

Music Sales Choral Binder Vol.3: Upper Voices 2-Part – Sacred and Christmas

| Page | Title | Catalogue Code |
|------------------|---|----------------|
| SACRED | | |
| 3 | John Abdenour: Preces and Responses | NOV956362 |
| 11 | A. Edouard Batiste: Ave Maria (arr. Henry Geehl) | EA15019 |
| 15 | David Fanshawe: Sing Alleluia | PAT18700 |
| 23 | Cesar Franck: O salutaris hostia (arr. Henry Geehl) | EA37267 |
| 29 | Cesar Franck: Panis angelicus (arr. Henry Geehl) | EA15787 |
| 33 | Richard Graves: Hymn Habanera | NOV290371 |
| 41 | Patrick Hawes: Prodigal's Song | NOV956197 |
| 49 | Peter Hurford: Magnificat and Nunc Dimittis | NOV330115 |
| 57 | John Joubert: All wisdom cometh from the Lord | NOV290345 |
| 69 | C.S. Lang: Magnificat and Nunc Dimittis in F | NOV441186 |
| 81 | Felix Mendelssohn: I waited for the Lord (The Hymn of Praise) | NOV160094 |
| 89 | W.A. Mozart: Ave verum (arr. George Oakey) | JC70279 |
| 93 | W.A. Mozart: Ave verum (arr. Henry Geehl) | EA16454 |
| 97 | Stephen Oliver: How blest are they that fear the Lord | NOV955933 |
| 101 | Barry Rose: Psalm 150 | NOV955889 |
| 109 | Martin Shaw: With a voice of singing | JC72276 |
| 113 | Herbert Sumsion: Magnificat and Nunc Dimittis in G | NOV290498 |
| 123 | John Tavener: Ikon of St Hilda | CH61585 |
| CHRISTMAS | | |
| 131 | Richard Allain: Heaven Knows Why | NOV956351 |
| 143 | Peter Aston: Lullay my child and weep | NOV290255 |
| 147 | Rory Boyle: Angeli | NOV957110 |
| 155 | Peter Cornelius: The Kings (arr. Laurence Davies) | EA15274 |
| 159 | Ronald Corp: Cradle Song | NOV290522 |
| 163 | John Gardner: When Christ was born | NOV290175 |
| 165 | Herbert Howells: The Shepherd | JC71484 |
| 169 | Easthope Martin: Holy Child | EA16306 |
| 175 | Boris Ord: Adam lay ybounden (arr. Barry Rose) | NOV950525 |
| 179 | Harrison Oxley: Angels through the heavens winging | NOV290513 |
| 183 | Elizabeth Poston: O Bethlehem | JC72392 |
| 187 | Betty Roe: A Chime of Carols | TH978037 |
| 203 | Bernard Smith: Cradled in a manger | EA16967 |
| 207 | Peter Warlock: Come to Bethlehem | JC72401 |
| 211 | Charles Wood: Mater ora filium (arr. Harrison Oxley) | NOV290182 |

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THE PRECES AND RESPONSES

The Invitatory

John Abdenour (b. 1962)

$\text{♩} = 100$

VOICES *f*
And our mouth__ shall shew forth____ thy praise.

SOLO (Precentor)* *f*
O Lord, open thou our lips,

ORGAN *mf*
 $\text{♩} = 100$

5 $\text{♩} = 114$ with urgency *mf*
O Lord, make haste to help us.

mf
O _____ make haste to_ help us. _____

mf
O God, make speed to save us.

$\text{♩} = 114$ with urgency *mf*
Man.

* May be sung by a soprano an octave higher.

9 *mf*

Glory be to the Father, and to the Son, and to the Ho - ly

11 ♩ = 68 *mystically*

mp is now, — and e - ver shall be:

p As it was in the be - gin - ning, —

Ghost:

♩ = 68 *mystically*

pp

Ped.

14 *rit.*

world with - out end. A - - men.

world with - out end. A - - men.

rit.

♩ = 88 like trumpets

17

ff

The Lord's Name be praised.

ff

The Lord's Name be praised.

f

Praise ye the Lord.

♩ = 88 like trumpets

Man.

Ped.

The Prayers

If the *Kyrie* is omitted, the Lord's Prayer follows immediately.

21

♩ = 90

mp

And with thy spi - rit.

mp

The Lord be with you

Let us pray.

♩ = 90

mp

Man.

p

Ped.

25

Lord, have mer - cy up - on us; Christ, have mer - cy up - on us;

28

Lord, _____ have mer - cy up - on us.

Our Father,

31

who art in . . . deliver us from evil. [For thine . . . ever and ever.] A - men.

The Suffrages

33

$\text{♩} = 74$ *mf*

And grant us thy sal - va - tion.

mf

O Lord, show thy mercy up - on us.

$\text{♩} = 74$

mp

Man.

36 $\text{♩} = 74$ *mp*

when we

mp

And mer - ci - ful - ly hear us

8 O Lord, save the Queen.
State.

$\text{♩} = 74$ *mf*

39

call up - on thee.

when we call up - on thee.

mf

En - due thy mi - ni - sters with

(Man.)

41 $\text{♩} = 88$ a dance *mf*

And make thy cho - sen peo - ple joy - ful.

mf

And make thy cho - sen peo - ple joy - ful.

right-eous-ness.

$\text{♩} = 88$ a dance *mf*

Ped.

44 $\text{♩} = 74$ *mp*

And bless thine in - he - ri - tance.

O Lord, save thy peo - ple.

$\text{♩} = 74$ *mp*

48 $\text{♩} = 88$ *mf*

Be - cause there is none ó - ther that

Give peace in our time, O Lord;

$\text{♩} = 88$ *mf*

51

fight - eth for us but on - ly thou, O God.

Man.

55

$\text{♩} = 88$ *mp legato*

And take not —

mp

O God, make clean our hearts with - in us;

$\text{♩} = 88$

(Man.)

58

thy Ho - ly Spi - rit from us.

The Collects

62

63

1. *mf* A - men. 2. *mf* A - men. 3. *mp* A - - - - men.

mf A - men. *mf* A - men. *mp* A - - - - men.

Ped.

AVE MARIA

Duration: 3mins.

E. BATISTE

Arr. by HENRY GEEHL

Andante sostenuto

Key Bb { s, : d : - , d }

1st VOICE

2nd VOICE

PIANO

p

a tempo

p

A - ve — Ma-

A - ve — Ma-

r : - , m : r . | s, : r : - , d | m : - , f : m . | s : m : d , t, | t, : - : l, }

- ri - - a, A - ve — Ma - ri - - a, gra - ti - a ple - na

f, : - : f, . | s, : t, : - , s, | d : - : d . | s, : - : se, , se, t, : - : l, }

- ri - - a, A - ve — Ma - ri - - a, gra - ti - a ple - na

cresc.

f | l : r : r , d | d : - : t, . | *mf* r : d : f | m : - , r : d | *dim.* r , m : f : d : t, }

gra - ti - a ple - na, Do - mi - nus te - - cum, Do - mi - nus

f : l, : l, , l, | l, : - : s, . | *mf* t, : d : t, | d : se, : l, | l, : s, : f, }

gra - ti - a ple - na, Do - mi - nus te - - cum, Do - mi - nus

dim.

te - cum.

te - cum. Be - ne - dic - ta tu

The first system consists of three staves. The top staff is a vocal line with lyrics 'te - cum.' The middle staff is another vocal line with lyrics 'te - cum.' and 'Be - ne - dic - ta tu'. The bottom staff is a piano accompaniment with treble and bass clefs, showing chords and melodic lines.

et be - ne - dic - tus fruc - tus ven - tris tu - i

in mu - li - e - ri - bus et be - ne - dic - tus ven - tris tu - i

f dim. rall.

The second system consists of three staves. The top staff is a vocal line with lyrics 'et be - ne - dic - tus fruc - tus ven - tris tu - i'. The middle staff is another vocal line with lyrics 'in mu - li - e - ri - bus et be - ne - dic - tus ven - tris tu - i'. The bottom staff is a piano accompaniment with treble and bass clefs, showing chords and melodic lines. A dynamic marking '*f dim. rall.*' is present above the piano part.

Je - sus O - ra pro - no - bis O - ra pro - no - bis

Je - sus O - ra pro - no - bis

p

The third system consists of three staves. The top staff is a vocal line with lyrics 'Je - sus O - ra pro - no - bis O - ra pro - no - bis'. The middle staff is another vocal line with lyrics 'Je - sus O - ra pro - no - bis'. The bottom staff is a piano accompaniment with treble and bass clefs, showing chords and melodic lines. A dynamic marking '*p*' is present above the piano part.

rall. **Tempo I**

pec-ca - to-ri-bus, pec-ca - to - ri - bus, Sanc - - - ta

rall. **Melody**
Sanc - ta Ma - ri - - - a

p dolce **Tempo I**

mf **Melody**

Sanc - - - ta, O - ra pro - no - bis pec - ca -

Ma - - ter De - - i. O - ra pro - no - bis

- to - ri-bus, nunc et in nos - trae, nunc et in

no - bis nunc et in - ho - ra, mor - tis - nos - trae

{ s : f ' : de | r :- : d | d :- : r | m : m : | m : f : de }
 ho - ra, in ho - ra mor - tis nos - trae, nunc et in
 { m : r ' : ta, | l, :- : la, | s, :- : t, | d : d : | ta, : l, : s, }
 nunc et in ho - ra mor - tis nos - trae, nunc et in

{ m : r ' : d . d | *rall.* d :- : m . r | d :- : | s :- : | m :- : }
 ho - ra mor - tis nos - - trae. A - men.
 { l, : l, ' : la, . la, | *rall.* s, : m, : f, | m, :- : | t, :- : | d :- : }
 ho - ra mor - tis nos - - trae. A - men.

rall. *a tempo* *mf*
rall. *a tempo* *mf*
rall. *a tempo* *espr.*

{ t, :- : | d :- : | - :- : | - . : : | : : | : : }
 A - - men.

{ f, :- : | m, :- : | - :- : | - . : : | : : | : : }
 A - - men.

pp

SING ALLELUIA

Words from
"THE SCHOOL CREED"

Music by
DAVID FANSHAWE

Maestoso (♩ = 72)

VOICE 1

VOICE 2

PIANO

sf

Al - le - lu -

- ia, Al - le - lu - ia, Al - le - lu -

Al - le - lu - ia, Al - le - lu - ia, Al -

p

- ia, Al - le - lu - ia, Al - le - lu - ia, Al -
 - le - lu - ia, Al - le - lu -

gva
cresc.

- le - lu - ia;
 - ia, Al - le - lu - ia;

f

Moderato (♩ = 96) *espressivo*

mp This is our school, Let
mp This is our school, Let

gva
mp

peace dwell here, Let the

peace dwell here, Let the

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in a soprano and alto clef, both in a key signature of one flat (B-flat major). The piano accompaniment is in a grand staff (treble and bass clefs). The lyrics are "peace dwell here, Let the".

room be full of contentment, Let love.

room be full of contentment, Let love.

The second system of the musical score continues with two vocal staves and a piano accompaniment. The lyrics are "room be full of contentment, Let love.". The piano accompaniment features a prominent bass line with a 7-measure rest.

a - bide here.

a - bide here.

The third system of the musical score concludes with two vocal staves and a piano accompaniment. The lyrics are "a - bide here.". The piano accompaniment continues with a steady bass line.

mp

Love — one an - oth - er,

mp

Love — one an - oth - er,

Più mosso *mf*

Love of man - kind, Love of

Love of man - kind, Love of

f

life it - self, — And love of

life it - self, — And love of

diva

A tempo (♩ = 96)

God. And love of
God. *mp* Al - le - lu - ia,
loco

This system contains the first three staves of music. The top staff is a vocal line with lyrics 'God. And love of'. The middle staff is another vocal line with lyrics 'God. Al - le - lu - ia,' and a dynamic marking of *mp*. The bottom staff is a piano accompaniment with a *loco* marking and a triplet of eighth notes.

God, Love God
Al - le - lu - ia, Al - le - lu -
dim.

This system contains the second three staves of music. The top staff has lyrics 'God, Love God'. The middle staff has lyrics 'Al - le - lu - ia, Al - le - lu -' and a dynamic marking of *dim.*. The bottom staff is a piano accompaniment.

Rall.
Love God.
- ia, *pp* Al - le - lu - ia.
pp

This system contains the final three staves of music. It begins with a *Rall.* marking. The top staff has lyrics 'Love God.' and '- ia,'. The middle staff has lyrics 'Al - le - lu - ia.' and a dynamic marking of *pp*. The bottom staff is a piano accompaniment with a *pp* marking.

Meno mosso

accel.

Let us re - mem - ber, Re - mem - ber that as
Let us re - mem - ber, Re - mem - ber that as

p

p

p

3/4 2/4

mf (♩ = 96)
ma - ny hands build a house, So ma - ny
ma - ny hands build a house, So ma - ny

mf

sva *loco*

s

2/4 2/4

hearts make a school; Al - le - lu -
hearts make a school; Al - le - lu -

s

sva

s

2/4 2/4

- ia. *mf* Al - le - lu -

- ia, Al - le - lu - ia, Al - le - lu -

ff

loco

*

- ia, Al - le - lu - ia, Al - le - lu -

- ia, Al - le - lu - ia, Al - le - lu -

ff

loco

*

- ia, Al - le - lu - ia, Al - le - lu - ia. *ff*

- ia, Al - le - lu - ia, Al - le - lu - ia. *ff*

loco *ff*

ff

ONLINE PERUSAL SCORE ONLY
NOT FOR USE IN PERFORMANCE

O SALUTARIS

English words by
HENRY COATES

Duration:- 3 mins.

CÉSAR FRANCK
Arr. by HENRY GEEHL

Andante

PIANO

1st VOICE

Key D

0 :- | - .r :s .f | m :- | - .f :t .l | s : }

0 sa - lu - ta - - - ris hos - ti - a

0 Sa - viour of - - - fered for man - kind,

2nd VOICE

0 : | : | d :- | - .r :s .f | m .r :d }

0 sa - lu - ta - ris

0 Sa - viour of man - kind,

pp

0 |s :- | - .l :f .r | d :- | - .m :t, .d | r : }

0 sa - lu - ta - - - ris hos - ti - a

0 Sa - viour of - - - fered for man - kind,

0 |m :- | - :r .t, | d :f | m :f .m | r : }

0 sa - lu - ta - - - ris hos - ti - a

0 Sa - viour of - - - fered for man - kind,

{ l : t ., l | l : s | l : d' . t . l | s :- | f' m' : f' . m' }
 Quae cœ - li pan - dis os - - - ti - um, Bel - la pre -
 Thro' Whom the gate of Heav'n we find, Guard us a -
 { f : f ., f | m : m | fe : fe | f :- | f' m' : l . s }
 Quae cœ - li pan - dis os - ti - - - um, Bel - la pre -
 Thro' Whom the gate of Heav'n we find, Guard us a -

{ r' : d' | . t : d' . l | s :- | ma' : f' . ma' | r' : d' }
 - munt - hos - ti - li - a : Da - - - ro - bur
 - gainst the an - cient foe, Thy - - - might - y
 { f : m | . r : m . f | m :- | ma : la . s | f : ma }
 - munt - hos - ti - li - a : Da - - - ro - bur
 - gainst the an - cient foe, Thy - - - might - y

{ t . t : d' . la | s :- | l : d' . r | m :- | f . f : l ., t | d' :- }
 fer au - xi - li - um Da ro - bur fer au - xi - li - um .
 aid on us be - stow, On us be - stow, On us be - stow .
 { r . r : ma . f | m :- | : | s : d' . m | f :- | m :- }
 fer au - xi - li - um Da ro - bur .
 aid on us be - stow, On us be - stow .

Cantabile

p dolce

s :- | - .l :r' .d' | ta :- | - .d' :f' .ma' }

O sa - lu - ta - - ris hos-ti -
O Sa-viour of - - - fered for man-

p s | - .fe :m .fe | s :- | - .l :s .l }

O sa - lu - ta - - ris hos-ti -
O Sa-viour of - - - fered for man-

- a.
- kind.

- a.
- kind.

Key Db $\{ \text{la}_1 \} :- | \text{cresc.} \text{ :m' .r' | d' :- | \text{ :r' :s' .f' | m' :- } \}$

mf

0 sa - lu - ta - - - ris hos - ti - a .
 0 Sa - viour of - - - fered for man - kind.

$\{ \text{la}_1 \} :- | \text{cresc.} \text{ :f .s | l :- | \text{ :t :s .t | l :- } \}$

mf

0 sa - lu - ta - - - ris hos - ti - a .
 0 Sa - viour of - - - fered for man - kind.

Key D $\{ \text{la}_1 \} :m' .t \}$

Quae coe - li
 Thro' Whom the

Quae coe - li
 Thro' Whom the

ppp dolce

$\{ t :- | \text{ :l :se .l | t :- | \text{ : : : : : : : : } \}$

pan - dis os - ti - um.
 gate of Heavn we find.

$\{ se :- | fe :fe .fe | se :- | \text{ : : : : : : : : } \}$

pan - dis os - ti - um.
 gate of Heavn we find.

Cantabile

poco rall.

dolce

Un - i tri - no - que Do - mi - no Sit
 Now to the God - head One in Three, Glor -

Un - i tri - no Sit
 God - head One in Three, Glor -

a tempo

ppp

sem - pi - ter - na glor - i - a. Qui vi - tam
 - y for all e ter ni ty. With Thee to

sem - pi - ter - na glor - i - a. Qui vi - tam
 - y for all e - ter ni - ty. With Thee to

molto cresc. *f*

si - ne ter - mi - no No - bis do - net in
 know a life for aye, In this our true home

si - ne ter - mi - no No - bis do - net in
 know a life for aye, In this our true home

|| .t :d'.l | s :- | *p* ma' :f'.ma' | r'.....:d' | t .t :d'.la | s :- |
 pa - tri - a, Qui vi - tam — si - ne ter - mi - no,
 e'er to — stay, In — this our true home e'er to stay,
 || .s :l .f | s :- | *p* s :la .s | f.....:ma | r .r :ma .f | m :- |
 pa - tri - a, Qui vi - tam — si - ne ter - mi - no,
 e'er to — stay, In — this our true home e'er to stay,

poco dim.

|| l :d' .,r | m :- | d' :m' .,fe | s :- | *ff* f' :d' | l.....:f |
 No - bis do - net, No - bis do - net, No - bis —
 Ev - er to stay, Ev - er to stay, In — this our
 || : | s :d' .,s | fe :- | .s :d' .,s | l :- | f :d |
 No - bis do - net, No - bis do - net, No -
 Ev - er to stay, In this our true home —

p *cresc.*

|| d' :- *dim* : d | - .r :m .f | m :- .,r | d :- | - :- ||
 do - - - net, No - bis — do - net.
 true — home e'er, e'er — to stay.
 || d' :ta | l :d' | - :- .l | s :- .,f | *p* m :- | - :- ||
 - bis, No - - - bis — do - net.
 ev - er — to stay, — to stay.

molto dim *dolce*

PANIS ANGELICUS

TWO PART SONG

CÉSAR FRANCK

Arranged by

HENRY GEEHL

Poco lento

PIANO
or
ORGAN

1st VOICE

Key G | m :- | m :r | r ., d:d | : | m :- | m :r | r ., d:d | : |

p

Pa - nis an - ge - li - cus fit pa - nis ho - mi - num,
O won - d'rous heav'n - ly Bread, where - by man - kind is fed,

2nd VOICE

Key G | d :- | t: :t: | r ., d:d | : | d :- | t: :t: | r ., d:d | : |

p

Pa - nis an - ge - li - cus fit pa - nis ho - mi - num,
O won - d'rous heav'n - ly Bread, where - by man - kind is fed,

mf | l :- | l :s | f :- . f | f :m | r :- . r | r :d | s :- | - :- |

mf

Dat pa - nis cæ - li - cus fi - gu - ris ter - mi - num.
O Food of Love Di - vine! long pro - mised by a sign.

f | f :m | f :- . d | d :d | t: :- . t: | t: :d | s: :- | - :- |

mf

Dat pa - nis cæ - li - cus fi - gu - ris ter - mi - num.
O Food of Love Di - vine! long pro - mised by a sign.

|| : : | : : | s :- | s : fe | fe ., m: m | - : | m :- | r : |

p cresc.

Man - du - cat Do - mi - num. Pau - per,
One with our Lord to be. Hum - ble,

|| m :- | m : r | r ., d: d | : | m :- | re : re | fe ., m: m | : | d :- | d : |

p cresc.

O - res mi - ra - bi - lis. Man - du - cat Do - mi - num. Pau - per,
O deep - est mys - te - ry. One with our Lord to be. Hum - ble,

p cresc.

|| s :- | r : | l : d . r | m : d | t :- | : | m :- | t : |

f *p*

pau - per, ser - vus et hu - mi - lis. Pau - per,
low - ly, to all men of - fered free. Hum - ble,

|| t :- | t : | d : l . t | d :- . h | t :- | : | : | : |

f

pau - per, ser - vus et hu - mi - lis.
low - ly, to all men of - fered free.

f *p*

|| f :- . r | d : | fe : s . l | m :- . fe | s :- | : | : | : | : |

cresc. *f*

pau - per, ser - vus et hu - mi - lis.
low - ly, to all men of - fered free.

|| r :- . t | l : | d : d . d | d :- . d | t :- | : | : | : | : |

cresc. *f*

pau - per, ser - vus et hu - mi - lis.
low - ly, to all men of - fered free.

cresc. *f*

a tempo

|| : | : | : | : | m :- | m :r | r ., d : d | : | m :- | m :r |

P

Pa - nis an - ge - li - cus fit pa - nis
This food to be our aid. So was the

|| : | : | : | : | m :- | m :r | r ., d : d | : |

P

Pa - nis an - ge - li - cus
This food to be our aid.

a tempo

dim.

P

|| r ., d : d | : | l :- | l :s | f :- .f | f :m | r :- .r | r :d |

f

ho - mi - num. Dat pa - nis cae - li - cus fi - gu - ris ter - mi -
pro - mise made. On that same night where - in the Sa - viour was be -

|| m :- | m :r | r ., d : d | - :- | l :- | l :s | f :- .f | f :m |

f

fit pa - nis ho - mi - num. Dat pa - nis cae - li - cus fi -
So was the pro - promise made. On that same night where - in the

f

f

|| s :- | : | s :- | f :m | m ., r :r | : | s :- | l :f |

mf

- num. O res mi - ra - bi - lis, man - du - cat
- trayed. "This is my Bo - dy true, This Blood is

|| r :- .r | r :d | s :- | : | s :- | f :m | m ., r :r | : |

dim. *P* *mf*

- gu - ris ter - mi - num. O res mi - ra - bi - lis,
Sa - viour was be - trayed. "This is my Bo - dy true,

P

f

Do-mi-num. shed for you. Pau - per, pau - per ser - vus et hu - mi -
 All who eat and drink shall have life a -

Man - du - cat Do-mi-num Pau - per, ser-vus et hu - mi -
 This Blood is shed for you. All who eat shall have life a -

ff *dim.*

- lis. Pau - per, pau - per ser - vus ser - vus et
 new. All who eat and drink shall have life, shall have

ff *dim.*

- lis. Pau - per, pau - per ser - vus, ser - vus et
 new. All who eat and drink shall have life, shall have

rall. *p*

hu - mi - lis.
 life a - new."

rall. *p*

hu - mi - lis.
 life a - new."

Hymn Habanera

Words and music by
RICHARD GRAVES

for S A and piano

Castanets or other percussion may be added to play the characteristic habanera rhythm. Chord symbols for optional guitars etc. are also given. Descant recorders and/or other treble instruments may join the voices in the descant to verse 2 if desired.

Not fast *mf* 3

SOPRANO

ALTO

PIANO

mf *con Ped.* *simile*

1 In our lives give a-ware-ness,

1 In our lives give a-ware-ness,

Help us ban-ish un-fair-ness, Giv-ing, not just re-ceive-ing,

Help us ban-ish un-fair-ness, Giv-ing, not just re-ceive-ing,

Que-ry-ing, yet be-liev-ing, Lord, we pray

Que-ry-ing, yet be-liev-ing, Lord, we pray

5 9

Chord symbols: F, Gm, C7, F, Adim7, Gm, C7, F, Bb, G, C7, F7

Dynamic markings: *mf*, *con Ped.*, *simile*, *dim.*

Tempo: Not fast

Time signature: 2/4

Key signature: Bb

P Ev - 'ry day. *mf* Grant us

P Ev - 'ry day. *mf* Grant us

Bb *F* *C7* *F*

P *cresc.* *mf*

18

3 pow'r to be car-ing, All life's be-ne-fits shar-ing, Cheer-ing all those in

3 pow'r to be car-ing, All life's be-ne-fits shar-ing, Cheer - ing

Gm *C7* *F* *Adim7* *Gm* *C7* *F*

17

sad - ness, Join-ing in o - thers' glad - ness, Quick to *dim.*

all those in sad-ness, Join - ing in o - thers' glad-ness, Quick — to *dim.*

Gm *C7* *F* *Bb* *G* *C7*

dim.

21

mp give, Proud to live. *più f* Help those who seek And

mp give, Proud to live.

F7 B♭ F Gm C7

mp *più f*

25

strength-en the weak.

più f

And com-fort the strang-er, Guide those in dan-ger,

F B♭m B♭dim7 B♭m Fm

29

p cresc. Lord, what-e-ver may be-tide, Let us feel you by our side.

p cresc. Lord, what-e-ver may be-tide, Let us feel you by our side.

B♭m C-9 Fm B♭m Bdim7 C

p cresc.

32

mf ³ ³

May we think more of o - thers, Treat all men as our bro - thers,

mf ³ ³

May we think more of o - thers, Treat all men as our bro - thers,

F Gm C7 F Adim7 Gm C7

mf

36

Teach us to love more dear - ly See what is right more clear - ly,

Teach to love more dear - ly, See what's right more clearly,

F Gm C7 F Bb

40

f *mf*

All our days. _____ ah _____

f *mf*

All our days. _____ 2 Give all

Gm C7 F C7 F

f *mf*

44

ah _____ ah _____

peo-ple who sor-row, Hope to bright-en to-mor-row, To all the sick bring

Gm C7 F Adim7 Gm C7 F

48

ah _____ ah _____

heal - ing, So-lace and strength re - veal - ing, Stay be -

Gm C7 F Bb G C7

52

ah _____ ah _____ ah _____

side, Be our guide.

F7 Bb F C7

56

ah ah

Make us proud in our la-bour, Glad in lov-ing our neigh-bour,

F Gm C7 F A dim7 Gm C7

60

ah ah ah ah

Kind-ly to those who need us, Grate-ful to those who feed us,

F Gm C7 F Bb

64

ah ah ah

Keen to be Christ-ian-ly.

G C7 F7 Bb F

68

cresc.

ah

P *cresc.*

Stand by the grieved And cheer the be-reaved, And bring health a-gain To

Gm C7 F Bbm Bbdim7

P *cresc.*

72

mf

ah

mf

all those in pain, And help the sick at heart to find The

Bbm Fm Bbm C-9 Fm

mf

75

ah *pocof*

ah *pocof*

com- fort of a qui- et mind. Lord, grant

Bbm Bdim7 C F

pocof

78

ah

peace where there's fight-ing, Creed and col-our u - ni - ting;

Gm C7 F A dim7 Gm C7

81

ah

Make this our aim in liv - ing, Cour-age and pur- pose giv - ing,

F Gm C7 F Bb

84

cresc.

cresc.

cresc.

f senza rall.

All our days. _____

f

All our days. _____

Gm C7 F

f

88

Ped. *

The Prodigal's Song

Words by
ANDREW HAWES

Music by
PATRICK HAWES

Allegretto ♩ = c.102 *mp*

ORGAN *mp legato*

I had a mind_____ to make my way,

5

to see the world,_____ to have my say. My fa-ther grant - ed my re-quest, and gave me ear - ly

10

his be-quest, and gave me ear-ly his be - quest.

mf

14

mf

Soon in-to a wick - ed crowd I fell; on ev-'ry-thing bad my

ped.

18 *f* *dim.*

mind would dwell. All the good things the fa - ther gave could not from death my

22 *mp* *mp* *sempre legato*

spir - it save, could not from death my spir - it save.

25 *mf* *mf*

All that was

28

— so free-ly giv'n I spent in vain to make earth heav'n; un-til

31

friend - less and pen - ni - less my - self did sell, and found my - self in

34

liv - ing hell, and found my - self in liv - ing hell.

mp

37

39 *p poco a poco cresc.*

There was I a-mid swine and swill; I came to

p poco a poco cresc.

There was I a-mid swine and swill;

p poco a poco cresc.

This system contains three staves of music. The top staff is the vocal line, the middle staff is the vocal line with lyrics, and the bottom staff is the piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The piano part features a steady eighth-note accompaniment in the right hand and a bass line with sustained notes in the left hand.

42 *f*

hate my self - ish will, and

I came to hate my self - ish will,

This system contains three staves of music. The top staff is the vocal line, the middle staff is the vocal line with lyrics, and the bottom staff is the piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The piano part continues with a steady eighth-note accompaniment in the right hand and a bass line with sustained notes in the left hand. A dynamic marking of *f* is present.

45 *f*

thought u - pon my fa - ther's farm where my

and thought u - pon my fa - ther's farm

This system contains three staves of music. The top staff is the vocal line, the middle staff is the vocal line with lyrics, and the bottom staff is the piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The piano part continues with a steady eighth-note accompaniment in the right hand and a bass line with sustained notes in the left hand. A dynamic marking of *f* is present.

48 *dim.* *p* **poco rit.**

fam - i ly lived all safe from harm, _____ where my fam - i ly lived all

dim. *p*

where my fam - i ly lived all safe from harm, where my fam - i ly lived all

dim. *p* **poco rit.**

52 **a tempo**

safe from harm.

safe from harm.

a tempo *mp*

57 *mf* *f*

And so I found _____ my-self at last, and hum-bly went to mend the past; and

mf

61

dim. *mf*

found my fa-ther wait-ing there, my ev-'ry need his on-ly care, my ev-'ry need his

f *dim.* *mf*

66

on - ly care.

cresc.

70

mf

gold and jewels,

f

Not in the wealth of gold and jewels my

73

end - less love is found, lov -

fa - ther's end - less love is found, but in his ten - der

76

- ing arms. Here I rest. I am

lov - ing arms. Here I rest, here I rest. I am

mp

dim. *mp*

80

safe and sound.

safe and sound.

84 **rall.** **tranquillo (slower)**
p

Here I rest, here I rest. I am safe and

rall. **tranquillo (slower)**
p

90

sound.

rall. al fine

93

pp *ppp*

MAGNIFICAT and NUNC DIMITTIS

Set to music in the key of A

for Boys' voices

by

PETER HURFORD

NOVELLO & COMPANY LIMITED

MAGNIFICAT

Lilting $\text{♩} = 116$
mp

SOPRANO

My soul_ doth mag-ni-fy the Lord: and my

ORGAN

mp

Ped.

spi-rit hath re - joiced in God_ my Sa - viour. For he

hath re - gard-ed the low - li-ness_ of his hand - maid - en_

For be - hold, — from hence-forth all gen - er -

f

mf

a-tions shall. call— me bles-sed. For he that is might - y—

— hath mag - ni - fi - ed me: and ho - ly, — ho -

- ly is his— Name. — And his mer - cy—

poco rall. *p*

— is on them that fear him: through-out all gen - er - a - tions.—

Allegro DECANI *f*

He hath shew - ed strength with his

CANTORIS *f*

He hath shew - ed strength with his

Allegro *f*

arm:— he hath scat-tered the proud in the i - ma - gi -

arm:— he hath scat-tered the proud in the

non legato

na-tion of their hearts. He hath put down — the might - y

i - ma - gi - na - tion of their hearts. He hath put down — the might-

mf

from their seat: — And_ hath_ ex - al - ted_

mf

y from — their seat: And_ hath_ ex - al - ted_

dim.

meno mosso

the hum - - ble and meek. —

- the hum - - ble and meek. —

L.H.

p

(DEC. & CAN.) *p*

He hath filled the hun - gry with good things:

and the rich_ he hath_ sent — emp - ty — a - way.

Tempo I *mp*

He re-mem-bering his mer-cy hath hol-pen his

ser-vant Is-ra-el: as he pro-mised to our

fore-fa-thers, Ab-ra-ham and his seed, for ev-er.

$\text{♩} = 124$

Glo-ry be to the Fa-ther,

and to the Son, and to the Ho - ly Ghost;

As it was in the be - gin - ning, is — now, — and

rall. *marcato e allargando molto*
 ev - er shall be: world with - out - end. A - men.

NUNC DIMITTIS

Andante ♩ = 72

p
 Lord, now let - test thou thy ser - vant de - part in peace:

ac - cord - ing to thy word.

mp sempre cresc.

For mine eyes have seen thy sal - vation, Which thou hast pre - pared be -

sempre cresc.

fore the face of all - peo - ple; To be a light to light - en the

Gen - tiles: and to be the glo - ry — of thy peo - ple Is - ra - el.

f

GLORIA AS BEFORE

ONLINE PERUSAL SCORE ONLY
NOT FOR USE IN PERFORMANCE

Commissioned by Michèle Clement for the Choir of Queenswood School, July, 1969

ALL WISDOM COMETH FROM THE LORD

Anthem for S A and Organ

by

JOHN JOUBERT

Opus 62

Ecclesiasticus 1, vv. 1-5, 8-10

Moderato con moto: poco allegro

SOPRANO

ALTO

ORGAN

All wis -

All wis -

dom com - eth from the Lord,

dom com - eth from the Lord,

5

and is with him

and is with him

9

for ev - er.

for ev - er.

12

Who can num-ber the sand of the sea,

Who can num-ber the sand of the sea,

15

and the drops of rain, and the days of e -
 and the drops of rain, and the days of e -

18

mf > *p*
 ter - ni - ty?
mf > *p*
 ter - ni - ty?

SOLO

21

mp 3 3 3 3 3
 Who can find out the height of heav'n, and the breadth of the
mp 3 3 3 3 3
 Who can find out the height of heav'n, and the breadth of the

mp

24

mf earth, and the deep, and wis - dom? *f*
mf earth, and the deep, and wis - dom? *f*

27

mf
mf

30

p Wis - dom hath been cre - a - ted
p Wis - dom hath been cre -

33

be - fore _____ all things, _____
 a - ted _____ be - fore _____

36

_____ and the un - der -
 all things, _____

39

stand - ing of pru - dence _____ from ev -
 and the un - der - stand - ing of pru - dence _____ from

42

er - last - ing.

er - last - ing.

cresc.

45

mf cresc.

The word of God most high

mf

48

mf cresc.

The word of God most high

is the foun-tain of wis - dom; and her ways are

f

51

is the foun-tain of wis - dom; and her ways are
 ev - er - last - - - ing com - mand-ments,

54

ev - er - last - - - ing com - mand-ments.
 and her ways are ev - er - last - - - ing com-

57

There is one wise and great - ly to be
 mand ments. There is one wise and great - ly to be

60

feared, _____ the Lord sit-ting up-on his throne. _____

feared, _____ the Lord sit-ting up-on his throne. _____

64

68

dim.

P He cre-a-ted her, and saw her, and num -

P He cre-a-ted her, and saw her, and num -

71

74

mf cresc.

- bered her, and poured her out _____ up-on

mf cresc.

- bered her, and poured her out _____ up-on

77

f

all his works.

f

all his works.

80

mf

She is with all _____ flesh _____ ac-cord-ing to his

mf

mf

She is with all flesh ac-cord-ing to his
 gift, and he hath giv'n her to them

83

gift, and he hath giv'n her to them
 that love him, and he hath

86

that love him.
 giv'n her to them that love him.

89

ff > All wis - dom com - eth from the
ff > All wis - dom com - eth from the

92

Lord, and is with him for
 Lord, and is with him for

96

ev - er, for ev -
 ev - er, for ev -

99

102

er, for ev er, for

er, for ev er, for

This system contains the first system of music, starting at measure 102. It features two vocal staves with lyrics, a piano accompaniment with treble and bass clefs, and a double bass line. The lyrics are "er, for ev er, for" on the top staff and "er, for ev er, for" on the bottom staff. The piano part includes chords and melodic lines, while the bass line provides a rhythmic foundation.

105

ev er.

ev er.

This system contains the second system of music, starting at measure 105. It features two vocal staves with lyrics, a piano accompaniment, and a double bass line. The lyrics are "ev er." on the top staff and "ev er." on the bottom staff. The piano part continues with chords and melodic lines, and the bass line provides a rhythmic foundation.

108

rall.

rall.

This system contains the third system of music, starting at measure 108. It features two vocal staves with lyrics, a piano accompaniment, and a double bass line. The lyrics are "rall." on the top staff and "rall." on the bottom staff. The piano part includes chords and melodic lines, and the bass line provides a rhythmic foundation. The system concludes with a double bar line.

Magnificat and Nunc Dimittis

Set to music in the key of F
for Voices in Two Parts* and Organ

BY
C. S. LANG
Op. 25

London: NOVELLO AND COMPANY, Limited; New York: THE H. W. GRAY CO., Sole Agents for the U. S. A.

Magnificat

Molto moderato e maestoso

ORGAN

1st Voice

My soul doth mag - ni - fy — the Lord,

2nd Voice

My soul doth mag - ni - fy — the Lord,

and my spi - rit hath re - joic - ed in God my Sa -

and my spi - rit hath re - joic - ed in

* The Service can be sung throughout by the First Voice only.

-viour.

God my Sa - viour.

ff Tuba

f Gt

f > *mf*

For He hath re - gard - ed the low - li - ness of His hand -

f > *mf*

For He hath re - gard - ed the

poco più mosso

-maid - en.

mf

low - li - ness of His hand - maid - en.

poco più mosso

f

f
For be - hold, from hence-forth all
For be - hold, — from

Tuba
Gt

Ped. Reeds

mf
ge - ne - ra - tions shall call me bless - ed. For
hence-forth all ge - ne - ra - tions shall call me bless - ed.

Soprano (CAN.)
pp
He that is might-y hath mag - ni - fi - ed me; and
mf
For He that is might - y hath mag - ni - fi - ed me;

mf
pp Ch.
senza Ped.

ho - ly is His Name. And His mer - cy is on.

mf

Soprano (DEC.)

and ho - ly is His Name. And His

pp *mf*

mf Sw.

Ped.

them that fear Him through - out all ge - ne -

mer - cy is on them that fear Him through - out all

f

Full Sw.

poco più mosso

-ra-tions.

ge - ne - ra-tions.

poco più mosso

mf Gt.

Tuba

Allegro

1st Voice *ff*

He hath shew-ed strength with His

2nd Voice *ff*

He hath shew-ed

Allegro

ff *marcato*

arm; He hath scat-ter-ed the proud in the im-

strength with His arm; He hath scat-ter-ed the

- a - gi - na - tion of their hearts.

proud in the im - a - gi - na - tion of their hearts.

Tuba

maestoso

He hath put down the

He hath put

maestoso

ff Gt

f

Man. Ped. *marcato il basso*

might-y from their seat, and hath ex - alt - ed the hum - ble and

down the might-y from their seat, and hath ex - alt - ed the

mf

mf

mf

32ft

p *mf* *poco più mosso*

meek. He hath fill - ed the hun - gry, the

hum - ble and meek. He hath fill - ed the

p *mf* *poco più mosso*

hun-gry with good things, and the rich he hath sent emp - ty a -
 hun - gry, the hun-gry with good things, and the rich he hath sent

Soprano (or Solo) *p*
 - way. He re - mem - b'ring His mer - cy hath
 Soprano (or Solo) *p*
 emp - ty a - way. He re - mem - b'ring His

mf
 hol - pen His ser - vant Is - - ra - el, as He
 mer - - cy hath hol - pen His ser - vant Is - - ra - el,
mf Full Sw.

promised to our fore - fa - - thers,
 as He promised to our fore - fa - - thers,

f
mf
f

32ft

A-braham and his seed for ev - - er.
 A-braham and his seed for ev - - er.

ff *poco allargando*
ff *poco rit.*

più f

Allegro moderato
 1st Voice
 Glo-ry be to the Fa - ther, and to the
 2nd Voice
 Glo-ry be to the Fa - ther,

Allegro moderato
 Tuba
 G♯
 Tuba

Son, and to the Ho - - ly Ghost;

and to the Son, and to the Ho - ly

As it was in the be - gin - ning, is now, and ev - er

Ghost; As it was in the be - gin - ning, is

shall be, world with-out end. A - -

now, and ev - er shall be, world with-out end. A - -

Ped. Reed

-men, A - - men.

-men, A - - men.

NUNC DIMITTIS

Andante con moto

Soprano (or Solo)

Lord, — now

Andante con moto

f Sw.

let-test Thou Thy ser - vant de - part — in peace,

Soprano (or Solo)

Lord, — now let-test Thou Thy ser - vant de - part — in

ac-cord-ing to — Thy word: —

peace,

ac - cord-ing to — Thy word: —

mf *più mosso*

For mine eyes — have seen — Thy sal -

mf

For mine eyes — have

più mosso

- va - tion, which Thou hast pre - par - ed be - fore the

seen — Thy sal - va - tion, which Thou hast pre -

f

f

Full Sw.

32 ft

face of — all — peo - ple.

- par - ed be - fore the face of — all — peo - ple:

Tuba

Allegro moderato

1st Voice

f > > >

To be a

Allegro moderato

G: f

light to light—en—the Gen-tiles,

ff > > > and to be the

2nd Voice

To be a light to light—en—the Gen-tiles,

Ped. Reed.

rit.

glo - ry of Thy peo - ple Is - ra - el.

ff > > > and to be the glo - ry of Thy peo - ple Is - ra - el.

rit.

Gloria as before

I waited for the Lord

BY
MENDELSSOHN

ONLINE PERUSAL SCORE ONLY
NOT FOR USE IN PERFORMANCE

ONLINE PERUSAL SCORE ONLY
NOT FOR USE IN PERFORMANCE

I WAITED FOR THE LORD

(HYMN OF PRAISE)

COMPOSED BY

MENDELSSOHN.

ARRANGED FOR TWO VOICES (IN THE KEY OF D)

Andante. ♩ = 100.

PIANO

p *cres.* *f* *sf* *dim.*

1st SOPRANO.

I wait - ed for the Lord, He in - clin - ed un - to

me, He heard my com - plaint, He heard my com - plaint. I

wait - ed for the Lord, He in - clin - ed un - to me, He

I WAITED FOR THE LORD

heard my com-plaint, He heard my com-plaint; O

sf
cres. *p*

blest are they that hope and trust in the Lord.

sf

2nd SOPRANO.
I
I wait - ed for the

p
dim. *p*

wait - ed for the Lord, . . He in - clin - ed un - - to me, . .
Lord, He in - clin - ed un - to me, He heard my com -

p

I WAITED FOR THE LORD

and He heard my com-plaint. I
 - plaint, .. He heard my com-plaint. I wait - ed for the


wait - ed for the Lord, He in - clin - ed un - to me, He
 Lord, He in - clin - ed un - to me, He heard my com -

heard, He heard my com-plaint; *sf* O
 - plaint, He heard my com-plaint; O bless'd are they that

bless'd are they that hope in the Lord, O bless'd are they that
 hope and trust in the Lord, O bless'd are they that

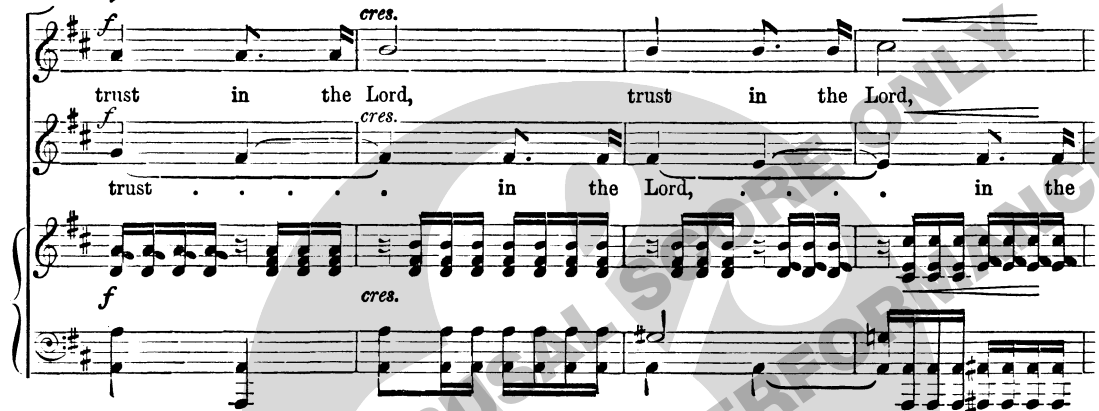
I WAITED FOR THE LORD

p *cres.*
hope and trust, O bless'd are they . . . that hope and
hope, are they that hope and trust, O bless'd are they that hope . . . and



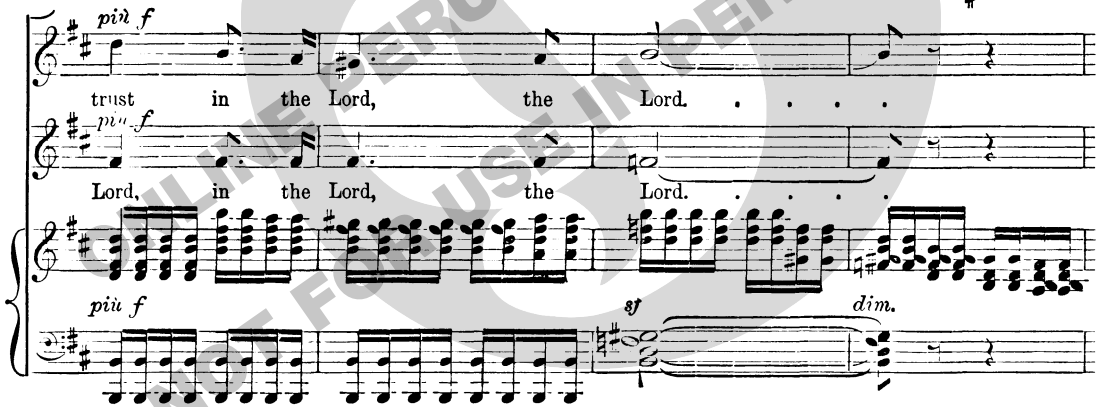
cres.
trust in the Lord, trust in the Lord,
trust in the Lord, in the

f *cres.*




piu f
trust in the Lord, the Lord.
Lord, in the Lord, the Lord.

piu f *sf* *dim.*



p
I wait - ed for the Lord, the
I wait - ed for the Lord, the



I WAITED FOR THE LORD

Lord, He in - clin - ed un - to me, to
Lord, He in - clin - ed un - to me, . . . in - clin - ed un - to

p

This system contains the first two vocal staves and the piano accompaniment. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. A dynamic marking of *p* is present.

me, *p* O bless'd, O bless'd . . . are they that hope and trust, that
me, O bless'd, . . . O bless'd are they that hope and trust, that

pp *colle voci.*

This system continues the vocal lines and piano accompaniment. The piano part includes a *pp* marking and a *colle voci.* instruction. The vocal lines are marked with *p*.

hope . . . and trust in Him.
hope . . . and trust in Him.

p a tempo.

This system features the vocal lines and piano accompaniment. The piano part includes a *p a tempo.* marking. The vocal lines are marked with *p*.

Fed. *

This system contains the final piano accompaniment. It includes a *Fed.* marking and an asterisk at the end of the piece.

ONLINE PERUSAL SCORE ONLY
NOT FOR USE IN PERFORMANCE

AVE VERUM

Composed
by
MOZART.
(1791)

Arranged by GEO. OAKEY, Mus. B.

$\text{♩} = 72.$

1st Voice

A - ve A - ve ve - rum cor - pus
Tar - ry with me, O my Sa - viour,
Fee - ble, trem - bling, faint - ing, dy - ing,

2nd Voice

A - ve A - ve ve - rum cor - pus
Tar - ry with me, O my Sa - viour,
Fee - ble, trem - bling, faint - ing, dy - ing,

Accomp.

na - - tum de Ma - ri - a vir - - gi - ne ve - - re pas - sum
For the day is swiftly pass - ing by; See the sha - dows
Lord, I cast my weary self on Thee; Tar - - ry with me

na - - tum de Ma - ri - a vir - - gi - ne ve - - re pas - sum
For the day is swiftly pass - ing by; See the sha - dows
Lord, I cast my weary self on Thee; Tar - ry with me

im - mo - la - tum in cru - ce pro ho - mi -
gent - ly gath - er, The night it is draw - ing
through the dark - ness In sleep, Lord still watch by

im - mo - la - tum in cru - ce pro ho - mi -
gent - ly gath - er The night it is draw - ing
through the dark - ness In sleep, Lord, still watch by

ne. Cu - - jus la - tus
nigh. Deep - - er, deep - er
me. Tar - - ry with me,

ne. Cu - jus la - tus
nigh. Deep - er, deep - er
me. Tar - ry with me,

per - fo - - ra - tum un - - da flux - it et san - - gui -
grow the sha - dows, Pa - - ler now is the glow - - ing
O my Sa - viour, Lay my head gent - ly on Thy

per - fo - - ra - tum un - - da flux - it et san - - gui -
grow the - sha - dows, Pa - - ler now is the glow - - ing
O my Sa - viour, Lay my head gent - ly on Thy

D

ne. Es - - to no - bis præ - gus - ta - tum in
west. Swift the night of death ad - van - ces, O
breast. Till the morn - ing, then a - - wake me, The

ne. Es - - to no - bis præ - gus - ta - tum in
west. Swift the night of death ad - van - ces, O
breast. Till the morn - ing, then a - - wake me, The

mor - - - tis ex - a - - mi - ne in mor - - -
say, shall it be my rest, O say,
morn - - - ing of last - - ing rest, The morn - - -

mor - - - tis ex - a - - mi - ne in mor - - -
say, shall it be my rest, O say,
morn - - - ing of last - - ing rest, The morn - - -

- - - tis ex - a - - mi - ne.
- - - shall it be my rest?
- - - ing of last - - ing rest.

- - - tis ex - a - - mi - ne.
- - - shall it be my rest?
- - - ing of last - - ing rest.

ONLINE PERUSAL SCORE ONLY
NOT FOR USE IN PERFORMANCE

Ave verum

MOZART
Arranged by
HENRY GEEHL

Adagio
Key Eb

1st VOICE
A - ve - ve - rum, Ho - ly -
A - ve, A - ve ve - rum

2nd VOICE
A - ve - ve - rum, Ho - ly -
A - ve, A - ve ve - rum

PIANO
p

f : m | m : - | r : - | : r | m : - | *f* : *f* | *f* : - | m : m | r : - | : - }

spi - rit To the world in sor - row came.
Cor - pus na - tum ex ma - ri - a Vir - gi - ne.

r : d | d : - | t, : - | : t, | d : d | r : r | r : - | d : d | t, : - | : - }

spi - rit To the world in sor - row came.
Cor - pus na - tum ex ma - ri - a Vir - gi - ne.

Bb

{ | r s, :- | - : d | d : t, | t, :- | s, : t, | - : r | r : d | d : d }

There up - on the Cross Thy life Thou gav - est from
 Ve - re pas - sum im - mo - la - tum in

{ | : | : | : | : | : | (r) s, :- | - : t, | t, : l, | l, :- }

There up - on the Cross
 Ve - re pas - sum

cresc. *cresc.* *cresc.*

{ | f :- | - : - | - : m | r : d | d :- | t, : t, | d :- | - : - | : | : }

sin man-kind to re - claim.
 cru - ce pro ho mi - ne.

{ | : | r :- | d :- | l, : l, | s, :- | f, : f, | m, :- | - : - | : | : }

from sin man-kind to re claim.
 in cru - ce pro ho mi - ne.

f *mf*

{ | : | : | : | : | : | d m :- | - : m | m : f | f :- | f : l | s : f }

By the Blood that from Thy
 Cu - jus la - tus per - fo -

{ | : | : | : | : | : | d m :- | - : m | m : f | f :- | r : f | m : r }

By the Blood that from Thy
 Cu - jus la - tus per - fo -

p *p* *b d*

{ f :m | m :- | r :- | r :f | m :r | r :- | d .t, :d }

bo - dy flow'd, Cleanse us of all our earth - ly
 - ra - tum, Un - da flux - it et san - gui -

{ r :d | d :- | l, :- | :l, | se, :l, | t, :t, | t, :- | l, .s, :l, }

bo - dy flow'd, Cleanse us of all our earth - ly
 - ra - tum, Un - da flux - it et san - gui -

{ t, :- | : | Eb
 p m :- | :m | m :r | d :f | f :- | :f | f :m | r :s }

sins. Grant that we may come to Thee as
 - ne. Es - to no - bis - proe - gus - ta - tum in

{ s, :- | : | p d :- | :d | d :t, | l, :r | r :- | :r | r :d | t, :m }

sins. Grant that we may come to Thee as
 - ne. Es - to no - bis - proe - gus - ta - tum in

p *cresc.*

{ s :- | :- | :- | :f | s :l | m :- | r :-m | f :- | f :- }

pure as Thee in death's dark hour, As
 mor - tis ex - a - mi - ne, In

{ m :- | :- | :- | :f | m :r | d :- | t, :-t, | d :- | : }

pure as Thee in death's dark hour,
 mor - tis ex - a - mi - ne,

f

{ | d' :- | - :- | - :- | de' :- | r' :| | t :d' | t :| s | d' :f }

pure, ————— as pure, — as — pure as — Thou in
mor — — — — — tis ex -

{ | : | m :- | f :- | m :- | r :- | - :- | - :d .t, | d :d }

As pure, as pure ————— as — Thou in
In mor — — — — — tis ex -

{ | m :- | r :- .d | d :- | - :- | : | : | : | : | : | : | : | : ||
dim. *pp*

death's dark — hour.
- a - mi - ne.

{ | d :- | t, :- .d | d :- | - :- | : | : | : | : | : | : | : | : ||
dim. *pp*

death's dark — hour.
- a - mi - ne.

dim. *pp*

To Trevor Nunn

HOW BLEST ARE THEY THAT FEAR THE LORD

Wedding Anthem

Text
Psalm 128

STEPHEN OLIVER
(1950 - 1992)

A tempo ordinario

DECANI

CANTORIS

A tempo ordinario

ORGAN

Ped.

5

1. How blest are they _____ that fear the Lord, _____
2. The Lord of hosts _____ from out of His House _____

5

1. How blest are they _____ that fear the Lord, _____
2. The Lord of hosts _____ from out of His House _____

5

The musical score is written for three parts: Decani (Tenors), Cantoris (Soprano/Alto), and Organ. The organ part includes a pedal line. The lyrics are provided for two verses. The score is marked 'A tempo ordinario'. A large watermark 'ONLINE PERUSAL SCORE ONLY NOT FOR USE IN PERFORMANCE' is overlaid on the page.

9

and walk in his way. For thou shalt eat the la-bour of thine
 shall so bless thy sight, that thou shalt see Je-ru-sa-lem in

and walk in his way. For thou shalt eat the la - bour,
 shall so bless thy sight, that thou shalt see Je - ru - sa - lem,

9

13

hands: well, well is thee, and hap -
 peace peace and pros - pe - - ri - ty

the la-bour of thine hands, O well is thee, and hap - py, hap -
 Je-ru-sa-lem in peace, and thou shalt see pros - pe - - ri - ty

(al - so)

13

17

- py shalt thou be. *mf* (v.1) Thy wife shall be
 all thy life long. *mp* (v.2) Yea, thou shalt see

- py shalt thou be. *mf* (v.1) Thy wife shall be
 all thy life long. *mp* (v.2) Yea, thou shalt see

17

the fruit - ful vine on the walls of thy house: thy
thy chil - drens_ child and the fruit of their womb, and
(the) -

the fruit - ful vine on the walls of thy house: thy
thy chil - drens_ child and the fruit of their womb, and

(the) -

21

chil - dren _____ like the o - live - branch - es _____ grow - ing, _____
peace, _____ peace up - on _____ Is - rael _____ thou _____

_____ chil - dren like the o - live, _____ like the, o - live - branch - es grow - ing,
_____ peace up - on _____ Is - rael, _____ peace up - on _____ Is - rael, thou shall,

25

_____ grow - ing round a - bout _____ thy ta - - ble. Lo,
_____ thou shalt see _____ peace _____ on Is - ra - el.

grow - - ing round a - bout _____ thy ta - - ble. Lo,
see, shalt see _____ peace _____ on Is - ra - el.

mf

mf

29

33

thus shall the man be blest — that fear - eth the Lord, lo,

thus shall the man be blest — that fear - eth the Lord, lo, —

This block contains two vocal staves. The top staff begins with measure 33 and ends with measure 34. The bottom staff also begins with measure 33 and ends with measure 34. Both staves are in a key signature of two flats (B-flat and E-flat) and a common time signature. The lyrics are: "thus shall the man be blest — that fear - eth the Lord, lo," for the top staff and "thus shall the man be blest — that fear - eth the Lord, lo, —" for the bottom staff.

33

This block contains the piano accompaniment for measures 33 and 34. It consists of two staves: a treble clef staff and a bass clef staff. The music is in a key signature of two flats and common time. The right hand features a melodic line with some grace notes, while the left hand provides a steady accompaniment with eighth and sixteenth notes.

37

thus shall the man be blest — that fear - eth the Lord.

thus shall the man be blest — that fear - eth the Lord.

This block contains two vocal staves. The top staff begins with measure 37 and ends with measure 38. The bottom staff also begins with measure 37 and ends with measure 38. Both staves are in a key signature of two flats and a common time signature. The lyrics are: "thus shall the man be blest — that fear - eth the Lord." for both staves.

37

This block contains the piano accompaniment for measures 37 and 38. It consists of two staves: a treble clef staff and a bass clef staff. The music is in a key signature of two flats and common time. The right hand features a melodic line with some grace notes, while the left hand provides a steady accompaniment with eighth and sixteenth notes.

41

This block contains the piano accompaniment for measures 41, 42, 43, and 44. It consists of two staves: a treble clef staff and a bass clef staff. The music is in a key signature of two flats and common time. The right hand features a melodic line with some grace notes, while the left hand provides a steady accompaniment with eighth and sixteenth notes. The piece concludes with a double bar line and a final chord in the right hand.

Barry Rose

PSALM 150
(2004)

for Upper-Voices and Organ

ONLINE PERUSAL SCORE ONLY
NOT FOR USE IN PERFORMANCE

NOVELLO

ONLINE PERUSAL SCORE ONLY
NOT FOR USE IN PERFORMANCE

for Vincent Edwards and the St. Bartholomew's Choristers
for the sixth Annual Choir Festival, New York City, June 2002

Psalm 150

Barry Rose (b. 1934)

$\text{♩} = c.132$

PIANO
or
ORGAN

4 SOPRANO 1

SOPRANO 2 *f*

O praise God in his ho - li - ness; praise him, in the

8 *f*

O praise God in his ho - li - ness;

fir - ma - ment of his power.

11

praise him, in the fir - ma - ment of his power.

Praise him, in his

14

Praise him, praise him.

no - ble acts; praise him ac - cord - ing to his ex - cel - lent great - ness.

17

Praise him with the sound of the trum-pet;

Solo reed

21

praise him up-on the lute and harp. Praise him in the cym - bals,

25

cym - bals, cym - bals, dan - ces, - Praise him on the strings_ and_

legato *mf* *tr*

29

pipe. Praise him up - on the well-tuned cym-bals, Praise him, on the

cresc. *(tr)* *cresc.*

33

lóud cym -bals! Let ev-'ry-thing that hath breath, - let ev-'ry-thing that hath

f

* lower part ossia A \flat , if easier to sing

37

breath; — praise — the Lord.
 praise — the Lord.

breath; — praise the Lord.

42

TUTTI
f

Glo - ry be to the Fa - ther, and to the Son and

46

to the Ho - ly Ghost, as it was in the be - gin - ning is

49

cresc.

now, is now, and e - ver shall be, world with - out end,

cresc.

now, is now, and e - ver shall be, world with - out end,

53

world with - out end, A - men, a - men.

world with - out end, A - men, a - men.

ff

57

shout

A - men!

shout

A - men!

ONLINE PERUSAL SCORE ONLY
NOT FOR USE IN PERFORMANCE

To the memory of C Hylton Stewart

WITH A VOICE OF SINGING

Anthem for S.A.

Isaiah XLVIII, v. 20

Martin Shaw

With spirit $\text{♩} = \text{about } 144$

S. *Key C* | : | : | : | : | With a voice of sing - ing de - clare ye
:d' .t ld' :s l :- ls :- :d lr :m }

A. *Key C* | : | : | : | : | With a voice of sing - ing de - clare ye
:d' .t ld' :s l :- ls :- :d lr :m }

ORGAN *f* *With spirit* $\text{♩} = \text{about } 144$
Ped

this, and let it be heard, Al - le - lu - *Key G* ia
f :-m lr :m :f | s :- | :- : | :t ld' :t l l :- | :- :sd : | : | : | : | : |

this, and let it be heard, Al - le - lu - *Key G* ia
f :-m lr :m :f | s :- | :- : | :t ld' :t l l :- | :- :sd : | : | : | : | : |

mf De - clare ye this, and let it be heard, Al - le - lu - -
:d lm :f | s :- | :- :f | m :f | s :- | l :- | m :f | r :- | :- |

De - clare ye this, de - clare, and let it be heard, Al - le - lu - -
:s, ll, it, d :- | :- :d | t, :- | :- :ll, s, :l, it, :- | d :- | d :d | d :- | it, :- |

Ped

senza Ped

p

ia Ut - ter it e - ven un - to the ends of the

|| d : - | : | l, : - . l, l l, : - t, : - | : t, | ds : - | s : s | l : s | f : s | l : t | { d' : r' : }

ia. Ut - ter it e - ven un - to the ends of the

|| d : - | : | l, : - . l, l l, : - t, : - | : t, | ds : - | m : m | f : d | l l, : d | f : s | f : r }

Sw.

LH *Sw*

ff

earth. The Lord hath de - liv - er - ed his peo - ple, Al - le -

|| m's : - | : - | : | : | s, | d : - | d : r | m : - | r | m : s | m : - | d : - | : | d : t | d : s, |

earth. The Lord hath de - liv - er - ed his peo - ple,

Key A || d : - | : - | : | : | s, | d : - | d : t, | d : - | s, | d : t, | d : - | d : - | : | : |

lu - ia. The Lord hath de - liv - er - ed his peo - ple,

|| m : - | d : - | : - | : - | : | : | s | d' : - | d' : r' | m' : - | r' | m' : s' | m' : - | d' : - |

Al - le - lu - ia The Lord hath de - liv - er - ed his peo - ple,

|| d : t | d' : s, | m : - | d : - | : | : | s | d' : - | m : s | d' : - | r' | d' : t | d' : - | d' : - |

Al - le - lu - ia, Al - le - lu - ia.

|| : d' : t | d' : s | m : r | d : - | : d' : t | d' : s | m' : - | d' : - | : - | : - | : | : |

Al - le - lu - ia, Al - le - lu - ia.

|| : | : | : d' : t | d' : s | m : r | d : - | : d' : t | d' : s | m' : - | d' : - | : | : |

Ped.

mf

O be joy-ful in God, all ye lands,

Key E | m d : m | s : s | s | s : s : s | l : - | : - : - : - | : - }

O be joy-ful in God, all ye lands,

Key E | m d : m | s : s | s | m : - | l d : d | f : - | : - : - : - | : - }

mf

O sing prais-es to the hon-our of his name, make his praise

|| : l d : m | s : - : s | s : s | s : s | s : s | l d' : - | : - : - : - | m : - | l f : - | s : - | : - : - }

O sing prais-es to the hon-our of his name, make his praise

|| : l d : m | s : - : s | s : s | s : s | s : s | m : - | : - : - : - | m : - | l f : - | s : - | : - : - }

to be glo - - - rious

|| l : - | l f e : - | s : - | : - : - : - | : - : - : - | m : - | l : - : - : - | : - : - : - | : - : - : - }

to be glo - - - rious

|| l : - | l f e : - | s : - | : - : - : - | : - : - : - | m : - | l : - : - : - | : - : - : - | : - : - : - }

poco rit. *a tempo*

Key C With a voice of sing - ing de-clare ye this, and let it be

|| : l a d' : t | l d' : s | l : - | s : - | : - | d l r : m | f : - : - | m l r : m : f }

Key C With a voice of sing - ing de-clare ye this, and let it be

poco rit. *a tempo*

|| : l a d' : t | l d' : s | l : - | s : - | : - | d l r : m | f : - : - | m l r : m : f }

heard, Al - le - lu - ia De - clare ye
 heard, Al - le - lu - ia De - clare ye this, de -

this, and let it be heard, Al - le - lu - ia.
 clare, and let it be heard, Al - le - lu - ia.
 Full Sw.
 Ped.

poco rit. *mp* *cresc. allargando*
 Al - le - lu - ia De - clare ye this, and let it be
 Al - le - lu - ia. De - clare ye this, and let it be
poco rit. *Gt.* *cresc.* *allargando*

ff a tempo
 heard, Al - le - lu - ia.
 heard, Al - le - lu - ia.
a tempo

Magnificat and Nunc Dimittis

Set to music in the key of G

For Boys' Voices

BY

HERBERT SUMSION

MAGNIFICAT

Allegro moderato

SOPRANO I *f* My- soul doth mag-ni-fy the

SOPRANO II (Optional) *f* My- soul doth mag-ni-fy the

Allegro moderato ♩ - c. 126

ORGAN *f* Sw. Man.

Lord: *cresc.* and my spi-rit hath re-joice

Lord: *cresc.* and my spi-rit hath re-joice

cresc.

ed in God— my Sa-viour.

ed in God— my Sa-viour.

mp *Gt*

Ped. *f* Sw. Man.

mp
 For he hath re-gard-ed the low-li-ness of his hand -
 For he hath re-gard-ed the low-li-ness of his hand -

mp
 maid-en. For be-hold from hence-forth all ge-ne-ra-tions shall
 maid-en. For be-hold from hence-forth all ge-ne-

Sw.

mf *cresc.*
 call-me bless-ed. For he that is might-y hath
 ra-tions shall call me bless-ed. For he that is

mf *cresc.*

mf *G♯* *cresc.*

Ped.

p
 mag-ni-fied me: and ho
 might-y hath mag-ni-fied me: ho

p

G♯

Sw.

Man.

cresc.

ly, ho - ly, ho - ly, ho - ly, ho -

ly, ho - ly, ho - ly, ho - ly,

cresc.

ly is his Name. And his

ho - ly is his Name. And his

mp

mp

mp *G♯*

Ped.

mer-cy is on them that fear him throughout all -

mer-cy is on them that fear him throughout all -

G♯ *Sw.*

p *Sw.* *G♯*

Man.

- ge - ne - ra - tions. He hath shew - ed strength with his

- ge - ne - ra - tions. He hath shew - ed strength with his

f

f

cresc. *Sw.* *f* *G♯*

Ped.

arm: he hath scattered the proud in the im - a - gi - na - tion of their

arm: he hath scattered the proud in the im - a - gi - na - tion of their

Man. Ped.

mp hearts. He hath put down the might - y from their seat: and hath ex -

mp hearts. He hath put down the might - y from their seat: and hath ex -

mp Sw. Man.

mf alt - ed the hum - ble and meek. He hath fill - ed the

mf alt - ed the hum - ble and meek. He hath fill - ed the

Gt! *mf Sw.* Ped. Man.

mp *poco rall.*

hun-gry with good_ things: and the rich he hath sent

mp

hun-gry with good_ things: and the rich he hath sent

poco rall.

Gt. *mp* Sw. Ped.

a tempo

p emp - ty a - way. He re - mem - b'ring his_

p emp - ty a - way. He re - mem - b'ring his_

a tempo Sw. *p* Gt.

mer - cy hath hol - pen his ser - vant Is - ra - el: as he pro - mised to our_

mer - cy hath hol - pen his ser - vant Is - ra - el: as he pro - mised to our_

Sw. Man.

fore - fa - thers A - bra - ham and his seed for ev - er.

fore - fa - thers A - bra - ham and his seed for ev - er.

mp Solo Clar.

p Sw.

Ped.

poco rall. *a tempo*

mf Glo - ry be to the

mf Glo - ry be to the

poco rall. *a tempo*

p *mf* G!

Man.

Fa - ther, and to the Son: and to the Ho - ly

Fa - ther, and to the Son: and to the Ho - ly

cresc.

cresc.

cresc.

Ped.

mp
 Ghost; As it was in the be - gin - ning, is now, and ev - er

mp
 Ghost; As it was in the be - gin - ning, is now, and ev - er

G♯
mp
 Sw.
 Man.

mf
 shall be: world with-out end. — A - men, A -

mf
 shall be: world with-out end. — A - men,

G♯
mf
mp
 Ped.

cresc.
 men, — A men.

cresc.
 A - men, A - men, A - men.

poco allarg.
cresc. *mf* *f*
 Man. Ped.

NUNC DIMITTIS

Lento $\text{♩} = c. 68$
Solo Clar.

p Sw.
Ped.

The piano introduction consists of two staves. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. A piano (*p*) dynamic and a sostenuto (*Sw.*) marking are present. A pedal point is indicated at the beginning.

Lord, now let-test thou thy ser - vant de - part — in —

Sw.

The first system of the vocal part shows the beginning of the text. The vocal line is on a single staff with lyrics underneath. The piano accompaniment is on two staves below. A piano (*p*) dynamic and a sostenuto (*Sw.*) marking are present.

peace: ac - cord - ing to thy - word. For mine

Solo *mp*

The second system continues the vocal part. The vocal line is on a single staff with lyrics underneath. The piano accompaniment is on two staves below. A piano (*p*) dynamic and a sostenuto (*Sw.*) marking are present. A solo marking is placed over the piano accompaniment, and a mezzo-piano (*mp*) dynamic is indicated.

eyes have seen thy sal - va - tion, Which thou hast pre - pared — be - fore the face of

Sw. Solo Sw. *cresc.*

The third system concludes the vocal part. The vocal line is on a single staff with lyrics underneath. The piano accompaniment is on two staves below. A piano (*p*) dynamic and a sostenuto (*Sw.*) marking are present. A solo marking is placed over the piano accompaniment, and a crescendo (*cresc.*) marking is indicated.

all ——— peo-ple; *mf* To be a light ——— to

light - en the Gen-tiles: and to be the glo - ry, the *cresc.*

f glo - ry of thy peo - ple Is - ra - el. *mf Sw.*

più mosso $\text{♩} = c. 92$
Glo - ry be to the Fa - ther,

* Second part is optional throughout

and to the Son: and to the Ho -

Man.

ly Ghost; As it was in the be - gin - ning, is -

mf
mf Sw.
Ped. Man.

now, and ev - er - shall be: world with - out

cresc.
Gt. *cresc.*
Ped.

end. A - men, A - men.

f *allarg.* *ff*
32'

JOHN TAVENER

IKON OF SAINT HILDA

FOR UNACCOMPANIED CHOIR

SA

ONLINE PERUSAL SCORE ONLY
NOT FOR USE IN PERFORMANCE

This work was commissioned by Joan Branton for Louise Marsh and the Girls Choir of Wakefield Cathedral. It was first performed at Wakefield Cathedral on 27th June 1999

COMPOSER'S NOTE

Ikon of St Hilda is written for female voices. The text by Mother Thekla, abbess of the orthodox Monastery of the Assumption, Normanby, near Whitby, is framed by an Alliuatic Antiphon. It is a tribute to St Hilda, seventh century abbess and scholar, and leader of a double monastery of both monks and nuns. She knew and encouraged the writer Caedman, and she presided over the Synod of Whitby, at which the British Church agreed how the date of Easter should be calculated.

The Greek word Ἀλληλοῦῖα should be pronounced as follows:

| | |
|-----|--|
| Ἀ | as in the "a" of French "la" |
| λλη | "lee" |
| λού | "loo" |
| ῖ | "ee" |
| α | "ya" with short "a", as in French "la" |

J.T.

IKON OF SAINT HILDA

Strong and rhythmic,
in Byzantine style (♩ = c.60, ♪ = c.120)

John Tavener (1998)

f
Tutti

'Αλ - λη - λού - - - ἰ - α. 'Αλ - λη - λού - - - ἰ - α.

'Αλ - λη - λού - - - ἰ - α. 'Αλ - λη - λού - - - ἰ - α. 'Αλ - λη - λού - - - ἰ - α.

- λού - - - ἰ - α. 'Αλ - λη - λού - - - ἰ - α. 'Αλ - λη - λού - - - ἰ - α.

- λη - λού - ἰ - α. 'Αλ - λη - λού - ἰ - α. 'Αλ - λη - λού - - ἰ - α. 'Αλ - λη - λού - - ἰ - α.

- λού - - - ἰ - α. 'Αλ - λη - λού - - - ἰ - α. 'Αλ - λη - λού - - - ἰ - α.

rit. -----

- λού - - - (ού) (ού) (ού) - ἰ - α. 'Αλ - λη - λού - - - ἰ - α.

(♩ = c.60)

p

A. Ho - ly Hil - da, roy - al in birth But — hum - ble as — a nun,

p

A. * Oh.

* "Oh" as in the "o" of "log". Breathe when necessary, but not simultaneously.

A. Mo - ther to both nuns and monks, You — pre - served the dai - ly round

A.

Slightly slower (♩ = c.56)

f molto

S. Now you have found your place of rest,

f molto

A. of the as - ce - - tic life. Now you have found your place of rest,

f molto

A. of the as - ce - - tic life. Now you have found your place of rest,

f molto

A. Now you have found your place of rest,

pp

S. Where all the Saints find rest. ————— Won - der - ful — in — life,

pp

S. Where all the Saints find rest. ————— Won - der - ful — in — life,

pp

A. Where all the Saints find rest. ————— Won - der - ful — in — life,

pp

A. Where all the Saints find rest. ————— Won - der - ful — in — life,

mp

S. Gra - cious Mo - ther Hil - da, Cease not to pray for us,

mp

S. Gra - cious Mo - ther Hil - da, Cease not to pray for us,

mp

A. Gra - cious Mo - ther Hil - da, Cease not to pray for us,

mp

A. Gra - cious Mo - ther Hil - da, Cease not to pray for us,

Più

S. sup - pli - ants that we are, as we face a sea of trou - bles

S. sup - pli - ants that we are, as we face a sea of trou - bles

A. sup - pli - ants that we are, as we face a sea of trou - bles

A. sup - pli - ants that we are, as we face a sea of trou - bles

molto

S. Beat - ing at the foot of your earth - ly home.

molto

S. Beat - ing at the foot of your earth - ly home.

molto

A. Beat - ing at the foot of your earth - ly home.

molto

A. Beat - ing at the foot of your earth - ly home.

(♩ = c.72)

mp

S. Bles-sed Mo - ther of God, In Your arms You held Christ,

S. *p sempre* of arms

S. *p sempre* arms

S. (m)o arms

A. mo - arms

A. *p sempre* In

A. (m)o held

A. *p sempre* - ther (h)eld

A. *p sempre* Bles - (h)eld

S. Keep us al - so in Your em - brace

S. (br)ace

S. - brace

A. - so

A. al -

A. us

A. Keep

† ♯ and ♯ denote microtones, the characteristic "breaks in the voice" of Byzantine chant.

S. as You kept Hil - da Your maid,

S. Hil -

S. (H)il -

S. - da

A. (k)ept

A. kept

A. You

A. as

S. For You are our pro - tec - tress and shield. *rit.* *f*

S. For *f*

S. - (t)ec *f*

S. - (t)ec *f*

A. - tec *f*

A. our *f*

A. are *f*

A. You *f*

Still, like the breath of the Spirit (♩ = c.52)

p

Solo S. You are a sweet and fra-grant es - sence, And — rock for a strong-hold of Faith,
pp poss.

S. Ah.
pp poss.

A. Ah.

Solo A mo - ther of nuns of all a - ges, So too of bi - shops and monks:

S.

A.

Solo O Hil - da, Ab - bess of Whit - by, We — sing and ho - nour your name. —
rit.

S.

A.

Strong and rhythmic, in Byzantine style (♩ = c.60, ♩ = c.120)

f

Tutti 'Αλ - λη - λού - - ἰ - α. 'Αλ - λη - λού - - ἰ - α. 'Αλ - λη - λού - -

- ἰ - α. 'Αλ - λη - λού - ἰ - α. 'Αλ - λη - λού - - - - ἰ -

- α. 'Αλ - λη - λού - ἰ - α. 'Αλ - λη - λού - ἰ - α. 'Αλ - λη - λού - ἰ - α. 'Αλ - λη -

- λού - ἰ - α. 'Αλ - λη - λού - - ἰ - α. 'Αλ - λη - λού - - ἰ - α.

rit.

'Αλ - λη - λού - - (ού) (ού) (ού) - ἰ - α. 'Αλ - λη - λού - - ἰ - α.

Richard & Thomas Allain

HEAVEN KNOWS WHY

for SA chorus and piano

ONLINE PERUSAL SCORE ONLY
NOT FOR USE IN PERFORMANCE

NOVELLO

ONLINE PERUSAL SCORE ONLY
NOT FOR USE IN PERFORMANCE

For Judith Lee & Tenison's School

Heaven knows why

First performed on 11th December 1997 at the Guildhall, London
in the presence of HRH The Princess Royal.

Music and words by
RICHARD & THOMAS ALLAIN

Gently moving ♩ = 126

PIANO

mf

The piano introduction consists of two systems of music. The first system has four measures, and the second system has four measures. The music is in 3/4 time with a key signature of three sharps (F#, C#, G#). The melody is in the right hand, and the accompaniment is in the left hand. The dynamics are marked *mf*.

5

The piano accompaniment for measures 5-8 continues the melody and accompaniment from the previous system. It consists of two systems of music, each with four measures.

9

SOPRANO & ALTO

mf

Hea - ven knows why it should hap - pen_ to me, a

The vocal part for Soprano and Alto begins in measure 9. The lyrics are: "Hea - ven knows why it should hap - pen_ to me, a". The piano accompaniment continues with the same melody and accompaniment as the previous systems. The dynamics are marked *mf*.

13

poor girl from sleep - y_ Ga - li - lee. But an

The vocal part continues in measure 13. The lyrics are: "poor girl from sleep - y_ Ga - li - lee. But an". The piano accompaniment continues with the same melody and accompaniment as the previous systems.

17 *cresc.*

An - gel has told me (so it must be true,)

cresc.

21 *dim.*

of this great thing I am to do.

dim.

26

mp

32 *poco meno mosso* *sempre cresc.*

S. *mp* Hea - ven knows how I hold with - in the

A. *mp* Hea - ven knows how I hold with - in

poco meno mosso *sempre cresc.*

36

f

child who will save the whole world from sin.

f

child who'll save the world from sin.

f

40

dim.

All I can do is ans - wer 'yes', sure - ly hea - ven knows why

dim.

All I can do is ans - wer 'yes', hea - ven knows

dim.

44

rit. *Tempo I*

and hea - ven knows best.

rit. *Tempo I*

why and hea - ven knows best.

mf

48

S.
A.

Heaven knows if it will hap-pen_ to-day, or if we will

53

mf

Heaven knows if it will hap-pen_ to-day, or if we will

58

find a place to stay. There are so ma-ny fa-ces, so

63

few of them smile; no room in their hearts for

67

my sweet child.

72 *mf*

S. Hea - ven knows what he must make of this all! His

A. *mf*
Hea - ven knows what he must make of it

76

first glimpse of home a cat - tle stall. Just a

all! His first glimpse of home a cat - tle stall.

80

hand - ful of shep - herds give thanks at his birth, yet

Just a hand - ful of shep - herds give thanks at his

84

here at long last hea-ven_ meets earth.

birth, yet here at long last hea-ven_ meets

88

earth.

93

poco meno mosso *mp* *sempre cresc.*

Hea-ven knows how

Hea-ven knows how time

poco meno mosso *mp* *sempre cresc.*

time will un - fold. What deeds will be done,
will un - fold. deeds be done, what

what sto - ries told? What he'll be - come I can but
sto - ries told? What he'll be - come I can but

guess, on - ly hea - ven knows what and hea - ven knows
guess, hea - ven knows what and hea - ven knows

109

Tempo I

best.

best.

Tempo I

p

113

S.
A.

rit.

rit.

Slower (♩ = 110)

117

mf

Hea - ven knows why it should hap - pen to

mf

120

cresc.

them, the poor sons of weep - ing

cresc.

123 *mf*

Beth - le - hem. For the ba - by that

126 *mp*

He - rod_ would mur - der is mine. Thank

129 *dim.* *poco rit.*

hea - ven he's safe; pray_ hea - ven_ they'll

132 *poco più mosso* *rit.*

find_

ONLINE PERUSAL SCORE ONLY
NOT FOR USE IN PERFORMANCE

For Hazel Holt and Roland Tatnell

LULLAY, MY CHILD AND WEEP NO MORE

Carol for S A (unaccompanied)

Words from Musica Britannica, Volume IV

Mediaeval Carols, edited by John Stevens*

Music by

PETER ASTON

NOVELLO & COMPANY LIMITED

SOPRANO

p

Sal - ve, sanc - ta - par - ens.

ALTO

Andante facilmente
BURDEN

p

Lul - lay, my child and weep no more; sleep and be now

mf

still; the King of bliss thy Fa-ther is, and thus it is his will.

p

Sal - ve, sanc - ta - par - ens.

* By permission of The Royal Musical Association

BURDEN

mp
Lul-lay, my child and weep no more; sleep and be now still; the King of
mp
Lul-lay, my child and weep no more; sleep and be now still; the King of

f bliss thy Fa-ther is, and thus it is his will. *p*
f bliss thy Fa-ther is, and thus it is his will. *p*

più mosso
VERSE

mf
As I lay on — Yo - lë - is — night a - lone in my long - ing,

me-thought I saw a well fair sight, a may her chil - dë - rock - ing.

Tempo I
BURDEN

p
Lul - lay, my child and weep no more, and weep no
p
Lul - lay, my child and weep no more; sleep — and be now

more; the King of bliss thy Fa - ther is, and
still; the King of bliss thy Fa - ther is, and

mp *pp*
thus it is his will, and thus it is his will.
mp *pp*
thus it is his will, and thus it is his will.

pp
Sal - ve, sanc - ta — par - ens.
pp
Sal - ve, sanc - ta par - ens.

ONLINE PERUSAL SCORE ONLY
NOT FOR USE IN PERFORMANCE

Rory Boyle

ANGELI

A carol for SS and organ or piano

ONLINE PERUSAL SCORE ONLY
NOT FOR USE IN PERFORMANCE

NOVELLO

Angeli

Come to your heaven, you heavenly choirs!
Earth hath the heaven of your desires;
Remove your dwelling to your God,
A stall is now his best abode;
Sith men their homage do deny,
Come, angels, all their faults supply.

His chilling cold doth heat require,
Come seraphins, in lieu of fire;
This little ark no cover hath,
Let cherubs' wings his body swathe;
Come Raphael, this babe must eat,
Provide our little Toby meat.

Let graces rock when he doth cry,
and angels sing his lullaby.

from *New Heaven, New War*
by Robert Southwell

Music setting by Chris Hinkins

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Angeli

A carol for SS and organ or piano

Words: from *New Heaven, New War*
Robert Southwell

Rory Boyle

Gently ♩ = 116

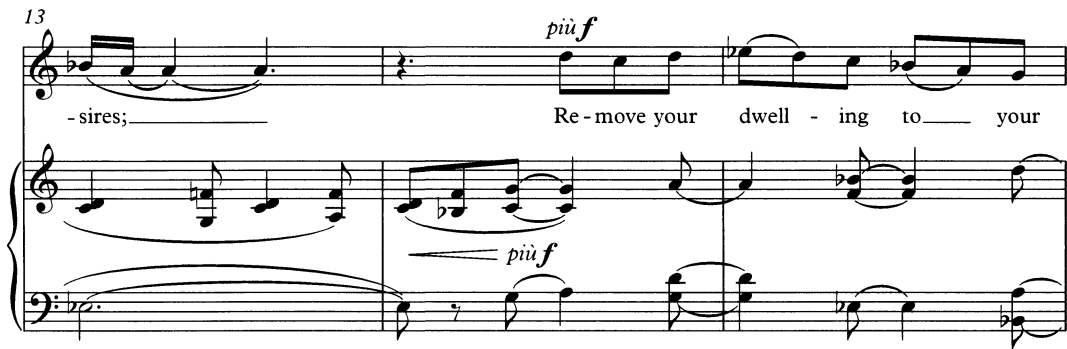
Sopranos

Organ (or piano) *mp*

5 *tutti mp*
Come — to your hea - ven, —

9
— you hea - ven - ly choirs! — Earth hath the hea - ven — of your de -

13 *più f*
- sires; Re - move your dwell - ing to your



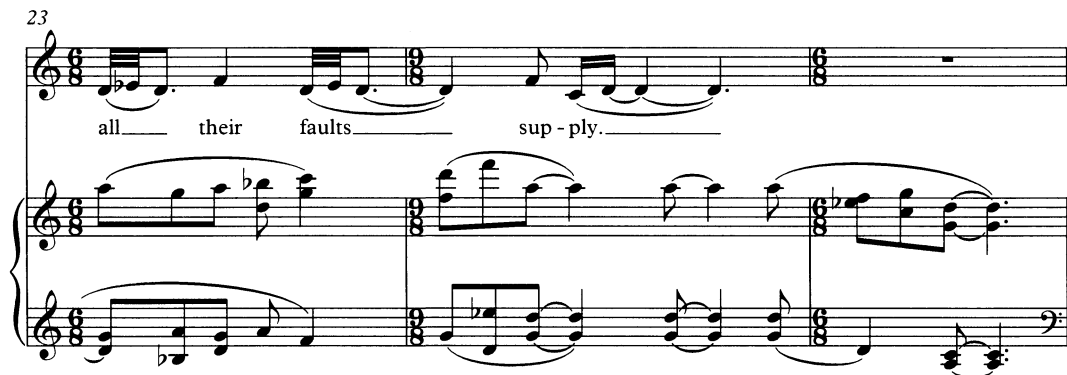
16
God, A stall is now his best a - bode;



20 *mp*
Sith men their ho - mage do de - ny, Come, an - gels,



23
all their faults sup - ply.



26

mp

His chill-ing cold doth heat re - quire,

mp

His chill-ing cold doth heat re - quire,

(mp)

30

Come se - ra - phins, in lieu of fire;

Come se - ra - phins, in lieu of fire;

33

più f

This lit-tle ark no co - ver hath, Let che-rubs' wings his

più f

This lit-tle ark no co - ver hath, Let che-rubs' wings his

più f

37

bo - dy swathe; _____ Come Ra - pha - el, this babe must

bo - dy swathe; _____ Come Ra - pha - el, this babe must

40

eat, _____ Pro - vide _____ our lit - tle To -

eat, _____ Pro - vide _____ our lit - tle To -

poco rit. A tempo

43

- by meat. _____ Let gra - ces rock _____

- by meat. _____ Let gra - ces rock, _____

46

when he doth cry, and an-gels sing his
 rock when he doth cry, cry, and an-gels sing, sing his

49

p lul - la - lul - la - by, lul - la - by,
p lul - la - lul - la - by, lul - la - by,

52

poco rit. *Meno mosso* ♩ = 92
Solo p lul - la - by.
 gli altri *pp*
 lul - la - by.

ONLINE PERUSAL SCORE ONLY
NOT FOR USE IN PERFORMANCE

THE KINGS

*Words: P. CORNELIUS
Tr: H. N. Bate

P. CORNELIUS
Arr. Laurence H. Davies

Andante *mf*

SOPRANO Semi-chorus

SOPRANO Chorus

Accompt. *mf*

Three Kings from Per - sian lands a - far To Jor - dan fol - low the

point - ing star: And this the quest of the trav - el - lers three, Where the

new born King of the Jews may be. Full roy - al gifts they bear for the

Ah

Ah

Ah

*From the Oxford Book of Carols by permission of The Oxford University Press.

|| l :s | f :m | r :r || d :- : }

King: Gold, in - cense, myrrh are their off - er - ing. 2. The star shines

|| : :d | s :m | d :s | l :l | s :- }

Ah

|| r .d :m .f :l .s | s : .s | d .r :m .r ,d | d .f :d | .d :m .f }

out_ with a stead-fast ray; The Kings to Beth-le-hem make their way, And there in

|| :s | l :t | d' :t | l :l }

Ah

|| s .m ,r :d .t ,d | l .m :m .r | d .r :m .re,m | s .fe,m :r }

wor-ship they bend the_ knee, As Ma - ry's Child in her_ lap they see;

||s : | :m | l :s |f :m |r :r |d :- ||

Ah

|| .r :de.r |f .r :m .r,d |f .d :m .r,d |l,t :d .s, |l,t,l:s, |-, : ||

Their roy-al gifts they show to the King: Gold,in-cense,myrrh are their of-fer-ing. —

mp

||s :- |m :- |m :- |- :- } }

Ah

|| : *mf* .s, |m .,f :m |d .t, :l, .d |t, :- } }

Thou child of man — lo, to Beth-le - hem

mf

||s :- |m :- |m :- |- :- } }

Ah

|| .s, :f .,r |l .s :m .d | .d :d .l, |m :- } }

The Kings are tra - v'lling tra - vel with them

mp Poco più mosso

f :m | r :m | *f* :m | r :m }

Ah _____ Ah _____

mp | *f* :m .d | l, .t, l, :se, .l, | t, .f :m .r, d | l, .t, l, :se, .l, }

The star of mer - cy the star of grace, Shall lead thy heart to its rest - ing

Poco più mosso

mp

| *f* :f .m | r rit. a tempo :- | d :- | d .d' :- .t }

Ah _____ Ah _____

| t, .t, :f .m | r .d, l, :s, .s, f | m :m .r, d | s .m :d .t, }

place, Gold, in - cense, myrrh thou canst not bring; Of - fer thy heart to the

cresc. *rit.* *a tempo* *f*

| - .l :- .s | - .f :- .m | r :r | d :- ||

p

| l, .t, d :s, | : | l, :s, .s, | m :- ||

In - fant - King, Of - fer thy heart!

p

A CRADLE SONG

for SS and piano

Words by William Blake
Music by RONALD CORP

SOPRANOS I, II

PIANO

p

con Ped.

p

Sweet dreams, form a shade O'er my love - ly in - fant's head;

mp

p

Sweet dreams of plea - sant streams By — hap - py, si - lent, moon - y beams.

mp

p

Sweet sleep, with soft down Weave thy brows an infant crown.

11

Sweet sleep, — An - gel mild, Ho - ver o'er my hap - py

14

rall. a tempo

child.

17

Sleep, sleep, hap - py child, All cre - a - tion slept and smil'd;

21

Sleep, sleep,— hap - py sleep, While o'er thee thy mo - ther weep.

25

cresc.
Sweet babe, in thy face Ho - ly im - age I can trace. Sweet babe, once like thee, Thy

cresc.
28

mf *dim.* *poco rall.* *a tempo*
Ma - ker lay and wept for me, Wept for me, for

mf *dim.* *p*
31

thee, for all, When He was an in - fant small. Thou his im - age

35

e - ver see, Heaven - ly face that smiles on thee,

39

mf

Smiles on thee, on me, on all; Who be-came an in - fant small.

mf

42

In - fant smiles are His own smiles; Heav'n and earth to peace - be

p

46

guiles.

p *dim.*

rall.

50

When Christ was born of Mary free

Words

ANON, 15th century

Music

JOHN GARDNER Opus 55

With bounce ($\text{♩} = 64$)



1 When Christ was born of Ma - ry free, In Beth - lem in that
2 Herd - men be - held these an - gels bright - To them ap - pear - ed
3 This king is come to save his kind, In the scrip - ture
4 Then, dear Lord, for thy great grace, Grant us the bliss to



4 fair ci - ty, An - gels sung e'er with mirth and glee.
with great light, And said, 'God's Son is born this night'.
as we find; There - fore this song have we in mind.
see thy face, Where we may sing to thy so - lace.

HIGH



In ex - cel - sis glo - ri - a, glo - ri - a,

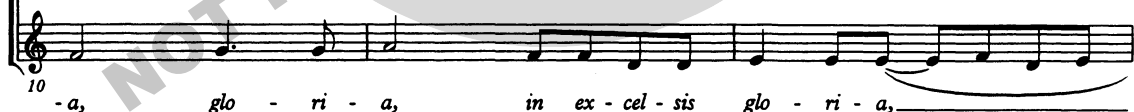
LOW



7 In ex - cel - sis glo - ri - a, glo - ri -



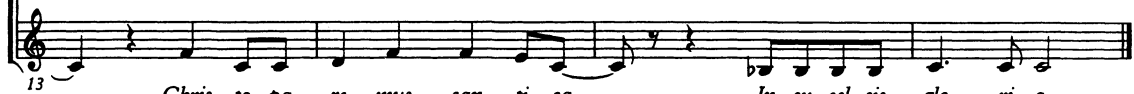
glo - ri - a, in ex - cel - sis glo - ri - a, Chris -



10 - a, glo - ri - a, in ex - cel - sis glo - ri - a,



- to pa - re - mus can - ti - ca, In ex - cel - sis glo - ri - a.



13 Chris - to pa - re - mus can - ti - ca, In ex - cel - sis glo - ri - a.

Note-values give only an approximate hint of the bouncing rhythm. Make sure that the choir feels this before applying polish. Can be performed in a variety of ways, but here is a suggestion: v. 1 SA, v. 2 TB, v. 3 SA, v. 4 Full. Is probably most effective sung by S only, in D or E.

ONLINE PERUSAL SCORE ONLY
NOT FOR USE IN PERFORMANCE

TO KENNETH.

The Shepherd.

TWO-PART SONG.

WILLIAM BLAKE.

HERBERT HOWELLS.
Op. 11. No. 1.

Moderato, dolce. $\text{♩} = 88$

PIANO.

p

col Ped.

SOPRANO. *mp*

How sweet is the shep - herd's sweet lot!

CONTRALTO. *mp*

From morn —

dim. *pp*

From morn till eve - ning he — strays —

till eve - ning he — strays — How sweet is the

C *p* *dim.*

From morn— till eve—ning he—

shep - herd's sweet lot! From morn— till eve—ning he—

G *p* *mf* *cresc.*

strays. — He shall fol - low his sheep all the day, And his

strays. —

F

tongue shall be filled — with praise —

Red. * *Red.* *

f He shall fol - low his flocks all the day — And his
f He shall fol - low his flocks all the day — And his

f *Red.* * *Red.* * *Red.* *

ff tongue shall be filled with praise.
ff tongue shall be filled with praise, with

Poco allargando.

Red. * *Red.* *

a tempo

praise.

a tempo

dim. *pp*

Red. *

Più tranquillo.

mp E

He hears the lamb's in - no-cent call

Più tranquillo. He hears

G mf

He is watch -

the ewe's ten - der re - ply

dim. pp p

ful while they are in peace For they know that their

For they know that their

perdendosi pp

shep - herd is nigh.

shep - herd is nigh.

perdendosi più pp ppp

1. :s, : .l, | d :m :- r | d :- : d | t, .t, :l, :s, }
 man - ger, no crib for a bed, The lit - tle Lord —
 f, .m, :m, : .r, | m, :f, .l, :s, .f, | m, :f, :s, | s, .s, :f, :- .m, }
 man - ger, no crib for a bed, The lit - tle Lord —

1. :l, :d | t, :l, :s, | l, :- : .l, | r :- : r .m }
 Je - sus laid down His sweet head; — The stars in the
 f, :f, :l, | s, :d, :s, | fe, :m, : .l, | l, :- :s, .s, }
 Je - sus laid down His sweet head; — The stars in the

f :m :- r | d :m :r .d | t, :- . :d | l, .l, :s, :- }
 bright sky looked down where He lay, — The lit - tle Lord —
 f, :ta, :l, | d :l, :l, | l, :s, :m, | f, .f, :s, :m, }
 bright sky looked down where He lay, — The lit - tle Lord —

1, :s, :-, .d | m :r d :r | d :- :- . || : : }
p *poco rit.*
 Je - sus, — a - sleep in — the hay. —
 f, :m, :-, .p, f, *poco rit.* :f, :f, | f, :m, :- . || : : }
 Je - sus, — a - sleep in the hay. —
p *poco rit.* *mp a tempo*

:d | l, :s, :d | l, :s, : .l, | d :m :- .r }
mp
 The cat - tle are low - ing, the Babe — a -
 :d, | f, :s, :s, | f, :f, : .l, | l, :d :- .t, }
mp
 The cat - tle are low - ing, the Babe — a -
mp

|| d :- . :d | t, .t, :l, :s, | l, :l, :d | t, :l, :s, }

- wakes, — But lit-tle Lord — Je - sus no cry - ing He

|| d :- . :m, | s, .s, :f, :s, | f, :f, :l, | s, :d, :s, }

wakes, — But lit-tle Lord — Je - sus no cry - ing He

|| l, :- . :l, | r :r :- .m | f :m :- .r | d :m :r .d }

makes. — I love Thee, Lord Je - sus, look down from the —

|| fe, :m, : | f, :f, :s, | l, :ta, :l, | d :l, :l, }

makes. — I love Thee, Lord Je - sus, look down from the

|| t, :- . :d | l, :s, :d | l, :s, :d | m :r .d :r | d :- . : - ||

sky, And stay by my side un - til morn - ing - is nigh. —

|| s, :- . :d, | f, :s, :s, | f, :f, :m, | f, :f, :f, | m, :f, :m, ||

sky, And stay by my side un - til morn - ing is nigh. —

p poco rit.

pp poco rit

Come Prima.

Be

Be

Come Prima.

f

ff

f

near me, Lord Je - sus, I ask Thee — to stay — Close

near me, Lord Je - sus, I ask Thee — to stay — Close

mp

f

f

mp

mp

by me for ev - er, and love me, I pray; — Bless

by me for ev - er, and love me, I pray; — Bless

mf

f

f

mf

mf

all the dear child - ren in Thy ten - der care, — And

all the dear child - ren in Thy ten - der care, — And

largamente fit us for hea - ven to live with Thee there, to live

largamente fit us for hea - ven to live with Thee there, to live

a tempo

a tempo

ff riten. with Thee there.

ff riten. with Thee there, with Thee there.

col canto

molto rit.

ADAM LAY YBOUNDEN

Text
Anon
15th Century

BORIS ORD
(freely arranged by Barry Rose*)

Flowing (♩ = c. 100)

SOPRANO I

SOPRANO II
or ALTO

PIANO
or ORGAN

4

mp

Ad - - am lay y - bound - en,

mp

Bound - en in a

* For St. Albans Abbey Girls Choir

8

Four thou - sand win - ter Thought he not too

bond: Four thou - sand win - - ter Thought he not too—

12

long. *p* (Hum) *mm*

long. *f* And all was for an ap - ple, an ap - - ple that he

sempre mp

16

sempre p

mm

sempre f

took, As clerk - ès find - en writ - ten in their book.

21 *mf*

Ne had the ap-ple ta-ken been. The ap - - ple ta-ken been.

mf

Ne had the ap-ple ta-ken been. The ap - ple ta-ken been.---

mf

25 *cresc.*

Ne had ne-ver our la - dy A been hea-ven-é queen.

cresc.

Ne had ne-ver our la - dy A been hea-ven-é queen.

cresc.

29 *f legato*

bles - ed be the time That ap - - ple tak-en was.

f legato

bles - ed be the time That ap - ple tak-en was.

f

33

There - fore we moun sing - en. De - o gra - - - - - ci -
There - fore we moun sing - en. De - o gra - - - - ci - as, De - o

The musical score for measures 33-36 consists of three systems. The first system contains two vocal staves (Soprano and Alto) with lyrics. The second system contains two vocal staves (Tenor and Bass) with lyrics. The third system contains a piano accompaniment with a grand staff (treble and bass clefs).

37

- as, De - o gra - - - - - ci - as!
gra - - - - ci - as, De - - - o gra - - - - ci - as!

The musical score for measures 37-40 consists of three systems. The first system contains two vocal staves (Soprano and Alto) with lyrics. The second system contains two vocal staves (Tenor and Bass) with lyrics. The third system contains a piano accompaniment with a grand staff (treble and bass clefs).

ANGELS THROUGH THE HEAVENS WINGING

Quem pastores laudavere

Traditional German carol, 14th century

arranged for treble voices and organ, with English words, by

HARRISON OXLEY

Preferably to be performed a semitone higher

Joyfully ♩ = 58 (lively, one in a bar) *mf*

VOICES
IN UNISON

Ch. I An - gels
1 Quem pas -

ORGAN

p
Sw. legato

Sw. to Ped. 16'
Ped.

through the hea - vens wing - ing, Ti - dings to — the
tor - es lau - da - ve - re, Qui - bus an - ge -

*p*Gt.

6 Man.

shep - herds sing - ing, Peace to all man - kind were
li dix - e - re, Ab - sit vo - bis iam tim -

11

Detailed description: The musical score is arranged in three systems. The first system shows the vocal line (treble clef) and organ accompaniment (grand staff). The organ part includes markings for 'p' (piano), 'Sw. legato' (swell legato), and 'Sw. to Ped. 16' Ped.' (swell to pedal 16 feet pedal). The second system continues the vocal line and organ accompaniment, with a 'Man.' (manicella) marking at the beginning. The third system concludes the piece with a final organ accompaniment. The tempo is marked 'Joyfully ♩ = 58 (lively, one in a bar)' and the dynamic is 'mf' (mezzo-forte). The key signature has one flat (B-flat) and the time signature is 4/4.

f

bring - ing Christ is born, - the Lord - of all!
 e - re, Na - tus est - rex glo - ri - ae.

16

A FEW VOICES *mp*

ah

THE REST *mp*

2 East - ern kings from
 2 Ad - quem ma - gi

mp Sw.

Sw.

21

cresc.

ah

far - were far - ing, Gold - and myrrh and in - cense bear - ing,
 am - bu - la - bant, Au - rum, thus, myr - rham por - ta - bant,

27

33

f *dim.*

cresc. *f* *dim.*

ah ah

See them kneel, their love de - clar - ing: Christ is born, the
 Im - mo - la - bant haec sin - ce - re Na - to re - gi

mf *dim.*

39

p

p

Lord of all!
 glo - ri - ae.

p *mp*

45

f

f

mf Ch.

legato

Sw. to Ped. 16'
 Ped.

3 All the world with ex - ul - ta - tion Prais - es
 3 Chrus - to re - gi De - o na - to, Per - Ma -

3 All the world with ex - ul - ta - tion Prais - es
 3 Chrus - to re - gi De - o na - to, Per - Ma -

50

Christ in ju - bi - la - tion, ah
 ri - am no - bis da - to,

Christ in ju - bi - la - tion, Born this tide for
 ri - am no - bis da - to, Me - ri - to re -

55

our sal - va - tion, King of heav'n and Lord of
 son - et ve - re Laus, ho - nor et glo - ri -

Sw.
 mp
 Man.

60

Lord of all. (hum) mm
 glo - ri - ae. p

all. ae. (hum) mm

Ch. (reduce) rall.
 p Sw. Ped.

To George C. Gray

O BETHLEHEM

S.A.

No. 2 of Two Carols in Memory of Peter Warlock

Words adapted from the English
version of *Rev. J. O'CONNOR
by ELIZABETH POSTON

Basque Carol
arr. ELIZABETH POSTON

Molto moderato *mp* UNIS.

Key F.

Organ or Piano

1. O Beth - le - hem! Rose of thy heart, its
d : r : t, ld : - : r : m : f ls : - : l }

Bud em - bow'r - ing, O Beth - le - hem! O Beth - le - hem!
s : - : f lm : r : m | d : r : t, ld : - : - | d : r : t, ld : - : - }

Yet has thy Rose its time for flow'r - ing, O Beth - le - hem!
r : m : f ls : - : l | s : - : f lm : r : m | r : r : m . r ld : - : r }

Yet has thy Rose its time for flow'r - ing, O Beth - le - hem!
r : m : f ls : - : l | s : - : f lm : r : m | d : r : t, ld : - : - }

poco cresc.

Hadst thou no room for God's own Son, Stranger with-in a low-ly sta-ble?

poco cresc.

Hadst thou no room for God's own Son, Stranger with-in a low-ly sta-ble?

poco cresc.

meno f

Now there is room in ev-'ry cra-dle, And He is gone, O Beth-le-hem!

meno f

Now there is room in ev-'ry cra-dle, And He is gone, O Beth-le-hem!

meno f

p

2. O Beth-le-hem! An-cient of days, with-in thy sto-ry Hea-ven was laid.

p

2. O Beth-le-hem! An-cient of days, with-in thy sto-ry Hea-ven was laid.

p *cresc.*

O Beth-le-hem! An-guish must be the price of glo - ry, And thou hast paid.

|| d : r : t, l d : - : r : m : f : l s : - : l : s : - : f : m : r : m | d : r : t, l d : - : ||

Ah,

|| m : f : s : l s : - : s : l f : - : r : m : r : d : l d : r : t, l d : - : || Six-pulse meas.

God's greatest gift to thee was made, So to Him-self our gift is giv - en,

|| m : m : m : r : - : s d' | t : d' : r' : l d' s : - : s : l : t : l d' : - : s | l : f : l : l s : - : f : m } poco cresc.

God's greatest gift to thee was made; So to Him-self our gift is giv - en,

|| m : m : f e l s : - : r s | s : - : f : m t, d : r | t, d : r l d : m : s | l : f : l : l s : - : f : m } poco cresc.

Giv-en, our-selves, from earth to Hea - ven, O Beth-le-hem! O Beth - le-hem!

|| s : f : m l r : - : m | d : r : m l r : - : t, s, | d : r : t, l d : m : s | s : f : r l d : - : || poco rit.

Giv'n, our-selves, from earth to Hea - ven, O Beth-le-hem! O Beth - le-hem!

|| s : - : l l s : - : f : m | m : r : d l r : - : t, s, | s, : l, : s, l d : - : s, | d : r : t, l d : - : || poco rit.

* Quoted from "Pieds-en-l'air" (Capriol Suite - Peter Warlock.)

ONLINE PERUSAL SCORE ONLY
NOT FOR USE IN PERFORMANCE

HARK, HOW ALL THE WELKIN RINGS!

CHARLES WESLEY
(1707-1788)

BETTY ROE

Not too quickly

1. Hark, how all the wel - kin rings! 'Glo - ry to the
King of Kings, Peace on earth and mer - cy mild, God and sinners re - con - ciled'.
2. Joy - ful, all ye na - tions, rise, Join the tri - umph of the skies; U - ni - ver - sal

The musical score is written for voice and piano. It features a treble clef for the voice line and a grand staff (treble and bass clefs) for the piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/4. The score is divided into two systems, each with a vocal line and a piano accompaniment. The first system contains the first two lines of the first verse, and the second system contains the remaining lines of the first verse and the first line of the second verse. Dynamics include *f* (forte) and *ff* (fortissimo). A large watermark 'ONLY FOR USE IN PERFORMANCE' is overlaid on the score.

© 1976 Thames Publishing

na - ture say 'Christ the Lord is born today!' 3. Christ, by high-est

heaven a - dored, Christ, the ev - er - last - ing Lord, Late in time be - hold him come,

Off - spring of the Vir - gin's womb. 4. Veiled in flesh, the God - head see! Hail, the in - car - nate

De - i - ty! Pleased as man with man to ap - pear, Je - sus, our Em - man - uel here!

Meno mosso

5. Hail the heav'n-ly Prince of Peace! Hail the Son of Righteousness!

Meno mosso 5. Hail the heav'n-ly Prince of Peace! Hail the Son of

The first system of the score consists of three staves. The top staff is a vocal line in G major with lyrics: "5. Hail the heav'n-ly Prince of Peace! Hail the Son of Righteousness!". The middle staff is a vocal line with lyrics: "Meno mosso 5. Hail the heav'n-ly Prince of Peace! Hail the Son of". The bottom staff is a piano accompaniment with chords and a bass line. Dynamics include *f* and *Meno mosso*.

Light and life to all he brings, Ri-sen with heal-ing in his wings.

Righteousness! Light and life to all he brings, Ri-sen with heal-ing

The second system consists of three staves. The top staff is a vocal line with lyrics: "Light and life to all he brings, Ri-sen with heal-ing in his wings.". The middle staff is a vocal line with lyrics: "Righteousness! Light and life to all he brings, Ri-sen with heal-ing". The bottom staff is a piano accompaniment with chords and a bass line. Dynamics include *f* and *Meno mosso*. A fermata is present over the eighth note in the piano accompaniment.

6. Mild he lays his glo-ry by, Born that man no more may

in his wings. 6. Mild he lays his glo-ry by,

The third system consists of three staves. The top staff is a vocal line with lyrics: "6. Mild he lays his glo-ry by, Born that man no more may". The middle staff is a vocal line with lyrics: "in his wings. 6. Mild he lays his glo-ry by,". The bottom staff is a piano accompaniment with chords and a bass line. Dynamics include *f* and *Meno mosso*.

die, Born to raise the sons of earth,
 Born that man no more may die, Born to raise the sons of

Born to give them se - cond birth! Hark, how all the
 earth, Born to give them se - cond birth! Hark, how all the wel - kin rings!

ff

wel - kin rings! 'Glo - ry to the King of Kings'.
 'Glo - ry to the King the King of Kings'.

BEHOLD A SILLY TENDER BABE

ROBERT SOUTHWELL
(1561-1595)

BETTY ROE

Slowly

p

1 Be hold a sil - ly
(2.) sta - ble is a

p

mf

ten der babe In freez - ing win - ter of night In
Prin - ce's court, The crib his chair of night state; The

mf

home - ly man - ger trem - bling lies, A - las, a pi - teous
beasts are par - cel of his pomp, The wood - en dish his

The inns — are full, no that man — will yield — This
 The per — sons in that poor — at — tire — His

sight!
 plate. The inns per — are full, no that man poor will yield This
 The per — sons in that poor at — tire His

f *mp*

lit — tle pil — — grim bed; But
 roy — al liv — — ries wear, The

lit — tle pil — grim bed; But
 roy — al liv — ries wear, The

f *mp*

forced Prince he is with sil — ly beasts — In
 Prince he him — self is come — from heav'n: This

forced Prince he him — self is with sil — ly beasts — In
 Prince he him — self is come — from heav'n: This

poco rall. 1 a tempo

crib to shroud his head.
 pomp is pri — zed *mp*

crib to shroud his head.
 pomp is pri — zed 2. This

dim. *p*

2 a tempo

there.

3. With joy ap -

3. With joy ap-proach, O

mf

mf

- proach, Do ho - - - mage to the

Chris - tian wight, Do ho - mage to the King; And

cresc.

f

cresc.

f

King; And praise his pomp Which he from heav'n doth

high - ly praise his hum - ble pomp Which he from heav'n doth

bring.

poco rall.

bring.

dim.

pp

And.

AS I SAT ON A SUNNY BANK

Words traditional

BETTY ROE

Not too fast, with rhythmic stress

Must have emphasis towards top of R.H. part and L.H. accompaniment

The musical score is written in 4/4 time and consists of three systems. The first system shows the piano introduction with a forte (*f*) dynamic. The second system includes the vocal melody and piano accompaniment with a mezzo-piano (*mp*) dynamic. The lyrics are: "As I sat on a sun - ny bank, As I sat on a sun - ny bank, I saw three ships come sail - ing in on Christ - - mas Day, on". The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand. A large watermark "NOT FOR PERUSAL (COMPILED ONLY) NOT FOR USE IN PERFORMANCE" is overlaid on the score.

Christ - mas Day. *mf* And who do you think was

in them then, who do you think was in them then But Jo - seph and his

fair la - dy! On Christ - - mas Day *cresc.* *f* On Christ - - mas

Day. *f* 0

he did whist-le and she did sing and all the bells on earth did ring And

Christ - mas day, on
all the ang - els in Heaven did sing on Christ - - mas

Christ - mas Day, on Christ - mas Day.
Day, on Christ - mas Day. Christ-mas Day_ in the

morn - ing. very slow

COME, ALL YE CHILDREN

BARBARA SOFTLY

BETTY ROE

from 'Ponder and William at Home' by Barbara Softly,
reproduced by permission of Longman Young Books Ltd.

Not too quickly, quasi pavan

The musical score is written in 4/4 time with a key signature of one flat (B-flat). It consists of three systems, each with a vocal line and a piano accompaniment. The first system begins with a vocal line starting on a whole rest, followed by the lyrics 'Come all ye child-ren Here to the sta-ble,'. The piano accompaniment starts with a *mf* dynamic. The second system continues the vocal line with 'Ride on your ca-mels and don-keys to peep— In through the door - way, The'. The piano accompaniment features a *mp* dynamic. The third system concludes the vocal line with 'Ba - by will sleep, while your gifts you bring soft-ly to lay at his feet.' The piano accompaniment ends with a *p* dynamic. A large watermark 'ONLINE PERUSAHAAN SCORE ONLINE NOT FOR USE IN PERFORMANCE' is overlaid diagonally across the score.

mf

Mo - ney He needs not; A sweet, or a flower -

mf

mp *mf* *cresc.*

picked by your fin - gers; a smile or a toy; E - ven a song from a

mp *mf* *cresc.*

f

cho - rus of Voi - ces, to thank Him for bring - ing E - ver - last - ing

f

joy.

UNTO US IS BORN A SON

Words 15th century

BETTY ROE

adapted from the translation by G. R. Woodward (1859-1934) by Elizabeth Poston in 'The Penguin Book of Christmas Carols'. Printed by permission of Penguin Books Ltd.

Allegro

The musical score is written for voice and piano. It consists of three systems of music. The first system begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The tempo is marked 'Allegro'. The vocal line starts with a mezzo-forte (*mf*) dynamic. The piano accompaniment also starts with *mf*. The second system continues the vocal line with dynamics of mezzo-piano (*mp*) and mezzo-forte (*mf*). The piano accompaniment has dynamics of mezzo-piano (*mp*) and mezzo-forte (*mf*). The third system concludes the piece with a piano (*p*) dynamic in the piano part. The key signature changes to one flat (F) in the final system. A large watermark 'ONLINE PERUSAL SCORE ONLY NOT FOR USE IN PERFORMANCE' is overlaid diagonally across the page.

mf
Un-to us is born a son, King of choirs su-per-nal:

mp *mf* *mp*
See on earth his life be-gun, of lords the Lord e-ter-nal. Christ, from heav'n de-scend-ing low,

mp *mf* *mp*
Comes on earth a stran-ger; Ox and ass their ow-ner know, Now

p

meno mosso

accel.

a tempo

crad- led in a man - ger. This did He - rod sore af - fray,

f

cresc.

f

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a half note 'crad- led' and a quarter note 'in a man - ger.' followed by a quarter rest. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line in the left hand. The second measure begins with a 5/4 time signature change. The vocal line has a quarter note 'This', a quarter note 'did', a quarter note 'He - rod', a quarter note 'sore', and a quarter note 'af - fray,'. The piano accompaniment continues with the eighth-note pattern in the right hand and a bass line in the left hand. Dynamics include *f* above the vocal line and *cresc.* above the piano accompaniment in the second measure.

rall.

And did him be-wil - der. So he gave the word to slay And slew the lit-tle chil - der.

rall.

Detailed description: This system contains the next two measures. The vocal line has a quarter note 'And', a quarter note 'did', a quarter note 'him', a quarter note 'be-wil - der.' followed by a quarter rest. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line in the left hand. The second measure begins with a 3/2 time signature change. The vocal line has a quarter note 'So', a quarter note 'he', a quarter note 'gave', a quarter note 'the word', a quarter note 'to', a quarter note 'slay', a quarter note 'And', a quarter note 'slew', a quarter note 'the lit-tle', a quarter note 'chil - der.' followed by a quarter rest. The piano accompaniment continues with the eighth-note pattern in the right hand and a bass line in the left hand. The tempo marking *rall.* is placed above the vocal line.

a tempo

Of his love and mer - cy mild Hear the Christ-mas sto - ry:

mf

mf

Detailed description: This system contains the next two measures. The vocal line has a quarter note 'Of', a quarter note 'his love', a quarter note 'and mer - cy', a quarter note 'mild', a quarter note 'Hear the Christ-mas', a quarter note 'sto - ry:' followed by a quarter rest. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line in the left hand. The second measure begins with a 5/4 time signature change. Dynamics include *mf* above the vocal line and *mf* above the piano accompaniment in the second measure.

O that Ma - ry's gen - tle child Might lead us up to glo - ry!

Detailed description: This system contains the final two measures. The vocal line has a quarter note 'O', a quarter note 'that', a quarter note 'Ma - ry's', a quarter note 'gen - tle', a quarter note 'child', a quarter note 'Might', a quarter note 'lead us up', a quarter note 'to glo - ry!' followed by a quarter rest. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line in the left hand. The second measure begins with a 5/4 time signature change.

f

O and A and A and O, Can - te - mus in cho - ro,

f

O and A and A and O, Can - te - mus in cho - ro,

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics are "O and A and A and O, Can - te - mus in cho - ro,". The piano accompaniment is in bass clef and features a steady eighth-note accompaniment in the right hand and a melodic line in the left hand. A dynamic marking of *f* (forte) is present at the beginning of both the vocal and piano parts.

Voice and or - gan, sing - we - so, Be - ne - di - ca - mus Do - mi - no,

Voice and or - gan, sing we so, Be - ne - di - ca - mus Do - mi - no,

The second system of the musical score continues the vocal and piano parts. The lyrics are "Voice and or - gan, sing - we - so, Be - ne - di - ca - mus Do - mi - no,". The piano accompaniment continues with the same rhythmic pattern. A dynamic marking of *f* is present at the beginning of the piano part.

Do - mi - no, Ben - e - di - ca - mus Do - mi - no. *ff*

Do - mi - no, Ben - e - di - ca - mus Do - mi - no. *ff*

The third system of the musical score concludes the piece. The lyrics are "Do - mi - no, Ben - e - di - ca - mus Do - mi - no." followed by a double bar line. The piano accompaniment ends with a final chord. A dynamic marking of *ff* (fortissimo) is present at the end of both the vocal and piano parts.

ONLINE PERUSAL SCORE ONLY
NOT FOR USE IN PERFORMANCE

CRADLED IN A MANGER

BERNARD SMITH

Andante $\text{♩} = 48$

Key C

1st VOICE

2nd VOICE

PIANO

mp

mp

p

mp

mf

mf

cresc.

Cradled in a Man - ger, In a sta-ble
 Cradled in a Man - ger, In a sta-ble

bare, lies a lit-tle In - fant, pure and fair.
 bare a sta-ble bare, lies a lit-tle In - fant, pure and fair.

O - ver Him his moth-er bends with lov - ing care, Claims He aught but
 O - ver Him his moth-er bends with lov - ing care,

SONY PUBLISHING

|| r' : d' | m' : - | m' : - | r' : d' | t : - | - : - | r' : - | d' : t | l : - | - : - | - : - : - | *pp*

pi - ty ly - ing_ there, ly - ing_ there.

mf

|| t : l | l : l | d' : - | t : l | l : - | s : f | m : - | - : | f : - | m : r | d : - | - : - |

Claims He aught but pi - ty_ ly - ing_ there, ly - ing_ there.

dim. *pp*

mp

|| : l : | m : l | t : r' | m' : - | m' : - | f' : f' | r' : t | m' : - | - : - |

2. Ma - ry's Child, the Pro - phets called Em-man-u - el.

mp

|| : l : | m : d | r : f | m : r' | de' : l | l : l | f : f | m : m | t : l |

2. Ma - ry's Child, the Pro - phets_ called Em-man-u - el, Em-man-u -

p *mp*

|| r' : r' | m' : t | d' : t | l : - | l : - | s : m | l : - | - : - | *mf* | t : t | d' : t |

God, with us His chil - dren come to_ dwell. And the Name of

|| fe : - | se : m | m : f | s : m | f : - | r : - | r : - | d : - | : l : |

- el. God, with us His chil - dren come to dwell.

mp

|| l' :- | s' :- | f' :f | l' :f | m' :- | - : | f' :s | l' :t | r' :d' | m' :- }
 Je - sus, God, by Ga-briel gave, For, from sin His peo - ple
 || f' :f | f' :m | r' :- | f' :- | m' :fe | l' :se | l' :- | - : | t' :l | l' :l }
 And the Name of Je - sus, God, by Ga-briel gave, For, from sin His

mf *cresc.*

|| m' :- | r' :d' | t' :- | - :- | r' :- | d' :t | l' :- | - :- | - :- | - :- }
 He shall save, He shall save.
 || d' :- | t' :l | l' :- | s' :f | m' :- | - : | f' :- | m' :r | d' :- | - :- }
 peo - ple — He shall save, He shall save.

p *dim.*

|| : | : | : | : | : | : | m' :l | t' :r' | m' :- | m' :- | f' :f' | r' :t }
 3. One with Thee, O Sa - viour May our lives be
 || : | : | : | : | : | : | m' :d | r' :f | m' :r' | de' :l | l' :l | f' :f }
 3. One with Thee, O Sa - viour May our lives be

mp *p* *mp*

blest, One with Thee, O bring us to Thy rest. While by faith we
 blest, Our lives be blest, One with Thee, O bring us to Thy rest.

The first system of the musical score consists of three staves. The top staff is a vocal line with lyrics: "blest, One with Thee, O bring us to Thy rest. While by faith we". The middle staff is another vocal line with lyrics: "blest, Our lives be blest, One with Thee, O bring us to Thy rest.". The bottom staff is a piano accompaniment. Dynamics include *mf* and *mp*. There are also some markings like *dim.* and *p* in the piano part.

see Thee, May our hearts a - dore Till our eyes be - hold Thee
 While by faith we see Thee, May our hearts a - dore Till our eyes be -

The second system of the musical score consists of three staves. The top staff is a vocal line with lyrics: "see Thee, May our hearts a - dore Till our eyes be - hold Thee". The middle staff is another vocal line with lyrics: "While by faith we see Thee, May our hearts a - dore Till our eyes be -". The bottom staff is a piano accompaniment. Dynamics include *mf* and *cresc.*. There are also some markings like *dim.* and *p* in the piano part.

Ev - er - more, Ev - er - more.
 - hold Thee Ev - er - more, Ev - er - more.

The third system of the musical score consists of three staves. The top staff is a vocal line with lyrics: "Ev - er - more, Ev - er - more.". The middle staff is another vocal line with lyrics: "- hold Thee Ev - er - more, Ev - er - more.". The bottom staff is a piano accompaniment. Dynamics include *mp*, *dim.*, and *p*. There is also a marking "R.H." in the piano part.

COME TO BETHLEHEM

TWO-PART CAROL

Words by
DOM GREGORY MURRAY

PETER WARLOCK
from "Capriol Suite"
arr. MAURICE JACOBSON

Andante tranquillo *mp*

Come to Beth - le - hem and see the new - born King;

Key F. *mp* $\{ m : f : s : l s : - : s : l f : - : r : m : r : d : l d : r : t, l d : - : - \}$

Come, come and see the new - born King;

Key F. *mp* $\{ d : - : - : l : - : - : t, l l, : d : t, d : - : s, l l, : - : t, l d : - : - \}$

poco accel. *a tempo*

Piano *mf legato mp*

The first system of the musical score consists of three staves. The top staff is the vocal line, starting with the tempo marking 'Andante tranquillo' and dynamic 'mp'. It contains the lyrics 'Come to Beth - le - hem and see the new - born King;'. Below the lyrics is a key signature 'Key F.' and a rhythmic notation: $\{ m : f : s : l s : - : s : l f : - : r : m : r : d : l d : r : t, l d : - : - \}$. The second staff is the vocal line for the second part, with lyrics 'Come, come and see the new - born King;'. It also has 'Key F.' and a rhythmic notation: $\{ d : - : - : l : - : - : t, l l, : d : t, d : - : s, l l, : - : t, l d : - : - \}$. The third staff is the piano accompaniment, marked 'Piano' and 'mf legato', with a dynamic change to 'mp'.

mf

Come and lay your heart be - fore him while you sing. Lo, - the God of earth and

$\{ m : f : s : l s : - : s : l f : - : r : m : r : d : l d : r : t, l d : - : - \}$ $\{ s : l : t a l l : - : l f : s : l \}$

Come, lay your heart be - fore him while you sing. Lo, - the God of earth and

$\{ d : - : - : r : - : m : l f : r : t, l d : - : s, l l, : - : t, l d : - : - \}$ $\{ m : f : s : l f : - : d : r : - : f \}$

mf

The second system of the musical score continues the vocal and piano parts. The top staff has a dynamic marking of 'mf' and lyrics 'Come and lay your heart be - fore him while you sing. Lo, - the God of earth and'. Below the lyrics is a key signature 'Key F.' and a rhythmic notation: $\{ m : f : s : l s : - : s : l f : - : r : m : r : d : l d : r : t, l d : - : - \}$. The second staff has lyrics 'Come, lay your heart be - fore him while you sing. Lo, - the God of earth and' and a rhythmic notation: $\{ d : - : - : r : - : m : l f : r : t, l d : - : s, l l, : - : t, l d : - : - \}$. The piano accompaniment continues with a dynamic marking of 'mf'.

p

hea - ven, Lord of all, Lies with - in the man - ger of an ox' - s stall.

$\{ s : f : m : l m : f : r : l m : - : - \}$ $\{ d : r : m : l f : - : f : r : m : f : s : f : m : l m : f : r : l d : - : - \}$

hea - ven, Lord of all, Lies with - in the man - ger of an ox' - s stall.

$\{ m : r : d : l d : - : r : l d : - : t, l, i, t, : d : l r : - : d : l t, : - : l, s, : - : d : l d : - : t, l d : - : - \}$

p

The third system of the musical score continues the vocal and piano parts. The top staff has a dynamic marking of 'p' and lyrics 'hea - ven, Lord of all, Lies with - in the man - ger of an ox' - s stall.'. Below the lyrics is a key signature 'Key F.' and a rhythmic notation: $\{ s : f : m : l m : f : r : l m : - : - \}$. The second staff has lyrics 'hea - ven, Lord of all, Lies with - in the man - ger of an ox' - s stall.' and a rhythmic notation: $\{ m : r : d : l d : - : r : l d : - : t, l, i, t, : d : l r : - : d : l t, : - : l, s, : - : d : l d : - : t, l d : - : - \}$. The piano accompaniment continues with a dynamic marking of 'p'.

Duration 3 mins.

mf Born of God the Fa - ther in the bliss a - bove, *mp* Born a Ba - by in a

mf Born in the bliss a - bove, *mp* Born in a

mp sta - ble for our love. Lord of all, ere our race be - gan

mf sta - ble for our love. Lord of all cre - a - tion ere our race be - gan

mf Loves to call him - self "The Son of Man." Ho - ly Ma - ry, Vir - gin

Loves to be and call him - self "The Son of Man." Ho - ly Ma - ry, Vir - gin

mp *mf*

Moth-er, gave him birth; See her meek-ly kneel be-fore him on the earth.

mp *mf*

Moth-er, gave him birth;— See her meek-ly kneel be-fore him. Let us

p *mp* *mf* *rall.*

Let us kneel with her and lov-ing-ly a-dore Christ her Son, our God and

p *mp* *mf* *rall.*

kneel, kneel with her and lov-ing-ly a-dore Christ her Son, our God and

Much slower

King for ev-er-more.

p *mp* *pp*

King for ev-er-more.

ONLINE PERUSAL SCORE ONLY
NOT FOR USE IN PERFORMANCE

MATER ORA FILIUM

Irish folk song arranged as a carol
to anonymous 15th-century words by Charles Wood
Re-arranged for Treble voices (two-part with optional solo) and Organ
by
HARRISON OXLEY

Flowing $\text{♩} = 52$ *mp*

SOLO I* *mp*
Ma - ter o - ra fi - li - um,¹⁾

ORGAN† *mp*
Man.

Ut post hoc ex - i - li - um²⁾ No - bis do - net gau - di - um,

SOLO II *mf*
Be - a - to - rum om - ni - um. 1 Fair mai - den, who is this bairn -

The musical score is written in G minor (three flats) and 4/4 time. It consists of three systems. The first system features a Solo I part (treble clef) and an Organ part (grand staff). The Solo I part begins with a rest for 8 bars, then enters with the lyrics 'Ma - ter o - ra fi - li - um, 1)'. The Organ part provides accompaniment throughout. The second system continues the Solo I part with lyrics 'Ut post hoc ex - i - li - um 2) No - bis do - net gau - di - um,'. The Organ part continues. The third system features a Solo II part (treble clef) with lyrics 'Be - a - to - rum om - ni - um. 1 Fair mai - den, who is this bairn -'. The Organ part continues. A large watermark 'ONLY FOR USE IN SCHOOL PERFORMANCES' is overlaid on the score.

* Ideally, the singer of the Solo I part should be placed apart from the choir. This singer should not sing in unison with the choir except for the 8 bars marked 'All voices'. The singers of Solo II and Solo III should be drawn from among the choir. However, this arrangement of the parts is entirely at the conductor's discretion and may be modified at will. For example, any of the solo parts may be sung full or by a group of voices.

† The organ part may be performed on the piano if some tied notes are repeated and some chords spread.

1) pronounced 'fee-lee-um' 2) pronounced 'ex-ee-lee-um'

SOLO III
mf

That thou bear-est in thine arm? Sir, it is a King-es Son_

18 Ped.

TWO or THREE VOICES
p hum with lips slightly apart

er. _____

FULL
mf

That in heav'n a - bove doth won. 2 Man to Fa-ther he hath none,

(mp)legato

17

er. _____ er. _____

But him-self God a - lone; Of a maid he would be born, To

21

er.

ALL VOICES *f*

save man-kind that was for-lorn. Ma-ter o-ra fi-li-um,

mf

25

Ut post hoc ex-il-i-um No-bis do-net gau-di-um,

29

Be-a-to-rum om-ni-um.

p

38 Man.

SOLO I tacet *mf*

3 Three kings brought him pre-sents, Gold, myrrh, and frank-in-cense,

mp legato

37

To my Son— full of might, King of kings and lord of right.

41

SOLO I
mf
Ma - ter o - ra fi - li - um, Ut post hoc ex - il - i - um

I *mp*
ah ah

II *mp*
ah ah

45

Ped.

f *mf*
No - bis do - net gau - di - um, Be - a - to - rum om - ni - um.

ah

ah

49

TWO or THREE VOICES

mp hum with lips slightly apart

er er

f FULL

4 Fair mai-den, pray for us un - to thy Son, sweet Je - sus, That

mf legato

53

er er

he will send us of his grace In heav'n on high to have a place.

57

SOLO I *mf*

Ma - ter o - ra fi - li - um, Ut post hoc ex -

I *p*

ah

SOLO II *p*

ah

p

61 Man.

f *mp*
mf *pp*
mf *pp*
mf *p*
 64 Ped.

om - ni - um.
p hum with lips slightly apart
er *p hum with lips slightly apart*
er
 reduce *pp*
 68

rall. *close lips*
er *mm*
close lips
mm *mm*
rall.
 72 Man.



CH61585



EA15019



EA15274



EA15787



EA16306



EA16454



EA16967



EA37267



JC70279



JC71484



JC72276



JC72392



JC72401



NOV160094



NOV290175



NOV290182



NOV290255



NOV290345



NOV290371



NOV290498

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NOV290513



NOV290522



NOV330115



NOV441186



NOV950525



NOV955889



NOV955933



NOV956197



NOV956351



NOV956362



NOV957110



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