa - viour, and a -

f

(Ped.)

30

- bide; Our hearts to thee be o - pen wide; May all thy in - ward pre-sence

ff

rit. al fine

34

feel, To all thy grace and love re-veal, thy grace and love re-veal.

to all thy grace and love re-veal.

mf *p*

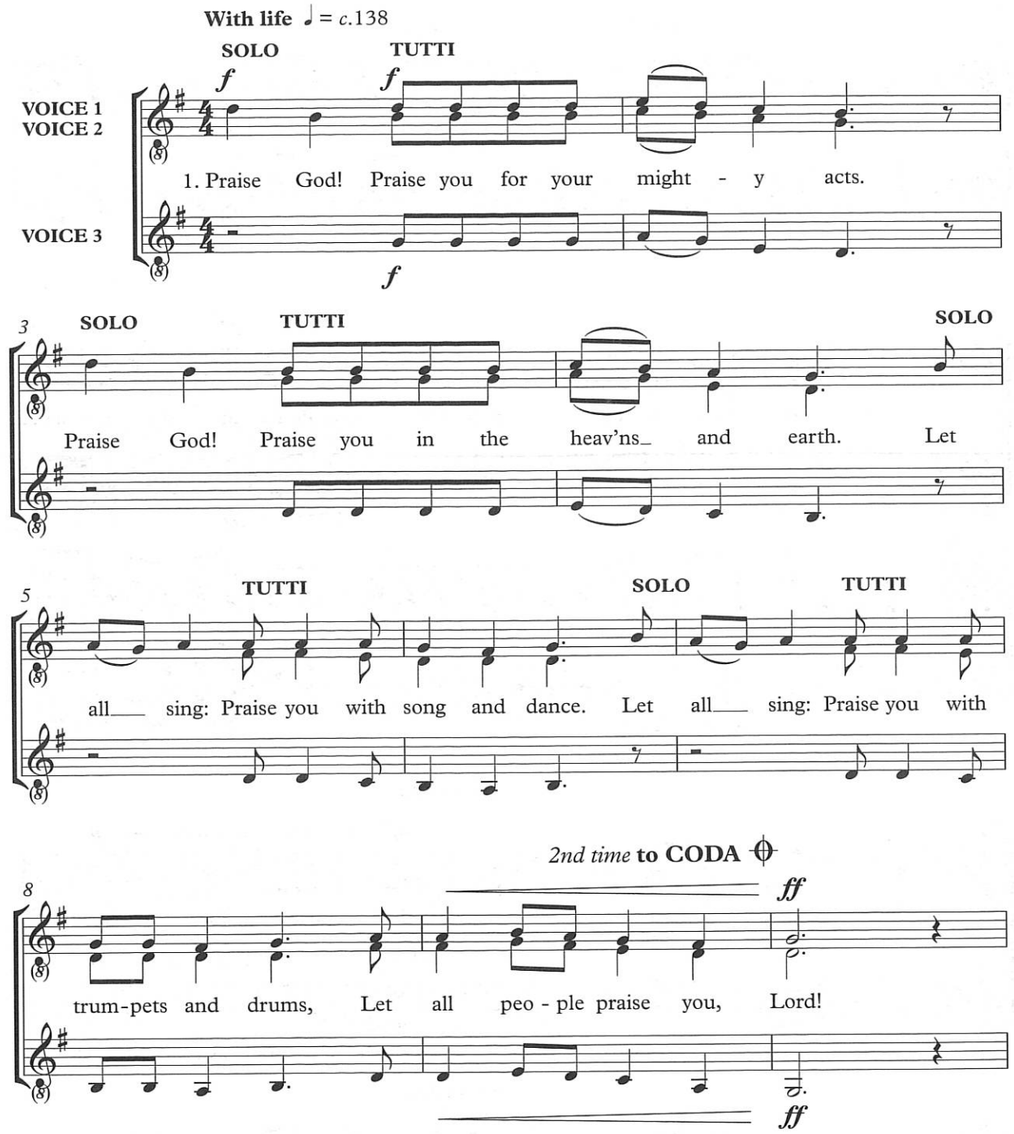
rit. al fine

Solo + Voices 1 (2 3)

36. Let all people praise you, Lord!

Text based on Psalm 148: 1, Psalm 150: 2–4, 6

Trad. Kenyan
arr. ALAN BULLARD (b. 1947)



This anthem is best sung unaccompanied and can therefore be transposed to different keys to suit the voices available.

Solo or unison: one voice or a small group take the Solo, and the remainder sing the Tutti (either Voice 1 or Voice 3)
Solo and three-part: any voice or small group takes the Solo, and Voices 1–3 may be taken by any appropriate voices, e.g. SSA or TTB
Mixed voices: SATB, transposed down a third or fourth, with the Basses taking the Solo and SAT taking Voices 1–3 (tenors at the higher octave)

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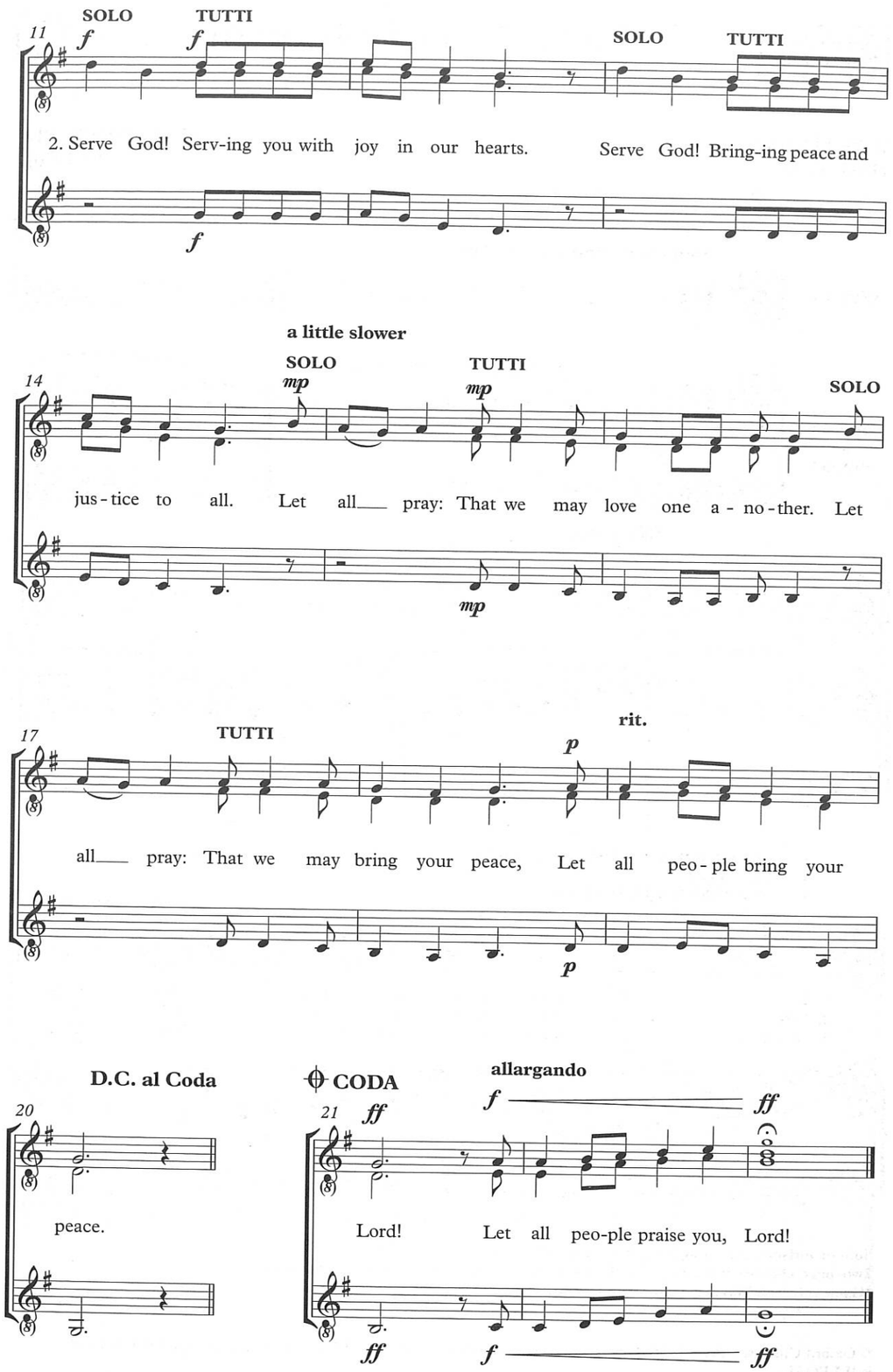
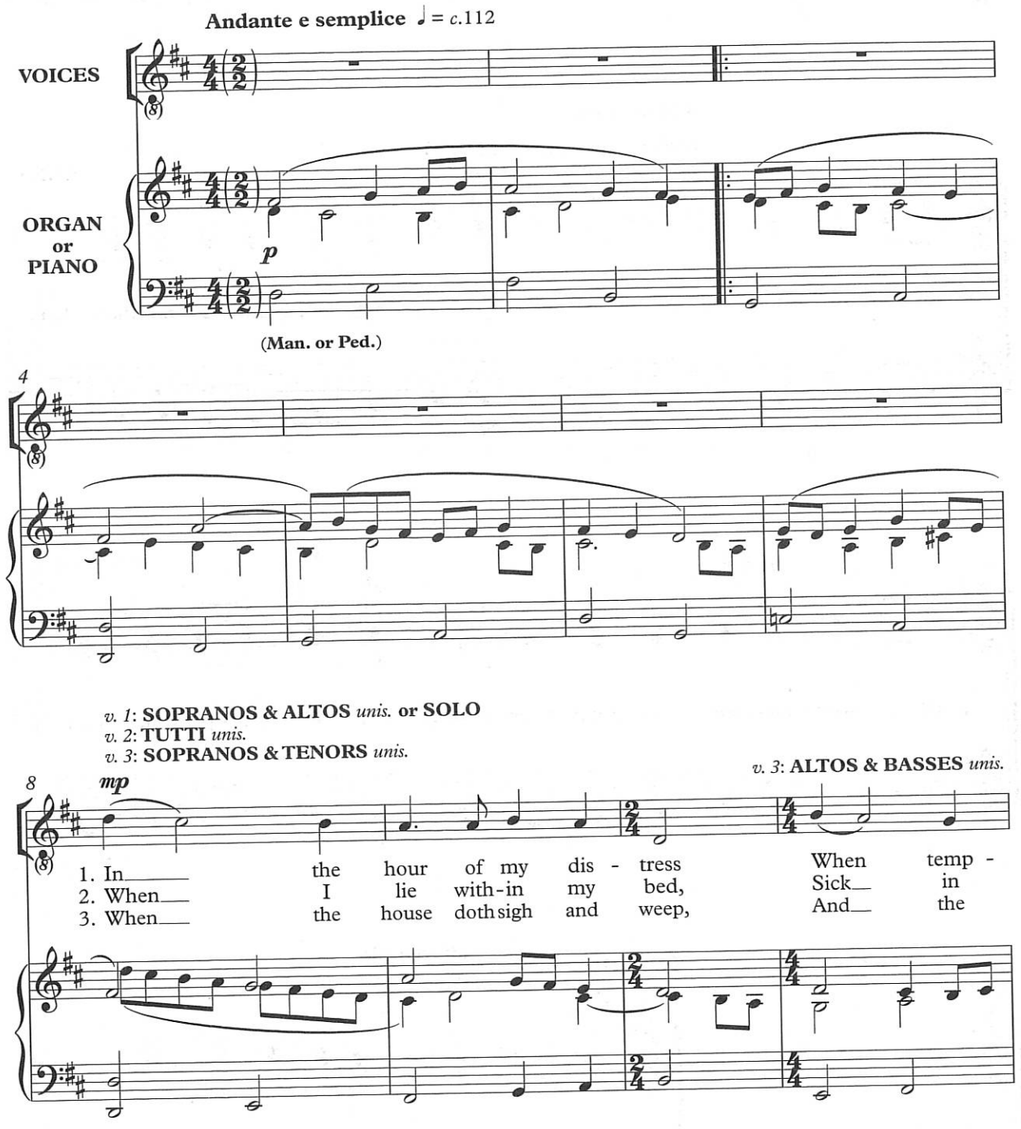


Unis. (descant)
Organ or Piano

37. Litany to the Holy Spirit

Robert Herrick
(1591–1674)

PETER HURFORD
(b. 1930)



Solo or unison: sing throughout, moving to Other Voices from bar 17b
Two-part: choose contrasting voices for the different phrases and/or verses, as appropriate
Mixed voices: SATB may follow the suggested scoring indications

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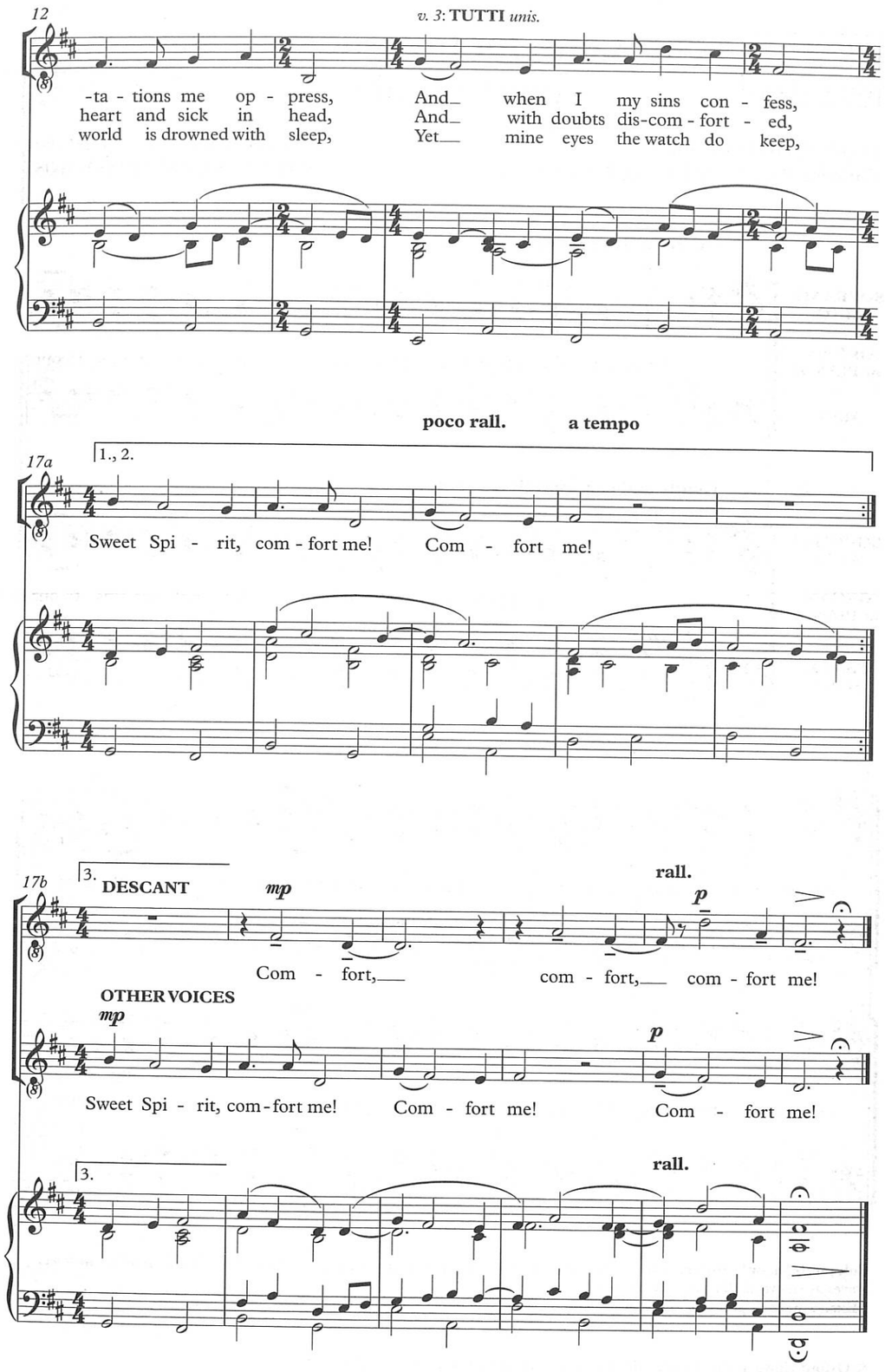
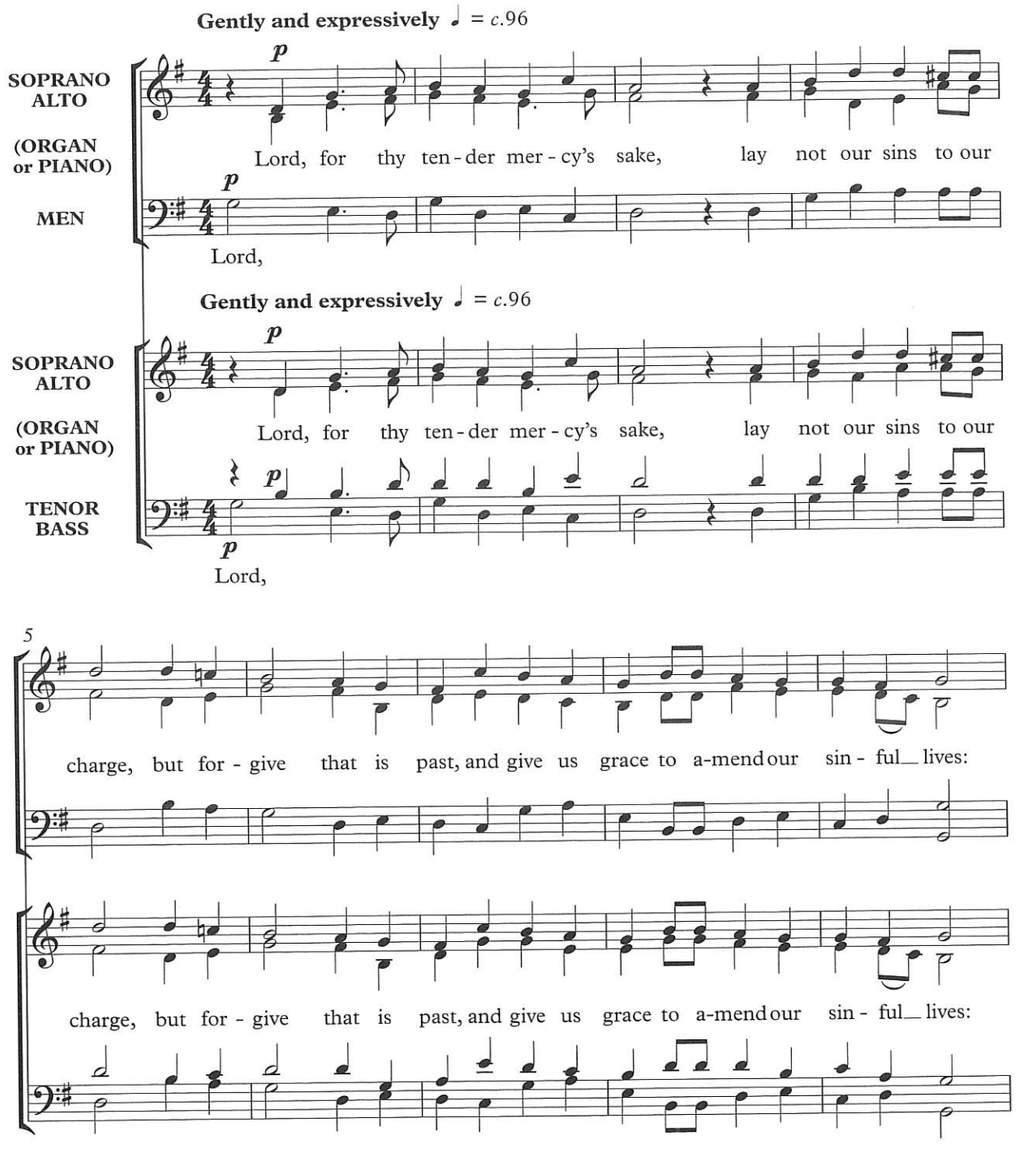


S (A) (Men)
or S A T B
(Organ or Piano)

38. Lord, for thy tender mercy's sake

Words from Henry Bull:
Christian Prayers and Holy Meditations (1568)

RICHARD FARRANT (*c.*1530–80)
or JOHN HILTON (*c.*1560–1608)



Solo, unison, or two-part (with accompaniment): sing Soprano at any octave, or SA, using either the upper or the lower staves as an organ/piano accompaniment
Mixed voices: (optionally unaccompanied): SAMen (sing upper staves) or SATB (sing lower staves)

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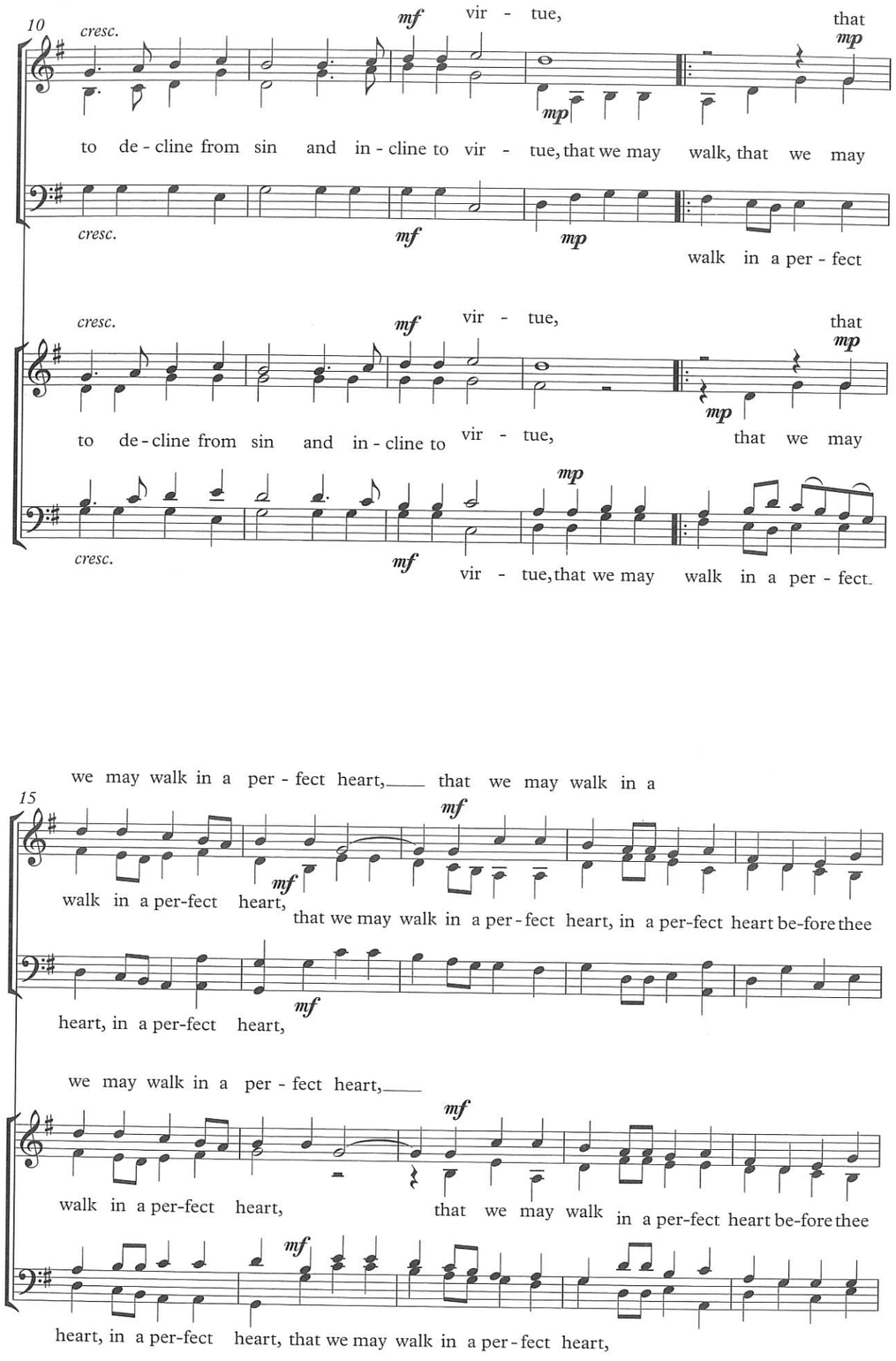

20

1. ev - er - more, 2. -more. A - men, a -

now and ev - er - more, that we may -more. A - - men, a -

A - men, a - men, a -

1. now and ev - er - more, 2. -more. A - - - men,

A - - men, a -

- more, that we may A - men, a -

poco rall.

- men, a - men, a - men, a - - - - men.

24

cresc.

- men, a - men, a - men, a - men, a - - men.

cresc.

- men, a - men, a - - men, a - - men.

poco rall.

- men, a - men, a - men, a - - - - men.

cresc.

a - men, a - men, a - men, a - - men.

- men, a - men, a - - men, a - men.

cresc.

cresc.

- men, a - men, a - - - men.

Voices 1 (2)
Organ or Piano

39. My spirit longs for thee

John Byrom (adap.)
(1692–1763)

ALAN BULLARD
(b. 1947)

Flowing and expressively ♩ = *c.*84

VOICES

VOICE 1

1. My spi - rit longs for thee With-in my

ORGAN or PIANO

(Solo)

sempre legato

(Man.)

4

trou - bled breast, Though I un - worth - y be Of so di -

-vine a guest.

VOICE 2

2. Of so di - vine a

(Solo)

Solo or unison: sing throughout, moving to Other Voices for the last verse
Two-part: S and/or T sing Voice 1; A and/or B sing Voice 2
Mixed voices: allocate Voices 1 and 2 in any appropriate way, e.g. S./A. and T./B., or S./T. and A./B.

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13

mf

guest Un-worth-y though I be, Yet has my heart no rest Un-less it

mf

18

VOICE 1 mf

come from thee.

3. Un - less it

(Solo)

23

come from thee, In vain I look a - round: In all that I can

28

p

see There is no rest to be found.

rit.

(Solo)

p

34

a tempo

DESCANT

mp

mf

OTHER VOICES

4. There is no rest, no rest But in thy bless -

mp

mf

4. There is no rest to be found But in thy bless - ed

a tempo

mp

mf

(Ped.)

38

poco f *

- ed love: O let my wish, O let my wish, O let my wish be

poco f *

love: O let my wish be crowned And send it from a -

poco f *

42

f

crowned, And send it from a - bove!

f

-bove, and send it from a - bove!

(Solo)

f

* Alternative dynamics (dependant upon circumstances): gradual diminuendo from the *poco f* to a ***pp*** in the final bar.

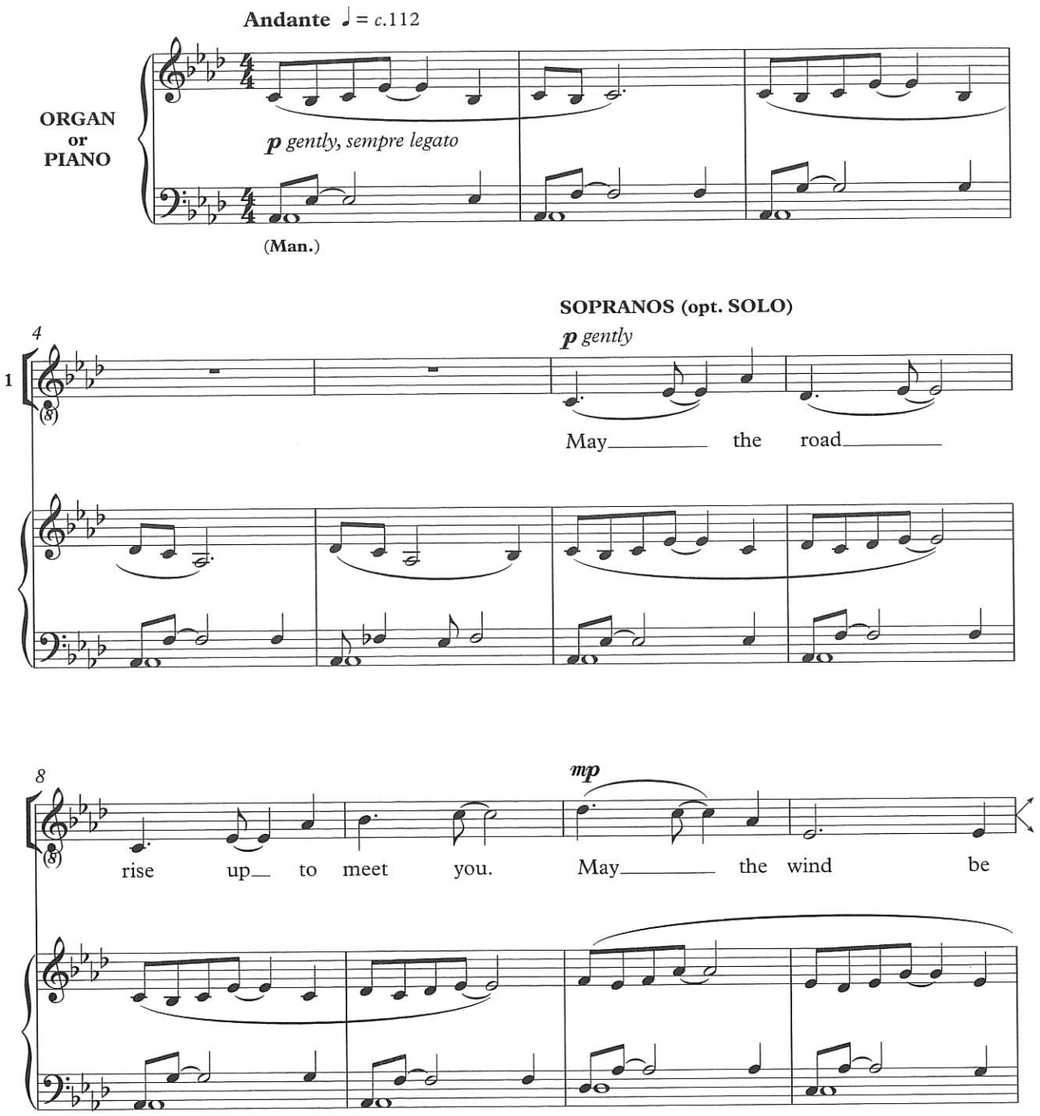
for the choir of Westminster Under School

Voices 1 (2)
Organ or Piano

40. May the road rise up to meet you

Trad. Gaelic Blessing

EDMUND JOLLIFFE
(b. 1976)



Solo or unison: sing Voice 1, except in bars 23–6
Two-part: S and/or T sing Voice 1; A and/or B sing Voice 2
Mixed voices: SATB may follow the suggested scoring indications

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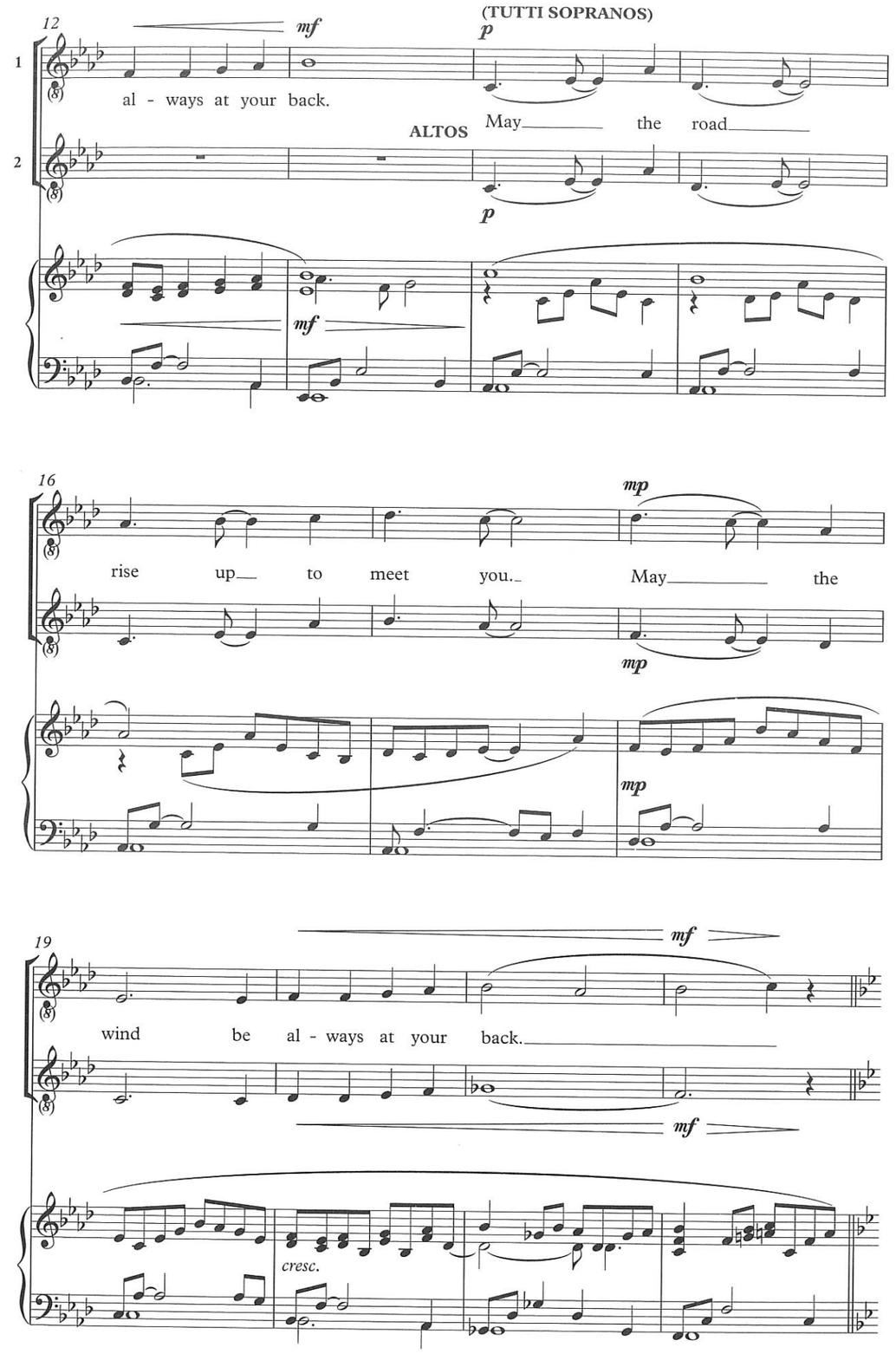


23

S./T. *unis.*

mf joyfully

*May the sun shine warm u - pon your face, the

A./B. *unis.*

mf joyfully

mf joyfully

27

mp

†rains fall soft u - pon your fields. And un-

mp

mp

31

f firmly

-til we meet a - gain, May

f firmly

f firmly

* If performing in unison, sing the Voice 2 part in bars 23–6.
† Unison singers return to Voice 1 here.

35

TENORS

God hold you, God

BASSES

38

S./T. *unis.*

mp dim.

hold you, God hold you in the

A./B. *unis.*

mp dim.

mp dim.

poco rit.

a little slower

rit.

p

pp

42

palm of his hand.

p

pp

poco rit.

a little slower

rit.

p

pp

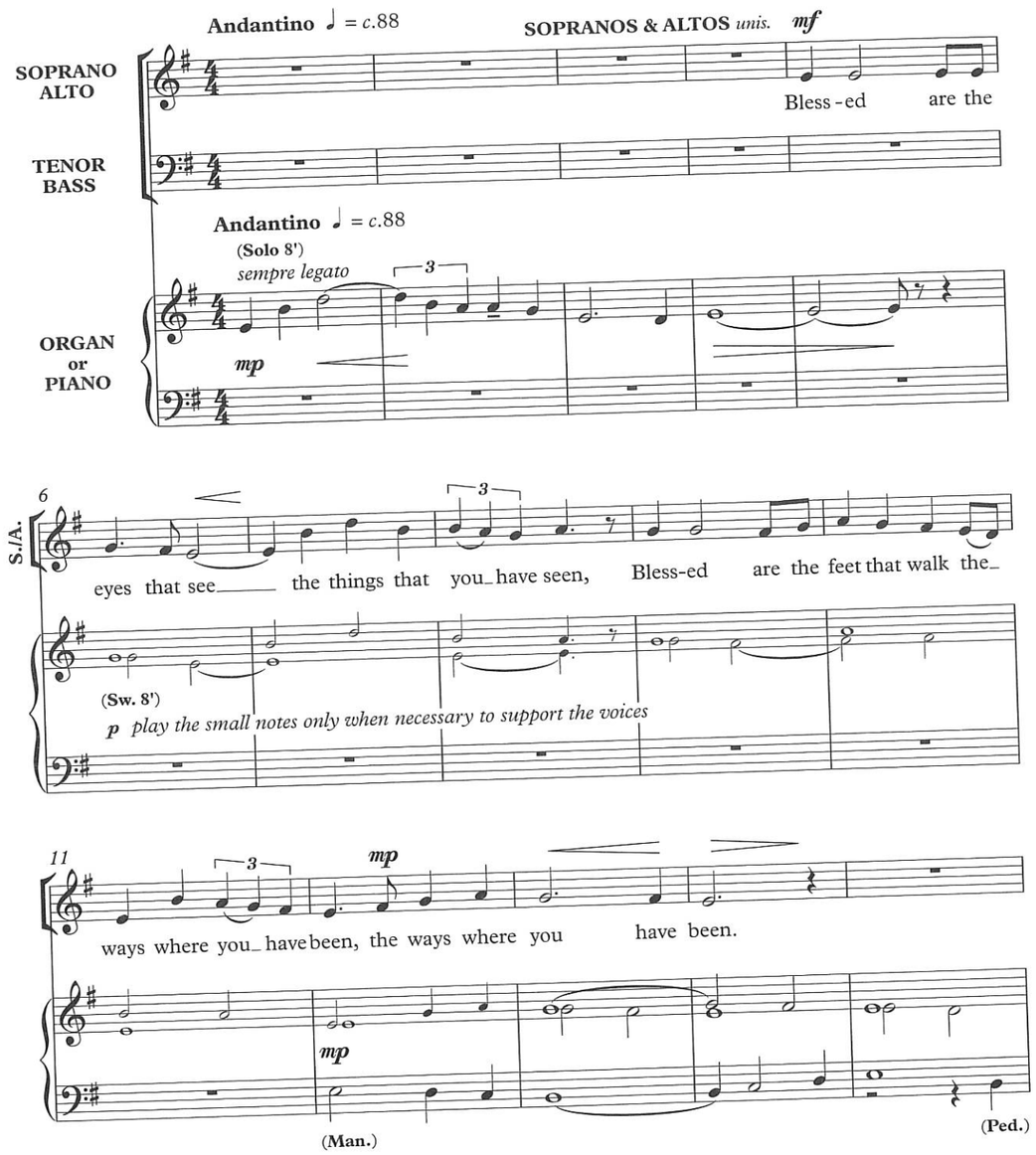
for Canon Andrew Hindley

S A (T) B
Organ or Piano

41. My Peace I Give Unto You

Geoffrey Studdert Kennedy
(1883–1939)

JAMES DAVY
(b. 1980)



Mixed voices: SAB or SATB. If the tenor part is omitted, all men should sing from the bass part, choosing the small notes in bars 31–5, 41–4, and 47

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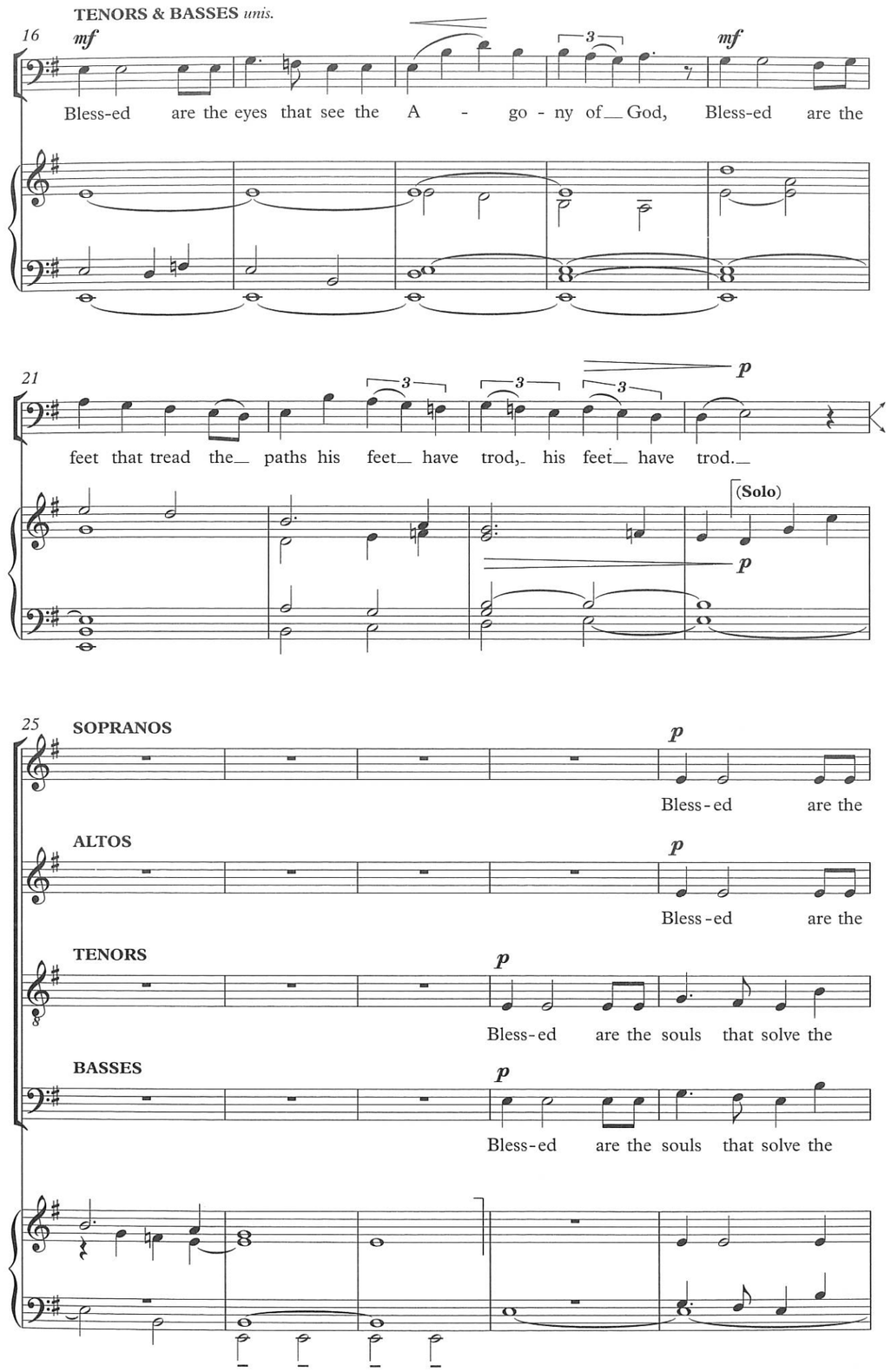


30

mf

souls that solve the pa - ra - dox of pain,

mf

souls that solve the pa - ra - dox of pain,

mf

pa - ra - dox, the pa - ra-dox of pain,

mf

pa - ra - dox, the pa - ra-dox of pain,

mf

35

p *mp cresc.*

And find the path that, pierc - ing it,

p *mp cresc.*

And find the path that, pierc - ing it,

p *mp cresc.*

And find the path that, pierc - ing it,

p *mp cresc.*

And find the path that, pierc - ing it,

(Solo)

p

mf *p*

(Man.)

* The small notes should be sung by all men if the tenor part is omitted.

40

mf warm *dim.* *p*

leads through to peace, to peace a -

mf warm *dim.*

leads through to peace, to peace

mf warm *dim.* *p*

leads through to peace, to peace a -

mf warm *dim.* to peace a - *p*

leads through to peace, to peace.

p

mf warm *dim.*

(Ped.) (Man.)

44

pp *ppp*

- gain. Peace, peace.

p *pp* *ppp*

a - gain. Peace, peace, peace.

pp *ppp*

- gain. Peace, peace, peace.

- gain. *pp* *ppp* Peace.

Peace, peace.

pp *ppp*

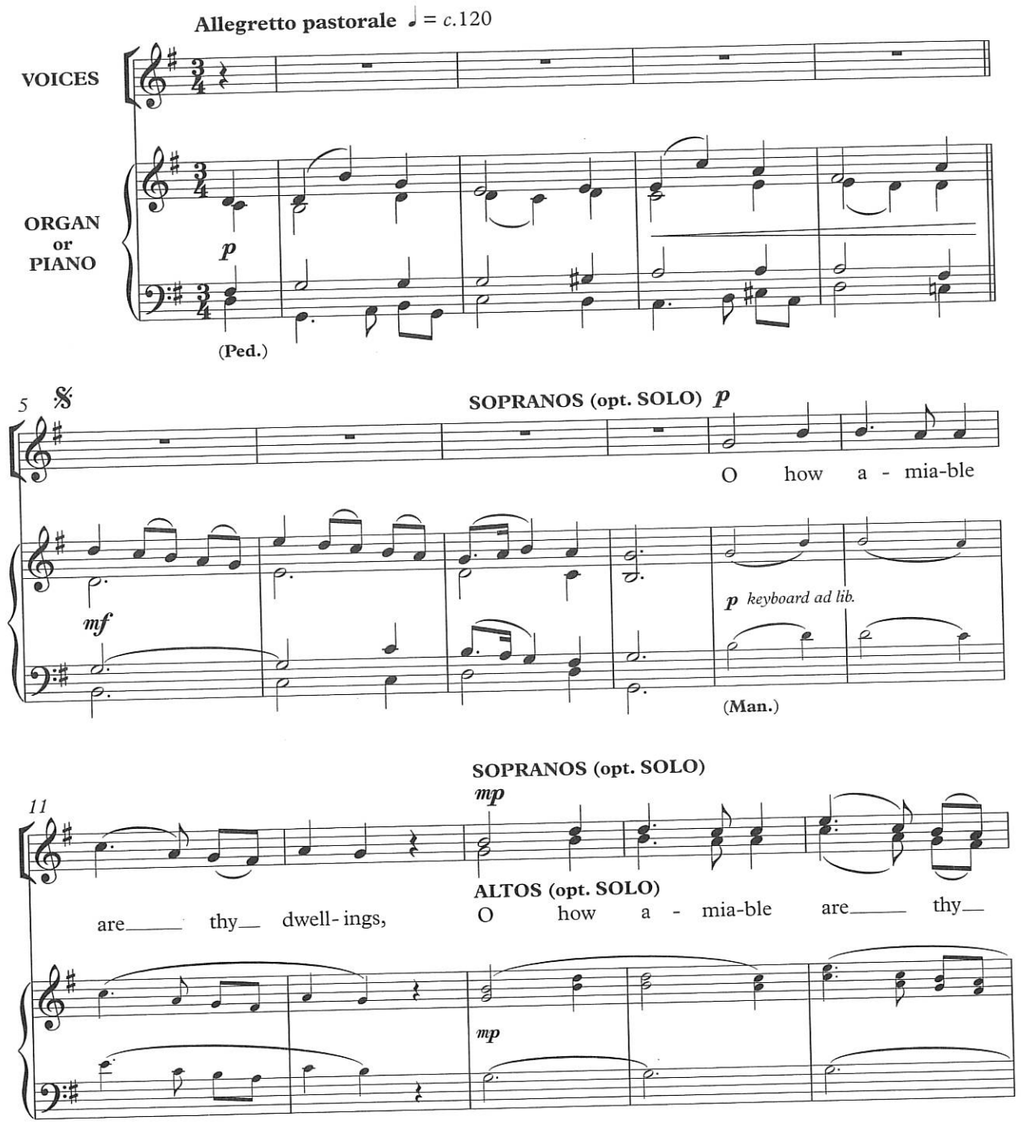
* The small notes should be sung by all men if the tenor part is omitted.

S (A) (T) (B)
Organ or Piano

42. O how amiable

Psalm 84: 1–4 (BCP)

CALEB SIMPER (1856–1942)
adap. Alan Bullard



Solo or unison: sing Soprano at any octave
Two-part: SA
Mixed voices: SAT, SAB, SATB

The small keyboard notes may be omitted if performing in two, three or four parts.

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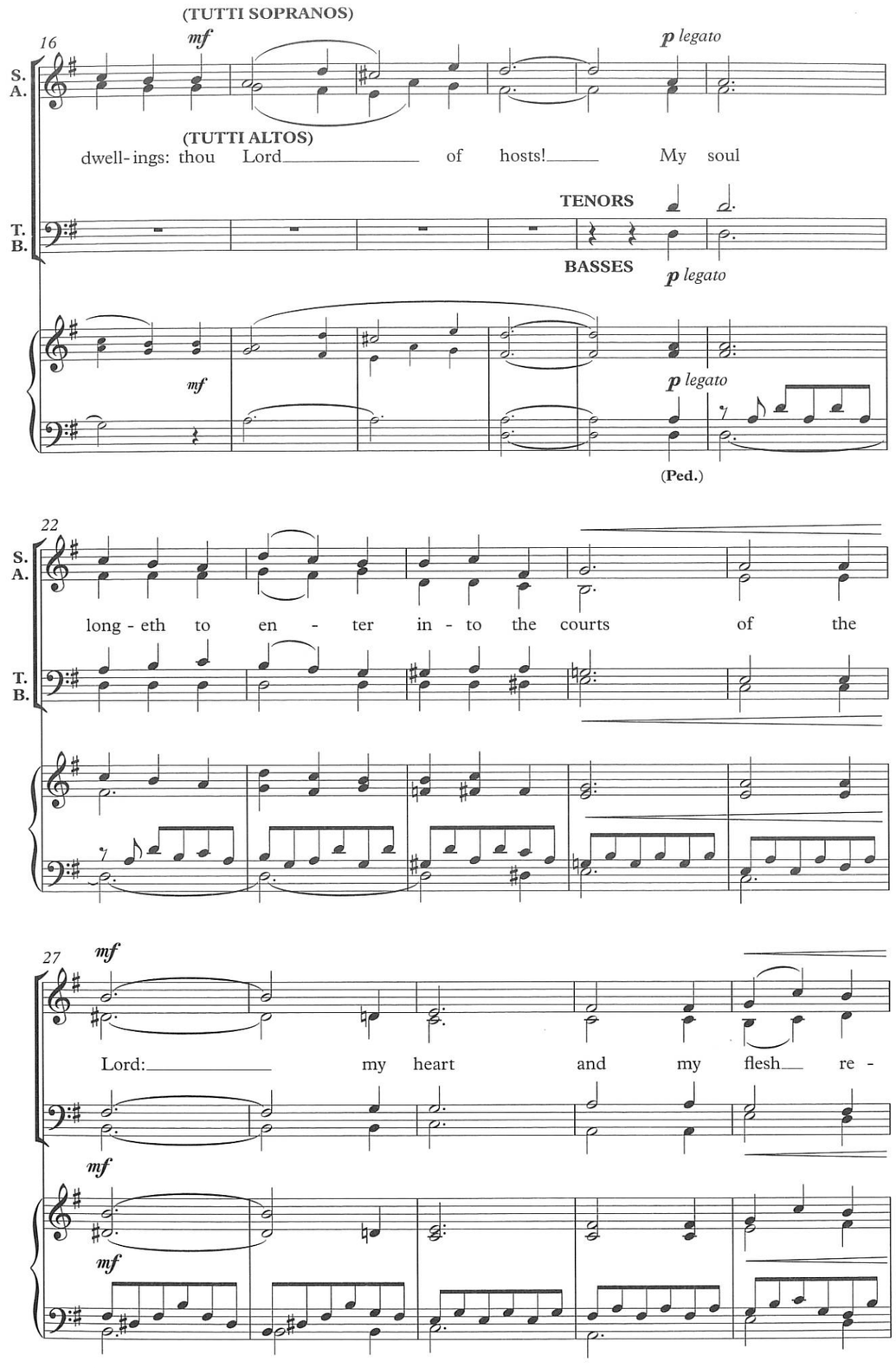


32

f

-joice in the liv - - - ing God.

f

f

37

p

Bless - ed are they that dwell in thy house: they will be ev - er

p

p

p

(Man.) (Ped.)

43

f

prais - ing thee, thou Lord of hosts,

f

f

f

48

p *mf* **Fine**

thou Lord of hosts.

p *mf*

Fine

p *mf*

Pochissimo più mosso ♩ = *c.*132

SOPRANOS or TENORS (opt. SOLO)

53

mp dolce *mp*

ALTOS or BASSES (opt. SOLO)

Yea, the spar-row hath found a house, the spar-row hath found a house,

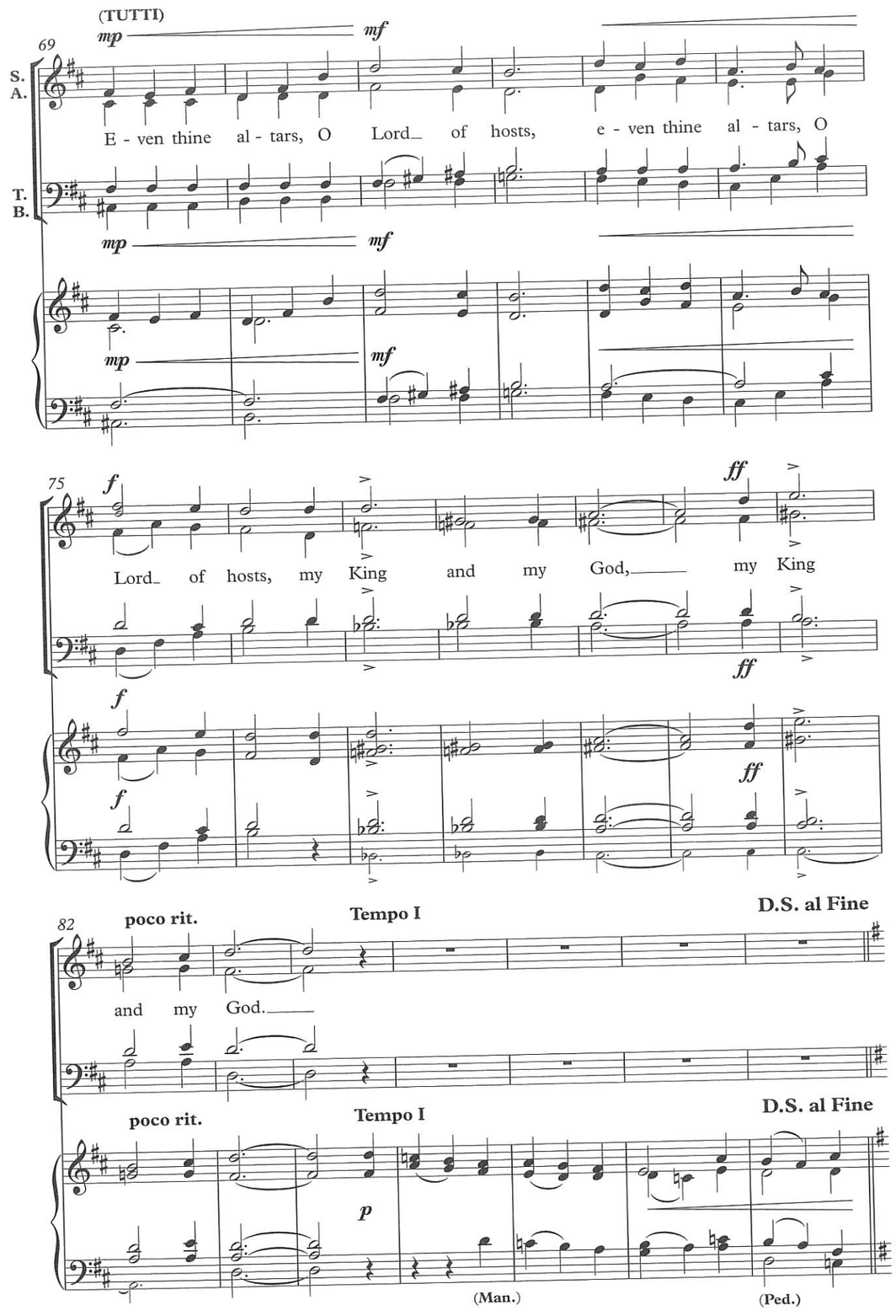
mp dolce *mp*

61

p

and the swal - low a nest where she may lay her young:

p

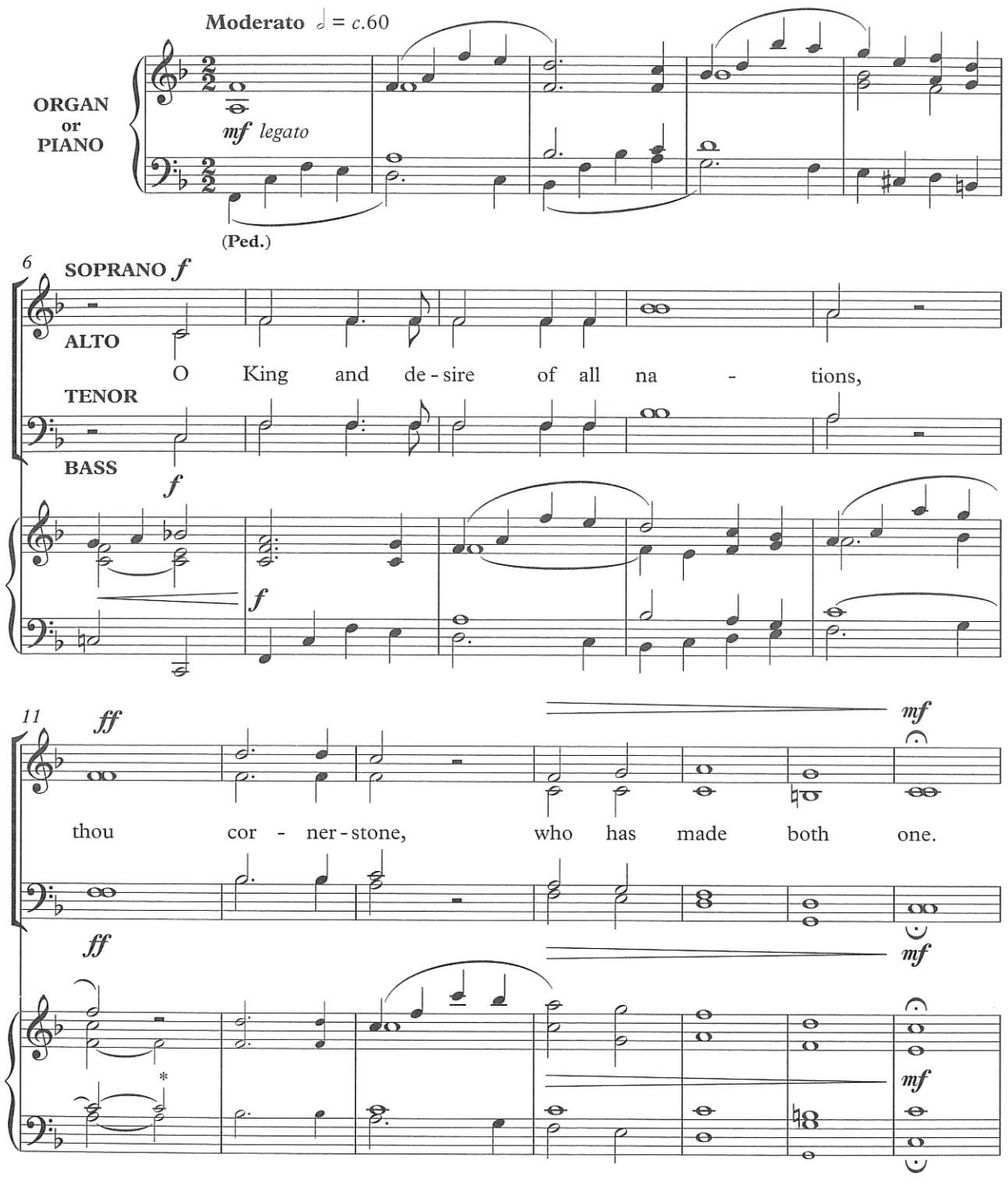


S (A) (T) (B) or TB
Organ or Piano

43. O King and desire

Advent Antiphon for 22 December

JOHN STAINER
(1840–1901)



* The small keyboard notes may be omitted if performing with SAB or SATB.

Solo or unison: sing Soprano at any octave
Two-part: SA, or TB (T sing S an octave lower)
Mixed voices: SAT, SAB, SATB

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18 *p* *pp* *cresc.*

Come and save us, whom thou made from the clay, come and

p *pp* *cresc.*

p *pp* *cresc.*

23 *f*

save us, whom thou made from the clay, come and save us, whom

f

f

28 *mp* *p*

thou made from the clay. Come, Lord Je - sus, come,

mp *p*

p

(Man.)

* The small notes indicate optional lower part for unison performance; upper notes must be sung.

34 *pp* *p*

come, Lord Je - sus, come, come, Lord

pp *p*

pp *p*

rall. a tempo

40 *pp*

Je - sus, come, come, Lord Je - - sus,

pp

rall. a tempo

pp *ppp*

(Ped.)

rall.

47 *ppp*

come!

ppp

rall.

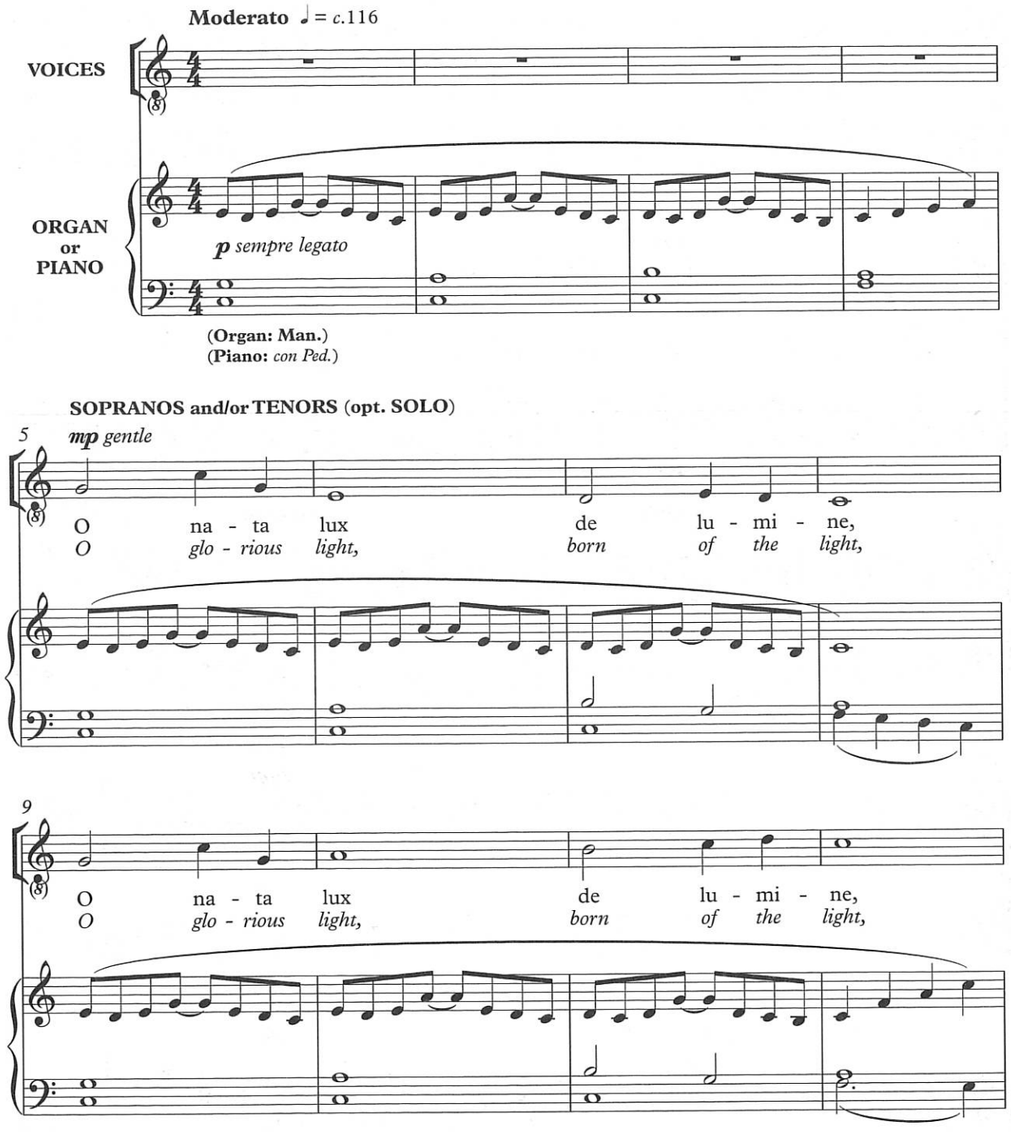
(Ped. 32')

S (A) (TB) or TB
(Organ or Piano)

44. O nata lux
(O glorious light)

10th-cent. Office Hymn
English version by Alan Bullard

EDMUND JOLLIFFE
(b. 1976)



Solo or unison: sing Soprano at any octave, with accompaniment
Two-part: S and/or T (singing S in the lower octave) and A and/or B (singing A in the lower octave), with accompaniment
Mixed voices: SATB, accompaniment optional; unaccompanied voices begin at bar 17

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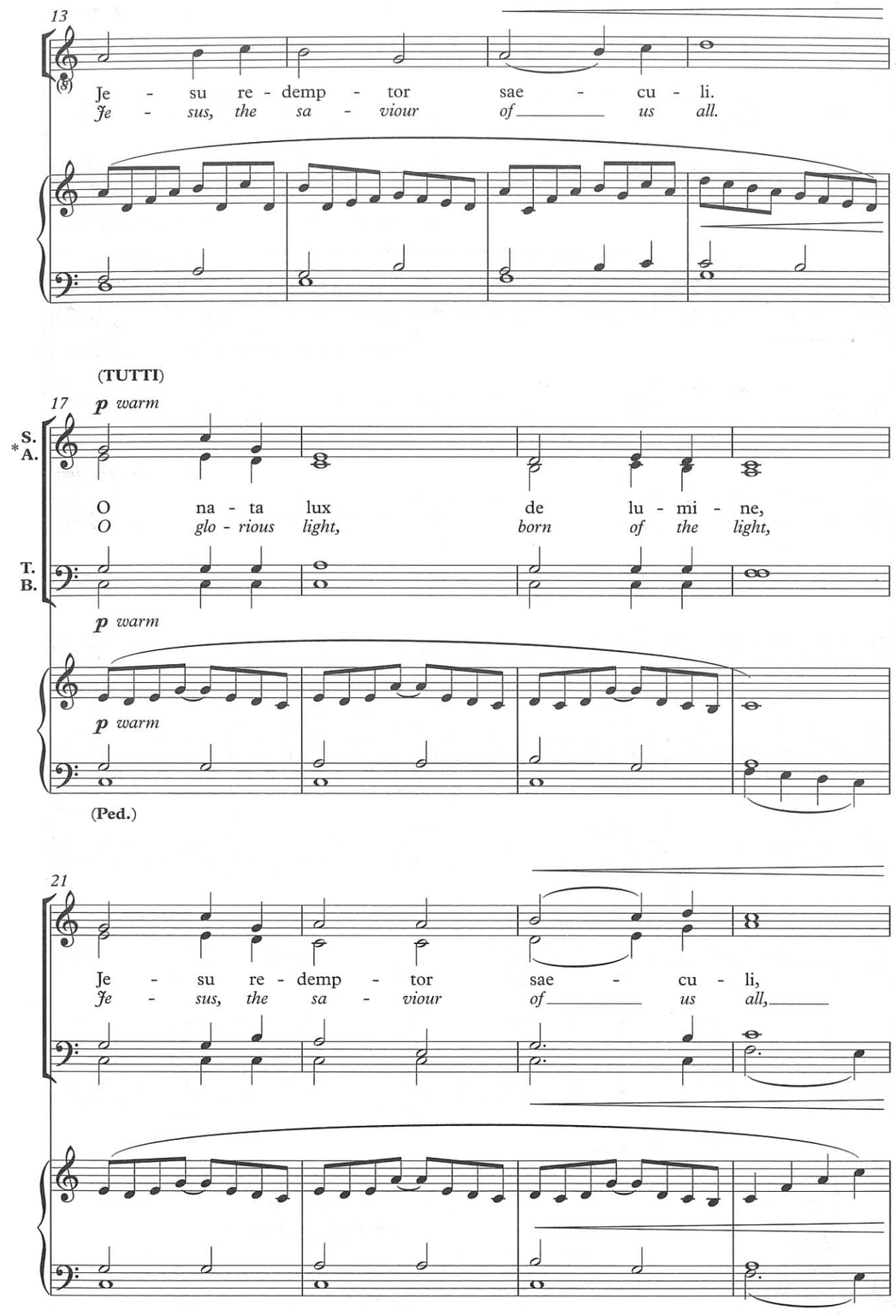


* And/or T./B. for the two-part arrangement.

25

mf — *f strongly*

Di - gna - re cle - mens sup - pli - cum Lau -
We bring to you our praise and prayer, And

mf — *f strongly*

mf

29

mf dim.

-des pre - ces - que su - me - re, lau -
ask your bless - ing on us here, and

mf dim.

f strongly

33

poco rit.

-des pre - ces - que su - me - re.
ask your bless - ing on us here.

poco rit.

mf dim.

a tempo

37

mp

Qui car - ne quon - dam con - te - gi,
You who once came down from on high,

mp

a tempo

mp

41

qui car - ne quon - dam con - te - gi
you who once came down from on high,

45

cresc.

Di - gna - tas es pro per - di - tis,
Show - ing for - give - ness to us all,

cresc.

cresc.

49 *f brightly*

Nos mem - bra con - fer ef - - fi -
Grant, bless - ed Je - sus, that we may

f brightly

f brightly

52 *mf dim.*

- ci, Tu - i be - a - ti
be For ev - er - more at

mf dim.

mf dim.

55 **poco rit.** **a tempo** *mp gentle*

cor - po - ris. O na - ta
one with thee. O glo - rious

mp gentle

poco rit. **a tempo**

mp gentle

58

lux de lu - mi - ne,
light, born of the light,

rit. al fine

mf

61

O na - ta lux de lu - mi - ne,
O glo - rious light, born of the light,

mf

rit. al fine

mf

65 *p*

O na - ta lux.
O glo - rious light.

p

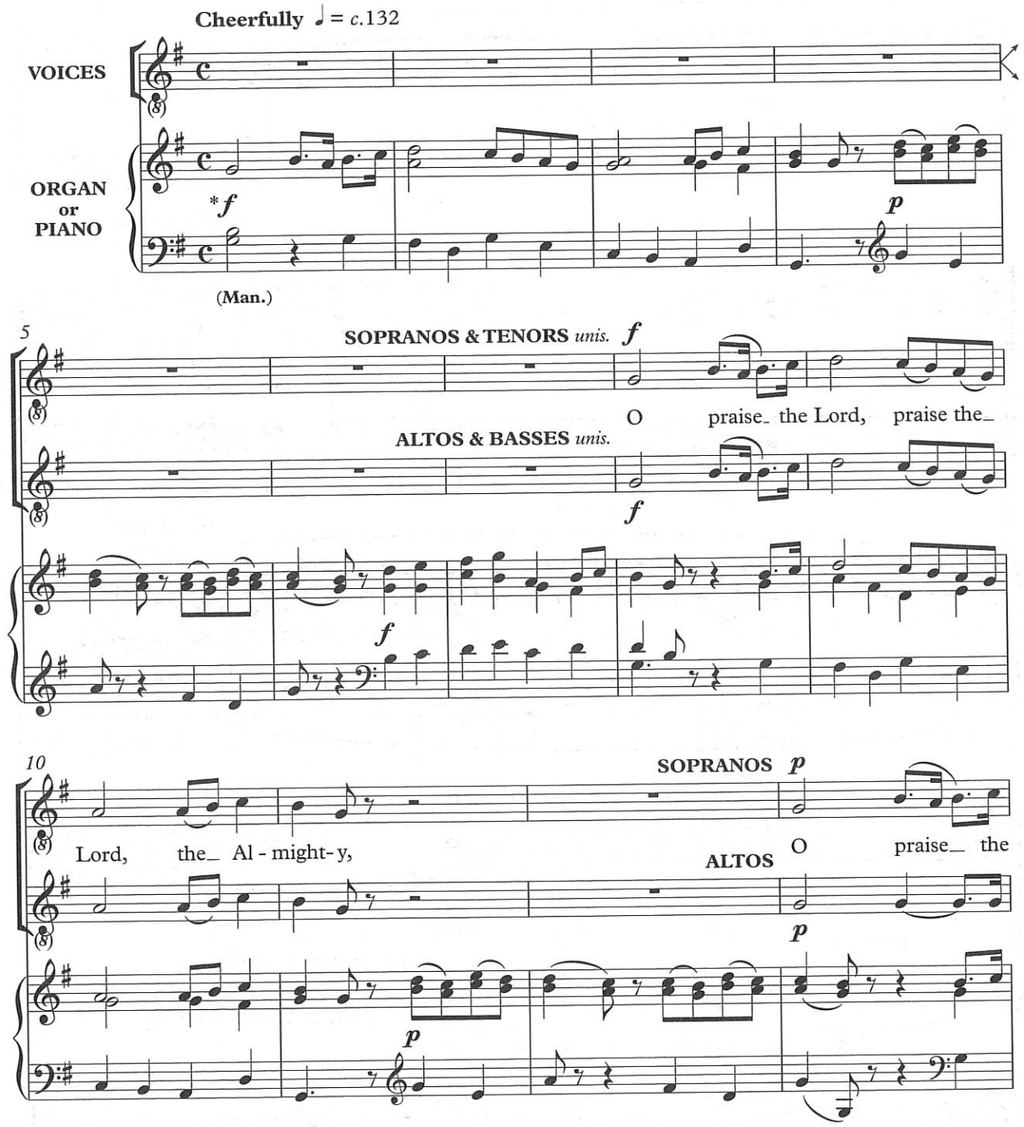
p

Voices 1 (2)
Organ or Piano

45. O praise the Lord

Psalm 22: 23–24

WILLIAM BOYCE (1711–79)
adapted and abridged by Alan Bullard



* Organ Reeds can be used in the *f* passages.

Solo or unison: sing Voice 1
Two-part: S or T sing Voice 1; A or B sing Voice 2
Mixed voices: SATB may follow the suggested scoring indications

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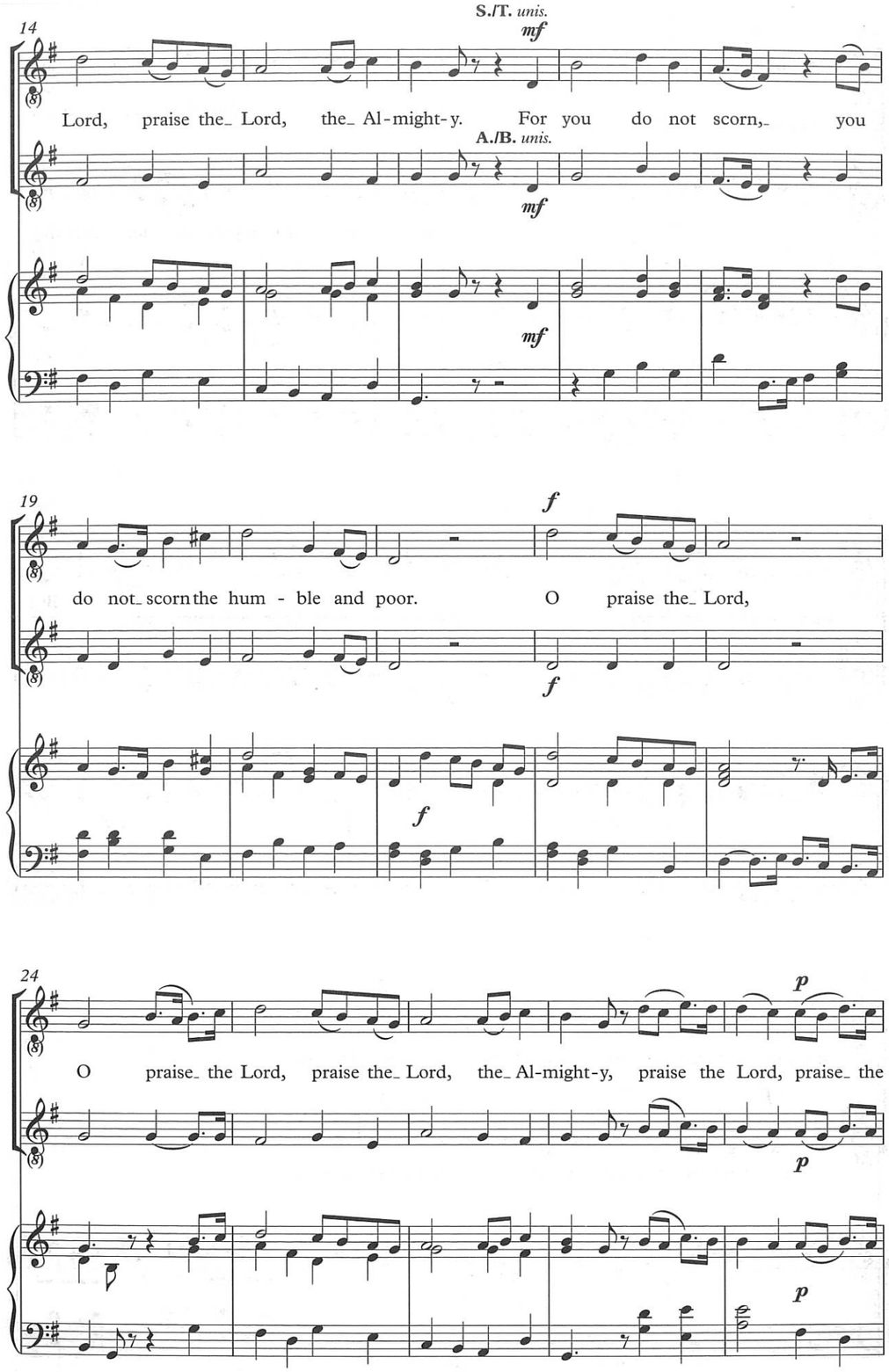


29

f *mf*

Lord, the_ Al - might - y. For you do not_ scorn, you do not_ scorn the_

mf

f

For you_ do not scorn, you do_ not scorn the

mf

34

p *mf*

hum - ble and_ poor. You do not hide your face from us,_ But

p

p *mf*

39

f

when we call un - to you you hear us, you hear us,

mf *f*

But when we call un - to you you hear, you hear us,

f

44

You do not hide your face from us,_

p

48

mf *f* *ff*

But when we call un - to you, un - to_ you, you hear us.

mf *f* *ff*

But when we call un - to_ you, you hear us.

f *ff*

(Ped.)

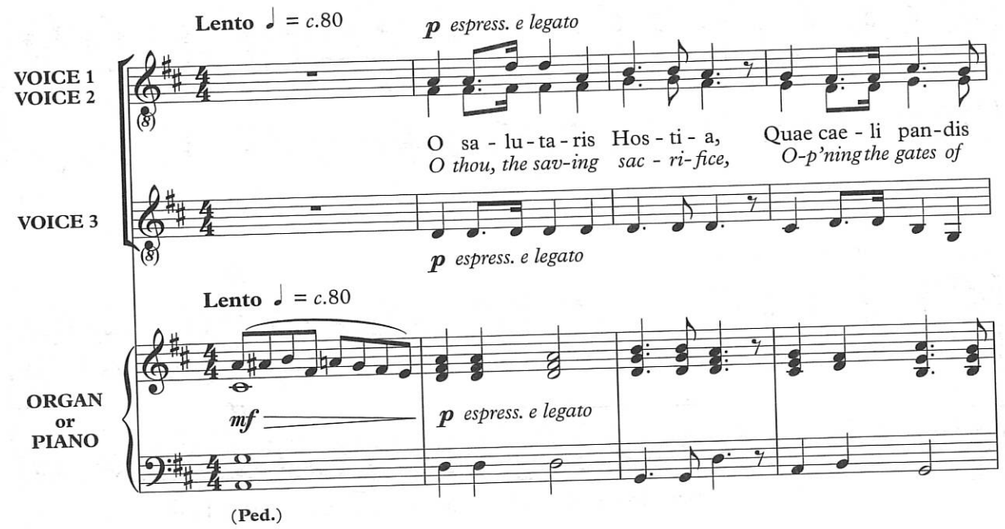
53

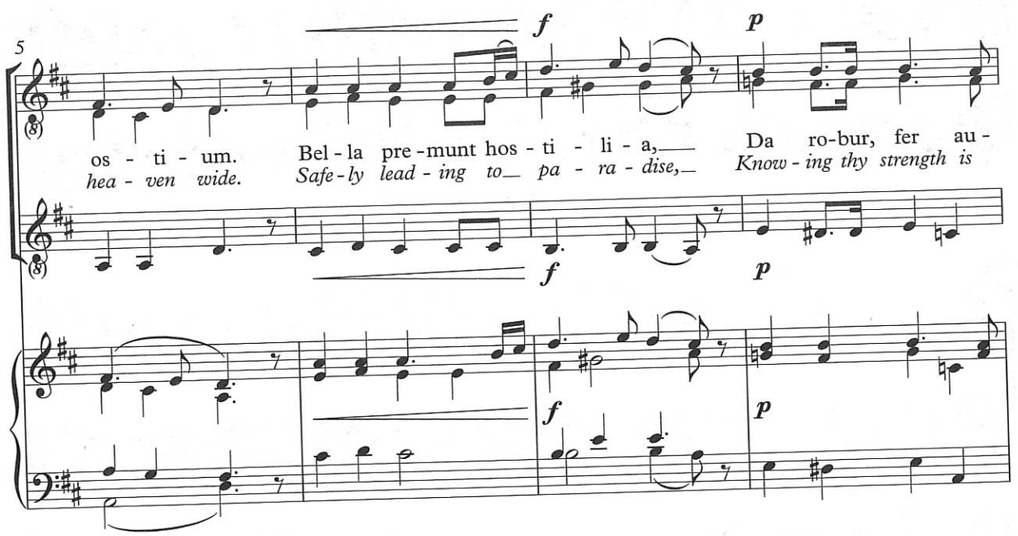
Voices 1 (2) (3)
(Organ or Piano)

46. O salutaris Hostia
(O thou, the saving sacrifice)

St Thomas Aquinas (1225–74)
English text Edward Caswall, J. M. Neale, and others

JUAN CRISÓSTOMO de ARRIAGA (1806–26)
adapted and abridged by Alan Bullard





Solo or unison: sing Voice 1, with accompaniment
Two-part: S and/or T sing Voice 1; A and/or B sing Voice 2, with accompaniment
Three-part: allocate Voices 1, 2, and 3 to SSA (or SAA) and/or TTB (or TBB); accompaniment optional (omitting empty chorus bars)

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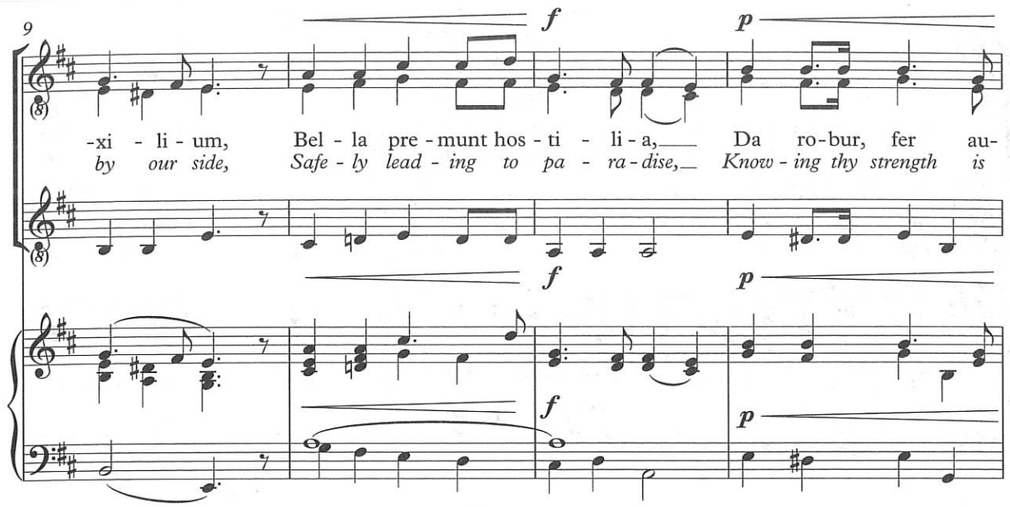

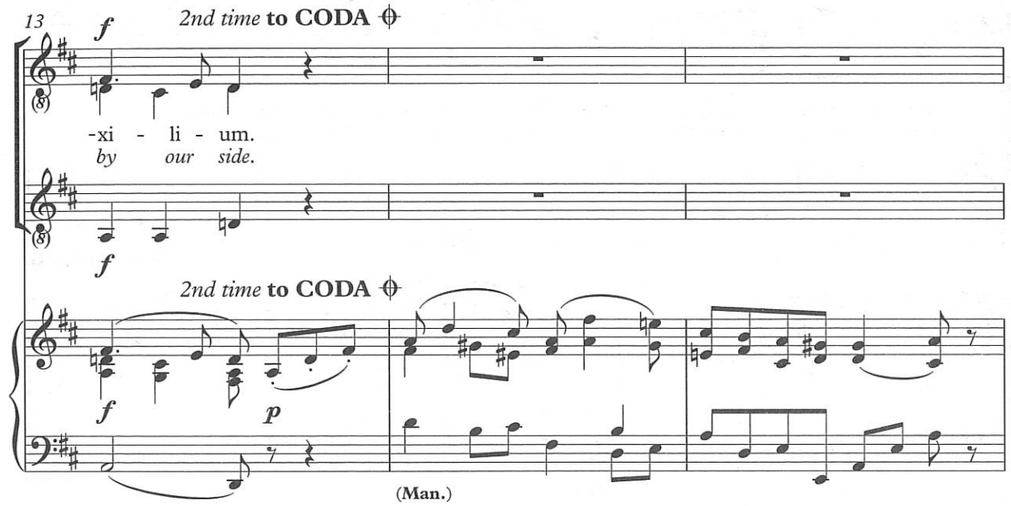

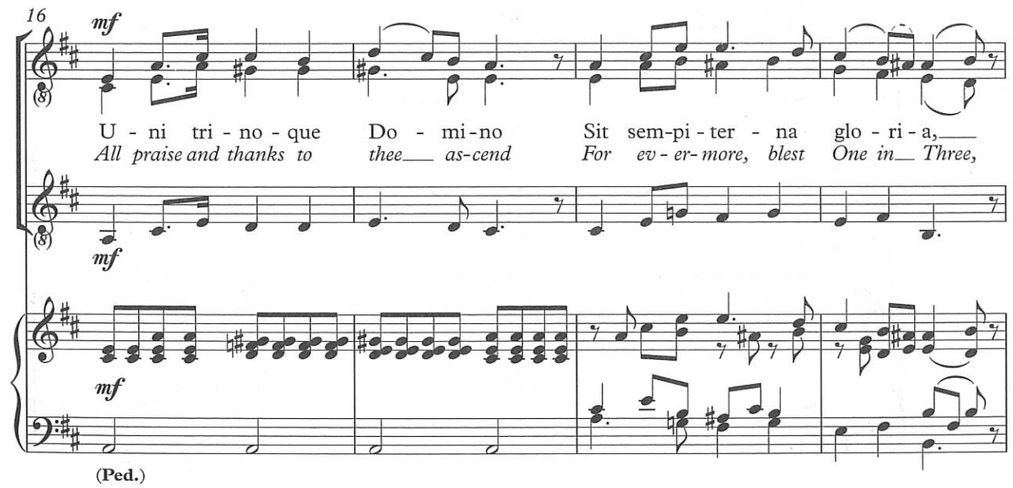

20

mp *mf*

Qui vi-tam si - ne, si - ne ter - mi-no No - bis do - net,
O grant to us the life that is end - less, In the per - fect

mp *mf*

mp *mf*

(Man.)

23

f **D.C. al Coda**

do - net in pa - tri-a, No - bis do - net in pa - tri - a.
land of e - ter - ni-ty, In the land of e - ter - ni - ty.

f **D.C. al Coda**

f

(Ped.)

CODA **rit.**

26 *p* *pp*

A - men, a - men.

p *pp*

CODA **rit.**

pp

for the Chancel Choir of
First Presbyterian Church, Stillwater, Oklahoma

S A (TB) or TB
Organ or Piano

47. O wondrous sight, O vision fair

15th-cent. Latin
trans. J. M. Neale (1818–66) altd

Melody: DEO GRACIAS (*The Agincourt Song*), *c.*1415
arr. REBECCA GROOM te VELDE (b. 1956)

Moderato ♩ = *c.*116

TUTTI *unis.* ***mp*** *legato*

VOICES

1. O won - drous sight, O

ORGAN or PIANO

p *legato*

(Man.)

7

vi-sion fair Of glo - ry that the church shall share, Which Christ up-

14

-on the moun-tain shows, Where bright - er than the sun he glows!

Two-part: SA, or TB singing the SA parts throughout (an octave lower)
Mixed voices: SATB, following the suggested scoring indications

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21

SOPRANOS (or TENORS*) *mf*

2. From age to

ALTOS (or BASSES*) *mf*

mf

27

age the tale de - clare, How with the three di - sci - ples

33

there, Where Mo - ses and E - li - jah meet, The Lord holds

* If performing TB only.

39

con - verse high and sweet.

45

TENORS (or SOPRANOS*) *mf*

3. The law and pro - phets there have

BASSES (or ALTOS*) *mf*

(Ped.)

51

place, Two cho - sen wit - ness - es of grace; Our Mak - er's

* If performing SA only.

57

cresc. *f*

voice_ from out the cloud Pro - claims his on - ly Son a - loud.

cresc.

f

cresc. *f* *mf*

(Ped.)

64

69

SOPRANOS (& TENORS)*

mf

4. With shi - ning face and bright ar - ray Christ deigns to

ALTOS (& BASSES)*

mf

4. With shi - ning face and bright ar - ray Christ deigns to

TENORS (opt)*

mf

4. With shi - ning face and bright_ ar - ray__ Christ deigns to

BASSES (opt.)*

mf

4. With shi - ning face and bright_ ar - ray Christ deigns to

optional if all four parts are sung

* Smaller SATB choirs may continue to double sopranos/tenors and altos/basses from bar 69 to the end, disregarding the separate tenor and bass parts. For TB only performances, continue to sing SA.

75

f

ma - ni - fest_ to - day What glo - ry shall_ be theirs a -

f

ma - ni - fest to - day What glo - ry shall_ be theirs a -

f

ma - ni - fest to - day_ What glo - ry shall_ be theirs_ a -

f

ma - ni - fest to - day What glo - ry shall be theirs a -

f

81

poco rit. **a tempo**

- bove_ Who joy_ in God_ with per - fect love.

- bove Who joy in God with per-fect love.

- bove_ Who joy in God with per-fect love.

- bove Who joy in God with per-fect love.

poco rit. **a tempo**

f

poco meno mosso

maestoso ♩ = c.104

87

ff

5. And faith - ful

ff

5. And faith - ful

ff

5. And faith - ful

ff

5. And faith - ful

poco meno mosso

maestoso ♩ = c.104

ff

92

hearts are raised on high By this great vi - sion's

hearts are raised on high By this great vi - sion's

hearts are raised on high By this great vi - sion's

hearts are raised on high By this great vi - sion's

97

mys - ter - y, For which in joy - ful strains we raise The

mys-ter - y, For which in joy - ful strains we raise The

mys - ter - y, For which in joy - ful strains we raise The

mys-ter - y, For which in joy - ful strains we raise The

rit.

fff

103

voice of prayer, the hymn of praise.

fff

voice of prayer, the hymn of praise.

fff

voice of prayer, the hymn of praise.

fff

voice of prayer, the hymn of praise.

rit.

fff

(Ped. Reeds)

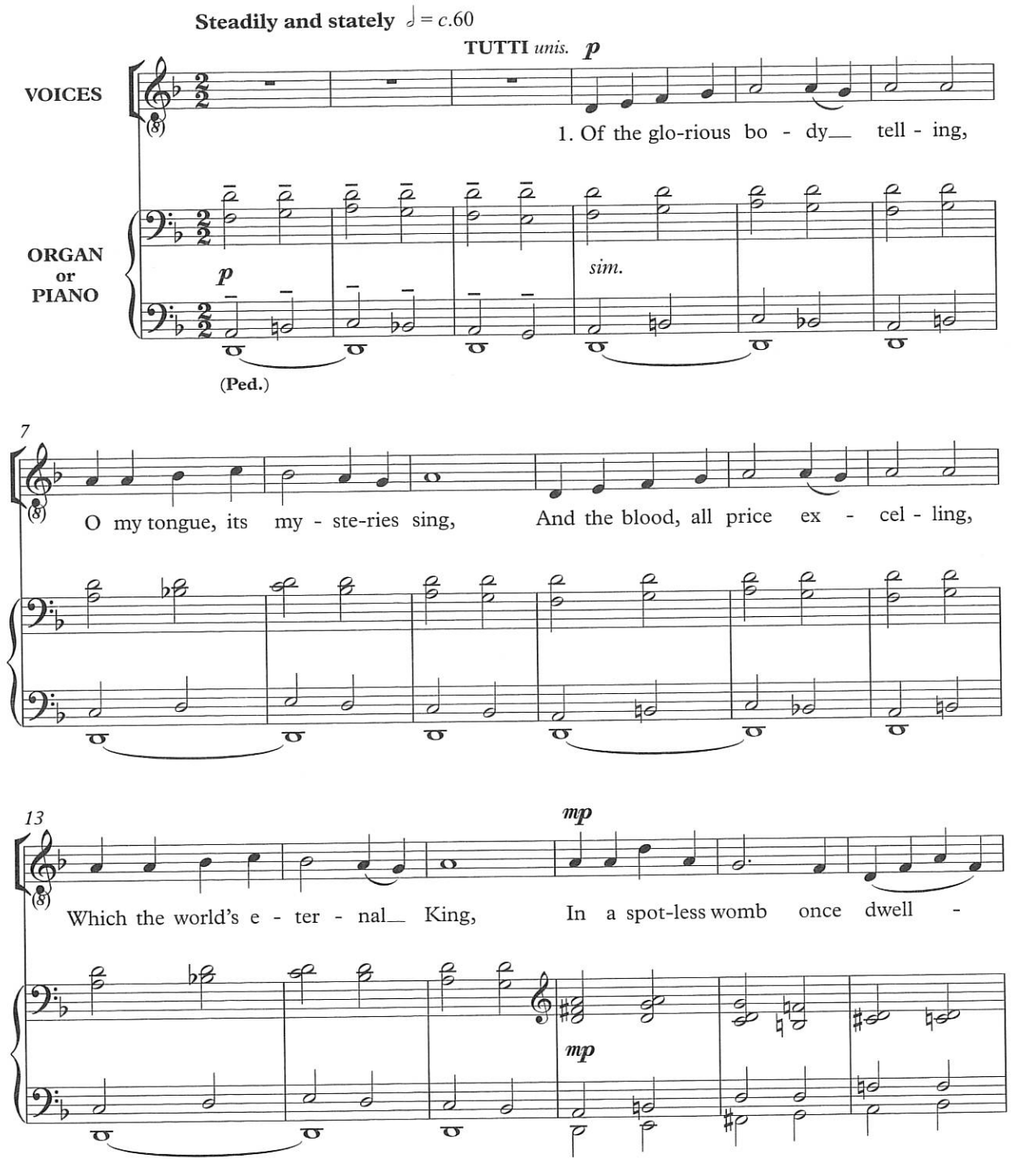
* Optional divisi—large notes essential.

Voices 1 (2)
Organ or Piano

48. Of the glorious body telling

St Thomas Aquinas (1225–74)
trans. J. M. Neale (1818–66) and others

Trad. French
arr. ALAN BULLARD (b. 1947)



Solo or unison: v. 1: sing Tutti; v. 2: sing Voice 1; v. 3: sing Other Voices and Voice 1, at any octave
Two-part and **Mixed voices**: S and/or A sing Voice 1; T and/or B sing Voice 2

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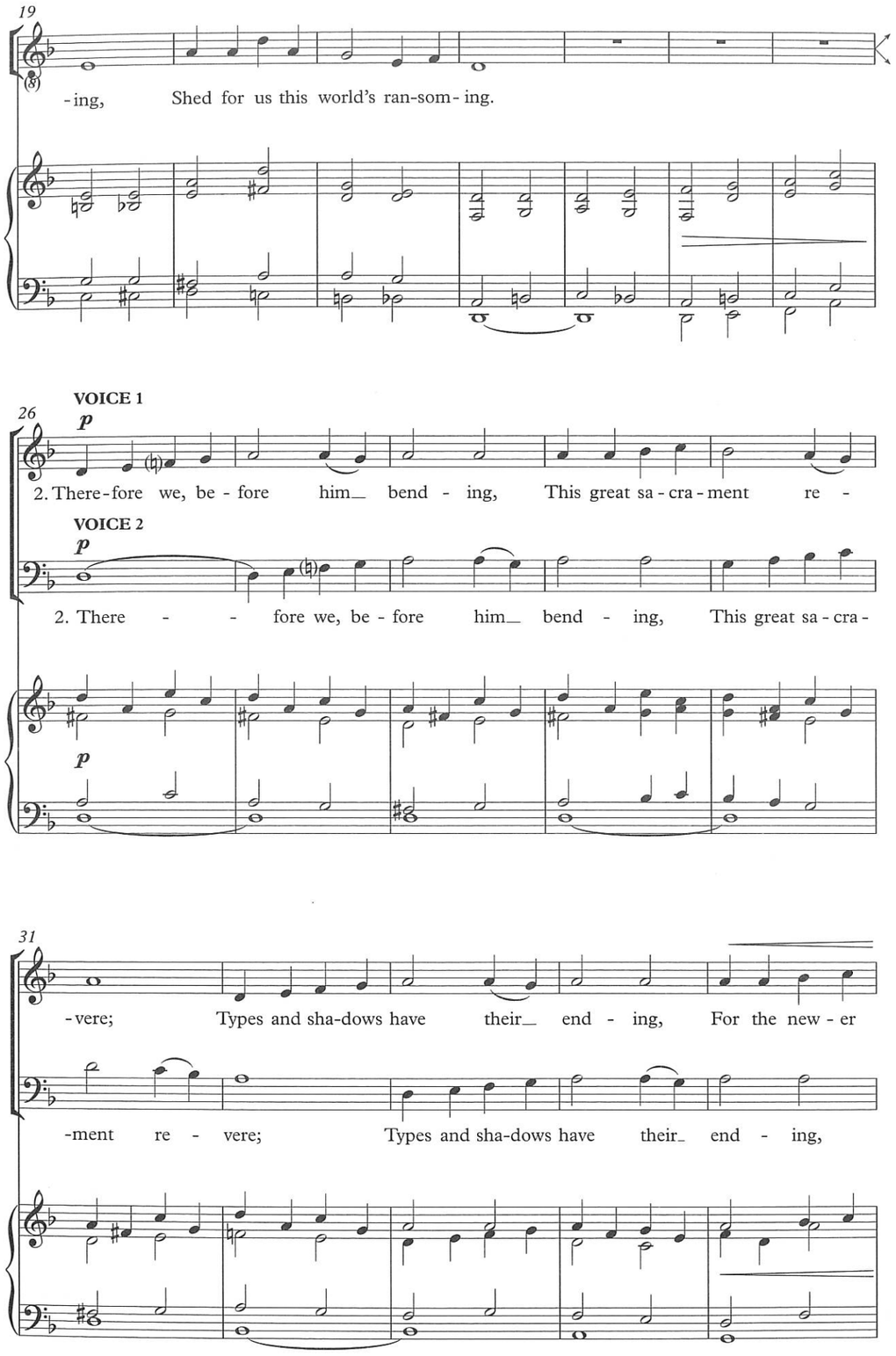


36

f

rite is here; Faith, our out-ward sense be - friend -

f

For the new - er rite is here; Faith, our out-ward sense be - friend -

f

41

mf

- ing, Makes the in-ward vi - sion clear.

mf

- ing, Makes the in-ward vi - sion clear.

mf

47

DESCANT

f

3. Glo - ry let us give, and bless - ing To the Fa-ther and the Son,

OTHER VOICES

f

3. Glo - ry let us give, and bless - ing To the Fa-ther and the Son,

f

53

Hon - our, might, and praise ad - dress - ing, While e - ter-nal a - ges run;

Hon - our, might, and praise ad - dress - ing, While e - ter-nal a - ges run;

59

rit.

p

Ev - er too his love con - fess - ing, Who, from both, with both is

p

Ev - er too his love con - fess - ing, Who, from both, with both is

rit.

p

a tempo

rit.

65

DESCANT

pp

one. A - - men, a - - men.

VOICE 1

pp

one. A - - men, a - - men.

VOICE 2

pp

one. A - - men, a - men.

a tempo

rit.

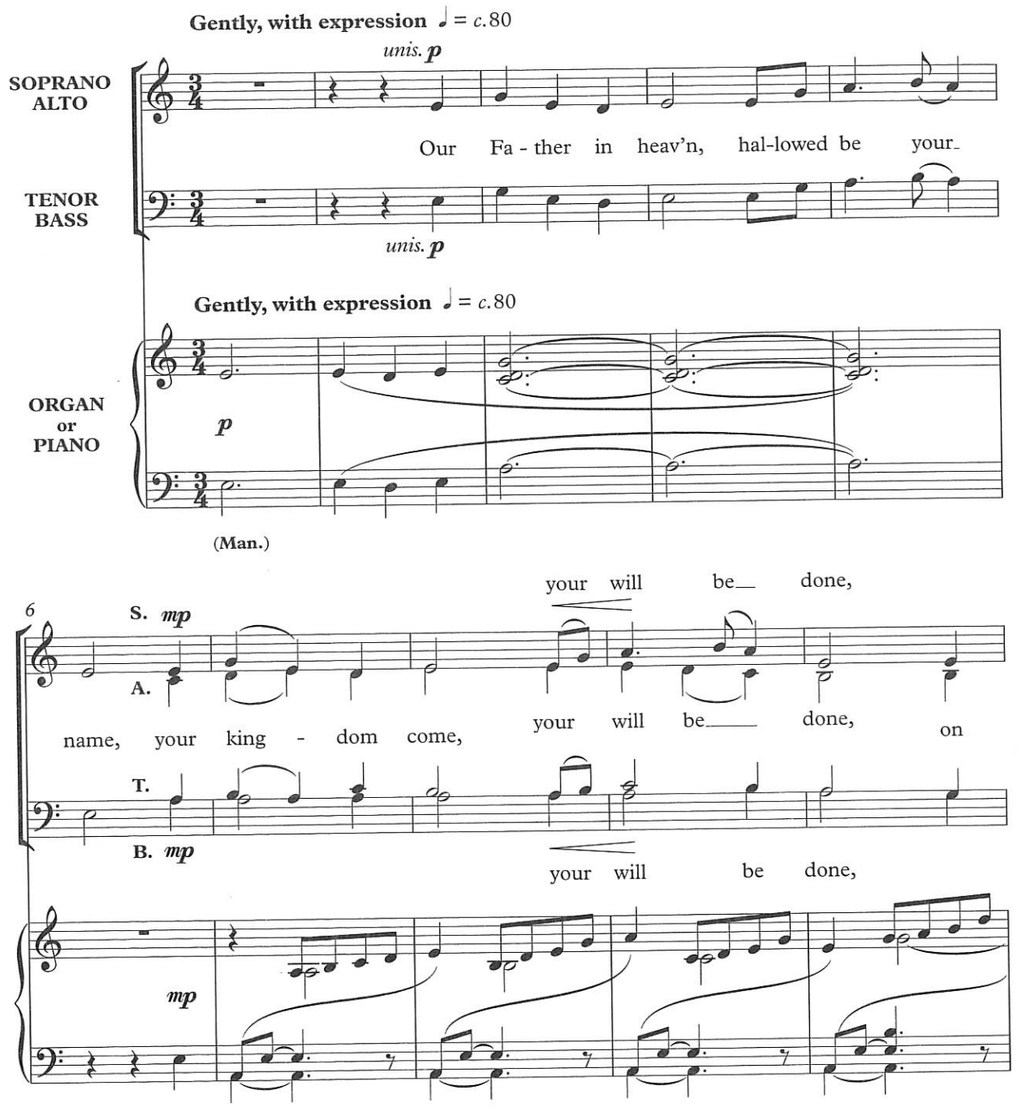
pp

S (A) (TB)
Organ or Piano

49. Our Father

Common Worship text

ANDREW SMITH
(b. 1970)



Solo or unison: sing Soprano at any octave, with accompaniment
Two-part: SA, with accompaniment
Mixed voices: SATB or SAAB, with Alto 2 singing the tenor line, accompaniment optional

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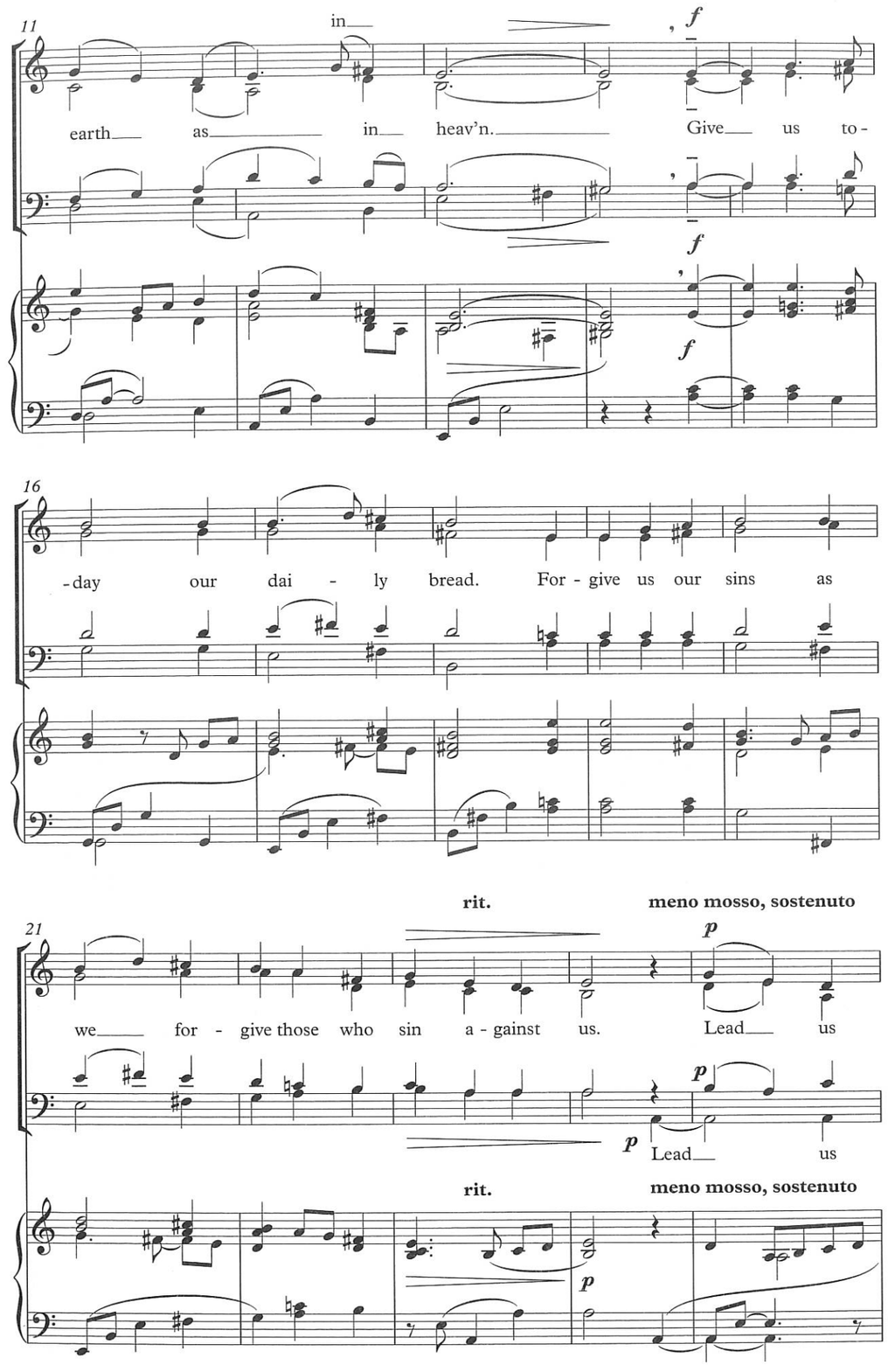

26

not in - to temp - ta - tion but de - li - ver us from

a tempo primo

31

unis. *f*

e - vil. For the king - dom, the pow'r, and the

unis. *f*

a tempo primo

f

(Ped.)

rit.

35

ev - er.

glo - ry are yours now and for ev - er. A - men.

rit.

Voices 1 (2) (3)
(Organ or Piano)

50. Panis angelicus
(Bread of the angel host)

St Thomas Aquinas (1225–74)
English text by John Rutter

CLAUDIO CASCIOLINI
(1697–1760)

Andante espressivo ♩ = *c.*88

mp *mf*

VOICE 1
VOICE 2
(ORGAN or PIANO)
VOICE 3

Pa - nis an - ge - li - cus fit pa - nis ho - mi - num, fit pa - nis
Bread of the an - gel host sent down from God a - bove, sent down from

6

p *mp*

ho - mi - num; Dat pa - nis cae - li - cus fi - gu - ris ter - mi - num, fi - gu - ris
God a - bove; Bo - dy of Christ our Lord, Bo - dy of Christ our Lord in to - ken

p *mp*

12

mf *f* *p*

ter - mi - num: O res mi - ra - bi - lis, O res mi - ra - bi - lis! man - du - cat
of his love: O gift most won - der - ful, O gift most won - der - ful Christ as our

mf *f* *p*

18

mf *p* *mf*

Do - mi - num, man - du - cat Do - mi - num, Pau - per_ ser - vus, pau - per_
sa - cra - ment, Christ as our sa - cra - ment, Hum - ble,_ low - ly, hum - ble,_

mf *p* *mf*

24

p *mp* *pp*

ser - vus, et hu - mi - lis, et hu - mi - lis, et hu - mi - lis.
low - ly, all share his sa - cred, sa - cred feast, his sa - cred feast.

p *mp* *pp*

Solo or unison: sing Voice 1, with organ or piano playing all three voice parts, the Voice 3 line an octave lower
Two-part: Voices 1 and 2, or Voices 1 and 3, sung by any appropriate voices, and accompanied as above
Three-part: allocate Voices 1, 2, and 3 to SSA (or SAA), TTB (or TBB), or SAMen (Men singing the small notes as required), preferably unaccompanied. The anthem may also be sung a semitone (or a tone) higher.

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Voices 1 (2)
Organ or Piano

51. Praise be to God!

Psalm 148: 1–3, 9–12
paraphrased by Alan Bullard

ALAN BULLARD
(b. 1947)

Fast, light, and joyful ♩ = *c.*96

VOICES

ORGAN or PIANO

mf

(Man.)

TUTTI *unis.*

5

f

Praise be to God in the high-est hea-vens; Praise be to God!

f

9

Praise be to God in the high-est hea-vens; Praise be to God!

Solo or unison: sing upper part, except in bars 38–45
Two-part and **Mixed voices**: allocate Voices 1 and 2 in any appropriate way

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13

mf

Praise the Lord, you an-gels, all the heav'n-ly choirs,

mf

17

f

Shi-ning sun and moon and twin-kling stars!

f

(Ped.)

(Man.)

VOICE 1

21

f

Praise be to God in the high-est hea-vens; Praise be to God, praise be to God!

VOICE 2

f

Praise be to God in the high-est hea-vens; Praise be to God!

f

25

Praise be to God in the high-est hea-vens; Praise be to God, praise be to God!

Praise be to God in the high-est hea-vens; Praise be to God!

29

mf

Praise the Lord, you moun-tains, hills and flow-ers and trees;

mf

Praise, praise the Lord, you moun-tains, hills and flow-ers and

mf

33

f

Birds and crea - tures on the land, and fish that swim the seas.

f

trees; Crea-tures on the land, and fish that swim the seas.

f

38

f

Praise, praise be to God!

f

*Praise be to God in the high-est hea-vens; Praise be to God, praise be to God!

42

Praise, praise be to God!

Praise be to God in the high-est hea-vens; Praise be to God, praise be to God!

46

TUTTI *unis.*

Praise the Lord to - ge-ther, let our voi - ces raise,

* If performing in unison, sing Voice 2 in bars 38–45.

50 *mf* *f*

Young and old, in joy - ful songs of praise!

mf *f*

(Ped.)

VOICE 1

54 *ff*

Praise be to God in the high - est hea - vens; Praise be to God, praise be to God!

VOICE 2

ff

Praise, praise be to God, praise be to God!

ff

58

Praise be to God in the high - est hea - vens; Praise be to God, praise be to God!

Praise, praise be to God, praise be to God!

62 *f*

Praise be to God in the high - est hea - vens, praise be to God in the high - est hea - vens;

f

Praise be to God in the high - est hea - vens, praise be to God in the high - est hea - vens;

f

66 *ff*

Praise be to God on high, praise be to God

ff

Praise, praise be to God on high, praise, praise be to

ff

71 *div.*

on high!

God on high!

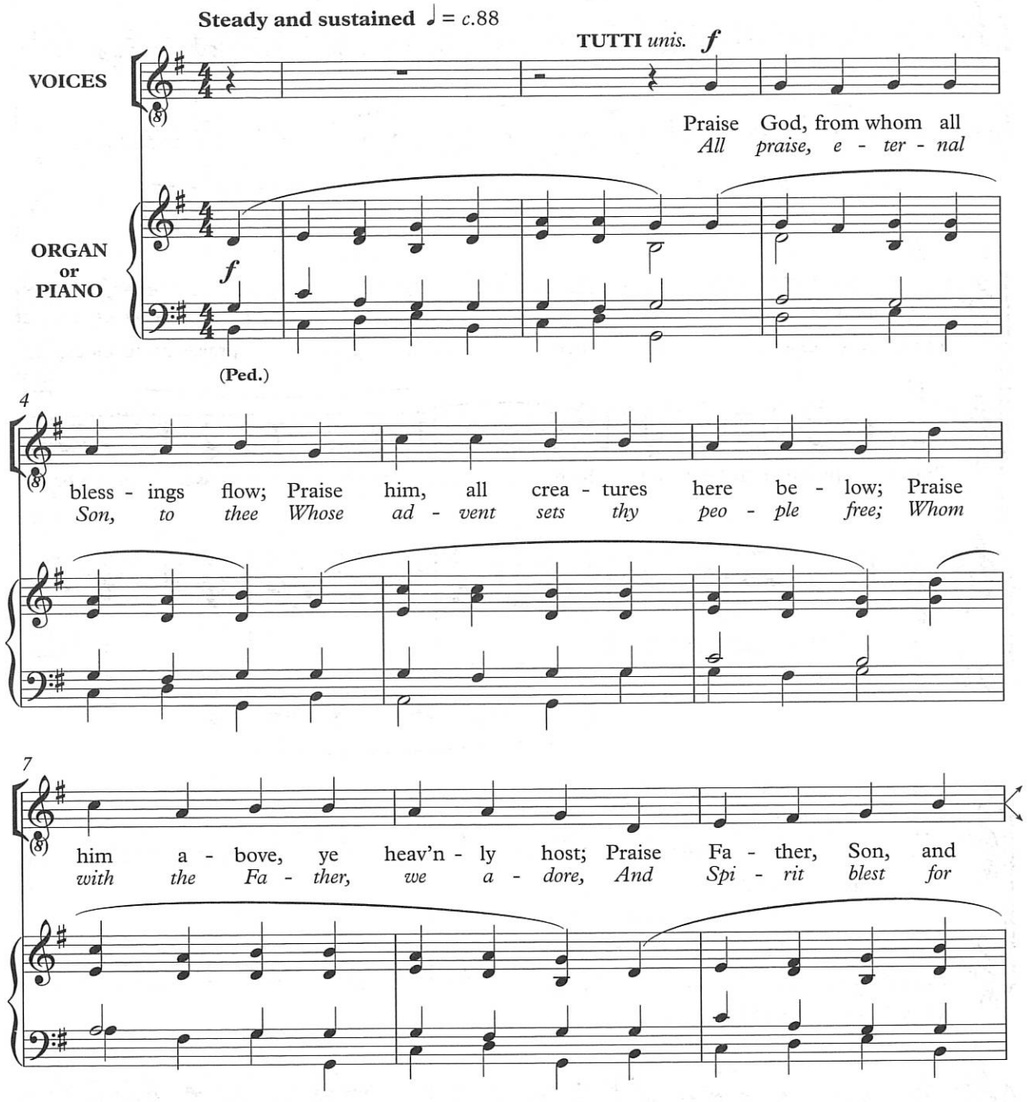
Voices 1 (2) (3) (4)
(Keyboard)

52. Praise God, from whom all blessings flow

All praise, Eternal Son, to thee

Thomas Ken (1637–1711)
*Charles Coffin (1676–1749)**

THOMAS TALLIS (*c.*1505–85)
arr. Alan Bullard



* The text in italics is provided as an alternative, for use during Advent.

The parts may be allocated in any way to the available voices:
Solo or unison: sing Voice 1; **Two-part**: Voices 1 and 2; **Three-part**: Voices 1, 2, and 3; **Four-part**: all four voices

The accompaniment can be omitted, however many parts are being sung—start on the last beat of bar 2 or of bar 10.

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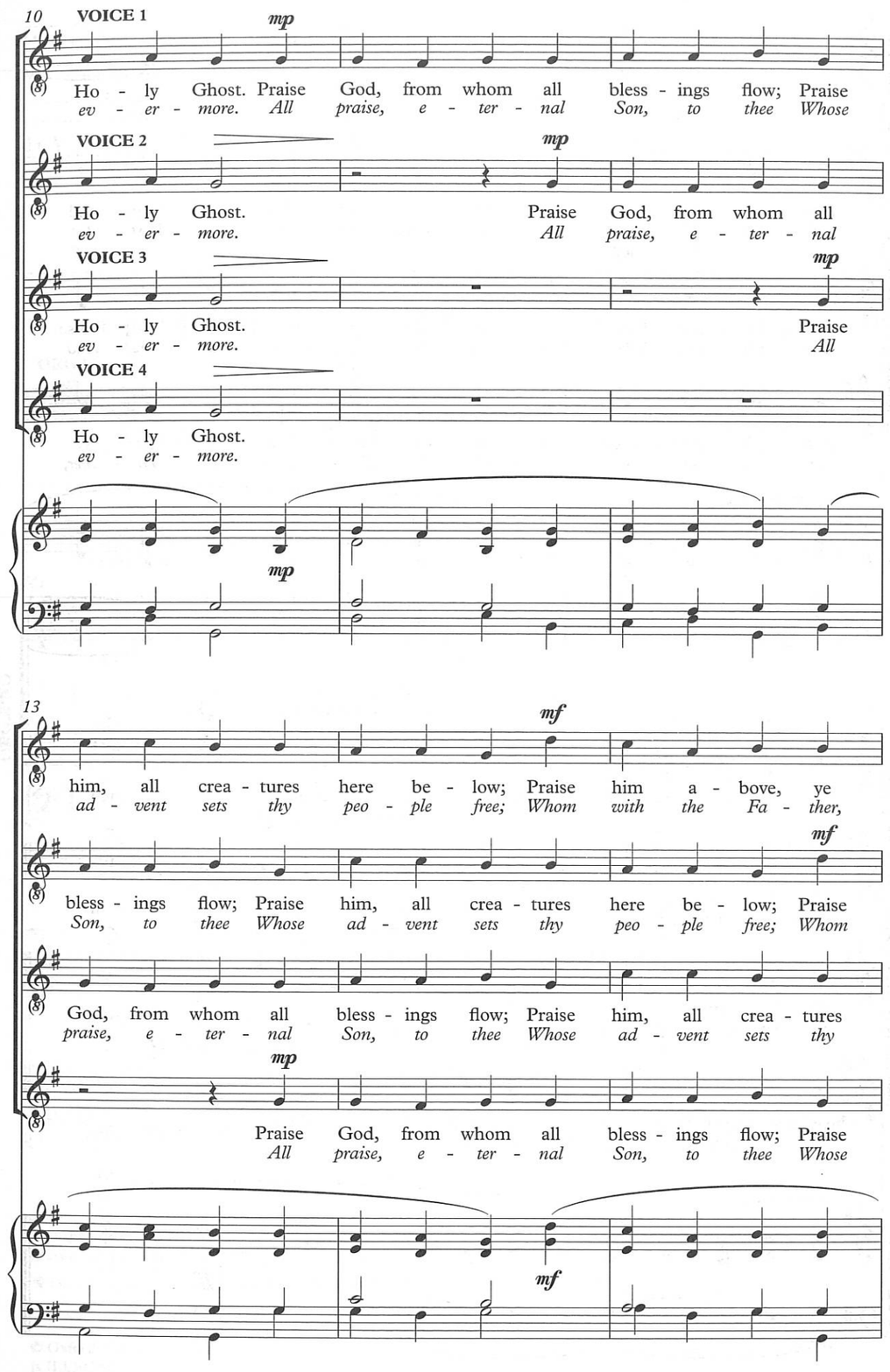

16

heav'n - ly host; Praise Fa - ther, Son, and Ho - ly Ghost.
we a - dore, And Spi - rit blest for ev - er - more.

him a - bove, ye heav'n - ly host; Praise Fa - ther, Son, and
with the Fa - ther, we a - dore, And Spi - rit blest for

here be - low; Praise him a - bove, ye heav'n - ly host; Praise
peo - ple free; Whom with the Fa - ther, we a - dore, And

him, all crea - tures here be - low; Praise him a - bove, ye
ad - vent sets thy peo - ple free; Whom with the Fa - ther,

19

rit.

A - men, a - men, a - men, a - men.

Ho - ly Ghost. A - men, a - men, a - men.
ev - er - more.

Fa - ther, Son, and Ho - ly Ghost. A - men, a - men.
Spi - rit blest for ev - er - more.

heav'n- ly host; Praise Fa - ther, Son, and Ho - ly Ghost. A - men.
we a - dore, And Spi - rit blest for ev - er - more.

rit.

S (A) (T) (B)
Organ or Piano

53. Rejoice today with one accord

H. W. Baker (1821–77)

Melody attr. Martin Luther (1529)
arr. DAVID WILLCOCKS (1919–2015)

Maestoso ♩ = *c.*72

ORGAN or PIANO

(Man.)

ORG./PNO

SOPRANO

ALTO

1. Re - joice to - day with one ac - cord, Sing out with ex - ul - ta - tion;
Re - joice and praise our might - y Lord, Whose arm hath brought sal - va - tion;

TENOR

BASS

His works of love pro - claim The great - ness of his name; for

Solo or unison: v. 1: sing Soprano (at any octave); v. 2: sing Unison Voices; v. 3: sing Other Voices
Two-part: SA, with some voices singing the unison melody in v. 2
Mixed voices: SAT, with some voices singing the unison melody in v. 2, SAB, or SATB

Where no separate keyboard part is shown, double the voices except where marked.

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13

he is God a - lone Who hath his mer - cy shown; Let

poco rall.

17

keyboard only

all his saints a - dore him. *mf* *p*

a tempo

(20)

UNISON VOICES

pp 2. When in dis - tress to him we cried, He heard our sad com - plain - ing;
mp cresc. O trust in him, what - e'er be - tide, His love is all - sus - tain - ing;

S.
A.

pp 2. When in dis - tress to him we cried, He heard our sad com - plain - ing;
mp cresc. O trust in him, what - e'er be - tide, His love is all- sus - tain - ing;

*

T.
B.

* This verse may be unaccompanied if all voice parts are present.

(24)

mp cresc.

In hum - ble prayer and praise Our hearts to him we

praise Our hearts to him we

mp cresc. *mf cresc.*

In hum - ble prayer and praise Our hearts to him we
praise Our hearts to him, to him we

mp cresc. *mf cresc.*

praise Our hearts to him we

28

f cresc.

raise; Now ev' - ry voice shall say: 'O praise our God al -

raise; *f cresc.* *ff*

raise; Now ev' - ry voice shall say: 'O praise our God al -

raise; *f cresc.* *ff*

32

f

poco rall.

- way; Let all his saints a - dore him.'

f

keyboard only

-way; Let all his saints a - dore him.' *mf*

f

a tempo

A - men, a - men, a - - men, a - men.

(36)

S. A. ORG./PNO T./B.

p mp mf cresc.

pp cresc. mf cresc.

A - men, a - men, a - - men, a - men.

unis. p mp mf cresc.

A - men, a - men, a - men, a - men.

(40)

DESCANT

f

3. Re - joice to - day with one ac - cord, Sing
Re - joice and praise our might - y Lord, Whose

OTHER VOICES

f

ORG./PNO

f

(Ped.)

43

out with ex - ul - ta - tion;
arm hath brought sal - va - tion; His works of love pro -

* The section from bar 36 (last beat) to bar 40 (third beat) may be performed by SATB (with or without keyboard), or as a keyboard interlude, which is preferable if unison voices are singing.

46

- claim The great - ness of his name; for

49

f cresc.

he is God a - lone. Who hath his mer - cy shown; Let

f cresc.

f cresc.

rall.

53

ff cresc.

all his saints a - dore him, a - dore him.

ff cresc.

rall.

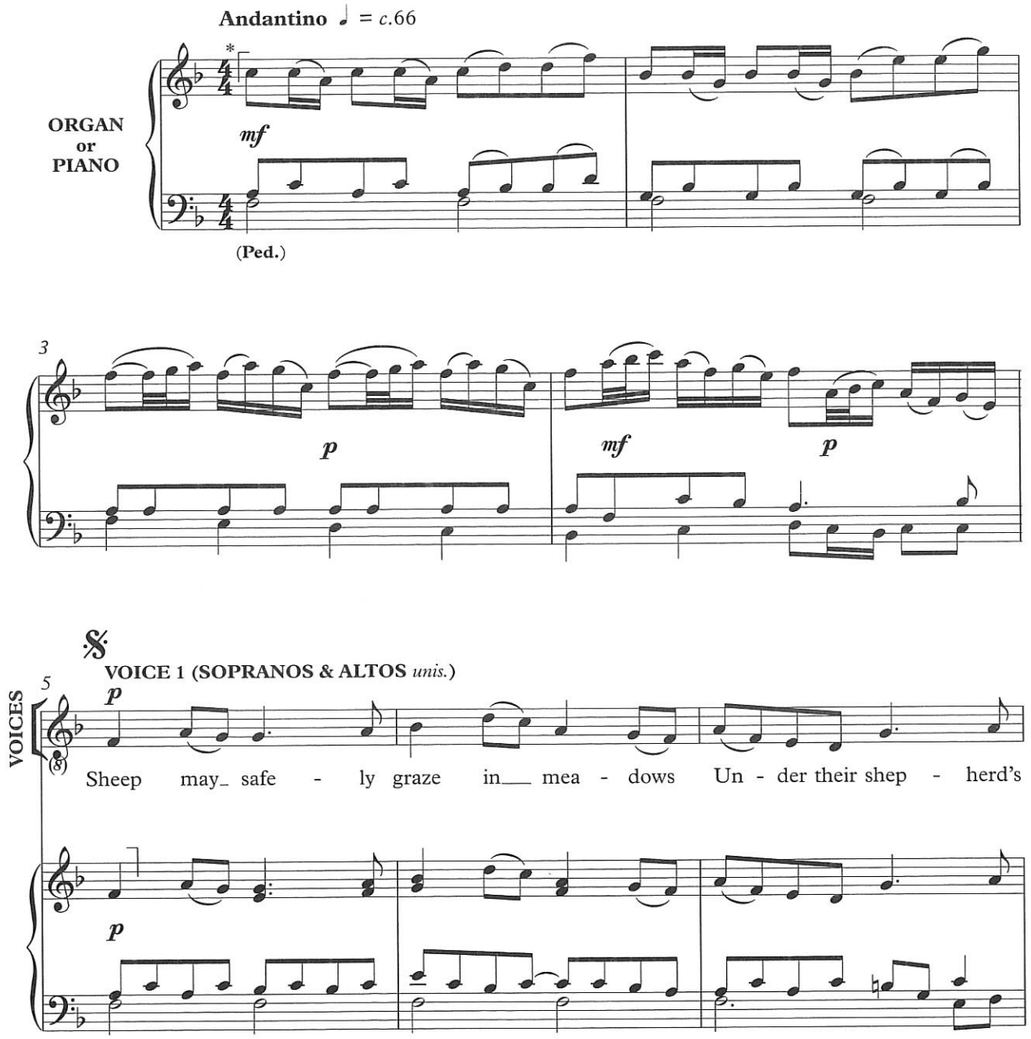
ff fff

Voices 1 (2)
Organ or Piano

54. Sheep may safely graze

Salomo Franck (1659–1725)
paraphrased by Alan Bullard

J. S. BACH (1685–1750)
from Cantata 208
arr. Alan Bullard



* Organ: a solo Flute stop can be used for the sections between brackets.

Solo or unison: sing the upper part throughout
Two-part: S and/or T sing Voice 1; A and/or B sing Voice 2
Mixed voices: SAT or SATB may follow the suggested scoring indications in brackets

For a shorter anthem, go back to bar 1 on the D.S., but only play the first four bars, finishing (without voice) with a pause on the first chord of bar 5.

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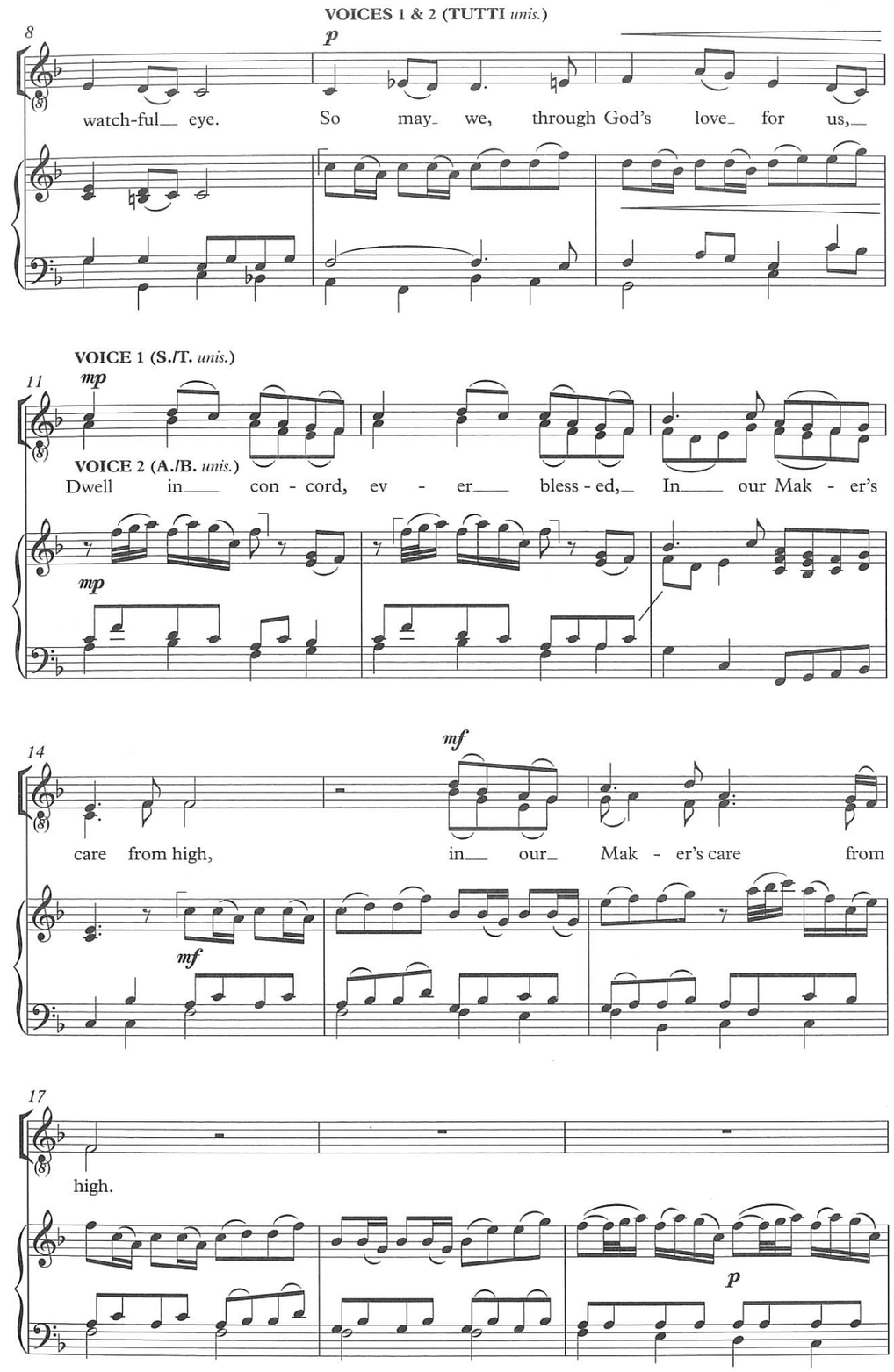


Fine*

20

VOICE 1 (SOPRANOS) *p*

VOICE 2 (ALTOS)

With the bread of life you feed us,

mf *p*

(Man.)

23

cresc. *mf*

Shel - ter, guide, and gent - ly lead us To a life of

cresc. *mf*

26

per - fect peace.

p *mf*

(Ped.)

29

VOICES 1 & 2 (TUTTI *unis.*) *p*

With the bread of life you

p *mf* *p*

(Man.)

* Finish by pausing on the first chord of bar 21, without singers.

32

1 (S./T. *unis.*) *mp* *p*

feed us, Shel - ter, guide, and gent - ly lead us, gent -

2 (A./B. *unis.*) *mp* *p*

feed us, Shel - ter, guide, and gent - ly lead us, gent-ly

mp *p*

(Ped.)

35

cresc. *mf*

- ly lead us, gent - - ly lead

cresc.

lead us, gent-ly lead us, you gent-ly lead us, you gent-ly

cresc.

poco rit.

D. S. al Fine

38

us To a life, a life of per - fect peace.

mf

lead us To a life of per - fect peace.

poco rit.

D. S. al Fine

mf

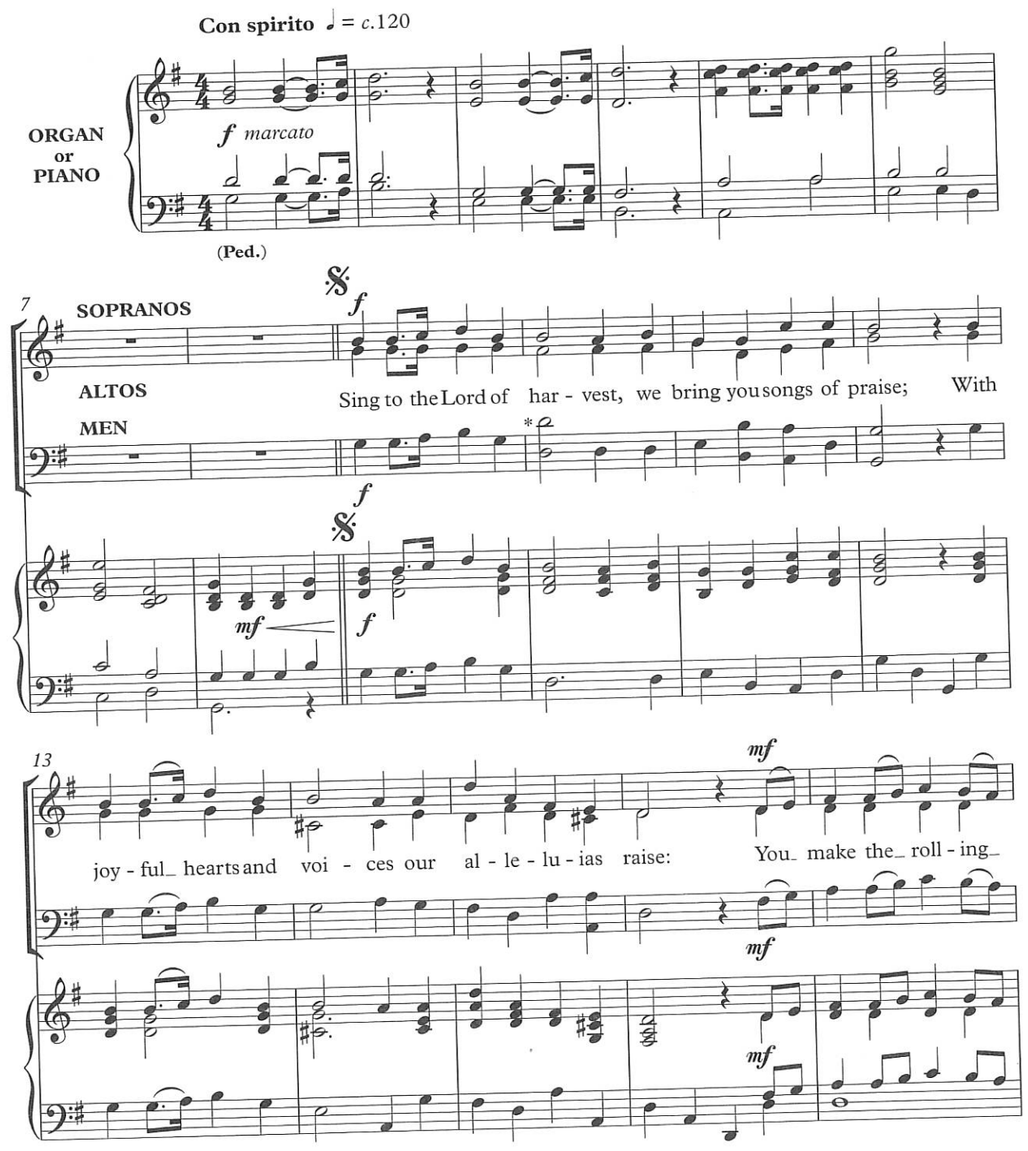
* The semiquavers are an optional alternative.

S (A) (Men)
Organ or Piano

55. Sing to the Lord of harvest

J. S. B. Monsell (1811–75), altd

JOHN HENRY MAUNDER (1858–1920)
abridged and revised



* Sing whichever octave is most appropriate.

Solo or unison: sing Soprano at any octave
Two-part and Mixed voices: SA, SAMen

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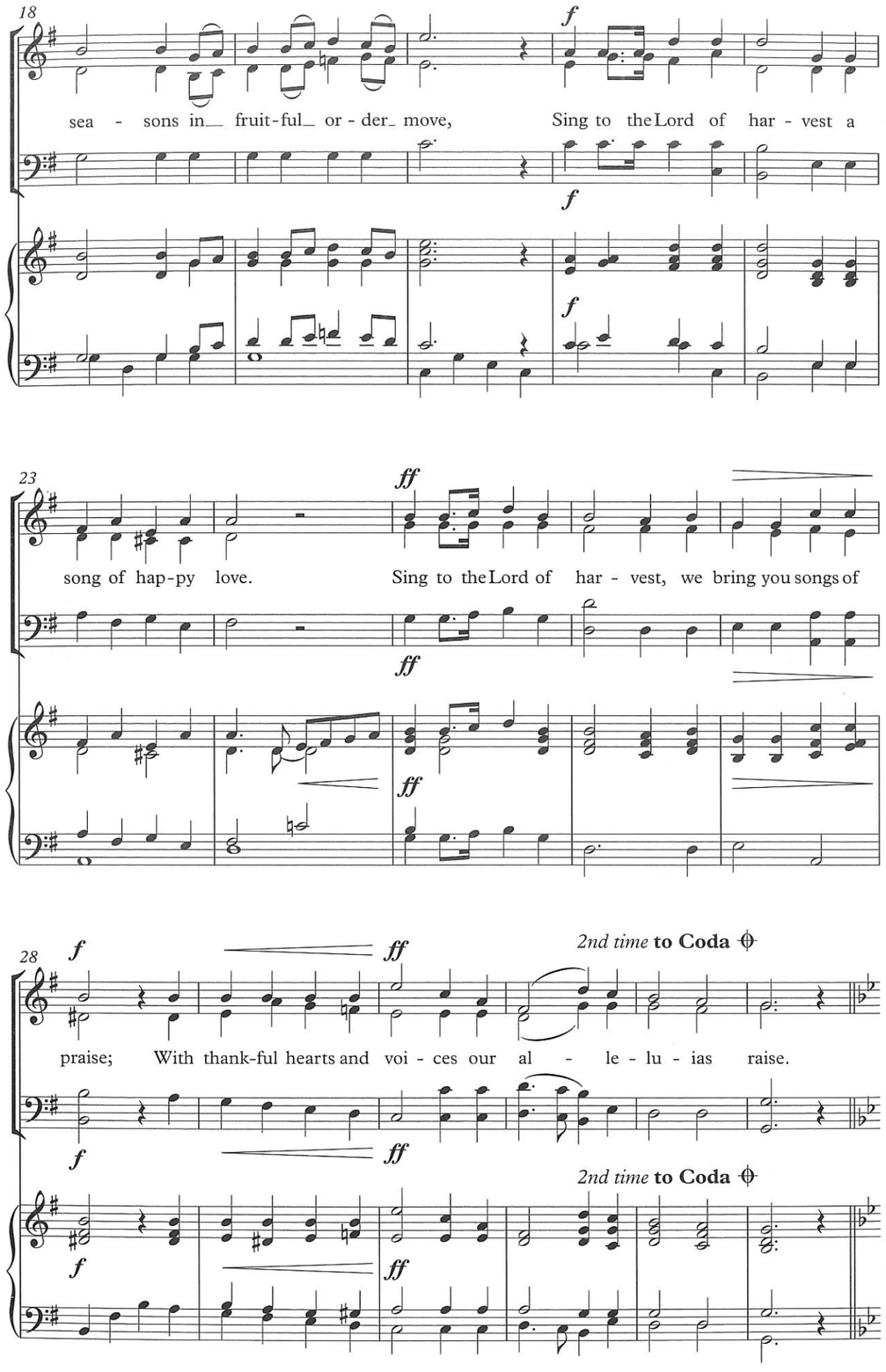


34

unis. **p**

You make the clouds drop rich - ness, the_ des - erts bloom and

p

You make the clouds drop rich - ness, the_

(Sw.) **mf** **p**

(Man.)

39

mf

spring, The hills leap up in glad - ness, the_ val - leys laugh and_

mf

des - erts bloom and_ spring, The hills leap up in glad - ness, the_

mf

43

f S. **mf**

sing, the_ val-leys laugh and sing, the val - leys laugh and sing; A. You

f **mf**

val-leys laugh and sing, the_ val-leys laugh, the val-leys laugh and sing;

f **mf**

(Ped.)

48

legato **f** **mf**

give to us a har - vest where all good things in - crease, You crown the year with

legato **f** **mf**

f **mf** *

rall. **a tempo** **D.S. al Coda**

53

p

good - ness, with plen - ty and with peace.

p

rall. **a tempo** **D.S. al Coda**

p (Gt.) **f**

CODA **rall.**

58

raise. Al-le - lu - ia, al-le - lu - ia! Sing, sing to the Lord. A - men.

CODA **rall.**

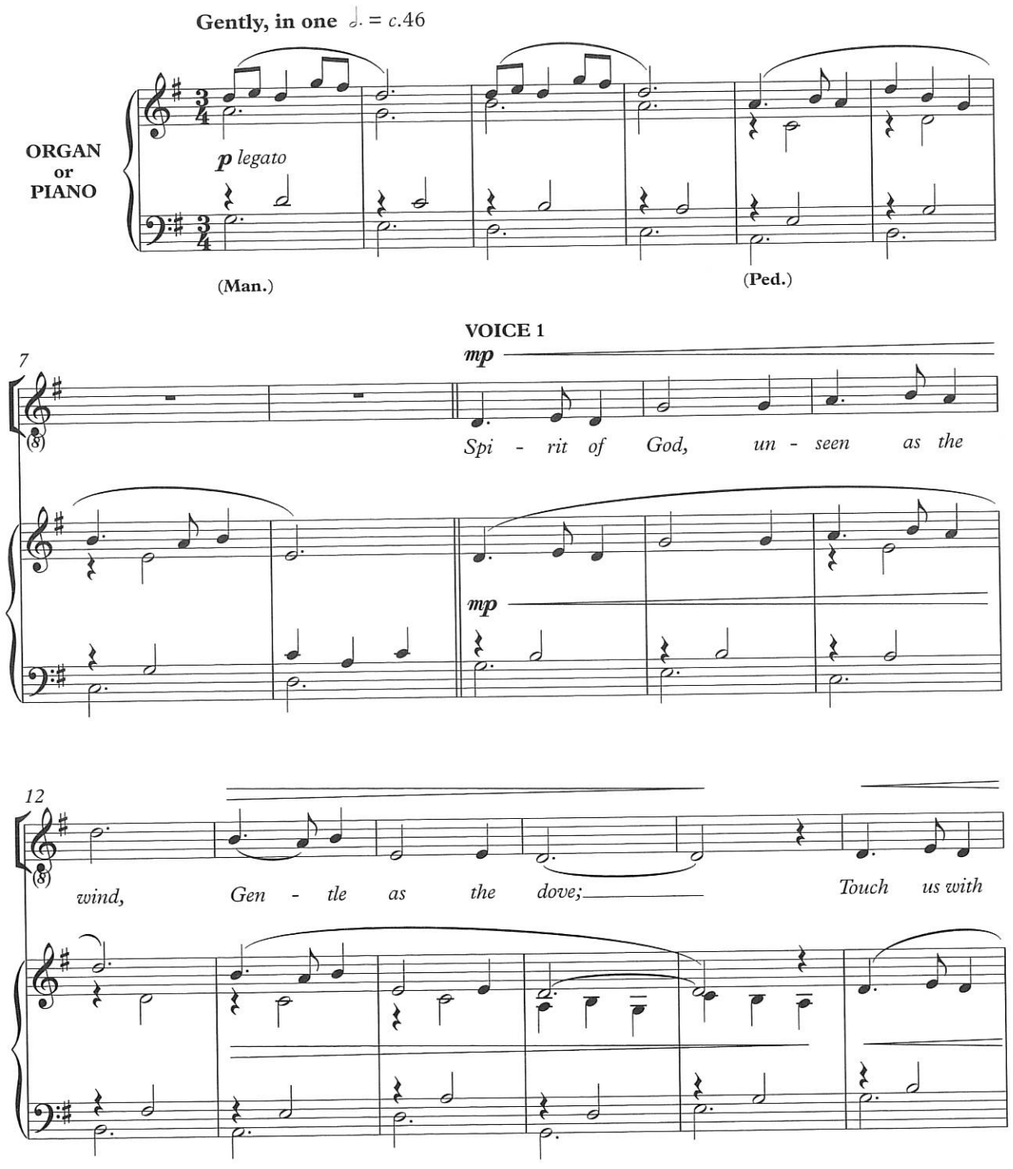
* Small notes may be omitted if all voices are present.

Voices 1 (2)
Organ or Piano

56. Spirit of God, unseen as the wind

Richard M. S. Irwin
(b. 1955)

Trad. Scottish
arr. A. D. Miller (b. 1972)



Solo or unison: sing Voice 1 throughout
Two-part and **Mixed voices**: follow the Voice 1 and 2 indications, choosing any suitable contrasting voices

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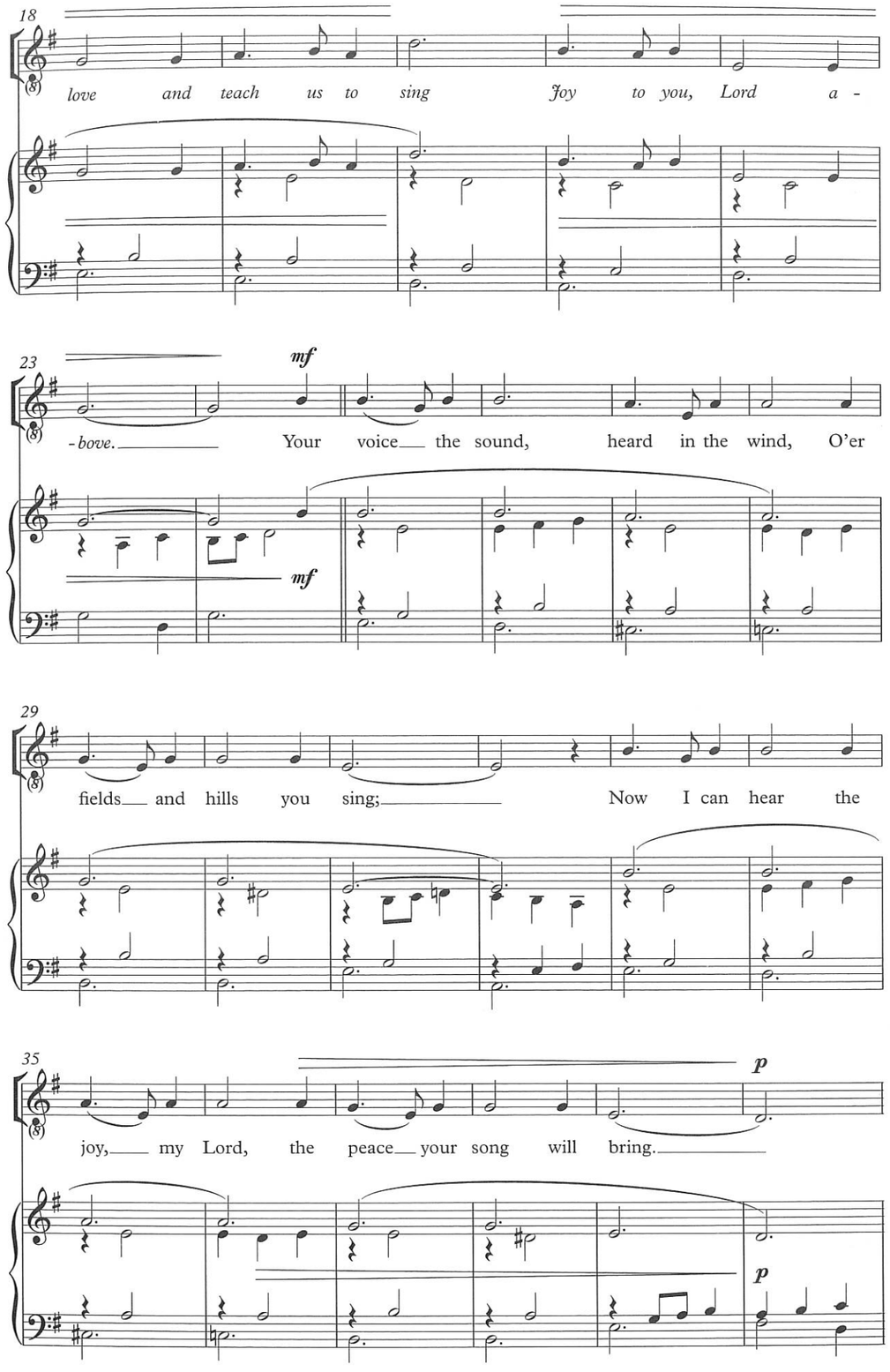

VOICE 1

41 *mf*

Spi - rit of God, un - seen as the wind, Gen - tle

VOICE 2 *mf*

Spi - rit of God, un - seen as the wind,

mf

46

as the dove; Touch us with love and teach us to

Gen - tle as the dove; Touch us with love and

52 *2nd time* **to Coda**

sing Joy to you, Lord a - bove.

teach us to sing to you, Lord a - bove.

2nd time **to Coda**

57

Love in our hearts, praise in our prayers, We fol - low on your

Love in our hearts, praise in our prayers, We fol - low

63

way; Lord of the sky, Lord of the earth, An - swer us

on your way; Lord of the sky, Lord of the earth,

D.S. al Coda

70

when we pray.

An - swer us when we pray.

D.S. al Coda

CODA

73 rit. *p*

- bove.

p

- bove.

CODA

rit.

p

Voices 1 (2)
Organ or Piano

57. Stars that shall be bright
(They shall grow not old)*

Laurence Binyon (1869–1943)
from *For the Fallen*

ALAN BULLARD
(b. 1947)

Flowing and peaceful ♩ = *c.*56

VOICES

VOICE 1 *p*

As the stars that

ORGAN or PIANO

p legato
(Sw.)
(Man.)

6

mf

VOICE 2 *mp*

shall be bright when we are dust, Mov-ing in march-es up-on the

mf *mp*

11

mf

VOICE 1 *p*

heav'n - ly plain, As the stars that are star-ry in the time of our

mf *p*

* For a shorter anthem, beginning at these words, play the accompaniment only until the end of bar 6, then jump to bar 23.

Solo or unison: sing the upper stave throughout
Two-part and **Mixed voices**: follow the Voice 1 and 2 indications, choosing any suitable contrasting voices

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17

mf *p*

TUTTI *unis.*

dark - ness. To the end, to the end they re - main.

mf *p* *p*

23

VOICE 1
p but richer and very sustained

1 They shall grow not old, as we that are left grow old:

VOICE 2
p but richer and very sustained

2 They shall grow not old, as we that are left grow old:

(Gt.) *p but richer and very sustained*
(Ped.)

27

Age shall not wea - ry them, nor the years con - demn.

Age shall not wea - ry them, nor the years con - demn.

31

At the go-ing down of the sun and in the morn - ing,

At the go-ing down of the sun and in the

35

mp poco più risoluto *mf* *f*

We will re - mem - ber them, we will re - mem - ber them, we will re-

mp poco più risoluto *mf*

morn - ing, We will re - mem - ber them, we will re - mem - ber them,

mp poco più risoluto *mf* *f*

40

poco rit.

ff *mf* *f*

-mem - ber them, re-mem - ber them,

f *ff* *mf*

we will re - mem - ber them, re - mem - ber them,

poco rit.

ff *mf*

45

a tempo

p *mf*

we will re - mem - ber them, we will re - mem - ber them, we will re-

p

we will re - mem - ber them, we will re-mem - ber

a tempo

(Sw.) *p come prima*

(Man.)

49

pp

-mem-ber them, we will re-mem-ber them,

mf *pp*

them, we will re - mem-ber them, we will re-mem-ber them,

pp

52

poco meno mosso

mp *mf* *pp*

we will re - mem - ber them.

mp *mf* *pp*

we will re - mem - ber them.

poco meno mosso

mp *pp*

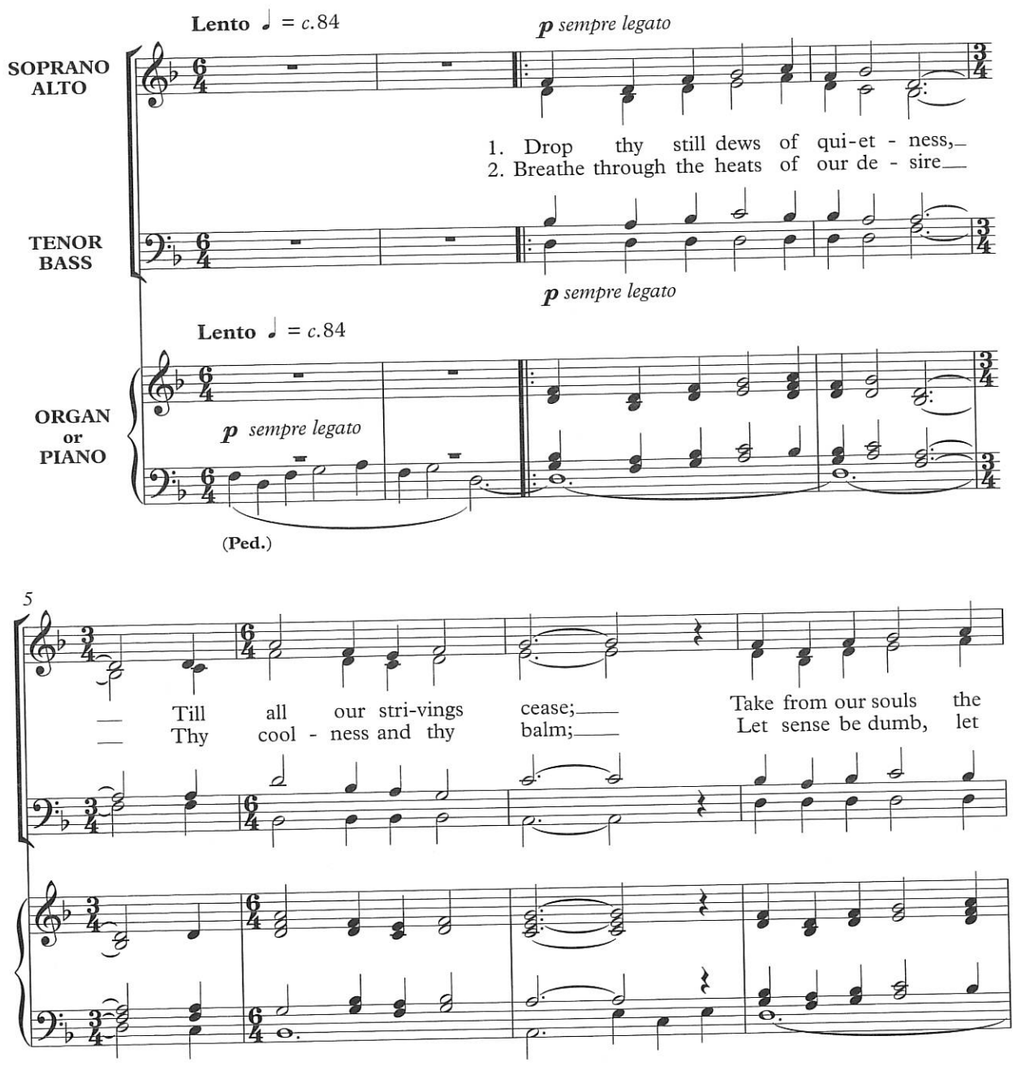
(Organ: Ped.)
(Piano: RH over)

S (A) (T) (B)
(Organ or Piano)

58. Still small voice

John Greenleaf Whittier
(1807–92)

IAN ASSERSOHN
(b. 1958)



Solo or unison: sing Soprano at any octave
Two-part: SA
Mixed voices: SAT, SAA (Alto 2 sing Tenor), SATB

Alternative options:
1. Sing in unison (all voices singing Soprano at any octave) bars 3–13, then in harmony from the last note of bar 13
2. Sing the whole of verse 1 in unison (all voices singing Soprano at any octave) and verse 2 in harmony

In all cases the keyboard part (and the first two bars, and possibly bar 20) may be omitted.

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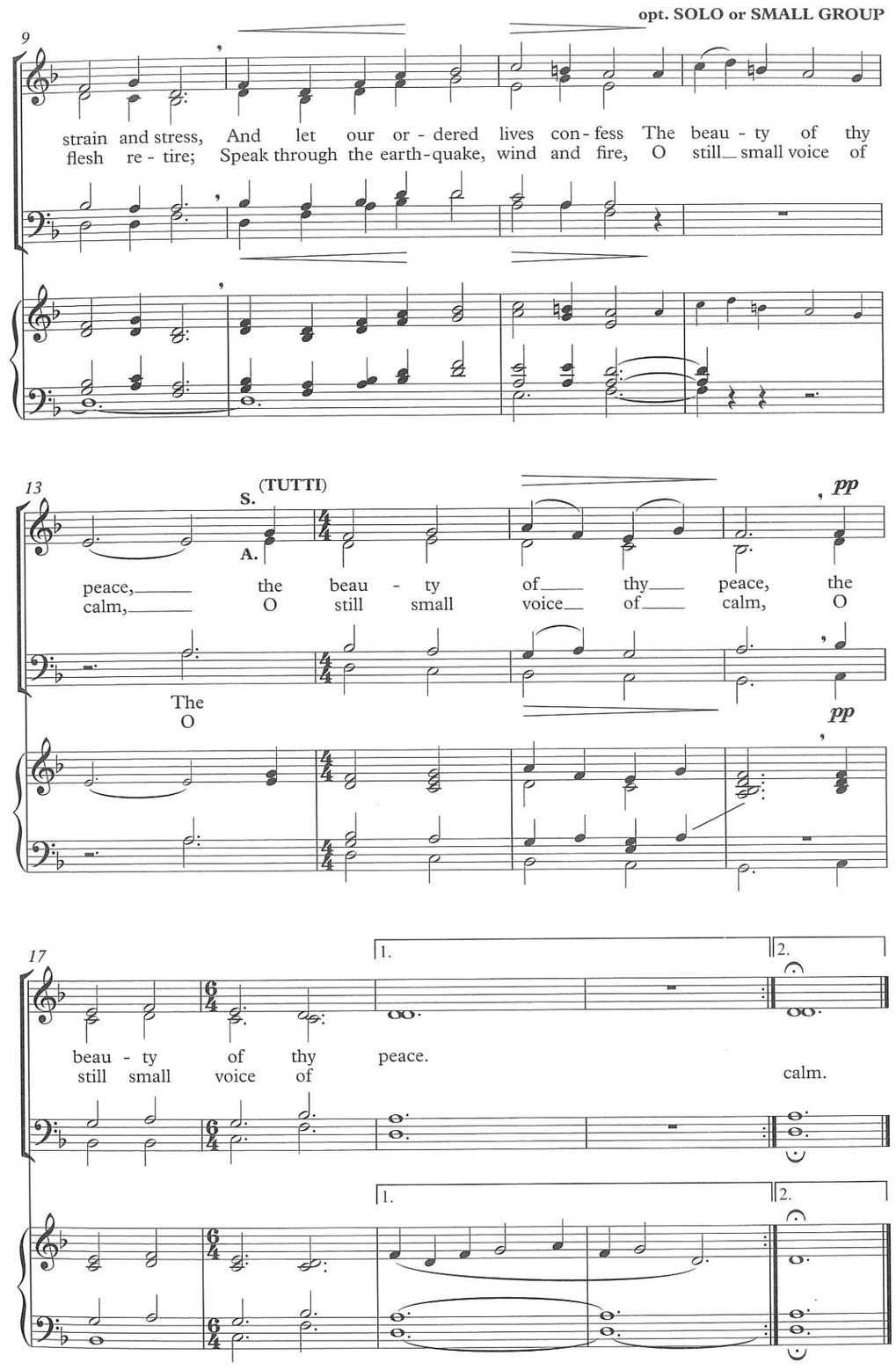
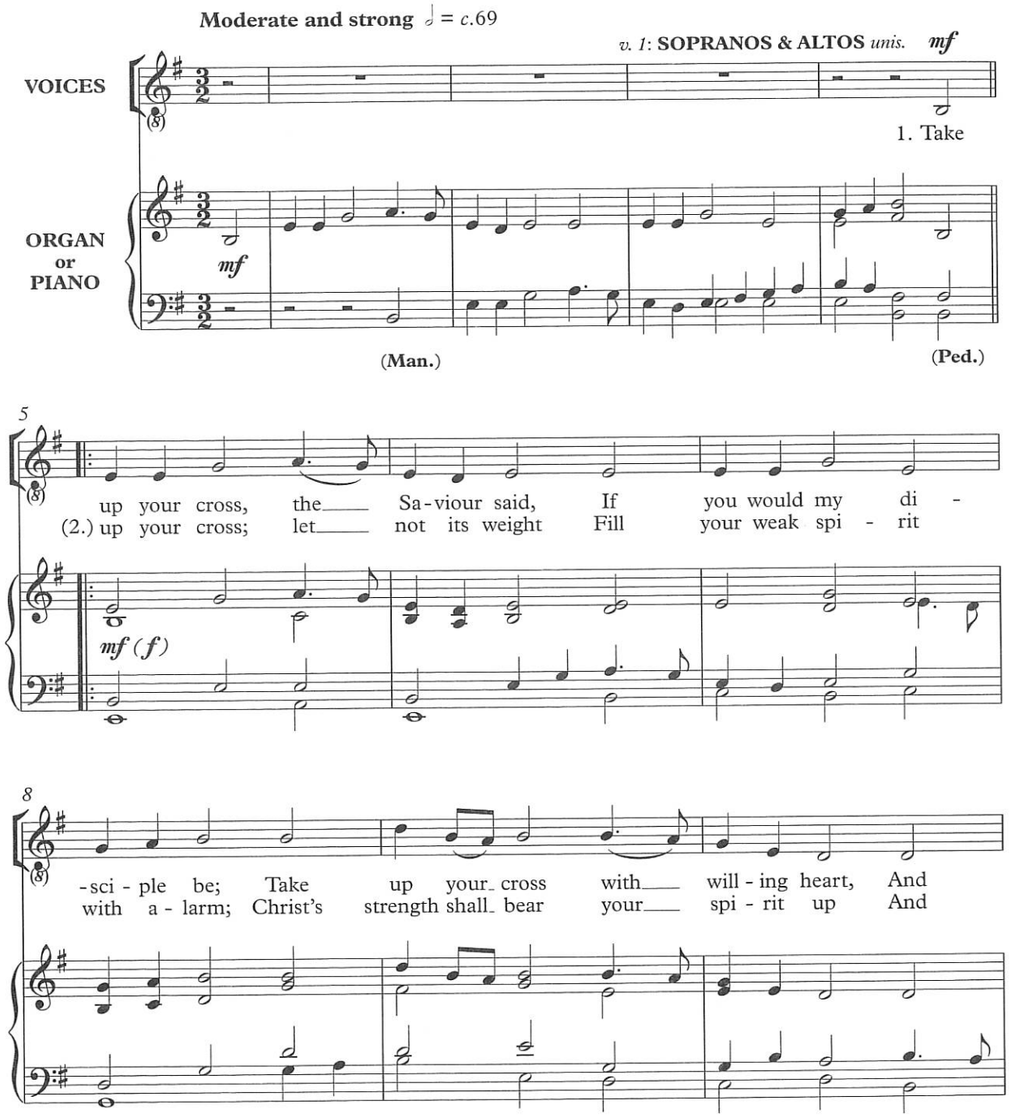


S (A) (TB)
Organ or Piano

59. Take up your cross, the Saviour said

Charles William Everest
(1814–1977) altd

Melody: BOURBON, attr. Freeman Lewis (1825)
arr. REBECCA GROOM te VELDE (b. 1956)



Solo or unison: sing the upper part throughout, at any octave
Two-part: SA
Mixed voices: SATB

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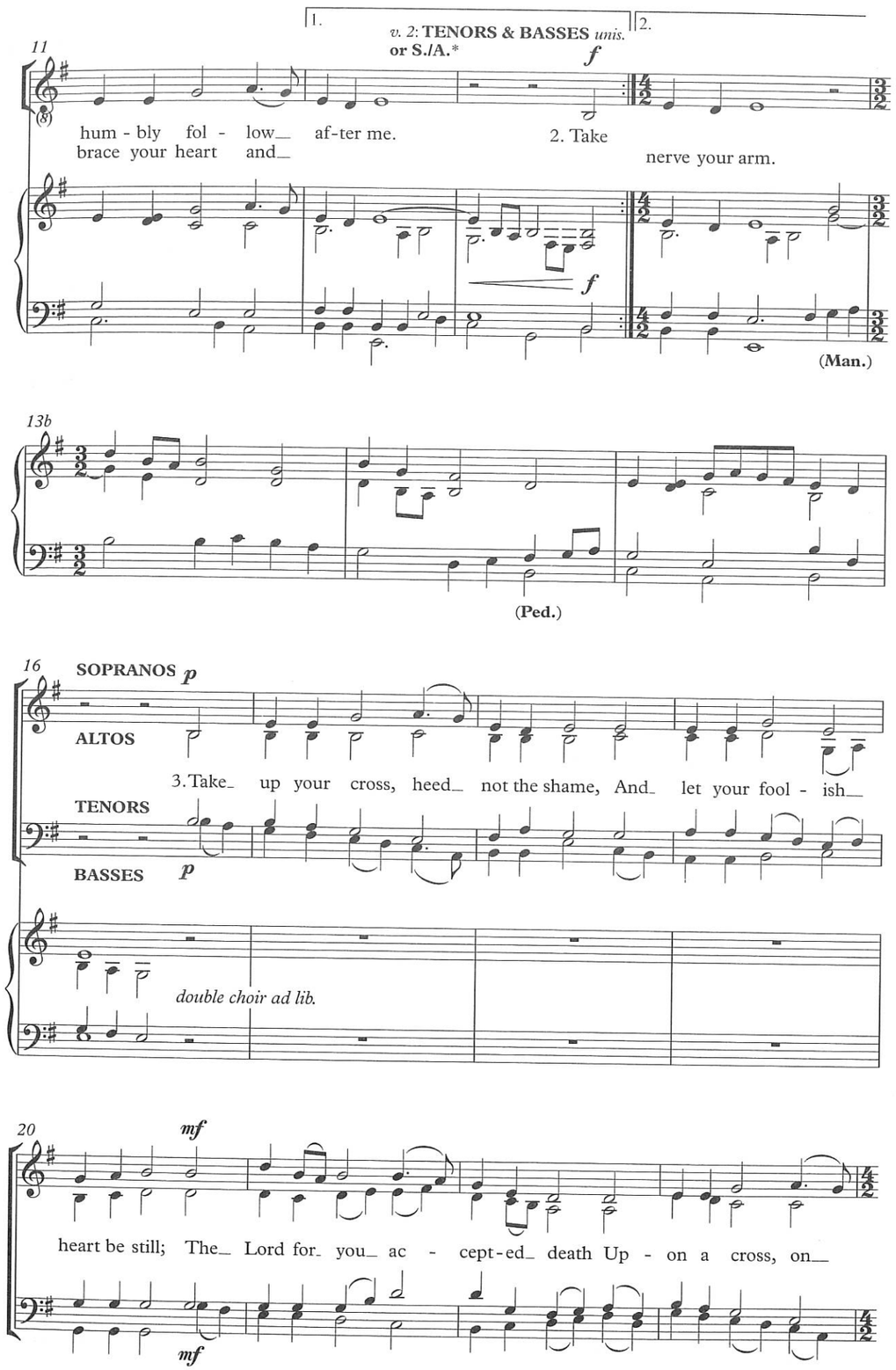


* If performing SA only

24

Cal-v'ry's hill.

f

(Man.)

27

unis. *f*

4. Take

(Ped.)

31

up your cross, then, in Christ's strength, And calm - ly ev - 'ry

unis. *f*

4. Take up your cross, then in Christ's strength, And

34

dan - ger brave: It guides you to a - bun-dant life And

calm - ly ev - 'ry dan - ger brave: It guides you to a -

37

leads to vic - t'ry o'er the grave, leads to vic - t'ry

-bun-dant life And leads to vic - t'ry o'er the grave,

40

f *ff* **poco rit.**

o'er the grave, vic-t'ry o'er the grave.

f *ff*

leads to vic - t'ry o'er the grave.

poco rit.

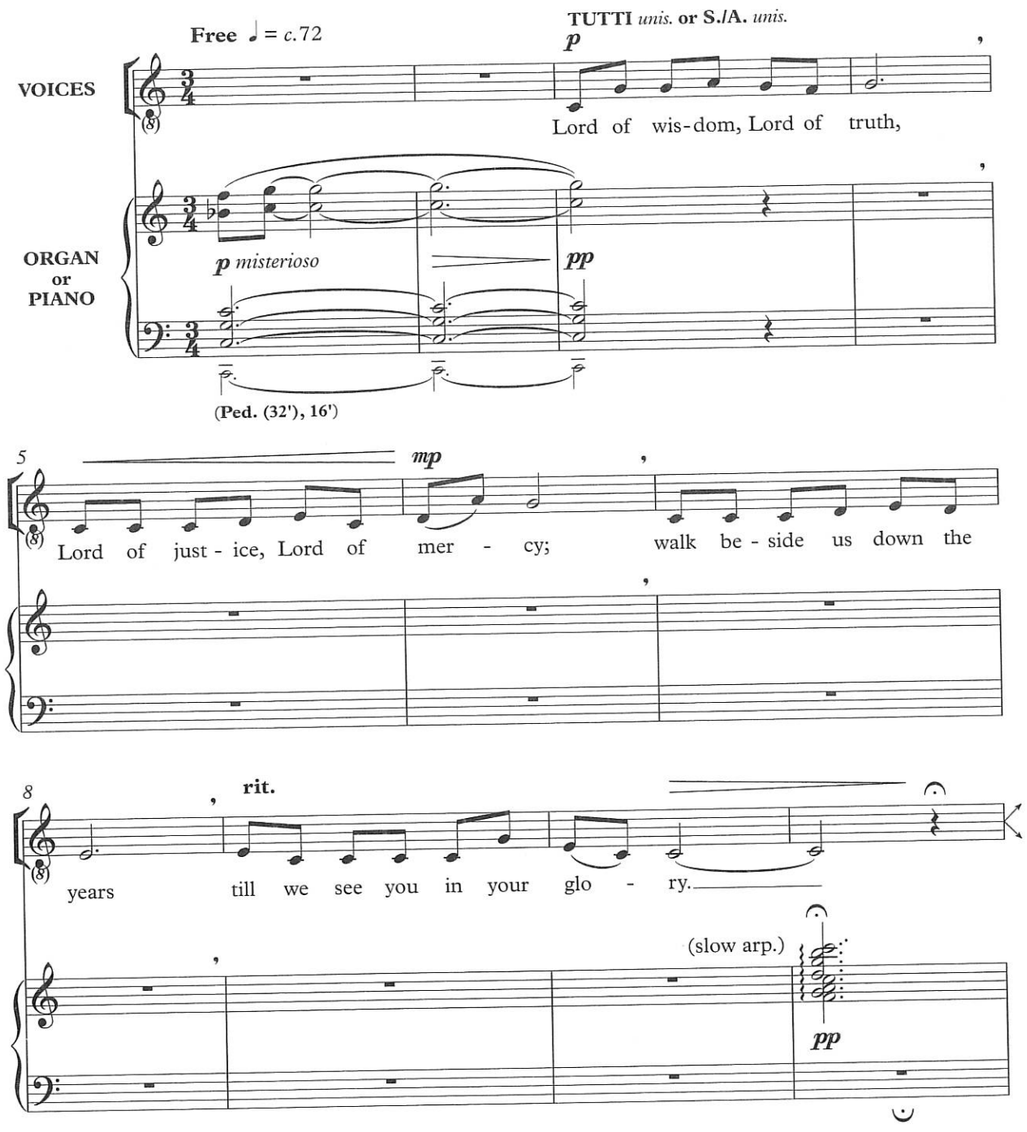
commissioned by the Chapter of St Paul's Cathedral for the Diamond Jubilee of HM The Queen, with generous sponsorship by The Worshipful Company of Horners

Voices 1 2
Organ or Piano

60. The Call of Wisdom

Michael Hampel (based on Proverbs 8)

WILL TODD
(b. 1970)



Two-part: S and/or T sing Voice 1; A and/or B sing Voice 2
Mixed voices: SATB may follow the suggested scoring indications

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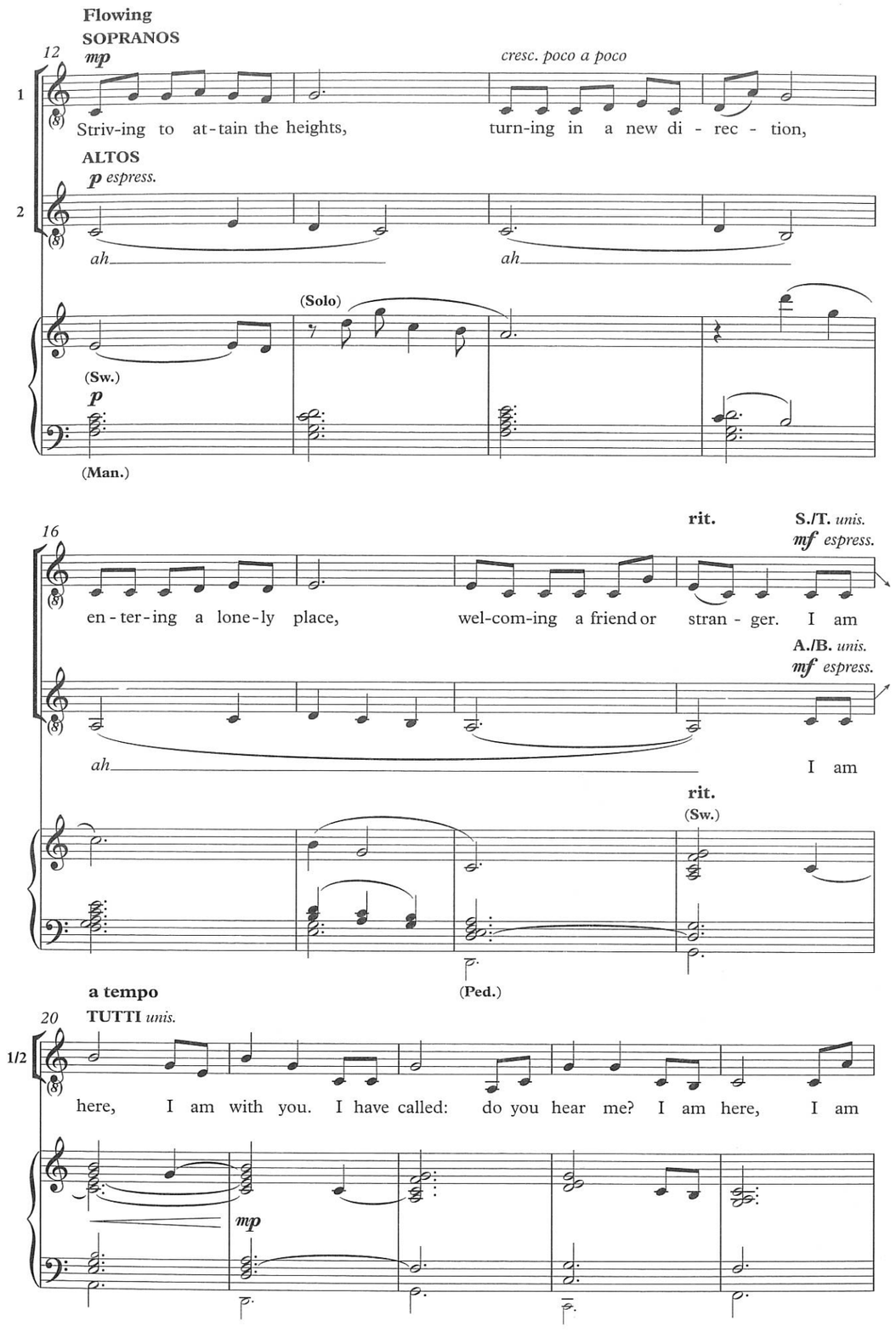

25

here, I am with you.

(Solo)

mf

31

S./T. *unis.*

mp

Sil - ver, gold,

A./B. *unis.*

mf

Sil - ver is of pass-ing worth, gold is not of con-stant va - lue,

mp

(Man.)

35

mf

cresc.

rit.

je-wels spark-le for a while, a while;

cresc.

f

je-wels spark-le for a while; what you long for is not last - ing. I am

rit.

(Sw.)

(Ped.)

39

a tempo

f

I am here, I am here, I am here with you. I am here, I am

here, I am with you. I have called: do you hear me? I am here, I am

a tempo

f

(Add)

44

here, I am with you.

here, I am with you.

(Solo)

49

TUTTI *unis.* or T./B. *unis.*

mf

Ru-lers go-vern un - der me with my in - sight and my wis - dom.

mf warmer

(Man.)

(Ped.)

54

S./T. *unis.* — *mf* — rit.

Those who know me know my love, my love.

A./B. *unis.* — *mf* — *ff*

Those who know me know my love; those who seek me find their an - swer. I am

rit.

a tempo

58

ff

Here, I am here, I am here with you. I am here, I am here, I

here, I am with you. I have called: do you hear me? I am here, I am here, I

a tempo

(Sw.)

f

64

mf

am with you, I am here, I am with you. I have called: do you

mf

am with you, I am here, I am with you. I have called: do you

mf

69

TUTTI *unis.* — *f* — rit.

hear me? I am here, I am here, I am with you.

(Gt.)

f

a tempo

S./T. *unis.*

76

f

God the Fa - ther and the Son, Ho - ly Spi - rit

A./B. *unis.*

f

God the Fa - ther and the Son, Ho - ly Spi - rit

f

82

poco rit. a tempo

co - e - ter - nal, Glo - ry, glo - ry be a - scribed to you, now

co - e - ter - nal, Glo - ry, glo - ry, be a-scribed to you, now

(Sw.)

88

and to the end of a - ges. I am here, I am

and to the end, to the end of a - ges. I am here, I am

dim.

93

rit. *mp* slower ♩ = *c.*56

SOPRANOS *p*

with you. I have called: do you hear me? I am here, I am

mp ALTOS *p*

with you. I have called: do you hear me? I am

rit. slower ♩ = *c.*56

mp *pp* *p*

98

S./T. *unis.* rit. *p*

here, I am with you, with you, with you.

A./B. *unis* *p*

here, I am with you, with you, with you.

rit. (Solo) (Sw.)

(Piano: *Ped.*)

S (A) (T) (B)
Organ or Piano

61. The Lord ascendeth up on high

Arthur Russell (1806–74)
and others

Melody from *Christliche Lieder*, Wittenberg (1524)
v. 2 harm. J. S. BACH (1685–1750) (adap.)
vv.1–3. arr. ALAN BULLARD (b. 1947)

Moderato ♩ = *c.*84

VOICES **TUTTI** *unis.* *f*

1. The Lord a - scend- eth

ORGAN or PIANO *f*

(Ped.)

4

up on high, Loud an - thems round him swell - ing; The

8

Lord hath tri-umphed glo-rious- ly, In pow- er and might ex - cel - ling:

Solo or unison: sing Soprano in vv. 1 and 2 and Other Voices in v. 3, at any octave
Two-part: SA
Mixed voices: SAT, SAB, or SATB

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12

— Hell and the grave are cap - tive led; Lo he re - turns, our

16

glo - rious Head, To his e - ter-nal dwell - ing.

20

SOPRANOS

ALTOS

TENORS

BASSES

mf

2. The heav'ns with joy re - ceive their Lord; O

mf

mf

keyboard ad lib.

24

f

day of ex - ul - ta - tion! By saints, by an - gel -

f

(Solo)

f

f

28

mf

-hosts a - dored For his so great sal - va - tion: O

mf

(Solo)

32

f

earth, a - dore thy glo - rious King, His ri - sing, his a -

f

mf

f

35

mf *f* *ff*

-scen - sion sing With grate - ful a - do - ra - tion. 3. By

mf *f* *ff*

mf *f* *ff*

39

DESCANT

saints in earth and saints in heav'n, With songs for ev - er blend - ed,

OTHER VOICES

saints in earth and saints in heav'n, With songs for ev - er blend - ed,

43

All praise to Christ our King be giv'n Who hath to heav'n a -

All praise to Christ our King be giv'n Who hath to heav'n a -

47

-scend - ed: To Fa - ther, Son, and Ho - ly Ghost, The

-scend - ed: To Fa - ther, Son, and Ho - ly Ghost, The

51

fff

God of hea - v'n's host, In bright ar - ray ex - tend - ed,

fff

God of heav'n's re-splen-dent host, In bright ar - ray ex - tend - ed,

fff

55

in bright ar - ray ex - tend - ed.

in bright ar - ray ex - tend - ed.

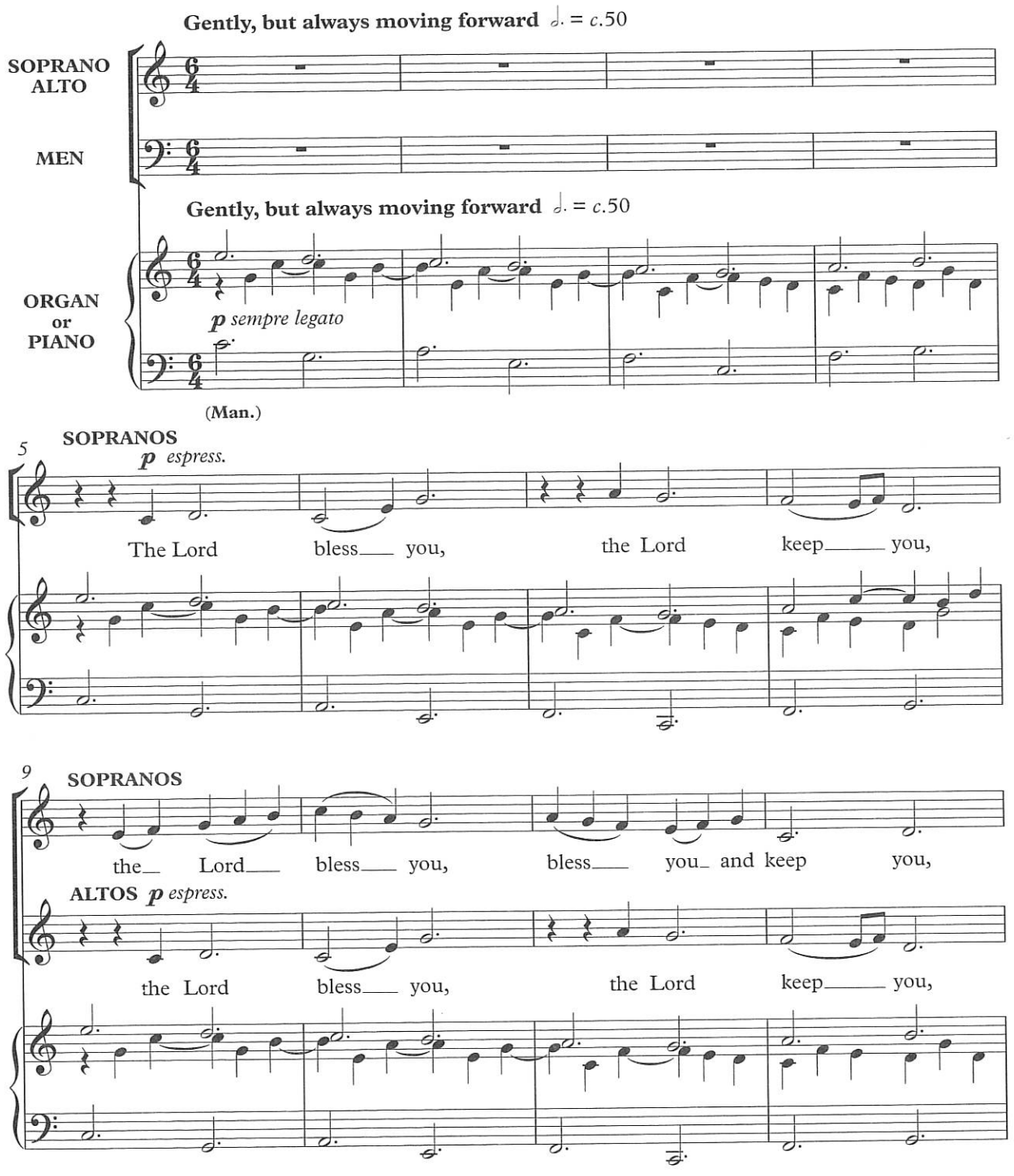
for Jonathan and Claire on the occasion of their wedding, 14 July 2007

S (A) (Men)
Organ or Piano

62. The Lord bless you and keep you

Numbers 6: 24–6

ALAN BULLARD (b. 1947)
based on the *Canon* by J. Pachelbel (1653–1706)



Solo or unison: sing Soprano at any octave (some voices may sing the small notes in bars 36–7 and 42–4, if desired)
Two-part and **Mixed voices**: SA, SAMen

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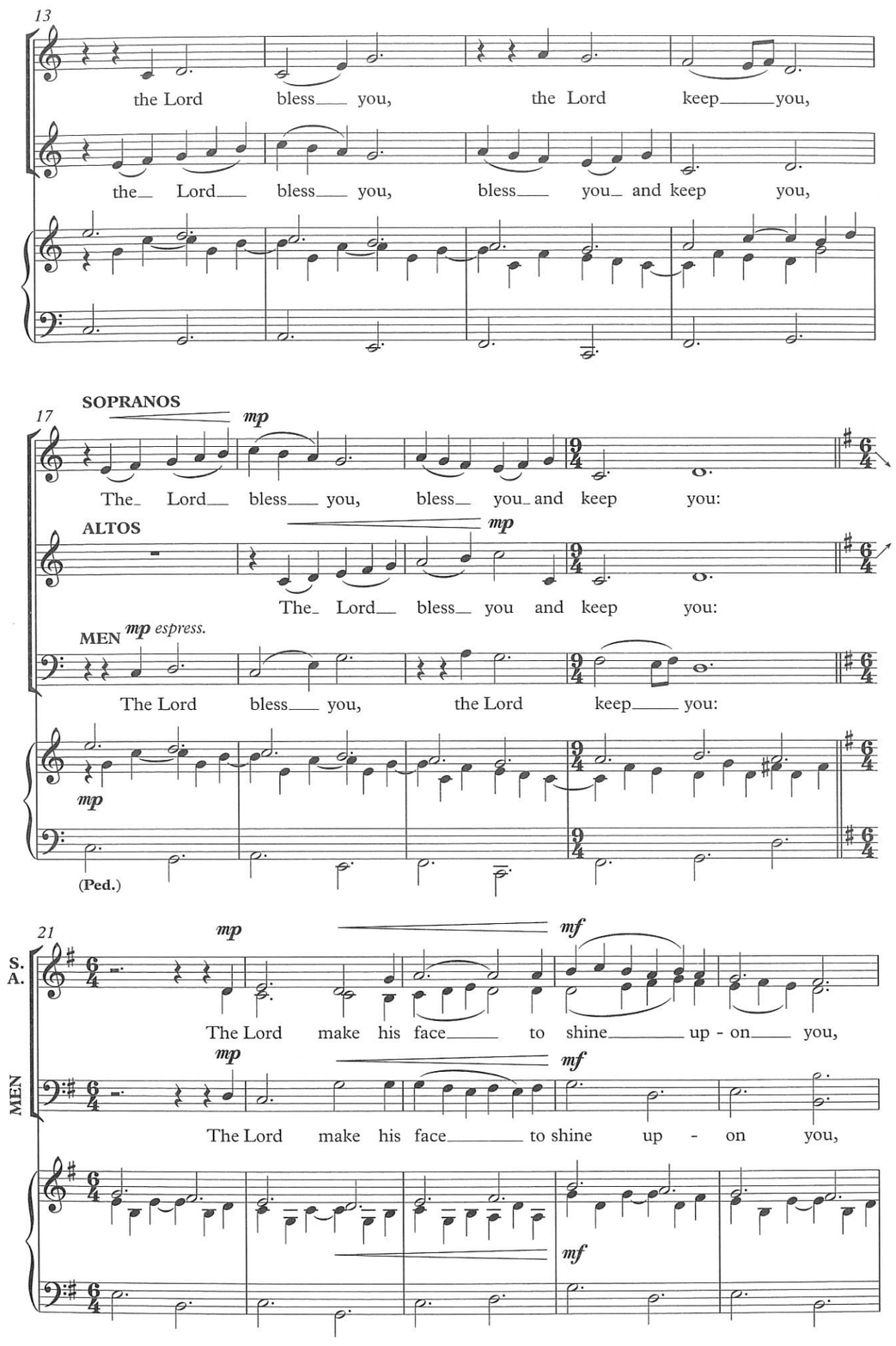

26

up - on you

shine up - on you and be gra - cious,

shine up - on you and be gra - cious,

30

and be gra - cious un - to you:

gra - cious, be gra - cious un - to you:

34

S. The Lord lift up the light, the light of his

A. The Lord lift up the light, lift up the light, the light of his

MEN The Lord lift up the light of his

38

coun - te-nance up - on you, lift up the light,

coun - te - nance up - on you, lift up the light, lift up the

coun - te - nance up - on you, lift up the light,

42

lift up the light, the light, the light of his

light, lift up the light, the light, the light of his

lift up the light, the light of his coun - te -

46

coun - te - nance up - on you and give you

coun - te - nance up - on you and give you

-nance up - on you and give you

(Man.)

rall.

50

peace, and give you peace.

peace, and give you peace.

peace, and give you peace.

rall.

(Ped.)

S (A) (Men)
Organ or Piano

63. We love the place, O God

W. Bullock (1798–1874)
and H. W. Baker (1821–77)

PAUL LEDDINGTON WRIGHT
(b. 1951)

Gently flowing ♩ = c.100

VOICES

SOPRANOS & ALTOS *unis.*

1. We_

ORGAN or PIANO

(Ped.)

5

love the place, O God, where - in thine hon-our dwells; The

9

joy of_thine a - bode all_ earth-ly joy ex - cels.

S.

A.

2. We_

Solo or unison: sing Soprano at any octave
Two-part and **Mixed voices**: SA, SAMen

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13

S. A. love the house of prayer, where - in thy ser-vants meet; And

MEN *mp* 2. We_ love the house of prayer, where - in thy ser-vants

mp

17

mf

thou, O_Lord, art there_____ thy_ cho-sen flock to_ greet._____ 3.We love thine

meet,_____ And_ thou, O_ Lord, art there thy cho-sen_ flock to greet.

21 *unis.*

al - tar, Lord;_____ Oh, what on earth so dear?_____ For there in

mf

3. We_____ love thine al - tar, Lord; Oh,_____ what on earth so dear? For there in

25

faith_ a - dored, we_ find thy pre-sence near._____

faith a - dored, we_ find thy pre-sence near._____

29 *unis. f*

_ 4. We_ love the word of life, the_ word that tells of

_ *f*

mf

33

peace, Of_ com - fort in the strife, and_ joys that ne - ver

37

cease. 5. We love to sing be - low for mer-cies

5. We love to sing be - low

f

40

S.

A.

free - ly giv'n; But oh, we long to

for mer - cies free - ly giv'n; But oh, we long to

43

unis. ***p***

know the tri-umph-song of heav'n! 6. Lord

p

mp

47

S.

A.

Je - sus, give us grace on earth to love thee more, In

p

51

mp

heav'n to see thy face, and with thy saints

mp

mp

54

rall.

— a - dore.

pp

pp

rall.

p

pp

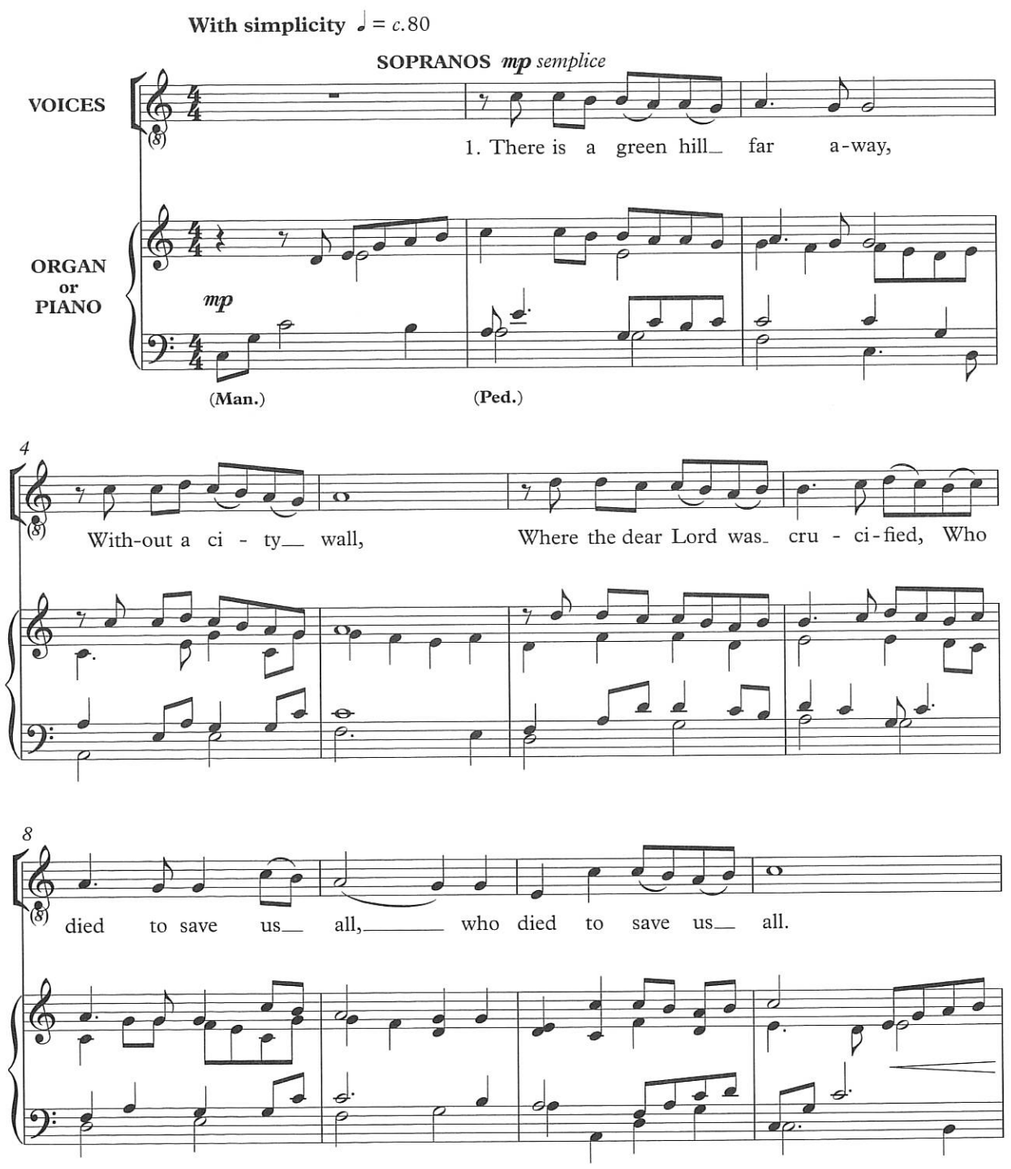
in loving memory P. S. L.

S (A T B)
Organ or Piano

64. There is a green hill far away

Mrs Cecil Frances Alexander
(1818–95)

BOB CHILCOTT
(b. 1955)



Solo or unison: vv. 1 and 3: sing Soprano; v. 2: Tenor/Bass; v. 4: Other Voices, all at any octave
Two-part and **Mixed voices**: S./A. and T./B. (T./B. singing soprano line down the octave in v. 3), SATB

This anthem was first published in Bob Chilcott's *St John Passion* (978-0-19-339759-0).

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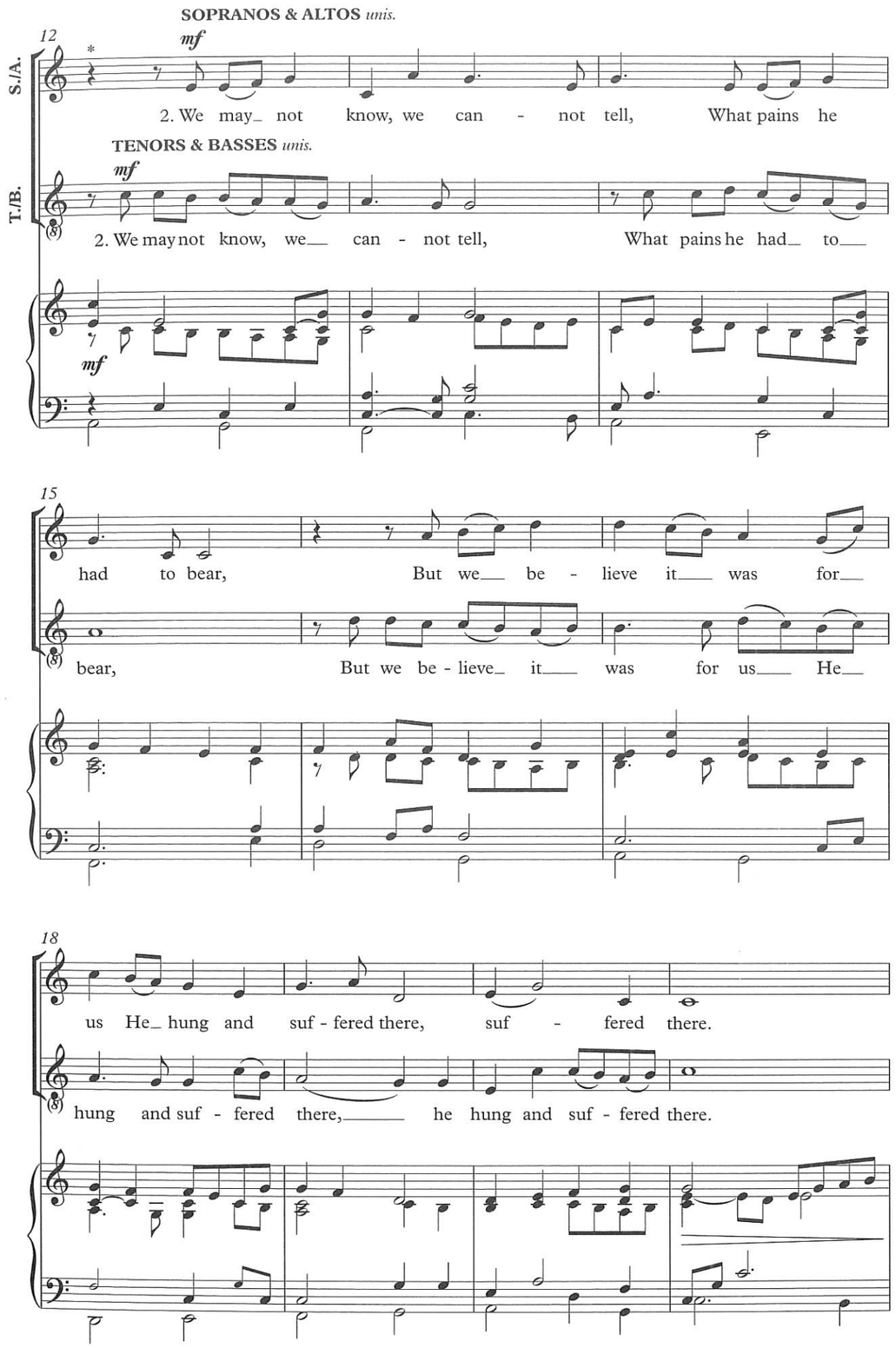


* Unison voices sing T./B. stave in this verse.

22

SOPRANOS

p

be for-giv'n, He died to make us

S.
A.

ALTOS

3. He died that we might be for - giv'n, He died to make us

TENORS*

T.
B.

p

BASSES*

p †

25

good, That we might go at last to heav'n, Saved

good, That we might go at last to heav'n, Saved

28

by his pre - cious blood,

by his pre - cious blood, saved by his pre - cious blood.

mp

(Ped.)

* If performing with two-part mixed voices, tenors and basses sing the soprano line down the octave in bars 22–31.
† Keyboard: double choir throughout v. 3 unless all four voice parts are present.

32

DESCANT

f

4. O dear - ly has he loved, And we must

OTHER VOICES

f

4. O dear-ly, dear - ly has he loved, And we must love him

f

35

love him too, And trust in his re-deem - ing

too, And trust in his re - deem - ing blood, And

38

rit.

blood, And try his works to do, and try his works to do.

try his works to do, and try his works to do.

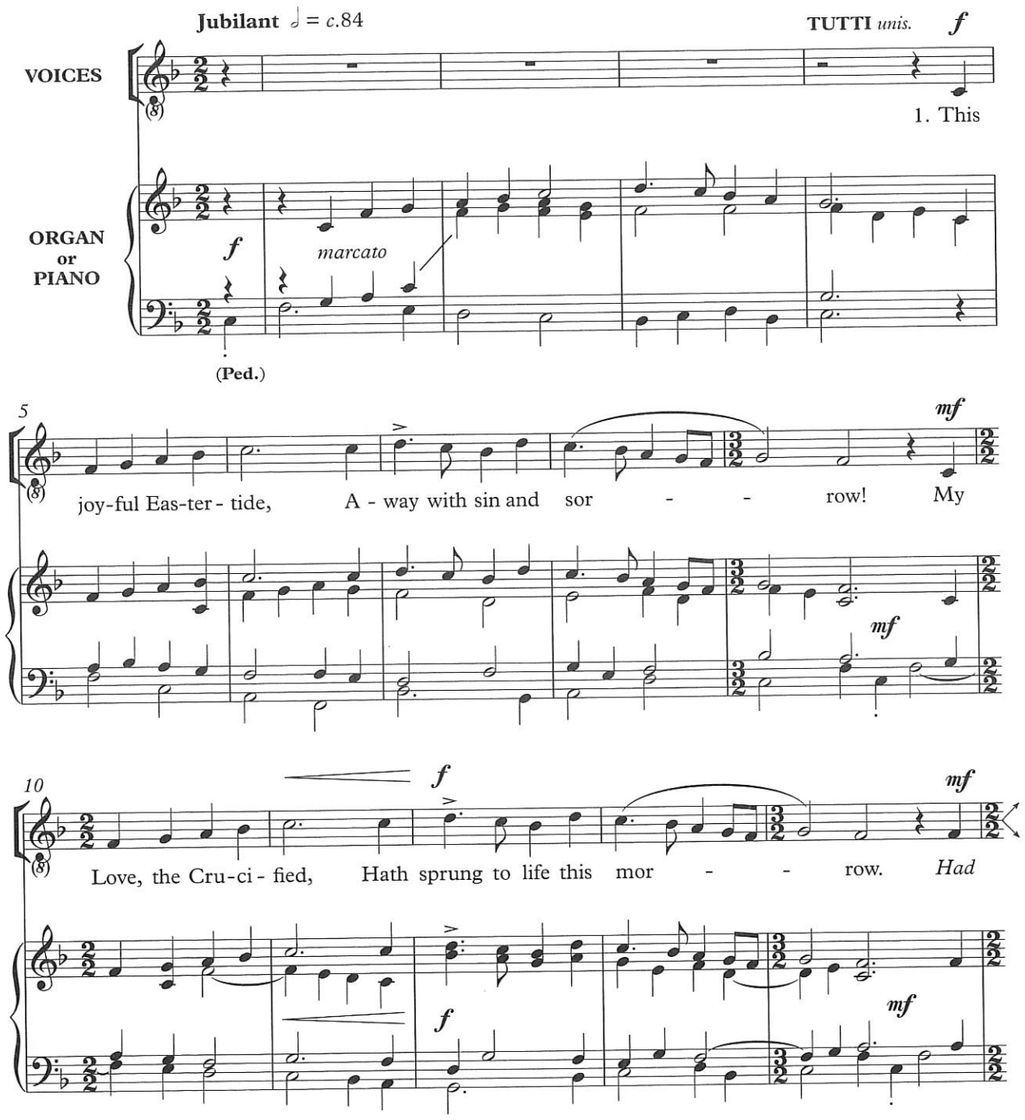
rit.

Voices 1 (2)
Organ or Piano

65. This joyful Eastertide

G. R. Woodward
(1848–1934)

17th-cent. Dutch
arr. ALAN BULLARD (b. 1947)



Solo or unison: sing Voice 1 throughout
Two-part: S and/or T sing Voice 1; A and/or B sing Voice 2
Mixed voices: SATB may follow the suggested scoring indications

The congregation may optionally join in for verses 1 and 3, or for all verses.

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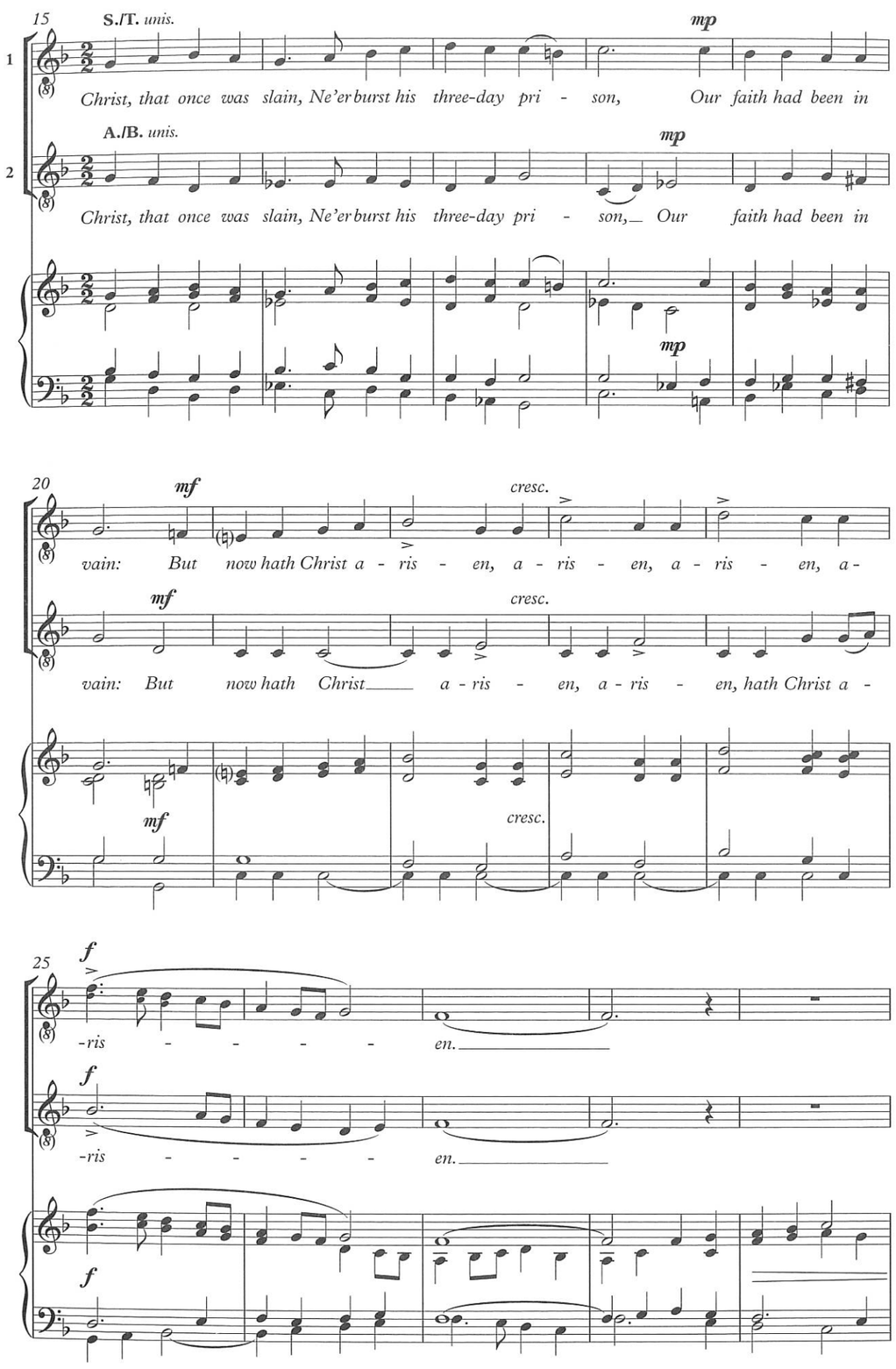


30

SOPRANOS *p*

2. My flesh in hope shall rest, And for a sea-son

ALTOS *p*

2. My flesh in hope shall rest, And for a sea-son

p

(Man.)

35

S./T. *unis.* *f*

slum - - - ber: Till trump from east to west Shall

A./B. *unis.* *f*

slum - - - ber: Till trump from east to west Shall wake the

f marcato

(Ped.)

39

TENORS *mf*

wake the dead in num - - - ber. *Had Christ, that once was*

BASSES *mf*

dead, shall wake the dead in num - ber. *Had Christ, that once was*

mf

43

slain, Ne'er burst his three-day pri - son, Our faith had been in

slain, Ne'er burst his three-day pri - son, Our faith had been in vain:

47

S./T. *unis.* *p* *cresc.*

vain: But now hath Christ a - ris - en, a - ris - en, a - ris - en, a -

A./B. *unis.* *p* *cresc.*

— But now hath Christ a - ris - en, a - ris - en, hath Christ a -

p *cresc.*

52

f *p*

- ris - - - en.

f *p*

- ris - - - en.

f *p*

58

f

3. Death's flood has lost his chill, Since Je - sus crossed the

f

3. Death's flood has lost his chill, Since

f

62

mf *f*

ri - - - ver; Lov - er of souls, from ill My pass - ing soul de-

mf *f*

Je - sus crossed the ri - ver; Lov - er of souls, from ill My pass-ing

mf *f*

67

mf

-li - - - ver. *Had Christ, that once was slain, Ne'er burst his*

mf

soul de - li - - ver. *Had Christ, that once was slain, Ne'er burst his*

mf

71

f

three-day pri - son, Our faith had been in vain: But now hath Christ a -

f

three-day pri - son, Our faith had been in vain: But now hath Christ

f

76

cresc. *ff*

-ris - en, a - ris - en, a - ris - en, a - ris - - - -

cresc. *ff*

a - ri - sen, a - ris - en, hath Christ a - ris - - - -

cresc. *ff*

81

allargando *fff* **molto allarg.**

-en, a - ris - en, a - ris - en!

fff

-en, a - ris - en, a - ris - en!

allargando **molto allarg.**

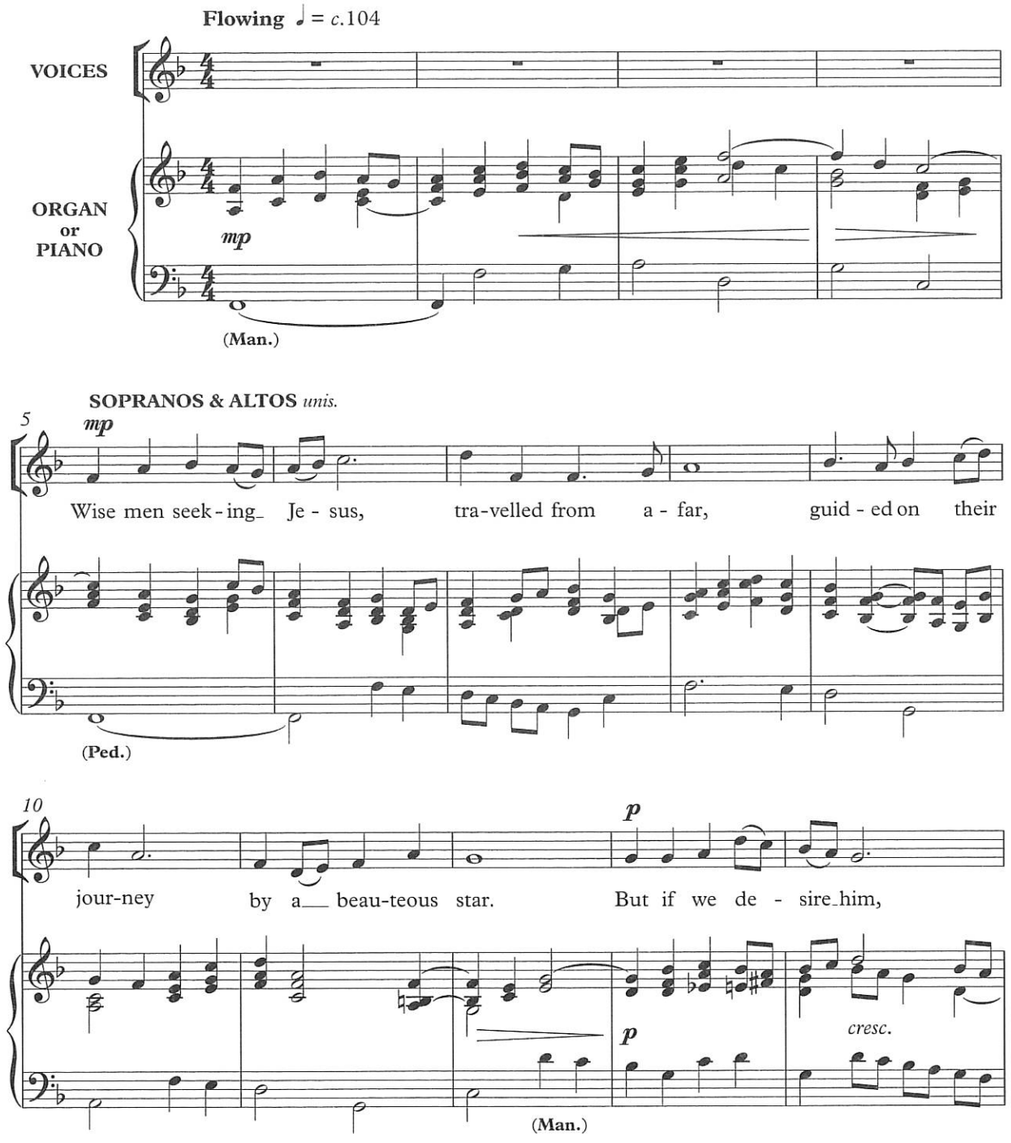
fff

S (A) (Men)
Organ or Piano

66. Wise men seeking Jesus

James T. East
(1860–1937)

JONATHAN WILLCOCKS
(b. 1953)



Solo or unison: sing Soprano at any octave (a few voices may sing the alto part, at any octave, in the bracketed sections, and the small notes in bars 56–8)
Two-part and **Mixed voices**: SA, SAMen

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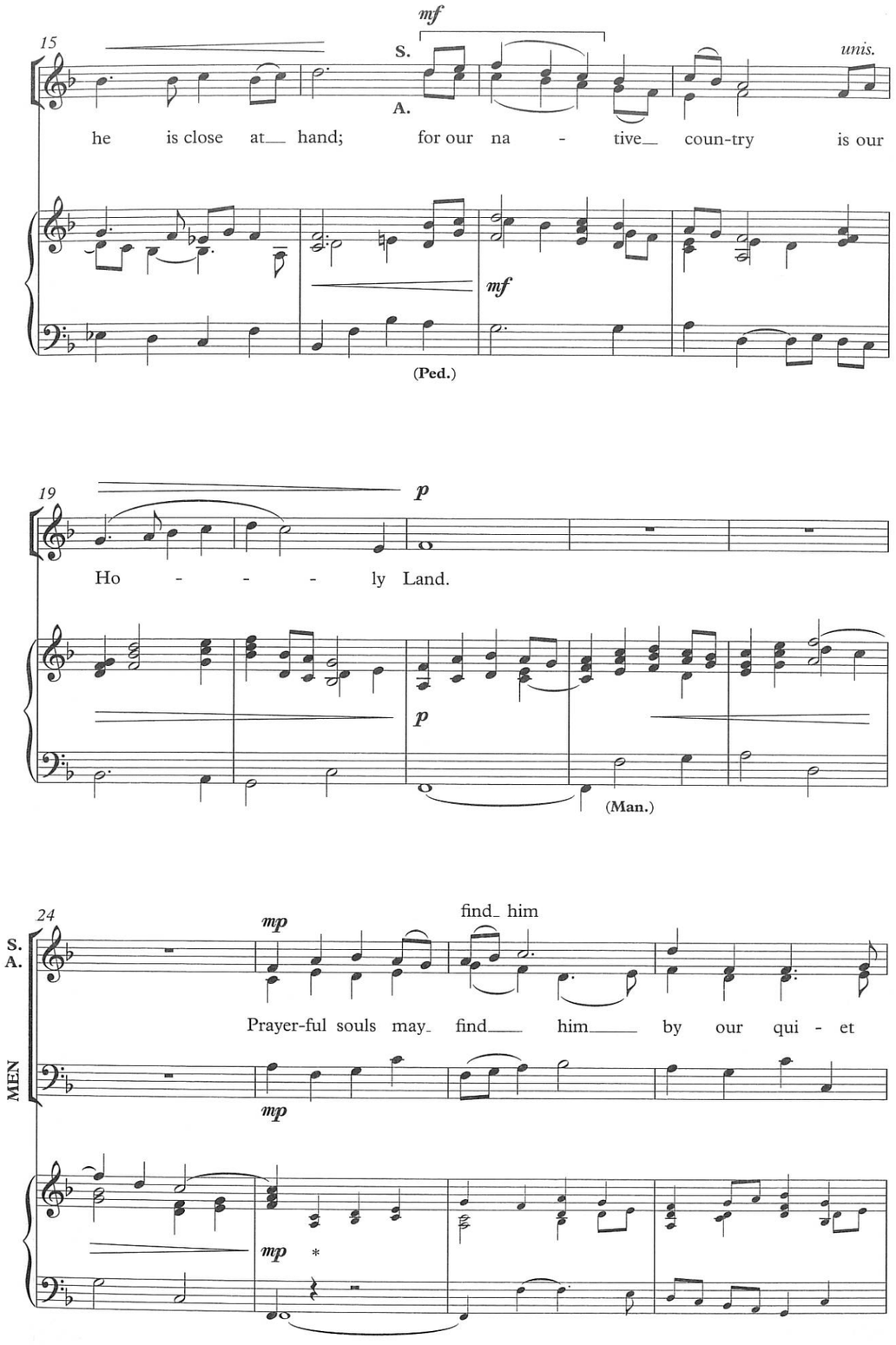

* The small notes may be omitted if all voice parts are sung.

28

hill-sides

lakes, meet him on our hill - sides when the morn - ing

32

In our fer - tile corn-fields while the sheaves are

p cresc.

mp cresc.

In our fer - tile corn - fields while the

breaks.

mp cresc.

While the sheaves are

p cresc.

bound, in our bu - sy mar-kets Lord Je - sus

mf *mp*

36

sheaves are bound, in our bu - sy mar - kets Lord Je - sus

mf *mp*

bound, in our mar - kets Lord Je - sus

mf *mp*

(Ped.)

40

Christ is found.

(Man.)

45

unis.

p

He is more than near us, if we love him well;

p

p

(Ped.)

49

for he seeks us ev - er in our hearts to dwell,

53

S. *cresc.*

in our hearts to dwell, in our hearts to dwell, he

A. *cresc.*

in our hearts to dwell, in our hearts to

MEN *cresc.* *mf*

our hearts, he

cresc.

57

mf *dim.*

seeks us in our hearts to

mf *dim.*

dwell, in our hearts to

dim.

seeks us in our hearts to

mf *dim.*

61

p **rit.**

dwell.

p **rit.**

p *pp*

(Man.) (Ped.)