

Liturgical Music *for the* *Revised Common Lectionary*

2ND EDITION

Year **A**

Carl P. Daw, Jr. • Thomas Pavlechko



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THE REVISED COMMON LECTIONARY

The Revised Common Lectionary (RCL) was first authorized for the Episcopal Church as a replacement for the lectionary in the 1979 Book of Common Prayer beginning in Advent 2007 and was required to be used after Advent 2010. This ecumenical lectionary involved both large and small alterations in the schedule of readings appointed for the Eucharist on Sundays and on some Holy Days, though readings for the daily offices were unaffected.

One of the notable features introduced by the RCL was the two-track option for the appointed first readings on Sundays after Pentecost beginning with Proper 4, with the intention that a parish would choose to use one track or the other for the entire season. The semi-continuous track offered an in-course reading of selected Old Testament texts, and the gospel-related track offered Old Testament texts closely related to the appointed gospel. In this liturgical guide, the readings and their related hymns and anthems for use with the semi-continuous track are marked “SC Track” and those for the gospel-related track are marked “GR Track.”

AN INTRODUCTION TO THE HYMNS

The hymns listed in this liturgical guide are intended to be a starting place for those who plan eucharistic worship incorporating the Revised Common Lectionary. These suggestions are not a substitute for careful local planning but a survey of the possibilities from which the most effective choices can be made. They provide a skeleton that will need to be fleshed out according to the needs and capabilities of each worshipping community. Especially in the “green seasons” between Epiphany and Ash Wednesday and between Trinity Sunday and Advent, it may be appropriate in a given situation to sing a general “Praise of God” hymn at the Entrance or a “Holy Communion” hymn at that point in the service rather than to adopt one of the suggestions given here.

The initial edition of this listing was compiled from *The Hymnal 1982*, the authorized hymnal of the Episcopal Church, and its supplements published by Church Publishing, Inc., with the hope that it would also be useful in a larger ecumenical context. That intention is more fully achieved in this revised and expanded edition by including listings for three denominational hymnals connected with church bodies sharing intercommunion agreements with the Episcopal Church: *Evangelical Lutheran Worship [ELW]* (Evangelical Lutheran Church in America), *Moravian Book of Worship [MBW]* (Moravian Church), and *Common Praise [CP]* (Anglican Church of Canada).

The quarter century since the publication of *The Hymnal 1982* has been a very fruitful one, both for the compilation of new hymnals (like the three added to the listings) and for the creation many other new texts and tunes. As CPI’s own publication of Michael Hudson’s *Songs for the Cycle* (2004) attests, numerous writers have published collections of texts related to lectionary readings since the creation of *H82*. Some of these have been incorporated into the supplements and ecumenical hymnals indexed here, but there are many more to be explored. When possible, these additional resources have been indicated here by listings for two online sites: Hymnary.org (<https://www.hymnary.org>) [HO] and OneLicense.net (<https://www.onelicense.net>) [OL]. The first of these sites provides information about hymns available in the various hymnals indexed there; the second one offers information about published hymns available through publishers and other means.

Because this guide is specifically organized by the Revised Common Lectionary, the primary consideration for including hymns in the lists provided here has been their relationship to the appointed scripture passages. First priority has been given to metrical paraphrases or retellings of a passage, followed by texts that allude to portions of it. These directly related texts are augmented by hymns that share a thematic emphasis or have some cultural association. Ordinarily a hymn is listed only once on a given day, but there are occasionally texts that allude to more than one appointed scripture and therefore appear more than once. Alternatively, hymns that are related to a specific day or season rather than to a specific scripture passage are listed before the lections and are marked [S]. This initial list can also include hymns related to the collect of the day [C] or the appointed psalm [P]. For each listed hymn, a suggestion is made for the place in the service where it is most likely to work well. In general, the beginning, middle, and end positions (Entrance, Offertory, and Postcommunion) are assigned for the more expansive, better-known, and more corporate hymns, while the more reflective, less familiar, and more personal hymns are assigned to the positions framed by those positions (Sequence and Communion). A number of the hymns appointed for Communion, for example, have a refrain or some other feature than lends them to singing without reference to the printed page, making them appropriate for use while members of the congregation are moving. Also, because experience has shown that most worshipers make the connections between hymns and scripture better if they have heard the scripture first, it has been a general principle to have hymns follow rather than precede the scripture passages to which they are related. This pattern is not applied, however, to occasions in the church year when the emphasis of the day is already generally known (e.g., Christmas, Trinity Sunday, and Thanksgiving Day).

In most cases, hymns are listed by the first line of the first stanza rather than by title or the first line of an opening refrain or antiphon, though there are occasions where exceptions have been made in order to use a well-known title or part of an identifying refrain. On the few occasions where metrical paraphrases of a relevant canticle (e.g., the Second Song of Isaiah) were not available, the canticle itself is suggested and is listed by first line rather than title.

In the two far-right columns following the hymn numbers are cross references to *The Crowning Glory: New Descants for Church Choirs* [CG] and *Trumpet Descants for 101 Noteworthy Hymns* [IN], composed and arranged by Lorna Tedesco. Both resources are available from Church Publishing (<https://www.churchpublishing.org>). In the vocal descant column, a shaded cell containing a circle means that a descant for the hymn tune is available, but the text is not the same as the hymn indicated. *Trumpet Descants* offers two descants in Bb for each hymn it contains. These descants may be played together or separately. In the organ score for the hymns these same descants appear in C and could be played by other instruments if desired.

As a further convenience to music planners, a column marked “Used” has been added to the righthand edge of the listings in order to provide a means of keeping track of the hymn selections made from week to week. Such notes will also prove useful when returning in a future year when the three-year pattern recurs.

In many ways, the present guide is a successor to the weekly eucharistic listings of *A Liturgical Index to The Hymnal 1982* compiled by Marion J. Hatchett (CPI, 1986), which has helpfully informed what is presented here. Equally valuable has been his *Scriptural Index to The Hymnal 1982* (CPI, 1988), to which I am much indebted. Another great help in locating hymns related to passages not previously appointed has been *A Concordance of The Hymnal 1982* by Robert F. Klepper (Metuchen, NJ: Scarecrow Press, 1989). In addition, I am grateful for suggestions made in response to the first edition of this guide.

Carl P. Daw, Jr.

Carl P. Daw, Jr. is an Episcopal priest and writer who served as the Executive Director of The Hymn Society in the United States and Canada from 1996 to 2009, while this ecumenical and international organization had its headquarters at Boston University School of Theology. Dr. Daw taught hymnology in the Master of Sacred Music program there from 1996 to 2019 and continues as Curator of Hymnological Collections. He also taught hymnology for two years at Yale Divinity School/Institute of Sacred Music (2018–2019).

He has been successively Secretary and Chair of the Standing Commission on Church Music of the Episcopal Church and was a consultant member of the Text Committee for *The Hymnal 1982*, to which he contributed a number of translations, metrical paraphrases, and original hymns. He was a member of the Editorial Advisory Committee for *The Hymnal 1982 Companion* and wrote the essay on “The Spirituality of Anglican Hymnody” in Volume I and numerous text commentaries in Volume III. Other Church Publishing, Inc. projects in which he has been involved include: *Breaking the Word: Essays on the Liturgical Dimensions of Preaching* (1994), for which he was the editor and a contributor of two essays, and (with Kevin R. Hackett) *A HymnTune Psalter*, 2 vols. (1998–1999), later reissued in a Revised Common Lectionary edition (2007–2008).

Five collections of his hymns have been published by Hope Publishing Co., and his hymns have appeared in a wide range of denominational and ecumenical hymnals throughout the English-speaking world and have been translated into Spanish, German, Dutch, Korean, Japanese, and Chinese. They have also been included in several smaller collections and have received over seventy anthem settings. His most recent project has been a complete metrical version of the Psalms, *Praise, Lament, and Prayer: A Psalter for Singing*, which Hope has published in three volumes (2018, 2020, 2022).

Dr. Daw was made a Fellow of The Hymn Society in 2007 and a Fellow of the Royal School of Church Music (U.K.) in 2011; he has received honorary Doctor of Divinity degrees from Virginia Theological Seminary (2009) and the University of the South (2012). As an Episcopal priest he has served parishes in Virginia, Connecticut, and Pennsylvania, and he taught in the English Department of the College of William and Mary before entering seminary.

AN INTRODUCTION TO THE CHORAL ANTHEMS AND VOCAL SOLOS

The principles guiding the selection of hymns are paralleled in the compilation of choral anthems and vocal solos. The choral anthems listed in the first edition of this guide were initially selected from hands-on parish worship planning according to the RCL. Then, from a full file cabinet of my single-copy octavos, plus anthem collections and major works, I identified the scriptures upon which each of the texts were based, and listed all the Sundays and Holy Days to which they apply on each copy. The foundation of the choral lists was created from there. I also checked with some of my colleagues as to their choices in these early stages. (They are thanked below.) It was only after this individual anthem research that I turned to the few scripture-specific resources that were available back then, most notably James Laster’s *Catalogues of Choral Music/Vocal Solos Arranged in Biblical Order*.

Online resources were not anything near to what they are today. So, in this second edition, I have been able to add many more options through the ability to peruse scores online. Serving a Catholic Church in recent years has also helped open a wider repertoire of Latin motets, many of which are in the public domain. As in the first edition, if any anthem or motet matches more than one scripture or

Psalm on a Sunday, it is listed in each of those sections to assist in pulling similar themes together for clearer music decisions.

The lists include many obvious choices, satisfying the needs of beginning church musicians utilizing this resource. Feedback I have heard over the years is that selections also are included that even seasoned musicians had not considered. For example, in some cases, anthems have been chosen based upon verses of scripture just outside the actual appointed verses, providing a contextual, rather than a literal, match. My intention has always been for the selections to be homiletic: supporting, re-enforcing, expanding, and illuminating the Word of the day.

The most important principle to keep in mind while perusing these pages is respecting and applying your local tradition. Your own church, cathedral, or school library is going to dictate how you will narrow your choices and apply them to your choirs. It is my hope that the settings listed here will not only serve as suggestions in themselves, but will also stir your creativity in applying similar choices that may already be in your own choir's repertoire, or new editions that are composed in the future, after the publishing of these books. Due to space, it was our decision from the start to include only anthems for adults and experienced trebles, from unison/two-part to mixed/multi-part. And, due to a constantly changing repertoire of published anthems, I formed the initial foundation of listing settings by the most notable, classic sacred music composers in history. Vocal solos are also included, with a special emphasis during summer months. From here, build on your church's tradition, then gradually and gently expand it.

Many titles appear multiple times because many texts are thematically related to more than one scripture passage. This is practical for both establishing your choir's tri-annual base repertoire and keeping your music budget in check. Should you invest in a collection or major work included in these lists, you will find that many more than one movement or anthem are applicable throughout the three-year cycle. Bach Cantatas and major works are, of course, included more for the potential of extracting choruses and solos than for their possible performance as a major work with orchestra. But, should you be searching for a cantata to be fit into a service, or a possible major work to be performed on a Sunday afternoon concert that fits the day's readings, here are many from which to choose!

With time, these lists can expand to nearly limitless proportions. And the gaps in the availability of musical settings of some scripture texts that are lesser known provides all of us with the opportunity to create new textual paraphrases and to compose new musical settings.

Choose wisely, and revel in the creative opportunities that lie ahead.

Thomas Pavlechko

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The Rev. Mark Bangert	Richard Erikson	Dr. Philip Gehring	Dr. Carl MaultsBy
Dr. Neal Campbell	Dr. Jane Gamble	Larry Long	Dr. David Stevens

Much appreciation is also extended to the creators and multiple contributors of online resources providing access to choral/vocal music scores: ChoralWiki/Choral Public Domain Library, Church Music Institute Sacred Music Library, and the International Music Score Library Project/Petrucci Music Library.

Thomas Pavlechko is an active church musician, conductor, organist, composer, and editor. He has served Episcopal, Lutheran, and Catholic churches in Ohio, Virginia, Tennessee, and Texas since 1978. The Ohio native is a graduate of the Dana School of Music, Youngstown, and Cincinnati's College-Conservatory of Music, where, as a class project, he created his first scripture-based, year-long liturgical choral guide. He began adapting his choral repertoire lists to the Revised Common Lectionary in 1995 when the Lutheran Church adopted it. Then in 2003, while serving an Episcopal Church during the RCL's trial use, he expanded the working lists. Specific research for the first editions followed in 2006. During the creative evolution of this new edition while serving a 6,000-member Catholic church, Pavlechko found the comparisons between the Common Lectionary and The Revised Common Lectionary to be helpful in expanding contextual anthem theme choices.

In addition to his work in the church, Pavlechko has also taught on the adjunct faculty of the Richard Bland College of William and Mary in Prince William, Virginia, and has served as adjunct faculty, chapel musician, and liturgical consultant to the Lutheran Seminary Program in the Southwest, Austin, Texas. He was a member of the Liturgical Music Editorial Team for the *Evangelical Lutheran Worship* hymnal, and has served on advisory teams for Augsburg Fortress and Church Publishing.

As a composer, Pavlechko has written for choir, organ, orchestra, concert band, brass, and chamber ensembles. Named the 2002 Emerging Hymn Tune Composer by the Hymn Society in the United States and Canada, Pavlechko's sacred music can be found with Augsburg Fortress, which published his third hymn collection, *Healing Leaves of Grace*, Church Publishing, Covenant Publications, G.I.A., Hope Publishing, St. James Music Press and Selah Publishing, which published his first two hymn collections, *Radiant City* and *Wellspring*. His collection of Psalms, *St. Martin's Psalter*, includes over 750 settings in two editions. His hymns and service music are included in over twenty hymn collections, and in the hymnals and hymnal supplements of the Anglican Church of Canada, Episcopal Church USA, ELCA Lutheran Church, Evangelical Covenant Church, Presbyterian Church, Reorganized Church of Jesus Christ of Latter Day Saints, Roman Catholic Church, the Protestant Churches in China, and the Ecumenical Churches of Australia. In 2018, Pavlechko's biography was added to The Canterbury Dictionary of Hymnology, a reference resource for scholars of global hymnody.

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TABLES

ANTHEM COLLECTIONS

16 th	A Sixteenth-Century Anthem Book, Oxford University Press
100 CFC	100 Carols for Choirs, Oxford University Press
AFC 1	Anthems for Choirs 1, Oxford University Press
AFC 2	Anthems for Choirs 2, Oxford University Press
AFC 4	Anthems for Choirs 4, Oxford University Press
ANTH	Anthology, Oxford University Press
AUG	Augsburg Choirbook, Augsburg Fortress
AUGXMAS	Augsburg Choirbook for Advent, Christmas and Epiphany
BFAS	Bach for All Seasons, Augsburg Fortress
CFC 1	Carols for Choirs 1, Oxford University Press
CFC 2	Carols for Choirs 2, Oxford University Press
CHAN	Chantry Choirbook, Augsburg Fortress
CHES	Chester Books of Motets, Chester Music
CHES CHR	Chester, Christmas/Advent Motets, 4 voices
CHES E5	Chester, English, 5 voices
CHES E6	Chester, English, 6 voices
CHES FG5	Chester, Flemish/German, 5 voices
CHES FG6	Chester, Flemish/German, 6 voices
CHES FL	Chester, Flemish, 4 voices
CHES FR	Chester, French, 4 voices
CHES IT	Chester, Italian, 4 voices
CHES IS5	Chester, Italian/Spanish, 5 voices
CHES IS6	Chester, Italian/Spanish, 6 voices
CON 1	The Concord Anthem Book No. 1
CON 2	The Concord Anthem Book No. 2
MCS	Motets for the Christmas Season, E.C. Schirmer
NNOV	New Novello Anthem Book
NOV ENG 3	English Anthems for 3 Voices, Novello
NOVSING	Sing Nowell, Novello
OXADV	Advent for Choirs, Oxford University Press
OXASH	Ash Wednesday to Easter for Choirs, Oxford University Press
OXCAB	Oxford Church Anthem Book
OXNCAB	Oxford New Church Anthem Book
OXEA	The Oxford Easy Anthem Book, Oxford University Press
OXESM	European Sacred Music, Oxford University Press
OXNOV	Cantica Nova, Oxford University Press
PUBDOM	Public Domain
RSCM TR	Anthems for Soprano or Treble Voices, RSCM
SAS	Choirbook for Saints and Singers

SEW Sewanee Composers Project, St. James Press
TUD Oxford Book of Tudor Anthems

COLLECTION OF VOCAL SOLOS

LIFT Lift Up Your Voice, Theodore Presser
RNMS Rejoice Now My Spirit, Augsburg Fortress (Med High, Med Low)
SCY Solos for the Church Year, Lawson-Gould (High, Low)
SOS The Story of the Spirituals, compiled and arr Boatner, McAfee Music
SSJ Sing a Song of Joy, Augsburg Fortress (Med High, Med Low)
SUNSOLO The Sunday Solo, G. Schirmer
TCS The Church Soloist, Lawson-Gould (High, Low)
WB Wedding Blessings, Concordia (High, Low)

VOICING

SATB – (Standard choral voicing not indicated)
SSA, TTBB, etc. – Varied choral voicings
SATB/SATB – Double chorus
Div – Divisi choral parts, non-specific
s a t b – Solo voicing
Solo s a t b – Solo only
2-pt – Two-part choral or solo
Uni – Unison
Des – Descant
HB – Handbells
Instr – Instruments, non-specific
Orch – Orchestra
(Most cantatas/major works include orchestra; for space, Orch not indicated)

**Liturgical
Music** *for the
Revised Common Lectionary*

First Sunday of Advent | Hymns

E	S	O	C	P	Hymns	H82	WLP	LEVAS	VF	MHSO	ELW	MBW	CP	HO	OL	CG	IN	Used
					Blest be the King whose coming [S]	74												
					Come to us, O Christ of glory (st. 1) [S]													
					I rejoiced when I hear them say [P]											0		
					Let the earth now praise the Lord [S]							261						
					Once he came in blessing [S]	53						270/3						
					Rejoice, rejoice, come sing with me [P]													
					The King shall come when morning dawns [S]	73					260	257						
					Upon the holy mountainside (st. 1) [S]													
					With joy I heard my friends exclaim [P]													
					Isaiah 2:1-5													
					And every one 'neath their vine								595					
					Behold a broken world, we pray							691						
					Behold! The mountain of the Lord								112					
					Break, day of God, O break!								98					
					Christ is surely coming													
					Christ is the world's true light	542												
					Come now, O Prince of peace		795				247		588					
					Come, we that love the Lord			12			625							
					Down by the riverside			210										
					Glorious things of thee are spoken	522/3					647	522	388					
					Great day			5										
					How the world longs for your birth								90					
					Judge eternal, throned in splendor	596							594					
					Let there be light								572					
					O day of God, draw nigh	600/1						681	92					
					O God of every nation	607					713	683	593					
					Rockin' Jerusalem			17										
					Shalom/Bring peace													
					Thy kingdom come, O God	613												
					Thy kingdom come, on bended knee	615							116					
					Romans 13:11-14													
					Awake, my soul, and with the sun	11					557		8					
					Awake, my soul, stretch every nerve	546												
					Awake, thou Spirit of the watchmen	540												
					Awaken, sleepers, sing for joy													
					Better be ready			4										
					Eternal Ruler of the ceaseless round	617							497					
					Hark, a thrilling voice is sounding	59					246		108					
					Stay awake, be ready					62								
					Matthew 24:36-44													
					As servants working an estate													
					Come, O unexpected Jesus!													
					Jesus came, adored by angels	454						55	97					
					Lo! he comes, with clouds descending	57/8					435	259	114					
					Rejoice! rejoice, believers	68					244	256						
					Rejoice, rejoice, the kingdom comes							260						
					"Sleepers, wake!" A voice astounds us	61/2					436	258	110					
					Soon and very soon			14			439							
					View the present through the promise													
					Wait for the Lord, whose day is near						262		94					
					Waken, O sleeper, wake and rise													

Abbreviations: C = Communion; CG = The Crowning Glory; CP = Common Praise; E = Entrance; ELW = Evangelical Lutheran Worship; HO = Hymnary.org; H82 = The Hymnal 1982; IN = Trumpet Descants; LEVAS = Lift Every Voice and Sing II; MBW = Moravian Book of Worship; MHSO = My Heart Sings Out; O = Offertory; OL = OneLicense.net; P = Postcommunion; S = Sequence; VF = Voices Found; WLP = Wonder, Love, and Praise

Third Sunday of Advent | Anthems

Voicing	Titles	Composers	Collections
SATBB	Laetentur caeli	William Byrd	
SAAATB		Jacob Handl	CHES FG6
AATB		Hans Leo Hassler	
		Orlando di Lasso	
2 Kybds	Light Dawns on a Weary World	Mack Wilberg	
	Look Toward the East	Thomas Pavlechko	
	Never Weather-Beaten Sail	Len Handler	
		C Hastings H Parry	
		Richard Shephard	
		Charles Wood	
	O Comfort Now My People	Thomas Pavlechko	
	People Look East (<i>various arr</i>)	French Carol	
	Song of Isaiah	Richard Proulx	
Brass, HB	The Desert Shall Rejoice	Eugene Butler	
		Frank Pooler	
	The Wilderness	John Goss	
		Samuel Wesley	
Solo a	Then Shall the Eyes of the Blind, <i>Messiah</i>	G F Handel	
Solo t	Then Shall the Righteous Shine Forth, <i>Elijah</i>	F Mendelssohn	
	There Shall A Star from Jacob Shine	arr Joy Patterson	
	When Came in Flesh	George Guest	
		Howard Helvey	
SATB or TTBB	Zion's Walls	arr Aaron Copland	
	Psalm 146:4-9		
	My Soul, Sing the Praise of the Lord	Peter Hallock	
	Psalm 146	Samuel Adler	
		Jean Berger	
		Peter Hallock	
		Otto Luening	
		Robert J Powell	
		John Rutter	
Solo a	Then Shall the Eyes of the Blind, <i>Messiah</i>	G F Handel	
	Luke 1:46-55		
SA/opt SATB	A New Magnificat	Carolyn Jennings	AUG
Instr	Canticle of Mary	Michael Joncas	
SSA		Libby Larson	
	Magnificat	Multiple	
	Mary's Magnificat	Andrew Carter	OXNCAB
	My Soul Doth Magnify the Lord	Multiple	
	My Soul Now Magnifies the Lord	Multiple	
	Sicut locutus est, <i>Magnificat</i>	J S Bach	
	Song of Mary	Multiple	
	Tell Out My Soul	David Hurd	
		K Lee Scott	
	James 5:7-10		
	Be Peace on Earth	William Crotch	OXEA
	Come Thou Long Expected Jesus	<i>see Advent 1, Gospel</i>	
	E'en So, Lord Jesus, Quickly Come	Paul Manz	
	For All Flesh Is Like the Grass, <i>Requiem</i>	Johannes Brahms	
	Garden Hymn	arr David W Music	
SATB/t		arr Parker/Shaw	
		arr Ronald Perera	
		arr Marie Pooler	
		arr Van D Thompson	
2-pt	God of Still Waiting	Alfred V Fedak	
Solo a	O Rest in the Lord, <i>Elijah</i>	F Mendelssohn	

<i>Voicing</i>	<i>Titles</i>	<i>Composers</i>	<i>Collections</i>
2-pt	The Lord Will Come and Not Be Slow	Richard Peek	
	The Lord Will Surely Come	Gerre Hancock	
	Matthew 11:2-11		
	Ärgre dich, o Seele, nicht, <i>Cantata 186</i>	J S Bach	
SA	Behold, I Send My Messenger	Healey Willan	
3-pt or SATB	Go and Tell John	Larry L Fleming	
		Lloyd Pfautsch	
	Hark(!) the Glad Sound	H Walford Davies	
SAB		Robert Edward Smith	
		Paul Lindsley Thomas	
a / SATB	O Thou That Tellest, <i>Messiah</i>	G F Handel	
	Prepare the Way O Zion	Multiple	
	Prepare (Ye) the Way of the Lord	Multiple	
Solo a	Prepare Thyself, Zion, <i>Christmas Oratorio Part I</i>	J S Bach	
	The Spirit of the Lord Is Upon Me, <i>The Apostles</i>	Edward Elgar	
Solo a	Then Shall the Eyes of the Blind, <i>Messiah</i>	G F Handel	
	Additional Anthems, Major Work		
	Advent Joy, <i>Paulus</i>	F Mendelssohn	
2-pt	The Kingdom of Love	David Ashley White	
	Magnificat, BWV 243	J S Bach	

NOTES
