

*The Complete Book of*  
**Prayer  
Chants**

Full Score with instrumental parts

**kevin  
mayhew**

# 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:**

**The Complete Book of Prayer Chants – Melody/Guitar Edition**  
(Catalogue no. 1450432)

**The Complete Book of Prayer Chants – 5 CD Set** (Catalogue no. 1490428)

# 1 A blessing

Text: Gaelic Blessing, adapted by Margaret Rizza

Music: Margaret Rizza

(♩ = c.63)

G C/G G D/F# Em Am<sup>7</sup>

May the Lord bless you, may the Lord protect you and

D<sup>sus4</sup> D D<sup>7</sup>/C Bm<sup>7</sup> G/B Am<sup>7</sup> D D<sup>7</sup>/C Bm

guide you, may his strength uphold you, his light shine up -

Em Em<sup>7</sup>/D C G/B Am<sup>7</sup> D<sup>7sus4</sup> D<sup>7</sup>

on you, his peace surround you, his love en - fold you.

*Last time*

G C/G G C/G G C/G G C/G G

May the Lord bless you, the Lord bless you, the Lord bless you.

**C Instrument**

Two staves of musical notation for a C instrument. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody consists of eighth and sixteenth notes, with several measures containing beamed eighth notes. The second staff continues the melody with similar rhythmic patterns and phrasing.

**B $\flat$  Instrument**

Two staves of musical notation for a B-flat instrument. The first staff begins with a treble clef, a key signature of no sharps or flats, and a 4/4 time signature. The melody consists of eighth and sixteenth notes, with several measures containing beamed eighth notes. The second staff continues the melody with similar rhythmic patterns and phrasing.

**Mixed voices**

Musical notation for mixed voices, featuring Soprano (S) and Tenor (T) parts. The first staff is for the Soprano and the second for the Tenor. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: "May the Lord bless you, may the Lord pro- tect you and".

Musical notation for mixed voices, featuring Soprano (S) and Tenor (T) parts. The first staff is for the Soprano and the second for the Tenor. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: "guide you, may his strength up- hold you, his light shine up -".

Musical notation for mixed voices, featuring Soprano (S) and Tenor (T) parts. The first staff is for the Soprano and the second for the Tenor. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: "on you, his peace sur- round you, his love en - fold you." The final two bars of the piece are marked with the instruction "To last time bars (unison setting)".

## 2 A Celtic blessing

Text: Traditional

Music: Margaret Rizza

(♩ = 69)

D Bm/D Em<sup>7</sup>/D A<sup>7sus4</sup> A<sup>7</sup> Bm Bm<sup>7</sup>/A

The guard-ing of the God of Life be on you, the guard-ing of lov-ing Christ be

Em/G A A<sup>7</sup>/G D<sup>9</sup>/F# Bm Em<sup>7</sup> A<sup>7sus4</sup> A<sup>7</sup>

on you, the guard-ing of the Ho-ly Spi-rit be on you, to

*To repeat* Dmaj<sup>7</sup> Bm Em<sup>7</sup> A<sup>7sus4</sup> A<sup>7</sup> *Last time* Em<sup>7</sup> A<sup>7sus4</sup> A<sup>7</sup>

aid and up-hold you each day and night of your life. The day and night of your life; the

D Em/D A<sup>9</sup> Bm D/A Em/G A A<sup>7</sup>/G

guard-ing of God, the guard-ing of Christ, the

D/F# Bm Em<sup>9</sup> Em A<sup>7sus4</sup> A<sup>7</sup> D

guard-ing of the Ho-ly Spi-rit be up-on-ly you.

**C Instrument**

**B $\flat$  Instrument**

**Mixed voices**

S  
A

The guard-ing of the God of Life be on you, the guard-ing of lov-ing Christ be

T  
B

The guard - ing of God, the guard - ing of

on you, the guard-ing of the Ho-ly Spi-rit be on you, to

Christ, the guard - ing of the Spi - rit

*To repeat* | *Last time*

aid and up-hold you each day and night of your life. The day and night of your life; the

be up - on you. The on you; the

guard - ing of God, the guard - ing of Christ, the

guard-ing of the Ho - ly Spi - rit be up - on you.

# 3 Adoramus te, Domine Deus

Text: Unknown  
 Music: Margaret Rizza

**Slow and calm** (♩ = c.52)

Capo 3 D      F      Gm/F      Fmaj7      Gm/F      F      Gm/F      Fmaj7      Gm/F  
                  Em/D      Dmaj7      Em/D      D      Em/D      Dmaj7      Em/D

A - do - ra - mus te, Do - mi - ne De - us.

F      Gm/F      Fmaj7      Gm/F      F      Gm/F      Fmaj7      Gm/F  
 D      Em/D      Dmaj7      Em/D      D      Em/D      Dmaj7      Em/D

A - do - ra - mus te, Do - mi - ne De - us.

*Last time*

F      Gm<sup>add4</sup>/F      F      Gm<sup>add4</sup>/F      F      Gm/F      F  
 D      Em<sup>add4</sup>/D      D      Em<sup>add4</sup>/D      D      Em/D      D

A - do - ra - mus te, a - do - ra - mus te, a - do - ra - mus te.

**C Instrument** (two repetitions of the chant)

Translation:  
 We adore you, O Lord God.

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