

Music Sales Choral Binder Vol.5: Upper Voices 3-Part (+) – Sacred and Christmas

All titles listed are SSA unless otherwise stated

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CONTEMPORARY CHURCH MUSIC SERIES

CAROL BARRATT

MAGNIFICAT
AND
NUNC DIMITTIS

FOR UNACCOMPANIED CHOIR

S S A

ONLINE PERUSAL COPY ONLY
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CHESTER MUSIC

This work was commissioned by Gordon Pullin and the Madrigal Choir of Notting Hill and Ealing High School. The first performance was given at St Paul's Cathedral on 28th April 1992.

ONLINE PERUSAL SCORE ONLY
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MAGNIFICAT

Andante tranquillo (♩ = 88 - 96)

Carol Barratt
(1991)

mp

Soprano I
My soul doth mag - ni - fy the Lord,

Soprano II
mp
My soul doth mag - ni -

Alto
mp
My

4

and my spi - rit hath re - joiced, re - joiced, —

- fy the Lord, and my spi - rit hath re -

soul doth mag - ni - fy the Lord, my

7

— re - - - joiced in God my Sa - viour. For

- joiced, re - - - joiced in God my Sa - viour.

mf

spi - rit hath — re - joiced in God — my Sa - viour.

10 *rit.*

he hath re - gar - ded the low - li - ness of his hand - mai - den.

he hath re - gar - ded the low - li - ness of his hand - mai - den.

he hath re - gar - ded of his hand - mai - den.

1 **f** *a tempo*

13 For be - hold from hence - forth all ge - ne - ra - tions

all ge - ne - ra - tions

from hence - forth all, all,

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

16 **ff**

shall call me, shall call me bless - ed.

shall call me, shall call me bless - ed.

shall call me, shall call me bless - ed. For

19

For he *f* that is

he *(f)* that is might-ty hath

22

hath *f* mag-ni-fied me, *sub. p* and

might-ty *sub. p* hath mag-ni-fied me, *sub. p* and

mag-ni-fied me, *sub. p* and

25

pp rit. ho-ly, ho-ly is his Name. And his 2 *a tempo* (optional solo) *mp*

pp rit. ho-ly, ho-ly is his Name.

pp rit. ho-ly, ho-ly is his Name.

28

mer-cy *f* is on them that fear him, through-out

3 Allegro moderato
(♩ = 104 - 112)

31 *molto rit.* *mf* *(tutti)* *f*

all ge - ne - ra - tions, all ge - ne - ra - tions. He hath showed

35 *f* *ff* *ff* *ff*

strength, strength with his arm; strength with his arm; he hath

He hath showed strength with his arm; strength with his arm; he hath

hath showed strength with his arm; hath showed strength with his arm; he hath

38 *p* *p* *p*

scat-tered, he hath scat - tered the proud in the i - ma - gi -

scat-tered, he hath scat - tered the proud in the i - ma - gi -

scat-tered, he hath scat - tered the proud in the i - ma - gi -

41 4 *f*

- na - tion of their hearts. He hath put down the migh - ty

- na - tion of their hearts. He hath put down the migh - ty

- na - tion of their hearts. hath put down the migh - ty

45 *ff*

from their seat, from their seat and hath ex - al - ted the hum - ble and

from their seat, from their seat and hath ex - al - ted the hum - ble and

from their seat, from their seat, their seat and hath ex - al - ted the hum - ble and

48 5 *mp* (*mp*) *mf*

meek. He hath filled the hun - gry with good things, and the

meek. filled the hun - gry with good things,

meek. filled the hun - gry with good things, and the

6 Tempo primo (♩ = 88 - 96)

52

rich he hath sent emp - ty a - way. He re -

rich he hath sent emp - ty a - way.

rich he hath sent emp - ty a - way.

56

- mem - ber - ing his mer - cy, He re -

He re - mem - ber - ing his

59

he re - mem - ber - ing, hath hol - pen his

- mem - ber - ing his mer - cy hath hol -

mer - cy hath hol - pen his ser - vant, his

62 7 *mf*

ser - vant, his ser - - - vant ls - ra - el, as he

- pen his _____ ser - - - vant ls - ra - el,

ser - vant, _____ ser - - - vant ls - ra - el,

65

pro - mised to _____ our fore - fa - thers, A - bra - ham and his seed _____

mf fore - fa - thers A - bra - ham and his seed *f*

mf fore - fa - thers A - bra - ham and his seed *f*

68

and his seed for e - ver, for e - ver. _____

and his seed for e - ver, for e - ver. _____

his seed for e - ver, for _____ e - ver. _____

GLORIA

Allegro espressivo (♩ = 160)

Soprano I

Soprano II

Alto

mf

Glo - ry be to the, Glo - ry be to the,

f

Glo - ry, Glo - ry, Glo - ry,

4

mf

Glo - ry be to the, Glo - ry be to the Fa - ther, —

f

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

mf

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

1

8

f

Glo - ry be to the Fa - ther, —

f

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

f

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

12 *mf* 2 *calmato*
mp

and to the Son, — and to the Ho - ly Ghost; As it was in the be -

mf *mp*

and to the Son, and to the Ho - ly Ghost; As it was in the

mf *mp*

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

16 3 *misterioso*
poco a poco rall ...
p

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

p

be - gin - ning, and e - ver shall be, world with - out

p.

be - gin - ning, and e - ver shall be, world with - out

20 *pp*

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

pp

end, A - - men, with - out end. A - - men. —

pp

end, A - - men, with - out end. A - - men. —

NUNC DIMITTIS

Andante (♩ = 80)

Soprano I *p*
Lord now let - - test

Soprano II *p*
Lord now let - - test

Alto *mp*
Lord now let - test thou thy ser - vant de -

4 *mp*
thou thy ser - vant de - part in peace, ac -

mp
thou thy ser - vant de - part in peace, ac -

p *mp*
part, de - - part in peace ac -

8 **1** Soprano solo *mp*
For mine

mf
- cor - - ding to thy word.

mf
- cor - - ding to thy word.

mf
- cor - - ding to thy word.

12

eyes _____ have ___ seen thy sal - va - tion, _____ which _

mf

mp

p

thy sal - va - tion,

p

thy sal - va - tion,

16

thou _____ hast pre - pared be - fore the face _____ of

p

pre - pared be - fore the face of

p

pre - pared be - fore the face of

p

be - fore the face of

19

all peo - ple; _____

mf

mp

all peo - ple; _____ To be a light

mp

all peo - ple; _____ To be a light

mp

all peo - ple; _____ To be a light to

f

To be a light to

[2]

Largamente

23

to light - en the Gen - tiles, and to be the
to light - en the Gen - tiles, and to be the
light - en the Gen - tiles, and to be the

Detailed description: This block contains three staves of music for measures 23-25. The top staff is a vocal line with lyrics. The middle and bottom staves are piano accompaniment. The key signature has one sharp (F#), and the time signature is 4/4. The tempo marking 'Largamente' is centered above the first staff.

26

glo - ry of thy peo - ple.
glo - ry of thy peo - ple.
glo - ry of thy peo - ple.

Detailed description: This block contains three staves of music for measures 26-28. The top staff is a vocal line with lyrics. The middle and bottom staves are piano accompaniment. The key signature has one sharp (F#), and the time signature is 4/4. A dynamic marking of *ff* (fortissimo) is placed at the beginning of each staff.

3

29

Is - ra - el, Is - ra - el.
Is - ra - el, Is - ra - el.
Is - ra - el, Is - ra - el.

D.C. Gloria p.10

Detailed description: This block contains three staves of music for measures 29-31. The top staff is a vocal line with lyrics. The middle and bottom staves are piano accompaniment. The key signature has one sharp (F#), and the time signature is 4/4. A dynamic marking of *p* (piano) is placed at the beginning of each staff. The section is labeled 'D.C. Gloria p.10' at the end of the third staff.

Carol Barratt

PRAISE THE LORD

Psalm 150

for SSA chorus and organ

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NOVELLO

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For The Mall School, Twickenham

PRAISE THE LORD

Text
Psalm 150**

CAROL BARRATT
(b. 1945)

Moderato deciso

PIANO
or
ORGAN

mf

con Ped.

A

5 Solo*
mp

Praise, praise the Lord. Praise, praise the Lord. Praise the Lord. Praise the

mf *p*

5

p *mf* *sub. p*

10

Lord. Praise, praise, praise the Lord. Praise the Lord. Praise the Lord. Praise the

mp

10

mp

* Solo or a few voices

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15 rit. *mf* **B** A tempo Full *mp*

Lord. Praise the Lord. Praise God in his

20 *mf*

Tem-ple. Praise his strength in hea-ven. Praise him for the migh-ty

24 rit. a tempo *f*

things he has done. Praise him for the migh-ty things he has done.

28 *ff* **C**

Praise his su-preme great-ness, great-ness.

† Optional 2 parts, or top part only

33 *unis.*
mf

Praise, praise the Lord. Praise, praise the Lord. Praise the Lord. Praise the

mp

38 †
mf *f*

Lord. Praise, praise, praise the Lord. Praise the Lord. Praise the Lord. Praise the

mf *f*

43 **D** *div.*

Lord. Praise the Lord.

48 1 *mf*

Praise him with trum-pets. Praise him with harps and ly - res.

2 *mf*

Praise him with trum-pets. Praise him with harps and

† Optional 2 parts, or top part only

53 *v** *f* *mp*

Praise him with drums and danc - ing, danc - ing. Praise him with

ly - res. Praise him with drums and danc - ing.

53 *f* *sub. mp*

58 *E + E²* *f* *mp* *mf*

harps, — Praise him with harps and flutes. Praise him with

Praise him with harps, — Praise him with harps and flutes.

58

63 *ff* *ff* *ff*

cym-bals. — Praise him with loud, loud cym-bals. cym-bals.

Praise him with cym-bals. — Praise him with loud cym-bals. cym-bals.

63 *ff* *ff*

* On the word "drums", roll "r's" if possible.

F Broadly

69

unis. (*ff*)

Praise the Lord, all liv - ing crea - tures,

69

Broadly

74

tempo primo

liv - ing crea - tures, all liv - ing crea - tures, crea - tures.

74

tempo primo

G

79

unis. *mf*

Praise, praise the Lord. Praise, praise the Lord.

79

84

mp

mf

Solo*
(*mf*)

Praise the Lord. Praise the Lord. Praise, praise, praise the Lord. Praise the

84

mp

p

* Solo or a few voices

† Optional 2 parts, or top line only

99
done. Praise the Lord. Praise the Lord. Praise the Lord. Praise the

99

103 *ff* rit.
Lord. Praise the Lord. Praise the Lord. Praise the Lord. Praise the

103 *ff* rit.

107 *fff*
Lord. Praise the Lord.

107 *fff*
rit.

99

done. Praise the Lord. Praise the Lord. Praise the Lord. Praise the

99

103

Lord. Praise the Lord. Praise the Lord. Praise the Lord. Praise the

103

ff *rit.*

a tempo

107

Lord. Praise the Lord.

107

a tempo

fff

Alison Bauld

EXULT

Psalm 92

for SSA chorus and organ

ONLINE PERUSAL SCORE ONLY
NOT FOR USE IN PERFORMANCE

NOVELLO

for Florrie and Alex

EXULT

Text
Psalm 92

ALISON BAULD
(b. 1944)

Con moto (♩ = 72)

VOICES*
(Choirs I and II are positioned opposite one another for antiphonal effect)

Con moto (♩ = 72)
mf < *p* *più mf* 3

ORGAN
or
PIANO †
Man.

4 **accel.**

4 **accel.**

8 **rit.** Lord, How great are thy dee(ds) — *mf* < 3
CHOIR I div. *mf*

8 **rit.** Lord, — How great — thy deeds, O Lord — it is
Tutti con sord. *pp dolce* *mp*

f *sub. p* Ped. 1

Commissioned by Pipers Corner School to celebrate its Diamond Jubilee, 1990.

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* This anthem may be sung by one choir divided into two parts and using soloists, or it may be sung by two choirs.

In some places Choir I divides into two parts, while Choir II remains unison throughout - except at bb. 45-7 where either the top or bottom part may be sung.

† The original version for brass quartet is available on hire.

good to give thee thanks — to sing psalms to thy name O most High —

mp

Ped.

14 *poco accel.* — Thy Acts O Lord — fill me with ex - ul - ta - tion —

CHOIR II

How great are Thy

14 *poco accel.*

mf *f*

17 *mf* How fa - thom - less Thy thoughts How great are Thy deeds —

sub. p

deeds How fa - thom - less Thy thoughts How great are Thy deeds —

17 *mf* *p*

O most High

20 *div.* *mf* *mp* O Lord most High O Lord *mf* *f* *mf* *poco accel.* It is good to give thee

20 *mp* *8va** *mf* *p* *poco accel.*

*8va bassa**

23 thanks to sing psalms to thy name O most High to de-clare thy love in thy

23

25 *dolce* morn-ing and thy con - stan-cy ev - 'ry night to the mu - sic

25 *dolce*

* 8va and 8va bassa for piano performances only.

28 *mf*
of a ten stringed lute — to the sound-ing chor(ds) — of a har(p) —

28
3
Ped.

31 *mf*
Thy Acts O Lord — fill me with ex - ul - ta - tion — I shout! in

31
mf
Man.

35 *poco adagio*
tri-umph — at thy migh - ty deeds

CHOIR II *mp*
How great are thy deeds — O Lord — it is *poco adagio*

35 *p*

39

good to give thee thanks to sing psalms to thy name O most High

41 CHOIR I

thy mighty deeds

Thy acts O Lord fill me with exultation

41

Ped.

44

fill me with exultation, Thy Acts O Lord O most High.

mf *f* poco rit.

Thy Acts O Lord O most High.

44

f *mf* *f* *ff* poco rit.

* The anthem may end here.

48

Musical score for measures 48-50. The top staff is a treble clef with a whole rest. The bottom staff is a bass clef with a whole rest. The key signature is one flat (B-flat) and the time signature is 4/4. The music begins at measure 48 with a forte (*f*) dynamic. The melody in the right hand consists of eighth and sixteenth notes, with a slur over measures 48-50. The bass line is mostly whole notes.

optional postlude
con moto

51

Musical score for measures 51-53. The top staff is a treble clef with a whole rest. The bottom staff is a bass clef with a whole rest. The key signature is one flat (B-flat) and the time signature is 4/4. The music begins at measure 51 with a forte (*f*) dynamic. The melody in the right hand features eighth and sixteenth notes with slurs and a triplet in measure 53. The bass line has a triplet in measure 53. A watermark "ONLINE PRELUSAL SCORE ONLY NOT FOR USE IN PERFORMANCE" is visible across the page.

54

Musical score for measures 54-56. The top staff is a treble clef with a whole rest. The bottom staff is a bass clef with a whole rest. The key signature is one flat (B-flat) and the time signature is 4/4. The music begins at measure 54 with a forte (*f*) dynamic. The melody in the right hand features eighth and sixteenth notes with slurs and accents. The bass line has a triplet in measure 56. A watermark "ONLINE PRELUSAL SCORE ONLY NOT FOR USE IN PERFORMANCE" is visible across the page.

Ped.

ONLINE PERUSAL SCORE ONLY
NOT FOR USE IN PERFORMANCE

*In Memoriam—Sheila Mossman***Prayer of Saint Francis of Assisi**

Music by
ARTHUR BLISS

for SSAA (unaccompanied)

Lord, make me an instrument of thy Peace.
Where there is hatred, let me sow love.
Where there is injury, pardon.
Where there is doubt, faith.
Where there is despair, hope.
Where there is darkness, light.
Where there is sadness, joy.
O Divine Master, grant that I may not so much
seek to be consoled as to console;
to be understood, as to understand;
to be loved, as to love; for it is in giving that we receive,
it is in pardoning that we are pardoned, and that
it is in dying that we are born to Eternal Life. Amen.

Larghetto $\text{♩} = c. 72-76$

SOPRANO I *pp* Lord, make me an in-stru-ment of thy Peace, —

SOPRANO II *pp* Lord, make me an in-stru-ment of thy Peace, —

ALTO I *pp* Lord,

ALTO II *pp* Lord,

Peace, — of thy Peace. Where there is ha - tred,

Peace, — of thy Peace. Where there is ha - tred,

make me an in-stru-ment of thy Peace. Where there is ha - tred,

6 make me an in-stru-ment of thy Peace. Where there is ha - tred,

let me sow_ love. — Where there is in - ju - ry, — par - don. —

let me sow_ love. — Where there is in - ju - ry, — par - don. —

let me sow_ love. — Where there is in - ju - ry, — par - don. —

12 let me sow_ love. — Where there is in - ju - ry, — par - don. —

Where there is doubt, faith. — Where there is des - pair, —

Where there is doubt, — faith. — Where there is des - pair, —

Where there is doubt, — faith. — Where there is des - pair, —

18 Where there is doubt, — faith. — Where there is des - pair, —

hope. — Where there is dark - ness, light. —

hope. — Where there is dark - ness, light. —

hope. — Where there is dark - ness, light. —

24 hope. — Where there is dark - ness, light. —

Where there is sad - ness, — joy, — joy, — joy. —

Where there is sad - ness, — joy, — joy, — joy. —

Where there is sad - ness, — joy, — joy, — joy. —

30 Where there is sad - ness, — joy, — joy, — joy. —

SOPRANO SOLO (*prominent*)

ten.

O Di-vine Mas-ter, grant that I

87

may not so much seek to be con-soled as to con-sole; (*pp*) to be un-der-stood,

95

as to un-der-stand; — to be loved, — as to love; *colla solo*

103

slightly quicker $\text{♩} = c. 80$
(very distinct words)

55

P for it is in giv-ing that we re - ceive, *mf* it is in par-don-ing that

P for it is in giv-ing that we re - ceive, *mf* it is in par-don-ing that

P for it is in giv-ing that we re - ceive, *mf* it is in par-don-ing that

P for it is in giv-ing that we re - ceive, *mf* it is in par-don-ing that

61

f we are par - doned, — and that it is in dy - ing — that *mp*

f we are par - doned, — and that it is in dy - ing — that *mp*

f we are par - doned, — and that it is in dy - ing — that *mp*

f we are par - doned, — and that it is in dy - ing — that *mp*

65

cresc. *f* we are born — to E - ter - nal Life. *ten.* *pp* slightly slower

cresc. *f* we are born — to E - ter - nal Life. *ten.* *pp* A - men, —

cresc. *f* we are born — to E - ter - nal Life. *ten.* *pp* A -

cresc. *f* we are born — to E - ter - nal Life. *ten.* *pp* A -

71

pp A - men, A - men, A - men, A - men.

p A - men, — A - men, A - men, A - men, A - men.

p men, — A - men, — A - men, A - men, A - men.

pp A - men, — A - men, — A - men, A - men.

* high Bflat optional for a few voices

WHEN I AM AFRAID

Psalms 56, 3-4, 8-9

Michael Bojesen

ONLINE PERUSAL SCORE ONLY
NOT FOR USE IN PERFORMANCE

EDITION WILHELM HANSEN

WHEN I AM AFRAID

Psalms 56, 3-4, 8-9

Michael Bojesen 2002

$\text{♩} = c.72$
mp When I am a—

Soprano 1
mp When I am a - fraid,

Soprano 2
mp When I am, I am a - fraid

Alto
mp When I I will trust in

4 I will trust in you, I am a—

S. 1
I will trust in you, I am a - fraid,

S. 2
When I am, I am a - fraid

A.
you When I I will trust in

8 I will trust in you, I am a—

S. 1
I will trust in you, I am a - fraid,

S. 2
When I am, I am a - fraid

A.
you When I I will trust in

12 I will trust in you, I am a—

S. 1
I will trust in you, I am a - fraid

S. 2
When I am, I am a - fraid

A.
you When I I will trust in

Listesso tempo, ritmico

16 *mf*

S. 1 I will trust in God, whose word— I praise,— In—

S. 2 In God, whose word— I praise,—

A. you, In God, whose word— I praise,—

19

S. 1 God I trust;— I will not be a-fraid.— What can mor - tal man— do to

S. 2 In God— I trust.— What can mor - tal man— do to

A. In God— I trust.— What can mor - tal man— do to

22 *f*

S. 1 me? What can mor - tal man— do to me? In God, whose word— I praise,

S. 2 me? What can mor - tal man— do to me? In God, whose word— I praise,

A. me? What can mor - tal man— do to me? In God, whose word— I praise,

26

S. 1 — In— God I trust;— I will not be a - fraid.— What can

S. 2 — In God— I trust.— What can

A. — In God— I trust.— What can

29

S. 1 mor - tal man— do to me? What can mor - tal man— do to me?

S. 2 mor - tal man— do to me? What can mor - tal man— do to me?

A. mor - tal man— do to me? What can mor - tal man— do to me?

33

S. 1

S. 2 *p* Re - cord my la - ment, re - cord my la - ment;

A. *p* Re - cord my la - ment, re - cord my la - ment;

37

S. 1

S. 2 list my tears on your scroll are they not in your re - cord?

A. list my tears on your scroll are they not in your re - cord?

41 *p*

S. 1 Re - - - - cord my la - - - - ment; list my

S. 2 Re - cord my la - ment, re - cord my la - ment;

A. Re - cord my la - ment, re - cord my la - ment;

45 *mf*

S. 1 tears on your scroll, are they not in your re - cord? In *mf*

S. 2 list my tears on your scroll, are they not in your re - cord? In *mf*

A. list my tears on your scroll, are they not in your re - cord? In *mf*

49

S. 1 God, whose word— I praise,— In God I trust;— I will not

S. 2 God, whose word— I praise,— In God—

A. God, whose word— I praise,— In God—

52

S. 1 be a - fraid.— What can mor - tal man— do to me? What can

S. 2 I trust.— What can mor - tal man— do to me? What can

A. I trust.— What can mor - tal man— do to me? What can

55 *f*

S. 1 mor - tal man— do to me? In God, whose word— I praise, In— *f*

S. 2 mor - tal man— do to me? In God, whose word— I praise, *f*

A. mor - tal man— do to me? In God, whose word— I praise, *f*

59

S. 1 God I trust;— I will not be a-fraid.— What can mor - tal man— do to

S. 2 In God— I trust.— What can mor - tal man— do to

A. In God— I trust.— What can mor - tal man— do to

62

S. 1 me? What can mor - tal man— do to me? Then my en - e— *mp*

S. 2 me? What can mor - tal man— do to me? Then my e - ne *mp*

A. me? What can mor - tal man— do to me? Then my e - ne *mp*

66

S. 1 mies ———— When I call for help, my e - ne—

S. 2 mies will ———— turn back Then my e - ne -

A. ———— will ———— turn back Then my ————

70

S. 1 mies ———— When I call for help, my e - ne—

S. 2 mies will ———— turn back Then my e - ne -

A. ———— will ———— turn back Then my ————

74

S. 1 When I call for help, my e - ne -
 mies _____ when I call for help, my e - ne

S. 2 _____
 mies will _____ turn back Then my e - ne -

A. _____
 will _____ turn back Then my _____

78

S. 1 When I call for help, By this I will _____
 mies _____ When I call for help. By this I will

S. 2 _____
 mies will _____ turn back By this I _____

A. _____
 - will _____ turn back By this _____

82

cresc. poco a poco

S. 1 By this I will _____
 know By this I will know By this I will

S. 2 *cresc. poco a poco*
 - that God is By this I _____ that God is By this I will

A. *cresc. poco a poco*
 - that God is By this _____ that god is By this I will

86

rit. ----- *f*

S. 1 know that God is for me!
f

S. 2 know that God is for me!
f

A. know that God is for me!
f

ONLINE PERUSAL SCORE ONLY
NOT FOR USE IN PERFORMANCE

GEOFFREY BURGON

AVE VERUM

SSA CHORUS
PIANO OR ORGAN AND OPTIONAL OBOE

BASED ON THE 'BRIDESHEAD REVISITED' THEME

ONLINE PERUSAL SCORE ONLY
NOT FOR USE IN PERFORMANCE

CHESTER MUSIC

ONLINE PERUSAL SCORE ONLY
NOT FOR USE IN PERFORMANCE

Ave verum corpus

Geoffrey Burgon
arr. Langley / Abbott / Tilley

Elegantly ♩ = 104

Oboe (optional) *mf legato*

Soprano 1

Soprano 2

Alto

Piano / Organ *p*

8 **A**

Ob.

A.

A - ve ve - rum cor - pus na - tum de Ma - ri - a Vir - gi -

Pno./ Org. *p*

16

A.

- ne, ve - re pas - sum, im - mo - la - tum in cru - ce pro ho - mi -

Pno./ Org.

24 **B**

S.1 A - ve ve - rum cor - pus na - tum de Ma - ri - a Vir - gi -

S.2 A - ve ve - rum cor - pus na - tum de Ma - ri - a Vir - gi -

A. ne. A - ve ve - rum cor - pus na - tum de Ma - ri - a Vir - gi -

Pno./ Org.

32

S.1 - ne, ve - re pas - sum, im - mo - la - tum in cru - ce pro ho - mi -

S.2 - ne, ve - re pas - sum, im - mo - la - tum in cru - ce pro ho - mi -

A. - ne, ve - re pas - sum, im - mo - la - tum in cru - ce pro ho - mi -

Pno./ Org.

40 **C**

S.1 - ne. Cu - ius la - tus per - fo - ra - tum, un - da flux - it et san - gui

S.2 - ne.

A. - ne.

Pno./ Org.

48 **D**

S.1 - ne Es - to no - bis prae - gu - sta - tum in mor - tis ex - a - mi -

S.2 Es - to no - bis prae - gu - sta - tum in mor - tis ex - a - mi -

A. Es - to no - bis prae - gu - sta - tum in mor - tis ex - a - mi -

Pno./ Org.

56 **E**

S.1 - ne. in mor - tis ex - a - mi - ne. *f* A - ve ve - rum

S.2 - ne. in mor - tis ex - a - mi - ne. *f* A - ve ve - rum

A. - ne. in mor - tis ex - a - mi - ne. *f* A - ve ve - rum

Pno./ Org. *mf*

63

S.1 cor - pus na - tum de Ma - ri - a Vir - gi -

S.2 cor - pus na - tum de Ma - ri - a Vir - gi -

A. cor - pus na - tum de Ma - ri - a Vir - gi -

Pno./ Org.

68

S.1
ne, ve - re pas - sum im - mo - la - tum,

S.2
ne, ve - re pas - sum im - mo - la - tum,

A.
- ne, ve - re pas - sum im - mo - la - tum,

Pno./
Org.

73

Ob.

S.1
in cru - ce pro ho - mi - ne, in *mf*

S.2
in cru - ce pro ho - mi - ne, in

A.
in cru - ce pro ho - mi - ne, in

Pno./
Org.

78 *poco rit.* *rall.*

Ob.

S.1
cru - ce pro ho - - mi - ne.

S.2
cru - ce pro ho - - mi - ne.

A.
cru - ce pro ho - mi - ne.

Pno./
Org.

for The Channing School

Magnificat

For S.S.A.A. with Piano and Strings (optional)

BY

HUGO COLE

London: NOVELLO & COMPANY, Limited

Allegro

SOPRANO I

SOPRANO II

ALTO I

ALTO II

ACCOMP^T

My soul

My

Allegro $\text{♩} = 76$

mf *f mp*

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

doth mag-ni - fy the Lord: and my spi - rit hath re -

soul doth mag-ni - fy the Lord: and my spi - rit hath re -

My soul doth mag - ni - fy the Lord:

spi - rit_ hath re - joic - ed in God my Sa - viour.

joic - ed in God_ my_ Sa - viour.

joic - ed in God_ my_ Sa - viour.

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

1 *p legato*
For he hath re - gard - ed

p non legato
For he hath re - gard - ed the low - li - ness of

p non legato
Sa - viour. For he hath re - gard - ed the

p non legato the low - li - ness of his hand -

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

his hand - maid - en.

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

* Small notes are for use only when the work is performed without Strings

maid - en. For be - his hand - maid - en. For be -

hold, from hence - forth: all ge - ne -

For - be - hold, from hence - forth: all

ra - tions shall call me bless - ed. For

ge - ne - ra - tions shall call me bless - ed. For

ge - ne - ra - tions shall call me bless - ed.

cresc.
 he that is might-y hath mag - ni - fi - ed me:
p cresc.
 For he that is might-y hath mag - ni - fi - ed me:
cresc.
 he that is might-y hath mag - ni - fi - ed me:
p cresc.
 For he that is might-y hath mag - ni - fi - ed

and ho - ly is his name,
f dim.
 and ho - ly is his name,
f dim.
 and ho - ly is his name,
f dim.
 me: and **3** ho - ly is his name,
mf

p ho - ly is his name. *poco rall.*
p ho - ly is his name. *poco rall.*
p ho - ly is his name. *poco rall.*
 ho - ly is his name. *poco rall.*

*** 4 poco meno mosso**
p
 And his mer - cy is on them that

poco meno mosso
p
 And his mer - cy is on them that

*** 4 poco meno mosso** ♩ = 72 (♩ = d)

fear him: through - out all ge - ne - ra - tions.

p
 And his mer - cy is on them that

fear him: through - out all ge - ne - ra - tions. And

p
 And his mer - cy is on them that

And his mer - cy is on them that fear him:

fear him: through - out all ge - ne - ra -

his mer - cy is on them that fear him: through -

fear him, that fear him: through - out all

mf

* The section 4 to 5 may, if desired, be sung by four Solo voices

through - out all ge - ne - ra - tions.

tions.

out all ge - ne - ra - tions.

ge - ne - ra - tions.

5 più mosso

f He hath shew - ed

f He hath shew - ed strength with his

f He hath shew - ed

5 più mosso ♩-112-120 He hath shew - ed strength with his

strength with his arm: he hath scat - ter - ed the

arm: he hath scat - ter - ed the

strength with his arm: he hath scat - ter - ed the

arm: he hath scat - ter - ed the

f proud in the im - a - gi - na - tion
f proud in the im - a - gi - na - tion of their
f proud in the im - a - gi - na - tion of their
f proud in the im - a - gi - na - tion of their

p of their hearts. *6 misurato* *mf* He hath put down the
p hearts. *mf* He hath put down the
p hearts. *6 misurato* *mf* He hath put down
p hearts. *6 misurato* *mf* He hath put down

poco riten. might - y from their seat: *pp* and hath ex -
pp might - y from their seat: *poco riten.* and hath ex -
the might - y from their seat: *pp* and hath ex -
the might - y from their seat: *poco riten.* and hath ex -

SOLO SOPRANO I

and hath ex - alt - ed the hum -
alt - ed the hum - ble and
alt - ed the hum - ble and
alt - ed the hum - ble and

The first system of the score features a Solo Soprano I line and four piano accompaniment staves. The Soprano line begins with a *mf* dynamic and the lyrics "and hath ex - alt - ed the hum -". The piano accompaniment consists of four staves, with the right hand playing chords and the left hand playing a rhythmic accompaniment. The key signature has one flat and the time signature is 3/2.

- ble and meek: He hath
He hath fill - ed the
meek: He hath fill - ed the hun - gry with
meek: He hath fill - ed the hun - gry with
meek: He hath fill - ed the hun - gry with
meek: He hath fill - ed the hun - gry with

The second system of the score features a Solo Soprano II line and four piano accompaniment staves. The Soprano line begins with a *mf* dynamic and the lyrics "He hath fill - ed the". The piano accompaniment consists of four staves, with the right hand playing chords and the left hand playing a rhythmic accompaniment. The key signature has one flat and the time signature is 3/2.

fill-ed the hun-gry, and the rich he hath
 hun-gry with good things: and the rich he hath
 good things: and the rich he hath sent
 good things: and the rich he hath sent
 good things: and the rich he hath sent
 good things: and the rich he hath sent

calando **7** Tempo I
 sent empty a way.
 sent empty a way.
 calando Tempo I
 empty a way.
 calando Tempo I
 empty a way.
 calando **7** Tempo I (♩ = 76)
 empty a way.

TUTTI mp

He re - mem - b'ring his mer - cy

TUTTI mp

He re -

mp

He re - mem - ber -

mp

He re - mem - ber - ing his

hath hol - pen his ser - vant Is - ra -

mem - b'ring his mer - cy hath hol - pen his ser - vant

ing his mer - cy hath hol - pen his ser - vant

mer - cy hath hol - pen his ser - vant Is -

cresc.

el: as he pro - mis - ed to our fore - fa - thers,

cresc.

Is - ra - el: as he pro - mis - ed to our fore - fa - thers,

cresc.

Is - ra - el: as he pro - mis - ed to our fore - fa - thers,

cresc.

ra - el: as he pro - mis - ed to our fore - fa - thers, A -

f *p* poco accel.

A - bra-ham and his seed, for ev - er, for ev -

A - bra-ham and his seed, for ev - er, for ev -

A - bra-ham and his seed, for ev - er, for

- bra - ham and his seed, for ev - er,

f *p* poco accel.

p *f* *cresc.*

er, for ev - er. My soul doth

er. He re - mem - bring his mer - cy, hath

poco più mosso *mf* *cresc.*

ev - er. For ev - er, for ev -

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

p *mf* *cresc.*

8 poco più mosso

f *9* accel.

mag - ni - fy - the - Lord, for ev - er, for ev - er, for

hol - pen his ser - vant, for ev - er, for ev - er, for

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

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

f *9* accel.

allegro vivo

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

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

allegro vivo

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

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

allegro vivo $\text{♩} = 96$

ppp *ppp*
valla

poco allarg.

er, for ev - er, for ev - er. —

er, for ev - er, for ev - er. —

poco allarg.

ev - er, for ev - er.

ev - er, for ev - er.

poco allarg.

ppp *f*
Cappo

* a tempo

f for ev - er. *pp*

f for ev - er. *pp*

a tempo *f* for ev - er. *pp*

f for ev - er. *pp*

* a tempo

f *pp*

10 meno mosso *p*

Glo - ry be to the

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

meno mosso *p*

Glo - ry be to the Fa - ther, — and

p Glo - ry be to the Fa - ther, — and

10 meno mosso $\text{♩} = 80$

p *pp*

pp

pp

pp

* This ending may be used if it is desired to omit the Gloria: otherwise these four bars should be omitted.

Fa - ther, and to the Son, and to the Ho - ly
 and to the Ho - ly Ghost.

to the Son, and to the Ho - ly Ghost. *mf cresc.*
 to the Son, and to the Ho - ly Ghost. *mf cresc.*

mf

mf cresc.
 Ghost. As it was in the be -

mf cresc.
 As it was in the be - gin - ning, is

was in the be - gin - ning, is now, and

in the be - gin - ning, is now, and

cresc.

allarg. *f*

gin-ning, is now, and ev-er shall be, world with-out

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

allarg. *f*

ev - er shall be, world with-out

ev - er shall be, world with-out

allarg. *f*

11 più mosso *p*

end. ——— A - men, A -

mf A - men, — A - men, — A -

più mosso *p*

end. ——— A - men, A -

end. ——— A - men, — A - men, —

11 più mosso $\text{♩} = 104$ *p*

men, A - men, A - men,

men, A - men,

men, A - men,

A - men, A - men,

cresc. *f*

cresc. *f*

cresc. *f*

cresc. *f*

cresc. *f*

A - men, A - men, A - men, A - men,

A - men, A - men, A - men, A - men,

A - men, A - men, A - men, A - men,

A - men, A - men, A - men, A - men,

f cresc. *ff* *dim.* [*∩*] *pp*

f cresc. *ff* *dim.* [*∩*] *pp*

f cresc. *ff* *dim.* [*∩*] *pp*

f cresc. *ff* *dim.* [*∩*] *pp*

f *p* *f* [*∩*] *pp*

For the Cathedral Choristers of St. Albans

PRECES AND RESPONSES

STEPHEN DARLINGTON
(b.1952)

And our mouth shall shew forth Thy praise.

mf

PRIEST

O Lord, open Thou our lips;

And our mouth shall shew forth Thy praise.

mf

And our mouth shall shew forth Thy praise.

O Lord make haste to help us.

mp

PRIEST

O God, make speed to save us;

O Lord make haste to help us.

mp

O Lord make haste to help us.

As it was in the be-gin - ning, —

mf

PRIEST

Glory be to the Father, and to the Son: and to the Holy Ghost;

As it was in the be-

mf

As it was in the be-

— is now, and e-ver, e - ver shall be: world with-out_ end. A - - men.

f

- ning, is now, — and e - ver shall be: world with - out_ end. A - men.

f

- gin - ning, is now, and e-ver shall_ be: world with - out_ end A - men.

The Lord's name be prais'd.

f The Lord's name be prais'd.

PRIEST
Praise ye the Lord;

The Lord's name be prais'd.

And with thy spi - rit.

mp And with thy spi - rit.

PRIEST
The Lord be with you;

And with thy spi - rit.

Mer - - - - - cy Mer - - - - -

p Mer - - - - - cy Christ have mer - cy up -

PRIEST
Let us pray.

Lord have mer - cy up - on us Mer - - - - -

- cy Mer - - - - - cy.

p - on us Mer - - - - - cy.

mp - cy Lord have mer - - cy up - on us.

Be - cause there is none o - ther that

mf

Be - cause there is none o - ther that

mf

PRIEST

Give peace in our time O Lord;

Be - cause there is none o - ther that

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

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

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

And take not thy ho - ly spi - rit from us.

p

take not thy ho - ly spi - rit from us.

p

PRIEST

O God make clean our hearts with-in us;

take not thy ho - ly spi - rit from us.

[Prayers:]

PRIEST

1 *p* A - men.

2 *mf* A - men.

3 *f* A - - - - men.

To the memory of my mother.

AVE MARIA.

Composed by

Gustav Holst



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Chorus I.

Adagio. *pp sotto voce* *senza cresc.*

SOPRANO I. A - - ve Ma - ri - a A - - ve Ma - ri - a

SOPRANO II. *pp sotto voce* A - - ve Ma - ri - a Ave Ma - ri - a Ave Ma - ri - a

ALTO I. *pp sotto voce* A - - ve Ma - ri - a Ave Ma - ri - a Ave Ma - ri - a

ALTO II. *pp sotto voce* A - - ve Ma - ri - a Ave Ma - ri - a Ave Ma - ri - a

Chorus II.

pp sotto voce

SOPRANO I. A - - ve Ma - ri - a Ma - ri - a

SOPRANO II. *pp sotto voce* A - - ve Ma - ri - a Ave Ma - ri - a

ALTO I. *pp sotto voce* A - - ve Ma - ri - a Ave Ma - ri - a

ALTO II. *pp sotto voce* A - - ve Ma - ri - a A - - ve

Adagio. *pp*

Accomp
for
Practice only.

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Musical score for "Ave Maria" featuring vocal parts and piano accompaniment. The score includes lyrics such as "Gra-ti-a plen-a A-ve Ma-ri-a" and "A-ve Ma-ri-a". It features dynamic markings like "pp", "cresc.", "mf", "ff", and "p".

The score is arranged in systems. The first system includes vocal parts with lyrics: "Gra-ti-a plen-a A-ve Ma-ri-a" and "A-ve Ma-ri-a". The piano accompaniment includes dynamic markings like "pp", "cresc.", "mf", and "ff".

The second system continues the vocal parts with lyrics: "gra-ti-a plen-a A-ve Ma-ri-a A-ve Ma-ri-a" and "A-ve Ma-ri-a". The piano accompaniment includes dynamic markings like "cresc.", "f", and "ff".

The third system continues the vocal parts with lyrics: "A-ve Ma-ri-a A-ve Ma-ri-a" and "A-ve Ma-ri-a". The piano accompaniment includes dynamic markings like "p", "pp", and "p".

The fourth system continues the vocal parts with lyrics: "A-ve Ma-ri-a A-ve Ma-ri-a" and "A-ve Ma-ri-a". The piano accompaniment includes dynamic markings like "p", "mf", and "p".

The fifth system continues the vocal parts with lyrics: "A-ve Ma-ri-a A-ve Ma-ri-a" and "A-ve Ma-ri-a". The piano accompaniment includes dynamic markings like "p" and "mf".

pp *cresc.* *mf* *dim.*

-a gra-ti-a plen-a Dominus te-cum Domi-nus te-cum

-a gra-ti-a plen-a Dominus te-cum Domi-nus te-cum

-a gra-ti-a plen-a Domi-nus te-cum Do-mi-nus te-cum

-a gra-ti-a plen-a Domi-nus te-cum Domi-nus te-cum

grati-a plen-a Dominus te-cum grati-a plen-a Dominus tecum

grati-a plen-a Dominus te-cum grati-a plen-a Dominus tecum

grati-a plen-a Dominus te-cum grati-a plen-a Dominus tecum

grati-a plen-a Dominus te-cum grati-a plen-a Dominus tecum

pp *cresc.* *mf* *dim.*

cresc.

Bene-dic-ta tu Bene-dic-ta tu tu in mul-i-

Bene-dic-ta tu Ben-e-dic-ta tu tu in mul-i-

Bene-dic-ta tu Ben-e-dic-ta tu in mul-i-

Bene-dic-ta tu Ben-e-dic-ta tu tu in mul-i-

Bene-dic-ta tu in mul-i-e-ri-bus in mul-i-

Bene-dic-ta tu in mul-i-e-ri-bus in mul-i-

Bene-dic-ta tu in mul-i-e-ri-bus in mul-i-

Bene-dic-ta tu in mul-i-e-ri-bus in mul-i-

cresc.

ff

- e - ri - bus Ben - e - dic - ta

- e - ri - bus Ben - e - dic - ta tu

- e - ri - bus Ben - e - dic - ta tu Ben - e -

- e - ri - bus Ben - e - dic - ta tu Ben - e - dic - ta

- e - ri - bus Ben - e - dic - ta

- e - ri - bus Ben - e - dic - ta tu

- e - ri - bus Ben - e - dic - ta tu

- e - ri - bus Ben - e - dic - ta tu Ben - e - dic - ta

dim.

tu in mul - i - e - ri - bus Ben - e - dic - ta

dim. tu in mul - i - e - ri - bus Ben - e - dic - ta

dim. - dic - ta tu in mul - i - e - ri - bus Ben - e - dic - ta

dim. Ben - e - dic - ta in mul - i - e - ri - bus Ben - e - dic - ta

dim. Ben - e - dic - ta tu in mul - i - e - ri - bus

dim. Ben - e - dic - ta tu in mul - i - e - ri - bus *cresc.*

dim. Benedicta tu in mul - i - e - ri - bus Ben - e - *cresc.*

dim. Benedicta tu in mul - i - e - ri - bus Ben - e - *cresc.*

cresc.
Ben - e - dic - ta tu

cresc.
Ben - e - dic - ta tu

cresc.
Ben - e - dic - ta tu

cresc.
Ben - e - dic - ta tu

cresc.
Ben - e - dic - ta tu

pp sotto voce
et ben - e - dic - tus fruc - - tus

cresc.
Ben - e - dic - ta tu

pp sotto voce
et ben - e - dic - tus fruc - - tus

pp sotto voce
- dic - - ta tu et ben - e - dic - tus fruc - - tus

pp sotto voce
- dic - - ta tu et ben - e - dic - tus fruc - - tus

cresc.
una corda pp

sotto voce pp
et ben - e - dic - tus fruc - - tus

sotto voce pp
et ben - e - dic - tus fruc - - tus

sotto voce pp
et ben - e - dic - tus fruc - - tus

sotto voce pp
et ben - e - dic - tus fruc - - tus

senza cresc.
et ben - e - dic - tus fruc - - tus

ven - tris tu - i Je - sus

ven - tris tu - i Je - sus

ven - tris tu - i Je - sus

ven - tris tu - i Je - sus

mf cresc.
 ven - tris tu - i Je - sus Ben - e -
 ven - tris tu - i Je - sus Ben - e - dic - tus *cresc.*
 ven - tris tu - i Je - sus Ben - e - dic - tus Ben - e -
 ven - tris tu - i Je - sus Ben - e - dic - tus Ben - e -
pp Ben - e -
pp legato Ben - e - dic - tus fruc - tus ven - tris *cresc.*
pp legato Ben - e - dic - tus fruc - tus ven - tris *cresc.*
tre corde pp *cresc.*

sotto voce pp
 - dic - - tus *sotto voce pp* Sanc - ta Ma - ri - a
sotto voce pp Sano - ta Ma - ri - a
 - dic - - tur *sotto voce pp* Sanc - ta Ma - ri - a
 - dic - - tus *pp* Sanc - ta Ma - ri - a *sotto voce pp*
dim. - dic - - tus Sanc - ta *sotto voce pp* Sanc - - ta Ma -
dim. - dic - - tus Ben - e - dic - - tus *sotto voce pp* Sanc - - ta Ma -
dim. Je - - - sus Ben - e - dic - - tus *sotto voce pp* Sano - - ta Ma -
dim. Je - - - sus Ben - e - dic - - tus Sanc - ta Ma -

Sanc - - ta Ma - ri - - a Sancta Ma - ri - a
Sancta Ma - ri - a Sancta Mari - - a Sancta Ma - ri - a
Sancta Ma - ri - a Sancta Mari - - a Ora pro no - bis
Sancta Ma - ri - a Sancta Mari - - a Ora pro no - bis
- ri - - a Ma - ri - - a O - ra pro no - bis Sanc - - ta Ma -
- ri - a Sancta Ma - ri - - a O - ra pro no - bis Sanc - - ta Ma -
- ri - a Sancta Ma - ri - - a O - ra pro no - bis Sancta Ma - ri - a
- ri - - a O - - ra O - ra pro no - bis Sancta Ma - ri - a
A - - ve A - - ve
A - - ve Sanc - ta Ma - ri - a
Sancta Ma - ri - a Sanc - ta Ma - ri - a
Sancta Ma - ri - a Sanc - ta Ma - ri - a
- ri - a Sanc - - ta Ma - ri - a Ma - ri - a Santa Ma - ri - a
- ri - a Sanc - - ta Ma - ri - a Ma - ri - a Santa Ma - ri - a
Sancta Ma - ri - a Sanc - ta Ma - ri - a Santa Ma - ri - a
Sanc - - ta Ma - ri - a Ma - ri - a Santa Ma - ri - a

pp
 O - ra O - ra pro no - - bis
pp
 O - ra O - ra pro no - - bis *pp* A - men
 Sancta Ma - ri - a O - ra pro nobis A - - men
 A - - men A - men
 O - ra pro no - bis Ma - ri - a Sancta Ma - ri - - a
 O - ra pro no - bis Ma - ri - a Sancta Ma - ri - - a *pp* A - men
 O - - ra pro no - bis Ma - - ri - - a A - - men
 O - - ra pro no - bis A - - men A - men
pp
 A - men A - men A - men
p cresc. *mf* *dim.* *rall.* *pp*
 A - men A - men A - - men.
p cresc. *mf* *dim.* *pp*
 A - men A - men A - men A - - men.
p cresc. *mf* *dim.* *pp*
 A - men A - men A - men A - - men.
pp *cresc.* *mf* *dim.* *pp*
 A - men A - men A - - men A - - men A - - men.
cresc. *mf* *dim.* *pp*
 A - - men A - - men A - - men A - - men A - - men.
cresc. *mf* *dim.* *pp*
 A - men A - - men A - - men A - - men A - - men.
cresc. *mf* *dim.* *rall.* *pp*
 A - men A - - men A - - men A - - men A - - men.

CONTEMPORARY CHORAL SERIES

PRAYER BEFORE BIRTH

SSAA CHORUS

words by Louis MacNeice
music by Elizabeth Maconchy

ONLINE PERUSAL SCOPE ONLY
NOT FOR USE IN PERFORMANCE

CHESTER MUSIC

Prayer before birth

by Louis MacNeice

I am not yet born; O hear me.

Let not the bloodsucking bat or the rat or the stoat or the
club-footed ghoul come near me.

I am not yet born, console me.

I fear that the human race may with tall walls wall me,
with strong drugs dope me, with wise lies lure me,
on black racks rack me, in blood-baths roll me.

I am not yet born; provide me

With water to dandle me, grass to grow for me, trees to talk
to me, sky to sing to me, birds and a white light
in the back of my mind to guide me.

I am not yet born; O hear me,

Let not the man who is beast or who thinks he is God
come near me.

I am not yet born; O fill me

With strength against those who would freeze my
humanity ... against all those
who would ...
blow me like thistledown hither and
thither or hither and thither
like water held in the
hands would spill me.

Let them not make me a stone and let them not spill me.
Otherwise kill me.

1944

First performed on 6 May 1972 by the Lindsay Singers,
conductor Ethna Barror, in Cork, Ireland

Duration: c. 5 minutes

for Ethna Barror and the Lindsay Singers

Prayer before birth

Text: Louis MacNeice
(1907-63)

ELIZABETH MACONCHY
(1907-94)

Lento (♩ = c.56)

SOPRANO

mp *3* I am not yet born, I am not yet

ALTO

mp not yet born;

mp not yet born; *espress.* O

mp espress. O hear me.

born;

espress. hear me.

hear me.

7 **Allegro** (♩. = c.112-120)

p leggiero

Let not the blood-suck-ing bat or the stoat or the

p leggiero

or the rat or the stoat or the

p leggiero

or the rat or the

10

p come near me. *sfp* *sf*

rat O let them not near me. *p* O

p rat come near me. *sfp* *sf*

club-foot-ed ghoul, let them not e-ver come near me. *f*

13

let not the blood-suck-ing bat or the rat or the stoat or the club-foot-ed

p or the rat or the stoat or the *cresc.*

mp cresc. or the rat or the

16 *mp* **accel.** *fp* *f*

let them ne - ver come near me.

ghoul, let them ne - ver come near me.

f club-foot - ed ghouls come near, let them ne - ver come near me.

f club-foot - ed ghouls, let them ne - ver come near me.

19 **Tempo I (Lento)** $\text{♩} = c.56$ *espress.* *p*

con - sole me.

*p*₃ I am not yet born,

*p*₃ I am not yet born, *espress.* *p* con - sole me,

*p*₃ I am not yet born, *espress.* con -

22 **SOLO** **Più mosso, tempo libero** $\text{♩} = c.72$ *mp* *senza misura*

I fear that the hu-man race may with tall walls wall me,

p con - sole,

pp *p* con -

pp *p* -sole me,

25 (SOLO)

with strong drugs dope _____ me, with wise lies lure _____ me,

pp

- sole, _____ con -

p

con - sole.

27

on black racks rack _____ me, in blood-baths roll _____ me...

f *più f* *rit.*

mp

con - sole.

- sole.

29

Tempo I (Lento) (♩ = c.56) **Più mosso (♩ = c.72)**

TUTTI *p*

con - sole. _____

*p*₃

I am not yet born, _____

mp

I fear that the hu-man race may with

*p*₃

I am not yet born, _____

(♩ = ♩.)

32 *pp* *mp* **Allegretto** (♩. = c.72)

Pro - vide me with wa - ter to dan - dle me,
con - sole me.
tall walls wall me. pro -
con - sole me.

35 *mp* **poch. rall.**

pro - vide me with wa - ter to dan - dle me,
-vide me with wa - ter to dan - dle me,

38 **poco sostenuto** (♩. = c.50) **a tempo** (♩. = c.72)

grow for me, trees to talk to me,
grass to grow for me, trees to talk to me, to
grass to grow for me, trees to talk, pro - vide me with wa - ter to
grass to grow for me, trees to talk to me,

poch. rall.

dan - dle, dan - dle, dan - dle me, _____
 dan - dle me, _____
 pro-vide me with wa - ter to dan - dle me, _____

poco sostenuto (♩. = c.50)

sky to sing to me, _____ birds _____ and a white
 sky to sing to me, sky to sing to me, birds, _____ birds _____
 sky to sing, sky to sing to me, birds _____ to
 and sky, _____ sky to sing to me, _____

light _____ at the back of my mind _____ to guide _____ me.
 _____ and a white light _____ at the back of my mind to guide _____ me.
 sing to me, _____ to guide _____ me.
 to guide _____ me.

50

Tempo I (Lento) ♩ = c.56

pp O hear me,

pp I am not yet born;

pp hear me, I am not yet

pp O hear me, I am not yet

53

Presto (♩ = c.126-132)

p cresc. poco a poco Let not the man who is *poco f* beast, the

p cresc. poco a poco Let not the man who is beast or who thinks he is

p cresc. poco a poco born; Let not the man who is beast or who thinks he is *mp*

born; the

56

sf man who is beast or who thinks he is God come near me, come

sf God, who is beast or who thinks he is God come near me, come

sf God, or who thinks he is God come near me, come

sf man who is beast or who thinks he is God come near me, come

60

f sfpp

near me, come near me.

f sfpp

near me, come near me.

f sfpp

near me, come near me.

f sfpp

near me, come near me.

Lento (♩ = c.56)

64

SOLO S.1

I am

SOLO S.2 *p* ₃

I am not yet born, I am not

SOLO A.1 *p* ₃

I am not yet born;

SOLO A.2 *p* ₃

I am not yet

pp sempre

pp sempre

pp sempre

pp sempre

* 4 soloists tacet here

Allegro (♩ = 112-120)

66

not yet born; O fill me with
 yet born; O fill me, O
 O fill me with
 born, I am not yet born; O fill me with
 O fill me with
 O fill me, O
 O fill me with
 O fill me with

pp *col tutti* *f*

70

strength a- gainst those who would freeze
 fill me with strength a- gainst those who would freeze my hu -
 strength, O fill me with strength a- gainst those who would
 strength a- gainst those who would freeze

74 (♩ = ♩.)

f

— my hu - man - i - ty, O fill me with

f

- man - i - ty, O fill me with strength,

f

freeze my hu - man - i - ty, O fill me with

f

— my hu - man - i - ty, O fill me with

78 SOLO S.1

strength, who would

SOLO S.2

a - gainst those who would blow me like this - tle - down hi - ther and thi - ther, would

SOLO A.1

strength, who would blow me like

SOLO A.2

strength a - gainst those who would blow me like this - tle - down hi - ther and

fp

strength,

fp

strength

fp

strength

fp

strength

blow me like this - tle-down hi - ther and thi - ther or hi - ther and thi - ther like

blow me like this - tle-down hi - ther and thi - ther or hi - ther and thi - ther like

this - tle-down hi - ther and hi - ther and thi - ther or hi - ther and thi - ther like

thi - ther, like this - tle-down hi - ther and thi - ther or hi - ther and thi - ther like

or hi - ther and thi - ther like

or hi - ther and thi - ther like

or hi - ther and thi - ther like

or hi - ther and thi - ther like

82

allarg. **meno mosso, senza misura**

wa - ter held in the hands__ would spill

wa - ter held in the hands__ would spill

wa - ter held in the hands__ would spill

wa - ter held in the hands__ would spill

Presto (♩. = c.126-132)

85 *sf* *pp* *cresc. poco a poco*

me. Let them not make me a stone

me. Let them not make me a stone, O

me. Let them not make me a

me. _____

88 *f sf* *f sf* *f sf*

_____ and let them not spill

let them not make me a stone and let them not spill _____

stone, _____ a stone and let them not spill _____

p cresc. poco a poco *f sf*

Let them not make me a stone and let them not spill _____

Meno mosso, e pesante (♩. = c.56)

91 *sf* *f* *f* *f* (◡)

_____ me. O - ther - wise kill _____ me.

_____ me. O - ther - wise kill _____ me.

_____ me. O - ther - wise kill _____ me.

_____ me. O - ther - wise kill _____ me. (◡)

95 **Tempo I (Lento)** ♩ = c.56

Musical score for measures 95-97. The score consists of four staves. The first staff is a treble clef with a 4/4 time signature. The second staff has lyrics: "I am not yet born; I am not yet". The third staff has lyrics: "not yet born;". The fourth staff has lyrics: "not yet born; O". Dynamics include *p* and *espress.*. There are triplets in the first staff.

Musical score for measures 98-100. The score consists of four staves. The first staff has lyrics: "O hear me.". The second staff has lyrics: "born.". The third staff has lyrics: "hear me.". The fourth staff has lyrics: "hear me.". Dynamics include *p espress.* and *morendo*.

November 1971
duration 5' minutes

ONLINE PERUSAL SCORE ONLY
NOT FOR USE IN PERFORMANCE

Tarik O'Regan

ALLELUIA, LAUS ET GLORIA

Fanfare for SSA chorus

ONLINE PERUSAL SCORE ONLY
NOT FOR USE IN PERFORMANCE

NOVELLO

Alleluia, laus et gloria

Alleluia, laus et gloria was commissioned by the British Broadcasting Corporation (BBC) for the Pro Musica Girls' Choir of Hungary, winner of the 2003 *Let the Peoples Sing* competition.

Scored for SSA chorus, the second soprano part is best sung by mezzo-sopranos and, as is the same for the alto part, requires staggered breathing throughout. The work is a laudatory fanfare, requiring a bright and vibrant performance.

Duration: c. 2'

Text

*Alleluia, laus et gloria et virtus Deo nostro,
Quia vera et justa sunt judicia ejus.
Alleluia.*

ONLINE PERUSAL SCORE ONLY
NOT FOR USE IN PERFORMANCE

Commissioned by the British Broadcasting Corporation for the Pro Musica Girls' Choir of Hungary,
winner of the 2003 'Let the Peoples Sing' competition

Alleluia, laus et gloria

Fanfare for SSA Chorus

Tarik O'Regan

Maestoso ♩ = 56 **Presto** ♩ = 66 (♩ = 198)

SOPRANO I *f*
Al - le - lu - ia, laus et glo - ri - a,

SOPRANO II * *f*
Al - le - lu - ia,

ALTO *f* *p always dry*
Al - le - lu - ia, laus et glo - ri - a, al - le - lu - ia,

5 *mp*
glo - ri - a, al - le - lu - ia, glo - ri - a, al - le - lu - ia,

9 *p always dry*
glo - ri - a, al - le - lu - ia,

p sempre
glo - ri - a, al - le - lu - ia, glo - ri - a, al - le - lu -

* or preferably Mezzo-soprano

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13

glo - ri - a, al - le - lu - ia, glo - ri - a, al - le - lu - ia,
- ia, glo - ri - a, al - le - lu - ia, glo - ri - a, al - le - lu -

17

glo - ri - a, al - le - lu - ia, glo - ri - a, al - le - lu - ia,
- ia, glo - ri - a, al - le - lu - ia, glo - ri - a, al - le - lu -

21

laus et
* *p sempre*
glo - ri - a, al - le - lu - ia, glo - ri - a, glo - ri - a,
p sempre
- ia, glo - ri - a, al - le - lu - ia, glo - ri - a, al - le - lu - ia,

25

mp
glo - - ri - - a et
al - le - lu - ia, glo - ri - a, al - le - lu - ia, glo - ri - a,
al - le - lu - ia, glo - ri - a, al - le - lu - ia, glo - ri - a,

* Omit lower note if too low for singers

29 *mp*

vir - tus De - o nos - tro, Qui -

al - le - lu - ia, glo - ri - a, al - le - lu - ia, glo - ri - a,

al - le - lu - ia, glo - ri - a, al - le - lu - ia, glo - ri - a,

33

- a ve - - ra et

al - le - lu - ia, glo - ri - a, al - le - lu - ia, glo - ri - a,

al - le - lu - ia, glo - ri - a, al - le - lu - ia, glo - ri - a,

37 *mf*

jus - ta sunt ju - - di - -

al - le - lu - ia, glo - ri - a, al - le - lu - ia, glo - ri - a,

al - le - lu - ia, glo - ri - a, al - le - lu - ia, glo - ri - a,

41 *p*

- ci - - a e - - - -

al - le - lu - ia, glo - ri - a, al - le - lu - ia, glo - ri - a,

al - le - lu - ia, glo - ri - a, al - le - lu - ia, glo - ri - a,

45 *mp*

- jus.

mp

al - le - lu - ia, glo - ri - a, glo - ri - a, glo - ri - a,

mp

al - le - lu - ia, glo - ri - a, al - le - lu - ia, al - le - lu - ia,

49 *f*

Al - le - lu - ia,

mf

al - le - lu - ia, glo - ri - a, al - le - lu - ia, glo - ri - a,

mf

al - le - lu - ia, glo - ri - a, al - le - lu - ia, glo - ri - a,

53

laus et glo - ri - a,

al - le - lu - ia, glo - ri - a, al - le - lu - ia, glo - ri - a,

al - le - lu - ia, glo - ri - a, al - le - lu - ia, glo - ri - a,

57

Qui - a ve - ra

al - le - lu - ia, glo - ri - a, al - le - lu - ia, glo - ri - a,

al - le - lu - ia, glo - ri - a, al - le - lu - ia, glo - ri - a,

61

et jus - ta sunt ju - di - ci - a e - jus.

al - le - lu - ia, glo - ri - a, al - le - lu - ia, glo - ri - a,

al - le - lu - ia, glo - ri - a, al - le - lu - ia, glo - ri - a,

65

Al - le - lu - ia, glo - ri - a et vir - *

al - le - lu - ia, glo - ri - a, al - le - lu - ia, glo - ri - a,

al - le - lu - ia, glo - ri - a, al - le - lu - ia, glo - ri - a,

69

-tus De - o nos - tro,

glo - ri - a, al - le - lu - ia, glo - ri - a, al - le - lu - ia,

al - le - lu - ia, al - le - lu - ia, glo - ri - a, al - le - lu -

73

Qui - - a ve - -

glo - ri - a, al - le - lu - ia, glo - ri - a, al - le - lu - ia,

-ia, glo - ri - a, al - le - lu - ia, glo - ri - a, al - le - lu -

* Omit lower note if too low for singers

77

ra

glo - ri - a, al - le - lu - ia, glo - ri - a, al - le - lu - ia,

-ia, glo - ri - a, al - le - lu - ia, glo - ri - a, al - le - lu -

81 *mp*

et jus - ta

glo - ri - a, al - le - lu - ia, glo - ri - a, al - le - lu - ia,

-ia, glo - ri - a, al - le - lu - ia, glo - ri - a, al - le - lu -

85 *mp*

sunt ju - di - ci -

glo - ri - a, al - le - lu - ia, glo - ri - a, al - le - lu - ia,

-ia, glo - ri - a, al - le - lu - ia, glo - ri - a, al - le - lu - ia,

89 *molto*

- a e -

glo - ri - a, al - le - lu - ia, glo - ri - a, glo - ri - a,

al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia,

93

f

- jus. Al - - - - - le - - -

f

glo - ri - a, al - le - lu - ia, glo - ri - a, al - le - lu - ia,

f

al - le - lu - ia, al - le - lu - ia, glo - ri - a, al - le - lu -

97

- - - lu - - - - - ia,

glo - ri - a, al - le - lu - ia, glo - ri - a, al - le - lu - ia,

- ia, glo - ri - a, al - le - lu - ia, glo - ri - a, al - le - lu -

101

al - - - le - - - lu - - -

glo - ri - a, al - le - lu - ia, glo - ri - a, al - le - lu - ia,

- ia, glo - ri - a, glo - ri - a, al - le - lu - ia, glo - ri - a,

105

-ia, al - le - lu - ia, al - le -
 glo - ri - a, al - le - lu - ia, glo - ri - a, al - le - lu - ia,
 al - le - lu - ia, glo - ri - a, al - le - lu - ia, glo - ri - a,

109

-lu - ia. A - men, a - men, a - men, a - men, a -
 glo - ri - a. A - men, a - men, a - men, a - men, a -
 al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia,

113

-men, a - men, a - men, a - men, a - men, a - men.
 -men, a - men, a - men, a - men, a - men, a - men.
 al - le - lu - ia, al - le - lu - ia, glo - ri - a, a - men.

* Omit lower note if too low for singers

Saratoga Springs, NY,
March 2004

CHORISTER

Written to be sung by the choir of Whitelands College at the Commonwealth Youth Service
in Westminster Abbey, Sunday after Ascension Day, 26th May 1963

Alleluia! God is gone up with a merry noise

Anthem for SSA (unaccompanied)
suitable for Ascension or general use

Words adapted from Psalm 47
and the Communion Antiphon for Ascension Day

Music by
GORDON REYNOLDS

Moderato
mf

SOPRANO I
Al - le - lu - ia, al - le - lu - ia, al - le -

SOPRANO II
Al - le - lu - ia, al - le - lu - ia, al - le -

ALTO
Al - le - lu - ia, al - le - lu - ia, al - le -

ACCOMP. (for rehearsal only)
mf

cresc. *f* lu - ia! God is gone up with a

cresc. *f* lu - ia! God is gone up with a

cresc. *f* lu - ia! God is gone up with a

cresc. *f*

mer-ry noise, and the Lord with the sound of the trum-pet, God is

mer-ry noise, and the Lord with the sound of the trum-pet, God is

mer-ry noise, and the Lord with the sound of the trum-pet, God is

molto cresc. gone up with a mer-ry noise, and the *ff*

molto cresc. gone up with a mer-ry noise, and the *ff*

molto cresc. gone up with a mer-ry, mer-ry, mer-ry noise, and the *ff*

molto cresc. *ff*

Lord _____ with the sound, the sound of the trum - pet.

Lord _____ with the sound, the sound of the trum - pet.

Lord _____ with the sound, the sound of the trum - pet.

18

marcato *rall.*

marcato

marcato

marcato

rall.

marcato

più mosso
pp *mp*

Sing — ye, sing ye, sing — ye, sing ye to the

pp *mp*

Sing — ye, sing ye, sing — ye, sing ye to the

pp *mp*

Sing — ye, sing ye, sing — ye, sing ye, — sing ye, —

più mosso

pp *mp*

17

Lord, who as - cend - ed in - to the high - est

Lord, who as - cend - ed in - to the high - est

sing ye to the Lord, who as - cend - ed in - to the high - est

21

heav'n of heav'n's, to the sun -

heav'n of heav'n's, to the sun -

heav'n - of heav'n's, to the sun -

24

ris - ing, al - le - lu - ia!

ris - ing, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia!

ris - ing, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia!

ris - ing, al - le - lu - ia!

28

Barry Rose

AN ADVENT RESPONSORY:
I LOOK FROM AFAR

for SSAA chorus

ONLINE PERUSAL SCORE ONLY
NOT FOR USE IN PERFORMANCE

NOVELLO

An Advent responsory: I look from afar

Words translated from an early rite
of the Office of Matins for Advent Sunday

Barry Rose

SOLO I

I look_ from a - far:

SOLO II

and lo, I see the power
of God coming, and a cloud } cov'r-ing the whole earth.

3

SOLO I

Go ye out to meet_ him, and say:

4

SOPRANOS

Tell us, art thou he that
should come to reign over thy } peo - ple Is - ra - el?

ALTOS

Is - ra - el?

8

SOLO III

High and low, rich and poor, one with a - no - ther.

10

mp

Go ye out to meet him and say:

13

SOLO IV

Hear, O thou Shepherd of
Israel, thou that leadest } Jo - seph like a sheep,

14

mf

Tell us, art thou he that should come?

18 ALL SOPRANOS

Stir up thy strength, O Lord, and come to reign over thy peo - ple, Is - ra - el.

23 ALL SOLOISTS

Glory be to the Fa - ther, and to the Son, and to the Ho - ly Ghost.

25 *f*

f I look from a far:

29 ALL SOPRANOS

and lo, I see the power of }
God coming, and a cloud } cov'r-ing the whole earth.

30 ALL *ff*

ff Go ye out to meet him, and say: Tell us, art thou he that should come to reign over thy

32

Is - ra - el.
Peo - ple Is - ra - el.

In many Advent Carol Services, the hymn *Come, thou Redeemer of the earth* now follows.

BARRY ROSE

AN ADVENT RESPONSORY: I LOOK FROM AFAR • SSAA chorus

ONLINE PERUSAL SCORE ONLY
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NOVELLO

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Comissioned by Cheltenham Ladies College in 1982, to commemorate the Centenary of the Music Department, and dedicated to the Staff and the Pupils.

TE DEUM LAUDAMUS

JOHN SANDERS

Allegro ♩ = c.132 *f marcato*

SOPRANO I
II

ALTO

ORGAN

Man.

- now-ledge thee to be the Lord. All the earth doth

- now-ledge thee to be the Lord. All the earth doth

6

wor - ship thee: the Fath - er ev - er - last -

wor - ship thee: the Fath - er ev - er - last -

10

Ped.

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- ing.

- ing. *mf* To thee all

15

mf

Man.

mf II the Heav'ns, and all the

An - gels cry a - loud: the Heav'ns, and all the

21

Ped. Man. Ped. *p*

I, II più f

Pow'rs there - in. To thee Cher - u - bin, and

Pow'rs there - in.

26

cresc.

più marcato
f
 Ser - a - phin: — con - tin - - - - ual-ly do cry, do
f più marcato
 con - tin - - - - ual-ly do cry, — do

30

Ho - ly, Ho - ly, Ho - ly,
marcato ff
 cry, — Ho - ly, Ho - ly, Ho - ly, Ho - ly: Lord
marcato ff
 cry, — Ho - ly, Ho - ly, Ho - ly, Ho - ly: Lord

35

legato
 (b)

God, — Lord God of Sa - ba - oth; Heav'n and earth are full of the
mf legato
 God, — Lord God of Sa - ba - oth; Heav'n and earth are full of the

40

mf
 Man.

f *cresc.* *ff*

Maj - es - ty, of the Maj - es - ty: of thy glo - ry.

Maj - es - ty, of the Maj - es - ty: of thy glo - ry.

46

f *cresc.* *ff*

f *cresc.* *ff*

Ped.

rall. *alla marcia* ♩ = c. 120

52

rall. *alla marcia* ♩ = c. 120
* Solo Trumpet

mf

Man.

1 *mf marcato*

The glor - ious com - pa - ny of the A - pos - tles:

57

legato

mf > praise_ thee.

mf > praise_ thee. The good - ly

62 Solo

Detailed description: This system contains the first two vocal staves and the first two staves of piano accompaniment. The vocal staves begin with a measure of rest followed by a half note 'praise_ thee.' in the first staff and a half note 'praise_ thee.' in the second staff. The piano accompaniment starts with a half note chord in the right hand and a half note chord in the left hand. A 'Solo' marking is placed above the first staff of the piano part.

praise_ thee.

fell - ow-ship of the Pro-phets: praise thee.

67 Solo

Detailed description: This system contains the second two vocal staves and the second two staves of piano accompaniment. The vocal staves continue with a half note 'praise_ thee.' in the first staff and a half note 'praise thee.' in the second staff. The piano accompaniment continues with chords and moving lines in both hands. A 'Solo' marking is placed above the first staff of the piano part.

I mf The no - ble ar - my of Mar - tyrs: mf praise_

72

Detailed description: This system contains the third two vocal staves and the third two staves of piano accompaniment. The vocal staves begin with a measure of rest followed by a half note 'The no - ble ar - my of Mar - tyrs:' in the first staff and a half note 'praise_' in the second staff. The piano accompaniment continues with chords and moving lines in both hands.

legato The ho - ly Church through-out all the world: doth ack -

thee, *mf* praise thee. praise thee, praise

77

Ped.



S.I V
- now - ledge thee; The Fa - ther of an in - fin - ite

S.II
The Fa - ther of an in - fin - ite

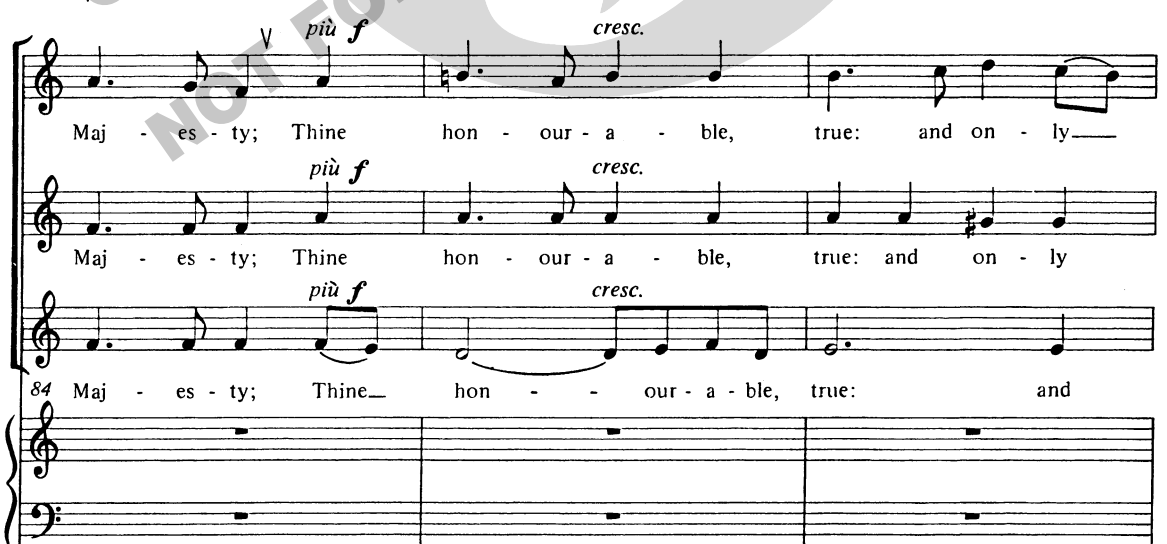
A.
81 thee. The Fa - ther of an in - fin - ite



più f *cresc.*
Maj - es - ty; Thine hon - our - a - ble, true: and on - ly

più f *cresc.*
Maj - es - ty; Thine hon - our - a - ble, true: and on - ly

più f *cresc.*
84 Maj - es - ty; Thine hon - our - a - ble, true: and



V *f*

Son; Al - so the Ho - ly Ghost: the com - fort - er.

Son; Al - so the Ho - ly Ghost: the com - fort - er.

on - ly Son; Al - so the Ho - ly Ghost: the com - fort - er.

87

Solo

mf

Ped.

91

rall.

7'

lento ♩ = c. 60
2 Solo Sopranos *molto legato*

mp

Thou art the King of Glo-ry; O Christ.

96

p

Man.

mp

S.I. *sempre p legato* When thou

S.II

A. Thou art the ev - er - last - ing Son: of the Fa - ther. *sempre p legato*

100 Thou art the ev - er - last - ing Son: of the Fa - ther.

p

(Man.)

took-est u-pon thee to de - liv - er man: thou didst not ab - hor the

103

didst not ab - hor

Vir - gin's womb.

the Vir - gin's womb.

S.I. *p legato* *>* *>* *∨ più f*

S.II

A. *p legato* the sharp-ness of death: thou didst *>* *>* *più f*

106 When. thou hadst ov - er - come the sharp-ness of death: thou didst

f
 Thou
cresc. 3 *f*
 op - en the king-dom of heav'n to all be - liev - ers.
cresc. 3 *f*
 109 op - pen the king-dom of heav'n to all be - liev - ers.
mf *cresc.* *f*
 sit - test at the right hand of God: in the Glo -
 112
mf
 Ped.
 - ry of the Fa - ther. S.1, II *sotto voce* *pp*
 We be - lieve that thou shalt come: to be our
 A. *pp* *sotto voce*
 115 We be - lieve that thou shalt come: to be our
dim. *pp*

mp legato

We there-fore

S.I

S.II

rall.

, doppio movimento $\text{♩} = 60$

Judge. —

Judge. —

119

rall.

doppio movimento $\text{♩} = 60$

mp legato

pray thee, — help thy ser - vants:

mp

help thy ser - - - vants:

mp legato

whom thou hast re -

whom thou hast re - deem - ed

124

Man.

deem - ed — with thy pre - cious blood.

mf più marcato

with thy pre - cious blood.

Make them to be

128

mf

Ped.

f più marcato *cresc.*
Make them to be num - bered with thy

mf *p più marcato*
Make them to be num - bered with thy
f *cresc.*
132 num - bered with thy Saints, thy

poco rall. *ff* *Tempo I* ♩ = c.132
Saints, thy Saints: in glo - ry, glo - ry, ev - er -
Saints: in glo - ry, glo - ry,
135 *poco rall.* *cresc.* *ff* *Tempo I* ♩ = c.132

last - ing, ev - er - last - ing, glo - ry ev - er - last - ing, ev - er - last - ing,
glo - ry ev - er - last - ing, ev - er - last - ing,
139

più lento e maestoso ♩ = c.100

allargando al fine *ff*

in

ff

in

144

più lento e maestoso ♩ = c.100

allargando al fine

glo - ry, in glo - ry ev - er -

glo - ry, in glo - ry ev - er -

149

adagio

fff

- last - ing, ev - er - last - ing.

fff

- last - ing, ev - er - last - ing.

153

adagio

Gloucester, Easter Day, 1982

The Lord is my shepherd

BY

FRANZ SCHUBERT

ONLINE PERUSAL SCORE ONLY
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NOVELLO PUBLISHING LIMITED
14 - 15 Berners Street, London W1T 3LJ.

THE LORD IS MY SHEPHERD

CHORUS FOR FEMALE VOICES

Psalm xxiii.

COMPOSED BY

FRANZ SCHUBERT.

Adagio.

pp

1st SOPRANO. *p*

The Lord is my shep - herd; I shall not,

2nd SOPRANO. *p*

The Lord is my shep - herd; I shall not,

1st ALTO. *p*

The Lord is my shep - herd; I shall not,

2nd ALTO. *p*

The Lord is my shep - herd; I shall not,

dim. *pp legato.*

Also published for S.A.T.B., with Organ Accompaniment, in NOVELLO'S OCTAVO ANTHEMS, No. 594 ;

THE LORD IS MY SHEPHERD.

shall . . . not want. He is my
 shall not want. He is my
 shall not want. He is my
 shall . . . not want. He is my

p

shep - herd; I shall not, shall . . . not want. He *pp*
 shep - herd; I shall not, shall . . . not want. He *pp*
 shep - herd; I shall not, shall not want.
 shep - herd; I shall not, shall . . . not want.

pp

A
 ma - keth me to rest in green pas - tures: He lead - eth . . me be .
 ma - keth me to rest in green pas - tures: He lead - eth . . me be .
 He lead - eth . . me be .
 He lead - eth . . me be .

A

THE LORD IS MY SHEPHERD.

side .. still wa - ters, He lead - - - eth me, He
 side .. still wa - ters, He ma - keth me to .. rest in green pas - tures, He
 side .. still wa - ters, He ma - keth me to .. rest in green pas - tures, He
 side .. still wa - ters, He ma - keth me to rest in green pas - tures, He

ppp
 lead - eth .. me be - side still wa - - - ters,
ppp
 lead - eth me be - side still wa - - - ters,
ppp
 lead - eth me be - side still wa - - - ters,
ppp
 lead - eth me be - side still wa - - - ters,

p B *cres.*
 He giv - eth peace un-to my soul, . . He *cres.*
p He giv - eth peace un-to my soul, He *cres.*
p He giv - eth peace un-to my soul, He *cres.*
p He giv - eth peace un-to my soul, He *cres.*

THE LORD IS MY SHEPHERD.

lead - eth me in paths of good - ness for His, for
 lead - eth me in paths of good - ness for His, for
 lead - eth me in paths of good - ness for His, for
 lead - eth me in paths of good - ness for His, for

His Name's sake. Yea,
 His Name's sake. Yea,
 His Name's sake. Yea,
 His Name's sake. Yea,

though I walk thro' Death's dark vale of shad - ows, no
 though I walk . . thro' Death's dark vale of shad - ows, no
 though I walk . . thro' Death's dark vale of shad - ows, no
 though I walk thro' Death's dark vale of shad - ows, no

though I walk thro' Death's dark vale of shad - ows, no
 though I walk . . thro' Death's dark vale of shad - ows, no
 though I walk . . thro' Death's dark vale of shad - ows, no
 though I walk thro' Death's dark vale of shad - ows, no

THE LORD IS MY SHEPHERD.

First system of the musical score. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "e - vil will I fear, . . . for . . . Thou art still with". Dynamic markings include *mf* and *p*. The piano part has a steady eighth-note accompaniment.

Second system of the musical score. It features four vocal staves and a piano accompaniment. The lyrics are: "me. Yea, though I walk through Death's dark vale of". Dynamic markings include *pp* and *dim.*. A key signature change to D minor is indicated by a 'D' above the staff. The piano part continues with a steady eighth-note accompaniment.

Third system of the musical score. It features four vocal staves and a piano accompaniment. The lyrics are: "shad - ows, no e - vil will I fear, . . . for..". Dynamic markings include *f*. The piano part continues with a steady eighth-note accompaniment.

THE LORD IS MY SHEPHERD.

Thou art still with me; Thy rod

Thou art still with me; Thy rod

Thou art still with me;

Thou art still with me; Thy

p

E

and staff, Thy rod and staff, they

and staff, Thy rod and staff, they

Thy rod and staff, Thy rod and staff, they

rod and staff, Thy rod and staff, they

com - fort, com - fort me, for Thy rod and staff, they

com - fort, com - fort me, for Thy rod and staff, they

com - fort, com - fort me, for Thy rod and staff, they

com - fort, com - fort me, for Thy rod and staff, they

* This note was originally printed as B natural in all German and English editions. It is now ascertained that B flat is correct.

THE LORD IS MY SHEPHERD.

com . . . fort . . . me. . . .

com . . . fort me.

com . . . fort me.

com . . . fort me.

The first system of the musical score consists of five staves. The top four staves are vocal parts, each with the lyrics "com . . . fort . . . me. . . ." on the first line and "com . . . fort me." on the second line. The fifth staff is the piano accompaniment, featuring a rhythmic pattern of eighth and sixteenth notes.

Thou pre - par - est . . . here a ta - ble for me in

Thou pre - par - est . . . here a ta - ble for me in

Thou pre - par - est . . . here

Thou pre - par - est . . . here

The second system of the musical score consists of five staves. The top four staves are vocal parts, each with the lyrics "Thou pre - par - est . . . here a ta - ble for me in" on the first line and "Thou pre - par - est . . . here" on the second line. The fifth staff is the piano accompaniment, featuring a rhythmic pattern of eighth and sixteenth notes.

pre - sence of mine en - e - mies; my head with oil Thou a -

pre - sence of mine en - e - mies; my head with oil Thou a -

ta - ble for me; my head with oil Thou a -

a ta - ble for me; my head with oil Thou a -

The third system of the musical score consists of five staves. The top four staves are vocal parts, each with the lyrics "pre - sence of mine en - e - mies; my head with oil Thou a -" on the first line, "pre - sence of mine en - e - mies; my head with oil Thou a -" on the second line, "ta - ble for me; my head with oil Thou a -" on the third line, and "a ta - ble for me; my head with oil Thou a -" on the fourth line. The fifth staff is the piano accompaniment, featuring a rhythmic pattern of eighth and sixteenth notes.

THE LORD IS MY SHEPHERD.

noint est; my cup run-neth o-ver, run-neth, run-neth

noint est; my cup run-neth o-ver, run-neth, run-neth

noint est; my cup run-neth o-ver, run-neth, run-neth

noint est; my cup run-neth o-ver, run-neth, run-neth

o-ver; yea, sure-ly peace and mer-cy all my life shall

o-ver; yea, sure-ly peace and mer-cy all my life shall

o-ver; yea, sure-ly peace and mer-cy all my life shall

o-ver; yea, sure-ly peace and mer-cy all my life shall

fol-low me: and I will

fol-low me: and I will

fol-low me: and I will

fol-low me: and I will

THE LORD IS MY SHEPHERD.

ppp

dwel with God for ev - er, ev - er - more, Yea,

ppp

dwel with God for ev - er, ev - er - more, Yea,

ppp

dwel with God for ev - er, ev - er - more, Yea,

ppp

dwel with God for ev - er, ev - er - more, Yea,

H

sure - - ly peace and mer - - cy all my life . . . shall

sure - - ly peace and mer - - cy all my life shall

sure - - ly peace and mer - - cy shall

sure - - ly peace and mer - - cy all my life . . . shall

H

morendo.

fol - - low me: and I . . . will

morendo.

fol - - low me: and I . . . will

morendo.

fol - - low me: and I will

morendo.

fol - - low me: and I will

morendo.

THE LORD IS MY SHEPHERD.

dwel with God for . . ev - er, ev er . .

dwel with God for ev . er, for ev er . .

dwel with God for ev er . .

dwel with God for . . ev - er, ev er . .

. . . more.

. . . more.

. . . more.

. . . more.

f *pp*

The musical score is written in G major (one sharp) and 4/4 time. It features four vocal parts and piano accompaniment. The piano part includes dynamic markings of *f* (forte) and *pp* (pianissimo). The lyrics are: "dwel with God for . . ev - er, ev er . .". The score is divided into two systems, with the second system containing four vocal lines and piano accompaniment.

ONLINE PERUSAL SCORE ONLY
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God so loved the world from "The Crucifixion"

Anthem for Three-Part Chorus of Women's Voices
Unaccompanied

John III: 16, 17

John Stainer
Arranged by Bryceson Treharne

Andante, ma non lento $\text{♩} = 92$

Soprano I *p* *cresc.*
God so loved the world,— God so loved the

Soprano II *p* *cresc.*
God so loved the world,— God so loved the

Alto *p* *cresc.*
God so loved the world,— God so loved the

Piano (Only for rehearsal) *p* *cresc.*
Andante, ma non lento $\text{♩} = 92$

mf
world,— that he gave his on-ly be-got-ten Son, that who-so be-

mf
world,— that he gave his on-ly be-got-ten Son, that who-so be-

mf
world,— that he gave his on-ly be-got-ten Son,— that who-so be-

mf

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mf cresc. *f*
 liev-eth, be - liev-eth in him should not per-ish, but
mf cresc. *f*
 liev-eth, be - liev-eth in him should not per-ish, but
p *mf cresc.* *f*
 liev-eth, be - liev-eth in him should not per-ish, should not per-ish, but

p *cresc.*
 have ev-er - last - ing life. For God sent not his Son in-to the world to con-
p *cresc.*
 have ev-er - last - ing life. For God sent not his Son in-to the world to con-
p *cresc.*
 have ev-er - last - ing life. For God sent not his Son in-to the world to con-

mf
 demn the world, God sent not his Son in-to the world to con - demn the world;
mf
 dema the world, God sent not his Son in-to the world to con - demn the world;
mf
 demn the world, God sent not his Son in-to the world to con - demn the world;

p but that the world through him might be sav - ed. *pp* God so loved the

p but that the world through him might be sav - ed. *pp* God so loved the

p but that the world through him might be sav - ed. *pp* God so loved the

cresc. world, — God so loved the world, — that he gave his on - ly be -

cresc. world, — God so loved the world, — that he gave his on - ly be -

cresc. world, — God so loved the world, — that he gave his on - ly be -

mf got - ten Son, that who - so be - liev - eth, be - liev - eth in him

mf got - ten Son, that who - so be - liev - eth, be - liev - eth in him

mf got - ten Son, that who - so be - liev - eth, be - liev - eth in him *p* should not per - ish,

cresc. *f* *mf cresc.*

should not per-ish, but have ev-er - last - ing life, ev-er - last - ing life, ev-er -

cresc. *f* *mf cresc.*

should not per-ish, but have ev-er - last - ing life, ev-er - last - ing life, ev-er -

cresc. *f* *mf cresc.*

should not per-ish, but have ev-er - last - ing life, ev-er - last - ing life, ev-er -

dim. e rall. *pp a tempo*

last - ing, ev - er - last - ing life. God so loved the world,

dim. e rall. *pp a tempo*

last - ing, ev - er - last - ing life. God so loved the world,

dim. e rall. *pp a tempo*

last - ing, ev - er - last - ing life. God so loved the world,

dim. e rall. *pp a tempo*

ppp *rall.*

God so loved the world, — God so loved the world.

ppp *rall.*

God so loved the world, — God so loved the world.

ppp *rall.*

God so loved the world, — God so loved the world.

ppp *rall.*

FEAR NOT, O LAND

Anthem for S.A.T.B. and Organ

Suitable for Harvest Thanksgiving or General use

Music by

HERBERT SUMSION

Joel II, vv. 21-4, 26

NOVELLO & COMPANY LIMITED

Allegro maestoso ♩ = c. 108

ORGAN *f* *simile* Ped.

SOPRANO 1 & 2
ALTO Fear not, O land, be glad and re-joice; for the
Man.
Lord will do great things, great things. great
Ped.

things.
TENOR 1 & 2 for the Lord will do
BASS Fear not, O land be glad and re-joice;
Man. *mf* *simile*

great things, great things, great things.

f *cresc.*

ff

Fear not, O land, be glad and re-joice; for the

ff

ff simile

Ped.

poco rall.

Lord will do great things, great things, great

poco rall.

a tempo

things. Be not a-fraid, ye *mp*

Be not a-fraid, ye beasts of the field:

mp legato

Man.

beasts of the field: for the pas-tures of the wil-der-ness do

for the pas-tures of the wil-der-ness do spring,

cresc.

Ped. Man.

spring,

for the tree bear-eth her fruit, the fig tree and the

p

mf *p*

vine— do yield their strength. Be glad then, ye chil-dren of Zi - on,

mf

mf

mf ritmico simile

(Man.)

glad then, ye chil - dren of Zi - on, and re-joyce in the Lord your

and re - joyce in the Lord your God.

God. Be glad then, ye chil-dren of Zi - on, and re -

Be glad then, ye chil-dren of Zi - on, and re-joyce in the Lord your

f

f

cresc.

Ped.

- joice in the Lord your God.

God. Be glad then, O land, and re-

ff

ff

This system contains the first vocal line and piano accompaniment. The vocal line begins with the lyrics "God. Be glad then, O land, and re-". The piano accompaniment features a strong *ff* dynamic. A large watermark "ONLINE PERUSAL COPY ONLY NOT FOR SALE PERFORMANCE" is visible across the page.

joice, re-joyce, re - joice, for the Lord will do great things, the

ff

This system contains the second vocal line and piano accompaniment. The vocal line continues with the lyrics "joice, re-joyce, re - joice, for the Lord will do great things, the". The piano accompaniment continues with a *ff* dynamic.

Lord will do great things, the Lord will do great things, great things,

This system contains the third vocal line and piano accompaniment. The vocal line concludes with the lyrics "Lord will do great things, the Lord will do great things, great things,". The piano accompaniment continues with a *ff* dynamic.

poco rall. *a tempo*

great things, great, great things.

poco rall. *a tempo*

ff

Ped.

Allarg. poco a poco *a tempo*

BASS (FULL or SOLO) *mp*

The floors shall be full of

wheat, and ye shall eat in plenty, and be sat-is-fied, and

mf legato *mp* *mf*

Man.

cresc. *f*

praise the name of the Lord your God, that hath dealt so wondrously, so

cresc. *f*

Ped.

won - drous - ly, so won - - - - - drous - ly

with you.

Man.

The floors shall be full - of wheat, and - ye - shall eat - in plen - ty,

Ped. Man. Ped. Man.

and be sat - is - fied, and praise - the name of the Lord - your God, that hath dealt so

mp cresc. f

mf won-drous-ly, *mp* so won-drous-ly, so won - - - - - drous-ly

(Man.)

p with you. *mf* Be

Ped.

Man.

mf Be glad then, ye chil-dren, and re-joyce in the Lord your
 glad then, ye chil - dren, and re-joyce in the Lord your God. *f* Be

God. Be glad then ye chil-dren, and re-joice in the Lord your
 glad then, ye children, and re-joice in the Lord your God,

cresc.

Ped.

God,
 for the Lord will do great things, the Lord will do

ff

ff

great things, the Lord will do great things, great things, great

allarg.

allarg.

a tempo *ff*


things. Fear not, O land, be glad and re -



a tempo *ff* *simile*

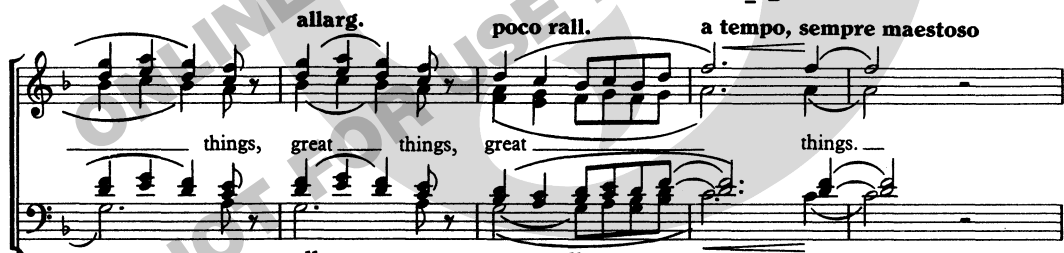


joice, for the Lord will do great things, great things, great



allarg. **poco rall.** **a tempo, sempre maestoso**

things, great things, great things.



allarg. **poco rall.** **a tempo, sempre maestoso**



cresc. (Tuba)



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CHESTER MUSIC

for the baptism of Sofia
and for Les Petits Chanteurs de Saint-André de Colmar

Notre Père

St. Matthew, ch.6, vv.9-13

John Tavener (b.1944)

Doucement, avec humilité (♩ = c.44)

SOPRANO *p*
No - tre Pè - re qui es__ aux__ cieux, que ton nom soit sanc - ti-fié,
ALTO *p*
No - tre Pè - re qui es__ aux__ cieux, que ton nom soit sanc - ti-fié,

3
que ton règ - ne__ vien - - - - - ne,
que ton règ - ne__ vien - - - - - ne,

4
que ta vo - lon - té soit_ fai - te sur la ter - re comme au ciel.
que ta vo - lon - té soit_ fai - te sur la ter - re comme au ciel.

5 **avec tendresse**
Don - ne - nous au - jour-d'hui no - tre pain de__ ce jour.
Don - ne - nous au - jour-d'hui no - tre pain de__ ce jour.

* ♯ denotes a microtone, a characteristic "break in the voice" of Byzantine chant.

7

Par - don - ne - nous nos of - fen - ses,

Par - don - ne - nous nos of - fen - ses,

8

comme nous par - don - nons aus - si

comme nous par - don - nons aus - si

9

à ceux qui nous ont of - fen - sés,

à ceux qui nous ont of - fen - sés,

10

et ne nous sou - mets pas à la ten - ta - ti - on,

et ne nous sou - mets pas à la ten - ta - ti - on,

11

rit. - - - - - molto - - - - - a tempo

pp mais dé - liv - re - nous du mal. *mp sonore* A - - - - - men.

pp mais dé - liv - re - nous du mal. *mp sonore* A - - - - - men.

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JOHN TAVENER

Θεοτόκε

Theotóke
(2001)

FOR CHILDREN'S CHOIR
(SSAA)

ONLINE PERUSAL SCORE ONLY
NOT FOR USE IN PERFORMANCE

CHESTER MUSIC

This work was commissioned by London ArtFest.

First performance on 31st October 2001 at Middle Temple Hall, London, by the Moscow Youth Choir conducted by Anna Vedrova.

COMPOSER'S NOTE

The Greek word Θεοτόκε literally means "God-bearer", and this short piece is an invocation to the Mother of God, who casts her Protecting Veil over the people of Serbia. The music should be sung with vigour, preferably in a resonant acoustic.

J.T.

Θεοτόκε should be pronounced as follows:

Θε	as in English <u>th</u> espian
ο	as in <u>t</u> op
τό	as in <u>t</u> op
κε	as in <u>k</u> ept

ONLINE PERUSAL SCORE ONLY
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ΘΕΟΤΟΚΕ

Theotóke

John Tavener (2001)

Bright, shining and radiant ♩ = c. 90

Soprano 1.2
Alto 1
Alto 2

* Oh...

2

S. 1.2
A. 1
A. 2

(Oh.)

3

S. 1.2
A. 1
A. 2

Oh.

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

† †, ‡ and † denote microtones, the characteristic 'breaks in the voice' of Byzantine chant.

4 *f*

S. 1.2 Θε - ο - τό - - - - - κε.

A. 1 Θε - ο - τό - - - - - κε.

A. 2 Oh.

5 *f*

S. 1.2 Θε - ο - τό - - - - - κε.

A. 1 Θε - ο - τό - - - - - κε.

A. 2 Oh.

6 *f*

S. 1.2 κε. Θε - ο - τό - - - - - κε.

A. 1 κε. Θε - ο - τό - - - - - κε.

A. 2 (Oh.)

8 *mp* *p* , *mp* *p* ,

S. 1.2 Θε - ο - τό - - - - - κε. Θε - ο - τό - κε.

A. 1 Θε - ο - τό - - - - - κε. Θε - ο - τό - κε.

A. 2 Oh. Oh.

17

S. 1.2 *f* Θε - ο - τό - - - - - - - - - - - - - - - - κε.

A. 1 *f* Θε - ο - τό - - - - - - - - - - - - - - - - κε.

A. 2 Oh. _____

18

S. 1.2 *f* Θε - ο - τό - κε. Θε - ο - τό - - - - - - - - - - - - - - - - *rit.* *pp*

A. 1 *f* Θε - ο - τό - κε. Θε - ο - τό - - - - - - - - - - - - - - - - *pp*

A. 2 *f* Oh. _____ *pp*

Slower
rit.

19 *p unis.* Θε - - - ο - τό - - - - - - - - - - - - - - - - *pp*

A. 1 *p* Θε - - - ο - τό - - - - - - - - - - - - - - - - *pp*

A. 2 *p* Θε - - - ο - τό - - - - - - - - - - - - - - - - *pp*

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Order No: CH 63668

John Tavener

TWO HADITHS
of the Prophet Mohammed
for four voices SSAA
and renaissance bray harp

ONLINE PERUSAL SCORE ONLY
NOT FOR USE IN PERFORMANCE

CHESTER MUSIC

This work was commissioned by DOM in association with Canty, who gave the first performance in York Minster on 23rd October 2008.

Duration: c. 6 minutes

Score available on sale: Order No. CH74074

(Note: the extracted harp part is included on pages 8 and 9 of this score)

MUSICAL NOTE: in the harp part, the tapura-like figure should be played at about $\bullet = 100$, and the melody freely, at $\bullet = c. 60$

COMPOSER'S NOTE

This brief motet for four voices and renaissance bray harp was written in the South of France in February 2007. It is a setting of two Hadiths, or sayings, attributed to the Prophet Mohammed. The words convey something of the great mystery of the Absolute and the Beautiful One, who is immanent and yet hidden.

The music should be performed with great purity, in a resonant acoustic. If a renaissance bray harp is not available, the harp part may be played on a contemporary instrument.

J.T.

TWO HADITHS of the Prophet Mohammed

I was a Hidden Treasure;
And I longed to be known;
So I created the world.

God is a Beautiful Being,
And He loves Beauty.

to Canty

TWO HADITHS

of the Prophet Mohammed

John Tavener

Serene

Soprano

Soprano

Alto

Alto

Harp

mp
like a tampura

sim.

Harp

i.v. sempre

A Gradually flowering ♩ = c.42
p *cresc. poco a poco*

S. *p* *cresc. poco a poco*
I was a Hid - - - - -

S. *p* *cresc. poco a poco*
I was a Hid unis. *pp* *cresc. poco a poco*

A. Ah.*

Harp *pp*

* Breathe when necessary, but not simultaneously.

4 *(cresc.)*

S. *(cresc.)*

S. *(cresc.)*

A. *(cresc.)*
(Ah.)

Hp.

6 *(cresc.)* *f* *dim. poco a poco*

S. den Trea

S. *(cresc.)* *f* *dim. poco a poco*
den Trea

A. *(cresc.)* *f* *dim. poco a poco*
(Ah.)

Hp.

8 *(dim.)*

S. *(dim.)*

S. *(dim.)*

A. *(dim.)*
(Ah.)

Hp.

10 *(dim.)*

S. *(dim.)* sure;

S. *(dim.)* sure;

A. *(dim.)*
(Ah.)

Hp.

B Con intensità ♩ = c.42

11 *mp* *cresc. poco a poco*

S. And I longed _____ to be known; _____

S. *mp* *cresc. poco a poco*
And I longed _____ to be

A. *mp* *cresc. poco a poco*
And I longed _____ to be known; _____

A. *mp* *cresc. poco a poco*
And I longed _____ to be

Hp.

15 (*cresc.*) *f*

S. _____

S. (*cresc.*) *f*
known; _____

A. (*cresc.*) *f*

A. (*cresc.*) *f*
known; _____

Hp.

C

18 *poco*

mp

sim.

Hp.

Hp.

STOP

(damp)

D

19 *p* *p* *più*

S. So I cre - a - ted the world, So I cre - a - ted the

S. So I cre - a - ted the world, So I cre - a - ted the

A. So I cre - a - ted the world, So I cre - a - ted the

A. So I cre - a - ted the world, So I cre - a - ted the

24 *p* *più* *mp*

S. world, So I cre - a - ted the world, So I cre -

S. world, So I cre - a - ted the world, So I cre -

A. world, So I cre - a - ted the world, So I cre -

A. world, So I cre - a - ted the world, So I cre -

With great mystery

29 *ff pp*

S. a - ted the world, So I cre - a - ted the world.

S. a - ted the world, So I cre - a - ted the world.

A. a - ted the world, So I cre - a - ted the world.

A. a - ted the world, So I cre - a - ted the world.

E

34 *molto f* *gliss.* *gliss.* *gliss.* *gliss.* *poco* gently *p* STOP

F Absolutely still, transcendent ♩ = c.42

36 *pp* very pure

S. God is a Beau - ti - ful Be -

S. *pp* very pure God is a Beau - - ti -

A. *pp* very pure God is a

A. *pp* very pure God

43

S. ing, And He loves Beau - - - ty.

S. ful Be - - - ing, And He loves Beau - - -

A. Beau - - - ti - - - ful Be - - - ing,

A. is a Beau - - - ti - - - ful

48

S. ty.

S. ty.

A. And He loves Beau - - - ty.

A. Be - - - ing, And He loves Beau - - - ty.

G

53 *molto f* *poco* *Come eco* *very gently*

Hp. *scilb* *gl/iss.* *scilb* *gl/iss.* *p* 3 6 6

55

Hp. 6 6 *niente*
(play approx. 3 more times or *ad lib.*)

TWO HADITHS

of the Prophet Mohammed

Harp

Serene *mp* like a tampura *sim.*

l.v. sempre

A **Gradually flowering** ♩ = c.42

2 Sop.1 *p* *cresc. poco a poco*
I was a Hid

pp

5 *(cresc.)* *f* *dim. poco a poco*
den - Trea

8 *(dim.)*
sure;

B **Con intensità** ♩ = c.42

11 *mp* *cresc. poco a poco* *f*
And I longed to be known;

C

18 *poco*

mp

sim.

STOP
(damp)

D

19 **With great mystery**

12 Sop.1 *pp* So | cre - a - ted the world.

E

34 *poco* gently

molto f *p*

STOP

F Absolutely still, transcendent ♩ = c.42

36 14

Alto 2 And He loves Beau - - - ty.

G

53 *poco* Come eco very gently

molto f *p*

55

niente
(play approx. 3 more times or *ad lib.*)

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A Prayer of Desmond Tutu

Motet for speaker, treble voices, organ and percussion

Archbishop Desmond Tutu

JAMES WHITBOURN

The musical score is divided into two systems. The first system includes parts for Percussion (Perc), Organ (Organ), and Pedal (Ped.). The Organ part is marked *pp* and *p*, with a note for *Sw (flutes + strings)*. The Pedal part is marked *p*. The speaker's text is: "Goodness is stronger than evil, Love is stronger than hate, Light is stronger than darkness,". The second system includes parts for Percussion (Perc), Treble 1 (Tr 1), Treble 2 (Tr 2), Treble 3 (Tr 3), Organ (Org.), and Pedal (Org.). The Percussion part includes an *African Drum** and is marked *mf* and *ff*. The Treble voices (Tr 1, Tr 2, Tr 3) sing the text: "Good - ness is stron - ger than". The Organ part is marked *ff* and includes a tempo marking of $\text{♩} = 100$. The Pedal part includes the text: "Life is stronger than death, Victory is ours through Him who loved us.".

* The drummer should play a Djembe or similar instrument

9

Perc H $\frac{4}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$

Solo *mf*

Tr 1 Love. Light.

Tr 2 ev - il, Love is stron-ger than hate. Light is stron-ger than dark- ness,

Tr 3 ev - il, Love is stron-ger than hate. Light is stron-ger than dark- ness,

Org. *mf* *mp* *mp* *mp* *mp* *mp*

Org. *mf* *mp*

16

Perc H $\frac{2}{4}$ *mf* *f*

Solo *ff*

Tr 1 Vic - to-ry is ours through him who

Tr 2 Life is stron-ger than death, Vic - to-ry is ours through him who

Tr 3 Life is stron-ger than death, Vic - to-ry is ours through him who

Org. *f* *ff* *mf*

Org. *f* *ff*

24

Perc

Solo

Tr 1

Tr 2

Tr 3

Org.

Org.

loved us, Vic - to - ry — is ours. through him who loved us, Vic - to - ry —

loved us, Vic - to - ry — is ours. through him who loved us, Vic - to - ry is

loved us, Vic - to - ry — is ours. through him who loved us, Vic - to - ry is

loved us, Vic - to - ry — is ours. through him who loved us, Vic - to - ry is

31

Perc

Solo

Tr 1

Tr 2

Tr 3

Org.

Org.

Adagio

p

Vic - to - ry —

ours — Vic - to - ry is ours — through Him who loved — us.

ours — Vic - to - ry is ours — through Him who loved — us.

ours — Vic - to - ry is ours — through Him who loved — us.

ours — Vic - to - ry is ours — through Him who loved — us.

Adagio

p

Sw strings

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CONTEMPORARY CHURCH MUSIC SERIES

JAMES WHITBOURN

ALLELUIA JUBILATE

FOR UPPER VOICES (SSS OR SSA) CHORUS AND ORGAN
WITH OPTIONAL CHORUS OF TREBLES

ONLINE PERUSAL SOURCE ONLY
NOT FOR USE IN PERFORMANCE

CHESTER MUSIC

Commissioned by the Choir Schools' Association for their conference in Liverpool, May 2008
First performed at the Metropolitan Cathedral of Christ the King, Liverpool on 13th May 2008
conducted by Timothy Noon with Richard Lea (organ)

ALLELUIA JUBILATE

For upper voices (S.S.S. or S.S.A.) and organ
with optional chorus of trebles

“Alleluia. Shout joyfully to God, all the earth, alleluia;
sing a psalm to his name, alleluia;
praise him with magnificence, alleluia.”

From Psalm 66 (65): 1-2
(Introit of the Third Sunday of Easter)

JAMES WHITBOURN

With rhythmic vitality (♩ = 140)

S. 1 *p* Al -

S. 2 *p* Al -

S. 3 (or A.) *p* Al

Organ *p*

10

- le, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le, *pp*

- le, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le, *pp*

- le, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le, *pp*

pp

al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le, al - le -

al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le, al - le -

al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le, al - le -

-lu - ia, al - le - lu - ia, al - le -, al - le - lu - ia,

-lu - ia, al - le - lu - ia, al - le -, al - le - lu - ia,

-lu - ia, al - le - lu - ia, al - le -, al - le - lu - ia,

37

rit.

Lively, and with pulsating rhythm (♩ = 56)

pp

al - le - lu - ia, al - le - lu - ia, al - le - lu - ia.

al - le - lu - ia, al - le - lu - ia, al - le - lu - ia.

al - le - lu - ia, al - le - lu - ia, al - le - lu - ia.

pp *mp*

46

p

p

p

Ju - bi - la - te De - o, ju - bi - la - te De - o, ju - bi - la - te De - o.

Ju - bi - la - te De - o, ju - bi - la - te De - o, ju - bi - la - te De - o.

Ju - bi - la - te De - o, ju - bi - la - te De - o, ju - bi - la - te De - o.

54

mp
- o, ju-bi-la - te De-o, — ju-bi-la - te De-o, ju - bi - la - te De -

mp
- o, ju-bi-la - te De-o, — ju-bi-la - te De-o, ju - bi - la - te De -

mp
- o, ju-bi-la - te De-o, — ju-bi-la - te De-o, ju - bi - la - te De -

62

f
- o, ju-bi-la - te De-o, — ju-bi-la - te De-o, al - le - lu - ia, al - le -

f
- o, ju-bi-la - te De-o, — ju-bi-la - te De-o, al - le - lu - ia, al - le -

f
- o, ju-bi-la - te De-o, — ju-bi-la - te De-o, al - le - lu - ia, al - le -

70 *ff*

- lu - - - ia. Ju-bi-la-te De-o, —

- lu - - - ia. Ju-bi-la-te De-o, —

lu - - - ia. Ju-bi-la-te De-o, —

CHORUS OF TREBLES *f*

Ju-bi-la-te De-o, —

ff
tromba

Gr.
5

77

ju-bi-la-te De-o, ju-bi-la-te, ju-bi-la-te De-o, al-le-lu-ia, ju-bi-la-te

ju-bi-la-te De-o, ju-bi-la-te, ju-bi-la-te De-o, al-le-lu-ia, ju-bi-la-te

ju-bi-la-te De-o, ju-bi-la-te, ju-bi-la-te De-o, al-le-lu-ia, ju-bi-la-te

ju-bi-la-te De-o, ju-bi-la-te, ju-bi-la-te De-o, al-le-lu-ia, ju-bi-la-te

* omit if sung by alto voices

84

De-o, — Ju-bi-la-te De-o, ju-bi-la-te, om-nis ter-ra, al-le-lu-ia.

De-o, — Ju-bi-la-te De-o, ju-bi-la-te, om-nis ter-ra, al-le-lu-ia.

De-o, — Ju-bi-la-te De-o, ju-bi-la-te, om-nis ter-ra, al-le-lu-ia.

De-o, — Ju-bi-la-te De-o, ju-bi-la-te, om-nis ter-ra, al-le-lu-ia.

91

mf Psal-mum di-ci-te no-mi-ni e-ius, al-le-lu-

mf Psal-mum di-ci-te no-mi-ni e-ius, psal-mum di-ci-te no-mi-ni

mf Psal-mum di-ci-te no-mi-ni e-ius, psal-mum di-ci-te no-mi-ni

p

- ia. Ju-bi-la-te De-o, ju-bi-la-te De-o, ju-bi-la-te

e-ius. Ju-bi-la-te De-o, ju-bi-la-te De-o, ju-bi-la-te

e-ius. Ju-bi-la-te, ju-bi-la-te, ju-bi-la-te

f

De-o, ju-bi-la-te De-o, ju-bi-la-te De-o, al-le-

De-o, ju-bi-la-te De-o, ju-bi-la-te De-o, al-le-

De-o, ju-bi-la-te, ju-bi-la-te, al-le-

112

ff *f*

- lu - ia, al - le - lu - ia. Ju - bi - la - te

- lu - ia, al - le - lu - ia. Ju - bi - la - te

- lu - ia, al - le lu - ia. Ju - bi - la - te

CHORUS OF TREBLES *f*

Ju - bi - la - te

ff *tromba* *Gr.* *f*

120

De - o, ju - bi - la - te De - o, ju - bi - la - te, ju - bi - la - te De - o, al - le - lu - ia,

De - o, — ju - bi - la - te De - o, ju - bi - la - te, ju - bi - la - te De - o, al - le - lu - ia,

De - o, — ju - bi - la - te De - o, ju - bi - la - te, ju - bi - la - te De - o, al - le - lu - ia,

De - o, — ju - bi - la - te De - o, ju - bi - la - te, ju - bi - la - te De - o, al - le - lu - ia,

* omit if sung by alto voices

ju-bi-la-te De-o, ju-bi-la-te De-o, ju-bi-la-te, om-nis ter-ra, al-le-

ju-bi-la-te De-o, ju-bi-la-te De-o, ju-bi-la-te, om-nis ter-ra, al-le-

ju-bi-la-te De-o, ju-bi-la-te De-o, ju-bi-la-te, om-nis ter-ra, al-le-

ju-bi-la-te De-o, ju-bi-la-te De-o, ju-bi-la-te, om-nis ter-ra, al-le-

-lu-ia. *mf* Da-te glo-ri-am lau-di e-ius, *f* al-le-

-lu-ia. *mf* Da-te glo-ri-am lau-di e-ius, *f* al-le-

-lu-ia. *mf* Da-te glo-ri-am lau-di e-ius, *f* al-le-

-lu-ia.

141

Musical score for measures 141-146. It features three vocal staves and a piano accompaniment. The lyrics are: -lu - - ia. Ju-bi-la - te De-o, — ju-bi-la - te De-o, — ju-bi-la-te De-o, — ju-bi-la-te De-o, — Ju-bi - la - te, Ju-bi - la - te, Ju-bi - la - te. The piano part includes a grand staff with treble and bass clefs. A large watermark 'NOT FOR ONLINE PERUSAL SCORE ONLY' is overlaid on the page.

147

Musical score for measures 147-152. It features three vocal staves and a piano accompaniment. The lyrics are: ju - bi - la - te De - o, ju-bi-la - te De-o, — ju - bi - la - te De - o, Ju-bi-la-te De-o, — ju - bi - la - te De - o, Ju-bi - la - te, Ju-bi - la - te. The piano part includes a grand staff with treble and bass clefs. A large watermark 'NOT FOR ONLINE PERUSAL SCORE ONLY' is overlaid on the page.

ju-bi-la - te De-o, al - le - lu - ia, al - le - lu - ia.

ju-bi-la-te De-o, al - le - lu - ia, al - le - lu - ia.

ju-bi-la - te al - le - lu - ia, al - le - lu - ia.

ff

ff

ff

ff

tromba

Ju-bi-la-te De-o, — ju-bi-la-te De-o, ju-bi-la-te,

Ju-bi-la-te De-o, — ju-bi-la-te De-o, ju-bi-la-te,

Ju-bi-la-te De-o, — ju-bi-la-te De-o, ju-bi-la-te,

CHORUS OF TREBLES

Ju-bi-la-te De-o, — ju-bi-la-te De-o, ju-bi-la-te,

f

f

*f**

f

f

f

f

Gr.

5

* omit if sung by alto voices

ju-bi-la-te De-o, al-le-lu-ia, ju-bi-la-te De-o, ju-bi-la-te De-o, ju-bi-

ju-bi-la-te De-o, al-le-lu-ia, ju-bi-la-te De-o, ju-bi-la-te De-o, ju-bi-

ju-bi-la-te De-o, al-le-lu-ia, ju-bi-la-te De-o, ju-bi-la-te De-o, ju-bi-

ju-bi-la-te De-o, al-le-lu-ia, ju-bi-la-te De-o, ju-bi-la-te De-o, ju-bi-

-la-te, om-nis ter-ra, al-le-lu-ia. Al-le-lu-

-la-te, om-nis ter-ra, al-le-lu-ia. Ju-bi-la-te De-o, al-le-

-la-te, om-nis ter-ra, al-le-lu-ia. Al-le-lu-ia, al-le-

-la-te, om-nis ter-ra, al-le-lu-ia.

mf

- ia, al - le - lu - ia. *f* Ju-bi-la-te De-o, —
 - lu - ia ju-bi-la-te De-o, ju-bi-la-te De-o. *f* Ju-bi-la-te De-o, —
 - lu - ia al - le - lu - ia, ju-bi-la-te De-o. *f* Ju-bi-la-te De-o, —

ju-bi-la-te De-o, ju-bi-la-te, ju-bi-la-te, ju-bi-la-te, ju-bi-la-te, ju-bi-la-te,
 ju-bi-la-te De-o, ju-bi-la-te, ju-bi-la-te, ju-bi-la-te, ju-bi-la-te, ju-bi-la-te,
 ju-bi-la-te De-o, ju-bi-la-te, ju-bi-la-te, ju-bi-la-te, ju-bi-la-te, ju-bi-la-te,
 CHORUS OF TREBLES *f* >
 Ju-bi-la-te, ju-bi-la-te, ju-bi-la-te, ju-bi-la-te, ju-bi-la-te,

ju - bi - la - te ju - bi - la - te ju - bi - la - te, al - le - lu - ia,
 ju - bi - la - te ju - bi - la - te ju - bi - la - te, al - le - lu - ia,
 ju - bi - la - te ju - bi - la - te ju - bi - la - te, al - le - lu - ia,
 ju - bi - la - te ju - bi - la - te ju - bi - la - te, al - le - lu - ia,

200 *ff* al - le - lu - ia, *mp* ju - bi - la - te, ju - bi - la - te, ju - bi - la - te De - o. *ff*
ff al - le - lu - ia, *mp* ju - bi - la - te, ju - bi - la - te, ju - bi - la - te De - o. *ff*
ff al - le - lu - ia, *mp* ju - bi - la - te, ju - bi - la - te, ju - bi - la - te De - o. *ff*
ff al - le - lu - ia, *mp* ju - bi - la - te, ju - bi - la - te, ju - bi - la - te De - o. *ff*

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The Twelve Days of Christmas

Traditional Song

Arranged, with piano accompaniment, by

FREDERIC AUSTIN

S.S.A. Version by ERIC H. THIMAN *

London: NOVELLO & COMPANY, Limited

With easy movement, but not too slow

SOPRANO I

SOPRANO II

ALTO

PIANO

poco f *p* *legato*

On the First day of Christ-mas my

With easy movement, but not too slow $\text{♩} = c. 72$

true love sent to me a Par - tridge in a Pear Tree. On the

On the

The musical score is arranged in four staves. The top three staves are for vocal parts: Soprano I, Soprano II, and Alto. The bottom staff is for the piano accompaniment. The key signature is B-flat major (two flats) and the time signature is 2/2. The tempo is marked 'With easy movement, but not too slow'. The piano part begins with a *poco f* dynamic, followed by a *p* dynamic and a *legato* marking. The lyrics are: 'On the First day of Christ-mas my true love sent to me a Par - tridge in a Pear Tree. On the On the'. There is a large watermark in the background that reads 'ONLINE PREVIEW ONLY NOT FOR USE IN PERFORMANCE'.

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Se-cond day of Christ-mas my true love sent to me Two Tur-tle Doves and a

Se-cond day of Christ-mas my true love sent to me Two Tur-tle Doves and a

p

On the Third day of Christ-mas my

Par - tridge in a Pear Tree.

Par - tridge in a Pear Tree.

p

true love sent to me Three French Hens, Two Tur-tle Doves and a

Three French Hens, and a

Two Tur-tle Doves and a

p

Par - tridge in a Pear Tree.

Par - tridge in a Pear Tree. *p* On the Fourth day of Christ-mas my

Par - tridge in a Pear Tree. *p* On the Fourth day of Christ-mas my

p

p Three French Hens,

true love sent to me Four Call-ing Birds,

true love sent to me — Four Call-ing Birds, Three French Hens,

p

mf and a Par - tridge in a Pear Tree. *f* *mp* On the

mf Two Tur-tle Doves and a Par - tridge in a Pear Tree. *f* *p* la la la la

mf Two Tur-tle Doves and a Par - tridge in a Pear Tree. *f* *p* la la la la

mf

f allarg.

Fifth day of Christ-mas my true love sent to me Five Gold_

la la la la la la la la la la Five Gold_

la la la la la la la la la la Five Gold_

allarg.

a tempo

Rings, Four Call-ing Birds,

Rings, la la la la la la la Three French Hens,

Rings, la la la la la la

a tempo

p *leggiero*

la la la la la la la la la la la la la la la la

la la la la la la la la la la la la la la la la

Two Tur-tle Doves and a Par - tridge in a Pear Tree. On the

p *mf* *mp*

la *mf* Six Geese a-lay-ing,

la *mf* Six Geese a-lay-ing,

Sixth day of Christ-mas my true love sent to me

mp *mf*

f Five Gold Rings, five Gold Rings,

f Five Gold Rings, five Gold Rings,

f Five Gold Rings, *p* Four Call-ing Birds,

f *p*

p *mf* and a Par-tridge in a Pear

p Three French Hens,

p *mf* Two Tur-tle Doves and a Par-tridge in a Pear.

mf

p
 Tree. On the Seventh day of Christ-mas my true love sent to me
mf *mf*
 la la la la la la
 Tree. la la la

Seven Swans a-swim-ming, Five Gold_
f
 la Five Gold_
f
 Six Geese a-lay-ing, Five Gold_
f

p
 Rings, la la la la la la la
f
 Rings, Four Call-ing Birds,
f
 Rings, la la la la la la la Three French Hens,
p

and a Par - tridge in a Pear Tree.

Two - Tur-tle Doves and a Par - tridge in a Pear Tree. On the

and a Par - tridge in a Pear Tree. On the

This system contains the first three vocal staves and the piano accompaniment. The piano part features a steady bass line and chords in the right hand.

la la la

Eighth day of Christ-mas my true love sent to me Eight Maids a-milk-ing,

Eighth day of Christ-mas my true love sent to me — Eight Maids a-milk-ing,

This system contains the fourth and fifth vocal staves and the piano accompaniment. The piano part continues with the same accompaniment style.

la la la la la la la la la la

Seven Swans a - swim-ming, Six Geese a - lay-ing, Five Gold -

Seven Swans a - swim-ming, Six Geese a - lay-ing, Five — Gold -

This system contains the sixth and seventh vocal staves and the piano accompaniment. The piano part concludes the piece with a final chord.

la la la la la la la la

Rings, Four Call-ing Birds,

Rings, la la la la la la la Three French Hens,

Two Tur-tle Doves and a Par - tridge in a Pear Tree. On the

and a Par - tridge in a Pear Tree. On the

Ninth day of Christ-mas my true love sent to me Nine La-dies dan-cing, *cresc.*

Ninth day of Christ-mas my true love sent to me Nine La-dies dan-cing, *cresc.*

Ninth day of Christ-mas my true love sent to me. Nine La-dies dan-cing, *cresc.*

Eight Maids a-milk-ing, Seven Swans a-swim-ming, Six Geese a-lay-ing,
 Eight Maids a-milk-ing, Seven Swans a-swim-ming, Six Geese a-lay-ing,
 Eight Maids a-milk-ing, Seven Swans a-swim-ming, Six Geese a-lay-ing,

The first system of the musical score consists of three vocal staves and two piano accompaniment staves. The lyrics are repeated three times across the vocal staves. The piano accompaniment features chords and a bass line.

Five Gold Rings, Four Call-ing Birds,
 Five Gold Rings, Four Call-ing Birds,
 Five Gold Rings, Four Call-ing Birds,

The second system continues the musical score. It includes dynamic markings such as *ff* (fortissimo) and *f* (forte) for the vocal parts, and *mp* (mezzo-piano) for the piano accompaniment. The lyrics are repeated three times. The piano accompaniment includes a section marked *f legato espress.*

Three French Hens, Two Tur-tle Doves and a Par-tridge in a Pear
 Three French Hens, Two Tur-tle Doves and a Par-tridge in a Pear
 Three French Hens, Two Tur-tle Doves and a Par-tridge in a Pear

The third system concludes the musical score. It features three vocal staves and two piano accompaniment staves. The lyrics are repeated three times. The piano accompaniment includes a section marked *f* (forte).

Tree.

Tree. *f* On the Tenth day of Christ-mas my true love sent to me

Tree.

The first system of the musical score consists of three vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one flat (B-flat). The piano accompaniment is in grand staff (treble and bass clefs). The lyrics are: "Tree. On the Tenth day of Christ-mas my true love sent to me". A dynamic marking of *f* (forte) is placed above the first vocal staff. The piano part features a simple harmonic accompaniment with a steady bass line.

Ten Lords a-leap-ing, *f* Right Maids a-milk-ing,

Nine La-dies dan-cing,

The second system of the musical score continues the vocal lines and piano accompaniment. The lyrics are: "Ten Lords a-leap-ing, Right Maids a-milk-ing, Nine La-dies dan-cing,". A dynamic marking of *f* is placed above the first vocal staff. The piano accompaniment continues with a consistent rhythmic pattern.

f Five Gold Rings, —

Six Geese a-lay-ing, *f* Five Gold Rings,

Seven Swans a-swim-ming, *f* Five Gold Rings, —

The third system of the musical score concludes the vocal lines and piano accompaniment. The lyrics are: "Five Gold Rings, — Six Geese a-lay-ing, Five Gold Rings, Seven Swans a-swim-ming, Five Gold Rings, —". Dynamic markings of *f* are placed above the first and second vocal staves. The piano accompaniment features a more complex texture with arpeggiated chords and a melodic line in the right hand.

p *Ah* *f*
mf *p* *f*
 Four Call-ing Birds, Two Tur-tle Doves and a
p *p* *f*
 Three French Hens, and a

mp
 Par - tridge in a Pear Tree. On the E - le-venth day of Christ-mas my
 Par - tridge in a Pear Tree.
 Par - tridge in a Pear Tree.

true love sent to me Eleven Pi-pers pip-ing, Ten Lords a-leap-ing,
f *s* *s* *s*
f *s* *s* *s*
 la la la la la la la
 Eleven, Ten, Nine,

Nine La-dies dan-cing, Eight Maids a - milk-ing, Seven Swans a-swim-ming,

f *s* *s*
 la la la la la la la la

Eight, Seven, Six,

poco marcato

Six Geese a - lay - ing, Five Gold_ Rings,

f *s* *s*
 la la la la la la la la

Five, Five Gold_ Rings,

Four Call-ing Birds, Two_ Tur-tle Doves and a

mf *f*

Three French Hens, and a

mf *f*

Par - tridge in a Pear Tree. On the Twelfth day of Christ-mas my
 Par - tridge in a Pear Tree. On the Twelfth day of Christ-mas my
 Par - tridge in a Pear Tree. On the Twelfth day of Christ-mas my

true love sent to me ta ra ra ra ra ra la la la la la la la
 true love sent to me — Twelve Drum-mers drumming, Eleven Pi-pers pip-ing,
 true love sent to me Twelve Drum-mers drumming, Eleven Pi-pers pip-ing,

ta ra ra ra ra ra ra la la la la la la la ta ra ra ra ra ra
 Ten Lords a - leap-ing, Nine La-dies dan-cing, Eight Maids a - milk-ing,
 Ten Lords a - leap-ing, Nine La-dies dan-cing, Eight Maids a - milk-ing,

p *s* *f* *molto allarg.* *ff*

la la la la la la la ta ra ra ra ra ra Five Gold

Seven Swans a-swim-ming, Six Geese a-lay-ing, Five Gold

Seven Swans a-swim-ming, Six Geese a-lay-ing, Five Gold

molto allarg.

a tempo *f* *più mosso*

Rings, Four Call-ing Birds, Three French Hens,

Rings, Four Call-ing Birds, Three French Hens,

Rings, Four Call-ing Birds, Three French Hens,

a tempo *f* *più mosso*

ff *molto rall.*

Two Tur-tle Doves and a Par-tridge in a Pear Tree.

Two Tur-tle Doves and a Par-tridge in a Pear Tree.

Two Tur-tle Doves and a Par-tridge in a Pear Tree.

molto rall.

ONLINE PERUSAL SCORE ONLY
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A PRAYER TO THE INFANT JESUS*

for Women's voices (unaccompanied)

by

ARTHUR BLISS

Giving myself, my Lord, to thee,
I, through thy Mother, beg of thee:
From want, O Lord, deliver me,
For I steadfastly rest in thee.
There's never hope left here for me
But that thy grace would stay by me:
To think that I offended thee—
This doth repent me bitterly.
Lo, here I supplicate to thee:
From pangs of my mortality
Rid me, deep in thy bliss root me
Instead, and lovingly let me
In thee and Joseph and Mary,
Rejoice, and have my glee
With thee hence everlastingly.
Amen, Amen, Amen.

Gently flowing $\text{♩} = c. 68-66$

SOPRANO SOLO *mf*
Giving my-self, my Lord, to thee, I, through thy Mo-ther,
beg of thee: From want, O Lord, de - li - ver me, For
ten.
I stead-fast-ly rest in thee.

SOPRANO I *mf*
Giv-ing my-self, my Lord, to thee,—

SOPRANO II *mf*
Giv-ing my-self, my Lord, to thee,—

ALTO I *mf*
Giv-ing my-self, my Lord, to thee,—

ALTO II *mf*
Giv-ing my-self, my Lord, to thee,—

7
Giv-ing my-self, my Lord, to thee,—

* Words taken from the prayer of Cyril of the Blessed Virgin to the miraculous Infant Jesus of Prague (in the Church of Our Lady of Vilbory, in Prague) translated from the Czech.

11 I, through thy Mo-ther,— beg of thee:— From want, O Lord, de -

I, through thy Mo-ther,— beg of thee:— From want, O Lord, de -

I, through thy Mo-ther,— beg of thee:— From want, O Lord, de -

11 I, through thy Mo-ther,— beg of thee:— From want, O Lord, de -

li-ver me,— For I stead-fast-ly rest in thee.— ten.

li-ver me,— For I stead-fast-ly rest in thee.—

li-ver me,— For I stead-fast-ly rest in thee.—

14 li-ver me,— For I stead-fast-ly rest in thee.—

ALTO SOLO

17 *mf* There's nev-er hope left here for me— But that thy grace— would

20 stay by me:— To think that I of-fend-ed thee—

This doth re-pent me bit-ter - ly. _____

S I *mf* There's nev-er hope left here for me _____

S II *mf* There's nev-er hope left here for me _____

A I *mf prominent* There's nev-er hope left here for me _____

A II *mf prominent* There's nev-er hope left here for me _____

28

But that thy grace — would stay by me: — To think that I of -

But that thy grace — would stay by me: — To think that I of -

But that thy grace — would stay by me: — To think that I of -

27 But that thy grace — would stay by me: — To think that I of -

fend-ed thee — This doth re-pent me bit-ter - ly. _____

fend-ed thee — This doth re-pent me bit-ter - ly. _____

fend-ed thee — This doth re-pent me bit-ter - ly.

30 fend-ed thee — This doth re-pent me bit-ter - ly.

$\text{♩} = \text{♩}$
SOLOISTS

S *mf*
Lo, here, lo, here I sup-pli-cate to
AI *mf*
Lo, here, lo, here I sup-pli-cate to
AII
Lo, *mf*

88

thee: From pangs of my mor-tal-i-ty Rid me,
thee: From pangs of my mor-tal-i-ty Rid me,
86 here From pangs of my mor-tal-i-ty Rid me,

rall.
rid me, deep in thy bliss root me In- stead,
rid me, deep in thy bliss root me In- stead,
40 rid me, deep in thy bliss root me In- stead,

FULL
a tempo

SI *mf*
Lo, here, lo, here I sup-pli-cate to thee: From pangs of my mor-
SII *mf*
Lo, here, lo, here I sup-pli-cate to thee: From pangs of my mor-
AI *mf*
Lo, here, lo, here I sup-pli-cate to thee: From pangs of my mor-
AII *mf*
44 Lo, here, lo, here I sup-pli-cate to thee: From pangs of my mor-

tal-i-ty Rid me, rid me, deep in thy bliss root me In - stead, -

tal-i-ty Rid me, rid me, deep in thy bliss root me In - stead, -

tal-i-ty Rid me, rid me, deep in thy bliss root me In - stead, -

49 tal-i-ty Rid me, rid me, deep in thy bliss root me In - stead, -

mf root me, and lov-ing-ly let me In thee and Jo-seph and Ma-ry, Re- f

mf root me, and lov-ing-ly let me In thee and Jo-seph and Ma-ry, Re- f

mf root me, and lov-ing-ly let me In thee and Jo-seph and Ma-ry, Re- f

55 mf root me, and lov-ing-ly let me In thee and Jo-seph and Ma-ry, Re- f

joyce, - and have my glee With thee - hence ev - er-last-ing-ly.

joyce, - and have my glee With thee - hence ev - er-last-ing-ly.

joyce, - and have my glee With thee - hence ev - er-last-ing-ly.

61 joyce, - and have my glee With thee - hence ev - er-last-ing-ly.

SOLOISTS

S *f*

A - men, A - men, A - men, A -

A I *f* A - men, A - men, A - men, A -

p A - men, _____

p A - men, _____

p A - men, _____

p A - men, _____

68 A - men, _____

men, _____ A - men, A - men, _____

men, _____ A - men, A - men, _____

A II *f* A - men, A - men, _____

p A - - men, _____ *p* A -

p A - - men, _____ *p* A -

p A - - men, _____ *p* A -

p A - - men, _____ *p* A -

72 A - - men, _____ A -

A - men, A - men, men,
 A - men, A - men, men,
 A - men, A - men, men,
 men,
 men,
 men,
 men,

SOLOISTS WITH CHOIR

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

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Flower of all

A carol of the Incarnation

Text: John Audelay c.1426 (adapted)

RORY BOYLE

$\text{♩} = 138$

SOPRANO

mf Blest_ may thou be, thou maid so bright, mo-ther and maid-en
mp Of_ all maids that e - ver were born, _ blest_ may thou be

ALTO

PIANO
(for rehearsal only)

$\text{♩} = 138$

4

most_ of might; thou art the star of day is light,
both eve and morn; through thee were saved, that were for - lorn,

most of might; _____ thou art the star of day is light,
both eve and morn; _____ through thee were saved, that were for - lorn,

7

f

and keep - est us when we shall fall. Hail! of wo - men
 ma - ny one both great and small.

10

(1.) *mp* | 2. *f*

flo - wer of all. Hail! of wo - men, Hail! of wo - men

14

mp | *mf*

flo - wer of all. Hail! to thee was sweet - ly

18

said, when Je - su in — thee was con - ceived: and through

ff

ff

21

thee, — through thee was the fiend, fiend — a - fraid, a - fraid,

25

a - fraid, a - fraid. Hail! — Hail! be thou queen, em-press of hell! —

f *mf* *p*

f *mf* *p*

RORY BOYLE

30 Hail!

Of all pi-ty thou art the well: we pray thee, maid-en fair,

mf

34

that thou bring us to thy world. Hail! of wo-men, Hail! of wo-men,

f

38

Hail! of wo-men flo- wer of all.

meno mosso
mp
poco

FLOWER OF ALL SSAA chorus

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CHESTER MUSIC

Adam lay Y-Bounden

Geoffrey Burgon 2008

Moderato ♩ = 72

SOPRANO 1 *p*
A - dam lay - y - boun - den, y - boun den in a bond:

SOPRANO 2 *p*
A - dam lay - y - boun - den, y - boun den in a bond:

ALTO *p*
A - dam lay - y - boun - den, y - boun den in a bond:

Organ
soft reeds
mp *p*

Pedals *p*

S. 1
Four thou - sand win - ter thought he not too long. A - dam lay - y - boun - den, y -

S. 2
Four thou - sand win - ter thought he not too long. A - dam lay - y - boun - den, y -

A.
Four thou - sand win - ter thought he not too long. A - dam lay - y - boun - den, y -

7 *più p*

S. 1
-boun-den in a bond: Four thou-sand win-ter thought he not too long. And

S. 2
-boun-den in a bond: Four thou-sand win-ter thought he not too long. And

A.
-boun-den in a bond: Four thou-sand win-ter thought he not too long. And

più p

più p

10

S. 1
all was for and ap-ple, An ap-ple that he took, As cler-kes fin-den writ-ten

S. 2
all was for and ap-ple, An ap-ple that he took, As cler-kes fin-den writ-ten

A.
all was for and ap-ple, An ap-ple that he took, As cler-kes fin-den writ-ten

13 *mp*

S. 1 In he - re book. Ne had the ap - ple the ap - ple ta - ke been, Ne

S. 2 In he - re book. Ne had the ap - ple the ap - ple ta - ke been, Ne

A. In he - re book. Ne had the ap - ple the ap - ple ta - ke been. Ne

mp

16 *p*

S. 1 had ne-ver our La - dy A been Hea-ven Queen. All was for and ap - ple, An

S. 2 had ne-ver our La - dy A been Hea-ven Queen. All was for and ap - ple, An

A. had ne-ver our La - dy A been Hea-ven Queen All was for and ap - ple, An

p

19

S. 1
ap - ple that he took, As cler-kes fin-den writ-ten In he - re book.

S. 2
ap - ple that he took, As cler-kes fin-den writ-ten In he - re book.

A.
ap - ple that he took, As cler-kes fin-den writ-ten In he - re book.

22 *mp*

S. 1
mp Ne had the ap - ple the ap - ple ta - ke been, Ne had ne-ver our La - dy A

S. 2
mp Ne had the ap - ple the ap - ple ta - ke been, Ne had ne-ver our La - dy A

A.
mp Ne had the ap - ple the ap - ple ta - ke been, Ne had ne-ver our La - dy A

25

f

S. 1
 been Hea-ven Queen. Bles-sed be the time— The ap-ple ta-ke was!

S. 2
 been Hea-ven Queen. Bles-sed be the time— The ap-ple ta-ke was!—

A.
 been Hea-ven Queen. Bles-sed be the time The ap-ple ta-ke was!

28

p

S. 1
 Ther-for we moun sing-en, De-o gra-ci-as

S. 2
 Ther-for we moun sing-en, De-

A.
 Ther-for we moun sing-en, De- gra-ci-as

pp

pp

32 *mp*

S. 1 De - o gra - ci - as De - o gra - ci - as

S. 2 De De - o gra - ci - as

A. De De - o gra - ci - as

Meno mosso

37 *p*

S. 1 De o gra - ci - as ✓

S. 2 De o gra - ci - as ✓

A. 1 De - o a - i - as ✓

A. 2 De o gra - ci - as ✓

43

S. 1 De - o gra - ci - as De - o gra - ci - as

S. 2 De - o gra - ci - as De - o gra - ci - as

A. 1 De - o a - ci - as De - o gra - i - as

A. 2 De - o gra - ci - as De - o gra - ci - as

52

S. 1 De - o gra - ci - as *pp* gra ci - as. _____

S. 2 De - o gra - ci - as *pp* gra ci - as. _____

A. 1 De - o a - i - as *pp* gra - ci - as. _____

A. 2 De - o gra - ci - as *pp* gra - ci - as. _____

Lypiatt 4 9 2008

TWO SPANISH CAROLS

arranged for S.S.A. (unaccompanied)

BY

MICHAEL BUSH

London: NOVELLO & COMPANY, Limited

1 Villancico de Juan del Encina*

English words by N.A.T. Moloney from a translation by A. Vázquez de Prada†

Moderato
mp

SOPRANO I
The Child God is carried by Ma-ry from dan-gers To

SOPRANO II

ALTO

ACCOMP†
(for rehearsal only)

Moderato
mp

live a-mong stran-gers. For Her-od is seek-ing to kill the young

For Her-od is seek-ing to kill the young

For Her-od is seek-ing to kill the young

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Sa - viour, Whom ma - gi have told him will judge kings' be - hav - iour. The
 Sa - viour, Whom ma - gi have told him will judge kings' be - hav - iour.
 Sa - viour, Whom ma - gi have told him will judge kings' be - hav - iour.

Child God is ta - ken by Ma - ry to stran - gers, To save Him from dan - gers.
 The Child God is ta - ken by Ma - ry, To save Him from dan - gers.
 The Child God is ta - ken, To save Him from dan - gers.

2 Villancico de Navidad*

English words by N.A.T. Molonly from a translation by A. Vázquez de Prada†

Allegro

SOPRANO I
 SOPRANO II
 ALTO
 ACCOMP (for rehearsal only)

Fish - es are leap - ing and plunging in the riv - er, Hor - ses are prancing, their
 Fish - es are leap - ing and plunging in the riv - er, Hor - ses are prancing, their
 Fish - es are leap - ing and plunging in the riv - er, Hor - ses are prancing, their

Allegro

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long tails all a - quiv - er, Gai - ly the night-birds are sing-ing on the ga - ble,

long tails all a - quiv - er, Gai - ly the night-birds are sing-ing on the ga - ble,

long tails all a - quiv - er, Gai - ly the night-birds are sing-ing on the ga - ble,

meno mosso
p

Je - sus the Christ Child is born in the sta - ble. The an - gels tell the

Je - sus the Christ Child is born in the sta - ble. la la la la

Je - sus the Christ Child is born in the sta - ble. la la la la

meno mosso
p

shep-herds where the Son of God is ly-ing, So - they may greet Him for the

la la la la la la la la la la

la la la la la la la la la la

mill - ions For whom He will be dy - ing.

la la la la la la la la la la la la la

la la la la la la la la la la

Tempo I

f Fish - es are leap - ing and plung - ing in the riv - er, Hor - ses are pranc - ing, their

f Fish - es are leap - ing and plung - ing in the riv - er, Hor - ses are pranc - ing, their

f Fish - es are leap - ing and plung - ing in the riv - er, Hor - ses are pranc - ing, their

Tempo I

long tails all a - quiv - er, Gai - ly the night - birds are sing - ing on the ga - ble,

long tails all a - quiv - er, Gai - ly the night - birds are sing - ing on the ga - ble,

long tails all a - quiv - er, Gai - ly the night - birds are sing - ing on the ga - ble,

meno mosso

Je - sus the Christ Child is born in the sta - ble. — All life is now re -

Je - sus the Christ Child is born in the sta - ble. — la la la la

Je - sus the Christ Child is born in the sta - ble. — la la la la

meno mosso

joic - ing on this ho - ly Christ - mas morn - ing, For the birth of Je - sus in the

la la la la la la la la la la la la

la la la la la la la la la la la la

man - ger is sal - va - tion's glor - ious dawn - ing.

la la la la la la la la la la la la la la

la la la la la la la la la la la la la

Tempo I

Fish-es are leap-ing and plung-ing in the ri-ver, Hors-es are pranc-ing, their
Fish-es are leap-ing and plung-ing in the ri-ver, Hors-es are pranc-ing, their
Fish-es are leap-ing and plung-ing in the ri-ver, Hors-es are pranc-ing, their

Tempo I

long tails all a-quiv-er, Gai-ly the night-birds are sing-ing on the ga-ble,
long tails all a-quiv-er, Gai-ly the night-birds are sing-ing on the ga-ble,
long tails all a-quiv-er, Gai-ly the night-birds are sing-ing on the ga-ble,

poco rall.

Je-sus the Christ Child is born in the sta-ble.
Je-sus the Christ Child is born in the sta-ble.
Je-sus the Christ Child is born in the sta-ble.

poco rall.

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AWAY IN A MANGER

Carol for SSA unaccompanied

Music based on a Traditional Normandy
melody by RONALD CORP

Andante
mp

SOPRANO I
A - way, a - way, a - way, a - way, a - way, a -

SOPRANO II
mf
A - way in a —

ALTO
mp
A - way, a - way, a - way, a - way, a - way, a -

ACCOMPT.
(for rehearsal only)
Andante

way, a - way, a - way, a - way, a - way, a - way, a -

man-ger, no — crib for a bed, The — lit - tle Lord Je - sus lay — down his sweet

way, a - way, a - way, a - way, a - way, a - way, a -

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way, a - way, a - way, a - way, a - way, a - way, a -

head. The stars in the — bright sky looked — down where he lay, The — lit - tle Lord —

way, a - way, a - way, a - way, a - way, a - way, a -

12

way, a - way, a - way. *p* A - way, a - way. *mf* The

Je - sus a - sleep on the hay. *p* A - way, a - way, a - way, a - way. *mf* The

way, a - way, a - way, a - way, a - way, a - way, a - way. *mf* The

18

cat - tle are — low - ing, the — ba - by a - wakes, But — lit - tle Lord Je - sus no —

cat - tle — are — low - ing, — the ba - by a - wakes, — But — lit - tle Lord Je - sus no —

cat - tle — are — low - ing, — the ba - by a - wakes, But — lit - tle Lord Je - sus no —

25

cresc.
 cry - ing he makes. I love thee, Lord - Je - sus! Look - down from the sky, And -
cresc.
 cry - ing he makes. I love thee, Lord - Je - sus! Look - down from the sky, - And
cresc.
 cry - ing he makes. I love - thee, - Lord - Je - sus! Look down from the sky, And

31

dim.
 stay by my - side un - til mor - ning is nigh. A - way,
dim.
 stay by my side un - til mor - ning is nigh. A - way,
dim.
 stay by my side un - til - mor - ning is - nigh. A -

37

a - way, a - way, a - way, a - way, a - way, a -
 a - way, a - way, a - way, a - way, a - way, a -
 way, a - way. *mp* Be near me, Lord - Je - sus; I - ask thee to stay Close -

43

way, a - way, a - way, a - way, a - way, a - way, a -

way, a - way, a - way, a - way, a - way, a - way, a -

by me for e - ver, and— love me, I pray. Bless all the dear_ child - ren in—

49

way, a - way, *mf* And— fit us for hea - ven to live with thee

way, a - way, *mf* And— fit us for hea - ven to— live with thee

thy ten - der care, *mf* And— fit us for— hea - ven to live with thee

55

there. *p* A - way, a - way, a - way, a - way, a - way. *rall.*

there. *p* A - way, a - way, a - way, a - way, a - way.

there. *p* A - way.

60 *rall.*

THE NEW-BORN LAMB

A legend of the Nativity

Carol for SSA and Piano

Words by KATHLEEN BOLAND*

Music by

GUY ELDRIDGE

NOVELLO & COMPANY LIMITED

Andante grazioso *mp*

SOPRANO I The gen-tle ass bow'd down his

SOPRANO II *mp* The gen-tle ass bow'd

ALTO *mp* The gen-tle ass bow'd

PIANO *p* *mp* *Andante grazioso* ♩ = 66

cresc.

head, 'What shall I do, what shall I do for my

down his head, 'What shall I do

down his head, 'What shall I do

cresc.

* By permission of the author

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Lord?' he said, 'Who hon-ours thus our-

for my Lord?' he said, 'Who hon - ours thus our

for my Lord?' he said, 'Who hon-ours thus our

mf

sta-ble small And deigns- to sleep with-in my-

sta-ble small And deigns- to sleep with-in my

sta-ble small And deigns- to sleep with-in my

p

poco meno mosso

stall?' 'I'll breathe on him to keep him

stall?' 'I'll breathe on him to keep him

stall?' 'I'll breathe on him to keep him

pp

poco meno mosso

sempre legato

warm, And shel-ter him — from wind and storm; I'll
 warm, And shel-ter him — from wind and storm; I'll
 warm, And shel-ter him — from wind and storm; I'll

p *mf*

eat no food, since he must rest Up - on my
 eat no — food, since he must rest —
 eat no food, — since he must rest.

p

hay, like bird in nest!
 — Up - on my hay, like bird in — nest!
 — Up - on my hay, like bird in nest!

poco rall.

Tempo I

The ox put forth his horn - é d

The ox put forth his

The ox put forth his

mf

mf

mf

Tempo I

mf

head, 'What shall I do, what shall I do for my Lord?' he

horn - é d head, 'What shall I do for my Lord?' he

horn - é d head, 'What shall I do for my Lord?' he

cresc.

cresc.

said; 'For Christ the King, come from a - bove, To give to

said; For Christ the King, come from a - bove, To give to

said; 'For Christ the King, come from a - bove, To give to

p

p

p

poco rall. *mf*

earth his peace and love? 'I'll

earth his peace, his peace and love? 'I'll

earth his peace, his peace and love? 'I'll

poco rall. *mf*

a tempo *risoluto* *poco accel.*

guard him from the cru - el beast, I'll sleep not so that

guard him from the cru - el beast, I'll sleep not so that

guard him from the cru - el beast, I'll sleep not so that

a tempo *risoluto* *poco accel.*

risoluto

simile

p a tempo

he can rest, I'll make no sound,

he can rest, I'll make no sound,

he can rest, I'll make no sound, no —

a tempo *p*

no foe shall know That God him - self lies

no foe shall know That God him - self lies

foe shall know That God him - self, — him - self lies —

poco rall. here be - low!

here be - low!

pp. here be - low!

poco rall. *a tempo*

mp The lit - tle lamb up - on the hill Said to him - self, 'I

mp The lit - tle lamb up - on the hill Said to him

mp The lit - tle lamb up - on the hill Said to him -

must be still, I — must — be still, And from my
 self, 'I — must be still, And from my mo -
 self, 'I — must be still, And

mo-ther I must not stray While all the shep - herds are a -
 - ther I must not stray — While all the shep-herds are — a -
 from my mo-ther I must not stray While all the shep-herds are — a -

way.' *mp* 'For they have gone — to see the King, *mf* A
 way.' *mp* 'For they have gone — to see the King, *mf* A
 way.' *mp* 'For they have gone — to see the King, *mf* A

allarg.

babe new - born, a ti - ny thing Just like my-self; How

babe new - born, a ti - ny thing Just like my-self; How

babe new - born, a ti - ny thing Just like my-self; How

allarg.

a tempo *poco rall. a tempo*

proud I am, That he him-self is called a lamb!

proud I am, That he is called a lamb!

proud I am, That he is called a lamb!

a tempo *poco rall. a tempo*

dedicated to Mrs E. B. Fitton, Malvern

THE SNOW

Text
C. Alice Elgar

EDWARD ELGAR, Op. 26, No. 1

Andantino ♩ = 66

VIOLINS* *ten.*
p *p dim.*

PIANO *p* *dim.*

A
5 SOPRANO 1 *p*
O snow, which sinks so light, Brown earth is hid from sight,
SOPRANO 2 *p*
O snow, which sinks so light, Brown earth is hid, is hid from sight,
ALTO *p*
O snow, which sinks so light, Brown earth is hid, is hid from sight,

pp pizz. *arco* *espress.*

A
5

* The violin parts are published separately. If the Chorus is numerous, these accompaniments should be played by several violins to each part. Score and parts for small orchestra may also be obtained.

9

f
Be

espress. *cresc.* *f*
O soul, be thou as white, As white, be

espress. *cresc.* *f*
O soul, be thou as white, O soul, be thou as white, be

cresc. *cresc.* *sf* *f*

9

cresc.

13 **B** *espress.* *dim.* *rit.*

thou As white as snow, as snow,

rit.

thou As white as snow, as snow,

allargando *p rit.*

thou As white as snow, as snow, O soul, be thou as white as snow,

dim. *rit.* *p*

13 **B** *p* *allargando* *dim. e rit.*

17 **Più lento** ♩ = 52
pp dolce

O snow, which falls so slow, Dear earth quite warm be-low;

pp
 O snow, which falls so slow, O

pp
 O snow, which falls so slow, O

17 **Più lento** ♩ = 52

pp

21 *poco cresc.* *dim. e poco rit.* *pp*

O heart, O heart, so keep thy glow, Be-neath the snow, the

fp *dim. e poco rit.* *pp*

heart, so keep thy glow, Be - neath the

fp *dim. e poco rit.* *pp*

heart, so keep thy glow, Be-neath the snow, the

poco cresc. *poco rit.*

21 *poco cresc.* *dim. e poco rit.*

25 **C** Tempo I

snow. O snow, in thy soft
 snow. O snow, in thy soft
 snow. O snow, in thy soft
 ten. p

25 **C** Tempo I

p

28

grave Sad flow'rs, sad flow'rs the win - ter brave;
 grave Sad flow'rs, sad flow'rs the win - ter brave;
 grave Sad flow'rs, sad flow'rs the win - ter brave;
 pizz. pp

28

pp

31 *stringendo*

espress. *stringendo* *cresc.*

O heart, so soothe and save, so soothe, _____

stringendo *cresc.*

O heart, so soothe and save, as

cresc. *stringendo*

arco *cresc.*

31 *stringendo*

cresc.

34 *f* **D** Più mosso ♩ = 96

The snow must melt, must

_____ as does the snow. The snow _____ must

does _____ the snow. The snow must melt, must

f

34 **D** Più mosso ♩ = 96

f

37

melt, — must go, — Fast, fast, fast, fast as

melt, — must go, — Fast, fast, fast, fast — as

melt, — must go, — Fast, fast, fast, fast as

f

37

41

wa - ter flow. *accel.*

wa - ter flow. *accel.* *mf* Not thus, — my

wa - ter flow. *accel.* *mf* Not

f *accel.* *p*

41

accel. *p*

44

mf *cresc.*
Not thus, my soul, O

cresc.
soul, not thus, my soul, O sow

cresc.
thus, my soul, Thy

p *cresc.*

44

cresc.

47

sow Thy gifts to fade like

f

Thy gifts to fade, thy gifts to fade like

f

gifts to fade like snow thy gifts to fade like

mf *f*

47

f

allargando

E Maestoso

50 *ff* *a tempo*
 snow, Not thus, not thus, O
ff *a tempo*
 snow, Not thus, not thus, O
ff *a tempo*
 snow, Not thus, not thus, O

allargando

E Maestoso

50 *ff* *a tempo*

53

sow not thus thy gifts to
 sow not thus thy gifts to
 sow not thus thy gifts to

p *dim. e rit.*
p *dim. e rit.*
p *dim. e rit.*

53

p *dim. e rit.*
sonore

56

fade, to fade like snow.

fade, to fade like snow.

fade, to fade like snow.

espress.

pp

56

59 **F** Tempo I

O snow, thou'rt white no more, Thy spark - ling too, is

O snow, thou'rt white no more, Thy spark - ling, spark-ling

O snow, thou'rt white no more, Thy spark - ling, spark-ling

59 **F** Tempo I

p

62

o'er;

too, ___ is o'er; *espress.* O

too, ___ is o'er; *espress.* O soul, be as be-fore,

65

f *espress.* Be as be-fore, Was

cresc. *f* soul, be as be - fore, Was bright, Be as ___ be - fore, Was

cresc. *f* O soul, be as be-fore, be as be-fore, Was

68 *dim.* *rit.*
 bright the snow. *rit.*
 bright the snow. *allargando* *p rit.*
 bright the snow O soul, be as be-fore, Was bright the snow. *dim. e rit.*
dim.
 68 *p* *dim. e rit.*

71 **G** *Più lento* *pp dolce*
 Then as the snow all pure, O heart be, but en-dure;
pp
 Then as the snow all pure, O
pp
 Then as the snow all pure, O
pp
 71 **G** *Più lento* *pp dolce*

75 *poco cresc.* *dim. e rit.* *pp*

Through all the years full sure, Not as the snow, not as the

fp *dim. e rit.* *pp*

heart be, but en - dure; Not as the

fp *dim. e rit.* *pp*

heart be, but en - dure; Not as the snow, as the

poco cresc. *rit.*

75 *poco cresc.* *dim. e rit.*

79 **Tempo, più lento** *molto rit.* *pp*

snow, not as the snow.

molto rit. *pp*

snow, not as the snow.

molto rit. *pp*

snow, not as the snow.

pp *dim.* *molto rit.*

79 **Tempo, più lento** *molto rit.*

pp

Brian Elias

Lullaby

(Christina Rossetti)

for three women's voices, soli or choral
(2006)

ONLINE PERUSAL SCORE ONLY
NOT FOR USE IN PERFORMANCE

CHESTER MUSIC

Lullaby, oh, lullaby!
Flowers are closed and lambs are sleeping;
Lullaby, oh, lullaby!
Stars are up, the moon is peeping;
Lullaby, oh, lullaby!
While the birds are silence keeping,
Lullaby, oh, lullaby!
Sleep, my baby, fall a-sleeping,
Lullaby, oh, lullaby!

from Sing-Song
Christina Rossetti

ONLINE PERUSAL SCORE ONLY
NOT FOR USE IN PERFORMANCE

Lullaby

for 3 women's voices, soli or choral

Christina Rossetti

Brian Elias

♩ = ca. 63-72

p *sotto voce*

Voice 1
Lul - la - by, oh, lul - la - by, oh, lul - la, —

Voice 2
Lul - la - by, oh, lul - la - by, oh, lul - la, —

Voice 3
Lul - la - by, oh, lul - la - by, lul - la, —

4 *mp* *rit.* ————— *a tempo* *mp*

lu, — oh, lul - la - by! Flo - wers are closed

lul - la - by, oh, lul - la - by! Flo - wers are closed oh, *p*

lul - la - by, oh, lul - la - by! Flo - wers are closed oh, *p*

8 *p* (*sotto voce*) *mp*

— oh, lul - la - by, and lambs are sleep - ing;

sotto voce *mp*

lul - la - by, oh, lul - la - by, and lambs are sleep - ing;

sotto voce *mp*

lul - la - by, oh, lul - la - by, and lambs are sleep - ing;

12 *p sotto voce* *p* *mp* *p*

Lul - la - by, oh, lul - la - by! Stars are up, oh,

p sotto voce *p* *mp* *p*

Lul - la - by, oh, lul - la - by! Stars are up, oh,

p sotto voce *p* *mp* *p*

Lu, oh, lul - la - by! Stars are up, oh,

16 *sotto voce* *mp*

lul - la - by, oh, lul - la - by, the moon is

sotto voce *mp*

lul - la - by, oh, lul - la - by, the moon is

sotto voce *mp*

lul - la - by, oh, lul - la - by, the moon is

19 *mf dolce*

peep - ing, peep - ing, peep - ing, peep - ing;

mf dolce

peep - ing, peep - ing, peep - ing, peep - ing;

mf dolce

peep - ing, peep - ing, peep - ing, peep - ing;

23 *p sotto voce* *mp*

Lul - la - by, oh, lul - la, lul - la - by! _____ While the

p sotto voce *mp*

Lul - la - by, oh, lul - la, lul - la - by! _____ While the

p sotto voce *mp*

Lul - la - by, oh, lul - la, lul - la - by! _____ While the

26

birds are si - lence keep - ing, _____ keep - ing, keep - ing, _____

birds are si - lence keep - ing, _____ keep - ing, keep - ing, _____

birds are si - lence keep - ing, _____ keep - ing, keep - ing, _____

30 *p sotto voce* *mp* *p dolce*

Lul - la - by, oh, lul - la, lul - la - by! _____ Sleep, _____ my

p sotto voce *mp* *p dolce*

Lul - la - by, oh, lul - la, lul - la - by! _____ Sleep, _____ my

p sotto voce *mp* *p dolce*

Lul - la - by, oh, lul - la, lul - la - by! _____ Sleep, _____ my

34 **rit.** -----
p sotto voce
 ba - by, fall a - sleep - ing, Lul-la - by, oh, lul - la - by!
p sotto voce
 ba - by, fall a - sleep - ing, Lul-la - by, oh, lul - la - by!
p sotto voce
 ba - by, fall a - sleep - ing, Lul-la - by, oh, lul - la - by!

a tempo, un poco più lento
 (♩ = ca. 56)
 39 *p dolce*
 Sleep, my ba - by, fall a - sleep - ing, Sleep, my
p dolce
 Sleep, my ba - by, fall a - sleep - ing, Sleep, my
p dolce
 Sleep, my ba - by, fall a - sleep - ing, Sleep, my

44 *pp* *pp sempre*
 ba - by, Lu, oh, lul - la - by!
pp *pp sempre*
 ba - by, Lul-la - by, oh, lul - la - by, oh, lul - la - by!
pp *pp sempre*
 ba - by, Lul-la - by, oh, lul - la - by, oh, lul - la - by!

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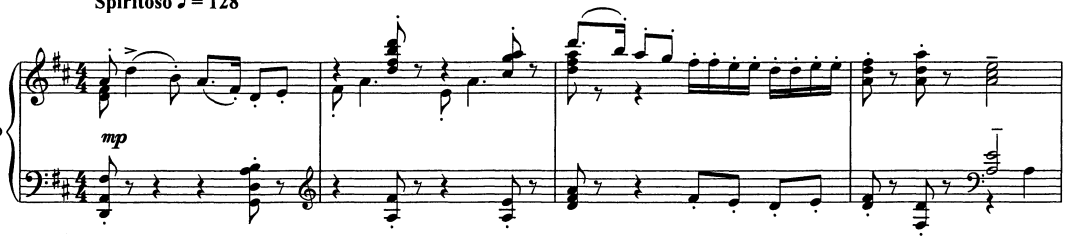
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The Holly and the Ivy

Kenneth Hesketh

Spiritoso $\text{♩} = 128$

Piano



mp

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.

S.S.A.

5

rall.-----

Pno.



The piano accompaniment for the S.S.A. choir begins at measure 5. It features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. A 'rall.' (ritardando) marking is indicated above the staff.

9

A tempo subito

Tutti *mf*

S.S.A.

The - hol - ly and the I - vy, when they are both full grown, of -

Pno.



The piano accompaniment continues with the S.S.A. choir's entry. The lyrics are: "The - hol - ly and the I - vy, when they are both full grown, of -". The piano part features a consistent eighth-note accompaniment.

12

S. 1

S. 2


A.

Pno.

all the trees that are in the wood the Ho - lly bears the crown. The ris - ing of the sun - and the

all the trees that are in the wood the Ho - lly bears the crown. The ris - ing of the sun - and

all the trees that are in the wood the Ho - lly bears the crown. The ris - ing of the sun - and the



The main chorus begins at measure 12. It features three vocal staves (S. 1, S. 2, A.) and a piano accompaniment. The lyrics are: "all the trees that are in the wood the Ho - lly bears the crown. The ris - ing of the sun - and the". The piano part provides a steady accompaniment.

rall.----- A tempo subito

♩ = 128

15

S. 1
run - ning of the deer. The play - ing of the me - rry or - gan, sweet sing - ing in the choir.

S. 2
run - ning deer. The - me - rry or - gan, sweet sing - ing in the choir.

A.
run - ning deer. The - me - rry or - gan, sweet sing - ing in the choir.

Pno.

18

S. 1
The -

S. 2
The -

A.
The -

Pno.
mf *f* *p sub.* *pp*

22

S. 1
And Ma - ry bore sweet Je - sus Christ to

S. 2
Hol - ly bears a blos - som as white as a - ny flower, And Ma - ry bore sweet Je - sus Christ to

A.
Hol - ly bears a blos - som as white as a - ny flower, And Ma - ry bore sweet Je - sus Christ to

Pno.
mp

25

S. 1 *mp* be our sweet sav - ior. The ris - ing of the sun *mf* The -

S. 2 be our sweet sav - ior. *p* and the run - ning of the deer. *mf* The -

A. *mp* be our sweet sav - ior. The ris - ing of the sun *mf* The -

Pno. *sf* *p* *pp*



28

S. 1 play - ing of the me - rry or - gan, sweet sing - ing in the choir.

S. 2 me - rry or - gan, sweet sing - ing in the choir.

A. me - rry or - gan, sweet sing - ing in the choir.

Pno. *mf* *f*

rall. ----- A tempo

32

S. 1 *mf* The... Hol - ly bears a be - rry as red as a - ny blood And

S. 2 *mf* And

A. *mf* The... Hol - ly bears a be - rry as red as a - ny blood

Pno. *mf*

36

S. 1 *mf* Ma - ry bore sweet Je - sus to do us good. And the...

S. 2 Ma - ry bore sweet Je - sus Christ to do poor sin - ners good. *mf*

A. *mf* The ri - sing of the sun...

Pno. *mf*

rall. A tempo

39

S. 1 run - ning of the deer The - play - ing of the me - rry or - gan, sweet sing - ing in the choir.

S. 2 The - me - rry or - gan, sweet sing - ing in the choir.

A. The - me - rry or - gan, sweet sing - ing in the choir.

Pno.

rall.----- Meno mosso, dolce ♩ = 84

rall.-----

43

The - hol - ly bears a bark as bi - tter as an - y gall; And Ma - ry bore sweet Je - sus Christ for

S. 1 *mp*

S. 2 *mp*
Ah

A. *mp*
Ah

Pno. *p*

==

Ancora meno mosso
♩ = 66

p ————— *mf*

47

S. 1 to re - deem us all, re - deem us all. The ris - ing of the sun - and the

S. 2 re - deem us all. The ri - sing sun and

A. re - deem us all. The ri - sing sun and

Pno. *mp* *p* *pp*

rall. ----- A tempo primo

p ♩ = 128

S. 1
run - ning of the deer. The play - ing of the me - rry or - gan, sweet sing - ing in the choir.

S. 2
run - ning deer. The me - rry or - gan, sweet sing - ing in the choir.

A.
run - ning deer. The me - rry or - gan, sweet sing - ing in the choir.

Pno. *mp*

Pno. *mf*

S.S.A. *f*
The - hol - ly and the I - vy, now

Pno. *f*

allargando

61

S. 1 they are both full grown, of - all the trees that are in the wood the Ho - lly bears the crown. The

S. 2 they are both full grown, of - all the trees that are in the wood the Ho - lly bears the crown. The

A. they are both full grown, of - all the trees that are in the wood the Ho - lly bears the crown. The

Pno.

Tempo primo

64

S. 1 ris - ing of the sun - and the run - ning of the deer. The_ play - ing of the or - gan The_

S. 2 ris - ing of the sun - and the run - ning deer The_ play - ing of the or - gan

A. ris - ing of the sun - and the run - ning deer The_

Pno.

mp $\text{♩} = 128$

68

S. 1 play - ing of the me - rry or - gan, sweet sing - ing in the Choir

S. 2 me - rry or - gan, sweet sing - ing in the Choir

A. me - rry or - gan, sweet sing - ing in the Choir

Pno.

pp

ONLINE PERUSAL SCORE ONLY
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FOUR CHRISTMAS SONGS

Arranged for Female or Boys' Voices (unaccompanied)

by

TOM JOHNSTON

1 LOVE CAME DOWN AT CHRISTMAS

Christina Rossetti

Traditional Irish Air

Tenderly
I Love came down at Christ - mas, Love all love-ly, Love di - vine; —

I Love came down at Christ-mas, Love all love-ly, Love di - vine; —

I Love came down at Christ-mas, love-ly, Love di - vine; —

Love was born at Christ - mas, Star and an - gels gave the sign.

Love was born at Christ-mas, Star and an - gels gave the sign.

Love was born at Christ - mas, Star and an - gels gave the sign.

2. Worship we the Godhead,
Love incarnate, Love divine;
Worship we our Jesus:
But wherewith for sacred sign?

3. Love shall be our token,
Love be yours and love be mine,
Love to God and all men,
Love for plea and gift and sign.

2 DING DONG! MERRILY ON HIGH

Words by
G. R. Woodward*

Original melody by
Thoinot Arbeau

Fairly fast

The musical score is written for a piano and voice. It features a treble and bass clef with a 2/2 time signature. The key signature has one flat (B-flat). The tempo is marked 'Fairly fast' and the dynamic is 'mf'. The score consists of four systems of music. The first system includes three vocal lines and piano accompaniment. The second system continues the vocal lines and piano accompaniment. The third system features a vocal line with a fermata and piano accompaniment. The fourth system concludes the piece with a vocal line and piano accompaniment.

mf

1 Ding dong! mer-ri - ly on high in heav'n the bells are ring - ing:
 2 E'en so here be-low, be - low, let stee - ple bells be swung - en,
 3 Pray you, du-ti - ful-ly prime your Ma - tin chime, ye ring - ers:

mf

Ding dong! ve - ri - ly the sky is riv'n with an - gel sing - ing.
 And i - o, i - o, i - o, by priest and peo - ple sung - en.
 May you beau-ti - ful-ly rime your Eve time Song, ye sing - ers.

f

Glo - - - - -

- - - - - ri - a, Ho - san - na in Ex - cel - sis.

*By permission of The Society for Promoting Christian Knowledge

3 IL EST NÉ LE DIVIN ENFANT

French Traditional Carol

Con moto
mp

Il est né le di - vin En - fant, Jou - ez haut bois, ré - son - nez mu - set - tes;

Il est né le di vin En - fant, Chan - tons tous son a - ve - ne - ment.

1. De - puis plus de qua - tre mille ans Nous le pro - met - taient les pro - phè - tes
2. Ah! qu'il est beau, qu'il est char - mant, Ah! que ses grâ - ces sont par - fait - es!
3. Ô Jé - sus, ô Roi tout puis - sant, Si pe - tit en - fant que - vous ê - tes,

Chan - - - tons, chan - tons, chan - tons,

De - puis plus de qua - tre mille ans Nous at - ten - dions ce! heur - eux temps.
Ah! qu'il est beau, qu'il est char - mant, Qu'il est doux ce di - vin En - fant!
Ô Jé - sus, ô Roi tout puis - sant, Rég - nez sur nous en - tiè - re - ment.

Jé - - - sus

mf
f Il est né le di - vin En - fant, Jou - ez haut bois, ré - son - nez mu - set - tes;

Chan - - - tons,

Il est né le di - vin En - fant, — Chan - tons tous son a - ve - ne - ment.

4 Chorale: WITH THEE, JESUS

From the Appendix to *St. Matthew Passion*

J. S. Bach

With devotion

mf

With Thee, Je - sus, will I stay, For Thou art the

mp

new Cre - a - tion; Thou the Life, the Truth, the Way, Thou the

well - spring of sal - va - tion: Bless - ed who can

stay with me: Je - sus, I'll ne'er part from Thee.

p

A CALENDAR OF KINGS

for unaccompanied voices SSAA

words by
GEORGE MACKAY BROWN

music by
PETER MAXWELL DAVIES

ONLINE PERUCAL SCORE ONLY
NOT FOR USE IN PERFORMANCE

CHESTER MUSIC

A Calendar of Kings was commissioned by Anonymous 4 with funds provided by Abendmusik: Lincoln Fine Arts Series, Lincoln, Nebraska, U.S.A. It was first performed by Anonymous 4 at First-Plymouth Church, Lincoln, Nebraska, on 30th November 2002.

Duration c. 7 minutes

Score on sale: Order No. CH65813

A CALENDAR OF KINGS

from *Following a Lark* by George Mackay Brown

They endured a season
Of ice and silver swans.

Delicately the horses
Grazed among snowdrops.

They traded for fish, wind
Fell upon crested waters.

Along their track
Daffodils lit a thousand tapers.

They slept among dews.
A dawn lark broke their dream.

For them, at solstice
The chalice of the sun spilled over.

Their star was lost.
They rode between burnished hills.

A fiddle at a fair
Compelled the feet of harvesters.

A glim on their darkling road.
The star! It was their star.

In a sea village
Children brought apples to the horses.

They lit fires
By the carved stones of the dead.

A midwinter inn.
Here they unload the treasures.

*Text © George Mackay Brown 1996 from Following a Lark,
published by John Murray (Publishers) Ltd.*

Further information on the works of Peter Maxwell Davies
is available from the MaxOpus web site: www.maxopus.com/

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for Anonymous 4

A CALENDAR OF KINGS

S.S.
A.A.
f
A CAL - EN - DAR OF KINGS

George Mackay Brown

Peter Maxwell Davies
(2002)

p $\text{♩} = \text{c.100}$ *sempre*

Soprano 1
They en-dured a sea-son, a sea-son Of

Soprano 2
They en-dured a sea-son, a sea-son Of

Alto 1
They en-dured a sea-son, a sea-son Of

Alto 2
They en-dured a sea-son, a sea-son Of

Piano
(for rehearsal only)
p $\text{♩} = \text{c.100}$

4 *f*

ice and sil-ver swans. *f*

ice and sil-ver swans. *f*

ice and sil-ver swans. *f* De-li-cate-ly the *p*

ice and sil-ver swans. *f* De-li-cate-ly the *p*

4 *f* *p*

8 *p* *mp* *p* *mp* *p*

(3,2) (2,2,3)

the hor - ses Grazed a - mong snow - drops, snow-drops,

p *mp* *p* *mp* *p*

the hor - ses Grazed a - mong snow - drops, snow-drops,

mp *p* *mp* *p*

hor - ses, the hor - ses Grazed a - mong - snow - drops, snow-drops,

mp *p* *mp* *p*

hor - ses, the hor - ses Grazed a - mong snow - drops, snow-drops,

8 *mp* *p* *mp* *p*

(3,2) (2,2,3)

12 *pp* *p*

grazed a - mong snow - drops.

pp *p*

grazed a - mong snow - drops. they tra - ded for

pp *p*

grazed a - mong snow - drops. They tra - ded for fish, they tra - ded for

pp *p*

grazed a - mong snow - drops. They tra - ded for fish, they tra - ded for

12 *pp* *p*

14 (3.2) *p*

wind Fell, wind fell up - on cres - ted wa - ters, wind fell, wind

fi - sh, wind Fell, wind fell up - on cres - ted wa - ters, wind fell, — wind

fi - sh, wind Fell, wind fell up - on cres - ted wa - ters, wind fell, wind

fi - sh, wind Fell, wind fell up - on cres - ted wa - ters, wind fell, wind

17 *f* *p* (2.3)

fell up - on cres - ted, cres - ted wa - ters. A -

fell up - on — cres - ted, — cres - ted — wa - ters. A -

fell up - on cres - ted, — cres - ted — wa - ters. A -

fell up - on cres - ted, — cres - ted — wa - ters. A -

21

f (2.3) *f*

- long their track Daf - fo-dils lit a thou - sand ta - pers.

f

- long their track Daf - fo-dils lit a thou - sand ta - pers.

f *p dolce*

- long their track Daf - fo-dils lit a thou - sand ta - pers. They

f *p dolce*

- long their track Daf - fo-dils lit a thou - sand ta - pers. They

21

f (2.3)

24

p dolce

They slept, they slept a - mong

p dolce

They slept, they slept a - mong

slept, they slept a - mong dew's, they slept, they slept a - mong

slept, they slept a - mong dew's, they slept, they slept a - mong

24

26 *pp* *p* (♩ = ♩)

dews, they slept. A dawn lark, a dawn lark, a dawn

dews, they slept. A dawn lark, a dawn lark, a dawn

dews, they slept. A dawn lark broke, _____

dews, they slept. A dawn lark broke, _____

26 *pp* *p*

29 (♩ = ♩) *cresc.* (2.3)

lark, a lark, a lark broke — their dream, broke — their dream. For

lark, a lark, a lark broke — their dream, broke — their dream. For

— broke — their dream, broke — their dream. For

— broke — their dream, broke — their dream. For

29 (2.3) *cresc.*

32 *(cresc.)* ----- *f* ----- *p*

them, at sol - stice The cha-lice of the sun spilled o - ver,

(cresc.) ----- *f* ----- *p*

them at sol - stice The cha-lice of the sun spilled o - ver

(cresc.) ----- *f* ----- *p*

them at sol - stice The cha-lice of the sun spilled o - ver, at

(cresc.) ----- *f* ----- *p*

them at sol - stice The cha-lice of the sun spilled o - ver, at

32 *(cresc.)* ----- *f* ----- *p*

34 *(p)* ----- *(2.3)* ----- *cresc.* -----

the sun spilled, the sun spilled o - ver, the sun spilled o - ver, spilled

(p) ----- *cresc.* -----

the sun spilled, the sun spilled o - ver, the sun spilled o - ver, spilled

cresc. -----

sol - stice the sun, the sun

cresc. -----

sol - stice the sun, the sun

34 *(2.3)* ----- *cresc.* -----

37 (cresc.) ———— *f molto* *p*
 o - ver, spilled o - ver, spilled o - ver. Their
 (cresc.) ———— *f molto* *p*
 o - ver, spilled o - ver, spilled o - ver. Their—
 spilled o - ver, spilled o - ver. Their star was lost, their
 spilled o - ver, spilled o - ver. Their star was lost, their

37 (cresc.) ———— *f molto* *p*

40 *sf:p* *pp* *p*
 star was lost. They rode be-tween bur -
sf:p *pp*
 star was lost.
sf:p *pp*
 star lost.
sf:p *pp*
 star lost.

40 *sf* *p*

44 (2.2.3)

- nished hills, bur - nished hills, the hills, the

p

bur - nished hills, the hills, the

p

the

48

pp

p in rilievo

hills, the hills. A

pp

hills, the hills.

pp

p

hills, the hills, the hills, the

pp *p*

the hills, the

48

pp *p*

52

fid-dle at a fair Com - pelled the feet of har-ves-ters_

p in rilievo

A fid-dle at a fair Com-

hills. A glim

hills. A glim

52

56

p

A

- pelled the feet of har-ves-ters. A

(p)

in rilievo

A fid-dle at a fair

(p) in rilievo

Com - pelled the feet of

56

60 *pp* *p*

gli - - - m, a

gli - - - m, a

pp *p*

A gli - m A glim on their

pp *p*

har - ves - ters. A gli - m A glim on their

60 *pp* *p*

65 *pp* *ff* *p*

glim. The Star!

glim. The Star!

pp *ff* *p*

dark - ling road. The Star! It was their star,

pp *ff* *p*

dark - ling road. The Star! It was their star,

65 *pp* *ff* *p*

69

p It was their star, *mf* their star. *f* It was *p*

It was their star, their star. It was

their star.

69

72

their star, it was their star, their star—

their star, it was their star, their star,—

mp in rilievo

In a sea vil-lage— Child-ren brought ap-ples to the

72

mp in rilievo

75 *p* *mf* *pp* *poco sf:pp*

They lit fires By the carved stones of the dead. — *p*

— They — lit fires — By the carved stones of the dead, — the *p*

hor-ses. They — lit fires By the carved stones of the dead, — the *p*

75 *mf* *pp* *poco sf:pp* *p*

78 *p in rilievo*

A mid - win - ter inn. *(p)*

star. — Here they un - *(p)*

star. — Here they un - *p*

star. — the

78 *p*

84

p the star, *pp* the

- load the trea - sures, the trea - sures.

- load the trea - sures, the trea - sures.

star, the star, the

84

89

pp star, the star.

pp the star.

(pp) the star, the star.

(pp) star, the star, the star.

89

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SPECIAL ORDER EDITION

Jocelyn Pook

The Snow Carol

SSAA

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THE SNOW CAROL

I left my room with its wide window
scuffed by soundless featherings of snow,

but knew at once I had forgotten –
what? I couldn't say. I went back in.

The room apparently was not expecting this.
I found two cushions deadlocked in a kiss;

clasping both hand tight, the clock
gaping at me with its guilty face in shock;

a novel, caught reciting its own stories,
quaking with a glare of pure surprise.

And something else. The snow-light hovering;
the hush and breath of still-insistent wings.

© Andrew Motion

ONLINE PERUSAL SCORE ONLY
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The Snow Carol

Music by Jocelyn Pook
Words by Andrew Motion

$\text{♩} = 64$ *mf*

Soprano 1
I left my room with its wide win - dow scuffed by sound - less fea - ther - ings of snow, -

Soprano 2
I left my room with its wide win - dow scuffed by sound - less fea - ther - ings of snow, -

Alto 1

Alto 2

4

S1
I left my room with its wide win - dow

S2
ahh

A1
p
ahh

A2
ahh

7

S1
scuffed by sound - less fea - ther - ings of snow, -

S2
I left my room with its wide win - dow

A1
ahh

A2
ahh

9

S1 *but knew at once I had for - got - ten:*

S2 *scuffed by sound - less fea-ther-ings of snow,*

A1

A2

11

S1 *what? I could n't say...*

S2 *but knew at once I had for got-ten what? I could- n't say... I*

A1 *ahh*

A2 *ahh*

14

S1 *went back in...*

S2 *went back in...*

A1 *ahh*

A2 *ahh*

18 *mf*

S 1 The room found

S 2 The room found

A 1 *mf* The room ap - pa - rent - ly was not ex - pec - ting this. I found two cush - ions...

A 2 *mf* The room found

21

S 1 kiss clasp - ing both hands tight, the

S 2 kiss Oooh Oooh Oooh clasp - ing both hands tight, the

A 1 dead - locked in a kiss; Oooh Oooh Oooh clasp - ing both hands tight, the

A 2 kiss Oooh Oooh Oooh clasp - ing both hands tight, the

25

S 1 clock gap - ing at me with its guilt - y face in shock;

S 2 clock gap - ing at me with its guilt - y face in shock, _____

A 1 clock gap - ing at me with its guilt - y face in shock, _____ in

A 2 clock gap - ing at me with its guilt - y face in shock, _____ in

28

S 1 shock, in shock, ahh

S 2 a nov - el, caught re-

A 1 shock, in shock, in shock, ahh

A 2 shock, in shock, in shock;

p

mf

32

S 1 ahh a no - vel, caught re

S 2 ahh

A 1 cit - ing its own sto - ries, quak - ing with a glare of pure sur - prise,

A 2 a no - vel, caught re

36

S 1 cit - ing its own sto - ry, quak - ing with a glare of pure sur - prise, qua - king,

S 2 ahh

A 1 ahh qua - king,

A 2 cit - ing its own sto - ries, quak - ing with a glare of pure sur - prise, qua - king,

mp

mp

mp

40

S 1 qua - king, glare of pure sur - pri - se, qua - king, qua - king,

S 2 qua - king, qua - king,

A 1 *mf* expressive qua - king, glare of pure sur - prise, ahh

A 2 qua - king, glare of pure sur - prise, qua - king, qua - king,

45

S 1 glare of pure sur - pri - se quak - ing, sur -

S 2 ahh ahh quak - ing, glare of pure sur -

A 1 glare of pure sur - prise, quak - ing, quak - ing, glare of pure sur -

A 2 glare of pure sur - prise, quak... ahh sur -

50

S 1 pri - se, quak - ing, quak - ing, glare of pure sur - pri -

S 2 *mf* expressive ahh quak - ing, glare of pure sur - pri - se,

A 1 pri - se, quak - ing, quak - ing, glare of pure sur - pri - se,

A 2 pri - se, quak - ing, ahh

55

S 1 *p* se, And some-thing else. The

S 2 qua - king, qua - king. And some-thing else. The

A 1 qua - king, qua - king. And some-thing else. The

A 2 qua - king, qua - king. And some-thing else.

61

S 1 *pp* snow- light hov - er - ing; the

S 2 *pp* snow- light hov - er - ing; the

A 1 *pp* snow- light hov - er - ing; the

A 2 *pp* The snow light ho - ver - ing; the

63

S 1 hush and breath of still in - sist - ent wings.

S 2 hush and breath of still in - sist - ent wings.

A 1 hush and breath of still in - sist - ent wings.

A 2 hush and breath of still in - sist - ent wings.

Watts's Cradle Hymn

Isaac Watts

Barry Rose

SOLO or SEMI-CHORUS

(♩. = 44)

mp

Hush! my dear, lie still and slum-ber;

PIANO or ORGAN

(♩. = 44)

mp

5

Ho - ly An - gels guard thy bed! Heav'n - ly bless - ings with - out num - ber,
(Hea - ven - ly)

9

SOPRANO I *mp*

Gent - ly fall - ing on thy head. How much bet - ter

ALTO & SOPRANO *mp*

(Hum) _____

13

thou art at - tend - ed Than the Son_ of God_ could be, When_ from Hea - ven

When from Hea - ven

17

he_ de - scend - ed, And be - came_ a child_ like thee. unis. *mp*

he de - scend - ed, And be - came a child like thee. Soft_ and ea - sy

21

f Coarse and hard thy Sa - viour lay,

is_ thy cra - dle; *f* Coarse and hard thy Sa - viour lay. *mf* When his birth - place

25 *mp* *allarg.*

And his soft - est bed - was hay.

was a sta - ble

mp *cresc.* *allarg.*

29 *a tempo* *mf*

May - est thou live to know and fear - him, Trust and love him all thy days, - then

f

May - est thou live to know and fear - him, Trust and love - him all - thy days:

a tempo

33 *rit.*

dwell - - - for e - ver near him, See - his face, and sing his praise.

Then - go dwell for e - ver near - him, See his face, - and sing - his praise.

rit.

BARRY ROSE

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NOVELLO

Sweet was the song the Virgin sung

Three-part song for treble voices S.S.A. (unaccompanied)

Words 17th century

MUSIC BY

ALEC ROWLEY

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Andante

SOPRANO I
Sweet was the song the Vir - gin sung, When she to Beth - le -

SOPRANO II
When she to Both - le -

ALTO

Andante ♩ = 108

PIANO
(for practice only)

-hem was come And was de - liv - ered of her Son, That bless - ed Je - sus

-hem was come And was de - liv - ered of her Son,

And was de - liv - ered of her Son,

The musical score is written for Soprano I, Soprano II, Alto, and Piano. The tempo is marked 'Andante' with a metronome marking of ♩ = 108. The key signature has one sharp (F#) and the time signature is 3/8. The lyrics are: 'Sweet was the song the Virgin sung, When she to Beth-le-hem was come And was delivered of her Son, That blessed Jesus'. The piano part is marked '(for practice only)'. Dynamics include *p*, *pp*, and *mp*. There is a large watermark 'ONLINE MUSIC SCORES FOR PRACTICE' across the page.

hath_ to name. Sweet babe, quoth she, lul - lul - la - by, lul -

Sweet babe, lul - lul - la - by, lul -

lul - lul - la - by, lul -

p *pp* *f* *pp*

-lul - la - by, lul - lul - la - by My Son and eke_ a Sa - viour born,

-lul - la - by, lul - lul - la - by My Son and eke a Sa - viour born,

-lul - la - by, lul - lul - la - by My Son and eke_ a Sa - viour born,

mf *mf* *mf* *mf*

Who hath vouch - saf - ed — from on high To vis - it — us that

Who hath vouch - saf - ed — from on high To vis - it — us that

Who hath vouch - saf - ed — from on high To vis - it — us that

rit. were for - lorn. *a tempo mp* Lul - lul - la - by, sweet Babe, sang she.

were for - lorn. *p* Hum...

were for - lorn. *p* Hum.

rit. *a tempo mp*

p

SWEET WAS THE SONG THE VIRGIN SANG

p *mp*
Hum. ————— And sweet - ly rocked him,—

p *mp*
Hum. ————— And sweet - ly rocked him,—

mp *mp*
Lul - lul - la - by, sweet Babe sang she, And sweet - ly rocked him,—

p *mp*

p *rit.*
— sweet-ly rocked him, rocked him— on her knee. ————

p
— sweet-ly rocked him, rocked him— on her knee. ————

p
— sweet-ly rocked him, rocked him— on her knee. ————

p *rit.*

p

Detailed description: This is a musical score for a song. It features three vocal staves and two piano accompaniment staves. The first vocal staff begins with a piano (*p*) dynamic and a hummed line, followed by a mezzo-piano (*mp*) line. The second vocal staff follows a similar pattern. The third vocal staff has a mezzo-piano (*mp*) dynamic and contains the lyrics. The piano accompaniment consists of two staves, with the right hand playing chords and the left hand playing a rhythmic accompaniment. Dynamics range from piano (*p*) to mezzo-piano (*mp*). A *rit.* (ritardando) marking is present in the final vocal section. A large watermark 'PERUSAHAAN PERFORMANSI' is visible across the page.

to Gordon Roland

O MAGNUM MYSTERIUM

GILES SWAYNE

(b.1946)

Op.45

(♩ = 84)

Solo

I
O mag - num mys - te - ri - u - m

II

III
O mys - te - ri -

ORGAN

(♩ = 84)

4 All *p* *mp* *mf* *mp* *f*
O mag - num mys - te - ri - u - m et ad - mi - ra - bi - le

p *mp* *mf* *mp* *f* *div.*
O mag - num mys - te - ri - u - m et ad - mi - ra - bi - le

p (*senza cresc.*) *mp* *f*
- u - m et ad - mi - ra - bi - le

8 Solo *p* *pp* *mp*

sa - cra - men - tu - m O mag - num mys - te - ri -

I *p* *pp*

sa - cra - men - tu - m

II *p* *pp*

sa - cra - men - tu - m

III *p* *mp* *pp*

O mag - num mys - te - ri - u - m

13 Solo *f* *mf* *f*

- u - - - - m Do - mi - num

I *mf* *f* *f*

Ut a - ni - ma - li - a Do - min - um

II *mf* *f* *p* *div.* *f*

Ut a - ni - ma - li - a vi - de - rent Do - mi - num

III *p* *f*

vi - de - rent Do - min - um

13

19 All
I *p* *mf*

Do-mi-num... O mag-num my-

II *p* *pp* *mf* div.

Do-mi-num... na-tu-m O mag-num my-

III *pp* *mf*

na-tu-m O mag-num my-

mp staccatissimo 5 3

24 *f* *mf* *f* *ff*

- ste-ri-u-m et ad-mi-ra-bi-le

f *mf* *f* *ff* unis.

- ste-ri-u-m et ad-mi-ra-bi-le sa-cra-men-

f *mf* *f* *ff*

- ste-ri-u-m et ad-mi-ra-bi-le sa-cra-men-

29 Solo *p*

O mag - num mys - te - ri - u - - - m A _____

I _____ A _____

II _____ *pp* _____ A _____

III _____ *pp* _____ *pp* _____ *p* _____

- tu - m _____ A _____

- tu - m _____ Al - le - lu - - - ia _____

29

34 *mf* ✓ *mf* _____ *f* _____ *mp* _____ *p* _____

(A) _____ A - le - lu - ia! Al - - le - lu - ia.

mf ✓ *mf* _____ *f* _____ *ff* _____

(A) _____ A - le - lu - ia!

mf ✓ *mf* _____ *f* _____ *ff* _____

(A) _____ A - le - lu - ia!

_____ *mf* _____ *f* _____ *ff* _____

(a) - - - - le - lu - ia!

34

For the *Boy Singers, Chiswick*

Love is come again

Words by Canon J. M.C. Crum, 1872-1958*

Music from an Old French Noel arranged by
BILL TAMBLYN

Easter Carol for SSAA (unaccompanied)

Quite fast $\text{♩} = 60$ *p*

SOPRANO I

1 Now the green blade ris - eth from the bur - ied grain.
2 In the grave they laid him, love whom men had slain.

SOPRANO II

pp
hummed - with lips slightly parted

ALTO I

ALTO II

ACCOMP. (for rehearsal only)

Quite fast $\text{♩} = 60$

Wheat that in dark earth ma - ny days has lain. Love lives a -
Think - ing that nev - er he would wake a - gain, Laid in the

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

gain, that with the dead has been; Love is come a - gain like
 earth like grain that sleeps un - seen; Love is come a - gain like

wheat that spring-eth green. green.
 wheat that spring-eth green.

A I *pp*
Lul lul lul lul lul lul lul lul

A II *pp*
Lul lul lul lul lul lul lul lul

mf 3 Forth he came at Eas - ter, like the ris-en grain. He_ that for three days
mf 3 Forth he came at Eas - ter, like the ris-en grain. He_ that for three days

mp *lah* *ah*
mp *lah* *ah*

in the grave had lain. Quick from the dead, my ris-en Lord is seen:

in the grave had lain. Quick from the dead, my ris-en Lord is seen:

Quick from the dead, my ris-en Lord is seen:

Quick from the dead, my ris-en Lord is seen:

28

Love comes like wheat that spring-eth green... *mf* 4 When our hearts are

Love is come a-gain like wheat that spring-eth green...

Love is come a-gain like wheat that spring-eth green... *mf* 4 When our

Love is come a-gain like wheat that spring-eth green...

34

win - try, griev-ing or in pain,

mf Thy_ touch can call us back to_

hearts are win - try, griev-ing or in pain, —

mf Thy_ touch can call us

40

Fields of our hearts that dead and bare have been.

life a - gain. —

Fields of our hearts that dead and bare have been. —

back to life a - gain.

45

Love is come a - gain like wheat that spring-eth green. —

Love is come a - gain like wheat that spring-eth green. —

Love is come a - gain like wheat that spring-eth green. —

Love is come a - gain like wheat that spring-eth green. —

51

pp 5 In the grave they laid him, love whom men had slain.

pp 5 In the grave they laid him, love whom men had

pp 5 In the grave they laid him, love whom men had slain. —

pp 5 In the grave they laid him, love whom

56

Think - ing that nev - er he would wake a - gain.
 slain. Think - ing that nev - er he would wake a -
 Think - ing that nev - er he would wake a - gain.
 men had slain. Think - ing that nev - er he would

60

Laid in the earth like grain that sleeps un - seen.
 gain. Laid in the earth like grain that sleeps un -
 Laid in the earth like grain that sleeps un - seen.
 wake a - gain. Laid in the earth like grain that

64

Love is come a - gain like wheat that spring-eth green. —
 seen. Love is come a - gain like wheat that spring-eth
 — Love is come a - gain like wheat that spring-eth green. —
 sleeps un - seen. — Love is come a - gain like wheat that

68

p 6 Now the green blade ris - eth
pp green. *hummed*
 spring-eth green. —

72

from the-bur-ied grain. Wheat that in dark earth ma-ny days has

78

lain. Love lives a - gain, that with the dead has been; Love is come a -

83

gain like wheat that spring-eth green. *rall.*

A I *pp*
Lul lul lul lul lul lul lul lah.

A II *pp*
Lul lul lul lul lul lul lul lah.

rall.

89

A Nativity

for unaccompanied choir SSSAA

words by

W.B. YEATS

music by

JOHN TAVENER

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A NATIVITY

for Liadain Sherrard

William Butler Yeats

MUSIC BY

JOHN TAVENER

As quiet and still as possible throughout (♩ = c.69)

SOPRANO

What wo-man hugs her in-fant there? A-no-ther star has shot her ear.

pp *poss. sempre*

SOPRANO

*mm** *pp* *poss. sempre* *mm*

SOPRANO

What wo-man A-no-ther

ALTO

What wo-man hugs A-no-ther star

ALTO

What wo-man hugs her A-no-ther star has

Piano (for rehearsal only)

p

As quiet and still as possible throughout (♩ = c.69)

And. *And.*

S.

What made the dra-pery glis-ten so? Not a man, but De-la-croix

S.

mm *mm*

S.

What made the Not a

A.

What made the dra Not a man,

A.

What made the dra-pery Not a man, but

And. sim. sempre

* hum with closed lips

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A NATIVITY

S. What made the ceil - ing wa - ter - proof? Lan - dor's tar - pau - lin on the roof.

S. mm mm

S. What made the _____ Lan - dor's tar _____

A. What made the ceil _____ Lan - dor's tar - pau _____

A. What made the ceil - ing _____ Lan - dor's tar - pau - lin _____

S. What bru - shes fly and moth a - side? Ir - ving and his plume of pride.

S. mm mm

S. What bru - shes _____ Ir - ving _____

A. What bru - shes fly _____ Ir - ving and _____

A. What bru - shes fly and _____ Ir - ving and his _____

A NATIVITY

S. What hur - ries out the knave and dolt? — Tal - ma and his thun - der - bolt. —
 S. mm mm
 S. What hur - ries — Tal - ma —
 A. What hur - ries out — Tal - ma and —
 A. What hur - ries out the — Tal - ma and his —
 S. Why is the wo - man ter - ror struck? Can there be mer - cy in that look?
 S. mm mm
 S. Why is — can there —
 A. Why is the — can there be —
 A. Why is the wo — can there be mer —
 S. , *Meno mosso* *lunga*
 S. , *Meno mosso* *lunga*

A Nativity by W.B. Yeats is here set to music
by kind permission of Michael and Anne Yeats

Ding! Dong! Merrily On High

G. R. WOODWARD*

Arranged by
EDGAR M. DEALE

Lightly and quickly

mf

SOPRANO I

1. Ding! Dong! mer-ri - ly on high, In heav'n the bells are ring - ing.
2. E'en so here be-low be - low, Let stee - ple bells be swung - en.

SOPRANO II

1. Ding! Dong! mer-ri - ly on high, In heav'n the bells are ring - ing.
2. E'en so here be-low be - low, Let stee - ple bells be swung - en.

ALTO

1. Ding! Dong! mer-ri - ly on high, In heav'n the bells are ring - ing.
2. E'en so here be-low be - low, Let stee - ple bells be swung - en.

PIANO
(for practice only)

mf

Ding! Dong! ve - ri - ly the sky Is riv'n with an - gel sing - ing.
And i - o, i - o, i - o, By priest and peo - ple sung - en.

Ding! Dong! ve - ri - ly the sky Is riv'n with an - gel sing - ing.
And i - o, i - o, i - o, By priest and peo - ple sung - en.

Ding! Dong! ve - ri - ly the sky Is riv'n with an - gel sing - ing.
And i - o, i - o, i - o, i - o By priest and peo - ple sung - en.

Note: This carol is available arranged for S.A.T.B. (O.C.S. X14 Price 9d.: No. 1 of *Four Old Carols* arr. by Edgar M. Deale)

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p

Glo - - - ri - a, - - - Glo - ri - a, Glo - ri - a, Glo - - -

p

Glo - - - ri - a, - - - Glo - ri - a, Glo - ri - a, Glo - - -

p

Glo - - - ri - a, - - - Glo - ri - a, Glo - ri - a, Glo - - -

- ri - a, Ho - san - na in ex - cel - sis. *f* Glo - - -

- ri - a, Ho - san - na in ex - cel - sis. *f* Glo - - - ri - a,

- ri - a, Ho - san - na, *f* Glo - - - ri - a, Glo - - -

-ri-a, Ho - san - na in ex -

Glo - - - ri - a, Glo - - - ri - a, Ho - san - na in ex -

- ri - a, Glo - - - ri - a, Ho - san - na in ex -

Ding! Dong! Merrily On High

D.C. Verse 2

- cel - sis.

- cel - sis, Ho - san - na in ex - cel - sis. 3. May you du - ti - ful - ly

cel - sis, Ho - san - na in ex - cel - sis. 3. May you

D.C. Verse 2

ye ring - ers.

prime your Ma - tin chime, ye ring - ers. May you beau - ti - ful - ly

du - ti - ful - ly prime your Ma - tin chime, ye ring - ers. May you

ye sing - ers.

rime your eve - time song, ye sing - ers. Glo - -

beau - ti - ful - ly rime your eve - time song, ye sing - ers. Glo - -

Ding! Dong! Merrily On High

mp

Glo - - - ri - a,

- - - ri - a, Ho - san - na in ex -

- ri - a, Ho - san - na in ex -

f

Glo - - -

- cel - sis. Glo - - - ri - a, *mf* Glo - - - ri - a, *f* Glo -

- cel-sis. Glo - - - ri - a, *f* Glo - - -

rall.

- - ri - a, Ho - san - na in ex - cel - sis, Ho - san - na in ex - cel - sis.

- ri - a, Ho - san - na in ex - cel - sis, *rall.* Ho - san - na in ex - cel - sis.

- ri - a, Ho - san - na, *rall.* Ho - san - na in ex - cel - sis.

rall.

Ding! Dong! Merrily On High

People, look east

Eleanor Farjeon

Besançon melody
arr. Barry Rose

Jaunty

ORGAN

Gt. or Ch.

Sw.

Ped.

The organ introduction consists of two staves. The upper staff is in treble clef with a key signature of two flats (B-flat and E-flat) and a 6/8 time signature. It features a jaunty melody of eighth and sixteenth notes. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment of dotted eighth and sixteenth notes. A 'Sw.' (Swell) marking is placed above the lower staff, and a 'Ped.' (Pedal) marking is placed below it. The piece concludes with a fermata over the final chord.

5 FULL

1. Peo - ple, look east, the time is near of the crown - ing of the year.
3. Stars keep the watch, when night is dim One more light the bowl shall brim.

The first system of the hymn begins at measure 5. The vocal line is in treble clef with a key signature of two flats and a 6/8 time signature. The organ accompaniment is in bass clef with the same key signature and time signature. The lyrics are: "1. Peo - ple, look east, the time is near of the crown - ing of the year. 3. Stars keep the watch, when night is dim One more light the bowl shall brim." The organ accompaniment features a steady eighth-note accompaniment in the right hand and a dotted eighth-note accompaniment in the left hand.

9

Make your house fair as you are a - ble, trim the hearth and set the ta - ble.
Shin - ing be - yond the frost - y wea - ther, bright as sun and moon to - ge - ther.

The second system of the hymn begins at measure 9. The vocal line is in treble clef with a key signature of two flats and a 6/8 time signature. The organ accompaniment is in bass clef with the same key signature and time signature. The lyrics are: "Make your house fair as you are a - ble, trim the hearth and set the ta - ble. Shin - ing be - yond the frost - y wea - ther, bright as sun and moon to - ge - ther." The organ accompaniment continues with the same eighth-note accompaniment in the right hand and dotted eighth-note accompaniment in the left hand.

13

Peo - ple, look east, and sing to - day: Love, the guest, is on the way.
Peo - ple, look east, and sing to - day: Love, the star, is on the way.

rit.

The final system of the hymn begins at measure 13. The vocal line is in treble clef with a key signature of two flats and a 6/8 time signature. The organ accompaniment is in bass clef with the same key signature and time signature. The lyrics are: "Peo - ple, look east, and sing to - day: Love, the guest, is on the way. Peo - ple, look east, and sing to - day: Love, the star, is on the way." The organ accompaniment features a steady eighth-note accompaniment in the right hand and a dotted eighth-note accompaniment in the left hand. A 'rit.' (ritardando) marking is placed above the final measure of the vocal line. The piece concludes with a fermata over the final chord.

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17 SOPRANO I *mf*

2. Fur-rows, be glad, though earth is bare, One more seed is plant - ed there:

SOPRANO II *mf*

2. Fur-rows, be glad, though earth is bare, One more seed is plant - ed there:

ALTO

21 (*mf*)

Give up your strength the seed to nou - rish, That in course the flow'r may flou - rish

mp

(hum)

mp

(hum or oo)

25 *mf* rit.

Peo-ple, look east, and sing to-day: Love, the Rose, is on the way.

mf

Peo-ple, look east, and sing to-day: Love is on the way.

mf

Peo-ple, look east to-day: Love is on the way.

29 **FULL**
f

4. An-gels an-nounce to man and beast Him who com-eth from the East.

Gt. & Sw.
f

Ped.

33

Set ev-'ry peak and val-ley hum-ming With the word. The Lord is com-ing!

37 **DESCANT** *mf* **rall.**

Sing to-day Love is on the way.

Peo-ple, look east, and sing to-day: Love, the Lord, is on the way.

rall.

BARRY ROSE

PEOPLE, LOOK EAST • Upper-Voices and Organ

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STILL, STILL, STILL
(1999)

for SAA chorus and Organ

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Still, still, still

trad. German
arr. Barry Rose

(♩ = c.76) *gently flowing*

ORGAN
or
PIANO

mp

4 SOLO or SEMI-CHORUS *mp*

Still, still,

7 still, weil's Kind - lein schla - fen will! Ma -

10 - ri - a tut es nie - der - sin - gen, Ih - re keu - sche

13

Brust dar - brin - gen. Still, still, still, weil's_

16

Kind - lein_ schla - fen_ will!

19

22

FULL SOPRANOS

Schlaf, schlaf, schlaf, mein_ lie - bes_ Kind - lein_

ALTO I & II

Schlaf, schlaf, schlaf, mein lie - bes Kind - lein

(The accompaniment can double the Alto part, if needed)

25

schlaf! Die En - gel tun schon mu - si - zie - ren,
unis.
schlaf! Die En - gel tun schon mu - si - zie - ren,

(no 16' Ped.)

28

vor dem Kind - lein ju - bi - lie - ren. Schlaf, schlaf,
vor dem Kind - lein ju - bi - lie - ren. Schlaf, schlaf,

(no 16' Ped.)

31

schlaf, mein lie - bes Kind - lein schlaf.
schlaf, mein lie - bes Kind - lein schlaf.

(16' Ped.)

34

37

ALL *f*

Gross, — gross, — gross, die —

40

DESCANT *p*

Ah —

Lieb ist — ü - ber — gross! Gott hat den — Him - mels

43

ah

Thron ver - las - sen und muss_ rei - sen auf der___ Stras - sen.

46

ah

Gross, _ gross, _ gross! die Lieb ist___ ü - ber___

49

mp

die Lieb ist___ ü - ber___ gross!

mp

gross! die Lieb ist___ ü - ber___ gross!

mp

BARRY ROSE

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