

The Church of England

Guild of Vergers



# The Vergers' Prayer

1938

*Set to music by Dr Simon Lindley*

*for the 75th Anniversary of the Guild, September 2007*



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*Presidents: The Archbishops of Canterbury and York*

# The Vergers' Prayer

for the 75th Anniversary Service of the Church of England Guild of Vergers  
at St Paul's Cathedral September 2007  
and dedicated to Victor, John Edward, Douglas, Richard, Iain and all their colleagues.

Simon Lindley

Solo or Full

♩ = 66

TENOR BASS

ORGAN

*mp*

*Solo ad lib.* to be sung at the speed of normal speech

Al-migh-ty

4

Fa - ther, from whom e'v ry fam'ly in Heaven and earth is named, who has

7

called us in-to the fell-ow-ship of Your Church grant we pray that in all our Chur - ches we may ful-fill the

10

*Solo or Full* And on

du-ties and en - joy the pri-vi-le-ges of our spi-ri-tu-al home;

13

those who off-er them selves for ser-vice as Ver-gers in the House of God be-stow the ful-ness of Your Grace that,un-

be - stow the ful-ness of Your Grace that,un-

16

i - ted in love to You and to one a - no - ther we may show forth, Your Glo - ry, and

i - ted in love to You and to one a - no - ther we may show forth, Your Glo - ry, and

18

has - ten the com-ing of Your King - dom. Through Je - sus Christ Our

has - ten the com-ing of Your King - dom. Through Je - sus Christ Our

20 Lord , A - men, A - men , A - men\_\_\_\_\_ ,

rit *pp*

Lord A - men, A - men A - men\_\_\_\_\_

Solo *ppp* *Celestes & 4' Flute* [distant]

32'

The image shows a musical score for a piece titled 'Lord, Amen, Amen, Amen'. It consists of four staves. The top two staves are vocal parts, and the bottom two are piano accompaniment. The key signature is D major (two sharps). The tempo is marked 'rit' (ritardando) and the dynamics are 'pp' (pianissimo). The lyrics are 'Lord, Amen, Amen, Amen'. The piano part includes a 'Solo' section and is marked 'ppp' (pianississimo). The score ends at measure 32, marked '32''.

### COMPOSER'S NOTE

The piece should proceed at the speed of normal speech, with flexible rhythm deployed during and at the end of phrases with more than the usual number of syllables.

Although parts of the Prayer are set in four parts, performance in unison is achievable by voices taking the uppermost part of the vocal texture at any one time and the organist supplying the harmony. Unison performance in the key of D would perhaps make for a more comfortable vocal tessitura. An expressive singing style should reflect the natural rise and flow of the melody line, and the phrase-ends should not be rushed.

SGL

Fulneck, August 2007