The Complete Book of Prayer Chants

Full Score with instrumental parts

kevin **mayhew**

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Foreword

The chants in this book represent the compositions of the three major contemporary composers in this genre – Keith Duke, Geoffrey Nobes and Margaret Rizza.

The beauty of chants is that they may be sung unaccompanied by just one voice or accompanied by whatever instrument or instruments that are available.

To help the singers when the chant is accompanied, it is advisable for either a keyboard or guitar to play from start to finish, never overpowering the voices, but always supporting. The keyboard player should direct the music, bringing in and taking out other instruments when it feels right to do so, and eventually bringing the music to a conclusion.

Many chants consist of a short text set to music which is sung repeatedly so that those singing or listening can enter into the meaning of the words calmly and without hurry.

Other chants (such as all those by Geoffrey Nobes) adopt a verse and refrain pattern. A suggested running order for such chants might be:

Instrumental introduction (instrumental melody with accompaniment); Refrain (perhaps twice); Verse; Refrain; Instrumental descant; Refrain with descant; Verse; Choir; Refrain . . . and so on.

The parts marked for C instruments are suitable for flute, recorder, oboe or violin, while the parts for B flat instruments are for clarinet or a very soft trumpet.

The instrumental descants may be played along with the chant or refrain, or could be used as instrumental interludes between the refrain and verses. Some chants have duets as instrumental descants – either or both parts may be played.

There are also optional parts for choir (marked SATB) which may similarly be inserted as feels right. These may be sung with or without accompaniment, depending on the confidence of the singers.

The keyboard and guitar parts match all the different sections of each chant – refrain, verses, instrumental descants and SATB voices.

A few verses and instrumental descants start with upbeats, even where the refrain itself does not; in these cases the start of the refrain is marked with a double barline in the descant part.

Also available:

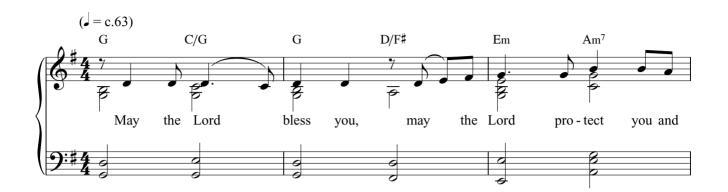
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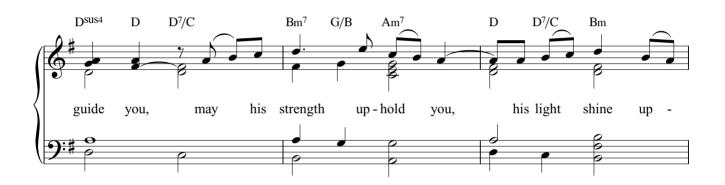
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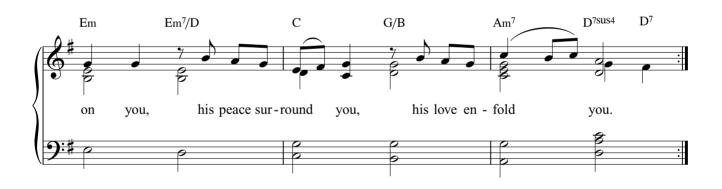
1 A blessing

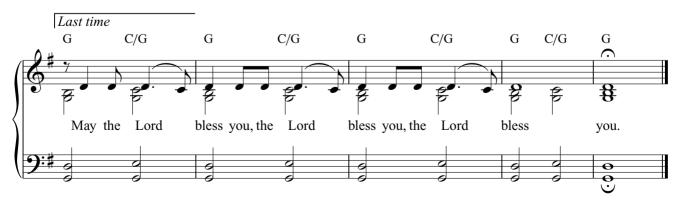
Text: Gaelic Blessing, adapted by Margaret Rizza

Music: Margaret Rizza









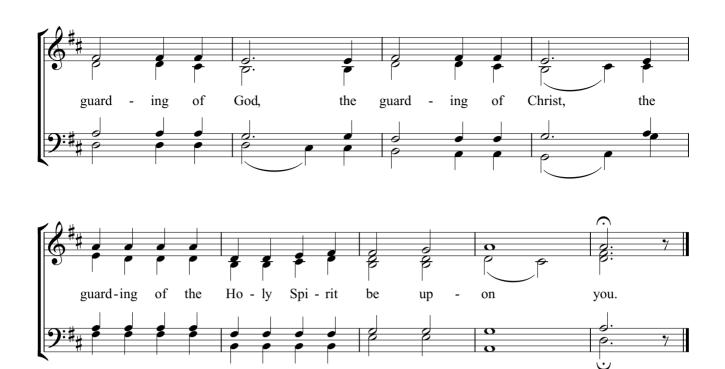


2 A Celtic blessing

Text: Traditional Music: Margaret Rizza







3 Adoramus te, Domine Deus

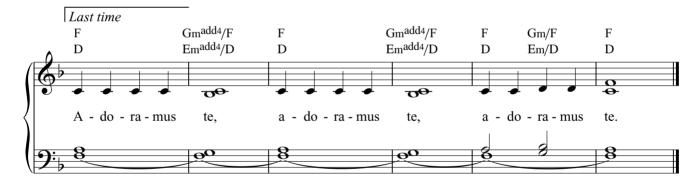
Text: Unknown Music: Margaret Rizza



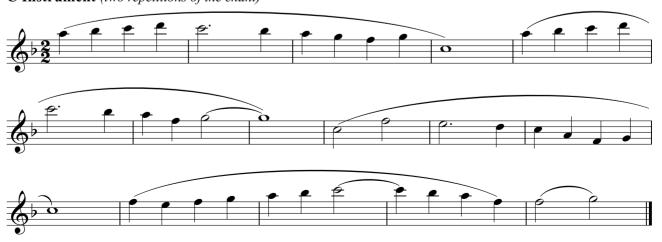
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Translation: We adore you, O Lord God.

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