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# Sunday by Sunday

THE RSCM GUIDE FOR ALL WHO PLAN AND LEAD WORSHIP

RS  M

# Preface

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Miles Quick has recently been appointed to the RSCM staff as Head of Congregational and Instrumental Music. His appointment is one of a series of new roles created to oversee and develop the RSCM's educational programmes and courses; Helen Bent has already joined the team to work among clergy, and as we go to print Adrian Lucas has been appointed Head of Choral Studies.

In this edition Miles advises on the use of instruments in worship, particularly considering how they can enhance and refresh music in formal or traditional services. Miles explains the benefits of introducing instruments along with practical guidance on how this can be done, with repertoire suggestions, enabling churches to discover 'a new dimension in the world of sound'.

Some of the learnings from our hymn book survey earlier this year include requests for more guidance in the use of contemporary music. As a trial in this edition we have included a new article called 'Hymn Workshop'. In this article members of the *Sunday by Sunday* team introduce two recently composed hymns/songs and explain how they might be used in worship. Both items are suitable for use during the Easter season.

We have also invited Sam and Sara Hargreaves to contribute a piece on how songs can be linked together to create 'flow' in worship, a particular characteristic of informal, contemporary styles of worship. Sam and Sara head up 'engageworship.org' (a new expression of the Music and Worship Foundation) and have wide experience in training musicians in contemporary styles. Their article helps us to understand the thinking behind 'flow' in musical worship and how this can be achieved. An accompanying video is available at [www.rscm.com/sbys](http://www.rscm.com/sbys)

For supplementary material listing music on Eucharistic themes, visit our website at [www.rscm.com/sbys](http://www.rscm.com/sbys)



## Feature writers



**SAM AND SARA HARGREAVES** run [engageworship.org](http://engageworship.org) – training and resourcing local churches for creative, world-changing worship. Sam is a guest lecturer at London School of Theology (where they both studied), and part of the [RESOUNDworship.org](http://RESOUNDworship.org) songwriting group.

**MILES QUICK** is Director of Music at St Mary Magdalene, Taunton and Head of Congregational and Instrumental Music at the RSCM. He aims to support churches in their music where there is no established choir or experienced organist, and those who wish to make greater use of instruments in their worship.

## USING THE LITURGY PLANNER

The title takes its cue from the Sunday readings in the Church of England's Common Worship Lectionary, the Revised Common Lectionary and the Roman Lectionary, which are presented with a brief commentary to provoke reflection and assist planning. Several lists of suggested music are provided for each Sunday and festival, in accordance with the themes and moods of the readings:

- ▶ Singing the Psalm of the day
- ▶ Hymns and songs from a wide range of styles and traditions
- ▶ Anthems and vocal music, including music from Iona, Taizé and the world church
- ▶ Organ music
- ▶ Music for children

*Sunday by Sunday* follows the readings laid out in the Common Worship Principal Service Lectionary, the Revised Common Lectionary and the Roman Lectionary. Drawing on the music and spirituality of a wide range of Christian traditions, the publication is a genuinely ecumenical resource.

The full version of *Sunday by Sunday* is available only in print, to subscribing members of the RSCM. A few lists of music for special occasions are offered on our website.

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Except where items are out of print, all music listed in *Sunday by Sunday* can be ordered from RSCM Music Direct (see the contact details on page 3).

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→ [www.rscm.com/sbys](http://www.rscm.com/sbys)

### ABOUT THE RSCM

The RSCM is a charity committed particularly to promoting the study, practice and improvement of music in Christian worship.

It is an open, life-long learning organization, offering face-to-face and distance education and training through its programmes, published resources, courses and activities.

The RSCM is sustained by thousands of members, volunteers and donors worldwide.

→ [www.rscm.com](http://www.rscm.com)

# Introduction

*Sunday by Sunday* is the RSCM's guide for church musicians, clergy and all who plan and lead worship.

At its core is a week-by-week liturgy planner for every Sunday and major festival of the Church's year.

A selection of additional resources is provided for each edition, which may include material for seasonal worship, photocopiable musical examples and specialist articles for choir trainers, organists, cantors and music group leaders complementing the RSCM's Church Music Skills programme. Every quarter, a team of experts reviews the latest printed music publications.

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# A new dimension in the world of sound

## MILES QUICK SUGGESTS WAYS TO USE INSTRUMENTS IN WORSHIP

Many smaller churches are looking for simple ways of refreshing their worship and using a wider range of instruments in addition to the organ, while retaining a predominantly formal or traditional approach. Introducing some straightforward use of orchestral instruments, played by those who have learnt or are learning in a 'classical' style, can be a great way of extending the scope and range of music used in the church, and overcoming perceived barriers between different styles of worship. Potential new members of the church can be brought in, more young people involved, new windows opened, and a sense of unity and self-forgetfulness achieved:

'When it succeeds, I think the performers are the most enviable of men; privileged while mortals to honour God like angels and, for a few golden moments, to see spirit and flesh, delight and labour, skill and worship, the natural and the supernatural, all fused into that unity they would have had before the Fall.'

This is how C.S. Lewis describes the experience of making music in worship when the intention of the performers is truly to glorify God ['On Church Music' in *Christian Reflections* (Fount, 1998)]. Although Lewis generally disliked hymns and organ music, he recognized the importance of sacred music and its power to lift us in worship and give a foretaste of heavenly unity in diversity.

On the glass entrance doors of St Mary Magdalene Church in Taunton there is an engraving of two angels with trumpets raised in ecstatic praise. On the roof of the chancel all manner of angels appear, each holding a musical instrument – some more identifiable than others! Trumpets are frequently mentioned in the Bible, especially in the psalms, and using a trumpet alongside the organ on a special occasion is one of the most effective ways to add a new dimension to the worship. Whether it is playing the *Last Post* and *Reveille* on Remembrance Sunday or performing an incoming

and outgoing voluntary at a Christmas or Easter service, a good trumpeter can add greatly to the sense of atmosphere – and if several can be found, so much the better! (A useful 'classic' collection of suitable voluntaries for trumpet and piano/organ can be found in OUP's *Old English Trumpet Tunes* edited by Sidney Lawton, and Kevin Mayhew also publishes a useful collection of *Ten Pieces for Trumpet and Organ* by Noel Rawsthorne.)

A request to a local school for a recommendation of a senior pupil or pupils to play for a special occasion can often yield results, and once the contact is established and the young person has experienced the excitement of using their music in worship, and the appreciation and enthusiastic welcome of the congregation, this can be built into a regular feature of services. Joining in with the first and last verses of hymns or carols is a natural development from playing voluntaries with trumpet and organ. (Some particularly helpful arrangements of carols can be found in volume 1 of the RSCM's *Instrumental Praise* collection.) Perhaps an 'Offertory Piece' could also be played while the collection is taken, in order to integrate the piece into the service rather than giving the feel of a concert. For example, the slow movement of Haydn's *Trumpet Concerto*, a staple of the aspiring trumpeter, makes a lovely meditative moment in a service, accompanied on the organ rather than piano. Or for a more contemporary but still contemplative effect, *Angels* by Robbie Williams arr. John Iveson (from *Lets Face the Music* for Trumpet, Brass Wind Publications) works very well in a service context with organ. There are also some useful resources for solo instrument plus organ suitable for church use in the *Organ Plus One* series published by Bärenreiter.

Ways of including quieter orchestral instruments other than in solo pieces are opened up particularly by the use of Taizé-style music, which can be used for a whole service or as one element of a service using other styles of music – perhaps for a meditative moment with the choir during the Communion or as contemplative pre-service music played instrumentally. The particular joy of this style is that a wide range of instrumentalists

of differing levels of ability can be accommodated, and with judicious choice of instruments for introductions and repetitions each player's contribution can be heard and appreciated. Providing a sheet of parts from which the players can select is a good way of catering for different levels of ability (see Example 1) – from the basic tune and harmony to more elaborate descants and counterpoints! It also cuts down on the organizer's stress levels as everyone plays from the same sheet and one is not left searching frantically for a spare copy of the lost Trumpet in B flat part minutes before a service! An outline 'Order Sheet' worked out by the musical director in advance and distributed to all musicians helps to make it clear who should play what when, and this can be extended and adjusted in the pre-service rehearsal. An excellent source is the various volumes of instrumental parts published by the Taizé Community available from Decani Music and RSCM Music Direct.

**Example 1**

Glory to God Gloria 3  
J. Berthier (1923-1994)

Key signature: one sharp (F#). Tempo: quarter note = 80.

Vocal parts with lyrics:  
 Glo - ri - a, glo - ri - a, in ex - cel - sts De - o!  
 Glo - ri - a, glo - ri - a, al - le - lu - ia, al - le - lu - ia!

Instrumental parts:  
 Keyboard  
 Flute or Oboe  
 Trumpet in B<sub>b</sub>  
 Cello

© 1998 Ateliers et Presses de Taizé, Communauté de Taizé, CS 10004, France. Used with permission

Taizé is an ecumenical community and its music is intended to enable people of all denominations, nationalities and backgrounds to join in with what is at first unfamiliar. This makes it particularly suitable for occasional services when several churches pool their musical and other resources and thus a wider range of instruments can be used. Although often meditative in character and suitable for quieter instruments (e.g. *Bless the Lord, my soul*), some of the chants are truly celebratory (e.g. the *Gloria* canon [Gloria 3] or *Surrexit Christus, Alleluia!* for Easter). These provide full opportunity for brass instruments, loud organ, and perhaps a carefully amplified soloist singing suitable psalm words above the chant. The congregation could process while singing to different parts of the building – freed from the need to keep heads buried in hymn-books as the chant is quickly memorized. A wonderful way to end such a service is to get everyone out of their seats and, while singing, ‘surging’ east into the chancel while accompanied by an ensemble of instruments, the organ and a cantor with a microphone keeping everyone together, for the final blessing.

Responsorial psalms offer another opportunity to use an ensemble of orchestral instruments with players of varied experience. A sheet of parts (see Example 2) offering a range of difficulty levels suitable for the musicians available can be provided, and a different combination of parts and instruments selected for each verse. The organ/piano is used as ‘continuo’ in the refrain with congregation and to accompany the verses (sung by the cantor). Because the keyboard instrument is present to lead, the effect of any gaps in the texture due to unavailability of a particular player, or hesitancy in playing the right notes by a player who is present, can be minimized!

*Article continued overleaf*

Example 2

Psalm 8

(Responsorial Version for Voices and Instruments)

Refrain

The musical score is for a 4/4 time signature piece in D major. It features the following parts: Flute, Oboe, Clarinet in Bb, Alto Saxophone, Bassoon, Horn in F, Trumpet in Bb, Trombone, Voices, Organ, Violin, and Violoncello. The lyrics for the voices are: "Out of the mouth of babes and suck-lings hast thou or-dained strength." The score shows a full orchestral arrangement with a vocal line.

© Miles Quick

Pupils studying GCSE and A-level music are required to write compositions as part of their course. An excellent way of giving them experience of the capabilities of different instruments and of writing for real players – and of actually having their compositions performed – is to encourage them to write an arrangement of a responsorial psalm or chant, or perhaps a simple opening fanfare for a hymn, as part of the preparation for their final composition submissions. Computer score-writing software, in particular the excellent Sibelius, is widely available in school music departments and one of its great advantages is that it allows pupils to hear a synthesized version of what they have written without involving human musicians at all! However there is no substitute for having to write a part for a real musician – and finding out whether it works

or not by giving it to a friend to try out on their real instrument. So often this does not happen and the composition is never performed except by the computer. A local church provides an opportunity for a simple composition or arrangement to be performed in the context of worship, and this can be a most satisfying opportunity for a young composer, as well as a highly valuable educational experience. The help which the software gives with the production of instrumental parts (proof-read, checked, and beautifully printed out) is something which Bach could only have dreamed of!

With greater emphasis on the learning of orchestral instruments in schools in the last 50 years, there are many players who learnt to a good standard, playing in the school orchestra or band, and perhaps later as a student, but now their instrument lives in a cupboard and their hard-won musical skills are left unused. To play in concerts as a soloist or in a local orchestra might be too intimidating, but to use their God-given talent to his glory in the beautiful context and generous acoustic of the local church, surrounded by appreciative worshippers and with an encouraging and participating congregation – who knows what windows that could open?

As Fred Pratt Green puts it in his lovely hymn:

How often, making music, we have found  
a new dimension in the world of sound,  
as worship moved us to a more profound  
Alleluia!

RESOURCES

- Old English Trumpet Tunes* ed. Sidney Lawton, Oxford University Press £13.95
- Ten Pieces for Trumpet and Organ* by Noel Rawsthorne, Kevin Mayhew £9.99
- Instrumental Praise: Hymns & Songs for Flexible Ensemble* Vol. 1, RSCM £25.00
- Organ Plus One* Original works and arrangements for church service and concert (five volumes so far published of a projected eight: Music for Advent/Christmas, Passion/Easter, Death & Eternity, Divine Service, Communion) Bärenreiter, all volumes £13.50 each
- Lets Face the Music for Trumpet*, Brass Wind Publications £8.25
- Bless the Lord, my soul; Surrexit Christus* by J. Berthier available from [www.taize.fr](http://www.taize.fr) and *Music from Taizé Vol. 2. Gloria [Gloria 3]* available from [www.taize.fr](http://www.taize.fr) and *Songs from Taizé instrumental parts*



# Music for Passiontide

Passiontide is generally reckoned to be the period between the Fifth Sunday of Lent ('Passion Sunday') and Good Friday. 'Passion' is derived from the Latin for 'suffering' and accordingly the emphasis of the climax of Lent is on the suffering of Christ, approaching and on the Cross. *Common Worship: Times and Seasons* separates Passiontide and Holy Week (pages 257–320) from Lent (pages 209–256), placing some Passiontide material ('The Way of the Cross') in the Lent section (see pages 236 ff.). This creates a progression beginning with the Stations of the Cross, through Holy Week, via the three final days of the *Triduum* (Maundy Thursday–Easter Eve), arriving on Easter Morning. Different traditions recognize and

relish different aspects of this journey, and while the *Triduum* can hardly be marked early, recent trends to walk in the way of the Cross, physically or metaphorically, have gained currency and popularity in recent years.

However one defines or marks the period, it is rich in liturgy, hymnody, scripture and music. Alongside the *Common Worship: Times and Seasons* material, the RSCM have updated the much-loved 'The Cross of Christ' service material (1956) with 'The Way of the Cross' (2007), which, like its predecessor, provides a useful vehicle for marking Passiontide either late in Lent or in Holy Week.

Gordon Giles

## HYMNS AND SONGS

	AM	AMNS	CFE	CH4	CP	HON	HTC	MP	NEH	R&S	SG	SOF	STF	TS
Ah, holy Jesu, how hast thou offended	139		13	381	100	5	123		62	215	378			
All ye who seek for sure relief/ a comfort sure	140	64	31		101	26			63					
At the foot of the cross ( <i>Bond</i> )								805				662		32
Come, wounded Healer						130						1210	271	1176
Crucified to save me								1166						1773
Go to dark Gethsemane				377	132									
Hark! the voice of love and mercy							128				382			1234
Here is love, vast as the ocean	143							987			174	168		164
How deep the Father's love for us	144			549				988			193	780		185
I know a place (At the cross)								851				802		209
In the cross of Christ I glory	682			397	480	327		338	379	224				
It is a thing most wonderful	145	70			109	333	131	346	84	503	557	252		801
It's your blood that cleanses me								351				257		250
Jesu, grant me this, I pray		136			110	342			382					
Jesus Christ, I think upon your sacrifice (Once again)	146							995			394	865	274	274
Man of sorrows						439	130	458			383	385	361	350
Morning glory, starlit sky/ Open are the gifts	544	496		390	259				608	99			12	
My God, I love thee	730	65	498		524	458	479		73	357				
Nature with open volume stands	179	497			113				87	219				
O Christ, the Master Carpenter							135				673			
O cross of Christ, immortal tree	180				115									
O crucified Redeemer		404								604				
O dearest Lord, thy sacred head	148	71			116	482	134		89	222	674			
O Love divine, what hast thou done!					117								278	
O my Saviour, lifted		248				519		516				437		
O sacred head	181	68	552	382	119/ 120	535	139	520	90	220	385	446	280	928
On the blood-stained ground												1998		922
Praise to the holiest in the height	763	117	606	378	557	572	140	563	439	103	58	469	334	
See, Christ was wounded	150						137			229				
Take up thy cross	135	237		402	582	626	114	925	76		645			
There in God's garden	152	514			596									
To mock your reign	154	517			124					221				
Tree of Life and awesome mystery				401										
We do not hope to ease our minds	572												717	
We sing the praise of him who died	156	138		405	125	723	146	738	94	229	390			
We turn in faith to Christ (VOF 26)														
Were you there?	184	523	791	403	126	721		745	93	227		1589	285	1592
What kind of love is this?								750				1111	286	568
What wondrous love is this?			798	395										
When I survey the wondrous cross	157	67	801	392	127	738	147	755/ 1126	95	217	680	596	287	572
When, rising from the bed of death									609					
You chose the cross								1139				1661		1659
You laid aside your majesty								795				633		601

**ANTHEMS AND VOCAL MUSIC**

Title	Composer	Voices	E/M/D	Book source (see list of abbreviations)	Single sheet publisher
<b>UNISON / TWO PART / HIGH VOICES</b>					
As royal banners are unfurled	Trad	U (unacc)	E	SBSE, SPR	
At the foot of the cross	Bond	U	E/M	WOTC, MP, SOF, TS	
Christ has no body now but yours	Ogden	U + descant#	E	LOL, CFAP, BC2	RSCM
Ex ore innocentium	Ireland	SS	M/D	FAB5, NSAC2, TSM	B&H
God so loved the world	Bullard	2 part/SAMen	E/M	OBFA	
I see his blood upon the rose	Ogden	U	M	SFL2, VFLS2	WLP
My song is love unknown	Archer	SS	M	EAC2	RSCM
Stabat mater	Pergolesi	SS	M	SFL2, AC2, VFLS2	
There is a green hill	Sumsion	SSS	M		Banks
Were you there?	Trad arr How	U/SS	E	SOS	
What wondrous love is this	Trad arr Perona Wright	3 part	E/M	VFLS2	
When I survey the wondrous cross	Archer	2 part/U	M	SYCC2, WVS, SCMG1	Mayhew
When I survey the wondrous cross	R.Jones	2 part#	E	MHWE	
<b>THREE / FOUR PARTS</b>					
Adoramus te Christe	Lassus	SATB unacc	M	ESM, AWTE	Chester
Ave verum	Byrd	SATB unacc	E	ECM1, OBTA, SC2	RSCM
Ave verum	Elgar	SATB	E/M	NCAB, BC; OBFA (SAMen)	RSCM
Ave verum	P.Moore	SATB	E/M		Banks
Christus factus est	Anerio	SATB unacc	M	ESM, CM1, AWTE	Novello
Christus factus est	Bruckner	SATB unacc	M/D	ESM	RSCM
Drop, drop slow tears	Butler	SATB	M/D	PSA	
Glory be to Jesus	Schütz	SATB unacc	M	SBSE	
God so loved the world	Chilcott	SATB + solo S unacc	E/M	AWTE, BCA	OUP
God so loved the world	Stainer	SATB	E	FAB1, NOEAB, AWTE, ECM1, MHWE, NSAC1; AOAN, FAB3 (SAB)	RSCM
It is a thing most wonderful	Moger	SATB	E	WOTC	
It is a thing most wonderful	P.Moore	SATB	M	SC1, WOTC	RSCM
Loving wisdom	T.Hewitt Jones	SATB	M		Encore
My song is love unknown	Hadley	SATB + T solo	M	ECM1	
O Saviour of the world	Goss	SATB (unacc)	M	NCAB, FAB1, NOEAB, COC	
Sing, my tongue	Shephard	SATB	M	AWTE	
Solus ad victimam	Leighton	SATB	M	AC1, NCAB, SC1	Banks
The Song of Christ's Glory	P.Moore	SATB	E		RSCM
Tristis est anima mea	Millington	SATB	M/D		Encore
Were you there?	Trad arr Hart	SATB	M/D	SFC	
Were you there?	Trad arr Jackson	SATB	M	NLAE	
Were you there?	Trad arr Ogden	SATB + solo SATB	E	SBS1, WOTC	RSCM
What wondrous love is this?	Trad arr Weaver	SAB	E	SFL2, LOL, SBS1, IECS	
With loving hands	Tredinnick	SATB	M	WIS, SBSE	
Wondrous cross	Wilby	SATB	E	WOTC; OBFA (SAB)	R. Smith
<b>FIVE OR MORE PARTS</b>					
Ave verum corpus	Mawby	SSAATTBB	E/M	CMCM, LUE	Mayhew
Christe adoramus te	Monteverdi	SSATB unacc	M	ESM	
Christus factus est pro nobis	De Vivanco	SSAT + SATB + SATB unacc	M		Mapa Mundi
Crucifixus a 6	Lotti	SSAATB (unacc)	M	WOTC, PM, NLAE	
Crucifixus a 8	Lotti	SSAATTBB (unacc)	M/D	ESM, NSAC1, PM	RSCM
Drop, drop slow tears	Leighton	SAATTBB unacc	M/D	NLAE	Novello
Drop, drop, slow tears	Ross	SSAATBB unacc	M/D	NLAE	
In manus tuas	Cresse	SSAATBB unacc	D		Encore
In manus tuas	Tallis	SATB unacc	M	TA, NLAE	
O Saviour of the world	Bullard	SSATBB	M	ABA	
Salvator mundi	Blow	SSATB	D	ECM1, PM	CMS, OUP
Salvator mundi	Tallis	SAATB unacc	M/D	OBTA, TA, SC1, PM	RSCM

See also the music listed for Good Friday (page 19), including Taizé, Iona and world music.



# Sunday 20 March

## Palm Sunday/The Sixth Sunday in Lent/Passion Sunday

An article by Ian Forrester, 'Celebrating Holy Week', can be found on the *Sunday by Sunday* pages of the RSCM website ([www.rscm.com](http://www.rscm.com) – click on *Sunday by Sunday* and choose the 'Downloads' section). Holy Week and Easter material from *Common Worship: Times and Seasons* can be found online at: <https://www.churchofengland.org/media/41156/tspashw.pdf>. The text of the Passion narrative from Luke's Gospel set out for dramatic reading can be found in *Proclaiming the Passion* (Church House Publishing, 2007).

### BIBLE READINGS

#### Common Worship Lectionary/Revised Common Lectionary

##### Liturgy of the Palms

Luke 19.28–40 *Jesus's triumphal entry into Jerusalem*

Psalm 118.1–2, 19–24\* *The stone that the builders rejected has become the chief cornerstone*

##### Liturgy of the Passion

Isaiah 50.4–9a *The Suffering Servant's humiliation and vindication*

Psalm 31.9–16\* *Prayer for the Lord's grace for one who is scorned*

Philippians 2.5–11 *Christ emptied himself on the cross so every knee should bow and confess him Lord*

Luke 22.14 – 23.56 *The Passion narrative complete*

or Luke 23.1–49 *The Passion narrative abridged*

#### Roman Lectionary

##### Passion Sunday: The Procession

Luke 19.28–40 *Jesus's triumphal entry into Jerusalem*

##### Passion Sunday: The Mass

Isaiah 50.4–7 *The Suffering Servant's humiliation and vindication*

Psalm 21.8–9, 17–20, 23–24 *My God, my God, why have you forsaken me?*

Philippians 2.6–11 *Christ emptied himself on the cross so every knee should bow and confess him Lord*

Luke 22.14 – 23.56 *The Passion narrative complete*

### COMMENT

On this Sunday at the beginning of Holy Week we hold together the triumphal entry into Jerusalem and the death of Christ, bringing into sharp relief the speed at which events turned from joy to pain, from acclamation to humiliation, from companionship at the Last Supper to isolation on the Cross. Many read the passion narrative today, perhaps in dramatized or even musical form, setting the scene for the days ahead, while the liturgy of the day (and the hymns chosen) needs to reflect and balance the spiritual fine tuning needed to do justice to both the detail and the bigger picture of this most significant week in history.

### HYMNS AND SONGS

	pos	rdg	AM	AMNS	CFE	CH4	CP	HON	HTC	MP	NEH	R&S	SG	SOF	STF	TS
All glory, laud and honour	ga	Palms	159	328	17	364	128	14	120	9	509	208	380	1157	262	
And now, O Father, mindful of the love	of	g	423	260			279	34	392		273		459			
Before the heaven and earth		e			1002				612							
Broken for me, broken for you	cm	g	433				287	87	S 6	66			485	53		58
Children of Jerusalem		Palms								70						
From heaven you came, helpless babe		g	489		187	374	432	195		162		522	632	120	272	114
Give me joy in my heart/oil in my lamp		Palms	638	459	190		433	201	S 11	167		523		728	76	
Hail, thou once despised Jesus		g	229				168	258	175	203				149	301	
He gave his life in selfless love		g							405	214			467			
Hosanna, hosanna		Palms						290		242			119	189		182
Hosanna, loud hosanna		Palms			265	367										
I cannot tell why he, whom angels worship	of	g	666				54	303	194	266		265	437	205	350	199
I do not know the man		g						306								
I will enter his gates		Palms						336		307		386		268		262
I will sing the wondrous story	of	g	671					337	212	315			43	278	323	821
Lift up your heads, you mighty gates		Palms		483	364	289	30				8					
Light of the world, you stepped down		e,g								1086				1419	175	1406
Make way, make way		Palms	160		479	279		438		457		141		384	264	349
Meekness and majesty		e	728		487	356		448		465			395	390	362	353
Morning glory, starlit sky/Open are the gifts	gr	e,g	544	496		390	259				608	99			12	
My Lord, you wore no royal crown		s							118				628			
My song is love unknown	of	g	147	63	503	399	112	463	136	478	86	207	384	400	277	897
No scenes of stately majesty		e,g											427	1463		375
No tramp of soldiers' marching feet (COP 11)		s														
O love, how deep, how broad, how high	of	g	149	119		354	118	516			425	283				
Ride on, ride on in majesty		Palms	161	61	623	365	129	583	119	580	511	209	386	485	265	
Ride on, ride on, the time is right		Palms				370										
The royal banners forward go/ As royal banners are unfurled		s	176	58	712		122	663			79	216				
There's a man riding in on a donkey		Palms	163													
Thou didst leave thy throne	of	g	81	250			601	683		697	465	192		555		1015
Though one with God in form divine (AEN 18)		e														
We cry, 'Hosanna, Lord'		Palms			775					725						
You are the King of glory		Palms	164		822			762		790		271		627		

## ANTHEMS AND VOCAL MUSIC

Title	Composer	Voices	E/M/D	Book source (see list of abbreviations)	Single sheet publisher
UNISON / TWO PART / HIGH VOICES					
All glory, all honour	Toolan	U#	E	RE	
Hosanna, Son of David	Plainsong	U unacc	E	SBSE	
Lift up your heads ( <i>Messiah</i> )	Handel arr Hand	SA	M/D	SYCC3; AOAN (SAMen)	
Palm Procession	Walker	U#	E	RE, L, WYP	OCP
Palm Sunday Processional (Latin)	Plainsong arr Hill	U	E	NLAE	
Pueri Hebraeorum	Plainsong	U	E	MHWE	
THREE / FOUR PARTS					
A Palm Sunday Antiphon	Morgan	SATB	E/M	NCAB, PSTE	
Hosanna on high	Willcocks	SATB (unacc)	E	RE	
Hosanna to the Son of David	How	3 part	M	PSRB	RSCM
Hosanna to the Son of David	Hutchings	SATB unacc	E/M	AWTE	Novello
Hosanna to the Son of David	Telemann	SAMen	E	OBFA	
Hosanna to the Son of David	Trepte	SATB unacc	M		Encore
Hosanna!	Ogden	SATB/U	E	SBS1	
Ingrediente Domino	Malcolm	SATB unacc	M	NLAE	
Lift up your heads	Mathias	SATB	M	AC1, SC2	OUP
On Palm Sunday (Complete Passion)	Plainchant	SATB + solo TTB unacc	M		RSCM
Pueri Hebraeorum	Victoria	SATB unacc	M	CM3, AWTE	
Ride on	Ives	SATB	M	AWTE	OUP
The children of the Hebrews	Palestrina	SATB unacc	E	SBSE	
The Donkey	Mawby	SATB	M/D		Encore
The Feast of Palms	Bullard	SATB	E/M	AWTE	
FIVE OR MORE PARTS					
Hosanna to the Son of David	Gibbons	SSAATTBB unacc	M/D	OBTA	
Hosanna to the Son of David	Weelkes	SSATBB unacc	M	OBTA, TAN, NLAE	
Lift up your heads, O ye gates	Leighton	SSATB	M/D		Novello
St Luke Passion	Scott	SSAATTBB + soloists	M		Encore

Passiontide anthems can be found on page 13.

## SINGING THE PSALM

**Psalm 118.1–2, 19–29** MCW1, PFSI, PFE1/3, PAME, SP, CWP, NPCW  
**Psalm 31.9–16** FGP, PAME, CRP, SP, CWP, NPCW, NEP, CH4  
 Boulton Smith *Father, into your hands* (unacc) PS2  
 Dean *Father, into your hands* RE, MHWE  
 Foster *Father, into your hands* RE OCP#  
 Bell *In you, O Lord, I found refuge* PPP  
**Psalm 21** MCW1, PFE1, FGP, PAME, SP, CWP, NPCW, LHOH, NEH, CH4  
 Haugen *How long, O Lord* MHS GIA#  
 Dean *My God, my God* RE  
 Smith *My God, my God* MM2, PS2#  
 Walker *My God, my God* OOD# OCP  
 Ward *My God, my God* RE, MHWE#  
 Moore *My God, why have you forsaken me* PCMG

## ORGAN MUSIC

### BEFORE (Palms)

**De Grigny** Récit de tierce pour le Benedictus  
 p.42 in *Livre d'Orgue* (Kalmus / Schott) E  
**Gigault** Benedictus p.44 in *Organ Book Vol.1* (Kalmus) E(\*)  
**Karg-Elert** Dir, dir, Jehova will ich singen  
 No.24 from *Choral-Improvisationen* Op.65 (Breitkopf) M  
**W.S.Lloyd Webber** Winchester New  
 In *Six Interludes on Passion Hymns* (Novello) and *Aria* (Mayhew) E/M  
**Reger** Benedictus Op.59/9 (Peters) M

### AFTER (Passion)

**J.S.Bach** O Mensch, bewein' BWV 622  
 From the *Orgelbüchlein* (many editions) E/M  
**J.S.Bach** Christus, der uns selig macht BWV 620  
 From the *Orgelbüchlein* (many editions) M

## ORGAN MUSIC continued

**Jackson** Meditation: Love Unknown  
 In *Lent and Easter Organ Music* (OUP) E/M  
**Vogler** Jesu Leiden, Pein und Tod  
 In *Choralvorspiele alter Meister* (Peters) E/M  
**Walther** Herzlich thut mich verlangen, in *80 Chorale Preludes*  
 (Peters) and *The Organ Funeral Album* (Bärenreiter) E\*

## TAIZE, IONA AND WORLD MUSIC

*Ad te Jesu Christe* CLM  
*Hosanna Filio David* T1  
*Hosanna in excelsis* T1  
*Kyrie eleison* (various) T1, TSFP, CLM  
*Jerusalem, Jerusalem* EOA  
*Jesus, donkey-carried treasure* EOA  
*Ride on, ride on* EOA  
*Wonder and stare* CAYP  
*Down the valley, up the mountain* IECS  
*Ewe thina (We walk his way)* WWHW  
*Hosanna* C  
*Sanna, sannanina* IECS, C

## SONGS FOR CHILDREN

*Clap your hands* CH31, JP26, CAHON785  
*Come into the streets with me!* CH4 366  
*Here comes Jesus on a donkey* CH4 369  
*I danced in the morning* SB72, JP91, CAP22, CH96, CAHON305, CH4 404  
*Shout, 'Hosanna'* CH4 368  
*The Servant King* CH52, JP341, KS62, CH4 374, CAHON195  
*We have a king who rides a donkey* CAHON905, JP264, CH222, SB48

# Coding & abbreviations

## CODING FOR HYMNS AND SONGS

Some of the choices relate directly to Scripture readings. This is indicated in the reading column of the grid ('rdg') with the following coding:

1o	Old Testament reading, track 1 ('continuous')
2o	Old Testament reading, track 2 ('related')
a	Reading from Acts
c	Canticle
e	Reading from an epistle
g	Gospel
o	Old Testament reading
ps	Psalms
r	Reading from Revelation
s	Seasonal

When the code is followed by a number, this refers to a verse of the reading, for example, e17 = verse 17 of the epistle reading.

Some hymns are particularly suitable at certain places in the liturgy. This is indicated in the position column of the grid ('pos') with the following coding:

ga	Gathering hymn
gr	Gradual hymn (immediately before the Gospel)
of	Offertory hymn (at the preparation of the table)
cm	A hymn particularly suitable for singing during communion
pc	Post-Communion hymn

## OTHER CODING

*	Indicates optional alternatives for longer psalms (see the Common Worship Lectionary).
*	Indicates organ music for manuals only.
(*)	Indicates organ music which has a printed pedal part but can be played on manuals only.
#	Indicates a setting suitable for music groups.
E/M/D	Indicates the level of difficulty for an average choir or organist (Easy, Medium, Difficult).
CW	Common Worship
RCL	Revised Common Lectionary
RL	Roman Lectionary

## BOOKS AND COLLECTIONS: ABBREVIATIONS LIST

\* = currently out of print

**A** *Agape* (OUP), over 100 hymns, songs and chants from around the world  
**AAC** *An American Christmas* (OUP), 16 arrangements of traditional North American Carols in varied styles for SATB choir  
**AAT** *At All Times and In All Places* (RSCM), a festival service celebrating *The Book of Common Prayer*  
**ABA** *Alan Bullard Anthems* (OUP), 10 anthems for mixed voices  
**AC1-4** *Anthems for Choirs* (OUP), books 1 and 4: SATB, books 2 and 3: SA  
**ACA** *Andrew Carter Anthems* (OUP), 10 anthems for SATB choirs  
**ACB** *Advent Carol Book* (RSCM), a service and resource book compiled and edited by Trevor Jarvis  
**ACC** *Andrew Carter Carols* (Banks), 12 carols for SATB choirs  
**AEN** *Above Every Name* (Canterbury Press), 30 contemporary hymns in praise of Christ by Timothy Dudley-Smith  
**AFC** *Advent for Choirs* (OUP), 52 anthems from a variety of periods, styles and traditions  
**AGP** *All God's People* (RSCM), a festival service for young voices on the theme of diversity  
**AII** *Awakening in Love* (Mayhew), 13 songs and chants by Margaret Rizza  
**AM** *Ancient and Modern: Hymns and Songs for Refreshing Worship* (2013); numbers in italics indicate hymns and songs also in *Sing Praise*.  
**AMNS** *Hymns Ancient & Modern*, New Standard Edition  
**AMV** *Anthems for Men's Voices* (OUP), mainly renaissance and baroque anthems for ATB  
**AOAN** *Anthems Old and New* (Mayhew), 100 settings for smaller choirs, SAMen  
**APA** *A Purcell Anthology* (OUP), 15 anthems for four or more parts

**ASA** *A Stanford Anthology* (OUP), 18 anthems and motets for SATB and organ  
**ATNJ** *At the Name of Jesus* (OCP), service music and songs by Christopher Walker  
**AWS** *Anthems from Worship Songs* (RSCM), 16 songs arranged for SATB  
**AWTE** *Ash Wednesday to Easter for Choirs* (OUP), over 50 anthems, mostly SATB with organ  
**BB** *Blessed Bread* (RSCM), 4 anthems for Communion by Margaret Rizza  
**BBP** *Big Blue Planet* (Methodist Church, Stainer and Bell)  
**BC1** *The Bronze Collection Book One* (RSCM), 34 songs and anthems at Bronze standard in the *Voice for Life* scheme  
**BC2** *The Bronze Collection Book Two* (RSCM), 20 additional songs anthems and for the RSCM Bronze and Dean's Awards  
**BCA** *Bob Chilcott Anthems* (OUP), 10 anthems for SATB choirs  
**BCA2** *Bob Chilcott Anthems 2* (OUP), 8 anthems for SATB choirs  
**BCC** *Bob Chilcott Carols* (OUP), 9 carols for mixed voices  
**BFH** *Bread for the Hungry* (RSCM), festival service with songs, anthems and readings for upper or mixed voices  
**BFS** *A Bernadette Farrell Songbook* (Decani Music), songs and liturgical settings  
**BOL** *Bread of Life* (RSCM), a festival service for young voices celebrating God's physical and spiritual gift of food  
**BTS** *Beneath a Travelling Star* (Canterbury Press), 30 Christmas hymns by Timothy Dudley-Smith  
**C** *Cantate* (Decani), chants, short songs and psalms  
**CA** *Calmo* (Boosey & Hawkes), 19 contemporary reflective pieces for advanced choirs  
**CAHON** *Complete Anglican Hymns Old and New* (Mayhew), see also HON  
**CAKC** *Christmas at King's College* (Novello), 46 carols for accomplished choirs, many with divisions  
**CAP** *Come and Praise* (BBC), volumes 1, 2 and combined volume  
**CAS** *Chants and Songs* (Mayhew), 16 of Margaret Rizza's songs in simplified arrangements  
**CAYP** *Come All You People* (Wild Goose), collection of chants and responses from the Iona Community  
**CBL** *Christ Be Our Light* (OCP), songs and service music by Bernadette Farrell  
**CC1-5** *Carols for Choirs* (OUP), 5 volumes of carols (vol.1,2,3,5 SATB; vol.4 upper voices)  
**CEAP** *Called for a Purpose* (RSCM), festival service with songs, anthems and readings for upper or mixed voices  
**CFE** *Celebration Hymnal for Everyone* (with numbers above 856 from 2005 supplement and 2008 combined edition)  
**CFES** *Celebration Hymnal for Everyone: Supplement* (McCrimmon), a supplement to CFE containing hymns, psalms and liturgical settings  
**CFL** *Carols for Life* (RSCM), 42 seasonal songs and carols for unison, upper-voice and equal-voice choirs  
**CFTW** *Care for the World* (RSCM), festival service with readings and music for upper or mixed voices  
**CFTQ1/2** *Choirbook for the Queen* (Hymns A&M), 2 volumes of SATB anthems by living composers for advanced choirs  
**CFYC\*** *Carols for the Young Choir* (Mayhew), 16 easy unison or 2-part carols suitable for junior and school choirs  
**CG\*** *Common Ground* (St Andrew Press)  
**CH** *Children's Hymn Book* (Mayhew)  
**CH4** *Church Hymnary: Fourth Edition* (numbers also apply to *Hymns of Glory, Songs of Praise*)  
**CH5** *Church Hymnal: Fifth Edition* (OUP), the latest version of the Church of Ireland's hymnbook  
**CHM** *Choise Musick* (RSCM), collection of 12 anthems for SAB choirs  
**CHMO** *Christmas Motets* (OUP), mainly from the 16th-18th centuries: for advanced choirs, edited by John Rutter  
**CIC** *A Celebration in Carols* (OUP), 18 SATB carols by John Rutter, David and Jonathan Willcocks  
**CIH** *Christ is Here* (OCP), songs and service music by Christopher Walker  
**CLM** *Christe Lux Mundi: Music from Taizé* (GIA/Continuum), 39 chants in various languages with English translations  
**CM1-12** *Chester Motets* (Chester), volumes 1-12, unaccompanied European renaissance motets  
**CMCM\*** *The Choral Music of Colin Mawby* (Mayhew), 11 anthems for advanced choirs, mainly unaccompanied  
**CN** *Cantica Nova* (OUP), 18 motets for mixed voices for contemporary British composers  
**COC** *The Cross of Christ* (RSCM), a Passiontide devotion for congregation and choir  
**COP** *A Calendar of Praise* (Canterbury Press), 30 hymns by Timothy Dudley-Smith for seasons of the Christian year  
**COW** *Cloud of Witnesses* (Phoenix), 33 Renaissance motets and anthems suitable for Saints' Days and Festivals  
**CP** *Common Praise*  
**CRP** *Complete Responsorial Psalter* (McCrimmon), responsorial Psalms using Grail translation



- CSF** *Come to Set Us Free* (OCP/Thomas More), collection of pieces by contemporary Catholic composers
- CSFC** *Christmas Spirituals for Choirs* (OUP), 12 arrangements of carols in a gospel style for SATB choirs
- CTC** *Calling the Children* (OCP), easy songs for children by Christopher Walker, some with instrumental parts
- CTY** *Crown of the Year* (RSCM), 6 anthems for Harvest
- CV** *Christmas Voices* (Novello), 14 new carols for SATB choirs by various composers
- CWP** *Common Worship Psalter* (RSCM), pointed version of the psalter with chants
- EAC1-2** *English Anthem Collection* (RSCM), 20th-century anthems, book 1: SATB, book 2: SA
- ECB** *Edwardian Carol Book* (OUP), 12 carols for SATB choir by Stanford, Elgar, Parry and others
- ECM1** *English Church Music Vol.1* (OUP), anthems and motets for mixed voice choirs
- ECM2** *English Church Music Vol.2* (OUP), canticles and responses for mixed voice choirs
- EH** *English Hymnal* (Mowbray/OUP), new edition (1933)
- EM** *Easter Mysteries* (OCP), songs and liturgical music for Holy Week and Easter
- ENA** *Eleven New Anthems* (Mayhew), unison and 2-part anthems
- EOA** *Enemy of Apathy* (Wild Goose), songs for Easter to Pentecost from Iona
- ESM** *European Sacred Music* (OUP), 50 motets and anthems, edited by John Rutter
- ESRP** *Easy-to-sing Responsorial Psalms* (Mayhew), Psalms for the Roman Lectionary using the Grail translation
- ETAS** *Epiphany to All Saints* (OUP), 50 anthems and liturgical pieces for SATB choirs from 12th century to present day
- FAB1-8** *Favourite Anthem Book* (Mayhew), vols.2\* & 5\*: unison/2 part; vols. 1, 3\*, 4\*, 6\*, 7, 8\*: SATB
- FAFT** *Five Anthems for Today* (RSCM), anthems for SATB choirs by various composers
- FGP** *Forty-one Gelineau Psalms* (GIA)
- FNA** *Fourteen New Anthems* (Mayhew), new anthems for SAMen choirs
- FOL** *Fountain of Life* (Mayhew), 12 songs and chants by Margaret Rizza
- FOLO** *Fire of Love* (Mayhew), 14 songs and chants by Margaret Rizza
- FSB1-10** *Festival Service Books* (RSCM)
- GAW** *Great and Wonderful* (Banks), 19 anthems by Ian Hubbard for SATB choirs
- GBAN** *God Beyond All Names* (OCP), songs and service music by Bernadette Farrell
- GBU** *Go Before Us* (OCP), songs by Bernadette Farrell, some with sign language pictures
- GFL** *Garland for Linda* (Chester), 10 pieces written in memory of Linda McCartney
- GHC** *Great Handel Choruses* (Novello), 17 choruses for SATB choirs
- GOTES** *God of the Empty Space* (RSCM), music by John Pantry for voices and instruments
- GYN\*** *Great is Your Name* (Mayhew), 15 unison, 2- and 3-part anthems by 10 composers
- HDH** *High Days and Holy Days* (Canterbury Press), 30 hymns by Timothy Dudley-Smith for particular occasions
- HG** *Holy Gifts* (OCP/St Thomas More), songs and service music by Stephen Dean
- HGEC** *Howard Goodall's Enchanted Carols* (Faber), 17 carol arrangements for upper voices with accompaniment
- HHN\*** *Honour His Name* (Mayhew), 12 anthems for choirs short of men
- HIG** *Holy is God* (OCP/Thomas More), collection of pieces by contemporary Catholic composers
- HM** *The Hymn Makers I* (Boosey & Hawkes), 9 simple but lively hymn settings by Christopher Norton
- HON** *Complete Anglican Hymns Old and New* (Mayhew, 2000); numbers in italics indicate hymns and songs also in *Hymns Old and New: New Anglican Edition* (Mayhew, 1996)
- H&P** *Hymns & Psalms*
- HP1/2** *High Praise* (Novello), 2 volumes of anthems for upper voices, edited by Barry Rose
- HPP** *Hymns for Prayer and Praise* (Canterbury Press, rev ed 2012)
- HSNW** *Heaven Shall Not Wait* (Wild Goose), songs of creation and incarnation from Iona
- HTC** *Hymns for Today's Church*
- IAMB** *Iona Abbey Music Book* (Wild Goose), songs from the *Iona Abbey Worship Book*.
- IACS** *In Every Corner Sing* (RSCM), music from the world church
- IFH** *In Faith, In Hope* (OCP), songs and choral pieces by Christopher Walker
- IKLS** *Innkeepers and Light Sleepers* (Wild Goose), 17 songs for Christmas from the Iona Community
- IP** *Instrumental Praise* (RSCM), arrangements of carols for instrumental groups
- IWNSA** *I Will Not Sing Alone* (Wild Goose), 17 songs from different ages in contemporary arrangements
- JP** *Complete Junior Praise* (Collins, 2008; numbers are consistent with previous editions)
- JRA** *John Rutter Anthems* (OUP), 11 anthems for SATB choirs
- JU** *Jump Up If You're Wearing Red* (National Society/CHP)
- JWCC** *James Whitbourn Choral Collection* (Novello), 15 short anthems for SATB choir
- KJBA** *King James Bible Anthems* (RSCM), 4 winning anthems from the King James Bible anthem composition competition
- KS** *Kidsource* (Mayhew), volumes 1 & 2
- L** *Laudate* (Decani Music)
- LAA** *Love and Anger* (Wild Goose), 19 songs of lively faith and social justice from the Iona Community
- LD** *Love Divine: Four Extended Hymns* (CMS/OUP), settings by Howells, Jackson, Bevan and Noble for SATB choirs
- LDV** *Love Divine* (Novello), 20 Victorian and Edwardian anthems
- LFB** *Love from Below* (Wild Goose), songs celebrating the seasons of life, from Iona
- LGG** *The Light of God's Glory* (RSCM), sequence of music and readings for Epiphany
- LGO** *Loves Goes On* (OCP), 15 songs by Bernadette Farrell for voices and instruments
- LHON** *Liturgical Hymns Old and New* (Mayhew)
- LIOD** *Light in our Darkness* (Mayhew), 10 psalms and chants by Margaret Rizza
- LMOL** *Lead me, O Lord* (OCP), collection of pieces by contemporary Catholic composers
- LOL** *Light of Life* (RSCM), 75th anniversary book with anthems, readings and service music
- LUE** *Lent Until Easter* (Mayhew), 26 seasonal anthems for SATB choirs
- MAG** *Many and Great* (Wild Goose), songs of the world church
- MCCMG1-2** *Music for the Catholic Choir and Music Group* (Mayhew), 2 volumes of liturgical songs and motets
- MCW1** *Music for Common Worship I* (RSCM), a resource book for Sunday services
- MEA** *More Easy Anthems* (RSCM), 13 anthems for unison or small SAB/SATB choirs
- MFS** *Masterworks from Seville* (Faber), 20 motets from Renaissance Spain
- MFV\*** *Motets for Five Voices* (Chester), motets for occasions throughout the church year
- MGK\*** *My God and King* (Mayhew), 15 20th-century unison and 2-part anthems
- MHS** *A Marty Haugen Songbook* (Decani Music), songs and liturgical settings
- MHW** *Music for Holy Week and Easter* (McCrimmons), seasonal songs, hymns, anthems and liturgical music
- MM2** *Music for the Mass 2* (Cassell), liturgical music and songs for small resources
- MOH** *Merrily on High* (Novello), 30 anthems and carols for upper-voice choirs
- MP** *Complete Mission Praise*, (2009 edition; numbers are consistent with all previous versions)
- MTH1/2** *More Than Hymns* (Novello), hymn anthems for mixed voice choirs
- MTP** *More Than Psalms* (Novello), 24 anthems on texts from the Psalms for mixed voices
- MTTS** *Mirror to the Soul* (RSCM), 30 new hymns based on psalms by Timothy Dudley-Smith
- MUC** *Ubi Caritas* (OCP), liturgical music and songs based on plainsong melody by Bob Hurd
- N** *Noël!* (Novello), 47 carols and anthems for Advent, Christmas and Epiphany for SATB choirs
- N2** *Noël! 2* (Novello), 42 carols for accomplished SATB choirs, edited by David Hill
- NAB1\*/2\*/3** *New Anthem Book* (Mayhew), vol 1: unison/2/3 parts, vol 2: SAMen, vol 3: SATB
- NCAB** *New Church Anthem Book* (OUP), 100 anthems from the Renaissance to the present
- NEH** *New English Hymnal* (with numbers above 600 from the supplement, *New English Praise*, 2006)
- NEP** *New English Praise* (Canterbury Press), a supplement to *NEH* containing hymns, psalms and liturgical settings
- NLAE** *Novello Book of Music for Lent and Easter* (Novello), 64 pieces for SATB choirs, mostly unaccompanied
- NN** *Nowell! Nowell!* (RSCM), a sequence of 10 carols for upper voices by Malcolm Archer
- NNAB** *The New Novello Anthem Book* (Novello), 41 classic and modern anthems
- NOEAB** *New Oxford Easy Anthem Book* (OUP), 63 easy anthems for the church's year
- NPCW** *New Psalms for Common Worship* (Mayhew), responsorial settings of all *Common Worship Psalms*
- NSAC1/2** *The Novello Short Anthem Collections* (Novello), two volumes each with 22 anthems for smaller SATB choirs
- OBFA** *Oxford Book of Flexible Anthems* (OUP), 60 easy anthems for 2-, 3- and 4-part choirs
- OBFC** *Oxford Book of Flexible Carols* (OUP), 56 carols for upper voices, unison, 2/3 part and SAMen choirs
- OBTA** *Oxford Book of Tudor Anthems* (OUP), 34 anthems from the 16th century
- OD** *Officium Divinum* (RSCM), anthems and songs for the Daily Office also suitable for Eucharistic services, by Margaret Rizza
- OEAB** *Oxford Easy Anthem Book* (OUP), 50 anthems, 1 to 4 parts
- OITB** *One is the Body* (Wild Goose), songs of unity and diversity from the Iona Community
- OOD** *Out of Darkness* (OCP), songs and service music by Christopher Walker, mainly for Easter
- PAME** *Psalms and Music for the Eucharist* (McCrimmon), responsorial Psalms for CW Lectionary (Year A)

- PCMG** *Psalms for the Church Choir and Music Group* (Mayhew), 27 Psalms with congregational response, some with guitar chords (Anglican and Catholic versions)
- PFE1-3\*** *Psalms for the Eucharist* (McCrimmon), responsorial Psalms for each week of the ASB lectionary
- PFSI** *Psalms for Singers* (RSCM), 26 responsorial Psalms
- Pfsp** *Psalms for Speakers* (RSCM), 26 responsorial Psalms for speaker, congregation and organ
- PIW** *Psalms in Worship* (RSCM), 25 Psalm settings in a variety of styles
- PM** *Passiontide Masterworks* (Faber), 7 motets for mixed voices
- PPP** *Psalms of Patience, Protest and Praise* (Wild Goose), Psalms in varied styles by John Bell
- PS1-3** *Psalm Songs 1/2/3* (Cassells), 3 volumes of Psalms for cantors, congregation, singers and instruments
- PSA** *Psallam* (RSCM), 80th anniversary book with music by composers from the RSCM worldwide
- PSRB** *Palm Sunday Resource Book* (RSCM), modern Passiontide anthems for choirs
- PSTE** *Palm Sunday to Easter Day* (RSCM), a sequence of short anthems for Holy Week
- RCM** *Russian Choral Masterpieces* (Novello), 15 unaccompanied pieces
- RE** *Resurrexit* (Decani), songs and liturgical music for Lent, Holy Week and Easter
- RGS** *Really Good Songs for Junior Church* (Mayhew)
- RITH** *Restless is the Heart* (OCP), songs and liturgical music by Bernadette Farrell
- ROP** *River of Peace* (Mayhew), 14 songs and chants by Margaret Rizza
- RTF** *Road to Freedom* (RSCM), festival service with readings and songs for upper or mixed voices
- R&S** *Rejoice and Sing*
- SAEE** *Seven Anthems of Edward Elgar* (Novello), 7 anthems for mixed voice choir and organ
- SB** *Sound Bytes* (Stainer and Bell)
- SBR** *Sing Britannia* (Boosey & Hawkes), sacred and secular choral pieces for patriotic occasions
- SBS1** *Sunday by Sunday Collection Vol.1* (RSCM), 30 photocopyable anthems for all seasons of the year
- SBS2** *Sunday by Sunday Collection Vol.2* (RSCM), 30 photocopyable anthems for use at the Sunday Eucharist
- SBSE** *Season by Season* (RSCM), 100 hymns and simple anthems for particular occasions in the church year
- SBTL** *Sent by the Lord* (Wild Goose), songs of the world church
- SC1** *The Silver Collection Book One* (RSCM), 30 anthems at Silver standard in the *Voice for Life* scheme
- SC2** *The Silver Collection Book Two* (RSCM), 16 additional anthems for the RSCM Silver and Bishop's Awards
- SCAB** *Sixteenth-Century Anthem Book* (OUP), collection of Renaissance unaccompanied pieces for 4-part choirs
- SCMG1-2** *Songs for the Church Choir and Music Group* (Mayhew), 2 volumes of liturgical songs and motets
- SEA1-2** *Short and Easy Anthems* (Novello), 14 anthems in each volume for small choirs
- SETA** *Six Easy Three-Part Anthems* (RSCM), short and simple pieces for SAB
- SFC** *Spirituals for Choirs* (OUP), 20 arrangements for advanced choirs compiled by Bob Chilcott
- SFJ** *Shout for Joy* (Banks), 14 anthems by Ian Hubbard for upper voice choirs
- SFL1** *Songs for Life 1* (RSCM), songbook for children and adult beginners
- SFL2** *Songs for Life 2* (RSCM), songs in unison, 2 part and 3 part, SAMen
- SFTL** *Search for the Lord* (OCP/Thomas More), collection of pieces by contemporary Catholic composers
- SG\*** *Sing Glory*
- SHG** *The Splendour of the House of God* (GIA), psalms, hymns and anthems composed or arranged by John L.Bell
- SL** *Sing Low* (Novello), 30 anthems for lower voices
- SLG** *Sing of the Lord's Goodness* (OCP/Thomas More), songs and service music by contemporary Catholic composers
- SLMS\*** *So Longs My Soul* (Mayhew), 14 anthems for SATB choirs
- SOF** *Songs of Fellowship*, volumes 1, 2, 3, 4 and 5
- SOS** *Songs of the Spirit* (RSCM), 10 arrangements of traditional sacred songs by Martin How
- SOTL** *The Spirit of the Lord* (RSCM), festival service book devised and composed by John Harper with a Holy Spirit theme
- SP\*** *Sunday Psalms* (Mayhew), settings of all Common Worship Psalms using New Revised Standard Version
- SPR** *Sing Praise* (Canterbury Press/RSCM), 330 hymns and songs to supplement mainstream hymn books
- SPS** *Songs, Psalms and Spirituals* (RSCM), photocopyable collection of 52 pieces, many for limited resources
- SPT** *Songs and Prayers from Taizé* (Continuum), some of the newer Taizé pieces
- SS** *Story Song* (Stainer and Bell)
- SSJ** *Songs and Stories of Jesus* (OCP), 15 children's songs by Christopher Walker
- STF** *Singing the Faith* (Canterbury Press), new hymn book of the British Methodist Church
- STS\*** *Sing the Seasons* (Mayhew), 11 anthems for parish choirs
- SWAMS** *Sing With All My Soul* (RSCM), 52 worship songs arranged for SATB choirs
- SWP** *Sing We Praise* (Mayhew), 12 anthems for choirs short of men
- SYCC1-4\*** *Songs for the Young Church Choir 1-4* (Mayhew), 4 volumes for children's choirs, unison/2-part
- T1/T2** *Music from Taizé* (GIA), collections of older Taizé chants; instrumental parts available
- TA** *A Tallis Anthology* (OUP), 17 anthems and motets
- TAMA\*** *The Anthems of Malcolm Archer* (Kevin Mayhew), over 50 anthems for SATB choirs
- TAN** *Tudor Anthems* (Novello), 50 motets and anthems for mixed voices, edited by Lionel Pike
- TAS** *The Advent Sequence - Veni Emmanuel* (RSCM), music and readings based on the 'O' antiphons
- TCB** *The Carol Book* (RSCM), resources for the seasons of Advent, Christmas and Epiphany
- TCBS** *The Carol Book Supplement* (RSCM), photocopyable seasonal items based on traditional melodies
- TCSN** *The Courage to Say No* (Wild Goose), songs for Lent and Easter from the Iona community
- TEA** *Twelve Easy Anthems* (RSCM), anthems in unison, 2 or 3 parts
- TFM\*** *Twelve Four-part Motets* (OUP), SATB anthems for seasons of the year by Palestrina
- THNA\*** *Thirty New Anthems for Mixed Voices* (Mayhew), pieces by various composers
- TIOAU** *There is One Among Us* (Wild Goose), collection of chants and responses from the Iona Community
- TKC** *Thy Kingdom Come, Thy Will be Done* (RSCM), a festival service to commemorate the 800th anniversary of Magna Carta
- TLM** *Ten Lassus Motets* (Chester), music through the year by Lassus
- TNA** *Ten New Anthems for Mixed Voices* (Mayhew), pieces by Archer, Rawsthorne, Bertalot and others
- TPS** *The Purcell Selection* (RSCM), 20 anthems by Henry Purcell arranged for small choirs
- TS** *The Source*, volumes 1, 2, 3 and 4
- TSEF** *Taizé: Songs for Prayer* (GIA), collection of Taizé music, instrumental parts available
- TSM** *Thirty Sacred Masterworks* (Faber), anthems for upper-voice choir, unison to 4-part
- TSUF** *The Truth That Sets Us Free* (Wild Goose), songs from the Iona Community
- TWR** *The Word Revealed* (RSCM), a festival service celebrating the Bible
- VE** *Veni Emmanuel* (Decani), liturgical music, songs and psalm settings for Advent and Christmastide
- VFLS1/2** *Voice for Life Songbook* (RSCM), 2 volumes of songs and anthems for choirs at beginner or intermediate levels
- VOF** *The Voice of Faith* (Canterbury Press), 30 hymns by Timothy Dudley-Smith for saints' days or based on liturgical texts
- WCFC1/2** *World Carols for Choirs* (OUP), carols from around the world, 31 for SATB (vol.1), 29 for upper voices (vol.2)
- WFC** *Weddings for Choirs* (OUP), 40 pieces, sacred and secular, for SATB choirs on themes of love and praise
- WGIR** *When Grief is Raw* (Wild Goose), 25 songs for times of sorrow and bereavement from Iona
- WIS** *Worship in Song* (RSCM), 34 worship songs arranged for SATB choirs
- WODN** *Within Our Darkest Night* (RSCM), Young Voices Festival music book commemorating the centenary of WW1
- WOF\*** *Wings of Faith* (Mayhew), unison, 2/3 part anthems
- WOL** *Water of Life* (RSCM), festival service with readings and songs for upper or mixed voices
- WOTC** *Way of the Cross* (RSCM), sequence of music and readings for Passiontide
- WP\*** *World Praise, combined edition* (Marshall Pickering), global resource, with original words and English translations
- WSCC1** *Worship Songs for the Church Choir* (Mayhew), 20 arrangements for SATB by Tambling in each volume
- WVS\*** *With a Voice of Singing* (Mayhew), 12 unison anthems with optional second parts
- WWHW** *We Walk His Way* (Wild Goose), third collection of chants and responses from the Iona Community
- WYP** *We Are Your People* (OCP/Thomas More), songs and liturgical music by contemporary Catholic composers
- YOC** *A Year of Celebration* (McCrimmon), songs and liturgical settings for children





# Linking songs – why and how?

**SAM AND SARA HARGREAVES** CONSIDER HOW TO CREATE ‘FLOW’ IN SUNG WORSHIP

In a traditional, ‘liturgical’ service, songs and hymns will most often stand alone, surrounded by prayers, readings and other items. In contrast, the ‘contemporary’ worship service is marked by extended periods of singing, sometimes with the music flowing almost non-stop between items. This can last for anywhere between 10 and 40 minutes.

Both forms have advantages and disadvantages, while it is possible for each to learn from the other. We will suggest here why developing a sense of ‘flow’ might enhance a gathered time of worship, but also how the contemporary worship practitioner could learn from their liturgical brothers and sisters.

## WHY: FOCUS ON GOD

One reason to link songs together is that there is potentially less distraction for the congregation. For some people, the act of standing up, finding the right page in a book, sitting down, finding the right page in another book ... and so on can focus them more on the mechanics of following the service than engaging with God. Similarly, if you are attempting to sing two songs in a row, but there is an awkward pause as the musicians flip through music books, change the capo on the guitar, remind one another of the key and who is counting in ... this once again can be rather distracting!

In an attempt to avoid these distractions, leaders of contemporary worship will often work on flowing seamlessly from one song to the next. However, there is a danger that in focusing on the transitions you can miss the more important aspect of the worship flow – taking people on a journey.

## WHY: JOURNEY OF WORSHIP

When John Wimber and the Vineyard movement were experimenting with this kind of free-flowing worship in the 1970s and ’80s, they came up with a journey which led the congregation through the following phases:

1. Invitation
2. Engagement
3. Exaltation
4. Adoration
5. Intimacy

There were clear aims: drawing the congregation in, helping them focus on God, swelling the tempo and energy into a time of exalting and praising God, and then slowing down into a quieter place of drawing near. It helped the worshippers engage with their wills and emotions in active praise of God, and created expectation and space to encounter God’s presence.

There were, however, at least two weaknesses which have followed in the widespread adoption of this model. The first is that many people took the musical form – loud songs flowing smoothly into slow songs – and thought that this alone was some sort of ‘magical formula’ for entering into the presence of God. They forgot the heart behind this form.

However, a second weakness was more marked. By emphasizing these five phases above all others, and making the goal of every worship time ‘intimacy’, those following on in the Wimber model have often thrown out many other important phases of worship: confession, intercession, scripture reading, creeds, and so on.

## HOW: DECIDE YOUR JOURNEY FIRST

In order to avoid these weaknesses we suggest that before thinking about transitions, you first consider what journey you want to take the congregation on. You can apply this to the shape of the whole service, or just to a shorter time of singing within the wider gathering. Traditional liturgical patterns such as *Common Worship* already provide a good deal of shape in this regard, but you also have local discretion, pastoral insight and spiritual promptings which can help you plan your journey.

## HOW: DIFFERENT MANOEUVRES FOR DIFFERENT JUNCTIONS

Having decided your journey, and the songs and hymns which will take you on it, it is *then* time to think about the transitions between them. As you will know if you drive a car, different junctions require different manoeuvres! Below we sketch four possible transitions:

- ▶ Continuing the same rhythm and key between songs
- ▶ Shifting tempo and time signature smoothly
- ▶ Negotiating a key change
- ▶ Changing the mood

For example, you may decide on the following journey, with these accompanying songs:

PHASE OF WORSHIP	SONG/HYMN	WRITER/PUBLISHER
Gathering	<i>Come, all you people</i>	Alexander Gondo, transcribed I-to Loh, arr. John L. Bell © 1995 WGRG
Praise	<i>Let everything that has breath</i>	Matt Redman © 1997 Thankyou Music (admin. Integrity Music)
	<i>Praise to the Lord, the Almighty</i>	Joachim Neander, tune <i>Lobe den Herren</i>
Focus on scripture passage (John 8.12) with appropriate song	<i>Here I am to worship (Light of the world)</i>	Tim Hughes © 2000 Thankyou Music (admin. Integrity Music)
Intercessory prayer for a place where Christ's light needs to shine	<i>O Lord, hear my prayer</i>	Jacques Berthier © Ateliers et Presses de Taizé

For the purpose of this article we are assuming a music group with drums or percussion, guitars, piano or keyboard, and some melody instruments. We realize that every church has different musical provision, and would encourage you to consider how these examples relate to your own context.

### CONTINUING RHYTHM AND KEY

Between the first two songs you want to keep the energy going, because they are both lively praise songs in the same key. Therefore the most straightforward approach at the end of *Come, all you people* is to continue playing the same rhythm with your drums or percussion, hold an 'E' chord for two bars, and then begin singing *Let everything that has breath* with no other gap between the two songs. This will require a small amount of rehearsal, and if you have song words projected your operator should be warned so they can move seamlessly between the two. Otherwise the 'keep playing' manoeuvre will work well here.

### CHANGING TEMPO AND TIME SIGNATURE

*Praise to the Lord* can also be played in E, but has a different time signature and tempo. It also marks a different phase of worship – less lively, more stately, and with a greater focus on the attributes of God. So here we would suggest bringing *Let everything that has breath* to a stop with a *ritardando* over the last bar: 'praise -- the -- Lord', with a strong downbeat on the final word. As this final chord hangs, a solo instrument (perhaps trumpet or violin) could pick up the melody of *Praise to the Lord* in the new tempo. The rest of the music group could hold back, with one or two other instruments joining for verse one, and others being added as the hymn builds.

### KEY CHANGES

*Light of the world* can be played in D, which necessitates some sort of key change. Many song books have been published with written-out key transitions, but our

experience tells us that if one is not careful, an elaborate key change can itself become a distraction for the congregation. In this case, we would end *Praise to the Lord* with another strong *rit.*, then have a guitarist play a bar of A (a related chord – the subdominant in E and the dominant in D) in the new tempo and time signature. They could then begin to play the chord progression of the new song, as John 8.12 is read slowly over it.

### CHANGE OF MOOD

The final transition is from a song of adoration into a lamenting prayer for the world. To mark this shift, we would finish the former on the end of the chorus ('Wonderful to me'), allowing the G chord to ring and not be resolved. Underneath this a keyboard pad sound could very subtly be faded up, playing an E minor chord. (A 'pad' is a keyboard sound with very slow 'attack' and a soft tone not unlike a choir humming in a cathedral. It is generally less harsh than the 'strings' sound often used in its place.) Images of the situation you are praying for could be projected on the screen, and/or a service leader could speak out a prayer. *O Lord, hear my prayer* could then begin, with just voices and the quiet pad.

In conclusion, there is no one right or wrong way of linking songs. However, giving your transitions some prior thought, and rehearsing them with your musicians and technicians can be a very helpful way of creating a meaningful journey for your congregation.

**For an accompanying video demonstrating the principles in this article please visit [www.rscm.com/sbys](http://www.rscm.com/sbys)**

For further reading about the principles of contemporary worship outlined in this article, see Barry Liesch, *The New Worship: Straight Talk on Music and the Church*, (Grand Rapids, Baker Books, 2001), page 55. For more on the Vineyard model see this article by John Wimber <http://trinityvf.org/wordpress/index.php/2012/12/why-we-worship-the-phases-of-worship-by-john-wimber/>

# Reviews of printed music

## CHORAL MUSIC

### KEY

- E** Easy
- M** Medium
- D** Difficult

### HYMN-ANTHEMS

#### GOD OF OUR FATHERS, WHOSE ALMIGHTY HAND [E]

Mack Wilberg  
SATB (with divisi) and keyboard  
Oxford 978-0-19-338637-2 £2.20  
**BLEST ARE THE PURE IN HEART [E/M]**  
David Houlder  
SATB and organ  
Banks Music Publications ECS576 £1.75

#### CHRIST, WHOSE GLORY FILLS THE SKIES [E/M]

David Halls  
SATB and organ  
Paraclete Press SKU1519 \$1.70  
**BLEST ARE THE PURE IN HEART [E]**  
David Barton  
SATB and organ  
Paraclete Press SKU1515 \$1.70  
**THE KING OF LOVE [E]**  
David Barton  
SATB and piano  
Paraclete Press SKU1513 \$2.20

#### GOD BE WITH YOU TILL WE MEET AGAIN [E]

Ian Brentnall  
SATB and organ  
Banks Music Publications ECS579 £1.75  
Mack Wilberg's arrangement of George Warren's 19th-century American hymn for patriotic occasions, *God of our fathers*, is marked 'with conviction, growing from verse to verse', starting with tenors and basses in unison, then other verses in different keys, and ending with full eight-part choir. Written for the Mormon Tabernacle Choir, this is 'heart on your sleeve' music with obligatory triplets and trumpet fanfares in the accompaniment.

In each of the other anthems, the composer has written his own melody for the first verse of the hymn, and then varied the theme in subsequent verses. The most interesting are by David Houlder (*Love divine, all loves excelling*) and David Halls (*Christ, whose glory fills the skies*). Using the standard compositional pattern for a three-verse hymn-anthem (verse one unison, verse two harmony and verse three unison and descant), both composers demonstrate creativity in their

settings. These two for me are the pick of the bunch: well written and attractive.

David Barton's settings are very easy and written in a lighter style. *Blest are the pure in heart* employs a pretty melody but the theme for *The King of Love* lacks invention. Ian Brentnall's *God be with you till we meet again* is very straightforward within a limited vocal range. As an alternative to teaching your choir a 'hymn-anthem' such as these, you might try performing a hymn really beautifully in its traditional hymn book setting.  
*Gordon Appleton*

### SATB ANTHEMS

#### SONG OF CREATION [M/D]

Howard Helvey  
SATB  
Oxford 978-0-19-340723-7 £1.60  
**PRAISE THE LORD [M/D]**

David Halls  
SATB  
Paraclete Press SKU1506 \$2.20  
**BEHOLD, HOW GOOD AND JOYFUL [E/M]**

Robert Lehman  
SATB  
Paraclete Press SKU1550 \$1.70  
Of these three unaccompanied anthems, for effective interpretation those by Howard Helvey and David Halls need choirs with excellent intonation and sure rhythmic precision. *Song of Creation* (text from the US Book of Common Prayer 1979) is the more straightforward of the two, written almost entirely in four parts and with a firm tonal centre. It is marked 'Allegro con moto' and time signatures change frequently. There is lots of interest within these 65 bars and nimble choirs will enjoy the challenge.

In similar style, marked 'Vivace e energico' but needing more rehearsal time, is *Praise the Lord* (with text from Psalm 113). For much of the piece, the tenors and basses provide an ostinato with their insistent rhythm. There are huge dynamic variations; sopranos and altos each divide. As well as a very secure rhythmic foundation, choirs need a sure sense of pitch. Commissioned for a secular chamber choir, this a cappella anthem will provide an exuberant end to a concert.

Firmly rooted in E flat major is Robert Lehman's gentle and chordal setting of the text 'Behold, how good and joyful a thing it is, brethren, to dwell together in unity.' This is straightforward and effective.  
*Gordon Appleton*

#### BELOVED, LET US LOVE ONE ANOTHER [M]

Ian Brentnall  
SATB and organ  
Banks Music Publications ECS577 £1.75  
**HYMNS OF GLORY [M]**  
Bradley Ellingboe  
SATB and organ  
Oxford 978-0-19-338707-2 £2.20  
**GIVE ME MY SCALLOP-SHELL OF QUIET [M]**  
Andrew Millington  
SATB and organ  
Encore Publications £2.50  
These three anthems all have interesting texts. Ian Brentnall's *Beloved, let us love one another* was written for a wedding and the biblical texts chosen are most appropriate, although also suitable for general use. This is a useful anthem for parish choirs looking for something appropriate to sing at weddings.

The anthem *Hymns of Glory* was commissioned to commemorate a particular music ministry. The text by Thomas Troeger I found more interesting than its musical setting: 'May the God whose music sounded as you led our church and choir, / Till we knew we were surrounded by the Spirit's word and fire, / Keep singing in your heart as a witness to Christ's story / And in other souls impart hymns of glory, glory, glory.'

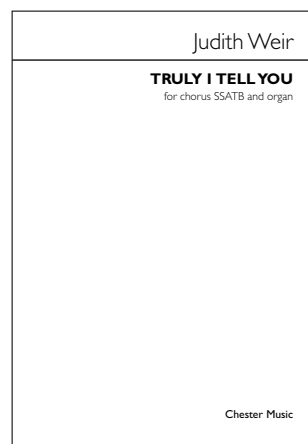
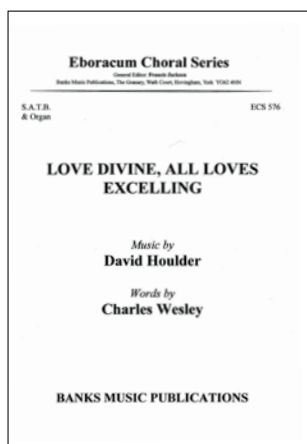
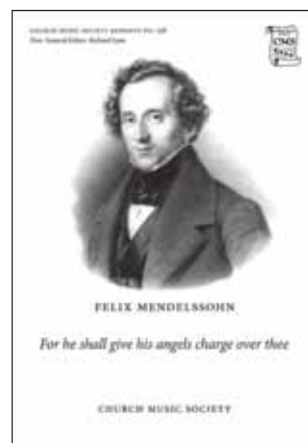
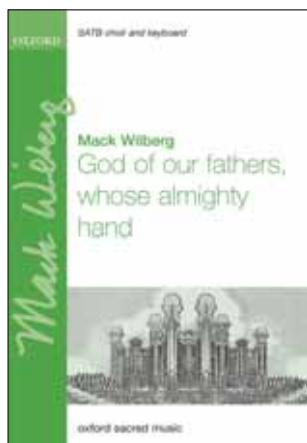
Andrew Millington, who recently retired as Director of Music at Exeter Cathedral, has set a text by Sir Walter Raleigh suitable for the theme of pilgrimage. This beautiful text is given a masterful setting which was composed for the visit of Her Majesty the Queen to Exeter on her Golden Jubilee tour in 2002. *Give me my scallop-shell of quiet* is an attractive piece that should enhance many choirs' repertoires.  
*Gordon Appleton*

#### LIGHT LOOKED DOWN [M]

Philip Moore  
SATB and organ  
Paraclete Press PPM01538 \$3.10  
**FOR HE SHALL GIVE HIS ANGELS CHARGE OVER THEE [M]**  
Felix Mendelssohn ed. Patrick Russill  
SSAATTBB  
Church Music Society CMSR136 £2.60

#### HOLY IS THE TRUE LIGHT [D]

Gabriel Jackson  
SATB with divisi  
Oxford NH149 £1.85  
**TRULY I TELL YOU [M]**  
Judith Weir  
SATB with divisi, and organ  
Chester CH83743 £3.50





Almost too late to cover for this Christmas, choirs still able to programme it will find that Philip Moore's extended anthem, *Light looked down*, has much to recommend in it. The music is atmospheric and with an intriguing juxtaposition of E flat major and E minor. The arpeggio-based vocal lines are highly singable and the organ part colourful. The text is the poem attributed to Laurence Housman starting 'Light looked down and beheld Darkness' that ends 'And the Word was made flesh and dwelt among us', which in this anthem leads into the remainder of John 1.14. It is not too difficult and would make a considerable impact at a Christmas service.

We may all know Mendelssohn's ever-popular chorus from *Elijah*, but not that 'For he shall give his angels charge over thee' derives from an eight-part unaccompanied motet that the composer wrote two years before *Elijah*. Patrick Russill has fitted Bartholomew's English text to Mendelssohn's original music, and added some editorial markings and corrections to make an effective English-language anthem.

G.H. Palmer's text, *Holy is the true light*, is familiar in the setting by William Harris. Like Harris, Gabriel Jackson starts quietly and gently in four parts, but the music increases in texture (with rich clusters), volume, rhythmic drive and complexity to reach a thrilling climax on 'rejoice with gladness' – music which seems then to carry on 'evermore', undimmed but gradually receding into the distance until the opening reappears transformed as an 'alleluia'. It is a profound and satisfying piece.

*Truly I tell you* is a four-minute, useful church anthem that is not too difficult, from the current Master of the Queen's Music. Verses from Psalms 8 and 34 frame Mark 10.15 'Truly I tell you, whoever does not receive the kingdom of God as a little child will never enter it.' Much of the four-part writing doubles sopranos with tenors and altos with basses, making it easier to learn, but there is never a sense of writing to make it easy – the music feels naturally conceived that way. A good organist will make the playful organ part sparkle. *James L. Montgomery*

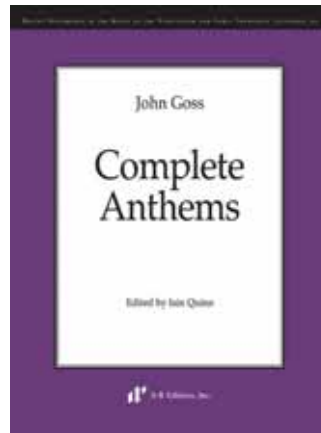
## JOHN GOSS

### JOHN GOSS: COMPLETE ANTHEMS

ed. Iain Quinn

A-R Editions, Inc: 493pp. P/B  
978-0-89579-817-6 \$480.00

A paperback costing just over £300 is not perhaps something that many readers of *Sunday by Sunday* will consider, but read on!



Firstly one should say that this is an important project, the assembly of all John Goss's anthems that are currently known to have survived – both the 38 substantial works and the nine single-page anthems that he contributed to hymn books and anthem anthologies. Secondly, while this is not itself a performing edition (almost twice the weight of the *New Church Anthem Book*, let alone the price!), modern technology allows copies of single anthems to be provided to choirs as digital downloads or as printed copies at very reasonable rates. For example, a printed copy of Goss's *The Wilderness* at 24 pages costs only \$3.00. Of course there is postage which may be considerable for some readers, but the most important achievement is that all these anthems are now available once again.

The book itself is a high quality production with the obligatory short biography of the composer, an assessment of his music, specifications of some organs familiar to Goss and a few pages of photographs of early printings and autograph scores.

*John Henderson*

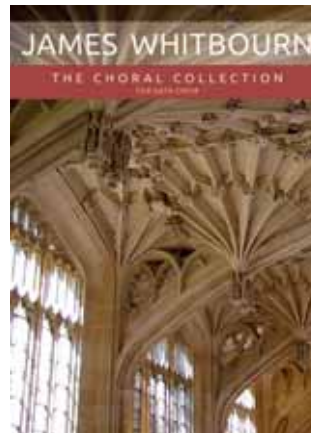
## JAMES WHITBOURN

### JAMES WHITBOURN: THE CHORAL COLLECTION [mostly M or D]

15 anthems for SATB (with divisi) with and without organ

Chester Music CH83578 £9.95

The name of James Whitbourn may not yet be familiar to most readers of *Sunday by Sunday*, but you will almost certainly have heard his compositions. The 2001 TV series *Son of God* had 90 minutes of his music and since then Whitbourn has produced music for many programmes for the BBC's Religion and Ethics Department, not to mention the introduction to all the Royal Opera House cinema screenings. One piece in this choral collection, *Eternal rest*, derives from music for the broadcast of the funeral of Queen Elizabeth the Queen Mother.



Whitbourn's publishers have decided that it is time to honour the composer with an anthology, and with good reason. Although all the music here was written within just 15 years, there is a great variety of texts and musical approaches to them. South African prayers (one by Desmond Tutu) jostle with pieces for King's College, Cambridge. Two carols have words by Robert Tear, and there is also a setting of Newman's 'O Lord, support us all the day long'. If one misses a feeling of a single, well-defined and recognizable musical personality, that stems in part from Whitbourn's immersion in the words and respect for their own character. There are African features in the African settings, carol melodies in *A Christmas Gloria*, a faithfulness to the spirit of Praetorius in an elaboration of 'A great and mighty wonder' and so on. The words inspire the music, which is as it should be with music for the church. A particularly effective example is the way the inclusion of the Easter verse in *Were you there?* ('... when he rose up from the grave') transforms the music of the spiritual. This is certainly a volume that should be on the shelves of choir directors interested in broadening their horizons.

*Stephen Patterson*

## ORGAN MUSIC

### KEY

E Easy  
M Medium  
D Difficult

## EPIPHANY

### THE MAGI [E/M]

Philip Underwood  
fagus-music.com £12.00

This 'Fantasy on Epiphany Carols' is in what the composer describes as 'a neo-baroque style'. For each of the seven movements a pattern of figuration is established to accompany the Epiphany hymns

and carols, a pattern which continues fairly predictably, but with occasional deft tonal side-steps, and often with charm and grace. The movement titles tell a story: The Wise Men follow the Star – The Star – Meeting with Herod – Mary and the Baby (Lullaby) – The Wise Men offer their Gifts – The Warning – Rejoicing. The piece may be performed therefore as a narrative suite – but each movement is self-contained for use as a voluntary (indeed movements 5 and 7 are also published together for £6.00). The music is always well-conceived for the organ and would work well on any two-manual instrument.

*Julian Elloway*

## MANUALS ONLY OR WITH EASY PEDALS

### BEST LOVED MELODIES VOLUME 2 [E]

arranged and edited by  
Christopher Tambling  
Dr J. Butz

with pedals BU2664 €14.00;  
manuals only BU2665 €12.00

Sadly we have to include Chris Tambling's obituary in the current (December 2015) issue of CMQ. These volumes are good examples of his passion for music, wide-ranging tastes, ability to communicate and enthuse others, and practical arranging skills. None of the twelve pieces was originally composed for the organ, but all are often requested in church. In the introduction, each piece has a brief paragraph sketching its background and significance. Composers are Bach, Beethoven, Elgar, Franck, Handel, Humperdinck, Parry, Purcell, Rachmaninov, Schubert and Wagner. Readers may be able to guess the most likely piece for each (Handel has two). In the case of *Jesu, joy of man's desiring*, *Jerusalem* and *Nimrod* (disclosing three of the titles) the arrangements in the with-pedals volume are far easier – without sounding thinned out – than more commonly found versions.

### MINIATURE ALBUM: Ten pieces for manuals only [E/M]

Robert Jones

Dr J. Butz BU2657 €13.00

These are what some would call 'character pieces' including a Cortège, Siciliano, Klagelied ['Dirge' or 'Elegy'], Spiritoso, Sarabande and Scherzetto. Other pieces are based on hymn tunes: 'Ein schottisches Lied' on *Brother James's Air*, 'Trumpet Minuet' on *Hereford*, and 'Reflexion' on *Rockingham*. Finally, there is a 'Postludio (in stile classico)' which is either manuals only or with an optional easy pedal part. It is a useful, strongly characterized collection.

**A COLLECTION OF ORGAN PIECES BY 18TH AND EARLY 19TH CENTURY ENGLISH COMPOSERS [mostly M]**

edited by David Patrick  
Fitzjohn Music Publications £12.00  
This publication may not have the snappiest of titles, but the contents (for manuals only) are carefully selected, and would fill a gap in many an organist's library. There are four pieces by John Stafford Smith, organist of the Chapel Royal from 1802 to 1836 and better known today for his glees. Other composers, with one piece each, are Timothy Essex, William Flackton, Barnabas Gunn, William Hine, John Humphries, James Martin Smith and John Watts. There is also the first modern publication of a *Voluntary and Fugue in D minor* by Henry Heron, organist of St Magnus the Martyr, London Bridge until his death in around 1795. As so often, these English composers made up for the lack of pedals on their organs by developing a fiery and virtuosic style of keyboard writing. There are biographical notes on each composer and a useful introduction to registration and ornamentation.  
*Duncan Watkins*

**LONGER WORKS**

**TOCCATA XIII [M/D]  
VOLUNTARY FÜR WILTEN [M/D]**  
Peter Planyavsky  
Doblinger 02482 £11.95 & 02483 £12.50

Here are two further offerings from the Austrian composer Peter Planyavsky (b. 1947) following closely on the heels of his excellent *Toccata Mauritiana* reviewed in *Sunday* by *Sunday* Issue 74 (September 2015). Planyavsky has proved himself adept in the past at assimilating and re-imagining historical forms, and puts this ability to good use again with these new works. *Toccata XIII* follows the formal model of Georg Muffat's twelve toccatas, alternating free, rhetorical sections with bound, polyphonic passages and is a fine modern take on Muffat's work. A solid manual technique is required (pedal-work is minimal); an appreciation of registrations appropriate to Muffat's era will bring this music to life.

*Voluntary für Wilten* is a voluntary in the literal sense of being 'spontaneous' – like *Toccata XIII* it is built from a series of contrasting short sections, some fugal, some free and rhetorical, some highly structured. Again this is an effective, literate piece with bold harmonies and gestures, and would make an excellent recital or liturgical work.

**ZEIT UND LEBEN (TIME AND LIFE) [D]**

Jürgen Essl  
Doblinger 02488 £15.50  
Doblinger as a publisher has long had a reputation for fostering works of literacy, depth and originality while eschewing pastiche and facile music: Jürgen Essl (born in 1961 and currently professor of organ at the Academy of Music in Stuttgart) is a composer who epitomizes this ethos. This work was composed in 2011 for the inauguration of the new organ at Speyer Cathedral: it is in four contrasting movements, each incorporating and developing an historical melody (such as a Georgian Easter chant), and each of great harmonic and rhythmic complexity. This is a substantial work that would require detailed preparation, a strong technique and a large instrument with a broad tonal palette, but would be greatly rewarding for both performer and attentive listener.

**7 VERSETTEN ZU LEONHARD LECHNER: 'DAS HOHELIED SALOMONIS' [M]**

Herbert Lauerermann  
Doblinger 02498 £11.95  
Herbert Lauerermann (b.1955) is a teacher and composer based in Vienna who has a broad portfolio from small instrumental works to large-scale operas and cantatas; his style allies strong dissonance with rigorous structure and a bold expressiveness. This work consists of seven short Versets that were originally intended to alternate with the six movements of Leonhard Lechter's *Song of Solomon* of 1606, picking up various tonal and thematic elements from the original. While the music would be most effective in this original configuration, this set would still make a striking and varied recital work, benefiting from thoughtful registrations.  
*Huw Morgan*

**ROBIN MILFORD**

**SHORTER ORGAN WORKS VOLUME 1 [E/M]  
SHORTER ORGAN WORKS VOLUME 2 [M]  
TWO HARVEST MEDITATIONS [M]**

animus £7.50; £7.50; £4.00  
How good it is that animus should have republished these long out-of-print works by the gentle but sad Robin Milford, who never recovered from the death of his son, and took his own life in 1959. The shorter pieces are ordered by difficulty, with the easiest in

**AN EASY HANDEL ORGAN ALBUM: original works and arrangements [E/M]**

George Frideric Handel  
edited by Daniel Moulton  
Bärenreiter BA11213 £12.50  
Handel's publisher, John Walsh, published several of Handel's instrumental works in organ solo arrangements. Four of his arrangements of organ concerto movements are included here. Following the spirit of those and other contemporary arrangements, Daniel Moulton has arranged four pieces from *Water Music* suites, four from *The Musick for the Royal Fireworks*, and four other single pieces including the Pifa (Pastoral Symphony) from *Messiah* and 'See the conquering hero comes' from *Judas Maccabaeus*. Then there are five Handel harpsichord movements that work well on the organ (and instrumental designations could be fluid at the time) and, not least, three original barrel organ transcriptions by Handel's assistant John Christopher Smith.

That amount of excellent music would make this a recommended volume in itself. But there is more: three pages of general notes on fingering,



pedalling, articulation, notes inégales, tempi and registration (including a discussion of the stop lists of St Paul's Cathedral and Covent Garden Theatre at the time) are followed by nine pages discussing each piece and with numerous performance suggestions. A huge amount of learning is worn very lightly. The publishers have been generous throughout, even with the indexes where after a normal contents list there is a separate index with the pieces arranged in order of technical difficulty. Three of the pieces have very easy pedal parts, optional in two of them.  
*Duncan Watkins*

Volume 1. Best known must be the *Chorale Prelude on 'St Columba'*, which used to appear in wedding music collections and which opens Volume 2. Most extraordinary is the Op.115 (his final opus number) *Chorale Prelude on 'Rockingham'*, darkly chromatic and with a snake-like counter-melody that might represent the demon that was soon to overcome him. Also dating from Milford's final months is a *Prelude for organ on 'O Filii et Filiae'* (Op.114) that appears to be receiving its first publication.

The *Harvest Meditations* are based on *Wareham* (as in 'Rejoice, O land, in God thy might') and more surprisingly on a phrase from the Coventry Carol combined with a Somerset folk tune. Never predictable, even when the music appears at its most straightforward, the various pieces in these three volumes bear out Ralph Vaughan Williams's claim that if he wanted to show a foreigner 'something worth doing which could only possibly come out of England I think I would show him some of the work of Milford'.  
*Julian Elloway*

You will find reviews of recent CDs and books in the December 2015 issue of CMQ.

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