2. A Prayer of St Columba

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

CECILIA McDOWALL
(b. 1951)

Expressive, with movement \( \frac{1}{4} = c.108 \)

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
A Prayer of St Columba

-low us,
And be a kindly shepherd be-
hind us,
Today, tonight, and for ever.

(Gt.)
for Aled Jones

4. Alive in me

THOMAS HEWITT JONES
(b. 1984)

Matt Harvey
(b. 1962)

VOICES

Flowing and expressive \( \frac{1}{2} = \text{c.} \, 96 \)

v. 1: S./A. unis.

v. 2: T./B. unis. or SOLO

1. The light is break-ing through the
the soil, The spi - rit mov - ing them a - live in me, The sun and wind_ and my

clouds, The wind is quick-ning in the o - pen skies, Sun - light dap-ples there be-

2. Small be.

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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"Alive in me"

If performing in unison, sing the alto part in bars 22–39.

* 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.
7. Ave Maria
(Hail, blessed Mary)

The Angelic Salutation
English version by Alan Bullard

ALAN BULLARD
(b. 1947)

Flowing and expressive \( \dot{\}= c.92 \)

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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Ave Maria

Hail, blessed Mary, The Lord is with thee, And

Hail, Mary, God's maidservant, May thy humility be increased.

Favour art thou among all women, Hail, Mary, blessed among women!

Pure fruit that thou bearest, Jesus.
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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Be glad in the Lord. Rejoice, rejoice, be glad in the Lord.

Be glad in the Lord. Rejoice, rejoice, be glad in the Lord.

SOPRANOS

The Lord is my strength and song.

ALTOS

The Lord is my strength and song.
11. Before the ending of the day

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

KERRY ANDREW
(b. 1978)

With quiet power (3+2) $\frac{3}{8}$ = c.80

SOPRANOS & ALTOS unis. mp

Before the ending of the

p (stagger breathing)

(hum)

With quiet power (3+2) $\frac{3}{8}$ = c.80

(Organ: 4’or 2’, quiet Mixt.)

4

day, Creator of the world, we pray

That with thy

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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Before the ending of the day

wont-ed fa-vour_ thou_Wouldst be our Guard and Keep-er now._

From all ill dreams de-fend our_ eyes,_ From night-ly fears and fan-ta-sies;_ Tread un-der_
14. Come, Lord Jesus

Words and music by
OLIVER TARNEY (b. 1984)

S (A) (Men)
Organ or Piano

Gently flowing $j = \text{c.} 63$

**VOICES**

Come, Lord Jesus, our light to be,

**ORGAN or PIANO**

Come, Lord Jesus, set your people free,

Come now with wisdom from above and fill our hearts with peace and love.

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

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17. Christ the Lord is risen again!

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

ALAN SMITH (b. 1962)

Voices 1 (2)
Organ or Piano

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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
19. Come, Holy Spirit, 
Creator blest

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

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

Gracefully \( \dot{=} \ c.44 \)

**VOICES**

**ORGAN or PIANO**

---

**TUTTI unis.**

Come, Holy Spirit, Creator blest,

And in our hearts take up your rest; Come with your grace and

**Solo or unison:** sing the upper part, except where marked, at any octave

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

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Come, Holy Spirit, Creator blest
Gracefully

heavenly aid To fill the hearts which you have made.

O, Comforter, to you we cry, Heavenly gift of

God Most High; O Fount of Life, and Fire of Love

And sweet anointing from above.
26. Glory to the Lamb

Voices 1 (2)
Organ or Piano

Isaac Watts
(c.1674–1748), altd

DAVID BLACKWELL
(b. 1961)

Joyfully \( \frac{j}{= c.116} \)

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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Glory to the Lamb

1. Thou thousand thousand are their tongues, but "Worthy the Lamb," our lips reply, "for

2. All their joys are one:

3. Alleluia, alleluia, Glory

4. To the Lamb.
27. God be in my head

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

DAVID FAWCETT
(b. 1964)

Sarum Primer (1514)
33. If ye love me

John 14: 15–17

MALCOLM ARCHER
(b. 1952)

Affettuoso \( \frac{\text{d}}{\text{c.63}} \)

SOPRANOS & ALTONS unis.

If ye love me

Affettuoso \( \frac{\text{d}}{\text{c.63}} \)

sempre legato

SOPRANO

ALTO

MEN

ORGAN or PIANO

S(A) Men
Organ or Piano

Two-part and Mixed voices: SMen, SAMen

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34. In my Heart

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

Tenderly but fervently \( \dot{=} c.69 \)

v.1: SOPRANOS & ALTOS unis.
v.2: TENORS & BASSES unis.

1. Lord, help me be a Christian in my heart,
   loving in my heart, Lord, help me be more

\[ \text{S./A., unis. or S.} \quad \text{in my heart,} \]
\[ \text{unis.} \]

\[ \text{S./A.} \quad \text{T./B., unis.} \]
\[ \text{in my heart,} \]

* 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
36. Let all people praise you, Lord!

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

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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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May the road rise up to meet you.

May the road rise up to meet you. May the road rise up to meet you.

May the road rise up to meet you. May the road rise up to meet you. May the road rise up to meet you.

May the road rise up to meet you. May the road rise up to meet you. May the road rise up to meet you.

May the road rise up to meet you. May the road rise up to meet you. May the road rise up to meet you.

May the road rise up to meet you. May the road rise up to meet you. May the road rise up to meet you.

May the road rise up to meet you. May the road rise up to meet you. May the road rise up to meet you.
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

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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.
59. Take up your cross, the Saviour said

Charles William Everest (1814–1977) alted
Melody: BOURBON, attr. Freeman Lewis (1825) arr. REBECCA GROOM te VELDE (b. 1956)

Moderate and strong \( \frac{\text{d}}{\text{e}} = \text{c.69} \)

\[ \text{v. I: SOPRANOS & ALTOS unis. \textit{mf}} \]

\[ \text{v. II: BASSI & TENORI unis. \textit{mf}} \]

\[ \text{Organ or Piano \textit{mf}} \]

\[ \text{(Man.)} \]

\[ \text{(Ped.)} \]

Solo or unison: sing the upper part throughout, at any octave
Two-part: SA
Mixed voices: SATB
Take up your cross, the Saviour said.
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)

Gently, but always moving forward  \( \downarrow = c.50 \)

\[ \text{SOPRANO} \]
\[ \text{ALTO} \]

Gently, but always moving forward \( \downarrow = c.50 \)

\[ \text{ORGAN} \] or \[ \text{PIANO} \] \( \text{p sempre legato} \)

\[ \text{SOPRANOS} \p espress. \]

The Lord bless you, the Lord keep you,

\[ \text{ALTOS} \p espress. \]

the Lord bless you, bless you and keep you,

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
The Lord bless you and keep you

SOPRANOS

The Lord bless you, bless you and keep you:

ALTOS

The Lord bless you, the Lord keep you:

MEN

The Lord make his face to shine upon you,
63. We love the place, O God

W. Bullock (1798–1874) and H. W. Baker (1821–77)

PAUL LEDDINGTON WRIGHT (b. 1951)

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We love the place, O God

love the house of prayer, where-in thy serv-ants meet; And

2. We love the house of prayer, where-in thy serv-ants

MEN

meet, And 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.

Oh, what on earth so dear? For there in

3. We love thine al-tar, Lord; Oh, what on earth so dear? For there in
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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66. Wise men seeking Jesus

James T. East (1860–1937)

JONATHAN WILLCOCKS (b. 1953)

Flowing  \( \frac{3}{4} = c.104 \)

**VOICES**

**ORGAN or PIANO**

Wise men seeking Jesus, travelled from afar, guided on their journey by a beauteous star. But if we desire him,

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
Wise men seeking Jesus

he is close at hand; for our native country is our

Holy Land.

Prayerful souls may find him by our quiet

*The small notes may be omitted if all voice parts are sung.