

HEATHFIELD CHORAL SOCIETY

with Linden Baroque Orchestra
led by Julia Bishop

Conductor | Sebastian Charlesworth

HANDEL'S **MESSIAH**

Lucy Hall - Soprano

Eleanor Minney - Mezzo-soprano

Nick Allen - Tenor

Thomas Coltman - Bass-baritone

**SATURDAY 6TH DECEMBER
2025**

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PROGRAMME



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Programme

Words can be found on p 12 & 14

Part I

1. Overture (instrumental)
2. Comfort ye my people (tenor)
3. Ev'ry valley shall be exalted (tenor)
4. And the glory of the Lord (chorus)
5. Thus saith the Lord (bass)
6. But who may abide the day of his coming (alto)
7. And he shall purify (chorus)
8. Behold, a virgin shall conceive (alto)
9. O thou that tellest (alto and chorus)
10. For behold (bass)
11. The people that walked in darkness (bass)
12. For unto us a child is born (chorus)
13. Pastoral (instrumental)
- 14a. There were shepherds (soprano)
- 14b. And lo, the angel of the lord (soprano)
15. And the angel said unto them (soprano)
16. And suddenly there was an angel (soprano)
17. Glory to God (chorus)
18. Rejoice greatly, O daughter of Zion (soprano)
19. Then shall the eyes of the blind (alto)
20. He shall feed his flock (alto and soprano)
21. His yoke is easy (chorus)

INTERVAL

Drinks served at the back of the hall.

Heathfield Choral Society is a member of:



Part II

22. Behold the Lamb of God (chorus)
23. He was despised (alto)
24. Surely he hath borne (chorus)
25. And with his stripes (chorus)
26. All we like sheep (chorus)
27. All they that see him laugh (tenor)
28. He trusted in God (chorus)
29. Thy rebuke hath broken (tenor)
30. Behold and see (tenor)
31. He was cut off out of the land (tenor)
32. But thou didst not leave (tenor)
38. How beautiful are the feet (soprano)
39. Their sound is gone out (chorus)
40. Why do the nations (bass)
42. He that dwelleth in heaven (tenor)
43. Thou shalt break them (tenor)
44. Hallelujah (chorus)

Part III

45. I know that my Redeemer liveth (soprano)
46. Since by man came death (chorus)
47. Behold, I tell you a mystery (bass)
48. The trumpet shall sound (bass)
53. Worthy is the Lamb (chorus)
54. Amen (chorus)

Publisher: Novello



Born in 1685 in Halle (in what was then Prussia), **George Frederik Handel** was the son of a barber-surgeon. His musicality emerged early and he became an accomplished organist, violinist and composer, travelling widely in Europe. When Handel arrived in England in 1710, he only intended it to be a fairly short visit to extend his international reputation. However, after a brief return to Hanover the following year, he came back to England and, to the annoyance of his patron the Elector of Hanover,

settled here permanently. In 1726 he made the move final by becoming a naturalised subject of King George I.

Handel's early career in London was as a composer and impresario of Italian opera, but by the end of the 1730s the popularity of Italian opera was waning and a new opportunity was opening in English oratorios. These were originally devised to provide work for musicians and entertainment for audiences during Lent when opera performances were not permissible. They were, in effect, operas on a biblical subject, but performed without scenery, costumes or action. The operatic forms of recitative, da capo arias and choruses were continued. The characters in the story were taken by individual singers, but without stage action the role of the chorus became greatly enhanced.

In 1739 *Saul*, and later *Israel in Egypt* were produced with great success. They were both libretti by Charles Jennens, a wealthy evangelical Christian whose notorious arrogance was to be at the bottom of many disputes with the composer. A notable feature of Handel's operas and oratorios is the extent to which he recycled music from his earlier compositions as well as lifting the work of other composers. It would not be considered a dubious practice at the time as there was no legal copyright of artistic work.

In 1741 Jennens wrote to his close friend, the classical scholar Edward Holdsworth: "Handel says he will do nothing next Winter, but I hope I shall persuade him to set another Scripture Collection I have made for him, & perform it for his own benefit in Passion week. I hope he will lay out his whole Genius & Skill upon it, that the Composition may excell in all his former Compositions as the Subject excells every other Subject. The Subject is *Messiah*."

At the same time as Jennens was introducing him to the idea of *Messiah*, Handel received an invitation from the Duke of Devonshire, who was Lord Lieutenant of Ireland, to arrange a musical season of subscription concerts in Dublin. This spurred him on to compose *Messiah*, which he completed in the short space of 23 days in the late summer of 1741. Here again there was a certain amount of recycled material. No doubt this explains some of the unfortunate word stresses—for example, "**For** unto us a child is born..." The first performance was therefore in Dublin rather than in London as Jennens had expected, on 13th April, 1742 and

was in aid of local charities, raising £400. The demand for tickets was so great that the management crammed in a hundred extra seats to accommodate an audience of 700. This could only be achieved by requesting the ladies not to wear hoops and the gentlemen not to wear swords. The singers were the combined choirs of St Patrick's and Christ Church Cathedrals in Dublin and totalled 40 including the soloists. In composing, Handel had left the orchestration very basic, presumably because in London he was uncertain what resources would be available to him in Dublin. For later performances in London and elsewhere he was frequently to make changes, augmenting the orchestra and rearranging the voices of the arias to suit the players and singers involved.

Back in London, *Messiah* was put on at Covent Garden but with no great success. It was not until performances began to be given in aid of Thomas Coram's Foundling Hospital (of which Handel had become a Governor) that it began to become established in the affections of the public and became a yearly fixture. In all Handel conducted *Messiah* eleven times for this object and raised a total of £6,935. This was an act of considerable generosity as, by then, this was his one work to guarantee a capacity audience.

In 1752 Handel began to be afflicted by blindness for which he underwent an operation that was only temporarily successful. He continued to play organ concertos as interval pieces during oratorio performances. As time went on these became more and more in the character of improvisations. He had an assistant, Christopher Smart, to conduct and also take down music from dictation. On 6th April 1759 he attended a performance of *Messiah* at Covent Garden at the end of which he was taken seriously ill. He died on 14th April and was buried at Westminster Abbey. Following the death of the composer, *Messiah* began to be played by bigger and bigger ensembles. By the end of the century regular Handel commemorations in Westminster Abbey were boasting 500 musicians, although even that was small compared with the thousands included in the following century at Crystal Palace where Arthur Sullivan sung it as a choirboy. Such treatments almost turn *Messiah* into a different work, and we believe that the more modest forces that Handel knew gave the music a freshness and clarity that the vast musical armies tend to obscure.

Notes by Peter Jamieson

We would like to thank: Mike Woodhouse and Colin Harwood for Front of House support; and Jeni Woodhouse for Concert Management. Also all our advertisers for their support.

Our next concert:

Saturday 16th May 2026

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Lucy Hall (*soprano*) studied at the National Opera Studio in London and the Guildhall School of Music and Drama. Lucy began the year singing Susanna in *Le Nozze di Figaro* with Scottish Opera and has been covering the role of Hermione in *The Winter's Tale*, a world premiere conducted and composed by Ryan Wigglesworth. Last year saw Lucy tour Scotland singing Barbarina in *Le Nozze di Figaro* and Zerlina in *Don Giovanni* with the English Touring Opera. Previously, Lucy made some important debuts including her Royal Opera debut performing Lila in *The Firework Maker's Daughter* at

the ROH Linbury Theatre, also with the Scottish Opera performing Euridice in Gluck's *Orfeo ed Euridice*.

Lucy also enjoys a varied career on the concert platform. She sang Marzelline in *Fidelio* with the BBC Philharmonic which was broadcast on BBC Radio 3 and made her Barbican Hall solo debut with the London Symphony Orchestra in a performance of Nielsen's *3rd Symphony* conducted by Sir Colin Davis and Flora in *The Turn of the Screw*. Recently, Lucy performed the solo in the UK premiere of John Gardner's *Stabat Mater* with the City of London Choir conducted by Hilary Davan Whetton at St. John's, Smith Square, toured Israel performing Bach Cantatas and last year sang the soprano solo in the Good Friday *Messiah* at the Royal Albert Hall with the Royal Philharmonic Orchestra.

Lucy won the First Prize in the Oxford Lieder Young Artist Platform with pianist Gavin Roberts and they regularly enjoy recitals together as part of Oxford Lieder and the Countess of Munster Recital Schemes.

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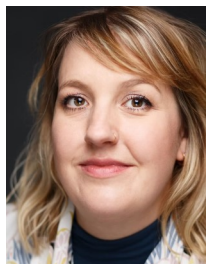
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Eleanor Minney (*mezzo*) began her journey into the musical profession at Trinity Laban Conservatoire, where, as well as a first class honours degree, she gained invaluable insight into solo and ensemble singing. Eleanor left TL in 2010 and quickly established herself as a busy freelance singer and teacher on the London circuit.

Eleanor has performed regularly with the Monteverdi Choir, The Sixteen, Tenebrae, I Fagiolini, The OAE, Polyphony, and Collegium Vocale Ghent, to name a few. She is also a permanent member of the BBC Singers. As a soloist she has covered the Baroque and early oratorio repertoire extensively, with many concert performances and recordings of Bach's *St. Matthew Passion*, *St. John Passion*, *B Minor Mass* and *Magnificat*, Handel's *Messiah* and Monteverdi's *Vespers* in the UK, Europe and the USA. She has also worked closely with baroque violinist Davina Clarke in their successful recital series *Bach: Contemporaries and Inspirations* and *The Art of Obligato*.

Other highlights include the World Premiere of Sir John Tavener's *The Beautiful Names* at the Hagia Sofia in Istanbul, Copland's *In the Beginning* with The Sixteen, Cherubino in Mozart's *Le Nozze di Figaro* and Fanny Price in Dove's *Mansfield Park* (both Hampstead Garden Opera), Mercedes in Bizet's *Carmen* (Riverside Opera) and Ruggiero in Handel's *Alcina* (Musica Poetica). Eleanor lives in Northamptonshire with her husband, two children, cat and tortoise.



Nick Allen (*tenor*) graduated from the Guildhall School of Music & Drama in 2011. He grew up in Lowestoft where he performed Britten's *Serenade for Tenor, Horn & Strings* as part of Britten's centenary celebrations in 2013 - believed to be the first public performance of this work in Britten's home town.

Recent oratorio experience includes the Evangelist in Bach's *St. John Passion* and *St. Matthew Passion*, Bach's *Mass in B Minor*, Mozart's *Vespers*, *Requiem* and *Coronation Mass*, Handel's *Messiah*, Haydn's *Creation* and *Nelson Mass*, Beethoven's *Mass in C Major*, Rossini's *Petite Messe Solennelle* and Mendelssohn's *Elijah* and Ramirez's *Navidad Nuestra*.

Nick made his operatic debut in Canada as Peter Quint in the Britten opera *The Turn of the Screw*. Other roles include 'Frederic' in *The Pirates of Penzance* and 'Nanki-Poo' in *The Mikado* (Gilbert & Sullivan Opera Company), 'Tobias' in Jonathan Dove's *Tobias and the Angel* and 'Rat' in the newly-commissioned opera *Fever Pitch*, based on the novel by Nick Hornby.

As well as regularly performing with 'Impropera' – presenting improvised opera - he has performed in two operas written specifically for babies and toddlers! In addition to classical music, Nick now fully embraces what is most definitely a 'portfolio career' as a performer. He regularly performs as a cabaret artist and has performed with the chorus for Opera North (*Carousel*) and numerous productions for Opera Holland Park. Nick also works regularly as a session singer and has recently been heard on recordings for the West End and for the Commonwealth Games opening ceremony.



Thomas Coltman (*bass-baritone*) has established a multifaceted international career as a baritone, pianist, educator and choral director. His piano studies with Yekaterina Lebedeva at the Royal Welsh College of Music and Drama and as a Britten Pears Young Artist led to performances throughout the UK and Europe. After pursuing vocal studies in London, Thomas sang in UK and European choirs and in opera choruses, including at the Glyndebourne Festival in England.

As a soloist, he performs regularly in oratorios around the UK, in recital and concert at venues such as Westminster's Abbey and Central Hall, as well as appearing on radio and television broadcasts. Principal operatic roles have included Figaro (*Marriage of Figaro*), Father (*Hansel and Gretel*), Count Robinson (*The Secret Marriage*) and Claudius (*Agrippina*). A passionate educator, Thomas has taught singing extensively in all education sectors, on the BA acting course at the Royal Central School of Speech and Drama, and in collaboration with the British Voice Association. He studied voice intensively with celebrated soprano Nelly Miricioiu, receiving guidance from Sir John Tomlinson and also training in the Estill Method.

As Choral Director he has led performances at venues including Belfast Grand Opera House, Dublin City Hall, St Paul's Cathedral and Southbank Centre in London. Thomas was a founder of the London Stroke Choir and creates bespoke arrangements in numerous vocal contexts. Alongside his accomplished musical career Thomas continues to explore new life possibilities, whilst enjoying many hours running, baking, volunteer gardening and philosophising.

Become a Friend or a Patron

By coming to one of our concerts we already regard you as a friend, but if you would like to be kept in touch with the choir's activities and maybe attend some of the choir's social activities, let us know how we can contact you and send you details of up-coming events.

You might also consider becoming a Silver Patron which will bring added benefits to you and to the choir. For £50 per season you would be entitled to an interval drink – for this concert they are free but rather than increase ticket prices, we will be asking concert goers to pay for drinks as from the May concert. You will have a reserved seat which means you will no longer need to get to the hall early to find a favourable spot. You also get a 10% reduction on tickets.

Or as a Gold Patron, you could sponsor a musician or a soloist for a particular concert. We would ask for a donation of £100 or more and for this you would get all the benefits of a silver patron, plus the knowledge that one of the performers is there because of your generosity. This would be acknowledged in the programme.

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The Choir

Soprano

Julie Bell
Sue Carter
Sarah Christie
Kathryn Dewhurst
Jacqui Downing
Barbara Edwards
Susan Garden
Penny Heath
Francesca Hunt
Carol Kemp
Marina Khilkoff-Boulding
Deborah Mackinnon
Ruth McDermott
Sarah Norris
Georgina Penticost
Heather Pryce
Gill Stevens
Caroline Thompson
Beth Thorold
Mary Wilce
Hillary Wilson
Jeni Woodhouse
Alison Wright Reid

Alto

Rachel Bishop
Jenny Crisford
Viv Durne
Jo Evans
Rosie Evans
Shineen Galloway
Pat Harwood
Anne Lewis
Jenny Mayhew
Kate Peckham
Tania Spooner
Jane Thomas
Susan Tranter

* *Guest*

Tenor

Phillip Brooks
Nick Dibb
Nick Howard
Rory Khilkoff-Boulding
Peter Lewis
Brian Newman
Robert Price
Nick Rees

Bass

Hugh Bell
Rob Bickley *
Larry Charlesworth *
Martin Clay
Roger Floyd *
Howard Jones
Bernard Maishman
Richard Penticost
Chris Thompson
Steve Tolhurst

The Orchestra

Violin 1

Julia Bishop (*Leader*)
Gillian Taylor
Jocelyn Slocombe
Alex Ait-Mansour
Judy Taylor
Alan Selwyn

Violin 2

Michael Jenner
Anthony-Ben Constantine
Barbara Grant
Ian Cutts
Carolyn Liefkes

Viola

John Sutherland
Roger Mears
Deborah Miles-Johnson

Cello

David Winfield
Christine Land (*continuo*)
Giles Kennedy

Double Bass

John Mears

Oboe

Lysander Tennant
Simon Galton

Bassoon

Mathew Dart

Trumpet

Sam Lewis
Nick Budd

Harpsichord

Ceci Keiffer

Organ

Gavin Stevens

Timpani

Fabian Edwards

Sebastian Charlesworth was appointed Musical Director of Heathfield Choral Society in May 2019. He is a graduate of the Guildhall School of Music and Drama, where he initially trained as a bassoonist. He has spent the last decade singing and more recently, conducting sessions at world famous recording studios Abbey Road and Air Lyndhurst. He has recorded soundtracks for Disney, Paramount and The National Theatre and is singing on the Oscar-nominated song "I'm just Ken" from Barbie. He has worked with film composers such as Danny Elfman, John Williams, Alan Menken and Lorne Balfe.

In recent years, conducting/musical direction has become a mainstay of his work and, alongside HCS, he is MD for the chamber choir New Sussex Singers. He is a teacher of both singing and bassoon in five different schools. In his 'spare' time, he enjoys fine dining, home improvement and spending as much time as possible with his wife Hannah, and young sons Hugh and Magnus.

Gavin Stevens has been accompanist for Heathfield Choral Society since 1999. He went to the Royal Academy of Music where he studied composition, piano and electronic music; winning the Arthur Hinton prize at the end of his first year for performing his compositions in a recital. Gavin has worked for over 30 years as a teacher of piano, composition and, since 2011, guitar. As a pianist he gives frequent piano recitals and as a composer he has written four piano sonatas and a wide variety of other works for piano, an increasing number of works for guitar including three books of studies and a set of Impromptus. Gavin has also written for choir and Heathfield Choral Society has performed two of these works. Gavin has also been accompanist for Phoenix Choir Eastbourne since 2014 and Music Leader at Emmanuel URC Worthing since 2011. He lives in Angmering, West Sussex with his wife Tracy and daughter Megan.

Linden Baroque Orchestra was formed in late 1984 by a group of early music enthusiasts in the front room of a house in Linden Gardens, Chiswick. Unusually it combines the talents of young professionals, amateurs and students and many members have moved on to have prominent careers in the early music field. The current Musical Director is Ashley Solomon, the well - loved flautist and recorder player who is also Head of Historical Performance at the Royal College of Music, where he has been a Professor since 1994.

The orchestra has played at venues from Norfolk to Berlin to Rome (where it gave the first performances there of Purcell's King Arthur). The instruments are either 18th century originals or modern copies - some made by the players themselves and are played at "baroque pitch" of 415Hz.

Joining the choir.

The Society welcomes new singers, and is very happy for them to try a couple of rehearsals before joining. **There are no auditions!** Our next term starts on January 5th. Please contact Jenny at heathfieldchoral.membership@gmail.com for more information, or speak to a choir member.

Libretto

Note—some verses are not being sung

Sinfonia (Overture)

2. Tenor *(Isaiah 40: 1-3)*

Comfort ye, comfort ye my people, saith your God.
Speak ye comfortably to Jerusalem, and cry unto her,
that her warfare is accomplished, that her iniquity is
pardoned. The voice of him that crieth in the wilder-
ness; prepare ye the way of the Lord; make straight in
the desert a highway for our God.

3. Tenor *(Isaiah 40: 4)*

Ev'ry valley shall be exalted, and ev'ry mountain and
hill made low; the crooked straight and the rough
places plain.

4. Chorus *(Isaiah 40: 5)*

And the glory of the Lord shall be revealed, and all
flesh shall see it together: for the mouth of the Lord
hath spoken it.

5. Bass *(Haggai 2: 6-7, Malachi 3: 1)*

Thus saith the Lord, the Lord of hosts: Yet once a little
while and I will shake the heavens and the earth, the
sea and the dry land. And I will shake all nations; and
the desire of all nations shall come.

The Lord, whom ye seek, shall suddenly come to His
temple, even the messenger of the Covenant, whom
you delight in; behold, He shall come, saith the Lord
of hosts.

6. Mezzo *(Malachi 3: 2)*

But who may abide the day of His coming, and who
shall stand when He appeareth? For He is like a refin-
er's fire.

7. Chorus *(Malachi 3: 3)*

And He shall purify the sons of Levi, that they may
offer unto the Lord an offering in righteousness.

8. Mezzo *(Isaiah 7: 14; Matthew 1: 23)*

Behold, a virgin shall conceive and bear a son, and
shall call His name Emmanuel, God with us.

9. Mezzo and Chorus *(Isaiah 40: 9, Isaiah 60: 1)*

O thou that tellest good tidings to Zion, get thee up
into the high mountain. O thou that tellest good tid-
ings to Jerusalem, lift up thy voice with strength; lift it
up, be not afraid; say unto the cities of Judah, behold
your god!

Arise, shine, for thy light is come, and the glory of the
Lord is risen upon thee.

10. Bass *(Isaiah 60: 2-3)*

For behold, darkness shall cover the earth, and gross
darkness the people; but the Lord shall arise upon
thee, and His glory shall be seen upon thee. And the
Gentiles shall come to thy light, and kings to the
brightness of thy rising.

11. Bass *(Isaiah 9: 2)*

The people that walked in darkness have seen a great
light; and they that dwell in the land of the shadow of
death, upon them hath the light shined.

12. Chorus *(Isaiah 9: 6)*

For unto us a child is born, unto us a son is given, and
the government shall be upon His shoulder; and His
name shall be called Wonderful, Counsellor, the
mighty God, the Everlasting Father, the Prince of
Peace.

13. Pastoral

14a. Soprano *(Luke 2: 8)*

There were shepherds abiding in the field, keeping
watch over their flocks by night.

14b. Soprano *(Luke 2: 9)*

And lo, the angel of the Lord came upon them, and
the glory of the Lord shone round about them, and
they were sore afraid.

15. Soprano *(Luke 2: 10-11)*

And the angel said unto them: "Fear not, for behold, I
bring you good tidings of great joy, which shall be to
all people. For unto you is born this day in the city of
David a Saviour, which is Christ the Lord."

16. Soprano *(Luke 2: 13)*

And suddenly there was with the angel, a multitude
of the heavenly host, praising God, and saying:

17. Chorus *(Luke 2: 14)*

"Glory to God in the highest, and peace on earth,
good will towards men."

18. Soprano *(Zachariah 9: 9-10)*

Rejoice greatly, O daughter of Zion; shout, O daughter
of Jerusalem! Behold, thy King cometh unto thee; He
is the righteous Saviour, and He shall speak peace
unto the heathen.

19. Mezzo *(Isaiah 35: 5-6)*

Then shall the eyes of the blind be opened, and the
ears of the deaf unstopped. Then shall the lame man
leap as an hart, and the tongue of the dumb shall
sing.

20. Mezzo & soprano *(Isaiah 40: 11, Matthew 11: 28-29)*

He shall feed His flock like a shepherd; and He shall
gather the lambs with His arm, and carry them in His
bosom, and gently lead those that are with young.

Come unto Him, all ye that labour, come unto Him
that are heavy laden, and He will give you rest.

cont...

farewell

[fare-well] *noun*

An act of parting or of marking someone's departure;
An expression of good wishes on parting;
A goodbye.....for now.



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Take his yoke upon you, and learn of Him, for He is meek and lowly of heart, and ye shall find rest unto your souls.

21. Chorus (*Matthew 11: 30*)

His yoke is easy, and His burden is light.

PART TWO

22. Chorus (*John 1: 29*)

Behold the Lamb of God, that taketh away the sin of the world.

23. Mezzo (*Isaiah 53: 3*)

He was despised and rejected of men, a man of sorrows and acquainted with grief. He gave His back to the smiters, and His cheeks to them that plucked off His hair: He hid not His face from shame and spitting.

24. Chorus (*Isaiah 53: 4-5*)

Surely He hath borne our griefs, and carried our sorrows! He was wounded for our transgressions, He was bruised for our iniquities; the chastisement of our peace was upon Him.

25. Chorus (*Isaiah 53: 5*)

And with His stripes we are healed.

26. Chorus (*Isaiah 53: 6*)

All we like sheep have gone astray; we have turned every one to his own way. And the Lord hath laid on Him the iniquity of us all.

27. Tenor (*Psalms 22: 7*)

All they that see Him laugh Him to scorn; they shoot out their lips, and shake their heads, saying:

28. Chorus (*Psalms 22: 8*)

"He trusted in God that He would deliver Him; let Him deliver Him, if He delight in Him."

29. Tenor (*Psalms 69: 20*)

Thy rebuke hath broken His heart: He is full of heaviness. He looked for some to have pity on Him, but there was no man, neither found He any to comfort him.

30. Tenor (*Lamentations 1: 12*)

Behold, and see if there be any sorrow like unto His sorrow.

31. Tenor (*Isaiah 53: 8*)

He was cut off out of the land of the living: for the transgressions of Thy people was He stricken.

32. Tenor (*Psalms 16: 10*)

But Thou didst not leave His soul in hell; nor didst Thou suffer Thy Holy One to see corruption.

38. Soprano (*Isaiah 52: 7; Romans 10: 15*)

How beautiful are the feet of them that preach the gospel of peace, and bring glad tidings of good things.

39. Chorus (*Romans 10: 18; Psalm 19: 4*)

Their sound is gone out into all lands, and their words unto the ends of the world.

40. Bass (*Psalms 2: 1-2*)

Why do the nations so furiously rage together, and why do the people imagine a vain thing? The kings of the earth rise up, and the rulers take counsel together against the Lord, and against His anointed.

42. Tenor (*Psalms 2: 4*)

He that dwelleth in Heav'n shall laugh them to scorn; The Lord shall have them in derision.

43. Tenor (*Psalms 2: 9*)

Thou shalt break them with a rod of iron; thou shalt dash them in pieces like a potter's vessel.

44. Chorus (*Revelation 19: 6, Revelation 11: 15, Revelation 19: 16*)

Hallelujah: for the Lord God Omnipotent reigneth.

The kingdom of this world is become the kingdom of our Lord, and of His Christ; and He shall reign for ever and ever. King of Kings, and Lord of Lords. Hallelujah!

PART THREE

45. Soprano (*Job 19: 25-26, I Corinthians 15: 20*)

I know that my Redeemer liveth, and that He shall stand at the latter day upon the earth. And though worms destroy this body, yet in my flesh shall I see God.

For now is Christ risen from the dead, the first fruits of them that sleep.

46. Chorus (*I Corinthians 15: 21-22*)

Since by man came death, by man came also the resurrection of the dead. For as in Adam all die, even so in Christ shall all be made alive.

47. Bass (*I Corinthians 15: 51-52*)

Behold, I tell you a mystery; we shall not all sleep, but we shall all be changed in a moment, in the twinkling of an eye, at the last trumpet.

48. Bass (*I Corinthians 15: 52-53*)

The trumpet shall sound, and the dead shall be raised incorruptible, and we shall be changed. For this corruptible must put on incorruption and this mortal must put on immortality.

53. Chorus (*Revelation 5: 12-14*)

Worthy is the Lamb that was slain, and hath redeemed us to God by His blood, to receive power, and riches, and wisdom, and strength, and honour, and glory, and blessing. Blessing and honour, glory and power, be unto Him that sitteth upon the throne, and unto the Lamb, for ever and ever. Amen.



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 Second Hand Books • Sandwiches • Alcohol • Tea • Fruit & Veg • Books by Local Authors
 Olive Oil Refills • Cold Drinks • Gifts • Washing Up & Laundry Liquid Refills
 Grocery Essentials • Plant Swap Station • Changing Art Wall • Clubs • Large Car Park
 Ice Creams • Comfortable Outdoor Seating • Lots of Local Produce



Founded in 2012, our friendly shop & cafe is run by a part-time manager, along with a wonderful team of volunteers. We always welcome new volunteers so should you have an hour or two to spare and fancy helping out or would like to know more, chat to Sue, the manager. Volunteering is both fun and rewarding!

Chiddingly Village Shop, Farleys Farm Yard, Muddles Green, BN8 6HW
01825 872949 • manager@chiddinglyshop.org • www.chiddinglyshop.org



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