

# Christ is the Priest

Stuart R Palmer



# Christ is the Priest

Traditional Gaelic  
ed. Stuart R Palmer

Stuart R Palmer  
Gethsemane 9.9.9.7 irreg.

**Smoothly, moving along without rushing**  
*mp*

♩ = 120

Voice

1. To - night the an - guished han - ging is hailed:—  
2. No - ble the gift! and no - ble the plight!—  
3. Up - on this hill an as - sem - blage great,—

Piano  
(or Organ:  
see notes)

*mp*

*Red.* *Red.* *simile*

7

Vo.

Christ to the cross in a - go - ny nailed. Christ is the Priest who  
No - ble the Man of this eve - ning's night! Christ is the Priest a -  
man to man with no en - vi - ous hate, Christ is the Priest a -

Pno.

13

Vo.

this eve pre - vailed: Christ is the Priest of love. Christ is the  
-bove us a - right: Christ is the Priest of the Bread. I hear the  
-bove us in state: Christ is the Priest of the Wine. Ser - vant of

Pno.

*mf*

*(v3 con) gva*

*mf*

19

Vo. *gva*

Priest whom God did or - dain\_\_\_\_\_ for all a - live sal - va - tion to  
 hills, I\_\_\_\_\_ hear the waves draw,\_\_\_\_\_ I hear the floa - ting an - gels high  
 God the Son let me be,\_\_\_\_\_ *f* he shall a - rise, the door op - en to

Pno. *gva*

25

Vo. *gva*

gain;\_\_\_\_\_ *f* Christ is the Priest\_\_\_\_\_ of ri - sing a - gain:\_\_\_\_\_ *mf* Christ is the  
 soar;\_\_\_\_\_ Christ is the Priest\_\_\_\_\_ a - bove e - ver - more:\_\_\_\_\_ Christ is the  
 me;\_\_\_\_\_ *mf* Christ is the Priest\_\_\_\_\_ a - bove us we see:\_\_\_\_\_ Christ is the

Pno. *gva*

31

Vo. *mp*

Priest a - above.\_\_\_\_\_  
 Priest once dead.\_\_\_\_\_  
 Priest di - vine.\_\_\_\_\_

1. 2. 3.

Pno. *gva* *mp* *p* **rall.**

### **Composer's notes**

The text comes originally from *Carmina Gadelica*, a compendium of prayers, hymns and other material gathered in the Gaelic-speaking regions of Scotland between 1860 and 1909. It has been translated into modern-day English.

### **Performance notes**

This setting is suitable for performance by a solo voice or a group of voices. Where more than one voice is available, it is suggested that sections be allocated to individual voices or small groups of voices. For example, the first part of each verse could be sung by one group, and the second part by another.

The accompaniment is purposely uncomplicated, so as not to risk overshadowing the words. If an organ accompaniment is used, it is suggested that the first note of each bar in the bass clef could be transferred to (or duplicated on) the pedal and held for the duration of the bar. Experienced players could ornament or fill out the part in the treble clef, provided the words remain clear.

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It is expected that musicians will make suitable adjustments to vocal disposition and use of instruments to suit their own circumstances. Any alteration which goes beyond such limits must be qualified as an "arrangement" by yourself.

### **Feedback**

Comments on the music are welcomed. It would also be good to hear of performances taking place and to receive copies of any recordings made.

### **Contact and downloads**

email: [hello@stuartpalmercomposer.scot](mailto:hello@stuartpalmercomposer.scot)

website: [www.stuartpalmercomposer.scot](http://www.stuartpalmercomposer.scot)

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