



# SUNDAY BY SUNDAY COLLECTION

VOLUME ONE - ANTHEMS FOR THE CHURCH YEAR

A PHOTOCOPIABLE RESOURCE

COMPILED BY DAVID OGDEN

RS  M







ROYAL SCHOOL OF CHURCH MUSIC

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The accompanying CD was recorded on March 10th, 2004 by the RSCM Cleveland Lodge Singers, directed by Kit Perona-Wright.

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*Love*

|                                 |         |    |
|---------------------------------|---------|----|
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|                                 |           |     |
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|                                     |          |     |
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|               |             |     |
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|                                    |          |     |
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|                    |             |     |
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|-------------------------------|-------|-----|
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*Truth*

|                         |        |     |
|-------------------------|--------|-----|
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|                                 |         |    |
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# PREFACE

There is no doubt that the *Sunday by Sunday* Liturgy Planner has been one of the RSCM success stories. Churches all over the world have consistently valued its breadth, versatility and usefulness as a resource for worship. My contribution over the last seven years has been to put together the *Anthems and Vocal Music* section. By any standards this is a massive task, surveying over 100 different anthem books and nearly a thousand items of sheet music.

Despite such a range of material there is still a shortage of pieces suitable for some themes and church celebrations. Therefore in this collection we have tried to plug the gaps and present a comprehensive selection of music that not only spans the whole church year but gives choirs a wider selection of anthems on particular topics and themes that originate from the Sunday gospel readings. The attached liturgical and thematic indexes, together with references in *Sunday by Sunday*, should help the selection of pieces from this collection for particular weeks and services.

But this collection is much more than that: 15 of the 30 pieces have been especially commissioned from composers who write regularly for parishes and a further 9 anthems are published here for the first time. The remainder are from RSCM collections which are either out of print or which have been revised and rewritten to make them more accessible for parish choirs.

All the items have been selected to be suitable for choirs who need straightforward anthems that are easily learnt and enjoyable both for choirs and congregation. Many of them feature unison sections as well as four-part writing so there is still plenty for singers to get their teeth into.

The most revolutionary aspect of this collection is the facility for photocopying the anthems as you use them. The working title for the collection was '30 anthems for the price of one', which is exactly what you get. With church finances stretched to the limits this is an excellent resource that could save your church hundreds of pounds, but at the same time provide its choir with a valuable collection of music throughout the year. This is sure to bring a smile to the face of your church treasurer!

I would like to thank all the composers and lyricists who have allowed their music to be included in the collection, to Tim Ruffer from the RSCM who has steadily guided the project and greatly assisted me in its production and to his church choir in the village of Forest Row, Sussex, who have tried and tested most of the music in this book.

I hope that your choir finds the pieces both enjoyable and fulfilling to sing and that it enriches the worship in your church Sunday by Sunday, year by year.

David Ogden  
Bristol 2004

# Arise, shine for your light has come

Music: Richard Shephard

**Andante** ♩ = c. 84

SOPRANO  
ALTO

TENOR  
BASS

KEYBOARD

*p*

(Man.)

*mp* *f*

A - rise, — a - rise, A - rise, shine for your

*f*

*mp* *mf* *f*

(Ped.)

6 light has

light has come.

*mf* Na - tions shall come to your

(Man.)

To David Patrick and the Choir of Chipping Barnet Parish Church

# Christ, whose glory fills the skies

Words: Charles Wesley (1707-1788)

Music: Harold Darke (1888-1976)

**Un poco allegro**  
*mp*

ORGAN

Gt.

Ped.

7

SOPRANO *mp*  
ALTO

TENOR  
BASS

Christ, whose glo - ry \_\_\_ fills the skies,

Sw. *mp*

14

Christ, the true the on - ly light, Christ, whose glo - ry \_\_\_

*mp*

The musical score is arranged in three systems. The first system shows the Organ part in 3/4 time with a treble and bass clef. It includes markings for 'Gt.' (Great) and 'Ped.' (Pedal). The second system shows the vocal parts: Soprano and Alto (with lyrics 'Christ, whose glo - ry \_\_\_ fills the skies,') and Tenor and Bass. The organ part continues with a 'Sw.' (Swell) marking. The third system shows the vocal parts with lyrics 'Christ, the true the on - ly light, Christ, whose glo - ry \_\_\_' and the organ part. The organ part concludes with a final chord.

# Christmas Gloria

for congregation, choir (with optional parts for SATB) and keyboard

Words: from *Common Worship*

Music: Philip Ledger

**Joyfully but unhurried**

SOPRANO  
ALTO

TENOR  
BASS

KEYBOARD

**Joyfully but unhurried**

*f*

7

*f*

Glo - - ri - a in ex -

13

- cel - - sis! Glo - ry to God in the

This setting is based on 'In Dulci Jubilo' and 'The Coventry Carol'.

Words: © 2000 The Archbishops' Council. Used with permission

Music: © 2004 The Royal School of Church Music, Cleveland Lodge, Westhumble, Dorking, Surrey, RH5 6BW

# The Church triumphant

Words: Charles Wesley (1707-88)

Music: Richard Shephard

**Con moto**  $\text{♩} = 60$

ORGAN *f*

6

SOPRANO *f*  
ALTO  
TENOR  
BASS *f*

The Church tri -

11

- um - phant in thy love, Their might - y joys we know

The musical score is written in 2/2 time with a key signature of one sharp (F#). The tempo is marked 'Con moto' with a quarter note equal to 60 beats per minute. The organ part begins with a forte (*f*) dynamic. The vocal parts enter at measure 6, with the Soprano, Alto, Tenor, and Bass all marked with a forte (*f*) dynamic. The lyrics are: 'The Church triumphant in thy love, Their mighty joys we know'. The organ accompaniment continues throughout the piece, providing harmonic support for the vocalists.

# Faith, hope and love

Words: from the *Roman Missal*

Music: Pachelbel  
arranged by David Ogden

At a measured pace with sincerity ♩ = 83

ORGAN

MEASURES 1-6

7 SOLO

MEASURES 7-13

14

MEASURES 14-19

20

MEASURES 20-25

25 *mf* UNISON

Faith, hope and love, let these re - main a - mong you.

29

Faith, hope and love the great - est of these is

32

love, is love.



# God omnipotent reigneth

Words: Psalm 93 paraphrased by  
G.R. Woodward (1849 - 1934)

Music: 16th century melody by Pierre Daques  
arranged by Charles Wood (1866 - 1926)

**Adagio**

SOPRANO  
ALTO

TENOR  
BASS

ORGAN

*ff*

Ped.

6

12 *ff*

God om - ni - po - tent reign - eth, Glad in ap - pa - rel bright;

*ff* ad lib.

18

Sov - reign King He re - main - eth, Gird - ed a - bout with

ad lib.

24

might; By Him the world a - lone Im -

*ff*

# God the Holy Trinity

Words: from *Common Worship*

Music: David Halls

ORGAN

*Andante* ♩ = 96

*p*

Man.

5

SOPRANO

*p*

Tri-ni-ty —

ALTO

TENOR

BASS

*p*

Ped.

God the Ho - ly Tri - ni - ty make you strong in faith and love, —

12

*mp*

Tri-ni-ty —

*mp*

God the Ho - ly Tri - ni - ty make you strong in faith and

To Alastair and Siân Barnett on the occasion of their son Dylan Edward's christening,  
St Mary's Collegiate Church, Warwick, 15th June 2003

# Grow in grace

Words: from 2 Peter 3:18, 1 Peter 2:2 and  
Ezekiel 36:25-26

Music: Malcolm Archer

A very relaxed 2 in a bar (unrushed) ♩ = 52

ORGAN

*mp*  
Ped.

5 *mp* SOPRANOS

Grow in grace — and in the know - ledge of our Lord and Sa - viour Je - sus

9

Christ. Grow in grace — and in the

12 *mp*

know - ledge of our Lord and Sa - viour Je - sus Christ. As

# I am the Bread of life

Words: John 6.35

Music: Simon Lole

**Tenderly** ♩ = 76

VOICES

ORGAN  
or  
PIANO

*mp*

5

UNISON *mp*

I am the Bread of life, he who comes to me will not

10

SOLO

hun - ger; and he who be-lieves in me shall ne - ver thirst. I am the

# I give to you a new commandment

Words: John 13: 34-35  
and Liber Usualis

Music: Peter Nardone

**Adagio** ♩ = 60

SOPRANO  
ALTO

ORGAN

*mp*

*P* Sw.

Manuals only

5

9

*mf*

*mf* Gt.

Ped.

13

I

give to you a new com - mand - ment, a

new com - mand - ment I give to you, that you

love one an - o - ther, love one an - o - ther as

# King of Glory

Words: George Herbert (1593-1633)

Music: Grayston Ives

**With flowing movement** ♩ = c.66

SOPRANO *mp* King of glo-ry, King of

ORGAN Sw. *mp* Man.

6

peace, I will love \_\_\_\_\_ thee; and, that love may ne - ver

10

cease, I will move \_\_\_\_\_ thee. \_\_\_\_\_ Thou hast

*p*

# The Lord is my light and my salvation

Words: Psalm 27, vv. 1, 4, 5 & 7

Music: Timothy Noon

**Expressively and unhurried** ♩ = 84 *p*

SOPRANO

ORGAN

PEDAL

*legato* *p* *simile*

The Lord is my light,

4

and my sal-va-tion, whom then shall I fear? *mp* The Lord is my light,

ALTO *p*

TENOR *mp*

BASS *p* The Lord is my

The Lord is my

The Lord is my



for the RSCM Cirencester course 2003

# Love's redeeming work is done

Words: Charles Wesley (1707-1788)

Music: David Ogden

**Bold and jubilant** ♩ = 120 *f* verses 1 & 2: Full choir

VOICES

Gt Reeds

ORGAN

PEDAL

1. Love's re - deem - ing work is  
stone, the watch, the

6

done, fought the fight, the bat - tle won; Lo! our sun's e - clipse is o'er; lo! he  
seal; Christ has burst the gates of hell; Death in vain for - bids his rise; Christ has

11

1. sets in blood no more. 2. Vain the

for S.M.F. and M.D.P. who suggested the idea

# The Motcombe Angel's carol

Words & music: Barry Ferguson

**Andante con amore**

*p*

SOPRANO  
Lul - la - by Je - sus, Son of God with us,

ALTO  
Lul - la - by Je - sus, Son of God with us,

TENOR  
Lul - la - by Je - sus, Son of God with us,

BASS  
Lul - la - by, Lul - la - by,

**Andante con amore**

PIANO  
(for rehearsal only)

5

Peace - ful - ly lie! An - gels near - by will

Peace - ful - ly lie! An - gels near - by will

Peace - ful - ly lie! An - gels near - by will

Peace - ful - ly lie! An - gels near - by will

This carol is an adaptation of my "Motcombe Angel's Lullaby", from "Angel Suite" for solo piano. In the forward it says: "Three miles from Shaftesbury the Motcombe Angel laments the death of a 2-year old girl with a timeless gesture: the scattering of rose petals on her grave—something understood. The music likewise had to be childlike and appealing." After the première two close friends suggested that it would make a good carol. I have therefore written a text that matches, I believe, the spirit of that memorial to Violet Mary Hiscock, aged 2 years 4 months, who died on 2nd January, 1901.

# Now let us from this table rise

Text: Fred Kaan (b.1929)

Music: John Henderson

Solo 8' and 2'  
Accmpt 8' and 4'

♩ = 48

SOPRANO  
ALTO

ORGAN

Solo

Ped.

SOPRANO

4 *mf*

Now let us from this ta - ble rise, re - newed in bo - dy mind \_\_\_ and soul;

Sw.

8

with Christ we die \_\_\_ and rise a - gain, his self - less love has made us whole.

12 Solo

Ped.

Written for the enrolement of Geoffrey Francis Fisher as  
 Archbishop of Canterbury on 19th April 1945

# Now the God of peace

Words: Hebrews 13: 20,21

Music: Gerald H. Knight (1908 - 1979)

*♩* = 78

**SOPRANO** *p* Now the God of

**ALTO** *p* Now the God of

**TENOR** *p* Now the God of

**BASS** *p* Now the God of

**ORGAN** *pp* *p*  
 senza Ped.

5 *mp* peace that brought a - gain from the dead our Lord Je -

*mp* peace that brought a - gain from the dead our Lord Je -

*mp* peace that brought a - gain from the dead our Lord Je -

*mp* peace that brought a - gain from the dead our Lord Je -

*mp*

# O Lord, increase our faith

Music: Henry Loosemore (d. 1670)

edited by John Morehen

SOPRANO *p*  
O Lord, in - crease our faith, strength - en us and —

ALTO *p*  
O Lord, in - crease our faith, strength - en

TENOR *p*  
O Lord, in - crease our faith, strength - en us —

BASS *p*  
O Lord, in - crease our faith, strength - en us —

ORGAN  
(optional)

4

— con - firm us in thy true ———— faith;

us and con - firm ———— us in thy true faith; *mp* en - due us with

— and con - firm us ———— in thy true faith; *mp* en -

— and con - firm us in thy true faith;

# O Lord my God

Words: King Solomon's Prayer  
Words suggested by I Kings: 8

Music: S.S. Wesley (1810-76)  
edited by H. Watkins Shaw (1911-96)

**Larghetto** ♩ = 72

*p*

SOPRANO  
O Lord my God, O Lord my God, hear thou the

ALTO  
O Lord my God, O Lord my God, hear thou the

TENOR  
O Lord my God, O Lord my God, hear thou the

BASS  
O Lord my God, O Lord my God,

ORGAN  
(optional)

**Larghetto** ♩ = 72

*p*

6

*cresc.*

pray'r thy ser - vant\_ pray - eth. Have thou re - spect un - to his

*cresc.*

pray'r thy ser - vant pray - eth. Have thou re - spect un - to his

*cresc.*

pray'r thy ser - vant\_ pray - eth, Have thou re - spect un - to his\_

*cresc.*

hear thou the pray'r thy ser-vant pray - eth, Have thou re -

*cresc.*

This anthem was included in the first edition of Anthems by Samuel Sebastian Wesley, Vol. I, 1853. In the 2nd edition, a separate further folio edition and the 8vo edition in *The Musical Times* for April 1869, the dynamics are repeatedly changed. The present edition follows *The Musical Times*, the latest edition to appear in Wesley's lifetime. The organ part has been laid out very slightly differently, and the dynamic marks carried down to it. The alternative ending was intended by the composer 'if the treble part be sung by women'. This anthem is most effective when unaccompanied and transposed up a semitone into the key of F sharp major. If the organ is used, the accompaniment should act merely as a background to the voice parts.

# O Lord that seest

Words: Henry W. Longfellow (1807 - 82)  
(from the Spanish)

Music: Charles Wood  
(1866-1926)

**Sostenuto** TENORS & BASSES *p espress.*

VOICES

O Lord that se - est, from yon -

ORGAN

*p*

7

star - ry height, \_\_\_\_\_ Cen - tred in one the fu - ture \_\_\_\_\_ and the

14

past, Fa - shion'd in thine own i - mage, see how fast The world ob -

21

-scures in me\_ what once \_\_\_\_\_ was bright. \_\_\_\_\_

# Purge me, O Lord

Music: Thomas Tallis  
edited by Edward Wickham

$\text{♩} = 80$

SOPRANO  
Purge me, O Lord, from all my sin,

ALTO  
Purge me, O Lord, from all my sin, and save thou me by

TENOR  
Purge me, O Lord, from all my sin, and

BASS  
Purge me, O Lord, from all my sin, and save thou

ORGAN  
*(for rehearsal only)*

5

and save thou me by faith from ill, that

faith, and save thou me by faith from ill, that

save thou me by faith from ill, by faith from ill, that

me by faith from ill, that I may



# Rain down justice

Words: Michael O'Connor

Music: David Ogden

**Strong with energy** ♩ = 93

**f**

SOPRANO  
Rain down just - ice from a - bove, you hea - vens,

ALTO  
Rain down just - ice from a - bove, you hea - vens,

TENOR  
Rain down just - ice from a - bove, you hea - vens,

BASS  
Rain down just - ice from a - bove, you hea - vens,

KEYBOARD  
(Optional)

3

Clouds burst op - en, let the ho - ly one ap - pear. Earth give birth and show the

Clouds burst op - en, let the ho - ly one ap - pear. Earth give birth and show the

Clouds burst op - en, let the ho - ly one ap - pear. Earth give birth and show the

Clouds burst op - en, let the ho - ly one ap - pear. Earth give birth and show the

# Salve Regina

Words: Breviary anthem of  
the Blessed Virgin Mary  
attributed to Hermann Contractus

Music: Christopher Maxim

**Lento**

*p*

SOPRANO

Sal - ve, sal - ve, sal - ve Re - gi - na,

ALTO

Sal - ve, sal - ve, sal - ve Re - gi - na,

TENOR

Sal - ve, sal - ve, sal - ve Re - gi - na,

BASS

KEYBOARD  
REDUCTION  
(for rehearsal  
only)

**Lento**

5

*mp*

ma - ter, ma - ter, ma - ter mi - se - ri - cor - di - ae:

*mp*

ma - ter, ma - ter, ma - ter mi - se - ri - cor - di - ae:

*mp*

ma - ter, ma - ter, ma - ter mi - se - ri - cor - di - ae:

*mp*

ma - ter, ma - ter, ma - ter mi - se - ri - cor - di - ae:

1997 Winner of the Bach Choir Carol Competition

# So long ago one Christmas morn

Words: Benjamin Prance

Music: Julian E. Scott

*♩=60 mp*

SOPRANO  
How pure was she? That mo-ther mild. Cho-sen to bear that gen-tle

ALTO  
*p*  
Ah Ah

TENOR  
*p*  
Ah Ah

BASS  
*p*  
Ah Ah

PIANO  
(for rehearsal only)  
*♩=60*

5

child. A-lone was she, poor and for-lorn, so long a-go one Chris-mas

Ah Ah

Ah Ah

Ah Ah

Words: Copyright © 2004 Benjamin Prance. Used with permission

Music: Copyright © 2004 The Royal School of Church Music, Cleveland Lodge, Westhumble, Dorking, Surrey, RH5 6BW

# Song of the creator

Words: from Psalm 24, Genesis 1,  
Psalm 8, Psalm 50 and Matthew 10

Music: Geoff Weaver

**Vivo** (♩ = 132) *f*

SOPRANO  
ALTO

TENOR  
BASS

ORGAN  
or  
KEYBOARD

*f* Reeds + Mixture

Reeds  
off

senza Ped.

5

*mf*

earth is the Lord's, and all that fills it The

*mf*

*mf*

con Ped.

# Spirit of the Lord, come down

Words: Stanbrook Abbey

Music: John Harper

**Sustained and steady** ♩ = c.58

**SOPRANO**  
**ALTO**

**TENOR/Bar\***  
**BASS**

**ORGAN**  
**or**  
**PIANO**

*p*

Spi - rit of the Lord, come

*p*

down, spread - ing your pro - tect - ive wing o - ver all that you have

*p*

made, o - ver ev' - ry liv - ing thing.

\* T/Bar is optional

Words: © 1974 Stanbrook Abbey, Callow End, Worcester WR2 4TD

Music: © 2004 The Royal School of Church Music, Cleveland Lodge, Westhumble, Dorking, Surrey, RH5 6BW

# Take up your cross

Words and Music: Ronald Corp

**Andante**

SOPRANO *p*

KEYBOARD *p*

'Take up your

5

cross', the Sa - viour said, \_\_\_\_\_ 'if you want to fol - low

*cresc*

8

SOPRANO *mp*

ALTO *mp*

TENOR *mp*

BASS *mp*

me'. 'Take up your cross', the Sa - viour said, \_\_\_\_\_ 'if you

'Take up your cross', the Sa - viour said, \_\_\_\_\_ 'if you

'Take up your cross', the Sa - viour said, \_\_\_\_\_ 'if you

'Take up your cross', the Sa - viour said, \_\_\_\_\_ 'if you

*mp*

# Teach me Thy way, O Lord

Words: Psalm 86: vv. 11,12

Music: William Fox (d. 1579)  
arr. Anthony Greening (1940-1998)

SOPRANO

Teach me Thy way, O Lord, and I will walk in Thy truth; O

ALTO

Teach me Thy way, O Lord, and I will walk in Thy truth; O

TENOR

Teach me Thy way, O Lord, and I will walk in Thy truth; O

BASS

Teach me Thy way, O Lord, and I will walk in Thy truth; O

5

knit my heart un - to Thee that I may fear Thy name.

knit my heart un - to Thee that I may fear Thy name.

knit my heart un - to Thee that I may fear Thy name.

knit my heart un - to Thee that I may fear Thy name.

# Were you there?

Music: Traditional  
arranged by David Ogden

SOLO

Slow and solemn *p*

1. Were you there when they cru-ci-fied my Lord? Were you there when they

7  
cru-ci-fied my Lord? Oh! Some-times it

13  
caus-es me to trem-ble, trem-ble, trem-ble; Were you

17  
there when they cru-ci-fied my Lord?

ECHO CHOIR\*  
(Solo quartet)

CHOIR

21 *p*

Were you there?

*p*

2. Were you there when they nailed him to the tree? Were you

*mp*

*mp*

26

When they nailed him to the tree

there when they nailed him to the tree? Oh!

\* The echo choir should be separated from the main choir and preferably out of sight to the listeners



# What wondrous love is this

Words & music: American folk hymn  
arranged by Geoff Weaver

**Simply**  $\text{♩} = 80$  UNISON *mp*

SOPRANO

KEYBOARD

*p*

1. What

4

won - drous love is this, O my soul, O my soul! What won - drous love is

9

this, O my soul! What won - drous love is this that

13

caused the Lord of bliss to lay a - side his crown for my soul, for my

## TRAINING NOTES

*Arise, shine for your light is come*

*Shepard*

This short piece, which could possibly be used as an introit, creates a mystical yet celebratory mood. Attention to the dynamics is fundamental in achieving the contrast between light and shade, especially in the last phrase of the piece where the singers are asked to *crescendo* from *p* to *ff* over one bar. Some of the starting notes in certain phrases are unexpected and choirs would do well to practice singing the initial notes or chords of each phrase a number of times to increase confidence.

*Christmas Gloria*

*Ledger*

This joyful setting using two popular carol melodies can be sung in unison or in harmony. If sung in harmony make sure the lower parts do not drown the melody which must be strong enough to lead the congregation. Although the melodies are well known it is advisable to rehearse the congregation before the service. If this Gloria is sung at Midnight Mass, there is plenty of time as people tend to arrive early to get a seat.

The outer sections should not be too *legato* to ensure the rhythm and mood are conveyed. Add some expression to the phrases in the middle section to give the music direction and to prevent the block chords from plodding along.

Lastly, this is the song of the angels on Christmas night, please look as if you are enjoying it, it will make a world of difference!

*Christ whose glory fills the skies*

*Darke*

A standard of the mainstream parish church choir repertoire, this anthem has not appeared in a collection for a while. Once this anthem is known, it is very satisfying to sing. There are, however, traps for the unwary choir singer, mostly concerning the rhythm. The rhythm of the opening two soprano/alto phrases and the last verse may need to be rehearsed several times as will the lower parts in the repeat. Try to learn the dynamics and expression at the same time as the notes. Some of the entries are difficult to pitch such as the soprano/alto phrase at bar 71, so this may need to be practised several times. Keep the last verse bright with a well focussed 'Ah' on the first syllable of the word 'shining'.

*The Church triumphant**Shepard*

A short, impressive anthem for All Saints or any Saints day. A stately march tempo will give the required sense of grandeur. At bar 27, the chords should sound together and dynamics should be observed to achieve contrast with the opening section. A *fortissimo* flourish concludes the piece. Keep the notes sustained right until the end and tell your singers not to forget to go to the coda-florescent pens work well here!

*Faith, hope and love**Pachelbel arr. Ogden*

Pachelbel's Canon is often requested at weddings and is too long for the entrance or recessional as it needs time to establish itself. Here it is supporting the words of the 'Ubi caritas' - a hymn to love. The flute/violin parts are optional and the organ interludes can be interchanged if necessary as long as the structure of the piece is maintained.

The piece can be performed by unison voices or by a two-part choir. The verses could be sung by soloists. The 'Faith, hope and love' refrain which begins and ends the piece should be sung by the full choir and possibly even by the congregation, although that depends on the musical skills of the particular congregation!

However, the piece would work well during the Washing of the Feet on Maundy Thursday, where the congregation could feel a part of the action by joining with the singers in the refrain.

*God omnipotent reigneth**Wood*

A standard of the choral repertoire, this anthem is very effective and reasonably straightforward. It can be sung as written in four parts or in unison with everyone singing the soprano part. The two-in-a-bar pulse must be maintained throughout which means that the lower parts who have the crotchet movement on pages 34 and 35 should be rehearsed individually to ensure good ensemble and coordination.

*God the Holy Trinity**Halls*

This is a short blessing which would be appropriate at the end of a service. Although it starts *piano* it still needs a positive approach to emphasise the words. The first line should be sung without a breath half way through. A moderate *andante* tempo will help achieve this. As the texture is chordal, aim for exact coordination of all the parts and expression throughout the phrases, especially in the bass line which has many repeated notes.

*Grow in grace*

Archer

Anthems suitable for baptisms are few and far between so this one is particularly welcome. Keep the tempo steady. The pulse should be determined by the speed of the quavers in bar 8. The falling 5th interval permeates the piece and this should be pitched accurately at all times. A small *crescendo* on 'grow' will help the movement of the phrase. Organists may like to accompany verse two and the unaccompanied 'Amen' to maintain the pitch.

*Hosanna!*

Ogden

This chant is designed to be sung outside at the start of the Palm Sunday procession. The piece might work whilst moving in procession but everyone must stay very close together for it to be successful.

Start with everyone singing the melody, then add the harmony and lastly the descant. Try to encourage the congregation to join in.

Keep repeating the refrain/verse/refrain pattern and then sing the refrain a couple of times to end the piece gradually getting louder. If it sounds a bit raucous then never mind, the children of Jerusalem had not, as far as we know, yet signed up to 'Voice for Life'.

*I give to you a new commandment*

Nardone

A very useful and effective anthem which can be performed by a small or large choir. The tempo of the whole piece must be dictated by a suitable speed for the plainsong starting at bar 21. The 'Ubi caritas' melody is worth practising in detail with the men alone as it may be unfamiliar to some singers. The opening soprano/alto section should be gentle but not too quiet with the words well defined: 'commandment' must sound strong enough to be a commandment rather than just a suggestion. Singing an 'ah' vowel on the word 'love' is key to maintaining the pitch and expressing the meaning of the text.

*I am the bread of life*

Lole

A very singable and straightforward communion anthem. Make sure that all the notes are correct in the opening unison refrain and that the word 'thirst' is given a little more time to be heard. The accompanying 'Ahs' should not obscure the solo melody at bar 15 but should be sung lightly and on the beat. Inexperienced singers will probably be caught out by bar 42 where the melody is changed to end the piece. Worth practising several times!

*King of Glory*

Ives

This beautiful anthem needs to be sung with a real sense of legato line, at all times shaping the musical phrases to the meaning of the words. Concentrate very carefully on the intervals between notes and the tuning of the SATB chordal passages. A very confident soprano soloist is a must. The composer has been very specific about the dynamic shadings and these must be rehearsed and encouraged. Once the piece is learnt, singers will enjoy performing it time and time again.

*The Lord is my light and salvation*

Noon

This anthem has an ethereal quality which needs to be created by a pure sound from the sopranos at the start. The falling 5th and 7ths must be clean and accurate. Throughout, the melodic lines should be sensitively phrased with careful consideration of the dynamics. Any syncopation should be rhythmically accurate but not jagged and pointed. The passages where everyone is singing the same words may need to be practised to make sure the words and chords sound together in all parts.

There are many passages where the basses have a descending chromatic scale. Make sure this is confidently in tune and rhythmical as they underpin the harmony. At the end of the Gloria encourage all singers to sing *pp*. Again, the soprano line needs to be sustained and controlled ending on a D major chord that *diminuendos* into silence.

*Love's redeeming work is done*

Ogden

Easter Sunday is the pinnacle of the church's year, yet choirs are often sadly depleted as singers can be away on holiday. It is some comfort to know that S.S. Wesley had the same problem and as a result wrote *Blessed be the God and Father* for three trebles and one man!

This anthem is mostly in unison, venturing occasionally into two-parts and into four-parts for one verse. If numbers are short, verse four can be sung in unison with everyone taking the soprano part and the harmonies played on the organ.

The words are strong and the singing needs to reflect this. Give it some bite and emphasise the rhythm of the Alleluias, without snatching the last syllable. Verse four is marked *marcato* and must be sung with energy and precision building up to the word 'skies' at bar 76. Keep a constant momentum throughout the Alleluia coda and gradually build up the intensity and dynamic. The conductor may like to put a short break after the pause in bar 120 both for dramatic effect and to allow the singers to recover before the last phrase. If you want an anthem that will rouse the choir and congregation at Easter - this is it.

P.S. The organ part is easier than it looks.

*The Motcombe Angel's Carol*

Ferguson

A gentle setting to be sung with warmth and poise. The two quavers at the start of many of the phrases should not be rushed but given slightly more weight to keep the rhythm even. Pitching of some intervals should be given priority otherwise the overall pitch could suffer. Take time to practise the tenor line at bars 14-16 and the soprano line at 7-13 and 28-34 and the corresponding passages in the later verses.

The word 'lullaby' is harder to sing than it looks. Firstly everyone should agree on its pronunciation (ideally the conductor will tell the singers his/her preference) and then practise it together on one note to achieve uniformity. The last syllable should always be sung to an 'Ah' vowel which will help maintain the pitch.

Don't be afraid to take time at the commas between the verses. A moment of silence helps define the structure of the music and creates a sense of calm. Silence couldn't be more appropriate than in a lullaby.

*Now let us from this table rise*

Henderson

Simplicity is the key to this piece to allow the words to speak and to create a calm and prayerful atmosphere. In the opening soprano verse, which could be a solo, make sure the word 'die' is sung to an 'ah' vowel. Experienced singers could slightly *diminuendo* on the note to paint the word.

At bar 3, in the alto and tenor duet, tenors should be careful not to over sing on 'Christ' but blend with the altos. Similarly, in verse four all singers should not force the top note but move through the phrase to the word 'joy'.

*Now the God of peace*

Knight

An anthem which can be used throughout the year where the theme is discipleship and service. Remember to keep the lines sustained to achieve a warm and rich tone. The piece is one long *crescendo*, so start gently and gradually build each phrase to the word 'ever' at bar 31. Keep the 'Amen's' strong with the sopranos paying attention to the other parts, which must come through the texture.

*O Lord increase our faith*

Loosemore

Ideally sung unaccompanied and marked *piano*. The performance should not be weak but quietly forthright - it is full of encouraging words: *increase, strengthen* and *confirm*. The dotted rhythm that permeates the piece needs to be clearly defined with full length given to the quavers particularly on words such as *true, charity, chastity and patience*. In bar 13, tenors should sing through the line after 'patience' to after 'adversities'. Singers will need to be encouraged to articulate 'our ad-ver' each time.

Sources: A New York Public Library, Drexel MS. 5469, p.208 Organ score in Loosemore's own hand, datable c. 1627

B London, British Museum, Harleian MS. 7337, p.260. Score in the hand of Thomas Tudway Junior, datable c. 1715

Source A attributes this anthem to Henry Loosemore, Source B to Orlando Gibbons.

Note: The Harleian M.S. uses the first person singular throughout; the plural forms are given here on the authority of the heading "O Lord, increase *our* faith" given in Loosemore's autograph organ book.

Notes and accidentals in small size are editorial, as are the dynamic marks and rests in square brackets.

*O Lord my God*

S.S. Wesley

This piece is a prayer, so the mood should be calm and subdued with no part dominating. Whichever ending is adopted, the soprano part is high. Try to encourage the sopranos to lighten their top notes so the harmony of the lower parts can be heard clearly. Words such as '*hearest*' and '*place*' will have to be shortened to achieve clarity and continuity of pulse. The pleading nature of the word '*forgive*' can be highlighted by giving the first note length, observing the *crescendos* and *diminuendos* and closing the word with a vocalised '*ve*'. Do not be afraid to take time between the phrases to achieve exact coordination of voices and a sense of poise.

*O Lord that seest*

Wood

A useful anthem for a small choir perhaps at evensong. Keep a steady 2/2 pulse which should not be too slow to sustain the melody. The words are unusual and may have to be explained to the singers so they understand the mood of the text. Time could be well spent achieving a focussed and unforced tone from the tenors and basses in the opening verse so the important words get priority rather than just the high ones.

*Purge me O God*

Tallis

Thomas Tallis' contributions to the musical repertoire of the early Anglican church masterfully combine a declamatory style with simple imitative polyphony, always conforming to the requirement that words be intelligible and not treated in too ornate a fashion. Intelligibility is also key to a good performance. Set a speed in which the words are not very gabbled (anticipate the dangers of bar 18, for example): a four-in-a-bar pulse rather than two-in-a-bar would be appropriate here.

Choose breathing points carefully, so that they don't break up the flow of the line, and avoid the temptation of breaking at all commas. The first text phrase, "*Purge me, O Lord, from all my sin*", for example, should flow seamlessly, while the rising sequence at the end of the repeated section "*affirm the truth, detract no man, but do all things with equity*" is most effective if the breaths are unobtrusive.

Beware of E flats and E naturals: the tonality of this motet shifts between the old Dorian mode (with E naturals) and a more modern sounding G minor. As with all of Tallis' English works, it is unnecessary to force an elaborate dynamic scheme onto the music, though choir directors may like to create a contrast in the repeat of the final section, either with an echo effect or perhaps with a louder, reaffirmation of the material.

### *Rain Down Justice*

*Ogden*

A vigorous advent gathering song for cantor/choir alone or with congregation. This song may be used for the lighting of Advent candles where verse 1 is sung on the First Sunday of Advent, verse two (alone or added to verse one) on the Second Sunday of Advent and so on.

If sung by a choir it should ideally be sung unaccompanied with a bold declamatory tone onto the refrain and with a more reflective feel to the verses.

The refrain may be used alone as a response to intercessions.

### *Salve Regina*

*Maxim*

For those churches that sing Marian anthems, this setting of the Salve Regina is definitely one to try as it is quite straightforward and very effective. The composer has cleverly introduced some unison passages to give singers confidence after a more challenging four-part section. All the lines are very singable and there should be no major problems. For choirs not used to singing in Latin, read through the words in rhythm first, particularly in the section beginning at bar 28. Here, the phrases should not be jagged or forced but smooth, expressive and prayerful. Careful attention to the dynamics will further enhance the piece. Practise the last four bars to achieve a well blended *pp* and uniformity of vowel sound.

### *So long ago one Christmas morn*

*Scott*

A very effective unaccompanied carol which has some beautiful expressive moments. The soprano melody should be rehearsed first to make sure the singers are confident of the rhythm and the words well articulated. The accompanying '*Ahs*' in the lower parts should be well defined and sung to the correct rhythm rather than amorphous meandering. Tenors and basses should take care not to divert attention from the tune particularly in the first bar.



Take note of all the dynamic inflections and work hard to coordinate all the words together in bars 9-12 and 17-19 to achieve good ensemble. Aim for a really hushed 'pp' at the end.

*Song of the Creator*

*Weaver*

A rhythmical anthem in rondo form for Harvest, celebrating creation. Make sure the rhythms are precise by making the singers speak the words before adding the notes. Then concentrate on the notes and expression in each section before putting the whole piece together. The words dictate a wealth of imaginative word painting and variety of articulation. Sections like pages 141-142 and 145-147 could be sung by a solo quartet to provide contrast and for ease of performance. Keep it lively and bright and the more reflective passages rhythmical but expressive.

*Spirit of the Lord come down*

*Harper*

This simple anthem can be used in a whole range of situations – with small or large groups in small or large buildings. It can be sung in five ways:

- a – as written, for SAT(orBa)B with accompaniment,
- b – SAB with accompaniment,
- c – unison with accompaniment,
- d – SAT(orBa)B, unaccompanied,
- e – SAB, unaccompanied (but see the notes below).

The text was written by the nuns of the Benedictine abbey at Stanbrook, and comes from their collection of office hymns compiled in the 1970s. (It can also be found in *Hymns for Prayer and Praise*.) It is strong enough to read as a piece of verse without music. It is certainly well worth reading through before learning the music.

The basic pulse is a steady crotchet. The bar-lengths vary. So long as the crotchet beat is felt and singers count the longer notes, this should not cause a problem.

Both the accompaniment and the voice parts should be flowing and legato. The phrases need to be shaped, and care taken over the dynamic markings. Make the quiet passages really quiet, and be ready for the contrast at bar 9. The voice parts have some passages where the notes are marked (-). These are not stabbing accents, so much as weighted notes. Start each note firmly, and then let the tone decay a little.

The anthem can be sung without the tenor part, even unaccompanied. Nevertheless, if the men can divide for bars 17 to 20 this may be more effective.

The music from bar 21 reuses material from bars 3-16, which will save learning time. The order of the material is not quite the same, though.

*Take up your cross*

Corp

A simple yet haunting song, suitable for communion in Lent. It can be performed in a number of ways:

- 1) Unison voices - Singing the soprano line and then the tenor line between bars 19-22
- 2) 2 part - with the lower part reading the alto line and singing the tenor line between bars 19-22
- 3) SATB

The melody should not be too fast and should always be sustained. The verses could be sung by a solo singer to provide contrast.

*Teach me thy way, O Lord*

Fox

A short anthem which can be used as an introit or at communion. Encourage the singers to sing each line in one breath, only breathing at commas. As the texture is mainly chordal, care should be given to achieve precise coordination of all the voices.

*Were you there*

Trad arr Ogden

This arrangement of this popular spiritual introduces an echo choir in the manner of Britten's '*Hymn to the Virgin*'. Position the echo choir at some distance from the main choir and ideally out of sight to the congregation e.g. at the back of the church or hall, in a balcony or side chapel. Verse 1 can be sung by the alto or bass from the Echo choir or from the main choir. Verse 3 is a duet for two soloists who can also be part of either choir. Make sure the dynamics are observed; the last *tremble* must be *pianissimo*. The piece should end quietly. In some versions of this spiritual, the last verse is: '*Were you there when he rose to glorious life?*' Feel free to add this verse but end the piece loudly and strong.

*What wondrous love*

Trad arr. Weaver

Singers need to relax into this melody to achieve the simplicity and folk song character of this piece, but they must sing on the beat and not drag. Remember you are singing about *Wondrous* love, not any old kind of love. The middle section is harder than it looks and when sung unaccompanied is quite exposed. Practise each line separately, then put two together and then add the third. Altos might have problems pitching bars 37-38. Similarly sopranos will find pitching the top G at bar 60 tricky and will have to rehearse the next phrase several times to build up confidence. The piece ends positively and *forte*.