



*"Preserving Traditions with Imagination"*

*September 2015*



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**Seeing the Divine in Yourself and Everyone Else,  
Nurturing the Soul of the Choral Conductor**  
Mark Hayes

I'm writing this article in August, a time of year when choral conductors are choosing repertoire for the upcoming season. I'm not sure when this article will be published, but I know as conductors we are always making plans and choices for our choirs, whether we are working in a church setting, conducting a community chorus or working in an academic setting. No matter where we make music, we have an opportunity to affect the lives of our singers, just by our life philosophy. Through this article, I invite you to be intentional about how you live your life and how you show up as choral conductor.

A few years ago I was in Largo, FL for the weekend leading a choral festival at a Methodist church. As you would imagine, there were lots of seniors in the choir I was directing since it was winter-time in Florida. The minister of music told me the average age of his choir members was 70 years. To be honest, I expected a lot of uncontrolled vibrato and sluggish rhythms. Boy, was I surprised. The choir sang with great tone, good precision, and enthusiasm for days!

But more than their good singing, I was impressed with their spirit and the way they responded to my spirit. It reminded me of a life principle that I've been learning and practicing for some time now. We attract what we put out. I make it a point to be enthusiastic and affirming whenever I work with volunteer choirs. They are giving of their time and talents and they deserve respect and affirmation. We are all created in God's image and there is a spark of the Divine in every one of us. It's amazing to me how easy it is to recognize the Divine in people when I really look for it.

As I conducted this choir, I began to see the light in their eyes as they sang, and I knew it was more than happiness. It was a deep joy. They loved singing and they loved praising God. As I affirmed them when they sang well, they wanted to work even harder for me. I challenged them when they could do better and they responded immediately. We worked hard for three hours, but at the end of that time, no one was really tired, because we were doing something that we loved. The Spirit was among us, stirring up the gifts of joy and laughter and harmony.

Each of one of is unique and has talents and gifts that the Spirit has blessed us with. Mine are different from yours, but no more important than yours to the functioning of the body of Christ.

The next time you are in front of your group, whether it's a church choir, school choir or community chorus, thank God for each unique musician.

Remember that you are looking into the face of God. When we truly look for the best in others, they respond by showing us their best side and giving their best. It's a spiritual principle, and I challenge you to test it out.

As humans we often dwell on our failures. What would the world be like if we truly thought the best about everyone, including ourselves? What if we gave up the rush to judgment? We are all children of God. There is a divine “DNA,” if you will, encoded in our very body. It is the image and likeness of God, a spark of divinity. After God finished the creation process, God called it GOOD. Who are we to argue with God?

Our thoughts are creative. When we view ourselves as less than the divine creatures God created us to be, we perpetuate that reality in our life. I can’t stress enough how powerful our thoughts are. How does God see us? With unconditional love. God doesn’t see our imperfection. Within each of us there is a place of perfection, that is untouched by sin, lack, limitation, pain, ignorance. It is that divine spark that we all have. Live out of that center. Look for that in each other. We are self-fulfilling prophecies in the sense that what we mentally and emotionally dwell on we create for ourselves. What kind of life do you want for yourself?

Those of you who are teachers know that when you expect great things from your students, they rise to the occasion more often than not. That is a spiritual principle operating. Your thoughts are creative.

Practice seeing the divine in yourself. I believe through the power of the Holy Spirit we are one with God. We are not God, but we have potential to reveal all of the characteristics of the divine...such as love, wisdom, abundance, patience, kindness, creativity, faithfulness, just to name a few. God has placed all of that within us. We can consciously connect with that. It requires being still and listening to God’s still small voice.

My mission statement is “to create beautiful music for the world.” For the longest time I was conflicted about what was beautiful. I tried to please too many people. Then I realized I get to decide what is beautiful. It’s a very subjective concept.

As musicians, we are always creating. We can create a positive, welcoming atmosphere in our rehearsals or we can create one where expectations of excellence are high and God forbid that you should not meet those expectations or have fun. We have the opportunity to create beauty every time we stand in front of our singers or instrumentalists. If you are in a music leadership position, think about how you want to experience your rehearsals and how you want your singers or instrumentalists to feel.

Each of you has your own definition of beauty when it comes to music. My invitation to you is to be intentional. Whenever I create a new work, I allow the beauty of the creation to feed my soul. I often stop and take a moment to be grateful for being a conduit of something bigger than myself. That feeds my soul. It nurtures me. It makes me want to create more.

Where do you find the beauty in your music-making? The ability to make beautiful music as a conductor, performer or composer is a privilege. It’s a wondrous thing. Are you grateful that you have that ability, that power within you? You have the amazing talent to hear what music should sound like and bring it into reality. That is a gift! I’m so grateful that you do what you do. As a composer, I need all of your gifts to bring my music to life. And God is so pleased with you and what you offer. Many years ago I wrote an anthem called “And the Father Will Dance.” Part of the lyrics say, “Is that a choir I hear, singing the praises of God? No, the Lord God Himself is exulting o’er you in song!” *Exulting* means to leap for joy. God is so excited that we are His children that He would literally leap for joy or dance over us.

Remember when I said earlier that we are created in God's image. We have a spark of divinity in us. That is the beauty of God desiring to express itself. My "spark of divinity" will show up different from yours, but your expression of God in the world is needed just as much as mine. We are all equally important and valuable in God's eyes.

Remember...your thoughts are creative. You can create the kind of musical rehearsal or the kind of life you want by your intentions. See the divine in yourself and others. As you expect the best from the others, you will be amazed at how they will meet...and exceed your expectations.

Mark Hayes  
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## How do we teach congregations? Let us count the ways. Martha Burford

At CMF, we are always curious about what musicians do to invite, welcome, and educate people in the congregation. How do we engage them in the music ministry? One way we can do this is by writing and then, in person, teaching. This is a palpable way of issuing invitation. Below is a piece written for a newsletter of a parish for which I am the associate musician for a contemplative service. I guess, my fervent hope is that people will feel curious about what it's like to have God etch a place in our hearts through music and song. I'll let you know if I get feedback! Here's the piece:

In October, we will sing a beautiful blessing "God be with you till we meet again." The public domain text was written by Dr. Jeremiah Eames Rankin and published in 1880. He

wrote the text as "a Christian goodbye" ([www.hymnary.org](http://www.hymnary.org)) based on the etymology, "God be with you" of the word "goodbye," but the text, much more than our commonly said "goodbye" of today, is one of covenant, blessing, and faith. As we sing it, in community, we profess our belief that God sustains us in the world. Tacitly, in singing it, we also agree to live as Christians in the world, guided and upheld by God.

The music setting, we will sing is the hymn tune "Randolph"<sup>1</sup> by the great composer Ralph (pronounced Rafe) Vaughn Williams. One of the astounding things about the setting is its simple repetition and marriage of lyric and music. Vaughn Williams set the oft uttered line, "God be with you till we meet again" with the same musical motif each time it is sung, so, even if you've never encountered the hymn before, that line will begin to etch itself in your heart over and over as we sing. We might even sing it to each other, standing in a circle, offering it back and forth across the circle. I would submit that the arc of the line, as we sing it, moves in our bodies in a way that opens our hearts and uplifts. I will be eager to hear from you after we have sung it, how the words and music live and move in you, and I hope that the music and text will "keep love's banner floating o'er you."

On a different but related note, Vaughn Williams is a giant in Anglican and classical music. If you're not familiar with him, here are a few links to begin to learn about him and at which you can hear some of his music (including the hymn we will sing in October). Here, first is the text of the hymn:

God be with you till we meet again,  
By His counsels, guide, uphold you,  
With His sheep securely fold you,  
God be with you till we meet again.

God be will you till we meet again,  
'Neath His wings protecting hide you,  
Daily manna still divide you,  
God be with you till we meet again.

God be with you till we meet again,  
When life's perils thick confound you,  
Put His arms unfailing round you,  
God be with you till we meet again.

God be with you till we meet again,  
Keep love's banner floating o'er you,  
Smite death's threatening wave before you,  
God be with you till we meet again.

Ralph Vaughn Williams: [http://www.hymnary.org/person/VaughanWilliams\\_Ralph](http://www.hymnary.org/person/VaughanWilliams_Ralph)

God be with you: <https://www.youtube.com/watch?v=sWIIpMDhRZw>

Vaughn Williams Mass in G minor: <https://www.youtube.com/watch?v=lGCCRNoo9Lo>

<sup>1</sup> according to musician Bob Moore, Randolph is “named in remembrance of Ralph's beloved Irish expatriot tavern owner, Randy O'Malley, whose pub, The Slug and Lettuce, was a popular refuge in Down Ampney for the artsy-fartsy crowd.”



## Language

John-Westley Hodges

Language is the primary form of communication for the human race. We have multiple ways of communicating, but almost all forms of communication have a direct correlation to language. As a leader of music in church, I have noticed how important the tone and intent of my tongue is in leading effective rehearsals and performances.

This past August was my 16th anniversary as a paid church musician. I include the word paid not to take away from people who volunteer but to create a timeline for my career. I have been involved in the production of music in churches since I was nine but did not start as a director until I was fifteen. Now you know my age!

In my career, I have noticed a lot about the language I use with my groups, parishioners, and colleagues. I continuously learn from my mistakes and make improvements within myself on how to communicate better with people and work more efficiently in a rehearsal. I just want to share a few of my experiences and observations about myself, and what I feel is the correct way to speak to a choir.

1. First, this doesn't have too much to do with language but I feel it is critical. Whether your choir is a volunteer choir, paid choir, or a mix of both, their time is valuable and should be respected! You should start when you say you are going to start even if there are only two people present, and you should end at the planned time. If you have a problem with starting late, or members not being on time, try starting on time, and I promise you will see a difference in attendance in a few weeks.

2. Setting your choir up for failure is very easy to do! Often we put a piece in front of our group and create an expectation. The expectation may be that this is a very easy anthem, and the group should learn it very quickly. What if they don't? You have now made them feel as though they are not as talented as you thought they were.

I have struggled with this for years, and I still improve daily. I use language like "we need to work hard on this piece" or "sight-read like you are performing." I just feel that if we don't create expectations there is no room for disappointment, but please don't confuse this with sugar coating. I am very direct and honest with my groups, and we work very hard in rehearsals.

3. The complete opposite of the latter is telling your group that a piece is very challenging, but they learn it faster than you expected. What you've communicated to them is that you don't think they are as capable as they actually

might be. If your choir learns a piece faster than anticipated, just use phrases like “great work” or “well done.” I have been guilty of saying, “This piece is so hard, I can’t believe you learned it so well.” I don’t think that kind of language is productive.

These are just a few of my thoughts that I wanted to offer to other directors. We all have our ways that work for us and our groups, but being open to new ways of more efficient ways of learning and rehearsing is always a good thing in my opinion. I am always reinventing the ways I work with choirs and individuals, and I try to improve my weaknesses. I would love to hear about ways you have improved your rehearsals and work ethics in your career! Feel free to share your experiences with me via Facebook message or by emailing me!

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## My Journey from Church Musician to Seminarian Raphiell Ashford

As I prepare to begin my second year of seminary at Virginia Theological Seminary, I have been asked to reflect on what my journey has been like transitioning from church musician to seminarian. The transition has been surprisingly smooth. There are no longings to return to the role of organist/choirmaster, nor do I miss the Wednesday night choir rehearsals, stressing about having to rethink the anthem because there are no sopranos at rehearsal, cringing as the descant is not quite right, lamenting that the psalm chanting is too slow, or wondering “How in the world am I going to survive Holy Week? Why didn’t I choose easier anthems?”

God works in mysterious ways: often in ways that we cannot see or understand. All of those experiences were preparing me for what is to come. I’m at a different place in my life now: a Postulant for Holy Orders. However, my years as a church musician continue to shape and guide along this journey and will forever be a part of who I am.

During my discernment process, a member of the Commission on Ministry asked me if I would be able to give up the organ. I paused for a brief moment and said, “I’ll never give up the organ. It’s a part of me, and I’ll find ways to incorporate that part of me into my ordained ministry.” I must say that the answer even surprised me a little, but I was confident that I would be able to accomplish this, especially after witnessing the Rev. Erika Takacs (Associate Rector at St. Mark’s, Philadelphia, PA) and the Rt. Rev. Duncan M. Gray III (IX Bishop of MS, retired), incorporate singing into their sermons. The wheels in my head have been turning ever since.

As a seminarian, being on the other side of the bench, so to speak, has given me a different perspective on the role of music in the church as well as how vital clergy-musician relationships are. This perspective has been shaped by my thirteen years at St. Mark’s Episcopal Church, Jackson, MS (where I served as organist and choirmaster), continued participation in the Mississippi Conference on Church Music and Liturgy, and by my Liturgical Music and Advanced Musicianship classes at VTS. Whereas before I studied the text of hymns in relation to the lessons for a given Sunday, now I find myself delving even deeper into the text, searching for theological meaning and understanding. As a seminarian, having a background in church music helped to solidify my faith, which in turn has served me well in seminary.

The transition for me has been easy because I still get to use my music skills in many ways. The seminary is ripe with opportunities for musical expression. Whether it’s doing sub work at a local church, playing at some of the seminary Evening Prayer services, or helping seminary friends with learning to sing the *Exsultet* and/or the *Sursum corda*, my love for music is still fulfilled. The main difference between

pre-seminary and now is that my passion and calling are in a different place. During this past Lenten season, I was the sub at a local church for a portion of the season through Easter Day. The Rector asked me to pick the hymns, rehearse the choir, and to bring psalm chanting back to the services. I remember thinking, "It's nice to be at the organ again, but I am glad that it's only for a few weeks and not every Sunday."

That confirmed for me that my focus was where it needed to be and that my calling was to become a priest. Ordained ministry is where my passion, focus, and calling now dwell, and I have no regrets; only excitement as I look forward to the future and being ordained clergy person in God's one holy, catholic, and apostolic church. I also realize that I have not left my training as a church musician behind. It is a part of me, and I use my gift of music and experience as a church musician as a resource in my studies, in meditation and prayer, and in self-care practices. A friend at the music conference once joked, "You're one of them now." I told him that yes, I hopefully will be ordained clergy one day, but that I'll always be one of them too.

For me, both can coexist and make for a richer and deeper relationship within the church and most importantly, with God. I will sing and make music to the Lord (Psalm 27, v.9). Yes, I will definitely continue to sing and make music to the Lord, but now it will be in a different role as I continue on my journey to the priesthood. My training as a church musician has served me well and has prepared me for the journey that I am now undertaking. The text from an old country gospel song sums it up quite well, "I wouldn't take nothing for my journey now."

Thanks be to God.

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"Music Week" at Lutheridge Camp and Conference Center --  
Arden, NC

*We Believe: A Journey of Faith through the Liturgical Year*  
Elizabeth Blood

It was with great excitement that I anticipated my first "Music Week" at Lutheridge Camp and Conference Center in Arden, NC -- and I wasn't disappointed.

From July 5-12, I learned, worshipped, sang, rang, drummed, and prayed with my new "Music Week" friends. Now in its 63<sup>rd</sup> season, "Music Week" is Lutheridge's longest-running program. Each day began and ended with a worship service. We used a variety of liturgies, from Morning Prayer to Eucharists to a service with a Rite of Healing. The theme of this year's conference was *We Believe: A Journey of Faith through the Liturgical Year*. As such, every worship service represented a different season or festival day; by Friday evening, we had sung our way from Advent to Transfiguration to Pentecost and so on.

Throughout the day, participants could attend up to eight classes/rehearsals, all led by truly outstanding clinicians. All one hundred forty conference attendees sang in the choir, led by the fantastic Kenney Potter. We learned eight new anthems that we sang together in worship throughout the week (and, yes, some of these very useful gems will make it into my choir's repertoire this year!). Other classes in which I participated included Handbells (three choirs from which to choose); Organ/Keyboard Topics with the fabulous Bobby Hobby; Hymn Festival choir; Drumming; Reading Sessions and Chaplain Time with the outstanding Bishop Timothy Smith (NC). And there were more classes/groups from which to choose (recorder ensembles, Reader's Theater, OrchaBand to name a few) -- but, alas, there are only so many hours in a day.

The week culminated with two events: the Hymn Festival on Thursday evening (held at the beautiful St. James Episcopal Church in nearby Hendersonville) and the closing worship on Friday evening (Reformation). We had rehearsed for these services throughout the week and they were, indeed, very beautiful and memorable.

Another noteworthy part of "Music Week" is that there is a children/youth component. While this is quite separate from the Adult programming (workshops/worship/rehearsal/living arrangements), I would like to mention that there were excellent camps going on for one hundred twenty+ young people (graded programs for Kindergarten-High School) during this same week. So, in some cases, there were multiple generations of families participating in Music Week! On Friday, we were free to attend the Children's/Youth concerts that were held throughout the day, and it was wonderful to see the extraordinary fruits of the labors of a younger generation and their excellent teachers. I was extremely impressed by the beautiful music-making and faith formation that was accomplished with these young people.

Probably the best part of the conference, for me, was the profound sense of community I found. While the clinicians were truly superb (a great gift in itself), I was very moved by the generosity, kindness and

hospitality of participants and clinicians alike. I had arrived on Sunday not knowing a soul -- by the end of the week, I had made many new friends. Upon my return from "Music Week," I felt excited, energized, and very grateful to have kept such fine company at this conference. Indeed, I have been very blessed by the experience and I hope to extend these blessings to my congregation this year.

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What have you been doing this summer and what are you excited about in terms of your ministries this fall? In the next issues of our quarterly publication, we want to share from different editors and board members some of our particular new or favorite projects. If you would like to publish a paragraph in future issues please email us at:  
[editor@churchmusicforward.com](mailto:editor@churchmusicforward.com)



Martha Burford

This fall I am excited to be part of leadership for a new service in a church community I have not worked with before. On two levels, this will be a wonderful learning experience: because I have been at my parish since Moses parted the waters, the challenge and encounters with a different community will be make me grow. And the service will an evening, contemplative Eucharist: gathering in silence, fewer words, music chosen to complement and deepen the silence, communion celebrated in a circle. This will be the first time I've ever worked with a budget that consistently allows for hired singers and instrumentalists. I'm excited to have hired singers who will glorify God with their own voices, but more importantly, who are committed to inviting, encouraging, and supporting congregational singing. The rector, community, and I have

come together with prayer and process to explore and plan. I'll look forward to reporting on it here in December.



Beau Surratt

This fall I am excited about a new initiative at my parish, St. Mary's Episcopal in Park Ridge, IL, called Discipleship Sundays. On the second Sunday of each month all ages will be together for formation at 9am (including the choir), worship at 10am (specially designed to be a bit more accessible to all ages), and one of our major parish outreach projects (Second Sunday Sack Lunches) at 11am. I'm particularly excited because this will allow parish choir members to be more a part of significant parish life time that happens on Sundays instead of always having to choose rehearsal over formation and outreach. It will also allow the entire parish community to explore more regularly a variety of genres of music and me some more

"face time" with the entire congregation leading them in song and teaching them to "find their voice" without always having a choir to sing for them. I look forward to experiencing this new initiative with my congregation and reporting back to the Church Music Forward community in December.



Jessica Nelson

While my rector has been on sabbatical this summer, I've been charged with convening a group of folks who represent a cross-section of All Saints' demographics to have frank discussions about our liturgical life together. This hasn't been a project with a goal in mind, (which drives the J in my ISTJ crazy!) but rather an opportunity just to process together our thoughts about the how/what/why of our worship. Here's the process I designed: First, the members of this group were sent to worship in other Episcopal churches (and in this part of Mississippi, that can mean a little bit of a drive!). After their visits, they responded to a questionnaire about their experience and we gathered to discuss their visits. Second, the members of this group were asked to interview someone (using the same questionnaire, slightly adapted) who is as UNLIKE them as possible. After we unpacked the results of that, the third step was for each member to do a self-reflection (again using the same questionnaire, adapted) about their experiences of worship in our own parish. I felt like saving the self-reflection for last allowed these folks to view their own experiences with fresh eyes. We've got one meeting with this group left to wrap up, and I feel like this process is going to result in a liturgical wish-list for All Saints! But at the same time, we've identified some opportunities for growth and change, and recognized that All Saints' practices liturgy with great care and attention to detail, which has been a nice affirmation about my work with and among these lovely folks.



*The following pieces of music have been donated to Church Music Forward for the Glory of God in the use of God's Church. Please feel free to copy and perform these pieces with your church choir. If you are a composer and have a piece that you would like to offer for everyone to use, please feel free to contact us at: [editor@churchmusicforward.com](mailto:editor@churchmusicforward.com). If you would like to print these pieces individually, please visit our website for our database.*

**We Three Kings**  
Sheldon Curry  
composer, arranger, publisher  
Blue Jack Music

Music directors sometimes struggle with programming the Sunday the church celebrates the Epiphany. Chorally, we want to add something special to this service, but depending on which Sunday Epiphany is observed, choir members are still gone. Also, because of the overload Advent and Christmas sometimes cause, rehearsal time for Epiphany is either non-existent or minimal.

That is why I did this arrangement of “We Three Kings.” It is intentionally designed to require little or no rehearsal from the choir. They and the congregation handle the familiar refrain whose harmonization is very close to what is in most hymnals.

While it does require three “King” male soloists, the difficulty level of their parts is easy with the exception of the tenor range at the end. Even that can be modified to suit the forces available.

Please visit <https://sheldoncurry.com> for similar user-friendly resources (many of them free) for liturgical church worship. Feel free to email me directly from the site, with questions. — Sheldon Curry

# WE THREE KINGS

Arranged by **SHELDON CURRY**

Words and music by  
**JOHN HENRY HOPKINS, JR. (1857)**

**Moderato** (♩ = c.120)

Organ

The organ introduction consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 3/8 time signature. It begins with a mezzo-piano (*mp*) dynamic and features a series of eighth and sixteenth notes, some beamed together. The lower staff is in bass clef with the same key signature and time signature, featuring sustained chords and a few moving notes. A third, lower staff in bass clef with the same key signature and time signature contains a few additional notes.

7

TRIO

*mf*

C

1 We three kings of O - ri - ent are; bear - ing gifts we

M

1 We three kings of O - ri - ent are; bear - ing gifts we

B

1 We three kings of O - ri - ent are; bear - ing gifts we

Org.

The Trio section begins at measure 7. It features three vocal parts (C, M, B) and organ accompaniment. The vocal parts are in treble and bass clefs with a key signature of one sharp (F#). They all sing the same lyrics: "1 We three kings of O - ri - ent are; bear - ing gifts we". The organ part is in treble and bass clefs with a key signature of one sharp (F#) and a 3/8 time signature. It features a mezzo-forte (*mf*) dynamic and consists of sustained chords and moving lines. A fourth organ staff in bass clef with the same key signature and time signature contains additional notes.

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13

C

8 tra-verse a - far field and foun - tain, moor and moun - tain,

M

tra-verse a - far field and foun - tain, moor and moun - tain

B

tra-verse a - far field and foun - tain, moor and moun - tain

Org.

19

22 *add congregation\**

C

8 fol - low - ing yon - der star. *mf* O star of

M

fol - low - ing yon - der star. *mf* O star of

B

fol - low - ing yon - der star. *mf* O star of

Org.

\* The congregation sings this refrain directly from a hymnal.

25

C

8

won - der, star of night, Star with roy - al beau - ty

M

won - der, star of night, Star with roy - al beau - ty

B

won - der, star of night, Star with roy - al beau - ty

Org.

31

C

8

bright, West - ward lead - ing still pro - ceed - ing Guide us

M

bright, West - ward lead - ing still pro - ceed - ing Guide us

B

bright, West - ward lead - ing still pro - ceed - ing Guide us

Org.

40

C 37  
8 to thy per - fect light.

M  
to thy per - fect light.

B  
to thy per - fect light.

Org.

\* see editor's note below

46

C 43  
8 3 Frank - in - cense to of - fer have  
*mp*

M  
2 Born a King on Beth-le-hem's  
*mp*

B  
4 Myrrh is mine; its bit - ter per -

Org.

\* Each time, at measure 46, a soloist sings the numeric verse as indicated.

49

C

8

I: In - cense owns a De - i - ty night: Prayer and

M

plain, Gold I bring to crown him a - gain, King for

B

fume breathes a life of gath - er - ing gloom; sor - r'wing,

Org.

55

C

8

prais - ing, glad - ly rais - ing, Wor - ship him, God Most High. Three times

M

ev - er, ceas - ing nev - er o - ver us all to reign: Three times

B

sigh - ing, bleed - ing, dy - ing, sealed in the stone - cold tomb: Three times

Org.

Three times

61 *mf* add congregation\*

C  
8 O star of won - der, star of night,

M  
O star of won - der, star of night,

B  
O star of won - der, star of night,

Org.  
*mf*

67  
8 Star with roy - al beau - ty bright, West - ward lead - ing

C  
Star with roy - al beau - ty bright, West - ward lead - ing

M  
Star with roy - al beau - ty bright, West - ward lead - ing

B  
Star with roy - al beau - ty bright, West - ward lead - ing

Org.

\* The congregation sings this refrain directly from a hymnal.

73

C

8

still pro - ceed - ing Guide us to thy per - fect light.

M

still pro - ceed - ing Guide us to thy per - fect light.

B

still pro - ceed - ing Guide us to thy per - fect light.

Org.

79

C

8

rit.

M

rit.

B

rit.

Org.

83 **TRIO** **Maestoso, a little slower, more majestic**

C 5 Glo - rious now be - hold him a - rise, King and God and

M 5 Glo - rious now be - hold him a - rise, King and God and

B 5 Glo - rious now be - hold him a - rise, King and God and

Org. *f*

89

C Sac - ri - fice; heav'n sings al - le - lu - ia: Al - le -

M Sac - ri - fice; heav'n sings al - le - lu - ia: Al - le -

B Sac - ri - fice; heav'n sings al - le - lu - ia: Al - le -

Org.

95 98 *add congregation as before*

C  
8  
lu - ia the earth re - plies. O \_\_\_\_\_ star of

M  
lu - ia the earth re - plies. O \_\_\_\_\_ star of

B  
lu - ia the earth re - plies. O \_\_\_\_\_ star of

Org.

101

C  
8  
won - der, star of night, star with roy - al beau - ty

M  
won - der, star of night, star with roy - al beau - ty

B  
won - der, star of night, star with roy - al beau - ty

Org.

107

C 8

bright; west - ward lead - ing, still pro - ceed - ing,

M

bright; west - ward lead - ing, still pro - ceed - ing,

B

bright; west - ward lead - ing, still pro - ceed - ing,

Org.

112

C 8

guide us to thy per - fect light!

M

guide us to thy per - fect light!

B

guide us to thy per - fect light!

Org.

*rit.*

**REFRAIN:**

O Lord, my strength, and my re- deem - er.

O Lord, my strength, and my re- deem - er.

O Lord, my strength, and my re- deem - er.

**CHANT:**

A. B.

## VERSES:

A. 1. The heavens declare the glory of /  
God, and the firmament shows his /  
handiwork.

B. 2. One day tells its tale to a/nother,  
and one night imparts knowledge to  
a/nother.

## REFRAIN

A. 3. Although they have no words or  
/ language, and their voices are not /  
heard,

B. 4. Their sound has gone out into /  
all lands, and their message to the  
ends of the / world.

## REFRAIN

A. 5. In the deep has he set a pavilion  
for the / sun; it comes forth like a  
bridegroom out of his chamber; it  
rejoices like a champion to run its /  
course.

B. 6. It goes forth from the uttermost  
edge of the heavens and runs about  
to the end of it a/gain; nothing is  
hidden from its burning / heat.

## REFRAIN

A. 7. The law of the LORD is perfect  
and revives the / soul; the testimony  
of the LORD is sure and gives  
wisdom to the / innocent.

B. 8. The statutes of the LORD are  
just and rejoice the / heart; the  
commandment of the LORD is clear  
and gives light to the / eyes.

## REFRAIN

A. 9. The fear of the LORD is clean  
and endures for / ever; the judgments  
of the LORD are true and righteous  
al/together.

B. 10. More to be desired are they  
than gold, more than much fine /  
gold, sweeter far than honey, than  
honey in the / comb.

## REFRAIN

A. 11. By them also is your servant  
en/lightened, and in keeping them  
there is great re/ward.

B. 12. Who can tell how often he /  
offends? cleanse me from my secret /  
faults.

## REFRAIN

A. 13. Above all, keep your servant  
from presumptuous sins; let them not  
get dominion / over me; then shall I  
be whole and sound, and innocent of  
a great of/fense.

B. 14. Let the words of my mouth  
and the meditation of my heart be  
acceptable in your / sight, O LORD,  
my strength and my re/deemer.

## REFRAIN

# The King of Love

Psalm 23/St. Columba

Martha Jones Burford

SOPRANO 1 *mp*  
The King of Love my shep-herd is whose good - ness

SOPRANO 2  
The King of Love my shep-herd is whose good - ness

ALTO

7  
fail - eth ne- ver. I no - thing lack if I am his, and he is

fail - eth ne- ver. I no - thing lack if I am his, and he is

15  
mine for - ev - er

mine for - ev - er

Gn gn gn g dn dn Gn gn gn g dn dn

23

Where streams of liv - ing wat - er flow, my ran - somed soul he lead - deth

Where streams of liv - ing wat - er flow, my ran - somed soul he lead -

4 8

31

And where the verd - dant pas - tures grow with food cel -

deth And where the verd - dant pas - tures grow with food cel -

12

Gn gn gn g dn dn Gn

37

est - ial feed - eth. Per - verse and

lest - ial feed - eth. Per - verse and

*mf* *mf* *mf*

42

fool - ish oft I strayed, but yet he

fool - ish oft I foolish oft - en I strayed. Yet in love he

46

sought me. And on his should - der

sought me, oh yes he sought me. And on his should - der

51

gen - tly - he - laid, and home, yes, home re joic ing brought me.

gen - tly - he - laid, and home, yes, home and home re joic ing brought me. In

gent - ly laid and home re-joicin - ing home re-joic - ing brought me. In

57 *p*

death's dark veil I fear no ill with Thee dear Lord be-side me. Thy

death's dark veil I fear no ill with Thee dear Lord be-side me. Thy

death's dark veil I fear no ill with Thee dear Lord be-side me. Thy

59

rod and staff my com-fort still, Thy cross be-fore to guide me.---

rod and staff still Thy cross be-fore-to-guide me.

rod and staff still Thy cross be-fore-to-guide me.

61 *mf*

Thou spreadst a ta-ble in my sight thy boun-teous grace be-stow-eth, and

Thou spreadst a ta-ble in my sight thy boun-teous grace be-stow-eth, and

spreadst a ta-ble in my sight boun-teous grace be-stow-eth, and

63

*f* *ritard* *broadly*

oh what trans- port - of de-light from Thy pure cha-lice flow - eth.

*f* *mf*

oh what trans- port - of de-light from Thy pure cha-lice flow - eth.

*f* *And*

oh what trans- port - of de-light from Thy pure cha-lice flow - eth.

66

*f*

And so through all the length of days Thy good- ness

*f*

so through all the length of days Thy good - ness

*f*

And so\_\_ through all\_\_\_\_\_ the\_\_ length\_\_ of\_\_ days, Thy Gn gn gn g dn dn

71

*3*

fail - leth\_\_ nev - er.\_\_\_\_\_ Good Shep - herd may I sing thy

fail - leth\_\_ nev - er.\_\_\_\_\_ Good Shep - herd may I sing Thy

gn gn gn g dn dn etc.

76 *ff*  
sing Thy praise, with - in Thy house, for - ev - er.

*ff*  
sing Thy praise, with - in Thy house, for - ev - er.

*ff*  
sing Thy praise, with - in Thy house, for ev - gn gn g dn dn  
- er.

81  
etc.  
- er.

Lovingly written for the Rev. JoAnn Zwart Leach on the occasion of her retirement from the ministry.

Christ Church Episcopal Parish, Lake Oswego, Oregon

April 28th, 2013

Score

# GOD BE WITH YOU

Music: William G. Tomer

Lyrics: J. E. Rankin

Arranged: R. Michael Sanchez

Sweetly ♩ = 72

Solo:  
*mp*

Soprano/Alto

Tenor/Bass

Organ

+ solo reed

- solo reed

*mp*

SA

TB

Org.

5

By His coun-sels guide, up - hold you; With His sheep se - cure - ly fold you;

2  
9

GOD BE WITH YOU

*mf*

SA God be with you 'til we meet a - gain. 'Til we meet, \_\_\_\_\_ 'til we meet, \_\_\_\_\_ 'til we

*Solo Alto (duet w/soprano):*

TB *mf*

Org. *mf*

13

SA meet at Je - sus' \_\_\_\_\_ feet. 'Til we meet, \_\_\_\_\_ 'til we meet. \_\_\_\_\_

TB

Org. 13

# GOD BE WITH YOU

3

17

SA

God be with you 'til we meet a - gain.

TB

Org.

7

21

SA

*tutti mp*

God be with you 'til we meet a - gain; When life's per - ils thick con - found you,

TB

*tutti mp*

*mp*

25

SA

Put His arms un - fail - ing 'round you; God be with you 'til we meet a - gain. 'Til we

TB

29

SA

meet, \_\_\_\_\_ 'til we meet, \_\_\_\_\_ 'til we meet at Je - sus' feet. 'Til we

'til we meet, 'til we meet, 'til we meet, 'til we meet at Je - sus' feet. 'Til we meet, 'til we

TB

33

SA

meet, \_\_\_\_\_ 'til we meet, \_\_\_\_\_ Oh! God be with you 'til we meet a - gain.

meet. 'Til we meet, 'til we meet, 'til we Oh!

TB

37

Org.

*cresc.*

# GOD BE WITH YOU

5

41

SA

TB

Org.

*f*

God be with you 'til we meet a - gain;

45

SA

TB

Org.

Keep love's ban - ner float - ing o'er you; Smite death's threat - 'ning wave be -

# GOD BE WITH YOU

6  
48

SA

fore you; God be with you 'til we meet a - gain. 'Til we

TB

Org.

48

51

SA

meet, \_\_\_\_\_ 'til we meet, \_\_\_\_\_ 'til we meet at Je - sus' \_\_\_\_\_  
'til we meet, 'til we meet, 'til we meet, 'til we meet at Je - sus' \_\_\_\_\_

TB

Org.

51

GOD BE WITH YOU

Solo: *mp* 7

54

SA

feet. 'Til we meet, \_\_\_\_\_ 'til we meet, Ah! God be with you, \_\_\_\_\_

feet. 'Til we meet, 'til we meet, 'til we meet, 'til we meet, Ah!

TB

Org.

*mp*

58

SA

*tutti*

God be with you 'til we meet a - gain.

TB

Org.

+ solo reed - solo reed

# How Great Thou Art

Swedish Folk Tune  
Arr. Thomas Lee

Soprano

*Freely, molto espressivo*

Piano

1. O Lord my  
2. When through the  
3. And when I  
4. When Christ shall

3

God, when I in awe-some won-der con-si-der all the worlds thy hand hath made, I see the  
woods and for-est glades I wan-der, And hear the birds sing sweet-ly in the trees. When I look  
think that God, His Son, not spar-ing, Sent him to die, I scarce can take it in, That on the  
come, with shout of ac-cla-ma-tion, And take me home, what joy shall fill my heart. Then I shall

7

stars, I hear the roll-ing thun-der, Thy pow'r through-out the un-i-verse dis-  
down from loft-y moun-tain gran-deur, And hear the brook and feel the gen-tle  
cross, my bur-den gald-ly bear-ing, He bled and died to take a-way my  
bow in hum-ble a-do-ra-tion, And there pro-claim, my God, how great thou

May continue as a solo.

10 *Somewhat freely*

played. breeze. sin. art.

Then sings my soul, my Sav-ior God to Thee; How great thou

Then sings my soul, my Sav-ior God to Thee; How great thou

Then sings my soul, my Sav-ior God to Thee; How great thou

Then sings my soul, my Sav-ior God to Thee; How great thou

13 *cresc.*

art, How great Thou art, Then sings my soul, my Sav-ior God to

art, How great Thou art, Then sings my soul, my Sav-ior God to

art, How great Thou art, Then sings my soul, my Sav-ior God to

art, How great Thou art, Then sings my soul, my Sav-ior God to

16 *poco rall.* *ten.*  
more on rall and ten on final verse 1. 2. 3.

Thee; How great Thou art, How great Thou art.

Thee; How great Thou art, How great Thou art.

How great Thou art, How great Thou art.

Thee; How great Thou art, How great thou art.

19 4.

art.

art.

art.

art.

*rit.*

*Lift G, resolve to D ppp, sustain all else*