APPENDICES

Chapter 1 - The Episcopal Church and The Book of Common Prayer
  o A Guide to The Book of Common Prayer (1979)
  o A Timeline of Events in the History of Christianity, the Anglican Church, and the Episcopal Church

Chapter 2 - Hymns, The Hymnal 1982, and Hymnal Supplements
  o Hymns with Refrains, Chords, Descants, Instruments, Alternate Accompaniments
    .....Needs vertical lines to clearly separate columns
  o Hymn Writers and Composers, Late 20th Century to Present
  o Hymns for Use as Anthems
  o Plainsong Hymns

Chapter 3 Music and Music Ministry
  o Professional Organizations: Journals, Articles, and Websites
  o Music Appropriate for Cantors

Chapter 4 Rubrics - The Rules of the Liturgy

Chapter 5 Music for the Daily Offices
  o Music for the Daily Offices
  o A List of Canticles
  o Canticles - Suggested Use in the Daily Offices

Chapter 6 Psalms and Psalm Settings

Chapter 7 Music for the Holy Eucharist
  Music for the Sacraments
  o Music Selections for Holy Eucharist

Chapter 8 Music and Liturgical Planning
  o Seek and You Will Find
  o Composers of Choral Music for the Church
  o Service Music with Instruments
  o Church Websites

Chapter 9 Coda

As a team player in planning worship services, familiarity with *The Book of Common Prayer* is an absolute necessity, and knowing the contents will assist you throughout your ministry. The Table of Contents has been slightly rearranged here to help you find the sources you will need in a more practical way. Note: Page numbers in the BCP appear within parentheses.

**Liturgies in the BCP for which you will/may regularly plan music**
- Holy Eucharist: Rite One (319/323) and Rite Two (351/355)
  - Holy Baptism (299) and Confirmation (413) are celebrated within the context of Holy Eucharist.
- The Daily Office:
  - Morning Prayer, Rite One (37) and Rite Two (75)
    - While many Episcopal churches do not offer Morning Prayer on Sunday morning, this Office may be used as the antecommunion or Liturgy of the Word in a service of Holy Eucharist.
  - Evening Prayer, Rite One (61) and Rite Two (115)
  - Compline (127)

**Liturgies in the BCP for which you may plan music occasionally**
- The Great Litany (148)
- Marriage (423 or 433 or 435)
- Burial of the Dead: Rite One (469) and Rite Two (491)
- Ordination of a Priest (525) or Ordination of a Deacon (537)
- Celebration of a New Ministry (557)

**Liturgies in the BCP that occur once a year**
Note that specific liturgies for Christmas, Easter, Pentecost, All Saints’ and some other celebrations in the liturgical year are not included in the BCP as Ash Wednesday and services during Holy Week are, as they are celebrated with services of Holy Eucharist, using appointed lessons and collects for those special occasions. The liturgies listed below have very specific rites found in the BCP.
- Ash Wednesday (264)
- Palm Sunday (270)
- Maundy Thursday (274)
- Good Friday (276)
- Holy Saturday (283)
- The Great Vigil of Easter (285)

**The Lectionary**
The Revised Common Lectionary (RCL) replaced the Prayer Book (BCP) Lectionary in Advent 2010. Therefore, the BCP Lectionary for Years A, B, and C is no longer in use, although the lections of the Daily Offices are retained. Lections for the following categories remain the same:

- Holy Days (BCP 921): Saint’s days, Holy Innocents, Confession of St. Peter, Conversion of St. Paul, the Presentation, the Annunciation, the Visitation, Nativity of John the Baptist, Independence Day, the Transfiguration, Holy Cross Day, All Saints’ Day, Thanksgiving Day.
- Common of Saints (BCP 925): Of a Martyr, Missionary, Pastor, Theologian and Teacher, Monastic, Saint.
- Daily Office Lectionary (weekdays throughout the liturgical year, BCP 934; Holy Days, BCP 996; Special Occasions, BCP 1000).

The Prayers and Thanksgivings

- Noonday Prayer (103)
- Daily Devotions for Individuals and Families (137)
- The Traditional Collects (159)
- The Contemporary Collects (211)
- Prayers of the People: Forms I-VI (383)
- Concluding Collect at the Prayers of the People (394)
- Prayers for the Sick (458)
- Prayers for use by a Sick Person (461)
- A Litany of Thanksgiving for a Church (578)
  - Prayers for the Ordained Ministry (BCP 205 and BCP 256)
  - Prayers for Industry and Labor (BCP 208, BCP 210, BCP 259, BCP 261)
  - Prayers for the sick (BCP 458-461)
  - Prayers for the dying (BCP 462-465)
  - Prayers for the dead (BCP 202, BCP 253, BCP 487, and BCP 503)
- Other Prayers
  - In the Evening (#63)
  - Before Worship (#64)
  - For the Answering of Prayer (#65)
  - Before Receiving Communion (#66)
  - After Receiving Communion (#67)
  - After Worship (#68)
  - On Sunday (#69)
  - Grace at Meals (#70)
Prayers for Friday, Saturday, and Sunday and for morning and evening (BCP 56, BCP 69, BCP 99, BCP 123)

- Thanksgivings
  - The General Thanksgiving (BCP 58 and BCP 101)
  - A General Thanksgiving (BCP 836)
  - A Litany of Thanksgiving (BCP 836)
  - For the Mission of the Church (BCP 838)
  - For the Saints and Faithful Departed (BCP 838)
  - For the Nation (BCP 838)
  - For Heroic Service (BCP 839)
  - For the Diversity of Races and Cultures (BCP 840)
  - For the Beauty of the Earth (BCP 840)
  - For the Harvest (BCP 840)
  - For the Gift of a Child (BCP 841)
  - For a Child (BCP 439)
  - For the Restoration of Health (BCP 841)
  - For the Departed (BCP 487-489 and 503-504)

Historical Documents and Useful Information

- The Calendar of the Church Year (15): Principal Feasts (15), Sundays (16), Holy Days (16), Days of Special Devotion (17), Days of Optional Observance (17), monthly dates (19), Titles of the Seasons, Sundays and Major Holy Days observed in this Church throughout the Year (31).
- Table of Suggested Canticles for Morning and Evening Prayer (144)
- Ratification and Preface to the 1789 Book of Common Prayer (8)
- A Listing of Prayers and Thanksgivings (810)
- An Outline of the Faith, or Catechism (845)
- Historical Documents of the Church (864)
- Tables for Finding the Date of Easter and other Holy Days (880)

Useful Information not listed in the Table of Contents

- Offertory Sentences: Rite One (343) and Rite Two (376)
- Proper Prefaces: Rite One (344) and Rite Two (377)
- The Decalogue: Traditional (317) and Contemporary (350)
- Letter of Institution of a Minister (557)
A Timeline of Events in the History of Christianity, the Anglican Church, and the Episcopal Church

With humble apologies to historians, whose passions led them to research the past and write volumes about the development of Christianity, the history of the Anglican Church and the Episcopal Church, this succinct timeline is offered with the hope that readers who lead worship in the church may have a basic understanding of our heritage and be encouraged to explore more of the church’s history than can be offered in a brief summary.

33 Crucifixion and resurrection of Jesus Christ; Pentecost.
312 Roman Emperor Constantine the Great converted to Christianity.
313 Edict of Milan; Roman Emperor Constantine legalized Christian worship and Christianity became dominant religion in the Roman Empire.
325 First Council of Nicaea decided issue of relationship of Jesus to God the Father, a system to determine the date of Easter, and wrote the first part of the Nicene Creed.
381 First Council of Constantinople affirmed original Nicene Creed and endorsed the concept of the Trinity.
387 Augustine converted to Christianity.
398 John Chrysostom became bishop of Constantinople.
432 Patrick went to Ireland as missionary.
451 Council of Chalcedon, defined the Union of the Divine, that Jesus Christ is fully human and fully God. See BCP, p 864.
540 Rule of St. Benedict, outlined guide for monastic living.
563 Columba established mission on Isle of Iona.
590 Gregory (the Great) elected pope, served until death in 604; credited for ordering the simplification and cataloging of music for church celebrations, resulting in notation of plainsong chant.
1208 Francis of Assisi entered life of poverty.
1380 Wycliffe translated Bible into English.
1456 Gutenberg produced first printed Bible.
1507 Martin Luther ordained priest.
1509 Henry VIII crowned King of England.
1516 Erasmus published New Testament in Greek.
1517 Martin Luther nailed his Ninety-Five Theses on a church door in Wittenberg; Reformation began.
1522 Martin Luther published New Testament in German.
1526 Tyndale’s New Testament in English was printed.
1534 Act of Supremacy made Henry VIII head of the English Church.
1535 Coverdale Bible was printed.
1536 William Tyndale was strangled and burned at the stake for heresy; Tyndale had opposed Henry VIII’s divorce; first to translate Bible in English.
1549 First Book of Common Prayer was published in the time of Edward VI, son of Henry VIII; main source was Sarum Rite, Latin liturgy used in Salisbury in 13th c.
1552 The Book of Common Prayer of Church of England revised to suit Protestants (no vestments, holy oil, or reserved sacrament); was not used as death of Edward VI brought Mary Tudor to the throne.
1553 Mary Tudor (Bloody Mary) began her reign and restored Roman Catholic worship; religious dissenters were persecuted and killed.
1558 Elizabeth I became Queen of England.
1563 Thirty-Nine Articles drafted by Church of England.
1611 King James Bible was published.
1620 Mayflower landed.
1624 Virginia became a royal colony, required to conform to Church of England (though without a bishop, confirmations, ordinations).
1701 Thomas Bray, Maryland priest, founded Society for the Propagation of the Gospel, which sponsored over 300 missionaries in the colonies over the next century.
<table>
<thead>
<tr>
<th>Year</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>1773</td>
<td>American Revolution began.</td>
</tr>
<tr>
<td>1776</td>
<td>Declaration of Independence by American colonies.</td>
</tr>
<tr>
<td>1784</td>
<td>Samuel Seabury consecrated first American bishop by Scottish bishops.</td>
</tr>
<tr>
<td>1789</td>
<td>Bill of Rights granted freedom of religion; French Revolution began. First General Convention of the Episcopal Church in Philadelphia; House of Bishops and House of Deputies established. The Book of Common Prayer was revised and adopted.</td>
</tr>
<tr>
<td>1790</td>
<td>1789 Book of Common Prayer for Episcopal Church published; similar to 1662 prayer book with few changes; included Scottish form of communion service, now Rite One, Prayer I.</td>
</tr>
<tr>
<td>1794</td>
<td>St. Thomas’ African Episcopal Church admitted to the Diocese of Pennsylvania.</td>
</tr>
<tr>
<td>1801</td>
<td>Thirty-nine Articles of Religion established. See BCP, pp. 867-876.</td>
</tr>
<tr>
<td>1802</td>
<td>Ordination of Absalom Jones, the Episcopal Church’s first African-American priest.</td>
</tr>
<tr>
<td>1820</td>
<td>Organization of the Domestic and Foreign Mission Society, through which the church expanded westward.</td>
</tr>
<tr>
<td>1833</td>
<td>Oxford Movement (high church Anglicanism) began; resulted in centrality of Eucharist to worship, attention to liturgy and ceremony, and social justice.</td>
</tr>
<tr>
<td>1886</td>
<td>Chicago-Lambeth Quadrilateral adopted by House of Bishops and by Anglican Church in 1888; proposed that both churches be united by the Bible, sacraments of baptism and Holy Communion, creeds, and apostolic ministry. See BCP, pp. 876-878.</td>
</tr>
<tr>
<td>1892</td>
<td>Book of Common Prayer (Episcopal Church) revised.</td>
</tr>
<tr>
<td>1928</td>
<td>Book of Common Prayer revised.</td>
</tr>
<tr>
<td>1946</td>
<td>Revised Standard Version of New Testament was published. Henry Knox Sherrill, bishop of Massachusetts, first elected Presiding Bishop.</td>
</tr>
<tr>
<td>1967</td>
<td>General Convention voted to allow women to serve as lay readers and General Convention deputies.</td>
</tr>
<tr>
<td>1974</td>
<td>Eleven women ordained as priests in Philadelphia, irregular and uncanonical ordinations.</td>
</tr>
<tr>
<td>1976</td>
<td>Episcopal Church General Convention approved ordination of women to all three orders: bishop, priest, and deacon, including those ordained in 1974.</td>
</tr>
<tr>
<td>1979</td>
<td>The Book of Common Prayer of the Episcopal Church published; revisions included rites in contemporary language, social concerns of the present in prayers and litanies, flexibility in rubrics.</td>
</tr>
<tr>
<td>1989</td>
<td>Barbara Harris consecrated bishop suffragan of Massachusetts, first woman bishop in the Anglican Communion.</td>
</tr>
</tbody>
</table>


2006 Katharine Jefferts Schori elected and consecrated first female Presiding Bishop of the Episcopal Church and first female primate in the Anglican Communion.

---

**Sources used to compile dates and data**


Hymns with Refrains, Chords, Descants, Instruments, Alternate Accompaniments

*The Hymnal 1982* is rich with hymnody from the 5th century to the time of its publication, representing the best of English and American hymnody, as well as other cultures and diverse styles. *The Hymnal 1982* is unique, too, in that a significant number of hymns suggestions include alternate accompaniments, descants, chords, introductions and interludes, suggestions for singing, instrumental markings, refrains and options for singing in canon or round. Other denominational hymnals, even more recent publications, do not have the abundance of these elements found in *The Hymnal 1982, Accompaniment Edition, Volume 2*.

Nothing surpasses the learning experience of sitting at the piano or organ and playing through the hymns of our faith, singing through all the verses, appreciating the poetry and the fine marriages of tunes and texts. Years of planning and singing hymns from *The Hymnal 1982* and the Episcopal Church’s hymnal supplements will bring familiarity. Exploring the hymns in the *Accompaniment Edition of The Hymnal 1982, Lift Every Voice and Sing II*, and the Leader’s Guides to *Wonder, Love, and Praise* and *Voices Found*, will reveal musical enrichment that adds vitality to congregational singing and creativity for using hymns as anthems.

The Teacher’s Guide to *My Heart Sings Out* offers similar suggestions for every hymn in the collection, thus they are not included in this Appendix. For those using this valuable resource in Christian education, chapel, school, and worship settings, study the varied suggestions recommended and let this collection inspire your creativity.

Hymns in this appendix are listed by occasion, season, and general selections, alphabetically arranged by first lines. Tune names are given to identify the music, especially when the tune is used for more than one text, and to help find organ or choral selections listed by the same name, as they exist. In the absence of tune names the music sources are included. Many hymns in *The Hymnal 1982* have alternate tunes that could be used to convey the same text and that information is found at the end of the hymn along with credits for words and music. Alternate tune listings are not included in this appendix.

Key to this Appendix:

# Hymn number: 1-720 (H 82), 721-906 (WLP), LEVAS # (LEVAS II), VF # (Voices Found).

A Hymns with refrains, antiphons, or burdens (see H247 and H266); this type of hymn encourages congregational singing of a new hymn, especially when the choir sings the verses first and the congregation responds with refrain; this style of hymn singing also encourages participation by children and young people.

B Hymns with chords, for use with guitar (including capo markings), autoharp, bar instruments, and handbells.

C Hymns with descants, providing opportunity for the choir to supplement the beauty of congregational song.

D Hymns that may be sung as canons or rounds, for use as anthems by choir or two-part (or more) singing for congregation.

E Hymns with introductions, interludes, or codas, which give ideas and sources of creativity for those desiring to use these or other hymns as anthems.
F  Hymns with **voicings** or **singing suggestions** that may include markings for: harmony, solo/cantor, melody in tenor, specific voice parts, call and response, or suggestions from the Leader's Guides to Wonder, Love, and Praise and Voices Found.

G  Hymns with **instruments** (B=Bells; P=Percussion; G=Guitar/capo suggestions; K=Keyboard; S=Solo instrument; O=Other)

H  Hymns with **alternate accompaniment** - 1) * indicates alternate accompaniment is included at that hymn number; 2) hymn number/letter indicates another hymn number where that hymn appears in a different key, so indicated; 3) another number alone indicates that tune appears yet again, but with a slightly different accompaniment. For musicians inspired but not yet confident to improvise an alternate accompaniment on a specific stanza, these examples may be useful and educational.

<table>
<thead>
<tr>
<th>Hymn Title</th>
<th>Tune Name</th>
<th>#</th>
<th>A</th>
<th>B</th>
<th>C</th>
<th>D</th>
<th>E</th>
<th>F</th>
<th>G</th>
<th>H</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Morning</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>I will kindle my fire</td>
<td>Mary Truly Ermey</td>
<td>VF 27</td>
<td>*</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Morning has broken</td>
<td>Bunessan</td>
<td>8</td>
<td>*</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>G</td>
</tr>
<tr>
<td>New every morning is the love</td>
<td>Kedron</td>
<td>10</td>
<td>*</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>G 163</td>
</tr>
<tr>
<td>Not here for high and holy things</td>
<td>Morning Song</td>
<td>9</td>
<td>*</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>G</td>
</tr>
<tr>
<td>Now that the daylight fills the sky</td>
<td>Herr Jesu Christ</td>
<td>3</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>310</td>
</tr>
<tr>
<td>Now that the daylight fills the sky</td>
<td>Verbum supernum prodiens</td>
<td>4</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>311</td>
</tr>
<tr>
<td><strong>Noonday</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>As now the sun shines down at noon</td>
<td>Jesu dulcis memoria</td>
<td>18</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>134</td>
<td>650</td>
</tr>
<tr>
<td>O God of truth, O Lord of might</td>
<td>Rector potens, verax Deus</td>
<td>22</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>B</td>
</tr>
<tr>
<td><strong>Evening/Compline</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>All praise to thee, my God, this night</td>
<td><em>The Eighth Tune</em></td>
<td>43</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>*</td>
<td></td>
</tr>
<tr>
<td>Guide us waking</td>
<td>*VF 29</td>
<td></td>
<td>*</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Jesus, Redeemer of the world</td>
<td>Jesus, nostra redemption</td>
<td>38</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>236</td>
</tr>
<tr>
<td>O blest Creator, source of light</td>
<td>Lucis Creator optime</td>
<td>27</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>B</td>
</tr>
<tr>
<td>O Christ, you are both light and day</td>
<td>*Compline</td>
<td>41</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>*</td>
<td></td>
</tr>
<tr>
<td>O gracious Light, Lord Jesus Christ</td>
<td><em>The Eighth Tune</em></td>
<td>25</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>*</td>
</tr>
<tr>
<td>Our God, we thank thee for the night</td>
<td><em>The Eighth Tune</em></td>
<td>VF 28</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>*</td>
<td></td>
</tr>
<tr>
<td><strong>Advent</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Blest be the King whose coming</td>
<td>Valet will ich dir geben</td>
<td>74</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>*</td>
<td>154/key</td>
</tr>
<tr>
<td>Come, thou long expected Jesus</td>
<td>Stuttgart</td>
<td>66</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>127</td>
</tr>
</tbody>
</table>

2
<table>
<thead>
<tr>
<th>Hymn Title</th>
<th>Tune Name</th>
<th>#</th>
<th>A</th>
<th>B</th>
<th>C</th>
<th>D</th>
<th>E</th>
<th>F</th>
<th>G</th>
<th>H</th>
</tr>
</thead>
<tbody>
<tr>
<td>Hark! a thrilling voice is sounding</td>
<td>Merton</td>
<td>59</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>*</td>
</tr>
<tr>
<td>Hark! the glad sound!</td>
<td>Richmond</td>
<td>72</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>212/key</td>
</tr>
<tr>
<td>Herald, sound the note of judgment</td>
<td>Herald, Sound</td>
<td>70</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>*</td>
</tr>
<tr>
<td>Isaiah the prophet has written of old</td>
<td>Samantha</td>
<td>723</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>*</td>
</tr>
<tr>
<td>O come, O come, Emmanuel</td>
<td>Veni, veni, Emmanuel</td>
<td>56</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>*</td>
</tr>
<tr>
<td>O heavenly Word, eternal Light</td>
<td>Verbum supernum prodiens</td>
<td>63</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>311</td>
</tr>
<tr>
<td>People, look East, the time is near</td>
<td>Besançon Carol</td>
<td>724</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>*</td>
</tr>
<tr>
<td>People, look East, the time is near</td>
<td>Besançon Carol</td>
<td>VF 34</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>*</td>
</tr>
<tr>
<td>Prepare the way, O Zion</td>
<td>Bereden väg för Herran</td>
<td>65</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>*</td>
</tr>
<tr>
<td>Rejoice! rejoice, believers</td>
<td>Llangloffan</td>
<td>68</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>607</td>
</tr>
<tr>
<td>The desert shall rejoice</td>
<td>Sterling</td>
<td>722</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>*</td>
</tr>
<tr>
<td>When candles are lighted</td>
<td>Lourdes</td>
<td>VF 31</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>*</td>
</tr>
<tr>
<td><strong>Christmas</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>A child is born in Bethlehem</td>
<td>Puer natus in Bethlehem</td>
<td>103</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>B</td>
</tr>
<tr>
<td>Angels from the realms of glory</td>
<td>Regent Square</td>
<td>93</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>368/key/descant</td>
</tr>
<tr>
<td>Angels we have heard on high</td>
<td>Gloria</td>
<td>96</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>*</td>
</tr>
<tr>
<td>A stable lamp is lighted</td>
<td>Andújar</td>
<td>104</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>*</td>
</tr>
<tr>
<td>God rest you merry, gentlemen</td>
<td>God Rest You Merry</td>
<td>105</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>*</td>
</tr>
<tr>
<td>Go tell it on the mountain</td>
<td>Go Tell It on the Mountain</td>
<td>99</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>G</td>
</tr>
<tr>
<td>Hark! the herald angels sing</td>
<td>Mendelssohn</td>
<td>87</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>*</td>
</tr>
<tr>
<td>Holy night, blessed night</td>
<td>Sheng Ye Jing</td>
<td>725</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>*</td>
</tr>
<tr>
<td>O come, all ye faithful</td>
<td>Adeste fideles</td>
<td>83</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>*</td>
</tr>
<tr>
<td>Oh, sleep now, holy baby</td>
<td>A la ru</td>
<td>113</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>*</td>
</tr>
<tr>
<td>On this day earth shall ring</td>
<td>Personet hodie</td>
<td>92</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>*</td>
</tr>
<tr>
<td>Silent night, holy night</td>
<td>Stille Nacht</td>
<td>111</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>G</td>
</tr>
<tr>
<td>Sing, O sing, this blessed morn</td>
<td>England’s Lane</td>
<td>88</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>*</td>
</tr>
<tr>
<td>Star-Child, earth-Child</td>
<td>Star-Child</td>
<td>VF 35</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>*</td>
</tr>
<tr>
<td>The first Nowell the angel did say</td>
<td>The First Nowell</td>
<td>109</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>*</td>
</tr>
<tr>
<td>The snow lay on the ground</td>
<td>Venite adoremus</td>
<td>110</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>*</td>
</tr>
<tr>
<td>Hymn Title</td>
<td>Tune Name</td>
<td>#</td>
<td>Hymn Refrains</td>
<td>Tune Chords</td>
<td>Descants</td>
<td>Rounds</td>
<td>Intro +</td>
<td>Voicings</td>
<td>Instruments</td>
<td>Alt Acc &amp; Key</td>
</tr>
<tr>
<td>----------------------------------------------</td>
<td>-----------------------</td>
<td>---</td>
<td>---------------</td>
<td>-------------</td>
<td>----------</td>
<td>--------</td>
<td>---------</td>
<td>----------</td>
<td>-------------</td>
<td>---------------</td>
</tr>
<tr>
<td>‘Twas in the moon of wintertime</td>
<td>Une jeune pucelle</td>
<td>114</td>
<td>*</td>
<td>*</td>
<td>*</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Unto us a boy is born!</td>
<td>Puer nobis nascitur</td>
<td>98</td>
<td>*</td>
<td>*</td>
<td>*</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>What child is this</td>
<td>Greensleeves</td>
<td>115</td>
<td>*</td>
<td>*</td>
<td>*</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Where is this stupendous stranger?</td>
<td>Mariposa</td>
<td>726</td>
<td>*</td>
<td>*</td>
<td></td>
<td></td>
<td>*</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>While shepherds watched</td>
<td>Winchester Old</td>
<td>94</td>
<td>*</td>
<td>*</td>
<td></td>
<td></td>
<td>*</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### Epiphany

<table>
<thead>
<tr>
<th>Hymn Title</th>
<th>Tune Name</th>
<th>#</th>
<th>Hymn Refrains</th>
<th>Tune Chords</th>
<th>Descants</th>
<th>Rounds</th>
<th>Intro +</th>
<th>Voicings</th>
<th>Instruments</th>
<th>Alt Acc &amp; Key</th>
</tr>
</thead>
<tbody>
<tr>
<td>Alleluia, song of gladness</td>
<td>Urbs beata Jerusalem</td>
<td>122</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Alleluia, song of gladness</td>
<td>Tibi, Christe, splendor Patris</td>
<td>123</td>
<td>B,P</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Brightest and best of the stars</td>
<td>Star in the East</td>
<td>118</td>
<td>*</td>
<td>*</td>
<td>*</td>
<td>G</td>
<td>*</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>O wondrous type! O vision fair</td>
<td>Aeterne Rex altissime</td>
<td>136</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>O wondrous type! O vision fair</td>
<td>Wareham</td>
<td>137</td>
<td>*</td>
<td></td>
<td></td>
<td></td>
<td>*</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>We three kings of Orient are</td>
<td>Three Kings of Orient</td>
<td>128</td>
<td>*</td>
<td></td>
<td></td>
<td></td>
<td>*</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>When candles are lighted</td>
<td>Lourdes</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>VF 31</td>
<td>*</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### Lent and Holy Week

<table>
<thead>
<tr>
<th>Hymn Title</th>
<th>Tune Name</th>
<th>#</th>
<th>Hymn Refrains</th>
<th>Tune Chords</th>
<th>Descants</th>
<th>Rounds</th>
<th>Intro +</th>
<th>Voicings</th>
<th>Instruments</th>
<th>Alt Acc &amp; Key</th>
</tr>
</thead>
<tbody>
<tr>
<td>All glory, laud, and honor</td>
<td>Valet will ich dir geben</td>
<td>154</td>
<td>*</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>All glory, laud, and honor</td>
<td>Gloria, laus, et honor</td>
<td>155</td>
<td>B,K</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>As in that upper room you left your seat</td>
<td>Chappell</td>
<td>730</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>*</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>At the foot of the cross</td>
<td>Carol E. Petersen</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>*</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Filled with excitement</td>
<td>Hosanna</td>
<td>728</td>
<td>*</td>
<td></td>
<td></td>
<td></td>
<td>G</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Mary and Martha’s just gone ‘long</td>
<td>Negro Spiritual</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>*</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Now let us all with one accord</td>
<td>Ex more docti mystico</td>
<td>146</td>
<td>B</td>
<td></td>
<td></td>
<td></td>
<td>*</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Now let us all with one accord</td>
<td>Bourbon</td>
<td>147</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>O Lord God</td>
<td>Kassia the Nun</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>*</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Sing, my tongue, the glorious battle</td>
<td>Pange lingua</td>
<td>166</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>*</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Sunset to sunrise changes now</td>
<td>Kedron</td>
<td>163</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>The royal banners forward go</td>
<td>Vexilla Regis produent</td>
<td>162</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>*</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Three holy days enfold us now</td>
<td>Lux vera lucis radium</td>
<td>733</td>
<td>S</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>To mock your reign</td>
<td>The Third Tune</td>
<td>170</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Hymn Title</td>
<td>Tune Name</td>
<td>#</td>
<td>A</td>
<td>B</td>
<td>C</td>
<td>D</td>
<td>E</td>
<td>F</td>
<td>G</td>
<td>H</td>
</tr>
<tr>
<td>--------------------------------------------------------</td>
<td>-------------------------</td>
<td>-----</td>
<td>---</td>
<td>---</td>
<td>---</td>
<td>---</td>
<td>-------</td>
<td>---</td>
<td>---</td>
<td>----------------</td>
</tr>
<tr>
<td>When Jesus came to Golgotha</td>
<td>Indifference</td>
<td>736</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>*</td>
</tr>
<tr>
<td><strong>Easter</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Alleluia, alleluia! Give thanks</td>
<td>Alleluia No. 1</td>
<td>178</td>
<td>*</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>At break of day</td>
<td>Kingsfold</td>
<td>VF 50</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>*</td>
</tr>
<tr>
<td>Awake and sing the song of Moses</td>
<td>St. Ethelwald</td>
<td>181</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Awake, arise, lift up your voice</td>
<td>Richmond</td>
<td>212</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Christ is risen from the dead</td>
<td>Znamenny Chant</td>
<td>816</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Christ is risen from the dead</td>
<td>Early American</td>
<td>817</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Christ the Lord is risen again!</td>
<td>Christ ist erstanden</td>
<td>184</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Christians, to the Paschal victim</td>
<td>Victimae Paschali laudes</td>
<td>183</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>*</td>
</tr>
<tr>
<td>Come away to the skies</td>
<td>Middlebury</td>
<td>213</td>
<td>*</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>B,G</td>
</tr>
<tr>
<td>Good Christians all, rejoice and sing!</td>
<td>Gelobt sei Gott</td>
<td>205</td>
<td>*</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Hail thee, festival day!</td>
<td>Salva festa dies</td>
<td>175</td>
<td>*</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Jesus Christ is risen today</td>
<td>Easter Hymn</td>
<td>207</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Look there! the Christ, our Brother</td>
<td>Petrus</td>
<td>196</td>
<td>*</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>P</td>
</tr>
<tr>
<td>Look there! the Christ, our Brother</td>
<td>Grand Prairie</td>
<td>197</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Love’s redeeming work is done</td>
<td>Resurrexit</td>
<td>189</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>K</td>
</tr>
<tr>
<td>Maria Magdalena et altera Maria</td>
<td>Sulptitia Cesis</td>
<td>VF 48</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Now the green blade riseth</td>
<td>Noël nouvelet</td>
<td>204</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>O Mary, O Martha</td>
<td>Negro Spiritual</td>
<td>VF 47</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>O sons and daughters, let us sing!</td>
<td>O filii et filiae</td>
<td>203</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>O sons and daughters, let us sing!</td>
<td>O filii et filiae</td>
<td>206</td>
<td>*</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>G</td>
</tr>
<tr>
<td>That Easter day with joy was bright</td>
<td>Puer nobis</td>
<td>193</td>
<td>B,K,O</td>
<td>124</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>That Easter morn</td>
<td>O filii et filiae</td>
<td>VF 45</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>The day of resurrection!</td>
<td>Ellacombe</td>
<td>210</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>The strife is o’er, the battle done</td>
<td>Victory</td>
<td>208</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Walk on, O people of God</td>
<td>Nueva Creación</td>
<td>739</td>
<td>*</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>G</td>
</tr>
<tr>
<td>Welcome, happy morning!</td>
<td>Fortunatus</td>
<td>179</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
## Hymn Title

<table>
<thead>
<tr>
<th>Hymn</th>
<th>Refrains</th>
<th>Chords</th>
<th>Descants</th>
<th>Rounds</th>
<th>Intro +</th>
<th>Voicings</th>
<th>Instruments</th>
<th>Alt Acc &amp; Key</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ascension</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>A hymn of glory let us sing</td>
<td>*</td>
<td>*</td>
<td></td>
<td></td>
<td>*</td>
<td></td>
<td></td>
<td>449</td>
</tr>
<tr>
<td>Hail thee, festival day!</td>
<td>*</td>
<td>*</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>175/key</td>
</tr>
</tbody>
</table>

## Pentecost and Holy Spirit

<table>
<thead>
<tr>
<th>Hymn</th>
<th>Refrains</th>
<th>Chords</th>
<th>Descants</th>
<th>Rounds</th>
<th>Intro +</th>
<th>Voicings</th>
<th>Instruments</th>
<th>Alt Acc &amp; Key</th>
</tr>
</thead>
<tbody>
<tr>
<td>Come and seek the ways of Wisdom</td>
<td>Julion</td>
<td>VF 60</td>
<td>*</td>
<td>*</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Come, Great Creator!</td>
<td>Carol Gallagher</td>
<td>VF 52</td>
<td>*</td>
<td></td>
<td>*</td>
<td>P</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Come, Holy Ghost, our souls inspire</td>
<td>*</td>
<td>*</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Come, Holy Spirit, heavenly Dove</td>
<td>Saint Agnes</td>
<td>510</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>343/key</td>
</tr>
<tr>
<td>Come, thou Holy Spirit bright</td>
<td>Arbor Street</td>
<td>227</td>
<td></td>
<td>*</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Ev'ry time I feel the spirit</td>
<td>Negro Spiritual</td>
<td>751</td>
<td></td>
<td>*</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Give me oil in my lamp</td>
<td>arr. Betty Pulkingham</td>
<td>VF 61</td>
<td>*</td>
<td>*</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>God of flowing light</td>
<td>CCW Sparks</td>
<td>VF 56</td>
<td>*</td>
<td>*</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Hail thee, festival day!</td>
<td>Salva festa dies</td>
<td>225</td>
<td></td>
<td>*</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Holy Spirit, ever living</td>
<td>Abbot’s Leigh</td>
<td>511</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>523/key</td>
</tr>
<tr>
<td>No longer settled</td>
<td>Kimberly A. Williams</td>
<td>VF 57</td>
<td>*</td>
<td>*</td>
<td></td>
<td>G</td>
<td></td>
<td></td>
</tr>
<tr>
<td>O Holy Spirit</td>
<td>Mary Louise Bringle</td>
<td>VF 54</td>
<td>*</td>
<td></td>
<td>G</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Spirit of God, unseen</td>
<td>Skye Boat Song</td>
<td>VF 53</td>
<td>*</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>There’s a sweet, sweet Spirit in this place</td>
<td>Doris Akers</td>
<td>752</td>
<td>*</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Veni Sancte Spiritus</td>
<td>Jacques Berthier</td>
<td>832</td>
<td>*</td>
<td>*</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Wade in the water</td>
<td>Negro Spiritual</td>
<td>740</td>
<td>*</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

## Holy Days and Various Occasions

<table>
<thead>
<tr>
<th>Hymn</th>
<th>Refrains</th>
<th>Chords</th>
<th>Descants</th>
<th>Rounds</th>
<th>Intro +</th>
<th>Voicings</th>
<th>Instruments</th>
<th>Alt Acc &amp; Key</th>
</tr>
</thead>
<tbody>
<tr>
<td>Blessed feasts of blessed martyrs</td>
<td>Holy Manna</td>
<td>238</td>
<td>*</td>
<td></td>
<td></td>
<td>G</td>
<td></td>
<td>580/key</td>
</tr>
<tr>
<td>By the Creator, Joseph was appointed</td>
<td>Caelitum Joseph</td>
<td>261</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>283</td>
</tr>
<tr>
<td>Christ, the fair glory</td>
<td>Caelitum Joseph</td>
<td>283</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>261</td>
</tr>
<tr>
<td>For all the saints</td>
<td>Sine Nomine</td>
<td>287</td>
<td>*</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>For thy blest saints</td>
<td>Dunlap’s Creek</td>
<td>276</td>
<td>*</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Gabriel of high degree</td>
<td>Nova, nova</td>
<td>266</td>
<td>*</td>
<td>*</td>
<td></td>
<td>G</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Give us the wings of faith to rise</td>
<td>San Rocco</td>
<td>253</td>
<td>*</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>604/key</td>
</tr>
<tr>
<td>Hymn Title</td>
<td>Tune Name</td>
<td>#</td>
<td>A</td>
<td>B</td>
<td>C</td>
<td>D</td>
<td>E</td>
<td>F</td>
</tr>
<tr>
<td>------------------------------------</td>
<td>--------------------------</td>
<td>-----</td>
<td>------------</td>
<td>------------</td>
<td>------------</td>
<td>------------</td>
<td>------------</td>
<td>------------</td>
</tr>
<tr>
<td>Hearken to the anthem glorious</td>
<td>Laus Deo</td>
<td>241</td>
<td>*</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>How oft, O Lord, thy face</td>
<td>Jacob</td>
<td>242</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>I sing a song of the saints of God</td>
<td>Grand Isle</td>
<td>293</td>
<td>*</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>King of the martyrs’ noble band</td>
<td>Jesu, nostra redemption</td>
<td>236</td>
<td>*</td>
<td>*</td>
<td>B</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Lully, lullay, thou little tiny child</td>
<td>Coventry Carol</td>
<td>247</td>
<td>*</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Now greet the swiftly changing year</td>
<td>Sixth Night</td>
<td>250</td>
<td>*</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>O God, whom neither time nor space</td>
<td>London New</td>
<td>251</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>O Jesus, crowned with all renown</td>
<td>Kingsfold</td>
<td>292</td>
<td>*</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>O Zion, open wide thy gates</td>
<td>Edmonton</td>
<td>257</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Rejoice for Florence</td>
<td>Mayfair</td>
<td>VF 66</td>
<td>*</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Rejoice for martyrs strong</td>
<td>Mayfair</td>
<td>VF 65</td>
<td>*</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>We plow the fields, and scatter</td>
<td>Wir pflugen</td>
<td>291</td>
<td>*</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>We sing the glorious conquest</td>
<td>Munich</td>
<td>255</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>When Stephen, full of power</td>
<td>Salvation</td>
<td>243</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Ye who claim the faith of Jesus</td>
<td>Julion</td>
<td>268</td>
<td>*</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>You are the Christ, O Lord</td>
<td>Wyngate Canon</td>
<td>254</td>
<td>*</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Holy Baptism**

<p>| | | | | | | | | | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>We know that Christ is raised</td>
<td>Engelberg</td>
<td>296</td>
<td>*</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>420/G</td>
</tr>
</tbody>
</table>

**Holy Eucharist**

<p>| | | | | | | | | | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>All who hunger gather gladly</td>
<td>Holy Manna</td>
<td>VF 87</td>
<td>*</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>All who hunger gather gladly</td>
<td>Holy Manna</td>
<td>761</td>
<td>*</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>As we gather at your Table</td>
<td>Raquel</td>
<td>763</td>
<td>*</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Bread of life</td>
<td>Bernadette Farrell</td>
<td>VF 80</td>
<td>*</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Bread of the world, in mercy broken</td>
<td>Rendez à Dieu</td>
<td>301</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>302, 413</td>
</tr>
<tr>
<td>Come, risen Lord, and deign to be our guest</td>
<td>Rosedale</td>
<td>305</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Father, we thank thee</td>
<td>Rendez à Dieu</td>
<td>302</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>301, 413</td>
</tr>
<tr>
<td>Father, we thank thee</td>
<td>Albright</td>
<td>303</td>
<td>*</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>B,K,O</td>
<td></td>
</tr>
<tr>
<td>Humbly I adore thee</td>
<td>Adoro devote</td>
<td>314</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>357</td>
</tr>
<tr>
<td>Hymn Title</td>
<td>Tune Name</td>
<td>#</td>
<td>A</td>
<td>B</td>
<td>C</td>
<td>D</td>
<td>E</td>
<td>F</td>
<td>G</td>
<td>H</td>
</tr>
<tr>
<td>------------------------------------------------</td>
<td>-------------------------------</td>
<td>----</td>
<td>---</td>
<td>---</td>
<td>---</td>
<td>---</td>
<td>---</td>
<td>---</td>
<td>---</td>
<td>---------</td>
</tr>
<tr>
<td>I am the bread of life</td>
<td><em>I Am the Bread of Life</em></td>
<td>335</td>
<td>*</td>
<td>*</td>
<td>*</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>I am the bread of life</td>
<td>Kusik</td>
<td>762</td>
<td>*</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>I come with joy to meet my Lord</td>
<td>Land of Rest</td>
<td>304</td>
<td>*</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>G</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Just as I am</td>
<td>Saffron Walden</td>
<td>VF 82</td>
<td>*</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Just as I am</td>
<td>Misericordia</td>
<td>VF 83</td>
<td>*</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Just as I am</td>
<td>Woodworth</td>
<td>VF 84</td>
<td>*</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Let thy Blood in mercy poured</td>
<td>Jesus, meine Zuversicht</td>
<td>313</td>
<td>*</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Let us break bread together</td>
<td>Let Us Break Bread</td>
<td>325</td>
<td>*</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Let us talents and tongues employ</td>
<td>Linstead</td>
<td>VF 79</td>
<td>*</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>My God, thy table now is spread</td>
<td>Rockingham</td>
<td>321</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>474</td>
</tr>
<tr>
<td>Nada te turbe</td>
<td>Jacques Berthier</td>
<td>VF 88</td>
<td>*</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>O saving Victim, opening wide</td>
<td>Verbum supernum prodiens</td>
<td>311</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>4</td>
</tr>
<tr>
<td>Shepherd of souls, refresh and bless</td>
<td>St. Agnes</td>
<td>343</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>510</td>
</tr>
<tr>
<td>Taste and see</td>
<td>James E. Moore, Jr.</td>
<td>764</td>
<td>*</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>We gather at your table, Lord</td>
<td>The Eighth Tune</td>
<td>VF 89</td>
<td>*</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>You, Lord, we praise in songs</td>
<td>Gott sei gelobet</td>
<td>319</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>K,P</td>
</tr>
</tbody>
</table>

**Healing and Reconciliation**

| A long lost lamb                               | Carol’s Joy                   | VF 95| * |   |   |   |   |   |   |         |
| Be still and know that I am God                | Ana Hernández                 | VF 92| * |   |   |   |   |   |   |         |
| From miles around the sick ones came           | Tucker                        | 774|   |   |   |   |   |   |   |         |
| Heal me, Lord                                  | Carol E. Petersen             | VF 91| * |   |   |   |   |   |   |         |
| Healing river of the Spirit                    | Beach Spring                  | VF 96|   |   |   |   |   |   |   |         |

**Burial**

<p>| Christ the Victorious                          | Russia                        | 358|   |   |   |   |   |   |   | 569/key |
| Give thanks for life                           | Sine nomine                   | 775| * | * |   |   |   | G |   |         |
| Jesus, Son of Mary                             | Adoro devote                  | 357|   |   |   |   |   |   |   | 314     |
| No saint on earth lives life to self alone     | Song 1                        | 776| * |   |   |   |   |   |   |         |
| Sing alleluia forth in duteous praise          | Piepkorn                      | 777| * |   |   |   |   |   |   |         |</p>
<table>
<thead>
<tr>
<th><strong>Hymn Title</strong></th>
<th><strong>Tune Name</strong></th>
<th><strong>#</strong></th>
<th><strong>A</strong></th>
<th><strong>B</strong></th>
<th><strong>C</strong></th>
<th><strong>D</strong></th>
<th><strong>E</strong></th>
<th><strong>F</strong></th>
<th><strong>G</strong></th>
<th><strong>H</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td><strong>Hymn</strong></td>
<td><strong>Refrains</strong></td>
<td><strong>Chords</strong></td>
<td><strong>Descants</strong></td>
<td><strong>Rounds</strong></td>
<td><strong>Intro +</strong></td>
<td><strong>Voicings</strong></td>
<td><strong>Instruments</strong></td>
<td><strong>Alt Acc &amp; Key</strong></td>
</tr>
<tr>
<td><strong>General</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Abide with me</td>
<td><em>Dorland Mountain</em></td>
<td>799</td>
<td>*</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>All creatures of our God and King</td>
<td><em>Lasst uns erfreuen</em></td>
<td>400</td>
<td>*</td>
<td></td>
<td></td>
<td></td>
<td>*618/key</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>All hail the power of Jesus’ Name!</td>
<td><em>Coronation</em></td>
<td>450</td>
<td>*</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>All hail the power of Jesus’ Name!</td>
<td><em>Miles Lane</em></td>
<td>451</td>
<td>*</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>All people that on earth do dwell</td>
<td><em>Old 100th</em></td>
<td>378</td>
<td>*</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>All things bright and beautiful</td>
<td><em>Royal Oak</em></td>
<td>405</td>
<td>*</td>
<td>*</td>
<td>*</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>All things bright and beautiful</td>
<td><em>Royal Oak</em></td>
<td>VF 111</td>
<td>*</td>
<td>*</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>All things bright and beautiful</td>
<td><em>All Things Bright and Beautiful</em></td>
<td>VF 112</td>
<td>*</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Almighty God, your word is cast</td>
<td><em>Call Street</em></td>
<td>588</td>
<td>*</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Amazing grace!</td>
<td><em>New Britain</em></td>
<td>671</td>
<td>*</td>
<td></td>
<td></td>
<td></td>
<td>G</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Ancient of Days, who sittest throned</td>
<td><em>Coburn</em></td>
<td>363</td>
<td>*</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>And have the bright immensities</td>
<td><em>Halifax</em></td>
<td>459</td>
<td>*</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>And the women dancing</td>
<td>Deborah Lynn Friedman</td>
<td>VF 15</td>
<td>*</td>
<td>*</td>
<td>*</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Arise, Devorah</td>
<td>Deborah Lynn Friedman</td>
<td>VF 17</td>
<td>*</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>As Jacob with travel was weary</td>
<td><em>Jacob’s Ladder</em></td>
<td>453</td>
<td>*</td>
<td>*</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>As newborn stars were stirred to song</td>
<td><em>Alexandra</em></td>
<td>788</td>
<td>*</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Be a shepherd for my flock</td>
<td>Jane McAlister Pope</td>
<td>VF 100</td>
<td>*</td>
<td></td>
<td></td>
<td></td>
<td>O</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Be thou my vision</td>
<td><em>Slane</em></td>
<td>488</td>
<td>*</td>
<td></td>
<td></td>
<td></td>
<td>G</td>
<td>482</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Beati</td>
<td>Jacques Berthier</td>
<td>828</td>
<td>*</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Benedictus benedicat</td>
<td>Miles Farrow</td>
<td>823</td>
<td>*</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Blessed city, heavenly Salem</td>
<td><em>Urbs beata Jerusalem</em></td>
<td>519</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>122</td>
</tr>
<tr>
<td>Bless now</td>
<td><em>Ragsdale</em></td>
<td>VF 142</td>
<td>*</td>
<td></td>
<td></td>
<td></td>
<td>G,P</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Bless the Lord my soul</td>
<td>Jacques Berthier</td>
<td>825</td>
<td>*</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Brother, sister, let me serve you</td>
<td>Richard Gillard</td>
<td>VF 124</td>
<td>*</td>
<td></td>
<td></td>
<td></td>
<td>G</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>By gracious powers</td>
<td><em>Le Cénacle</em></td>
<td>696</td>
<td>*</td>
<td></td>
<td></td>
<td></td>
<td>K</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Christ for the world we sing!</td>
<td><em>Moscow</em></td>
<td>537</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>365/key</td>
</tr>
<tr>
<td>Christ is made the sure foundation</td>
<td><em>Westminster Abbey</em></td>
<td>518</td>
<td>*</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Christ is arisen</td>
<td><em>Christ is arisen</em></td>
<td>713</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Christ, the vine</td>
<td><em>Ecce Deus</em></td>
<td>VF 141</td>
<td>*</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Hymn Title</td>
<td>Tune Name</td>
<td>#</td>
<td>A</td>
<td>B</td>
<td>C</td>
<td>D</td>
<td>E</td>
<td>F</td>
<td>G</td>
<td>H</td>
</tr>
<tr>
<td>----------------------------------------</td>
<td>----------------------</td>
<td>----</td>
<td>---</td>
<td>---</td>
<td>---</td>
<td>---</td>
<td>---</td>
<td>---</td>
<td>---</td>
<td>---------</td>
</tr>
<tr>
<td>Christ the worker</td>
<td>African Work Song</td>
<td>611</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>*</td>
</tr>
<tr>
<td>Come, let us join our cheerful songs</td>
<td>Nun danket all und</td>
<td>374</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>509</td>
</tr>
<tr>
<td>Come, let us sing to the Lord!</td>
<td>Wilmington</td>
<td>VF 151</td>
<td>*</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Come, O thou Traveler unknown</td>
<td>Vernon</td>
<td>638</td>
<td>*</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>G</td>
</tr>
<tr>
<td>Come, O thou Traveler unknown</td>
<td>Woodbury</td>
<td>639</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Come, sing the joy of Miriam</td>
<td>Azmon</td>
<td>VF 121</td>
<td>*</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Come, thou almighty King</td>
<td>Moscow</td>
<td>365</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>537/key</td>
</tr>
<tr>
<td>Come, thou fount of every blessing</td>
<td>Nettleton</td>
<td>686</td>
<td>*</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Come, we that love the Lord</td>
<td>Vineyard Haven</td>
<td>392</td>
<td>*</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Creating God, your fingers trace</td>
<td>King</td>
<td>395</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Crown him with many crowns</td>
<td>Diademata</td>
<td>494</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Dance and sing</td>
<td>Carol E. Petersen</td>
<td>VF 110</td>
<td>*</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>P</td>
</tr>
<tr>
<td>Dona nobis pacem</td>
<td>Dona nobis pacem</td>
<td>712</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Earth and all stars</td>
<td>Earth and All Stars</td>
<td>412</td>
<td>*</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Eternal light, shine in my heart</td>
<td>Jacob</td>
<td>466</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>242/key</td>
</tr>
<tr>
<td>Father eternal, Ruler of creation</td>
<td>Langham</td>
<td>573</td>
<td>*</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>For the beauty of the earth</td>
<td>Lucerna Laudoniae</td>
<td>416</td>
<td>*</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>538/key</td>
</tr>
<tr>
<td>Forgive our sins as we forgive</td>
<td>Detroit</td>
<td>674</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Glorious God</td>
<td>Alice Parker</td>
<td>VF 123</td>
<td>*</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Glorious the day when Christ was born</td>
<td>Frohlockt mit Freud</td>
<td>452</td>
<td>*</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Glorious things of thee are spoken</td>
<td>Abbot's Leigh</td>
<td>523</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>511/key</td>
</tr>
<tr>
<td>Glorious things of thee are spoken</td>
<td>Austria</td>
<td>522</td>
<td>*</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Go forward, Christian soldier</td>
<td>Lancashire</td>
<td>563</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>555/key</td>
</tr>
<tr>
<td>Go now in peace</td>
<td>Natalie Sleeth</td>
<td>VF 166</td>
<td>*</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>O</td>
</tr>
<tr>
<td>God be with you till we meet again</td>
<td>Randolph</td>
<td>801</td>
<td>*</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>God, beyond all human praise</td>
<td>Dominus regnavit</td>
<td>745</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>God bless our native land</td>
<td>America</td>
<td>716</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>717/key</td>
</tr>
<tr>
<td>God grant them many years!</td>
<td>Traditional Russian</td>
<td>824</td>
<td>*</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>God is love, and where true love is</td>
<td>Mandatum</td>
<td>576</td>
<td>*</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Hymn Title</td>
<td>Tune Name</td>
<td>#</td>
<td>A</td>
<td>B</td>
<td>C</td>
<td>D</td>
<td>E</td>
<td>F</td>
<td>G</td>
<td>H</td>
</tr>
<tr>
<td>-----------------------------------------------------</td>
<td>----------------------------------</td>
<td>-----</td>
<td>---</td>
<td>---</td>
<td>---</td>
<td>---</td>
<td>---</td>
<td>---</td>
<td>---</td>
<td>-----------------</td>
</tr>
<tr>
<td>God is love, and where true love is</td>
<td><em>Ubi caritas (Murray)</em></td>
<td>577</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>God is Love, let heaven adore him</td>
<td><em>Abbot's Leigh</em></td>
<td>379</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>God is so good</td>
<td><em>Negro Spiritual</em></td>
<td>VF 159</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>God is working his purpose out</td>
<td><em>Purpose</em></td>
<td>534</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>God moves in a mysterious way</td>
<td><em>London New</em></td>
<td>677</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>50/key</td>
</tr>
<tr>
<td>God, my King, thy might confessing</td>
<td><em>Stuttgart</em></td>
<td>414</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>127</td>
</tr>
<tr>
<td>God of mercy, God of grace</td>
<td><em>Lucerna Laudoniae</em></td>
<td>538</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>416/key</td>
</tr>
<tr>
<td>God of our fathers</td>
<td><em>National Hymn</em></td>
<td>718</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>O</td>
</tr>
<tr>
<td>God of the women</td>
<td><em>Slane</em></td>
<td>VF 21</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>G</td>
</tr>
<tr>
<td>God the Omnipotent!</td>
<td><em>Russia</em></td>
<td>569</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>358/key</td>
</tr>
<tr>
<td>God, who stretched the spangled</td>
<td><em>Holy Manna</em></td>
<td>580</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Grateful praise</td>
<td><em>Ferland</em></td>
<td>VF 114</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Guide my feet Lord</td>
<td>African-American spiritual</td>
<td>819</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Hail, thou once depised Jesus!</td>
<td><em>In Babilone</em></td>
<td>495</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>215</td>
</tr>
<tr>
<td>Hail to the Lord’s Anointed</td>
<td><em>Es flog ein kleins Waldvögelein</em></td>
<td>616</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>48</td>
</tr>
<tr>
<td>Hallelujah! We sing your praises!</td>
<td><em>Haleluja! Pelo tso rona</em></td>
<td>784</td>
<td>*</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Hear, O Israel (Sh’ma Yisrael)</td>
<td>Traditional Hebrew</td>
<td>818</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Helelujan/Alleluia</td>
<td>Muscogee (Creek) Indian</td>
<td>783</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Holy Father, great Creator</td>
<td><em>Regent Square</em></td>
<td>368</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>93/key</td>
</tr>
<tr>
<td>Holy God</td>
<td>Ruth Boshkoff</td>
<td>846</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Holy woman, graceful giver</td>
<td><em>Alabaster</em></td>
<td>VF 1</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>S</td>
</tr>
<tr>
<td>How firm a foundation</td>
<td><em>Foundation</em></td>
<td>636</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>How wondrous great</td>
<td><em>Shorney</em></td>
<td>369</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>I am he for whom you long</td>
<td>Julian’s Call</td>
<td>VF 5</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>I call on thee, Lord Jesus Christ</td>
<td><em>Ich ruf zu dir</em></td>
<td>634</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>I have borrowed him</td>
<td>Linda Wilberger Egan</td>
<td>VF 149</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>I heard the voice of Jesus say</td>
<td>The Third Tune</td>
<td>692</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>170/key</td>
</tr>
<tr>
<td>I hope my mother will be there</td>
<td>Arr. Carl Haywood</td>
<td>VF 138</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Hymn Title</td>
<td>Tune Name</td>
<td>#</td>
<td>A</td>
<td>B</td>
<td>C</td>
<td>D</td>
<td>E</td>
<td>F</td>
<td>G</td>
<td>H</td>
</tr>
<tr>
<td>-------------------------------------------</td>
<td>-----------------</td>
<td>---</td>
<td>---</td>
<td>---</td>
<td>---</td>
<td>---</td>
<td>---</td>
<td>---</td>
<td>---</td>
<td>--------------</td>
</tr>
<tr>
<td>I love to tell the story</td>
<td>Hankey</td>
<td>VF 125</td>
<td>*</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>I, the Lord of sea and sky</td>
<td>Daniel L. Schutte</td>
<td>812</td>
<td>*</td>
<td>*</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>I want Jesus to walk with me</td>
<td>Negro Spiritual</td>
<td>805</td>
<td></td>
<td></td>
<td></td>
<td>*</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>I want to walk as a child of the light</td>
<td>Houston</td>
<td>490</td>
<td>*</td>
<td>*</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>G</td>
</tr>
<tr>
<td>I will sing a new song</td>
<td>William Bradley Roberts</td>
<td>VF 158</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>If thou but trust in God to guide thee</td>
<td>Wer nur den lieben Gott</td>
<td>635</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>If you believe and I believe</td>
<td>Traditional Zimbabwe</td>
<td>806</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Imela</td>
<td>The Iona Community</td>
<td>VF 101</td>
<td>*</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>In Christ there is no East or West</td>
<td>McKee</td>
<td>529</td>
<td>*</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>G</td>
</tr>
<tr>
<td>In life’s busy moments</td>
<td>Hasting</td>
<td>VF 22</td>
<td>*</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>It’s me, it’s me, it’s me, O Lord</td>
<td>Negro Spiritual</td>
<td>797</td>
<td>*</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>It was poor little Jesus</td>
<td>Poor Little Jesus</td>
<td>468</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Jerusalem, my happy home</td>
<td>Land of Rest</td>
<td>620</td>
<td>*</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>G</td>
</tr>
<tr>
<td>Jesus calls us; o’er the tumult</td>
<td>St. Andrew</td>
<td>549</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Jesus calls us; o’er the tumult</td>
<td>Restoration</td>
<td>550</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Jesus Christ, Son of God</td>
<td>Kevin R. Hackett</td>
<td>814</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Jesus describes a forceful woman</td>
<td>Wer nur den lieben Gott</td>
<td>VF 25</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Jesus loves me!</td>
<td>William B. Bradbury</td>
<td>VF 163</td>
<td>*</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Jesus said: The first commandment</td>
<td>Audi, Israel</td>
<td>815</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Jesus, thou divine Companion</td>
<td>Pleading Savior</td>
<td>586</td>
<td>*</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>G</td>
</tr>
<tr>
<td>Jocheved (O wind that blows)</td>
<td>Andrea Clearfield</td>
<td>VF 19</td>
<td>*</td>
<td>*</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>K</td>
</tr>
<tr>
<td>Join us, Christian children</td>
<td>St. Gertrude</td>
<td>VF134</td>
<td>*</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Just as I am, without one plea</td>
<td>Woodworth</td>
<td>693</td>
<td>*</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>King of glory, King of peace</td>
<td>General Seminary</td>
<td>382</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Kyrie eleison</td>
<td>Betty Carr Pulkingham</td>
<td>840</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Kyrie eleison</td>
<td>Hildegard of Bingen</td>
<td>841</td>
<td>B</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Lamp of our feet</td>
<td>Nun danket all und bringet Ehr</td>
<td>627</td>
<td>374</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Laudate Dominum</td>
<td>Jacques Berthier</td>
<td>829</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Laudate omnes gentes</td>
<td>Jacques Berthier</td>
<td>830</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Hymn Title</td>
<td>Tune Name</td>
<td>Hymn Refrains Chords Descants Rounds Intro + Voicings Instruments Alt Acc &amp; Key</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>------------------------------------------------</td>
<td>----------------------</td>
<td>-----------------------------------------------------------------------------</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Lead me, guide me, along the way</td>
<td>Doris M. Akers</td>
<td>756 *</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Lead on, O King eternal</td>
<td>Lancashire</td>
<td>555 563/key</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Let all the world</td>
<td>Augustine</td>
<td>402 *</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Let all the world</td>
<td>MacDougall</td>
<td>403 *</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Let saints on earth in concert sing</td>
<td>Dundee</td>
<td>526 709</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Let us, with a gladsome mind</td>
<td>Monkland</td>
<td>389 *</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Lift every voice and sing</td>
<td>Lift Every Voice</td>
<td>599 *</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Lift every voice and sing</td>
<td>Lift Every Voice</td>
<td>LEVAS 1 *</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Lift high the cross</td>
<td>Crucifer</td>
<td>473 *</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Like the murmur of the dove’s song</td>
<td>Bridegroom</td>
<td>513 *</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Litany for Sisters of the Christ</td>
<td>CCW Sparks</td>
<td>VF 12 *</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Lord Christ, when first thou cam’s</td>
<td>Mit Freuden zart</td>
<td>598 408/key</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Lord, have mercy</td>
<td>Lisa Neufeld Thomas</td>
<td>842 B</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Lord Jesus, think on me</td>
<td>Barnfield</td>
<td>798 *</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Lord, make us servants</td>
<td>Dickinson College</td>
<td>593 649/key</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Lord of all hopefulness</td>
<td>Slane</td>
<td>482 *</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Lord of all hopefulness</td>
<td>Slane</td>
<td>VF 131 G 488</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Lord, we have come</td>
<td>O quanta qualia</td>
<td>348 623</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Lord, you give the great commission</td>
<td>Abbot’s Leigh</td>
<td>780 *</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Lord, you now have set your servant free</td>
<td>Sister Élise, CHS</td>
<td>VF 154 *</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Lord, thou hast searched me</td>
<td>Tender Thoughts</td>
<td>702 *</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Love astounding</td>
<td>Holy Manna</td>
<td>VF 143 *</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Loud are the bells of Norwich</td>
<td>Sydney Carter</td>
<td>VF 6 *</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Make a joyful noise unto the Lord</td>
<td>Singt dem Herren</td>
<td>710 *</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Make a joyful noise</td>
<td>Jimmy Owens</td>
<td>VF 161 *</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Many and great</td>
<td>Dakota Indian Chant</td>
<td>385 P</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Mary heard the angel’s message</td>
<td>Ecce Deus</td>
<td>VF 4 *</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Media sida</td>
<td>South Ghana</td>
<td>VF 103 *</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Morning glory, starlit sky</td>
<td>Bingham</td>
<td>585 *</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Hymn Title</td>
<td>Tune Name</td>
<td>#</td>
<td>A</td>
<td>B</td>
<td>C</td>
<td>D</td>
<td>E</td>
<td>F</td>
<td>G</td>
<td>H</td>
</tr>
<tr>
<td>---------------------------------------------------------------------------</td>
<td>-------------------------------</td>
<td>-----</td>
<td>---</td>
<td>---</td>
<td>---</td>
<td>---</td>
<td>---</td>
<td>---</td>
<td>---</td>
<td>-----------------------------</td>
</tr>
<tr>
<td>Most High, omnipotent, good Lord</td>
<td>Assisi</td>
<td>406</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>*</td>
</tr>
<tr>
<td>Most High, omnipotent, good Lord</td>
<td>Lukkason</td>
<td>407</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>*</td>
<td></td>
</tr>
<tr>
<td>Myrrh-bearing Mary</td>
<td>Myrrh-bearing Mary</td>
<td>VF 2</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>*</td>
</tr>
<tr>
<td>My country, ‘tis of thee</td>
<td>America</td>
<td>717</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>716</td>
</tr>
<tr>
<td>My Shepherd will supply my need</td>
<td>Resignation</td>
<td>664</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>*</td>
</tr>
<tr>
<td>Nature with open volume stands</td>
<td>Eltham</td>
<td>434</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>578/key</td>
</tr>
<tr>
<td>New songs of celebration render</td>
<td>Rendez àDieu</td>
<td>413</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>301, 302</td>
</tr>
<tr>
<td>North Africa’s mothers gave rise</td>
<td>Beatitude</td>
<td>VF 9</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>*</td>
</tr>
<tr>
<td>O bless the Lord, my soul!</td>
<td>St. Thomas (Williams)</td>
<td>411</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>524/key</td>
</tr>
<tr>
<td>O Christ, the Word Incarnate</td>
<td>Munich</td>
<td>632</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>255/key</td>
</tr>
<tr>
<td>O day of peace that dimly shines</td>
<td>Jerusalem</td>
<td>597</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>*</td>
</tr>
<tr>
<td>O day of radiant gladness</td>
<td>Es flog ein kleins Waldvögelein</td>
<td>48</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>616</td>
</tr>
<tr>
<td>O God of Bethel, by whose hand</td>
<td>Dundee</td>
<td>709</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>526</td>
</tr>
<tr>
<td>O God of every nation</td>
<td>Llangloffan</td>
<td>607</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>68</td>
</tr>
<tr>
<td>O God of gentle strength</td>
<td>Carlisle</td>
<td>771</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>*</td>
</tr>
<tr>
<td>O God of love, O King of peace</td>
<td>Eltham</td>
<td>578</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>434/key</td>
</tr>
<tr>
<td>O holy city, seen of John</td>
<td>Morning Song</td>
<td>583</td>
<td></td>
<td>*</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>9</td>
</tr>
<tr>
<td>O Jesus, joy of loving hearts</td>
<td>Dickinson College</td>
<td>649</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>593/key</td>
</tr>
<tr>
<td>O Lord hear my pray’r</td>
<td>Jacques Berthier</td>
<td>827</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>*</td>
</tr>
<tr>
<td>O Love of God, how strong and true</td>
<td>de Tar</td>
<td>456</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>*</td>
<td></td>
</tr>
<tr>
<td>O Mary, don’t you weep</td>
<td>Negro Spiritual</td>
<td>VF 122</td>
<td>*</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>*</td>
</tr>
<tr>
<td>O Master, let me walk with thee</td>
<td>de Tar</td>
<td>659</td>
<td></td>
<td>*</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>S</td>
</tr>
<tr>
<td>O praise ye the Lord!</td>
<td>Laudate Dominum</td>
<td>432</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>*</td>
<td></td>
</tr>
<tr>
<td>O Trinity of blessed light</td>
<td>St. Martin</td>
<td>744</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>*</td>
<td></td>
</tr>
<tr>
<td>O what their joy and their glory</td>
<td>O quanta qualia</td>
<td>623</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>348</td>
</tr>
<tr>
<td>O wheat, whose crushing was for bread</td>
<td>New Life</td>
<td>760</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>*</td>
</tr>
<tr>
<td>Only begotten, Word of God eternal</td>
<td>Caelitum Joseph</td>
<td>361</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>261</td>
</tr>
<tr>
<td>Open your ears, O faithful people</td>
<td>Torah Song</td>
<td>536</td>
<td>*</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Our God, to whom we turn</td>
<td>O Gott du frommer Gott</td>
<td>681</td>
<td>*</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Hymn Title</td>
<td>Tune Name</td>
<td>#</td>
<td>A</td>
<td>B</td>
<td>C</td>
<td>D</td>
<td>E</td>
<td>F</td>
<td>G</td>
<td>H</td>
</tr>
<tr>
<td>------------------------------------------------</td>
<td>-------------------</td>
<td>----</td>
<td>---</td>
<td>---</td>
<td>---</td>
<td>---</td>
<td>---</td>
<td>---</td>
<td>---</td>
<td>-----</td>
</tr>
<tr>
<td>Peace among earth’s peoples</td>
<td>Peace</td>
<td>789</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>*</td>
</tr>
<tr>
<td>Peace before us</td>
<td>David Haas</td>
<td>791</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>*</td>
</tr>
<tr>
<td>People of God</td>
<td>Earth and All Stars</td>
<td>VF 109</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>*</td>
</tr>
<tr>
<td>Praise, my soul, the King of heaven</td>
<td>Lauda anima</td>
<td>410</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Praise the Lord together</td>
<td>Traditional</td>
<td>VF 165</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>*</td>
</tr>
<tr>
<td>Praise the Spirit in creation</td>
<td>Julion</td>
<td>507</td>
<td></td>
<td></td>
<td>*</td>
<td></td>
<td></td>
<td>S</td>
<td>268</td>
<td></td>
</tr>
<tr>
<td>Praise to the Lord, the Almighty</td>
<td>Lobe den Herren</td>
<td>390</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>*</td>
</tr>
<tr>
<td>Put forth, O God, thy Spirit’s might</td>
<td>Chelsea Square</td>
<td>521</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Rejoice in the Lord always</td>
<td>Evelyn Turner</td>
<td>VF 162</td>
<td></td>
<td>*</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Rejoice for women brave</td>
<td>Mayfair</td>
<td>VF 18</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Rejoice, the Lord is King!</td>
<td>Gopsal</td>
<td>481</td>
<td></td>
<td></td>
<td>*</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Rejoice, ye pure in heart!</td>
<td>Marion</td>
<td>556</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Rejoice, ye pure in heart!</td>
<td>Vineyard Haven</td>
<td>557</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Remember your servants, Lord</td>
<td>Beatitudes</td>
<td>560</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>*</td>
</tr>
<tr>
<td>Salamu Maria</td>
<td>African folk hymn</td>
<td>VF 11</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>*</td>
</tr>
<tr>
<td>Seek ye first the kingdom of God</td>
<td>Seek Ye First</td>
<td>711</td>
<td></td>
<td>*</td>
<td>*</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Send me, Lord</td>
<td>Thuma mina</td>
<td>808</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Send out your light</td>
<td>Hildegard of Bingen</td>
<td>VF 148</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>*</td>
</tr>
<tr>
<td>Shalom, my friends</td>
<td>Shalom chaverim</td>
<td>714</td>
<td></td>
<td></td>
<td>*</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Sing hallelujah</td>
<td>Linda Stassen</td>
<td>VF 115</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Sing of Mary, pure and lowly</td>
<td>Raquel</td>
<td>277</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Sing praise to God who reigns above Mit Freuden zart</td>
<td></td>
<td>408</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>598/key</td>
</tr>
<tr>
<td>Sing to celebrate the city!</td>
<td>Wellington</td>
<td>VF 116</td>
<td>K,P</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Sing to the Lord</td>
<td>CCW Sparks</td>
<td>VF 104</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>K</td>
<td></td>
<td></td>
</tr>
<tr>
<td>So the day dawn for me</td>
<td>Wildridge/St. Charles</td>
<td>750</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>*</td>
</tr>
<tr>
<td>Spirit divine, attend our prayers</td>
<td>Nun danket all und bringet Ehr</td>
<td>509</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>374</td>
</tr>
<tr>
<td>Stay with me</td>
<td>Jacques Berthier</td>
<td>826</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Steal away</td>
<td>Negro Spiritual</td>
<td>804</td>
<td></td>
<td></td>
<td>*</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Surely it is God who saves me</td>
<td>Thomas Merton</td>
<td>679</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>*</td>
</tr>
<tr>
<td>Hymn Title</td>
<td>Tune Name</td>
<td>#</td>
<td>A</td>
<td>B</td>
<td>C</td>
<td>D</td>
<td>E</td>
<td>F</td>
<td>G</td>
<td>H</td>
</tr>
<tr>
<td>------------------------------------------------</td>
<td>-------------------</td>
<td>----</td>
<td>--------</td>
<td>---</td>
<td>---</td>
<td>---</td>
<td>---</td>
<td>---</td>
<td>---</td>
<td>----</td>
</tr>
<tr>
<td>Take up your cross, the Savior said</td>
<td>Bourbon</td>
<td>675</td>
<td>*</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>G</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>147</td>
</tr>
<tr>
<td>Tell out, my soul</td>
<td>Woodlands</td>
<td>438</td>
<td>*</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Thank you, Lord</td>
<td>Diane Davis</td>
<td>VF 160</td>
<td>*</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Andrew</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Thanks to God whose Word was spoken</td>
<td>Wylde Green</td>
<td>630</td>
<td>*</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>The church is wherever God’s people are</td>
<td>Cornish melody</td>
<td>VF 164</td>
<td>*</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>O</td>
<td></td>
</tr>
<tr>
<td>The eyes of all wait upon you</td>
<td>Bayou</td>
<td>820</td>
<td>*</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>The first one ever, oh, ever to know</td>
<td>Ballad</td>
<td>673</td>
<td>*</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>The head that once was crowned</td>
<td>St. Magnus</td>
<td>483</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>447/key</td>
</tr>
<tr>
<td>The King of love my shepherd is</td>
<td>Dominius regit me</td>
<td>646</td>
<td>*</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>The servants well-pleasing to God</td>
<td>Nicholas</td>
<td>VF 144</td>
<td>*</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>The spacious firmament on high</td>
<td>Creation</td>
<td>409</td>
<td>*</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>The tree of life my soul hath seen</td>
<td>Apple Tree</td>
<td>749</td>
<td>G,B</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>There is a balm in Gilead</td>
<td>Balm in Gilead</td>
<td>676</td>
<td>*</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>There is a longing in our hearts</td>
<td>Anne Quigley</td>
<td>VF 147</td>
<td>*</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>There’s a sweet, sweet Spirit</td>
<td>Doris Akers</td>
<td>752</td>
<td>*</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>There’s a wideness in God’s mercy</td>
<td>St. Helena</td>
<td>469</td>
<td>*</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>S</td>
</tr>
<tr>
<td>These three are the treasures</td>
<td>Song of Lau Tsu</td>
<td>803</td>
<td>*</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>This is the day the Lord hath made</td>
<td>London New</td>
<td>50</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>G</td>
<td>677/key</td>
</tr>
<tr>
<td>This is the feast of victory</td>
<td>Festival Canticle</td>
<td>417</td>
<td>*</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>This is the feast of victory</td>
<td>Raymond</td>
<td>418</td>
<td>*</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Thou didst leave thy throne</td>
<td>Margaret</td>
<td>VF 126</td>
<td>*</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Thou, whose almighty word</td>
<td>Moscow</td>
<td>371</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>537/key</td>
</tr>
<tr>
<td>‘Tis the gift to be simple</td>
<td>Simple Gifts</td>
<td>554</td>
<td>*</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>P</td>
</tr>
<tr>
<td>Together</td>
<td>Unidos</td>
<td>796</td>
<td>*</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>To God be the glory</td>
<td>W. H. Doane</td>
<td>VF 108</td>
<td>*</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>To God with gladness sing</td>
<td>Camano</td>
<td>399</td>
<td>*</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Ubi caritas</td>
<td>Jacques Berthier</td>
<td>831</td>
<td>*</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>G,K,O</td>
</tr>
<tr>
<td>Verbum bonum</td>
<td>The Las Huelgas Manuscript</td>
<td>VF3</td>
<td>*</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Watchman, tell us of the night</td>
<td>Aberystwyth</td>
<td>640</td>
<td>*</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Hymn Title</td>
<td>Tune Name</td>
<td>#</td>
<td>A</td>
<td>B</td>
<td>C</td>
<td>D</td>
<td>E</td>
<td>F</td>
<td>G</td>
<td>H</td>
</tr>
<tr>
<td>------------------------------------------------</td>
<td>-------------------</td>
<td>----</td>
<td>---</td>
<td>---</td>
<td>---</td>
<td>---</td>
<td>---</td>
<td>---</td>
<td>---</td>
<td>---------</td>
</tr>
<tr>
<td>We adore you</td>
<td>Ruby Mann Pool</td>
<td>809</td>
<td>*</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>K</td>
</tr>
<tr>
<td>We are marching in the light of God</td>
<td>Siyahamba</td>
<td>787</td>
<td>*</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>We limit not the truth of God</td>
<td>Halifax</td>
<td>629</td>
<td>*</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>We sing a new song</td>
<td>Luiza Cruz</td>
<td>VF 113</td>
<td>*</td>
<td>*</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>We sing our praise of Hildegard</td>
<td>Kingsfold</td>
<td>VF7</td>
<td>*</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>G</td>
</tr>
<tr>
<td>What wondrous love is this</td>
<td>Wondrous Love</td>
<td>439</td>
<td>*</td>
<td></td>
<td>*</td>
<td>G</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>When Christ was lifted</td>
<td>San Rocco</td>
<td>604</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>253/key</td>
</tr>
<tr>
<td>When from bondage we are summoned</td>
<td>Grid</td>
<td>753</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>S,K,P</td>
</tr>
<tr>
<td>When from bondage we are summoned</td>
<td>Haywood’s Home</td>
<td>754</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>When I survey the wondrous cross</td>
<td>Rockingham</td>
<td>474</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>321</td>
</tr>
<tr>
<td>When in our music God is glorified</td>
<td>Engelberg</td>
<td>420</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>296/key</td>
</tr>
<tr>
<td>When Israel was in Egypt’s land</td>
<td>Go Down, Moses</td>
<td>648</td>
<td>*</td>
<td>*</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>G</td>
</tr>
<tr>
<td>When Israel was in Egypt’s land</td>
<td>Go Down, Moses</td>
<td>LEVAS 228</td>
<td>*</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>When Jesus left his Father’s throne</td>
<td>Kingsfold</td>
<td>480</td>
<td>*</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>When Jesus wept, the falling tear</td>
<td>When Jesus Wept</td>
<td>715</td>
<td>*</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>When the poor one who has nothing</td>
<td>El Camino</td>
<td>802</td>
<td>*</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>G</td>
</tr>
<tr>
<td>Will you come and follow me</td>
<td>Mary Alexandra</td>
<td>757</td>
<td>*</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Ye holy angels bright</td>
<td>Darwall’s 148th</td>
<td>625</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Ye watchers and ye holy ones</td>
<td>Lasst uns erfreuen</td>
<td>618</td>
<td>*</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>400/key</td>
</tr>
<tr>
<td>You have come down to the lakeshore</td>
<td>Pescador</td>
<td>758</td>
<td>*</td>
<td>*</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>You shall cross the barren desert</td>
<td>Bob Dufford, SJ</td>
<td>811</td>
<td>*</td>
<td>*</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>G</td>
</tr>
<tr>
<td>You who dwell in the shelter of the Lord</td>
<td>Michael Joncas</td>
<td>810</td>
<td>*</td>
<td>*</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>G</td>
</tr>
</tbody>
</table>
Hymn Writers and Composers, Late 20th Century to Present

The Episcopal Church has been blessed to sing the hymns of authors and composers of great merit throughout the past two centuries. Read some of the fine articles in The Hymnal 1982 Companion, Volume 1, some of which are in the recommended resources list at the end of Chapter 2.

In the late 20th c. the works of these composers and authors, among many others no longer writing today, enriched known hymnody and, in some cases, charted a new course for generations of the faithful yet to sing. Read the texts, then sit at the piano or organ and play and sing the hymns. Discover anew the creativity, boldness, and uniqueness of their contributions.

(Note: hymn numbers beyond H 82/720 are found in WLP.)

- Fred Pratt Green (1903-2000) – 170, 348, 420, 424, 452
- Calvin Hampton (1938-1984) – 403, 407, 456, 469, 659
- Herbert Howells (1892-1983) – 582, 665
- Charles P. Price (1920-1999) – 12, 13, 18, 23, 745
- Richard Proulx (1937-2010) – 399, 431, 576
- Jaroslav Vajda (1919-2008) – 333
- Alec Wyton (1921-2007) – 363, 369, 491, 528, 736

Writing and composing hymns for the church today are these composers and authors, also among many others, whose works are included in H 82 or WLP or in other denominational hymnals, and whose contributions to congregational song are immense. Hopefully the poets and musicians listed here will be more greatly represented in a future hymnal of the Episcopal Church.

- Mary Louise Bringle (b. 1953)
- Susan Palo Cherwien (b. 1953) – 765
- Carl P. Daw, Jr. (b. 1944) – 18, 358, 359, 513, 597, 678, 679
- Carol Doran (b. 1936) – 820
- Timothy Dudley-Smith (b. 1926) – 750, 729, 730
- Randall Giles (b. 1950) – 737, 799, 807
- David Hurd (b. 1950) – 35, 41, 104, 268, 322, 395, 463, 507, 549
- Jane Marshall (b. 1924) – 242, 466, 589, 759, 770, 774
- Bruce Neswick (b. 1956) – 442
- Gerald Near (b. 1942) – 37, 454
- Thomas Pavlechko (b. 1962) – 753
- William Bradley Roberts (b. 1947) – 885
- Jeffery Rowthorn (b. 1934) – 394, 395, 528, 780
- Carl Schalk (b. 1929) – 333, 698, 743
- Russell Schulz-Widmar (b. 1944) – 353
- Thomas Troeger (b. 1945)
David Ashley White (b. 1944) – 741, 750, 774
Brian Wren (b. 1936) – 129, 130, 182, 304, 603, 604

Some of the works of these poets and authors have been published in individual collections and may be sources of texts not yet known to your congregation, but which could enrich their worship upon occasion.


_____. *Christ Our Hope*. Hope Publishing Company.


Hymns for Use as Anthems

In your church music position, you may struggle to select appropriate anthems from a choral library that is limited in size, diversity, and quality. In times of budget constraints and little or no money to support music programs, fund-raising to purchase new music, borrowing music from a neighboring church, or repeating anthems with frequent regularity are options. However, if you want to expand the music offerings of your choir, look no further than *The Hymnal 1982* and the church’s hymnal supplements. Singing hymns as anthems offers opportunities for creativity and music selection that enrich the worship, give confidence to choirs, and broaden the experience of the congregation.

- The texts and tunes represent a wide variety and the best offerings of poets, hymn text writers, composers and arrangers from the 4th century to present day.
- Plainsong hymns assist the choir in their unison singing and plainsong chant style.
- There are 720 hymns in *The Hymnal 1982* and, most likely, many are never sung by the congregation, as they may be considered too difficult to sing or not chosen in favor of a more familiar hymn. The remaining number of hymns could provide anthem repertoire for years.
- The choir may need an anthem that is less strenuous following a busy liturgical season or Sunday. An anthem based on a hymn may match the theme of the lessons exceptionally well and not require extended practice to achieve goodness.
- In some churches, where announcements are given after the prelude, the choir may sing an introit before the processional hymn to recover the focus toward worship. Introits may be taken from this list of hymns or from other sources.
- In a church that uses *The Hymnal 1982* alone, hymn-anthems from *Wonder, Love, and Praise*, *Lift Every Voice and Sing II*, *Voices Found*, and *My Heart Sings Out* provide a wealth of new music and an opportunity for new texts and tunes to be heard by the people.

### The Hymn-Anthem

Hymn-anthems provide a teaching opportunity to present a new hymn to the congregation. The choir sings the hymn as an anthem, and the congregation sings the hymn in worship services in subsequent weeks. Children’s and youth choirs are particularly effective at introducing new hymns; a congregation trusts that, if children can sing the hymn, then surely they can do so, too.

To make a hymn into a hymn-anthem, add an introduction, varied accompaniment (using the harmony from another denominational hymnal, interlude, descant (using tenor and alto notes in appropriate range, if one is not included), varied voicings (e.g., men on one stanza/women on another, youth/adult, other), solo or rhythm instruments or handbells, and an organ codetta, extension of material after the choir stops singing, at the end. Examples of these exist throughout *The Hymnal 1982, Accompaniment Edition*, Volume 2. See the appendix for Chapter 2: Hymns with Refrains, Chords, Descants, Instruments, Alternate Accompaniments.

Adult choirs can sing hymn-anthems with children’s and youth choirs, alternating stanzas, including handbells, providing descants, adding rhythm or solo instruments, or just singing refrains. Hymn-anthems can explore global hymnody, spirituals and Gospel music, familiar texts set to new tunes and new texts set to familiar tunes. A short organ chorale, based on the hymn tune, can be played in place of a stanza of the hymn-anthem. An example would be to sing #53 (H82) and incorporate J. S. Bach’s chorale on *Gottes Sohn ist kommen* from the Orgelbüchlein. Creativity is invited and welcomed.

### A List of Hymns
Consider these suggestions from The Hymnal 1982 (H82), Wonder, Love, and Praise (WLP), Lift Every Voice and Sing II (LEVAS II), Voices Found (VF), and My Heart Sings Out (MHSO). These hymns may not be well known by the congregation, or not known well enough to be sung successfully without rehearsal or teaching strategies. Yet they are texts and tunes of quality which should not go unheard and which would enrich worship.

Hymn tune names are listed; where they are unavailable, the music source is given in parentheses. This list is only a beginning; add your own suggestions to make the list more complete for your needs in the church you serve.

Advent
- Better be ready (Negro Spiritual) LEVAS II/4
- Christ is coming (Edward V. Bonnenere) LEVAS II/6
- Great day (Negro Spiritual) LEVAS II/5
- Herald, sound the note of judgment (Herald, Sound) H82/70
- I’m just a poor wayfaring stranger (American Folk Song) LEVAS II/19
- I want to be ready (Negro Spiritual) LEVAS II/7
- Isaiah the prophet has written of old (Samantha) WLP/723
- Once he came in blessing (Gottes Sohn ist kommen) H82/53
- Oh thou that tellest good tidings to Zion (Kenneth W. Louis) LEVAS II/2
- People, look east. The time is near (Besaçon Carol) WLP/724; VF/34
- The angel Gabriel from heaven came (Gabriel’s Message) H82/265
- The desert shall rejoice (Sterling) WLP/722
- The grain is ripe (Greensborough) VF/33
- What is this crying at Jordan? (St. Mark’s, Berkeley) H82/69
- You are near (Dan Schutte) LEVAS II/16

Christmas
- A child is born in Bethlehem, Alleluia! (Puer natus in Bethlehem) H82/103
- A stable lamp is lighted (Andújar) H82/104
- Break forth, O beauteous heavenly light (Ermuntre dich) H82/91
- Holy night, blessed night (Sheng Ye Jing) WLP/725
- Mary borned a baby (Negro Spiritual) LEVAS II/22; VF/37
- Oh, sleep now, holy baby (A la ru) H82/113
- O mundi domina (Magyar Gregorianum) VF/36
- On this day earth shall ring (Personet hodie) H82/92
- Rise up, shepherd, and follow (Negro Spiritual) LEVAS II/24
- Sleep, sleep, gently sleep (Sleep, Sleep, Gently Sleep) MHSO/66
- That Boy-child of Mary (Traditional Malawi Melody) LEVAS II/25; MHSO/70
- Where is this stupendous stranger? (Kit Smart) H82/491
- Where is this stupendous stranger? (Mariposa) WLP/726

Epiphany
- Alleluia, song of gladness (Tibi, Christe, splendor Patris) H82/123
- The people who in darkness walked (Perry) H82/125
- When Jesus came to Jordan’s stream (Christ unser Herr zum Jordan kam) H82/139

Lent and Holy Week
- As in that upper room you left your seat (Chappell) WLP/730
- As panting deer desire the waterbrooks (Woodslake) WLP/727
- At the foot of the cross (Carol E. Petersen) VF/43
- Calvary (Negro Spiritual) LEVAS II/32
From deepest woe I cry to thee  
Aus tiefer Not  
H82/151

He never said a mumbalin’ word  
(Negro Spiritual)  
LEVAS II/33

Lord Jesus, Sun of Righteousness  
Cornhill  
H82/144

Mantos y palmas esparciendo  
Hosanna  
WLP/728

Filled with excitement

Maria Magdalena et altera Maria  
(Sulpitia Cesis)  
VF/48

Not let us all with one accord  
Ex more docti mystico  
H82/146

Not let us all with one accord  
Bourbon  
H82/147

Now quit your care and anxious fear  
Quittez, Pasteurs  
H82/145

O Lord God  
(Kassia the Nun)  
VF/40

O Mary, O Martha  
(Negro Spiritual)  
VF/47

O sacred head, sore wounded  
(Lux vera lucis radium)  
WLP/732

Three holy days enfold us now  
Ex more docti mystico  
H82/146

When Jesus came to Golgotha  
Indifference  
WLP/736

---

**Easter**

<table>
<thead>
<tr>
<th>Hymn</th>
<th>Translation</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Christ Jesus lay in death’s strong bands</td>
<td>Christ lag in Todesbanden</td>
<td>H82/185</td>
</tr>
<tr>
<td>Christ the Lord is risen again!</td>
<td>Christ ist erstanden</td>
<td>H82/184</td>
</tr>
<tr>
<td>Christians to the Paschal victim</td>
<td>Victimae Paschali laudes</td>
<td>H82/183</td>
</tr>
<tr>
<td>Come away to the skies</td>
<td>Middlebury</td>
<td>H82/213</td>
</tr>
<tr>
<td>Day of delight and beauty unbounded</td>
<td>In dir ist Freude</td>
<td>WLP/738</td>
</tr>
<tr>
<td>He ‘rose</td>
<td>(Negro Spiritual)</td>
<td>LEVAS II/40</td>
</tr>
<tr>
<td>Lift your voice rejoicing, Mary</td>
<td>Fisk of Gloucester</td>
<td>H82/190</td>
</tr>
<tr>
<td>Look there! The Christ, our Brother, comes</td>
<td>Petrus</td>
<td>H82/196</td>
</tr>
<tr>
<td>Love’s redeeming work is done</td>
<td>Resurrexit</td>
<td>H82/189</td>
</tr>
<tr>
<td>Now the green blade riseth</td>
<td>Noël nouvelet</td>
<td>H82/204</td>
</tr>
<tr>
<td>The whole bright world rejoices now</td>
<td>Hilariter</td>
<td>H82/211</td>
</tr>
<tr>
<td>Walk on, O people of God</td>
<td>Nueva Creación</td>
<td>WLP/739</td>
</tr>
</tbody>
</table>

Camina, pueblo de Dios

---

**Ascension**

<table>
<thead>
<tr>
<th>Hymn</th>
<th>Translation</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>A hymn of glory let us sing</td>
<td>Deo gracias</td>
<td>H82/218</td>
</tr>
<tr>
<td>O Lord Most High, eternal King</td>
<td>Aeterne Rex altissime</td>
<td>H82/220</td>
</tr>
<tr>
<td>O Lord Most High, eternal King</td>
<td>Gonfalon Royal</td>
<td>H82/221</td>
</tr>
<tr>
<td>The Lord ascendeth up on high</td>
<td>Ach Herr, du allerhöchster Gott</td>
<td>H82/219</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Hymn</th>
<th>Translation</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>A mighty sound from heaven</td>
<td>Song of the Holy Spirit</td>
<td>H82/230</td>
</tr>
<tr>
<td>Come, thou Holy Spirit bright</td>
<td>Arbor Street</td>
<td>H82/227</td>
</tr>
<tr>
<td>Hail this joyful day’s return</td>
<td>Sonne der Gerechtigkeit</td>
<td>H82/224</td>
</tr>
<tr>
<td>O Holy Spirit</td>
<td>(Mary Louise Bringle)</td>
<td>VF/54</td>
</tr>
<tr>
<td>O Holy Spirit, root of life</td>
<td>Durell</td>
<td>VF/55</td>
</tr>
<tr>
<td>O Spirit of Life, O Spirit of God</td>
<td>O heiliger Geist</td>
<td>H82/505</td>
</tr>
<tr>
<td>Spirit of mercy, truth, and love</td>
<td>Cornish</td>
<td>H82/229</td>
</tr>
</tbody>
</table>

---

**Holy Baptism**

<table>
<thead>
<tr>
<th>Hymn</th>
<th>Translation</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Baptized in water</td>
<td>(Eugene Hancock)</td>
<td>LEVAS II/121</td>
</tr>
<tr>
<td>Baptized in water</td>
<td>Point Loma</td>
<td>H82/294</td>
</tr>
<tr>
<td>Crashing waters at creation</td>
<td>Ellerman</td>
<td>VF/67</td>
</tr>
</tbody>
</table>

---

**Holy Communion**
As we gather at your table
Father, we thank thee who hast planted
I’m a-going to eat at the welcome table
Now the silence Now the peace
O wheat, whose crushing was for bread
O wheat whose crushing was for bread
You, Lord, we praise in songs of celebration

General

Ain’-a that good news
All who love and serve your city
Almighty God, your word is cast
As newborn stars were stirred to song
Be still and know that I am God
By gracious powers so wonderfully sheltered
Christ is risen from the dead
Christ is risen from the dead
Christ, mighty Savior
Christ, mighty Savior
Christ the worker
Come, great Creator!
Come, let us with our Lord arise
Come, my Way, my Truth, my Life
Come, O thou Traveler unknown
Creating God, your fingers trace
From the dawning of creation
Give me a clean heart
Give me Jesus
Give us the wings of faith to rise
God, beyond all human praises
God the sculptor of the mountains
He is the Way
He is the Way
Heaven and earth
Here, O Lord, your servants gather
Hush, hush, somebody’s callin’ my name
In the cross of Christ I glory
Is there anybody here who loves my Jesus?
I’ve been ‘buked an’ I’ve been scorned
Jesus, Redeemer of the world
Jesus, we want to meet
King Jesus is a listenin’
Laus Trinitati/O Praise be to you Holy Trinity
Let all the world in every corner sing
Let all the world in every corner sing
Lord Jesus, think on me
Morning glory, starlit sky
Most high, omnipotent, good Lord
Nature with open volume stands
O God of gentle strength
O God of love, O King of peace

Raquel
Albright
(Negro Spiritual)
Now
New Life
Draycott
Gott sei gelobet
(Ana Hernández)
Le Cénacle
(Znamenny chant)
Innisfree Farm
Mighty Savior
African Work Song
(Ana Hernández)
Meadville
The Call
Woodbury
King
Timeless Love
(Margaret J. Douroux)
(Negro Spiritual)
San Rocco
Dominus regnavit
Sandria
Hall
New Dance
(John L. Bell)
(Isao Koizumi)
(Negro Spiritual)
Tomter
(Hildegard of Bingen)
Augustine
MacDougall
Barnfield
Bingham
Lukkason
Eltham
Shoshana
Eltham
VF/763
H82/303
LEVAS II/148
H82/333
WLP/760
VF/74
H82/319
LEVAS II/180
H82/570
H82/588
WLP/788
VF/92
H82/696
WLP/816
WLP/817
H82/34
H82/35
H82/611
VF/52
H82/49
H82/487
H82/639
H82/395
WLP/748
LEVAS II/124
LEVAS II/91
H82/253
WLP/745
WLP/746
H82/463
H82/464
MHSO/133
WLP/793
LEVAS II/128
H82/442
LEVAS II/73
LEVAS II/195
H82/39
LEVAS II/81
LEVAS II/84
VF/105
H82/402
H82/403
WLP/798
H82/585
H82/407
H82/434
WLP/770
WLP/578
<table>
<thead>
<tr>
<th>Song</th>
<th>Composer</th>
<th>Reference</th>
</tr>
</thead>
<tbody>
<tr>
<td>Oh Lord, how perfect is your name</td>
<td>(Irma Tillery)</td>
<td>LEVAS II/57</td>
</tr>
<tr>
<td>O threefold God of tender unity</td>
<td>Flentge</td>
<td>WLP/743</td>
</tr>
<tr>
<td>Praise God for this holy ground</td>
<td>John L. Bell</td>
<td>MHSO/135</td>
</tr>
<tr>
<td>Praise the Spirit in creation</td>
<td>Julion</td>
<td>H82/507</td>
</tr>
<tr>
<td>Put down your nets and follow me</td>
<td>Dillow</td>
<td>WLP/807</td>
</tr>
<tr>
<td>Put peace into each other’s hands</td>
<td>Peta</td>
<td>WLP/790</td>
</tr>
<tr>
<td>Shalom, my friends</td>
<td>Shalom Chaverim</td>
<td>H82/714</td>
</tr>
<tr>
<td>She poured the perfume lavishly</td>
<td>Sancta Civitas</td>
<td>VF/137</td>
</tr>
<tr>
<td>So the day dawn for me</td>
<td>Wildridge and St. Charles, Queensborough Terrace</td>
<td>WLP/750</td>
</tr>
<tr>
<td>The eyes of all wait upon you, O Lord</td>
<td>Bayou</td>
<td>WLP/820</td>
</tr>
<tr>
<td>The first one ever, oh, ever to know</td>
<td>Ballad</td>
<td>H82/673</td>
</tr>
<tr>
<td>The Lord is my light</td>
<td>(Lillian Bouknight)</td>
<td>LEVAS II/58</td>
</tr>
<tr>
<td>The stars declare his glory</td>
<td>Aldine</td>
<td>H82/431</td>
</tr>
<tr>
<td>The tree of life my soul hath seen</td>
<td>Apple Tree</td>
<td>WLP/749</td>
</tr>
<tr>
<td>These three are the treasurers</td>
<td>Song of Lau Tsu</td>
<td>WLP/803</td>
</tr>
<tr>
<td>‘Tis the gift to be simple</td>
<td>Simple Gifts</td>
<td>H82/554</td>
</tr>
<tr>
<td>We adore you</td>
<td>(Ruby Mann Pool)</td>
<td>WLP/809</td>
</tr>
<tr>
<td>What does the Lord require</td>
<td>Sharpthorne</td>
<td>H82/605</td>
</tr>
<tr>
<td>When Christ was lifted from the earth</td>
<td>San Rocco</td>
<td>H82/604</td>
</tr>
<tr>
<td>When from bondage we are summoned</td>
<td>Grid</td>
<td>WLP/753</td>
</tr>
<tr>
<td>When from bondage we are summoned</td>
<td>Haywood’s Home</td>
<td>WLP/754</td>
</tr>
<tr>
<td>With awe approach the mysteries</td>
<td>Helensong</td>
<td>WLP/759</td>
</tr>
<tr>
<td>Word of God, come down on earth</td>
<td>Mt. St. Alban NCA</td>
<td>H82/633</td>
</tr>
<tr>
<td>You are the Christ, O Lord</td>
<td>Wyngate Canon</td>
<td>H82/254</td>
</tr>
<tr>
<td>You hear the lambs a-cryin’</td>
<td>(Negro Spiritual)</td>
<td>LEVAS II/110</td>
</tr>
</tbody>
</table>
Plainsong Hymns

The Hymnal 1982 contains over 50 plainsong hymns. A few more settings of plainsong hymns, representing the music sung by Christians from at least the 4th century, are found in Wonder, Love, and Praise and Voices Found. Just imagine singing the same music that our ancestors sang so long ago, lifting our hearts to the one who gave us our song in good times and bad, being rooted so long in our faith and in our church.

Choirs benefit greatly from singing plainsong, as they strive to blend their voices in unison singing with a gentle emphasis on words and the flow of the text. Plainsong hymns are a challenge to sing and sing well and choirs need achievable goals to grow musically as individuals and as a music unit.

Many congregations know a few plainsong hymns, most likely H82 56 – O come, O come, Emmanuel, H82 60 – Creator of the stars of night, H82 162 – The royal banners forward go, H82 166 – Sing, my tongue, the glorious battle, H82 314 – Humbly I adore thee, among others. If the people can sing those hymns with some ease, then they may be ready to increase their repertoire of plainsong hymns.

Accompaniments to plainsong chants should be approached with simplicity. The use of mixtures or reeds or 16’ manual stops on the organ are not helpful, but hurtful, to the purity of line that must be heard and enjoyed. Even the use of pedal might be too heavy for the effect desired. Consider using 8’ flutes or light diapasons, perhaps adding a 4’ flute, for a supportive yet not domineering accompaniment. If the plainsong hymn is known fairly well, try using handbells for the accompaniment, selecting notes from the first phrase of the hymn, in random ringing by members of the choir, youth, or selected people within the congregation. Another option with handbells is to select just a few bells to be heard at the ends of phrases. The addition of a flute or oboe on the melody without accompaniment on the organ would be another way to convey the simplicity and beauty of plainsong hymns.

Tune names are listed in this appendix, as composers have created organ and choral works based on plainsong melodies using the tune name in the title. Playing a prelude or postlude or communion selection based on the same plainsong melody sung in worship provides another listening and teaching opportunity and helps to achieve musical unity in the worship service.

Modes are listed for the purpose of musical interest and a basic appreciation that plainsong and modes have been around for centuries. The modal system is complicated, as the way of classifying them has changed through the centuries. Basically, there are eight church modes that have been used since about 1000 A.D. They are defined in three ways: 1) by final pitch (d, e, f, or g); 2) by scale relationship in patterns of whole and half steps; and 3) by range of pitches within the scale. For further clarification, consult the Harvard Dictionary of Music or other source.

Plainsong hymns may be sung by the congregation in the worship service or by choirs as introits, offertory anthems, or music during the communion, as appropriate to the liturgy.

Consider this list of plainsong hymns in your music and liturgy planning. This may not have been part of your experience before coming to the Episcopal Church, but plainsong hymns are part of our Anglican and Episcopal heritage from the past and can add a new dimension to an ancient tradition.

THE HYMNAL 1982
Morning
4  Now that the daylight fills the sky  Verbum supernum prodiens  Mode 2
5  O splendor of God’s glory bright  Splendor paternae gloriae  Mode 1
Noonday
13 The golden sun lights up the sky  

Verbum supernum prodiens  Mode 8

15 O God, creation’s secret force  

Te lucis ante terminum  Mode 8

16 Now let us sing our praise to God  

Dicamus laudes Domino  Mode 5

18 As now the sun shines down at noon  

Jesu dulcis memoria  Mode 2

19 Now Holy Spirit, ever One  

Nunc Sancte nobis Spiritus  Mode 5

22 O God of truth, O Lord of might  

Rector potens, verax Deus  Mode 1

**Evening**

26 O gracious Light, Lord Jesus Christ  

Conditor alme siderum  Mode 4

27 O blest Creator, source of light  

Lucis Creator optime  Mode 8

30 O Trinity of blessed light  

O lux beata Trinitas  Mode 8

32 Most Holy God, the Lord of heaven  

Immense caeli Conditor  Mode 1

33 Christ, mighty Savior  

Christe, Lux mundi  Mode 7

**Compline**

38 Jesus, Redeemer of the world  

Jesu, nostra redemption  Mode 8

40 O Christ, you are both light and day  

Christe, qui Lux es et dies  Mode 2

44 To you before the close of day  

Te lucis ante terminum  Mode 8

45 To you before the close of day  

Te lucis ante terminum (alt. tune) Mode 8

**Advent**

55 Redeemer of the nations, come  

Veni Redemptor gentium  Mode 1

56 O come, o come, Emmanuel  

Veni, veni, Emmanuel  Mode 1

60 Creator of the stars of night  

Conditor alme siderum  Mode 4

63 O heavenly Word, eternal Light  

Verbum supernum prodiens  Mode 2

**Christmas**

85 O Savior of our fallen race  

Christe, Redemptor omnium  Mode 1

**Epiphany**

122 Alleluia, song of gladness  

Urba beata Jerusalem  Mode 2

123 Alleluia, song of gladness  

Tibi, Christe, splendor Patris  Mode 2

134 O Light of Light, Love given birth  

Jesu dulcis memoria  Mode 2

136 O wondrous type! O vision fair  

Aeterne Rex altissime  Mode 1

**Lent**

146 Now let us all with one accord  

Ex more docti mystico  Mode 2

**Holy Week**

155 All glory, laud, and honor  

Gloria, laus, et honor  Mode 1

161 The flaming banners of our King  

Vexilla Regis prodeunt  Mode 1

162 The flaming banners of our King  

Vexilla Regis prodeunt (alt. tune) Mode 1

165 Sing, my tongue, the glorious battle  

Pange lingua  Mode 1

166 Sing, my tongue, the glorious battle  

Pange lingua  Mode 3

**Easter**

183 Christians, to the Paschal victim  

Victimae Paschali laudes  Mode 1

202 The Lamb’s high banquet called to share  

Ad cenan Agni provide  Mode 8

**Ascension**

217 A hymn of glory let us sing  

Jam lucis arto sidere  Mode 1

220 O Lord Most High, eternal King  

Aeterne Rex altissime  Mode 1

**Pentecost**

223 Hail this joyful day’s return  

Beata nobis gaudia  Mode 1

**Holy Days and Various Occasions**

233 The eternal gifts of Christ the King  

Jesu, nostra redemption  Mode 8

236 King of the martyrs’ noble band  

Jesu, nostra redemption  Mode 8

261 By the Creator, Joseph was appointed  

Caelitum Joseph  Mode 1

263 The Word whom earth and sea and sky  

Quem terra, pontus, aethera  Mode 2

271 The great forerunner of the morn  

Ut queant laxis  Mode 2
<table>
<thead>
<tr>
<th>Page</th>
<th>Text</th>
<th>Responsory/Phrases</th>
<th>Mode</th>
</tr>
</thead>
<tbody>
<tr>
<td>273</td>
<td>Two stalwart trees both rooted in faith</td>
<td><em>Ave caeli janua</em></td>
<td>4</td>
</tr>
<tr>
<td>283</td>
<td>Christ, the fair glory of the holy angels</td>
<td><em>Caelitum Joseph</em></td>
<td>1</td>
</tr>
<tr>
<td></td>
<td><strong>Holy Eucharist</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>311</td>
<td>O saving victim, opening wide</td>
<td><em>Verbum supernum prodiens</em></td>
<td>2</td>
</tr>
<tr>
<td>314</td>
<td>Humbly I adore thee, Verity unseen</td>
<td><em>Adoro devote</em></td>
<td>5</td>
</tr>
<tr>
<td>320</td>
<td>Zion, praise thy Savior, singing</td>
<td><em>Lauda Sion Salvatorem</em></td>
<td>7</td>
</tr>
<tr>
<td>329</td>
<td>Now, my tongue, the mystery telling</td>
<td><em>Pange lingua</em></td>
<td>3</td>
</tr>
<tr>
<td>330</td>
<td>Therefore we, before him bending</td>
<td><em>Tantum ergo Sacramentum</em></td>
<td>5</td>
</tr>
<tr>
<td></td>
<td><strong>Burial</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>354</td>
<td>Into paradise may the angels lead you</td>
<td><em>In paradisum</em></td>
<td>7</td>
</tr>
<tr>
<td>357</td>
<td>Jesus, Son of Mary, fount of life alone</td>
<td><em>Adoro devote</em></td>
<td>5</td>
</tr>
<tr>
<td></td>
<td><strong>Consecration of a Church</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>361</td>
<td>Only-begotten, Word of God eternal</td>
<td><em>Caelitum Joseph</em></td>
<td>1</td>
</tr>
<tr>
<td></td>
<td><strong>General</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>502</td>
<td>O Holy Spirit, by whose breath</td>
<td><em>Veni Creator Spiritus</em></td>
<td>8</td>
</tr>
<tr>
<td>504</td>
<td>Come, Holy Ghost, our souls inspire</td>
<td><em>Veni Creator Spiritus</em></td>
<td>8</td>
</tr>
<tr>
<td>519</td>
<td>Blessed city, heavenly Salem</td>
<td><em>Urbs beata Jerusalem</em></td>
<td>2</td>
</tr>
<tr>
<td>606</td>
<td>Where true charity and love dwell</td>
<td><em>Ubi caritas</em></td>
<td>6</td>
</tr>
<tr>
<td>622</td>
<td>Light’s abode, celestial Salem</td>
<td><em>Urbs beata Jerusalem</em></td>
<td>2</td>
</tr>
<tr>
<td>650</td>
<td>O Jesus, joy of loving hearts</td>
<td><em>Jesu dulcis memoria</em></td>
<td>2</td>
</tr>
<tr>
<td></td>
<td><strong>WONDER, LOVE, AND PRAISE</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>732</td>
<td>Three holy days enfold us now</td>
<td><em>Lux vera lucis radium</em></td>
<td>1</td>
</tr>
<tr>
<td></td>
<td><strong>Holy Week</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>747</td>
<td>God the sculptor of the mountains</td>
<td><em>Urbs beata</em></td>
<td>2</td>
</tr>
<tr>
<td></td>
<td><strong>VOICES FOUND</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>39</td>
<td>Eternity touched hands with time</td>
<td><em>Conditor alme siderum</em></td>
<td>4</td>
</tr>
<tr>
<td></td>
<td><strong>Advent/Christmas</strong></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
PROFESSIONAL ORGANIZATIONS

JOURNALS, ARTICLES, and WEBSITES

You are not alone. There are church musicians, clergy, liturgical planners, and church leaders in Episcopal churches all over the country who seek information to begin, sustain, or grow in their vocation, to provide meaningful and inspirational worship for the congregations they serve.

There are organizations, journals, and websites that are very helpful in supporting those who are active in music ministry in the Episcopal Church and some are dedicated to specific music subjects and useful in a variety of Christian denominations.

Most of the professional organizations have annual conferences, which provide opportunities to meet colleagues, share joys and challenges of music ministry, attend workshops and lectures for educational benefit, and experience inspiring worship services that will nourish your spirit and give energy for your continuing work.

Principal Organizations for Musicians Serving in Episcopal Churches

The Association of Anglican Musicians (AAM)
The Journal of the Association of Anglican Musicians
P.O. Box 7530, Little Rock, AR 72217
www.anglicanmusicians.org

The Association of Anglican Musicians is an organization of musicians and clergy in the Episcopal Church and throughout the Anglican Communion. Recognizing that the music of the church finds its primary expression within the framework of the liturgy, this Association takes as its purpose the elevation, stimulation, and support of music and the allied arts in all their aspects in the Anglican church, and especially in their relationship to liturgy.

AAM members gather for an annual conference, usually in June, and occasionally travel to England for the conference. Musicians and clergy participate in extraordinary liturgies, hear excellent choral and organ music, and learn from outstanding musicians and church leaders. The organization encourages composers and other artists, strives toward fair compensation and positive working relationships based on mutual trust, respect, and good communication. AAM offers collegial support, an opportunity for new ideas to be discussed and new music to be heard, a Mentoring Program to assist church musicians, and the encouragement of music and the arts in Episcopal seminaries.

Each year there are ten issues of The Journal of the Association of Anglican Musicians published. Noteworthy articles about church music, musicians, liturgy, professional concerns and development are written by AAM members and others highly skilled and knowledgeable in this field. Book, choral and instrumental music, and recording reviews are offered, as well as information about annual and midwinter regional conferences, and news of members.

Through their website AAM offers some very helpful materials for those serving in Episcopal churches:

- Conflict and Closure: Professional Conduct in Adversity
- A History of Music in the Episcopal Church (Carol Doran and William Petersen)
- A Listing of Useful Resources for the Church Musician
- A Catalogue of Anthems and Motets for the Sundays of Lectionary years A, B, and C (William Wunsch)
Membership in AAM is by application, requiring a proposal from a present AAM member, two letters of support, and approval by the AAM Executive Board. Musical excellence, leadership, pastoral qualifications, and ways in which the candidate can contribute to the standards and goals of AAM are some of the qualities sought. Some individuals may not be eligible for membership as stated in the by-laws, but may become a Friend of AAM by completing an application and paying annual dues, then receive *The Journal* and the opportunity to register for all regional and annual conferences at the member rate.

**The Association of Anglican Musicians’ Mentoring Program**

AAM website: [www.anglicanmusicians.org](http://www.anglicanmusicians.org)

The mission of the AAM Mentoring Program is to identify and support the young professional, or less-experienced church musician, or one new to the Episcopal Church, who seeks enrichment and increased skills by establishing a mentoring relationship with a seasoned and experienced colleague.

Through the AAM Mentoring Program individual church musicians receive support, encouragement, and guidance to strengthen their confidence and equip them with valuable skills to do their important work. Mentoring recognizes that when someone is new to a vocation, even if he/she has had excellent training, many new skills are needed in order to become a successful leader. Membership in AAM is not required, nor is there a fee; expenses incurred by the Mentor (travel, housing, meals) may be reimbursed by the Mentee and local church.

Areas of instruction may include these among others: 1) improving skills: hymn playing, conducting, conducting from the console, knowledge of voice and choral singing, accompanying, adapting piano scores for the organ, improvisation; 2) exploring resources: music and liturgy, children’s, youth, adult and handbell choirs, service planning, styles of singing Psalms, global hymnody, popular religious song, music of other cultures; 3) music ministry: music and liturgy planning, understanding the liturgical year, effective choir rehearsals, recruiting ideas, continuing education opportunities, budget and finance, instrument maintenance, liturgical use of handbells; 4) encouraging a pastoral perspective: hospitality in the music program, listening skills, spiritual direction, staff issues and relationships, dealing with difficult people, claiming role as pastor and teacher, developing a relationship with the congregation.

After a Mentee has submitted an application, she/he is paired with a Mentor whose skills and experience might be most helpful for the Mentee. They work out a schedule and begin the professional relationship. Mentors offer this service in the spirit of collegiality and in the spirit of sustaining the legacy and receive no remuneration for this work; if, however, a long-term teacher-student relationship is needed (e.g. organ or conducting study), then the teacher should be compensated by the student.

**The Leadership Program for Musicians Serving Small Congregations (LPM)**

[www.lpm-online.org](http://www.lpm-online.org)

LPM is a teaching ministry that gives church musicians an increased sense of vocational awareness, along with the tools and resources to enable congregations to sing well and participate actively in worship.

LPM is a program of the Episcopal Church in the United States of America (ECUSA) and the Evangelical Lutheran Church in America (ELCA) and was originally developed by ECUSA from a General Convention mandate in 1991 to find ways to help musicians serving in small churches. A two-year course of study was developed and implemented. The ELCA joined in partnership with LPM in 1999.

LPM is intended for church musicians, interested clergy and worship leaders who:

- have not yet had the opportunity to develop their musical abilities;
- would benefit from continuing education that reviews liturgical principles and highlights hymnal resources, global music, multi-cultural diversity, and a variety of musical styles;
- are members of other denominations, yet serve in Episcopal congregations and who desire information and skills specific to the denomination;
• are young musicians with potential for church music leadership and seek encouragement;
• desire positive professional relationships with other musicians and clergy.

Courses include:
• Leadership of Congregational Song (organ, piano, guitar, voice tracks)
• Survey of Christian Hymnody
• Teaching New Music to the Congregation
• Liturgy and Liturgical Planning
• Principles of Choral Leadership
• Philosophy of Church Music
• Resources for an Effective Music Program

This is a two-year course of study, in which participants and faculty meet once a month for ten months each year or by another schedule determined by participants, faculty, and LPM coordinator. The LPM Certificate in Church Music is awarded at the completion of the program. There are fees involved and expectations to complete assignments. A participant may decide to complete the entire course of classes or take a single course.

The benefits are great. Participants gain an increased commitment to music ministry, improve musical, pastoral, and leadership skills, enjoy collegial support, acquire an understanding of the wide variety of resources available and how to use them for the good of the congregation and the praise of God.

**Significant Professional Organizations, Journals & Websites**

*For Episcopal Musicians and Musicians from Other Denominations*

**American Choral Directors Association**

*The Choral Journal*

545 Couch Drive, Oklahoma City, OK 73102-2207
405-232-8161
www.acda.org

The American Choral Directors Association (ACDA) is a nonprofit music-education organization whose central purpose is to promote excellence in choral music through performance, composition, publication, research, and teaching. In addition, ACDA strives through arts advocacy to elevate choral music's position in American society. Members conduct choirs in schools and in churches. Conferences are offered at State, Division, and National levels. The *Choral Journal*, available through membership, is ACDA’s official monthly publication and contains scholarly and practical articles and reviews of choral music, CD recordings and books appropriate to the field.

**The American Guild of English Handbell Ringers (AGEHR)**

*The Handbell Musicians of America (The Guild)*

1055 East Centerville Station Road, Dayton, OH 45459
800-878-5459
www.agehr.org

The AGEHR is dedicated to advancing the musical art of handbell/handchime ringing through education, community and communication. In 2011 they became known as *The Handbell Musicians of America* or *The Guild*, for short.

Their informative journal *Overtones* is available through membership, and their website lists resource books, a catalogue of handbell music published by AGEHR, and online resources, including one specifically for church musicians.
American Guild of Organists (AGO)
The American Organist (TAO)
475 Riverside Drive, #1260, New York, NY 10115
www.agohq.org

Mission statement: The purpose of the American Guild of Organists is to promote the organ in its historic and evolving roles, to encourage excellence in the performance of organ and choral music, and to provide a forum for mutual support, inspiration, education, and certification of Guild members.

National conventions are held in even-numbered years and regional conventions take place in nine locations throughout the country in odd-numbered years. These are great opportunities to hear renowned and young organists in performance, attend informative workshops, and affirm our vocation, as well as meet new colleagues.

Local AGO chapters provide a variety of programs each year and an opportunity to meet with area colleagues on a regular basis, to share information, to discuss challenges and successes in our individual parish settings, to be a supporting influence. Membership in the local AGO includes membership in the national AGO and a subscription to TAO, although you can also receive TAO as a non-voting member.

The American Organist (TAO) is the monthly publication of the AGO and contains a list of helpful books and pamphlets, news of chapters and members, articles about the organ featured on the cover, significant organists, teachers and mentors, study notes of a particular organ work, conference news, words from the chaplain, new organ installations, reviews of recordings, organ and choral literature, info for the part-time church musician and/or music-planning suggestions, future concerts and positions available, as well as advertisements from organ builders, stores that sell organ and choral music, schools and universities with organ departments, and the all-important organ shoe companies.

Information regarding membership, history of the organization, positions available, a helpful and updated salary guide, regions with contact information and links for local programs may be found on the AGO website.

Associated Parishes for Liturgy and Mission (APLM)
Open
PO Box 10416, Rochester, NY 14610
www.associatedparishes.org

APLM is an association of people primarily in the Episcopal Church and the Anglican Church of Canada, but is not an official organization of either church. Members of APLM share an interest and passion for liturgy, liturgy well done, the renewal of worship and mission so that liturgy shapes, defines, and empowers mission and mission liturgy.

The APLM journal Open used to be available only in print form but is now available online as articles appear. Archived articles and past brochures are of interest and all are available online at no cost.

Choir & Organ
Orpheus Publications
3 Waterhouse Square, 138-142 Holborn
London EC1N 2NY, UK
www.choirandorgan.com

A magazine for professional and amateur organists, choral directors, singers, organ builders, and those interested in all aspects of choral and organ music, Choir & Organ is published every two months and includes feature articles, reviews, listings of concerts and festivals, new or restored organ installations. Also, a newly-commissioned work from a young composer is included in each issue, allowing for free photocopying or downloading and performance.

The Diapason
3030 Salt Creek Lane, #201, Arlington Heights, IL 60005
Editorial Mission: *The Diapason*, founded in 1909, is an international journal devoted to the organ, the harpsichord, the carillon, and church music. It regularly includes feature articles, reviews, reports, news, organ specifications, and a calendar, as well as classified advertisements. Directed to a diverse reading audience, articles range from technical and scholarly ones to those of more general interest. Emphasis is given to material dealing with all aspects of the pipe organ.

**The Hymn Society**

*The Hymn*

The Hymn Society in the United States and Canada

Baptist Theological Seminary at Richmond, 3400 Brook Road, Richmond, VA 23227

800-843-4966

[www.thehymnsociety.org](http://www.thehymnsociety.org)

The Hymn Society is for clergy, worship leaders, church musicians, poets and composers, scholars, and singers in congregations of all denominations, all who are interested in the development and promotion of congregational song. An annual conference is held each summer for daily worship, hymn festivals, lectures and workshops, introduction of new hymn texts and tunes, and opportunities to improve hymn writing, both text and tune, and playing.

*The Hymn*, the quarterly journal, is an extraordinary publication that contains historical, theological, and scholarly articles, exceptional hymn texts and tunes in diverse styles, interviews and reviews of recordings and publications, information on hymn festivals and conferences. Their newsletter, *The Stanza*, is available on the website.

**The Living Church Foundation**

*The Living Church*

816 East Juneau Avenue, Milwaukee, WI 53202

[www.livingchurch.org](http://www.livingchurch.org)

The historic mission of The Living Church Foundation is to promote and support Catholic Anglicanism within the Episcopal Church. *The Living Church Magazine* is published weekly and offers church news, commentary and analysis, features and resources. Their most helpful resource for church musicians is *The Episcopal Musician’s Handbook*, an annual publication which offers suggestions for musicians, notes on service music and choral services, order and options within the sung daily offices and eucharist, tables of canticles, metrical psalms, organizational and periodical resources, publishers of choral and organ music, information about hymns, service music, books, websites, a hymn use check-list, and the all-important listing of hymn options in H 82, WLP, and LEVAS II for both BCP and RCL texts on each Sunday in the liturgical year, sacramental rites, and other specific services.

**The Organ Historical Society (OHS)**

*The Tracker*

Box 2681, Richmond, VA 23261

[www.organsociety.org](http://www.organsociety.org)

OHS Mission Statement: *The Organ Historical Society is dedicated to documenting and preserving historic pipe organs and to raising public awareness and appreciation of America's organ heritage.*

This international organization is open to all, whether organists, organ builders, or those who simply appreciate the organ. Annual conventions are held in the summer at locations of interesting historical organs. A quarterly magazine, *The Tracker*, the annual *Organ Handbook* and catalogs of organ recordings and publications are published through OHS.

**The Royal School of Church Music (RSCM)**

*Church Music Quarterly*
The mission of the Royal School of Church Music (RSCM) is to enable the best use of good music in worship, whatever the resources, whatever the style. Through education, training, publications, advice and encouragement, the RSCM aims to support church music today and to invest in church music for the future.

The RSCM is an educational organization that promotes voice training for choirs and involvement in festivals and training courses, for choristers young in years to those who have sung in choirs for decades. The Church Music Quarterly, the RSCM publication offers articles and encouragement to church musicians and a guide for selecting music for worship each Sunday. Three training programs are offered through RSCM: 1) Voice for Life, voice training for singers of all ages; 2) Church Music Skills, practical training ideas for singers; and 3) Sacred Music Studies, education for the understanding of music in the worship life of the church.

Many church music leaders in Episcopal churches, especially those with young or youth choristers, use the Voice for Life training program for their choirs. They also may use an RSCM training scheme, or a modified scheme, which requires choristers to learn about the church and church music, as well as develop singing skills, and benefit from an awards system of integrity.

The Royal School of Church Music in America
Westminster Choir College, 101 Walnut Lane, Princeton, NJ 08540
www.rscmamerica.org

The RSCM in America offers annual training courses for choristers of all ages and in regional locations throughout the country. For choristers who participate, this is a life-changing experience and one which prepares them for choral singing in the church throughout their lives. The use of Voice for Life is core to the development of vocal skills, knowledge of the choral repertoire of the church, and greater understanding of music. RSCM in America also offers assistance to choral directors and singers through the RSCM America Master Class, a source of experienced musicians and mentors.

Denominational Resources
National Association of Pastoral Musicians (NPM)
www.npm.org

The National Association of Pastoral Musicians fosters the art of musical liturgy. The members of NPM serve the Catholic Church in the United States as musicians, clergy, liturgists, and other leaders of prayer. NPM is an organization for anyone who supports the value of musical liturgy: organist, choir directors, guitarists, pianists, instrumentalists, priests, cantors, liturgical ensembles and liturgists. Educational programs and workshops are offered on timely subjects. NPM members receive five issues each year of Pastoral Music, a twice-monthly e-mail newsletter Pastoral Music Notebook, and a weekly reflection on the Sunday readings, Sunday Word for Pastoral Musicians. NPM also publishes four issues a year of a year of The Liturgical Singer, a practical newsletter for cantors, psalmists, choir singers and directors.

The Association of Lutheran Church Musicians (ALCM)
www.alcm.org

ALCM is a service and professional organization dedicated to strengthening the ministry of worship and music in the Lutheran church. ALCM serves through a wide range of publications, conferences, and local, regional, and national events. Membership is drawn from all major Lutheran bodies and is open to all church musicians, pastors, congregations, and lay people who share the goals of the organization.
Members receive *CrossAccent*, a journal published two times per year, *Grace Notes*, a newsletter published online four times per year, and numerous downloadable resources, including new hymns, descants, concertatos, liturgical music, psalm settings, gospel acclamations, music for organ, piano, handbells, other instruments, handouts and materials from conference presentations.
Music Appropriate for Cantors

A cantor can sing and lead these musical portions of the Eucharist service.
(An S number refers to The Hymnal 1982; EOM 1 or 2 refers to Enriching Our Music 1 or 2.)
- Kyries which are responsorial in style (S 85, S 88; S 94, S 95; S 359)
- Kyrie (EOM 1/29; EOW 2/108, 114, 115)
- Trisagion (EOM 2/117)
- Introduce the Antiphon or Refrain to the Gradual Psalm, then sing the verses.
- Alleluia Verse at the Eucharist
- Prayers of the People (S 106-S 109; S 362-S 363)
- Sanctus (EOM 1/51; EOM 2/133)
- The Lord’s Prayer (EOM 2/139)
- Fraction Anthems (S 151, S 167, S 168, S 169, S 170, S 171, S 172)
- Fraction Anthems (EOM 1/26, 31, 32, 41, 53, 60, 61, A 10, A 11, A 12)
- Fraction Anthems (EOM 2/141, 144, 147, 148)

A cantor can sing and lead the following musical portions of the Daily Offices:
- Suffrages A and B in Morning and Evening Prayer (S 22, S 23; S 29, S 30; S 52, S 53; S 63, S 64)
- Concluding Versicle and Response (S 24, S 25; S 31, S 32; S 54, S 55; S 65, S 66)
- Plainsong canticle verses that may be more effectively sung by cantor than congregation (S 27, S 59)
- Sung portions of the Daily Offices not assigned to the officiant (S 52, S 54)
- Invitatory Antiphons to canticles
  - A Song of Praise (S 180)
  - The Song of Mary (S 185, S 242, S 247, S 393)
  - The Song of Zechariah (S 190, S 248, S 394)
  - The Song of Simeon (S 196, S 336, S 341, S 395)
  - The Song of Moses (S 208)
  - The First Song of Isaiah (S 213)
  - A Song to the Lamb (S 261)
  - The Song of the Redeemed (S 267)
  - Venite and Jubilate, seasonal (S 290-292, S 294)
  - A Song of Penitence (S 402)
  - Canticle N: A Song of God’s Love (EOM 2/170)
  - Canticle R: A Song of True Motherhood (EOM 2/178)

In addition, the cantor can sing:
- The Great Litany (S 67); the Supplication (S 339)
- Order of Worship for the Evening: Anthem at the Candle Lighting (Lucernaria) (S 305-S 320)
- Compline responses (S 331-335, S 337)
- The Decalogue (S 353, S 354)
- Burial of the Dead, antiphons to entrance anthems (S 380-S 383)
- Anthem at the Committal, antiphon (S 389)
- Candlemas Procession antiphon (S 343)
- The Liturgy of the Palms: Processional (H 82/157)
- Maundy Thursday Anthems at the Footwashing, antiphons (S 344-S 347)
- Good Friday Anthems and antiphons (S 349-S 351)
- Great Alleluia from the Great Vigil of Easter (S 70)
Music for the Daily Offices

Musical settings for preces, antiphons, invitatory and evening canticles, salutations, collects, versicles and responses, phos hilaron, pascha nostrum, tones for short lessons, anthems at candlelighting, psalms for evening and compline, and sung scripture are listed here by office and by individual parts within the office.

Some of the options are for congregation, others for officiant or cantor.

Service Music and Canticle settings come from these sources:

- “S” before a number refers to service music found in the Service Music, Accompaniment Edition Volume 1 of The Hymnal 1982. Numbers S 289-S 449 are found in the Appendix to this volume; the music is marked by braces at the beginning and end of the music setting and may be reproduced by a congregation for its own use, provided that the copyright notice is always given.
- Wonder, Love, and Praise selections are marked as WLP/page.
- Enriching our Music 1 and Enriching our Music 2 selections are listed as EOM 1/page and EOM 2/page. New texts and music for canticles, since the publications of The Hymnal 1982 and The Book of Common Prayer, appear as letters A-S.
- Voices Found selections are marked as VF/page.

Daily Morning Prayer: Rite One (BCP 37)

**Service Music**

S 1     Preces
S 289   Invitatory Antiphons Pointed for Anglican Chant
S 290   Invitatory Antiphons for Venite and Jubilate (Sundays and Seasons); Plainsong
S 291   Invitatory Antiphon for Venite and Psalm 95; Plainsong, Mode 2
S 292   Invitatory Antiphon for Psalm 95 in Lent; Plainsong, Tone 2
S 21    Salutation and The Lord’s Prayer
S 22    Suffrages A
S 23    Suffrages B
S 447   Collect Tone I
S 448   Collect Tone II
S 24    Concluding Versicle and Response
S 25    Concluding Versicle and Response in Easter Season

**Invitatory Psalms and Pascha Nostrum**

*Venite* (Psalm 95:1-7 and Psalm 96:9, 13)

S 2     Plainsong, Tone 7; adapt. Bruce Ford; acc. Bruce Neswick
        Acc. Alec Wyton and SCCM, 1979, alt.
S 3     Plainsong, Tone 2; adapt. The Standing Commission on Church Music, 1979, alt.
S 4     Anglican Chant (Single); Edwin George Monk
S 5     Anglican Chant (Single); John Naylor
S 6     Anglican Chant (Double); C. Teesdale
<table>
<thead>
<tr>
<th>Number</th>
<th>Title</th>
<th>Composer/Adaptation</th>
</tr>
</thead>
<tbody>
<tr>
<td>S 7</td>
<td>Anglican Chant (Double); Thomas Attwood Almisley</td>
<td></td>
</tr>
<tr>
<td>S 8</td>
<td>Plainsong, Tone 2; adapt. The Standing Commission on Church Music, 1979, alt; Acc. Alec Wyton and SCCM, 1979, alt., includes vss 10-11</td>
<td></td>
</tr>
<tr>
<td>S 9</td>
<td>Anglican Chant (Double); George S. Talbot</td>
<td></td>
</tr>
<tr>
<td>S 10</td>
<td>Anglican Chant (Double); Maurice Green</td>
<td></td>
</tr>
<tr>
<td></td>
<td><strong>Jubilate (Psalm 100)</strong></td>
<td></td>
</tr>
<tr>
<td>S 11</td>
<td>Plainsong, Tone 7; adapt. Bruce E. Ford; acc. Bruce Neswick</td>
<td></td>
</tr>
<tr>
<td>S 12</td>
<td>Anglican Chant (Single); Edward John Hopkins</td>
<td></td>
</tr>
<tr>
<td>S 13</td>
<td>Anglican Chant (Single); Henry Aldrich</td>
<td></td>
</tr>
<tr>
<td>S 14</td>
<td>Anglican Chant (Single); Thomas Kelway</td>
<td></td>
</tr>
<tr>
<td>S 15</td>
<td>Anglican Chant (Single); Christopher Gibbons</td>
<td></td>
</tr>
<tr>
<td></td>
<td><strong>Christ our Passover (Pascha nostrum; 1 Cor.5:7-9, Rom.6:9-11, 1 Cor.15:20-22)</strong></td>
<td></td>
</tr>
<tr>
<td>S 16</td>
<td>Plainsong, Tone 7; adapt. Bruce E. Ford; acc. Gerard Farrell</td>
<td></td>
</tr>
<tr>
<td>S 17</td>
<td>Anglican Chant (Single); Richard Woodward</td>
<td></td>
</tr>
<tr>
<td>S 18</td>
<td>Anglican Chant (Single); John Stainer</td>
<td></td>
</tr>
<tr>
<td>S 19</td>
<td>Anglican Chant (Single); R. Tomlinson</td>
<td></td>
</tr>
<tr>
<td>S 20</td>
<td>Anglican Chant; James Nares</td>
<td></td>
</tr>
<tr>
<td>WLP/879</td>
<td>Simplified Anglican Chant; Dorothy J. Papadakos</td>
<td></td>
</tr>
<tr>
<td>WLP/880</td>
<td>Hymn tune <em>Sine Nomine</em>, Ralph Vaughan Williams; desc. Alec Wyton</td>
<td></td>
</tr>
</tbody>
</table>

*After the reading in Morning Prayer/Rite One, a selection from Canticles 1-7 is usually made, as they are in more traditional language. However, other canticles may be chosen.*

**Daily Evening Prayer: Rite One (BCP 61)**

**Service Music**

<table>
<thead>
<tr>
<th>Number</th>
<th>Title</th>
<th>Composer/Adaptation</th>
</tr>
</thead>
<tbody>
<tr>
<td>S 26</td>
<td>Preces</td>
<td></td>
</tr>
<tr>
<td>S 27</td>
<td>O Gracious Light (<em>Phos hilaron</em>)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Hymns based on this text: H 37, H 36, H 25, H 26, WLP 891, EOM1/67-69</td>
<td></td>
</tr>
<tr>
<td>S 28</td>
<td>Salutation and The Lord's Prayer</td>
<td></td>
</tr>
<tr>
<td>S 22</td>
<td>Suffrages A</td>
<td></td>
</tr>
<tr>
<td>S 29</td>
<td>Suffrages B, Tone I</td>
<td></td>
</tr>
<tr>
<td>S 30</td>
<td>Suffrages B, Tone II</td>
<td></td>
</tr>
<tr>
<td>S 447</td>
<td>Collect Tone I</td>
<td></td>
</tr>
<tr>
<td>S 448</td>
<td>Collect Tone II</td>
<td></td>
</tr>
<tr>
<td>S 31</td>
<td>Concluding Versicle and Response</td>
<td></td>
</tr>
<tr>
<td>S 32</td>
<td>Concluding Versicle and Response in Easter Season</td>
<td></td>
</tr>
</tbody>
</table>

**Canticles**

*O Gracious Light (*Phos hilaron*; text source unknown)*

<table>
<thead>
<tr>
<th>Number</th>
<th>Title</th>
<th>Composer/Adaptation</th>
</tr>
</thead>
<tbody>
<tr>
<td>S 27</td>
<td>Plainsong; Victor Judson Schramm; acc. David Hurd</td>
<td></td>
</tr>
<tr>
<td>EOM 1/67</td>
<td><em>Light of the World</em>; tune <em>Gracious Light</em>, Peter Crisafulli</td>
<td></td>
</tr>
<tr>
<td>EOM 1/68</td>
<td><em>Light of the World</em>; tune Morrison, George Emblom</td>
<td></td>
</tr>
<tr>
<td>EOM 1/69</td>
<td><em>Light of the World</em>; Monte Mason</td>
<td></td>
</tr>
<tr>
<td></td>
<td><strong>Canticle 3</strong> The Song of Mary (Magnificat, Luke 1:39-56)</td>
<td></td>
</tr>
</tbody>
</table>
S 185  Mode 8 antiphon; adapt. Bruce E. Ford; Plainsong, Tone 8 (Solemn); adapt. and acc. Charles Winfred Douglas, alt.
S 186  Anglican Chant (Double); William Crotch
S 187  Anglican Chant (Double); Samuel Wesley
S 188  Anglican Chant (Double); Henry Walford Davies
S 189  Anglican Chant (Double); Benjamin Hutto
S 393  Plainsong, Tone 1; adapt. Bruce E. Ford; acc. James McGregor

Canticle 5  The Song of Simeon (Nunc dimittis; Luke 2:29-32)
S 196  Mode 7 antiphon, adapt. Bruce E. Ford; Plainsong, Tone 7; adapt. The Standing Commission on Church Music, 1979; acc. Alec Wyton and SCCM, 1979
S 197  Anglican Chant (Single); John Naylor
S 198  Anglican Chant (Single); Frederick A. Gore Ouseley
S 199  Anglican Chant (Single); John Blow
S 200  Anglican Chant (Single); Michael Wise
S 395  Plainsong, Tone 8; adapt. Bruce E. Ford

*The Song of Mary and The Song of Simeon are traditional in the Evening Prayer service.*

Daily Morning Prayer: Rite Two (BCP 75)

**Service Music**
S 33  Preces
S 293  Invitatory Antiphons Pointed for Anglican Chant
S 294  Invitatory Antiphons for Venite/Psalm 95 and Jubilate; Plainsong, Mode 4
S 51  Salutation and The Lord’s Prayer
S 52  Suffrages A
S 53  Suffrages B
S 447  Collect Tone I
S 448  Collect Tone II
S 54  Concluding Versicle and Response
S 55  Concluding Versicle and Response in Easter Season

**Canticles**
The Invitatory: Venite (Psalm 95)
S 34  Plainsong, Tone 4; adapt. Bruce E. Ford; acc. Alec Wyton
S 35  Through-composed; Jack Noble White
S 36  Anglican Chant (Single); George A. MacFarren
S 37  Anglican Chant (Single); Stephen Elvey
S 38  Anglican Chant (Double); Thomas Tertius Noble
S 39  Anglican Chant (Double); Charles Villiers Stanford
S 40  Anglican Chant (Double); George S. Talbot
EOM 2/158  Anglican Chant (Quadruple); Owen Burdick
EOM 2/159  Marilyn Haskel, harm. Dorothy J. Papadakos

**Morning Psalms**  (*Enriching Our Worship*: in place of an Invitatory Psalm, one of the following Morning Psalms may be sung or said.)
EOM 2/160  Psalm 63:1-8  *O God, you are my God*; Anglican Chant; Owen Burdick
EOM 2/161 Psalm 67:1-5  *O God, be merciful to us*; Anglican Chant; Owen Burdick

The Invitatory: *Jubilate* (Psalm 100)

S 41 Plainsong, Tone 4; Bruce E. Ford; acc. Alec Wyton
S 42 Anglican Chant (Single); Peter Hurford
S 43 Anglican Chant (Single); Richard Woodward
S 44 Anglican Chant (Single); James Nares
S 45 Anglican Chant (Single); Henry Walford Davies
S 295 Plainsong, Tone 8; adapt. The Standing Commission on Church Music, 1979

Christ our Passover (*Pascha nostrum*; 1 Cor.5:7-9, Rom.6:9-11, 1 Cor.15:20-22)

S 46 Plainsong, Tone I, Introti Form; adapt. Norman Mealy, alt.; acc. David Hurd; with handbells
S 47 Anglican Chant (Single); William Henry Walter
S 48 Anglican Chant (Single); Oxford Chant
S 49 Anglican Chant (Single); John Hindle
S 50 Anglican Chant (Single); Tonus Peregrinus; adapt. David Hurd

*After the readings in Morning Prayer/Rite Two, a selection from Canticles 8-20 or A-S is usually made, as they are in more contemporary language. However, other canticles may be chosen.*

An Order of Service for Noonday (BCP 103)

**Service Music**

S 296 Preces
S 297 Psalm 119 (*Lucerna pedibus meis*)
S 298 Psalm 121 (*Levavi oculos*)
S 299 Psalm 126 (*In convertendo*)
S 300 Gloria Patri
S 301 Sung Scripture: Romans 5:5
S 302 Sung Scripture: 2 Corinthians 5:17-18
S 303 Sung Scripture: Malachi 1:11
S 304 Salutation and The Lord’s Prayer
S 447 Collect Tone I
S 448 Collect Tone II

An Order of Worship for the Evening (BCP 109)

**Service Music**

S 56 Greeting, Tone I; Ambrosian chant
S 57 Greeting, Tone II
S 449 Tone for Short Lessons
S 447 Collect Tone I
S 448 Collect Tone II

*These anthems (Lucernaria) are for optional use, according to the second rubric in BCP, p. 112. The texts of the anthems are found in The Book of Occasional Services – 2003, pp.10-16.*

S 305 Anthem at the Candle Lighting (1); Mode 6 melody
S 306 Anthem at the Candle Lighting (2); Mode 6 melody
<table>
<thead>
<tr>
<th>Page</th>
<th>Text</th>
</tr>
</thead>
<tbody>
<tr>
<td>S 307</td>
<td>Anthem at the Candle Lighting (3); Mode 6 melody</td>
</tr>
<tr>
<td>S 308</td>
<td>Anthem at the Candle Lighting (4); Mode 6 melody</td>
</tr>
<tr>
<td>S 309</td>
<td>Anthem at the Candle Lighting: Advent; Mode 4 melody</td>
</tr>
<tr>
<td>S 310</td>
<td>Anthem at the Candle Lighting: Christmas; Mode 6 melody</td>
</tr>
<tr>
<td>S 311</td>
<td>Anthem at the Candle Lighting: Epiphany; Mode 6 melody</td>
</tr>
<tr>
<td>S 312</td>
<td>Anthem at the Candle Lighting: Lent, Mode 6 melody</td>
</tr>
<tr>
<td>S 313</td>
<td>Anthem at the Candle Lighting: Easter, Mode 6 melody</td>
</tr>
<tr>
<td>S 314</td>
<td>Anthem at the Candle Lighting: Ascension; Mode 6 melody</td>
</tr>
<tr>
<td>S 315</td>
<td>Anthem at the Candle Lighting: the Day of Pentecost; Mode 6 melody</td>
</tr>
<tr>
<td>S 316</td>
<td>Anthem at the Candle Lighting: Trinity Sunday; Mode 6 melody</td>
</tr>
<tr>
<td>S 317</td>
<td>Anthem at the Candle Lighting: Feasts of the Incarnation; Mode 6 melody</td>
</tr>
<tr>
<td>S 318</td>
<td>Anthem at the Candle Lighting: All Saints and other Major Saints’ Days; Mode 6 melody</td>
</tr>
<tr>
<td>S 319</td>
<td>Anthem at the Candle Lighting: Major Saints’ Days in Easter Season; Mode 6 melody</td>
</tr>
<tr>
<td>S 320</td>
<td>Anthem at the Candle Lighting: Transfiguration and Holy Cross Day; Mode 6 melody</td>
</tr>
<tr>
<td>S 27</td>
<td>O Gracious Light (<em>Phos hilaron</em>)</td>
</tr>
<tr>
<td></td>
<td>Hymns based on this text:  H 37, H 36, H 25, H 26</td>
</tr>
<tr>
<td></td>
<td>Additional settings:  WLP 891, EOM1/67-69</td>
</tr>
</tbody>
</table>

**Daily Evening Prayer: Rite Two**

**Service Music**

<table>
<thead>
<tr>
<th>Page</th>
<th>Text</th>
</tr>
</thead>
<tbody>
<tr>
<td>S 58</td>
<td>Preces</td>
</tr>
<tr>
<td>S 59-S 61</td>
<td>O Gracious Light (<em>Phos hilaron</em>)</td>
</tr>
<tr>
<td></td>
<td>Hymns based on this text:  H 37, H 36, H 25, H 26</td>
</tr>
<tr>
<td></td>
<td>Additional settings:  WLP 891, EOM1/67-69</td>
</tr>
<tr>
<td>S 62</td>
<td>Salutation and The Lord’s Prayer</td>
</tr>
<tr>
<td>S 63</td>
<td>Suffrages B, Tone I</td>
</tr>
<tr>
<td>S 64</td>
<td>Suffrages B, Tone II</td>
</tr>
<tr>
<td>S 447</td>
<td>Collect Tone I</td>
</tr>
<tr>
<td>S 448</td>
<td>Collect Tone II</td>
</tr>
<tr>
<td>S 65</td>
<td>Concluding Versicle and Response</td>
</tr>
<tr>
<td>S 66</td>
<td>Concluding Versicle and Response in Easter Season</td>
</tr>
</tbody>
</table>

**Canticles**

*O Gracious Light* (*Phos hilaron*; text source unknown)

<table>
<thead>
<tr>
<th>Page</th>
<th>Text</th>
</tr>
</thead>
<tbody>
<tr>
<td>S 59</td>
<td>Mode 2 melody, centonized by Bruce E. Ford and James McGregor; acc. James McGregor</td>
</tr>
<tr>
<td>S 60</td>
<td>Through-composed; Ronald Arnatt</td>
</tr>
<tr>
<td>S 61</td>
<td>Through-composed; McNeil Robinson II</td>
</tr>
<tr>
<td>EOM 1/67</td>
<td><em>Light of the World</em>; tune <em>Gracious Light</em>, Peter Crisafulli</td>
</tr>
<tr>
<td>EOM 1/68</td>
<td><em>Light of the World</em>; tune Morrison, George Emblom</td>
</tr>
<tr>
<td>EOM 1/69</td>
<td><em>Light of the World</em>; Monte Mason</td>
</tr>
<tr>
<td>VF/153</td>
<td><em>Light of the World</em>; Sister Élise, Community of the Holy Spirit; text from</td>
</tr>
</tbody>
</table>
**Enriching Our Worship**

**Evening Psalms** *(Enriching Our Worship: in place of or in addition to, Phos hilaron or some other hymn, one of the following Evening Psalms may be sung or said.)*

<table>
<thead>
<tr>
<th>Psalm Ref.</th>
<th>Title</th>
<th>Composer(s)</th>
</tr>
</thead>
<tbody>
<tr>
<td>EOM 2/162</td>
<td>Psalm 134: <em>Behold now, bless the Lord</em></td>
<td>Raul Anzalo</td>
</tr>
<tr>
<td>EOM 2/163</td>
<td>Psalm 141:1-3, 8ab <em>O Lord, I call to you</em></td>
<td>Owen Burdick</td>
</tr>
</tbody>
</table>

**Canticle 15** *The Song of Mary* *(Magnificat; Luke 1:39-56)*

<table>
<thead>
<tr>
<th>Ref.</th>
<th>Author</th>
<th>Composer(s)</th>
</tr>
</thead>
<tbody>
<tr>
<td>S 242</td>
<td></td>
<td>Plainsong, Tonus Peregrinus; adapt. Bruce E. Ford; acc. Alec Wyton</td>
</tr>
<tr>
<td>S 243</td>
<td></td>
<td>Anglican Chant (Double); William Henry Havergal</td>
</tr>
<tr>
<td>S 244</td>
<td></td>
<td>Anglican Chant (Double); George Mursell Garrett</td>
</tr>
<tr>
<td>S 245</td>
<td></td>
<td>Anglican Chant (Double); Benjamin Hutto</td>
</tr>
<tr>
<td>S 246</td>
<td></td>
<td>Anglican Chant (Double); W. Lawes; arr. Joseph Corfe</td>
</tr>
<tr>
<td>S 247</td>
<td></td>
<td>Antiphon and Verses; Cathedral of the Isles; Betty Carr Pulkingham</td>
</tr>
<tr>
<td>S 403</td>
<td></td>
<td>Norman Mealy</td>
</tr>
<tr>
<td>VF/152</td>
<td></td>
<td>Melody from <em>Antiphon 17</em>, Hildegard of Bingen; adapt. Lisa Neufeld Thomas</td>
</tr>
</tbody>
</table>

**Canticle 17** *The Song of Simeon* *(Nunc dimittis; Luke 2:29-32)*

<table>
<thead>
<tr>
<th>Ref.</th>
<th>Author</th>
<th>Composer(s)</th>
</tr>
</thead>
<tbody>
<tr>
<td>S 253</td>
<td></td>
<td>Plainsong, Irregular Tone; adapt. The Standing Commission on Church Music, 1979; acc. Alec Wyton and SCCM, 1979</td>
</tr>
<tr>
<td>S 254</td>
<td></td>
<td>Plainsong, Tone; adapt. Bruce E. Ford; acc. Howard Don Small</td>
</tr>
<tr>
<td>S 255</td>
<td></td>
<td>Anglican Chant (Single); Thomas Purcell</td>
</tr>
<tr>
<td>S 256</td>
<td></td>
<td>Anglican Chant (Single); William Richard Bexfield</td>
</tr>
<tr>
<td>S 257</td>
<td></td>
<td>Anglican Chant (Single); Henry G. Ley</td>
</tr>
<tr>
<td>S 258</td>
<td></td>
<td>Anglican Chant (Single); Thomas Dupuis</td>
</tr>
<tr>
<td>S 259</td>
<td></td>
<td>Anglican Chant (Double); Charles Fisk</td>
</tr>
<tr>
<td>S 260</td>
<td></td>
<td>Ronald Arnatt</td>
</tr>
<tr>
<td>S 405</td>
<td></td>
<td>Norman Mealy</td>
</tr>
<tr>
<td>WLP/891</td>
<td></td>
<td>Tune <em>Port Arthur</em>, Mimi Farra (b. 1938); antiphon setting, Kevin Hackett</td>
</tr>
<tr>
<td>EOM 2/164</td>
<td></td>
<td>From <em>Music for the Eucharist</em>; David Hurd</td>
</tr>
<tr>
<td>VF/154</td>
<td></td>
<td>Sister Élise, Community of the Holy Spirit</td>
</tr>
</tbody>
</table>

*The Song of Mary and The Song of Simeon are traditional in the Evening Prayer service.*

**An Order for Compline**

**Service Music**

<table>
<thead>
<tr>
<th>Ref.</th>
<th>Title</th>
<th>Composer(s)</th>
</tr>
</thead>
<tbody>
<tr>
<td>S 321</td>
<td>Versicles and Responses, Preces</td>
<td></td>
</tr>
<tr>
<td>S 322</td>
<td>Psalm 4 <em>(Cum invocarem)</em></td>
<td></td>
</tr>
<tr>
<td>S 323</td>
<td>Psalm 31 <em>(In te, Domine, speravi)</em></td>
<td></td>
</tr>
<tr>
<td>S 324</td>
<td>Psalm 91 <em>(Qui habitat)</em></td>
<td></td>
</tr>
<tr>
<td>S 325</td>
<td>Psalm 134 <em>(Ecce nunc)</em></td>
<td></td>
</tr>
<tr>
<td>EOM2/162</td>
<td>Psalm 134 <em>(Behold now, bless the Lord)</em></td>
<td></td>
</tr>
<tr>
<td>S 326</td>
<td>Gloria Patri</td>
<td></td>
</tr>
<tr>
<td>S 327</td>
<td>Sung Scripture: Jeremiah 14:9, 22</td>
<td></td>
</tr>
<tr>
<td>S 328</td>
<td>Sung Scripture: Matthew 11:28-30</td>
<td></td>
</tr>
<tr>
<td>S 329</td>
<td>Sung Scripture: Hebrews 13:20-21</td>
<td></td>
</tr>
<tr>
<td>S 330</td>
<td>Sung Scripture: 1 Peter 5:8-9a</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>---</td>
<td>---</td>
<td></td>
</tr>
<tr>
<td>S 331</td>
<td>Responsory: Into your hands</td>
<td></td>
</tr>
<tr>
<td>S 332</td>
<td>Versicle: Into your hands</td>
<td></td>
</tr>
<tr>
<td>S 333</td>
<td>Versicle and Response, Salutation and The Lord's Prayer</td>
<td></td>
</tr>
<tr>
<td>S 334</td>
<td>Versicle and Response</td>
<td></td>
</tr>
<tr>
<td>S 335</td>
<td>Versicle and Response</td>
<td></td>
</tr>
<tr>
<td>S 336</td>
<td>The Song of Simeon (<em>Nunc dimittis</em>)</td>
<td></td>
</tr>
<tr>
<td>EOM2/164</td>
<td>Now, Lord, you let your servant go in peace (<em>Nunc dimittis</em>)</td>
<td></td>
</tr>
<tr>
<td>S 337</td>
<td>Concluding Versicle and Blessing</td>
<td></td>
</tr>
</tbody>
</table>
A List of Canticles

This list is a compilation of canticles from multiple sources. In addition to the source and page, indications are given for the style (Plainsong, Anglican Chant, or, if only the composer’s name or title is listed, then either through-composed or song setting), and composer. The Biblical or literary source for each canticle is found after the English and Latin titles.

Canticle settings come from these sources:
- “S” before a number refers to service music found in the Service Music, Accompaniment Edition Volume 1 of The Hymnal 1982. Numbers S 289-S 449 are found in the Appendix to this volume; the music is marked by braces at the beginning and end of the music setting and may be reproduced by a congregation for its own use, provided that the copyright notice is always given.
- Wonder, Love, and Praise selections are marked as WLP/page.
- Enriching our Music 1 and Enriching our Music 2 selections are listed as EOM 1/page and EOM 2/page. New texts and music for canticles, since the publications of The Hymnal 1982 and The Book of Common Prayer, appear as letters A-S.
- Voices Found selections are marked as VF/page.

Canticle 1  A Song of Creation (Benedicite, omnia opera Domini)

Apochrypha: the Prayer of Azariah and the Song of the Three Jews: vss 35-65

S 177  Plainsong; tonus Peregrinus, vss 1-2,19-22; Plainsong, Tone 1, vss 13-18; adapt. The Standing Commission on Church Music, 1979; acc. Alec Wyton and SCCM, 1979

S 178  I Invocation; Anglican Chant (Single); Stephen Elvey
S 178  II The Cosmic Order; Anglican Chant (Double); John Robinson
S 178  III The Earth and its Creatures; Anglican Chant (Double); James Turle
S 178  IV The People of God; Anglican Chant (Single); Stephen Elvey
S 179  Invocation; Anglican Chant (Single); John F. Burrows
S 179  II The Cosmic Order; Anglican Chant (Double); Jonathan Battishill
S 179  III The Earth and its Creatures; Anglican Chant (Double); Jonathan Battishill
S 179  IV The People of God; Anglican Chant (Single); John F. Burrows

Canticle 2  A Song of Praise (Benedictus es, Domine)

Apochrypha: the Prayer of Azariah and the Song of the Three Jews: vss 29-34

S 180  Plainsong, Tone 8; adapt. Bruce E. Ford; acc. Jackson Hill
S 181  Anglican Chant (Single); George A. MacFarren
S 182  Anglican Chant (Single); John Jones
S 183  Anglican Chant (Double); J. Soaper
S 184  Anglican Chant (Double); John Goss

Canticle 3  The Song of Mary (Magnificat)

Luke 1:39-56

S 185  Mode 8 antiphon; adapt. Bruce E. Ford; Plainsong, Tone 8 (Solemn); adapt. and

S 186 Anglican Chant (Double); William Crotch
S 187 Anglican Chant (Double); Samuel Wesley
S 188 Anglican Chant (Double); Henry Walford Davies
S 189 Anglican Chant (Double); Benjamin Hutto
S 393 Plainsong, Tone 1; adapt. Bruce E. Ford; acc. James McGregor

Canticle 4 The Song of Zechariah (*Benedictus Dominus Deus*)

*Luke 1:57-80*

S 190 Plainsong, Tonus Peregrinus; adapt. Bruce E. Ford; acc. James McGregor
S 191 Anglican Chant (Double); Edward John Hopkins
S 192 Anglican Chant (Double); Thomas Attwood
S 193 Anglican Chant (Double); George Mursell Garrett
S 194 Anglican Chant (Double); Richard Lloyd
S 195 Anglican Chant (Double); William Morley
S 394 Plainsong, Tone 2; adapt. Bruce E. Ford; Bruce E. Ford, acc. James McGregor

Canticle 5 The Song of Simeon (*Nunc dimittis*)

*Luke 2:29-32*

S 196 Mode 7 antiphon, adapt. Bruce E. Ford; Plainsong, Tone 7; adapt. The Standing Commission on Church Music, 1979; acc. Alec Wyton and SCCM, 1979
S 197 Anglican Chant (Single); John Naylor
S 198 Anglican Chant (Single); Frederick A. Gore Ouseley
S 199 Anglican Chant (Single); John Blow
S 200 Anglican Chant (Single); Michael Wise
S 395 Plainsong, Tone 8; adapt. Bruce E. Ford; acc. Howard Don Small

Canticle 6 Glory be to God (*Gloria in excelsis*)

*Luke 2:14 and non-scriptural text*

S 201 John Merbecke; adapt. *Hymnal 1982*; acc. Thomas Foster
S 202 From *Missa de Sancta Maria Magdalena*, Healey Willan
S 203 From *Missa Marialis*; Plainsong, Mode 8; Mass 9; adapt. and acc. Charles Winfred Douglas
S 204 *Old Scottish Chant*, from *Chants or Tunes for Particular Hymns*, 1763?, alt.
S 396 Anglican Chant (Single); William Henry Walter
S 397 Anglican Chant (Single); John Naylor
S 398 Anglican Chant (Single); John Stainer
S 399 Anglican Chant (Single); C. Hylton Stewart

Canticle 7 We Praise Thee (*Te Deum laudamus*)

*4th c. non-scriptural text*

S 205 Plainsong, Tone 8; adapt. and acc. Alastair Cassels-Brown
S 206 Anglican Chant (Single); Stephen Elvey and Richard Farrant
S 207 Anglican Chant (Double); T. Norris and William Henry Havergal

Canticle 8 The Song of Moses (*Cantemus Domino*)

*Exodus 15:1-18*
S 208  Mode 1 antiphons, adapt. Bruce E. Ford; acc. James McGregor; Plainsong, Tone 1, vss 1-3,10-15; Plainsong, Tonus Peregrinus, vss 4-9; adapt. Norman Mealy; acc. Alec Wyton and the Standing Commission on Church Music, 1979

S 209  Anglican Chant (Double); James Turle

S 210  Anglican Chant (Triple); Richard Wayne Dirksen

S 211  Anglican Chant (Double); Henry Edward Dibdin

S 212  Anglican Chant (Quadruple); Daniel Pinkham; handbells, Mollie Nicholas Shuler

Canticle 9  The First Song of Isaiah (Ecce, Deus)

S 213  Plainsong, Tone 3; adapt. Bruce E. Ford; acc. Bruce Neswick

S 214  Anglican Chant (Single); Ray Francis Brown

S 215  Anglican Chant (Single); Robert Bremner

S 216  Anglican Chant (Double); David Hurd

S 400  Plainsong, Tone 4; adapt. The Standing Commission on Church Music, 1979; acc. Alec Wyton and SCCM, 1979

S 401  Ronald Arnatt

WLP 881  From Fraction Anthems, Canticles, and Chants; music and refrain words by Carl Haywood

WLP 882  Tone 7, polyphony alternation after Leonhard Schroeter; arr. Fred Goff

Canticle 10  The Second Song of Isaiah (Quaerite Dominum)

S 217  Plainsong, Tone 2; adapt. The Standing Commission on Church Music, 1979, alt; acc. Alec Wyton and SCCM, 1979, alt.

S 218  Anglican Chant (Double); John Goss

S 219  Anglican Chant (Double); Richard Clark

S 220  Anglican Chant (Double); Ned Rorem

S 221  Anglican Chant (Double); Henry Purcell; arr. James Turle

S 222  Norman Mealy

Canticle 11  The Third Song of Isaiah (Surge, illuminare)


S 224  Anglican Chant (Double); Cambridge Chant

S 225  Anglican Chant (Quadruple); Herbert S. Oakeley

S 226  Anglican Chant (Double); W. H. Longhurst

S 227  Anglican Chant (Double); J. Marcus Ritchie

WLP 883  Refrain and Simplified Anglican Chant; from Fraction Anthems, Canticles, and Chants; Carl Haywood

VF 156  Tune Wareham, melody William Knapp, alt.; harm. Hymns Ancient and Modern, 1875, after James Turle

Canticle 12  A Song of Creation (Benedicite, omnia opera Domini)

Apocrypha: the Prayer of Azariah and the Song of the Three Jews: vss 35-65
Canticle 13 A Song of Praise *(Benedictus es, Domine)*
"Apochrypha: the Prayer of Azariah and the Song of the Three Jews: vss 29-34"
S 232 Anglican Chant (Single); R. Tomlinson
S 233 Anglican Chant (Single); The Imperial Tune (ca. 1630)
S 234 Anglican Chant (Double); Thomas Attwood
S 235 Anglican Chant (Double); David Koehring
S 236 John Rutter
WLP 886 From *Fraction Anthems, Canticles, and Chants*; music and refrain words by Carl Haywood
WLP 887 Frank W. Boles

Canticle 14 A Song of Penitence *(Kyrie Pantokrator)*
"Apochrypha: cento from the Prayer of Manasseh"
S 237 Mode 3 antiphon, adapt. Bruce E. Ford; acc. Alec Wyton; Plainsong, Tone 3, vss 1-4,12-14; Plainsong, Irregular Tone, vss 5-11; adapt. The Standing Commission on Church Music, 1979, acc. Alec Wyton and SCCM, 1979
S 238 Anglican Chant (Double), with alternate harmony; Matthew Camidge
S 239 Anglican Chant (Double); *Allison’s Psalms*, 1599; arr. Luke Flintoff
S 240 Anglican Chant (Double); Ned Rorem
S 241 Anglican Chant (Double); Samuel Wesley
S 402 Plainsong, Tone 4; adapt. Bruce E. Ford; acc. M Lee Suitor
WLP 888 Text: Timothy Dudley-Smith, based on the *Prayer of Manasseh*; tune *Keiser New*, Owen Burdick

Canticle 15 The Song of Mary *(Magnificat)*
*Luke 1:39-56*
S 242 Plainsong, Tonus Peregrinus; adapt. Bruce E. Ford; acc. Alec Wyton
S 243 Anglican Chant (Double); William Henry Havergal
S 244  Anglican Chant (Double); George Mursell Garrett
S 245  Anglican Chant (Double); Benjamin Hutto
S 246  Anglican Chant (Double); W. Lawes; arr. Joseph Corfe
S 247  Antiphon and Verses; Cathedral of the Isles; Betty Carr Pulkingham
S 403  Norman Mealy
VF 152  Melody from Antiphon 17, Hildegard of Bingen; adapt. Lisa Neufeld Thomas

Canticle 16  The Song of Zechariah (Benedictus Dominus Deus)

Luke 1:57-80
S 248  Plainsong, Tone 8; adapt. Bruce E. Ford; acc. James McGregor
S 249  Anglican Chant (Double); Thomas Attwood Walmisley
S 250  Anglican Chant (Double); John Fenstermaker, Jr.
S 251  Anglican Chant (Double); Samuel Sebastian Wesley
S 252  Anglican Chant (Double); Anon.
S 404  Plainsong, Tone1; adapt. The Standing Commission on Church Music, 1979; acc. Alec Wyton and SCCM, 1979
WLP 889  Text: Carl P. Daw, Jr.; tune Shepherd’s Pipes, Annabeth McClelland Gay
WLP 890  Tone 5, Richard Fabian; polyphony alternatim after Jacob Handl, adapt. from Ecce quomodo moritur

Canticle 17  The Song of Simeon (Nunc dimittis)

Luke 2:29-32
S 253  Plainsong, Irregular Tone; adapt. The Standing Commission on Church Music, 1979; acc. Alec Wyton and SCCM, 1979
S 254  Plainsong, Tone; adapt. Bruce E. Ford; acc. Howard Don Small
S 255  Anglican Chant (Single); Thomas Purcell
S 256  Anglican Chant (Single); William Richard Bexfield
S 257  Anglican Chant (Single); Henry G. Ley
S 258  Anglican Chant (Single); Thomas Dupuis
S 259  Anglican Chant (Double); Charles Fisk
S 260  Ronald Arnatt
S 405  Norman Mealy
WLP 891  Tune Port Arthur, Mimi Farra; antiphon setting, Kevin Hackett
EOM 2 164  From Music for the Eucharist; David Hurd
VF 154  Sister Élise, Community of the Holy Spirit

Canticle 18  A Song to the Lamb (Dignus est)

Revelation 4:11, 5:9-10, 13
S 261  Plainsong, Tone 8; adapt. Bruce E. Ford; acc. Elizabeth Morris Downie
S 262  Anglican Chant (Single); C. Hylton Stewart
S 263  Anglican Chant (Single); E. Stanley Roper, with extended accompaniment
S 264  Anglican Chant (Double); Richard Woodward
S 265  Anglican Chant (Double); Daniel Pinkham
S 266  Calvin Hampton
WLP 892  Text, Carl P. Daw, Jr.; Music, Frank W. Boles
WLP 893  Richard Fabian
WLP 894  James L. Denman
Canticle 19  The Song of the Redeemed \textit{(Magna et mirabilia)}
\textit{Revelation 15:3-4}
S 267  Plainsong, Tone 1; adapt. Bruce E. Ford; acc. Howard Don Small
S 268  Anglican Chant (Single); Thomas Purcell
S 269  Anglican Chant (Single); John Goss
S 270  Anglican Chant (Double); Henry Smart
S 271  Anglican Chant (Double); Maurice Greene
S 406  Ronald Arnatt
WLP 895  From \textit{Fraction Anthems, Canticles, and Chants}; music and refrain words by Carl Haywood

Canticle 20  Glory to God \textit{(Gloria in excelsis)}
\textit{Luke 2:14} and non-scriptural text
S 272  Mozarabic chant (15\textsuperscript{th} cent.); adapt. David Warren Steel
S 273  Plainsong, Mode 7; Mass 13 (12\textsuperscript{th} c.); adapt. Mason Martens
S 274  Plainsong, Mode 4; Mass 15; adapt. Schola Antiqua, 1983
S 275  Anglican Chant (Single); J. Harrison
S 276  Anglican Chant (Double); Edward Hodges
S 277  From \textit{New Plainsong}; David Hurd
S 278  William Mathias
S 279  Gerald R. Near
S 280  Robert Powell
S 281  Richard Felciano
WLP 896  John Karl Hirten; with handbells
WLP 897  Cecile Gertken, OSB
WLP 898  Fred Goff; after a melody att. Heinrich Isaac
WLP 899  From \textit{Mass for Grace}; Carl Haywood
WLP 900  John Rutter
WLP 901  Ronald Arnatt

Canticle 21  You are God \textit{(Te Deum laudamus)}
\textit{4\textsuperscript{th} c. non-scriptural text}
S 282  Plainsong, Te Deum Tone (Solemn); adapt. Bruce E. Ford; acc. Gerard Farrell; with handbells
S 283  Anglican Chant (Double); arr. after Martin Luther
S 284  Anglican Chant (Double); Thomas Attwood
S 285  Anglican Chant (Double); Benjamin Hutto
S 286  Anglican Chant (Double); Jonathan Battishill
S 287  Anglican Chant (Single & Double); Richard Wayne Dirksen
S 288  Four-part harmony; Slavonic chant; adapt. and harm. Mason Martens
S 407  Plainsong, Te Deum Tone (Simple form); adapt. \textit{Hymnal 1982}; acc. Gerard Farrell; with handbells
WLP 902  Plainsong, Tone 8; adapt. John L. Hooker
WLP 903  Anglican Chant (Double); Shirley Hill; after \textit{Crucifer} by Sydney Hugo Nicholson
EOM 1 71  John Karl Hirten
Canticle A  A Song of Wisdom (Sapientia liberavit)
Wisdom of Solomon 10:15-19, 20b-21
WLP 904 Dent Davidson
WLP 905 Text: Patricia B. Clark; tune Brewer, David Ashley White
EOM 1 72 Simplified Anglican Chant; William Bradley Roberts
EOM 1 73 Monte Mason; derived from melodic motifs by Hector Berlioz in L’Enfance du Christ and by Herbert Howells in Hymnus paradise
VF 155 Words: Patricia B. Clark, adapt. A Song of Wisdom; Music: Halton Holgate, William Boyce

Canticle B  A Song of Pilgrimage (Priusquam errarem)
Ecclesiasticus 51:13-16, 20b-22
WLP 906 Text: Patricia B. Clark; tune Diligence, Thomas Pavlechko
EOM 1 74 Ana Hernández
EOM 1 75 George Emblom

Canticle C  The Song of Hannah
1 Samuel 2:1-8
EOM 1 76 Anglican Chant, adapt.; George Emblom
EOM 1 77 Simplified Anglican Chant; Robert Kennedy

Canticle D  A Song of the Wilderness
Isaiah 35:1-7,10
EOM 1 78 Monte Mason
EOM 1 79 Simplified Anglican Chant; Carl Haywood

Canticle E  A Song of Jerusalem Our Mother
Isaiah 66:10-14
EOM 1 80 Monte Mason, after Hildegard of Bingen
EOM 1 81 John Karl Hirten
VF 157 Words: Patricia B. Clark, para. A Song of Jerusalem Our Mother; Music: Edmonton, from Harmonica Sacra, ca. 1760

Canticle F  A Song of Lamentation
Lamentations 1:12,16; 3:19,22-24,26
EOM 1 82 John Karl Hirten
EOM 1 83 George Emblom

Canticle G  A Song of Ezekiel
Ezekiel 36:24-28
EOM 1 84 Jonathan Dimmock
EOM 1 85 Monte Mason

Canticle H  A Song of Hosea
Hosea 6:1-3
EOM 1 86 Gerald Near
EOM 1 87 George Emblom
<table>
<thead>
<tr>
<th>Canticle</th>
<th>Title</th>
<th>Scriptural References</th>
<th>Composers</th>
</tr>
</thead>
<tbody>
<tr>
<td>Canticle I</td>
<td>A Song of Jonah</td>
<td>Jonah 2:2-7,9</td>
<td>EOM 1 88 Monte Mason, from Mozarabic Rite</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>EOM 1 89 George Emblom</td>
</tr>
<tr>
<td>Canticle J</td>
<td>A Song of Judith</td>
<td>Judith 16:13-16</td>
<td>EOM 1 90 Michael Sitton</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>EOM 1 91 Peter Crisafulli</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>VF 158 William Bradley Roberts</td>
</tr>
<tr>
<td>Canticle K</td>
<td>A Song of Our Adoption</td>
<td>Ephesians 1:3-10</td>
<td>EOM 1 92 Monte Mason</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>EOM 1 93 Larry Reynolds</td>
</tr>
<tr>
<td>Canticle L</td>
<td>A Song of Christ’s Humility</td>
<td>Philippians 2:6-11</td>
<td>EOM 2 165 Monte Mason; from the Orthodox Church</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>EOM 2 166 Owen Burdick</td>
</tr>
<tr>
<td>Canticle M</td>
<td>A Song of Faith</td>
<td>1 Peter 1:3-4,18-21</td>
<td>EOM 2 167 George Emblom</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>EOM 2 168 Monte Mason</td>
</tr>
<tr>
<td>Canticle N</td>
<td>A Song of God’s Love</td>
<td>1 John 4:7-11</td>
<td>EOM 2 169 Raul Anzalo</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>EOM 2 170 Marilyn Haskel</td>
</tr>
<tr>
<td>Canticle O</td>
<td>A Song of the Heavenly City</td>
<td>Revelation 21:22-26, 22:1-4</td>
<td>EOM 2 171 Monte Mason</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>EOM 2 172 Monte Mason</td>
</tr>
<tr>
<td>Canticle P</td>
<td>A Song of the Spirit</td>
<td>Revelation 22:12-17</td>
<td>EOM 2 173 Monte Mason</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>EOM 2 174 Monte Mason; from the Orthodox Church; with handbells</td>
</tr>
<tr>
<td>Canticle Q</td>
<td>A Song of Christ’s Goodness</td>
<td>Anselm of Canterbury</td>
<td>EOM 2 175 George Emblom</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>EOM 2 176 Jonathan Dimmock</td>
</tr>
<tr>
<td>Canticle R</td>
<td>A Song of True Motherhood</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Julian of Norwich

EOM 2 177  Kevin Hackett
EOM 2 178  Joel Martinson

Canticle S  A Song of Our True Nature

Julian of Norwich

EOM 2 179  Ana Hernández
EOM 2 180  George Emblom
Canticles - Suggested Use in the Daily Offices

With so many different canticle choices for the Daily Offices, how and what does one choose? The suggestions offered next come from charts in three sources for your assistance in planning, combined in this appendix. Canticles with seasonal indications (e.g. Advent, Christmas, Lent, Easter) are shown the first time they appear in this list; they may be used in other seasons as well.


### Daily Morning Prayer

<table>
<thead>
<tr>
<th>Day</th>
<th>After the Old Testament reading</th>
<th>After the New Testament reading</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sun</td>
<td>4 or 16 – The Song of Zechariah</td>
<td>7 or 21 - Te Deum laudamus/You are God</td>
</tr>
<tr>
<td></td>
<td>E – A Song of Jerusalem Our Mother</td>
<td>K – A Song of Our Adoption (Easter)</td>
</tr>
<tr>
<td></td>
<td>D – A Song of the Wilderness (Advent)</td>
<td>P – A Song of the Spirit (Advent)</td>
</tr>
<tr>
<td></td>
<td>11 – The Third Song of Isaiah (Advent)</td>
<td>4 or 16 – The Song of Zechariah (Advent)</td>
</tr>
<tr>
<td></td>
<td>9 – The First Song of Isaiah (Christmas)</td>
<td>N – A Song of God’s Love (Christmas)</td>
</tr>
<tr>
<td></td>
<td>C – A Song of Hannah (Christmas)</td>
<td>20 – Glory to God (Christmas)</td>
</tr>
<tr>
<td></td>
<td>H – A Song of Hosea (Lent)</td>
<td>L – A Song of Christ’s Humility (Lent)</td>
</tr>
<tr>
<td></td>
<td>14 – A Song of Penitence (Lent)</td>
<td>4 or 16 – The Song of Zechariah (Lent)</td>
</tr>
<tr>
<td></td>
<td>A – A Song of Wisdom (Easter)</td>
<td>M – A Song of Faith (Easter)</td>
</tr>
<tr>
<td></td>
<td>8 – The Song of Moses (Easter)</td>
<td></td>
</tr>
</tbody>
</table>

| Mon | 9 – The First Song of Isaiah | 19 – The Song of the Redeemed (Advent and Lent) |
|     | 11 – The Third Song of Isaiah | L – A Song of Christ’s Humility |
|     | C – A Song of Hannah | Q – A Song of Christ’s Goodness |
| Tue | 2 or 13 – A Song of Praise | M – A Song of Faith |
|     | B – A Song of Pilgrimage | N – A Song of God’s Love |
|     | | 18 – A Song to the Lamb |

| Wed | 11 – The Third Song of Isaiah | 4 or 16 – The Song of Zechariah |
|     | G – A Song of Ezekiel | P – A Song of the Spirit |
|     | H – A Song of Hosea | S – A Song of Our True Nature |
|     | I – A Song of Jonah (Lent) | |
|     | 10 – The Second Song of Isaiah (Lent) | |
|     | 14 – A Song of Penitence (Lent) | |
Thu  8 – The Song of Moses
     A – A Song of Wisdom
     J – A Song of Judith (Christmas)
6 or 20 – Glory to God
     R – A Song of True Motherhood (Christmas)
     16 – The Song of Zechariah
     19 – The Song of the Redeemed

Fri  I – A Song of Jonah
     J – A Song of Judith
     F – A Song of Lamentation (Lent)
     14 – A Song of Penitence
     G – A Song of Ezekiel (Easter)
     18 – A Song to the Lamb
     R – A Song of True Motherhood
     S - A Song of Our True Nature (Lent)
     K - A Song of Our Adoption

Sat  1 or 12 – A Song of Creation
     D – A Song of the Wilderness
     19 – The Song of the Redeemed
     O – A Song of the Heavenly City

On Feasts of Our Lord and other Major Feasts
4 or 16 – The Song of Zechariah
     E – A Song of Jerusalem Our Mother
     7 or 21 – Te Deum laudamus/You are God
     K – A Song of Our Adoption

Daily Evening Prayer
Day After the Old Testament reading
Sun  3 or 15 – The Song of Mary
     M – A Song of Faith
     5 or 17 – The Song of Simeon

Mon  8 – The Song of Moses
     A – A Song of Wisdom
     14 – A Song of Penitence
     5 or 17 – The Song of Simeon
     N – A Song of God’s Love

Tue  10 – The Second Song of Isaiah
     D – A Song of the Wilderness
     3 or 15 – The Song of Mary
     P – A Song of the Spirit

Wed  1 or 12 – A Song of Creation
     C – The Song of Hannah
     5 or 17 – The Song of Simeon
     L – A Song of Christ’s Humility

Thu  11 – The Third Song of Isaiah
     J – A Song of Judith
     3 or 15 – The Song of Mary
     S – A Song of Our True Nature

Fri  2 or 13 – A Song of Praise
     G – A Song of Ezekiel
     5 or 17 – The Song of Simeon
     Q – A Song of Christ’s Goodness

Sat  9 – The First Song of Isaiah
     B – A Song of Pilgrimage
     3 or 15 – The Song of Mary
     R – A Song of True Motherhood

On Feasts of Our Lord and other Major Feasts
3 or 15 – The Song of Mary
     5 or 17 – The Song of Simeon
     O – A Song of the Heavenly City
Music Selections for Holy Eucharist

This compilation of music for the service of Holy Eucharist comes from The Hymnal 1982, Lift Every Voice and Sing II, Wonder, Love, and Praise, Enriching Our Music 1 and 2, Enriching Our Worship, Voices Found, My Heart Sings Out, and the Altar Book. Music selections are marked accordingly. Note that any of the texts or music found in Enriching Our Worship 1 and 2 may be used in conjunction with the Rite Two liturgies of The Book of Common Prayer. (See Enriching Our Worship, p. 14.)

- “S” before a number refers to service music found in the Service Music, Accompaniment Edition Volume 1 of The Hymnal 1982. Note that numbers S 289-S 449 are found in the Appendix to this volume; the music is marked by braces at the beginning and end of the music setting and may be reproduced by a congregation for its own use, provided that the copyright notice is always given.
- Lift Every Voice and Sing II selections are indicated as LEVAS/page.
- Wonder, Love, and Praise selections are marked as WLP/page.
- Enriching Our Music 1 and Enriching Our Music 2 selections are listed as EOM 1/page and EOM 2/page.
- Voices Found selections are marked as VF/page.
- Enriching Our Worship includes some musical settings and are marked as EOW/page.
- My Heart Sings Out settings are marked as MHSO/page.
- Altar Book selections for the celebrant and deacon are marked as AB/page.

Opening Acclamation

S76  Ambrosian chant; adapt. Mason Martens
S77  From Missa orbis factor; arr. David Hurd
S78  For Easter Day through the Day of Pentecost; Ambrosian chant; adapt. Mason Martens
S79  For Easter Day through the Day of Pentecost; from Missa orbis factor; arr. David Hurd
S80  In Lent – Rite I; Ambrosian chant; adapt. Mason Martens
S81  In Lent – Rite I; from Missa orbis factor; arr. David Hurd
S82  In Lent – Rite II; Ambrosian chant; adapt. Mason Martens
S83  In Lent – Rite II; from Missa orbis factor; arr. David Hurd
EOM 1/A1-3 Chant adaptions by Bruce E. Ford
EOM 2/94 For Easter; Hunter Moore, vocal harm. Eric Wyse
EOM 2/95 Carl MaultsBy
EOM 2/96 Carl MaultsBy
AB 372 Opening Acclamation
AB 372 Opening Acclamation in Easter Season
AB 372 Opening Acclamation in Lent (Rite One)
AB 372 Opening Acclamation in Lent (Rite Two)
AB 373 Versicles at Baptism and Confirmation

Collect
AB 373 Salutation (with Collect Tone I)
AB 373 Salutation (with Collect Tone II)
AB 374 Collect Tone I
AB 374 Collect of 2 Epiphany: Tone I
AB 375 Collect at The Prayers 2: Tone I
AB 376 Collect at The Prayers: Tone II
AB 376 Collect of the Easter Vigil: Tone II

Kyrie, Trisagion, and Gloria in excelsis

Kyrie eleison

S84 Plainsong, Mode 1; Mass 11, Orbis factor; arr. and acc. David Hurd
S85 Plainsong, Mode 3; Mass 16; adapt. Schola Antiqua, 1983
S86 From New Plainsong; David Hurd
S87 From Corpus Christi Mass; Jackson Hill
S88 Antiphonal style; McNeil Robinson II
S89 Four-part harmony; James McGregor, after Verum caro factum est, Hans Leo Hassler
S356 Plainsong, Mode 1; Mass 4, Cunctipotens Genitor Deus
S357 From Missa Marialis; Plainsong, Mode 1; Mass 9, Cum jubilo; adapt. Charles Winfred Douglas
S358 Plainsong, Tone 8; fauxbourdon Janet Hall
S359 David Beyer; with handbells
WLP/837 Kevin R. Hackett; from Hymn Tunes Mass; based on Herzliebster Jesu, Johann Cruger
WLP/840 From Freedom Mass; Betty Carr Pulkingham
WLP/841 Hildegard of Bingen; with handbells
EOM 1/7 From Music for the Eucharist; David Hurd
EOM 1/62 Mass in the Lydian Mode; Richard R. Webster
EOM 2/106 Kyrie for Advent(Lord, have mercy); Stefano Vasselli
EOM 2/107 Kyrie for Pentecost(Lord, have mercy); Carl MaultsBy; Spanish and English texts
EOM 2/108 From Conditor alme siderum Mass; Frank W. Boles; handbells, bell tree & triangle
EOM 2/109 From Ferial Mass, XI-XIII c; arr. Jonathan Dimmock
EOM 2/110 Christopher W. Hart; harmonization, Jack Burnam
EOM 2/111 Russian Orthodox
MHSO/13 Paraguayan
MHSO/14 John L. Bell
MHSO/15 Russian Orthodox

Lord, have mercy upon us (Kyrie) – The Holy Eucharist, Rite One

S90 Antiphonal style; John Merbecke; adapt. Hymnal 1982; acc. Thomas Foster
S91 Nine-fold setting; from Missa de Sancta Maria Magdalena, Healey Willan
S92 Plainsong, Mode 1, from Missa Marialis; Mass 9, Cum jubilo; adapt. and acc. Charles Winfred Douglas
S93 Nine-fold setting; Leo Sowerby
Lord, have mercy (Kyrie) – The Holy Eucharist, Rite Two

S94  Antiphonal setting; Plainsong, Mode 4; Mass 18; adapt. Mason Martens
S95  Antiphonal setting; from the Litany of the Saints; adapt. Richard Proulx
S96  Four-part harmony; from Deutsche Messe; Franz Peter Schubert; 
     arr. Richard Proulx
S97  Nine-fold setting; Richard Felciano
S98  Nine-fold setting; William Mathias
LEVAS/235  Nine-fold setting; Eucharist of the Soul; Lena McLin
LEVAS/236  Nine-fold setting; Mass of St. Augustine; Leon C. Roberts
LEVAS/237  From Mass No. 1 in G; Avon Gillespie
LEVAS/238  William B. Cooper
LEVAS/239  Based on traditional African melodies; Freedom Mass, Betty Carr Pulkingham
LEVAS/240  Garfield Rochard
WLP/835  Don Pearson
WLP/836  Nine-fold setting; Peter Niedmann
WLP/838  Kevin R. Hackett; from Hymn Tunes Mass; based on Herzliebster Jesu, 
     Johann Cruger
WLP/839  Arlen R. Clarke
WLP/842  From Missa de Sancta Hildegard; Lisa Neufeld Thomas; melody adapt. 
     from a Kyrie by Hildegard of Bingen; with handbells
EOM 1/2  From Freedom Mass; Kate Alm
EOM 1/6  From Music for the Eucharist; David Hurd
EOM 1/21  From Music for the Holy Eucharist Rite II; Peter Crisafulli
EOM/29  From Missa Appalachia; Jonathan Dimmock
EOM 1/33  Susan Calvin Fletcher
EOM 1/39  From Service Music for St. Mary’s; Randall Giles
EOM 1/42  From The Saint Mary Mass; Carl MaultsBy
EOM 1/48  From Red Lake Mass; Mark MacDonald; adapt. Frances Densmore
EOM 1/54  Missa Oecumenica, from the Trinitas Choral Review, arr. Richard Proulx, after 
     Alexander Archangelsky
EOM 1/58  Three-fold setting; from Mass for St. Philip’s; William Bradley Roberts
EOM 2/112  Jane Emery
EOM 2/113  From New Music for Eucharist; Philip Orr
EOM 2/114  From F Minor Service; Frank W. Boles
EOM 2/115  From St. Ignatius Mass; Jonathan Dimmock
MHSO/12  Antiphonal setting; from Missa Appalachia; Jonathan Dimmock

Holy God (Trisagion)

S99  Plainsong, Mode 1; adapt. Bruce E. Ford; acc. Arthur Rhea
S100  From New Plainsong; David Hurd
S101  Set for Voice Parts and All; John Rutter
S102  Four-part harmony; after Alexander Archangelsky
S360  Mode 1 melody; Richard Fabian
WLP/843  John Karl Hirtren
WLP/844  Mode 1 melody; Richard Fabian
WLP/845  From *Mass for Grace*; Carl Haywood;  
WLP/846  Ruth Boshkoff  
EOM 1/8  From *Music for the Eucharist*; David Hurd  
EOM 1/22  From *Music for the Holy Eucharist Rite II*; Peter Crisafulli; with handbells  
EOM 1/34  Susan Calvin Fletcher  
EOM 1/55  *Missa Oecumenica*, from the *Trinitas Choral Review*, arr. Richard Proulx, after Alexander Archangelsky  
EOM 2/116  *Santo, Santo Dios*; Carols O. Morales; Spanish text  
EOM 2/117  *Hagios O Theos*; Randall Giles; from *Music for the 2002 General Synod of the Church of South India*; Greek and English text  
EOM 2/118  Melody Galen Sanford; harm. Robert Hawthorne  
MHSO/16  The Iona Community  
MHSO/17  From *Music for the Holy Eucharist Rite II*; Peter Crisafulli; with handbells  

**Glory be to God (Gloria in excelsis) – The Holy Eucharist, Rite One**  
S201  John Merbecke; adapt. *Hymnal 1982*; acc. Thomas Foster  
S202  From *Missa de Sancta Maria Magdalena*; Healey Willan  
S203  From *Missa Marialis*; Plainsong, Mode 8; Mass 9; adapt. and acc. Charles Winfred Douglas  
S204  *Old Scottish Chant*, from *Chants or Tunes for Particular Hymns*, 1763?, alt.  
S396  Anglican Chant (Single); William Henry Walter  
S397  Anglican Chant (Single); John Naylor  
S398  Anglican Chant (Single); John Stainer  
S399  Anglican Chant (Single); C. Hylton Stewart  

**Glory to God (Gloria in excelsis) – The Holy Eucharist, Rite Two**  
S272  Mozarabic chant (15th cent.); adapt. David Warren Steel  
S273  Plainsong, Mode 7; Mass 13 (12th cent.); adapt. Mason Martens  
S274  Plainsong, Mode 4; Mass 15; adapt. Schola Antiqua, 1983  
S275  Anglican Chant (Single); J. Harrison  
S276  Anglican Chant (Double); Edward Hodges  
S277  From *New Plainsong*; David Hurd  
S278  William Mathias  
S279  Gerald R. Near  
S280  Robert Powell  
S281  Richard Felciano  
LEVAS/241  From *Intercession Mass*; David Hurd  
LEVAS/242  From *Eucharist of the Soul*; Lena McLin  
LEVAS/243  From *Mass for Grace*; Carl Haywood  
EOM 1/1  From *Freedom Mass*; Kate Alm  
EOM 1/5  From *Music for the Eucharist*; David Hurd  
EOM 1/20  From *Music for the Holy Eucharist Rite II*; Peter Crisafulli; with handbells  
EOM 1/28  From *Missa Appalachia*; Jonathan Dimmock  
EOM 2/104  From Misa Xochipilli; Skinner Chávez-Melo; Spanish text  
EOM 2/105  From *Mass Settings for Advent and Christmas*; Peter Crisafulli  
MHSO/5  From *Liturgy of Joy*; James Capers, arr. Michael Hassell
MHSO/6 From *St. James Piccadilly*; Fiona Vidal-White
MHSO/7 From *Missa Appalachia*; Jonathan Dimmock
MHSO/9 Jacques Berthier
MHSO/11 Peruvian

**Songs of Praise (sung in place of *Kyrie, Trisagion, or Gloria*)**

EOM 1/46 *Alleluia. Lord, I love the place*; from *Red Lake Mass*, Monte Mason; adapt. Frances Densmore

EOM 1/47 *As the deer longs*; from *Red Lake Mass*; Monte Mason; adapt. Frances Densmore

EOM 2/97 Hymn of Praise (*Glory to God*); from *Service Music Setting No. 2: A Setting for Peaceful Spirit*; William Campbell

EOM 2/98 Hymn of Praise (*Gloria*); from *Mass of the Nicaraguan People*; Carlos Mejia Godoy and Pablo Martinez; English tr. B. Coult, ed., arr. R. Lang, S. Schmidt

EOM 2/99 Hymn of Praise (*Gloria in excelsis*); Debra Hinson Bridges

EOM 2/100 Hymn of Praise (*Gloria, gloria, gloria*); Pablo Sosa; Spanish and English text

EOM 2/101 Hymn of Praise (*Jubilate Deo*); Michael Praetorius

EOM 2/102 Hymn of Praise (*Hava Nashirah*); Hebrew round; Hebrew and English text

EOM 2/103 Hymn of Praise (*Sing and rejoice*); traditional round

EOM 2/104 Gloria a Dios en el cielo (*Glory to God*); from *Misa Xochipilli*; Skinner Chavez-Melo; Spanish text

**Lessons and the Gospel**

AB 377 Lessons Before the Gospel
AB 377 After the Lesson
AB 381 Gospel Tone I
AB 379 Gospel Tone II
AB 379 Gospel of 4 Easter, Year C

**Gospel Acclamations**

WLP/847 *Alleluia* with verses for Epiphany Season, Years A,B,C; tone 2; refrain from *Tibi, Christe, splendor Patris*, Moissac MS, 12th cent.; adapt. Marilyn L. Haskel

WLP/848 *Alleluia* with verses for Eastertide, Ascension Day and Day of Pentecost, Years A,B,C; Tone 5, John L. Hooker; refrain after *Gelobt sei Gott*, Melchior Vulpius

EOM 1/9 A General Gospel Acclamation: *Alleluia*; from *Music for the Eucharist*; David Hurd

EOM 1/10 A Lenten Gospel Acclamation: *Glory to you*; from *Music for the Eucharist*; David Hurd

EOM 2/119 *Halle, Halle, Hallelujah*; Caribbean traditional; arr. Mark Sedio

EOM 2/120 *Alleluia*; South African, arr. Gobingca Mxadana

EOM 2/121 *Alleluia Canon*; adapt. from *Exsultate, Jubilate*; W. A. Mozart

MHSO/18 Traditional Caribbean; arr. Mark Sedio

MHSO/19 A. Maraire

MHSO/20 Fintan O’Carroll and Christopher Walker

MHSO/21 David Dargie
The Nicene Creed
S103  Traditional; Plainsong, Mode 4; Credo I; adapt. Charles Winfred Douglas, alt.
S104  Contemporary; Plainsong, Mode 4; Credo I; adapt. Mason Martens (b. 1933)
S105  Contemporary; Single, flexible theme with accompaniment; Calvin Hampton
S361  Contemporary; Plainsong, Mode 5; Credo 3; adapt. Bruce E. Ford
WLP/849  Contemporary: Owen Burdick

The Prayers of the People – Rite Two
S106  Form I
LEVAS 247  Form I; from *Mass for Grace*; Carl Haywood
AB 382  Form I: Tone A
AB 383  Form I: Tone B
S362  Form II; adapt. David Hurd
S107  Form III; Anaphoral chant; adapt. Bruce E. Ford
S108  Form IV; David Hurd
LEVAS 248  Form IV; from *Freedom Mass*; Betty Carr Pulkingham
S109  Form V; Mason Martens
AB 384  Form V: Tone A
AB 385  Form V: Tone B
S363  Form VI; adapt. David Hurd
MHSO/23  Prayer Response: *Lord, in your mercy*; John L. Bell/The Iona Community
MHSO/24  Prayer Response: *His love is everlasting*; Leon C. Roberts
MHSO/25  Prayer Response: *I will praise your name*; Leon C. Roberts
MHSO/26  Prayer Response: *Holy, holy, holy (Santo, santo, santo)*; Spanish and English text; harm. Anna Mae Meyer Bush
MHSO/27  Prayer Response: *Your kingdom come, O Lord*; The Iona Community
MHSO/28  Prayer Response: *O bless the Lord*; John L. Bell; The Iona Community
MHSO/29  Prayer Response: *God ever-faithful*; Michael Joncas
MHSO/30  Prayer Response: *Kyrie eleison*; Jacques Berthier, Taizé Community
MHSO/31  Prayer Response: *Mungu ni mwema (Know that God is good)*; Democratic Republic of Congo, arr. Edo Bumba; Swahili and English text
MHSO/32  Prayer Response: *Lord, I pray*; Dutch melody, arr. Grace Schwanda
MHSO/34  Prayer Response: *Amen, siyakudumisa (Amen, we praise your name): Masithi*, South African Hymn; call and response
MHSO/35  Prayer Response: *Send me, Lord (Thuma mina)*, South African; call and response
AB 375  Collect (concluding) at The Prayers 2: Tone I
AB 376  Collect (concluding) at The Prayers 1: Tone II

The Peace
S110  Holy Eucharist, Rite One
S111  Holy Eucharist, Rite Two; Ambrosian chant; adapt. Mason Martens
AB 386  Rite One
AB 386  Rite Two
EOM 2/122  *Shanti (Peace)*; from Music for the 2002 General Synod of the Church of South India; Randall Giles

**Sursum Corda**

S112  Holy Eucharist, Rite One
S120  Holy Eucharist, Rite Two
EOM 1/11  Lift up your hearts (*Sursum corda*) – Holy Eucharist, Rite Two; from *Music for the Eucharist*; David Hurd
EOM 1/49  Lift up your hearts (*Sursum corda*) – Holy Eucharist, Rite Two; from *Red Lake Mass* after Frances Densmore; Monte Mason
EOM 2/123  *Sursum corda and Preface*; adapt. from *Missa de Sancta Hildegard*; Lisa Neufeld Thomas

**Sung Prefaces**

**The Holy Eucharist, Rite One (Solemn Tone)**

AB 102  The Lord’s Day 1 (Of God the Father)
AB 102  The Lord’s Day 2 (Of God the Son)
AB 103  The Lord’s Day 3 (Of God the Holy Spirit)
AB 104  Weekdays after Pentecost
AB 105  Advent
AB 106  Epiphany
AB 107  Lent (1)
AB 108  Lent (2)
AB 109  Holy Week
AB 110  Easter
AB 111  Ascension
AB 112  Pentecost
AB 113  Trinity Sunday
AB 114  All Saints
AB 115  A Saint (1)
AB 116  A Saint (2)
AB 116  A Saint (3)
AB 117  Apostles and Ordinations
AB 118  Dedication of a Church
AB 118  Baptism
AB 119  Marriage
AB 120  Commemoration of the Dead

**The Holy Eucharist, Rite One (Simple Tone)**

AB 122  The Lord’s Day 1 (Of God the Father)
AB 122  The Lord’s Day 2 (Of God the Son)
AB 123  The Lord’s Day 3 (Of God the Holy Spirit)
AB 124  Weekdays after Pentecost
AB 124  Advent
AB 125  Incarnation
AB 126 Epiphany
AB 127 Lent (1)
AB 128 Lent (2)
AB 129 Holy Week
AB 130 Easter
AB 131 Ascension
AB 132 Pentecost
AB 133 Trinity Sunday
AB 134 All Saints
AB 135 A Saint (1)
AB 136 A Saint (2)
AB 136 A Saint (3)
AB 137 Apostles and Ordinations
AB 138 Dedication of a Church
AB 138 Baptism
AB 139 Marriage
AB 140 Commemoration of the Dead

The Holy Eucharist, Rite Two (Solemn Tone)
AB 252 The Lord’s Day 1 (Of God the Father)
AB 252 The Lord’s Day 2 (Of God the Son)
AB 253 The Lord’s Day 3 (Of God the Holy Spirit)
AB 254 Weekdays after Pentecost
AB 254 Advent
AB 255 Incarnation
AB 256 Epiphany
AB 257 Lent (1)
AB 258 Lent (2)
AB 259 Holy Week
AB 260 Easter
AB 261 Ascension
AB 262 Pentecost
AB 263 Trinity Sunday
AB 264 All Saints
AB 265 A Saint (1)
AB 266 A Saint (2)
AB 266 A Saint (3)
AB 267 Apostles and Ordinations
AB 268 Dedication of a Church
AB 268 Baptism
AB 269 Marriage
AB 270 Commemoration of the Dead

The Holy Eucharist, Rite Two (Simple Tone)
AB 272 The Lord’s Day 1 (Of God the Father)
AB 272 The Lord’s Day 2 (Of God the Son)
AB 273  The Lord’s Day 3 (Of God the Holy Spirit)
AB 274  Weekdays after Pentecost
AB 274  Advent
AB 275  Incarnation
AB 276  Epiphany
AB 277  Lent (1)
AB 278  Lent (2)
AB 279  Holy Week
AB 280  Easter
AB 281  Ascension
AB 282  Pentecost
AB 283  Trinity Sunday
AB 284  All Saints
AB 285  A Saint (1)
AB 286  A Saint (2)
AB 286  A Saint (3)
AB 287  Apostles and Ordinations
AB 288  Dedication of a Church
AB 288  Baptism
AB 289  Marriage
AB 290  Commemoration of the Dead

**Holy, holy, holy (Sanctus and Benedictus)**

**The Holy Eucharist, Rite One**

S113  John Merbecke; adapt. *Hymnal 1982*; acc. Thomas Foster
S114  From *Missa de Sancta Maria Magdalena*; Healey Willan
S115  From *Missa Marialis*; Plainsong, Mode 5; Mass 9; adapt. and acc. Charles Winfred Douglas and Bruce E. Ford
S116  From *Missa de Angelis*; Plainsong, Mode 5; Mass 8; adapt. Charles Winfred Douglas; acc. Roy F. Kehl
S117  After *Verbum caro factum est*, Hans Leo Hassler; James McGregor

**The Holy Eucharist, Rite Two**

S121  Plainsong, Te Deum Tone; adapt. James McGregor
S122  Plainsong; Mass 18; adapt. Mason Martens
S123  Mozarabic chant, ca. 8th cent.; adapt. Howard E. Galley
S124  From *New Plainsong*; David Hurd
S125  From *A Community Mass*; Richard Proulx
S126  Richard Felciano
S127  Calvin Hampton
S128  William Mathias
S129  Robert Powell
S130  From *Deutsche Messe*, Franz Peter Schubert; arr. Richard Proulx; four-part harmony
S131  Gerald R. Near
S364  Plainsong, Mode 2; Mass 12; adapt. Bruce E. Ford; acc. Richard Proulx
S365  Plainsong, Mode 2; Mass 16; adapt. Richard Proulx; acc. Alec Wyton
LEVAS/252 From *Eucharist of the Soul*; Lena McLin
LEVAS/253 Grayson Warren Brown; arr. Val Parker
LEVAS/254 From *The Saint Mary Mass*; Carl MaultsBy
LEVAS/255 From *A Mass for a Soulful People*; Grayson Warren Brown
WLP/850 From *Missa Appalachia*; Jonathan Dimmock
WLP/851 Jack Warren Burnam
WLP/852 From *Mass for St. Philip’s*; William Bradley Roberts
WLP/853 John Karl Hirten; with handbells
WLP/854 From *Missa Guadalupe*; Joel Martinson
WLP/855 Monte Mason; after melodies found in *Chippewa Music* by Frances Densmore; percussion instruments suggested in Leader’s Guide, John L. Hooker
WLP/856 From *Eucharist of the Soul*; Lena McLin
WLP/857 From *Freedom Mass*, based on traditional African melodies; Betty Carr Pulkingham
WLP/858 American folk melody; arr. Marcia Pruner; harm. Annabel Morris Buchanan
WLP/859 From *Worship II*; Ronald Arnatt
EOM 1/3 From *Freedom Mass*; Kate Alm
EOM 1/12 From *Music for the Eucharist*; David Hurd
EOM 1/23 From *Music for the Holy Eucharist Rite II*; Peter Crisafulli; with handbells
EOM 1/30 From *Missa Appalachia*; Jonathan Dimmock
EOM 1/40 From *Service Music for St. Mary’s*; Randall Giles
EOM 1/43 From *The Saint Mary Mass*; Carl MaultsBy
EOM 1/51 From *Red Lake Mass*; Monte Mason
EOM 1/59 From *Mass for St. Philip’s*; William Bradley Roberts
EOM 1/63 From *Mass in the Lydian Mode*; Richard R. Webster
EOM 2/124 From *Millennium Mass*; Debra Hinson Bridges
EOM 2/125 From *Conditor alme siderum Mass*; Frank W. Boles; handbells, bell tree & triangle
EOM 2/126 From *Mass for Theophilus*; Greg Economides; piano, flute, bodhran
EOM 2/127 From *Mass Setting for Advent and Christmas*; Stefano Vasselli; organ setting
EOM 2/129 Juan Luis Garcia; Spanish text
EOM 2/130 From *Misa Zochipilli*; Skinner Chávez-Melo; Spanish text
EOM 2/131 Mary F. Reza; arr. Joseph H. Abell; Spanish text
EOM 2/132 Roberto Milano; Spanish text
EOM 2/133 Byzantine; adapt. George Black
MHSO/36 From *Missa Appalachia*, Jonathan Dimmock
MHSO/37 The Iona Community
MHSO/38 John L. Bell, The Iona Community
MHSO/39 From *The Saint Mary Mass*; Carl MaultsBy
MHSO/40 From *Mass of Plenty*; Rob Glover

**Eucharistic Prayers**

**Eucharistic Prayer I, Rite One**

AB 34 Conclusion of Prayer I: Solemn Tone
<table>
<thead>
<tr>
<th>Page</th>
<th>Content</th>
</tr>
</thead>
<tbody>
<tr>
<td>AB 34</td>
<td>Conclusion of Prayer I: Simple Tone</td>
</tr>
<tr>
<td>AB 34</td>
<td>Introduction to the Lord's Prayer</td>
</tr>
</tbody>
</table>

**Eucharistic Prayer II, Rite One**
- AB 40  Conclusion of Prayer II: Solemn Tone
- AB 40  Conclusion of Prayer II: Simple Tone
- AB 40  Introduction to the Lord's Prayer

**Eucharistic Prayer A, Rite Two**
- AB 169  Conclusion of Eucharistic Prayer A, Solemn and Simple Tones
- AB 170  Introduction to the Lord’s Prayer

**Eucharistic Prayer B, Rite Two**
- AB 174  Conclusion of Eucharistic Prayer B, Solemn and Simple Tones
- AB 174  Introduction to the Lord’s Prayer

**Eucharistic Prayer C, Rite Two**
- S 369  Eucharistic Prayer C, Simple Preface Tone with Responses; adapt. Howard E. Galley
- S 370  Eucharistic Prayer C; Richard Proulx
- AB180  Conclusion of Eucharistic Prayer C, Solemn and Simple Tones
- AB180  Introduction to the Lord’s Prayer

**Eucharistic Prayer D, Rite Two**
- AB 184  *Sursum corda*, Preface to Eucharistic Prayer D, Mozarabic Tone
- AB 186  Preface to Eucharistic Prayer D, Solemn Tone
- AB 190  Conclusion of Prayer D, Mozarabic Tone
- AB 190  Conclusion of Prayer D, Solemn Tone
- AB 190  Introduction to the Lord’s Prayer

**Eucharist Prayer 1; from *Enriching Our Worship***
- EOM 1/A4  Preface; Chant adaptations by Bruce E. Ford
- EOM 1/A5  Concluding Doxology; chant adaptations by Bruce E. Ford

**The Great Thanksgiving: Eucharistic Prayer 2; from *Enriching Our Worship***
- EOM 1/50  From *Red Lake Mass*, Monte Mason

**Eucharistic Prayer 2; from *Enriching Our Worship***
- EOM 1/A6  Preface
- EOM 1/A7  Concluding Doxology

**Eucharistic Prayer 3; from *Enriching Our Worship***
- EOM 1/A8  Preface
- EOM 1/A9  Concluding Doxology

**Memorial Acclamations, Rite Two**
- S132  Prayer A; Antiphon tone; adapt. Bruce E. Ford
S133  Prayer A; Ambrosian chant; adapt. Mason Martens
S134  Prayer A; Plainsong, *Te Deum* tone; adapt. Richard Proulx
S135  Prayer A; Jackson Hill
S366  Prayer A; *Pater noster* tone; adapt. Bruce E. Ford
LEVAS/257  Prayer A; Clarence Jos. Rivers; acc. Edward Stanton Cottle; choral arr. William Foster McDaniel
LEVAS/258  Prayer A; Marjorie Gabriel-Burrow
LEVAS/259  Prayer A; from *Freedom Mass*; Betty Carr Pulkingham
WLP/860  Prayer A; from *Mass for Grace*; Leonard Atherton
WLP/861  Prayer A; John Karl Hirten; with handbells
EOM 1/13  Prayer A; from *Music for the Eucharist*; David Hurd
EOM 1/24  Prayer A; from *Music for the Holy Eucharist Rite II*; based on *Christ ist erstanden*; Peter Crisafulli
EOM 1/36  Prayer A; Susan Calvin Fletcher
EOM 1/64  Prayer A; from *Mass in the Lydian Mode*; Richard R. Webster
EOM 2/134  Prayer A; from *Mass in Honor of St. Anthony*; Joseph A. Kucharski
EOM 2/136  Prayer A; from *St. Ignatius Mass*; Jonathan Dimmock
S136  Prayer B; Ambrosian anaphora chant; adapt. Mason Martens
S137  Prayer B; Plainsong, *Te Deum* tone; adapt. Mason Martens
S138  Prayer B; McNeil Robinson II
S367  Prayer B; *Pater noster* tone; adapt. Bruce E. Ford
S368  Prayer B; Jackson Hill
LEVAS/260  Prayer B; Hezekiah Brinson, Jr.
EOM 1/65  Prayer B; from *Mass in the Lydian Mode*; Richard R. Webster
S139  Prayer D; Plainsong, *Te Deum* tone; adapt. Mason Martens
S140  Prayer D; Ambrosian chant; adapt. Richard Proulx
S141  Prayer D; McNeil Robinson II
S371  Prayer D; *Pater noster* tone; adapt. Bruce E. Ford
S372  Prayer D; Mode 8 antiphon; adapt. Bruce E. Ford
EOM 1/14  *Amen, Come, Lord Jesus*; from *Music for the Eucharist*; David Hurd; may be used with Holy Communion from the *Lutheran Book of Worship*
EOM 1/15  *Amen, Come, Holy Spirit*; from *Music for the Eucharist*; David Hurd; may be used with Holy Communion from the *Lutheran Book of Worship*
EOM 2/135  *Dying, you destroyed our death*; Eucharistic Prayer 3, *Enriching Our Worship*; from *St. Ignatius Mass*; Jonathan Dimmock

Great Amen
S118, S142  Conclusion of Eucharistic Prayer and Amen
S143  *Amen*; from *Missa de Angelis*; Plainsong, Mode 6; adapt. Mason Martens
S144  *Amen*; Henri Dumont; adapt. Mason Martens
S145  *Amen*; Henri Dumont; adapt. Mason Martens
S146  *Amen*; McNeil Robinson II
S147  *Amen*; McNeil Robinson II
LEVAS/261  *Amen*; *The Saint Mary Mass*; Carl MaultsBy
LEVAS/262  *Amen*; Roland M. Carter
WLP/862  Great Amen; John Karl Hirten; with handbells
The Lord’s Prayer
S119  Traditional; Plainsong; adapt. Charles Winfred Douglas
LEVAS/264  Traditional; Albert Hay Malotte; arr. Fred Bock
LEVAS/267  Traditional; Garfield Rochard
EOM 1/44  Traditional; from The Saint Mary Mass; Carl MaultsBy
S148  Contemporary; Ambrosian chant; adapt. Mason Martens
S149  Contemporary; McNeil Robinson II
S150  Contemporary; from Intercession Mass; David Hurd
LEVAS/263  Contemporary; from Eucharist of the Soul; Lena McLin
LEVAS/265  Contemporary; from Mass for Grace; Carl Haywood
LEVAS/266  Contemporary; from Freedom Mass; Betty Carr Pulkingham
WLP/833  Contemporary; paraphrase, Cantor and Ostinato; Mark Peterson
WLP/834  Contemporary; Pater Noster; Jacques Berthier, Taizé; Latin text
WLP/864  Contemporary; Owen Burdick
EOM 1/17  Contemporary; from Music for the Eucharist; David Hurd
EOM 1/52  Contemporary; from Red Lake Mass; Monte Mason
EOM 2/137  All gracious God (Lord’s Prayer); from Mass of the Nicaraguan People; Carlos Mejia
                      Godoy and Pablo Martinez; English tr. B. Coult, ed. and arr. R. Lang, S. Schmidt
EOM 2/138  Contemporary; Nicholas Rimsky-Korsakov; arr. George Black
EOM 2/139  Contemporary; Monte Mason
EOM 2/140  Eternal Spirit (Lord’s Prayer); text: Jim Cotter, Church of the Province of New Zealand; music: Ana Hernández
MHSO/41  From Red Lake Mass; Monte Mason
MHSO/42  From The Saint Mary Mass; Carl MaultsBy

Invitation to Communion
AB 386  Christ our Passover
AB 386  Christ our Passover with Alleluias
AB 387  Invitation to Communion: Tone I
AB 387  Invitation to Communion: Tone II

Fraction Anthems
Christ our Passover - Holy Eucharist, Rite One and Rite Two
S151  With Alleluias; From Missa orbis factor; Plainsong, Tonus Peregrinus;
      arr. David Hurd
S152  With Alleluias; Ambrosian chant; adapt. Mason Martens
S153  Ambrosian chant; adapt. Mason Martens
S154  With Alleluias; from New Plainsong; David Hurd
S155  With Alleluias; Gerald R. Near
S156  Gerald R. Near
LEVAS 268 From *Eucharist of the Soul*; Lena McLin
WLP/865 From *Mass of St. Columba*; Thaddeus P. Cavuoti
WLP/866 Owen Burdick
EOM 1/18 From *Music for the Eucharist*; David Hurd
EOM 1/26 From *Music for the Holy Eucharist Rite II;* based on *Christ ist erstanden*; Peter Crisafulli
EOM 1/37 Susan Calvin Fletcher
EOM 1/53 From *Red Lake Mass*; Monte Mason
EOM 1/60 From *Mass for St. Philip’s*; William Bradley Roberts; with Alleluia
EOM 1/61 From *Mass for St. Philip’s*; William Bradley Roberts
EOM 2/141 Bonnie Duckworth

**O Lamb of God (Agnus Dei) – Holy Eucharist, Rite One (only)**

S158 From *Missa de Sancta Maria Magdalena*, Healey Willan
S159 From *Missa Marialis*; Plainsong, Mode 5; Mass 9; adapt and acc. Charles Winfred Douglas
EOM 1/32 From *Missa Appalachia*; Jonathan Dimmock
MHSO/43 From *Missa Appalachia*; Jonathan Dimmock

**Lamb of God (Agnus Dei) – Holy Eucharist, Rite Two (only)**

S160 Anaphora chant; Mass 18; adapt. Mason Martens
S161 From *New Plainsong*; David Hurd
S162 Richard Felciano
S163 Robert Powell
S373 Plainsong, Mode 2; Mass 12; adapt. Bruce E. Ford; acc. Howard Don Small
S374 Calvin Hampton
LEVAS/269 From *Eucharist of the Soul*; Lena McLin
LEVAS/270 Marjorie Landsmark-DeLewis
LEVAS/271 Eugene W. Hancock
WLP/868 John Karl Hirten; with handbells
WLP/871 Ronald Arnatt
EOM 1/4 From *Freedom Mass*; Kate Alm
EOM 1/19 From *Music for the Eucharist*; David Hurd
EOM 1/27 From *Music for the Holy Eucharist Rite II*; Peter Crisafulli; optional flute
EOM 1/38 Susan Calvin Fletcher
EOM 1/45 From *The Saint Mary Mass*; Carl MaultsBy
EOM 1/57 *Missa Oecumenica*, from the *Trinitas Choral Review*, arr. Richard Proulx, after Alexander Archangelsky

EOM 1/66 From *Mass in the Lydian Mode*; Richard R. Webster
EOM 2/143 John Karl Hirten
EOM 2/144 Adapt. from *Missa de Sancta Hildegard*; Lisa Neufeld Thomas
MHSO/44 Ralph R. Stewart
MHSO/45 From *Music for the Holy Eucharist Rite II*; Peter Crisafulli

*Agnus Dei* (Lamb of God) – Holy Eucharist, Rite One and Rite Two
WLP/872 Jacques Berthier; Taizé

Be Known to Us – Holy Eucharist, Rite One and Rite Two
S171 Mode 6 melody; adapt. Mason Martens
WLP/875 Gary James
EOM 2/148 Text: Frank T. Griswold; Music: Richard E. Averre

Blessed Are Those Who Are Called – Holy Eucharist, Rite One and Rite Two
S172 Ambrosian chant; adapt. Mason Martens

Cordero de Dios (Lamb of God) – Holy Eucharist, Rite One and Rite Two
WLP/869 From Missa Guadalupe; Joel Martinson; Spanish and Latin text
WLP/870 Roy A. Prescod
EOM 2/145 Vicente Bianchi; Spanish text
EOM 2/146 From Misa Zochipilli; Skinner Chávez-Melo; Spanish text

Do This in Remembrance of Me – Holy Eucharist, Rite One and Rite Two
LEVAS/272 Glenn Burleigh

God of Promise – Holy Eucharist, Rite One and Rite Two
EOM 1/31 From Missa Appalachia; Jonathan Dimmock
EOM 1/A11 Centonized Mode 2 melody; Bruce E. Ford

Jesus, Lamb of God (Agnus Dei) – Holy Eucharist, Rite One and Rite Two
S164 From Deutsche Messe; Franz Schubert; arr. Richard Proulx; four-part harmony
S165 William Mathias
S166 Gerald R. Near
EOM 1/41 From Service Music for St. Mary’s; Randall Giles

Lamb, O Lamb of God – Holy Eucharist, Rite One and Rite Two
EOM 2/142 From Mass for the Nicaraguan People; Carlos Mejia Godoy and Pablo Martinez; English tr. B. Coult, ed. and arr. R. Lang, S. Schmidt

My Flesh Is Food Indeed – Holy Eucharist, Rite One and Rite Two
S168 Ambrosian chant; adapt. Mason Martens
S169 Ray W. Urwin

The Bread Which We Break – Holy Eucharist, Rite One and Rite Two
WLP/867 From Fraction Anthems, Canticles, and Chants; Carl Haywood

The Disciples Knew the Lord Jesus – Holy Eucharist, Rite One and Rite Two
S167 Mode 6 melody; adapt. Mason Martens
WLP/876 Jack Warren Burnam
WLP/877 Mark Sedio

This Is The True Bread – Holy Eucharist, Rite One and Rite Two
EOM 1/A12  Centonized Mode 1 melody; Bruce E. Ford

**Those Who Eat My Flesh – Holy Eucharist, Rite One and Rite Two**
WLP/873  From *Fraction Anthems, Canticles, and Chants*; Carl Haywood

**We Break This Bread – Holy Eucharist, Rite One and Rite Two**
EOM 1/A10  Centonized Mode 7 antiphon melody; Bruce E. Ford

**We Who Are Many – Holy Eucharist, Rite One and Rite Two**
EOM 2/147  Mode 6, based on *Ubi caritas*; adapt. David Hurd

**Whoever Comes To Me – Holy Eucharist, Rite One and Rite Two**
WLP/878  From *Fraction Anthems, Canticles, and Chants*; Carl Haywood

**Whoever Eats This Bread – Holy Eucharist, Rite One and Rite Two**
S170  Mode 1 melody; adapt. Mason Martens
WLP/874  From *Christ, You Are In the World*; Eric H. F. Law

**Music at the Communion**
EOM 2/149  *Ubi caritas*; from *Songs and Prayers from Taizé*; Jacques Berthier
EOM 2/150  *Kirisuto no heiwa* (The Peace of Christ); Izumi Shiota; Japanese text
EOM 2/151  *Be still and know*; Ana Hernández; tune *Meditation No. 9*
EOM 2/152  *You are beloved* (Canticle N paraphrase); tune *Meditation No. 10*; Ana Hernández
EOM 2/153  *God, to my words incline thine ear*; Words: *Psalm V* paraphrase by George Herbert, alt. William Bradley Roberts; Music: William Bradley Roberts
EOM 2/154  *O come to my heart, Lord Jesus*; Words: Emily Elizabeth Steele Elliott; Music: William Bradley Roberts
EOM 2/155  *Christ, my hope, and Christ, my joy*; Words: refrain, tr. from German by William Bradley Roberts; verses by William Bradley Roberts; Music: refrain, Catalan folksong from Taizé; arr. William Bradley Roberts
EOM 2/156  *My spirit is longing*; Words and music: William Bradley Roberts
EOM 2/157  *Christ is arisen! Hallelujah!* Words: Psalm 27:1, 5-8; Music: William Bradley Roberts
MHOS/46  *Take, O take me as I am*; Words and music: John L. Bell
MHOS/47  *Behold, I make all things new*; Words and music: John L. Bell
MHOS/48  *Bread of life*; Words and music: Bernadette Farrell; with guitar lead sheet
MHOS/49  *From Hand to Hand*; Words and music: Andrew Eaton, arr. Nicholas Williams
MHOS/50  *Let us talents and tongues employ*; Words: Fred Kaan; Music *Linstead*: Traditional Jamaican Melody; arr. Doreen Potter
MHOS/51  *Gentle Jesus, risen Lord*; Words and Music: Carey Landry
MHOS/52  *All who hunger gather gladly*; Words: Sylvia G. Dunstan; Music: *Holy Manna*, from *The Southern Harmony*, 1835

**Blessings and Dismissals**
AB 387  Tone for Blessings
AB 387  Blessing: Shorter Form
AB 388  Blessing: Longer Form
AB 388  The Pontifical Blessing
AB 389  The Aaronic Blessing: Tone I
AB 389  The Aaronic Blessing: Tone II
AB 389  Blessing at the Ordination of a Priest
S173  Episcopal Blessing: Responses
S174  Dismissals
AB 390  Dismissals
S175  Dismissals in Easter Season
S176  Dismissals in Easter Season
AB 390  Dismissals in Easter Season
MHSO/53  *Let us now depart in your peace*; Words: New Mexican folk song, adapted by Lee Hastings Bristol Jr.; Music: *A la Puerta*, New Mexican folk song
MHSO/54  *May the God of hope* (*Dios de la esperanza*); traditional Spanish text: Tom Mitchell, tr. Alvin Schutmaat, tr. Frank W. Roman; Music: Argentine folk melody; Spanish and English text
MHSO/55  *May the Lord, mighty God*; traditional liturgical text; Music: *Wen Ti*, Chinese Origin
MHSO/56  *May the Lord bless us*; Words: Aaronic Blessing; Music: Fiona Vidal-White
MHSO/57  La paz del Señor (The peace of the Lord); Words: traditional, tr. Daniel Viggiani; Music: Argentine; Spanish and English text
Seek and You Will Find  
A Listing of Topics and Resources for Worship Leaders

Whether you are looking for the music setting for the *Exsultet* at the Easter Vigil or information on how to sing chant, Holy Week music for priests and deacons or instrumental parts for hymns from *The Hymnal 1982*, you will find answers to some of your questions and interest in some topics that will create more questions and exploration. Among topics included are church music sources, websites, articles, bibliographical information on specific music subjects, professional organizations, sources for vocal, choral, instrumental, and keyboard music. This list of resources is only a beginning and will be made more complete by the additions you discover and find useful in your ministry.

**Alleluia with verses (Gospel Acclamations)**  
*Gospel Acclamations, Alleluia and verses*, 847-848.  
*Gospel Acclamations*, 119-121.

**Alternative Worship/The Emergent Church**
*www.alternativeworship.org*  
A resource for alternate worship and emerging church sites, and resources for greater understanding.  
*www.anglimergent.org*  
A relational network of Anglicans engaging emerging church and mission

*www.apostleschurch.org*  
Church of the Apostles, Seattle, WA  
*www.emergingchurch.info*  
Resources and discussion.  
*www.houseforall.org*  
House for All Sinners and Saints, Denver, CO  
*www.solomonsporch.com*  
Solomon’s Porch, Minneapolis, MN  
*www.transmissionchurch.org*  
Transmission, New York City, NY

**Anglican Music History and Tradition**
*www.sacredmusicamerica.com*  
Sacred Music America features music and articles about major historical periods in the music of western Christianity, particularly in the Anglican, Lutheran, and Roman Catholic churches. Attention is given to the Renaissance and Baroque periods, Gregorian chant, and hymn tunes before 1800.

**Cantors**
*www.associatedparishes.org/brochures/thecantor.htm*
www.npm.org

Chant
Introduction, pp.vi-vii.
Performance Notes, pp. viii-x.
Concerning the Psalter, pp.xi-xii
Notes on the Pointing of the Canticles (with information about chant).
Notes on the Pointing of the Canticles (with information about chant).
Singing the Chant, p. 12.
Plainsong and other Unison Chant, p. 13.
Rhythmic Interpretation of Chant, p. 238. R. John Blackley.
Introduction, pp. vii-viii.
Concerning the Psalter, pp. ix-x.
Performance Notes, pp. xi-xiv.

Chant Settings – Simplified Anglican Chant
S 408 James Frazier S 415 Jerome Webster Meachen
S 409-S 414 Robert Knox Kennedy S 416 Jeffrey H. Richard

Chant Settings – Anglican Chant – Single
S 417 Thomas Dupuis S 423 John Stainer
S 418 George A. MacFarren S 424 Charles H. Lloyd
S 419 Benjamin Hutto S 425 William Croft
S 420 William Felton S 426 William B. Cooper
S 421 Frederick A. Gore Ouseley S 427 Lionel Dakers
S 422 William Russell

Chant Settings – Anglican Chant - Double
Chant Settings – Plainsong Chant
S 446  Tones 1-8, Tonus Peregrinus

Children and Church Music


Selecting Church Music for Children, p. 9.

Music Leadership Skills, p. 12.

Worship Planning, p. 16.


Of Primary Importance. Helen Kemp. Choristers Guild.


Choirs and Choral Technique


Pronunciation of Church Latin. Laminated card. AGO Resource.


Voice for Life Training Scheme. The Royal School of Church Music.


What We Should Expect from Young People. Alec Wyton. AGO Resource.
Choral Music Catalogues and Sources

A Catalog of Anthems and Motets of Lectionary Years A, B, C.
www.anglicanmusicians.org

Catalogue of Choral Music Arranged in Biblical Order


Choral Music Websites for Anthem Lists, Downloadable Music, Free Choral Music

Beckendorst Press, Inc. - www.beckendorstpress.com See Music Categories/Scriptural References

Choral Public Domain Library (CPDL) – www.cpdl.org
Begun in 1998, CPDL conveyed to ChoralWiki in 2005. This is a source of free choral and vocal scores, texts and translations by well-known composers and by composers that were most likely never mentioned in your music appreciation or history classes.


Handlo Music – www.handlesmusic.com E-mail delivery of choral music scores from current list; rapid delivery of over 4600 scores.

Hinshaw Music, Inc. - www.hinshawmusic.com Look under Liturgical Calendar for listings of anthems appropriate for Sunday services.

IMSLP/Petrucci Music Library – www.imslp.org Free public domain music library, includes composers willing to share their work with the world without charge.

Ionian Arts - www.ionian-arts.com - See Choral Anthems by Season.


MorningStar Music Publishers - www.morningstarmusic.com - See Choral, then Scriptures or Liturgical Year.

Paraclete Music Press – www.paracletepress.com Anthem lists may be found at Sheet Music, then Search the Lectionary.


Quilisma Publications - www.quilisma-publications.info - Downloadable music (chants, antiphons, anthems, Liber Usualis)


Wayne Leupold Music - www.wayneleupold.com - Organ and organ with instruments.

Choral Music Collections

For space considerations, only sample collections of choral music are offered here.
Augsburg Fortress, Minneapolis, MN
www.augsburgfortress.org

Augsburg Easy Choirbook, Vol. 1: Music for the Church Year
Augsburg Easy Choirbook, Vol. 2: Music for the Church Year
Augsburg Choirbook for Advent, Christmas and Epiphany
Augsburg Choirbook for Men
Augsburg Choirbook for Women
Chantry Choirbook: Sacred Music for All Seasons
Glad Song Choirbook: Contemporary Music for the Church Year
The Augsburg Choirbook: Sacred Choral Music of the Twentieth Century
The New Gloria Deo
Treasures in Heaven: 12 anthems for 2-part mixed choir, music by K. Lee Scott

Concordia Publishing House
www.cph.org
Alleluia to Jesus: The Choral Music of Carl Schalk
A Crown Choir Book (Carl Schalk)
A First Motet Book
A Second Choir Book (Carl Schalk)
A Second Motet Book
Eight Easy Anthems (Hal H. Hopson)
Global Choral Sounds (Mark Sedio)

Kevin Mayhew Publishers
www.kevinmayhew.com
There are many collections published by Kevin Mayhew, only some of which are listed here, and which provide music for men only, women only, two or three parts, and easy music. These are mostly SATB collections:
Anthem Old and New, Volumes One and Two
Easy Anthem Book
Favorite Anthem Book (volumes 1-7)
50 New Anthems for SATB
Joyful Praise
Latin Motets, Books One and Two, ed. Colin Mawby
Lent Until Easter
New Anthem Book 3
New Anthems for Parish Choirs
O Praise God
Short Anthems for Small Choirs (50 anthems)
Short Anthems for Small Choirs Book 2 (mixed voices)
The Book of 100 Anthems for SATB Choirs
Thirty New Anthems
Twenty New Anthems for SATB – Book 1
West Gallery Music Vol 1
Wings of Faith (Unison, 2 and 3 part)

St. James Music Press
www.sjmp.com
Advent for About 10 Panicked Singers
Ash Wednesday to Easter for About 10 Panicked Singers
Canons and Crotchets (20 two-part anthems by Richard Shephard)
Lessons and Carols for About 10 Panicked Singers
Quavers for Quires (20 two-part anthems)
Sopranos, Altos and a Few Good Men (SAB anthems)
Sunday by Sunday – 30 Anthems for the Church Year
Sunday by Sunday II – Choral Music for the Sunday Eucharist
The Sunday Morning Absolutely One-Rehearsal Anthem Book for About 10 Panicked Singers (20 two-part anthems)
Yes, Edith, You May Sing in the Tenor Section (SAB anthems)
The Sewanee Composer’s Projects: Since 1995 St. James Music Press has produced an annual collection of traditional anthems, new and old, in various voicings (unison, 2-4 parts, accompanied or not.) Since 2006 the music is only available on CD-Rom; prior to 2006 the music appeared in spiral-bound collections, up to 25 anthems in most editions. Permission is given to photocopy the music for choir use, as many times and for as long as you like, once you have purchased the collection. This is a really good deal for churches with small choirs and smaller music budgets.

Oxford University Press
www.oup-usa.org
100 Carols for Choirs
A Purcell Anthology
A Sixteenth-Century Anthem Book
A Stanford Anthology
A Tallis Anthology
Advent for choirs
Anthems for Choirs volumes 1-4
Ash Wednesday to Easter for Choirs
Carols for Choirs, volumes 1-4
Christmas Motets
English Church Music, Volume 1: Anthems and Motets
Epiphany to All Saints for Choirs
European Sacred Music
The Oxford Book of Carols

Walton Music
www.waltonmusic.com
Freedom is in your hand: Songs of Protest and Praise from South Africa

Collect Tones
S 447  Tone I
S 448  Tone II
S 449  Tone for Short Lessons

Commission Anthems
www.meetchecomposer.org
www.choralnet.org/view/222780

Compline Music
Numerous Episcopal churches enjoy compline on a weekly or occasional basis. For anthem selections, historical notes, and schedules, consult these websites among others.
www.christchurchnh.org
Christ Church, New Haven CT offers compline weekly. See their website for music details and descriptions.
www.complinechoir.org
St. Mark’s Cathedral in Seattle, WA has offered the service of compline weekly since 1956. Their website offers an order for compline, music sung, podcasts, photos, recordings, articles and links.

Congregational Song
Copyright Information and Licenses
Understand the copyright law, especially as regards music. Bottom line? Do not copy music for your choir or congregation unless you have permission to do so or you have downloaded music from a free source. Check the first two web sites below for information. Then consider purchasing a license for your congregation, one that fits your needs, from the list below. The cost ranges from a one-time annual fee to an amount assessed from the size of your congregation. Elsewhere in this document you will find names and contact information for publishing companies to assist you in obtaining permission to copy.

Copyright Law of the United States
www.copyright.gov/title17

Music Publishers Association of the United States: check their Copyright Resource Center, then The Church Musician and the Copyright Law.
www.mpa.org/copyright_resource_center/church_musician

CCLI (Christian Copyright Licensing International)
www.ccli.com
CCLI provides licensing solutions for copyright issues for music used for congregational singing only, for videos shown in a church setting, for overhead transparencies and recording worship services, for creating songsheets and songbooks for use in a congregational setting. Additional services and resources are provided, including SongSelect, which assists with lyrics, transposable lead sheets, chord sheets, and vocal sheets. CCLI does not give permission for reproducing choral music for choirs; that must be obtained from the publisher.

LicenSing
www.licensingleonline.org
Hymns, songs, service music, and over 100,000 titles from over 340 Christian publishers, composers and copyright holders are included in LicenSing. An online usage reporting form and multi-field search capability are features.

OneLicense
www.onelicense.net
OneLicense.net offers permission to reprint melody line and words of music copyrighted by their member publishers, use music in congregational worship aids, reprint choral anthems (text only), podcast and record hymns for congregational use. Online reporting is
convenient. Choral octavos, larger works, instrumental parts may not be reproduced under this license; the publisher must be contacted for permission to copy.

**Descants**


Augsburg Fortress  
[www.augsburgfortress.org](http://www.augsburgfortress.org)

Vocal Descants for the Church Year

Alfred Music Publishing  
[www.alfred.com](http://www.alfred.com)

Hymn Descants for Ringers and Singers (handbells)  
- Volume 1: Advent, Christmas, Epiphany  
- Volume 2: Lent, Holy Week, and Easter  
- Volume 3: All Saints, Ascension, Christ the King, Holy Communion, Pentecost, Reformation, Trinity  
- Volume 4: Patriotism, Stewardship and Thanksgiving

Concordia Publishing House  
[www.cph.org](http://www.cph.org)

Festival Descants for Trumpet and Organ (Elmshaeuser)  
Hymn Descants, Set I: Advent & Christmas (S. Drummond Wolff)  
Hymn Descants, Set II: Lent & Easter (S. Drummond Wolff)  
Hymn Descants, Set III: Praise & Thanksgiving  
Hymn Descants, Set IV: Praise & Thanksgiving (S. Drummond Wolff)

H.T. Fitzsimons Company/published by Fred Bock Music  
[www.musicforte.com](http://www.musicforte.com)

The Christ Church Descant Book, Volume 1 (Lois Fyfe)  
The Christ Church Descant Book, Volume 2 (Lois Fyfe)

Hal Leonard Corporation  
[www.halleonard.com](http://www.halleonard.com)

The Novello Book of Descants  
The Canadian Brass – Trumpet Christmas Descants

Hinshaw Music, Inc.  
[www.hinshawmusic.com](http://www.hinshawmusic.com)

Descants for Great Congregational Hymns (William Whitehead)

Hope Publishing Company  
[www.hopepublishing.com](http://www.hopepublishing.com)

The Creative Use of Descants in Worship (Hal H. Hopson)

MorningStar Music Publishers  
[www.morningstarmusic.com](http://www.morningstarmusic.com)

Voices on High, Set 1 – Six Descants and Accompaniments for Advent and Christmas (Wayne L. Wold)  
Voices on High, Set 2 (Wayne L. Wold)

**The Episcopal Church**


www.episcopalchurch.org  Topics include what we believe, what we do, who we are, ministries, and multimedia.

eProducts
The following resources are from Church Publishing, Inc. For further information see their web site: www.churchpublishing.org.


ritesong: searchable music library. Includes *The Hymnal 1982*, *Wonder, Love and Praise*, *Lift Every Voice and Sing II*, *Enriching our Music 1 & 2*, *Voices Found*, *My Heart Sings Out*, newly composed music, MP3 sound samples, and a license to make copies for congregation, not for choir.

riteworship: online bulletin builder. Includes *The Book of Common Prayer* and Revised Common Lectionary, music of the Episcopal Church, and worship elements organized into an outline.

The Rite Song 1.5: Musical Resources for the Episcopal Church on CD-ROM for downloadable usage. Includes *The Hymnal 1982*, *Wonder, Love and Praise*, *Lift Every Voice and Sing II*, *Enriching our Music 1 & 2*, and *Voices Found*; ideal for creating service leaflets, use as a reference, valuable listening guide, and source of automatic copyright permission forms.


Electronic Music

Exsultet, Music for Easter Vigil
Altar Book: p. 351

Global Music
*Global Ministries* (The United Methodist Church)  
new.gbgm-umc.org/resources/globalpraise/music

*Global Music Resources* (Disciples of Christ and United Church of Christ)  
www.globalministries.org
www.globalministries.org/resources/multimedia-resources/global-music/global-hymn-resource.html

*Leading the Church’s Song.* Augsburg Fortress, 1997. This resource contains detailed information (historical notes, rhythm, articulation, performance practices, instrumentation, organ registration suggestions, melody and tempo, and more) for the teaching and accompaniment of music from the world community.  
*Northern European*, p. 36. Marie Rubis Bauer, Michael Bauer, Charles Ore, Mark Sedio, Richard R. Webster.
Gloria Patri
The text known as the Gloria Patri is:  

Glory to the Father, and to the Son, and to the Holy Spirit: As it was in the beginning, is now, and will be for ever. Amen.  

The Gloria Patri is always sung at the conclusion of the Psalter in the Daily Offices. Music settings for Gloria Patri may be found in:


Gospel Acclamations (Alleluia Verses)

Gospel Acclamations, Alleluia and verses, 847-848.

Alleluia Verses, pp. 144-148.

Gospel Acclamations, 119-121.

The Great Litany

S 67  John Merbecke
S 338  The Supplication (BCP, p. 154)
S 339  The Supplication (BCP, p. 154); Mode 4


Guitars


Handbells

American Guild of English Handbell Ringers (AGEHR)
The Handbell Musicians of America (The Guild)
www.agehr.org  800-878-5459
1055 East Centerville Station Road, Dayton, OH 45459
Handbell Services Inc.
www.handbellservices.com  800-372-3557 or 313-278-7387
23500 Park Street, Suite #2, Dearborn, MI 48124
Malmark Inc. Beller adopters
www.malmark.com  800-426-3235
Bell Crest Park, 5712 Easton Road, P.O. Box 1200, Plumsteadville, PA 18949
Schulmerich Bells
www.schulmerichbells.com  800-772-3557
P.O. Box 903, Carillon Hill, Sellersville, PA 18960

More Creative Ways to Use the Choir, Organ, Handbells, and other Instruments in Worship. Hal H.
Carol Stream, IL: Hope Publishing Company.

What About Handbells? Judith C. Dodge. What Would Jesus Sing? Experimentation and Tradition in

Holy Week Music for Priest and Deacon
The Sunday of the Passion: Palm Sunday
AB 314  Versicle and Response
AB 318  Blessing over the Branches
AB 320  Versicle and Response
AB 320  The Procession
Good Friday
AB 332-338  The Solemn Collects
AB 344  Final Prayer
Easter Vigil
AB 348  Procession of the Paschal Candle
AB 351-356  The Exsultet
AB 361  Prayers for the Candidates
AB 362-364  Thanksgiving over the Water
AB 365  Consecration of the Chrism
AB 369  Alleluia
AB 376  Collect of the Easter Vigil: Tone II

Hymn Accompaniment
American Guild of Organists (AGO) Resources
www.agohq.org/store

Hymnody
The Development of Hymnody in the Anglican Church, p. 27. Thomas K. McCart.


Accompaniment and Leadership of Congregational Song, p. 40. Carol Doran.


Two Hundred Years of Service Music in Episcopal Hymnals, p. 139. James H. Litton.


**Hymns and Hymnals**

Web site sources, articles about hymns, and complementary hymnals.

www.cyberhymnal.org - NetHymnal

A source of thousands of hymns, Gospel songs and historical information, biographies of authors and composers, lyrics and scores, MIDI files and more.

www.ehymnal.com/hymns

Hymn titles or first lines, music in PDF format, lyrics in PPT, Midi file, windows media, interactive.

www.fasola.org/indexes

The Sacred Harp online index.

www.hymnary.org - Hymnary.org

Comprehensive index of 5,044 hymnals and 1,042,993 published hymns, scores, and media files.

www.lutheran-hymnal.com

Traditional songs of worship and praise from Lutheran Hymnals in midi, mp3, lyrics, and sheet music.


www.oremus.org/hymnal/82.html - Oremus Hymnal

Index of The Hymnal 1982, including text, words and music credits, meter, and audio rendition.


Sing a New Song: Not Always Easy! p. 144. Mark T. Engelhardt.


British Hymnody from the Sixteenth Through the Eighteenth Centuries, p. 365. Robin A. Leaver.


German Church Song, p. 288. Carl Schalk.


12
The Carol, p. 282. Alan Luff.
The Office Hymn, p. 269. Tom R. Ward.
The Publication of the Hymnal of the Episcopal Church, p. 49. Leonard L. Ellinwood and Charles G. Manns.
The Tunes of Congregational Song in Britain from the Reformation to 1750, p. 349.
Nicholas Temperley.


Hymnals, African-American and Music Resources

Hymnals, Blended/Contemporary Worship
Hymns for Praise & Worship. Word Music.

Hymnals, Latino
Libro de Liturgia y Cántico. Augsburg Fortress.

Hymnals, Native American

Hymns and Songs, Global Music
Global Songs II: Minneapolis: Bread for the Journey, 1997.

Websites: Iona Community in Scotland - www.iona.org.uk
         Taizé Community in France - www.taize.fr

Wild Goose Publications, Iona Community of Scotland; ed. by John Bell
   Come All You People: Shorter Songs for Worship, 1994.
   There Is One Among Us; Shorter Songs for Worship, 1999.

Indices in The Hymnal 1982 and supplements
Children
      Accompaniment Index, p. 276.
      Age Level Index, p. 280.
      Harmony Index, p. 282.
      Index of Hymns for use with Children, p. 682.

Liturgical and by subject
      Liturgical Index, p. 284.
      Topical Index, p. 289.
      Index of Hymns on the Consultation on Ecumenical Hymnody List, p. 712.
      Liturgical and Subject Index, p. 684.
      Metrical Psalms and Hymns based on Psalms, p. 679.
      Hymns based on Canticles and other Liturgical Texts, p. 680.
      The Three Year Eucharistic Lectionary, p. 214.
      Topical Index, p. 213.
      A Liturgical Index for Wonder, Love, and Praise, p. 252.

Scriptural
      Scriptural Index, p. 283.
      Index of Scriptural References, p. 703.
      Scriptural Index, p. 212.
Instruments and Instrumentalists

In 1991, Marty Haugen published Instrumentation and the Liturgical Ensemble, a guide for church music directors and composers. This book provides guidance on the role of instruments in the liturgy and how to incorporate them effectively. It is a seminal work in the field of liturgical music and is highly recommended for anyone involved in liturgical planning.

Liturgical Ensemble Basics, published in 2005 by Gerard Chiusano and M. D. Ridge, editors, provides a comprehensive overview of the role of instruments in the liturgy. This book is a valuable resource for anyone involved in liturgical planning and is highly recommended for anyone involved in liturgical planning.

The Creative Use of Instruments in Worship, published in 2000 by Hal H. Hopson, is another important work in the field of liturgical music. This book provides guidance on the role of instruments in the liturgy and how to incorporate them effectively. It is a seminal work in the field of liturgical music and is highly recommended for anyone involved in liturgical planning.

What About Instrumentalists? Using Professionals in Worship, published in 2007 by John Marsh, is another important work in the field of liturgical music. This book provides guidance on the role of professionals in the liturgy and how to incorporate them effectively. It is a seminal work in the field of liturgical music and is highly recommended for anyone involved in liturgical planning.

What About Instrumentalists? Young and Amateur Musicians, published in 2007 by Cynthia Holden, is another important work in the field of liturgical music. This book provides guidance on the role of amateurs in the liturgy and how to incorporate them effectively. It is a seminal work in the field of liturgical music and is highly recommended for anyone involved in liturgical planning.

www.cuthbertpraise.com - Cuthbert Praise
   Guitar chords, descants, duet parts and brass arrangements for The Hymnal 1982.
www.liveoakhouse.com - Live Oak House
   Instrumental and choral music for worship.

Jazz


www.st-john.org/jazzsunday - Jazz Sunday at St. John Lutheran Church, TX
www.saintpeters.org/jazz - The Jazz Ministry of Saint Peter’s, NY
www.songsofdavid.com/christian_jazz_artist.html - Christian Jazz Artists Network

Litany, Music for

S 390 The Litany for Ordinations; Ver. Hymnal 1982
S 391 Litany of Thanksgiving for a Church; Bruce E. Ford
S 392 Litany of Thanksgiving; Plainsong, Tone 1; adapt. Cintra Pemberton

Liturgies, Supplemental Liturgical Texts


How to Celebrate the Triduum, p. 135. Michael Merriman.
How to Design Service Leaflets Which Are Helpful to the Newcomer, p. 128. Marilyn L. Haskel.
How to Form a Parish Worship Committee, p. 65. Joseph P. Russell.
How to Introduce Full and Complete Use of Symbols, p. 119. Juan Oliver.
How to Plan Worship, p. 117. Juan Oliver.
How to Use Incense, p. 142. Clayton L. Morris.
How to Welcome Children in the Sunday Assembly, p. 121. Gretchen Wolff Pritchard.
Preaching and Praying the Lectionary: Letting the Lectionary Set the Agenda for the Congregation in Planning and Celebrating the Eucharist, p. 65. Joseph P. Russell.
With What Words Shall We Pray? P. 43. Jean Campbell.

Websites for Liturgy and Liturgical Planning
Alban Institute – www.alban.org
  Resource for congregations facing challenges of a changing society.
Associated Parishes for Liturgy and Mission - www.associatedparishes.org
Calvin Institute of Christian Worship - www.worship.calvin.edu
Episcopal Café - www.episcopalcafe.com
Institute of Liturgical Studies (Valparaiso University) - www.valpo.edu/ils
Revised Common Lectionary - www.lectionary.library.vanderbilt.edu
Synthesis - www.synthesispub.com
  A weekly resource for preaching, worship, and hymn suggestions following the Revised Common Lectionary.
The Lectionary Page - www.io.com
  A liturgical calendar for weeks ahead, links to the lessons.
The Worship Well - www.theworshipwell.org
  An online community for sharing ideas and resources specific to the Episcopal Church; themes include seasonal, word, image, sound, gather, and wisdom categories; made available by Church Publishing, Inc.

Liturgy and Music
Episcopal Services, p. 133. Louis Weil.
The Holy Eucharist, p. 121. Marion J. Hatchett.


Websites for Liturgy and Music

www.anglicansonline.org - Anglicans Online
Lists all dioceses and parishes, including those in the Episcopal Church in the United States, posts news and information on the Anglican Church and worldwide Anglicanism.

www.liturgyandmusic.wordpress.com - SCLM
A website of the Standing Committee on Liturgy and Music of the Episcopal Church.

www.oremus.org - Oremus
Offers information on daily prayer, liturgy, hymns, hymn suggestions, and prayer resources.

Lutheran Publications


Lutheran hymnal, available in pew and accompaniment editions.


Supplement to Lutheran Book of Worship, previous ELCA hymnal; pew and accompaniment editions are available; contains well-loved traditional hymns, songs from the diverse cultures of North America and around the world.

Music Conferences

American Guild of Organists (AGO)

www.agohq.org
National conventions are held in even-numbered years and regional conventions take place in nine locations throughout the country in odd-numbered years. These are great opportunities to hear celebrated and young organists in performance, attend informative workshops, and affirm our vocation, as well as meet new colleagues.

Association of Anglican Musicians (AAM)

www.anglicanmusicians.org
AAM members gather for an annual conference, usually in June, and occasionally travel to England for the conference. Musicians and clergy participate in extraordinary liturgies, hear excellent choral and organ music, and learn from outstanding musicians and church leaders. The AAM Conference is open to non-members.

Association of Lutheran Church Musicians (ALCM)

www.alcm.org
The ACLM sponsors regional conference in even-numbered years, either large events over several days or informal one- or two-day workshops. In odd-numbered years the Association of Lutheran Church Musicians hosts a national conference. Opportunities exist for young people each year: *Young Lutherans Sing (YLS)*, is a choral and worship experience for young musicians with treble voices who have completed grades 4 through 8, *Lutheran Summer Music* for high school age students and the *Lutheran Youth Choir of North America*.

**Mississippi Conference on Church Music and Liturgy**
[www.mississippiconference.org](http://www.mississippiconference.org)
An annual summer conference for church musicians and clergy, held at the Gray Conference Center in Canton, MS. Daily Morning and Evening Prayer, a festival eucharist, and other services are held throughout the week. Conference leaders include renowned clergy and church musicians for the theme-based conference, especially relevant for Episcopal church musicians. An anthem is commissioned, performed, and published through the Mississippi Conference series.

**Sewanee Church Music Conference**
Since 1951 organists, choir directors, singers, and clergy have attended the annual summer conference at The University of the South at Sewanee and The Dubose Conference Center in Monteagle, TN. Continuing education in liturgy and music for Episcopal worship leaders is rich and varied with the presence of approximately six to ten prominent faculty members, clergy and church music leaders. Daily worship, commissioned music, and renewed friendships are integral to the conference.

**Music Writing Software**
Finale – Music notation software – [www.makemusic.com](http://www.makemusic.com)
Finale Forum – Information, FAQs, discussion – [www.finaleforum.com](http://www.finaleforum.com)
Sibelius – Music notation software – [www.sibelius.com](http://www.sibelius.com) and [www.genesis-technologies.com](http://www.genesis-technologies.com)

**The Organ**
American Guild of Organists (AGO) Resources
[www.agohq.org/store](http://www.agohq.org/store)
* A Guide to the Pipe Organ for Composers and Others (Sandra Soderlund)
* Acoustics in Worship Spaces (Donald Ingram, Edward Larabee Barnes, Calvin Hampton, David Klepper, and Robert Noehren)
* AGO Standard Console Specifications
* Buying an Organ (John Ogasapian and Carlton T. Russell)
* Church Organs: A Guide to Selection and Purchase (John Ogasapian)
* Dedicating an Organ (Rollin Smith)
* Guide to Pipe Organ Planning & Fund Raising
* Make a Joyful Noise
* Planning Space for Pipe Organs
* Timeline of the Organ (Barbara Owen)
American Institute of Organ Builders (AIO)
[www.pipeorgan.org](http://www.pipeorgan.org)
PO Box 35306, Canton, OH 44735
330-806-9011
Organ Clearing House
[www.organclearinghouse.net](http://www.organclearinghouse.net)
PO Box 290786, Charlestown, MA 02129-0214
617-688-9290
The Associated Pipe Organ Builders of America (APOBA)


Organ and Instruments

Catalogue of Music for Organ and Instruments

Instrumental Transpositions for 150 Hymn Tunes
Parts for B-flat, C, E-flat, F instruments and Organ
May be photocopied for purchaser’s use.
St. James Music Press

Augsburg Fortress
www.augsburgfortress.org
(John Engebretson)

Concordia Publishing House
www.cph.org
Baroque Composers of the Chapels Royal (S. Drummond Wolff)
Brass Fanfares and Hymn Accompaniments for the Easter Season
Four Carols for Instruments and Organ (Brian Henkelmann)
Four French Noels for Organ and Strings (Albert Zabel)
Hymn Arrangements for Instrumental Ensembles
Six Compositions for Organ and Two Instruments (Robert J. Powell)
Thirteen Pieces for Treble Instrument and Organ (Allan Mahnke)
Three Carols for Flute and Harpsichord (Peter Crisafulli)
Three More Carols for Flute and Harpsichord (Peter Crisafulli)
Three Liturgical Fanfares (Charles Callahan)
Three Processionals (G. F. Handel/Charles Callahan)

Hinshaw Music, Inc.
www.hinshawmusic.com
Ceremonial Hymns and Fanfares (arr. John Hotchkis)

MorningStar Music Publishers
www.morningstarmusic.com
Five Christmas Carols for Brass and Organ (Robert J. Powell)
Four Advent Pieces for Flute and Organ (Robert J. Powell)
O God, Beyond All Praising: Hymn Settings for Flute and Organ (Robert J. Powell)

Organ and Keyboard Skills


Organ Composers

Check the organ stock of publishers listed in this chapter. Beyond the known music of Johann Sebastian Bach, Johannes Brahms, Dietrich Buxtehude, Flor Peeters, Ernst Pepping, Alec Rowley, Leo Sowerby, Ralph Vaughn Williams, Helmut Walcha, Johann Walther, Healey Willan and so many others who wrote organ music based on hymn tunes and chorales, consider the works of these composers and others to add to your repertoire of organ music.

Timothy Albrecht  Emma Lou Diemer  John Leavitt
Ronald Arnatt  Robert Bucklee Farlee  Janet Linker
Theodore Beck  John Ferguson  Paul Manz
Jan Bender  Frank Ferko  Gerald Near
James Biery  Philip Gehring  Bruce Neswick
Marilyn Biery  Calvin Hampton  Craig Philips
Michael Burkhardt  Gerre Hancock  Richard Proulx
Donald Busarow  Wilbur Held  Russell Schulz-Widmar
Charles Callahan  Howard Helvey  Mark Sedio
David Cherwien  Richard Hillert  Dale Wood
Peter Crisafuli  Robert Hobby  Alec Wyton
Pamela Decker  David N. Johnson

www.organmusiconly.com - Organ Music Only: A Division of Stanton’s Sheet Music

Organ Music Collections

Augsburg Fortress
www.augsburgfortress.org
A New Liturgical Year (John Ferguson, editor)
Come and Praise, Vol. 1 (Mark Sedio)
For All the Saints: Hymn Preludes for Funerals (Robert A. Hobby, editor)
For All the Saints: Hymn Preludes for Funerals Vol. 2. (Robert A. Hobby, editor)
Grace Notes, Volumes I-XII (Timothy Albrecht)
Hymn Settings for Organ (David N. Johnson)
Just a Closer Walk: Ten Voluntaries on Spirituals and Gospel Hymns (Carlton R. Young)
More Postludes on Well Known Hymns (David Cherwien)
Organ Music for the Seasons: Volumes 1-4
Wedding Music, Book 2: Processionals and Recessional

Concordia Publishing House
www.cph.org
Chorale Preludes of Dietrich Buxtehude, (Scott M. Hyslop, editor)
Hymn Prelude Series, (Herbert Gotsch, editor) (42 volumes)

Kevin Mayhew Ltd.
www.kevinmayhew.com
One Hundred Hymn Preludes
100 Processionals & Recessional

MorningStar Music Publishers
www.morningstarmusic.com
God of Grace: A Compilation of Favorites for Organ (Paul Manz)
Six Preludes for the Church Year (Robert A. Hobby)
3 Hymns of Praise, Sets I-XII (Robert A. Hobby)
Trumpet Tunes for Organ
Voluntaries for Worship

Oxford University Press
www.oup.com
Old English Organ Music for Manuals, Books 1-6
Organ Albums (individual by composer) for Andrew Carter, Gerald Finzi, Edward Grieg,
Joseph Jongen, Kenneth Leighton, William Matthias, Henry Purcell, Camille
Saint-Saëns, Ralph Vaughan Williams, William Walton
Oxford Service Music for Organ: Manuals and Pedals, Books 1-3 (Anne Marsden
Thomas, editor)
The Oxford Book of Ceremonial Music for Organ (Robert Gower, editor)
The Oxford Book of Christmas Music (Robert Gower, editor)
The Oxford Book of Wedding Music for Manuals (Malcolm Archer, editor)
The Oxford Book of Wedding Music with Pedals

Selah Publishing Company
www.selahpub.com
Glad Praises We Sing (Craig Phillips)

Organ Music – Alternate and Free Harmonizations, Improvisations
Augsburg Fortress
www.augsburgfortress.org
25 Festive Hymns for Organ and Choir (Erik Routley)
All Praise to You, Eternal God: Organ accompaniments for thirty hymn tune canons
(Donald Busarow)
Thirty More Accompaniments for Hymns in Canon (Donald Busarow)

Darcey Press
www.darceypress.com
Part 2: Variations on Hymn Tunes Hanover to Saint Agnes
Part 3: Variations on Hymn Tunes  
*Saint Christopher* to *Wondrous Love*

120 More Musical Gifts, Part 4: Variations on Hymn Tunes  
*Antioch* to *Engelberg*

Part 5: Variations on Hymn Tunes  
*Erhalt Uns Herr* to *Lauda Anima*

Part 6: Variations on Hymn Tunes  
*Leoni* to *Regent Square*

Part 7: Variations on Hymn Tunes  
*Rendez à Dieu* to *Were You There*

Hinshaw Music, Inc.  
[www.hinshawmusic.com](http://www.hinshawmusic.com)

Organ Improvisations for Hymn-Singing (Gerre Hancock)  
Organ Improvisations for Hymn-Singing, Volume 2 (Gerre Hancock)  
Organ Improvisations for Advent and Christmas Hymns (Gerre Hancock)  
Organ Improvisations for Lent and Easter Hymns (Gerre Hancock)

J. Fischer & Bro.  
[www.alfred.com](http://www.alfred.com)

Free Organ Accompaniments to One Hundred Well-Known Hymn Tunes  
(T. Tertius Noble)  
Fifty Free Organ Accompaniments to Well-Known Hymn Tunes (T. Tertius Noble)

Kevin Mayhew Ltd.  
[www.kevinmayhew.com](http://www.kevinmayhew.com)

40 Last Verse Carols  
More Last Verses: Another two hundred varied hymn tune harmonies (Noel Rawsthorne)  
Two Hundred Last Verses: Popular Hymn Tunes with varied harmonies  
(Noel Rawsthorne)

MorningStar Music Publishers  
[www.morningstarmusic.com](http://www.morningstarmusic.com)

As Though The Whole Creation Cried: 50 Hymn Harmonizations for Organ, Vol. 1& 2  
(Michael Burkhardt)  
Many and Great: Intros and Accompaniments for Global Hymns (John Ferguson)  
The Art of Hymn Playing Volume II: Introductions, Preludes, Free Accompaniments, and Alternate Harmonizations (Charles Callahan)  
The Art of Hymn Playing: 250 Introductions, Preludes, Free Accompaniments, Alternate Harmonizations (Charles Callahan)

St. James Music Press  
[www.sjmp.com](http://www.sjmp.com)

A Liturgical Miscellany (Bruce Neswick)

Selah Publishing Company  
[www.selahpub.com](http://www.selahpub.com)

Phillips, Craig. 25 Harmonizations and Descants  

**Organ Resources – Sources for organ literature based on hymn tunes**


**Piano Music**


**Psalm Sources**
See All Things Necessary: A Practical Guide for Episcopal Church Musicians, Chapter 6, Psalms and Psalm Settings.

Plainsong sources

Anglican Chant sources

Simplified Anglican Chant settings

Metrical Psalms

Gradual Psalms in Responsorial Form

Other Styles and Sources of Psalms

Vocal Music (solos, duets, small ensemble collections)
Darcey Press
www.darceypress.com
Sacred Solos Old and New, Books 1 and 2

Augsburg Fortress
www.augsburgfortress.org
Let the People Sing: Sacred Choral Music from the Caribbean (Marian Dolan, editor)
Let the People Sing, Vol. 3. An International Christmastide: Advent, Christmas, Epiphany (Marian Dolan, editor)
Rejoice Now My Spirit: Vocal Solos for the Church Year (K. Lee Scott)
Sing a Song of Joy (K. Lee Scott)
Sing Forth God’s Praise (K. Lee Scott)
To God Will I Sing: Vocal Solos for the Church Year (compiled by Susan Palo Cherwien)
Vocal Solos for Funerals and Memorial Services (Wilbur Held, arranger)

Dover Publications
www.doverpublications.ecomm-search.com
Ave Maria and Other Great Sacred Solos: 41 songs for Voice and Keyboard (Rollin Smith, editor)

Worship in the Episcopal Church
As We Gather to Pray: An Episcopal Guide to Worship, p. 3. Clayton L. Morris.
The Church Hymnal Corporation, 1996.
A Place of Good News: Liturgical Space and the Proclamation of the Gospel, p. 50
Charles Fulton and Juan Oliver.
How Shall We Worship? p. 3. Clayton L. Morris.
The Development of Style in Worship, p. 22. Byron Stuhlman.
The Role of the Arts in the Liturgical Assembly, p. 61. Marilyn L. Haskel.
Who’s in Charge Here? p. 15. Ormonde Plater.
The Worship Well - Online community for sharing creative worship resources.
www.theworshipwell.org

Publishers and Distributors for Choral, Organ, and Instrumental Music
These are some of the more widely used publishers of music used in Episcopal churches.

Advent Press
138 Cushing Avenue
Boston, MA 02125
617-288-1927
www.advent-press.com
Music of Richard Webster

Augsburg Fortress
PO Box 1209
Minneapolis, MN 55440-1209
800-328-4648
www.augsburgfortress.org
Beckenhorst Press, Inc.
960 Old Henderson Road
Columbus, OH 43220
www.beckenhorstpress.com

Boosey & Hawkes, Inc.
35 E. 21st Street
New York, NY 10010
212-358-5350
www.boosey.com

Carl Fischer Music
65 Bleecker Street
New York, NY 10012
www.carlfischer.com

Choristers Guild
Music & resources for children.
2834 West Kingsley Road
Garland, TX 75401-2498
972-271-1521
www.choristersguild.org

Church Publishing, Inc.
(Morehouse Publishing, Seabury Books)
445 Fifth Avenue
New York, NY 10016
www.churchpublishing.org

Concordia Publishing House
3558 South Jefferson
St. Louis, MO 63118
800-325-3040
www.cph.org

ECS Publishing
(E. C. Schirmer Music Company,
Galaxy Music Corporation)
138 Ipswich Street
Boston, MA 02215
617-236-1935
www.ecspub.com

GIA Publications, Inc.
(Iona Community, Les Presses de Taizé,
Royal School of Church Music)
7404 S. Mason Avenue
Chicago, IL 60638
800-442-1358
www.giamusic.com
Hinshaw Music, Inc.
PO Box 470
Chapel Hill, NC 27514
919-933-1691
www.hinshawmusic.com

Hope Publishing Company
(Jubilate Hymns, Ltd., Stainer & Bell Ltd.,
The Hymn Society)
380 S. Main Place
Carol Stream, IL 60188
800-323-1049
www.hopepublishing.com

Iona Community (Scotland)
Wild Goose Resource Group
See GIA

Ionian Arts
P.O. Box 259
Mercer Island, WA 98040
206-236-2210
www.ionian-arts.com

J W Pepper
Music and Church Supplies
2480 Industrial Boulevard
Paoli, PA 19301
800-345-6296
www.jwpepper.com

Kevin Mayhew Ltd.
Buxhall Stowmarket
Suffolk IP14 3BW, UK
01-449-737-978
www.kevinmayhew.com

Lois Fyfe Music
Music Distributor
2814 Blair Boulevard
Nashville, TN 37204
800-851-9023
www.loisfyfemusic.com

MorningStar Music Publishers
1727 Larkin Williams Road
Fenton, MO 63026
800-647-2117
www.morningstarmusic.com
Oxford University Press
198 Madison Avenue
New York, NY 10016
800-451-7556
www.oup-usa.org

Paraclete Press
P.O. Box 1568
Orleans, MA 02653
800-451-5006
www.paracletepress.com

C. F. Peters Corporation
7030 80th Street
Glendale, NY 11385
718-416-7800
www.edition-peters.com

Quilisma Publications
800-851-9023
www.quilisma-publications.info

St. James’ Music Press
Box 1009
Hopkinsville, KY 42241
877-822-0304
www.sjmp.com

Selah Publishing Company
PO Box 98066
Pittsburgh, PA 15227
800-852-6172
www.selahpub.com

Walton Music
1028 Highland Woods Road
Chapel Hill, NC 27517
919-929-1330
www.waltonmusic.com

Wayne Leupold Music
8510 Triad Drive
Colfax, NC 27235
800-765-3196
www.wayneleupold.com
Composers of Choral Music for the Church

There are many fine composers who have written sacred choral music. Most of the composers listed here wrote specifically for the Anglican Church and have been used by British church and cathedral choirs throughout the centuries. Their works remain vital to the tradition of excellence in choral music offerings and are known throughout Episcopal church music programs today.

Beyond the music of J.S. Bach, Johannes Brahms, George Frideric Handel, Franz Joseph Haydn, Felix Mendelssohn, Wolfgang Amadeus Mozart, Sergei Rachmaninoff, Franz Schubert, and other composers of like merit, consider this list of composers, gleaned from recent repertoire lists of Episcopal music leaders in churches throughout the country, and explore their works for use in your church choir. This is only a partial list, made more complete by your own discoveries and music-making. Birth and death dates are listed, as available, to give an understanding of time periods of their lives in the church.

Attwood, Thomas (1765-1838)  
Bairstow, Edward (1874-1946)  
Batten, Adrian (1585-1637)  
Billings, William (1746-1800)  
Blow, John (1649-1708)  
Boyce, William (1711-1779)  
Brewer, Alfred Herbert (1865-1928)  
Britten, Benjamin (1913-1976)  
Bruckner, Anton (1824-1896)  
Bullock, Ernest (1890-1977)  
Byrd, William (1542-1623)  
Candlyn, Frederick T. (1732-1809)  
Darke, Harold (1888-1977)  
Davies, Henry Walford (1869-1941)  
di Lasso, Orlando (1532-1594)  
Duruflé, Maurice (1902-1986)  
Dyson, George (1883-1964)  
Elgar, Edward (1857-1934)  
Farrar, Richard (1530-1580)  
Fauré, Gabriel (1845-1924)  
Finzi, Gerald (1901-1956)  
Friedell, Harold (1905-1958)  
Gibbons, Orlando (1583-1625)  
Greene, Maurice (1695-1775)  
Harris, William H. (1883-1973)  
Howells, Herbert (1892-1983)  
Ireland, John (1879-1962)  
Jackson, Francis (b. 1917)  
Leighton, Kenneth (1929-1988)  
Lotti, Antonio (1667-1740)  
Mathias, William (1934-1992)  
Morley, Thomas (1557 or 1558-1602)  
Murrill, Herbert (1909-1952)  
Noble, T. Tertius (1867-1953)  
Oldroyd, George (1886-1951)  
Ord, Boris (1897-1961)  
Palestrina, Giovanna P. (1525-1594)  
Parry, C. Hubert Hastings (1848-1918)  
Pitoni, Giuseppe Ottavio (1657-1743)  
Prætorius, Michael (1571-1621)  
Purcell, Henry (1659-1695)  
Ridout, Alan (1934-1996)  
Rowley, Alec (1892-1958)  
Shaw, Martin (1876-1958)  
Sowerby, Leo (1895-1968)  
Stainer, John (1840-1901)  
Stanford, Charles Villiers (1852-1924)  
Sumison, Herbert (1899-1995)  
Tallis, Thomas (1520-1585)  
Thiman, Eric (1900-1975)  
Titcomb, Everett (1884-1968)  
Thatcher, R. S. (1888-1957)  
Tye, Christopher (c.1505-c.1572)  
Vaughan Williams, Ralph (1872-1958)  
Victoria, Tomás Luis de (1548-1611)  
Walmsley, Thomas A. (1814-1856)  
Walton, William (1902-1983)  
Weelkes, Thomas (1576-1623)  
Wesley, Samuel (1766-1837)  
Wesley, Samuel Sebastian (1810-1876)  
Whitlock, Percy (1903-1946)  
Willan, Healey (1880-1968)  
Wood, Charles (1866-1926)
There are also many fine composers who have written music within the past few decades and those who continue to compose anthems today that are sung consistently in Episcopal churches. Explore the choral library in your church and, as you explore choral music and organ literature, consider the works of these composers, mostly American. Again, this is a beginning, only made more complete by your experience and additions.

<table>
<thead>
<tr>
<th>Name</th>
<th>Birth Year(s)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Adelmann, Dale</td>
<td></td>
</tr>
<tr>
<td>Adler, Samuel</td>
<td>(b. 1928)</td>
</tr>
<tr>
<td>Argento, Dominick</td>
<td>(b. 1927)</td>
</tr>
<tr>
<td>Arnatt, Ronald</td>
<td>(b. 1930)</td>
</tr>
<tr>
<td>Aston, Peter</td>
<td>(b. 1938)</td>
</tr>
<tr>
<td>Bankson, Jeremy J.</td>
<td></td>
</tr>
<tr>
<td>Beck, John Ness</td>
<td>(b. 1930)</td>
</tr>
<tr>
<td>Biery, James</td>
<td>(b. 1956)</td>
</tr>
<tr>
<td>Bouman, Paul</td>
<td>(b. 1918)</td>
</tr>
<tr>
<td>Burdick, Owen</td>
<td>(b. 1954)</td>
</tr>
<tr>
<td>Burkhardt, Michael</td>
<td>(b. 1957)</td>
</tr>
<tr>
<td>Busarow, Donald</td>
<td>(1934-2011)</td>
</tr>
<tr>
<td>Callahan, Charles</td>
<td>(b. 1951)</td>
</tr>
<tr>
<td>Cherwien, David</td>
<td>(b. 1957)</td>
</tr>
<tr>
<td>Clarke, Arlen R.</td>
<td>(b. 1954)</td>
</tr>
<tr>
<td>Cleobury, Stephen</td>
<td>(b. 1948)</td>
</tr>
<tr>
<td>Copes, V. Earle</td>
<td>(b. 1921)</td>
</tr>
<tr>
<td>Crisafulli, Peter</td>
<td></td>
</tr>
<tr>
<td>Diemer, Emma Lou</td>
<td>(b. 1927)</td>
</tr>
<tr>
<td>Farlee, Robert Buckley</td>
<td>(b. 1950)</td>
</tr>
<tr>
<td>Fedak, Alfred V.</td>
<td>(b. 1953)</td>
</tr>
<tr>
<td>Ferguson, John</td>
<td>(b. 1941)</td>
</tr>
<tr>
<td>Ferko, Frank</td>
<td>(b. 1950)</td>
</tr>
<tr>
<td>Gawthrop, Daniel E.</td>
<td>(b. 1949)</td>
</tr>
<tr>
<td>Hallock, Peter</td>
<td>(b. 1924)</td>
</tr>
<tr>
<td>Hampton, Calvin</td>
<td>(1938-1984)</td>
</tr>
<tr>
<td>Hancock, Gerre</td>
<td>(1934-2012)</td>
</tr>
<tr>
<td>Held, Wilbur</td>
<td>(b. 1914)</td>
</tr>
<tr>
<td>Helvey, Howard</td>
<td>(b. 1968)</td>
</tr>
<tr>
<td>Hill, Jackson</td>
<td>(b. 1941)</td>
</tr>
<tr>
<td>Hirten, John Karl</td>
<td>(b. 1956)</td>
</tr>
<tr>
<td>Hobby, Robert A.</td>
<td>(b. 1962)</td>
</tr>
<tr>
<td>Hoiby, Lee</td>
<td>(1926-2011)</td>
</tr>
<tr>
<td>Hopson, Hal</td>
<td>(b. 1933)</td>
</tr>
<tr>
<td>How, Martin</td>
<td>(b. 1931)</td>
</tr>
<tr>
<td>Hurd, David</td>
<td>(b. 1950)</td>
</tr>
<tr>
<td>Hurford, Peter</td>
<td>(b. 1930)</td>
</tr>
<tr>
<td>Joncas, Michael</td>
<td>(b. 1951)</td>
</tr>
<tr>
<td>Lauridsen, Morten</td>
<td>(b. 1943)</td>
</tr>
<tr>
<td>Ledger, Philip</td>
<td>(b. 1937)</td>
</tr>
<tr>
<td>Lehman, Robert</td>
<td></td>
</tr>
<tr>
<td>Locklair, Dan</td>
<td>(b. 1949)</td>
</tr>
<tr>
<td>Lole, Simon</td>
<td>(b. 1957)</td>
</tr>
<tr>
<td>Lovelace, Austin</td>
<td>(1919-2010)</td>
</tr>
<tr>
<td>Lowenberg, Kenneth</td>
<td>(b. 1939)</td>
</tr>
<tr>
<td>Manz, Paul</td>
<td>(1919-2009)</td>
</tr>
<tr>
<td>Marshall, Jane Manton</td>
<td>(b. 1924)</td>
</tr>
<tr>
<td>Martinson, Joel</td>
<td>(b. 1960)</td>
</tr>
<tr>
<td>McRae, Shirley W.</td>
<td>(b. 1933)</td>
</tr>
<tr>
<td>Near, Gerald</td>
<td>(b. 1942)</td>
</tr>
<tr>
<td>Nelson, Ronald A.</td>
<td>(b. 1927)</td>
</tr>
<tr>
<td>Nestor, Leo</td>
<td>(b. 1948)</td>
</tr>
<tr>
<td>Neswick, Bruce</td>
<td>(b. 1956)</td>
</tr>
<tr>
<td>Owens, Sam Batt</td>
<td>(1928-1998)</td>
</tr>
<tr>
<td>Parker, Alice</td>
<td>(b. 1925)</td>
</tr>
<tr>
<td>Pavlechko, Thomas</td>
<td>(b. 1962)</td>
</tr>
<tr>
<td>Pelz, Walter L.</td>
<td>(b. 1926)</td>
</tr>
<tr>
<td>Phillips, Craig</td>
<td>(b. 1961)</td>
</tr>
<tr>
<td>Pinkham, Daniel</td>
<td>(b. 1923-2006)</td>
</tr>
<tr>
<td>Pote, Allen</td>
<td>(b. 1945)</td>
</tr>
<tr>
<td>Powell, Robert J.</td>
<td>(b. 1932)</td>
</tr>
<tr>
<td>Preston, Simon</td>
<td>(b. 1938)</td>
</tr>
<tr>
<td>Proulx, Richard</td>
<td>(1937-2010)</td>
</tr>
<tr>
<td>Betty Pulkingham</td>
<td>(b. 1928)</td>
</tr>
<tr>
<td>Roberts, William Bradley</td>
<td>(b. 1947)</td>
</tr>
<tr>
<td>Rutter, John</td>
<td>(b. 1945)</td>
</tr>
<tr>
<td>Schalk, Carl F.</td>
<td>(b. 1929)</td>
</tr>
<tr>
<td>Schulz-Widmar, Russell</td>
<td>(b. 1944)</td>
</tr>
<tr>
<td>Schweizer, Mark</td>
<td>(b. 1956)</td>
</tr>
<tr>
<td>Scott, K. Lee</td>
<td>(b. 1950)</td>
</tr>
<tr>
<td>Sedio, Mark</td>
<td>(b. 1954)</td>
</tr>
<tr>
<td>Shaw, Robert</td>
<td>(1916-1999)</td>
</tr>
<tr>
<td>Shephard, Richard</td>
<td>(b. 1949)</td>
</tr>
<tr>
<td>Stearns, Peter Pindar</td>
<td>(b. 1931)</td>
</tr>
<tr>
<td>Taverner, John</td>
<td>(b. 1944)</td>
</tr>
<tr>
<td>Wagner, Douglas E.</td>
<td>(b. 1952)</td>
</tr>
<tr>
<td>Webster, Richard</td>
<td>(b. 1952)</td>
</tr>
<tr>
<td>White, David Ashley</td>
<td>(b. 1944)</td>
</tr>
<tr>
<td>White, Nicholas</td>
<td>(b. 1967)</td>
</tr>
<tr>
<td>Willcocks, David</td>
<td>(1919)</td>
</tr>
<tr>
<td>Willcocks, Jonathan</td>
<td>(b. 1953)</td>
</tr>
<tr>
<td>Wold, Wayne</td>
<td>(b. 1954)</td>
</tr>
<tr>
<td>Wyton, Alec</td>
<td>(1921-2007)</td>
</tr>
<tr>
<td>Young, Carlton R.</td>
<td>(b. 1926)</td>
</tr>
</tbody>
</table>
All Things Necessary: A Practical Guide for Episcopal Church Musicians
Appendix to Chapter 8: Music and Liturgical Planning

Service Music with Instruments

Handbells
S46  Christ our Passover; Plainsong, Tone I; Introit Form; adapt. Norman Mealy; acc. David Hurd
S359  Kyrie eleison; David Beyer
S407  You are God (*Te Deum laudamus*); Plainsong, *Te Deum* tone (Simple form); adapt. *Hymnal 1982*; acc. Gerard Farrell
WLP/841  *Kyrie eleison*; Hildegard of Bingen
WLP/842  Lord, have mercy (*Kyrie*); Lisa Neufeld Thomas; from *Missa de Sancta Hildegard*; melody adapt. from a *Kyrie* by Hildegard of Bingen
WLP/853  Holy, holy, holy Lord (*Sanctus*); John Karl Hirten
WLP/861  Memorial Acclamation: Prayer A; John Karl Hirten
WLP/862  Great Amen; John Karl Hirten; with handbells
WLP/868  Fraction Anthem: Lamb of God (*Agnus Dei*); John Karl Hirten
WLP/896  Glory to God (*Gloria in excelsis*); John Karl Hirten
EOM 1/20  Glory to God (*Gloria in excelsis*); from *Music for the Holy Eucharist Rite II*; Peter Crisafulli
EOM 1/22  Holy God (*Trisagion*) From *Music for the Holy Eucharist Rite II*; Peter Crisafulli
EOM 1/23  Holy, holy, holy Lord (*Sanctus*); from *Music for the Holy Eucharist Rite II*; Peter Crisafulli
EOM 1/27  Fraction Anthem: Lamb of God (*Agnus Dei*) From *Music for the Holy Eucharist Rite II*; Peter Crisafulli
EOM 2/108  *Kyrie eleison*: from *Conditor alme siderum Mass*; Frank W. Boles
EOM 2/125  Holy, holy, holy Lord (*Sanctus*); from *Conditor alme siderum Mass*; Frank W. Boles
EOM 2/126  Holy, holy, holy Lord (*Sanctus*); from *Mass for Theophilus*; Greg Economides

Flute or Oboe
EOM 1/27  Fraction Anthem: Lamb of God (*Agnus Dei*) From *Music for the Holy Eucharist Rite II*; Peter Crisafulli
EOM 2/126  Holy, holy, holy Lord (*Sanctus*); from *Mass for Theophilus*; Greg Economides;

Percussion and Piano
WLP/855  Holy, holy, holy Lord (*Sanctus*); Monte Mason; after melodies found in *Chippewa Music* by Frances Densmore; percussion instruments suggested in Leader’s Guide; John L. Hooker
EOM 2/108  *Kyrie eleison*: from *Conditor alme siderum Mass*; Frank W. Boles; bell tree & triangle
EOM 2/125  Holy, holy, holy Lord (*Sanctus*); from *Conditor alme siderum Mass*; Frank W. Boles; bell tree and triangle
Holy, holy, holy Lord (Sanctus); from Mass for Theophilus; Greg Economides; piano, flute, bodhran
Church Websites

The churches and music programs in this section form only a beginning of the wealth of information that can be learned by seeing what some Episcopal musicians are doing in different parts of the county, by way of examining other church web sites.

These web sites are listed because they include something beyond basic descriptions of choirs, ages, and schedule of services. In some you will find anthem selections for the coming year, descriptions of choirs, concert ideas, age divisions for children and youth choirs, information about the Royal School of Church Music (RSCM) programs, rehearsal schedules, unusual choirs, instrumentalists and praise bands, organ installations and stoplists, choir schools, professional choirs, section leaders, amateur choirs, auditions or not, liturgical dance, multiple music staff members and division of responsibilities, inclusion of college or university students, music and liturgical notes, choir philosophies and brochures, use of cantors, wedding and funeral music guidelines, history of music in a particular church, frequency of Evensong, Compline, and Taizé services, styles of vestments, or recordings of choirs and congregational hymn singing.

The selected web sites have been arranged by region in the hope that you can connect with other Episcopal musicians relatively near you for shared information and ideas, collegiality, and support.

Church musicians move to other positions and music programs change, so this information provided, too, will change. This list will only be further developed by you, as you explore the richness of music ministries within the Episcopal Church.

Region 1: Connecticut, Maine, Massachusetts, New Hampshire, Rhode Island, Vermont

Cathedral Church of St. Paul, Burlington VT  www.stpaulscathedralvt.org
Christ Church, Greenwich CT  www.christchurchgreenwich.org
Christ Church of Hamilton & Wenham, South Hamilton MA  www.christchurchhw.org
St. George’s Episcopal Church, York Harbor ME  www.stgeorgesyorkharbor.org
St. Luke’s Episcopal Church, East Greenwich RI  www.stlukeseg.org
Trinity Church on the Green, New Haven CT  www.trinitynewhaven.org
Trinity Episcopal Church, Newtown CT  www.trinitynewtownct.org

Region 2: New Jersey, New York

Christ Church Bronxville, Bronxville NY  www.ccbny.org
St. James’ Church, New York NY  www.stjames.org
St. Peter’s by-the-Sea, Bay Shore, NY  www.stpetersbayshore.org
St. Peter’s Episcopal Church, Morristown NJ  www.stpetersmorristown.org
Saint Thomas Church, New York NY  www.saintthomaschurch.org
The Episcopal Church of the Heavenly Rest, NYC, NY  www.heavenlyrest.org
Trinity Church, Princeton NJ  www.trinityprinceton.org

Region 3: Delaware, Maryland, Pennsylvania, Virginia, Washington DC, West Virginia

Cathedral Church of the Nativity, Bethlehem PA  www.nativitycathedral.org
Christ Church, Alexandria VA  www.ccalex.org
Episcopalian Church of the Redeemer, Bethesda MD  www.redeemerbethesda.org
St. Columba’s Episcopal Church, Washington DC  www.columba.org
St. David’s Episcopal Church, Wayne PA  www.stdavidschurch.org
St. John’s Episcopal Church, Hagerstown MD  www.stjohnshagerstown.org
St. Mary’s Episcopal Church, Arlington VA  www.stmarysarlington.org
St. Paul’s Episcopal Church, Philadelphia PA  www.stpaulschestnuthill.org
St. Paul’s Parish, K Street, Washington DC  www.stpauls-kst.com
The Cathedral Church of St. John, Wilmington DE  www.cathedralsaintjohn.org

Region 4:  Alabama, Florida, Georgia, Kentucky, Louisiana, Mississippi,  
North Carolina, South Carolina, Tennessee
Calvary Episcopal Church, Memphis TN  www.calvaryjc.org
Cathedral Church of the Advent, Birmingham AL  www.adventbirmingham.org
Christ Church Cathedral, Nashville TN  www.christcathedral.org
Christ Episcopal Church, Ponte Vedra Beach FL  www.christepiscopalchurch.org
Church of the Holy Communion, Memphis TN  www.holycommunion.org
Good Shepherd Episcopal Church, Lexington KY  www.goodshepherdlex.org
Grace Episcopal Church, Charleston SC  www.gracechurchcharleston.org
St. Bartholomew’s Episcopal Church, Atlanta GA  www.stbarts.episcopalatlanta.org
St. David’s Episcopal Church, Roswell GA  www.stdavidchurch.org
St. John’s Episcopal Church, Charlotte NC  www.stjohns-charlotte.org
St. Paul’s Episcopal Church, Winston-Salem NC  www.stpauls-ws.org
The Cathedral of All Souls, Asheville NC  www.allsouls cathedral.org
The Chapel of the Cross, Chapel Hill NC  www.thechapelofthecross.org
Trinity Episcopal Cathedral, Columbia SC  www.trinitysc.org

Region 5:  Illinois, Indiana, Michigan, Missouri, Ohio, Wisconsin
Calvary Episcopal Church, Cincinnati OH  www.calvaryepiscopalchurch.squarespace.com
Christ Church, Grosse Pointe MI  www.christchurchgp.org
Christ Church Cranbrook, Bloomfield Hills MI  www.christchurchcranbrook.org
Church of St. Michael & St. George, St. Louis MO  www.csmsg.org
Church of the Good Shepherd, Athens OH  www.chogs.org
Church of the Holy Comforter, Kenilworth IL  www.holycomforter.org
St. Andrew’s Episcopal Church, Kansas City MO  www.standrewkc.org
St. Paul’s Episcopal Church, Akron OH  www.stpaulsakron.org
St. Paul’s Episcopal Church, Indianapolis IN  www.stpaulsindy.org
Trinity Episcopal Church, Fort Wayne IN  www.trinityfw.org

Region 6:  Colorado, Iowa, Minnesota, Montana, Nebraska, North Dakota,  
South Dakota, Wyoming
Calvary Episcopal Church, Rochester MN  www.calvary-rochester.org
Saint John’s Episcopal Cathedral, Denver CO  www.sjcathedral.org
St. Luke’s Episcopal Church, Fort Collins CO  www.stlukesfortcollins.com

Region 7:  Arkansas, Kansas, New Mexico, Oklahoma, Texas
Church of the Transfiguration, Dallas TX  www.transfiguration.net
Palmer Memorial Episcopal Church, Houston TX  www.palmerchurch.org
St. John the Divine, Houston TX  www.sjd.org
St. Mark’s Episcopal Church, San Antonio TX  www.stmarks-sa.org
St. Paul’s Episcopal Church, Fayetteville AR  www.stpaulsfay.org
The Cathedral Church of St. John, Albuquerque NM  www.stjohnsabq.org

Region 8:  Alaska, Arizona, California, Hawaii, Idaho, Nevada, Oregon, Utah, Washington
<table>
<thead>
<tr>
<th>Location</th>
<th>Website</th>
</tr>
</thead>
<tbody>
<tr>
<td>St. Gregory’s of Nyssa, San Francisco CA</td>
<td><a href="http://www.saintgregorys.org">www.saintgregorys.org</a></td>
</tr>
<tr>
<td>Saint Mark’s Cathedral, Seattle WA</td>
<td><a href="http://www.saintmarks.org">www.saintmarks.org</a></td>
</tr>
<tr>
<td>St. Michael’s Cathedral, Boise ID</td>
<td><a href="http://www.stmichaelscathedral.org">www.stmichaelscathedral.org</a></td>
</tr>
<tr>
<td>St. Paul’s Episcopal Church, Burlingame CA</td>
<td><a href="http://www.stpaulsburlingame.org">www.stpaulsburlingame.org</a></td>
</tr>
<tr>
<td>St. Paul’s Episcopal Church, Salem OR</td>
<td><a href="http://www.stpaulsoregon.org">www.stpaulsoregon.org</a></td>
</tr>
<tr>
<td>St. Philips in the Hills, Tucson AZ</td>
<td><a href="http://www.stphilipstucson.org">www.stphilipstucson.org</a></td>
</tr>
</tbody>
</table>