

Unison & Two-part anthems

for choirs that might be small but not stupid!

Great for summer choirs!



General Anthems

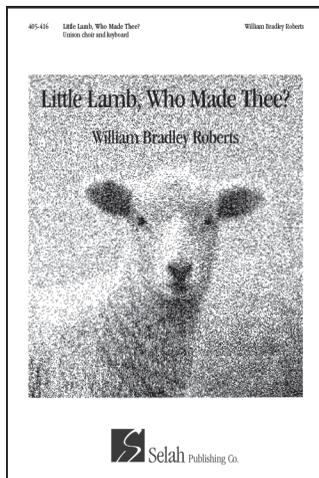
Best Seller!

Little Lamb, Who Made Thee?

Roberts, William Bradley

Unison, Kybd., 405-416, Easy

A warm and lovely setting of the William Blake poem, for unison voices and keyboard. Although appropriate at any time of year, this piece would be an especially touching addition to a Christmas Eve service, or for an infant baptism. *"beguiling, utterly beguiling."* –AAM Journal



God of Grace

Lovelace, Austin C.

Two-part, Kybd., 420-114, Easy

Austin C. Lovelace brings his many skills as a composer to this fine text by Carl Daw. The text emphasizes the importance of music in the life of the church and in all our lives. Your choir will especially appreciate the reference to music making as an activity done in the image of God. This easily rehearsed anthem has unison singing and 2 to 3-part vocal texture.

Love Divine

Purcell, arr. Alfred V. Fedak

Two-part, Kybd., 420-117, Mod. Easy

The hymn-writer Charles Wesley certainly knew John Dryden's patriotic ode, "Fairest Isle, All Isles Excelling." In this anthem, Al Fedak has paired the words of Wesley with Henry Purcell's stirring tune for the Dryden text, the air "Fairest Isle" from Purcell's *King Arthur*. Fedak has realized the continuo, written a Purcellian introduction and interludes, and fitted the unison melody with a descant on the final stanza. A separate part for continuo cello is available from the Selah website. Suitable for any choir, and good for Advent or general use.

Maker of the World

Fedak, Alfred V.,

arr. Carson P. Cooman

Two-part, Organ, 420-130, Mod. Easy

Fedak's beautiful hymn tune *NEW DISCIPLES* is paired with a new communion text by Richard Leach celebrating "wonder, love, and praise." Each stanza begins with a upwardly-moving lyric melody that turns into a triple-meter dance at the refrain.

"lyrical and simple, just the right combination for a small choir to sing for a summertime celebration of the Lord's Supper." –Worship Arts

Forgive Our Sins

White, David Ashley

Two-part, Kybd., 410-611, Mod. Easy

David Ashley White has composed this satisfying and eminently practical setting of the early American tune *DETROIT*. The two-part choral writing is singable by treble, male, or mixed voices, and the penitential text will fit many situations. Use as a *Kyrie*, a response to the Lord's Prayer, or during the Lenten season. *"a rich addition to the repertory of any youth choir, and even adult choirs who normally consider themselves a cut above hymn anthems would be enriched by this most excellent piece."* –AAM Journal

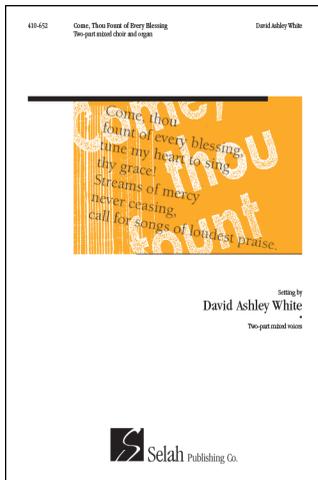
Download full review PDFs at Selah's website page for each anthem.

O Love of God

White, David Ashley

Unison, Violin, 410-633, Mod. Easy

A sensitive setting of the early American tune PROSPECT for unison choir (or soloist) accompanied only by a solo violin. The well-known text is by the 19th-century hymnwriter Horatius Bonar, and the lovely accompaniment is well within the reach of high-school-age violinists.



Best Seller!

Come, Thou Fount

White, David Ashley

Two-part, Organ, 410-652, Mod. Easy

A series of choral variations on the beloved hymn tune NETTLETON, skillfully arranged for two-part mixed voices and organ.

Perfect for the smaller choir. *"This is one that choirs of all levels of ability should consider making part of their repertoire."* —*Worship Arts*

Sing, My Soul

White, David Ashley

Two-part, Organ, 410-653, Mod. Easy

David Ashley White's two-part setting of this familiar text combines easy melodic vocal parts with a more involved organ accompaniment. A good choice for small choir (or even youth choir) that will require little choral preparation.

God Be with Us

Fedak, Alfred V.

Two-part, Kybd., Bells, 410-642, Mod. Easy

Daw takes us through the worship experience, from gathering as a community; worshipping God in Word, communion, and prayer; to going forth to truly become the body of Christ. Fedak's setting is lively and attractive, and he makes the anthem flexible enough to include children and handbells if desired. *"Nearly everyone will find an occasion for which this fine piece is perfectly suited. The composer knows how to write skillfully for limited resources, as this excellent anthem demonstrates."*

—*The American Organist*

Let in the Light

Fedak, Alfred V.

Two-part, Organ, 410-674, Mod. Easy

While written for the dedication of a stained glass window, this energetic two-part anthem, with a text by J. R. Peacey, is also appropriate for the Epiphany season, Easter, Ascension, Transfiguration, and for

God of Still Waiting

Fedak, Alfred V.

Two-part, Kybd., 420-149, Mod. Easy

Based on the composer's 2001 hymn tune HESYCHIA, this inward-looking anthem exquisitely sets a contemplative prayer by Carl Daw for two-part mixed voices and

organ or keyboard. The deeply felt text is especially appropriate for use during Advent, at Pentecost, or any time of prayer.

An Endless Alleluia

Burnam, Jack Warren

Two-part, Kybd., 420-285, Easy

Scored for two equal voices and organ (or piano), this vigorous anthem employs syncopations, shifting meters, and canonic writing in the voice parts to portray a joyous vision of the heavenly realm.

Especially appropriate for Easter, the feast of Christ the King, and All Saints' Day. *"An Endless Alleluia"...will work for just about any combination of voices available, although I would have a strong preference for the resultant four-part texture of ST/AB."* —*AAM Journal*

I Heard the Voice of Jesus Say

Witherup, William C.

Two-part, Organ, Fl., Oboe, 420-451, Mod. Easy

The accompaniment for this anthem features both (non-optional) flute and oboe in addition to the organ. Based on the glorious THIRD TUNE of Thomas Tallis, Witherup's anthem strikes an inward, mystical tone throughout, never rising above a mezzo-piano dynamic. The flute and oboe play together in the interludes and final verse, and each instrument separately provides the accompanying color for one of the first two verses. A beautiful anthem suitable for quiet occasions throughout the church year.

Wherefore, O Maker

White, David Ashley

Two-part, Organ, Oboe, 420-515, Mod. Easy

Utilizing an original hymn tune by the composer, this simple offertory/prayer anthem is perfect for children's choirs, or for smaller youth and adult choirs. The first of its two stanzas is set in unison; the second presents the modal hymn tune in a canon involving both voice parts and the treble instrument. Easy and effective.

The Greatest Gift

Pavlechko, Thomas

Two-part, Kybd., 420-560, Mod. Easy
Joy Patterson's paraphrase of I Corinthians 13 receives sympathetic treatment at the hands of Thomas Pavlechko, who pairs it with the haunting English folk-tune O WAILY WAILY. For unison choir and keyboard, with a simple (and optional) descant on the final stanza.

Communion

Take and Eat

Bach, J.S.,

arr. Kenneth Lowenberg

Unison/Two-part, Kybd., 410-431, Mod. Easy
A simple, yet eloquent communion anthem based on Jesus' words from Matthew 26:26-29. Kenneth Lowenberg has adapted the music from an aria in Bach's "St. Matthew Passion"; it is singable by any unison or two-part mixed choir. Especially effective as a youth choir anthem.

Settings of Scripture

I Am the Holy Vine

Bobrowski, Leonard

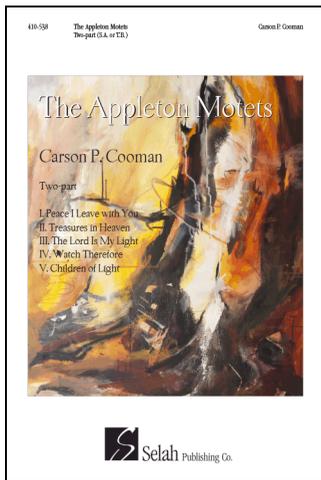
Unison, Kybd., 410-588, Easy

A lovely, lyrical piece for unison voices, originally composed for children, but worthy of use by all ages. James Quinn's 3-stanza paraphrase of Jesus' words from John 15 is treated here in straightforward fashion, while the keyboard accompaniment provides subtle harmonic support and elaboration.

Blessed Are the Poor

Lowenberg, Kenneth

Unison/Two-part, Kybd., 410-557, Mod. Easy
This lovely setting of the *Beatitudes* may be sung by any unison or two-part choir, and will appeal especially to youth (and the young at heart!). The graceful melody has a natural, satisfying shape which makes it both easy and fun to sing. Most effective when accompanied on piano.



The Appleton Motets

Cooman, Carson P.

Two-part, *a capella*, 410-538, Mod. Diff.
Though popular in the Renaissance, the genre of two-part unaccompanied voices has seen very little activity in recent years. Cooman reinvigorates this tradition with these accessible two-part motets, which may be sung by either two-part women's/treble voices or men's voices. Each sets a familiar scripture passage: Peace I Leave with You (John 14:27); Treasures in Heaven (Matthew 6:19-20); The Lord Is My Light (Psalm 27:1); Watch, Therefore (Mark 13:35-37); Children of Light (Ephesians 5:8-9). They are as useful as anthem repertoire when featuring a subset of the choir and may also be used as vocal duets. "*motets set to familiar scripture passages make up this superb collection*" —*The American Organist*

Twelve Dozen Fish

Oliver, Curt

Two-part men, Kybd., 410-646, Mod. Easy
Richard Leach's song of the apostles, set as a vigorous sea-chanty for men's chorus by Curt Oliver. A strikingly dramatic interpretation of Jesus' miracle described in John 21:11 ("Simon Peter climbed aboard and dragged the net ashore. It was full of large fish").

Weave Your Net of Words

Oliver, Curt

Two-part, Kybd., 410-682, Mod. Easy
A lyrical meditation on Richard Leach's reflections on John 15:9-17, "Abide in my love." Thoughtful and introspective, the work is scored for two-part mixed choir and keyboard (preferably piano), and includes an optional spoken introduction, read by a narrator. "*a wonderful text by Richard Leach... the quasi-recitative keyboard accompaniment sets up a clever melodic motive that is evocative of the 'weaving' idea and is used throughout.*" —*The Hymn*

May God Bless You Now

Bach, Johann S.,

arr. David W. Music

Two-part, Kybd., 410-815, Mod. Easy
A musical benediction for two-part choir or soloists, from Bach's *Cantata 196*. Ideal for weddings or general use.

Psalms & Canticles

Mighty Are Your Works (Psalm 8)

Mozart, W.A., arr. Hal H. Hopson

Two-part, Kybd., 410-808, Mod. Easy
Hopson has taken a lively and vigorous piece by Mozart and arranged it into this two-part anthem, using as the text his paraphrase of Psalm 8:1. The keyboard part is a challenge, but the choir will have great fun. "*Highly recommended*" —*The American Organist*

Psalm 15

Martinson, Joel

Two-part, Organ, Oboe, 421-015, Easy
A responsorial psalm commissioned for the 1994 Dallas AGO convention. The cantor's part expresses the text beautifully, and the two-part antiphon is a straightforward "Those who do these things shall never be moved." Optional congregational response is included to photocopy.

*Order online,
look for Selah's publications
at your local music store,
or call 800-852-6172*

Download full review PDFs at Selah's website page for each anthem.

My Shepherd Will Supply (Psalm 23)

Niedmann, Peter

Unison/Two-part, Kybd., 410-822, Mod. Easy
Every Christian should know this hymn (using the early American tune RESIGNATION), and Peter Niedmann's new setting is a wonderful introduction to both text and tune. Set for unison voices with optional descant, its well-crafted keyboard part makes this piece a "must-have." Perfect for children's choirs!

No More a Stranger or a Guest (Psalm 23)

White, David Ashley

Two-part, Kybd., Treble inst., Handbells,
410-833, Mod. Easy

Simple and effective pieces are hard to come by: but here is one. Scored for two-part choir, treble instrument in C, and three octaves of handbells, this arrangement of "My Shepherd Will Supply My Need" (hymntune: RESIGNATION) is understated, yet hauntingly beautiful. The handbell part employs much ostinato, and the vocal parts, easily sung by any type of choir (treble, male, or mixed), include a canon on the melody in the final stanza.

The Earth Is the Lord's (Psalm 24)

White, David Ashley

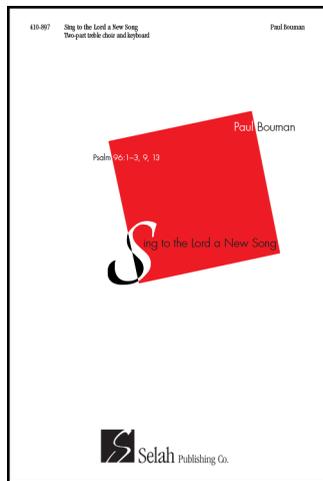
Unison, Kybd., Cong., 410-824, Mod. Easy
A responsorial psalm that can be easily rehearsed and will utilize whatever forces you have. Congregational part included. *"could be very useful at a treble choir festival liturgy!"* —AAM Journal

All Who Are Just (Psalm 33)

Couperin, François, arr. Proulx, Richard

Two-part, Kybd., 'cello, 410-832, Mod. Easy
One of François Couperin's "Four Versets" of 1703 finds new life in this arrangement by Richard Proulx. A worthy addition to the repertoire for the smaller choir, the work features a text based on the opening verses of Psalm 33. It may be sung by a two-part choir of mixed voices, or by ➤

two soloists. Continuo cello or bassoon may be added to the accompaniment for purposes of color and a more authentic performance.



Sing to the Lord a New Song (Psalm 96)

Bouman, Paul

Two-part treble, Kybd., Children's choir,
410-897, Mod. Easy

A joyful setting of Psalm 96 for children's or treble choirs. Its Bach-like counterpoint will be rewarding for children and adults alike to sing.

Behold Now, Bless the Lord (Psalm 134)

White, David Ashley

Two-part, Organ, 410-870, Mod. Easy

A plaintive and skillful setting of this psalm in a voicing that is flexible for whatever choir you have. *"This lovely, evocative music can be done with smaller or larger forces, and it belongs in the libraries of all choirs that sing Evensong where it would be perfect after the Third Collect."* —AAM Journal

O Sing to the Lord (Psalm 149)

Pearson, Donald

Unison/Two-part, Organ, 410-849, Mod. Easy
A wonderfully exuberant setting of Carl Daw's paraphrase of Psalm 149 for unison or two-part choir. Young singers will love ➤

its jazzy syncopations, and organists will delight in the playful, extroverted accompaniment. *"Because the melody is singable and contains a great deal of repetition, a teen choir can learn this piece quickly. Toward the end of the piece there is an opportunity for imitative, two-part harmony. The accompaniment, which is best suited for the organ, is moderately difficult and lends good support to the voices."*
—Choral Journal

Song of Simeon (Nunc dimittis)

Lovelace, Austin C.

Unison, Organ, 410-852, Mod. Easy
Rae Whitney's metrical version of the *Nunc Dimittis* receives simple yet elegant treatment here at the hands of Austin Lovelace. Two versions are included: one for unison voices and organ, the other for unaccompanied choir, SATB. Use this the week after Christmas, or at a service of evening prayer.

Beloved, Let Us Love

Sitton, Michael

Two-part, Organ, 410-873, Mod. Easy
Shifting meters and a flexible tempo impart a chant-like feel to this work, a setting of Canticum N. The two equal voice parts sing in dialogue for most of the piece, against a background of rich harmonies in the organ part. *"this is a gorgeous, sensitive setting of a quintessential Eastertide text."* —AAM Journal

Agnus Dei/ Cordero de Dios

Martinson, Joel

Unison/Two-part, Kybd., Guitar, 410-916, Easy
The *Agnus Dei* excerpted from Martinson's *Missa Guadalupe*, and duplicates what appears in those scores. A simple yet beautiful melody sung in both Spanish and/or Latin. May be accompanied by guitar, and includes an optional descant. *"This is very usable service music that is pleasing for the listener and an avenue for expression for the singer."*
—Worship Arts

Te Deum

Cooman, Carson P.

Two-part, Organ, 410-930, Mod. Easy

This festive setting of the glorious ancient hymn of praise, *Te Deum laudamus*, is written for mixed voices in two parts, placing it well within reach of smaller choirs or larger choirs with little rehearsal time. Vigorous outer sections surround a soaringly lyrical middle section at the words "Thou art the King of glory, O Christ."

Church Seasons Advent

Best Seller!

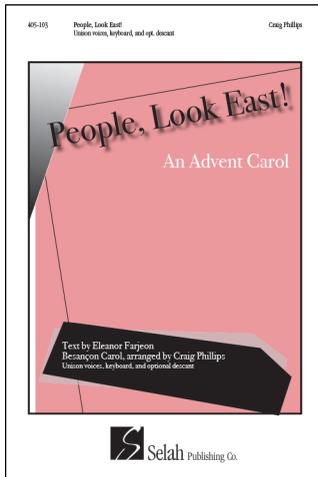
People, Look East

Phillips, Craig

Unison/Two-part, Kybd., 405-103, Mod. Easy

This text by the author of "Morning Has Broken" is a joyful and appropriate Advent text, and Phillips' setting of the French Besançon carol matches that joy. His varied accompaniments, interludes, and optional descant give it a spirit of joyful anticipation. Easy adult, or for children's choir.

"[This] delightful setting ... is a model of its genre. The organ part is finely constructed, the descant really arises from the tune, and the original is enhanced rather than exploited." —AAM Journal



A Carol for Advent

Schalk, Carl

Unison, Kybd., Flute, 405-156, Mod. Easy

This easy and gentle Advent carol (to a text by Rae E. Whitney) is a very useful anthem for a December Sunday when choir rehearsal time is limited due to Christmas preparations. A unison melody is joined by a lyrical flute, providing interludes and a descant. The accompaniment can be played on organ or piano. Suitable for mixed choir, non-mixed choir, children's voices, or a vocal solo—in any varied combination.

Kingdom of Love

White, David Ashley

Two-part, Kybd., Harp, Flute or Recorder,

Percussion, 405-128, Mod. Easy

Based on Carl Daw's paraphrase of the messianic prophecy in Isaiah 35, this anthem is well-suited for use in Advent, on Palm Sunday, and the feast of Christ the King. Originally written for women's voices, it may be sung by any two-part choir, and includes parts for flute/recorder, and percussion instruments. The keyboard part may be played on harp.

Wake, Awake

Praetorius, Michael,

arr. David W. Music

Two-part, Kybd., 405-136, Mod. Easy

A new edition of a delightful chorale motet by Michael Praetorius (1571–1621). This useful setting of the famous Advent hymn may be sung by a two-part choir of equal voices, or as a duet. The accompaniment, realized by David Music, supports the voices well. *"this is a winner!"*

—AAM Journal

Come, Thou

Long-Expected Jesus

White, David Ashley

Two-part, Organ, 405-144, Mod. Easy

A quite useful and flexible anthem for Advent, where a treble, male, or mixed choir can effectively perform this anthem. Rewarding, yet easily rehearsed.

There's a Voice in the Wilderness Crying

Phillips, Craig

Two-part treble, Kybd., 422-903, Easy

A charming arrangement of Hugh Bancroft's tune (from *The Hymnal 1982*) for James Milligan's great paraphrase of Isaiah 40. The keyboard part, with its open fifths and merry countermelody, is delightfully pastoral in nature. Suitable and singable for Advent, missions, or general use.

Christmas Flower of Love

Engquist, Jayson

Unison/Two-part, Handbells, 405-259, Easy

An appealing piece for Christmas. Randomly rung handbells and the chant-like melody create a reflective atmosphere that would work well as a processional for Christmas Eve services. A perfect introduction to the pageantry and joyous singing we normally associate with such services. It can use any or all of your choir. *"an excellent processional for multiple choirs."* —Creator *"when simplicity would be a welcome relief."*

—AAM Journal

Summer in Winter

Oliver, Curt

Unison, Kybd., 405-205, Mod. Easy

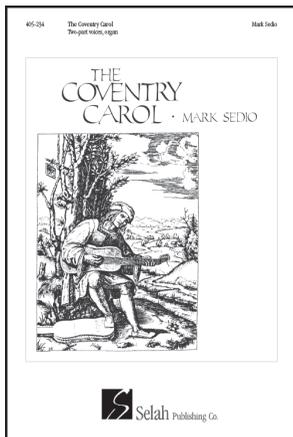
A graceful interpretation of Christmas verses by the 17th century mystic poet Richard Crashaw. Singable by unison choir or soloist, its artful simplicity will gratify performers and listeners alike. Perfect for Christmas Eve. *"a unison piece that is challenging musically and textually will find Summer in Winter worth exploring"* —Choral Journal

A Prayer to the Child Jesus

Fedak, Alfred V.

Two-part, Bells, Flute, 405-227, Mod. Easy

A colorful setting of a poem by the medieval Irish mystic, St. Ita. Scored for two-part mixed voices, with optional parts for flute and 4 handbells, the music expresses well the intimate spirituality of the text.



The Coventry Carol Sedio, Mark

Two-part, Organ, 405-234, Mod. Easy Sedio captures the poignancy of the text on Herod's slaying of the innocent children. This carol was part of the Pageant of the Shearmen and Tailors in 15th cent. England. *"Mature music in a transparent texture!"* —Worship Arts

Infant Holy, Infant Lowly White, David Ashley

Two-part, Kybd., Flute, 405-236, Mod. Easy A nativity hymn that can be understood by children and adults. The text, a Polish carol, is simple yet compelling, and the same can be said of White's setting. Flute or violin is optional, yet adds a great deal. *"It somehow captures the gentle magic of Christmas Eve by candlelight."* —AAM Journal

Before the Marvel of This Night

White, David Ashley

Two-part, Bells, Perc., 405-245, Mod. Easy David Ashley White's setting of Jaroslav J. Vajda's beloved Christmas text has a plainchant-like character. The upper and lower voices sing in canon and can be accompanied ad lib by six handbells. The piece is effective with various moods: either gently atmospheric or more bold. Given its straightforward performance demands, it could be particularly useful as a Christmas processional or introit.

Rejoice Now, You Faithful

Buxtehude, Dietrich, arr. David W. Music

Two-part, Kybd., 405-271, Mod. Easy David Music has done a great service in arranging this lovely duet from a Buxtehude Christmas cantata for practical use. Singable by any two-part choir or soloists, the work will add a delicate baroque touch to any Christmas service. *"a GREAT find from the historic repertoire."*

—Sacred Music News & Reviews

Tide of Angels

White, David Ashley

Two-part, Handbells, 405-279, Mod. Diff. A delightful piece for two-part choir and handbells, celebrating the Christmas angels. Delicate, bright, and rhythmic, the music actually seems to suggest the fluttering of wings. With its shifting meters, the work will require careful preparation, but is well worth the effort.

Song of Simeon (Nunc dimittis) Lovlace, Austin C.

Unison, Organ, 410-852, Mod. Easy Rae Whitney's metrical version of the *Nunc Dimittis* receives simple yet elegant treatment here at the hands of Austin Lovlace. Two versions are included: one for unison voices and organ, the other for unaccompanied choir, SATB. Use this the week after Christmas or at a service of evening prayer.

Epiphany

Earth Has Many a Noble City

White, David Ashley

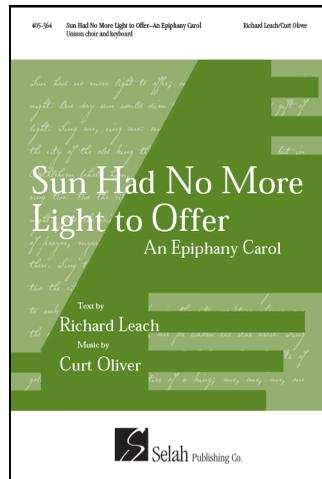
Two-part, Organ, 405-322, Mod. Easy A useful two-part hymn-anthem for Epiphany, for use by treble, male, or mixed choirs with organ. Easy, yet satisfying to sing and play, the work yields a full, rich sound in minimal rehearsal time. *"the climax is so skillfully prepared and so tastefully done that we can all shamelessly wallow in its glory without guilt. Buy this one!"* —AAM Journal

What Star Is This

Praetorius, Michael, arr. David Ashley White

Two-part, Organ, Cong., 405-344, Easy A hymn concertato with the familiar Charles Coffin text, accessible for a speedily prepared anthem at Epiphany. *"Taking the tune's roots in triple meter round dances, this setting is at the opposite end of the spectrum from Sir David Willcocks' broad cathedral setting."*

—AAM Journal



Sun Had No More Light Oliver, Curt

Unison, Kybd., 405-364, Mod. Easy A charming new Epiphany carol for unison voices and keyboard. Richard Leach's fine new text is in the tradition of "counting carols" (like "The Twelve Days of Christmas"), and Curt Oliver's melody deftly incorporates bits of the plainsong hymn CONDITOR ALME SIDERUM ("Creator of the Stars of Night"). Very effective.

Lent/Holy Week Into Jerusalem

Fedak, Alfred V.

Two-part, Organ, Opt. Harp, 405-411, Easy Based on a powerful text by Carl Daw, this haunting Palm Sunday anthem recounts the events of Holy Week in dramatic fashion. Utilizing the Native American hymn tune LACQUIPARLE, the work is scored for →

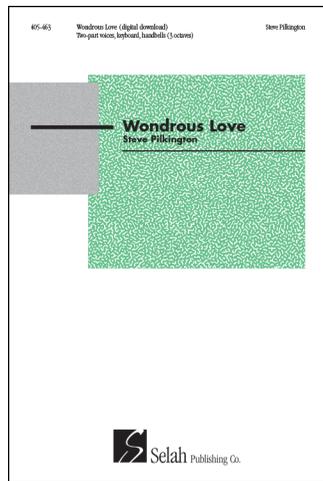
mixed voices in unison, harp and organ (or organ solo if no harpist is available). Alternatively, the harp part may be played on another keyboard instrument, especially one with a harp-like sound. “[Fedak’s] haunting setting is a perfect model of restraint. Don’t let the harp part scare you off...there are many ways to make this jewel gleam.” —AAM Journal

Little Lamb, Who Made Thee?

Roberts, William Bradley

Unison, Kybd., 405-416, Easy

A warm and lovely setting of the William Blake poem, for unison voices and keyboard. Although appropriate at any time of year, this piece would be an especially touching addition to a Christmas Eve service or for an infant baptism. “*beguiling, utterly beguiling.*” —AAM Journal



Best Seller!

Wondrous Love

Pilkington, Steve

Two-part, Kybd., Handbells, 405-463, Mod. Easy

A very attractive and highly practical setting of the early American folk hymn, singable by choirs of any age and size. The handbell part (11 bells) is simple and effective, and includes some random ringing. The piece closes with a two-part canon on the melody.

Into the Woods

White, David Ashley,

Two-part, Kybd., 405-477, Mod. Easy

Sidney Lanier’s moving meditation on the passion of Christ receives a sympathetic treatment, in this two-part anthem by David Ashley White. The setting is straightforward, unpretentious, and therefore deeply moving. “*This is a very sophisticated setting, which sounds—for all the world—utterly simple.*” —AAM Journal

Jesus, You Are a Stone

Cooman, Carson P.

Two-part, Organ, 405-483, Mod. Easy

With gentle lyricism, Carson Cooman’s setting of Richard Leach’s text suggests the ripples radiating from a pebble dropped into a pond. Jesus is the stone and the city is the water. This work is ideal as a quiet Palm Sunday anthem, or as a musical commentary on urban ministry.

Christ Humbled Himself

Nelson, Ronald A.

Unison, Kybd., Flute, 422-902, Mod. Easy

A compelling Lenten anthem for children using a passage from Phillipians through composed at the beginning and a stanza of “O Sacred Head” to conclude the piece. Nelson effectively weaves the melody of PASSION CHORALE (“O Sacred Head, Sore Wounded”) into the flute and choir parts.

Easter

The World Keeps Easter Day

Lovelace, Austin C.

Two-part, Kybd., 405-507, Mod. Easy

A bright and joyful text and setting for Easter. Lovelace composed the three stanzas in three modes: Dorian, Aeolian, and Ionian.

Christ the Lord Is Risen

Owens, Sam Batt

Two-part, Organ, 405-518, Mod. Diff.

An outstanding example of a two-part anthem for choirs that might be small but aren’t musically challenged. Uses shifting, asymmetrical rhythms and supportive ➤

organ accompaniment. Commissioned by the Anglican Association of Musicians Foundation. “*By using constantly shifting, asymmetrical rhythms, these forces ally to spin out the energy in an evanescent, mercurial texture.*” —AAM Journal

Spring Bursts Today

Owens, Sam Batt

Two-part, Organ, 405-542, Mod. Easy

An exuberant setting for smaller choirs.

A strong anthem for Easter Sunday. Commissioned by the Anglican Association of Musicians Foundation in order to enlarge the repertoire of quality resources for smaller choirs. “*a four-voice imitative texture which lives in the rich embrace of an independent and inventive organ part...the piece looks ‘small’ on paper, but it explodes in volleys of sound.*” —AAM Journal

Ascension

Look, Ye Saints/ Lord, Enthroned

Witherup, William C.

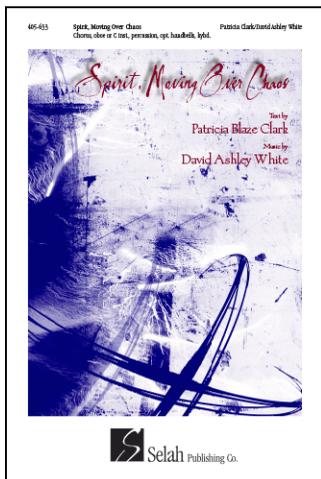
Two-part, Organ, 415-819, Mod. Easy

The Welsh hymn tune, BRYN CALFARIA, forms the basis of this strong anthem by William Witherup. Both texts, “Look, Ye Saints the Sight Is Glorious” and “Lord, Enthroned in Heavenly Splendor,” are especially appropriate for Ascension and the feast of Christ the King, and the latter text is also for use at communion. The work is largely in unison and two parts, and includes an extended fugal organ interlude. “*This is a strong, powerful addition to the small repertory of good Ascension literature.*” —AAM Journal

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Pentecost



Best Seller! **Spirit, Moving Over Chaos** David Ashley White

Unison, oboe/C inst., percussion, opt. handbells, kybd., 406-633, Mod. easy

David Ashley White has composed a flexible, powerful anthem for Pentecost or general use. Creates a framework for simple improvisation to create a mystical performance. *"a committed presentation could effectively set the tone at the beginning of a festival Eucharist or other service"* –AAM Journal

Come, Gracious Spirit Fedak, Alfred V.

Two-part, Organ, 405-627, Mod. Easy
The lovely English folk-tune DANBY is given a sensitive treatment for two-part mixed choir in this Pentecost anthem by Alfred Fedak. Quiet and introspective, this gentle hymn to the Holy Spirit reflects the more inward-looking aspects of a Christian's experience of Pentecost.

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All Saints

O How Glorious

Owens, Sam Batt

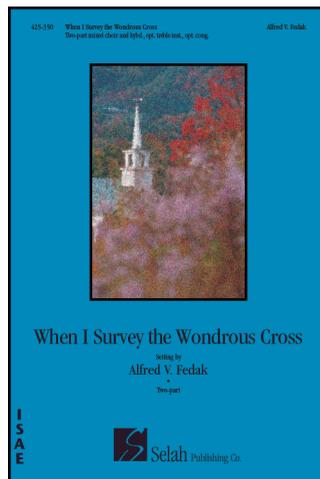
Two-part, Organ, 420-784, Mod. Easy
This was one of the late Sam Batt Owens' last compositions, and appropriately enough, is a splendid anthem for All Saints' Day or for general use. Its text, based on Revelation 7, is the traditional antiphon for the feast of All Saints. The vocal lines are particularly gratifying to sing, and make frequent and effective use of chantlike melismas.

Hymn Concertato

Built on the Rock

Fedak, Alfred V.

Two-part, Kybd., Handbells, 241-503, Easy
A hymn concertato that is fairly easy to put together. Only two-part voices required, and the optional handbells and optional congregational participation can add a great deal to the piece with little effort. Easy, but substantial in its sound and harmonies.



Best Seller! **When I Survey** Fedak, Alfred V.

Two-part, Kybd., Clarinet, Opt. cong., 425-350, Mod. Easy

Fedak's setting of the hymntune ROCKINGHAM opens with a hauntingly lovely violin solo which sets the work's meditative tone. Scored for two-part mixed choir and organ, the piece can be performed with or without the congregation. Even the smallest mixed choirs will find this beautiful work gratifying to sing during Lent, or as a devotional anthem at any time of year.

Many of these anthems are available for purchase on Selah's website as downloadable PDFs, so you'll get it immediately!

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