

Music Sales Choral Binder Vol.9: Mixed Voices SATB – Sacred 2: Anthems 1950-

** With Accompaniment*

† New in 2009-2010

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Richard Allain

CANA'S GUEST
for SSATB and organ

ONLINE PERUSAL SCORE ONLY
NOT FOR USE IN PERFORMANCE

NOVELLO

Cana's Guest

As Cana's quiet, wondrous guest
Drew richest wine from water bless'd;
Through trembling vow and thankful song
May glory shine, as hearts respond
To Heaven's theme with love,
Earth's antiphon.

Thomas Allain

Cana's Guest was written for the wedding of
Kate and Andrew Trehella, and was first
performed on 19 August 2005 in the chapel of
St. Michael & St. George, Wellington School,
Somerset.

Music setting by Chris Hinkins

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for Kate, Andrew, Daisy & Mabel

Cana's Guest

II Soft 8', 4'
I Soft 8', II to I
Ped: Soft 16'

Thomas Allain

Richard Allain

Maestoso ♩ = 70

SOPRANO 1

SOPRANO 2

ALTO

TENOR

BASS

ORGAN

Pedals

p *sempre tenuto*
As Ca - na's

p *sempre tenuto*
As Ca -

II *mp* I (add throughout) *p*

6

ALTO *p sempre tenuto*

Drew rich - est wine from

qui - et, won - drous guest, wine

- na's qui - et, won - drous guest Drew rich - est wine from

11

SOPRANO 2 *mp sempre tenuto poco a poco cresc.*

Through tremb - ling vow and

wa - ter bless'd; Through tremb - ling vow, -

from wa - ter bless'd; Through tremb -

wa - ter bless'd; Through

S.1 *mf sempre tenuto* *poco a poco cresc.*
 May glo - ry shine, As hearts res -

S.2 *mf* *poco a poco cresc.*
 thank - ful song May glo - ry shine, hearts res - pond -

A. *mf* *poco a poco cresc.*
 May glo - ry shine, As hearts res - pond -

T. *mf* *poco a poco cresc.*
 - bling vow, may glo - ry shine, As hearts

B. *mf* *poco a poco cresc.*
 vow, glo - - ry shine, _____

mf *poco a poco cresc.*



20

rit. **poco più mosso**

f

S.1 -pond _____ with love, _____ with love, _____ love,

S.2 _____ To Hea-ven's theme with love, _____ res-pond with

A. _____ To Heav'n's theme, love, _____ res - pond with

T. res - - pond with love, _____ love, _____

B. shine, To Hea-ven's theme with love, _____ with love, _____

f

24

S.1
— love, with love, — Earth's an - ti - phon. —

S.2
love, — Earth's — an - ti - phon. —

A.
love, — Earth's — an - ti - phon. —

T.
love, — Earth's — an - ti - phon. —

B.
love, — Earth's — an - ti - phon. —

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30

rit.

p

p

ONLINE PERUSAL SCORE ONLY
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Richard Allain

UBI CARITAS
for SSAATTBB chorus

ONLINE PERUSAL SCORE ONLY
NOT FOR USE IN PERFORMANCE

NOVELLO

for Matthew and Ali
Ubi Caritas

Richard Allain

♩ = 72

SOPRANO
p U - bi ca - ri - tas et a - mor, *mf* De - us i - bi

ALTO
p U - bi ca - ri - tas et a - mor, *mf* De - us i - bi

TENOR
p U - bi ca - ri - tas et a - mor, *mf* De - us i - bi

BASS
p U - bi et a - mor, *mf* De - us i - bi

PIANO
(for rehearsal only)

6 *mp* **poco rit.**

est, De - us i - bi est.

est, De - us i - bi est.

est, De - us i - bi est.

est, De - us i - bi est.

mp **poco rit.**

This anthem may be performed tutti throughout, or with two choirs as indicated.

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poco più mosso

[Choir I]

10 *mp*

Con - gre - ga - vit vos in u - num Chri - sti a - mor.

Con - gre - ga - vit vos in u - num Chri - sti a - mor.

Con - gre - ga - vit vos in u - num Chri - sti a - mor.

mf
Chri - sti a - mor.

poco più mosso

14 [Choir II]

mf *dim.*

et in ip - so ju - cun - de - mur.

mf *dim.*
Ex - sul - te - mus, et in ip - so ju - cun - de - mur.

mf *dim.*
Ex - sul - te - mus, et in ip - so ju - cun - de - mur.

mf *dim.*
Ex - sul - te - mus, et in ip - so ju - cun - de - mur.

19 [Tutti]

f (✓) *f sempre*
Ti - me - a - mus, et a - me - mus De - um

f (✓) *f sempre*
Ti - me - a - mus, et a - me - mus De - um

f (✓) *f sempre*
Ti - me - a - mus, et a - me - mus De - um

f (✓) *f sempre*
Ti - me - a - mus, et a - me - mus De - um

23

p Et ex cor - de
vi - vum. Et cor - de di - li -

p Et cor - de di - li -

p Et cor - de di - li -

p Et cor - de di - li -

- ga - mus nos sin - ce - ro.
 - ga - mus nos sin - ce - ro.
 - ga - mus nos sin - ce - ro.
 - ga - mus nos sin - ce - ro.

Tempo I

[Choir II]

31

p U - bi ca - ri - tas et a - mor, *mf* De - us i - bi
p U - bi ca - ri - tas et a - mor, *mf* De - us i - bi
p U - bi ca - ri - tas et a - mor, *mf* De - us i - bi
p U - bi et a - mor, *mf* De - us i - bi

Tempo I

36

poco rit.

mp
est, De - us i - bi est.

mp
est, De - us i - bi est.

mp
est, De - us i - bi est.

mp
est, De - us i - bi est.

poco rit.

40

poco più mosso

[Choir I]

mp
er - go cum in u - num con - gre - ga - mur:

mp
er - go cum in u - num con - gre - ga - mur:

[Choir I] *mp*
Si - mul er - go cum in u - num con - gre - ga - mur:

poco più mosso

45 [Tutti] *mf*

Ne nos men - te di - vi - da - mur ca - ve - a - mus. _

Ne nos men - te di - vi - da - mur ca - ve - a - mus.

50 [Choir II] *p*

ces - sent li - tes.

[Choir II] *p*
Ces - sent jur - gi - a ma - lig - na, ces - sent li - tes.

p
Ces - sent jur - gi - a ma - lig - na, ces - sent li - tes.

p
Ces - sent jur - gi - a ma - lig - na, ces - sent li - tes.

[Tutti]

54

Musical score for measures 54-56. The score is in 4/4 time and G major. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "Et in me - di - o no - stri sit". The dynamics are marked *ff* (fortissimo). The piano accompaniment consists of chords and moving lines in both hands.

57

Musical score for measures 57-60. The score is in 7/4 time and G major. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "Chri - stus De - - us." The dynamics are marked *ff* (fortissimo). The piano accompaniment consists of chords and moving lines in both hands.

60

p U - bi ca - ri - tas et a - mor, *mf* De - us i - bi

p U - bi ca - ri - tas et a - mor, *mf* De - us i - bi

p U - bi ca - ri - tas et a - mor, *mf* De - us i - bi

p De - us i - bi *mf*

65

mp est, De - us i - bi est. *poco rit.*

mp est, De - us i - bi est.

mp est, De - us i - bi est.

mp est, De - us i - bi est. *poco rit.*

meno mosso ♩ = 50

69 S.1 *pp*

Si - _____ - tis _____

S.2 *pp*

Si - mul quo - _____ vi - de - a - _____

A.1 *pp*

quo - que cum _____ vi -

A.2 *pp*

cum be - a - _____ - mus.

T.1

T.2

B.1

B.2

meno mosso ♩ = 50

vul - tum, _____

Chris - te De - _____

Glor - _____ tu - _____ De - _____

Glo - _____ - um, _____ De - us: _____

pp Glo - ri - an - _____ De - us: Gau - _____

pp - an - ter vul - _____

pp Gau - di - _____

In sae - -
est
- men - sum,
per in -
pro - bum.
at - que pro -
- um, - cu -
pp
quod est im -

The musical score consists of nine staves. The first seven staves are vocal lines in treble clef, with lyrics written below. The eighth staff is a bass line in bass clef, and the ninth staff is a piano accompaniment in grand staff (treble and bass clefs). The key signature is one sharp (F#) and the time signature is 5/4. A large watermark 'ONLINE PERUSAL SCORE ONLY NOT FOR USE IN PERFORMANCE' is overlaid diagonally across the page.

poco rall.

- - - cu - - - lo - rum.

sae - cu - - lo - rum.

sae - - - cu - - rum.

- fi - ni - ta sae - lo - rum.

sae - cu - lo - rum.

sae - cu - lo - rum.

- la - rum.

sae - cu - lo - - - - rum.

poco rall.

Tempo I (♩ = 72)

82

[Choir I]

[Choir II]

[Tutti]

p A - - men, a - men, *mf* a -

p A - - men, a - men, — a -

p A - - men, a - men, — a -

A - men, a - men, — a -

Tempo I (♩ = 72)

86

rit.

mp men, — a - - - men. *pp*

mp men, — a - - - men. *pp*

mp men, — a - - - men. *pp*

mp men, — a - - - men. *pp*

rit.

Ubi Caritas

Ubi caritas et amor, Deus ibi est.
Congregavit vos in unum Christi amor.
Exultemus, et in ipso jucundemur.
Timeamus, et amemus Deum vivum.
Et ex corde diligamus nos sincero.

*Where charity and love are, there is God.
The love of Christ has gathered us together.
Let us rejoice in Him and be glad.
Let us fear and love the living God.
And let us love one another with a sincere heart.*

Ubi caritas et amor, Deus ibi est.
Simul ergo cum in unum congregamur:
Ne nos mente dividamur caveamus.
Cessent jurgia maligna, cessent lites.
Et in medio nostri sit Christus Deus.

*Where charity and love are, there is God.
When therefore we are assembled together:
Let us take heed, we be not divided in mind.
Let malicious quarrels and contentions cease.
And let Christ our God dwell among us.*

Ubi caritas et amor, Deus ibi est.
Simul quoque cum beatis videamus.
Glorianter vultum tuum, Christe Deus:
Gaudium, quod est immensum, atque probum,
Sæcula per infinita sæculorum. Amen.

*Where charity and love are, there is God.
Let us also with the blessed see.
Thy face in glory, O Christ our God.
There to possess an immense and happy joy.
For infinite ages of ages. Amen.*

First performed at the Cathedral of the Isles,
Great Cumbrae on 21 October 2004,
conducted by Gordon Stewart.

Music setting by Chris Hinkins

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ONLINE PERUSAL SCORE ONLY
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Ralph Allwood

BLESSING

for unaccompanied SATB chorus

ONLINE PERUSAL SCORE ONLY
NOT FOR USE IN PERFORMANCE

NOVELLO

Blessing

Words by
Lydia Smallwood

RALPH ALLWOOD
(b. 1950)

p $\text{♩} = 72$

SOPRANO
Bless us O God our Fa-ther, who be - stowed on us the di - vine gift of

ALTO
Bless us O Fa - ther, who be - stowed on us the di - vine gift of

TENOR
Bless us O Fa - ther, O Fa -ther, the di - vine gift of

BASS
Bless us O God our Fa-ther, with *p*
Fa -

ACCOMP. (for rehearsal only)
 $\text{♩} = 72$

5

love, Bless us, O Lord Je - sus Christ, who re - deemed us with com -

love, Bless us, O Lord Je - sus Christ, who re - deemed us with com -

love, Bless O Bless us, O Lord Je - sus Christ, who re - deemed us with com -

love, Bless O Lord, Bless, O Lord Je - sus Christ, who re - deemed us with com -

- ther, O Lord, who re - deemed us with com -

- pas-sion-ate, self - giv-ing love. Bless us, O Ho-ly Spi-rit, who binds us to

- pas-sion-ate, self - giv-ing love. Bless us, O Ho-ly Spi - rit, who binds us to

- pas - sion-ate, self-giv-ing love. Bless us, O Ho-ly Spi - rit, who binds us to

- pas - sion-ate, self-giv-ing love. Bless us, O Ho-ly Spi - rit, who binds us to

- pas - sion-ate, self-giv-ing love. Who binds us to

pp God and each - oth - er with the heal - ing power of love. A - men.

pp God and each - oth - er with the heal - ing power of love. A - men.

pp God and each - oth - er with the heal - ing power of love. A - men.

pp God and each - oth - er with the heal - ing power of love. A - men.

pp God and each - oth - er with the heal - ing power of love. A - men.

Ralph Allwood

BLESSING

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For the Choir of St. Alban's, Tattenhall, on the occasion of the Centenary of the rebuilding of the Parish Church

FOR I WENT WITH THE MULTITUDE

Anthem for SATB and Organ

by

PETER ASTON

Psalm 42, vv. 4-7

Gently moving *pp*

SOPRANO
ALTO

TENOR
BASS

ORGAN

pp

Man.

and brought them forth in - to the house of God,

5 Ped.

In the voice, the voice of praise and thanks-
p cresc.
 In the voice, the voice of praise and thanks-
 In the voice of praise and thanks-
p cresc.
 In the voice of thanks -

10

cresc.

giv - ing: _____ *mp* _____ *p*
 giv - ing: _____
 giv - ing: _____ a - mong such as keep ho - ly day. Al - le -
mp giv - ing: _____ *p*

13

Man.

lu - ia, Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - i - a, Al - le -

18

Ped.

lu - i - a, Al - le - lu - ia, Al - le - lu - i - a, Al - le - lu - i - a, Al - le - lu - i - a, Al - le - lu -

lu - ia, Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - i - a, Al - le - lu - i - a, Al - le - lu -

ia, Al - le - lu - i - a, Al - le - lu - i - a, Al - le - lu - ia,

32

33

Detailed description: This is a musical score for a vocal piece, likely a hymn or liturgical song, titled "Al-le-lu-ia". The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). It consists of four systems of music. Each system includes a vocal line (treble clef) and a piano accompaniment (grand staff with treble and bass clefs). The lyrics are "lu - i - a, Al - le - lu - ia, Al - le - lu - i - a, Al - le - lu - i - a, Al - le - lu - i - a, Al - le - lu -". The first system starts at measure 23. The second system starts at measure 27. The third system includes a piano dynamic marking (*p*) above the vocal line and below the piano line. The fourth system starts at measure 32. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. There are some fermatas and slurs in the piano part, particularly in the second and fourth systems. A large, semi-transparent watermark "NOT FOR SALE PERFORMER ONLY" is overlaid diagonally across the page.

pp

Al - le - lu - i - a, Al - le - lu - i - a, Al - le - lu - ia.

pp

cresc.

37

mp

Why art thou so full of hea - vi - ness, O my soul:

mp

p

42

Man.

and why art thou so dis - qui - et - ed with - in me?

and why art thou so dis - qui - et - ed?

and why art thou so dis - qui - et - ed with - in me?

and why art thou so dis - qui - et - ed?

46

p *cresc.* God: for I
 Put thy trust in God, trust in God: for I will
 God: for

50 Ped.

— will yet — give him
 yet, will yet — give him
 — for I will give him thanks — for the help of his
 I will yet — give him

55

p coun - te - nance. Al - le - lu - ia, Al - le - lu - ia, Al - le -
 Man. Ped.

59

lu - ia, Al - le - lu - i - a, Al - le - lu - i - a, Al - le - lu -

63

ia, Al - le - lu - i - a, Al - le - lu - ia, Al - le -

67

lu - ia, Al - le - lu - ia, Al - le - lu - i - a, Al - le - lu - i - a, Al - le - lu -

71

p

ia, Al - le - lu - i - a, Al - le - lu - i - a, Al - le - lu -

p

75

pp

ia, Al - le - lu - i - a, Al - le - lu - i - a, Al - le - lu -

pp

pp

79

poco rall.
ppp

ia, Al - le - lu - ia.

ppp

poco rall.

dim. *ppp*

83

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Simon Bainbridge

ELPHEGUS IN CARCERE
(1999)

Motet for SATB choir a cappella

ONLINE PERUSAL SCORE ONLY
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NOVELLO

ONLINE PERUSAL SCORE ONLY
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Commissioned by the Parish Church of
St. Alfege, Greenwich.
First performance: 7 May 2000 by the Choir of
St. Alfege, directed by Stephen Dagg

Music setting by Mike McCartney

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Elphegus in carcere

Ducitur hostia Christi ad carcerem quem horror
tenebrarum foedavit, angustia parietum
foedavit, ranarum importunitas foedavit.
Illucescente Sabbato coelestis gratiae
participium suscipere, aeternae vitae odoramina
spirare, hymnos mellifluis Sanctorum vocibus
modulatos personare. Laxantur nodi
vinculorum, stringuntur hiantia vulnerum; et
absoluta ad integrum omni corporis plaga,
Elphegus et psallens cum psallentibus exultans
cum exultantibus incedit.

from *Vita S. Elphegi*, by Osbern of Canterbury
(11th century)

A victim for Christ he was led to a cell made
foul by the ghastliness of the gloom, the
cramped space and the croaking of frogs. As
the Sabbath dawned, it began to take on a share
of heavenly grace, to exude perfumes of eternal
life, to echo with hymns tuned by the sweet
voices of the Saints. The knots of his chains
were loosened, and the gaping of his gashes
drawn together; with every wound to his body
made whole, Alfege went his way, dancing with
the dancers and singing with the singers.

translated by Frances Shaw

to Stephen Dagg

ELPHEGUS IN CARCERE

Text
Osbern of Canterbury (11th century)

Simon Bainbridge
(1999)

$\text{♩} = \text{ca. } 60$

ppp, parlando

pp

pp

ppp, parlando

pp

ppp, parlando

ppp, parlando

pp

pp

S Du-ci - tur __ hos - - ti - a Chris-ti ad __ car-cc - rem __

A [Ducitur hostia Christi ad carcerem] Du - - ci - tur __ hos - - ti -

T [Ducitur hostia Christi ad carcerem] Du - - ci - tur __

B [Ducitur hostia Christi ad carcerem]

car-cc - rem

a Chris-ti ad __ car-cc - rem

hos - - ti - a Chris-ti ad __ car-cc rem

Du-ci - tur __ hos - - ti - a Chris-ti ad __ car-cc - rem

Du - - ci - tur __ hos - ti - a Chris-ti ad __ car-cc - rem

7 *p* *3* *3*
 Du - ci - tur hos - ti - a Chris - ti ad car - ce - rem,

p *3* *3*
 Du - ci - tur hos - ti - a Chris - ti ad car - ce - rem,

p *3* *3* *3* *3*
 Quem hor -ror te - ne - bra - rum foc - - da -

p *3* *3* *3* *3*
 Quem hor -ror te - ne - bra - rum foc - - da -

p *3* *3*
 Quem an - gus - ti - a pa -

p *3* *3*
 Quem an - gus - ti - a pa

pp
 Quem ra - na -

pp
 Quem ra - na -

3
 Du - ci - tur hos - ti - a Chris - ti ad car - ce - rem Il - - lu - ces -

3
 Du - ci - tur hos - ti - a Chris - ti ad car - ce - rem

3
 vit. Il - lu - ces -

3
 vit.

3 *3*
 ri - c - tum foc - da - vit. Il - lu - ces - cen - te

3 *3*
 ri - c - tum foc - da - vit.

3
 rum im - por - tu - ni - tas foc - da - vit.

3
 rum im - por - tu - ni - tas foc - da - vit.

12

cen-te Sab-ba-to Coe-les-tis gra-ti-ae par-ti-ci-

par-ti-ci-

cen-te Sab-ba-to par-ti-ci-pi-um

Sab-ba-to Coe-les-tis gra-ti-ae

Coe-les-tis gra-ti-ae

15

pi-um sus-ci-pe-re Ae-ter-nae vi-tae o-

pi-um sus-ci-pe-re

sus-ci-pe-re Ae-ter-nae vi-tae o-do-ra-

sus-ci-pe-re Ae-ter-nae vi-tae

sus-ci-pe-re

sus-ci-pe-re

sus-ci-pe-re

sus-ci-pe-re

18

do-ra-mi - na Ae - ter-nac vi - tac

mi - na spi - ra - re, Ae - ter-nac vi - tac o -

o - do-ra-mi - na Ae - ter-nac

o - do-ra-mi - na Ae - ter-nac

o - do-ra-mi - na Ae - ter-nac

o - do-ra-mi - na Ae - ter-nac

21

o - do-ra-mi - na Hym - nos

o - do-ra-mi - na Hym - nos

do-ra-mi - na Hym - nos

mi - na spi - ra - re Hym - nos

vi - tac o - do-ra-mi - na Hym - nos

vi - tac o - do-ra-mi - na

25

Hym-nos _ mel-lif - lu - is _

Hym-nos _

Hym-nos _ Hym-nos _ mel-lif - lu - is _ Sanc - to - rum _ vo - ci -

Hym-nos _ Hym-nos _ mel-lif - lu - is _ Sanc - to - rum _

Hym-nos mel-lif - lu - is _ Sanc - to - rum _

Hym-nos mel-lif - lu - is _ Sanc -

mel-lif - lu - is _ Sanc - to - rum _

mel-lif - lu - is _ Sanc - to - rum _

28

Sanc - to - rum _ vo - ci - bus mo - du - la - tos _ per - so - na - re

bus mo - du - la - tos _ per - so - na - re

vo - ci - bus mo - du - la - tos _ per - so - na - re

vo - ci - bus mo - du - la - tos _ per so - na - re

to - rum _ vo - ci - bus mo - du - la - tos _ per so - na - re

vo - ci - bus mo - du - la - tos _ per so - na - re

31. *accel.* ♩ = 72 *accel.* ♩ = 84

lo - rum nc - rum
 cul - vul -
 vin ti - a -
 di an -
 no hi -
 tur tur
 xan gun
 La Strin

35. *accel.* ♩ = 96 *ff*

pla - ga,
 ris -
 ta po -
 ta om ni - cor
 lu rum
 so teg
 ab in
 Et ad

38 *ff sempre* $\overbrace{\quad\quad\quad}^3$
 El - phe - gus et psal - lens cum psal - len - ti - bus _____

ff sempre $\overbrace{\quad\quad\quad}^3$
 El - phe - gus et psal - lens cum psal - len - ti - bus _____

ff sempre $\overbrace{\quad\quad\quad}^3$
 El - phe - gus et psal - lens cum psal - len - ti - bus _____

ff sempre $\overbrace{\quad\quad\quad}^3$
 El - phe - gus et psal - lens cum psal - len - ti - bus _____

*pp**
 A _____

*pp**
 A _____

*pp**
 A _____

*pp**
 A _____

40 $\overbrace{\quad\quad\quad}^3$ $\overbrace{\quad\quad\quad}^3$ $\overbrace{\quad\quad\quad}^3$
 E - xul - tans cum e - xul - tan - ti - bus in - ce - dit. _____

$\overbrace{\quad\quad\quad}^3$ $\overbrace{\quad\quad\quad}^3$ $\overbrace{\quad\quad\quad}^3$
 E - xul - tans cum e - xul - tan - ti - bus in - ce - dit. _____

$\overbrace{\quad\quad\quad}^3$ $\overbrace{\quad\quad\quad}^3$ $\overbrace{\quad\quad\quad}^3$
 E - xul - tans cum e - xul - tan - ti - bus in - ce - dit. _____

$\overbrace{\quad\quad\quad}^3$ $\overbrace{\quad\quad\quad}^3$ $\overbrace{\quad\quad\quad}^3$
 E - xul - tans cum e - xul - tan - ti - bus in - ce - dit. _____

ff

ff

ff

ff

* Breathe as necessary

London, 10 December 1999

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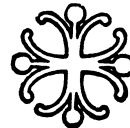
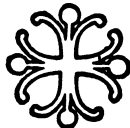
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à Louis Aubert avec ma gratitude

Brazilian Psalm

Psalmo Brasileiro

For Full Chorus of Mixed Voices

a cappella

Jorge de Lima*

English version by Willis Wager

Jean Berger

Molto largo

Soprano *pp*

Alto *pp*

Tenor I *mf*

Tenor II *pp*

Bass I *p*

Bass II *p*

Al - might - y,
O De - us,

Al - might - y,
O De - us,

Al - - - might - y,
O De - us,

Al - - - might - y,
O De - us,

un poco più mosso *pp* *ancora più mosso* *ff* *largo*

Al - - - might - y,
O De - us;

The Book,
Es - tá.

The Book has told me:
Es - tá no Li - vro:

SOLO

The Book, - The Book has told me:
Es - tá, - Es - tá no Li - vro: Lou

Al - - - might - y,
O De - us;

The Book has told me:
Es - tá no Li - vro:

mp *mm*

The Book, The Book has told me:
Es - tá, Es - tá no Li - vro:

Al - - - might - y,
O De - us;

The Book has told me:
Es - tá no Li - vro:

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f
O praise him
lou - vai - o

f
O praise him
lou - vai - o

(quasi recitativo)

praise ye the Lord in his ho - ly tem - - ple: with - in the
vai ao Se-nhor no seu sanc - tu - a - - rio, no fir - ma -

O praise him,
Lou - vai - o,

O praise him,
Lou - vai - o,

f
O
lou

f
O
lou

mf TUTTI I-II
fir - mament of his great pow - er. O - praise him for his might - y vir - tues -
men - to de su - a vir - tu - de; Lou - vai - o nas vir - tu - des del - le;

mf
O - praise him for his might - y vir - tues -
Lou - vai - o nas vir - tu - des del - le;

mf
O - praise him for his might - y vir - tues -
Lou - vai - o nas vir - tu - des del - le;

Soprano

praise him _____ O praise him, _____
vai - o _____ Lou - vai - o, _____

praise him _____ O praise him, _____
vai - o _____ Lou - vai - o, _____

praise him _____ O praise him, _____
vai - o _____ Lou - vai - o, _____

in view of the ex - tent of his no - ble great - ness. _____ O
se - gundo a mul - ti - dão da su - a gran - de - za; _____ Lou

in view of the ex - tent of his no - ble great - ness. _____ O
se - gundo a mul - ti - dão da su - a gran - de - za; _____ Lou

in view of the ex - tent of his no - ble great - ness. _____ O
se - gundo a mul - ti - dão da su - a gran - de - za; _____ Lou

Più mosso

O praise him with blow - ing of trum - pets: with the psal - -
lou - vai - o ao som da trom - be - ta, com psal - te - -

O praise him with blow - ing of trum - pets: with the psal - -
lou - vai - o ao som da trom - be - ta, com psal - te - -

O praise him with blow - ing of trum - pets: with the psal - -
lou - vai - o ao som da trom - be - ta, com psal - te - -

praise him with blow - ing of trum - pets: with the psal - - try - and
vai - o ao som da trom - be - ta, com psal - te - - rio - e

praise him with blow - ing of trum - pets: with the psal - - try - and
vai - o ao som da trom - be - ta, com psal - te - - rio - e

praise him with blow - ing of trum - pets: with the psal - - try - and
vai - o ao som da trom - be - ta, com psal - te - - rio - e

try and sounding harp. With tim-brel and the dance O praise him,
 rio e ci - tha-ra; Lou - vai-o com a - du - fe e frau - ta,

try and sounding harp. With tim-brel and the dance O praise him,
 rio e ci - tha-ra; Lou - vai-o com a - du - fe e frau - ta,

try and sounding harp. With tim-brel and the dance O praise him,
 rio e ci - tha-ra; Lou - vai-o com a - du - fe e frau - ta, *più f*

sound-ing harp. With tim-brel and the dance O praise him, with
 ci - tha-ra; Lou - vai - o com a - du - fe e frau - ta, lou-
più f

sound-ing harp. With tim-brel and the dance O praise him, with
 ci - tha-ra; Lou - vai - o com a - du - fe e frau - ta, lou-
più f

sound-ing harp. With tim-brel and the dance O praise him, with
 ci - tha-ra; Lou - vai - o com a - du - fe e frau - ta, lou-

più f

with tim-brel and the dance O praise him: —
 lou - vai - o com a - du - fe e frau - ta, —

with tim-brel and the dance O praise him: —
 lou - vai - o com a - du - fe e frau - ta, —

with tim-brel and the dance O praise him: —
 lou - vai - o com a - du - fe e frau - ta, —

tim-brel and the dance O praise him: O
 vai - o com a - du - fe e frau - ta, lou -

tim-brel and the dance O praise him: O
 vai - o com a - du - fe e frau - ta, lou -

tim-brel and the dance O praise him: O
 vai - o com a - du - fe e frau - ta, lou -

accel. e cresc. molto

lento e sostenuto

O praise him, O— praise him, O praise him, O— praise him
 lou-vai - o, lou - vai - o, lou - vai - o, lou - vai - o

O praise him, O— praise him, O praise him, O— praise him
 lou-vai - o, lou - vai - o, lou - vai - o, lou - vai - o *mf subito*

O praise him, O— praise him, O praise him with vi - ols and with
 lou-vai - o, lou - vai - o, lou - vai - o com cor - das e or -

praise him, O praise him, O praise him, O praise him and with
 vai - o, lou - vai - o, lou - vai - o, lou - vai - o e or -

praise him, O praise him, O praise him, O praise him and with
 vai - o, lou - vai - o, lou - vai - o, lou - vai - o *mf subito* e or -

praise him, O praise him, O praise him with vi - ols and with
 vai - o, lou - vai - o, lou - vai - o com cor - das e or -

Come prima

O Lou - praise him with cym - bals loud re -
 vai - o com cym - ba - los so -

O Lou - praise him with cym - bals loud re -
 vai - o com cym - ba - los so -

or - gans. O Lou - praise him with cym - bals loud re -
 gão; vai - o com cym - ba - los so -

or - gans. O praise him with
 gão; Lou - vai - o com

or - gans. O praise him with
 gão; Lou - vai - o com

or - gans. O praise him with
 gão; Lou - vai - o com

ff

sound - ing: O praise him with cym - bals ring - ing
 no - ros, lou - vai - o com cym - ba - los de

sound - ing: O praise him with cym - bals ring - ing
 no - ros, lou - vai - o com cym - ba - los de

sound - ing: O praise him with cym - bals ring - ing
 no - ros, lou - vai - o com cym - ba - los de

cym - bals loud re - sound - ing: O praise him with
 cym - ba - los so - no - ros, lou - vai - o com

cym - bals loud re - sound - ing: O praise him with
 cym - ba - los so - no - ros, lou - vai - o com

cym - bals loud re - sound - ing: O praise him with
 cym - ba - los so - no - ros, lou - vai - o com

riturd. *molto largo* *senza dim.* **Come prima**

joy - ous - ly. Ev - ry thing that hath breath praise the Lord.
 ju - bi - lo; To - do es - pi - ri - to lou - ve o Se - nhor.

joy - ous - ly. Ev - ry thing that hath breath praise the Lord.
 ju - bi - lo; To - do es - pi - ri - to lou - ve o Se - nhor.

joy - ous - ly. Ev - ry thing that hath breath praise the Lord.
 ju - bi - lo; To - do es - pi - ri - to lou - ve o Se - nhor.

fff *mf*
 cym - bals ring - ing joy - ous - ly. O praise the Lord. Al - le -
 cym - ba - los de ju - bi - lo; lou - ve o Se - nhor.

fff *mf*
 cym - bals ring - ing joy - ous - ly. O praise the Lord.
 cym - ba - los de ju - bi - lo; lou - ve o Se - nhor.

cym - bals ring - ing joy - ous - ly. O praise the Lord.
 cym - ba - los de ju - bi - lo; lou - ve o Se - nhor

Soprano

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

mf *meno f* *meno f* *mf*

40

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

meno f *meno f*

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

sempre crescendo *poco riten.* 3

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

a tempo

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

50

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

lunga

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.
 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.

Allegro moderato

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

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

mf

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

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

p

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

mp

O
Se -

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

Lord, O Lord, O
nhor, Se *nhor,* Se -

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

70

Lord, O Lord, O
nhor, Se *nhor,* Se -

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

Cym - bals and the sound - ing harp I do not have.
 Cym - ba - los e ci - tha - ras não te - nho não, -

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

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

al - le - lu - ia,

al - le - lu - ia,

Cym - bals and the sound - ing harp I do not have.
 Cym - ba - los e ci - tha - ras não te - nho não!

ia, al - le - lu - ia, al - le - lu - ia, But I'll
 Mas eu

ia, al - le - lu - ia, al - le - lu - ia, But I'll
 Mas eu

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

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

p make a fair pro - ces - sion for you, O bless - ed Lord, I will
 vou fa - zer u - ma pro - cis - são pa - ra vo - cé, Mas eu

p make a fair pro - ces - sion for you, O bless - ed Lord, I will
 vou fa - zer u - ma pro - cis - são pa - ra vo - cé, Mas eu

mf O
 Se

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

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

Lord, O Lord, O
nhor, Se - nhor, Se -

make a fair pro - ces - sion for you, O bless - ed Lord, I will
vou fa - zer u - ma pro - cis - são pa - ra vo - cé, Mas eu

make a fair pro - ces - sion for you, O bless - ed Lord, I will
vou fa - zer u - ma pro - cis - são pa - ra vo - cé, Mas eu

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

80

Lord, O Lord,
nhor, Se - nhor,

make a fair pro - ces - sion for you, O bless - ed Lord, Al - le -
vou fa - zer u - ma pro - cis - são pa - ra vo - cé, Mas eu

make a fair pro - ces - sion for you, O bless - ed Lord, Al - le -
vou fa - zer u - ma pro - cis - são pa - ra vo - cé, Mas eu

make a fair pro - ces - sion for you, O bless - ed Lord.
vou fa - zer u - ma pro - cis - são pa - ra vo - cé.

al - le - lu - ia, I will
al - le - lu - ia, Mas eu

al - le - lu - ia, I will
al - le - lu - ia, Mas eu

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

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

f *in rilievo*

A fine no - ve - na for your
Pra seu Me - ni - no, vou fa -

make a fair pro - ces - sion for you, O bless - ed Lord, I will
vou fa - zer u - ma pro - cis - são pa - ra vo - cé, Mas - eu

make a fair pro - ces - sion for you, O bless - ed Lord, I will
vou fa - zer u - ma pro - cis - são pa - ra vo - cé, Mas - eu

lu - ia, al - le - lu - ia, Lit - a -
La - da -

lu - ia, al - le - lu - ia, Lit - a -
La - da -

son, the Ho - ly In - fant, Lit - a -
zer u - ma no - ve - na, La - da -

make a fair pro - ces - sion for you, O bless - ed Lord,
vou fa - zer u - ma pro - cis - são pa - ra vo - cé,

make a fair pro - ces - sion for you, O bless - ed Lord,
vou fa - zer u - ma pro - cis - são pa - ra vo - cé,

f
O
Se

nies for the moth - er of God, Lit - a -
i - nhas pra su - a Ma - mae, La - da -

nies for the moth - er of God, Lit - a -
i - nhas pra su - a Ma - mae, La - da -

nies for the moth - er of God, Lit - a -
i - nhas pra su - a Ma - mae, La - da -

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

mf

Lord, O Lord, O
nhor, Se - nhor, Se -

nies for the moth - er of God, Lit - a -
i - nhas pra su - a Ma - mae, La - da -

nies for the moth - er of God, Lit - a -
i - nhas pra su - a Ma - mae, La - da -

nies for the moth - er of God, Lit - a -
i - nhas pra su - a Ma - mae, La - da -

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

Lord, O Lord,
nhor, Se nhor!

nies for the moth - er of God. Al - le -
i - nhas pra su - a Ma - mae.

nies for the moth - er of God. Al - le -
i - nhas pra su - a Ma - mae.

nies for the moth - er of God. Al - le -
i - nhas pra su - a Ma - mae.

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

Ac - cept them, I im - plore you. It is
A - cei - te, meu Deu - xi - nho! É A -

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

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

un poco più lento

A - bel who pre - sents them.
bel quem es-tá lhe dan - do!

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

molto più lento

Cym - bals and the sound - ing harp I do not have.
Cym - ba - los e ci - tha - ras não te - nho não! *p subito*

le - lu - ia, al - le - lu - ia, But I'll
Mas, eu
p subito

le - lu - ia, al - le - lu - ia, But I'll
Mas, eu
p subito

le - lu - ia, al - le - lu - ia, But I'll
Mas, eu

al - le - lu - ia,
ad. lib.
al - le - lu - ia,

a tempo

make a fair pro - ces - sion for you, O bless - ed Lord, Al - le -
vou fa - zer u - ma pro - cis - são pa - ra vo - cé, Al - le -
make a fair pro - ces - sion for you, O bless - ed Lord, Al - le -
vou fa - zer u - ma pro - cis - são pa - ra vo - cé, Al - le -
make a fair pro - ces - sion for you, O bless - ed Lord, Al - le -
vou fa - zer u - ma pro - cis - são pa - ra vo - cé, Al - le -
p
al - le - lu - ia, al - le - lu - ia,
p
al - le - lu - ia, al - le - lu - ia,

100

mf
O
Se -
lu - ia, al - le - lu - ia, I will
Mas eu
lu - ia, al - le - lu - ia, I will
Mas eu
lu - ia, al - le - lu - ia, I will
Mas eu
al - le - lu - ia, al - le - lu - ia,
al - le - lu - ia,

Lord, O Lord, O
nhor, *Se* *nhor,* *Se*

make a fair pro-ces-sion for you, O bless-ed Lord, Al - le -
vou fa - zer u - ma pro - cis - são pa - ra vo - cé,

make a fair pro-ces-sion for you, O bless-ed Lord, Al - le -
vou fa - zer u - ma pro - cis - são pa - ra vo - cé,

make a fair pro-ces-sion for you, O bless-ed Lord, Al - le -
vou fa - zer u - ma pro - cis - são pa - ra vo - cé,

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

Lord, O Lord, O
nhor, *Se* *nhor,* *Se*

lu - ia, al - le - lu - ia, I will
Mas eu

lu - ia, al - le - lu - ia, I will
Mas eu

lu - ia, al - le - lu - ia, I will
Mas eu

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

Lord, *nhor*, O Se - Lord, O Se -

make a fair pro-ces-sion for you, O bless-ed Lord, Al - le -
vou fa - zer u - ma pro - cis - são pa - ra vo - cé,

make a fair pro-ces-sion for you, O bless-ed Lord, Al - le -
vou fa - zer u - ma pro - cis - são pa - ra vo - cé,

make a fair pro-ces-sion for you, O bless-ed Lord, Al - le -
vou fa - zer u - ma pro - cis - são pa - ra vo - cé,

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

Lord, O Lord, O
nhor, Se - nhor,

lu - ia, al - le - lu - ia, I will
Mas eu

lu - ia, al - le - lu - ia, I will
Mas eu

lu - ia, al - le - lu - ia, I will
Mas eu

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

make a fair pro-ces-sion for you, O bless-ed Lord, Al - le -
 vou fa - zer u - ma pro - cis - são pa - ra vo - cé, Al - le -

make a fair pro-ces-sion for you, O bless-ed Lord, Al - le -
 vou fa - zer u - ma pro - cis - são pa - ra vo - cé, Al - le -

make a fair pro-ces-sion for you, O bless-ed Lord, Al - le -
 vou fa - zer u - ma pro - cis - são pa - ra vo - cé, Al - le -

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

mf molto ritmico lu - ia, al - le - lu - ia, *p* O Se -
mf lu - ia, al - le - lu - ia, *p* I Mas will
mf lu - ia, al - le - lu - ia, *p* I Mas will
 lu - ia, al - le - lu - ia, *p* I Mas will
 al - le - lu - ia, al - le - lu - ia,
 al - le - lu - ia,

poco a poco *di - mi -*

Lord, O Lord, O
nhor, *Se -* *nhor,* *Se -*

make a fair pro - ces - sion for you, O bless - ed Lord, Al - le -
vou fa - zer u - ma pro - cis - *são pa - ra vo - cé,* *Al - le -*

make a fair pro - ces - sion for you, O bless - ed Lord, Al - le -
vou fa - zer u - ma pro - cis - *são pa - ra vo - cé,* *Al - le -*

make a fair pro - ces - sion for you, O bless - ed Lord, Al - le -
vou fa - zer u - ma pro - cis - *são pa - ra vo - cé,* *Al - le -*

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

nu - en - do e ri -

Lord, O Lord, O
nhor, *Se -* *nhor,* *Se -*

lu - ia, al - le - lu - ia, I will
pp> *Mas eu*

lu - ia, al - le - lu - ia, I will
pp> *Mas eu*

lu - ia, al - le - lu - ia, I will
pp> *Mas eu*

al - le - lu - ia, al - le - lu - ia.
pp>

al - le - lu - ia,

tar - - - dan - - - do

Lord, O Lord, O
 nhor, Se nhor, Se

make a fair pro-ces-sion for you, O bless-ed Lord, Al - le -
 vou fa - zer u - ma pro - cis - são pa - ra vo - cé,

make a fair pro-ces-sion for you, O bless-ed Lord, Al - le -
 vou fa - zer u - ma pro - cis - são pa - ra vo - cé,

make a fair pro-ces-sion for you, O bless-ed Lord, Al - le -
 vou fa - zer u - ma pro - cis - são pa - ra vo - cé,

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

120
molto lento

Lord!
 nhor!

lu - ia, al - le - lu - ia, O Lord!
 Se - nhor. *ppp*

lu - ia, al - le - lu - ia, O Lord!
 Se - nhor. *ppp*

lu - ia, al - le - lu - ia, O Lord!
 Se - nhor. *ppp*

al - le - lu - ia, O Lord!
 Se - nhor. *ppp*

al - le - lu - ia, O Lord!
 Se - nhor. *ppp*

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LENNOX BERKELEY

**The
Lord is my Shepherd**

Op. 91 No. 1

This anthem was written for the 900th anniversary of the foundation of Chichester Cathedral, and is dedicated to the Very Rev. Walter Hussey, Dean of Chichester.

CHESTER MUSIC

THE LORD IS MY SHEPHERD

LENNOX BERKELEY

Andante (♩ = ca. 46)

TREBLE SOLO
(SOPRANO)

The first system of the musical score. The Treble Solo (Soprano) part begins with a rest, followed by the lyrics "The Lord is my Shep-herd; - I shall not". The Organ accompaniment consists of two staves: a right-hand staff with a treble clef and a left-hand staff with a bass clef. Both are marked with a piano (*p*) dynamic. The music is in G major and 4/4 time, with a tempo marking of Andante (♩ = ca. 46). The system concludes with a 3/4 time signature change.

The second system of the musical score. The Treble Solo (Soprano) part continues with the lyrics "want. He mak-eth me to lie down in green pas-tures: he lea - deth me be-". The Organ accompaniment continues with the same piano (*p*) dynamic. The system concludes with a 3/4 time signature change.

The third system of the musical score. The Treble Solo (Soprano) part continues with the lyrics "- side the still wa-ters. The Lord is my Shep-herd; - I shall not". The Organ accompaniment continues with the same piano (*p*) dynamic. The system concludes with a 3/4 time signature change and a key signature change to G minor.

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TREBLE SOLO

want.

SOPRANO *p* *p subito*
He re - stor - eth my soul: he lea - deth me.

ALTO *p* *p subito*
He re - stor - eth my soul: he lea - deth me.

TENOR *p* *p subito*
He re - stor - eth my soul, re - stor - eth my soul: he lea - deth me.

BASS *p* *p subito*
He re - stor - eth my soul, re - stor - eth my soul: he lea - deth me.

3 in the paths of right-eous - ness for his name's sake.

3 in the paths of right-eous - ness for his name's sake.

3 in the paths of right-eous - ness for his name's sake.

3 in the paths of right-eous - ness for his name's sake.

f *dim.*

p
 Yea, though I walk through the val - ley the sha - dow of death, ———

p
 Yea, though I walk through the val - ley of the sha - dow of death,

p 3 3 *mf*
 Yea, though I walk through the val - ley — of the sha - dow of death, I will fear no e - vil,

p 3 3 *mf*
 Yea, though I walk through the val - ley — of the sha - dow of death, I will fear no e - vil,

mf
 — I will fear no e - vil: Yea, though I walk — through the val - ley of the sha - dow of death, —

mf
 Yea, though I walk — through the val - ley of the sha - dow of death,

I will fear no e - vil, Yea, though I walk — through the val - ley of the sha - dow of death, —

I will fear no e - vil, Yea, though I walk through the val - ley of the sha - dow of death, —

I will fear no e - vil, I will fear no e - vil: For thou art with me;
 I will fear no e - vil, I will fear no e - vil: For thou art with me;
 I will fear no e - vil, I will fear no e - vil: For thou art with me;
 I will fear no e - vil, I will fear no e - vil: For thou art with me;

thy rod and thy staff they com-fort me.
 thy rod and thy staff they com-fort me.
 thy rod and thy staff they com-fort me.
 thy rod and thy staff they com-fort me.

p
The Lord is my Shep-herd; I shall not

p
The Lord is my Shep-herd; I shall not

p
The Lord is my Shep-herd; I shall not

p
The Lord is my Shep-herd; I shall not

want. He ma-keth me to lie down in green pas-tures: he

want. He ma-keth me to lie down in green pas-tures: he

want. He ma-keth me to lie down in green pas-tures: he

want. He ma-keth me to lie down in green pas-tures: he

(p)

(p)

TREBLE SOLO

p

The

lea - deth me be - side the still wa - ters.

lea - deth me be - side the still wa - ters.

lea - deth me be - side the still wa - ters.

lea - deth me be - side the still wa - ters.

un poco rit.

Lord is my Shep-herd;— I shall not want. I shall not

a tempo

want.

rall.

pp

pp

April 1975

9/07 (63243)

ONLINE PERUSAL SCORE ONLY
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Commissioned by Daniel Hyde and the Choir of Jesus College, Cambridge,
and first performed at Evensong on 20th May 2007

I KNOW THAT MY REDEEMER LIVETH

To my godson, Mark

Job xix, 25-27

Richard Blackford
(2006)

Adagio ♩ = c.60

SOPRANO
ALTO

TENOR
BASS

p < *mf*

I know that my Re-deem-er li - veth. And that He shall

5 stand at the lat-ter day up - on the earth: And though

f

animando

9 worms des-troy this bo - dy, Yet in my flesh I

mf

Tempo I

13 shall see God. I know that my Re-deem-er li - veth...

f < *p*

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Più mosso ♩ = c.84

18 *mp sostenuto*

S. Whom I shall see _____ for my - self, whom I shall see, _____

A. *mp sostenuto*
Whom I shall see _____ for my - self, whom

T. *mp sostenuto*
Whom I shall see _____ for my -

B. _____

rehearsal only

22

_____ whom I shall see _____ for my - self, _____ whom I shall

I shall see, _____ whom I shall see _____ for my - self, _____

- self, _____ whom I shall see, _____ whom I shall see, _____

mp sostenuto

Whom I shall see _____ with my eyes, _____

26

see_____ for my-self, whom I shall see_____ for my-self,_____ whom I shall
 whom I shall see, whom I shall see,_____ whom I shall see____
 _____ whom I shall see, whom I_____ shall see,_____ whom I shall see____
 _____ whom I shall see, whom I shall see_____ for my-self____

mf

31

see, And my eyes_____ shall be hold,_____ be - hold.
 for my - self,_____ And my eyes_____ shall be - hold.
 _____ for my-self,_____ And my eyes,_____ my eyes shall be - hold.
 whom I shall see,_____ And my eyes_____ shall be - hold.

36 **Tempo I**

S. *p* *f*
 A. I know that my Re-deem-er- li - veth,_____ And that He shall
 T. *p* *f*
 B.

40

stand_ at the lat-ter day up - on the earth: And though

44 **animando** *mf*

worms des-troy this bo - dy, Yet in my flesh I shall see

mf

49 **Poco meno mosso** *f* *p*

God, yet in my flesh I shall see God.

f *p*

54 *p* *senza cresc.*

I know that my Re-deem-er li - veth,

p *senza cresc.*

59 (*p*)

li - veth, li - veth, li - veth.

p

CONTEMPORARY CHURCH MUSIC SERIES

GEOFFREY BURGON

AVE VERUM

SATB CHORUS 3 SOLO SOPRANOS
PIANO OR ORGAN AND OPTIONAL OBOE

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ONLINE PERUSAL SCORE ONLY
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Ave verum corpus

Geoffrey Burgon
arr. Langley / Abbott / Tilley

Elegantly ♩ = 104

Oboe (optional)
mf legato

1st Solo Soprano

2nd Solo Soprano

3rd Solo Soprano

Soprano
Alto
CHORUS
Tenor
Bass

Piano / Organ
p

7

Ob.

S.3

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

Pno./ Org.
p

15

S.3

Vir - gi - ne, ve - re pas - sum, im - mo - la - tum in cru - ce pro

Pno./ Org.

23

B

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

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

S.3 ho - mi - ne. A - ve ve - rum cor - pus na - tum de Ma - ri - a

Pno./ Org.



31

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

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

S.3 Vir - gi - ne, ve - re pas - sum, im - mo - la - tum in cru - ce pro

Pno./ Org.



39

C

S.1 ho - mi - ne. Cu - ius la - tus per - fo - ra - tum, un - da

S.2 ho - mi - ne.

S.3 ho - mi - ne.

Pno./ Org.

46 D

S.1 flux - it et san - gui - ne. Es - to no - bis prae - gu -

S.2 Es - to no - bis prae - gu -

S.3 Es - to no - bis prae - gu -

Pno./ Org.

52

S.1 - sta - tum in mor - tis ex - a - mi - ne. in mor - tis ex -

S.2 - sta - tum in mor - tis ex - a - mi - ne. in mor - tis ex -

S.3 - sta - tum in mor - tis ex - a - mi - ne. in mor - tis ex -

Pno./ Org.

59 E

S.1 - a - mi - ne. *f* A - ve ve - rum cor - pus na - tum

S.2 - a - mi - ne. *f* A - ve ve - rum cor - pus na - tum

S.3 - a - mi - ne. *f* A - ve ve - rum cor - pus na - tum

A. *mf* A - ve ve - rum, cor - pus na - tum

B. *mf*

Pno./ Org. *mf*

65

S.1
de Ma - ri - a Vir - gi - ne,

S.2
de Ma - ri - a Vir - gi - ne,

S.3
de Ma - ri - a Vir - gi - ne,

A.
de Ma - ri - a Vir - gi - ne,

B.
de Ma - ri - a Vir - gi - ne,

Pno./
Org.



69

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

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

S.3
ve - re pas - sum im - mo - la - tum, in

A.
ve - re pas - sum im - mo - la - tum in

B.
ve - re pas - sum im - mo - la - tum in

Pno./
Org.

74

Ob.

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

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

S.3
cru - ce pro ho - - mi - ne, in

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

B.
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.

S.3
cru - ce pro ho - mi - ne.

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

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

Pno./
Org.

ONLINE PERUSAL SCORE ONLY
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for John Scott

Of flowers and emeralds sheen

poem by St John of the Cross

trans: Roy Campbell

Geoffrey Burgon (2004)

Lento ♩ = 56

SOPRANO

ALTO
Of flowers and em'-ralds sheen, Col -

TENOR
Of flo - wers

BASS
Of flo - wers

3
-lec-ted when the dews of mor-ning shine, A wreath of gar-lands green (That
A wreath That flower
A wreath That flower

6
flower for you) we'll twine To - ge - ther with one gol-den hair of mine. One
To One
To One

mp

The musical score is written for four voices: Soprano, Alto, Tenor, and Bass. It is in 4/4 time with a tempo marking of Lento (♩ = 56). The key signature has one sharp (F#). The score is divided into three systems. The first system (measures 1-2) features the Alto voice with lyrics 'Of flowers and em'-ralds sheen, Col -'. The Tenor and Bass voices enter in measure 1 with lyrics 'Of flo - wers'. The second system (measures 3-4) features the Alto voice with lyrics '-lec-ted when the dews of mor-ning shine, A wreath of gar-lands green (That'. The Tenor and Bass voices have lyrics 'A wreath That flower'. The third system (measures 5-6) features the Alto voice with lyrics 'flower for you) we'll twine To - ge - ther with one gol-den hair of mine. One'. The Tenor and Bass voices have lyrics 'To One'. Performance markings include *mp* (mezzo-piano) and *p* (piano) dynamics, and accents (v) over notes. A large watermark 'ONLINE PRELIMINARY SCORE ONLY NOT FOR USE IN PERFORMANCE' is overlaid on the page.

9

hair (u-pon my nape You loved to watch it flut-ter,fall, and rise) Pre-ven-ting your es-

You Pre-ven-ting

You Pre-ven-ting

You Pre-ven-ting

12

-cape, Has snared you for a prize And held you, to be woun-ded from my eyes.

Has And

Has And

Has And

15

f When you at first sur-mised me Your gaze was on my

f When you at first sur-mised me Your gaze was on my

f When you at first sur-mised me Your gaze was on my

f When you at first sur-mised me Your gaze was on my

19 *p sub.*

eyes im - prin - ted so, That it ef - fe - min - ized me,

p sub.

eyes im - prin - ted so, That it ef - fe - mi - ized me,

p sub.

eyes im - prin - ted so, That it ef - fe - mi - nized me,

p sub.

eyes im - prin - ted so, That it ef - fe - mi - nized me,

22 *mp*

And my eyes were not slow To wor-ship that which set your own a - glow.

mp

To wor-ship that which set your own a - glow.

mp

were not slow to wor-ship that which set your own a - glow.

mp

And my eyes were not slow which set your own a - glow.

25 solo (optional) *(mp)*

Scorn not my hum-ble ways, And if my hue is taw-ny

p

Scorn not And

p

Scorn not And

p

Scorn not And

cresc.
do not loathe me. On me you may well gaze Since, af - ter that, the rays Of

cresc.
On me Since

cresc.
On me Since

cresc.
On me Since

(cresc.) ev' - ry grace and love - li - ness will clothe me.

(cresc.) *f* Chase all the fox - es hence Be -

(cresc.) *f* *mp* Chase all fox - es hence Be -

(cresc.) *f* *mp* Chase all fox - es hence Be -

(cresc.) *f* *mp* Chase all Be -

tutti mp
And while with ro - ses dense Our po - sy we en -

- cause our vine al - rea - dy flowers a - pace: And while with ro - ses dense Our po - sy

- cause our vine And while Our

- cause

37

lace, Let no one on the hill-side show his face. _____
 en - lace, _____

40 **Larghetto** $\text{♩} = 36$

(mp) Cease, then, you arc - tic gale, And come, re -
(mp) Cease, then, And
(mp) Cease, And
(mp) Cease, And

45

-cal - ling love, wind of the South: _____ *cresc.* With - in my gar - den - pale _____
 come, _____ *cresc.* With _____
 _____ *cresc.* With - in my gar - den
 _____ *cresc.* With _____

50 *(cresc.)* *f*

The scent of flowers ex - hale Which my Be - lov - ed, my Be - lov - ed

(cresc.) *f*

The Which my, my,

(cresc.) *f*

The scent of flow - ers Which Be - lov - ed, my,

(cresc.) *f*

The Which my,

55

brow - ses, brow - ses with his mouth, his mouth, brow - ses with his

— brow - ses his mouth, his mouth, brow - ses his

brow - ses brow his mouth, his mouth, brow - ses his

— brow mouth, his mouth, brow

60 *p dim.* niente

mouth.

p dim. *p* niente

mouth, brow - ses with his mouth.

p dim. niente

mouth.

p dim. niente

mouth.

For Peter Hurford and the St Albans Diocesan Choirs' Festival 1962

Sing we merrily unto God our strength

Anthem for SATB and Organ

by

SIDNEY CAMPBELL

Psalm 81, vv. 1 to 4

Energico ♩ = 120-138

ORGAN



ff G♯ with 16' simile

The organ introduction consists of two staves in G major, 2/4 time. The right hand plays a rhythmic pattern of eighth and sixteenth notes, while the left hand provides harmonic support with chords and single notes. The dynamic is fortissimo (ff) and includes a 16-foot stop.

Man.

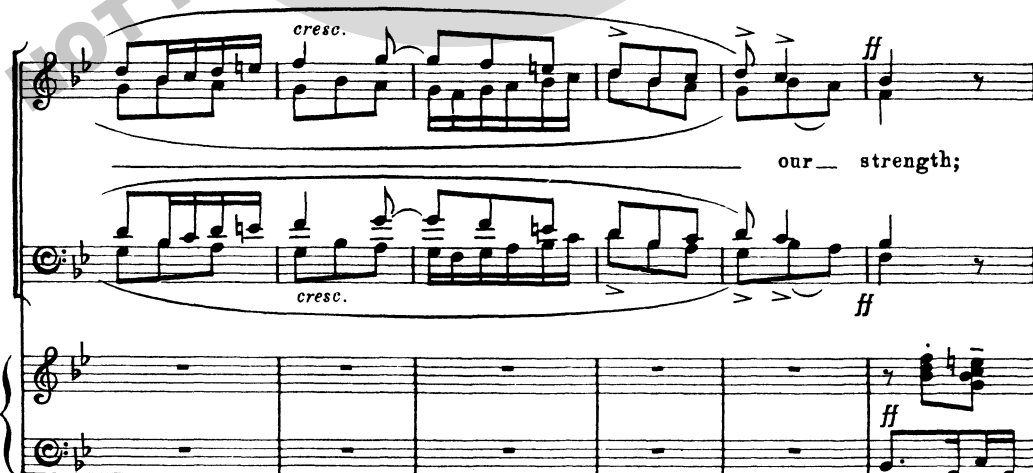
S Sing we,
A Sing, Sing we, sing we mer - ri - ly un - to God
T Sing,
B Sing,



f Diaps. 8', 4'

The vocal parts (Soprano, Alto, Tenor, Bass) and organ accompaniment are shown. The organ part includes a Diapason 8' and 4' stop. The music is in G major, 2/4 time, and features a dynamic of fortissimo (f).

cresc. our strength;
cresc. ff



The vocal parts and organ accompaniment continue. The organ part includes a Diapason 8' and 4' stop. The music is in G major, 2/4 time, and features a dynamic of fortissimo (ff). The organ part includes a Diapason 8' and 4' stop.

(Man.)

f
make a cheer-ful

noise

f *ff* *f*
un-to the God of Ja-cob.

The first system of the musical score consists of two vocal staves (treble and bass clef) and a grand piano accompaniment. The piano part features a rhythmic pattern of eighth and sixteenth notes in the right hand, with a more active bass line. The key signature has two flats, and the time signature is common time.

The second system includes the vocal line with lyrics: "Take the psalm, bring hither the". The piano accompaniment continues with similar rhythmic patterns. Performance markings include *ff* (fortissimo) and accents (*>*) over the vocal notes. A "Ped." (pedal) marking is present at the beginning of the piano part.

The third system includes the vocal line with lyrics: "ta-bret, the merry harp". The piano accompaniment features a more complex rhythmic texture with sixteenth-note runs. Performance markings include *f* (forte) and *mf* (mezzo-forte) dynamics, along with accents (*>*) and slurs over the piano part.

ff

with the lute.

ff Solo Tpt.

fff G^t

Man.

G^t Tpt.

Ped. *legato*

The first system of the score consists of four staves. The top two staves are vocal lines with lyrics "with the lute." The bottom two staves are piano accompaniment. The piano part includes a section for the guitar (G^t) and a section for the trumpet (Tpt.). Dynamics include *ff* and *fff*. Performance instructions include "Man." and "Ped. *legato*".

G^t Tpt.

The second system continues the piano accompaniment with two staves. It features complex chordal textures and melodic lines for the guitar (G^t) and trumpet (Tpt.).

fff

Blow up the trum-pet, Blow up the

fff

The third system features vocal lines with lyrics "Blow up the trum-pet, Blow up the". The piano accompaniment continues with two staves. Dynamics include *fff*.

ff

trum-pet, Blow up the trum-pet in the new_

ff *G^t*

moon, Ev'n in the time ap - point - ed, — and up -

f

f Ev'n in the time ap - point - ed, —

dim. *mf*

on our so - lem - n feast day. — For — this was

cresc.

— and up - on our so - lem - n feast day. — For —

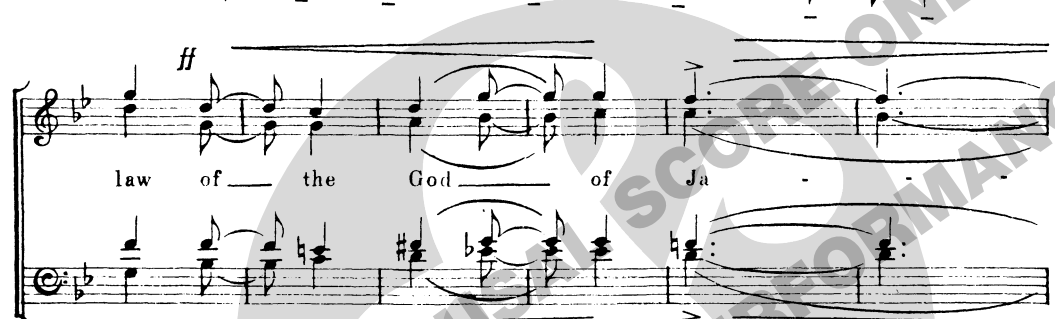
made a sta - tute — for Is - ra - el — and a



cresc. this was made a sta - tute for



ff law of — the God — of Ja -



ff



f cob. *f* animato Al - le -



f Tpt. *f* animato



lu - ya, — Al - le - lu - ya, — Al - le - lu - ya, —

f pesante

Al - le - lu - ya, —

ff

resc.

lu - ya. —

ff

ONLINE PERUSAL SCORE ONLY
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JOHN CORIGLIANO

AMEN

2 Choruses (SATB-SATB) a cappella

ONLINE PERUSAL SCORE ONLY
NOT FOR USE IN PERFORMANCE

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Commissioned by the Presbyterian Association of Musicians' 1994 Montreat
Conferences on Worship and Music; Loretta Gordon James, Conference Director

AMEN

John Corigliano

duration: ca. 4:00

♩ = ca. 72

p A - - men

Soprano Alto

Chorus I *p* A - men A - men A -

Tenor Bass

p A - - men

Soprano Alto

Chorus II *p* A - men A - men

Tenor Bass

♩ = ca. 72

Piano (for rehearsal only)

6

mp *mf*

men A - - men men A - - men

mp *mf*

A - - men A - - men

mp *mf*

A - - men A - - men

11

Two staves of music. The upper staff is in treble clef and the lower in bass clef. Both start with a dynamic marking of *f* and a flat key signature. The music consists of sustained chords with some melodic movement in the upper staff.

Two staves of music. The upper staff is in treble clef and the lower in bass clef. The upper staff has a dynamic marking of *f* and a flat key signature. The lyrics "men A - - men A - men" are written below the staff. The lower staff has a dynamic marking of *f* and a flat key signature.

Piano accompaniment for measures 13-14, consisting of two staves (treble and bass clef). The music features sustained chords and some melodic lines.

16

Two staves of music. The upper staff is in treble clef and the lower in bass clef. The upper staff starts with a dynamic marking of *p* and a flat key signature. The lyrics "men A - men" are written below the staff. The lower staff starts with a dynamic marking of *p* and a flat key signature.

Two staves of music. The upper staff is in treble clef and the lower in bass clef. The upper staff has a dynamic marking of *mp* and a flat key signature. The lyrics "A - men A - men" are written below the staff. The lower staff has a dynamic marking of *mp* and a flat key signature.

Piano accompaniment for measures 17-18, consisting of two staves (treble and bass clef). The music features sustained chords and some melodic lines.

21

mp *p*

S A - - men

A A - men

I T men

B A - men

mp *p*

S A - - - - -

A *mp* A -

II T *p* *mp* A - - - - -

B

ONLINE PERFORMAL SCORE ONLY
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p

A - - - - -

mp bring out the alto part

A - - - - -

p

A - - - - -

mp *p*

A - - - - -

mp *p*

men - - - - -

p

men - - - - -

p

men - - - - -

mp *p*

A - men - - - - -

musical score for page 27, featuring vocal parts and piano accompaniment. The score includes dynamic markings such as *p* (piano) and *mp* (mezzo-piano), and includes the instruction *mp* bring out the alto part. The vocal parts include lyrics: men - - - - - and A - men - - - - -. The piano accompaniment is shown in the bottom two staves.

33

pp *p* *pp* *pp* *pp* *pp* *pp* *pp*

Solo Sop. men A men

S men A-men A -

A men A-men A -

I T men A-men A -

B men A-men A -

S A - men A-men A - men A-men A - men A-men A - men A-men A - men

A A-men A - men A-men A - men A-men A - men A-men A - men

II T A-men A - men A-men A - men A-men A - men A-men A - men

B A-men A - men A-men A - men A-men A - men A-men A - men

* Slowly lower the pitch while singing the notated rhythm. Be sure to keep the *portamento* even.

39

olo op. *pp*
men A-men A - men A-men A - men

olo lto *pp* *p*
men A-men A - men A-men A - men A - - -

S *pp*
men A-men A - men A-men A - men A-men A - men

A *pp*
men A-men A - men A-men A - men A-men A - men

I T *pp*
men A-men A - men A-men A - men A-men A - men

B *pp*
men A-men A - men A-men A - men A-men A - men

olo en. *p*
A - - - men

S *p* *
A-men A - men A-men A - men A-men A -

A *p* *
A-men A - men A-men A - men A-men A -

II T *p* *
A-men A - men A-men A - men A-men A -

B *p*
A-men A - men A-men A - men A-men A -

* Slowly lower the pitch while singing the notated rhythm. Be sure to keep the *portamento* even.

45

mf *f* *ff* (*ff*)

Solo Alto

men A-men A-men A - men A-men A-men A - men A - - - - men A -

mf *f* *ff* (*ff*)

S unis. A-men A-men A - men A-men A-men A - men A - - - - men A -

mf *f* *ff* (*ff*)

A A-men A-men A - men A-men A-men A - men A - - - - men A -

I

mf *f* *ff* (*ff*)

T A-men A-men A - men A-men A-men A - men A - - - - men A -

mf *f* *ff* (*ff*)

B A-men A-men A - men A-men A-men A - men A - - - - men A -

mf *f* *ff* (*ff*)

S men A - - - - men A-men A-men A - men A-men A-men A - men A -

mf *f* *ff* (*ff*)

A men A - - - - men A-men A-men A - men A-men A-men A - men A -

II

mf *f* *ff* (*ff*)

T unis. men A - - - - men A-men A-men A - men A-men A-men A - men A -

mf *f* *ff* (*ff*)

B men A - - - - men A-men A-men A - men A-men A-men A - men A -

50

S A I men A men A

T B I men A men A

S A II men A men *ppp A

T B II men A men pp

57

rall. men

rall. men

rall. men

ppp A men

rall. ppp

ossia: A men

rall.

* If necessary, reduce the number of singers on this part to enhance the dynamic effect.

ONLINE PERUSAL SCORE ONLY
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Rogers Covey-Crump

LET ALL MORTAL FLESH
KEEP SILENCE

for SATB chorus

ONLINE PERUSAL SCORE ONLY
NOT FOR USE IN PERFORMANCE

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Let all mortal flesh keep silence

Liturgy of St. James
tr. Gerard Moultrie

17th century French carol
arr. Rogers Covey-Crump

Andante semplice ♩ = 66

1. Let all mor - tal flesh keep... si - lence, And with fear and

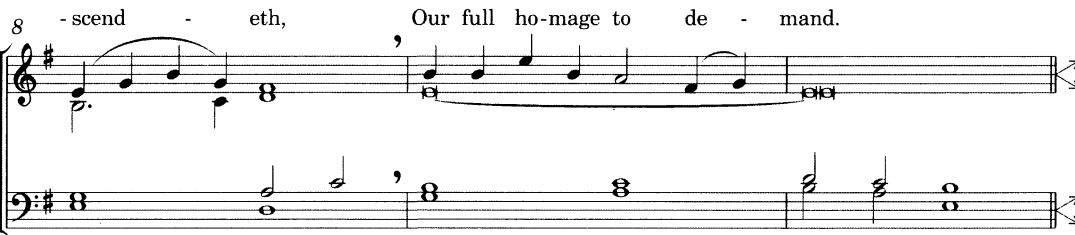
SOPRANO
ALTO



TENOR
BASS



ATB *hum*



11

S. *mp*
2. King of kings, yet born of

A. *mp*
2. King of kings, yet born of Ma - ry, As

T. *mf (tune)*
2. King of kings, yet born of Ma - ry, As of old on

B. *mp poco marc.*
2. King of kings, yet

13

Ma - ry, Lord of lords, in hu - man

poco marc.

of old he stood, Lord of lords, in

earth he stood, Lord of lords, in hu - man ves - ture, In the bo - dy

simile *legato*

born of Ma - ry, Lord of lords, in hu - man

16

poco cresc.
ves - ture, He will give to all the faith - ful

poco cresc.
hu - man ves - ture, He will give to all the faith - ful

poco cresc.
and the blood: He will give to all the faith - ful

poco cresc.
ves - ture, He will give to all the faith - ful

19 *mf* *dim.* *poco rit.*

His own self for heav'n - ly food.

mf

His own self for heav'n - ly food.

f *dim.*

His own self for heav'n - ly food.

mf *legato e dim.*

His own self for heav'n - ly food.

22 *con moto* *f* *legato*

3. Rank on rank the host of hea - ven

mf marc.

3. Rank on rank the host of hea - ven

mf marc.

3. Rank on rank the host of hea - ven

f

3. Rank on rank the host of

24

Spreads its van-guard on the way. As the light of lights de -

Spreads its van-guard on the way. As the light of

Spreads its van-guard on the way. As the light of

hea - ven Spreads its van-guard on the way.

- scend - eth From the realms of end - less_ day.

lights de - scend - eth From the realms of end - less day.____

lights de - scend - eth From the realms of end - less day.____

As the light of lights de - scend - eth From the realms of end - less_

That the pow'rs of hell may van - ish

That the pow'rs of hell may van - ish

That the pow'rs of hell may van - ish

day. That the pow'rs of hell may

rit.
dim.

As the dark-ness clears a - way. *pp*

As the dark - ness clears a - way. *pp*

As the dark - ness, as the dark-ness clears a - way. *pp*

van - ish, clears a - way. *pp*

35 **meno mosso**
mf più legato

4. At his feet _____ the six - wing - ed

4. At his feet _____ the six - wing - ed

4. At his feet _____ the six - wing - ed

39 *dim.* *mf cresc.*

ser - aph; _____ At his feet the six - wing'd

dim. *mf cresc.*

ser - aph; _____ At his feet the six - wing'd

dim. *mf cresc.*

ser - aph; _____ At his feet the six - wing'd

mf più legato *dim.*

4. At his feet the six - wing'd ser - aph;

44 *f*

ser - aph; Che - ru - bim with sleep - less eye,

f

ser - aph; Che - ru - bim with sleep - less eye,

f

ser - aph; Che - ru - bim with sleep - less eye,

f

Che - ru - bim with sleep - less eye,

48

cresc.
 Veil _____ their fa - ces to the pre - sence,
cresc.
 Veil their fa - ces to the pre - sence, As _____ with cease-less voice they
cresc.
 Veil _____ their fa - ces to the pre - sence,
cresc.
 Veil their fa - ces to the pre - sence, As _____ with cease-less voice they

51

poco accel. *ff*
 As with cease-less voice they cry: Al - le -
 cry, they cry: *ff* Al - le - lu - ia, Al -
ff
 As with cease-less voice they cry: Al - le - lu - ia, Al - le - lu -
 cry, they cry:

54

, più mosso
 - lu - ia, Al - le - lu - ia, Al - le -
 - le - lu - ia, Al - le - lu - ia, Al - le -
 - ia, Al - le - lu - ia, Al - le -
ff *ten.*
 Al - le - lu - ia, Al - le - lu - ia, Al -

57

dim. molto

- lu - ia, Lord most

dim. molto

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

dim. molto

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

dim. molto

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

60

poco a poco rall.

mp dim. sempre

high,

mp dim. sempre

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

mp dim. sempre

- lu ia, Al - le - lu -

mp dim. sempre

- ia, Al - le - lu - ia,

63

pp *morendo*

Lord most high!

pp *morendo*

Lord most high!

pp *morendo*

- ia, Lord most high!

pp *morendo*

Lord most high!

I HEARD A VOICE

Motet

JEREMY DALE ROBERTS

Lento non troppo
p

Treble

Alto

Tenor

Bass

I heard a voice from heav-en... say-ing

I heard a voice from heav-en... say-ing

I heard a voice from heav-en... say-ing

I heard a voice from heav-en... say-ing

un - to me: Write, from hence-forth.....

un - to me: Write, from hence-forth.....

un - to me: Write, from hence-forth.....

un - to me: Write, from hence-forth.....

Write, from hence-forth from hence-forth.....

Write, from hence-forth from hence-forth.....

Write, from hence-forth.... from hence-forth.....

Write, from hence-forth from hence-forth.....

bles - sed are the dead..... which die..... in the Lord which

bles - sed are the dead..... which die..... in the Lord which

bles - sed are the dead..... which die in the Lord which

bles - sed are the dead..... which die in the Lord which

bles - sed are..... the dead

bles - sed are..... the dead

bles - sed are the dead

bles - sed are the dead

die... in the Lord... which die in the

die... in the Lord... which die in the

die... in the Lord... which die in the

die... in the Lord... which die in the

MEZZO VOCE

which die in the

die in the Lord... bles - sed are the dead which

Lord... bles - sed are the dead which

Lord... bles - sed are the dead which

Lord... bles - sed are the dead which

Lord... bles - sed are the dead which

in the Lord which die... in the Lord...

which die in the Lord...

Lord which die in the Lord...

Lord which die in the Lord...

Lord which die in the Lord...

rit.

die..... in the Lord..... Ah.....

die..... in the Lord..... Ah.....

die..... in the Lord..... for they

die..... in the Lord..... for they

SOLO *ppp* *3*

dim.

ppp

ppp

SOLO *pp ad lib.*

3

TUTTI *ppp*

Ev - en so saith the spi - rit: for they

for they

for they

for they

for they

dim. a niente

rest from..... their la - - - bours.....

rest from..... their la - - - bours.....

rest from..... their la - - - bours.....

rest from..... their la - - - bours.....

rest from..... their la - - - bours.....

rest from..... their la - - - bours.....

CONTEMPORARY CHURCH MUSIC SERIES

HENRYK MIKOŁAJ GÓRECKI

AMEN

FOR UNACCOMPANIED CHOIR
SSAATTBB

ONLINE PERUSAL SCORE ONLY
NOT FOR USE IN PERFORMANCE

Henryk Mikołaj Górecki was born on 6 December 1933 in the village of Czernica in Poland's coal mining belt. In 1955 he began his composition studies with Bolesław Szabelski at the State Higher School of Music in Katowice. After a visit to Paris in 1960 – the year in which his orchestral work *Scontri* has its sensational premiere in Warsaw and established him internationally as a leading figure in the Polish avant-garde – he settled in Katowice, where he has lived and worked ever since.

PERFORMANCE NOTES

Notes not tied together should have the text syllable separated on each note. The degree to which this is done will depend on the acoustical setting.

The piano part is for rehearsal purposes only.

AMEN

for SSAATTBB Chorus, a cappella

Henryk Mikołaj Górecki
Op. 35 (1975)

Lento e tranquillo (♩ = 52)

Musical score for Soprano, Alto, Tenor, Bass, and Piano. The score is in 4/4 time and begins with the tempo marking "Lento e tranquillo (♩ = 52)". The vocal parts (Soprano, Alto, Tenor, Bass) are marked with a piano (*p*) dynamic. The lyrics "A — ME — N A" are written below the vocal staves. The Alto and Tenor parts include a "div." (divisi) marking. The Piano part is marked with a piano (*p*) dynamic and includes the instruction "(for rehearsal only)".

Continuation of the musical score for Soprano, Alto, Tenor, Bass, and Piano. The score begins with a measure number "9" in the Soprano part. The vocal parts continue with the lyrics "ME — N". The Piano part continues with its accompaniment. The tempo marking "Lento e tranquillo (♩ = 52)" is repeated at the beginning of this section.

17

p A — ME — N *p* A

p A — ME — N *p* unis. A

p A — ME — N *p* unis. A

p A — ME — N *p* A

p *p*

26

ME — N *p* div. A *cresc.*

ME — N *p* div. A *cresc.*

ME — N *p* div. A *cresc.*

ME — N *p* div. A *cresc.*

p *cresc.*

34 *(cresc.)* ———— *p*

MEN A

(cresc.) ———— *p*

MEN A

(cresc.) ———— *p*

MEN A

(cresc.) ———— *p*

MEN A

(cresc.) ———— *p*

42 *poco a poco crescendo*

poco a poco crescendo

poco a poco crescendo

poco a poco crescendo

poco a poco crescendo

poco avanti

(*cresc.*)

ff = 69 *Espressivo*

Musical score for measures 50-57. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts are marked with *ff* and *Espressivo*. The piano accompaniment includes a *cresc.* marking. The lyrics "MEN" and "A" are written below the vocal staves.

poco avanti

(*cresc.*)

ff = 69 *Espressivo*

Piano accompaniment for measures 50-57, marked with *ff* and *Espressivo*. The score shows the right and left hand parts.

58

Musical score for measures 58-65. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts are marked with *ff* and *Espressivo*. The piano accompaniment includes a *ff* marking. The lyrics "MEN" and "A" are written below the vocal staves.

66

MEN

MEN

MEN

MEN

MEN

rall. al tempo ——— $\text{♩} = 52$ *Tranquillissimo*

74 *mf* *p* *p*

A ME N A

A ME N A

A ME N A

A ME N A

A ME N A

rall. al tempo ——— $\text{♩} = 52$ *Tranquillissimo*

mf *p* *p*

83

(A)

(A)

(A)

(A)

92

molto **subito** ♩ = 69 - Cantabile, gaudioso

molto **ff**

MEN A

molto **ff**

MEN A

molto **ff**

MEN A

molto **ff**

MEN A

molto **ff**

subito ♩ = 69 - Cantabile, gaudioso

102

Musical score for measures 102-107. The score is written for four staves: two vocal staves (Soprano and Alto) and two piano staves (Right and Left Hand). The key signature is one sharp (F#) and the time signature is 4/4. The music consists of sustained chords in the piano accompaniment and vocal lines with lyrics 'ME N A'.

111

Musical score for measures 111-117. The score is written for four staves: two vocal staves (Soprano and Alto) and two piano staves (Right and Left Hand). The key signature is one sharp (F#) and the time signature is 4/4. The music consists of sustained chords in the piano accompaniment and vocal lines with lyrics 'ME N A'. The vocal lines feature a melisma on the word 'ME' in measures 111-112. The piano accompaniment includes dynamic markings such as *ff* and *f*.

121

MEN

MEN

MEN

MEN

Molto lento ($\text{♩} = 42$)

130

pp
unis.

A

pp

A

pp

A

pp

A

Molto lento ($\text{♩} = 42$)

pp

ME - N
ME - N
ME - N
ME - N
ME - N

subito ♩ = 69

Soprano I

subito

ff

146

A

Soprano II

subito

ff

A

Alto

subito

ff

A

Tenor

subito

ff

A

Bass

subito

ff

A

subito ♩ = 69

subito *ff*

155

rall.

MEN

MEN

MEN

subito P

MEN A — MEN

subito P

MEN A — MEN

rall.

subito P

Lento e tranquillo (♩ = 52)

Soprano
165 *p* unis. *ten.* (*senza descresc.*)

A — ME — N.

Alto
p *ten.* (*senza descresc.*)

A — ME — N.

Tenor
p *ten.* (*senza descresc.*)

A — ME — N.

Bass
p unis. *ten.* (*senza descresc.*)

A — ME — N.

Lento e tranquillo (♩ = 52)

p *ten.*

Duration: ca. 8 minutes
 Katowice, 2. 2. 1975
 1/09 (168499)
 Printed in England

For Martin Neary and the Choir of Winchester Cathedral
Commissioned by the Dean and Chapter of Winchester Cathedral for the
Enthronement of The Right Reverend John Vernon Taylor as
Bishop of Winchester on 8 February 1975

The dove descending

Words from *Little Gidding* by T. S. Eliot

Music by
JONATHAN HARVEY

Anthem for SATB with divisions, and organ

Andante *f*

SOPRANO
ALTO
TENOR
BASS

The dove de - scend -

Andante

ORGAN

Reed *mf* Man. +Mixtures Flutes + Strings *ppp*

p ing breaks the
p ing breaks the
p ing breaks the
p ing breaks the

5

fp < *pp* *long* *f*

air _____ With flame of in-can-de-scent ter - ror _____

fp < *pp* *long* *f*

air _____ With flame of in-can-de-scent ter - ror _____

fp < *pp* *long* *f*

air _____ With flame of in-can-de-scent ter - ror _____

fp < *pp* *long* *f*

air _____ With flame of in-can-de-scent ter - ror _____

pp *long* *f* Reed Voix Celeste *ppp*

9

mf *rall. . .*

Of which the tongues de-clare The one dis-charge from

mf *rall. . .*

Of which the tongues de-clare The one dis-charge from

mf *rall. . .*

Of which the tongues de-clare The one dis-charge from

mf *rall. . .*

Of which the tongues de-clare The one dis-charge from

Quiet Reed + Diapason *mf* *rall. . .*

14

- - *molto* *a tempo*
pp
 sin and er - ror. — The on - ly hope, or else des - pair Lies in the
pp
 sin and er - ror. — The on - ly hope, or else des - pair Lies in the
pp
 sin and er - ror. — The on - ly hope, or else des - pair Lies in the
 sin and er - ror. —

- - *molto* *a tempo*
 Strings + Flutes *p legato*
 18 Ped. *pp 16' only*

choice of pyre or pyre — To be re - deemed from fire by
 choice of pyre or pyre — To be re - deemed from fire by
 choice of pyre or pyre — To be re - deemed from fire by

poco *poco*
 23

fire. _____

fire. _____

fire. _____

poco agitato

Reed *mp* 16' predominantly

28 *mp* 16' predominantly

ff

Who then de - vised the

ff

Who then de - vised the

ff

Who then de - vised the

ff

Who then de - vised the

mf *cresc.* *f* *ff*

+ Mixtures, 16' off

32 *mf* *f*

tor - ment? _____ Love _____ is the

I

tor - ment? _____ Love _____ is the

tor - ment? _____ Love _____ is the

tor - ment? _____ Love _____ is the

tor - Love . _____ Love _____ is the

II

tor - Love . _____ Love _____ is the

tor - Love . _____ Love _____ is the

tor - Love . _____ Love _____ is the

ppp Strings

f Reeds + Mixtures

un - fa - mi - li - ar Name _____ Be - hind the

un - fa - mi - li - ar Name _____ Be - hind the

un - fa - mi - li - ar Name _____ Be - hind the

un - fa - mi - li - ar Name _____ Be - hind the

un - fa - mi - li - ar Name, Love, _____ Be - hind the

un - fa - mi - li - ar Name, Love, _____ Be - hind the

un - fa - mi - li - ar Name, Love, _____ Be - hind the

un - fa - mi - li - ar Name, Love, _____ Be - hind the

ppp Strings *poco f* 8', 4' principal

rall...molto *mp dim.*

I, II

hands that wove The in - to-ler-a - ble shirt of flame

hands that wove The in - to-ler-a - ble shirt of flame

hands that wove The in - to-ler-a - ble shirt of flame

hands that wove The in - to-ler-a - ble shirt of flame

Strings

rall...molto *p*

46 Ped. 16' only

a tempo, ma un poco più lento

pp Which hu-man power can-not re - move. *√ppp*

pp Which hu-man power can-not re - move. We *pp*

pp Which hu-man power can-not re - move. We *pp*

pp Which hu-man power can-not re - move.

a tempo, ma un poco più lento

pp *ppp*

19 *pp*(16' only)

on-ly live, on-ly sus - pire Con - sumed by ei-ther fire or fire,

on-ly live, on-ly sus - pire Con - sumed by ei-ther fire or fire,

pp legato

SOLO clearly
(*pp legato*)

54

ppp

fire or fire.

ppp

fire or fire.

ppp

fire or fire.

59

5'

In memoriam N. H. H.

For Martin Neary and the Choir of Winchester Cathedral

I love the Lord

Psalm 116, vv. 1-4, 7-9

Music by
JONATHAN HARVEY

Anthem for SSAATTBB (unaccompanied)

SOLI

♩ = 72

SOPRANO *p* I love the Lord, *pp* I love the Lord,

ALTO *p* I love the Lord, *pp* I love the Lord,

TENOR *p* I love the Lord, *pp* I love the Lord,

BASS

TUTTI

♩ = 72

SOPRANO SOLO *p* 3 be - cause he hath heard my

ALTO SOLO *p* 3 be - cause he hath heard my

TENOR SOLO *p* 3 be - cause he hath heard my

BASS

I love the Lord, I
I love the Lord, I
I love the Lord, I

voice and my sup-pli - ca-tions. Be - cause he hath in-cluded his ear un -
voice and my sup-pli - ca-tions. Be - cause he hath in-cluded his ear un -
4 voice and my sup-pli - ca-tions. Be - cause he hath in-cluded his ear un -

love the Lord, I love the Lord, I
love the Lord, I love the Lord, I
love the Lord, I love the Lord, I

to me, there-fore will I call up-on him as long as I live. *cresc.* 3 *f*
to me, there-fore will I call up-on him as long as I live. *cresc.* 3 *f*
8 to me, there-fore will I call up-on him as long as I live. *cresc.* 3 *f*

love the Lord, *ppp* I love the Lord, *ppp*
 love the Lord, *ppp* I love the Lord, *ppp*
 love the Lord, *ppp* I love the Lord, *ppp*

lunga TUTTI pp
 The sor-rows of death
lunga TUTTI pp
 The sor-rows of death
lunga TUTTI pp
 The sor-rows of death

11

I love the Lord, I love the Lord,
 I love the Lord, I love the Lord,
 I love the Lord, I love the Lord,

poco
 compassed me, and the pains of hell gat
poco
 compassed me, and the pains of hell gat
poco
 compassed me, and the pains of hell gat

15

18

I love the Lord, _____

I love the Lord, _____

I love the Lord, _____

hold up - on me: _____ the sor - rows of _____

hold up - on me: _____ the sor - rows of _____

hold up - on me: _____ the sor - rows of _____

pp

pp

pp

3

3

3

I love the Lord, _____

I love the Lord, _____

I love the Lord, _____

death com-passed me, _____ and the pains of hell gat _____

death com-passed me, _____ and the pains of hell gat _____

death com-passed me, _____ and the pains of hell gat _____

BASS

and the pains of hell gat _____

3

3

3

3

3

3

3

3

3

3

3

3

P I love the Lord, *PP* I love the Lord, I
P I love the Lord, *PP* I love the Lord, I
P I love the Lord, *PP* I love the Lord, I

f hold up-on me: *pp* I found
f hold up-on me: *pp* I found
f hold up-on me: *pp* I found
f hold up-on me: *pp* I found

24 hold up-on me: I found

love the Lord. *pp* Then
love the Lord. *pp* Then
love the Lord. *pp* Then

ppp trouble and sor - row. *faster* *f* Then
ppp trouble and sor - row. *faster* *f* Then
ppp trou - ble and sor - row. *faster* *f* Then

27 trou-ble and sor - row. Then

f called I up-on the name of the Lord; I love the Lord,
f called I up-on the name of the Lord; I love the Lord,
f called I up-on the name of the Lord; I love the Lord,
S called I up-on the name of the Lord; _____
A called I up-on the name of the Lord; _____
T called I up-on the name of the Lord; _____

Tempo I
 SOPRANO SOLO I *p* *f* *pp* *f*
 O Lord, O Lord, _____ O
 SOPRANO SOLO II *p* *f* *pp* *f*
 O Lord, O Lord, _____ O
 ALTO SOLO *p* *f* *pp* *f*
 O Lord, O Lord, _____ O
 Tempo I
 S I *p* *f* *pp* *f*
 O Lord, O Lord, _____ O
 S II *p* *f* *pp* *f*
 O Lord, O Lord, _____ O
 A *p* *f* *pp* *f*
 O Lord, O Lord, _____ O
 T *f*
 O

Lord, — I love the Lord, — I love the Lord, I love the Lord,
 Lord, — I love the Lord, — I love the Lord, I love the Lord, —
 Lord, — I love the Lord, — I love the Lord, I love the Lord, —
 Lord I be - seech thee, de - li - ver my -
 Lord I be - seech thee, de - li - ver my
 de - li - ver my
 Lord I be - seech thee, de - li - ver my

41

un poco agitato *ff*
 soul. — I love the Lord, I love the Lord,
 I love the Lord, I love the Lord,
 I love the Lord, I love the Lord,
 TENOR I love the Lord,
 I love the Lord,
 un poco agitato *f*
 soul. O Lord, O Lord, I be -
 soul. O Lord, O Lord, I be -
 soul. O Lord, O Lord, I be -
 soul. O Lord, O Lord, I be -
 BASS I be -

44

allarg. *ff*

my

de - li - ver. *ff*

I love the

I love the

BASS

I love the

allarg.

I, II *ff*

seech thee, de - li - ver my

seech thee, de - li - ver my

seech thee, de - li - ver my

seech thee, de - li - ver my

47 seech thee, de - li - ver my

a tempo

soul, my soul.

my soul.

Lord, I love the Lord, *mf*

Lord, I love the Lord, *f* I love the Lord, *mf*

Lord, I love the Lord, *f* I love the Lord, *mf*

Lord, I love the Lord, *f* I love the Lord, *mf*

a tempo

soul. *pp* *molto*

soul. *pp* *molto*

soul. *pp* *molto*

soul. *pp* *molto*

soul. *pp* *molto*

50 soul. Re

mp I love the Lord, I love the Lord, I
mp I love the Lord, I love the Lord, I
mp I love the Lord, I love the Lord, I
mp I love the Lord, I love the Lord, I

sfz turn — un-to thy rest, O my soul; *p* the *mf*
sfz turn — un-to thy rest, O my soul; *p* the *mf*
sfz turn — un-to thy rest, O my soul; *p* the *mf*
sfz turn — un-to thy rest, O my soul; *p* the *mf*

52

love the Lord,
 love the Lord,
 love the Lord, I love the Lord,
 love the Lord, I love the Lord,
 I love the Lord,

Lord — hath — dealt boun - ti - ful - ly with
 Lord — hath — dealt boun - ti - ful - ly with
 Lord — hath — dealt boun - ti - ful - ly with
 Lord — hath — dealt boun - ti - ful - ly with

55

pp I love the Lord, I love the Lord, *ppp*

pp I love the Lord, I love the Lord, *ppp*

pp I love the Lord, I love the Lord, *ppp*

pp I love the Lord, I love the Lord, *ppp*

thee. For thou hast de-li-ved my soul from *ppp*

thee. For thou hast de-li-ved my soul from *ppp*

thee. For thou hast de-li-ved my soul from *ppp*

thee. For thou hast de-li-ved my soul from *ppp*

57 thee. For thou hast de-li-ved my soul from

TENOR *p* I

BASS *p* I

pp death, — mine eyes from tears, — and my *p*

pp death, — mine eyes from tears, — and my *p*

pp death, — mine eyes from tears, — and my *p*

pp death, — mine eyes from tears, — and my *p*

61 death, — mine eyes from tears, — and my

— love the Lord. —

— love the Lord. —

feet from fall - ing. I will walk be-fore the Lord in the

feet from fall - ing. I will walk be-fore the Lord in the

feet from fall - ing. I will walk be-fore the Lord in the

67 feet from fall - ing. I will walk be-fore the Lord in the

TUTTI *movendo*

I
S land of the liv-ing. I love the Lord, I love the Lord, I

II
land of the liv-ing. I love the Lord, I

I
A land of the liv-ing. I love the Lord, I love the Lord, I

II
land of the liv-ing. I love the Lord, I

I
T land of the liv-ing. I love the Lord, I love the Lord, I

II
land of the liv-ing. I love the Lord, I

I
B land of the liv-ing. I love the Lord, I love the Lord, I

II
land of the liv-ing. I love the Lord, I

72 land of the liv-ing. I love the Lord, I

cresc. *allarg.* *a tempo*
f *p subito*

love the Lord, I love the Lord, I love, I love the
cresc. love the Lord, I love, I love the
cresc. love the Lord, I love the Lord, I love, I love the
cresc. love the Lord, I love, I love the
cresc. love the Lord, I love the Lord, I love, I love the
cresc. love the Lord, I love, I love the
cresc. love the Lord, I love the Lord, I love, I love the
cresc. love the Lord, I love, I love the
cresc. love the Lord, I love the Lord, I love, I love the
cresc. love the Lord, I love, I love the

76 love the Lord, I love, I love the

SOPRANO SOLO *ppp*
 ALTO SOLO *ppp*
 TENOR SOLO *ppp*
 I, II *ppp*
 Lord. *m**
 I, II *ppp*
 Lord. *m**
 I, II *ppp*
 Lord. *m**
 I, II *ppp*
 Lord. *m**

80 Lord. *m**

*lips closed

Patrick Hawes

QUANTA QUALIA

for Soprano, SATB & Piano/Organ

ONLINE PERUSAL SCORE ONLY
NOT FOR USE IN PERFORMANCE

NOVELLO

QUANTA QUALIA

Text by
ANDREW HAWES

Music by
PATRICK HAWES

With a sense of longing ♩ = c.76

SOPRANO SOLO *p*
A - ni - ma me - a, a - ni - ma me - a

SOPRANO ALTO 1st SOPRANOS *p*
... ma me - a

TENOR BASS

With a sense of longing ♩ = c.76

Piano or Organ *p espress. e sost.*

5 TUTTI SOPRANOS
div.

S. A. ALTOS *p*
ma - ne, O ma - ne, ma - ne, O ma - ne;

T. B.

9 SOP. UNIS. *mp* *cresc.*

S. A. *mp* *cresc.*

quan - ta, O quan - ta qua - lia, O qua - lia, quan - ta

T. B. *mp* *cresc.*

mp *cresc.*

14 *mf*

S. A. *mf*

qua - lia con - ven - tus gau - dia, con - ven - tus e - runt,

T. B. *mf*

mf

19 *dim.* *pp*

S. A. *dim.* *pp*

ma - ne ma - ne,

T. B. *dim.* *pp*

mp *p*

25

S. A. *p*

quan - ta qua - lia,

T. B. *p*

31

SOPRANO SOLO *p espress.*

gau - dia, con - ven

S. A. *p* *mf*

quan - ta qua

T. B. *p* *mf*

36

dim.

tus gau - dia e - runt.

S. A. *dim.* *mp*

li - a,

T. B. *dim.* *mp*

43

S. A. *p* A - ni - ma me - a, a - ni - ma me - a

T. B.

47 TUTTI SOPRANOS
div. *p*

S. A. ma - ne, O ma - ne, ma - ne, O ma - ne,

T. B.

51 SOP. UNIS. *mp* *cresc.*

S. A. quan - ta, O quan - ta qua - lia, O qua - lia, quan - ta

T. B. *mp* qua - lia

56 *mf*

S. A. qua - lia con - ven - tus, gau - dia, con - ven - tus

T. B. *mf*

60 *dim.* *pp*

S. A. e - runt, ma - ne, ma - - ne.

T. B. *dim.* *pp*

64 *p*

SOPRANO SOLO A - ni - ma me - a, a - ni - ma me - a ma - ne,

S. A. 1st SOPRANOS *p* ... ma me - a

T. B. *p* A - - - ni - ma me -

69

SOPRANO SOLO

O ma-ne, ma-ne, quan - ta,

TUTTI SOPRANOS

S. A. quan - ta, quan - ta qua - lia

T. B. a,

74

SOP. UNIS.

rit. dim. al niente

S. O ma - ne.

A. ma - - - ne, O ma - ne. dim. al niente

O ma - ne, ma - ne. dim. al niente

T. B. ... ne.

rit. (dim. al niente)

ONLINE PERUSAL SCORE ONLY
NOT FOR USE IN PERFORMANCE

David Hill

DOMINUS ILLUMINATIO

for mixed voices and soloists

ONLINE PERUSAL SCORE ONLY
NOT FOR USE IN PERFORMANCE

NOVELLO

for Michael and Ros

DOMINUS ILLUMINATIO

Introit

Words from Psalm 27

DAVID HILL
(b. 1957)

Slowly ♩ = 54

SOPRANO *p*
Do - mi - nus il - lu - mi - na - ti - o

ALTO *p*
Do - mi - nus il - lu - mi - na - ti - o

TENOR *p*
Do - mi - nus il - lu - mi - na - ti -

BASS *p*
Do - mi - nus il - lu - mi - na - ti -

ACCOMPT.
(for rehearsal only)

Slowly ♩ = 54

4 SOPRANO SOLO

The Lord is— my_ light. and my_ sal - va - tion:— Whom then shall I

ALTO SOLO

Whom then shall I

(mm)

(mm)

- o (mm)

- o (mm)

- o (mm)

(mm)

(mm)

*The solo lines should be sung freely in the manner of plainsong.

**The 'o' vowel should become a hum at the signal of the conductor.

fear?

fear?

BARITONE SOLO

mp The Lord is... the strength of my life

p Do - mi - nus... il - lu - mi - na - ti - o... (mm)

p Do - mi - nus... il - lu - mi - na - ti - o... (mm)

p Do - mi - nus... il - lu - mi - na - ti - o... (mm)

p Do - mi - nus... il - lu - mi - na - ti - o... (mm)

10 SOPRANO SOLO

mp
Of whom then shall I be a - fraid?

ALTO SOLO

mp
Of whom then shall I be a - fraid?

p
Do - mi - nus il - lu - mi - na - ti -

p
Do - mi - nus il - lu - mi - na - ti -

p
Do - mi - nus il - lu - mi - na - ti - o

p
Do - mi - nus il - lu - mi - na - ti - o

p
Do - mi - nus il - lu - mi - na - ti - o

14 TENOR SOLO

mp

There-fore will I of-fer in his dwell-ing an o - bla - tion with great glad - ness.

- o (mm)

- o (mm)

(mm)

(mm)

(mm)

ONLINE PERUSAL SCORE ONLY
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16 SOPRANO SOLO

mp
The Lord is the strength of my life

ALTO SOLO

mp
The Lord is the strength of my life

BARITONE SOLO

mp
I will sing and speak prais-es un - to the Lord

A musical staff with a treble clef, containing a long note with a fermata. A large watermark is overlaid on the page.

A musical staff with a treble clef, containing a long note with a fermata. A large watermark is overlaid on the page.

A musical staff with a treble clef, containing a long note with a fermata. A large watermark is overlaid on the page.

A musical staff with a bass clef, containing a long note with a fermata. A large watermark is overlaid on the page.

A piano accompaniment section with two staves (treble and bass clefs). The right hand plays chords and the left hand plays a melodic line.

18 SOPRANO SOLO

mp

Whom_ then shall I fear?

ALTO SOLO

mp

Whom_ then shall I fear?

ppp

Do - mi - nus_ il - lu - mi - na - ti - o. *niente*

ppp

Do - mi - nus_ il - lu - mi - na - ti - o. *niente*

ppp

Do - mi - nus_ il - lu - mi - na - ti - o. *niente*

ppp

Do - mi - nus_ il - lu - mi - na - ti - o. *niente*

Piano accompaniment for the vocal parts, featuring chords and melodic lines in both hands.

Charles E. Ives

Sixty-Seventh Psalm

SATB div., *a cappella*



ONLINE PERUSAL SCORE ONLY
NOT FOR USE IN PERFORMANCE

Associated Music Publishers, Inc.



HL50229320

The Sixty-Seventh Psalm

for Full Chorus of Mixed Voices, a cappella

Charles E. Ives

Andante maestoso

mf (unis.)
Soprano God be mer - ci - ful un - to us, and

mf
I
Alto God be mer - ci - ful un - to us, and

mf
II
Tenor God be mer - ci - ful un - to us, and

mf (unis.)
Bass God be mer - ci - ful un - to us, and

Andante maestoso
(for rehearsal only)

5

S. bless us; And cause his face to shine up - on us;

I. A. bless us; And cause his face to shine up - on us;

II. T. I. bless us; And cause his face to shine up - on us;

II. B. bless us; And cause his face to shine up - on us;

S. That thy way may be known up - on earth, Thy sav - ing

I. A. That thy way may be known up - on earth, Thy sav - ing

II. T. I. That thy way may be known up - on earth, Thy sav - ing

II. B. That thy way may be known up - on earth, Thy sav - ing

10

S. health a-mong all na - tions. Let the peo - ple praise thee, O

I. health a-mong all na - tions. Let the peo - ple praise thee, O

II. health a-mong all na - tions. Let the peo - ple praise thee, O

I. health a-mong all na - tions. Let the peo - ple praise thee, O

II. health a-mong all na - tions. Let the peo - ple praise thee, O

B. health a-mong all na - tions. Let the peo - ple praise thee, O

15

S. God; _____

I. God; _____

II. God; _____

I. God; Let all the peo-ple praise thee. O let the na - tions be

II. God; Let all the peo-ple praise thee. O let the na - tions be

B. God; Let all the peo-ple praise thee. O let the na - tions be

* Alto II divisi for larger chorus.

S. let the na - tions be glad and sing for joy: _____

I. let the na - tions be glad and sing for joy: _____

A. II. let the na - tions be glad and sing for joy: _____

(unis.)
 T. glad and sing for joy: For thou shalt judge the
 B. glad and sing for joy: For thou shalt judge the

S. For thou shalt judge the peo - ple right - eous - ly, _____ And gov -
 I. For thou shalt judge the peo - ple right - eous - ly, _____ And gov -
 A. II. For thou shalt judge the peo - ple right - eous - ly, _____ And gov -
 T. peo - ple, the peo - ple right - eous - ly, _____ And gov - ern the
 B. peo - ple right - eous - ly, _____ And gov - ern _____

S. ern the na - tions up - on the earth. Let the peo - ple

A. I. ern the na - tions up - on the earth. Let the peo - ple

II. ern the na - tions up - on the earth. Let the peo - ple

T. I. na - tions up - on the earth. Let the peo - ple

II. na - tions up - on the earth. Let the peo - ple

B. the na - tions up - on the earth. Let the peo - ple

S. 25 praise thee, O God;

A. I. praise thee, O God;

II. praise thee, O God;

T. I. praise thee, O God; Let all the peo - ple praise thee.

II. praise thee, O God; Let all the peo - ple praise thee.

B. praise thee, O God; Let all the peo - ple praise thee.

25

30

S. Then shall the earth yield her in-crease; And God, e-ven our own God,

A. I. Then shall the earth yield her in-crease; And God, e-ven our own God,

A. II. Then shall the earth yield her in-crease; And God, e-ven our own God,

T. I. Then shall the earth yield her in-crease; And God, e-ven our own God,

T. II. Then shall the earth yield her in-crease; And God, e-ven our own God,

B. Then shall the earth yield her in-crease; And God, e-ven our own God,

S. *mf (chanted)*
shall bless us. God shall bless us; And all the ends of the earth shall fear Him.

A. I. *mf (chanted)*
shall bless us. God shall bless us; And all the ends of the earth shall fear Him.

A. II. *mf (chanted)*
shall bless us. God shall bless us; And all the ends of the earth shall fear Him.

T. I. *mf (chanted)*
shall bless us. God shall bless us; And all the ends of the earth shall fear Him.

T. II. *mf (chanted)*
shall bless us. God shall bless us; And all the ends of the earth shall fear Him.

B. *mf (chanted)*
shall bless us. God shall bless us; And all the ends of the earth shall fear Him.

ONLINE PERUSAL SCORE ONLY
NOT FOR USE IN PERFORMANCE

This Anthem won first prize in the Novello Anthem Competition, 1962

O Lorde, the maker of al thing

Anthem for S.A.T.B.

Words by KING HENRY VIII

MUSIC BY

JOHN JOUBERT

Andante con moto

pp

SOPRANO
O Lorde, the ma-ker of al thing, We pray Thee nowe

ALTO
O Lorde, the ma-ker of al thing, We pray Thee nowe

TENOR
O Lorde, the ma-ker of al thing, We pray Thee nowe

BASS
O Lorde, the ma-ker of al thing, We pray Thee nowe

Andante con moto ♩ = c. 92

ORGAN
pp (Accomp ad lib.)

Man.

— in this eve - ning Us to de-fende, through Thy mer - cy, — From al de -

— in this eve - ning Us to de-fende, through Thy mer - cy, — From al de -

— in this eve - ning Us to de-fende, through Thy mer - cy, — From al de -

— in this eve - ning Us to de-fende, through Thy mer - cy, — From al de -

O LORDE, THE MAKER OF AL THING

ceite of our en - 'my. Let nei - ther us de-lud-ed be, Good

ceite of our en - 'my. Let nei - ther us de-lud-ed

ceite of our en - 'my. Let nei - ther us de-lud-ed be, Good

ceite of our en - 'my. Let nei - ther us de-lud-ed

Ped.

Lorde, with dreame or phan - ta - sy, Oure hearte wak-yng in

be, Good Lorde, with dreame or phan - ta - sy, Oure

Lorde, with dreame or phan - ta - sy, Oure hearte wak-yng in

be, Good Lorde, with dreame or phan - ta - sy, Oure

Lorde, with dreame or phan - ta - sy, Oure hearte wak-yng in

be, Good Lorde, with dreame or phan - ta - sy, Oure

O LORDE, THE MAKER OF AL THING

allarg.

Thee Thou kepe, _____

hearte wak-yng in Thee Thou kepe, _____ That we in sinne fal

allarg.

Thee Thou kepe, _____

hearte wak-yng in Thee Thou kepe, _____ That we in sinne fal

allarg.



a tempo *mf*

O Fa - ther, throughe Thy bless - ed

not on slepe. _____ O Fa - ther,

a tempo *mf*

O Fa - ther, throughe Thy bless - ed

not on slepe. _____ O Fa - ther,

a tempo *mf*



O LORDE, THE MAKER OF AL THING

Sonne, _____ Grant us this oure pe - ti - ci - on, _____
throughe Thy bless-ed Sonne, Grant us this oure pe - ti - ci - on, _____
Sonne, _____ Grant us this oure pe - ti - ci - on, _____
throughe Thy bless-ed Sonne, Grant us this oure pe - ti - ci - on, _____

To whom with the Ho - ly Ghost al - waies, In *cresc.*
To whom with the Ho - ly Ghost al - waies, In *cresc.*
To whom with the Ho - ly Ghost al - waies, In *cresc.*
To whom with the Ho - ly Ghost al - waies, In *cresc.*

O LORDE, THE MAKER OF AL THING

heav'n and yearth, in heav'n and yearth, _____
heav'n _____ and yearth, in heav'n and yearth, in *f* >
cresc.
In heav'n and yearth, in heav'n and yearth, _____
cresc. *f* >
In heav'n and yearth, in heav'n and yearth, in
f > Solo
in heav'n and yearth, in heav'n and yearth be laude and
heav'n and yearth, in heav'n and yearth, in *ff* >
in heav'n and yearth, in heav'n and yearth be laude and
heav'n and yearth, in heav'n and yearth, in *ff* >
Man. *ff* > Ped.

O LORDE, THE MAKER OF AL THING

praise, in heav'n and yearth be laude
heav'n and yearth be laude and praise, in
praise, in heav'n and yearth be laude
heav'n and yearth be laude and praise, in

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are arranged in a four-part setting. The lyrics are: "praise, in heav'n and yearth be laude", "heav'n and yearth be laude and praise, in", "praise, in heav'n and yearth be laude", and "heav'n and yearth be laude and praise, in". The piano accompaniment is written in treble and bass clefs, with various chords and melodic lines.

and praise, in heav'n and yearth be
heav'n and yearth be laude and praise, be
and praise, in heav'n and yearth be
heav'n and yearth be laude and praise, be

The second system of the musical score continues the vocal and piano parts. The lyrics are: "and praise, in heav'n and yearth be", "heav'n and yearth be laude and praise, be", "and praise, in heav'n and yearth be", and "heav'n and yearth be laude and praise, be". The piano accompaniment continues with similar harmonic and melodic patterns.

O LORDE, THE MAKER OF AL THING

laude and praise.

laude and praise, be laude and praise.

laude and praise, be

laude and praise, be laude and praise, be

mp

rall.

laude and praise.

laude and praise.

rall.

p *pp*

The musical score is written for four vocal parts (Soprano, Alto, Tenor, Bass) and piano accompaniment. The lyrics are: "laude and praise. laude and praise, be laude and praise. laude and praise, be laude and praise, be". The score includes dynamic markings such as *mf* (mezzo-forte) and *pp* (pianissimo), and performance instructions like "rall." (rallentando). The piano part features complex chordal textures and arpeggiated figures. A large watermark "ONLINE PERUSAL COPY NOT FOR USE IN PERFORMANCE" is overlaid on the page.

ONLINE PERUSAL SCORE ONLY
NOT FOR USE IN PERFORMANCE

P. E. Lange- Müller

SALVA REGINA

Opus 63 Nr.3

ONLINE PERUSAL SCORE ONLY
NOT FOR USE IN PERFORMANCE



EDITION WILHELM HANSEN AS

Salve Regina.

P. E. Lange-Müller, Op. 65.3

Moderato.

Glæd Dig, Eng-les Her-sker-in - - de, Glands fra hel-lig

8 Glæd Dig, Eng-les Her-sker-in - - de, Glands fra hel-lig

Detailed description: This system contains the first four staves of the musical score. The top staff is the vocal line with lyrics. The second staff is the piano accompaniment. The third staff is the organ part, starting with an 8-measure rest. The bottom staff is the bass line. The music is in 2/4 time and marked 'Moderato'.

Høj-heds Tin - - de, Væld, hvor-fra et u - ud-grun-det

8 Høj-heds Tin - - de, Væld, hvor-fra et u - ud-grun-det

Detailed description: This system contains the next four staves. The vocal line continues with lyrics. The piano accompaniment and organ part continue. The bottom staff is the bass line. The music is in 2/4 time.

Lys, et u - ud-grun-det Lys

Lys, hvor-fra et u - ud-grun-det Lys er o-ver Ver-den run-det,

8 Lys, hvor-fra et u - ud-grun-det Lys er o-ver Ver-den,

Lys er o-ver Ver-den run-det,

Detailed description: This system contains the final four staves. The vocal line continues with lyrics. The piano accompaniment and organ part continue. The bottom staff is the bass line. The music is in 2/4 time. Dynamics include 'cresc.', 'f', and 'dim.'.

o - ver Ver - den run - - det!

Hil Dig, Al - les al - tid næ - re Hjælp og Trøst,
 næ - re Hjælp og Trøst, hvem Gud lod bæ - re
 næ - re, al - tid næ - re Hjælp og Trøst, hil Dig,

Du, hvem Gud lod bæ - re frem paa Jor - den Him - me - ri - ges
 frem paa Jor - den, frem i det La - ve sit Him - - me -
 Al - - les Trøst, Du hvem Gud lod bæ - re Him - me - ri - ges

Him-me-ri-ges Ga - - - ve!

8 Ju-le-ga-ve, Him-me-ri-ges Ju-le-ga-ve! Ju-le-ga-ve,
ri-ges Ga-ve, Him-me-ri-ges Ga-ve!
Ju-le-ga-ve, Him-me-ri-ges Ga-ve!

dim. *p* *p* *p*

8 Chri-ste mil - - de! In-tet Liv gaar mer til Spil -

8 de, in-gen Sjæl gaar tabt ved Dom-men, in-gen Sjæl gaar
de, in-gen Sjæl gaar tabt, nej in-gen Sjæl gaar
in-gen Sjæl gaar tabt ved Dom-men,

in - - gen
p *cresc.*
p *cresc.*
p *cresc.*
cresc.

Sjæl, thi

tabt ved Dom-men, Du er kom - men, thi Du er
tabt, thi Du er kom - men, thi Du er
8 tabt ved Dom-men, Du er kom-men, Du er kom-men, Du er
Du er kom-men,

kom - men, thi Du er kom-men, Du er kom-men, Du er kom -
Du er kom - - men,
kom - men, thi Du er kom-men, Du er kom-men, Du er kom -
8 kom - men, thi Du er kom - men, thi Du er kom -
Du er kom-men, Du er kom-men, Du er kom-men,

Du er kom - men, kom - - men:
mf men! Du er kom - men, Du er kom - - men.
mf *mp* *f*
8 men! Du er kom - men, Du er kom - - men.
mf *mp*

Gammel latinsk Psalme.

22436

ONLINE PERUSAL SCORE ONLY
NOT FOR USE IN PERFORMANCE

DROP, DROP, SLOW TEARS

from *CRUCIFIXUS PRO NOBIS*
Anthem for SATB (unaccompanied)
Words by PHINEAS FLETCHER
Music by
KENNETH LEIGHTON

Molto adagio, molto sostenuto ma un poco liberamente
pp espress. poco p (pp)

SOPRANO
Drop, drop, — slow tears, — And bathe those

ALTO
Drop, drop, — slow tears, — And bathe those

TENOR
Drop, drop, — slow tears, — And bathe those

BASS
Drop, drop, — slow tears, — And bathe those

Molto adagio, molto sostenuto ma un poco liberamente
pp espress. poco p (pp)

ACCOMP (for rehearsal only)

beau-teous feet — Which brought from Hea - ven — The news -

beau-teous feet — Which brought from Hea - ven —

beau-teous feet — Which brought from Hea - ven —

beau-teous feet — Which brought from Hea - ven —

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sostenuto *pp* , *pp* *ancora più sostenuto*

and Prince of Peace: Cease not, — wet eyes,

pp , *pp*

The news — and Prince of Peace: Cease not,

pp , *pp*

The news — and Prince of Peace: Cease not,

pp , *pp*

The news — and Prince of Peace: Cease not,

sostenuto , *ancora più sostenuto*

un poco più animato *p*

His mer - cy to en - treat; — To cry for

pp

wet eyes, — His mer - cy to en - treat;

pp

wet eyes, — His mer - cy to en - treat;

pp

wet eyes, — His mer - cy to en - treat;

un poco più animato *p*

pp

mf *f* *pp*

ven - geance — Sin — doth nev - er cease. —

p *mf* *p* *mf* *pp*

To cry for ven - geance Sin doth nev - er cease. —

p *mf* *p* *mf* *pp*

To cry for ven - geance Sin doth nev - er cease. —

p *mf* *p* *mf* *pp*

To cry for ven - geance Sin doth nev - er cease. —

pp *sostenuto e calmissimo* *pp sempre*

In your deep floods — Drown all my

pp *pp sempre*

In your deep floods — Drown all my

pp *pp sempre*

In your deep floods — Drown all my

pp *pp sempre*

In your deep floods — Drown all my

sostenuto e calmissimo *pp sempre*

faults and fears; Nor let His eye

faults and fears; Nor let His

faults and fears; Nor let His

faults and fears; Nor let His

faults and fears; Nor let His

faults and fears; Nor let His

faults and fears; Nor let His

faults and fears; Nor let His

See sin, but through my tears. *lunga*

eye See sin, but through my tears. *lunga*

eye See sin, but through my tears. *lunga*

eye See sin, but through my tears. *lunga*

eye See sin, but through my tears. *lunga*

eye See sin, but through my tears. *lunga*

eye See sin, but through my tears. *lunga*

eye See sin, but through my tears. *lunga*

For M. M.

VIEW ME, LORD

Anthem for SATB (unaccompanied)*

Words by THOMAS CAMPION

Music by

RICHARD H. LLOYD

At a moderate speed

SOPRANO
1 View me, Lord, a work of thine: Shall I then lie drown'd in

ALTO
1 View me, Lord, a work of thine: Shall I then lie drown'd in

TENOR
1 View me, Lord, a work of thine: Shall I then lie drown'd in

BASS
1 View me, Lord, a work of thine: Shall I then lie drown'd in

ACCOMP^T
(for rehearsal only)

ten. — I should seem made all of light.

night? Might thy grace in me but shine, — I should seem made all of light.

night? Might thy grace in me but shine, — I should seem made all of light.

night? Might thy grace in me but shine, — I should seem made all of light.

ten. — I should seem made all of light.

* If sung as an Introit, verses 2 and 3 could be omitted.

pp (9)

2 Cleanse me, Lord, that I may kneel At thine al - tar, pure and white; They that

pp (9)

2 Cleanse me, Lord, that I may kneel At thine al - tar, pure and white; They that

pp (9)

2 Cleanse me, Lord, that I may kneel At thine al - tar, pure and white; They that

pp (9)

2 Cleanse me, Lord, that I may kneel At thine al - tar, pure and white; They that

ten. *p* *pp*

once thy mer-cies feel, — Gaze no more on earth's de - light.

p *pp*

once thy mer-cies feel, — Gaze no more on earth's de - light.

p *pp*

once thy mer-cies feel, — Gaze no more on earth's de - light.

p *pp*

once thy mer-cies feel, — Gaze no more on earth's de - light.

ten. *p* *pp*

mp *cresc.* (9)

3 World-ly joys, like sha-dows, fade When the heav'n - ly light ap - pears;

mp *cresc.* (9)

3 World-ly joys, like sha-dows, fade When the heav'n - ly light ap - pears;

mp *cresc.* (9)

8 World-ly joys, like sha-dows, fade When the heav'n - ly light ap - pears;

mp *cresc.* (9)

8 World-ly joys, like sha-dows, fade_ When the heav'n - ly light ap - pears;

mf *ten.* *dim.* *p*

But the cov-'nants thou hast made, — End - less, know nor days, nor years.

mf *dim.* *p*

But the cov-'nants thou hast made, — End - less, know nor days, nor years.

mf *dim.* *p*

But the cov-'nants thou hast made, — End - less, know nor days, nor years.

mf *dim.* *p*

But the cov-'nants thou hast made, — End - less, know nor days, nor years.

mf *ten.* *dim.* *p*

pp

4 In thy word, Lord, is my trust, To thy mer-cies fast I

pp

4 In thy word, Lord, is my trust, To thy mer-cies fast I

pp

4 In thy word, Lord, is my trust, To thy mer-cies fast I

pp

4 In thy word, Lord, is my trust, — To thy mer-cies fast I

ten. *poco rall.* *chd*

fly; Though I am but clay and dust, — Yet thy grace can lift me high.

chd

fly; Though I am but clay and dust, — Yet thy grace can lift me high.

chd

fly; Though I am but clay and dust, — Yet thy grace can lift me high.

chd

fly; Though I am but clay and dust, — Yet thy grace can lift me high.

ten. *poco rall.* *chd*

Most glorious Lord of Lyfe!

Anthem for S.A.T.B.

Suitable for Easter

Words by EDMUND SPENSER (1552-1599)

MUSIC BY

LLOYD WEBBER

London: NOVELLO & COMPANY, Limited

Maestoso, ma con anima

SOPRANO *f* Most

ALTO *f* Most

TENOR *f* Most

BASS *f* Most

Maestoso, ma con anima $\text{♩} = 66$ *f* *ff* *f*

ORGAN *f* *ff* *f*

Man. Ped.

glo - rious Lord of Lyfe! that, on this

glo - rious Lord of Lyfe! that, on this

glo - rious Lord of Lyfe! that, on this

glo - rious Lord of Lyfe! that, on this

MOST GLORIOUS LORD OF LIFE!

day, Didst make thy tri-umph o-ver death and
 day, - Didst tri - umph o - ver death and
 day, - Didst tri - umph o - ver death and
 day, Didst make thy tri - umph o - ver death and

Man.

sin; didst
 sin; didst
 sin; didst
 sin; And, hav - ing har-row'd hell, didstbring a -

fp *mp* *p* *cresc.* *mp*

bring a-way Cap - ti - vi - ty thence cap-tive, us to win:
 bring a-way Cap - ti - vi - ty thence cap - tive, us to win:
 bring a-way Cap - ti - vi - ty thence cap-tive, us to win:
 way Cap-ti - vi - ty thence cap-tive, us to win:

cresc. *f* *mp cresc.* *Ped.*

MOST GLORIOUS LORD OF LYFE!

rall.

This joy - ous day, deare Lord, with joy be - gin;

ff

This joy - ous day, deare Lord, with joy be - gin;

ff

This joy - ous day, deare Lord, with joy be - gin;

ff

This joy - ous day, deare Lord, with joy be - gin;

ff marcato

rall.

a tempo

pp espress.

cresc.

And grant that we, for whom thou

pp espress.

cresc.

And grant that we, for

a tempo

a tempo

molto dim.

pp espress.

cresc.

Man.

p

cresc.

did - dest dye, Be - ing with thy deare blood clene

pcresc.

whom thou did - dest dye, with thy deare blood clene

p

cresc.

MOST GLORIOUS LORD OF LIFE!

washt from sin, May live for ev - er,
 washt from sin, May live for
 May live for ev-er in fe - li - ci - ty,
 May live for ev-er in fe - li - ci - ty,

mf

Ped.

live for ev - er in fe - li - ci - ty! And that thy
 ev - er, ev - er in fe - li - ci - ty! And that thy
 live for ev - er in fe - li - ci - ty!
 live for ev - er in fe - li - ci - ty!

f ma dolce *poco rall.* *mp*
f ma dolce *mp*
f ma dolce *poco rall.*
f ma dolce *poco rall.*

Man.

love we weigh-ing worth - i - ly, May like-wise love thee
 love we weigh-ing worth - i - ly, May love, may

ppa tempo *poco a poco cresc.*
pp *poco a poco cresc.*
a tempo
a tempo
pp *poco a poco cresc.*

Ped.

MOST GLORIOUS LORD OF LYFE!

for the same a-gaine, may like-wise love thee for the
 love thee for the same a-gaine, may love, may love thee for the

same a-gaine; *mf cresc.* With love may
 same a-gaine; *mp cresc.* *mf*
 And for thy sake, that all lyke deare didst buy, With
 And for thy sake, that all didst buy, With
mp cresc. *mf cresc.*
 Man.

So let us love, deare
 one an-oth-er en-ter-tayne! So let us love, deare
 love may one an-oth-er en-ter-tayne! So let us
 love may one an-oth-er en-ter-tayne! So let us
f
 Ped.

MOST GLORIOUS LORD OF LIFE!

Love, So let us love, deare Love, Love, So let us love, So let us love, So let us love, So let us love,

lyke as we ought, Love is the lyke as we ought, Love is the lyke as we ought, Love is the lyke as we ought, Love is the

meno mosso al fine

les-son which the Lord us taught. les-son which the Lord us taught. les-son which the Lord us taught. les-son which the Lord us taught.

Ped.

Paweł Łukaszewski

AVE MARIA

for SATB double chorus a cappella

ONLINE PERUSAL SCORE ONLY
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Chester Music

ONLINE PERUSAL SCORE ONLY
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Ave Maria

for two unaccompanied SATB choirs

$\text{♩} = 60$

Paweł Łukaszewski (1992)

I

S I *mp* Ma - ri - a, _____ *mf* Ma - ri - a, _____ Ma -

S II *p* A - ve Ma - ri(n),* _____ *mp* A - ve Ma - ri(n), _____ A - ve Ma -

A II *p* A - ve Ma - ri(n),* _____ *mp* A - ve Ma - ri(n), _____ A - ve Ma -

T I *p* A - ve Ma - ri(n),* _____ *mp* A - ve Ma - ri(n), _____ A - ve Ma -

A I *mp* Ma - ri - a, _____ Ma - ri - a, _____

T II *p* A - ve Ma - ri(n),* _____ *mp* A - ve Ma - ri(n), _____

II

B I *p* A - ve Ma - ri(n),* _____ *mp* A - ve Ma - ri(n), _____

B II *p* A - ve Ma - ri(n),* _____ *mp* A - ve Ma - ri(n), _____

6

ri - a, A - ve Ma - ri - a, A - ve, A - ve,

ri(n), A - ve Ma - ri(a), A - ve, A - ve,

ri(n), A - ve Ma - ri(a), A - ve, A - ve,

ri(n), A - ve Ma - ri(n), A - ve, A - ve,

A - ve Ma - ri - a, Ma - ri - a, A - ve, A - ve,

A - ve Ma - ri(a), Ma - ri - a, A - ve, A - ve,

A - ve Ma - ri(n), Ma - ri - a, A - ve, A - ve,

A - ve Ma - ri(n), Ma - ri - a, A - ve, A - ve,

12

(a) Ma - ri - a, *mp* *rit.*

(a) A - ve(n), *p*

(a) A - ve(n), *p*

(a) A - ve(n), *p*

A - ve Ma - ri - a, Ma - ri - a, A - ve Ma - *mp* *rit.* *mf (a tempo)*

A - ve, A - ve, (n) (n) A - ve, *mp* *p* *mp*

A - ve, A - ve, (n) (n) A - ve, *mp* *p* *mp*

A - ve, A - ve, (n) (n) A - ve, *mp* *p* *mp*

*Più mosso,
poco a poco*

cresc. e accel.

Ma - ri - a, A - ve Ma - ri - a, A - ve(n), A - ve(n), A - ve(n), A - ve(n),

Ma - ri - a, Ma - ri - a, A - ve Ma - ri - a, A - ve Ma - ri - a,

A - ve, (n) (n) A - ve, A - ve,

A - ve, (n) (n) A - ve, A - ve,

A - ve, (n) (n) A - ve, A - ve,

A - ve Ma - ri - a, A - ve Ma - ri - a, A - ve Ma - ri - a, A - ve Ma -

A - ve, A - ve, A - ve, A - ve

A - ve, A - ve, A - ve, A - ve

A - ve, A - ve, A - ve, A - ve

A - ve Ma - ri - a, A - ve Ma - ri - a, A - ve Ma - ri - a,

A - ve, A - ve, A - ve, A - ve,

A - ve, A - ve, A - ve, A - ve,

A - ve, A - ve, A - ve, A - ve,

29 *poco a poco ritenuto*

f *ff* *fff*

ri - a, A - ve, Ma - ri - a, A - ve Ma - ri - a, A - ve Ma - ri - a, Ma - ri - a.

A - ve, A - ve, A - ve Ma - ri - a, A - ve Ma - ri - a, Ma - ri - a.

A - ve, A - ve, A - ve Ma - ri - a, A - ve Ma - ri - a, Ma - ri - a.

A - ve, A - ve, A - ve Ma - ri - a, A - ve Ma - ri - a, Ma - ri - a.

A - ve, A - ve, A - ve, A - ve Ma - ri - a, A - ve Ma - ri - a, Ma - ri - a.

A - ve, A - ve, A - ve, A - ve Ma - ri - a, A - ve Ma - ri - a, Ma - ri - a.

A - ve, A - ve, A - ve, A - ve Ma - ri - a, A - ve Ma - ri - a, Ma - ri - a.

A - ve, A - ve, A - ve, A - ve Ma - ri - a, A - ve Ma - ri - a, Ma - ri - a.

35 **Tempo I**
(1. mal *mf*, 2. mal *P*)

mf *mp* *p* *ppp*

Ma - ri - a, Ma -

A - ve, (n),

A - ve, (n),

A - ve, (n),

A - ve Ma - ri - a, Ma - ri - a, A - ve Ma - ri - a,

A - ve, A - ve (n) (n), A - ve (n)

A - ve, A - ve (n) (n), A - ve (n)

A - ve, A - ve (n) (n), A - ve (n)

41

ri - a (n), Ma - ri - a, A - ve Ma -
 ve, (n), A - ve Ma - ri(n), A - ve Ma -
 ve, (n), A - ve Ma - ri(n), A - ve Ma -
 ve, (n), A - ve Ma - ri(n), A - ve Ma -
 Ma - ri - a, Ma - ri - a, A - ve Ma - ri - a,
 (n), A - ve Ma - ri(n), A - ve Ma - ri(a),
 (n), A - ve Ma - ri(n), A - ve Ma - ri(a),
 (n), A - ve Ma - ri(n), A - ve Ma - ri(a),

46

ri - a, A - ve, A - ve, A - men.
 ri(n), A - ve, A - ve, A - men.
 ri(n), A - ve, A - ve, A - men.
 ri(n), A - ve, A - ve, A - men.
 Ma - ri - a, A - ve, A - ve, A - men.
 Ma - ri - a, A - ve, A - ve, A - me - n.
 Ma - ri - a, A - ve, A - ve, A - me - n.
 Ma - ri - a, A - ve, A - ve, A - me - n.

ONLINE PERUSAL SCORE ONLY
NOT FOR USE IN PERFORMANCE

Paweł Łukaszewski

**BEATUS VIR,
SANCTUS
PAULUS**

for SATB chorus a cappella

ONLINE PERUSAL SCORE ONLY
NOT FOR USE IN PERFORMANCE

Chester Music

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Paweł Łukaszewski

BEATUS VIR, SANCTUS PAULUS

for SATB chorus a cappella

ONLINE PERUSAL SCORE ONLY
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Chester Music

Beatus vir, Sanctus Paulus

Paweł Łukaszewski, 2003

Vivo ♩ = 120

SOPRANO

ALTO

TENOR

BASS

PIANO
(for rehearsal only)

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

4

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

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

7

mf Al - le - lu - ia, al - le - lu - ia, _____

mp al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, _____

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

mf Al - le - lu - ia, al - le - lu - ia, _____

10

mf Al - le - lu - ia, al - le - lu -

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

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

mf Al - le - lu - ia, al - le - lu -

13

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,
ia, —

16

f Mag-nus Sanc-tus Pau - lus,
f al - le - lu - ia, — *f* Mag-nus Sanc-tus Paul - us, — Paul - us, —
al - le - lu - ia, *f* Mag-nus Sanc-tus Paul - us,
f Mag-nus Sanc-tus Paul - us,
f

Mag-nus Sanc-tus Paul - us, *mf* vas e - lec - ti - o - nis, *p*

Mag-nus Sanc-tus Paul - us, Paul - us, *mf* vas e - lec - ti - o - nis, *p*

Mag-nus Sanc-tus Paul - us,

Mag-nus Sanc-tus Paul - us,

vas e - lec - ti - o - nis, *mf* vas e - lec - ti - o - nis, *p*

vas e - lec - ti - o - nis, *mf* vas e - lec - ti - o - nis, *mf*

vas e - lec - ti - o - nis, *mf* vas e - lec - ti - o - nis, *p* *mf*

vas e - lec - ti - o - nis, *mf* vas e - lec - ti - o - nis, *p* *mf*

mf _____ *p* *mf* _____ *p*

vas e - lec - ti - o - nis, vas e - lec - ti - o - nis,

mf _____ *p* *mf* _____ *p*

vas e - lec - ti - o - nis, vas e - lec - ti - o - nis,

p *mf*

- o - nis, vas e - - lec - ti - o - nis, _____

p *mf*

- o - nis, vas e - - lec - ti - o - nis, _____

f

Mag - nus Sanc - tus Paul - - us, Mag - nus Sanc - tus

f

Mag - nus Sanc - tus Paul - us, Paul - us, Mag - nus Sanc - tus

f

Mag - nus Sanc - tus Paul - - us, Mag - nus Sanc - tus

f

Mag - nus Sanc - tus Paul - - us, Mag - nus Sanc - tus

36 **(non rit.)**
mp

Paul - us, ve - re di - gne est, ve - re di - gne

mp

Paul - us, Paul - us, ve - re di - gne est, ve - re di - gne

mp

Paul - us, ve - re di - gne est, ve - re di - gne

mp

Paul - us, ve - re di - gne est, ve - re di - gne

(non rit.)

40 *mf*

est glo - ri - fi - can - dus, glo - ri - fi - can - dus, glo - ri - fi - can - dus, glo - ri - fi -

mf

est glo - ri - fi - can - dus, glo - ri - fi - can - dus, glo - ri - fi - can - dus, glo - ri - fi -

mf

est glo - ri - fi - can - dus, glo - ri - fi - can - dus, glo - ri - fi - can - dus, glo - ri - fi -

mf

est glo - ri - fi - can - dus, glo - ri - fi - can - dus, glo - ri - fi - can - dus, glo - ri - fi -

45

mf ————— *p* *mf* ————— *p*

- can - dus, — qui et me - ru - it thro-num du - o -

mf ————— *p* *mf* ————— *p*

- can - dus, — qui et me - ru - it thro-num du - o -

- can - dus, —

- can - dus, —

50

f $\overset{\curvearrowright}{\underset{\curvearrowleft}{3}}$ *mf*

- de - ci - mum, po - si - de - re, —

f $\overset{\curvearrowright}{\underset{\curvearrowleft}{3}}$ *mf*

- de - ci - mum, po - si - de - re, —

mf ————— *p* *mf* ————— *p* *f* $\overset{\curvearrowright}{\underset{\curvearrowleft}{3}}$

qui et me - ru - it thro-num du - o - de - ci - mum,

mf ————— *p* *mf* ————— *p* *f* $\overset{\curvearrowright}{\underset{\curvearrowleft}{3}}$

qui et me - ru - it thro-num du - o - de - ci - mum,

55 *mf* *p* *mf* *p* *f* ³

qui et me - ru - - it thro-num du - o - de - ci-mum,

mf *p* *mf* *p* *f* ³

qui et me - ru - - it thro-num du - o - de - ci-mum,

mf

8 po - - - si - de - re,

mf

po - - - si - de - re,

59 *f*

Mag - nus Sanc - tus Paul - - us, Mag - nus Sanc - tus

f ³

Mag - nus Sanc - tus Paul - us, Paul - us, Mag - nus Sanc - tus

f

8 Mag - nus Sanc - tus Paul - - us, Mag - nus Sanc - tus

f

Mag - nus Sanc - tus Paul - - us, Mag - nus Sanc - tus

Paul - - us, Al - le - lu - ia, al - le - lu - ia, Paul - us, Paul - us, Al - le - lu - ia, al - le - lu - ia, Paul - - us, Al - le - lu - ia, Paul - - us,

mf mp mf mp

mf

mf mp mf mp

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

mf mp mf mp mf mp

mf mp mf mp mf mp

mf mp mf mp

68 *mf* *mp* *mf*

al - le - lu - ia, a Al -

mp *mf*

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

mf *mp* *mf*

al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, *mf*

Al -

71 *mf*

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

mf

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

mf

al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, *mf*

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

74

- 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,

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

77

- ia.

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

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

- ia.

senza rit.

I. Memento mei, Domine

for unaccompanied SATB choir

Largo ♩ = 46-50

Paweł Łukaszewski (1995)

S
Do - mi - ne, Do - mi - ne, Do - mi - ne,

A
Do - mi - ne, Do - mi - ne, Do - mi - ne,

T
-

B
-

4
Do - mi - ne, Do - mi - ne, Do - mi - ne, Do - mi - ne,

5
Do - mi - ne, Do - mi - ne, Do - mi - ne,

6
-

7
- ne - mi - ne, Do - mi - ne, Do - mi - ne,

8
mi - ne, Do - mi - ne, Do - mi - ne,

9
-

11

Do - mi - ne, Do - mi - ne, Do - mi - ne,

Do - mi - ne, Do - mi - ne, Do - mi - ne,

14

(e) Me - men to Me - men to me - i,

(e) Me - men to Me - men to me - i,

Me - men to, me - men to me - i, Me - men to, me - men to me - i,

Me - men to, me - men to me - i, Me - men to, me - men to me - i,

18

me - i, Do - mi - ne, me - i, Do - mi - ne,

me - i, Do - mi - ne, me - men to me - i, Do - mi - ne,

me - men to me - i, Do - mi - ne, me - men to me - i, Do - mi - ne,

me - men to me - i, Do - mi - ne, me - men to me - i, Do - mi - ne,

22

Do - mi - ne, Do - mi - ne De - us, dum

Do - mi - ne, Do - mi - ne De - us, dum

Do - mi - ne, Do - mi - ne De - us, dum

Do - mi - ne, Do - mi - ne De - us, dum

26

ve - ne - ris in re - gnum tu - um.

ve - ne - ris in re - gnum tu - um.

ve - ne - ris in re - gnum tu - um.

ve - ne - ris in re - gnum tu - um.

29 *più mosso (largo)* ♩ = 56-60

Do - mi - ne, Do - mi - ne, Do - mi - ne,

Do - mi - ne, Do - mi - ne, Do - mi - ne,

Do - mi - ne, Do - mi - ne, Do - mi - ne,

Do - mi - ne, Do - mi - ne, Do - mi - ne,

Do - mi - ne, Do - mi - ne, Do - mi - ne,

32 *Larghetto* ♩ = 76-80

1. *non rit.*

mf > Me³ - men - to Do - - mi - ne, Do - - mi - ne,

sf > *p* Do - - mi - - ne, *sf* > *p* Do - - mi - - ne, *sf* > *p* Do - - mi - - ne,

mf > Me³ - men - to Do - - mi - ne, Do - - mi - ne,

sf > *p* Do - - mi - - ne, *sf* > *p* Do - - mi - - ne, *sf* > *p* Do - - mi - - ne,

35 2. *Moderato* ♩ = 100-108, *poco a poco accelerando*

f mi - ne, *ff* Me - men

sf > *p* - ne, *ff* Me - men

f mi - ne, *ff* Me - men - to, me - men - to

sf > *p* - ne, *ff* Me - men - to, me - men - to

38

(?) to me - - i,

(?) to me - - i,

me - - i, me - men - to me - - i,

me - - i, me - men - to me - - i,

41 *ff* *v* *3* Do - mi - ne, Do - mi - ne,

ff *v* *3* Do - mi - ne, Do - mi - ne,

ff *v* *3* Do - mi - ne, Do - mi - ne,

ff *v* *3* Do - mi - ne, Do - mi - ne,

44 *ritenuto* *fff* Do mi ne De us, in

fff Do mi ne De us, in

fff Do mi ne De us, in

fff Do mi ne De us, in

Largo $\text{♩} = 52-56$

47 *ff* *f* re gnum tu um, in re gnum tu um, in

ff re gnum re gnum

ff re gnum re gnum

ff re gnum tu um, in re gnum tu um, in

ff re gnum re gnum

re - gnum tu - um Tempo I (Largo ♩ = 46-50)

49

tu - - - um, Do - mi - ne, Do - mi - ne,
tu - - - um, Do - - - ne Do - - - ne
re - gnum tu - um
tu - - - um, Do mi - -
tu - - - um, Do mi - -

52

Do - mi - ne, me - men - to me - i,
Do - ne, me - to me -
- ne, De us,
- ne, De us,

55

Do - mi - ne, Do - mi - ne - - (e).
Do - mi - ne, Do - mi - ne - - (e).
De us.
De us.

attacca
ca 4'

II. Crucem tuam adoramus, Domine

Largo (♩ = 40-46)

Paweł Łukaszewski (1995)

S
Cru - cem tu - am a do - ra - mus

A
Cru - cem tu - am a do - ra - mus

T
Cru - cem tu

B
Cru - cem tu

4
Do - mi - ne, cru - cem tu - am a do - ra - mus, rit. a tempo

Do - mi - ne, cru - cem tu - am a do - ra - mus,

- am a do - ra -

- am a do - ra -

8
Do - mi - ne, et san - ctam

Do - mi - ne, Do - mi - ne, et san - ctam

- mus Do - mi - ne, et

- mus Do - mi - ne, et

11

re - sur - re - cti - o - nem tu - am, lau - da - mus
 re - sur - re - cti - o - nem tu - am, lau - da - mus
 lau - da - mus,
 san - ctam tu - am, lau - da - mus
 san - ctam tu - am, lau - da - mus

15

et glo - ri - fi - ca - mus, ec - ce e - nim
 et glo - ri - fi - ca - mus, ec - ce e - nim
 lau - da - mus,
 et glo - ri - fi - ca - mus, ec - ce e - nim
 lau - da - mus, ec - ce e - nim

(eco) *p* *mf* *mp* *non accelerando*

18

pro - pter li - gnum ve - nit, ve - nit, gau - di - um in u - ni - ver - so
 pro - pter li - gnum ve - nit, ve - nit, gau - di - um in u - ni - ver - so
 pro - pter li - gnum ve - nit, ve - nit, gau - di - um in u - ni - ver - so
 pro - pter li - gnum ve - nit, ve - nit, gau - di - um in u - ni - ver - so

22 *sub. mp* *p* *mf*

mun - do. Cru - cem tu - am a do -

sub. mp *p* *mf*

mun - do. Cru - cem tu - am a do -

sub. mp *p* *mf*

mun - do. Cru - cem

sub. mp *p* *mf*

mun - do. Cru - cem

25 *f* *mf*

- ra - mus, Do - mi - ne, cru - cem

f *mf*

- ra - mus, Do - mi ne, cru - cem

tu - am a - -

tu - am a - -

28 *rit.* *a tempo* *f* *mp*

tu - am a - - do - ra - mus, Do - mi -

f *mp*

tu - am a - - do - ra - mus, Do - mi -

do - - - ra - - - mus

do - - - ra - - - mus

31

ne, et san - ctam

ne, Do - mi - ne, et san - ctam

mf Do ³ mi - ne, *f* et

mf Do - - mi - - ne, *f* et

33

re - sur - re - cti - o - nem tu - am, lau - da - mus

re - sur - re - cti - o - nem tu - am, lau - da - mus

san - ctam tu - am, lau - da - mus

san ctam tu - am, lau - da - mus

37

lau - da - mus, *(eco)* *mf* *p* *non accelerando* *mp* ³

et glo - ri - fi - ca - mus, ec - ce e - nim

et glo - ri - fi - ca - mus, *(eco)* *mf* *p* *mp* ³

lau - da - mus, *mf* ec - ce e - nim

lau - da - mus, *mf* ec - ce e - nim

et glo - ri - fi - ca - mus, *mf* ec - ce e - nim

lau - da - mus, *mf* ec - ce e - nim

40

mf pro ³ pter li - - gnum ve - nit, *f*

mf pro ³ pter li - - gnum ve - nit, *f*

pro - - pter li - - gnum ve - nit, *f*

pro - - pter li - - gnum ve - nit, *f*

43

mf *rit.* gau *sub. p* di - - um

ve - nit, gau *sub. p* di - - um in

mf *rit.* gau *sub. p* di - - um

ve - nit, gau *sub. p* di - - um

mf *rit.* gau *sub. p* di - - um

ve - nit, gau *sub. p* di - - um in

mf *rit.* gau *sub. p* di - - um

ve - nit, gau *sub. p* di - - um

Largo ♩ = 40-46

45

pp rit. u - ni - ver - so mun *mf* do.

pp u - ni - ver - so mun *mf* do.

pp u - ni - ver - so mun *mp* do.

pp u - ni - ver - so mun *mp* do.

ca 3'

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Matthew Martin

AVE MARIA

for SATB and organ

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Ave Maria

The Angelic Salutation

Matthew Martin
(b.1976)

Flowing ♩ = 92 *mp (legato)*

SOPRANO ALTO

TENOR BASS

ORGAN

p legato

Ped.

8

ple-na, Do-mi-nus te-cum, et be-ne-di-cta

p

poco cresc. *mf* *p*

Man.

15

cresc. *f*

tu in mu-li-e-ri-bus,

p cresc. *f*

cresc. *f* *dim.*

Ped. Man.

21

mp *cresc.* *mf*

et be - ne - di - ctus fru - ctus ven - tris tu - i

mp *cresc.* *mf*

p *cresc.* *mf*

Ped.

27 *rit.* *dim.* **a tempo** *p*

Je - sus. San - cta Ma -

mp

dim. *rit.* **a tempo** *p*

San - cta Ma - ri - a,

34

-ri - a, Ma - ter De - i, Ma - ter De - - - i,

Ma - ter De - i, Ma - ter De - i, o - ra pro

mp cresc.

poco cresc. *mf* *p*

Man.

41 *mp cresc.* *mf* *f*

o - ra pro no - bis pec - ca - to - ri - bus,
 pec - ca - to - ri - bus,

no - bis pec - ca - to - ri - bus,

cresc. *f* *dim.*

Ped.

47 *p dolce* *cresc.*

nunc et in ho - ra mor - tis nos -

p dolce *cresc.*

Man. Ped.

53 *poco rit.* *Allargando* *rit.*

pp *poco*

-trae. A - - men.

pp *poco*

poco rit. *Allargando* *rit.*

mf *pp*

PETER MAXWELL DAVIES

**ALMIGHTY GOD,
WE BESEECH THEE**
(WEDDING ANNIVERSARY ANTHEM)
FOR SATB CHORUS AND ORGAN

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ALMIGHTY GOD, WE BESEECH THEE
(Wedding Anniversary Anthem)

Almighty God,
Who did sanctify and bless
This holiest and most Christian matrimony,
We beseech you
To ever pour
The infinite riches of your holy grace
Upon these, your devoted servants,
That they continue
To honour and praise you,
In all Christian virtue and humility,
Through Jesus Christ, our Lord.

Text adapted from The Book of Common Prayer,
The Form of Solemnization of Matrimony.

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ALMIGHTY GOD, WE BESEECH THEE

(Wedding Anniversary Anthem)

Peter Maxwell Davies

Andante ♩ = c.80

ff *p*

Sopranos
Al - migh-ty God, Who did sanc - ti - fy and bless This

Altos
Al - migh-ty God, Who did sanc - ti - fy and bless This

Tenors
Al - migh-ty God, Who did sanc - ti - fy and bless This

Basses
Al - migh-ty God, Who did sanc - ti - fy and bless This

Andante ♩ = c.80

ff *p*

Organ

6

S.
ho - li - est and most Christ - ian ma - tri - mo - ny, We be -

A.
ho - li - est and most Christ - ian ma - tri - mo - ny, We be -

T.
ho - li - est and most Christ - ian ma - tri - mo - ny, We be -

B.
ho - li - est and most Christ - ian ma - tri - mo - ny, We be -

10 (2.3) *f*

S. - seech you To e - ver pour The in - fi - nite ri - ches

A. - seech_ you To e - ver pour The in - fi - nite ri - ches

T. - seech you To e - ver pour The in - fi - nite ri - ches

B. - seech_ you To e - ver pour The in - fi - nite ri - ches

15 *p*

S. of your ho - ly grace Up - on these, your de - vo - ted, de -

A. of your ho - ly grace Up - on these, your de - vo - ted, de -

T. of your ho - ly grace Up - on these, your de - vo - ted, de -

B. of your ho - ly grace Up - on these, your de - vo - ted, de -

21

S. *f*
- vo - ted, de - vo - ted ser - vants,

A. *f*
- vo - ted, de - vo - ted ser - vants,

T. *f*
- vo - ted, de - vo - ted ser - vants,

B. *f*
- vo - ted, de - vo - ted ser - vants,

f *p* *pp*

26 S. (Treble) solo *p* *cresc.* - - - - -

S. *p* *cresc.*
That they con - ti - nue To ho - nour and praise_ you, con -

pp *cresc.* - - - - -

30 (*cresc.*) - - - - - *f*

S. *f*
- ti - nue To ho - nour and praise you, In all Christ-ian

cresc. - - - - - *mp*

34

S. *pp* (3.2) vir - tue, In all Christ-ian vir - tue and hu - mi - li - ty,

38 (solo) *p* *cresc.* - - - - -

S. That they con - ti - nue To ho - nour and praise you, con - gli altri *p* *cresc.* - - - - -

A. ho - - - - - nour, ho - - - - - nour, vir - tue, hu - *p* *cresc.* - - - - -

ho - - - - - nour, ho - - - - - nour, vir - tue, hu -

42 (*cresc.*) - - - - - *f*

S. - ti - nue To ho - nour and praise you, In all Christ-ian *mp*

(*cresc.*) - - - - - *mp*

- mi - li - ty, ho - - - - - nour, vir - - - - -

(*cresc.*) - - - - - *mp*

A. - mi - li - ty, ho - - - - - nour, vir - - - - -

46

(3.2)

S. vir - tue, In all Christ-ian vir - tue and hu - mi - li -

- - tue, hu - mi - - li - - ty, hu - mi - li -

A. - - tue, hu - mi - - li - - ty, hu - mi - li -

(3.2)

50

pp *p* (3.2) *cresc.* - - -

S. - ty, Through Je - sus Christ, through Je - sus *cresc.* - - -

pp *p* *cresc.* - - -

- ty, hu - mi - li - ty, Through Je - sus Christ, through Je - sus *cresc.* - - -

A. *pp* *p* *cresc.* - - -

- ty, hu - mi - li - ty, Through Je - sus Christ, through Je - sus *cresc.* - - -

T. *pp* *p* *cresc.* - - -

hu - mi - li - ty, Through Je - sus Christ, through Je - sus *cresc.* - - -

B. *pp* *p* *cresc.* - - -

hu - mi - li - ty, Through Je - sus Christ, through Je - sus *cresc.* - - -

(3.2)

pp *p* *cresc.* - - -

for rehearsal only

55 *(cresc.)* - - - - -
tutti

S. Christ, through Je - sus Christ, our Lord, our Lord, our Lord, our
(cresc.) - - - - -

A. Christ, through Je - sus Christ, our Lord, our Lord, our Lord, our
(cresc.) - - - - -

T. Christ, through Je - sus Christ, our Lord, our Lord, our Lord, our
(cresc.) - - - - -

B. Christ, through Je - sus Christ, our Lord, our Lord, our Lord, our
(cresc.) - - - - -

60 *(cresc.)* - - *ff* *(hum)*
p

S. Lord, our Lord. A - men, a - me - - - n.
(cresc.) - - *ff* *(hum)*
p

A. Lord, our Lord. A - men, a - me - - - n.
(cresc.) - - *ff* *(hum)*
p

T. Lord, our Lord. A - men, a - me - - - n.
(cresc.) - - *ff* *(hum)*
p

B. Lord, our Lord. A - men, a - me - - - n.

(cresc.) - - *ff*
p for rehearsal only

Nico Muhly

SET ME AS A SEAL
(2003)

for SATB chorus and piano

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for Judy Clurman

SET ME AS A SEAL

Nico Muhly

♩ = 86

Soprano

Alto

Tenor

Bass

PIANO

♩ = 86

p

pp

Si-me-i-ni__ cha-cho - tam al li - be - cha

mfz

p

Ped.

6

p cantabile

Pochiss. Rit

S.

A.

T.

B.

Si-me-i-ni__ cha-cho - tam al li - be - cha

Si-me-i-ni__ cha-cho - tam al li - be - cha

Si-me-i-ni__ cha-cho - tam al li - be - cha

Si-me-i-ni__ cha-cho - tam al li - be - cha

p cantabile

p cantabile

p cantabile

p cantabile

mfz

Pochiss. Rit

Moving ♩ = 96

11 *mp* *mf* *sub. mp* *mf*

S. Set me as a seal u -

A. *mp* *mf*
Si - mei - ni cha - cho - tam al li - be - cha -

T. *mp* *mf*
Si - mei - ni cha - cho - tam al li - be - cha -

B. *mp* *mf*
Si - mei - ni cha - cho - tam al li - be - cha -

Moving ♩ = 96

8va

p *mf* *pp* *mf* *pp* *mf*

(change pedal with each chord)

sim.

15 *p* *mp espress.*

S. - pon your heart (t) as a seal u - pon your

A. *p* *mp molto legato*
as a seal u -

T. *p* *mp molto legato*
as a

B. *p*

p *pp* *mf* *p*

20

S. *p* *mf*
arm

A. *p* *mf*
- pon your arm

T. *p* *mf*
seal u - pon your arm

B. *mp* *p* *mf*
as a seal u - pon your arm

24

S.

A.

T.

B. *mp*
si - - - mei - ni

Precise and light
p

27 *mf*

S. cha - cho - tam al z'ro - e - cha

A. cha - cho - tam al z'ro - e - cha

T. cha - cho - tam al z'ro - e - cha

B. cha - cho - tam al z'ro - e - cha

31 *poco dim.* *mf espress.*

S. for love is strong as

A. for love is strong as

T. for love is strong as

B. for love is strong as

poco dim. *mf cresc.* *sf* *(p)*

35 *f* *mp cantabile*

S. death _____ Set _____ me as _____

A. death _____ Si - mei - ni _____ cha - cho -

T. death _____ Si - mei - ni _____ cha - cho -

B. death _____ Si - mei - ni _____ cha - cho -

sub. mp *sf p* *mf*

pp *mf*

38

S. a seal _____ u -

A. - tam al li - be - cha _____

T. - tam al li - be - cha _____

B. - tam al li - be - cha _____

pp *mf* *pp* *mf*

40

dim. *f*

S. - pon your heart _____ Si - mei - ni _____ cha - cho -

dim. *mf*

A. - pon your heart _____ Set _____ me as _____

dim. *mf*

T. Si - mei - ni _____ cha - cho -

dim. *mf*

B. Si - mei - ni _____ cha - cho -

p *pp* *mf* *p* *mf* *sempre tenuto* *pp* *mf*

8^{va}

44

S. - tam al li - be - cha _____

A. a seal u - pon your heart _____

T. - tam al li - be - cha _____

B. - tam al li - be - cha _____

pp *mf* *pp* *mf* *pp* *mf*

8^{va}

p

48

S. *mp*
as a seal u - pon your arm

A. *mp*
as a seal u - pon your

T. *mp*
as a seal

B. *mp*
as a

mp *p*

52

S. *Poco Rit.*

A. *Poco Rit.*
arm

T. *Poco Rit.*
u - pon your arm

B. *Poco Rit.*
seal u - pon your arm

mf

Broaden **Slowly** (♩ = 72)

55 *f* *mf*

S. for love — is strong as death Ma - ny

A. *mp cresc.* *mf*

T. *mp cresc.* *mf*

B. *mp cresc.* *mf*

for love is strong as death Ma - ny

for love is strong as death Ma - ny

for love is strong as death Ma - ny

Broaden **Slowly** (♩ = 72)

mf *ff*

61 *mf* *f* *mf*

S. Ma - ny wa - ters — Ma - ny wa - ters -

A. *mf* *f* *mf*

T. *mf* *f* *mf*

B. *mf* *f* *mf*

Ma - ny wa - ters — Ma - ny wa - ters -

Ma - ny wa - ters — Ma - ny wa - ters -

Ma - ny wa - ters — Ma - ny wa - ters -

fff *fff* *sempre ff*

Ped. *Ped.*

Moving Again (♩ = 96)

66

S. can - not quench love _____

A. can - not quench love _____

T. can - not quench love _____

B. can - not quench love _____

Moving Again (♩ = 96)

70

S. _____

A. *p* *dolciss.*
ki a - zah ca - ma - vet _____

T. _____

B. _____

75 *fade in* *p*

S. a - ha - vah

A. a - ha - vah

T. *p* ki a - zah ca - ma - vet a - ha -

B. *p* ki a - zah ca - ma - vet a - ha -

80 *mp* *mf*

S. nei - ther can the floods drown it

A. *mp* *mf* nei - ther can the floods drown it

T. *mp* *mf* vah floods drown it

B. *mp* *mf* vah floods drown it

mfz

Red.

85 *p semplice*

S. Si - mei - ni cha - cho - tam

A. *p semplice*
Si - mei - ni cha - cho - tam al
sub. *mp*

T. *mp* *mf*
Set me as

B.

loco *fp*

88

S. al li - be - cha

A. li - be - cha

T. *mf* *p*
a seal u - pon your heart (t)

B. *p*
heart (t)

mp *p*

Nico Muhly

SET ME AS A SEAL
(2003)

for SATB chorus and piano

ONLINE PERUSAL SCORE ONLY
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Per Nørgård

FLOS UT ROSA FLORUIT

(Fra KORBOGEN WH30161)

ONLINE PERUSAHAAN SCORE ONLY
NOT FOR USE IN PERFORMANCE

Flos ut rosa floruit

Fragment af Mariahymne fra det 13. århundrede

Roligt og yndefuldt (♩ = ca. 60 / ♪ = ca. 40)

(Solo (soli) &va ad lib.)

Musik: Per Nørgård (1975 / 91)

Tekst: Anonym

mp

Sopran 1

1. Flos ut ro - sa flo - ru - it quan - do
2. Qui di - vi - na gra - ti - a de - scen -

Sopran 2

p

a... m...(b. c.) a...

Alt

p

a... (p.) (p.)

Tenor

p

1. Flos ut ro - sa flo - ru - it quan - do
2. Qui di - vi - na gra - ti - a de - scen

Bas

p

1. Flos ut ro - sa flo - ru - it a... (p.) (p.)
2. Qui di vi - na gra - ti - a

ad lib. (Solo / Soli)

6

vir - go ge - nu - it. Ma - ri - a! Sal - va - to - rem
dit ad in - fe - ra hu - ma - na et sal - va - vit

(lunga) *f* (lunga) *mf* (—)

(a...) m...(b. c.) a...

(a...) m...(b. c.) Sal - va - to - rem
et sal - va - vit

vir - go ge - nu - it. Sal - va - to - rem
dit ad in - fe - ra m...(b. c.) et sal - va - vit

(p.) (p.)

(a...) m...(b. c.) a...

11

(-)

p (tutti)

fz cresc.

om - ni - um, sum - mi pa - tris fi -
om - ni - a sum - ma cum po - ten -

cresc.

(a...)

p

fz cresc.

om - ni - um, sum - mi pa - tris fi -
om - ni - a sum - ma cum po - ten -

cresc.

om - ni - um, a...
om - ni - a

(a...)

16

mf *cresc.* *f* *rall.*

li - um, no - va ge - ni - tu - ra.
ti - a, *(mp)* *cresc.* *f dim.*

(a...) no - va ge - ni - tu - ra.

cresc. *f dim.* *p*

li - um, no - va ge - ni - tu - ra.
ti - a, *cresc.* *f dim.* *p*

(a...) no - va ge - ni - tu - ra.

cresc. *fz* *dim.* *p*

(a...) no - va ge - ni - tu - ra.

Note om udførelsen: kan udføres af SSA eller SSATB (evt. vekslende). Kan opføres sammen med Blomst brød ud i rosenflor (ligeledes trykt i Korbogen) på følgende måde: 1. vers med latinsk tekst, så 1. vers med dansk tekst, derpå 2. vers med latinsk tekst etc. Dynamik og besætning (f.eks. SSA i enkelte vers) kan her varieres. Stemme fordelingen SSATB kan evt. ændres til S 1, S 2 / A 1, A 2 / T 1, T 2 / Bar., B. Vokaler (a ...) og b. c. (m ...) er vejledende.

Note: Baseret på det melodiske materiale i Nova Genitura for sopran og ensemble, og Fons Laetitia (Jubilus) for tenor og lut (ell. sopran / tenor og orgel).

ONLINE PERUSAL SCORE ONLY
NOT FOR USE IN PERFORMANCE

Tarik O'Regan

BEATUS AUCTOR SÆCULI
from *Sequence for St Wulfstan*

for SATB chorus

ONLINE PERUSAL SCORE ONLY
NOT FOR USE IN PERFORMANCE

NOVELLO

Beatus auctor saeculi

First performed in the Spitalfields Winter Festival at Shoreditch Church by the Chapel Choir of Clare College, Cambridge on 12th December, 2004 conducted by Timothy Brown

Latin text sourced from MS 391, p. 255: Cambridge, Corpus Christi College (the Portiforium of St Wulfstan)

Text: Caelius Sedulius (?) (c. 450 A.D.)
Translation: J. M. Neale (1818-86)

THE NATIVITY, CHRISTMAS or MARIAN FEASTS

Text

*Beatus auctor saeculi
servile corpus induit,
ut carne carnem liberans
non perderet quod condidit.*

*Clausae parentis viscera
caelestis intrat gratia;
venter puellae banulat
secreta quae non noverat.
Amen.*

Blest Author of this earthly frame,
to take a servant's form he came,
that liberating flesh by flesh,
whom he had made might live afresh.

In that chaste parent's holy womb,
celestial grace hath found its home;
and she, as earthly bride unknown,
yet call that Offspring blest her own.
Amen.

Beatus auctor sæculi

from Sequence for St Wulfstan

Latin text sourced from MS 391, p.255
Cambridge, Corpus Christi College
(the Portiforium of St Wulfstan)

Tarik O'Regan

Text: Cælius Sedulius (?) (c.450 A.D.)
Translation: J.M. Neale (1818-86)

THE NATIVITY, CHRISTMAS or MARIAN FEASTS

Pure ♩ = 72

SOPRANO

Be - a - tus auc - tor sæ - cu - li ser -
Blest Au - thor of this earth - ly frame, to

ALTO

Be - a - tus auc - tor sæ - cu - li ser -
Blest Au - thor of this earth - ly frame, to

TENOR

BASS

PIANO
(for rehearsal only)

Pure ♩ = 72

5

-vi - le cor - pus in - du - it, ut car - ne car - nem
take a ser - vant's form he came, that li - be - rat - ing

-vi - le cor - pus in - du - it, ut car - ne car - nem
take a ser - vant's form he came, that li - be - rat - ing

f f

10 *mp* *pp*

li - be - rans non per - de - ret quod con - di - dit. Be -
 flesh by flesh, whom he had made might live a - fresh. Blest

mp *pp*

li - be - rans non per - de - ret quod con - di - dit. Be -
 flesh by flesh, might live a - fresh. Blest

pp

Be -
 Blest

pp

Be -
 Blest

14 *p* *pp*

- a - tus auc - tor sæ - cu - li ser - vi - le
 Au - thor of this earth - ly frame, to take a

p *pp*

- a - tus auc - tor sæ - cu - li ser - vi - le
 Au - thor of this earth - ly frame, to take a

p *pp*

- a - tus auc - tor sæ - cu - li ser - vi - le
 Au - thor of this earth - ly frame, to take a

p *pp*

- a - tus auc - tor sæ - cu - li ser - vi - le
 Au - thor of this earth - ly frame, to take a

p cor - pus in - du - it, ut car - ne car - nem li - be - rans non -
 ser - vant's form he came, that li - be - rat - ing flesh by flesh, whom

p cor - pus in - du - it, ut car - ne car - nem li - be - rans
 ser - vant's form he came, that li - be - rat - ing flesh by flesh,

mp cor - pus in - du - it, ut car - ne car - nem li -
 ser - vant's form he came, that li - be - rat - ing flesh,

mp cor - pus in - du - it, ut car - ne car - nem
 ser - vant's form he came, that li - be - rat - ing

pp per - de - ret quod con - di - dit.
 he had made might live a - fresh.

pp non per - de - ret quod con - di - dit.
 whom he had made might live a - fresh.

pp - be - rans non per - de - ret quod con - di -
 whom he had made might live a -

pp li - be - rans non per - de - ret quod con - di -
 flesh, whom he had made might live a -

mf

Clau - sæ pa - ren - tis vi - sce - ra cæ - les - tis
 In that chaste pa - rent's ho - ly womb, ce - les - tial

mf

Clau - sæ pa - ren - tis vi - sce - ra cæ - les - tis
 In that chaste pa - rent's ho - ly womb, ce - les - tial

mf

- dit. Clau - sæ pa - ren - tis vi - sce - ra cæ - les - tis
 - fresh. In that chaste pa - rent's ho - ly womb, ce - les - tial

mf

- dit. Clau - sæ pa - ren - tis vi - sce - ra cæ - les - tis
 - fresh. In that chaste pa - rent's ho - ly womb, ce - les - tial

mf

in - trat gra - ti - a; ven - ter pu - el - læ
 grace hath found its home; and she, as earth - ly

mf

in - trat gra - ti - a; ven - ter pu - el - læ
 grace hath found its home; and she, as earth - ly

mf

in - trat gra - ti - a; ven - ter pu - el - læ
 grace hath found its home; and she, as earth - ly

mf

in - trat gra - ti - a; ven - ter pu - el - læ
 grace hath found its home; and she, as earth - ly

ff *mf*

bai - u - lat se - cre - ta quae non no - ve - rat,
 bride un - known, yet call that Off - spring blest her own,

ff *mf* *A.2 mp*

bai - u - lat, quae
 bride un - known, yet.

ff *mf* *mp*

bai - u - lat quae
 bride un - known, yet.

ff *mf* *mp*

bai - u - lat quae non
 bride un - known, yet blest.

pp *ppp*

quae non no - ve - rat. Be - a - tus
 blest her own, her own. Blest Au - thor

pp *ppp*

non no - ve - rat. Be - a - tus
 blest her own, her own. Blest Au - thor

pp *ppp*

no - ve - rat. Be - a - tus
 blest her own. Blest Au - thor

pp *ppp*

no - ve - rat. Be - a - tus
 her own. Blest Au - thor

p *pp*

auc - tor sæ - cu - li ser - vi - le cor - pus
of this earth - ly frame, to take a ser - vant's

p *pp*

auc - tor sæ - cu - li ser - vi - le cor - pus
of this earth - ly frame, to take a ser - vant's

p *pp*

auc - tor sæ - cu - li ser - vi - le cor - pus
of this earth - ly frame, to take a ser - vant's

p *pp*

auc - tor sæ - cu - li ser - vi - le cor - pus
of this earth - ly frame, to take a ser - vant's

p *mp*

in - du - it, ut car - ne car - nem li - be - rans, non
form he came, that li - be - rat - ing flesh by flesh, whom

p *mp*

in - du - it, ut car - ne car - nem li - be - rans,
form he came, that li - be - rat - ing flesh by flesh,

mp

in - du - it, ut car - ne car - nem li -
form he came, that li - be - rat - ing flesh,

mp

in - du - it, ut car - ne car - nem
form he came, that li - be - rat - ing

56

pp *pp sempre*

per - de - ret quod con - di - dit. A -
 he had made might live a - fresh. A -

pp *pp sempre*

non per - de - ret quod con - di - dit. A -
 whom he had made might live a - fresh. A -

pp *pp sempre*

- be - rans non per - de - ret quod con - di - dit. A -
 whom he had made might live a - fresh. A -

pp *pp sempre*

li - be - rans non per - de - ret quod con - di - dit.
 flesh, whom he had made might live a - fresh.

61

ppp

- men, a - men, a - men, a - men, a - - - men.
 - men, a - men, a - men, a - men, a - - - men.

ppp

- men, a - men, a - men, a - men, a - men, a - men.
 - men, a - men, a - men, a - men, a - men, a - men.

ppp

- men, a - men, a - - - men.
 - men, a - men, a - - - men.

ppp

A - men, a - men, a - - - men.
 A - men, a - men, a - - - men.

ONLINE PERUSAL SCORE ONLY
NOT FOR USE IN PERFORMANCE

Tarik O'Regan

DE SANCTO IOANNE BAPTISTA
(Of Saint John the Baptist)

for SATB chorus and organ

ONLINE PERUSAL SCORE ONLY
NOT FOR USE IN PERFORMANCE

NOVELLO

De Sancto Ioanne Baptista (Of Saint John the Baptist)

First performed in St Sepulchre-without-Newgate, London on 19 June, 2004 by the Choir of St John Baptist College, Oxford directed by Duncan Whitmore

Latin text sourced from *Horæ Beatæ Mariæ ad usum Romanum* (France, ca 1524) p. 103, MS 10, Lessing J. Rosenwald Collection Library of Congress, Washington D.C.

Translation:

Traditional, edited by Pamela Morgan and Karma Pippin

Duration: c. 5'30"

Text

De Sancto Ioanne Baptista

Ant: *Inter natos mulierum non surrexit maior Ioanne baptista.*

V: *Fuit homo missus a Deo.*

R: *Cui nomen erat Ioannes.*

Oratio: *Praesta quaesumus omnipotens Deus ut familia tua per viam salutis incedat et beati Ioannis praecursoris Christi hortamenta sectando: ad eum quem praedixit securus perveniat. Dominum nostrum Iesum Christum.*

Of Saint John the Baptist

Antiphon: *Among those born of woman none arose greater than John the Baptist.*

Versicle: *He was a man sent by God.*

Response : *Whose name was John.*

Prayer: *Show thyself, we pray, O omnipotent God, so that thy household may go by the way of salvation, and by following the encouragements of the blessed John, forerunner of Christ, may reach him whom he with certainty foretold, our Lord Jesus Christ.*

De Sancto Ioanne Baptista

(Of Saint John the Baptist)

Horæ Beatæ Mariæ ad usum Romanum (France, c. 1524)
p. 103, MS 10, Lessing J. Rosenwald Collection
Library of Congress, Washington D.C.

Tarik O'Regan

Steady ♩ = 72

SOPRANO *pp* *poco* *pp* *poco* *p* *poco*
mu - li - e - rum, in - ter

ALTO *pp* *poco* *pp* *poco* *p* *poco*
In - ter na - tos mu - li - e - rum, in - ter

TENOR *pp* *poco* *poco* *poco* *p* *poco*
In - ter na - tos, na - tos mu - li -

BASS *p* *poco*
In - ter

ORGAN

6

mp *f*
na - tos mu - li - e - rum non sur - rex - it

mp *f*
na - tos mu - li - e - rum non sur - rex - it

poco *mf*
- e - rum non sur - rex - it

mp *f*
na - tos mu - li - e - rum non sur - rex - it ma -

11

ff *sfz*

ma - ior, Io - an - ne Bap - tis - ta. _____

ff *sfz*

ma - ior, Io - an - ne Bap - tis - ta. _____

ff *sfz*

ma - ior, _____ Io - an - ne Bap - tis - ta. _____

ff *sfz*

- ior, _____ Io - an - ne Bap - tis - ta. _____

Gt.

Sw. *pp*

16

poco

21

p

26

mp

poco

30

mp

Sw.

33

mp

Fu - it

mp

Fu - it

3

7

3

7

3

7

3

7

36

mf

ho - mo mis - sus a De - o.

mf

ho - mo mis - sus a De - o.

mf

Cu -

mf

Cu -

poco

mf

mp

Sw. to Ped. 16'

39

f

- i no - men e - rat Io - an - nes.

f

- i no - men e - rat Io - an - nes.

p

pp

42

pp Praes - ta quae - su - mus om - ni - po - tens De - us *p*

pp Praes - ta quae - su - mus om - ni - po - tens De - us *p*

pp Praes - ta quae - su - mus De - us *p*

pp Praes - ta quae - su - mus De - us *p*

46

pp ut fa - mi - li - a tu - a per vi - am sa - lu - tis *p*

pp ut fa - mi - li - a tu - a per vi - am sa - lu - tis *p*

pp ut fa - mi - li - a tu - a per vi - am *pp*

pp ut fa - mi - li - a tu - a per vi - am *pp*

* Cue size notes: play to support weaker choirs only

50

in ce - dat et be - a - ti Io - an - nis

in ce - dat et be - a - ti Io - an - nis prae -

sa - - lu - tis Io - an - nis prae - cur -

sa - - lu - tis Io - an - nis prae - cur -

53

prae - cur - so - ris Chris - ti hor - ta - men - ta sec - tan - do: ad

- cur - so - ris Chris - ti hor - ta - men - ta ad

- so - ris Chris - ti hor - ta - men - ta ad e -

- so - ris Chris - ti hor - ta - men - ta

e - um quem prae - dix - it se - cu - rus per - ve - ni - at.

e - um quem prae - dix - it se - cu - rus per - ve - ni -

-um per - ve - ni - - - - - at.

ad e - um per - ve - - - - - ni - at.

pp *poco* *pp* *poco*

Do - mi - num nos -

at. nos -

pp *poco* *pp* *poco*

Do - mi - num nos -

Sw. *pp*

67

p *poco* *mp*

-trum, Do - mi - num nos - trum, -

p *poco* *mp*

-trum, Do - mi - num nos - trum,

p *poco* *poco* *mf*

- trum, nos - trum, Do - mi -

p *poco* *mp*

Do - mi - num nos - trum, -

72

f *ff* *ffz*

Do - mi - num nos - trum Ie - sum Chris - tum. -

f *ff* *ffz*

Do - mi - num nos - trum Ie - sum Chris - tum. -

ff *ffz*

- num nos - trum Ie - sum Chris - tum. -

f *ff* *ffz*

Do - mi - num nos - trum Ie - - sum Chris - tum. -

mf *ff*

ff

77 **Slower** ♩ = 56 *pp*

A - men, a - - men.

A - men, a - - men.

A - men, a - - men.

A - men, a - - men.

Slower ♩ = 56 *Sw.* *pp*

81

86

91

Sw. to Ped. 16'

ppp

Manhattan,
March 2004

ONLINE PERUSAL SCORE ONLY
NOT FOR USE IN PERFORMANCE

Tarik O'Regan

IPSA VIVERE

for SATB chorus

ONLINE PERUSAL SCORE ONLY
NOT FOR USE IN PERFORMANCE

NOVELLO

Ipsa vivere

Duration

3' 30"

Instrumentation

Chorus (SATB)

Notes

Ipsa vivere was commissioned in celebration of Jameson Marvin's 30th anniversary (2007-2008) as Director of Choral Activities at Harvard University by the Harvard-Radcliffe Collegium Musicum Foundation on the occasion of the Collegium's Australian Summer Tour, 2007.

It received its première in a performance on 3rd June 2007 by the Harvard-Radcliffe Collegium Musicum, under the direction of Kevin Leong, in Sanders Theatre, Harvard University.

Tarik O'Regan
New York, February 2007

Text

*Ipsa vivere mihi reddidit!
cessit prospere, spe plus accidit
menti misere:
que dum temere totam tradidit
se sub Venere,
Venus ethere risus edidit
leto sidere.*

*Desiderio nimis officit,
dum vix gaudio pectus sufficit,
quod concipio
dum Venerio Flora reficit
me colloquio,
dum, quem haurio, favus allicit
dato basio.*

*Sepe refero cursum liberum
sinu tenero: sic me superum
addens numero.
cunctis impero, felix iterum
si tetigero
quem desidero, sinum tenerum
tactu libero.*

Anonymous [fourteenth century]
British Library, Arundel MS. 384

Herself hath given back my life to me,
Herself hath yielded far
More than had ever hoped my misery.
And when she recklessly
Gave herself wholly unto Love and me,
Beauty in heaven afar
Laughed from her joyous star.

Too great desire hath overwhelmed me,
My heart's not great enough
For this huge joy that overmastered me,
What time my love
Made in her arms another man of me,
And all the gathered honey of her lips
Drained in one yielded kiss.

Again, again, I dreamed the freedom given
of her soft breast,
And so am come, another God, to heaven
Among the rest.
Yea, and serene would govern gods and men,
If I might find again
My hand upon her breast.

Translated by Helen Waddell
Medieval Latin Lyrics (1948)

Commissioned in celebration of Jameson Marvin's 30th anniversary (2007-2008)
as Director of Choral Activities at Harvard University
by the Harvard-Radcliffe Collegium Musicum Foundation
on the occasion of the Collegium's Australian Summer Tour, 2007

Ipsa vivere

Tarik O'Regan
(b. 1978)

Steady (♩ = 112)

ff

SOPRANO
Ip - sa vi - ve - re mi - hi red - di - dit! ces - sit pros pe -

ff

ALTO
Ip - sa vi - ve - re mi - hi red - di - dit! ces - sit pros pe -

ff

TENOR
Ip - sa vi - ve - re mi - hi red - di - dit! ces - sit pros pe -

ff

BASS
Ip - sa vi - ve - re mi - hi red - di - dit! ces - sit pros pe -

6

S.
re, spe plus ac - ci - dit men - ti mi - se - re: que dum te - me -

A.
re, spe plus ac - ci - dit men - ti mi - se - re: que dum te - me -

T.
re, spe plus ac - ci - dit men - ti mi - se - re: que dum te - me -

B.
re, spe plus ac - ci - dit men - ti mi - se - re: que dum te - me -

mp

10

S. *mf* *f*
 -re to - tam tra - di - dit se - sub Ve - ne - re, Ve - nus

A. *mf* *f*
 -re to - tam tra - di - dit se - sub Ve - ne - re, Ve - nus

T. *mf* *f*
 -re to - tam tra - di - dit se - sub Ve - ne - re, Ve - nus

B. *mf* *f*
 -re to - tam tra - di - dit se - sub Ve - ne - re, Ve - nus

15

S. *molto* *ff*
 e - the - re ri - sus e - di - dit le - to si - de - re.

A. *molto* *ff* *molto* *pp*
 e - the - re ri - sus e - di - dit le - to si - de - re.

T. *molto* *ff*
 e - the - re ri - sus e - di - dit le - to si - de - re.

B. *molto* *ff*
 e - the - re ri - sus e - di - dit le - to si - de - re.

19

S. *pp* *p* *pp*
De - si - - - - - de - -

A. *p* *p*
De - si - - - - -

22

S. *p* *mp*
- - - ri - - - o - - - ni - - -

A. *pp* *p*
- de - - - ri - o - - - ni - - - mis

26

S. *mf*
- mis of - - - fi - cit, dum

A. *mp* *p*
of - - - - - fi - - - - - cit,

29

S. vix gau - di - o - - - pec - tus suf - fi - -

A. *mp* *mf*
gau - di - o - - - pec - - - tus suf - fi -

32

S. *f*
cit, quod con - ci - - - pi - o - - - dum Ve - - -

A. *f*
cit, quod con - ci - pi - o, - - - Ve - ne - ri -

35

S. *mf* *f*
 ne - ri - o Flo - ra re - fi - cit me col - lo - qui - o,

A. *f*
 o, re - fi - cit me col - lo - qui -

38

S. *molto* *p*
 dum,

A. *mf* *molto* *p*
 o, quem hau - - -

T. *p*
 dum,

B. *pp* *p*
 dum, dum,

41

S. *pp* *p* *molto* *mp*
 dum, quem hau - ri - - o,

A. *pp* *p* *molto* *mp*
 ri - - o, dum, quem hau -

T. *pp* *p* *molto* *mp*
 quem, hau - ri - - o,

B. *pp* *p* *mp*
 quem hau - ri -

46

S. *p* *mp* *mf*
 quem hau - - ri - - o,

A. *p* *mp*
 ri - - o, fa - vus al -

T. *p* *mp* *mf*
 hau - ri - o,

B. *p* *mp* *mf*
 o,

49

S. *mp* *mf* *molto* *f*
 al - li - cit da - to ba - si - o. Ip -

A. *mf* *mp*
 li - cit da - to ba - si - o. Ah.

T. *mp* *mf* *molto* *f*
 al - li - cit da - to ba - si - o. Ip -

B. *mp* *mf*
 fa - vus al - li - cit ba - si - o.

53

S. sa vi - ve - re, vi - ve - re.

A. Ip - sa vi - - - - ve - re

T. sa vi - - - - ve - re

B. vi - ve - re mi - hi

mf *f* *mf* *f*

56

S. mi - hi red - di - dit!

A. mi - hi red - di - dit!

T. mi - hi red - di - dit!

B. red - di - dit!

mf *f*

58 *pp*

S. Se - pe re - fe - ro cur - sum li - be - rum si - nu te - ne -

pp

A. Se - pe re - fe - ro cur - sum li - be - rum si - nu te - ne -

pp

T. Se - pe re - fe - ro cur - sum li - be - rum si - nu te - ne -

pp

B. Se - pe re - fe - ro cur - sum li - be - rum si - nu te - ne -

63 *mp*

S. - ro: sic me su - per - um ad - dens nu - me - ro. Cunc - tis im - pe -

mp

A. - ro: sic me su - per - um ad - dens nu - me - ro. Cunc - tis im - pe -

mp

T. - ro: sic me su - per - um ad - dens nu - me - ro. Cunc - tis im - pe -

mp

B. - ro: sic me su - per - um ad - dens nu - me - ro. Cunc - tis im - pe -

67

S. *mf* *f*
-ro, fe - lix i - te - rum si - te - ti - ge - ro quem de -

A. *mf* *f*
-ro, fe - lix i - te - rum si - te - ti - ge - ro quem de -

T. *mf* *f*
-ro, fe - lix i - te - rum si - te - ti - ge - ro quem de -

B. *mf* *f*
-ro, fe - lix i - te - rum si - te - ti - ge - ro quem de -

72

molto *ff* *pp* **Slower** (♩ = 88)

S. *molto* *ff* *pp*
si - de ro, si - num te - ne - rum tac - tu li - be - ro. Ah, —

A. *molto* *ff* *pp*
si - de ro, si - num te - ne - rum tac - tu li - be - ro. Ah, —

T. *molto* *ff* *molto* *pp*
si - de ro, si - num te - ne - rum tac - tu li - be - ro. Ah, —

B. *molto* *ff* *molto* *pp*
si - de ro, si - num te - ne - rum tac - tu li - be - ro. Ah, ah, —

78 *p*

S. Cunc-tis im-pe - ro, fe - lix i - te - rum

A. Cunc - tis im - pe - ro, fe - lix i -

T. ah, ah, ah, ah, ah,

B. ah, ah, ah, ah,

83

S. si te - ti - ge - ro quem

A. te - rum si te - ti - ge - ro quem

T. ah, ah, ah,

B. ah, ah, ah, ah,

S. *de - si - de - - - ro, si -*

A. *de - - si - de - - ro, si -*

T. *ah, ah, ah,*

B. *ah, ah, ah,*

S. *num te - ne - rum tac - tu li - be -*

A. *num te - - ne - rum tac - tu li -*

T. *ah, ah, ah,*

B. *ah, ah,*

S.
ro.

li - be - ro.

A.
- be - - ro.

li - be - ro.

T.
ah, ah.

B.
ah, ah, ah.

Detailed description: This is a musical score for four vocal parts: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The score is written in treble clef for S., A., and T., and bass clef for B. The lyrics are 'ro.', 'li - be - ro.', '- be - - ro.', and 'li - be - ro.' respectively. The Tenor and Bass parts include vocalizations 'ah,' and 'ah.' The music features long, flowing lines with many ties, indicating a continuous melodic line. A large watermark is overlaid on the score.

New York City,
February 2007

ONLINE PERCUSSION SCORE ONLY
NOT FOR USE IN PERFORMANCE

ONLINE PERUSAL SCORE ONLY
NOT FOR USE IN PERFORMANCE

Tarik O'Regan

THRESHOLD OF NIGHT
(2006)

for SATB chorus

ONLINE PERUSAL SCORE ONLY
NOT FOR USE IN PERFORMANCE

NOVELLO

Duration 6 minutes

Notes *Threshold of Night* (setting one of Kathleen Raine's *Three Poems of Incarnation*) was commissioned by St John's College, Cambridge and was premièred under the direction of David Hill in the College chapel on 25th November 2006. Written for Advent, the work aims to highlight the yearning that all societies have, in their time of need, for guidance from beyond their community. By coincidence, however, this composition was completed on the eve of 29th August 2006, one year after Hurricane Katrina, one of the deadliest in the history of the United States, made landfall in Louisiana. Looking at Raine's words in this context ('Go back, my child, to the rain and storm', 'I will not go back for sorrow or pain'), the poem can be seen to echo the conflicted and anguished thoughts of displaced New Orleanians. The original Advent sense of desired guidance takes on a specific, if unintentional, significance with regards to the tragic outcome of that hurricane; this is emphasized by the blues-inflected harmonies found throughout *Threshold of Night*.

Tarik O'Regan
New York, August 2006

Text Who stands at my door in the storm and rain
On the threshold of being?
One who waits till you call him in
From the empty night.

Are you a stranger, out in the storm,
Or has my enemy found me out
On the edge of being?

I am no stranger who stands at the door
Nor enemy come in the secret night,
I am your child, in darkness and fear
On the verge of being.

Go back, my child, to the rain and storm,
For in this house there is sorrow and pain
In the lonely night.

I will not go back for sorrow or pain,
For my true love weeps within
And waits for my coming.

Go back, my babe, to the vacant night
For in this house dwell sin and hate
On the verge of being.

I will not go back for hate or sin,
I will not go back for sorrow or pain,
For my true love mourns within
On the threshold of night.

Kathleen Raine (1908 – 2003)

'Who stands at my door in the storm and rain' (from *Three Poems of Incarnation*) is reproduced by permission from *The Collected Poems of Kathleen Raine* (Golgonooza Press, 2000) © The Estate of Kathleen Raine

for David Hill and the Choir of St John's College, Cambridge

Threshold of Night

Kathleen Raine
(1908 - 2003)

Tarik O'Regan
(b. 1978)

Steady ♩ = 69

SOPRANO

TWO SOLO VOICES *

ALTO

SOLO

TENOR

SOLO

S.

A.

T.

pp

pp

pp

pp

p

p

p

mp

mp

pp

pp

On

Who stands at my door in the storm and rain

Who stands at my door, the storm and rain

Who stands at my door, storm, rain

the thres-hold of be - ing?

On the thres - hold of be - ing? One

On the thres - hold of be - ing?

* Soprano voices can be used here.

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12

S.

A. (SOLO)

who _____ waits till you, _____ waits till

SOLO *pp*

T. One who _____ waits till _____ you _____

SOLO *pp*

One who _____ waits till _____

17

S. *pp* From _____ *p* the emp - ty

A. (SOLO) *p* you call him in (TUTTI) *p* From the emp - ty _____

(SOLO) *p* call him in

T. (SOLO) *p* you call him in (TUTTI) *p* From the emp - ty _____

22 *mp* *SOLO p* *TUTTI mp*

S. night. Are you a stran-ger, Or has my

A. night. Are you, out in the storm, Or has my

T. night.

27 *mf* *f* *mf* *f* *mf*

S. e - ne-my found me out

A. e - ne-my found me out, edge of be - ing?

T. On the edge of be - ing?

B. Edge of

Moving forward ♩ = 76

32

f

S. I am no stran-ger who stands at the door_____

mp > *f subito*

A. I am no stran-ger, at the door_____

mp > *mf*

T. _____ Nor_____

mp > *mf*

B. be - ing? _____ Nor, _____

37

f

S. _____ I am your child, in

f

A. _____ I am your child in _____

f

T. e - ne - my come, sec - ret night, _____

f

B. come _____ in the sec - ret night, _____

42

S. dark - ness and_ fear_____ Go *p*

A. _ dark - ness and fear_____ Go *p*

T. On the verge_ of be - ing. Go, *mf* *f* *mf* *p*

B. On_ the verge, be - ing. Go_ *mf* *f* *mf* *p*

46

S. back, my child, _____ For in_ this house, there is pain *mp* *p* *mp* *mf*

A. back, my child _____ For in_ this house, there is pain *mp* *p* *mp* *mf*

T. (Go)_____ to_ the rain and storm, _____ there is_ sor-row and pain *mp* *p* *mp* *mf*

B. _____ to_ the rain and storm, _____ there is_ sor-row and pain, _____ *mp* *p* *mp* *mf*

Tempo primo ♩ = 69

50

S. *f* *sfp* *f*
In the lone-ly night.

A. *f* *sfp* *f*
In the lone-ly night. I will

T. *f* *sfp* *f*
In the lone-ly night. I will not.

B. *f* *sfp* *f*
In the lone-ly night. I will not.

TWO SOLO VOICES *
pp (an echo)

SOLO
pp (an echo)

SOLO
pp (an echo)

SOLO
pp (an echo)

Moving forward ♩ = 76

55

S. *f subito*
For my true love.

A. *p* *f subito*
not go back for sor-row or pain, For my true love

T. *p*
go back, sor-row, pain,

B. *p*
go back, sor-row or pain,

61

S. weeps, and waits for my com - ing. —

A. weeps with - in and — waits for my com - ing. —

T. **TUTTI**
mf mf f
Go — back — my babe,

B. *mf* mf f
Go — back, babe to the

66

S. *f*
For in this house dwell sin and hate — on the verge of

A. *f*
For in this house dwell sin and hate, — the verge of

T. va - cant night —

B. va - cant night —

70

S. be - ing.____

A. be - ing.____

T. *mp* SOLO *
Go back, my babe, go____ back.____

(TUTTI) *mf* *f* *molto*
Go____ back, my babe.____

B. *mf* *f* *molto*
Go____ back, babe.____

77

S. *mp*
I will not go back____

(SOLO)

T. (TUTTI) *pp* *p*
Back, go back, my babe, back, go back, my babe, back, go

B. *pp* *p*
Back, go back, my babe, back, go back, my babe, back, go

pp *p*
Back, go back, go back, go back, go back, go

* Alto solo can be used here.

84

S. *mf* I will not go back

A. *mp* for hate or sin, *mf* I will not go back

T. *mp* back, my babe, back, go back, my babe, back, go

B. *mp* back, my babe, back, go back, my babe, back, go

go back, go back,

90

S. *f* for sor - row or pain, *f* I will not go

ossia

A. *f* for sor - row or pain, *f* go back, I will not go

T. *mf* back, my babe, go back, go back, go

B. *mf* back, my babe, go back, go back, my babe,

go back, go back, my babe,

go back, go

95 (*f*) *ff*

S. back, go back, my babe, For my true love

A. back, go back, my babe, For my true love

T. back, go back,

B. back, go back, my babe, For my love

Back, go back,

100 *f* *mf* *niente*

S. mourns with - in, with - in.

A. mourns with - in with - in, go back, my babe, with -

T. go back, go

B. mourns with - in, back, go back, my babe, go

go Back, go

105 *mp* niente

A. in. _____

mp niente *p*

T. back, _____ back, go back, my

mp *p*

back, go back, my babe, back, go back, my

mp *p*

B. back, go back, my babe, back, go back, my

mp *p*

back, _____ go back, _____

110 *pp*

T. babe, go back, my babe, back, go back, my

pp

B. babe, go back, my babe, back, go back, my

pp

— go back, _____ go back, _____ my

115

ppp *poco* *pp*

T. my babe, _____ back, _____

ppp

babe, my babe, _____

ppp

B. babe, my babe, _____

ppp *poco* *pp*

babe, _____ my babe, _____ back, _____

Slower ♩ = 60

120

pp *poco* *p* *pp*

S. On the thres-hold of night, _____ of night.

pp *poco* *p* *pp*

On the thres-hold of night, _____ of night.

pp *poco* *p* *pp*

A. On the thres - hold, of night, _____ of night.

pp *poco* *p* *pp*

On the thres-hold of night, _____ of night.

T. _____ night. _____

p *pp*

B. _____ night. _____

p *pp*

Saratoga Springs, New York
August, 2006

Tom Recknell

MY GOD, WHY HAST THOU FORSAKEN ME?

for mixed SATB unaccompanied chorus

ONLINE PERUSAL SCORE ONLY
NOT FOR USE IN PERFORMANCE

Novello

MY GOD, WHY HAST THOU FORSAKEN ME?

for mixed SATB unaccompanied chorus

Duration

circa 3 minutes

Text

The text of this motet is the first five verses of Psalm 22, the cry of Jesus at his crucifixion:

“And about the ninth hour Jesus cried with a loud voice, saying, ‘Eli, Eli, lama sabachthani?’ that is to say, My God, my God, why hast thou forsaken me?” Matthew 27:46 (KJV).

My God, my God, why hast thou forsaken me? Why art thou so far from helping me, and from the call of my roaring? O my God, I cry in the day time, but thou hearest not; and in the night season and am not silent. But thou art holy, O thou that inhabitest the praises of Israel. Our fathers trusted in thee: they trusted and thou didst deliver them. They cried to thee and were delivered.

Composer’s note

‘My God, why hast thou forsaken me?’ was originally written in the summer of 2006 on a course run by the National Youth Orchestra of Great Britain. It was first performed by the choir of Eton College directed by Ralph Allwood.

This motet intends to capture the anguish of Jesus’ final moments on the cross. The opening bars attempt to convey the horrific pain, sorrow and tragedy that these words and the climactic moment of Christ’s crucifixion mean to Christians worldwide. It is also a human sentiment echoed every day by the needy, regardless of their religious views. The piece ends with a repetition of the opening phrase, followed by a blossoming ‘Amen’. This expressive conclusion hints at a glimmer of hope, although the final chord is left unresolved; resolution, though suggested, is not obtained.

Tom Recknell (b.1989)

was a chorister in The Choir of King’s College, Cambridge and as a boy first began to compose from the age of ten. A recipient of various young composer awards, Tom received a performance of his early work ‘Elizabeth’ (2002) at the Royal Albert Hall aged just fourteen. Studies continued with Paul Patterson and Gary Carpenter before returning to King’s as a music undergraduate and choral scholar. It was here that ‘My God, why hast thou forsaken me?’ was first broadcast on BBC Radio 3 sung by The Choir of King’s College, Cambridge, directed by Stephen Cleobury.

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My God, why hast thou forsaken me?

Psalm 22

Forcefully (♩ = 50)

Tom Recknell

Soprano

My God, — my, God, —

Alto

My God, my God,

Tenor

My God, my God,

Bass

My God, — my God, —

Rehearsal accompaniment

4

my God, why hast thou for - sak - en me? Why —

my God, why — hast thou for - sak - en me? Why —

my God, why — hast thou for - sak - en — me? Why —

my — God, why — hast thou for - sak - en me? Why

9

p Why, why, *cresc.*
 hast thou for - sak - en me? Why, why art thou so

p Why, why, *cresc.*
 hast thou for - sak - en me? Why, why art thou so

p Why, why, *cresc.*
 hast thou for - sak - en me? Why, why art thou so

p Why, why, *cresc.*
 hast thou for - sak - en me? Why, why art thou so

14 why art thou so far *f* *mf dim.*
 far, so far from help - ing me, and from the call of my

f *mf dim.*
 far, so far from help - ing me, and from the call of my

f *mf dim.*
 so far, so far from help - ing me, and from the call of my

f
 far, far from help - ing me, and from the call of

20

p SOLO *mf*

roar - ing? _____ O my God, _____ I _____ cry in the

p

roar - ing? _____

p staggered breathing

roar - ing? *mm*

p staggered breathing

my roar - ing? *mm*

28

TUTTI *mf*

day time, _____ but thou hear-est not; _____ and in the night sea - son and am

p _____ *mf*

mm *mmmwah* ah _____ and am

p _____ *mf*

mm *mmmwah* ah _____ and am

p _____ *mf*

mm *mmmwah* ah _____ and am

fp
not _____ sil - ent. *mm*

fp
not _____ sil - ent. *mm*

fp _____ *p*
not _____ sil - ent, _____ and am not _____ sil - ent. *mm*

fp _____ *p*
not _____ sil - ent, _____ and am, _____ and am not _____ sil - ent. *mm*

p _____ *mp* _____ *mf cresc.*
But thou art ho - ly, but thou art ho - ly, O thou that in -

p _____ *mp* _____ *mf cresc.*
But thou art ho - ly, but thou art ho - ly, O thou that in -

_____ *mp* _____ *cresc.*
But thou art ho - ly, O thou that in -

_____ *mp* _____ *cresc.*
Ho - ly, O thou that in -

46

f

-hab - it - est the prais - - es of Is - ra - el.

f

mf Our fath - ers

-hab - it - est the prais - - es of Is - ra - el. _____ Our fath - ers

f

mf Our fath - ers

-hab - it - est the prais - - es of Is - ra - el. Our fath - ers

-hab - it - est the prais - - es of Is - ra - el.

53

mf

In thee they trust - ed, _____ and thou didst de - liv - er

(and)

trust - ed in thee: they trust - ed, _____ and thou didst de - liv er

trust - ed, _____ and thou didst de - liv - er

trust - ed in thee: they trust - ed _____ in thee.

f *mf* *mp* *p*

them. They cried to thee — and were de - liv - - - ered. My

f *mf* *mp* *p*

them. They cried to thee and were de - liv - - - ered. My

them.

f *mf* *mp*

They cried to thee and were de - liv - - - ered.

mf *mp*

and were de - liv - - - ered.

mp **G.P.** *sff*

God, — My God, — My God, why — hast thou for-

mp *sff*

God, My God, My God, why — hast thou for-

sff

My God, why — hast thou for-

sff

My God, why — hast thou for-

72

G.P. G.P. *mp*

-sak - en me? A - - - men,

-sak - en me? A - - - men, a -

-sak - en me? A - - - men, a -

- sak - en me? A - - - men,

78

pp *poco f* rit. *pp*

a - men, a - - - men.

pp *poco f* *pp*

- - men, a - - - men.

pp *poco f* *pp*

- - - men, a - - - men.

pp *poco f* *pp*

a - men, a - - - men.

ONLINE PERUSAL SCORE ONLY
NOT FOR USE IN PERFORMANCE

Barry Rose

LORD OF ALL HOPEFULNESS
(2002)

for SATB chorus and Organ

ONLINE PERUSAL SCORE ONLY
NOT FOR USE IN PERFORMANCE

NOVELLO

ONLINE PERUSAL SCORE ONLY
NOT FOR USE IN PERFORMANCE

Lord of all hopefulness

Jan Struther

Irish trad.,
arr. Barry Rose

Flowing (♩ = c.92) *mp*

SOPRANO

1. Lord of all_

ORGAN

Sw. p

Man.

6

hope-ful - ness, Lord of all joy, Whose trust, e - ver child-like, no cares could des -

12

-troy, Be there at our wak-ing and give us, we pray, Your bliss in our

18

hearts, Lord, at the break of the day. *Gt. (Sw. coupled)*

Ped.

24

A. *mp*
(2.) Whose

T. *mf*
2. Lord of all_ ea - ger - ness, Lord of all faith, Whose

B. *mf*
2. Lord of all_ ea - ger - ness, Lord of all faith, Whose

mf
2. Lord of all_ ea - ger - ness, Lord of all faith, Whose

29

strong hands were skilled at the plane and the_ lathe, Be_ there_____ and

strong hands were skilled at the plane and the lathe, Be there at_ our la-bours and

strong hands were skilled at the plane and the lathe, Be there at_ our la-bours and

strong hands were skilled at the plane and the lathe, Be there_____ and

give us, we pray, Your strength in our hearts, Lord, at the noon of the day.

give us, we pray, Your strength in our hearts, Lord, at the noon of the day.

give us, we pray, Your strength in our hearts, Lord, at the noon of the day.

give us, we pray, Your strength in our hearts, Lord, at the noon of the day.

41 *mp*

S.
A.

3. Lord of all kind - li - ness, Lord of all grace, Your hands swift to

T.
B.

mp

46

wel - come, your arms to em - brace, Be there at our hom - ing and

51

give us, we pray, Your love in our hearts, Lord, at the eve of the

56

day.

Sw. (soft) *mp*

Man. Ped.

61

a few SOPRANOS *p gently*

4. Lord of all calm, Whose voice is con -

S. *p*
A. 4. Lord of all gen - tle - ness, Lord of all calm, Whose voice is con -

T. *p*
B.

p
soft Ped.

66

- tent-ment, whose pre-sence is balm, Be there _____ and

- tent-ment, whose pre-sence is balm, Be there at_ our_ sleep-ing and

The musical score for measures 66-70 consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. A large watermark 'ONLINE PERUSAL SCORE ONLY NOT FOR USE IN PERFORMANCE' is overlaid on the page.

71

poco rit.

give us, we pray, Your peace, Lord, at the end of the day.

give us, we_ pray, Your peace in our_ hearts, Lord, at the end of the day.

poco rit.

The musical score for measures 71-75 consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The tempo marking 'poco rit.' appears above the first and third staves. A large watermark 'ONLINE PERUSAL SCORE ONLY NOT FOR USE IN PERFORMANCE' is overlaid on the page.

ONLINE PERUSAL SCORE ONLY
NOT FOR USE IN PERFORMANCE

Feast Song for Saint Cecilia

Words by Gregory Rose

Music by

BERNARD ROSE

for SATB with divisions (unaccompanied)

$\text{♩} = 68$

SOPRANO
ALTO
TENOR
BASS

When the sun with great fla-shes of gran -
the sun with great fla - shes of

ACCOMPT*
(for rehearsal only)

$\text{♩} = 68$

mf *s* *p*
- deur breaks o-ver the edge of the earth, Ce-ci - lia, Ce-ci - lia

mf *s* *p*
gran-deur breaks o-ver the edge of the earth, Ce-ci - lia, Ce-ci - lia

mf *s* *p*
- deur breaks o-ver the edge of the earth, Ce-ci - lia, Ce-ci - lia

mf *s* *p*
gran-deur breaks o-ver the edge of the earth, Ce-ci - lia, Ce-ci - lia

mf *s* *p*

* An exact reduction of the vocal lines is not shown at all times.

marcato *f* *dim.*

nine trum-pets bla - zing at her side glides

f marcato *dim. 3*

nine trum-pets bla-zing at her side glides o - ver

f marcato *dim. 3*

nine trum-pets bla-zing at her side glides o - ver

marcato *f* *dim. 3*

nine trum-pets bla-zing at her side glides o - ver

marcato *f* *dim. 3*

9

mf *accel.* *faster* ♩ = 80 *f*

o - ver sea and land rou - sing voi -

mf *f*

sea and land rou-sing great or-gans and voi -

mf *f*

sea and land rou-sing great or-gans and voi -

mf *f*

sea and land rou-sing great or-gans and voi -

mf *accel.* *faster* ♩ = 80 *f*

13

Tempo I
SOLO *mp*

- ces to join in song. — *Sing,* — *p*

- ces to join in song. — *p*

- ces to join in song. — *p*

- ces to join in song. — *p*

Tempo I
mp

18

FULL
mf

mp sing pre-cious mu-sic sing to the Cre-a-tor sing as this *mf*

(*p*) Sing pre-cious mu-sic sing as this *mf*

(*p*) Sing pre-cious mu-sic sing as this *mf*

(*p*) Sing pre-cious mu-sic sing as this great *mf*

FULL
mf

22

great Saint sang, sang in her

great Saint sang, sang in her

great Saint sang, sang in her

Saint sang, sang in her

27

heart. beats, beats, beats,

heart. beats, beats, beats,

SOLO *mf* *intenso*

GLI ALTRI When mid-day heat beats on working heads,

heart. beats, beats, beats,

heart. beats, beats, beats,

81

p Ce - ci - lia, Ce - ci - lia with strings _____ *mp*

p Ce - ci - lia, Ce - ci - lia with strings _____ *mp*

wor - king heads, - Ce - ci - lia with strings _____ *p* *mp*

p Ce - ci - lia, Ce - ci - lia with strings _____ *mp*

p Ce - ci - lia, Ce - ci - lia with strings _____ *mp*

36

mf and horns stirs the will in man, in man _____

mf und horns stirs the will in man _____

FULL *mf* and horns stirs the will in man, in man and _____ *f*

mf and horns stirs the will in man and ur - _____ *f*

40

f
and ur - ges him to do great things, great things..

f
und ur - ges him to do great things, great things..

ur - ges him to do great things, great things..

ges him to do great things, great things..

44

SOLO
mp *mp* *s*

Sing, sing pre - cious mu - sic sing to the Cre -

p
Sing pre - cious mu - sic

p
Sing pre - cious mu - sic

p
Sing pre - cious mu - sic

mp *mp* *s*

48

FULL

a - tor sing as this great Saint sang, —

sing — as this great Saint sang, — sang —

sing — as this great Saint sang, —

sing — as this great Saint sang, — sang —

52

dim. *p* sang — in her — heart. —

dim. *p* in — her heart. When cool eve -

dim. *p* sang — in — her — heart. —

dim. *p* in — her heart. When cool eve -

dim. *p*

56

P
 When cool eve - ning bree - zes calm — wea - ry
 - ning bree - zes calm — wea - ry

P
 When cool eve - ning bree - zes calm — wea - ry
 - ning bree - zes calm — wea - ry

60

pp folk in - vi - ting them — to rest, *P.* Ce - ci - lia, Ce -
pp folk in - vi - ting them — to rest, *P.* Ce - ci - lia,
pp folk in - vi - ting them — to rest, *P.* Ce - ci - lia,
pp folk in - vi - ting them — to rest, *P.* Ce - ci - lia,

64

* If the upper D is sung, the A must be omitted.

ci - lia plucking harp strings

Ce - ci - lia plucking harp strings en - treats flutes

Ce - ci - lia plucking harp strings

Ce - ci - lia plucking harp strings

69

P lul

oo (SOLO) lul

GLI ALTRI *P* to play lul

oo to play lul

p to play lul

oo to play lul

p to play lul

78

SOLO
mp

ling her peo-ple to calm rest. Sing,

FULL

ling her peo-ple to calm rest.

ling her peo-ple to calm rest.

ling her peo-ple to calm rest.

78

mp

sing pre-cious mu-sic sing to the Cre-

p

Sing pre-cious mu-sic

p

Sing pre-cious mu-sic

p

Sing pre-cious mu-sic

80

FULL

mf

a - tor — sing as this great Saint sang,

mf

sing — as this great Saint sang, — sang, —

mf

sing — as this great Saint sang,

mf

sing as this great Saint sang, — sang, —

mf

88

dim.

calando

pp

sang, — sang — in her heart.

dim.

pp

sang, — sang in her heart.

dim.

pp

sang, — sang — in her heart.

dim.

pp

sang — in her heart.

calando

pp

dim.

87

Appleton, April 1975

When the sun
with great flashes
of grandeur
breaks over the edge
of the earth,
Cecilia
nine trumpets blazing
at her side
glides over sea and land
rousing great organs
and voices
to join in song.

*Sing
precious music
sing to the Creator
as this great Saint
sang in her heart.*

When midday heat
beats on working heads,
Cecilia
with strings and horns
stirs the will in man
and urges him
to do great things.

*Sing
precious music
sing to the Creator
as this great Saint
sang in her heart.*

When cool evening breezes
calm weary folk
inviting them to rest,
Cecilia
plucking harp strings
entreats flutes to play
lulling her people
to calm rest.

*Sing
precious music
sing to the Creator
as this great Saint
sang in her heart.*

GREGORY ROSE

Commissioned by the Norfolk and Norwich Festival and first performed on
Saturday 6 May 2006 by the Festival Chorus and Academy of Ancient Music conducted by John Aplin at Norwich Cathedral.

AVE VERUM CORPUS

JOBY TALBOT
(2006)

Delicato e sempre ritmico ♩ = 100

pp < *mp* > *pp* < *mp* > *pp*

SOPRANO
A - ve - - - - - ve - rum Cor - pus, - - - - -

ALTO
A - ve - - - - - ve - rum Cor - pus, - - - - -

TENOR
A - ve - - - - -

BASS
A - ve - - - - -

Delicato e sempre ritmico ♩ = 100

Sw. flute

ORGAN
p

A

8

pp < *mp* > *pp* < *mp* > *pp*

na - tum de Ma - ri - - a

pp < *mp* > *pp* < *mp* > *pp*

na - tum de Ma - ri - - a

mp < *pp* >

ve - rum Cor - - - - - pus, na - tum

mp < *pp* >

ve - rum Cor - - - - - pus, na - tum

A

15

B

p *mf*

Vir - gi - ne, Vir - - - gi - - -

p *mf*

Vir - gi - ne, Vir - - - gi - - -

mf

de Ma - ri - a Vir - - - gi - ne,

mf

de Ma - ri - a Vir - - - gi - ne,

B

Ped: coupled to Sw. only

21

C

dim.

pp

- ne, Vir - gi - ne,

dim.

pp

- ne, Vir - gi - ne,

dim.

pp

Vir - - - gi - - - ne, Vir - - - gi -

dim.

pp

Vir - - - gi - ne, Vir - - - gi -

C

dim.

p

27 SOPRANO 1 *mp dim.*

Vir - - - gi - - - ne,

SOPRANO 2 *mp dim.*

Vir - - - gi - - - ne, Vir - - - gi - - - ne,

mp dim.

Vir - - - gi - - - ne, Vir - - - gi - - - ne,

mp dim.

-ne, Vir - - - gi - ne, Vir - - - gi - - - ne,

mp dim.

-ne, Vir - - - gi - ne, Vir - gi - ne, Vir - - - gi -

33 **D** *mp cresc.*

in cru - ce pro

p cresc.

im - mo - la - tum in cru - ce pro

pp cresc.

Ve - re pas - sum, im - mo - la - tum in cru - ce pro

pp cresc.

in cru - ce pro

pp

- ne,

D *pp cresc.*

39 **E**

mf dim. *p*
 ho - mi - ne, — A - ve ve - rum Cor - - - pus,

mf dim. *p*
 ho - mi - ne, — A - ve ve - rum Cor - - - pus,

ALTO 1
mf dim. *p*
 ho - mi - ne, A - ve ve - rum Cor - - - pus,

ALTO 2
mf dim. *p*
 ho - mi - ne, A - ve ve - rum — Cor -

TENOR 1
mf dim. *p*
 ho - mi - ne, — A - ve ve - rum Cor - - - pus,

TENOR 2
mf dim. *p*
 ho - mi - ne, — A - ve ve - rum Cor - Cor -

mf dim. *p*
 ho - mi - ne, A - ve ve - rum Cor - Cor -

E

mf dim. *p*

45 **F** *pp* - *p cresc.*

la - tus per - fo - ra - tum, un - da flu - xit

pp *cresc.*

Cu - jus la - tus per - fo - ra - tum, un - da flu - xit

pp *cresc.*

- pus, per - fo - ra - tum, un - da flu - xit

mp cresc.

un - da flu - xit

pp *mp cresc.*

- pus, un - da flu - xit

pp *mp cresc.*

- pum, et

F

pp *mp*

51 *mf dim.* **G** *p*

san - gui - ne; A - ve ve - rum Cor - pus,

mf dim. *p*

san - gui - ne; A - ve ve - rum Cor - pus,

mf dim. *p*

san - gui - ne; A - ve ve - rum

mf dim. *p*

san - gui - ne; A - ve ve - rum Cor - pus,

G

p

57 **H**

na - tum de Ma - ri - a

na - tum de Ma - ri - a

Cor - - - pus, na - tum de Ma - ri - - - a

na - tum de Ma - ri - a

H Solo flute

p

Ped +16'

63 **I** *mp*

Es - - to no - - - bis

ALTO 1 *mp*

Es - - to no - - - bis

ALTO 2 *p*

A - ve ve - rum Cor - - - pus, na - tum

Vir - - - gi - - - ne,

soft reed p

I *sim.*

69 *pp* J

præ - - - gu - sta - tum in mor -

pp

præ - - - gu - sta - tum in mor -

de Ma - ri - - a A - ve ve - rum Cor -

75 *mp* *pp*

- tis ex - - - a - - - mi - ne.

mp *pp*

- tis ex - - - a - - - mi - ne.

-pus, na - tum de Ma - ri - - a A - ve

81 **K** *mp* *pp*

Es - - - - to no - bis præ - - - - gu -

Es - - - - - to no - bis præ - - - - - gu -

ve - rum Cor - - - - pus, na - tum de Ma - ri -

pp *mp* *pp*

Es - - - - - to no - - - - bis præ -

+flute 4'

87 **L** *mp*

-sta - - - - tum in - - - - mor - tis ex -

-sta - - - - tum in - - - - mor - tis ex -

- a *cresc.* A - ve ve - rum Cor - - - - pus, na - tum

mp

- - - - gu - sta - - - - tum in - - - - mor - tis

L

93 *pp* M *mp cant.*

- a - - - - - mi - ne. O Je - su

pp *mp cant.*

- a - - - - - mi - ne. O Je - su

de Ma - ri - - - a A - ve ve - rum Cor -

pp *mp cant.*

ex - - - a - - - mi - ne. O Je - su

BASS 1

BASS 2 *mp*

A - - ve ve - rum

mp M *flute 4'*

flutes *mp*

99

dul - - - cis, O Je - su pi - - - e,

dul - - - cis, O Je - su pi - - - e,

pus, na - tum de Ma - ri - - - a A - ve

mp

dul - - - cis, O Je - su pi - - - e,

A - ve ve - rum Cor - pus, na - tum de Ma -

Cor - - - pus, na - tum de Ma - ri - - - a

N

105

pp

mp

O Je - su Fi - li Ma - ri - - - -

pp

mp

O Je - su Fi - li Ma - ri - - - -

ve - rum Cor - - - pus, na - tum de Ma - ri -

pp

mp

O Je - su Fi - li Ma - ri - - - -

- ri - - - a A - ve ve - rum Cor - - - pus,

A - ve ve - rum Cor - pus, na - tum de Ma -

N

111 O *mf*

- a, Ve - re pas-sum, im-mo - la - tum -

mf

- a, mi - se - re - re, mi - se -

mf

- a, A - ve mi - se - re - re, mi - se -

mf

- a, mi - se - re - re, mi - se -

na - tum de Ma - ri - a

- ri - - - a, Ma - ri - a

mp
strings

+32'

117 *mf* P *p*

in cru-ce pro ho - mi - ne,

mf

- re - - - re, mi - se - re - - - re

mf

- re - - - re, mi - se - re - - - re

mf

mi - se - re - re, mi - se - re - - - re

P

123

mf

mp

Cu - jus la - tus per - fo - ra - tum, — un - da flu - xit et san - gui - ne;

ALTO 1

dim.

me - - - - - i, —

ALTO 2

dim.

- me - - - - - i, me - - - - - i,

TENOR 1

dim.

me - - - - - i, —

TENOR 2

dim.

me - - - - - i, me - - - - - i,

BASS 1

dim.

me - - - - - i, me - - - - - i,

BASS 2

dim.

me - - - - - i, —

The piano accompaniment consists of two staves. The right hand features a rhythmic pattern of eighth notes in the upper register, while the left hand provides a harmonic foundation with chords and a steady bass line. The music is in a key with one sharp (F#) and a 4/4 time signature.

129 **Q** *pp* *p*

Es-to no-bis præ - gu - sta - tum

p *cresc.*
mi - se - re - re, mi - se - re - - - re

p *cresc.*
mi - se - re - re, mi - se - re - - - re

p *cresc.*
mi - se - re - re me - - - i, mi - se - re - re

p *cresc.*
mi - se - re - re, mi - se - re - re

Q *soft reed*

-32-

135 *p* **R** *mf*

in mor-tis ex - a - mi - ne. mi - se - re - re me - - - i,

mf
me - - - i, mi - se - re - re me - - - i,

mf
me - - - i, mi - se - re - re me - - - i,

mf
me - - - i, me - i, mi - se - re - re

mf
me - i, mi - se - re - re

R

141 *dim.*

S

mi - se - re - re me - i, mi - se - re - re

dim. *p*

mi - se - re - re me - i, mi - se - re - re

dim. *p*

mi - se - re - re me - i, mi - se - re - re

dim. *p*

me - - - i, mi - se - re - re me - - - i,

147

me - - - i, mi - se - - - re - re.

pp

me - - - i, mi - se - - - re - re.

pp

me - - - i, mi - se - - - re - re.

pp

p

mi - se - re - re me - i.

pp *p* *pp*

Rall. - - - - - meno mosso ♩ = 84

153

T *pp* sotto voce

A - - - - - men,

pp sotto voce

A - - - - - men,

pp

A -

pp

A -

Rall. - - - - - **T** meno mosso ♩ = 84

T *mf*

a - men, a - - - - - men.

mf

a - men, a - - - - - men.

mf

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

mf

- men, a - - - - - men, a - - - - -

159

U *mf*

a - men, a - - - - - men.

mf

a - men, a - - - - - men.

mf

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

mf

- men, a - - - - - men, a - - - - -

pp soft reed

167 BASS

mp

- men.

pp

ONLINE PERUSAL SCORE ONLY
NOT FOR USE IN PERFORMANCE

CONTEMPORARY CHURCH MUSIC SERIES

JOHN TAVENER

FUNERAL IKOS

FOR UNACCOMPANIED CHOIR

S S A T B B

ONLINE PERUSAHAAN SCORE ONLY
NOT FOR USE IN PERFORMANCE

FUNERAL IKOS

Why these bitter words of the dying, O brethren, which they utter as they go hence? I am parted from my brethren. All my friends do I abandon, and go hence. But whither I go, that understand I not, neither what shall become of me yonder; only God, who hath summoned me knoweth. But make commemoration of me with the song: *Alleluia*.

But whither now go the souls? How dwell they now together there? This mystery have I desired to learn, but none can impart aright. Do they call to mind their own people, as we do them? Or have they forgotten all those who mourn them and make the song: *Alleluia*?

We go forth on the path eternal, and as condemned, with downcast faces, present ourselves before the only God eternal. Where then is comeliness? Where then is wealth? Where then is the glory of this world? There shall none of these things aid us, but only to say oft the psalm: *Alleluia*.

If thou hast shown mercy unto man, O man, that same mercy shall be shown thee there; and if on an orphan thou hast shown compassion, the same shall there deliver thee from want. If in this life the naked thou hast clothed, the same shall give thee shelter there, and sing the psalm: *Alleluia*.

Youth and the beauty of the body fade at the hour of death, and the tongue then burneth fiercely, and the parched throat is inflamed. The beauty of the eyes is quenched then, the comeliness of the face all altered, the shapeliness of the neck destroyed; and the other parts have become numb, nor often say: *Alleluia*.

With ecstasy are we inflamed if we but hear that there is light eternal yonder; that there is Paradise, wherein every soul of Righteous Ones rejoiceth. Let us all, also, enter into Christ, that all we may cry aloud thus unto God: *Alleluia*.

*From The Order for the Burial of Dead Priests
translated from the Greek by Isabel Hapgood.*

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FUNERAL IKOS

JOHN TAVENER
(1981)

Always quiet, solemn and flexible (♩ = c.88)

Sopranos

Altos

Tenors

Basses

Piano for
rehearsal only

p e legato sempre

Why these bit - ter - words of the dy - ing, O - brethren, which they

p e legato sempre

Why these bit - ter - words of the dy - ing, O - brethren, which they

ut - ter as they go hence? I am par - ted from my brethren. All my friends do I a - bandon, and go

ut - ter as they go hence? I am par - ted from my brethren. All my friends do I a - bandon, and go

hence. But — whith-er I go, that un - der - stand I not, — nei - ther

hence. But — whith-er I go, that un - der - stand I not, — nei - ther

unis.

what shall be - come of me yon - der; On - ly God, who hath sum - moned me

what shall be - come of me yon - der; On - ly God, who hath sum - moned me

div.

dolciss.
Al - le -
dolciss.
Al - le -
dolciss.
know-eth. But make com - mem - o - ra - tion of me with the song: Al - le -
dolciss.
unis.
know-eth. But make com - mem - o - ra - tion of me with the song: Al - le -

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

S. *div.*
 But — whith-er now go the souls? How dwell they now to - geth-er there? This —

A.
 But — whith-er now go the souls? How dwell they now to - geth-er there? This —

S. *unis.*
 mys-tery have I de-sired to learn, but — none can im-part a - right. Do they

A.
 mys-tery have I de-sired to learn, but — none can im-part a - right. Do they

S. *div.*
 call to mind their own peo - ple, as we do them? Or have they for-got - ten all

A.
 call to mind their own peo - ple, as we do them? Or have they for-got - ten all

S. *unis.*
 those who mourn them and make the — song: Al - le - lu - ia, Al - le - lu - ia, Al - le -

A.
 those who mourn them and make the — song: Al - le - lu - ia, Al - le - lu - ia, Al - le -

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

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

- lu - ia, Al - le - lu - - ia. We go forth on the path e - ter - nal, and as con -

- lu - ia, Al - le - lu - - ia. We go forth on the path e - ter - nal, and as con -

- lu - ia, Al - le - lu - - ia. We go forth on the path e - ter - nal, and as con -

- lu - ia, Al - le - lu - - ia. We go forth on the path e - ter - nal, and as con -

..... helps to eradicate published choral music.

- demned, with down-cast fa - ces, pre - sent our-selves be-fore the on - ly God e -

- demned, with down-cast fa - ces, pre - sent our-selves be-fore the on - ly God e -

- demned, with down-cast fa - ces, pre - sent our-selves be-fore the on - ly God e -

- demned, with down-cast fa - ces, pre - sent our-selves be-fore the on - ly God e -

div.
- ter - nal. Where then is come-li-ness? Where then is wealth? Where then is the glo - ry of this

- ter - nal. Where then is come-li-ness? Where then is wealth? Where then is the glo - ry of this

- ter - nal. Where then is come-li-ness? Where then is wealth? Where then is the glo - ry of this

div.
- ter - nal. Where then is come-li-ness? Where then is wealth? Where then is the glo - ry of this

unis.

world? There shall none of these things aid us, but on - ly to say— oft the

world? There shall none of these things aid us, but on - ly to say— oft the

world? There shall none of these things aid us, but on - ly to say— oft the

unis.

world? There shall none of these things aid us, but on - ly to say— oft the

psalm: Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - - ia.

psalm: Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - - ia.

psalm: Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - - ia.

psalm: Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - - ia.

T. If thou hast shown mer - cy un - to man, O man, that same mer - cy shall be

B. If thou hast shown mer - cy un - to man, O man, that same mer - cy shall be

T. shown thee there; and if on an or-phan thou hast shown com - pas - sion, the

B. shown thee there; and if *div.* on an or-phan thou hast shown com - pas - sion, the

T. same shall there de - liv - er thee from want. If in this life the na-ked thou hast

B. same shall there de - liv - er thee from want. If in this life the na-ked thou hast *unis.*

S. _____

A. _____

T. clothed, the same shall give thee shel- ter there, and — sing — the

B. clothed, the same shall give thee shel- ter there, and — sing — the

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

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

psalm: Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia, Al - le - lu -

psalm: Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia, Al - le - lu -

A good copy is a purchased copy.

- - ia. Youth and the beau - ty of the bo - dy fade at the
 - - ia. Youth and the beau - ty of the bo - dy fade at the
 - - ia.
 - - ia.

hour of death, and the tongue then burn-eth fierce - ly, and the parched throat is inflamed. The... *div.*
 hour of death, and the tongue then burn-eth fierce - ly, and the parched throat is inflamed. The...

S. beau-ty of the eyes is — quenched then, the — come-li - ness of the

A. beau-ty of the eyes is — quenched then, the — come-li - ness of the

S. face all — al - tered, the — shape - li-ness of the neck des - troyed; And the *, unis.*

A. face all — al - tered, the — shape - li-ness of the neck des - troyed; And the

S. oth - er parts have be - come numb, nor of - ten — say Al - le -

A. oth - er parts have be - come numb, nor of - ten — say Al - le -

T. Al - le -

B. Al - le -

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

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

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

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

With — ec - stas - y are we in - flamed if we but hear that there is

With — ec - stas - y are we in - flamed if we but hear that there is

With — ec - stas - y are we in - flamed if we but hear that there is

With — ec - stas - y are we in - flamed if we but hear that there is

light e - ter - nal yon - der; that there is Pa - ra - dise, where - in eve - ry

light e - ter - nal yon - der; that there is Pa - ra - dise, where - in eve - ry

light e - ter - nal yon - der; that there is Pa - ra - dise, where - in eve - ry

light e - ter - nal yon - der; that there is Pa - ra - dise, where - in eve - ry

soul of Right-eous Ones re - joic - eth. Let us all, al - so, en - ter in - to

soul of Right-eous Ones re - joic - eth. Let us all, al - so, en - ter in - to

soul of Right-eous Ones re - joic - eth. Let us all, al - so, en - ter in - to

soul of Right-eous Ones re - joic - eth. Let us all, al - so, en - ter in - to

Christ, that all we may cry a - loud thus un - to God:

Christ, that all we may cry a - loud thus un - to God:

Christ, that all we may cry a - loud thus un - to God:

Christ, that all we may cry a - loud thus un - to God:

unis. Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - - ia. *rit.* - - - -

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.

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

JOHN TAVENER

KALI-YUGA

FOR UNACCOMPANIED DOUBLE CHOIR
SATB/SATB

ONLINE PERUSAL SCORE ONLY
NOT FOR USE IN PERFORMANCE

CHESTER MUSIC

KALI-YUGA

1. Das Fest

Ein weltlich Fest: Lampen Kristalle schimmern,
Im großen Saal –
Und glänzende Gesellschaft, Damen, Herrn,
Sitzen beim Mahl.
Man spricht von allem und man spricht von nichts –
Der Wein ist rot,
Und so der Blumenschmuck.
Doch keiner, keiner
Denkt an den Tod.

2. Alltag

Der Alltag: Lärm, fliehende Menschenflut;
Und Hässlichkeit
Der Räume und der Dinge; alles rennt
Und alles schreit
Für nichts. Eitles Gelächter mildert
Nicht diese Not.
Keiner ist edlen Sinns.
Doch einer, einer –
Er denkt an Gott.

3. Kali-Yuga

O Spätzeitmensch, sei friedevollen Mutes!
Die Zeit des Kali-Yuga hat ihr Gutes;
Gewiss, die Wirrnis dauert eine Weile –
Doch leicht gemacht hat Gott den Weg zum Heile.

Frithjof Schuon

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KALI-YUGA

1. The Celebration

*A worldly banquet: chandeliers glitter
In the large hall –
And brilliant society, ladies and gentlemen
Sit down for the meal.
They talk of everything and they talk of nothing –
The wine is red,
And so are the flowers.
But no one, no one
Thinks of death.*

2. Weekday

*Weekday: noise, fleeing flood of humanity;
And ugliness
Of rooms and objects; everybody runs
And everybody yells
For nothing. Vain laughter does not ease
This misery.
No one is of noble mind.
Yet someone, someone –
Thinks of God.*

3. Kali-Yuga

*O man of the last days, be of a tranquil mind;
The time of the Kali-Yuga has its good side;
Assuredly, troubles will last for a while –
But God has made easy the way to salvation.*

Kali-Yuga was commissioned by Stephen Montague (Artistic Director – CoMA Open Score Project 2004-5) for Contemporary Music Making for Amateurs (CoMA), with funds from the Esmée Fairbairn Foundation, the Performing Rights Society Foundation, the Arts Council of England and Friends of CoMA.

Duration: c. 6 minutes

Score on sale: Order No. CH71522

COMPOSER'S NOTE

Kali-Yuga is a short, symbolic piece for choirs, representing in a simple, almost child-like way the last days of the Kali-Yuga – the Dark Age of Hinduism. We live in these days.

The “ugliness” of the modern world is portrayed in the first two sections, as the singers from Choir II are given a free rein to represent “triviality” in the first song, and “ugliness” in the second, while the singing chorus in Choir I describes the events in Schuon’s German poetry.

The third section represents “weeping humanity”, personified by the two women and two men from the choirs, as the rest sing with great dignity and solemnity about the Kali-Yuga.

The musical material is tightly knit throughout, and the performance should be as vivid and imaginative as possible.

J.T.

Kali-Yuga should be pronounced as follows:

‘Ka’ as in car

‘li’ as in lean

‘Yu’ as in you

‘ga’ as in gum

for COMA

KALI-YUGA

John Tavener

1. Das Fest

$\text{♩} = \text{c.}60$
c.10" *molto f marc. iss.*

CHOIR I

Soprano
Ein welt - lich Fest: Lam - pen Kris - tal - le

Alto
Ein welt - lich Fest: Lam - pen Kris - tal - le

Tenor
Ein welt - lich Fest: Lam - pen Kris - tal - le

Bass
Ein welt - lich Fest: Lam - pen Kris - tal - le

c.10" *pp cresc. poco a poco*

CHOIR II

Soprano
idle gossip, shallow sophisticated chatter at a grand banquet.

Alto
pp cresc. poco a poco

Tenor
pp cresc. poco a poco

Bass
pp cresc. poco a poco

4

S. schim-mern, Im gro-ßen Saal- Und glän-zen-de Ge-sell- - - *sfpp*

A. schim-mern, Im gro-ßen Saal- Und glän-zen-de Ge-sell- - - *sfpp*

T. schim-mern, Im gro-ßen Saal- Und glän-zen-de Ge-sell- - - *sfpp*

B. schim-mern, Im gro-ßen Saal- Und glän-zen-de Ge-sell- - - *sfpp*

S. A. (cresc.) -----

T. B. (cresc.) -----

7

S. - - - - - schaft, Da-men, Herrn, Sit-zen beim Mahl. *molto f*

A. - - - - - schaft, Da-men, Herrn, Sit-zen beim Mahl. *molto f*

T. - - - - - schaft, Da-men, Herrn, Sit-zen beim Mahl. *molto f*

B. - - - - - schaft, Da-men, Herrn, Sit-zen beim Mahl. *molto f*

S. A. (molto) ----- *molto f* *poco f* *cresc. poco a poco* -----

T. B. (molto) ----- *molto f* *poco f* *cresc. poco a poco* -----

11

S. *ffp*
Man spricht von al - lem und man spricht von nichts -

A. *ffp*
Man spricht von al - lem und man spricht von nichts -

T. *ffp*
Man spricht von al - lem und man spricht von nichts -

B. *ffp*
Man spricht von al - lem und man spricht von nichts -

S. A. T. B.

14

S. *molto f*
Der Wein ist rot, Und so der Blu - men - schmuck.

A. *molto f*
Der Wein ist rot, Und so der Blu - men - schmuck.

T. *molto f*
Der Wein ist rot, Und so der Blu - men - schmuck.

B. *molto f*
Der Wein ist rot, Und so der Blu - men - schmuck.

S. A. T. B.

Fast, jazzy (♩ = c.80) becoming faster and faster

c.30"

17 *cresc.* repeat ad lib. change gradually from Crooning to Big Band style.

S. Boo, Boo, Boo, Boo, Boo, Boo, Boo, Boo, Boo.

A. Boo, Boo, Boo, Boo, Boo, Boo, Boo, Boo, Boo.

T. Boo, Boo, Boo, Boo, Boo, Boo, Boo, Boo, Boo.

B. Boo, Boo, Boo, Boo, Boo, Boo, Boo, Boo, Boo.

c.30"

becoming inebriated, rowdy.

S. A. T. B. (cresc.)

OFF

ff poss.! L.P.

S. Dah, Dah, Dah, Dah, Dah, Dah, Dah, Dah.

A. Dah, Dah, Dah, Dah, Dah, Dah, Dah, Dah.

T. Dah, Dah, Dah, Dah, Dah, Dah, Dah, Dah.

B. Dah, Dah, Dah, Dah, Dah, Dah, Dah, Dah.

L.P.

ff poss.! L.P.

S. A. T. B. *ff poss.!*

Serene, sad (♩ = c.60)

19 *pp*

S. Doch kei - ner, _____ kei - ner Denkt _____

A. *pp*
Doch kei - ner, _____ kei - ner Denkt _____

T. *pp*
Doch kei - ner, _____ kei - ner Denkt _____

B. _____

CHOIRS I, II

25 *pp* < *pp* < *pp* *molto* < *ff pp* < *ff pp* < *ff pp* < *ff pp*

S. an den Tod. _____

A. *pp* < *pp* < *pp* *molto* < *ff pp* < *ff pp* < *ff pp* < *ff pp*

A. an den Tod. _____

T. *pp* < *pp* < *pp* *molto* < *ff pp* < *ff pp* < *ff pp* < *ff pp*

T. an den Tod. _____

B. *pp* < *pp* < *pp* *molto* < *ff pp* < *ff pp* < *ff pp* < *ff pp*

B. an den Tod. _____ segue

2. Alltag

molto f marcatis.

c.10"

S. Der All - tag: Lärm, flieh - en - de

A. Der All - tag: Lärm, flieh - en - de

T. Der All - tag: Lärm, flieh - en - de

B. Der All - tag: Lärm, flieh - en - de

CHOIR I

CHOIR II

ugly noise of people – vain laughter, vulgarity etc.

pp cresc. poco a poco

pp cresc. poco a poco

4

S. Men - schen - flut; Und Häss - lich - keit Der Räu - me und der Din - ge; al - les

A. Men - schen - flut; Und Häss - lich - keit Der Räu - me und der Din - ge; al - les

T. Men - schen - flut; Und Häss - lich - keit Der Räu - me und der Din - ge; al - les

B. Men - schen - flut; Und Häss - lich - keit Der Räu - me und der Din - ge; al - les

S. A. T. B.

6

S. *rennt Und al - les schreit Für nichts. Eit - les Ge -*

A. *rennt Und al - les schreit Für nichts. Eit - les Ge -*

T. *rennt Und al - les schreit Für nichts. Eit - les Ge -*

B. *rennt Und al - les schreit Für nichts. Eit - les Ge -*

S. A. T. B.

sfpp *molto f*

sfpp *molto f*

sfpp *molto f*

sfpp *molto f*

3/8 6/4 4/4 3/16 3/8

10

S. *-läch-ter mil-dert Nicht die - se Not. Kei-ner ist*

A. *-läch-ter mil-dert Nicht die - se Not. Kei-ner ist*

T. *-läch-ter mil-dert Nicht die - se Not. Kei-ner ist*

B. *-läch-ter mil-dert Nicht die - se Not. Kei-ner ist*

S. A. T. B.

sfpp *molto f*

sfpp *molto f*

sfpp *molto f*

sfpp *molto f*

3/8 3/16 6/4 4/4 3/16 3/8

poco f

poco f

Fast, jazzy (♩ = c.80) becoming faster and faster

c.30"

15

S. *cresc.* ed - len Sinns. Boo, Boo, Boo, — Boo, Boo, Boo, Boo, Boo, Boo. repeat ad lib. change gradually from Crooning to Big Band style.

A. *cresc.* ed - len Sinns. Boo, Boo, Boo, — Boo, Boo, Boo, Boo, Boo, Boo.

T. *cresc.* ed - len Sinns. Boo, Boo, Boo, — Boo, Boo, Boo, Boo, Boo, Boo.

B. *cresc.* ed - len Sinns. Boo, Boo, Boo, — Boo, Boo, Boo, Boo, Boo, Boo.

S. hideous, ugly noise. c.30"

A. (cresc.)

T. (cresc.)

B. (cresc.)

S. *ff poss.!* Dah, Dah, Dah, — Dah, Dah, Dah, Dah, Dah, Dah. OFF L.P.

A. *ff poss.!* Dah, Dah, Dah, — Dah, Dah, Dah, Dah, Dah, Dah. L.P.

T. *ff poss.!* Dah, Dah, Dah, — Dah, Dah, Dah, Dah, Dah, Dah. L.P.

B. *ff poss.!* Dah, Dah, Dah, — Dah, Dah, Dah, Dah, Dah, Dah. L.P.

S. *ff poss.!* L.P.

A. *ff poss.!* L.P.

T. *ff poss.!* L.P.

B. *ff poss.!* L.P.

18 **Serene, sad** (♩ = c.60)
pp

S. Doch ei - ner, ei - - - ner -

A. *pp*
 Doch ei - ner, ei - - - ner -

T. *pp*
 Doch ei - ner, ei - - - ner -

B.

CHOIRS I. II

24 *pp* < *pp* < *pp* < *molto pp* < *ff pp* < *ff pp* < *ff pp* < *ff pp*

S. Er denkt an Gott. _____

A. *pp* < *pp* < *pp* < *molto pp* < *ff pp* < *ff pp* < *ff pp* < *ff pp*

A. Er denkt an Gott. _____

T. *pp* < *pp* < *pp* < *molto pp* < *ff pp* < *ff pp* < *ff pp* < *ff pp*

T. Er denkt an Gott. _____

B. *pp* < *pp* < *pp* < *molto pp* < *ff pp* < *ff pp* < *ff pp* < *ff pp*

B. Er denkt an Gott. _____ segue

3. Kali-Yuga

$\text{♩} = \text{c.52}$ *f* with great dignity

S. O Spät-zeit-mensch, sei frie-de-vol-len

A. O Spät-zeit-mensch, sei frie-de-vol-len

T. O Spät-zeit-mensch, sei frie-de-vol-len

B. O Spät-zeit-mensch, sei frie-de-vol-len

pp sempre *mp*

* Two Women
Ka - li - Yu - ga. Ka - li - Yu - ga. Ka - li - Yu - ga. Ka - li - Yu - ga. Ka - li - Yu - ga. Ka - li -

* Two Men
Ka - li - Yu - ga. Ka - li - Yu - ga. Ka - li - Yu - ga. Ka - li - Yu - ga. Ka - li - Yu - ga. Ka - li -

* Taken from the Choirs

6

S. Mu - - - tes! Die Zeit des Ka - li - Yu - ga hat ihr Gu - - -

A. Mu - - - tes! Die Zeit des Ka - li - Yu - ga hat ihr Gu - - -

T. Mu - - - tes! Die Zeit des Ka - li - Yu - ga hat ihr Gu - - -

B. Mu - - - tes! Die Zeit des Ka - li - Yu - ga hat ihr Gu - - -

Two Women
- Yu - ga. Ka - li - Yu - ga. Ka - li - Yu - ga. Ka - li - Yu - ga. Ka - li - Yu -

Two Men
- Yu - ga. Ka - li - Yu - ga. Ka - li - Yu - ga. Ka - li - Yu - ga. Ka - li - Yu -

11

S. *tes; Ge - wiss, die Wirr-nis dau-ert ei - ne Wei - - le - Doch*

A. *tes; Ge - wiss, die Wirr-nis dau-ert ei - ne Wei - - le - Doch*

T. *tes; Ge - wiss, die Wirr-nis dau-ert ei - ne Wei - - le - Doch*

B. *tes; Ge - wiss, die Wirr-nis dau-ert ei - ne Wei - - le - Doch*

Two Women *- ga. Ka - li - Yu - ga. Ka - li - Yu - ga. Ka - li - Yu - ga. Ka - li - Yu - ga. Ka -*

Two Men *- ga. Ka - li - Yu - ga. Ka - li - Yu - ga. Ka - li - Yu - ga. Ka - li - Yu - ga. Ka -*

16 *rit.*

S. *leicht ge - macht hat Gott den Weg zum Hei - - - - le.*

A. *leicht ge - macht hat Gott den Weg zum Hei - - - - le.*

T. *leicht ge - macht hat Gott den Weg zum Hei - - - - le.*

B. *leicht ge - macht hat Gott den Weg zum Hei - - - - le.*

Two Women *- li - Yu - ga. Ka - li - Yu - ga. Ka - li - Yu - ga. niente*

Two Men *- li - Yu - ga. Ka - li - Yu - ga. Ka - li - Yu - ga. niente*

ONLINE PERUSAL SCORE ONLY
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JOHN TAVENER

MARIENHYMNE

**FOR UNACCOMPANIED CHOIR AND SEMICHORUS
SATB/SSAA**

ONLINE PERUSAL SCORE ONLY
NOT FOR USE IN PERFORMANCE

Commissioned by University College, Winchester. First performance in Winchester Cathedral on 10th March 2005, as part of the Art, Mind and Religion Festival, by Southern Voices and University College, Winchester.

Duration: c. 5 minutes
Score on sale: Order No. CH69674

COMPOSER'S NOTE

Time and time again I have been drawn to Schuon's vision of the Virgin Mary as Universal and Primordial Woman. *Marienhymne* celebrates Mary in this dimension. The work should be performed in a large acoustic, with a great distance between the main choir and the echo choir.

The music should be sung with radiance and ecstasy, reflecting Schuon's vision.

J.T.

Marienhymne

Die Heilige Jungfrau ist das Gottgedenken;
Deswegen sagt der Engel: „Voll der Gnad.“
Der Name Gottes, der das Herz erfreut:
Dies ist der Wein, den sie uns wollte schenken;

*The Holy Virgin is remembrance of God;
Therefore the angel says: "Hail, full of grace."
The Name of God, which fills our hearts with joy:
This is the wine she wanted to bestow;*

Und nicht nur ihre Worte, die ihr kennt –
Auch ihrer Schönheit strahlend Sakrament.

*And not her words alone, which you know –
But also her beauty's radiant sacrament.*

From *Maria* by Frithjof Schuon

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MARIENHYMNE

John Tavener

Radiant, ecstatic and massive ($\text{♩} = \text{c.}52$)

ECHO CHOIR

Sopranos

Altos

MAIN CHOIR

Sopranos

Altos

Tenors

Basses

molto f

Die Heil - ge Jung - frau ist das Gott - ge - den - ken;

molto f

Die Heil - ge Jung - frau ist das Gott - ge - den - ken;

molto f

Die Heil - ge Jung - frau ist das Gott - ge - den - ken;

molto f

Die Heil - ge Jung - frau ist das Gott - ge - den - ken;

5

echo
ethereal, from a great distance

S. Die Heil - ge Jung - frau ist das Gott - ge - den - ken;

echo
ethereal, from a great distance

A. Die Heil - ge Jung - frau ist das Gott - ge - den - ken;

molto f

S. Des - we - gen sagt der

molto f

A. Des - we - gen sagt der

molto f

T. Des - we - gen sagt der

molto f

B. Des - we - gen sagt der

9

echo

S. Des - we - gen sagt der En - gel: „Voll der Gnad.“

echo

A. Des - we - gen sagt der En - gel: „Voll der Gnad.“

ff poss.

S. En - gel: „Voll der Gnad.“

ff poss.

A. En - gel: „Voll der Gnad.“

ff poss.

T. En - gel: „Voll der Gnad.“

ff poss.

B. En - gel: „Voll der Gnad.“

14

S. *echo*
Der Na-me Got - tes, der das

A. *echo*
Der Na-me Got - tes, der das

S. *molto f* *ff poss.*
Der Na-me Got - tes, der das Herz er - freut: _____

A. *molto f* *ff poss.*
Der Na-me Got - tes, der das Herz er - freut: _____

T. *molto f* *ff poss.*
Der Na-me Got - tes, der das Herz er - freut: _____

B. *molto f* *ff poss.*
Der Na-me Got - tes, der das Herz er - freut: _____

20

S. Herz er - freut: _____

A. Herz er - freut: _____

S. *molto f*
Dies ist der Wein, den sie uns woll - te schen - ken;

A. *molto f*
Dies ist der Wein, den sie uns woll - te schen - ken;

T. *molto f*
Dies ist der Wein, den sie uns woll - te schen - ken;

B. *molto f*
Dies ist der Wein, den sie uns woll - te schen - ken;

25

S. *echo* Dies ist der Wein, den sie uns woll-te schen - ken. Und nicht, *echo*

A. *echo* Dies ist der Wein, den sie uns woll-te schen - ken. Und nicht, *echo*

S. *pp poco sub. pp poss.* Und nicht,

A. *pp poco sub. pp poss.* Und nicht,

T. *pp poco sub. pp poss.* Und nicht,

B. *pp poco sub. pp poss.* Und nicht,

31

S. *echo* nur ih - re Wor - te, die ihr kennt - *echo*

A. *echo* nur ih - re Wor - te, die ihr kennt - *echo*

S. *pp poco sub. pp poss.* nur ih - re Wor - te, die ihr kennt - *pp*

A. *pp poco sub. pp poss.* nur ih - re Wor - te, die ihr kennt - *pp*

T. *pp poco sub. pp poss.* nur ih - re Wor - te, die ihr kennt - *pp*

B. *pp poco sub. pp poss.* nur ih - re Wor - te, die ihr kennt - *pp*

35

S.

A.

S. *pp*
Auch ih - rer Schön

A. *pp*
Auch ih - rer Schön

T. *pp*
Auch ih - rer Schön

B. *pp*
Auch ih - rer Schön

39

S. *echo*
Sa - kra - ment.

A. *echo*
Sa - kra - ment.

S. *pp poss.*
- - - heit strah-lend Sa - kra - ment.

A. *pp poss.*
- - - heit strah-lend Sa - kra - ment.

T. *pp poss.*
- - - heit strah-lend Sa - kra - ment.

B. *pp poss.*
- - - heit strah-lend Sa - kra - ment.

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CONTEMPORARY CHURCH MUSIC SERIES

JOHN TAVENER

SONG FOR ATHENE

(Alleluia. May flights of angels sing thee to thy rest)

FOR UNACCOMPANIED CHOIR

SATB

ONLINE PERUSAHAAN SCORE ONLY
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CHESTER MUSIC

Song for Athene was commissioned by the BBC. It was first performed on 22nd January 1994 at St Giles in the Barbican, London, by the BBC Singers, conducted by Simon Joly.

It was performed on the occasion of the funeral in Westminster Abbey on 6th September 1997 of Diana, Princess of Wales under the title "Alleluia. May flights of angels sing thee to thy rest". Martin Neary conducted the Westminster Abbey Choir.

COMPOSER'S NOTE

This work was written in memory of Athene Hariades, who died tragically in March 1993. Her inner and outer beauty was reflected in her love of acting, poetry, music and of the Orthodox Church. The text is taken from Shakespeare's *Hamlet* and the Orthodox Funeral Service: if the work is to be performed at the funeral of a man, the word 'servant' may be substituted for 'hand-maid' on page 2.

J.T.

- Alleluia. May flights of angels sing thee to thy rest.
Alleluia. Remember me, O Lord, when you come into your kingdom.
Alleluia. Give rest, O Lord, to your handmaid who has fallen asleep.
Alleluia. The Choir of Saints have found the well-spring of life and door of paradise.
Alleluia. Life: a shadow and a dream.
Alleluia. Weeping at the grave creates the song: Alleluia.
Alleluia. Come, enjoy rewards and crowns I have prepared for you.

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SONG FOR ATHENE

John Tavener (1993)

Very tender, with great inner stillness and serenity

(♩ = c.56-60)

pp poss. col altri

B Al - le - lu - - i - a, al - le - lu - i - a.

pp poss.

B Oh.

dolciss. sempre pp poss.

S
A May flights of an - gels sing thee to thy rest.

dolciss. sempre pp poss.

T May flights of an - gels sing thee to thy rest.

sempre pp poss.

B (Oh.)

B Al - le - lu - - i - a, al - le - lu - i - a.

pp poss.

B (Oh.)

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

espress

S
A
T
B
B

Re - mem - ber me O Lord, When you come in -

Oh.

-(Oh.)

S
A
T
B
B

to your King - dom.

to your King - dom.

-(Oh.)

pp poss. Al - le - lu - i - a, al - le - lu - i - a.

-(Oh.)

pp poss.

S
A
T
B
B

Give rest, O Lord, to your hand - maid who has fal - len a - sleep.

Give rest, O Lord, to your hand - maid who has fal - len a - sleep.

Give rest, O Lord, to your hand - maid who has fal - len a - sleep.

Give rest, O Lord, to your hand - maid who has fal - len a - sleep.

-(Oh.)

B Al - le - lu - - i - a, al - le - lu - i - a.

B (Oh.)

S The _Choir of Saints have _found the well - spring of life and _ door of pa - ra -

A The _Choir of Saints have _found the well - spring of life and _ door of pa - ra -

T The _Choir of Saints have _found the well - spring of life and _ door of pa - ra -

B The _Choir of Saints have _found the well - spring of life and _ door of pa - ra -

B (Oh.)

S - dise. Al - le - lu - - i - a, al - le - lu - i - a.

A - dise. Al - le - lu - - i - a, al - le - lu - i - a.

T - dise. Al - le - lu - - i - a, al - le - lu - i - a.

B - dise. Al - le - lu - - i - a, al - le - lu - i - a.

B (Oh.)

(pp poss.)

S Life: a sha - dow and a dream.

(pp poss.)

T Life: a sha - dow and a dream.

(pp poss.)

B Oh.

(pp poss.)

B - (Oh.)

unis.

S Al - le - lu - i - a, al - le - lu - i - a.

B - (Oh.)

B - (Oh.)

pp cresc. poco a poco - - - - - più cresc. - - - - - f

S Wee - ping at the grave cre - ates the song: Al - le - lu - i - a.

pp cresc. poco a poco - - - - - più cresc. - - - - - f

T Wee - ping at the grave cre - ates the song: Al - le - lu - i - a.

pp cresc. poco a poco - - - - - più cresc. - - - - - f

B - (Oh.)

pp cresc. poco a poco - - - - - più cresc. - - - - - f

B - (Oh.)

With resplendent joy in the Resurrection

molto f

S Come, en - joy re - wards and crowns I have pre - pared for you.

S
A Oh.

molto f

A Come, en - joy re - wards and crowns I have pre - pared for you.

molto f

T Come, en - joy re - wards and crowns I have pre - pared for you.

T Oh.

molto f

B Come, en - joy re - wards and crowns I have pre - pared for you.

f molto sonore

B Oh.

pp poss.

B Al - le - lu - i - a, al - le - lu - i - a, al - le - lu - i - a.

pp poss.

B (Oh.)

rit.

Bermuda/N'aldretts
11th April 1993

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CONTEMPORARY CHURCH MUSIC SERIES

JUDITH WEIR

LOVE BADE ME WELCOME

SSATBB

ONLINE PERUSAL SCORE ONLY
NOT FOR USE IN PERFORMANCE

CHESTER MUSIC

Love bade me welcome

Text: George Herbert

JUDITH WEIR

$\text{♩} = 108$

p *mp* *p* *mp*

SOPRANO
Love— bade me wel-come: but my soul drew back,—

ALTO
Love— bade me wel-come: but my soul drew back,—

TENOR

BASS

PIANO
(for rehearsal only)

8

p *mp* *p* *mp*

S. *p* *mp* *p* *mp*
— Guil-ty of dust and sin. — But quick-eyed Love, ob-

A. *p* *mp* *p* *mp*
— Guil-ty of dust and sin. — ob-

15

-serv-ing me grow slack _____ From my first en-trance in, Drew

-serv-ing me, From my first en-trance in,

mf *mp*

21

near-er to me, sweet-ly ques-tion-ing, _____ If I lacked

ques-tion-ing, _____ If I lacked a - ny-

mp

28

-thing, If I lacked _____ *mf* *mp* *mf*

-thing, If I lacked a - ny - thing. 'A guest,' I an-swered,

mf *mp* *mf*

S. 'wor - thy to be here:' — 'you shall be he.' — 'I, the un -

A. 'wor - thy to be here:' — 'you shall be he.' —

T. Love said, 'you shall be he.' —

B. Love said, 'you shall be he.' —

-kind, un - grate - ful? Ah, — my dear, — I can - not look on thee. —

'Ah, — my dear, — I can - not look on thee. —

'I can - not look on thee. —

46 *mf* Love took my hand,
 Love took my hand, and smil-ing did re- ply, 'Who made
mf
 Love took my hand, and smil-ing did re- ply, 'Who made
mf
 Love took my hand, and smil-ing did re- ply, 'Who made
mf
 'Who made

53
 the eyes but I?'
 the eyes but I?' *f* 'Truth, Lord, but I have marred them: *mf*
 the eyes but I?' *f* 'Truth, Lord, but I have marred them: *mf*
 the eyes but I?' *f* 'but I have marred them: *mf*

60

mf *f* *mf*

'Let my shame Go where it doth de - serve.' 'And know you not,' says

f *mf*

Go where it doth de - serve.' 'And know you not,'

f *mf*

Go where it doth de - serve.' 'And know you not,'

f *mf*

Go where it doth de - serve.' 'And know you not,'

66

mp *mf*

Love, 'who bore the blame?' 'My dear, then will I serve.' 'You

mp *mf*

'who bore the blame?' 'My dear, then will I serve.' — 'You

mf

'who bore the blame?' 'You

mf

'who bore the blame?' 'You

73

mp must sit down,' says Love, 'and taste my meat:' — So I did sit and *mf*

mp must sit down,' says Love, 'and taste my meat:' — So I did sit and *mf*

mp must sit down,' 'and taste my meat:'

must sit down,' 'and taste my meat:'

80

mp eat, so I did sit and eat, *p* eat.

mp eat, so I did sit and eat, *p* and

mp so I did sit and eat, *p* and

mp so I did sit and eat. *p*

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James Whitbourn

HE CARRIED ME AWAY IN THE SPIRIT

for mixed SATB chorus a cappella

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Chester Music

He carried me away in the Spirit

for mixed SATB chorus a cappella

was written for Commotio and their conductor Matthew Berry.

This motet is a companion to the short unaccompanied motet *Pure river of water of life*, (order number: CH74316), both with texts from the final chapters of Revelation. If performed together, *He carried me away in the spirit* should be sung first and can segue into *Pure river of water of life*.

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HE CARRIED ME AWAY IN THE SPIRIT

Revelation XXI 10-11, 23

JAMES WHITBOURN

Expansive and mysterious (♩ = c. 68)

Musical score for Soprano I, Soprano II, Alto I, Alto II, Tenor I, Tenor II, Bass I, Bass II, and Piano (for rehearsal only). The score is in 3/4 time with a key signature of three sharps (F#, C#, G#). The tempo is marked 'Expansive and mysterious' with a quarter note equal to approximately 68 beats per minute. The lyrics are: 'He car - ried me a - way in the'. The Soprano parts have dynamics *p* and *ppp*. The Alto parts have dynamics *pp* and *ppp*. The Tenor and Bass parts have dynamics *ppp* and *mm*. The Piano part is marked 'Piano (for rehearsal only)'. A large watermark 'ONLINE PERUSAL COPY ONLY NOT FOR USE IN PERFORMANCE' is overlaid on the score. A note at the bottom of the Alto I part states: '*These echo vowels should match those sung within the text of the soprano line'.

spi - rit _____ to a great and high moun - tain - - (n),
 spi - rit _____ to a great and high, _____
 i* _____ moun - tain, He
 (as in spirit)
 i* _____ aa* He
 (as in spirit)
 He
 He
 He
 He
 He

pp *ppp* *p* *mp*
pp *ppp* *pp* *mp*
mp *mp* *mp* *mp*

Musical score for voice and piano. The score is in G major (one sharp) and consists of 12 measures. The time signature changes from 3/4 to 4/4 at measure 6. The piano part features a melodic line in the right hand and a harmonic accompaniment in the left hand. The voice part includes lyrics and performance markings such as *pp*, *ppp*, *p*, and *mp*. The lyrics are: "spi - rit _____ to a great and high moun - tain - - (n), spi - rit _____ to a great and high, _____ i* _____ moun - tain, He (as in spirit) i* _____ aa* He (as in spirit) He He He He He".

mp *mf*
 And shewed me that great ci - ty, —

mp *mf*
 And shewed me that great ci - ty, —

pp *mp* *mf*
 shewed me that great ci - ty,

pp *mp* *mf*
 shewed me that great ci - ty,

pp *mp* *mf*
 shewed me that great ci - ty, —

pp *mp* *mf*
 shewed me that great ci - ty,

pp *mp* *mf*
 shewed me that great ci - ty,

pp *mp* *mf*
 shewed me that great ci - ty,

riten. a tempo

f *pp*

the Ho-ly Je - ru - sa - lem, des - cend - ing, des - cend - ing, des -

f *pp*

the Ho-ly Je - ru - sa - lem - (m), des - cend - ing, des -

f *pp*

the Ho - ly Je - ru - sa - lem - (m), des - cend - ing, des -

f *pp*

the Ho - ly Je - ru - sa - lem - (m), des - cend - ing, des -

f *pp*

the Ho-ly Je - ru - sa - lem, des - cend - ing, des -

f *pp*

the Ho - ly Je - ru - sa - lem, des -

f

the Ho - ly Je - ru - sa - lem,

f

the Ho - ly Je - ru - sa - lem,

f

poco accel. . . .

22

- cend - ing, out _____ of heav'n _____ out _____ of

- cend - ing, out _____ of heav'n _____ out _____ of

- cend - ing, out _____ of heav'n _____ out _____ of

- cend - ing, out _____ of heav'n _____ out _____ of

- cend - ing, hea - ven out _____ of

- cend - ing, hea - ven out _____ of

hea - ven out _____ of

hea - ven out _____ of

mf
 heav'n des - cend - - - ing, des - cend - -

mf
 heav'n des - cend - - - ing, des - cend - -

mf
 heav'n des - cend - - - ing, des - cend - -

mf
 heav'n des - cend - - - ing, des - cend - -

mf
 heav'n des - cend - - - ing, des - cend - -

mf
 heav'n des - cend - - - ing, des - cend - -

mf
 heav'n des - cend - - - ing, des - cend - -

mf
 heav'n des - cend - - - ing, des - cend - -

Piano accompaniment with chords and bass line.



rit.

ing out of heav'n from God;

ing out of heav'n from God;

ing out of heav'n from God;

ing out of heav'n from God;

ing out of heav'n from God;

ing out of heav'n from God;

ing out of heav'n from God;

ing out of heav'n from God;

ing out of heav'n from God;

Tempo primo

44

her light, a stone,

her light, most prec - ious,

her light, most prec - ious,

her light, most prec - ious,

her light, most prec - ious,

her light, most prec - ious,

her light was like un-to a stone, prec - ious

her light was like un-to a stone,

51 *pp* (whisper) *mp* *p*

like a jas-per stone, clear as crys - tal, crys - tal.

(whisper) *mp* *p*

like a jas-per stone, clear as crys - tal, The

like a jas-per stone, The

like a jas-per stone, The

mm *mm*

mm *mm*

stone - (n), *mm*

pp *mm* *mm*

p *f* *pp*
 had no need of the sun, nei - ther of the moon to
p *f* *pp*
 ci - ty had no need of the sun, nei - ther of the moon to
f *pp*
 ci - ty had no need of the sun, nei - ther of the moon to
f *pp*
 ci - ty had no need of the sun, nei - ther of the moon to
pp
 nei - ther of the moon
pp
 nei - ther of the moon
pp
 nei - ther of the moon
pp
 nei - ther of the moon

62

f *mp* *mf* *f*

shine in it: for the glo - ry of God

f *mp* *mf* *f*

shine in it: for the glo - ry of God

f *mp* *p* *mf* *f*

shine in it: shine in it: glo - ry of God

f *mp* *p* *mf* *f*

shine in it: shine in it: glo - ry of God

p *mf* *f*

shine in it: glo - ry of God

p *mf* *f*

shine in it: glo - ry of God

p *mf* *f*

shine in it: glo - ry of God

p *mf* *f*

shine in it: glo - ry of God

The piano accompaniment consists of two staves, treble and bass clef. It features a 3/4 time signature and a key signature of three sharps (F#, C#, G#). The music is characterized by a steady, rhythmic accompaniment with chords and single notes, providing a harmonic foundation for the vocal lines. The dynamics range from piano (p) to forte (f).

riten.

p sub.

pp

a tempo

p

did light - - - en it, the

did light - - - en it, the

did light - - - en it, and the Lamb

did light - - - en it, and the Lamb

did light - - - en it, and the Lamb

did light - - - en it, and the Lamb

did light - - - en it, Lamb

did light - - - en it, Lamb



Lamb is the light there - of, the Lamb is the light there -

Lamb is the light there - of, the Lamb _____

ppp

ppp

mm

ppp

mm

ppp

mm

ppp

mm

ppp

mm

ppp

mm

ppp

mm

ppp

mm

-of, the light, the light, the light. _____

the___ light, the___ light, the___ light. _____

pp

ONLINE PERUSAL SCORE ONLY
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James Whitbourn

PURE RIVER OF WATER OF LIFE

for SATB chorus a cappella

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Chester Music

Pure river of water of life by James Whitbourn was first performed on May 17th 2008
by the Central Bucks High School-West Chamber Choir
(Choirmaster, Dr Joseph Ohrt)
This performance was conducted by Charles Bruffy at Trinity Episcopal Cathedral,
Trenton, New Jersey, USA

ONLINE PERUSAL SCORE ONLY
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PURE RIVER OF WATER OF LIFE

REVELATION 22, 1-2, 5

JAMES WHITBOURN

Gently flowing (♩ = 56) *mf* *pochiss. rit.**

SOPRANO
He showed me a pure ri-ver of wa-ter of

ALTO
pp Wa-ter of life, wa-ter of life, wa-ter of life, wa-ter of life, of

TENOR
pp Ri-ver, flow-ing, wa-ter of life, *mp*

BASS
pp Pure ri-ver of wa-ter, *mf* wa-ter of

Piano (for rehearsal only)

(a tempo) *pochiss. rit.* (a tempo)

5
life, clear as crys-tal, flow-ing out of the throne of God and of the

life, clear as crys-tal, clear wa-ter of life, *p*

clear as crys-tal, clear wa-ter of life, *p*

life, clear as crys-tal, clear wa-ter of *p*

* these triplet passages a little broader than the main tempo

13

pochiss. rit. (a tempo)

Lamb. On ei - ther side was there the tree, the tree of life, which
 wa - ter of life, wa - ter of life, wa - ter of life, wa - ter of life, of life,
 ri - ver, flow - ing, wa - ter of life, of life,
 life. Ri - ver of wa - ter of life,

18

bare twelve man - ner of fruits, and yield - ed her fruit ev' - ry month: and the
 which bare twelve fruits ev' - ry month: and the
 which bare twelve fruits ev' - ry month: and the
 which bare twelve fruits ev' - ry month: and the
 which bare twelve fruits ev' - ry month: and the

leaves of the tree were for the heal - ing of the na - tions.

leaves of the tree were for the heal - ing of the na - tions.

leaves of the tree were for the heal - ing of the na - tions.

leaves of the tree were for the heal - ing of the na - tions.

pp There shall be no night there, and they_ need no

pp Wa - ter of life, *mp* wa - ter of life, *mf* no night there, and they_ need no

pp Ri - ver, flow - ing, *mp* no night there, and they_ need no

pp Pure ri - ver, *mp* no night there, and they_ need no

37

can - - dle, nei-ther the light of the sun; for the Lord God giv-eth them

can - - dle, nei-ther the light of the sun; for the Lord God giv-eth them

can - - dle, nei-ther the light of the sun; for the Lord God giv-eth them

can - - dle, nei-ther the light of the sun; for the Lord God giv-eth them

44

light: And they shall reign—

light: Wa-ter of life, wa-ter of life, wa-ter of life, wa-ter of life,

light: Ri - ver, flow - ing, ri - ver, flow - ing,

light: Pure ri - ver, pure ri - ver,

50

a few voices *mp* all voices *p*

for ev - er, for ev - er and

wa - ter of life, wa - ter of life, wa - ter of life, wa - ter of life,

ri - ver, flow - ing, ri - ver, flow - ing,

pure ri - ver, pure ri - ver,

54

pp *ppp*

ev - er, and ev - er.

wa - ter of life, wa - ter of life, wa - ter of life, wa - ter of life.

ri - ver, flow - ing, ri - ver, flow - ing.

pure ri - ver, pure ri - ver.

mm *ppp* *mm* *ppp* *mm* *ppp* *mm*

** change to closed lips without a break

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PHILIP WILBY

VOX DEI

Motet for SSAATTBB

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First performed on 9 May 1993 in Norwich Cathedral by the Choir of Norwich Cathedral, conducted by Michael Nicholas.

printed in Great Britain

ONLINE PERUSAL SCORE ONLY
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Motet – Vox Dei

Julian of Norwich

PHILIP WILBY

Adagio legato

The musical score is written for four voices and piano accompaniment. It begins with a 3/2 time signature and a key signature of one flat (B-flat). The tempo is marked 'Adagio legato'. The lyrics are: 'pp It is I who Thus spake our God All pp It is I who pp It is I It is pp It is I pp It is I pp It is I'. The score includes a 'Solo' marking for the third voice part. The piano accompaniment features a prominent bass line with long notes and chords. A large watermark 'ONLINE PERUSAL SCORE ONLY NOT FOR USE IN PERFORMANCE' is overlaid on the score.

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6

am the strength and good - ness of Fa - ther -
am the strength and good - - ness of Fa - ther -
am the strength and good - - ness of Fa - ther -
am the strength and good - - ness of Fa - ther -

I It is I
I I
I I
I It is I It is I It is

11

- hood _____ It is I _____

- hood _____ It is I _____

- hood _____ It is I _____

- hood _____ It is I _____ It is

It is I _____ I who

I _____ I _____ I who

I _____ I who

I _____ It is I _____ I who

It is I _____ It is I _____

I _____ I _____ I _____

I _____ I _____ I _____

I _____ It is I _____ It is I _____

am the wis - dom of Mo - ther - hood _____

am the wis - dom of Mo - ther - hood _____

am the wis - dom of Mo - ther - hood _____

am the wis - dom of Mo - ther - hood _____

pp I who am Light and grace _____

pp I who am Light _____ and grace _____

pp I who am Light _____ and grace _____

It is pp I who am Light and grace _____

pp I who am Light

pp I who am Light _____

pp I who am Light _____

pp I who am Light

Detailed description: This page of a musical score, numbered 21, contains two systems of music. Each system consists of four staves: a vocal line (treble clef), a piano accompaniment line (bass clef), and two additional piano accompaniment lines (treble and bass clefs). The lyrics are written below the vocal line. The first system has lyrics: "pp I who am Light and grace _____". The second system has lyrics: "pp I who am Light _____ and grace _____". The third system has lyrics: "pp I who am Light _____ and grace _____". The fourth system has lyrics: "It is pp I who am Light and grace _____". The fifth system has lyrics: "pp I who am Light". The sixth system has lyrics: "pp I who am Light _____". The seventh system has lyrics: "pp I who am Light _____". The eighth system has lyrics: "pp I who am Light". The dynamic marking "pp" (pianissimo) is used throughout. A large, semi-transparent watermark reading "ONLINE PERUSAL SCORE ONLY NOT FOR USE IN PERFORMANCE" is overlaid diagonally across the page.

and bles - - sed Love

and bles - - sed Love

and bles - - sed Love

and bles - - sed Love

and grace and bles - - sed Love

and grace and bles - - sed Love

and grace and bles - - sed

and grace and bles - - sed

Detailed description: This image shows a musical score for two systems. Each system consists of four staves: two vocal staves (Soprano and Alto) and two piano staves (Right and Left Hand). The music is in a 3/2 time signature and features a key signature of one sharp (F#). The lyrics are: 'and bles - - sed Love' for the first system and 'and grace and bles - - sed Love' for the second system. The piano accompaniment includes chords and melodic lines that support the vocal parts. A large, semi-transparent watermark reading 'ONLINE PERUSAL SCORE ONLY NOT FOR USE IN PERFORMANCE' is overlaid on the score.

I am the Tri - ni - ty I who am the sove - reign good - ness
 I am the Tri - ni - ty I who am the sove - reign good - ness
 I am the Tri - ni - ty I who am the sove - reign good - ness
 I am the Tri - ni - ty I who am the sove - reign good - ness

I am the U - ni - ty — *mf* I am the sove - reign
 I am the U - ni - ty — *mf* I am the good - ness
 Love I am the U - ni - ty — *mf* I am the good - ness
 Love I am the U - ni - ty — *mf* I am the good - ness

— of ev - ery sin - gle thing —
 — of ev - ery sin - gle thing — It — is —
 of ev - ery sin - gle thing — It — is I — that en -
 of ev - ery sin - gle thing — It is I — that en -
 good - ness of ev - ery thing —
 — of ev - ery sing - le thing — It is
 — of ev - ery sin - gle thing — It is I — who en -
 of ev - ery sin - gle thing — It is I, tis I who en -

41

Più adagio

Solo 1

It is I

I that en - a - ble you to Long It is I the e -

- a - ble you to Long It is I the e -

- a - ble you to Long It is I the e -

It is I

I who en - a - ble you to Love

- a - ble you to Love It is

- a - ble you to Love It is I the e -

- a - ble you to Love It is I the e -

It is I the eternal satisfaction of every genuine desire.

It is I the eternal satisfaction of every genuine desire.

It is I the eternal satisfaction of every genuine desire.

It is I the eternal satisfaction of every genuine desire.

It is I the eternal satisfaction of every genuine desire.

It is I the eternal satisfaction of every genuine desire.



CH55057



CH55676



CH60991



CH61028



CH61482



CH61588



CH69047



CH69674



CH71324-01



CH71522



CH72061



CH73095



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NOV954712



NOV955669



NOV955856



NOV956417



NOV956703



NOV956912



PAT16930



SRO100011



WH22436C



WH3016136

ONLINE PERUSAL SCORE ONLY
NOT FOR USE IN PERFORMANCE