

SUNDAY BY SUNDAY  
COLLECTION

VOLUME TWO  
CHORAL MUSIC FOR THE SUNDAY EUCHARIST

SAMPLE BOOKLET

COMPILED BY DAVID OGDEN

RS  M

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# PREFACE

Choirs want to sing.

This is number one of ‘*Ten things you need to know about choirs*’ that I present at clergy training workshops. Choirs want to sing. In order to maintain and develop a strong choir it is important to give them opportunities to sing, not only with the congregation but also separately. Today, with more congregational involvement in the sung parts of the Eucharist, the opportunity for choirs to sing alone is often restricted to the time during the distribution of communion. In some churches, the choir are also encumbered by the congregation filing past between the choir stalls. This second *Sunday by Sunday Collection* contains short pieces that the choir can sing not only at communion but at other times during the Eucharist so as to enrich, support and respond to the liturgy rather than be an opportunity for the choir to show off. In the collection, we have included introits, acclamations, blessings, prayer responses, a mass setting, and anthems- some that are reflective and some that are more forthright.

An introit can set the right mood at the start of a service either in the manner of a fanfare or as a reflection for the congregation to prepare for worship. This could be sung just before the service begins.

A choral piece sung after a reading or sermon can help people reflect on a passage of scripture or the preacher’s words. It can serve to break up the wordy nature of some services.

Anthems during the distribution of communion are often effective, although as the congregation is often on the move, they can often be relegated to ‘background music’. An anthem sung after communion can be very effective.

Many anthems are never sung during the Eucharist because they are supposedly too loud to sing during communion. Now and again, try singing a blessing or even a choral voluntary just before the dismissal or at the end of the service.

In this collection, there are plenty of other pieces that can be inserted into the liturgy, not for the sake of it, but to give emphasis and make the worship interesting and alive. Boredom sets in with singers when everything is the same every week. However, one word of warning- if you want to insert a short choral piece in the service, make sure that the clergy and the other ministers are aware of it in advance. Successful liturgy is achieved when all the participants are confident they know what is happening. Maybe another part of the service could be shortened or even omitted, but this needs planning, negotiation and common consent. Good luck!

I hope you enjoy these pieces and they enrich your Sunday Eucharist. Of course they can be used at other times as well. There are liturgical and seasonal indices to help you select pieces and like the *Sunday by Sunday Collection* vol. 1, you can legally photocopy as many copies as you need. So keep your treasurer happy and just buy one book, keep your choir happy and let them sing!

David Ogden

Bristol 2006

# THE CD

Track	Composer	Title	Page
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The accompanying CD was recorded on October 7th 2006 by Sarum Voices (for more information, please visit [www.sarumvoices.co.uk](http://www.sarumvoices.co.uk)).

Director: Ben Lamb

Organist: Cathy Lamb

Engineer: Andrew Post

Producer: Tim Ruffer

It was recorded at The Parish Church of Sarum St Martin's, Salisbury by Andrew Post of Vif Records. The RSCM would like to express their thanks to the Rector and PCC of Sarum St Martin's for the kind use of the church for the recording, and to all those taking part in the recording.

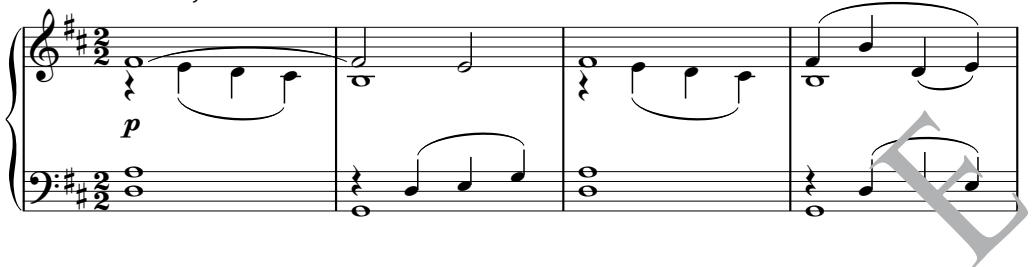
# Ave verum corpus

Words: attrib. Pope Innocent VI (d. 1342)

Music: Geoff Weaver

**Fluent, with movement**

ORGAN



*p*

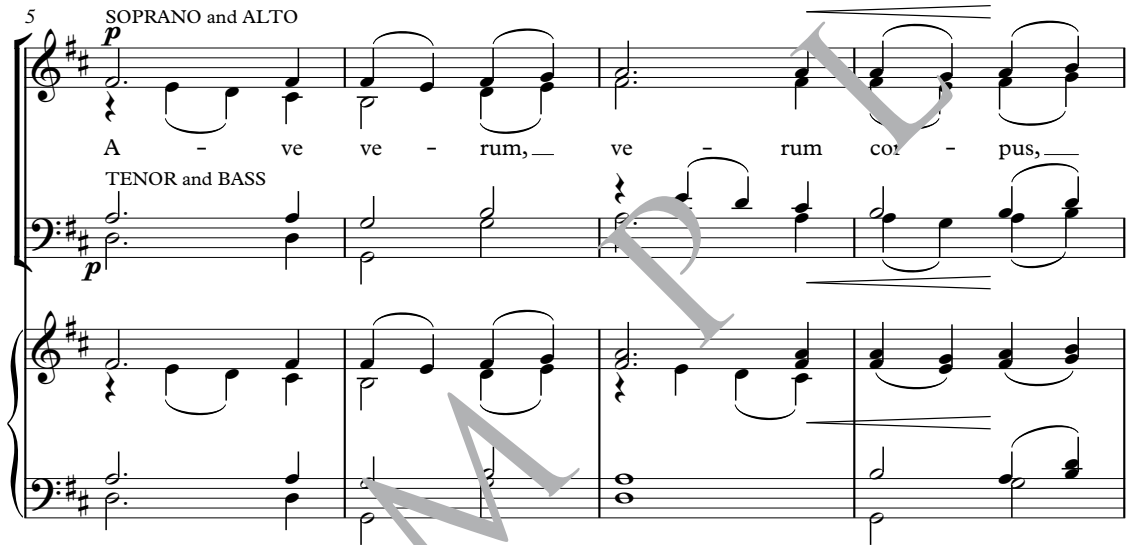
The organ introduction consists of four measures in a 2/2 time signature with a key signature of one sharp (F#). The right hand features a melodic line with a half note followed by a quarter note, while the left hand provides a harmonic accompaniment of chords.

5 SOPRANO and ALTO

*p*

A - ve - ve - rum, - ve - rum cor - pus, -

TENOR and BASS



The vocal section begins at measure 5. The soprano and alto parts are written in a treble clef, and the tenor and bass parts are in a bass clef. The organ accompaniment continues in the lower staves. The lyrics are: "A - ve - ve - rum, - ve - rum cor - pus, -".

9 *mp* *mf*

na - tum de Ma - ri - a Vir - gi - ne.

*mp* *mf*



The vocal section continues from measure 9. The soprano and alto parts are in a treble clef, and the tenor and bass parts are in a bass clef. The organ accompaniment is in the lower staves. The lyrics are: "na - tum de Ma - ri - a Vir - gi - ne." The dynamic markings *mp* and *mf* are indicated.

# Bread of the world

Words: Reginald Heber (1783-1826)

Music: Peter Aston (b.1938)

**Flowing** ♩ = c.96

SOPRANO  
ALTO

TENOR  
BASS

**Flowing** ♩ = c.96

ORGAN

*p*

Ped.

9

*p*

Bread of the world in mer-cy bro-ken, Wine of the world in mer-cy

*p*

16

*mp*

*cresc.*

shed, By whom the words of life were spo-ken, And in whose death our

*mp*

*cresc.*

*mp*

*cresc.*

# Christ our God descends from Heaven

Words: Liturgy of St. James, tr. Gerard Moultrie (1829-95), altd.

Music: Alan Bullard  
(b. 1947)

**Relaxed, but not too slow**

♩ = 120 approx.

PIANO  
or  
ORGAN

*p espress.*

Musical notation for the first system of the piano accompaniment, measures 1-4. It features a treble and bass clef with a key signature of one sharp (F#) and a 4/4 time signature. The music is marked *p espress.*

Musical notation for the second system of the piano accompaniment, measures 5-8. It continues the accompaniment from the first system.

SOPRANO & ALTO UNISON

9 *p* Let all hu - man flesh keep si - lence, and with awe and rev - 'rence stand;

Musical notation for the vocal line and piano accompaniment for the first vocal phrase, measures 9-12. The vocal line is in soprano and alto unison, marked *p*. The piano accompaniment continues from the previous system.

13 Pon - der no - thing earth - ly mind - ed, for with bles - sing in his hand

Musical notation for the vocal line and piano accompaniment for the second vocal phrase, measures 13-16. The vocal line is in soprano and alto unison, marked *p*. The piano accompaniment continues from the previous system.

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# Go forth and tell!

Text: James Seddon

Music: David Ogden

UNISON

CHOIR

ORGAN

*f*

1. Go forth and

6

tell! O Church of God a-wake! God's sav - ing news to all the

11

na-tions take: — pro-claim Christ Je - sus, Sav - iour Lord and

16

King, that all the world his wor - thy praise may sing.

For Gordon Stewart and the choir of Blackburn Cathedral  
on the occasion of the  
National Federation of Cathedral Old Choristers Festival, June 1997

# I will sing with the Spirit

Music: David Goodenough

Not too quickly

SOPRANO  
ALTO

TENOR  
BASS

ORGAN

*mp*

6 *mp* *cresc.*

I will sing\_ with the Spi - rit. I will sing\_

*mp* *cresc.*

*mf*

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# Lord, who hast formed me out of mud

Text: George Herbert (1593-1633)

Music: Philip Godfrey

**Moderato**

VOICES

ORGAN

**Moderato**  
*mp espressivo*

(Man.)

5 T/B UNISON  
*mp espressivo*

Lord, who hast formed me out\_ of mud, And hast re -

(Ped.)

8

deemed\_ me through thy blood, — And sanc - ti - fied me to do good;

# May the Grace of Christ our Saviour

Words: John Newton

Music: Simon Lole

SOPRANO  
ALTO

TENOR  
BASS

ORGAN

*Slowly and smoothly*

*p*

5

*mp*

May the grace of Christ our Sa - viour,

May the grace of Christ our Sa - viour,

9

And the Fa - ther's bound - less love, With the

And the Fa - ther's bound - less love, With the

*mf*

*mf*

# My Spirit Longs for Thee

Text: John Byrom

Music: Simon Lole

**Slowly**  
*p*

SOPRANO  
ALTO

1. My spi - rit longs for thee \_\_\_\_\_ with - in my trou - bled

TENOR  
BASS

4 *mp*

breast, though I un - wor - thy be \_\_\_\_\_ of so di - vine a \_\_\_\_\_ guest.

9 *mp*

2. Of so di - vine a guest \_\_\_\_\_ Un wor - thy though I be, \_\_\_\_\_ Yet

*mp*

has my heart no rest \_\_\_\_\_ Un - less it comes from Thee.

# O Voice of the Beloved

Words: Jackson Mason (1833-89)  
based on Song of Solomon 2:10-13; 8:6-7

Music: Grayston Ives (b 1948)

**With flowing movement** SOPRANOS (a few voices) *mp*

SOPRANO  
ALTO

TENOR  
BASS

**With flowing movement**

ORGAN *p*

6 voice of the be - lov - ed! Thy bride hath heard thee say, "Rise  
Man. TUTTI *p dolce*

*p dolce*

10 up, my love, my fair one, a - rise and come a - way.

*mp*

Man.

# A Song of Reflection

Words: Psalm 33 v. 20-22

Music: Colin Mawby

**Andante e molto cantabile**

SOPRANO  
ALTO

TENOR  
BASS

ORGAN

*p*

Our

5

soul \_\_\_\_\_ waits for the Lord; he \_\_\_\_\_ is our help and shield.

9

*mp*

Our \_\_\_\_\_ soul \_\_\_\_\_ waits for the Lord; he is our help and shield. \_\_\_\_\_

*mp*

Our \_\_\_\_\_ soul \_\_\_\_\_ waits for the Lord; he is our help and shield. \_\_\_\_\_

# Verbum caro

The Word was made flesh, and dwelt among us, and we beheld his glory,  
the glory as of the only begotten of the Father.

Words: St John I. 14

Music: Louis G. G. G.

**Sostenuto ed espressivo** ♩ = c. 96

BASS

KEYBOARD

*mp cresc.*

*mf*

Man.

5

*mp*

Ver - bum ca - ro fac - tum est, et ha - bi - tum est,

*mp*

Ver - bum ca - ro fac - tum est, et ha - bi - tum est,

*mp*

Ver - bum ca - ro fac - tum est, et ha - bi - tum est,

*mp*

Ver - bum ca - ro fac - tum est, et ha - bi - tum est,

*mp*

Ped.

# Yours, Lord, is the greatness

Words: from *Common Worship*

Music: Martin How

**Moderato** *mf*

VOICES

TENOR  
BASS

ORGAN

*mf*

Ped. *ben marcato* *sempre*

Yours, Lord, is the great - ness, the power, the

3

glo - ry, splen - dour, and the ma - je - sty; for

6 **un poco agitato**

ev - ery - thing in hea - ven and earth \_\_\_\_\_ is

**un poco agitato**

# Gloria in excelsis

$\text{♩} = 72$  **Steadily**

*f*

Glo - ry to God in the high - est, - and

*f*

ORGAN

Gt. *f*

con Ped.

5

peace to his peo-ple on earth. Lord God, heaven-ly King, al -

9

-migh-ty God and Fa - ther, we wor-ship you, we - give you thanks, - we