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Choral anthems in english: a representative survey for the church musician

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church musician**

James, Mary Anne, M.A.

San Jose State University, 1991

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**CHORAL ANTHEMS IN ENGLISH:
A REPRESENTATIVE SURVEY FOR THE CHURCH MUSICIAN**

A Thesis

Presented to

The Faculty of the Department of Music

San Jose State University

In Partial Fulfillment

of the Requirements for the Degree

Master of Arts

by

Mary Anne James

May 29, 1991

APPROVED FOR THE MUSIC DEPARTMENT

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ABSTRACT

CHORAL ANTHEMS IN ENGLISH: A REPRESENTATIVE SURVEY FOR THE CHURCH MUSICIAN

by Mary Anne James

The focus of this thesis is a selected listing of worthwhile sacred choral works in English. The introductory statement discusses choral music in English as an art form and the potential use of such music in worship. It deals with both the idea that singing in English does not imply inferior music, and the idea that choral music in worship can include elements of the current popular idiom and still be artistic. Selections are listed by historical period and annotated as to voicing, instrumentation, source of text, difficulty, and personal comments of the compiler. Works are also indexed alphabetically by title and by liturgical use.

There are several related appendices: 1) Relevant statements from experienced church musicians 2) A bibliography of books and articles to assist church musicians in locating and identifying choral works of substance 3) Program and program notes from a concert selected and conducted by the author.

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Mary Anne James

May 1991

INTRODUCTION

THE DUAL PROBLEM OF SACRED MUSIC IN ENGLISH

This thesis is based on three assumptions. The first assumption is that sacred music is distinguished from secular music principally in that it is the matrix for a sacred text, or that it refers to a work that has such a text. The second assumption is that music prepared for worship should be of as high a quality as can be achieved by the choir presenting it. The third assumption is that the worshippers can share in the musical offering only to the degree to which they can relate to the text and the music. This final assumption will imply, in most worship settings in the United States, that the music have a text in English.

There seems to be a dichotomy in the choice of choral music used in churches across America. On the one hand, some churches look for quality anthems, often showing a preference for those composed by foreign composers, and in a foreign language. On the other hand, some churches, while using English-language selections exclusively, eschew music of substance, relying on choral pieces in the prevailing popular style, often with texts that are emotionally appealing, but lacking in theological content. Although there are numerous church musicians who seriously research their anthem choices, neither of the two above groups systematically taps the available body of quality anthems in English.

English-Language Anthems as Underused Music

When a church musician has a choir, staff and congregation who can appreciate and produce quality music, many of his choices will be made from the traditional body of good music. Many lists of sacred repertory, especially from past centuries, completely exclude works of composers from English-speaking countries. Perhaps the absence of these names and works is partially responsibility for their disuse.

Whatever the reason, choral directors in American churches sometimes undervalue and otherwise neglect some very fine music composed with English texts. This sometimes results in the choice of works in foreign languages, or translations of those works. Fortunately, editors in the second half of the twentieth century have provided an abundance of well-translated foreign choral works, with excellent performance notes in many cases. Even excellent anthems in translation may not satisfy the liturgical needs of a particular church as well as something composed for an original English text may.

Distinguishing the Substantial Work from the Insubstantial

The proliferation of music in the popular style is not, of course, a phenomenon of the late twentieth century. Neither is the use of shallow texts a new development. Furthermore, there is intelligent, creative sacred music which uses elements of the popular style to set poetic and profound texts with artistic results.

The difficulty is in distinguishing between what is quality music and what is ephemeral “pop” sacred music. Most church musicians use some contemporary music during the year. Because many churches use only popular-style choral music, there is a large quantity of it published each year. It is, consequently, difficult for an individual to evaluate it all in the time available. Sometimes conductors select hastily from the vast array, only to tire of their choices after a few rehearsals. Some conductors avoid the issue of new music and select from music that is already standard.

Criteria for Selecting Anthems

An evaluation of new anthems requires an understanding of congregational needs or the liturgy, a knowledge of the choir’s ability, a set of criteria for the music and the text, and the application of the reviewer’s taste. The evaluation of music and text are the only constants in this process, since each church and choir is unique, and since tastes vary.

Whether the text is an original English text, as with the works listed in this document, or whether the text has been translated—or even remains in a foreign language, it should have merit independent of the music. A good text should contain most of the following qualities: clear meaning, good theology, appropriateness for the season or the service theme, pleasant sound when read or sung, and poetic language. The choral director can normally evaluate the clarity and sound of a text unaided, and may have the background to judge the other elements, too. Special questions of theology and

seasonal use can be referred to the pastoral staff.

Even if a text satisfies the initial examination, it should be set in a manner that can be sung well. Whether the text is set to imitate the rhythmic flow of speech, or whether it is adjusted to fit a traditional rhythm, emphasis should be on words that deserve emphasis, and should not, through misplaced stress, obscure the meaning of the text or make it awkward to sing. Sections of the text that are repeated should express an important idea. Placement of vowel sounds should be pleasing, with open vowels given more length and importance in the phrase than close vowels. Any aspect of text setting that jolts the listener should be analyzed for appropriateness to the idea being conveyed and to the context of the whole anthem.

The music itself should have integrity and cohesiveness. An anthem is not a very long work. Numerous changes of style, key, or any other significant musical element destroy the continuity of the piece. The shape or dynamic motion of the piece should be apparent. An anthem may, for example, have a slow declamatory section followed by a fugue and a large ending, or it may have a climax followed by a denouement. A piece whose musical direction is hard to determine is probably not very well-written. The conclusion should suit the text and the body of the anthem, and should provide satisfaction to the ear.

A good anthem should have at least one interesting quality. A work with a good text and a sufficiently interesting setting may transcend other deficiencies and be

considered a good anthem. The interest might come from the melody, the rhythm, the relationship between voice parts or between voices and instruments, the harmonic structure, or perhaps a special effect or technique. Many anthems have acceptable harmony, adequately placed texts, and identifiable form, but are not good choices because they contain nothing interesting. Conversely, the presence of too many “interesting qualities” will probably result in a contrived sound and a diminished effect. Sometimes the interest comes too late in the piece to engage the listener.

Because the anthem is designed for voices, an assessment of the manner in which the voice is used is very important. Regardless of the skill and experience of the singers, voices sound better when used in some ways than when used in others. Extremely disjunct lines and parts which focus on the top or bottom of the singer’s range are enemies of good choral sound because of the stress they create in the throat. Although the voice does not require strict stepwise motion, a primarily linear vocal part with occasional excursions to the extreme ranges and occasional large intervals will usually sound pleasing.

Finally, the difficulty level should be evaluated. Rating the difficulty permits a practical decision on whether or not to use a particular work in the year’s choral repertory, and if so, how much time to schedule for rehearsal. Some characteristics which contribute to difficulty are the amount of polyphony or other independent use of the voice part, the complexity of rhythm or meter, the degree of independence from any accompaniment, the number and difficulty of entrances by the various parts, the

number of distinct vocal parts or the extent of divisi sections, the tempo, and the familiarity of tonality or lack of tonality. Therefore, a dissonant, unaccompanied piece in polyphonic style, with frequently changing meters and a very lively tempo should be considered fairly challenging. On the other hand, a work with substantial sections in unison or with homophonic chords, with regular meter and no modulation of key, and with keyboard accompaniment supporting the harmonic structure, should be considered fairly easy.

Resources to Assist in Anthem Selection

A thorough evaluation of an anthem is fairly time consuming. Some of the shortcuts identified below help diminish the need to review all published music oneself by suggesting sources for titles that have already survived one or more evaluations. Using these sources does not cancel the obligation to conscientiously look at each anthem. It does, however, provide a smaller volume of material to examine. It is especially worth noting titles that appear in multiple sources.

Music reviews, reading sessions, choral concerts, and discussions among colleagues are readily available tools for discovering appropriate choral selections without wading through all recent publications. This annotated listing of English-language anthems is intended to be an additional resource to the church musician looking for choral music of substance, from a variety of styles and periods, and which

support the lectionary and liturgical worship.

Good anthems often come from other sources already familiar to the researcher.

One source is lists of anthems by composers whose work seems consistently good.

Another source is catalogs of publishers who consistently select and print quality music. To locate period music, a researcher might rely on the opinion of respected editors. Finally, an examination of the music libraries of nearby churches with a similar style of worship may be a very rich source of information on anthems.

A LIST OF ANTHEMS IN ENGLISH

Criteria for Inclusion in the List

Anthems listed in the compilation are primarily for SATB choir, often with divisi sections. Many include use of various instruments, but all can be performed either unaccompanied or with keyboard alone. Difficulty level varies, but an assessment of difficulty is noted. All selections are under ten minutes in length. Some are extracted from longer works, but most are independent compositions. Medleys and arrangements of hymns or folk songs are not included in this list.

Texts are from a variety of English sources. Some are from original English poems; some are translations of poems from other languages; and many are Biblical texts. All texts were in English before they were set to music; all have relevance to traditional worship themes or lectionary texts; and all have merit independent of the musical setting.

The selected works do not constitute a comprehensive listing, but a representative sampling. The anthems which were examined were either on “recommended” lists from conductors and authors or in San Francisco Bay Area churches known to have large music libraries. Approximately 2000 recommended works were considered for inclusion in the list. In time, the author hopes to discover an even wider range of works to include.

In the main body of the list, works are listed by period, then alphabetically by composer. Period was determined somewhat arbitrarily by birthdate of the composer. Refer to Appendix D for a listing alphabetically by title; refer to Appendix E for a listing by topic and liturgical use.

Key to the List

Some of the following data was provided on the review copy of the anthem itself. The rest was taken from standard reference works. The author provided assessments of theme and liturgical use where none was stated. The “Notes” section is a combination of information from the anthem copy and comments from the author.

Voicing is usually SATB. Anthems using divisi are identified by “SATB div.”

Difficulty level:

E	Easy. Mostly chordal, not very chromatic or rhythmically difficult.
EM	Easy to medium. More independent parts, more intricate rhythms.
M	Medium. May not be as easy to sight-read. Accompaniment may be independent from choral parts.
MD	Medium to difficult. Probably quite a challenge to read or sing accurately. More divided parts than medium level.
D	Difficult. Usually a contemporary work, often fast with changing meters and rhythmic patterns. The best singers and readers will have difficulty.

Duration, where listed, is provided on the anthem.

Instrumentation:

unaccompanied	Many anthems require no accompaniment. Most include a rehearsal accompaniment which can be used to support the voices as needed.
---------------	--

piano organ piano/organ keybd.	Work is intended for keyboard accompaniment. The one listed first is so noted in the anthem.
---	--

/	The slash indicates one or more options.
---	--

instrument names parts for sale parts for rent parts avail.	The composer has in some way provided for the use of instrumentation other than keyboard. The publisher may sell or rent the parts, and sometimes a conducting score. "Parts avail." means that specific information was not given on the copy.
--	---

Notes contains additional facts and comments about a selection, including other editions and voicings.

Abbreviations:

n/a	Not available in sources used.
S	Soprano
Mez	Mezzo-soprano
A	Alto/contralto
T	Tenor
Bar	Baritone
B	Bass
ad lib.	Voice(s) selected by conductor
opt.	Solo voice or entire section
SATB div.	SATB, with some or all parts divided for a portion of the piece.
SATB/cong.	SATB, with congregational participation possible.
SATB/desc.	SATB, with a descant.
pop	Permanently out of print

ANNOTATED LIST OF ANTHEMS IN ENGLISH RENAISSANCE

<p>Byrd, William 1543-1623 I Have Longed for Thy Saving Health H. W. Gray GCMR 1679 Arr/ed.: Whitehead</p>	<p>SATB Soli: — opt. keybd. Difficulty:M Duration: In Print?: y Text Source: Psalm 119:174-175. Theme/Liturgical Use: Supplication Notes:</p>
<p>Byrd, William 1543-1623 Look Down, O Lord Bourne ES58 Arr/ed.: Greyson</p>	<p>SATB Soli: — unaccompanied Difficulty:EM Duration: In Print?: y Text Source: Sir William Leighton—1614. Part of collection of poems set to music & ded. to James I. Others= Dowland, Bull, Coperario, Gibbons, Milton (father of poet), Weekes & Wilbye Theme/Liturgical Use: Easter; Lent Notes: Also E.C. Schirmer, ed. Mattfeld & Novello, ed. Bridge.</p>
<p>Byrd, William 1543-1623 Sing Joyfully Stainer 1.5218 Arr/ed.:</p>	<p>SSAATB Soli: — unaccompanied Difficulty:MD Duration: In Print?: y Text Source: Psalm 81:1-4, Geneva Bible. Theme/Liturgical Use: Pentecost II-B Notes: Also Curwen, ed. Bantock; Novello, ed. Bennett; Oxford, ed. Morehen.</p>

- Farrant, Richard 1530-1581 apprx.
 Call to Remembrance
 Oxford 42.192
 Arr/ed.: Ramsbotham/Greening
- SATB Soli: — unaccompanied
 Difficulty:M Duration: In Print?: y
 Text Source: Psalm 25:5-6.
 Theme/Liturgical Use: Pentecost XIX; Advent I-C; Lent I-B
 Notes: From Barnard's "First Book of Cathedral Music", 1641.
- Farrant, Richard 1530-1581 apprx.
 Lord, For Thy Tender Mercies' Sake
 E. C. Schirmer 374
 Arr/ed.: Archibald T. Davidson
- SATB Soli: — unaccompanied
 Difficulty:E Duration: In Print?: y
 Text Source: Lidley's Prayers.
 Theme/Liturgical Use: Supplication Lent; General
 Notes: Many Editions
- Gibbons, Orlando 1583-1625
 Almighty and Everlasting God
 Oxford 43.244
 Arr/ed.: J.e Huray/Willcocks
- SATB Soli: — unaccompanied
 Difficulty:EM Duration: In Print?: y
 Text Source:
 Theme/Liturgical Use: Supplication General; Lent
 Notes: Also Mark Foster, ed. McKelvy. Orig. ed. E. H. Fellowes. Revised as noted above.
- Gibbons, Orlando 1583-1625
 Hosanna to the Son of David
 Oxford 43.079
 Arr/ed.: Herbert Wiseman
- SSAATB Soli: — unaccompanied, opt. organ
 Difficulty:M Duration: In Print?: y
 Text Source: Matthew 21:9.
 Theme/Liturgical Use: Passion/Palm Sunday-A; Advent
 Notes: Also E.C. Schirmer; Belwin.

Gibbons, Orlando 1583-1625 O Lord, Increase My Faith E. C. Schirmer 375 Arr/ed.: Archibald T. Davison	SATB	Soli: —	unaccompanied
	Difficulty:M	Duration:	In Print?: y
Gibbons, Orlando 1583-1625 This Is the Record of John Oxford 42.676 Arr/ed.: William Palmer	Text Source: —		
	Theme/Liturgical Use: General		
Mudd, Thomas 1610-1667 apprx. Let Thy Merciful Ears, O Lord Oxford 43.076 Arr/ed.: Fellowes/Collins	Notes: Also H. W. Gray. Now attributed to H. Loosemore.		
Mundy, William 1529-1591 apprx. O Lord, the Maker of All Things Oxford 43.250 Arr/ed.: P. le Huray	SATB	Soli: T	organ/opt. strings (parts avail.)
	Difficulty:M	Duration:	In Print?: y
Mudd, Thomas 1610-1667 apprx. Let Thy Merciful Ears, O Lord Oxford 43.076 Arr/ed.: Fellowes/Collins	Text Source: John 1:19-23		
	Theme/Liturgical Use: Advent III-B		
Mundy, William 1529-1591 apprx. O Lord, the Maker of All Things Oxford 43.250 Arr/ed.: P. le Huray	Notes: Some editions SAATB, A solo; Novello, ed. Palmer; Lawson, ed. Shaw-Parker.		
Mundy, William 1529-1591 apprx. O Lord, the Maker of All Things Oxford 43.250 Arr/ed.: P. le Huray	SATB	Soli: —	organ/opt. unaccompanied
	Difficulty:E	Duration:	In Print?: y
Mundy, William 1529-1591 apprx. O Lord, the Maker of All Things Oxford 43.250 Arr/ed.: P. le Huray	Text Source: The Book of Common Prayer. Collect for the Tenth Sunday after Trinity.		
	Theme/Liturgical Use: Supplication General; Lent		
Mundy, William 1529-1591 apprx. O Lord, the Maker of All Things Oxford 43.250 Arr/ed.: P. le Huray	Notes: Formerly attributed to Weelkes.		
Mundy, William 1529-1591 apprx. O Lord, the Maker of All Things Oxford 43.250 Arr/ed.: P. le Huray	SAATB	Soli: —	unaccompanied
	Difficulty:M	Duration:	In Print?: y
Mundy, William 1529-1591 apprx. O Lord, the Maker of All Things Oxford 43.250 Arr/ed.: P. le Huray	Text Source: The King's Primer, 1545.		
	Theme/Liturgical Use: Supplication		
Mundy, William 1529-1591 apprx. O Lord, the Maker of All Things Oxford 43.250 Arr/ed.: P. le Huray	Notes: Ends with an attractive fughetto. Also Novello, ed. Terry.		

<p>Tallis, Thomas 1505-1585 If Ye Love Me Keep My Commandments E. C. Schirmer 2269 Arr/ed.: H. Clough-Leigher</p>	<p>SATB Soli: — organ/unaccompanied Difficulty:EM Duration: Text Source: John 14:15-17. Theme/Liturgical Use: Lent; Easter VI-A; Pentecost-A; General Notes: Also Foster, ed. McKelvy; Oxford, ed. Le Huray; others.</p>
<p>Tye, Christopher 1497-1572 Praise Ye the Lord, Ye Children Oxford 43.241 Arr/ed.:</p>	<p>SATB Soli: unaccompanied Difficulty:E Duration: Text Source: Psalm 113 Theme/Liturgical Use: Festival/Thanks Thanksgiving Notes:</p>

ANNOTATED LIST OF ANTHEMS IN ENGLISH BAROQUE

Greene, Maurice 1695-1755 Lord, Let Me Know Mine End Oxford 42.208 Arr/ed.: Ernest Bullock	SATB Difficulty:M Text Source: Psalm 39. Theme/Liturgical Use: Supplication Notes:	Soli: — Duration: organ/opt. str. (parts for rent) In Print?: y
Greene, Maurice 1695-1755 Thou Visitest the Earth GIA G-2811 Arr/ed.: Ernest Bullock	SATB Difficulty:EM Text Source: Psalm 65:9, 11 Theme/Liturgical Use: Harvest Pentecost VIII-A Notes: Variety of other editions currently in print.	Soli: Mez/Ba opt. Duration: organ In Print?: pop
Handel, George Frideric 1685-1759 All His Mercies Shall Endure Belwin 2433 Arr/ed.: Don Malin	SATB Difficulty:EM Text Source: Psalm 136, adapted by John Milton. Theme/Liturgical Use: God's Faithfulness Notes: From "The Occasional Oratorio".	Soli: — Duration:3:00 keybd. In Print?: y

Handel, George Frideric 1685-1759 Day by Day We Magnify Thee Marks 00007564 Arr/ed.: Don Malin	SATB Difficulty:EM Text Source: Te Deum. Theme/Liturgical Use: Praise Notes: From "Dettingen Te Deum"	Soli: — Duration: In Print?: y	orch. (parts for rent) In Print?: y
Handel, George Frideric 1685-1759 For Sion Lamentation Make National WHC-39 Arr/ed.: Eric Dawson	SATB Difficulty:E Text Source: Theme/Liturgical Use: Lent Notes: Very smooth. Organ realization by Norberto Guinaldo.	Soli: — Duration: In Print?: n/a	organ/piano In Print?: n/a
Handel, George Frideric 1685-1759 How Excellent Thy Name G. Schirmer 11106 Arr/ed.: William Herrmann	SATB Difficulty:EM Text Source: Psalm 8:1,9 Theme/Liturgical Use: Praise Pentecost I-C Notes: Opening Chorus from "Saul". Also for SSA.	Soli: — Duration: In Print?: y	piano, 4-hands In Print?: y
Handel, George Frideric 1685-1759 O Come Let Us Sing Unto the Lord Belwin 2479 Arr/ed.: Don Malin	SATB Difficulty:MD Text Source: Psalm 95:1-2. Theme/Liturgical Use: Praise Pentecost XX-C; Lent III-A Notes: From "Chandos Anthem No. 8".	Soli: — Duration:3:50 In Print?: y	keybd. In Print?: y

Handel, George Frideric 1685-1759 Righteous Shall Be Had in Everlasting Remembrance, The National NMP-178 Arr/ed.: Harold Decker	SATB Difficulty:EM Text Source: Psalm 112:6; Daniel 12:3. Theme/Liturgical Use: Epiphany V-A; Pentecost XV-C, XXVI-B Notes: Composed for the funeral of Queen Caroline, Handel's supporter.	Soli: — Duration: In Print?: n/a	keyboard/orch. (parts for sale) In Print?: n/a
Handel, George Frideric 1685-1759 With the Voice of Praise C. Fischer ZCM106 Arr/ed.: Douglas McEwen	SATB Difficulty:M Text Source: Psalm 42:4 Theme/Liturgical Use: Praise Thanksgiving; Festival Notes:	Soli: — Duration:3:00 In Print?: y	piano/organ In Print?: y
Purcell, Henry 1658-1695 apprx. Rejoice in the Lord Alway Belwin 64145 Arr/ed.: H. Dent	SATB Difficulty:M Text Source: Philipians 4:4-7. Theme/Liturgical Use: Christmas Eve C; Advent III-C; Pentecost XX-A Notes: Called the "Bell Anthem." Solo verses can be done by larger ensemble. Addition of handbells would be attractive. Abbrev. edition avail.	Soli: ATB opt. Duration: In Print?: y	keybd./str. (parts for rent) In Print?: y
Purcell, Henry 1658-1695 apprx. Thou Knowest, Lord, the Secrets of Our Hearts Kjos 4 Arr/ed.: O. Christiansen	SATB Difficulty:E Text Source: Book of Common Prayer, burial service. Theme/Liturgical Use: Easter; Lent Notes: Variety of other editions in print.	Soli: — Duration: In Print?: pop	unaccompanied/opt. organ In Print?: pop

Wise, Michael 1648-1687
Prepare Ye the Way of the Lord
Novello 28.0151.05
Arr/ed.:

SATB
Difficulty:MD
Text Source:
Theme/Liturgical Use: Advent
Notes: Also Worldwide

organ
In Print?: y

ANNOTATED LIST OF ANTHEMS IN ENGLISH CLASSICAL

<p>Antes, John 1740-1811 Go, Congregation, Go/Surely He Hath Borne Our Griefs Moravian 5303 Arr/ed.: McCorkle</p>	<p>SATB Difficulty:M Text Source: — Theme/Liturgical Use: Lent Notes: Also H. W. Gray, arr. Dickinson.</p>	<p>Soli: S Duration: In Print?: y</p>	<p>organ/strings (parts avail.)</p>
<p>Antes, John 1740-1811 Shout, Ye Heavens Boosey 5244 Arr/ed.: Johnson/McCorkle</p>	<p>SATB Difficulty: Text Source: — Theme/Liturgical Use: Advent Notes:</p>	<p>Soli: — Duration: In Print?: n/a</p>	<p>organ/orch. (parts for rent)</p>
<p>Billings, William 1746-1800 From All That Dwell Below the Skies Bourne 3215-6 Arr/ed.: Don Mc Afee</p>	<p>SATB Difficulty:EM Text Source: Psalm 117, paraphrased by Isaac Watts. Theme/Liturgical Use: Praise Pentecost II-C, XIV-C Notes: From "The Singing Master's Assistant", 1778.</p>	<p>Soli: — Duration: In Print?: y</p>	<p>unaccompanied/opt. piano</p>

<p>Boyce, William 1710-1779 Turn Thee Unto Me Arr/ed.:</p>	<p>SSATB Soli: SS opt. keybd. Difficulty:M Duration:8:00 In Print?: n/a Text Source: Psalm 25:15-17, 19. Theme/Liturgical Use: Supplication; Hope Lent Notes: Active parts; attractive fugal ending.</p>
<p>Goss, John 1800-1880 I Heard a Voice from Heaven E. C. Schirmer 1705 Arr/ed.: J. Dawson</p>	<p>SATB Soli: — unaccompanied/opt. keybd. Difficulty:EM Duration: In Print?: y Text Source: Revelation 14:13 Theme/Liturgical Use: Hope All Saints Day Notes: Also Novello.</p>
<p>Goss, John 1800-1880 If We Believe That Jesus Died Broude A219 Arr/ed.:</p>	<p>SATB div. Soli: — organ Difficulty:M Duration: In Print?: y Text Source: I Thessalonians 4:14, 18. Theme/Liturgical Use: Hope Pentecost XXV-A Notes: Also Novello; Word, ed. Dale Wood.</p>
<p>Goss, John 1800-1880 O Savior of the World G. Schirmer 4257 Arr/ed.: Will C. Macfarlane</p>	<p>SATB Soli: — unaccompanied/opt. keybd. Difficulty:E Duration: In Print?: y Text Source: Collect for the visitation of the sick. Revised by Will C. Macfarlane Theme/Liturgical Use: Easter; Lent Notes: Many editions.</p>

Hastings, Thomas 1784-1872
O Taste and See
Foster MF 276F
Arr/ed.: James G. Smith

SATB Soli: — organ
Difficulty:E In Print?: y
Text Source: Psalm 34:8.
Theme/Liturgical Use: World Communion Sunday-ABC; Pentecost XII-B; Lent IV-C
Notes:

ANNOTATED LIST OF ANTHEMS IN ENGLISH ROMANTIC

<p>Bairstow, Edward C. 1874-1946 Though I Speak with the Tongues of Men Oxford 42.042 Arr/ed.:</p>	<p>SATB Soli: — organ Difficulty:MD Duration: In Print?: y Text Source: I Cor. 13:1-4, 7-9, 12, 13. Theme/Liturgical Use: Love Epiphany IV-C Notes:</p>
<p>Bennett, Sir William S. 1816-1875 God Is a Spirit Presser 332-00988 Arr/ed.:</p>	<p>SATB Soli: — unaccompanied Difficulty:E Duration: In Print?: y Text Source: John 4:24 Theme/Liturgical Use: Easter; Lent III-A; Pentecost Notes: Also, G. Schirmer 2477</p>
<p>Holst, Gustav 1874-1934 Lullay, My Liking Curwen 8312 Arr/ed.:</p>	<p>SATB Soli: ad lib. unaccompanied Difficulty:EM Duration: In Print?: y Text Source: Sloane MS., 15th century. Theme/Liturgical Use: Christmas Notes: Verse and refrain format, each verse unique.</p>

Holst, Gustav 1874-1934 Terly Terlow Galaxy 1.5081 Arr/ed.:	keybd./opt. oboe & cello. In Print?: n/a			
	SATB Difficulty:D Text Source: "Commonplace Book", Richard Hill (c. 1500) and the Bodleian MS. Theme/Liturgical Use: Christmas Notes: Also companion piece with cello and oboe: "A Welcome Song".			
	Soli: — Duration:			
Ireland, John 1879-1962 Greater Love Hath No Man Galaxy 1.5030 Arr/ed.:	organ In Print?: y			
	SATB Difficulty:E Text Source: John 15:13 Theme/Liturgical Use: Lent; General; Easter VI-B Notes:			
	Soli: SBar Duration:			
Jennings, Arthur B. Springs in the Desert H. W. Gray GCMR 00580 Arr/ed.:	organ In Print?: y			
	SATB Difficulty:M Text Source: Isaiah 35. Theme/Liturgical Use: Advent III-A; Pentecost XVI-B; General Notes: Keyboard part is fairly difficult.			
	Soli: T Duration:			
Kitson, Charles Herbert 1874-1944 Jesu, Grant Me This, I Pray Oxford 42.041 Arr/ed.:	organ In Print?: y			
	SATB Difficulty:EM Text Source: Sir H. Baker, from the Latin. Theme/Liturgical Use: General; Lent Notes:			
	Soli: — Duration:			

Macfarlane, William Charles 1870-1945 Open Our Eyes G. Schirmer 7273 Arr/ed.:	SATB Difficulty:E Text Source: Frederic West MacDonald. Theme/Liturgical Use: Post-Easter Notes: Also for SAB, TTBB, and SSA.	Soli: — Duration: In Print?: y	unaccompanied/opt. organ
Noble, T. Tertius 1867-1953 Come, O Thou Traveller Unknown Banks YS 497 Arr/ed.:	SATB Difficulty:M Text Source: Charles Wesley. Mystic view of God's Love Theme/Liturgical Use: Love Notes:	Soli: — Duration: In Print?: y	unaccompanied
Noble, T. Tertius 1867-1953 Fierce Was the Wild Billow Presser 332-12526 Arr/ed.:	SATB div. Difficulty:E Text Source: Hymn of St. Anatolius, A.D. 458, from Matthew 14:24-27. Theme/Liturgical Use: Inner Peace Notes:	Soli: — Duration: In Print?: y	unaccompanied
Roberts, J. Varley Seek Ye the Lord Foster MF 227 Arr/ed.: James McKelvy	SATB Difficulty:E Text Source: Isaiah 55:6-7. Theme/Liturgical Use: Pentecost XVIII-A Notes: A familiar anthem, which relies heavily on the soloist.	Soli: T Duration: In Print?: y	organ

Rogers, James H. 1857-1940
Seek Him That Maketh the Seven
Stars

Presser 332-12733
Arr/ed.:

SATB Soli: S organ
Difficulty: Duration: In Print?: y
Text Source:
Theme/Liturgical Use: Easter; General
Notes:

Shaw, Martin 1875-1958
Blessed Art Thou, O Lord of Our
Fathers

Novello AP 20
Arr/ed.:

SATB Soli: — organ
Difficulty: M Duration: In Print?: n/a
Text Source: "Song of the Three Holy Children"; Apocrypha; Doxology.
Theme/Liturgical Use: Praise
Notes: Exciting music.

Shaw, Martin 1875-1958
With A Voice of Singing

Curwen 8103
Arr/ed.:

SATB Soli: — organ/opt. orch. (parts for rent)
Difficulty: E Duration: In Print?: y
Text Source: —
Theme/Liturgical Use: Praise
Notes: A chestnut, but still exciting.

Speaks, Oley 1874-1948
Let Not Your Heart Be Troubled

G. Schirmer 6915
Arr/ed.: Lucien G. Chaffin

SATB Soli: S organ
Difficulty: E Duration: In Print?: y
Text Source: John 14:1, 27.
Theme/Liturgical Use: Easter V-A, VI-C; Pentecost-C
Notes:

<p>Terry, Sir Richard R. 1865-1938 Richard de Castre's Prayer to Jesus J. Curwen 8624 Arr/ed.:</p>	<p>SATB Soli: — unaccompanied Difficulty:E Duration: In Print?: y Text Source: Carol, A.D. 1430 Theme/Liturgical Use: Christmas; General Notes: Dorian mode.</p>
<p>Vaughan Williams, Ralph 1872-1958 O Clap Your Hands Stainer 1.5000 Arr/ed.:</p>	<p>SATB Soli: — organ; score & parts, brass & percussion for rent. Difficulty:MD Duration: In Print?: y Text Source: Psalm 47. Theme/Liturgical Use: Easter VII-ABC Notes: Or Galaxy CCL 222</p>
<p>Vaughan Williams, Ralph 1872-1958 O How Amiable Oxford 42.056 Arr/ed.:</p>	<p>SATB Soli: — organ Difficulty:E Duration: In Print?: y Text Source: Psalms 84 & 90. Theme/Liturgical Use: God's Care Christmas II-B; Pentecost XXI-B Notes: Concludes with hymn "O God, Our Help in Ages Past".</p>
<p>Vaughan Williams, Ralph 1872-1958 O Taste and See Oxford 43.909 Arr/ed.:</p>	<p>SSATB Soli: S organ intro/unaccompanied Difficulty:E Duration: In Print?: y Text Source: Psalm 34:8. Theme/Liturgical Use: World Communion Sunday-ABC; Pentecost XII-B; Lent IV-C Notes: Composed for the coronation of Her Majesty Queen Elizabeth II.</p>

Vincent, Charles 1852-1934 There Were Shepherds G. Schirmer 4501 Arr/ed.:	SATB Difficulty:E Text Source: Luke 2:8-11, 13. Theme/Liturgical Use: Christmas Eve-A; Christmas-A Notes: Vintage work with charm.	Soli: opt. S Duration: In Print?: y	keybd.
Wesley, Samuel S. 1810-1876 Lord Is My Shepherd, The Novello 28.1195.02 Arr/ed.:	SATB Difficulty:EM Text Source: Psalm 23. Theme/Liturgical Use: Lent IV-A; Easter IV-AB; Pentecost IX-B, XXI-A Notes:	Soli: SB Duration: In Print?: n/a	organ
Wesley, Samuel S. 1810-1876 O Lord, My God Novello 40.0314.04 Arr/ed.: Knight	SATB Difficulty:E Text Source: I Kings 8:28, 30 (Solomon's Prayer) Theme/Liturgical Use: Supplication Notes:	Soli: — Duration: In Print?: pop	unaccompanied/keybd./orch (parts for rent)
Wesley, Samuel S. 1810-1876 Thou Wilt Keep Him in Perfect Peace Novello 28.0107.08 Arr/ed.: Ramsey/Basil	SATTB Difficulty:M Text Source: Isaiah 26:3; Psalms 119:175, 139:2; I John 1:5 Theme/Liturgical Use: Hope; Peace Notes: Also AMSI, ed. Walz/Adams; H. W. Gray; Banks, ed. Comley.	Soli: — Duration: In Print?: y	organ

Wesley, Samuel S. 1810-1876
Wash Me Thoroughly from My
Wickedness
H. W. Gray 2933
Arr/ed.: n/a

SATB Soli: S organ
Difficulty: EM In Print?: y
Text Source: Psalm 51:2-3
Theme/Liturgical Use: Lent; Pentecost XVII-C
Notes: Also Banks; Novello; E. C. Schirmer; Worldwide.

Wood, Charles 1866-1926
Expectans Expectavi
Summy 1147
Arr/ed.:

SATB Soli: — organ
Difficulty: Duration:
Text Source: C. H. Sorley.
Theme/Liturgical Use: Faith; Service
Notes:

ANNOTATED LIST OF ANTHEMS IN ENGLISH CONTEMPORARY

<p>Baynon, Arthur When Rooks Fly Homeward Boosey 1870 Arr/ed.:</p>	<p>SATB Difficulty:E Text Source: Joseph Campbell. Theme/Liturgical Use: Inner Peace Notes: Strophic, with rich harmonies.</p>	<p>Soli: — Duration: In Print?: n/a</p>	<p>unaccompanied</p>
<p>Beck, John Ness 1930-1987 Canticle of Praise Presser 312-40588 Arr/ed.:</p>	<p>SATB Difficulty:EM Text Source: Psalms 103, 148. Theme/Liturgical Use: Lent III-C; Epiphany VII-A, VIII-B; Pentecost XVII-A, XXV-C; Easter II-B Notes: Variety of moods, from introspective to jubilant.</p>	<p>Soli: — Duration: In Print?: n/a</p>	
<p>Beck, John Ness 1930-1987 Every Valley Beckenhorst BP1040 Arr/ed.:</p>	<p>SATB Difficulty:E Text Source: Isaiah 40:4-5. Theme/Liturgical Use: Advent II-B; General Notes: Smooth and intense.</p>	<p>Soli: — Duration: In Print?: y</p>	<p>keybd.</p>

Beebe, Hank 1926- Go Out With Joy Hinshaw HMC-117 Arr/ed.:	SATB Difficulty:M Text Source: Isaiah 55:12,13. Theme/Liturgical Use: Joy Pentecost VIII-A Notes: Can be performed in unison. Taken from the cantata "In These Things We Live".	Soli: — Duration: piano In Print?: y
Berger, Jean 1909- Eyes of All Wait Upon Thee, The Augsburg 11-1264 Arr/ed.:	SATB Difficulty:EM Text Source: Psalm 145:15,16. Theme/Liturgical Use: Providence Pentecost VII-A, X-B, XXIV-C Notes:	Soli: — Duration: unaccompanied In Print?: y
Berger, Jean 1909- Psalm 128 Broude 3054 Arr/ed.:	SATB div. Difficulty:M Text Source: Psalm 128. Blessed Is Every One that Feareth the Lord. Theme/Liturgical Use: Pentecost XXVI-A, XX-B Notes: Lengthy unaccompanied sections.	Soli: S Duration:6:15 piano In Print?: n/a
Boyd, Robert A. Lamb, The Classic Artists CAP-4 Arr/ed.:	SATB Difficulty:MD Text Source: William Blake (1757-1827), Songs of Innocence. Theme/Liturgical Use: Lamb as Symbol Notes:	Soli: — Duration: unaccompanied In Print?: n/a

<p>Britten, Benjamin 1913-1976 Boy Was Born, A Oxford 84.092 Arr/ed.:</p>	<p>SATB Soli: — unaccompanied Difficulty:M Duration: In Print?: y Text Source: 16th century German text, Tr. Percy Dearmer Theme/Liturgical Use: Christmas Notes:</p>
<p>Britten, Benjamin 1913-1976 Jubilate Deo Oxford 42.848 Arr/ed.:</p>	<p>SATB/cong. Soli: — organ Difficulty:EM Duration: In Print?: y Text Source: Psalm 100. Theme/Liturgical Use: Pentecost IV-A; Easter IV-C Notes: Antiphonal style.</p>
<p>Burroughs, Bob 1937- Walk Softly Foster MF 284 Arr/ed.:</p>	<p>SATB Soli: — unaccompanied Difficulty:EM Duration: In Print?: y Text Source: Early Shaker Anthem Text Unusual text content. Theme/Liturgical Use: Evangelism/Praise Notes: Gentle anthem.</p>
<p>Burton, Daniel 1944- World Before Thee, The Kjos 8645 Arr/ed.:</p>	<p>SATB Soli: — unaccompanied Difficulty:E Duration: In Print?: y Text Source: Wisdom 11, adapt. Theme/Liturgical Use: God's Care Notes: Contemplative.</p>

Busarow, Donald I Was Glad Augsburg 11-4645 Arr/ed.:	SATB	Soli: —	organ/opt. 3 flutes (parts for sale)
	Difficulty:EM	Duration:	In Print?: y
	Text Source: Psalm 122, 1-2, 7 (Book of Common Prayer); Nikolai F. S. Grundtvig, 1783-1872, tr. Doving (Service Book and Hymnal, 1958).		
	Theme/Liturgical Use: Advent I-A; Introit		
	Notes: Quotes hymn, "Built on a Rock" (Kirken den er et Gammelt Hus).		
Butler, Eugene 1935- Mountain of the Lord, The Bock B-G0118 Arr/ed.:	SATB	Soli: —	keybd.
	Difficulty:EM	Duration:	In Print?: y
	Text Source: Micah 4:1-4.		
	Theme/Liturgical Use: Peace		
	Notes:		
Butler, Eugene 1935- Peaceful Was the Night C. Fischer CM 7853 Arr/ed.:	SSATB	Soli: —	piano/organ/opt. chimes/handbells (part incl.)
	Difficulty:EM	Duration:	In Print?: y
	Text Source: John Milton.		
	Theme/Liturgical Use: Peace Christmas		
	Notes:		
Caesar, Anthony Soul of My Saviour Roger Dean HRD 243 Arr/ed.:	SATB	Soli: —	organ/piano
	Difficulty:E	Duration:	In Print?: n/a
	Text Source: Latin, 14th century, Tr. Anonymous.		
	Theme/Liturgical Use: Communion; Lent; General		
	Notes:		

Caldwell, Mary Elizabeth 1909- Go Forth Gentry G-111 Arr/ed.:	SATB Soli: — piano/organ/opt. timpani (part incl.) Difficulty:M Duration: In Print?: y Text Source: — Very compelling and affirming text of exhortation. Theme/Liturgical Use: Mission; Service Notes:
Carter, John 1929- How Beautiful Upon the Mountains Hinshaw HMC-239 Arr/ed.:	SATB Soli: — Difficulty: Duration: In Print?: y Text Source: Isaiah 52:7 & Romans 10:15 Theme/Liturgical Use: Evangelism Christmas Eve-B Notes:
Carter, John 1929- O Sing to the Lord Hope A 599 Arr/ed.:	SATB Soli: — organ Difficulty:M Duration: In Print?: n/a Text Source: Psalm 98:1. Theme/Liturgical Use: Praise Easter VI-B; Pentecost XXVI-C, XXI-C Notes:
Chapman, Edward T. Christ Is the Flower Within My Heart Oxford 42.364 Arr/ed.:	SATB Soli: — organ Difficulty:MD Duration:3:25 In Print?: y Text Source: By composer. Theme/Liturgical Use: Christmas Notes:

Clausen, René Hymn of Praise Foster MF 246 Arr/ed.:	SATB	Soli: —	organ
	Difficulty:MD	Duration:	In Print?: n/a
	Text Source: Psalms 90 and 150, adapt.		
	Theme/Liturgical Use: Praise Pentecost XXI-B; Pentecost I(Trinity)-A		
	Notes: Rhythmically challenging.		
Clausen, René Psalm 148 Foster MF 267 Arr/ed.:	SATB div.	Soli: —	organ
	Difficulty:M	Duration:	In Print?: y
	Text Source: Psalm 148.		
	Theme/Liturgical Use: Praise Easter II-B; Pentecost XXV-C		
	Notes: Declamatory, with some contemporary vocal usage.		
Clausen, René Seek the Lord Foster MF 2009 Arr/ed.:	SATB div.	Soli: SS	unaccompanied
	Difficulty:M	Duration:	In Print?: y
	Text Source: Isaiah 55:6, 10-11		
	Theme/Liturgical Use: Pentecost XVIII-A		
	Notes:		
Copland, Aaron 1900-1990 Sing Ye Praises to Our King Boosey 6021 Arr/ed.:	SATB	Soli: —	unaccompanied
	Difficulty:MD	Duration:2:20	In Print?: y
	Text Source: —		
	Theme/Liturgical Use: Praise		
	Notes: From “Four Motets”, composed while studying with Nadia Boulanger.		

Courtney, Craig Thy Will Be Done Beckenhorst BP 1263 Arr/ed.:	SATB Difficulty:E Text Source: Matthew 26:36-42, adapt. Theme/Liturgical Use: Lent; Passion Notes:	Soli: — Duration: unaccompanied In Print?: y	keybd. In Print?: y
Cox, Michael O Holy Child Morning Star MSM-50-1002 Arr/ed.:	SATB Difficulty:E Text Source: Paulann Canty. Theme/Liturgical Use: Hope Christmas Notes:	Soli: — Duration: unaccompanied In Print?: n/a	unaccompanied In Print?: n/a
Cundick, Robert 1926- Thou, Whose Unmeasured Temple Stands Flammer A-5648 Arr/ed.:	SATB Difficulty:E Text Source: William Cullen Bryant. Theme/Liturgical Use: Dedication Notes: Largely unison.	Soli: — Duration:2:45 unaccompanied In Print?: y	keybd. In Print?: y
Curtis, Marvin Celebration Alleluia Foster MF 2039 Arr/ed.:	SATB Difficulty:M Text Source: Marvin V. Curtis Theme/Liturgical Use: Ascension Notes:	Soli: — Duration: unaccompanied In Print?: n/a	keybd./opt. trumpet (part for sale) In Print?: n/a

Davis, Katherine K. 1892-1980
 He Was Despised
 Marks 4380
 Arr/ed.:

SATB Soli: — unaccompanied
 Difficulty:EM Duration:2:00 In Print?: n/a
 Text Source: Isaiah 53:3
 Theme/Liturgical Use: Good Friday-A; Lent
 Notes:

Dawson, William Levi 1898-1990
 There Is a Balm in Gilead
 Kjos T105
 Arr/ed.:

SATB Soli: T/S unaccompanied
 Difficulty:E Duration: In Print?: y
 Text Source: Jeremiah 8:22ff adapt. by composer.
 Theme/Liturgical Use: Evangelism
 Notes: Also SSAA, TTBB.

Dello Joio, Norman 1913-
 Holy Infant's Lullaby, The
 Marks 00007660
 Arr/ed.:

SATB Soli: — piano (2-piano version avail.)
 Difficulty:M Duration:3:30 In Print?: y
 Text Source:
 Theme/Liturgical Use: Christmas
 Notes:

Dickau, David C.
 Psalm of Praise
 Gentry JG411
 Arr/ed.:

SATB Soli: — organ/piano
 Difficulty:M Duration: In Print?: y
 Text Source: Psalms, adapt.
 Theme/Liturgical Use: Praise
 Notes: Liling, with changing meters.

Diemer, Emma Lou 1927- I Will Give Thanks Sacred Music Press S-7 Arr/ed.:	SATB Difficulty:M Text Source: Psalm 9:1-2, 9-10. Theme/Liturgical Use: Thanks Notes: Vigorous, with long central keyboard transition.	Soli: — Duration: In Print?: y	keybd.
Diemer, Emma Lou 1927- I Will Give Thanks to the Lord Hinshaw HMC-896 Arr/ed.:	SATB Difficulty:M Text Source: Psalm 9:1-2, 13-14. Theme/Liturgical Use: Thanks Notes: Lively and Dissonant.	Soli: — Duration: In Print?: n/a	keybd.
Diemer, Emma Lou 1927- Sing Praises to the Lord Hinshaw HMC-895 Arr/ed.:	SATB Difficulty:MD Text Source: Psalm 9:9-11. Theme/Liturgical Use: Praise Notes: Percussive, lots of staccato, dissonant.	Soli: — Duration: In Print?: n/a	keybd.
Elmore, Robert Hall 1913- Living Christ, The Sacred Music Press E89 Arr/ed.:	SATB Difficulty:E Text Source: Harry Webb Farrington. Theme/Liturgical Use: Easter; General Notes:	Soli: S Duration: In Print?: y	keybd.

Evans, Gardner O Saving Victim	SATB Difficulty:E Text Source: St. Thomas Aquinas (1227-1274) Theme/Liturgical Use: Supplication Lent Notes:	Soli: — Duration: In Print?: n/a	unaccompanied
C. Fischer CM 599 Arr/ed.:			
Ford, Virgil T. Unto Thee, O Lord	SATB Difficulty:E Text Source: Psalm 25. Theme/Liturgical Use: Supplication Pentecost XIX-A; Advent I-C Notes:	Soli: — Duration: In Print?: y	unaccompanied
G. Schirmer 11101 Arr/ed.:			
Friedell, David V. Lord, Thou Hast Searched Me	SATB Difficulty:E Text Source: Psalm 139, from "The Psalter Hymnal" (1927). Theme/Liturgical Use: God's Care Easter III-B Notes:	Soli: — Duration: In Print?: n/a	unaccompanied/opt. keybd.
H. W. Gray GCMR 3474 Arr/ed.:			
Friedell, Harold W. 1905-1958 Draw Us in the Spirit's Tether	SATB Difficulty:E Text Source: B. R., from "Enlarged Songs of Praise", Oxford. Theme/Liturgical Use: Pentecost; General Notes:	Soli: — Duration: In Print?: y	organ
H. W. Gray GCMR 2472 Arr/ed.:			

<p>Friedell, Harold W. 1905-1958 Jesus So Lowly H. W. Gray 2018 Arr/ed.:</p>	<p>SATB Soli: — unaccompanied Difficulty:E Duration: Text Source: Edith Williams "Songs of Praise". Theme/Liturgical Use: Lent Notes:</p>
<p>Fritschel, James 1929- Be Not Silent European American B. 256 Arr/ed.:</p>	<p>SATB div. Soli: — unaccompanied Difficulty:D Duration:3:30 In Print?: n/a Text Source: Psalm 28:1. Theme/Liturgical Use: Supplication Lent V-C Notes: Beautiful, chromatic and spiritual.</p>
<p>Fritschel, James 1929- Let the Words of My Mouth Thomas House C26-8623 Arr/ed.:</p>	<p>SATB Soli: — keybd. Difficulty:E Duration: Text Source: Psalm 19:14. Theme/Liturgical Use: Supplication Lent III-B Notes:</p>
<p>Garcia, Gary 1958-1989 apprx. There Is No Rose National WHC-156 Arr/ed.:</p>	<p>SATB Soli: — piano/organ Difficulty:M Duration: Text Source: Traditional Macaronic text. Theme/Liturgical Use: Marian Advent; Christmas Notes: Keyboard part flows like an improvisation.</p>

Gardner, John 1917- Tomorrow Shall Be My Dancing Day Oxford 40.107 Arr/ed.:	SATB Difficulty:D Text Source: Traditional. Theme/Liturgical Use: Easter, Christmas Notes:	Soli: — Duration: Traditional.	piano/opt. percussion In Print?: y
Grotenhuis, Dale Song of Triumph Boosey 6715 Arr/ed.:	SATB div. Difficulty:M Text Source: Revelation 15:3-4. Theme/Liturgical Use: Praise Notes: First composition of Grotenhuis.	Soli: — Duration: Revelation 15:3-4.	unaccompanied In Print?: y
Haan, Raymond H. 1938- Carol We Now the Blessing Morning Star MSM-50-4002 Arr/ed.:	SATB Difficulty:EM Text Source: Anonymous. Theme/Liturgical Use: Easter, Post-Easter Notes:	Soli: — Duration: Anonymous.	unaccompanied In Print?: n/a
Haan, Raymond H. 1938- I Am the Vine H. W. Gray GCMR 3473 Arr/ed.:	SATB Difficulty:EM Text Source: John 15:5-7. Theme/Liturgical Use: Easter V-B Notes:	Soli: — Duration: John 15:5-7.	organ In Print?: n/a

<p>Hayes, Mark And the Father Will Dance Hinsaw HMC-637 Arr/ed.:</p>	<p>SATB Soli: — keybd. Difficulty:MD Duration: In Print?: y Text Source: Zephaniah 3:14, 17; Psalm 34:2, 4. Theme/Liturgical Use: Joy Advent III-C; World Communion Sunday ABC; Pentecost XII-B; Lent IV-C Notes: Can be done faster by an articulate choir. Very uplifting.</p>
<p>Heaton, Charles H. See Us, Lord, About Thine Altar H. W. Gray GCMR 3479 Arr/ed.:</p>	<p>SATB Soli: — keybd. Difficulty:M Duration: In Print?: n/a Text Source: Clifford Howell, SJ. Theme/Liturgical Use: Communion; General Notes:</p>
<p>Horman, John For the Bread Augsburg 11-2390 Arr/ed.:</p>	<p>SATB Soli: — keybd. Difficulty:E Duration: In Print?: y Text Source: Brian Wren. From "Contemporary Prayers for Public Worship". Theme/Liturgical Use: Communion Notes:</p>
<p>Hovhaness, Alan 1911- From the End of the Earth Peters 6255 Arr/ed.:</p>	<p>SATB Soli: — organ/piano Difficulty:M Duration: In Print?: y Text Source: Psalm 61:1-4 Theme/Liturgical Use: Pentecost III-B; Lent Notes: Some wonderful text painting.</p>

Howells, Herbert 1892-1983 Like as a Hart Oxford 42.066 Arr/ed.:	SATB Difficulty:M Text Source: Psalm 42:1-3. Theme/Liturgical Use: General Notes:	Soli: S/T Duration: In Print?: y	organ
Howells, Herbert 1892-1983 Magnificat and Nunc Dimittis Novello 29.0489.06 Arr/ed.:	SATB div. Difficulty:D Text Source: Luke 1:46-56 & Luke 2:29-32 Theme/Liturgical Use: Advent IV-C; Epiphany; Christmas I-B Notes: Sections can be used separately. Clean, clear lines, almost austere sound.	Soli: — Duration: In Print?: y	organ
Howells, Herbert 1892-1983 O Pray for the Peace of Jerusalem Oxford 42.064 Arr/ed.:	SATB Difficulty:EM Text Source: Psalm 122:6-7 Theme/Liturgical Use: Advent I-A; Dedication; General Notes:	Soli: — Duration: In Print?: y	organ
James, Philip 1890-1975 By the Waters of Babylon H. W. Gray GCMR 636 Arr/ed.:	SATB Difficulty:EM Text Source: Psalm 137. Theme/Liturgical Use: General; Lent IV-B Notes: Also published for TTBB.	Soli: — Duration: In Print?: y	organ/opt. orch. (parts for rent)

James, Will 1896- Hear My Prayer G. Schirmer 7739 Arr/ed.:	SATB div. Difficulty:E Text Source: Psalms Theme/Liturgical Use: Supplication Notes: Also SAB, TTBB, SSA.	Soli: — Duration: unaccompanied In Print?: y
James, Will 1896- Sing and Rejoice FitzSimons F 2079 Arr/ed.:	SATB div. Difficulty:E Text Source: Adapted from the Psalms. Theme/Liturgical Use: Praise; Thanks Notes:	Soli: — Duration:4:00 unaccompanied In Print?: y
Jennings, Carolyn Mighty Works of the Lord, The Augsburg 11-2042 Arr/ed.:	SATB Difficulty:E Text Source: C. Jennings, Psalms 106:2 & Acts; Samuel Longfellow (1819-1892). Theme/Liturgical Use: Pentecost Notes: Intersperses phrases from a hymn tune by Orlando Gibbons.	Soli: — Duration: organ/opt. trumpets (part incl.) In Print?: y
Jennings, Kenneth L. With a Voice of Singing Augsburg 11-1379 Arr/ed.:	SATB Difficulty:M Text Source: Isaiah 48:20b; Psalm 66:1-2 Theme/Liturgical Use: Evangelism; Praise Introit; General; Easter VI-A; Pentecost VII-C Notes: Very exciting use of choral voices.	Soli: — Duration: unaccompanied In Print?: y

<p>Jolley, Florence 1917- Gracious Spirit, Dwell with Me Shawnee A 340 Arr/ed.: Lara Hoggard</p>	<p>SATB Soli: S organ Difficulty: Duration: In Print?: n/a Text Source: Rev. Thomas Toke Lynch, 1853. Theme/Liturgical Use: Pentecost Notes:</p>
<p>Jordan, Alice 1916- Jubilate Deo Augsburg 11-2467 Arr/ed.:</p>	<p>SATB Soli: — organ Difficulty: EM Duration: In Print?: y Text Source: Psalms 90:1, 98:5, 100:2, & an ancient Hebrew prayer, adapt. A.J. Theme/Liturgical Use: Pentecost IV-A, XXI-B, XXVII-C; Easter VI-B Notes:</p>
<p>Kemner, Gerald 1928- Now, Shout! Lawson 52228 Arr/ed.:</p>	<p>SATB div. Soli: — unaccompanied Difficulty: D Duration: In Print?: n/a Text Source: Psalms 47, 98, 100, 103, 104 and 114. Theme/Liturgical Use: Ascension; Easter VII-ABC Notes: Makes use of various non-sung vocal techniques.</p>
<p>Krapf, Gerhard 1924- As You Eat This Bread Roger Dean HRD 201 Arr/ed.:</p>	<p>SATB Soli: — organ Difficulty: M Duration: 2:30 In Print?: n/a Text Source: I Corinthians 11:26 Theme/Liturgical Use: Communion; Passion Notes:</p>

Lance, Steven Curtis Sing to the Lord! Thomas House C52-8723 Arr/ed.:	SATB div.	Soli: —	unaccompanied/opt. keybd.
	Difficulty:M	Duration:	In Print?: y
	Text Source: Psalm 98		
	Theme/Liturgical Use: Easter VI-B; General		
	Notes: Attractive melody, rapidly changing meter.		
Lawrence, Darlene Dance, O Earth Gentry JG2007 Arr/ed.:	SATB	Soli: —	keybd.
	Difficulty:EM	Duration:	In Print?: y
	Text Source: Adapted from the Psalms.		
	Theme/Liturgical Use: Praise		
	Notes:		
Leavitt, John Easter Augsburg 11-4513 Arr/ed.:	SATB div.	Soli: —	piano
	Difficulty:MD	Duration:	In Print?: y
	Text Source: George Herbert (1593-1633)		
	Theme/Liturgical Use: Easter		
	Notes: Extensive piano interludes. Frequently changing time signatures.		
Lovelace, Austin 1919- Beauty of the Lord J. Fischer 8921 Arr/ed.:	SATB div.	Soli: —	unaccompanied
	Difficulty:M	Duration:2:30	In Print?: y
	Text Source: Psalm 90:17		
	Theme/Liturgical Use: Pentecost XXI-B; General		
	Notes: Very rich, rewarding harmonies.		

<p>Lovelace, Austin 1919- Breathe Into Our Souls FitzSimons 2164 Arr/ed.:</p>	<p>SATB Soli: — unaccompanied Difficulty:E Duration: Text Source: William Angus Knight Theme/Liturgical Use: Supplication Notes:</p>
<p>Lovelace, Austin 1919- God Is Gone Up C. Fischer CM 6992 Arr/ed.:</p>	<p>SATB Soli: — unaccompanied Difficulty:EM Duration:2:55 In Print?: n/a Text Source: Psalms 47:5; 108:5; and 110:3. Theme/Liturgical Use: Ascension-ABC; Easter VII-ABC Notes:</p>
<p>Lovelace, Austin 1919- Lord Jesus, Think on Me C. Fischer CM 7124 Arr/ed.:</p>	<p>SATB Soli: — piano/organ Difficulty:E Duration:2:00 In Print?: y Text Source: Bishop Synesius of Cyrene (c. 365-414). Theme/Liturgical Use: Supplication Lent; General Notes:</p>
<p>Lovelace, Austin 1919- Song of Creation and Salvation Augsburg 11-4670 Arr/ed.:</p>	<p>SATB Soli: — keybd. Difficulty:EM Duration: Text Source: The Foundling Hospital Collection, 1796; and Edward Osler. Familiar text: Praise the Lord! ye heav'ns adore him... Theme/Liturgical Use: Praise Notes: Primarily in 5/8.</p>

Manz, Paul O. 1910- E'en So, Lord Jesus, Quickly Come Concordia 98-1054 Arr/ed.:	SATB Difficulty:EM Text Source: Revelation 22, adapt. P. O. M. Theme/Liturgical Use: Advent; General; Easter VII-C Notes: Also SSA, SA, TTBB.	Soli: Duration: In Print?: y	keybd.
Marshall, Jane M. 1924- He Comes to Us C. Fischer CM 6996 Arr/ed.:	SATB Difficulty:E Text Source: Albert Schweitzer, Quest of the Historical Jesus (1948). Theme/Liturgical Use: Service General; Advent; Epiphany Notes: Concludes with chorale "O Morning Star".	Soli: — Duration:5:30 In Print?: y	piano/organ
Marshall, Jane M. 1924- Psalm of Praise, A Augsburg 11-4673 Arr/ed.:	SATB Difficulty:E Text Source: Psalm 139:1-3, 13-15, RSV. Theme/Liturgical Use: Easter III-B; General Notes:	Soli: — Duration: In Print?: y	unaccompanied
Marshall, Jane M. 1924- Shout to the Lord Augsburg 11-4674 Arr/ed.:	SATB Difficulty:M Text Source: Psalm 100, tr. Gary Chamberlain. from "The Psalms: A New Translation for Prayer and Worship", 1984. Theme/Liturgical Use: Pentecost IV-A; Easter IV-C Notes:	Soli: — Duration: In Print?: y	unaccompanied

<p>Martin, Gilbert 1941- Jesus Alone AMS 478 Arr/ed.:</p>	<p>SATB Soli: — organ Difficulty:E Duration: In Print?: y Text Source: W. B. Tappan (1794-1849)—“‘Tis Midnight, and on Olive’s Brow.” Theme/Liturgical Use: Lent; Good Friday B, C Notes:</p>
<p>Martin, Gilbert 1941- O Be Joyful in the Lord C. Fischer CM 7949 Arr/ed.:</p>	<p>SATB Soli: — organ/opt. percussion (parts for sale) Difficulty:D Duration: In Print?: y Text Source: Psalm 100. Theme/Liturgical Use: Pentecost IV-A; Easter IV-C Notes: Very exciting. Very high in places.</p>
<p>Mathias, William 1934- Alleluia! Christ Is Risen! Oxford A347 Arr/ed.:</p>	<p>SATB/desc. Soli: — organ/opt. brass and timpani (parts for rent) Difficulty:EM Duration: In Print?: y Text Source: Christopher Wordsworth (1807-1845) Theme/Liturgical Use: Easter Notes: Instrumental section of 50 measures in middle of anthem.</p>
<p>Mathias, William 1934- Arise, Shine, for Your Light Has Come Oxford 42.458 Arr/ed.:</p>	<p>SATB div. Soli: — organ Difficulty:M Duration: In Print?: y Text Source: Isaiah 60:1. Third Song of Isaiah. Theme/Liturgical Use: Light; Glory Advent; Christmas II-B; Epiphany-ABC Notes:</p>

Mathias, William 1934- I Will Celebrate Oxford A380 Arr/ed.:	SATB div. Soli: — organ Difficulty:EM Duration: In Print?: y Text Source: Psalms 89; 90, adapt. from the Jerusalem Bible. Theme/Liturgical Use: Pentecost VI-A, XXI-B Notes: Extensive organ sections.
Mathias, William 1934- Let the People Praise Thee, O God Oxford 42.467 Arr/ed.:	SATB div. Soli: — organ Difficulty:MD Duration: In Print?: y Text Source: Psalm 67. Theme/Liturgical Use: Praise Pentecost XIII-A; Epiphany II-B; Easter VI-C Notes: Composed for the wedding of H.R.H. The Prince of Wales and Lady Diana Spencer.
Mathias, William 1934- Lift Up Your Heads, O Ye Gates Oxford 42.380 Arr/ed.:	SATB Soli: — organ Difficulty:EM Duration: In Print?: y Text Source: Psalm 24:7-10. Theme/Liturgical Use: Ascension; Advent IV-A; Passion/Palm Sunday-B Notes:
Mathias, William 1934- Make a Joyful Noise Unto the Lord Oxford 42.889 Arr/ed.:	SATB Soli: — organ Difficulty:EM Duration: In Print?: y Text Source: Psalm 100. Theme/Liturgical Use: Thanksgiving; General; Pentecost IV-A; Easter IV-C Notes:

Mathias, William 1934- O Be Joyful in the Lord Oxford A340 Arr/ed.:	SATB Difficulty:M Text Source: Psalm 100. Theme/Liturgical Use: Pentecost IV-A; Easter IV-C Notes: Very fast and dance-like, no ritenuto anywhere.	Soli: — Duration: In Print?: y organ
Mathias, William 1934- O How Amiable Oxford A342 Arr/ed.:	SATB Difficulty:M Text Source: Psalm 84. Theme/Liturgical Use: God's Care Christmas II-B Notes: Much linear movement based on half-steps.	Soli: — Duration: In Print?: y organ
Mathias, William 1934- O Sing Unto the Lord Oxford 42.892 Arr/ed.:	SATB Difficulty:EM Text Source: Psalms 96 & 98. Theme/Liturgical Use: Festival; General; Pentecost XXII-A; Easter VI-B Notes:	Soli: — Duration:4:30 In Print?: y organ/opt. brass and timpani (parts for rent)
Matthews, Thomas 1915- Lord Is My Shepherd, The FitzSimons F2137 Arr/ed.:	SATB Difficulty:E Text Source: Psalm 23. Theme/Liturgical Use: Lent IV-A; Easter IV-A, IV-B; Pentecost XXI-A, IX-B Notes: Also for SA and SSA.	Soli: S Duration: In Print?: y organ

McAfee, Don 1935- Sing Unto the Lord a New Song Sacred Music Press S12 Arr/ed.:	SATB Difficulty:EM Text Source: Psalm 98 Theme/Liturgical Use: Easter VI-B; General Notes: Intense and rhythmic.	Soli: — Duration: In Print?: y	unaccompanied In Print?: y
McKie, William 1901- We Wait for Thy Loving Kindness, O God Oxford 42.081 Arr/ed.:	SATB Difficulty:EM Text Source: Psalm 48:9-10. Theme/Liturgical Use: Dedication; Thanksgiving; General Notes: Composed for the marriage of H.R.H. The Princess Elizabeth, and Lieutenant Philip Mountbatten. Alternates chant with chorus.	Soli: T Duration: In Print?: y	organ In Print?: y
Mechem, Kirke L. 1925- I Will Sing Alleluia C. Fischer CM 7861 Arr/ed.:	SATB Difficulty:M Text Source: Psalms 92 & 104. Theme/Liturgical Use: Epiphany VIII-C; Pentecost IV-B Notes:	Soli: — Duration:3:00 In Print?: y	piano or organ/flute/opt. percussion In Print?: y
Mechem, Kirke L. 1925- Make a Joyful Noise Unto the Lord E. C. Schirmer 2472 Arr/ed.:	SATB Difficulty:D Text Source: Psalm 100. Theme/Liturgical Use: Pentecost IV-A; Easter IV-C Notes: very percussive; parallel chords & dissonance; bright sound	Soli: — Duration: In Print?: y	unaccompanied In Print?: y

Moore, J. Chris Four Canticles for the Christmas Season Sacred Music Press S-139 Arr/ed.:	SATB div. Difficulty:EM Text Source: Bobette Olson. Four poems: I. A Maiden Sat Alone, II. At the Inn They Stopped, III. The Shepherd's Praise, IV. The Worlds Rejoice. Theme/Liturgical Use: Advent; Christmas Notes: Useful separately or as a set. Could be interspersed with Scripture readings.	Soli: — Duration: In Print?: y	unaccompanied
Mueller, Carl 1892- Create In Me a Clean Heart, O God G. Schirmer 8682 Arr/ed.:	SATB Difficulty:E Text Source: Psalm 51:10-13 Theme/Liturgical Use: Lent V-B; Pentecost XVII-C Notes:	Soli: — Duration: In Print?: y	organ/piano
Nelson, Ron 1929- On Christmas Night Boosey 6054 Arr/ed.:	SATB Difficulty:M Text Source: Gail Kurtz. Theme/Liturgical Use: Christmas Notes:	Soli: — Duration:4:30 In Print?: n/a	piano/opt. str. bass & percussion (parts incl.)
Nelson, Ronald A. 1927- Cause Us, O Lord Boosey 5441 Arr/ed.:	SATB div. Difficulty:EM Text Source: The Book of Prayer. Theme/Liturgical Use: God Within Us Notes: Three Ancient Prayers #3	Soli: — Duration: In Print?: y	organ/piano

Nelson, Ronald A. 1927- O Lord, How Can We Know Thee? Boosey 5439 Arr/ed.:	SATB Difficulty:M Text Source: Theme/Liturgical Use: General Notes:	Soli: — Duration: organ In Print?: y
Neufeld, Kent Lamb, The Aberdeen 1055 Arr/ed.:	SATB Difficulty:E Text Source: William Blake. Theme/Liturgical Use: Lamb as Symbol Notes: From "Three Songs of Innocence".	Soli: — Duration: unaccompanied In Print?: n/a
Nystedt, Knut 1915- Cry Out and Shout Summy 492-03044 Arr/ed.:	SATB div. Difficulty:M Text Source: Isaiah 12, adapt. by Frank Pooler. Theme/Liturgical Use: Joy Notes:	Soli: — Duration: unaccompanied In Print?: y
Nystedt, Knut 1915- Get You Up Hinshaw HMC-439 Arr/ed.:	SATB div. Difficulty:M Text Source: Isaiah 40:9-11, 28-31. Theme/Liturgical Use: Advent II-B Notes: Much easier than some Nystedt works.	Soli: — Duration: unaccompanied In Print?: y

Nystedt, Knut 1915- My Soul, There Is a Country Augsburg 11-4506 Arr/ed.:	SATB div. Difficulty:MD Text Source: Henry Vaughan (1622-1695). Theme/Liturgical Use: Peace/Hope Advent Notes: Begins with ostinato bass. The divisi is extensive.	Soli: — Duration:7:00 In Print?: y unaccompanied
Nystedt, Knut 1915- Path of the Just, The Augsburg 11-9333 Arr/ed.:	SATB div. Difficulty:D Text Source: Proverbs 4:18 Theme/Liturgical Use: Upright Life General Notes: Employs repetitive and random words for textual “dissonance” and textured sound.	Soli: — Duration: In Print?: y unaccompanied
Nystedt, Knut 1915- What Does the Lord Require of You Augsburg 11-2427 Arr/ed.:	SATB div. Difficulty:MD Text Source: Deuteronomy 10:12-13, 20-21. Theme/Liturgical Use: Pentecost XXIII-C Notes: Fairly dissonant, with contemporary vocal techniques.	Soli: — Duration: In Print?: y unaccompanied
Oldroyd, George 1886-1951 Prayer to Jesus Oxford 43.037 Arr/ed.:	SATB Difficulty:EM Text Source: Richard Rolle (1300-1349). Theme/Liturgical Use: Adoration Lent; General Notes: Set in the Phrygian mode.	Soli: — Duration: In Print?: y organ introduction/unaccompanied

Paulus, Stephen 1949-
Savior from on High, A
AMSI 339
Arr/ed.:

SATB Soli: S keybd.
Difficulty:EM Duration: In Print?: y
Text Source: William Ballet, 17th century.
Theme/Liturgical Use: Christmas
Notes:

Pfautsch, Lloyd 1921-
i thank You, God
Lawson 51215
Arr/ed.:

SATB Soli: — unaccompanied
Difficulty:MD Duration: In Print?: y
Text Source: e. e. cummings, 1950, from his volume POEMS 1923-1954.
Theme/Liturgical Use: Thanks Introit
Notes: Short and spirited, somewhat whimsical.

Pfautsch, Lloyd 1921-
Jubilate Deo
Lawson 51624
Arr/ed.:

SATB Soli: — organ/brass (parts avail.)
Difficulty:EM Duration: In Print?: y
Text Source: Psalms 90; 100, adapt.
Theme/Liturgical Use: Pentecost IV-A, XXII-B; Easter IV-C
Notes: Quotes "O God, Our Help in Ages Past", in chorale prelude style.

Pfautsch, Lloyd 1921-
Stewardship of Earth, The
Augsburg 11-2452
Arr/ed.:

SATB Soli: — unaccompanied
Difficulty:EM Duration: In Print?: y
Text Source: F. Pratt Green. Timely text content.
Theme/Liturgical Use: Ecology General
Notes:

Pierce, Brent How Still He Rests Walton 2951 Arr/ed.:	SATB div. Soli: S organ reed stop/oboe/windchimes (parts incl.)	
	Difficulty:EM	In Print?: y
Pooler, Frank 1929- Thou Art Worthy Augsburg 1137 Arr/ed.:	Duration: —	
	Text Source: —	Theme/Liturgical Use: Christmas
Powell, Robert J. 1932- Blessed Are the People Augsburg 11-0693 Arr/ed.:	Notes:	
	SATB div. Soli: — unaccompanied	
Powell, Robert J. 1932- Welcome, Holy Child Thomas House C49-8715 Arr/ed.:	Difficulty:M	
	Text Source: Revelation 4:11	In Print?: n/a
Powell, Robert J. 1932- Welcome, Holy Child Thomas House C49-8715 Arr/ed.:	Theme/Liturgical Use: Adoration General	
	Notes:	
Powell, Robert J. 1932- Welcome, Holy Child Thomas House C49-8715 Arr/ed.:	SATB Soli: — organ	
	Difficulty:E	In Print?: y
Powell, Robert J. 1932- Welcome, Holy Child Thomas House C49-8715 Arr/ed.:	Text Source: Psalm 33:12-13, 17-19 (Book of Common Prayer, 1928).	
	Theme/Liturgical Use: God's Care Pentecost XII-C; Easter V-A; Lent II-A	
Powell, Robert J. 1932- Welcome, Holy Child Thomas House C49-8715 Arr/ed.:	Notes:	
	SATB Soli: — unaccompanied	
Powell, Robert J. 1932- Welcome, Holy Child Thomas House C49-8715 Arr/ed.:	Difficulty:E	
	Text Source: Richard Crashaw (c. 1613-1649).	In Print?: y
Powell, Robert J. 1932- Welcome, Holy Child Thomas House C49-8715 Arr/ed.:	Theme/Liturgical Use: Christmas	
	Notes:	

Robinson, McNeil Spice She Brought and Sweet Perfume Presser 312-41437 Arr/ed.:	SATB div. Soli: S opt. organ		
	Difficulty:E	Duration:3:00	In Print?: y
	Text Source: John Newton (1725-1807)		
	Theme/Liturgical Use: Easter		
	Notes: Sweet and gentle.		
Roff, Joseph 1910- O Lord, Who Hast Taught Us Presser 312-40504 Arr/ed.:	SATB Soli: — unaccompanied		
	Difficulty:M	Duration:	In Print?: y
	Text Source: Book of Common Prayer.		
	Theme/Liturgical Use: Pentecost; General		
	Notes:		
Rorem, Ned 1923- Love Divine, All Loves Excelling Boosey 5650 Arr/ed.:	SATB Soli: — unaccompanied		
	Difficulty:EM	Duration:	In Print?: y
	Text Source: Charles Wesley, 1747.		
	Theme/Liturgical Use: God's Love; Adoration		
	Notes: Dissonant, but with very full, warm sound.		
Rorem, Ned 1923- Praise the Lord, O My Soul Boosey 6105 Arr/ed.:	SATB div. Soli: — organ		
	Difficulty:D	Duration:	In Print?: y
	Text Source: Psalm 146.		
	Theme/Liturgical Use: Praise Advent III-A; Pentecost XVI-B, XIX-C		
	Notes: Lively work, with chromaticism and difficult rhythms.		

Rorem, Ned 1923- Prayer to Jesus Boosey 6096 Arr/ed.:	SATB Difficulty: M Text Source: Gerard Manley Hopkins. Theme/Liturgical Use: Supplication Notes:	Soli: — Duration: 	unaccompanied In Print?: y
Rorem, Ned 1923- Sing, My Soul, His Wondrous Love Peters 6386 Arr/ed.:	SATB Difficulty: M Text Source: Hymn 22, v. 3, 1, Protestant Episcopal Church, U.S.A. (1841) Theme/Liturgical Use: God's Love Lent; General Notes:	Soli: — Duration: 2:00 	unaccompanied In Print?: y
Rowan, William Prepare the Way of the Lord Hope A 596 Arr/ed.:	SATB Difficulty: E Text Source: Isaiah 40:4-5. Theme/Liturgical Use: Advent II-B Notes: Very light and dance-like. Baroque-style keyboard part. Can be sung by 2-part mixed choir.	Soli: — Duration: 	keybd. In Print?: n/a
Rowley, Alec 1892-1958 Praise Oxford 42.013 Arr/ed.:	SATB Difficulty: E Text Source: Aidan Clark. Theme/Liturgical Use: Praise Notes:	Soli: — Duration: 	organ/opt. instr. (parts for rent) In Print?: y

<p>Rutter, John 1945- Gaelic Blessing, A Hinshaw RSCM-501 Arr/ed.:</p>	<p>SATB div. Soli: — organ/opt. guitar Difficulty:E Duration: In Print?: y Text Source: Adapted from an old Gaelic rune. Theme/Liturgical Use: Peace Closing Notes:</p>
<p>Rutter, John 1945- God Be in My Head Oxford 94.326 Arr/ed.:</p>	<p>SATB Soli: — unaccompanied Difficulty:E Duration: In Print?: y Text Source: Old English Prayer, Sarum Primer. Theme/Liturgical Use: Closing Notes: Also for SSA.</p>
<p>Rutter, John 1945- Mary's Lullaby Oxford 84.272 Arr/ed.:</p>	<p>SATB div. Soli: — piano/opt. flute, oboe, harp, str. (parts for rent) Difficulty:E Duration: In Print?: y Text Source: — Theme/Liturgical Use: Christmas Notes:</p>
<p>Rutter, John 1945- Open Thou Mine Eyes Hinshaw HMC-467 Arr/ed.:</p>	<p>SATB Soli: opt. S unaccompanied Difficulty:E Duration: In Print?: y Text Source: Lancelot Andrews (1555-1626) Theme/Liturgical Use: Upright Life Notes:</p>

Rutter, John 1945- Shepherd's Pipe Carol Oxford 84.167 Arr/ed.:	SATB Difficulty:E Text Source: — Theme/Liturgical Use: Christmas Notes: Also for SSAA, U, 2pt.	Soli: — Duration:	piano/opt. orch. (parts for rent) In Print?: y
Sanger, David From East to West Oxford X293 Arr/ed.:	SATB Difficulty:MD Text Source: Coelius Sedulius, c. 450, tr. J. Ellerton. Theme/Liturgical Use: Christmas Notes: Changing meters.	Soli: T Duration:	organ In Print?: n/a
Sateren, Leland B. 1913- Come, Thou Long Expected Jesus Augsburg 11-1552 Arr/ed.:	SATB Difficulty:E Text Source: Charles Wesley. Theme/Liturgical Use: Advent Notes: Chant-like.	Soli: opt Bar/Mez Duration:	unaccompanied In Print?: y
Sateren, Leland B. 1913- I Come, O Lord, Unto Thee Sacred Music Press E58 Arr/ed.:	SATB Difficulty:E Text Source: Richard Sherman Theme/Liturgical Use: Dedication General Notes:	Soli: ad lib. Duration:	unaccompanied In Print?: y

Sateren, Leland B. 1913- Therefore Will I Hope in Him AMSI 316 Arr/ed.:	SATB div. — Difficulty: EM Soli: — Duration: 3:10 unaccompanied In Print?: n/a Text Source: Lamentations 3:22-26 Theme/Liturgical Use: God's Care General Notes:
Schalk, Carl Child Lay in the Cloth and Hay, The Augsburg 11-2434 Arr/ed.:	SATB — Difficulty: E Soli: — Duration: — organ/str. (parts for sale) In Print?: y Text Source: Herbert Brokering, 1980. Theme/Liturgical Use: Christmas Notes: Strophic, with variation on each verse.
Schalk, Carl How Lovely Is Thy Dwelling Place Morning Star MSM-50-8700 Arr/ed.:	SATB — Difficulty: E Soli: — Duration: — unaccompanied/opt. keybd. In Print?: n/a Text Source: Psalm 84:1-2, 4 (RSV). Theme/Liturgical Use: Christmas II-B; General Notes: Very relaxed.
Schalk, Carl Thine the Amen, Thine the Praise Augsburg 11-2173 Arr/ed.:	SATB/cong. — Difficulty: E Soli: — Duration: — organ In Print?: y Text Source: Herbert Brokering. Theme/Liturgical Use: Post-Communion Notes: Includes congregational page with copy permission.

Schwoebel, David Psalm 33	SATB div. Soli: — keybd./opt. handbells (part incl.) Difficulty:M Duration: In Print?: y Text Source: Psalm 33:1-5 Theme/Liturgical Use: Pentecost XII-C; Easter V-A Notes:
Hinshaw HMC-1044 Arr/ed.:	
Scott, Kayron Lee Now Glad of Heart	SATB Soli: — organ/brass (score & parts for sale) Difficulty:M Duration: In Print?: y Text Source: Christlichs Gesangbüchlein, 1568, Tr. A. H. Fox-Strangways. Theme/Liturgical Use: Easter; Ascension Notes:
Hinshaw HMC-568 Arr/ed.:	
Scott, Kayron Lee Tree of Life, The	SATB/cong. Soli: — organ/opt. brass and bells (parts for sale) Difficulty:E Duration: In Print?: n/a Text Source: Pécselyi Király Imre von, 1971, paraphrased by Eric Routley. Theme/Liturgical Use: Adoration General Notes: Includes congregational music page with permission to copy.
Morning Star MSM-50-3000 Arr/ed.:	
Shephard, Richard Secret of Christ, The	SATB Soli: — keybd. Difficulty:MD Duration: In Print?: y Text Source: Isaiah 42:14-16, adapt.; Revelation 22:1-3, adapt.; Pilgrim Prayer (from Colossians 4:2-4), Rev. Canon Derrick Walters. Theme/Liturgical Use: Christmas II-B; General Notes:
Hinshaw RSCM268 Arr/ed.:	

Shepley, Steve Lute Book Lullaby Hinshaw HMC-709 Arr/ed.:	SATB div. Difficulty:M Text Source: W. Ballet. Theme/Liturgical Use: Christmas Notes:	Soli: — Duration: In Print?: n/a	keybd.
Smith, G. Alan Presence, The Augsburg 11-9938 Arr/ed.:	SATB Difficulty:EM Text Source: — Theme/Liturgical Use: Communion Notes:	Soli: — Duration: In Print?: y	unaccompanied
Sowerby, Leo 1895-1968 I Will Lift Up Mine Eyes Boston 6350 Arr/ed.:	SATB Difficulty:E Text Source: Psalm 121 Theme/Liturgical Use: Pentecost XXII-C Notes:	Soli: A Duration: In Print?: y	organ
Spencer, Williametta 1932- At the Round Earth's Imagined Corners Shawnee A-986 Arr/ed.:	SATB Difficulty:MD Text Source: John Donne, Holy Sonnets VII. Theme/Liturgical Use: Pardon; Resurrection Notes:	Soli: — Duration:2:30 In Print?: y	unaccompanied

Stroope, Z. Randall
All So Still

Foster MF 540
Arr/ed.:

SATB Soli: — unaccompanied
Difficulty: M Duration: In Print?: y
Text Source: Anonymous.
Theme/Liturgical Use: Marian Advent; Christmas
Notes:

Stroope, Z. Randall
Joy Shall Be Yours in the Morning

Foster MF 551
Arr/ed.: Gramme

SATB Soli: — unaccompanied
Difficulty: EM Duration: In Print?: y
Text Source: Kenneth Graham (1859-1932). Author of "Wind in the Willows".
Theme/Liturgical Use: Joy Advent; Christmas
Notes:

Stroope, Z. Randall
Sun-Day Hymn, A

Foster MF 287
Arr/ed.:

SATB div. Soli: — organ
Difficulty: M Duration: In Print?: n/a
Text Source: Oliver Wendell Holmes (1809-1894).
Theme/Liturgical Use: Praise Pentecost
Notes:

Susa, Conrad 1935-
I Sing of a Maiden

E. C. Schirmer 2777
Arr/ed.:

SATB Soli: — organ
Difficulty: M Duration: In Print?: y
Text Source: Sloane MS., XV Century Anon.
Theme/Liturgical Use: Marian Advent
Notes:

<p>Susa, Conrad 1935- Let Us Gather Hand in Hand</p> <p>E. C. Schirmer 2177 Arr/ed.:</p>	<p>SATB Difficulty:MD Text Source: Anonymous XIV century. Theme/Liturgical Use: Christmas Notes: Bright, lots of chromaticism and movement.</p>	<p>Soli: opt. SATB Duration: organ/orch. (parts for rent) In Print?: y</p>
<p>Susa, Conrad 1935- This Endrys Night</p> <p>E. C. Schirmer 2759 Arr/ed.:</p>	<p>SATB Difficulty:MD Text Source: Anonymous 15th century, Bodleian MS. Theme/Liturgical Use: Christmas Notes: Medieval carol form, verse/chorus. From "Three Mystical Carols."</p>	<p>Soli: AT Duration: unaccompanied/organ/orch. (parts for rent) In Print?: y</p>
<p>Thiman, Eric H. 1900-1975 King of Glory, King of Peace</p> <p>Novello 29.0242 Arr/ed.:</p>	<p>SATB Difficulty:E Text Source: George Herbert. Theme/Liturgical Use: Adoration Notes:</p>	<p>Soli: — Duration: organ In Print?: y</p>
<p>Thiman, Eric H. 1900-1975 Thy Church, O God, Her Heart to Thee Upraiseth</p> <p>Novello 40.2166.05 Arr/ed.:</p>	<p>SATB/desc. Difficulty:E Text Source: Psalm XXI, paraphr. Robert Tailour (1615), adapt. Robert Bridges. Theme/Liturgical Use: Church Pentecost Notes:</p>	<p>Soli: — Duration: keybd. In Print?: y</p>

Thoburn, Crawford R. In the Bleak Midwinter H. W. Gray GCMR 03542 Arr/ed.:	SATB Difficulty:E Text Source: Christina Rossetti, c. 1872, adapt. by C. R. T. Theme/Liturgical Use: Giving Christmas Notes:	Soli: — Duration: In Print?: n/a	unaccompanied
Thompson, Randall 1899-1984 Glory to God in the Highest E. C. Schirmer 2470 Arr/ed.:	SATB div. Difficulty:MD Text Source: Luke 2:14. Theme/Liturgical Use: Christmas Eve A; Christmas A Notes: Lively, with quickly changing meter, contrasting central section.	Soli: — Duration: In Print?: y	unaccompanied
Thompson, Randall 1899-1984 Last Words of David, The E. C. Schirmer 2294 Arr/ed.:	SATB Difficulty:MD Text Source: II Sam. 23:3-4. Theme/Liturgical Use: Upright Life General Notes: Piano part is quite brilliant. Also for TTBB.	Soli: — Duration: In Print?: y	piano/orch. or band (score & parts for rent)
Thompson, Randall 1899-1984 Paper Reeds by the Brook, The E. C. Schirmer 1751 Arr/ed.:	SATB Difficulty:E Text Source: Isaiah 29:7. Theme/Liturgical Use: General Notes: From "The Peaceable Kingdom"; very low Alto range.	Soli: — Duration: In Print?: y	unaccompanied

<p>Titcomb, Everett 1884-1968 Behold Now, Praise the Lord</p> <p>Belwin 64133 Arr/ed.:</p>	SATB	Soli: —	organ
	Difficulty:EM	Duration:	In Print?: y
	Text Source: Psalm 134		
	Theme/Liturgical Use: Praise General		
	Notes:		
<p>Titcomb, Everett 1884-1968 I Will Not Leave You Comfortless</p> <p>C. Fischer CM 441 Arr/ed.:</p>	SATB	Soli: —	unaccompanied
	Difficulty:EM	Duration:	In Print?: y
	Text Source: John 14:18		
	Theme/Liturgical Use: Pentecost-A; Easter VI-A; General		
	Notes: #6—Eight Short Motets for the Greater Festivals of the Church.		
<p>Titcomb, Everett 1884-1968 Ninety-Eighth Psalm</p> <p>H. W. Gray 2499 Arr/ed.:</p>	SATB	Soli: T/Bar	organ
	Difficulty:EM	Duration:	In Print?: n/a
	Text Source: Psalm 98, The Prayer Book. (Cantate Domino).		
	Theme/Liturgical Use: Praise Easter VI-B; Pentecost XXVI-C, XXI-C		
	Notes:		
<p>Titcomb, Everett 1884-1968 We Have Seen His Star</p> <p>C. Fischer CM 438 Arr/ed.:</p>	SATB	Soli: —	unaccompanied
	Difficulty:E	Duration:	In Print?: y
	Text Source: Matthew 2:2		
	Theme/Liturgical Use: Epiphany-ABC		
	Notes: #3—Eight Short Motets for the Greater Festivals of the Church.		

Van, Jeffrey Child of Peace Jenson 419-03014 Arr/ed.:	SATB Difficulty:E Text Source: Jeffrey Van. Theme/Liturgical Use: Christmas; Epiphany Notes:	Soli: — Duration: In Print?: y	piano/guitar/harp In Print?: y
Wagner, Douglas E. 1952- Is It Nothing to You? Sacred Music Press S-345 Arr/ed.:	SATB Difficulty:E Text Source: Lamentations 1:12, 2:18, adapt. Includes optional narration of Matthew 26:36-39. Theme/Liturgical Use: Good Friday B, C; Lent Notes:	Soli: — Duration: In Print?: y	organ In Print?: y
Walton, William 1902-1983 Litany, A Oxford 43.349 Arr/ed.:	SATB Difficulty:EM Text Source: Phineas Fletcher (1582-1650) Theme/Liturgical Use: Passion; General Notes:	Soli: Duration: In Print?: y	unaccompanied In Print?: y
Walton, William 1902-1983 Set Me As a Seal Upon Thine Heart Oxford 43.043 Arr/ed.:	SATB Difficulty:M Text Source: Song of Solomon Theme/Liturgical Use: General Notes:	Soli: — Duration: In Print?: y	unaccompanied In Print?: y

Warford, Hermon V. Sing and Be Joyful Broadman 485-36604 Arr/ed.:	SATB Difficulty:E Text Source: Isaiah 49:13, Psalms 13, 18. Theme/Liturgical Use: Joy Pentecost XXIII-A Notes:	Soli: — Duration: organ/piano In Print?: n/a
Warlock, Peter 1894-1930 Tyrley Tyrlow (in Three Carols) Oxford 42.202 Arr/ed.:	SATB Difficulty:D Text Source: "Commonplace Book", Richard Hill (c. 1500) and the Bodleian MS. Theme/Liturgical Use: Christmas Notes: Pseudonym of Philip Heseltine	Soli: — Duration: piano/ orch. (parts for rent) In Print?: y
Warner, Richard God Be in My Head Concordia 98-1159 Arr/ed.:	SATB Difficulty:E Text Source: Sarum Primer, 1558. Theme/Liturgical Use: Closing Notes:	Soli: A/Bar/Mez Duration: unaccompanied In Print?: n/a
Weaver, John Epiphany Alleluias Brown 5683 Arr/ed.:	SATB Difficulty:M Text Source: Matthew; Isaiah 60:1. From the Proper for the Epiphany Season Theme/Liturgical Use: Epiphany ABC; Christmas II-B Notes:	Soli: — Duration:2:00 organ In Print?: y

Wetzler, Robert Paul 1932-
 As the Rain and Snow from Heaven
 AMSI 366
 Arr/ed.:

SATB div. Soli: — unaccompanied
 Difficulty:MD Duration: In Print?: y
 Text Source: John 1:1, 14; Isaiah 55:3, 6, 9-11; 61:11. Numerous verses combined into a meaningful text.
 Theme/Liturgical Use: Pentecost VIII-A, XI-A, XVIII-A; Advent III-B; Christmas II-A
 Notes:

Wetzler, Robert Paul 1932-
 He Shall Direct Your Paths
 AMSI 414
 Arr/ed.:

SATB Soli: opt. Bar organ/piano
 Difficulty:E Duration: In Print?: y
 Text Source: Proverbs 3:5-6; Psalm 121:7-8
 Theme/Liturgical Use: God's Care Pentecost XXII-C
 Notes:

Wetzler, Robert Paul 1932-
 Wondrous Nativity
 AMSI 273
 Arr/ed.:

SATB div. Soli: — unaccompanied/keybd.
 Difficulty:EM Duration: In Print?: y
 Text Source: Herbert Brokering.
 Theme/Liturgical Use: Christmas
 Notes: Three short sections to be performed together or individually.

Willan, Healey 1880-1968
 Three Kings, The
 Oxford 42.214
 Arr/ed.:

SSATBB Soli: — unaccompanied
 Difficulty:M Duration: In Print?: y
 Text Source: Laurence Housman.
 Theme/Liturgical Use: Epiphany
 Notes:

Willcocks, David 1919.
Birthday Carol

Oxford X249
Arr/ed.:

SATB Soli: — piano/opt. brass and percussion (parts for rent)
Difficulty:M Duration: In Print?: y
Text Source: David Willcocks, from Luke 2.
Theme/Liturgical Use: Christmas A; Christmas Eve A
Notes:

Williams, David McK. 1887-1978
In the Year That King Uzziah Died

H. W. Gray CMR 1356
Arr/ed.:

SATB Soli: — organ/opt. orch. (parts avail.)
Difficulty:EM Duration: In Print?: y
Text Source: Isaiah 6:1-8.
Theme/Liturgical Use: Commitment/Mission Epiphany V-C; Pentecost I(Trinity)-B
Notes: Soprano and tenor quite high in places.

Wills, Arthur 1926-
Let God Arise

G. Schirmer 11360
Arr/ed.:

SATB Soli: — unaccompanied
Difficulty:D Duration: In Print?: y
Text Source: Psalm 68:1-3, 24-26, 34-35 (Revised Psalter).
Theme/Liturgical Use: Praise; Joy
Notes: No time signat.; measures by text and motif, not number of beats. No rehearsal accompaniment provided.

Wilson, Roger C. 1912-
Follow Me.

Lorenz E14
Arr/ed.:

SATB Soli: — keybd.
Difficulty:EM Duration: In Print?: y
Text Source: Henry Wadsworth Longfellow (Matthew 9:9)
Theme/Liturgical Use: Discipleship Pentecost III-A
Notes:

Yannerella, Charles Sing Unto the Lord Beckenhorst BP1178 Arr/ed.:	SATB Difficulty:E Text Source: Adapted from Scriptures by C. Y. Theme/Liturgical Use: Praise General Notes:	Soli: — Duration: keybd. In Print?: y
Young, Gordon E. 1919- Build Thee More Stately Mansions Presser 312-40405 Arr/ed.:	SATB Difficulty:E Text Source: Oliver Wendell Holmes. Theme/Liturgical Use: Upright Life Notes: Substantial unison and 2-part sections.	Soli: — Duration: organ In Print?: y
Young, Gordon E. 1919- Hear My Prayer Broadman MF952 Arr/ed.:	SATB Difficulty:E Text Source: Gordon Young. Theme/Liturgical Use: Supplication Notes:	Soli: — Duration: unaccompanied In Print?: n/a

APPENDIX A

COMMENTS FROM KNOWLEDGEABLE CHURCH MUSICIANS

Interview with Dr. David Dickau (March 18, 1991)
Music Director, First Presbyterian Church, Berkeley, CA

MJ: My first realization is that there is a lot of music that is likeable, useful and effective in worship, but is not absolutely topnotch. It's good, but it may not be really art. . . . I'm looking at music as to whether I think it will have lasting value, or whether it's a transient kind of thing.

DD: I think there's a validity to including these contemporary [pieces] that will have a lifetime of 25 years—a generation's lifetime, because society needs to hear contemporary thought. And that constantly changes with each generation . . . I would think picking the best of that [for the list is worthwhile].

Ray Robinson . . . who was at Westminster [Choir College] for years, and now is in Florida at the university there, addressed us [at an ACDA meeting] and quoted [several sources] who are saying that this popular contemporized, stylized worship is going to continue to increase, and the highly evangelical worship of the people is a phenomenon that is only going to grow in those churches that are exhibiting that kind of worship. Those churches are going to be the ones that are growing. And so, that is the direction that is going to continue. And so he challenged us . . . , "What are you going to do with this? . . . Interface with that [movement] somehow, or are you going to stay where you are, keep your perspective as it is, and become a dinosaur?" Not anything that any of us wanted to hear. But the challenge was, bring the tradition, bring all that good material from our past, and then you are challenged to interact and interpret, if you bring that music into that setting. But things are different everywhere, and they are increasingly different. For someone in my field, doing what I do, I'm alarmed and concerned, at having to face that crisis. What's going to be there twenty years from now?

So the quality of music has to be varied. Here, in this church, it has to be varied. Every Sunday, I don't do a piece I consider to be the most outstanding piece of music, whereas, when I came out of school fifteen years ago, the big thing you were always told [was], "Don't ever do a piece of music you aren't absolutely convinced of." . . . That's not pragmatic, and I have got to have a broad variety of music that I offer this congregation. And some of it I feel great about, and sometimes, I don't feel so great about it. But in the context, everything fits

in. . . . I won't do anything I consider to be untrue, or that I'm embarrassed by . . . but I do some things for variety's sake. . . .

MJ: Is your own feeling really that things are not going to come back up, that they're basically going to keep this level of "pop-contemp" music?

DD: I'll be honest with you. I would like to think that it would return. That would be a hope that I would dearly want to hang on to. But in reality, I can't honestly say that I see that happening. That grieves me tremendously, because this is something I've wanted so deeply. And I've struggled with music, truth, and the way that works together, the way that interfaces with worship, and that is something I feel way down in my very soul. And so I'm very much bothered when I see such pragmatic kinds of decisions being made in worship, and art and truth sometimes don't seem like they have a whole lot to do with it. It's how many people can we attract, what do we have to do in order to make that happen?

The Presbyterian church is on the upsurge, and it's beginning to grow in number again, but it's because so many churches have gone to that style of music . . . a much more contemporary style of worship. Everything I read, and what Ray Robinson said to us . . . points in the same direction.

We can no longer afford just to present great music, what we consider to be great music . . . and expect that to be meaningful. It's sad, but true. We have the responsibility to interpret to our congregation, whether it be saying something before the piece is done, . . . or whether you just present some notes in the order of service that maybe give some background . . . , some handle, with which they can get hold of the piece and begin to deal with it. . . . The burden is on us to do something like that.

Interview with Dr. Dan Hoggatt (April 11, 1991)
Music Director, First Presbyterian Church, Burlingame, CA

MJ: I suspect we tend to undervalue things written in our own language, [preferring] Brahms or Vivaldi. . . . When you think of something really special to do for seasonal music, for example, you might look at German or Italian, in some cases translated, before you looked at Pinkham, or [another English-language composer].

DH: I don't, probably. I think [others] might. . . . I consider myself a "church musician". There's a difference between myself and a lot of "choral conductors who conduct in churches". And so I have a whole different criterion that I filter music through. . . . I have always felt that, as a church musician, that my

primary goal is to delineate scripture, to uplift the congregation, to open their minds and their hearts for worship, to prepare for the sermon, [and] to enhance the sermon. . . . Doing things in a foreign language can be counterproductive in a congregation that is not literate in other languages.

There are pieces . . . that I can't abide in . . . English, like some Brahms. . . . Where the language has really been set, and it's crucial to the beautiful singing of the lines, the [original] text is [an integral] part of that. So, consequently, I do a lot of . . . English cathedral music . . . and I do a lot of contemporary—not garbage contemporary, but . . . hymn . . . [and] . . . spiritual setting[s]. . . .

When we're talking about artful sacred music, what I've discovered is that the great literature requires execution, and the medium literature, mediocre literature that is still singable and still do-able requires interpretation and requires a better choir. . . . If they get into the style [of a contemporary anthem], it's exactly the way [Bach's choir] did [Bach's music]. . . . Rather than constantly looking elsewhere and elsewhere, I try to do a good chunk of things that are current now, that we may not do again, but that have some value. . . . I do a lot of searching for English things that are of value. And we do an extraordinary variety of music.

MJ: You mentioned contemporary [pieces], but not contemporary “garbage”. How do you draw the line? How do you distinguish?

DH: Well, I think it has to do with taste and suitability. . . . I look for triteness, for endless key changes, because that's a modern device—the only way they seem to understand to build excitement in a piece of music is to keep modulating, . . . tacky endings, because . . . the hardest thing to do is to end a piece.

But, if it has values in terms of encouraging good singing, if it has line, good range, if it is an original work, if it has a singable melody, or an interesting rhythm. . . . Sometimes rhythm is the essence of it, and that's ok. Rhythm can be the essence of something, if it is interesting. So it's singable line, keeps one's interest, starts ok, ends ok, has a nice accompaniment.

MJ: What about the place of text in your choices? You must look at the text?

DH: I would say that I am quite Christocentric in the music that I select. This church, as Presbyterian churches go, is pretty evangelical. . . . We do music that has an overt message, very often. . . . [I tell my congregation] that if you listen, I'll [target] you at least once a month with what you like.

APPENDIX B

A RECITAL OF SACRED MUSIC IN ENGLISH

A recital of sacred music in English was presented at First Presbyterian Church of Santa Clara, California on April 27, 1986. The purpose of the recital was to illustrate this document, and to demonstrate that it was possible to present a well-rounded program of choral music with original English texts. Choral works were chosen from the body of the annotated listing, augmented by an extended work, spirituals and hymn and folk tune arrangements.

IN THE ORIGINAL LANGUAGE

A Program of Sacred Music in English

i thank You God

Lloyd Pfautsch

Lloyd Pfautsch is not only a composer and teacher, but also a singer who spent three years in the Robert Shaw Chorale. His love for interesting texts is evident in this expressive setting of a poem by e. e. cummings.

Call to Remembrance
I Have Longed for Thy Saving Health

Richard Farrant
William Byrd

Both Richard Farrant and William Byrd served at the Chapel Royal of Elizabeth I as choirmaster-organists. These representatives of their works are very tranquil to have come from a time of great religious turmoil in England. "Call to Remembrance" is considered one of the loveliest examples of English sixteenth-century sacred music. Byrd also wrote beautifully and prolifically, both in sacred and secular styles.

Northfield
Saw Ye My Savior?
Christ is Made the Sure Foundation

Jeremiah Ingalls
arr. David Johnson
Dale Wood

Early American hymns have persisted in our hymnals, or have been rediscovered and arranged for modern tastes in church music. “Northfield” is an authentic “fuging tune” composed by Ingalls, with words paraphrased from an Isaac Watts text. Although the original harmonies seem very stark and angular, the tunes can be set gracefully, as David Johnson has done in “Saw Ye My Savior?” Dale Wood chose to compose his own tune, but to recall the rhythmic vigor of the early hymns in “Christ Is Made the Sure Foundation.”

Go Congregation, Go / Surely He Hath Borne Our John Antes
Griefs

John Antes is one of the earliest American-born composers of importance. He belonged to the Moravian community, and his works are preserved in the Moravian Archives in North Carolina. Besides his sacred music, Antes wrote three string trios—the earliest-known chamber music by an American composer.

Te Deum in D

Henry Purcell

The *Te Deum*, a text in praise of God, originated in the fourth century. Such a splendid statement was often used at the coronation of kings, at the installation of bishops, and at services of thanksgiving for victory in battle. There are many settings of the Latin text, before and after Purcell’s time, but his is the first known English setting. It was first performed in 1694, and was very popular until superseded by Handel’s *Te Deum* setting of 1743.

O Sing Unto the Lord a New Song

Healey Willan

Healey Willan was a major contributor to Canadian music. Born and trained in England, he moved to Canada to take a position at the Royal Conservatory in Toronto. Like many composers, he was a choirmaster and organist, but his fame stems from his reputation as a teacher and composer.

Springs in the Desert
Like As the Hart Desireth the Waterbrook
When Rooks Fly Homeward

Arthur Jennings
Herbert Howells
Arthur Baynon

In the first half of the twentieth century, much church music was quite romantic, even maudlin. Some selections, however, transcend the extravagant emotions and embody the better elements of the movement. Jennings's "Springs in the Desert" and Baynon's "When Rooks Fly Homeward" certainly fall into this category. The master craftsman among these three is Herbert Howells, who studied with noted composers and taught composition at the Royal College of Music in London for forty years.

Go Out With Joy

Hank Beebe

Sacred music in the twentieth century is not always solemn. Hank Beebe has drawn from jazz and popular elements in creating "Go Out With Joy," which is from the cantata *In These Things We Live*. In addition to choral music, Beebe has written incidental music for films and other media.

I Want Jesus to Walk with Me
I Know the Lord Laid His Hands on Me

Jester Hairston
Richard Kent

Spirituals express many moods. Many are lively, like Kent's arrangement of "I Know the Lord Laid His Hands on Me," an ardent expression of faith. "I Want Jesus" is set in somber contrast. Jester Hairston, who is still an active lecturer and clinician, often challenges singers and listeners to perceive the music and the text on several levels of meaning.

APPENDIX C

BOOKS AND ARTICLES ON THE SELECTION OF CHORAL MUSIC

General References

Reference works listed in this section contain composer names, vital dates, and additional information such as nationality, schooling, publisher(s), and lists of compositions.

American Society of Composers, Authors and Publishers [ASCAP]. ASCAP Biographical Dictionary. 4th ed. New York: R. R. Bowker Company, 1980.

Anderson, E. Ruth, comp. Contemporary American Composers: A Biographical Dictionary. Boston: G. K. Hall & Company, 1976.

Sadie, Stanley, ed. The New Grove Dictionary of Music and Musicians. 20 vols. London: Macmillan Publishers Limited, 1980.

References for Locating Specific Anthems

The following works allow you to locate anthems by title and composer. A listing may show voicing, instrumentation, and other relevant information. It will identify the publisher and may indicate whether or not a work is in print.

Christian Music Directories: Printed Music 1989-90. San Jose: Resource Publications, Inc., 1989.

Eslinger, Gary S., and F. Mark Daugherty. Sacred Choral Music in Print. 2 vols. 2nd ed. Philadelphia: Musicdata, 1985. Vol. 1 of Music in Print Series. 6 vols. 1979- .

Publications with Anthem Reviews or Recommended Lists

If an anthem has been in publication for 15 years or more, it may be listed in a book, monologue, or other list of recommended anthems. Reviews of more recent anthems can be found as a regular feature in current or back issues of some periodicals. The emphasis here is on sources for SATB anthems, although some sources also mention other voicings and youth choirs.

American Choral Directors Association. "Choral Reviews." Conan Castle, ed. In The Choral Journal.

Church Music Associates. "Select 20." In Creator.

Lovelace, Austin C., and William C. Rice. "Chapter VIII: The Choir's Music," in Music and Worship in the Church. Nashville, TN: Abdingdon Press, 1960.

Readings on Selecting Worthwhile Anthems

The readings listed below represent several viewpoints on the process of selecting anthems for worship.

Lovelace, Austin C., and William C. Rice. "Chapter VIII: The Choir's Music," in Music and Worship in the Church. Nashville, TN: Abdingdon Press, 1960.

Routley, Eric. Twentieth Century Church Music. Studies in Church Music. New York: Oxford University Press, 1964, ch. 12-17.

Crews, T. "The Literature Search for the Church Choir Director." Choral Journal, vol. 25 (Oct. 1985): 27.

Proulx, Richard. "How Good Is Our Repertoire?" Pastoral Music, vol. 10:6 (1986): 25-28.

Lovelace, Austin C. "Please Pass the Salt!" Journal of Church Music, vol. 25 (Dec. 1983): 12.

Johnson, D. R. "Criteria for Evaluating Suitable Church Music." American Organist, vol 18 (Sep. 1984): 27.

Wakefield, J. C. "An Open Letter to the Worship and Music Committee." Journal of Church Music, vol. 26 (Mar. 1984): 2.

Schuler, Robert J. "From the Editors: The Purpose of Sacred Music." Sacred Music, vol. 109:3 (1982): 3-4.

Routley, Eric. "Church Music: The Dilemma of Excellence." Pastoral Music, vol. 3:5 (1979): 29-33.

Wagner, J. "Making Judgments on Songs." Modern Liturgy, vol. 7:8 (1980): 17-18.

Schmidt, D. "Music Which Speaks." Journal of Church Music, vol. 22 (Dec. 1980): 5-7.

Schwartz, J. "Nineteenth Century Ghosts that Haunt Our Worship."
Journal of Church Music, vol 21 (May 1979): 4-5.

Egan, Richard F. "The Quality of Church Music." Pastoral Music, vol. 2:3 (1978): 38-40.

Tamper, R. E. "Preserve the Best; Discard the Rest." Music Ministry, vol. 9 (Apr. 1977): 6-9.

Wienandt, Elwyn A., ed. Opinions in Church Music. Waco, TX: The Markham Press Fund of Baylor University Press, 1974.

Hewell, Rob. "A Perspective on Choir Repertoire." Creator, vol. 9 (May/Jun. 1987): 45-46.

Music, David W. "Milk or Meat? How to Feed the Flock." Creator, vol. 11 (Nov./Dec. 1989): 36-38.

Sharp, Timothy W. "Selecting Music Worth the Price." Creator, vol. 11 (May/Jun. 1989): 5-8.

Readings on Singing in English

Doyle, Roger O. "What? Sing it in English? What Will the Neighbors Think?"
Choral Journal, vol. 20 (October 1980): 5-7.

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INDEX OF CHORAL WORKS BY TITLE

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Make a Joyful Noise Unto the Lord	Kirke L. Mechem	52
Make a Joyful Noise Unto the Lord	William Mathias	50
Mary's Lullaby	John Rutter	60
Mighty Works of the Lord, The	Carolyn Jennings	44
Mountain of the Lord, The	Eugene Butler	33
My Soul, There Is a Country	Knut Nystedt	55
Ninety-Eighth Psalm	Everett Titcomb	68
Now Glad of Heart	Kayron Lee Scott	63
Now, Shout!	Gerald Kemner	45
O Be Joyful in the Lord	Gilbert Martin	49
O Be Joyful in the Lord	William Mathias	51
O Clap Your Hands	Ralph Vaughan Williams	27
O Come Let Us Sing Unto the Lord	George Frideric Handel	17
O Holy Child	Michael Cox	36
O How Amiable	William Mathias	51
O How Amiable	Ralph Vaughan Williams	27
O Lord, How Can We Know Thee?	Ronald A. Nelson	54
O Lord, Increase My Faith	Orlando Gibbons	14
O Lord, My God	Samuel S. Wesley	28
O Lord, the Maker of All Things	William Mundy	14
O Lord, Who Hast Taught Us	Joseph Roff	58
O Pray for the Peace of Jerusalem	Herbert Howells	43
O Saving Victim	Gardner Evans	39
O Savior of the World	John Goss	21
O Sing to the Lord	John Carter	34
O Sing Unto the Lord	William Mathias	51
O Taste and See	Thomas Hastings	22
O Taste and See	Ralph Vaughan Williams	27
On Christmas Night	Ron Nelson	53
Open Our Eyes	William Charles Macfarlane	25

ANTHEM	COMPOSER	PAGE
Open Thou Mine Eyes	John Rutter	60
Paper Reeds by the Brook, The	Randall Thompson	67
Path of the Just, The	Knut Nystedt	55
Peaceful Was the Night	Eugene Butler	33
Praise the Lord, O My Soul	Ned Rorem	58
Praise Ye the Lord, Ye Children	Christopher Tye	15
Praise	Alec Rowley	59
Prayer to Jesus	George Oldroyd	55
Prayer to Jesus	Ned Rorem	59
Prepare the Way of the Lord	William Rowan	59
Prepare Ye the Way of the Lord	Michael Wise	19
Presence, The	G. Alan Smith	64
Psalm 128	Jean Berger	31
Psalm 148	René Clausen	35
Psalm 33	David Schwoebel	63
Psalm of Praise, A	Jane M. Marshall	48
Psalm of Praise	David C. Dickau	37
Rejoice in the Lord Alway	Henry Purcell	18
Richard de Castre's Prayer to Jesus	Sir Richard R. Terry	27
Righteous Shall Be Had in Everlasting Remembrance, The	George Frideric Handel	18
Savior from on High, A	Stephen Paulus	56
Secret of Christ, The	Richard Shephard	63
See Us, Lord, About Thine Altar	Charles H. Heaton	42
Seek Him That Maketh the Seven Stars	James H. Rogers	26
Seek the Lord	René Clausen	35
Seek Ye the Lord	J. Varley Roberts	25
Set Me As a Seal Upon Thine Heart	William Walton	69
Shepherd's Pipe Carol	John Rutter	61
Shout to the Lord	Jane M. Marshall	48
Shout, Ye Heavens	John Antes	20

ANTHEM	COMPOSER	PAGE
Sing and Be Joyful	Hermon V. Warford	70
Sing and Rejoice	Will James	44
Sing Joyfully	William Byrd	12
Sing, My Soul, His Wondrous Love	Ned Rorem	59
Sing Praises to the Lord	Emma Lou Diemer	38
Sing to the Lord!	Steven Curtis Lance	46
Sing Unto the Lord a New Song	Don McAfee	52
Sing Unto the Lord	Charles Yannerella	73
Sing Ye Praises to Our King	Aaron Copland	35
Song of Creation and Salvation	Austin Lovelace	47
Song of Triumph	Dale Grotenhuis	41
Soul of My Saviour	Anthony Caesar	33
Spice She Brought and Sweet Perfume	McNeil Robinson	58
Springs in the Desert	Arthur B. Jennings	24
Stewardship of Earth, The	Lloyd Pfausch	56
Sun-Day Hymn, A	Z. Randall Stroope	65
Terly Terlow	Gustav Holst	24
There Is a Balm in Gilead	William Levi Dawson	37
There Is No Rose	Gary Garcia	40
There Were Shepherds	Charles Vincent	28
Therefore Will I Hope in Him	Leland B. Sateren	62
Thine the Amen, Thine the Praise	Carl Schalk	62
This Endrys Night	Conrad Susa	66
This Is the Record of John	Orlando Gibbons	14
Thou Art Worthy	Frank Pooler	57
Thou Knowest, Lord, the Secrets of Our Hearts	Henry Purcell	18
Thou Visitest the Earth	Maurice Greene	16
Thou, Whose Unmeasured Temple Stands	Robert Cundick	36
Thou Wilt Keep Him in Perfect Peace	Samuel S. Wesley	28
Though I Speak with the Tongues of Men	Edward C. Bairstow	23
Three Kings, The	Healey Willan	71

ANTHEM	COMPOSER	PAGE
Thy Church, O God, Her Heart to Thee Upraiseth	Eric H. Thiman	66
Thy Will Be Done	Craig Courtney	36
Tomorrow Shall Be My Dancing Day	John Gardner	41
Tree of Life, The	Kayron Lee Scott	63
Turn Thee Unto Me	William Boyce	21
Tyrley Tyrlow (in Three Carols)	Peter Warlock	70
Unto Thee, O Lord	Virgil T. Ford	39
Walk Softly	Bob Burroughs	32
Wash Me Thoroughly from My Wickedness	Samuel S. Wesley	29
We Have Seen His Star	Everett Titcomb	68
We Wait for Thy Loving Kindness, O God	William McKie	52
Welcome, Holy Child	Robert J. Powell	57
What Does the Lord Require of You	Knut Nystedt	55
When Rooks Fly Homeward	Arthur Baynon	30
With a Voice of Singing	Kenneth L. Jennings	44
With A Voice of Singing	Martin Shaw	26
With the Voice of Praise	George Frideric Handel	18
Wondrous Nativity	Robert Paul Wetzler	71
World Before Thee, The	Daniel Burton	32

APPENDIX E

INDEX OF CHORAL WORKS BY TOPIC OR LITURGICAL USE

Topical entries for anthems are suggested by the author. Liturgical use entries are suggested either on the anthem copy, by lectionary readings for the week, or by seasonal implications of the text.

The lectionary is used by many denominations as a guide to weekly scriptures used in worship. The scriptures are divided into four readings a week (Old Testament, Psalm, Epistle and Gospel) for three sequential years: A, B, and C. The lectionary cycle follows the liturgical year, beginning with the first Sunday in Advent. The weeks in each liturgical season are numbered. An anthem entry below might be indexed "Advent III-A" for the third Sunday of Advent in year A. The label "Pentecost ABC" means an entry is suitable for Pentecost Sunday any year. Entries with only a seasonal reference may be used as they seem appropriate.

Lectionaries can vary. Where possible, the scripture reference is listed as a supplemental tool.

TOPIC	TITLE	COMPOSER	PAGE
Adoration	King of Glory, King of Peace	Thiman	66
	Love Divine, All Loves Excelling	Rorem	58
	Prayer to Jesus	Oldroyd	55
	Thou Art Worthy	Pooler	57
	Tree of Life, The	Scott	63
Church	Thy Church, O God, Her Heart to Thee	Thiman	66
	Upraiseth		
Commitment	In the Year That King Uzziah Died	Williams	72
Dedication	I Come, O Lord, Unto Thee	Sateren	61
	Thou, Whose Unmeasured Temple Stands	Cundick	36
Discipleship	Follow Me.	Wilson	72

TOPIC	TITLE	COMPOSER	PAGE
Ecology	Stewardship of Earth, The	Pfautsch	56
Evangelism	How Beautiful Upon the Mountains	Carter	34
	There Is a Balm in Gilead	Dawson	37
	Walk Softly	Burroughs	32
	With a Voice of Singing	Jennings	44
Faith	Expectans Expectavi	Wood	29
Festival	Praise Ye the Lord, Ye Children	Tye	15
Giving	In the Bleak Midwinter	Thoburn	67
Glory	Arise, Shine, for Your Light Has Come	Mathias	49
God Within Us	Cause Us, O Lord	Nelson	53
God's Care	Blessed Are the People	Powell	57
	He Shall Direct Your Paths	Wetzler	71
	Lord, Thou Hast Searched Me	Friedell	39
	O How Amiable	Mathias	51
	O How Amiable	Vaughan Williams	27
	Therefore Will I Hope in Him	Sateren	62
	World Before Thee, The	Burton	32
God's Faithfulness	All His Mercies Shall Endure	Handel	16
God's Love	Love Divine, All Loves Excelling	Rorem	58
	Sing, My Soul, His Wondrous Love	Rorem	59

TOPIC	TITLE	COMPOSER	PAGE
Harvest			
	Thou Visitest the Earth	Greene	16
Hope			
	I Heard a Voice from Heaven	Goss	21
	If We Believe That Jesus Died	Goss	21
	My Soul, There Is a Country	Nystedt	55
	O Holy Child	Cox	36
	Thou Wilt Keep Him in Perfect Peace	Wesley	28
	Turn Thee Unto Me	Boyce	21
Inner Peace			
	Fierce Was the Wild Billow	Noble	25
	When Rooks Fly Homeward	Baynon	30
Joy			
	And the Father Will Dance	Hayes	42
	Cry Out and Shout	Nystedt	54
	Go Out With Joy	Beebe	31
	Joy Shall Be Yours in the Morning	Stroope	65
	Let God Arise	Wills	72
	Sing and Be Joyful	Warford	70
Lamb as Symbol			
	Lamb, The	Boyd	31
	Lamb, The	Neufeld	54
Light			
	Arise, Shine, for Your Light Has Come	Mathias	49
Love			
	Come, O Thou Traveller Unknown	Noble	25
	Though I Speak with the Tongues of Men	Bairstow	23
Marian			
	All So Still	Stroope	65
	I Sing of a Maiden	Susa	65
	There Is No Rose	Garcia	40
Mission			
	Go Forth	Caldwell	34

TOPIC	TITLE	COMPOSER	PAGE
	In the Year That King Uzziah Died	Williams	72
Pardon	At the Round Earth's Imagined Corners	Spencer	64
Peace	Gaelic Blessing, A	Rutter	60
	Mountain of the Lord, The	Butler	33
	My Soul, There Is a Country	Nystedt	55
	Peaceful Was the Night	Butler	33
	Thou Wilt Keep Him in Perfect Peace	Wesley	28
Praise	Behold Now, Praise the Lord	Titcomb	68
	Blessed Art Thou, O Lord of Our Fathers	Shaw	26
	Dance, O Earth	Lawrence	46
	Day by Day We Magnify Thee	Handel	17
	From All That Dwell Below the Skies	Billings	20
	How Excellent Thy Name	Handel	17
	Hymn of Praise	Clausen	35
	Let God Arise	Wills	72
	Let the People Praise Thee, O God	Mathias	50
	Ninety-Eighth Psalm	Titcomb	68
	O Come Let Us Sing Unto the Lord	Handel	17
	O Sing to the Lord	Carter	34
	Praise the Lord, O My Soul	Rorem	58
	Praise	Rowley	59
	Psalm 148	Clausen	35
	Psalm of Praise	Dickau	37
	Sing and Rejoice	James	44
	Sing Praises to the Lord	Diemer	38
	Sing Unto the Lord	Yannerella	73
	Sing Ye Praises to Our King	Copland	35
	Song of Creation and Salvation	Lovelace	47
	Song of Triumph	Grotenhuis	41
	Sun-Day Hymn, A	Stroope	65
	Walk Softly	Burroughs	32
	With a Voice of Singing	Jennings	44
	With A Voice of Singing	Shaw	26
	With the Voice of Praise	Handel	18

TOPIC	TITLE	COMPOSER	PAGE
Providence	Eyes of All Wait Upon Thee, The	Berger	31
Resurrection	At the Round Earth's Imagined Corners	Spencer	64
Service	Expectans Expectavi	Wood	29
	Go Forth	Caldwell	34
	He Comes to Us	Marshall	48
Supplication	Almighty and Everlasting God	Gibbons	13
	Be Not Silent	Fritschel	40
	Breathe Into Our Souls	Lovelace	47
	Hear My Prayer	James	44
	Hear My Prayer	Young	73
	I Have Longed for Thy Saving Health	Byrd	12
	Let the Words of My Mouth	Fritschel	40
	Let Thy Merciful Ears, O Lord	Mudd	14
	Lord Jesus, Think on Me	Lovelace	47
	Lord, For Thy Tender Mercies' Sake	Farrant	13
	Lord, Let Me Know Mine End	Greene	16
	O Lord, My God	Wesley	28
	O Lord, the Maker of All Things	Mundy	14
	O Saving Victim	Evans	39
	Prayer to Jesus	Rorem	59
	Turn Thee Unto Me	Boyce	21
	Unto Thee, O Lord	Ford	39
Thanks	i thank You, God	Pfautsch	56
	I Will Give Thanks to the Lord	Diemer	38
	I Will Give Thanks	Diemer	38
	Praise Ye the Lord, Ye Children	Tye	15
	Sing and Rejoice	James	44
Upright Life	Build Thee More Stately Mansions	Young	73
	Last Words of David, The	Thompson	67
	Open Thou Mine Eyes	Rutter	60

TOPIC	TITLE	COMPOSER	PAGE
	Path of the Just, The	Nystedt	55

LITURGICAL USE	TITLE	COMPOSER	PAGE
Advent			
	All So Still	Stroope	65
	Arise, Shine, for Your Light Has Come	Mathias	49
	Come, Thou Long Expected Jesus	Sateren	61
	E'en So, Lord Jesus, Quickly Come	Manz	48
	Four Canticles for the Christmas Season	Moore	53
	He Comes to Us	Marshall	48
	Hosanna to the Son of David	Gibbons	13
	I Sing of a Maiden	Susa	65
	Joy Shall Be Yours in the Morning	Stroope	65
	My Soul, There Is a Country	Nystedt	55
	Prepare Ye the Way of the Lord	Wise	19
	Shout, Ye Heavens	Antes	20
	There Is No Rose	Garcia	40
I-A	I Was Glad	Busarow	33
I-A	O Pray for the Peace of Jerusalem	Howells	43
I-C	Call to Remembrance	Farrant	13
I-C	Unto Thee, O Lord	Ford	39
II-B	Every Valley	Beck	30
II-B	Get You Up	Nystedt	54
II-B	Prepare the Way of the Lord	Rowan	59
III-A	Praise the Lord, O My Soul	Rorem	58
III-A	Springs in the Desert	Jennings	24
III-B	As the Rain and Snow from Heaven	Wetzler	71
III-B	This Is the Record of John	Gibbons	14
III-C	And the Father Will Dance	Hayes	42
III-C	Rejoice in the Lord Alway	Purcell	18
IV-A	Lift Up Your Heads, O Ye Gates	Mathias	50
IV-C	Magnificat and Nunc Dimittis	Howells	43
Christmas Eve			
A	Birthday Carol	Willcocks	72
A	Glory to God in the Highest	Thompson	67
A	There Were Shepherds	Vincent	28
B	How Beautiful Upon the Mountains	Carter	34
C	Rejoice in the Lord Alway	Purcell	18
Christmas			
	All So Still	Stroope	65
	Boy Was Born, A	Britten	32
	Child Lay in the Cloth and Hay, The	Schalk	62
	Child of Peace	Van	69
	Christ Is the Flower Within My Heart	Chapman	34
	Four Canticles for the Christmas Season	Moore	53

LITURGICAL USE	TITLE	COMPOSER	PAGE
	From East to West	Sanger	61
	Holy Infant's Lullaby, The	Dello Joio	37
	How Still He Rests	Pierce	57
	In the Bleak Midwinter	Thoburn	67
	Joy Shall Be Yours in the Morning	Stroope	65
	Let Us Gather Hand in Hand	Susa	66
	Lullay, My Liking	Holst	23
	Lute Book Lullaby	Shepley	64
	Mary's Lullaby	Rutter	60
	O Holy Child	Cox	36
	On Christmas Night	Nelson	53
	Peaceful Was the Night	Butler	33
	Richard de Castre's Prayer to Jesus	Terry	27
	Savior from on High, A	Paulus	56
	Shepherd's Pipe Carol	Rutter	61
	Terly Terlow	Holst	24
	There Is No Rose	Garcia	40
	This Endrys Night	Susa	66
	Tomorrow Shall Be My Dancing Day	Gardner	41
	Tyrley Tyrlo (in Three Carols)	Warlock	70
	Welcome, Holy Child	Powell	57
	Wondrous Nativity	Wetzler	71
A	Birthday Carol	Willcocks	72
A	Glory to God in the Highest	Thompson	67
A	There Were Shepherds	Vincent	28
I-B	Magnificat and Nunc Dimittis	Howells	43
II-A	As the Rain and Snow from Heaven	Wetzler	71
II-B	Arise, Shine, for Your Light Has Come	Mathias	49
II-B	Epiphany Alleluias	Weaver	70
II-B	How Lovely Is Thy Dwelling Place	Schalk	62
II-B	O How Amiable	Mathias	51
II-B	O How Amiable	Vaughan Williams	27
II-B	Secret of Christ, The	Shephard	63
Epiphany			
	Child of Peace	Van	69
	He Comes to Us	Marshall	48
	Magnificat and Nunc Dimittis	Howells	43
	Three Kings, The	Willan	71
ABC	Arise, Shine, for Your Light Has Come	Mathias	49
ABC	Epiphany Alleluias	Weaver	70
ABC	We Have Seen His Star	Titcomb	68
II-B	Let the People Praise Thee, O God	Mathias	50
IV-C	Though I Speak with the Tongues of Men	Bairstow	23

LITURGICAL USE	TITLE	COMPOSER	PAGE
V-A	Righteous Shall Be Had in Everlasting Remembrance, The	Handel	18
V-C	In the Year That King Uzziah Died	Williams	72
VII-A	Canticle of Praise	Beck	30
VIII-B	Canticle of Praise	Beck	30
VIII-C	I Will Sing Alleluia	Mechem	52
Lent			
	Almighty and Everlasting God	Gibbons	13
	For Sion Lamentation Make	Handel	17
	From the End of the Earth	Hovhanness	42
	Go, Congregation, Go/Surely He Hath Borne Our Griefs	Antes	20
	Greater Love Hath No Man	Ireland	24
	He Was Despised	Davis	37
	If Ye Love Me Keep My Commandments	Tallis	15
	Is It Nothing to You?	Wagner	69
	Jesu, Grant Me This, I Pray	Kitson	24
	Jesus Alone	Martin	49
	Jesus So Lowly	Friedell	40
	Let Thy Merciful Ears, O Lord	Mudd	14
	Look Down, O Lord	Byrd	12
	Lord Jesus, Think on Me	Lovelace	47
	Lord, For Thy Tender Mercies' Sake	Farrant	13
	O Lord, My God	Wesley	28
	O Saving Victim	Evans	39
	O Saviour of the World	Goss	21
	Prayer to Jesus	Oldroyd	55
	Sing, My Soul, His Wondrous Love	Rorem	59
	Soul of My Saviour	Caesar	33
	Thou Knowest, Lord, the Secrets of Our Hearts	Purcell	18
	Thy Will Be Done	Courtney	36
	Turn Thee Unto Me	Boyce	21
	Wash Me Thoroughly from My Wickedness	Wesley	29
I-B	Call to Remembrance	Farrant	13
II-A	Blessed Are the People	Powell	57
III-A	God Is a Spirit	Bennett	23
III-A	O Come Let Us Sing Unto the Lord	Handel	17
III-B	Let the Words of My Mouth	Fritschel	40
III-C	Canticle of Praise	Beck	30
IV-A	Lord Is My Shepherd, The	Matthews	51
IV-A	Lord Is My Shepherd, The	Wesley	28
IV-B	By the Waters of Babylon	James	43

LITURGICAL USE	TITLE	COMPOSER	PAGE
IV-C	And the Father Will Dance	Hayes	42
IV-C	O Taste and See	Hastings	22
IV-C	O Taste and See	Vaughan Williams	27
V-B	Create In Me a Clean Heart, O God	Mueller	53
V-C	Be Not Silent	Fritschel	40
Passion/Palm Sunday			
A	Hosanna to the Son of David	Gibbons	13
B	Lift Up Your Heads, O Ye Gates	Mathias	50
Passion			
	As You Eat This Bread	Krapf	45
	Litany, A	Walton	69
	Thy Will Be Done	Courtney	36
Good Friday			
A	He Was Despised	Davis	37
B	Is It Nothing to You?	Wagner	69
B	Jesus Alone	Martin	49
C	Is It Nothing to You?	Wagner	69
C	Jesus Alone	Martin	49
Easter			
	Alleluia! Christ Is Risen!	Mathias	49
	Carol We Now the Blessing	Haan	41
	Easter	Leavitt	46
	God Is a Spirit	Bennett	23
	Living Christ, The	Elmore	38
	Look Down, O Lord	Byrd	12
	Now Glad of Heart	Scott	63
	O Savior of the World	Goss	21
	Seek Him That Maketh the Seven Stars	Rogers	26
	Spice She Brought and Sweet Perfume	Robinson	58
	Thou Knowest, Lord, the Secrets of Our Hearts	Purcell	18
	Tomorrow Shall Be My Dancing Day	Gardner	41
II-B	Canticle of Praise	Beck	30
II-B	Psalm 148	Clausen	35
III-B	Lord, Thou Hast Searched Me	Friedell	39
III-B	Psalm of Praise, A	Marshall	48
III-B	Thou Wilt Keep Him in Perfect Peace	Wesley	28
IV-AB	Lord Is My Shepherd, The	Wesley	28
IV-A	Lord Is My Shepherd, The	Matthews	51
IV-B	Lord Is My Shepherd, The	Matthews	51

LITURGICAL USE	TITLE	COMPOSER	PAGE
IV-C	Jubilate Deo	Britten	32
IV-C	Jubilate Deo	Pfautsch	56
IV-C	Make a Joyful Noise Unto the Lord	Mathias	50
IV-C	Make a Joyful Noise Unto the Lord	Mechem	52
IV-C	O Be Joyful in the Lord	Martin	49
IV-C	O Be Joyful in the Lord	Mathias	51
IV-C	Shout to the Lord	Marshall	48
V-A	Blessed Are the People	Powell	57
V-A	Let Not Your Heart Be Troubled	Speaks	26
V-A	Psalm 33	Schwoebel	63
V-B	I Am the Vine	Haan	41
VI-A	I Will Not Leave You Comfortless	Titcomb	68
VI-A	If Ye Love Me Keep My Commandments	Tallis	15
VI-A	With a Voice of Singing	Jennings	44
VI-B	Greater Love Hath No Man	Ireland	24
VI-B	Jubilate Deo	Jordan	45
VI-B	Ninety-Eighth Psalm	Titcomb	68
VI-B	O Sing to the Lord	Carter	34
VI-B	O Sing Unto the Lord	Mathias	51
VI-B	Sing to the Lord!	Lance	46
VI-B	Sing Unto the Lord a New Song	McAfee	52
VI-C	Let Not Your Heart Be Troubled	Speaks	26
VI-C	Let the People Praise Thee, O God	Mathias	50
VII-ABC	God Is Gone Up	Lovelace	47
VII-ABC	Now, Shout!	Kemner	45
VII-ABC	O Clap Your Hands	Vaughan Williams	27
VII-C	E'en So, Lord Jesus, Quickly Come	Manz	48
Post-Easter			
	Carol We Now the Blessing	Haan	41
	Open Our Eyes	Macfarlane	25
Ascension			
	Celebration Alleluia	Curtis	36
	Lift Up Your Heads, O Ye Gates	Mathias	50
	Now Glad of Heart	Scott	63
	Now, Shout!	Kemner	45
ABC	God Is Gone Up	Lovelace	47
Pentecost			
	Draw Us in the Spirit's Tether	Friedell	39
	God Is a Spirit	Bennett	23
	Gracious Spirit, Dwell with Me	Jolley	45
	Mighty Works of the Lord, The	Jennings	44

LITURGICAL USE	TITLE	COMPOSER	PAGE
	O Lord, Who Hast Taught Us	Roff	58
	Sun-Day Hymn, A	Stroope	65
	Thy Church, O God, Her Heart to Thee	Thiman	66
	Upraiseth		
A	I Will Not Leave You Comfortless	Titcomb	68
A	If Ye Love Me Keep My Commandments	Tallis	15
C	Let Not Your Heart Be Troubled	Speaks	26
I(Trinity)-A	Hymn of Praise	Clausen	35
I(Trinity)-B	In the Year That King Uzziah Died	Williams	72
I-C	How Excellent Thy Name	Handel	17
II-B	Sing Joyfully	Byrd	12
II-C	From All That Dwell Below the Skies	Billings	20
III-A	Follow Me.	Wilson	72
III-B	From the End of the Earth	Hovhaness	42
IV-A	Jubilate Deo	Britten	32
IV-A	Jubilate Deo	Jordan	45
IV-A	Jubilate Deo	Pfautsch	56
IV-A	Make a Joyful Noise Unto the Lord	Mathias	50
IV-A	Make a Joyful Noise Unto the Lord	Mechem	52
IV-A	O Be Joyful in the Lord	Martin	49
IV-A	O Be Joyful in the Lord	Mathias	51
IV-A	Shout to the Lord	Marshall	48
IV-B	I Will Sing Alleluia	Mechem	52
VI-A	I Will Celebrate	Mathias	50
VII-A	Eyes of All Wait Upon Thee, The	Berger	31
VII-C	With a Voice of Singing	Jennings	44
VIII-A	As the Rain and Snow from Heaven	Wetzler	71
VIII-A	Go Out With Joy	Beebe	31
VIII-A	Thou Visitest the Earth	Greene	16
IX-B	Lord Is My Shepherd, The	Matthews	51
IX-B	Lord Is My Shepherd, The	Wesley	28
X-B	Eyes of All Wait Upon Thee, The	Berger	31
XI-A	As the Rain and Snow from Heaven	Wetzler	71
XII-A	Fierce Was the Wild Billow	Noble	25
XII-B	And the Father Will Dance	Hayes	42
XII-B	O Taste and See	Hastings	22
XII-B	O Taste and See	Vaughan Williams	27
XII-C	Blessed Are the People	Powell	57
XII-C	Psalm 33	Schwoebel	63
XIII-A	Let the People Praise Thee, O God	Mathias	50
XIV-C	From All That Dwell Below the Skies	Billings	20
XV-C	Righteous Shall Be Had in Everlasting	Handel	18
	Remembrance, The		
XVI-B	Praise the Lord, O My Soul	Rorem	58

LITURGICAL USE	TITLE	COMPOSER	PAGE
XVI-B	Springs in the Desert	Jennings	24
XVII-A	Canticle of Praise	Beck	30
XVII-C	Create In Me a Clean Heart, O God	Mueller	53
XVII-C	Wash Me Thoroughly from My Wickedness	Wesley	29
XVIII-A	As the Rain and Snow from Heaven	Wetzler	71
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