

commissioned by the Hopkins family for their parents, Alun and Olga,
to celebrate their Diamond Wedding Anniversary, 16 August 2012

S (A) (Men)
Organ or Piano

2. A Prayer of St Columba

attrib. St Columba (adap.)
from *Carmina Gadelica* (1900)

CECILIA McDOWALL
(b. 1951)

Expressive, with movement ♩ = c.108

SOPRANOS & ALTOS *unis. mp dolce* *poco*

ORGAN or PIANO *p sempre dolce* (Gt.) (Organ: Man.) (Piano: *sempre con Ped.*)

(Sw. Fl. 8', 2')

Be— thou a bright flame be -

5 *poco unis. mp*

S. *mp*
A. *mp*

- fore us, Be thou a guid - ing star a -

(Ped.)

9 *mf*

S. *mf*
A. *mf*

- bove us, Be thou a smooth path be -

MEN *mf*

mf

Solo or unison: sing Soprano until bar 48 and Other Voices from bar 51, at any octave

Two-part: SA; alternatively, TB can sing SA an octave lower, singing the Men part in unison in bars 26–35

Mixed voices: SAMen

13

-low us, And be a kind - ly shep-herd be -

17

- hind us, To - day, to - night, and for

mp

21

ev - er.

(Gt.)

mp

for Aled Jones

S (A) (T B)
Organ or Piano

4. Alive in me

Matt Harvey
(b. 1962)THOMAS HEWITT JONES
(b. 1984)

Flowing and expressive ♩ = c. 96

v. 1: S./A. unis.

v. 2: T./B. unis. or SOLO

p

VOICES

ORGAN
or
PIANO1. The light is break-ing through the
(2.) shoots are show-ing in the

(Ped.)

4 *mp*

clouds, The wind is quick²ning in the o - pen skies, Sun - light dap-ples there be-
soil, The spi - rit mov - ing them a - live in me, The sun and wind_ and my

mp

8 *mf*

1. *p* 2. *p* **TUTTI unis.** *mf*

-neath the tree. The world is a - live. 2. Small be. The
soul a-gree How good it can be.

mf

Solo or unison: sing the upper part in bars 1–20, the alto part in bars 22–39, and the soprano part from the last note of bar 39 to the end, all at any octave**Two-part and Mixed voices:** SA, SATB

11

S. A. *f*
 long - ing a - ri - ses with - in To live and to love and be - long. So we

T. B. *f*
 long - ing with - in To live and be - long.

15

mp
 raise our - voi - ces to sing this song. To thank you, - Lord, for

f *mp*

19 *mf* *pp* *rit.* *mf*

ev - 'ry - thing. †3. Our

mf *pp* *rit.* *mf*

pp *p* *mf* *p*

(Man.)

* For SATB performance, the accompaniment (small notes) may be omitted until bar 15.

† If performing in unison, sing the alto part in bars 22-39.

S (A) (T) (B)
Organ or Piano

7. Ave Maria (Hail, blessed Mary)

The Angelic Salutation
English version by Alan Bullard

ALAN BULLARD
(b. 1947)

Flowing and expressive ♩ = c.92

VOICES

ORGAN
or
PIANO

(Man.)

5 T./B. or S./A. unis. (or SOLO)
p

A - ve Ma - ri - a, gra - ti - a ple - na,
Hail, bless - ed Ma - ry, per - fect in grace, —

9

A - ve Ma - ri - a, gra - ti - a ple - na,
Ma - ry, be - lov - ed, per - fect in grace, —

Solo or unison: sing upper part until bar 48 and Other Voices from bar 49, at any octave

Two-part: SA

Mixed voices: SAT or SATB

All voices should sing in unbroken four-bar phrases wherever possible.

13 *S./A. unis.*
mp

A - ve Ma - ri - a, Do - mi - nus te - cum. Be - ne -
Hail, bless - ed Ma - ry, The Lord is with thee, And -

mp

(Ped.)

17 *mf* *mp*

- dic - ta tu in mu - li - e - ri - bus, et be - ne - dic - tus
fav - our'd art thou a - mong all wo - men, hal - low'd be the

mf *mp*

22 *rit.* *p* *poco*

fruc - tus ven - tris tu - i, Je - sus.
pure fruit that thou bear - est, Je - sus.

p *poco*

Voices 1 (2)
Organ or Piano

9. Be glad in the Lord, and rejoice!

Mary E. Servoss (1849–1906)
and Psalm 118: 14

RUSSELL PASCOE
(b. 1959)

Lively and spirited $\text{♩} = c.52$

S./T. unis. f

VOICE 1

A./B. unis. f

VOICE 2

Be glad in the Lord, and re-joice, be

Lively and spirited $\text{♩} = c.52$

ORGAN
or
PIANO

f

(Man.) (Ped.)

7

Re-joice, — re-joice, be
glad in the Lord, and re-joice!

Re-joice, — be

Solo or unison: sing Voice 1

Two-part: follow the Voice 1 and 2 indications, choosing any suitable contrasting voices

Mixed voices: SATB may follow the suggested scoring indications

14

glad in the Lord. Re - joice, re - joice, be glad in the Lord. Be
glad in the Lord. Re - joice,

20

glad in the Lord, and re - joice, be glad in the Lord, and re -

27

mp **SOPRANOS**

- joice. The Lord is my strength and song

mp **ALTOS**

The Lord is my

S (A) (TB)
(Organ or Piano)

11. Before the ending of the day

Office Hymn
trans. J. M. Neale (1818–66)

KERRY ANDREW
(b. 1978)

With quiet power (3+2 ♩) ♩ = c.80

SOPRANOS & ALTOS *unis. mp*

SOPRANO
ALTO

TENOR
BASS

Be-fore the end - ing of the
p (stagger breathing)

(hum)

With quiet power (3+2 ♩) ♩ = c.80
(Organ: 4' or 2', quiet Mixt.)

ORGAN
or
PIANO

p

(8')

(Man. 8')

4

day, — Cre - at - or of the world, we — pray — That with thy

Solo or unison: sing Soprano at any octave, with accompaniment

Two-part: SA, or TB singing SA an octave lower, with accompaniment

Mixed voices: SATB, accompaniment optional

8

wont - ed fa - your — thou — Wouldst be our Guard and Keep - er — now. —

12

mf

From all — ill dreams de-fend our

(4' or 2', Mixt.)

(8')

mf

16

eyes, — From night - ly fears and fan - ta - sies; — Tread un-der

S (A) (Men)
Organ or Piano

14. Come, Lord Jesus

Words and music by
OLIVER TARNEY (b. 1984)

Gently flowing ♩ = c.63 **TUTTI unis.**
p

VOICES

Come, Lord Je - sus, our light to be,

ORGAN or PIANO

p

(Ped.)

4

Come, Lord Je - sus, set your peo-ple free, Come now with wis-dom from a -

mp

7

p

-bove and fill our hearts with peace and love.

p

Solo or unison: sing upper stave, at any octave
Two-part and Mixed voices: SA, SMen, or SAMen

Voices 1 (2)
Organ or Piano

17. Christ the Lord is risen again!

Michael Weisse (c.1488–1534)
trans. Catherine Winkworth (1827–78)

ALAN SMITH
(b. 1962)

Giocoso ♩ = c.154

VOICES

ORGAN
or
PIANO

f

(Ped.)

6

v. 1: VOICE 1
v. 2: VOICE 2
v. 3: TUTTI

f 1. Christ the Lord is ris - en a - gain!
p 2. He who bore all pain and loss
mf 3. He who slum - bered in the grave

f (*p*) (*mf*)

(v. 2: Man.)

13

f (all verses)

Christ hath bro - ken ev - 'ry chain! Hark, an - gel - ic voi - ces
Com - fort - less up - on the cross, Lives in glo - ry now on
Is ex - al - ted now to save; Through the u - ni - verse it

f (all verses)

(v. 2: Ped.)

The musical score is written in 3/4 time with a tempo marking of 'Giacoso' and a quarter note equal to approximately 154 beats per minute. It features three staves: a vocal staff for 'VOICES' and two piano staves for 'ORGAN or PIANO'. The piece begins with a piano introduction marked 'f' and 'Ped.'. At measure 6, the vocal parts enter with three verses. The piano accompaniment continues with a melodic line in the right hand and harmonic support in the left hand. At measure 13, the music returns to the piano introduction material, marked 'f (all verses)' and 'Ped.' for the second system.

Solo or unison: sing the upper staff for the first two pages and Voice 2 for the final page

Two-part and Mixed voices: follow the Voice 1 and 2 indications, choosing any appropriate vocal grouping

S (A) (Men)
Organ or Piano

19. Come, Holy Spirit, Creator blest

9th-cent. Office Hymn
trans. Edward Caswell, alto

Mode viii melody
arr. MICHAEL BEDFORD (b. 1949)

Gracefully ♩. = c. 44

VOICES

ORGAN or PIANO

(Organ: Solo) *sempre legato*

p

(Ped.)

5 **TUTTI unis.** *p*

Come, Ho - ly Spi - rit, Cre - a - tor blest,

9 And in our hearts_ take up_ your rest; Come with_ your grace_ and

The musical score is written in G major (one sharp) and 6/8 time. It features a vocal line and an organ/piano accompaniment. The organ part begins with a solo section marked 'Gracefully' and 'sempre legato', starting with a piano dynamic. The vocal line enters at measure 5 with the instruction 'TUTTI unis.' and 'p'. The lyrics are: 'Come, Holy Spirit, Creator blest, And in our hearts_ take up_ your rest; Come with_ your grace_ and'. The organ part continues with a steady accompaniment throughout.

Solo or unison: sing the upper part, except where marked, at any octave
Two-part and Mixed voices: SA, SAMen

12

hea-ven-ly aid To fill the hearts which you have made.

16 **SOPRANOS & ALTOS** *unis.*

mp

O, Com-fort-er, to you we cry, Hea-ven-ly gift of

mp

(Man.)

20

God Most High; O Fount of Life, and Fire of Love

23

And sweet a-noint-ing from a-bove.

(Ped.)

Voices 1 (2)
Organ or Piano

26. Glory to the Lamb

Isaac Watts
(c.1674–1748), altd

DAVID BLACKWELL
(b. 1961)

Joyfully ♩ = c.116

VOICES

ORGAN or PIANO

f

(Man.)

TUTTI *unis.*
mf

5

1. Come let us join our cheer - ful songs with
2. 'Wor - thy the Lamb that died,' they cry, 'to

mf

(Ped.)

9

cresc. *f*

an - - gels round the throne; ten
be ex - alt - ed thus; and

cresc. *f*

Solo or unison: vv. 1–3: sing Tutti and Voice 1; v. 4: sing Other Voices

Two-part and Mixed voices: follow the Voice 1 and 2 indications, choosing any suitable contrasting voices

13

(8)

thou - sand_ thou - sand are_ their tongues, but
'Wor - thy the Lamb,'_ our lips_ re - ply, 'for

17

(8)

all their joys_ are one:
he was slain_ for us:'

21

1 *mp* *cresc.* *f*

(8) 2

Al - le - lu - ia, al - le - lu - ia, Glo - ry

mp *cresc.* *f*

(Man.) (Ped.)

26

1. 2.

(8)

to the Lamb. Lamb.

mf

(Man.) (Man.)

in loving memory of my Dad

S (A) (T) (B)
(Organ or Piano)

27. God be in my head

Sarum Primer (1514)

DAVID FAWCETT
(b. 1964)

Gently moving ♩ = c.82

**SOPRANO
ALTO**

**TENOR
BASS**

**ORGAN
or
PIANO**

p

God be in my head, And

p

Gently moving ♩ = c.82

p legato

(Man.) (Ped.)

5

in my un-der-stand - ing; God be in mine eyes, and in my

Solo or unison: sing Soprano at any octave, with accompaniment

Two-part: SA, with accompaniment

Mixed voices: SAB or SATB, accompaniment optional

S (A) Men
Organ or Piano

33. If ye love me

John 14: 15–17

MALCOLM ARCHER
(b. 1952)

Affettuoso $\text{♩} = c. 63$ **SOPRANOS & ALTOS** *unis.* ***mp***

SOPRANO
ALTO

MEN

ORGAN
or
PIANO

Affettuoso $\text{♩} = c. 63$ *sempre legato*

mp

(Ped.)

6

S./A.

love_ me, ___ keep my com - mand - ments, if_ ye love_ me, ___ keep my com -

12

mf

- mand - ments, and I will pray_ the Fa - ther, will pray_ the

mf

Two-part and Mixed voices: SMen, SAMen

S (A) (T) (B)
Organ or Piano

34. In my Heart

American Spiritual, altd
arr. ALAN BULLARD (b. 1947)

Tenderly but fervently ♩ = c.69

v. 1: SOPRANOS & ALTOS *unis.*

v. 2: TENORS & BASSES *unis.*

VOICES

ORGAN or PIANO

p

1. Lord, help me be a
(2.) help me be more

legato

(Ped.)

6

Chris-tian in my heart, in my heart, Lord, help me be a Chris-tian in my heart. _____
lov - ing in my heart, in my heart, Lord, help me be more lov - ing in my heart. _____

12

S./A. *mf* In my heart, _____ in my heart, _____ *mp* *unis. p*

*A. *mf* In my heart, _____ in my heart, _____ (1.) Lord, help me be a

T./B. *unis.* In my heart, _____ in my heart, _____ (2.) Lord, help me be more

mf *mp* *p*

* Sing optional alto part in small notes if no tenors or basses.

Solo or unison: sing the upper part in vv. 1-3 and Other Voices in v. 4, at any octave

Two-part: SA

Mixed voices: any three-voice grouping, and SATB, may follow the suggested scoring indications

Solo +
Voices 1 (2 3)36. Let all people
praise you, Lord!Text based on Psalm 148: 1,
Psalm 150: 2–4, 6Trad. Kenyan
arr. ALAN BULLARD (b. 1947)

With life ♩ = c.138

SOLO **TUTTI**

VOICE 1
VOICE 2

VOICE 3

f *f*

1. Praise God! Praise you for your might - y acts.

SOLO **TUTTI** **SOLO**

Praise God! Praise you in the heav'ns_ and earth. Let

TUTTI **SOLO** **TUTTI**

all_ sing: Praise you with song and dance. Let all_ sing: Praise you with

ff

8 *ff*

trum-pets and drums, Let all peo - ple praise you, Lord!

ff

2nd time to CODA ⊕

The musical score is written for three voices (VOICE 1, VOICE 2, VOICE 3) and piano accompaniment. It is in 4/4 time with a key signature of one sharp (F#). The tempo is marked 'With life' and the note value is approximately 138. The score is divided into three systems. The first system (measures 1-2) features a SOLO for Voice 1 and TUTTI for all voices and piano. The second system (measures 3-4) features SOLO for Voice 1 and TUTTI for all voices and piano. The third system (measures 5-6) features TUTTI for all voices and piano, followed by SOLO for Voice 1 and TUTTI for all voices and piano. The fourth system (measures 7-8) features TUTTI for all voices and piano, followed by SOLO for Voice 1 and TUTTI for all voices and piano. The score ends with a CODA symbol.

This anthem is best sung unaccompanied and can therefore be transposed to different keys to suit the voices available.

Solo or unison: one voice or a small group take the Solo, and the remainder sing the Tutti (either Voice 1 or Voice 3)

Solo and three-part: any voice or small group takes the Solo, and Voices 1–3 may be taken by any appropriate voices, e.g. SSA or TTB

Mixed voices: SATB, transposed down a third or fourth, with the Basses taking the Solo and SAT taking Voices 1–3 (tenors at the higher octave)

Voices 1 (2)
Organ or Piano

40. May the road rise up to meet you

Trad. Gaelic Blessing

EDMUND JOLLIFFE
(b. 1976)

Andante ♩ = c.112

ORGAN
or
PIANO

p gently, *sempre legato*

(Man.)

SOPRANOS (opt. SOLO)

p gently

4

1

May the road

mp

8

rise up to meet you. May the wind be

Solo or unison: sing Voice 1, except in bars 23–6

Two-part: S and/or T sing Voice 1; A and/or B sing Voice 2

Mixed voices: SATB may follow the suggested scoring indications

12 *mf* **(TUTTI SOPRANOS)** *p*

1 al - ways at your back.

2 **ALTOS** May the road

p

mf

16 *mp*

rise up to meet you... May the

mp

mp

19 *mf*

wind be al - ways at your back.

mf

cresc.

Voices 1 (2) (3)
(Organ or Piano)

46. O salutaris Hostia (O thou, the saving sacrifice)

St Thomas Aquinas (1225–74)
English text Edward Caswall, J. M. Neale,
and others

JUAN CRISÓSTOMO de ARRIAGA (1806–26)
adapted and abridged by Alan Bullard

Lento ♩ = c.80 *p espress. e legato*

VOICE 1
VOICE 2

VOICE 3

Lento ♩ = c.80 *mf* *p espress. e legato*

ORGAN
or
PIANO

(Ped.)

5

os - ti - um. Bel - la pre - munt hos - ti - li - a, Da ro - bur, fer au -
hea - ven wide. Safe - ly lead - ing to pa - ra - dise, Know - ing thy strength is

Solo or unison: sing Voice 1, with accompaniment

Two-part: S and/or T sing Voice 1; A and/or B sing Voice 2, with accompaniment

Three-part: allocate Voices 1, 2, and 3 to SSA (or SAA) and/or TTB (or TBB); accompaniment optional (omitting empty chorus bars)

S (A) (T) (B)
(Organ or Piano)

58. Still small voice

John Greenleaf Whittier
(1807–92)

IAN ASSERSOHN
(b. 1958)

Lento ♩ = c. 84 *p sempre legato*

**SOPRANO
ALTO**

1. Drop thy still dews of qui-et - ness, —
2. Breathe through the heats of our de - sire —

**TENOR
BASS**

p sempre legato

Lento ♩ = c. 84

**ORGAN
or
PIANO**

p sempre legato

(Ped.)

5

— Till all our stri-ving cease; — Take from our souls the
— Thy cool - ness and thy balm; — Let sense be dumb, let

Solo or unison: sing Soprano at any octave

Two-part: SA

Mixed voices: SAT, SAA (Alto 2 sing Tenor), SATB

Alternative options:

1. Sing in unison (all voices singing Soprano at any octave) bars 3–13, then in harmony from the last note of bar 13
2. Sing the whole of verse 1 in unison (all voices singing Soprano at any octave) and verse 2 in harmony

In all cases the keyboard part (and the first two bars, and possibly bar 20) may be omitted.

S (A) (TB)
Organ or Piano

59. Take up your cross, the Saviour said

Charles William Everest
(1814–1977) altd

Melody: BOURBON, attr. Freeman Lewis (1825)
arr. REBECCA GROOM te VELDE (b. 1956)

Moderate and strong ♩ = c.69

v. 1: SOPRANOS & ALTOS *unis.* *mf*

VOICES

ORGAN or PIANO

(Man.) (Ped.)

5

up your cross, the Sa-viour said, If you would my di -
(2.) up your cross; let not its weight Fill your weak spi - rit

mf (f)

8

-sci - ple be; Take up your cross with will - ing heart, And
with a - larm; Christ's strength shall bear your spi - rit up And

Solo or unison: sing the upper part throughout, at any octave

Two-part: SA

Mixed voices: SATB

11

1. *v. 2: TENORS & BASSES unis.*
or S./A.* *f*

hum - bly fol - low - af - ter me. 2. Take nerve your arm.
brace your heart and -

(Man.)

13b

(Ped.)

16

SOPRANOS *p*

ALLOS

3. Take - up your cross, heed - not the shame, And - let your fool - ish -

TENORS

BASSES *p*

double choir ad lib.

20

mf

heart be still; The - Lord for you - ac - cept-ed - death Up - on a cross, on -

mf

* If performing SA only

for Jonathan and Claire on the occasion of their wedding, 14 July 2007

S (A) (Men)
Organ or Piano62. The Lord bless you
and keep you

Numbers 6: 24–6

ALAN BULLARD (b. 1947)

based on the *Canon* by J. Pachelbel (1653–1706)

Gently, but always moving forward ♩ = c.50

SOPRANO
ALTO

MEN

Gently, but always moving forward ♩ = c.50

ORGAN
or
PIANO

p sempre legato

(Man.)

5 **SOPRANOS**
p espress.

The Lord bless you, the Lord keep you,

9 **SOPRANOS**
the Lord bless you, bless you and keep you,

ALTOS *p espress.*

the Lord bless you, the Lord keep you,

The musical score is written for Soprano, Alto, Men, Organ or Piano, and Soprano and Alto voices. It begins with a tempo marking 'Gently, but always moving forward' and a metronome marking of ♩ = c.50. The key signature is one flat (B-flat) and the time signature is 6/4. The organ/piano part features a 'Canon' by J. Pachelbel, marked 'p sempre legato'. The vocal parts enter at measure 5 with the lyrics 'The Lord bless you, the Lord keep you,'. At measure 9, the Soprano and Alto parts have the lyrics 'the Lord bless you, bless you and keep you,' and 'the Lord bless you, the Lord keep you,' respectively. The score includes various musical notations such as rests, notes, and dynamics.

Solo or unison: sing Soprano at any octave (some voices may sing the small notes in bars 36–7 and 42–4, if desired)**Two-part and Mixed voices:** SA, SAMen

13

the Lord bless you, the Lord keep you,
the Lord bless you, bless you and keep you,

17

SOPRANOS *mp*

The Lord bless you, bless you and keep you:

ALTOS *mp*

The Lord bless you and keep you:

MEN *mp espress.*

The Lord bless you, the Lord keep you:

mp

(Ped.)

21

S. A. *mp* *mf*

The Lord make his face to shine up - on you,

mp *mf*

MEN

The Lord make his face to shine up - on you,

mf

S (A) (Men)
Organ or Piano

63. We love the place, O God

W. Bullock (1798–1874)
and H. W. Baker (1821–77)

PAUL LEDDINGTON WRIGHT
(b. 1951)

Gently flowing ♩ = c.100

SOPRANOS & ALTOS unis. *mp*

ORGAN or PIANO *mp*

(Ped.)

5

love the place, O God, where - in thine hon - our dwells; The

9

joy of thine a - bode all earth - ly joy ex - cels. *s. mp*

A. 2. We -

The musical score is written in 4/4 time with a key signature of one flat (B-flat). It features a vocal line for Sopranos and Altos (unison) and an organ or piano accompaniment. The tempo is marked 'Gently flowing' with a quarter note equal to approximately 100 beats per minute. The score is divided into three systems. The first system shows the beginning of the piece, with the organ/piano playing a steady accompaniment of eighth notes in the bass and chords in the treble. The vocal line enters with the lyrics '1. We_'. The second system continues the vocal line with lyrics 'love the place, O God, where - in thine hon - our dwells; The'. The organ/piano accompaniment continues with similar patterns. The third system starts at measure 9, with the vocal line singing 'joy of thine a - bode all earth - ly joy ex - cels.' and the organ/piano playing a more active accompaniment. The system concludes with the vocal line starting the second phrase 'A. 2. We_'. Dynamics include *mp* (mezzo-piano) and *s. mp* (solo mezzo-piano). Pedal markings are present in the organ/piano part.

Solo or unison: sing Soprano at any octave
Two-part and Mixed voices: SA, SAMen

13

S. A. love the house of prayer, where - in thy ser-vants meet; And

MEN *mp* 2. We_ love the house of prayer, where - in thy ser-vants

17 *mf*

thou, O Lord, art there thy_ cho-sen flock to_ greet. 3. We love thine

meet, And_ thou, O Lord, art there thy cho-sen_ flock to greet.

21 *unis.*

al - tar, Lord; Oh, what on earth so dear? For there in

mf 3. We_ love thine al - tar, Lord; Oh, what on earth so dear? For there in

in loving memory P. S. L.

S (A T B)
Organ or Piano

64. There is a green hill far away

Mrs Cecil Frances Alexander
(1818–95)

BOB CHILCOTT
(b. 1955)

With simplicity ♩ = c.80

SOPRANOS *mp semplice*

VOICES

1. There is a green hill far a-way,

ORGAN
or
PIANO

mp
(Man.) (Ped.)

4

With-out a ci - ty wall, Where the dear Lord was cru - ci - fied, Who

8

died to save us all, who died to save us all.

Solo or unison: vv. 1 and 3: sing Soprano; v. 2: Tenor/Bass; v. 4: Other Voices, all at any octave

Two-part and Mixed voices: S./A. and T./B. (T./B. singing soprano line down the octave in v. 3), SATB

This anthem was first published in Bob Chilcott's *St John Passion* (978-0-19-339759-0).

S (A) (Men)
Organ or Piano

66. Wise men seeking Jesus

James T. East
(1860–1937)

JONATHAN WILLCOCKS
(b. 1953)

Flowing ♩ = c.104

VOICES

ORGAN
or
PIANO

mp

(Man.)

5 SOPRANOS & ALTOS *unis.*

mp

Wise men seek - ing Je - sus, tra - velled from a - far, guid - ed on their

(Ped.)

10

p

jour - ney by a beau - teous star. But if we de - sire him,

p *cresc.*

(Man.)

Solo or unison: sing Soprano at any octave (a few voices may sing the alto part, at any octave, in the bracketed sections, and the small notes in bars 56–8)

Two-part and Mixed voices: SA, SAMen

15 *mf* *unis.*

S. he is close at hand; for our na - tive coun - try is our

A.

mf

(Ped.)

19 *p*

Ho - - - ly Land.

p

(Man.)

24 *mp* *mp* *mp* * *mp*

S. Prayer-ful souls may find him by our qui - et

A.

MEN

*The small notes may be omitted if all voice parts are sung.