

Voices 1 2 (3)  
(Keyboard)\*

# 1. Alleluia

WILLIAM BOYCE (1711–79)  
accomp. Alan Bullard

Lively ♩ = 84

VOICE 1

VOICE 2

VOICE 3

Lively ♩ = 84

KEYBOARD

*p*

(Man.)

5

*p*

Al - le - lu - ia,

9

*mf*

al - le - lu - ia.

\* The keyboard part may be omitted if all three voice parts are sung; begin at either bar 5 or bar 21.

13 *mp* *mf* *mp*

1 (8) Al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al -

2 (8) Al - le - lu - ia,

*mp*

17 *mf* *mf*

1 (8) - le - lu - ia, al - le - lu - ia.

2 (8) al - le - lu - ia.

*mf*

21 *f* *mf*

1 (8) Al - le - lu - ia, al - le - lu - ia, al -

2 (8) Al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al -

3 (8) Al - le - lu - ia,

*f* *mf*

(Ped.)

S (A) (Men)  
Keyboard

### 3. Be still, for the presence of the Lord

Words and music by  
DAVID J. EVANS (b. 1957)  
arr. Richard Shephard

Andante espressivo ♩ = 100

**VOICES**

SOPRANOS & ALTOS *unis. mp*

1. Be still, for the pre-sence of the Lord, the

**KEYBOARD**

*p sempre legato*

(Ped.)

5

MEN or TUTTI *mp*

Ho-ly One, is here; Come, bow be - fore him now, with re-ver-ence and fear.

11

S. *mf* *mp*

A. In him no sin is found, we stand on ho - ly ground; Be still, for the

MEN *mf* *mp*

The musical score is written in G major (one sharp) and 4/4 time. It consists of three systems. The first system (measures 1-4) features a vocal line for Sopranos and Altos and a keyboard accompaniment. The second system (measures 5-10) features a vocal line for Men or Tutti and a keyboard accompaniment. The third system (measures 11-14) features separate vocal lines for Soprano and Alto, and a vocal line for Men, all with a keyboard accompaniment. Dynamics include *mp*, *p*, *mf*, and *mp*. Performance instructions include 'Andante espressivo', 'sempre legato', and 'Ped.'.

If performing in unison, sing the melody throughout, omitting the descant sections in vv. 2 and 3.

16

pre-sence of the Lord, the Ho-ly One, is here.

21

2. Be still, for the glo-ry of the Lord is shi-ning all a-round;—

26

ah

He burns with ho-ly fire, with splen-dour he is crowned. How awe-some

S (A) (T) (B)\*  
(Keyboard)†

## 21. Hail, Virgin Mary (Ave Maria)

The Angelic Salutation

FRANZ LISZT  
(1811–86)

**Andante espressivo** ♩ = 100

**SOPRANO ALTO**

*p*

Hail, Vir - gin\_ Ma -  
A - ve\_ Ma - ri -

**TENOR BASS**

*p*

**KEYBOARD**

*p dolce* (Organ: opt. 4; Piano: opt. 8ve higher)

*sempre legato*

(Ped.)

8

- ry, Hail, Ma - ry, full of grace; For the Lord is with thee,  
- a, gra - ti - a\_ ple - na, Do - mi - nus te - cum,

\* Sing bass rather than tenor if few men are available.

† The keyboard part (and the introduction) may be omitted if all four voice parts are sung.

17

Great - ly blest\_ are thou a - mong all wo - men - kind, And great - ly  
be - ne - dic - ta tu in mu - li - e - ri - bus, et be - ne -

24

blest\_ the fruit, the fruit\_ thou bear - est: Je - sus.  
- dic - tus fruc - tus ven - tris tu - i, Je - su.

*mf* *mp* *pp*

*mf* *pp*  
*pp* keyboard ad lib.

(Man.)

33

Most ho - ly\_ Ma - ry, God,  
Sanc - ta Ma - ri - a, De - i,  
*p*

Most ho - ly Ma - ry, Mo - ther of God,  
Sanc - ta Ma - ri - a, Ma - ter\_ De - i,

*p*

Most ho - ly Ma - ry, God,  
Sanc - ta Ma - ri - a, De - i,

(Organ: opt. 4; Piano: opt. 8ve higher)

*p*

(Ped.)

SA (T) B  
(Keyboard)\*

## 23. Harvest Carol

J. S. B. Monsell  
(1811–75)

IAN RAY  
(b. 1946)

**Joyous and with movement** ♩ = 200  
(Always follow the natural accentuation of the words)

**VOICES**  
(KEYBOARD  
tacet)

**S./A.** 1. Sing to the Lord of har - vest, Sing songs of love\_ and praise;\_

**T./B.** 2. By him the clouds drop fat - ness, The de - serts bloom and spring,

**S./A.** 3. Heap on his sa - cred al - tar The gifts his good - ness gave, \_

5 **mp**

**S.**  
**A.**

(KBD)

With joy - ful hearts and voi - ces Your al - le - lu - ias raise: \_  
The hills leap up in glad - ness, The val - leys laugh\_ and sing; \_  
The gold - en sheaves of har - vest, The souls he died\_ to save: \_

**T.**  
**B.**

**mp**

9 **mf** **v. 3 to Coda** ⊕

By him the roll - ing sea - sons In fruit - ful ord - er move, \_  
He fill - eth with his ful - ness All things with large\_ in - crease, \_  
Your hearts lay down be - fore\_ him When at his feet\_ ye fall, \_

**mf**

\* This anthem may be sung *a cappella* in three or four parts, or with keyboard accompaniment as marked.

13

Sing to the Lord of har - vest A song of hap - py love. —  
 He crowns the year with good - ness, With plen - ty and — with peace. —

Sing, *rit.* sing. — *pp*

17 *f* *pp*

Sing, sing, sing, — sing. —

*unis.* *f* *pp*

Sing, sing, sing, sing, sing. —

⊕ CODA *rit.*

21

And with your lives a - dore — him, Who gave his life — for all. —



S (A) (T) (B)  
(Keyboard)\*

## 26. Holy, holy, holy, Holy is the Lord

FRANZ SCHUBERT (1797–1828)  
accomp. Alan Bullard

**Andante espressivo** ♩ = 92

**SOPRANO ALTO**

**TENOR BASS**

**KEYBOARD**

*pp*

Ho - ly,

*pp*

**Andante espressivo** ♩ = 92

*pp*

(Man.)

6

ho - ly, ho - ly, Ho - ly is the

\* The keyboard part may be omitted when all four voice parts are sung. This *a cappella* version is Schubert's original.

11

*fp*

Lord, Ho - ly, ho - ly, ho -

*fp*

16

*pp*

- ly, Ho - ly is the Lord.

*pp*

*pp*

21

*p* *f*

1. Fa - ther, Son, and Spi - rit,  
2. Praise to you, O Lord, Ho -

*p* *f*

*p* *f*

(Ped.)

S (A) (Men)  
Keyboard28. Hosanna to the Son  
of David

Matthew 21: 9

GEORG PHILIPP TELEMANN  
(1681–1767)

**Allegro moderato** ♩ = 138

**SOPRANO** *f* Ho -

**ALTO** *f* Ho -

**MEN** *f* Ho -

**KEYBOARD** *f* (Ped. *ad lib.*)

*mp* *f*

- san-na to the Son of Da - vid, ho - san-na to the Son of Da - vid, Sing ho -

*mp* - san-na to the Son of Da - vid, ho - san-na to the Son of Da - vid,

*mp* - san-na to the Son of Da - vid, ho - san-na to the Son of Da - vid,

*mp* *f*

Cut from bar 24 (beat 2) to bar 49 (beat 1) to form a short introit.

8

- san - na, sing ho - san - na, to the Son of Da - vid, sing ho -

Sing ho-san - na, to the Son of Da - vid, sing ho-san - na,

Sing ho-san - na, to the Son of Da - vid, sing ho-san - na,

*mp*

*f*

*mp*

*f*

*mp*

12

- san-na, sing ho - san-na, to the Son of Da - vid, the Son of Da -

sing ho-san-na, to the Son of Da - vid, the Son of Da -

sing ho-san-na, to the Son of Da - vid, the Son of Da -

*f*

*f*

*f*

*f*

Voices 1 (2)  
Keyboard

# 45. Peace between nations

Trad. Hebridean (adap.)

CHRISTOPHER WIGGINS  
(b. 1956)

Andante semplice ♩ = 84

VOICES

KEYBOARD

*mp legato*

(Man.)

4 **TUTTI unis.**  
*mp*

Peace be-tween na - tions, peace — be-tween

8

ra - ces. Peace be-tween neigh-bours in — love of the King of Life. —

13 *mp* *dim.*

The musical score is written for two voices and keyboard. It begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The tempo is 'Andante semplice' with a quarter note equal to 84 beats per minute. The keyboard part starts with a treble clef and a bass clef, both in 3/4 time. The first system shows the keyboard playing a melody in the right hand and a bass line in the left hand. The second system shows the voices entering with the lyrics 'Peace be-tween na - tions, peace — be-tween'. The third system continues the vocal line with 'ra - ces. Peace be-tween neigh-bours in — love of the King of Life. —'. The fourth system shows the keyboard part continuing with a melody in the right hand and a bass line in the left hand. The score includes dynamic markings such as *mp*, *p*, and *dim.*, and performance instructions like **TUTTI unis.** and *mp legato*.

17

*mp*

1 Peace be-tween sis-ter and bro-ther, peace be-tween

*mp*

*p*

21

wife\_ and hus-band. Peace be-tween pa-rents and chil-dren, the

*p*

24

peace of Christ a-bove all peace. \_\_\_\_\_

*p*

*poco f* *p* *mf*

to Mrs D. R. Marlowe and the Dudden Hill Girls' School Choir

S S (A) (T) (B)  
Keyboard48. A Prayer of St Richard  
of ChichesterSt Richard of Chichester  
(c.1197–1253)L. J. WHITE (b. 1910)  
lower voice parts by Alan Bullard

*Andante con espress.* ♩ = 100

**SOPRANO** SOLO or SOLI *p*

O ho - ly

**KEYBOARD** *pp*  
(Organ: Celeste)

(Man.)

5

Je - sus, most mer - ci - ful re - deem - er, friend and

10

bro - ther, may I know thee more clear - ly, love thee more

*cresc.*

*cresc.*

The musical score is written in G major (one sharp) and 4/4 time. It features a Soprano line and a Keyboard accompaniment. The tempo is 'Andante con espress.' with a quarter note equal to 100 beats. The score is divided into three systems. The first system (measures 1-4) shows the Soprano line with the lyrics 'O ho - ly' and the Keyboard part starting with a piano (*pp*) dynamic and a 'Man.' marking. The second system (measures 5-9) continues the Soprano line with lyrics 'Je - sus, most mer - ci - ful re - deem - er, friend and' and the Keyboard accompaniment. The third system (measures 10-14) shows the Soprano line with lyrics 'bro - ther, may I know thee more clear - ly, love thee more' and the Keyboard part with 'cresc.' markings. The score includes various musical notations such as slurs, ties, and dynamic markings.

15 *mf*

dear - ly, and fol - low thee more near - ly,

(Organ: Solo)

*p*

(Ped.)

20 *p*

and fol - low thee more near -

*pp*

25 (S. SOLO or SOLI) *mf*

- ly. O ho - ly Je - sus, most mer - ci-ful re -

S. *mf*

A. O ho - ly Je - sus, most mer - ci-ful re - deem - er, —

T. *mf*

B. O — ho - ly Je - sus, Je - sus — mer - ci-ful re - deem - er,

*mf*  
(Organ: Gt.)



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

# 51. Shout for Joy!

American spiritual  
arr. ALAN BULLARD (b. 1947)

Exuberant, but not hurried ♩ = 92

VOICE 1  
VOICE 3

*unis. f*

O Lord! O Lord!

VOICE 2  
VOICE 4

*unis. f*

Shout for joy!

Exuberant, but not hurried ♩ = 92

KEYBOARD

*f*

(Man.)

PERCUSSION

*etc.*

*and/or*

*etc.*

*and/or*

*etc.*

6

O Lord! O Lord! Ear-ly in the morn-ing,

Shout for joy! Shout for joy! Shout for joy!

12

(8) Late in the eve - ning, \_\_\_ Early in the morn-ing, \_\_\_

(8) Shout for joy! Shout for joy! Shout for joy!

17

(8) Late in the eve - ning, \_\_\_ *mf* Feel like shout-ing, \_\_\_ feel like pray - ing, \_\_\_

(8) Shout for joy! *mf* Feel like shout-ing, \_\_\_

22

(8) *cresc.* Feel like shout-ing, \_\_\_ feel like pray - ing, \_\_\_

(8) feel like pray - ing, \_\_\_ *cresc.* Feel like shout-ing, \_\_\_ feel like pray - ing, \_\_\_

to Neil and Kristen on the occasion of their marriage, 5 May 2007

S (A) (Men)  
Keyboard

## 57. The Lord's my Shepherd

Psalm 23  
The Scottish Psalter, 1650BOB CHILCOTT  
(b. 1955)

Flowing and expressive ♩ = 84

SOPRANO  
ALTO

umiss. *p dolce*

The Lord's my Shep-herd,

MEN

Flowing and expressive ♩ = 84

KEYBOARD

*p*

(Man.)

6

S.  
A.

*mp*

I'll not want. He makes me down to lie In pas-tures green: he

*mp*

10

umiss.

lead-eth me The qui-et wa - ters by, the qui-et wa - ters by.

*p*

(Ped.)

15

S. A. *p*

My soul he doth re - store a-gain; And

MEN *p*

20

*mp*

me to walk doth make \_\_\_\_\_ With - in the paths of right-eous-ness, E'en

*mp*

24

for his own name's sake, e'en for his own name's sake. \_\_\_\_\_

*cresc.*

for Wendy

SA (Men)  
Keyboard

## 65. Wondrous Cross

Isaac Watts  
(1674–1748)PHILIP WILBY  
(b. 1949)

**Teneramente** ♩ = 60

**SOLO or SMALL GROUP**  
*p espress.*

**SOPRANO ALTO**

When I sur-vey the won-drous cross —

**MEN**

**KEYBOARD**

**Teneramente** ♩ = 60

*pp*  
(Organ: Flute/Celeste)

(Man.)

5

On which the Prince of Glo-ry died, —

9

My rich-est gain I count but loss, — And pour con -

13 *poco cresc.* *mp*

- tempt on all my pride.

*poco cresc.*

(Ped.)

17 **TUTTI** *mp espress.* *unis.*

S./A. For - bid it, Lord, that I should boast, \_\_\_\_\_

MEN *mp espress.*

*mp*

21

Save in the cross of Christ my God; \_\_\_\_\_ All the vain things that