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A Prayer of  
St. Columba

Tim Knight

Upper or Unison voices  
and piano or organ

DO NOT COPY

## Tim Knight

Born in Northallerton, North Yorkshire, Tim became a chorister in the York Minster Choir under Dr Francis Jackson, with the daily round of choral services exposing him to an immense and diverse repertoire. Tim pursued a three-pointed musical career. As a conductor, he has worked with choirs large and small and held posts with Wakefield Festival Chorus, Vocalis, The York Rose Singers, Thornton Vocal Union, The Eldon Singers and a host of other celebrated Northern Choirs. He runs two choirs he founded, The Heritage Singers and The Heritage Masterworks Chorale. As composer Tim's music ranges from small woodwind ensemble pieces to large scale choral and orchestral works; he was nominated three times in the UK Classic FM Hall of Fame in 2014, 2015 and 2016 and his work has been performed in concert halls, schools and cathedrals within the UK, Europe and America. He has undertaken a composer-in-residence visit to Clarke University Dubuque, Iowa for the premiere of his *Requiem aeternam*, was guest composer in 2002 at the Royal Canadian College of Organist's conference. His music is published by a variety of publishers in the UK, USA, Canada, Australia and Germany. He has previously held the position of Music and Festivals Officer on the Executive board of the National Association of Choirs and in 2016 was elected as the Chairman for the Royal School of Church Music committee in the Ripon and Leeds area.

# A Prayer of St. Columba

Upper or Unison voices  
and piano or organ

Tim Knight

Gently flowing ♩ = 80

Voices

Piano  
or  
Organ

The musical score is written in 4/4 time with a key signature of one sharp (F#). It consists of three systems. The first system shows the beginning of the piece with a tempo marking of 'Gently flowing' and a metronome marking of 80. The second system begins at measure 3 and includes the lyrics 'A - lone with thee,'. The third system begins at measure 5 and includes the lyrics 'A - lone with none but thee, my God,'. The piano part features a flowing accompaniment with chords and moving lines in both hands. A large, diagonal watermark reading 'DO NOT COPY' is overlaid across the entire score.

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7

A - lone with thee I jour - ney on my

9

way. What need I fe

11

what need I fe when thou art near, O king of

13

night, O king of night and day.

15

More safe, more safe am I, more safe with-in thy

18

hands, more safe am I with -

20

- in thy hand than if a host a - round me

22

stand. A - lone with

24

thee, \_\_\_\_\_ A - lone with thee, with

Musical score for measures 24-25. The system includes a vocal line and a piano accompaniment. The key signature is one sharp (F#). The vocal line begins with a half note 'thee,' followed by a quarter rest, then a quarter note 'A', an eighth note 'lone', a quarter note 'with', a quarter note 'thee,', and a quarter note 'with'. The piano accompaniment features a steady eighth-note bass line and a treble line with chords and moving lines.

26

thee my God, \_\_\_\_\_ I our - ney

Musical score for measures 26-27. The system includes a vocal line and a piano accompaniment. The key signature is one sharp (F#). The vocal line begins with a half note 'thee', a quarter note 'my', a half note 'God,', followed by a quarter rest, then a quarter note 'I', a quarter note 'our -', and a quarter note 'ney'. The piano accompaniment continues with a steady eighth-note bass line and a treble line with chords and moving lines.

28

on \_\_\_\_\_ way. \_\_\_\_\_

Musical score for measures 28-29. The system includes a vocal line and a piano accompaniment. The key signature is one sharp (F#). The vocal line begins with a half note 'on', followed by a quarter rest, then a quarter note 'way.', and a quarter rest. The piano accompaniment continues with a steady eighth-note bass line and a treble line with chords and moving lines.

Musical score for measures 30-31. The system includes a vocal line and a piano accompaniment. The key signature is one sharp (F#). The vocal line is mostly silent, with a few notes in measure 30. The piano accompaniment continues with a steady eighth-note bass line and a treble line with chords and moving lines, ending with a double bar line.

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