

Music Sales Choral Binder 2011
Vol.2: SATB Sacred and Spirituals

* *With Accompaniment*

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Please take this choral binder to one of our customer tills should you wish to purchase single or multiple copies of any of these featured titles.



in memory of Michael Patterson
GOD'S GRANDEUR

Gerard Manley Hopkins

Mark Adamo

Brooding ♩ = 69

Soprano
Alto
Tenor
Bass

Piano

Brooding ♩ = 69

p

5 *moving ahead* ♩ = 80 **Intense** ♩ = 84

8 *f brilliant*

S. The world is charged_

A. The world is charged_

T. The world is charged_

B. The world is charged_

Pno. *f brilliant* *ff*

Headlong ♩ = 120

10

S. *fp* with the gran-deur of God. *f*

A. *fp* with the gran-deur of God. *f*

T. *fp* with the gran-deur of God. *f*

B. *fp* with the gran-deur of God. *f*

Pno. *mf* *p*

13

S. *p* ...will flame out like shi-ning from *div. fp*

A. *p* ...will flame out like shi-ning from *div. fp*

T. *mf* It will flame out like shi-ning from

B. *mf* It will flame out like shi-ning from

Pno. *mf* *8va*

16

S. *mf* unis. *p* *f*
 ning... It ga-thers_ to a great - ness_ like the

A. *mf* unis. *p* *f*
 ning... It ga-thers_ to a great - ness_ like the

T. *p* *f*
 shook foil; It ga-thers_ to a great - ness_ like the

B. *p* *f*
 shook foil; It ga-thers_ to a great - ness_ like the

Pno. *f*
 8^{va} 8^{ba}

19

S. *f*
 ooze of oil

A. *f*
 ooze of oil

T. *f*
 ooze of oil

B. *f*
 ooze of oil

Pno. *f*
 6

21 freely Heavy $\text{♩} = 76$

S. Crushed.

A. Crushed. *p, dark* Why do men then now not reck his *long* rod?_____

T. Crushed.

B. Crushed.

Pno. *freely* Heavy $\text{♩} = 76$ *p* *8^{ba}*

24 *pp* *(mp)*

S. Ge - ne - ra - tions have trod, and

A. *pp* *(mp)* Ge - ne - ra - tions have trod,

T. *pp* *(mp)* Ge - ne - ra - tions have trod, have trod, have _____ trod,

B. *p* *(mp)* Ge - ne - ra - tions have trod, have trod, have _____ trod,

Pno. *brooding* *3*

(8^{ba})

28 *pp* *mp*

S. all is seared with trade; bleared, smeared with toil; And

A. all is seared with trade; bleared with toil; And

T. And all is seared with trade; bleared, smeared with toil; And

B. all is seared with trade; bleared with toil. And

Pno. *mp*

(8^{ba})

32 *mf* *f*

S. wears man's smudge and shares man's smell; the soil Is

A. wears man's smudge and shares man's smell; the soil Is

T. wears man's smudge and shares man's smell; the soil Is

B. wears man's smudge and shares man's smell; the soil Is

Pno. *mf* *f*

(8^{ba})

35 *ff* *p sub.*

S. bare now,

A. bare now,

T. bare now, nor can foot feel, be - ing

B. bare now,

Pno. *ff* *p sub.*

38 *easier* *in time* *pp*

S. And for all this,

A. *pp* And for all this,

T. shod.

Pno. *sub. pp*

8^{ba}

42 *pp* *div.* *mp*

S. Na-ture is ne-ver spent; There lives the dear-est fresh-ness

A. Na-ture is ne-ver spent; There lives the dear-est fresh-ness

Pno. *pp*

46 *pp* *unis.* *pp*

S. deep down things; And though the

A. deep down things; And though the

T. And though the

B. And though the

Pno. *p*

49 *mf*

S. last lights off the black West went Oh,

A. last lights off the black West went Oh,

T. last lights off the black West went Oh,

B. last lights off the black West went Oh,

Pno. *mf*

52 *ff*

S. mor - ning, at the brown brink

A. *ff* mor - ning, at the brown brink

T. *ff* mor - ning, at the brown brink

B. *ff* mor - ning, at the brown brink

Pno. *ff*

54

S. *p sub.*
east - ward springs Be - cause the Ho - ly

A. *p sub.*
east - ward springs Be - cause the Ho - ly

T. *p sub.*
east - ward springs Be - cause the Ho - ly

B. *p sub.*
east - ward springs Be - cause the Ho - ly

Pno. *p sub.*

57

S. *p*
Ghost o - ver the bent_ World_ broods

A. *p*
Ghost o - ver the bent_ World_ broods

T. *p*
Ghost o - ver the bent_ World_ broods

B. *p*
Ghost o - ver the bent_ World_ broods

Pno. *p*

60

S. — with warm breast and with ah! bright

A. — with warm breast and with ah! bright

T. — with warm breast and with ah! bright

B. — with warm breast and with ah! bright

Pno.

63

S. wings.

A. wings.

T. wings.

B. wings.

Pno.



Richard Blackford

I will sing to the Lord

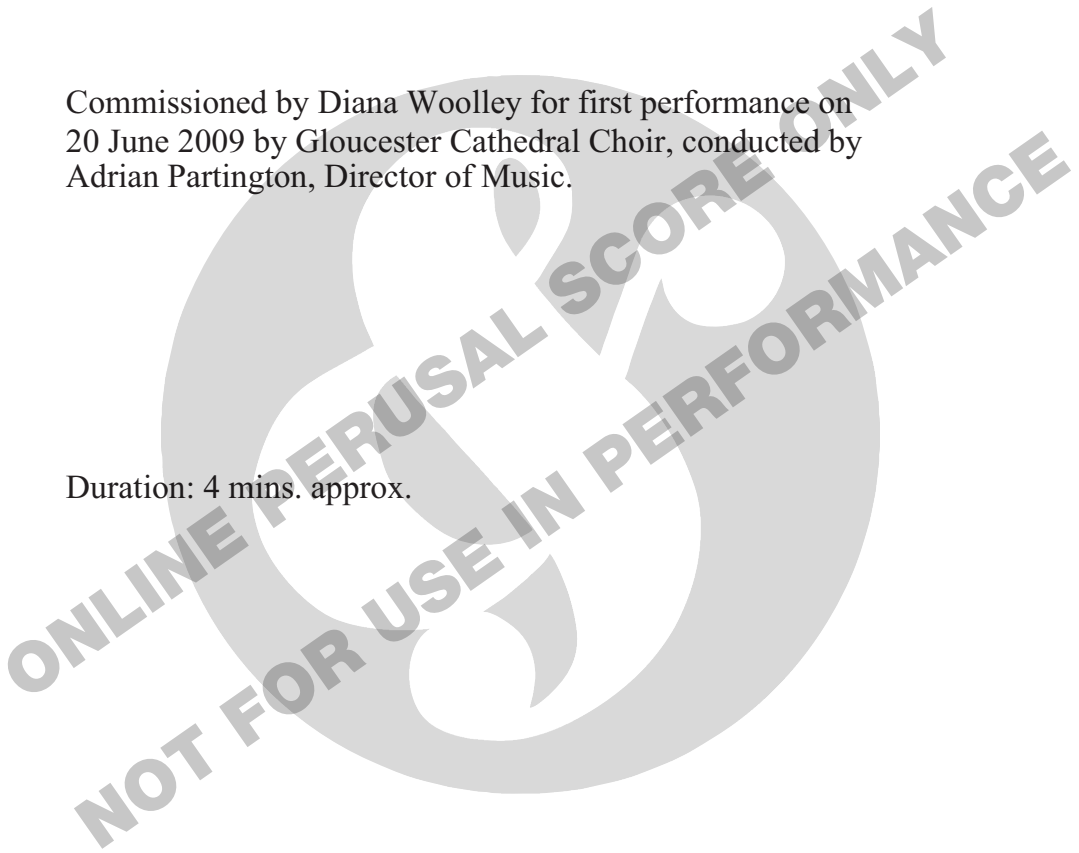
Anthem for SATB chorus and organ

NOV050270

NOVELLO

Commissioned by Diana Woolley for first performance on
20 June 2009 by Gloucester Cathedral Choir, conducted by
Adrian Partington, Director of Music.

Duration: 4 mins. approx.



For Diana

I Will Sing to The Lord

Texts from the Psalms of David

Richard Blackford

Allegro vivace ♩ = 136

Gt. + Sw. (bright stops)

Organ

Pedal

3

6

9

poco rit. - - - - -

13 **a tempo**
 unis. *f*

S
 A

I will sing to the Lord as long as I

T
 B

unis. *f*

a tempo

Reduce *mf*

16

live: I will

18

sing of the Lord for He has dealt so boun-ti-ful-ly with me.

22 *8va*

mf

25 *f*

I will sing of the Lord

f

(8)

28

— for he has dealt so lov-ing-ly with me: Yea, — I will make

32 *ff*

mu - sic, mu - sic to my God while I have my be-ing.

ff

36

Sw. *mf*

39

f

I will sing to the Lord.

f

42

as long as I live: I shall

8^{va}

Gt. *mf*

45

sing praise, praise to the Lord while I have breath.

49

mp

So shall my words please Him, So shall my words please Him:

mp

mp

Sw.

53

f

my joy shall be in the Lord.

f

Gt. *f*

Reduce

57

rall. Poco meno mosso ♩ = 116

unis. *p*

My me - di - ta - tion of Him

unis. *p*

My me - di -

rall. Poco meno mosso ♩ = 116

p
Sw. flutes

61

— shall be sweet: unis. *mp*

I will be unis. *mp*

-ta-tion of Him shall be sweet: *mp*

(Sw.) strings *p*

65

glad in the Lord. I will be glad in the Lord.

accel.

(Sw.) flutes

Add

69 *mf* *f*

Yea, I will praise the Name of the Lord most High.

mf *f*

mf *cresc.*

Tempo I

Gt. + Sw. (as opening)

72 *f*

75 *f*

78 *f*

poco rit. -----

81

a tempo

84 unis. *f*

unis. I will sing to the Lord as long as I

f

a tempo

Reduce *mf*

87

live: _____ I will sing of the

90 *mf*

Lord for He has dealt so boun-ti-ful-ly with me. I will make

mf

Sw. *mp*

94

mu - sic, mu - sic to my God I will make

97 *f*

mu - sic, mu - sic to my God while I have my be-ing,

f

Gt. *mf* Add

101 *f sempre* *ff*

while I have my be-ing — I will sing to the Lord.

f sempre *ff*

105

— as long as I live, — as long — as I

109

poco rit. - - -

The first system consists of two staves. The upper staff is a vocal line in treble clef, starting with a half note chord (F4, A4) in 5/4 time, followed by a 3/4 time signature change and four measures of whole rests. The lower staff is a piano accompaniment line in bass clef, starting with a half note chord (B2, D3) in 5/4 time, followed by a 3/4 time signature change and four measures of whole rests. Both staves have a 'live.' marking above the first measure.

poco rit. - - -

The second system is a grand piano score with three staves. The upper staff (treble clef) begins with a melodic line of eighth notes in 5/4 time, followed by a 3/4 time signature change and four measures of chords. The middle staff (treble clef) provides harmonic support with chords in 5/4 time, followed by a 3/4 time signature change and four measures of chords. The lower staff (bass clef) has whole rests in 5/4 time, followed by a 3/4 time signature change and four measures of a melodic line starting with a 'marcato' marking.

ONLINE PERUSAL SCORE ONLY
NOT FOR USE IN PERFORMANCE

CONTEMPORARY CHURCH MUSIC SERIES

GEOFFREY BURGON

CONDITOR ALME SIDERUM

FOR SATB CHORUS AND ORGAN

Conditor alme siderum,
Aeterna lux credentium,
Christe redemptor omnium,
Exaudi preces supplicum.

*Creator of the stars of night,
Thy people's everlasting light;
Jesu, redeemer, save us all,
And hear thy servants when they call.*

Qui condo lens interitu,
Mortis perire saeculum,
Salvast mundum languidum,
Donans reis remedium.

*Thou, grieving that the ancient curse
Should doom to death a universe,
Hast found the medicine, full of grace,
To save and heal a ruined race.*

Vergente mundi vespere,
Uti sponsus de thalamo
Egressus honestissima
Virginus matris clausula.

*Thou came, the Bridegroom of the bride,
As drew the world to evening tide;
Proceeding from a virgin shrine,
The spotless victim all divine.*

Cujus forti potentiae
Genu curvantur omnia
Caelestia, terrestria
Nutu fatentur subdita.

*At whose dread name, majestic now,
All knees must bend, all hearts must bow;
And things celestial thee shall own
And things terrestrial, Lord alone.*

Te deprecamur agie,
Ventura iudex saeculi,
Conserva nos in tempore
Hostis a terra perfidi.

*O thou whose coming is with dread
To judge and doom the quick and dead,
Preserve us, while we dwell below,
From every insult of the foe.*

Laus, honor, virtus, Gloria
Deo, Patri et filio,
Sancto simul paraclito
In saeculorum saecula.

*To God the Father, God the Son,
And God the Spirit, three in one,
Laud, honour, might and glory be
From age to age eternally.*

Amen

Amen

CHESTER MUSIC



CH77297

Conditor alme siderum

Anon. 7th century

Geoffrey Burgon 2010

$\text{♩} = 76$

SOPRANO *mp*
Con - di - tor al - me si - de - rum, Ae - ter - na lux cre -

ALTO *mp*
Con - di - tor al - me si - de - rum, Ae - ter - na lux cre -

TENOR *mp*
Con - di - tor al - me si - de - rum, Ae - ter - na lux cre -

BASS *mp*
Con - di - tor al - me si - de - rum, Ae - ter - na lux cre -

Organ *mp*

7

S.
- den - ti - um, Chris - te, re - demp - tor om - ni - um, Ex - - au - di

A.
- den - ti - um, Chris - te, re - demp - tor om - ni - um, Ex - - au - di

T.
- den - ti - um, Chris - te, re - demp - tor om - ni - um, Ex - - au - di

B.
- den - ti - um, Chris - te, re - demp - tor om - ni - um, Ex - - au - di

13 A

S. *p*
pre - - - ces sup - pli - cum. Qui con - do - lens in -

A. *p*
pre - - - ces sup - pli - cum. Qui con - do - lens in -

T. *p*
pre - - - ces sup - pli - cum. Qui con - do - lens in -

B. *p*
pre - - - ces sup - pli - cum. Qui con - do - lens in -

19

S. -te - ri - tu Mor - tis pe - ri - re sae - cu - lum, Sal -

A. -te - ri - tu Mor - tis pe - ri - re sae - cu - lum, Sal -

T. -te - ri - tu Mor - tis pe - ri - re sae - cu - lum, Sal -

B. -te - ri - tu Mor - tis pe - ri - re sae - cu - lum, Sal -

S. *-va - sti mun - dum lan - gui - dum, Do - nans re - is, do - nans*

A. *-va - sti mun - dum lan - gui - dum, Do - nans re - is, do - nans*

T. *-va - sti mun - dum lan - gui - dum, Do - nans_ re - is, do - nans_*

B. *-va - sti mun - dum lan - gui - dum, Do - nans re - is, do - nans*

B *mf*

S. *re - is re - me - di - um. Ver - gen - te mun - di ves - pe - re, U - ti*

A. *re - is re - me - di - um. Ver - gen - te mun - di ves - pe - re, U - ti*

T. *re - is re - me - di - um. Ver - gen - te mun - di ves - pe - re, U - ti*

B. *re - is re - me - di - um. Ver - - gen - te mu -*

S. spon - sus de tha - la - mo, e - gres - sus hon - est - is - si - ma Vir - gin - us ma - tris,

A. spon - sus de tha - la - mo, e - gres - sus hon - est - is - si - ma Vir - gin - us ma - tris,

T. spon - sus de tha - la - mo, e - gres - sus hon - est - is - si - ma Vir - gin - us ma - tris,

B. - - di ve - - spe - re, Vir - gi -

42 **C** *mp*

S. Vir - gin - us ma - tris claus - u - la. Te de - pre - ca - mur

A. Vir - gin - us ma - tris claus - u - la. Te de - pre - ca - mur

T. Vir - gin - us ma - tris claus - u - la. Te de - pre - ca - mur

B. - nus ma - tris. Te de - pre - ca - mur

mp

48

S. a - gi - e, Ven - tu - ra ju - dex sae - cu - li, Con -

A. a - gi - e, Ven - tu - ra ju - dex sae - cu - li, Con -

T. a - gi - e, Ven - tu - ra ju - dex sae - cu - li, Con -

B. a - gi - e, Ven - tu - ra ju - dex sae - cu - li, Con -

52

S. -ser - va nos in tem - po - re Hos - tis a ter - ra, hos - tis a

A. -ser - va nos in tem - po - re Hos - tis a ter - ra, hos - tis a

T. -ser - va nos in tem - po - re Hos - tis a ter - ra, hos - tis a

B. -ser - va nos in tem - po - re Hos - tis a ter - ra, hos - tis a

D

58

Meno mosso

S. ter - ra per - fi - di. Laus, ho - nor, vir - tus, glo - ri - a De - o

A. ter - ra per - fi - di. Laus, ho - nor, vir - tus, glo - ri - a De - o

T. ter - ra per - fi - di. Laus, ho - nor, vir - tus, glo - ri - a De - o

B. ter - ra per - fi - di. Laus, ho - nor, vir - tus, glo - ri - a De - o

65

S. Pa - tri et Fi - li - o, Sanc - to si - mul pa - ra - cli - to, In sae - cu - lo - rum,

A. Pa - tri et Fi - li - o, Sanc - to si - mul pa - ra - cli - to, In sae - cu - lo - rum,

T. Pa - tri et Fi - li - o, Sanc - to si - mul pa - ra - cli - to, In sae - cu - lo - rum,

B. Pa - tri et Fi - li - o, Sanc - to si - mul pa - ra - cli - to, In, _____

S. in sae - cu - lo - rum sae - cu - la, in sae - cu - lo - rum, in sae - cu - lo - rum

A. in sae - cu - lo - rum sae - cu - la, in sae - cu - lo - rum, in sae - cu - lo - rum

T. in sae - cu - lo - rum sae - cu - la, in sae - cu - lo - rum, in _____

B. in _____ sae - cu - la, in, _____ in _____

rall.

79

S. sae - cu - la. A - men, a - men, a - men.

A. sae - cu - la. A - men, a - men, a - men.

T. sae - cu - la. A - men, a - men, a - men.

B. sae - cu - la. A - men, a - men, a - men.

Ped. *p*

for Matthew and Patrick, on their anniversary

SET ME AS A SEAL

Song of Songs 8:6a, 7a

Carson P. Cooman
Opus 817

Ardent, do not rush (♩ = 84)

mp

Soprano
Alto

Set me as a seal up - on thine heart;

Tenor
Bass

5

f

set me as a seal up - on thine arm: for love, for love, for

f

9

ff *div.* *sub. p* *div.*

love is as strong as death, strong as death.

ff *sub. p*

A

14 *mf*

Man-y wa - ters can-not quench love, can - not quench love,

Man-y wa - ters can-not quench love.

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Nei - ther can the floods — drown it, drown it, — drown — it.

mf Nei - ther can the floods — drown it.

22 *ff* *poco rit.* *p* *mp a tempo*

Man - y wa - ters can - not quench love. Set me as a seal — up -

ff *poco rit.* *p* *mp a tempo*

27 on — thine — heart; — set — me as a seal up - on — thine —

31 *f* *ff* *div.* *div.*

arm: — for love, for love, for love — is as strong — as

35 *molto rit. al fine* *sub. mp* *div.* *p* *div.*

death, — strong as — death, — strong — as death.

molto rit. al fine *sub. mp* *p* *div.*

SET ME AS A SEAL

Patrick Hawes

CANTATE DOMINO

for solo soprano, SA chorus, baritone
saxophone and organ

ONLINE PERUSAL SCORE ONLY
NOT FOR USE IN PERFORMANCE

NOVELLO

Cantate Domino

Music by Patrick Hawes

♩ = 94

Baritone Saxophone

Soprano Solo

Soprano

Alto

Organ

mp

Can - ta - te Do - mi - no,

5

B. Sax.

S.S.

S.

A.

Org.

mp

can - ta - te

al - le - lu - ia, _____

al - le - lu - ia, _____

mp

man.

10

B. Sax.

S.S.

S.

A.

Org.

Do - mi - no, _____

al - le lu - ia _____

al - le - lu - ia _____

15

B. Sax.

S.S.

S.

A.

Org.

be - ne - di - ci - te, be - ne - di - ci -

no - - - men _____

no - - - men _____

20

B. Sax.

S.S.

S.

A.

Org.

dim.

-te nomen e - - ius: _____

dim.

e - - - - ius: _____

dim.

e - - - - ius: _____

mp

25

B. Sax.

S.S.

S.

A.

Org.

be - ne nun - ti - a -

ped.

29

B. Sax. *mp*

S.S. - te

S. al - le - lu - ia,

A. al - le - lu - ia,

Org. *man.*

34

B. Sax. *mf*

S.S. be - ne nun-ti - a - te

S. *mf* al - - le -

A. *mf* al - le -

Org. *mf*

ped. (8ft.)

39

B. Sax.

S.S.

S.

A.

Org.

mp *mp*

de di - e in di - em sa - lu - ta -

- lu - ia de di - e in di - em sa - lu - ta -

- lu - ia de di - e

mp

man.

44

B. Sax.

S.S.

S.

A.

Org.

dim. *P*

- re e - - - ius,

- re e - - - ius,

e - - - - - ius.

dim. *P*

dim. *P*

48

B. Sax.

S.S.

S.

A.

Org.

mf

can - ta - te Do - mi -

mf

sempre man.

51

B. Sax.

S.S.

S.

A.

Org.

mf

mf

al - le - lu - ia, _____

al - le - lu - ia, _____

- no, _____ *mf* al - le - lu - ia, _____

mf

ped. (8ft.)

55

B. Sax.

S.S.

S.

A.

Org.

f

Can - ta - te Do - mi - no, al - le - lu - ia, —

al - le - lu - ia, —

f

ped. (16ft.)

60

B. Sax.

S.S.

S.

A.

Org.

al - le - lu - ia, — al - le -

al - le - lu - ia, — al - le -

al - le - lu - ia, — al - le -

65

B. Sax. *mf*

S.S. *mf*
- lu - ia, sa - lu -

S. *mf*
- lu - ia, sa - lu -

A. *mf*
- lu - ia, sa - lu -

Org. *mf*
man.

70

B. Sax. *mp* *dim.*

S.S. *p*
- ta - - - re e -

S. *p*
- ta - - - re e -

A. *p*
- ta - - - re e -

Org. *p*
ped. (8ft.)

76

B. Sax. *p*

S.S. *pp*
- ius, al - - - le -

S. *pp*
- ius, al - - - le -

A. *pp*
- ius, al - - - le -

Org. *pp*

80

B. Sax. *pp*

S.S. *dim al niente.*
- lu - - - ia.

S. *dim al niente.*
- lu - - - ia.

A. *dim al niente.*
- lu - - - ia.

Org. *dim al niente.*

Patrick Hawes

MY DEAREST WISH

for SATB chorus and organ

ONLINE PERUSAL SCORE ONLY
NOT FOR USE IN PERFORMANCE

Novello

Patrick Hawes' setting of *My dearest wish* was given its first performance on 6 March 2010 at Lincoln Cathedral by the Choir of Lincoln Cathedral, conducted by Aric Prentice.



For the people and parishes of the Diocese of Lincoln so beloved of Bishop Edward King,
on the centenary of his death 8th March 2010

My dearest wish

Words by Andrew Hawes

Music by Patrick Hawes

With majesty ♩ = c. 52

Soprano

Alto

Tenor

Bass

Organ
(Sw.) *p* molto legato

5

S. *mp* legato
My dear-est wish - be Christ - like Chris - tians;

A. *mp* legato
My dear-est wish - be Christ - like Chris - tians;

T. *mp* legato
My dear-est wish - be Christ - like Chris - tians;

B. *mp* legato
My dear-est wish - be Christ - like Chris - tians;

Org. *mp*
(Ped.)

8

S. *mf*
like him, bow down and serve; seek *mf*

A. *mf*
like him, bow down and serve; seek *mf*

T. *mf*
like him, bow down and serve; seek *mf*

B. *mf*
like him, bow down and serve; seek

Org. *mf*

11

S. *mp*
truth, sim- pli - ci - ty and love: in our per - so - nal, *mp*

A. *mp*
truth, sim- pli - ci - ty and love: in our per - so - nal, *mp*

T. *mp*
truth, sim- pli - ci - ty and love: in our per - so - nal, *mp*

B. *mp*
truth, sim- pli - ci - ty and love: in our per - so - nal, *mp*

Org. *f*

14 **poco rit.** **a tempo**

S. touch - ing Lord.

A. touch - ing Lord.

T. touch - ing Lord.

B. touch - ing Lord.

Org. *p* (Ch. strings) (Man.)

18 *mp espress.*

S. My dear - est wish - be Christ - like Chris - tians;

Org. (Sw.) *mp*

21 *molto legato*

S. be o - pen; bro - ken heart - ed:

Org.

Ped.

24

S. *f*
Go

A. *f*
Go

T. *f*
Go

B. *f*
Go

Org. *poco a poco cresc.*

Ped.

26

S. brave - ly on and know His love will nev - er

A. *f*
Go brave - ly on, His love will nev -

T. brave - ly on and know His love will nev - er

B. *f*
Go brave - ly on, His love will nev -

Org. *f*

Ped.

poco allargando

29

S. let you go, His love, His love, His

A. - er let you go, His love, His love, His

T. let you go, His love, His love, His

B. - er let you go, His love, His love, His

Org.

Ped.

32

S. love will nev - er let you

A. love will nev - er let you

T. love will nev - er let you

B. love will nev - er let you

36 **a tempo**

S. go.

A. go.

T. go.

B. go.

Org. *mp sempre legato*

Ped.

38

S.

A.

T. *mp espress.*
My dear-est wish - be Christ - like Chris - tians;

B.

Org.

Ped.

meno mosso

poco accel.

40 *f legato*

S. *f legato*
trust his per - fect wis - dom, trust his per - fect wis - dom.

A. *f legato*
trust his per - fect wis - dom, trust his per - fect wis - dom.

T. -

B. *f legato*
trust his per - fect wis - dom.

Org. *f* *mf* *mp* (solo)

Ped.

42 **a tempo**

S. -

A. -

T. *mp sempre espress.*
dwell in his peace and u - ni - ty;

B. -

Org. (Sw.) (Sw.) (Sw.)

Ped.

un poco meno mosso

44 *f*

S. hope in him our dai - ly du - ty.

A. hope in him our dai - ly du - ty.

T. hope in him our dai - ly du - ty.

B. hope in him our dai - ly du - ty.

Org. *f*

47 **a tempo**
(solo)

p poco a poco cresc.

(Sw.)

Org.

49 (Sw.)

Org.

51 *f*

S. My dear - est wish - be Christ - like Chris - tians; -

A. My dear - est wish - be Christ - like Chris - tians

T. My dear - est wish - be Christ - like Chris - tians

B. My dear - est wish - be Christ - like Chris - tians

Org. *f* (Gt.)

53

S. be re - freshed by him;

A. be re - freshed by him;

T. be re - freshed by him;

B. be re - freshed by him;

Org.

55 *mp espress.* *p espress.*

S. seek his for - giv - ing grace; His gen - tle - ness, is

A. seek his for - giv - ing grace; His gen - tle ness, is

T. seek his for - giv - ing grace; His gen - tle - ness,

B. seek his for - giv - ing grace; His gen - tle - ness,

Org. *p*

58

S. gen - tle - ness. will make us great,

A. gen - tle - ness. will make us great,

T. His gen - tle ness, will make us great,

B. His gen - tle ness, will make us great,

Org. *mf*

(Man.)

60

mf *f* *p*

S. will make us great, His

A. will make us great, His

T. will make us great, His

B. will make us great, His

Org. *subito ff* (Gt.) *fff*

63

f *ff* //

allargando

S. gen - tle - ness. will make us

A. gen - tle - ness. will make us

T. gen - tle - ness. will make us

B. gen - tle - ness. will make us

Org. *p* (Sw. strings)

67 *fff* **molto maestoso**

S. *fff*
great. _____

A. *fff*
great. _____

T. *fff*
great. _____

B. *fff*
great. _____

Org. *ff* *f*

Ped.

71 **molto rit.**

Org. *ff* *fff* (add solo reeds) *fff*

Ped.

Herbert Howells

GOD BE IN MY HEAD

for SATB unaccompanied chorus

edited by Patrick Russill

ONLINE PERUSAL SCORE ONLY
NOT FOR USE IN PERFORMANCE

Novello

Herbert Howells • God be in my head

Text:

God be in my head and in my understanding;
God be in mine eyes and in my looking;
God by in my mouth and in my speaking;
God be in my heart and in my thinking;
God be at mine end, and at my departing.

Richard Pynson's *Horae BVM*, 1514.

Notes:

The unique source is a pencil autograph in the possession of Christopher Eaton Smith, to whom grateful acknowledgements are due. He recalls the piece was "written by Dr Howells in some spare minutes before the end of a theory lesson at the Royal College of Music in June 1966, following a 'rather fair' attempt at the same words by me!".

The underlay from b. 13 to the end is editorial. In the source bb. 13-15 lack text and bb. 16-17 are erroneously set to 'keeping': whatever words Howells had in mind were evidently one syllable less than the correct text. An alternative solution could be to split the semibreve in b.15 and for all to follow the soprano underlay. The F sharp in b. 5 is unclear and could possibly be a cautionary natural. The autograph has no indications of tempo or expression: these are all editorial as is the cautionary G natural in b. 7.

Though intended only as an impromptu demonstration of melodic and harmonic control in the service of poetic text, the piece has delicate touches characteristic of Howells's hymn-style of the 1960s. The beautiful consecutives between bars 14 and 15 that preface the quintessentially Howellsian final cadence are deliberately initialled '(H.H.)'.

Patrick Russill
December 2009

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God be in my head

Richard Pynson's *Horae BVM*, 1514

Herbert Howells
(1892-1983)
edited by Patrick Russell

Tempo tranquillo

p

God be in my head and in my un - der - stan - ding; God be

5 *mp* *cresc.*

in mine eyes and in my look - ing; God be in my mouth and in my

9 *poco f* *dim.*

speak - ing; God be in my heart and in my think - ing;

poco f *dim.*

poco meno mosso **rall.**

13 *mp* *dim.*

and at my de - part - ing.

God be at mine end, and my de - part - ing.

dim.

ONLINE PERUSAL SCORE ONLY
NOT FOR USE IN PERFORMANCE

John Joubert

PILGRIMAGE SONG

(2010)

for baritone solo and unaccompanied SATB chorus with divisions

ONLINE PERUSAL SCORE ONLY
NOT FOR USE IN PERFORMANCE

Novello

Words and music commissioned by *Cappella Novocastriensis* to celebrate its fiftieth anniversary, funded by a donation from the Estate of the late Mr and Mrs H.F.G. Andrews, Friends of Cappella.

First performance on 13 November 2010 at St George's Church, Jesmond, Newcastle upon Tyne, conducted by Eric Cross.

Duration: c. 6 minutes

Cuthbert of Durham

We climb the strenuous slope to
the far-seen ponderous pile that pins him down
with its tons of stone
stone stonily hewn from nearby hills
hailed, shaped and set -
This saint is set in echoing stone.

*Day or night, alone
as seagulls cry
I rest my head on stone.
Here will I die.*

At Cuthbert's shrine
we are required to venerate
these blackened chunks of coffin wood
charred by the holocaust of time
raked from the ash of thirteen hundred years
as his sleepless eyes seek God in the stars
from a windowless sea-girt cell
on Lindisfarne.

*Priest, bishop, prior
or anchorite,
I seek God's holy fire,
eternal light.*

The iron rails of Telford's permanent way
close up behind us
pilgrims or tourists from a northern shrine.
How permanent
are iron, wood, stone? Or prayer?

Stephen Tunnicliffe

Text: Cuthbert of Durham © Copyright Stephen Tunnicliffe.
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Pilgrimage Song

Stephen Tunncliffe

John Joubert

Op. 169

Poco lento

SOLO BARITONE

SOPRANO

ALTO

TENOR

BASS

Piano (for rehearsal only)

p We climb the stren-uous

p ah ah ah ah

p We climb the stren-uous

p ah ah ah ah

3 *mf*

S.

A.

T.

B.

Pno.

mf slope to the far - seen pon-der-ous

mf ah ah ah ah

mf slope to the far - seen pon-der-ous

mf ah ah ah ah

5

S. pile that pins him down

A. ah ah ah ah ah

T. pile that pins him down

B. ah ah ah ah ah

Pno.

7

S. *mf* with its tons of stone *pù f* stone ston - i - ly hewn

A. *mf* ah *pù f* ah ah ah

T. *mf* with its tons of stone *pù f* stone ston - i - ly hewn

B. *mf* ah *pù f* ah ah ah

Pno.

9

S. *f*
 from near - - by hills

A. *f*
 ah ah ah

T. *f*
 from near - - by hills

B. *f*
 ah ah ah

Pno.

11 *mf dim.*

S. *mf dim.*
 hauled, shaped and set - hauled, shaped and set -

A. *mf dim.*
 ah ah ah

T. *mf dim.*
 hauled, shaped and set - hauled, shaped and set -

B. *mf dim.*
 ah ah ah

Pno.

13

S. *p*
shaped and set -

A. *p* *mf*
ah ah ah ah ah

T. *p*
shaped and set -

B. *p* *mf*
ah ah ah ah ah

Pno.

15

S. *p*
This saint is set in ech - - o - ing

A. *p*
This saint is set in ech - - o - ing

T. *p*
This saint is set in ech - - o - ing

B. *p*
This saint is set in ech - - o - ing

Pno.

17 *mf*

SOLO Bar. 

Day _____ or night, _____ a - lone, _____ a-lone as

S. 

stone. _____

A. 

stone. _____

T. 

stone. _____

B. 

stone. _____

Pno. 

20

SOLO Bar. 

sea - gulls_ cry, a - lone as sea - gulls_ cry _____ I rest my

22 *f*

SOLO Bar. 

head on stone, I rest my head on stone. _____ Here _____ will I

25 *fp* *mf* *f*

SOLO Bar. die, here will I

S. *fp* *fp*
ah ah

A. *fp* *fp*
ah ah

Pno.

28 *fp* *fp* *p*

SOLO Bar. die.

S. *fp* *fp* *p*
ah ah At Cuth - bert's shrine

A. *fp* *fp* *p*
ah ah At Cuth - bert's shrine

T. *p*
At Cuth - bert's shrine, at

B. *p*
At Cuth - bert's shrine, at

Pno.

30

S. *cresc.*
 — we are re - quired — to ven - er - ate,

A. *cresc.*
 — we are re - quired — to ven - er - ate,

T.
 Cuth - bert's shrine — we are re - quired — to

B.
 Cuth - bert's shrine — we are re - quired — to

Pno.

32

S. *mf* *cresc.*
 we are re - quired — to ven - er - ate

A. *mf* *cresc.*
 — we are re - quired — to ven - er - ate

T. *cresc.* *mf*
 ven - er - ate — we are re - quired — to

B. *cresc.* *mf*
 ven - er - ate — we are re - quired — to

Pno.

34 *poco f*

S. — these black-ened chunks, — these black-ened chunks, —

A. — these black-ened chunks, — these black-ened chunks, —

T. *cresc.* *poco f*
ven - er - ate these black - ened chunks — of cof - fin

B. *cresc.* *poco f*
ven - er - ate these black-ened chunks — of cof - fin

Pno.

36

S. these black-ened chunks of cof-fin wood

A. these black-ened chunks of cof-fin wood

T. wood, — these black-ened chunks — of

B. wood, — these black-ened chunks — of

Pno.

38

fp

S. — charred — by the ho - lo - caust of time,

fp

A. — charred — by the ho - lo - caust of time,

fp

T. cof-fin wood — charred — by the ho - lo - caust of

fp

B. cof-fin wood — charred — by the ho - lo - caust of

Pno.

40

fp

S. charred — by the ho - lo - caust of time

fp

A. charred — by the ho - lo - caust of time

fp

T. time, — charred — by the ho - lo - caust of

fp

B. time, — charred — by the ho - lo - caust of

Pno.

42 *mf*

S. raked from the ash of thir - teen hun - dred years,

A. *mf*
raked from the ash of thir - teen hun - dred years,

T. *mf*
time raked from the ash of

B. *mf*
time raked from the ash of

Pno.

44 *più f cresc.* *f*

S. raked from the ash of thir - teen hun - dred years

A. *più f cresc.* *f*
raked from the ash of thir - teen hun - dred years

T. *più f cresc.* *f*
thir - teen hun - dred years, thir - teen hun - dred years

B. *più f cresc.* *f*
thir - teen hun - dred years, thir - teen hun - dred years

Pno.

46

cresc. *ff* *p*

S. as his sleep - less eyes seek God in the stars from a

A. as his sleep - less eyes seek God in the stars from a

T. as his sleep - less eyes seek God in the stars from a

B. as his sleep - less eyes seek God in the stars from a

Pno.

48

SOLO Bar. *f*

Priest, bish - op, -

S. win - dow - less sea - girt cell on Lin - dis - farne.

A. win - dow - less sea - girt cell on Lin - dis - farne.

T. win - dow - less sea - girt cell on Lin - dis - farne.

B. win - dow - less sea - girt cell on Lin - dis - farne.

Pno.

51

SOLO Bar. *p* *p cresc. poco a poco*

pri - or or an - chor - ite, I seek God's

S.

A.

T.

B.

Pno.

54

SOLO Bar. *f*

ho - ly fire, God's ho - ly fire, e - ter - nal light, e - ter - nal

57

SOLO Bar. *ff* *f*

light, e - ter - - - nal

S. *ff* *p*
ah ah ah ah

A. *ff* *p*
ah ah ah ah

T. *ff* *p*
ah ah ah ah

B. *ff* *p*
ah ah ah ah

Pno.

59

SOLO Bar.

light, e - ter - nal light,

S.

ah ah ah ah ah ah ah

A.

ah ah ah ah ah ah ah

T.

ah ah ah ah ah ah ah

B.

ah ah ah ah ah ah ah

Pno.

62 *mp*
ossia

SOLO Bar. e - ter - nal light.

S. *mp* *mf* 3
The iron rails of Tel-ford's per-ma-nent way

A. *fp* *p*
ah ah ah ah

T. *fp* *p*
ah ah ah ah

B. *fp* *p*
ah ah ah ah

Pno. *ossia* 3

65

S. *mf*
 close up be - hind us, close up be - hind us

A. *mf*
 ah ah ah ah ah

T. *mf*
 ah ah ah ah ah

B. *mf*
 ah ah ah ah ah

Pno.

68

S. *f*
 pil-grims or tour - ists, pil-grims or tour - ists

A. *f*
 ah ah ah

T. *f*
 ah ah ah

B. *f*
 ah ah ah

Pno.

70

S. *ff*
from a north - - ern shrine.

A. *ff*
ah ah ah ah

T. *ff*
ah ah ah ah

B. *ff*
ah ah ah ah

Pno.

72

S. *f poco a poco dim.* *mf dim.*
How per - ma - nent, how per - ma - nent,

A. *f poco a poco dim.* *mf dim.* *p*
ah ah ah ah

T. *f poco a poco dim.* *mf dim.* *p*
ah ah ah ah

B. *f poco a poco dim.* *mf dim.* *p*
ah ah ah ah

Pno.

74 *p dim.*

S. per - ma - nent,

A. *pp* *mf* *pp*
ah ah ah ah ah ah

T. *pp* *mf* *pp*
ah ah ah ah ah ah

B. *pp* *mf* *pp*
ah ah ah ah ah ah

Pno.

76 *pp* 6'

S. are iron, wood, stone? Or prayer?

A. *pp*
are iron, wood, stone? Or prayer?

T. *pp*
are iron, wood, stone? Or prayer?

B. *pp*
are iron, wood, stone? Or prayer?

Pno.

ONLINE PERUSAL SCORE ONLY
NOT FOR USE IN PERFORMANCE

John Joubert

PSALM 100

(2009)

for double SATB and piano/organ

ONLINE PERUSAL SCORE ONLY
NOT FOR USE IN PERFORMANCE

Vocal Score

Novello

John Joubert
PSALM 100

Commissioned for the 2010 Gloucester Three Choirs Festival.

First performance at the opening service of the festival in Gloucester Cathedral on Saturday, 7th August 2010, by the combined festival choruses of Hereford, Worcester and Gloucester, the Gloucester Cathedral Choir and the Philharmonia Brass.

Conducted by Adrian Partington.

Duration: 7 minutes

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PSALM 100

Book of Common Prayer
1662

John Joubert
(2009)

Moderato assai

SOPRANO ALTO *unis. f*
O be joy-ful all ye lands:

Chorus I
TENOR BASS *unis.*



SOPRANO ALTO *f unis.*
O be joy-ful all ye lands:

Chorus II
TENOR BASS *unis.*



f
Moderato assai



4
I
serve the Lord with glad-ness, and come be-fore his



II
serve the Lord with glad-ness, and come be-fore his



6

I pre - sence_ with a song. Be ye sure.

II pre - sence_ with a song. Be ye

9

I that the Lord he is

II sure that the

90

11

I
 God, that the Lord he is God; it is

II
 Lord he is God; it is he

14

I
 he, and not

II
 who has made us, and not

16

I we our - selves: we are his peo - ple,

II we, and not we our - selves: we are his

mf cresc.

mf cresc.

mf cresc.

mf cresc.

mf cresc.

mf cresc.

19

I and the sheep, and the

II peo - ple, and the

f

f

21 *f* *ff*

I sheep, and the sheep, and the sheep,

II sheep, and the sheep, and the sheep, and the

f *ff*

f cresc. *ff*

24

I and the sheep

II sheep, the

of his **Poco meno mosso**

26

I

of his pas - ture.

II

sheep of his

sheep of his pas - ture.

Poco meno mosso

dim. *mf*

29

I

II

unis. p

O go your way in - to his gates with thanks -

unis.

p

p

3 3 3 3 3

32 *unis. mf*
 I O go your way in - to his

mf
 II - giv - ing, with thanks - giv - ing, with thanks - giv - ing,

mf

34
 I gates with thanks - giv - ing, with thanks - giv - ing,

II

mf

36

I

with thanks - giv - ing,

II

f *cresc.*

L.H.

38

I

and in - to his courts, and in - to his courts,

II

and in - to his courts, and in - to his

p *cresc.*

p *cresc.*

p *sub.*

cresc.

mf *cresc.*

40

f *ff*

I

and in-to his courts with praise, and in-to his

f *ff*

II

courts, and in-to his courts with praise,

f *ff*

f cresc. *ff*

42

I

courts with praise:

mf p

mf p

II

and in - to his courts with praise:

mf

mf

f dim. 3

mf 3

44

I

II

> p

> p

L.H. *p*

47 Poco meno mosso (poco lento)

Piano accompaniment for measures 47-49. The music is in a 3/4 time signature with a key signature of one flat (B-flat major). It features a delicate texture with arpeggiated chords in the right hand and a steady bass line in the left hand. The dynamic marking is *pp* (pianissimo).

50 TREBLE (Solo ad lib.) *mp*

Tr. O be thank - ful

Vocal and piano accompaniment for measures 50-51. The vocal line is in the treble clef, marked *mp* (mezzo-piano). The piano accompaniment continues with arpeggiated figures. The lyrics are "O be thank - ful".

52

Tr. - un - to him, and speak

Vocal and piano accompaniment for measures 52-53. The vocal line continues with the lyrics "- un - to him, and speak". The piano accompaniment features a more active bass line with eighth-note patterns.

54 *mf*

Tr. good of his Name, of his

Vocal and piano accompaniment for measures 54-56. The vocal line is marked *mf* (mezzo-forte) and includes the lyrics "good of his Name, of his". The piano accompaniment has a dynamic marking of *p* (piano) and features a more complex texture with overlapping arpeggiated figures.

57

Tr. _____

Name. _____

p

II For the Lord _____ is gra - cious, _____

p

59

II _____ his mer - - - - cy _____

L.H.

R.H.

61

mf

II is ev - er - last - ing: and his

mf

mf

63

truth en -

64 *cresc.*

II - dur - - eth from ge - ne -

cresc.

Detailed description: This block contains the first system of the musical score, measures 64 and 65. It features a vocal line (II) and a piano accompaniment. The vocal line has lyrics: "- dur - - eth from ge - ne -". The piano part consists of two staves. The upper staff has a treble clef and a key signature of one sharp (F#). The lower staff has a bass clef. Both parts show a crescendo from measure 64 to 65. The piano part includes a large watermark: "ONLINE PERUSAL SCORE ONLY NOT FOR USE IN PERFORMANCE".

Detailed description: This block shows the piano accompaniment for measures 64 and 65. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#). The music features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. A large watermark is overlaid across the page: "ONLINE PERUSAL SCORE ONLY NOT FOR USE IN PERFORMANCE".

65 *f cresc.*

II - ra - tion to ge - - ne - ra - tion.

f cresc.

Detailed description: This block contains the second system of the musical score, measures 65 and 66. It features a vocal line (II) and a piano accompaniment. The vocal line has lyrics: "- ra - tion to ge - - ne - ra - tion.". The piano part consists of two staves. The upper staff has a treble clef and a key signature of one sharp (F#). The lower staff has a bass clef. Both parts show a forte crescendo from measure 65 to 66. The piano part includes a large watermark: "ONLINE PERUSAL SCORE ONLY NOT FOR USE IN PERFORMANCE".

cresc.

f

Detailed description: This block shows the piano accompaniment for measures 65 and 66. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#). The music features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. A large watermark is overlaid across the page: "ONLINE PERUSAL SCORE ONLY NOT FOR USE IN PERFORMANCE".

Tempo I (Moderato assai)

67

I

Glo - ry be to the Fa - ther,

un^{is.} *ff*

II

Glo - ry be to the Fa - ther,

un^{is.} *ff*

Tempo I (Moderato assai)

71

I

and to the Son: and to the Ho - - ly

II

and to the Son: and to the Ho - - ly

74

I
Ghost: _____

II
Ghost: _____

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

f

77

I
is now,

II
now,

f

3

79

I

II

f

is now, and ev - er shall be, and ev - er

f

tr

81

I

II

f

and ev - er shall be:

shall be:

f

3

3

83

I

with - out

II

world with-out end, with-out end,

tr

3

86

I

end,

II

with - out end.

3

88

f

with - out end.

I

II

90

ff

A - - men, -

ff

A - - men, -

ff

92

I

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

II

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

95

I

ff

a - - men, a - -

ff

II

ff

a - - men, a - -

The image shows a musical score for three parts: I, II, and Piano. The score is in G major and 4/4 time. It features vocal lines for parts I and II, and a piano accompaniment. The lyrics are "a - - men, A - - men, a - - men,". The score includes dynamic markings like "ff" and "ff>".

98

I

- men, a - men.

II

- men, a - men.

101

I

II

p *ff*

ONLINE PERUSAL SCORE ONLY
NOT FOR USE IN PERFORMANCE

John Joubert

PRECES AND RESPONSES

(2010)

for unaccompanied SATB chorus

ONLINE PERUSAL SCORE ONLY
NOT FOR USE IN PERFORMANCE

Novello

John Joubert
PRECES AND RESPONSES

First performance on Wednesday, 11th August, 2010, given by the Choirs of Gloucester Cathedral, Hereford Cathedral and Worcester Cathedral, conducted by Adrian Partington, at the 283rd Three Choirs Festival.

ONLINE PRELIMINARY SCORE ONLY
NOT FOR USE IN PERFORMANCE

to Adrian Partington and the choristers of Gloucester Cathedral
PRECES AND RESPONSES
for SATB (unaccompanied)

John Joubert

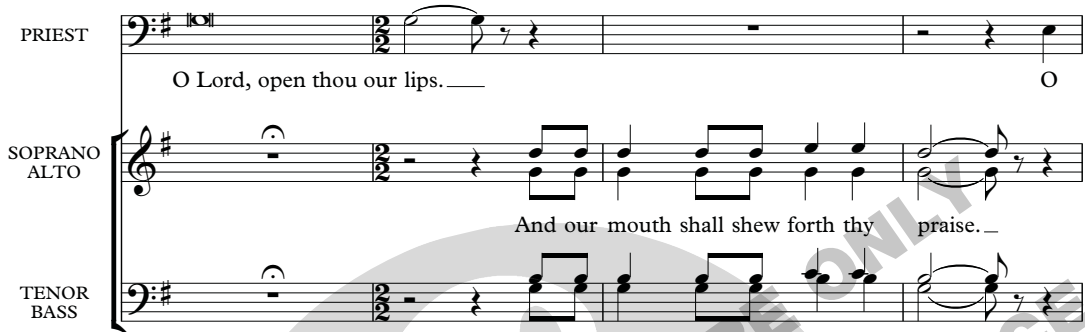
PRIEST

O Lord, open thou our lips. — O

SOPRANO
ALTO

And our mouth shall shew forth thy praise. —

TENOR
BASS



God, make speed to save us. —

O Lord make haste

O Lord make haste to

O Lord make haste

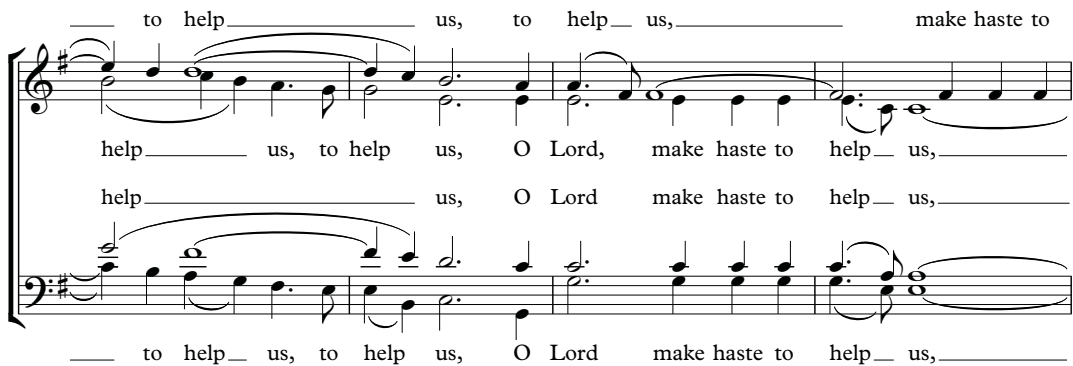


to help us, to help us, make haste to

help us, to help us, O Lord, make haste to help us,

help us, O Lord make haste to help us,

to help us, to help us, O Lord make haste to help us,



PRIEST

Glory be to the Father, and to the Son: and to the Holy Ghost;
help us.
make haste to help us.
make haste to help us.

As it was in the be - gin - ning, is now, and e - ver shall be:

world with - out end. A - men.

PRIEST

Praise ye the Lord.
The Lord's name be
The Lord's name be praised, the
The Lord's name be

praised,

Lord's name be praised, the Lord's name be praised.
 Lord's name be praised, the Lord's name be praised.

praised,

PRIEST

The Lord be with you Let us
 And with thy spirit.

pray.

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

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

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

Our Fa-ther, which art in hea - ven, Hal - lowed be thy

Name. Thy king-dom come. Thy will be done, in earth as it is in

hea - ven. Give us this day our dai - ly

bread. And for-give us our tres - pass-es, As we for - give

them that tres-pass a - gainst us. And lead us not in - to temp - ta - tion;

But de-li-ver us from e - vil. A - - - men.

PRIEST

O Lord, shew thy mercy up - on us. And grant us And grant us thy sal -

O Lord, save the Queen, -
-va - - - - - tion. And

En -
mer - ci - ful - ly hear us when we call up - on thee. -

- due thy mi - ni - sters with right - eous - ness. And make thy cho - - - -

O Lord, save thy
 - - - sen peo - ple joy - ful. _____

peo - ple. _____
 And bless, _____ and bless, _____ and
 bless, _____ and bless, _____ and

bless _____ thine in - her - i - tance. Give peace in our time, O
 bless _____ thine in - her - i - tance.
 bless _____ thine in - her - i - tance.

Lord. _____
 Be - cause there is none o - ther _____ that fight - eth

for us, but on - ly thou, - on - ly thou, - on - ly thou, O

O God make clean our hearts with -
God.

-in us.
And take not thy Ho - - - -

Spi - rit
- - - - ly Spi - - rit from us.

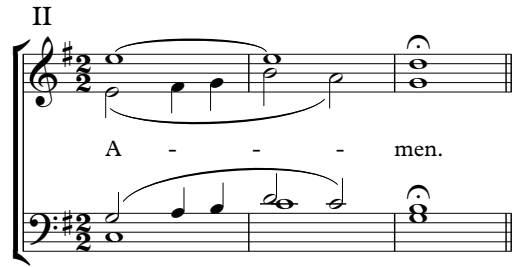
AFTER THE COLLECTS

I



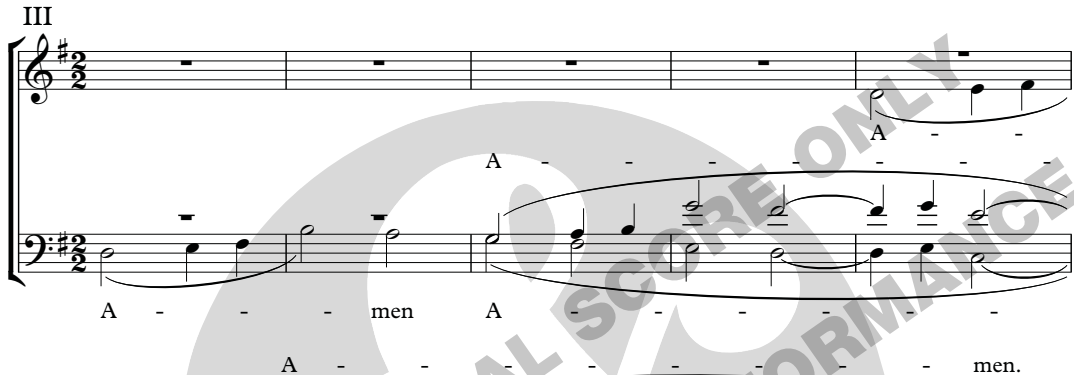
A - - - men.

II



A - - - men.

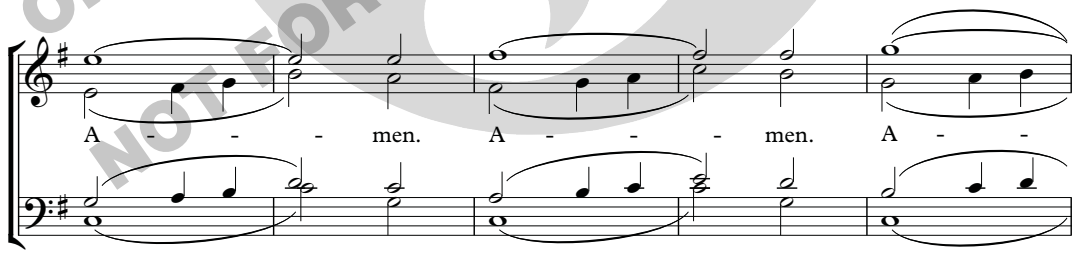
III



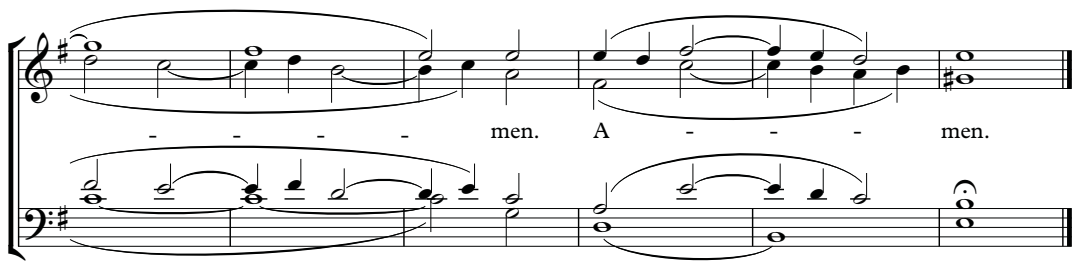
A - - - men A - - -



men. A - - - men. A - - - men.



A - - - men. A - - - men. A - - -



- - - - men. A - - - men.

Paweł Łukaszewski

O ORIENS

(1997)

for unaccompanied SATB chorus (with divisions)

ONLINE PERUSAL SCORE ONLY
NOT FOR USE IN PERFORMANCE

Chester Music

Paweł Łukaszewski

O ANTIPHONS – O ORIENS

Paweł Łukaszewski's *Seven Great Advent Antiphons* were created over a period of five years from 1995 to 1999. Four of the seven antiphonae (*O Emmanuel, O Adonai, O Oriens, O Sapientia*), were performed by the Polish Chamber Choir, Schola Cantorum Gedanensis conducted by Jan Łukaszewski at St. Nicholas church in Gdańsk on 12 December 1998.

O ORIENS

The antiphon was written in 1997, and given its premiere by the Eric Ericson Chamber Choir – the ensemble to which it was dedicated – conducted by Eric Ericson, winner of the so-called 'Music Nobel Prize': *Polar Music Prize*, in the concert hall of the F. Chopin Academy of Music in Warsaw on 23 August 1997.

Paweł Łukaszewski

(Excerpt from booklet notes to 'Missa pro Patria', AP0009)

to Eric Ericson
O Oriens
SSSSAAAATTTTBBBB

Paweł Łukaszewski, 1997

Lento ♩ = 52-56
mf

SOPRANO

ALTO

TENOR

BASS

PIANO
(for rehearsal only)

5

S.

A.

T.

B.

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Grave ♩ = 40-44

9 *mp* 3 3 , 3 3

S. O - - ri - ens, O - - ri -

A. *mp* 3 3 , 3 3

O - - ri - ens, O - - ri -

T. *mp* 3 3 ,

O - - ri - ens,

B. *mp* 3 3 ,

O - - ri - ens,

Grave ♩ = 40-44

3 3 3 3

12 *p* , *p* ,

S. - ens, O - ri - ens, ,

A. - ens, O - ri - ens, ,

T. 3 3 , *p* ,

O - - ri - ens, O - ri - ens, ,

B. 3 3 , *p* ,

O - - ri - ens, O - ri - ens, ,

Tempo I (Lento) ♩ = 52-56

15

mf

S.1, 2 splen - dor lu - cis, lu - cis ae -

mf

S.3, 4 splen - dor lu - cis, lu - cis ae -

mf

A.1, 2 splen - dor lu - cis, lu - cis ae -

mf

A.3, 4 splen - dor lu - cis, lu - cis ae -

p

T.1, 2 O

p

T.3, 4 O

p

B.1, 2 O

p

B.3, 4 O

Tempo I (Lento) ♩ = 52-56

19

S.1, 2
-ter - nae, et sol,

S.3, 4
-ter - nae, et sol,

A.1, 2
-ter - nae, et sol,

A.3, 4
-ter - nae, et sol,

T.1, 2
mm O

T.3, 4
mm O

B.1, 2
mm O

B.3, 4
mm O

23

S.1, 2
sol, iu - sti - ti - ae: Ve - ni, ve - ni. *f gliss.*, *p gliss.* rit.

S.3, 4
sol, iu - sti - ti - ae: Ve - ni, ve - ni. *f gliss.*, *p gliss.*

A.1, 2
sol, iu - sti - ti - ae: Ve - ni, ve - ni. *f gliss.*, *p gliss.*

A.3, 4
sol, iu - sti - ti - ae: Ve - ni, ve - ni. *f gliss.*, *p gliss.*

T.1, 2
iu - sti - ti - ae: Ve - ni, ve - ni. *f gliss.*, *p gliss.*

T.3, 4
iu - sti - ti - ae: Ve - ni, ve - ni. *f gliss.*, *p gliss.*

B.1, 2
iu - sti - ti - ae: Ve - ni, ve - ni. *f gliss.*, *p gliss.*

B.3, 4
iu - sti - ti - ae: Ve - ni, ve - ni. *f gliss.*, *p gliss.*

rit.

27 **Lento** ♩ = 52-56
mp

S. *mp*

A. *mp*

T. *mp*

B. *mp*

Lento ♩ = 52-56

31

S.

A.

T.

B.

35 **Grave** ♩ = 40-44

mp

S. O - - ri - ens,

A. O - - ri - ens,

T. O - - ri - ens, O - - ri -

B. O - - ri - ens, O - - ri -

mp

Grave ♩ = 40-44

38

f

S. O - - ri - ens, Ve - ni, ve - ni,

A. O - - ri - ens, Ve - ni, ve - ni,

T. - ens, Ve - ni, ve - ni,

B. - ens, Ve - ni, ve - ni,

f

Grave ♩ = 40-44

41 (L'istesso tempo)

f *p*

S. O - ri - ens, O - ri - ens, O - ri - ens, O - ri - ens,

A. O - ri - ens, O - ri - ens, O - ri - ens, O - ri - ens,

T. O - ri - ens, O - ri - ens, O - ri - ens, O - ri - ens,

B. O - ri - ens, O - ri - ens, O - ri - ens, O - ri - ens,

(L'istesso tempo)

45 **Meno mosso** *p*

S. Ve - ni, ve - ni,

A. Ve - ni, ve - ni,

T. Ve - ni, ve - ni,

B. Ve - ni, ve - ni,

Meno mosso

50 *p*

S.1, 2 et il - lu - mi - na, et il - lu - mi - na,

S.3, 4 et il - lu - mi - na, et il - lu - mi - na,

A.1, 2 et il - lu - mi - na, et il - lu - mi - na,

A.3, 4 et il - lu - mi - na, et il - lu - mi - na,

T.1, 2 et il - lu - mi - na, et il - lu - mi - na,

T.3, 4 et il - lu - mi - na, et il - lu - mi - na,

B.1, 2 et il - lu - mi - na, et il - lu - mi - na,

B.3, 4 et il - lu - mi - na, et il - lu - mi - na,

54

S. *f* *p* *pp*
 se - den - tes in te - ne - bris, et um - bra mor - tis.

A. *f* *p* *pp*
 se - den - tes in te - ne - bris, et um - bra mor - tis.

T. *f* *p* *pp*
 se - den - tes in te - ne - bris, et um - bra mor - tis.

B. *f* *p* *pp*
 se - den - tes in te - ne - bris, et um - bra mor - tis.

Più mosso

58 *f* **rit.**

S. *f*
 O - ri - ens, O - ri - ens,

A. *f*
 O - ri - ens, O - ri - ens,

T. *f*
 O - ri - ens, O - ri - ens.

B. *f*
 O - ri - ens, O - ri - ens.

Più mosso **rit.**

Grave ♩ = 40-44

mp

S. *mp* 3 3 O - - ri - ens, O - - ri -

A. *mp* 3 3 O - - ri - ens, O - - ri -

T. *mp* 3 3 O - - ri - ens,

B. *mp* 3 3 O - - ri - ens,

Grave ♩ = 40-44

3 3

65

ff

S. - ens, O - ri - ens.

A. - ens, O - ri - ens.

T. *ff* 3 3 O - - ri - ens, O - ri - ens.

B. *ff* 3 3 O - - ri - ens, O - ri - ens.

ff

ONLINE PERUSAL SCORE ONLY
NOT FOR USE IN PERFORMANCE

Paweł Łukaszewski

O RADIX JESSE

(1998)

for unaccompanied SATB chorus (with divisions)

ONLINE PERUSAL SCORE ONLY
NOT FOR USE IN PERFORMANCE

Chester Music

Paweł Łukaszewski

O ANTIPHONS – O RADIX JESSE

Paweł Łukaszewski's *Seven Great Advent Antiphons* were created over a period of five years from 1995 to 1999. Four of the seven antiphonae (*O Emmanuel, O Adonai, O Oriens, O Sapientia*), were performed by the Polish Chamber Choir, Schola Cantorum Gedanensis conducted by Jan Łukaszewski at St. Nicholas church in Gdańsk on 12 December 1998.

O RADIX JESSE

The composition was conceived in the period of 1997 to 1998. There is also a version for female choir a cappella dedicated to Violetta Bieleka and Schola Cantorum Białostociensis from Białystok, who had performed the premiere at the concert hall of F. Chopin Academy of Music in Warsaw on 27 February 1998.

Paweł Łukaszewski

(Excerpt from booklet notes to 'Missa pro Patria', AP0009)

O Radix Jesse

SSSSAAATTTBBB

Paweł Łukaszewski, 1997/98

Andante ♩ = 56-60

SOPRANO
f *p sub.* *mp*
O *m* O

ALTO
f *p sub.* *mp*
O *m* O

TENOR
p
O *m* O

BASS
p
O *m* O

PIANO
(for rehearsal only)
Andante ♩ = 56-60

5

S.
Ra - dix, O Ra-dix Jes - se, O Ra - - dix Jes - se,

A.
Ra - dix, O Ra-dix Jes - se, O Ra - - dix Jes - se,

T.
p
O

B.
p
O

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9 *f*

S.1 *f* qui stas in si - - gnum

S.2 *f* qui stas in si - - gnum

S.3 *f* qui stas in si - - gnum

A.1 *f* qui stas in si - gnum

A.2 *f* qui stas in si - gnum

A.3 *f* qui stas in si - gnum

T.1 *f* qui stas in si - - gnum

T.2 *f* qui stas in si - - gnum

T.3 *f* qui stas in si - - gnum

B.1 *f* qui stas in si - gnum

B.2 *f* qui stas in si - gnum

B.3 *f* qui stas in si - gnum

S.1 po - pu - lo - - - rum, O *p*

S.2 po - pu - lo - - - rum, O *p*

S.3 po - pu - lo - - - rum, O *p*

A.1 po - pu - lo - - - rum, O *p*

A.2 po - pu - lo - - - rum, O *p*

A.3 po - pu - lo - - - rum, O *p*

T.1 po - pu - lo - - - rum, O *p*

T.2 po - pu - lo - - - rum, O *p*

T.3 po - pu - lo - - - rum, O *p*

B.1 po - pu - lo - - - rum, O *p*

B.2 po - pu - lo - - - rum, O *p*

B.3 po - pu - lo - - - rum, O *p*

Piano accompaniment with chords and bass line.

S.1 *mf*
 Ra - dix, O Ra-dix Jes - se, su - per -(mm) con - ti - ne -

S.2 *mp*
mm su - per quem -(mm)

S.3 *mp*
mm su - per quem -(mm)

A.1 *mp*
mm su - per quem -(mm)

A.2 *mp*
mm su - per quem -(mm)

A.3 *mp*
mm su - per quem -(mm)

T. *p*
 O

B. *p*
 O

Piano accompaniment with treble and bass clefs, including a triplet in the final measure.

rit. **Meno mosso** ♩ = 54

20

S.1 *mp* 3 re - ges os - su - um,

S.2 *p* con - ti - ne - bunt, Ra - - - dix Jes - -

S.3 *p* con - ti - ne - bunt, Ra - - - dix Jes - -

A.1 *p* con - ti - ne - bunt, Ra - - - dix Jes - -

A.2 *p* con - ti - ne - bunt, Ra - - - dix Jes - -

A.3 *mp* 3 con - ti - ne - bunt, re - ges os - su - um,

T. *p* O

B. *p* O

rit. **Meno mosso** ♩ = 54

25 *mf sussurando* *p (ord.)*

S.1 re - ges os - su - um, O Ra - dix, O Ra - dix Jes - se,

S.2 - se (mm), O Ra - dix, O Ra - dix Jes - se,

S.3 - se (mm), O Ra - dix, O Ra - dix Jes - se,

A.1 - se (mm), O Ra - dix, O Ra - dix Jes - se,

A.2 - se (mm), O Ra - dix, O Ra - dix Jes - se,

A.3 *mf sussurando* *p (ord.)*
re - ges os - su - um, O Ra - dix, O Ra - dix Jes - se,

T. *p*
O

B. *p*
O

30

f *ppp*

S.1 quem gen - tes de - pre - ca - bun - tur: Ve - ni ad li - be -

S.2 quem gen - tes de - pre - ca - bun - tur: Ve - ni ad

S.3 quem gen - tes de - pre - ca - bun - tur: Ve - ni ad li - be -

A.1 quem gen - tes de - pre - ca - bun - tur: Ve - ni ad li - be -

A.2 quem gen - tes de - pre - ca - bun - tur: Ve - ni ad

A.3 quem gen - tes de - pre - ca - bun - tur: Ve - ni ad

T.1 quem gen - tes de - pre - ca - bun - tur: Ve - ni ad li - be -

T.2 quem gen - tes de - pre - ca - bun - tur: Ve - ni ad

T.3 quem gen - tes de - pre - ca - bun - tur: Ve - ni ad li - be -

B.1 quem gen - tes de - pre - ca - bun - tur: Ve - ni ad li - be -

B.2 quem gen - tes de - pre - ca - bun - tur: Ve - ni ad

B.3 quem gen - tes de - pre - ca - bun - tur: Ve - ni ad

S.1 *pp* *p* *mp* *mf*
 - ran - dum nos, ve-ni ad li-be - ran - dum nos, ve-ni ad li-be-

S.2 *pp* *p* *mp* *mf*
 li-be-ran - dum nos, ve-ni ad li-be-ran - dum nos, ve-ni ad

S.3 *pp* *p* *mp* *mf*
 - ran - dum nos, ve-ni ad li-be - ran - dum nos, ve-ni ad li-be-

A.1 *pp* *p* *mp* *mf*
 - ran - dum nos, ve-ni ad li-be - ran - dum nos, ve-ni ad li-be-

A.2 *pp* *p* *mp* *mf*
 li-be-ran - dum nos, ve-ni ad li-be-ran - dum nos, ve-ni ad

A.3 *pp* *p* *mp* *mf*
 li-be-ran - dum nos, ve-ni ad li-be-ran - dum nos, ve-ni ad

T.1 *pp* *p* *mp* *mf*
 - ran - dum nos, ve-ni ad li-be - ran - dum nos, ve-ni ad li-be-

T.2 *pp* *p* *mp* *mf*
 li-be-ran - dum nos, ve-ni ad li-be-ran - dum nos, ve-ni ad

T.3 *pp* *p* *mp* *mf*
 - ran - dum nos, ve-ni ad li-be - ran - dum nos, ve-ni ad li-be-

B.1 *pp* *p* *mp* *mf*
 - ran - dum nos, ve-ni ad li-be - ran - dum nos, ve-ni ad li-be-

B.2 *pp* *p* *mp* *mf*
 li-be-ran - dum nos, ve-ni ad li-be-ran - dum nos, ve-ni ad

B.3 *pp* *p* *mp* *mf*
 li-be-ran - dum nos, ve-ni ad li-be-ran - dum nos, ve-ni ad

40

S.1 *f* *ff* *fff* *mp sub.*
 -ran - dum nos, ve-ni ad li-be - ran - dum nos,

S.2 *f* *ff* *fff* *mp sub.*
 li-be-ran - dum nos, ve-ni ad li-be-ran - dum nos,

S.3 *f* *ff* *fff* *mp sub.*
 -ran - dum nos, ve-ni ad li-be - ran - dum nos,

A.1 *f* *ff* *fff* *mp sub.*
 -ran - dum nos, ve-ni ad li-be - ran - dum nos,

A.2 *f* *ff* *fff* *mp sub.*
 li-be-ran - dum nos, ve-ni ad li-be-ran - dum nos,

A.3 *f* *ff* *fff* *mp sub.*
 li-be-ran - dum nos, ve-ni ad li-be-ran - dum nos,

T.1 *f* *ff* *fff* *mp sub.*
 8 -ran - dum nos, ve-ni ad li-be - ran - dum nos,

T.2 *f* *ff* *fff* *mp sub.*
 li-be-ran - dum nos, ve-ni ad li-be-ran - dum nos,

T.3 *f* *ff* *fff* *mp sub.*
 -ran - dum nos, ve-ni ad li-be - ran - dum nos,

B.1 *f* *ff* *fff* *mp sub.*
 -ran - dum nos, ve-ni ad li-be - ran - dum nos,

B.2 *f* *ff* *fff* *mp sub.*
 li-be-ran - dum nos, ve-ni ad li-be-ran - dum nos,

B.3 *f* *ff* *fff* *mp sub.*
 li-be-ran - dum nos, ve-ni ad li-be-ran - dum nos,

44 *mf* *rit.*

S.1 iam no - li (mm) tar - da - - - - re,

S.2 *mp* *mm* iam no - li (mm) tar - da - re,

S.3 *mp* *mm* iam no - li (mm) tar - da - re,

A.1 *mp* *mm* iam no - li (mm) tar - da - re,

A.2 *mp* *mm* iam no - li (mm) tar - da - re,

A.3 *mp* *mm* iam no - li (mm) tar - da - re,

T. *p* O

B. *p* O

rit.

a tempo
mp 3 *mf sussurando* 3

S.1
 iam no - - li tar - da - re, iam no-li tar-

S.2
p
 Rad - - - dix Jes - - - se,

S.3
p
 Rad - - - dix Jes - - - se,

A.1
p
 Rad - - - dix Jes - - - se,

A.2
p
 Rad - - - dix Jes - - - se,

A.3
mp 3 *mf sussurando* 3
 iam no - - li tar - da - re, iam no-li tar-

T.
p
 O

B.
p
 O

a tempo

S.1 *p (ord.)*
 - da - re, O Ra - dix, O Ra-dix Jes - se, O Ra - - dix

S.2 *p*
 (mm) O Ra - dix, O Ra-dix Jes - se, O Ra - - dix

S.3 *p*
 (mm) O Ra - dix, O Ra-dix Jes - se, O Ra - - dix

A.1 *p*
 (mm) O Ra - dix, O Ra-dix Jes - se, O Ra - - dix

A.2 *p*
 (mm) O Ra - dix, O Ra-dix Jes - se, O Ra - - dix

A.3 *p (ord.)*
 - da - re, O Ra - dix, O Ra-dix Jes - se, O Ra - - dix

T. *p*
 O

B. *p*
 O

Piano accompaniment



S.1 *mf* *mp* *p* *pp*
 Jes - se, O *m*

S.2 *mf* *mp* *p* *pp*
 Jes - se, O *m*

S.3 *mf* *mp* *p* *pp*
 Jes - se, O *m*

A.1 *mf* (*mp*) *p*
 Jes - se, O *m*

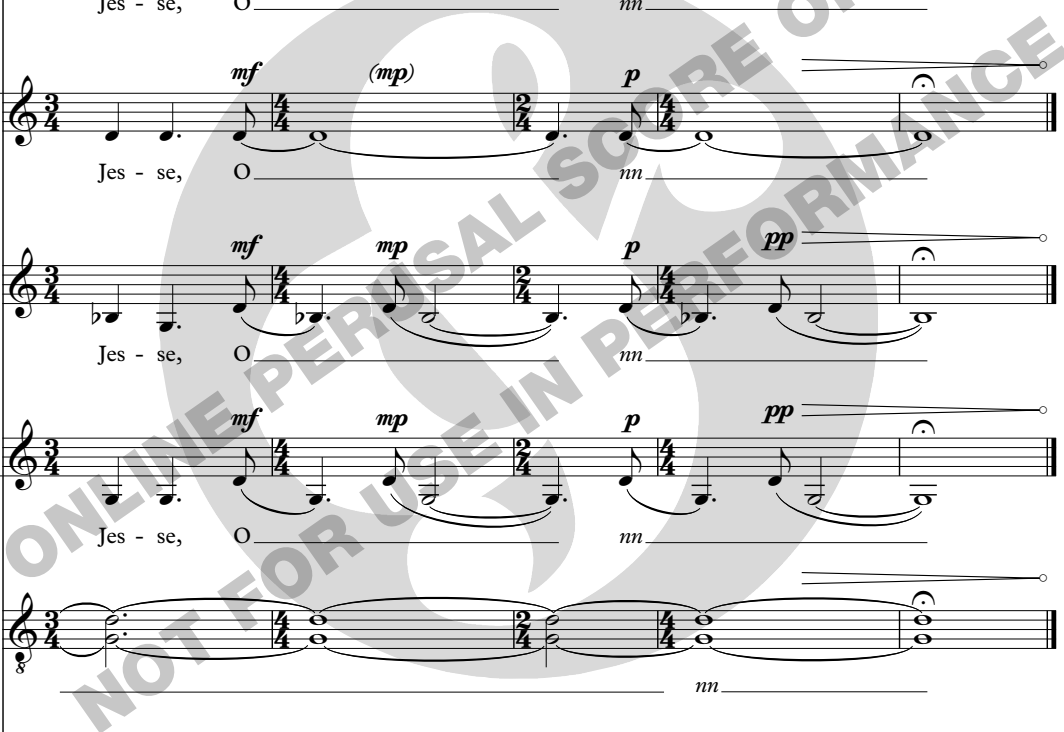
A.2 *mf* *mp* *p* *pp*
 Jes - se, O *m*

A.3 *mf* *mp* *p* *pp*
 Jes - se, O *m*

T. *m*

B. *m*

Piano accompaniment with treble and bass staves.



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Salve Regina

SATB: SATB

Paweł Łukaszewski, 2009

Larghetto ♩ = 50

mp

CHOIR I

SOPRANO
ALTO

TENOR
BASS

Sal - ve Re - gi - na, _____ sal - ve Re - gi - na, _____

mp

CHOIR II

SOPRANO
ALTO

TENOR
BASS

Sal - ve, _____ sal - ve, _____

4

_____ sal - ve Re - gi - na, _____ sal - ve Re - gi - na, _____

_____ sal - ve, _____ sal - ve, _____

8

sal-ve Re - gi - na, sal-ve Re-gi - na,

sal-ve Re-gi - na, sal-ve Re-gi - na,

12

sal-ve Re - gi - na, sal-ve Re-gi - na,

sal-ve Re-gi - na, sal-ve Re - gi - na, sal-ve Re - gi - na,

16

p

S. Ma - ter mi - se - ri - cor - di - ae,

A. Ma - ter mi - se - ri - cor - di - ae,

T. B. *p*

f

S. A. Ma - ter mi - se - ri - cor - di - ae,

T. B. *f*

20 *p*

Ma - ter mi - se - ri - cor - di - ae,

p

Ma - ter mi - se - ri - cor - di - ae,

p

f

Ma - ter mi - se - ri - cor - di - ae,

f

24 **Più mosso** ♩ = 90

mp

S. A. vi - dul - do - spes - stra.

T. B. *mp*

S. A. *mp* - ta, - ce - et no - *f* Ma - ter mi - se - ri -

T. B. *mp* *f*

28 *p cresc.*

vi - dul - do spes - stra.

p cresc.

p cresc.

- cor - di - ae, - ta, - ce - et no -

p cresc.

32 *f*

sal - ve, — sal - ve, — sal - ve, — sal - ve.

f

sal - ve, — sal - ve, — sal - ve, sal - ve.

f

sal - ve.

Meno mosso ♩ = 80

36 *mp*

Ad te cla - ma - mus, ex - su - les fi - li - i He - ve, Ad

mp

Ad te cla - ma - mus, ex - su - les fi - li - i He - ve, Ad

mp

40

— te cla - ma - mus, ex - su - les fi - li - i He - ve, Ad — te sus - pi -

p

Ad te cla - ma - mus, Ad te sus - pi -

p

te cla - ma - mus, ex - su - les fi - li - i He - ve, Ad

p

Ad te cla - ma - mus,

45

- ra - mus ge - men - tes et flen - tes, ge - men - tes in

p Ad te sus - pi - ra - mus ge - men - tes et flen - tes,
p

48

hac la - cri - ma - rum val - le.

ge - men - tes in hac la - cri - ma - rum val - le.

51

mp Ei - a, *mp* Ei - a,
ad - vo - ca - ta nos - tra

Ei - a, er - go, *mp* er - go,
Ei - a, er - go, *mp* ad - vo - ca - ta

55 ad - vo - ca - ta nos - tra il - los tu - os
 il - los tu - os mi - se - ri - cor - des
 il - los tu - os mi - se - ri -
 Ei - a, er - go,
 Ei - a, er - go, ad - vo - ca - ta nos - tra
 il - los tu - os mi - se - ri -

59 mi - se - ri - cor - des o - cu - los,
 o - cu - los, o - cu - los, o - cu - los,
 - cor - des o - cu - los,
 ad - vo - ca - ta nos - tra il - los tu - os
 il - los tu - os mi - se - ri - cor - des
 mi - se - ri - cor - des o - cu - los,

63 o - cu - los, o - cu - los,
 o - cu - los, o - cu - los,
 o - cu - los, o - cu - los,
 mi - se - ri - cor - des o - cu - los,
 o - cu - los o - cu - los, o - cu - los,
 o - cu - los, o - cu - los,

66 *p*

ad nos con - ver - te, ad nos con - ver - te,

p

ad nos con - ver - te, ad nos con ver - te,

71 **Tempo I, Larghetto** ♩ = 50

S. *p* Et Je - sum be - ne - dic - tum,

A. *p* Et Je - sum be - ne - dic - tum,

T. B. *p* Et Je - sum be - ne - dic - tum,

S. *f* be - ne - dic - tum fruc - tum ven - tris tu - i,

A. *f* be - ne - dic - tum fruc - tum ven - tris tu - i,

T. B. *f* be - ne - dic - tum fruc - tum ven - tris tu - i,

75 *p* Et Je - sum be - ne - dic - tum,

p Et Je - sum be - ne - dic - tum,

p Et Je - sum be - ne - dic - tum,

f be - ne - dic - tum fruc - tum ven - tris tu - i,

79 **Più mosso** ♩ = 90

mp

S. A. no - post ex - li - os - ten - de,

T. B. *mp*

S. A. *mp* - bis - hoc - si - um *f* be-ne-dic-tum fruc-tum

T. B. *mp* *f*

83 *p cresc.*

no - post ex - li - os -

p cresc. *p cresc.*

ven - tris tu - i, - bis - hoc - si - um

p cresc.

87 *f*

- ten - de, os - ten - de, os - ten - de, os - ten - de.

f os - ten - de.

os - ten - de, os - ten - de, os - ten - de, os - ten - de.

f os - ten - de.

91 **Tempo I, Larghetto** ♩ = 50

mf

O cle - mens, O pi - a, O

mf

This system contains measures 91 to 95. It features a vocal line and a piano accompaniment in 6/8 time. The vocal line begins with a half rest followed by eighth notes. The piano accompaniment consists of a steady eighth-note bass line and chords in the right hand. The dynamic is marked *mf*.

mf

cle - mens, pi - a,

mf

This system contains measures 96 to 98. The vocal line continues with a half rest followed by eighth notes. The piano accompaniment remains consistent with the previous system. The dynamic is marked *mf*.

96

f

dul - cis, O dul - cis Vir-go Ma - ri - a,

dul - cis, O dul - cis *f*

This system contains measures 99 and 100. The vocal line has a half rest followed by eighth notes. The piano accompaniment features a more active bass line. The dynamic is marked *f*.

dul - cis, Ma - ri - a,

This system contains measures 101 and 102. The vocal line has a half rest followed by eighth notes. The piano accompaniment continues with a steady eighth-note bass line. The dynamic is *f*.

101

O cle - mens, O pi - a, Vir-go Ma -

This system contains measures 103 and 104. The vocal line has a half rest followed by eighth notes. The piano accompaniment features a steady eighth-note bass line. The dynamic is *f*.

f

Vir-go Ma - ri - a, Vir-go Ma - ri - a, Vir-go Ma - ri - a,

f

This system contains measures 105 and 106. The vocal line has a half rest followed by eighth notes. The piano accompaniment features a steady eighth-note bass line. The dynamic is marked *f*.

104

- ri - a, Vir-go sal - ve, sal - ve, sal - ve, Ma - ri - a,

Vir-go Ma - ri - a, Ma - ri - a, sal - ve, sal - ve, sal - ve,

108

sal - ve, sal - ve, sal - ve, Ma - ri - a,

Ma - ri - a, sal - ve, sal - ve, sal - ve,

112

G.P. **Meno mosso** ♩ = 60

sal - - - - ve. (n)

sal - - - - ve. (n)

123456789

for Judith Clurman
ALLELUIA!

Paul McKibbins
(1992)

Bright and rhythmic ♩ = 120 ♩ = ♩ throughout

Soprano
Al - le, Al - le - lu - ia!

Alto
Al - le - lu - ia! Al - le - lu - ia!

Tenor
Al - le - lu - ia! Al - le - lu - ia!

Bass
Al - le - lu - ia! Al - le - lu - ia!

Piano
(for rehearsal purposes only)

Bright and rhythmic ♩ = 120 ♩ = ♩ throughout

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4

Al - le,

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

Al - le - lu - ia! Al - le

Al - le - lu - ia! Al -

8

Al - le - lu - ia! Al - le

Al - le - lu - ia! Al - le - lu - ia! Al - le - lu -

lu - ia! Al - le - lu - ia! Al - le - lu - ia! Al - le - lu -

le - lu - ia! Al - le - lu - ia! Al - le

ALLELUIA!

12

lu - ia! Al - le - lu - ia!

ia! Al - le - lu - ia! Al - le - lu - ia!

ia! Al - le - lu - ia! Al - le - lu - ia! Al - le - lu - ia!

lu - ia! Al - le - lu - ia! Al - le - lu - ia!

16

mp Al - le - lu - ia! *cresc.* Al - *mf*

mp Al - le - lu - ia! *cresc.* Al - *mf*

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

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

ALLELUIA!

20

cresc. *poco rit.* *f*

le - lu - ia! Al - le - lu - ia!

cresc. *poco rit.* *f*

le - lu - ia! Al - le - lu - ia!

cresc. *poco rit.* *f*

Al - le - lu - ia! Al - le - lu - ia! Al - le - lu - ia!

cresc. *poco rit.* *f*

Al - le - lu - ia! Al - le - lu - ia! Al - le - lu - ia!

poco rit.

24

A *a tempo* *mp*

Al - le - lu - ia! Al - le - lu - ia! Al - le - lu - ia! Al - le - lu - ia!

a tempo *mp*

Al - le - lu - ia! Al - le - lu - ia! Al - le - lu - ia! Al - le - lu - ia!

a tempo *mp*

Al - le - lu - ia!

a tempo *mp*

Al - le - lu - ia!

A *a tempo*

ALLELUIA!

28 *cresc.* *mf*

Al - le - lu - ia! Al - le - lu - ia! Al - le - lu - ia!

cresc. *mf*

Al - le - lu - ia! Al - le - lu - ia! Al - le - lu - ia! Al - le - lu - ia! Al - le - lu - ia!

cresc. *mf*

Al - le - lu - ia! Al - le - lu - ia!

cresc.

Al - le - lu - ia!

32 *cresc.*

Al - le - lu - ia! Al - le - lu - ia!

cresc.

Al - le - lu - ia! Al - le - lu - ia!

cresc.

Al - le - lu - ia! Al - le - lu - ia!

mf *cresc.*

Al - le - lu - ia! Al - le - lu - ia! Al - le - lu - ia! Al - le - lu - ia!

ALLELUIA!

35

f *cresc.*

Al - le - lu - ia! Al - le - lu - ia! Al - le - lu - ia! Al - le - lu - ia!

f

Al - le - lu - ia! Al - le - lu - ia! Al - le - lu - ia! Al - le - lu - ia!

f *cresc.*

lu - ia! Al - le - lu - ia! Al -

f *cresc.*

Al - le - lu - ia! Al - le -

39

ff

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

ff

Al - le - lu - ia! Al - le - lu - ia!

ff

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

ff

lu - ia! Al - le - lu - ia!

ALLELUIA!



Nico Muhly

PATER NOSTER
(2008)

SATB chorus with soprano solo

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Commissioned for the 2008 Edington Music Festival



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♩ = 66

Nico Muhly (2008)

sempre mf - steady

SOPRANO
Pa-ter nos-ter, Pa-ter nos-ter, qui es in cae-lis: sanc-ti-fi-

sempre mf - steady

ALTO
Pa-ter nos-ter, Pa-ter nos-ter, qui es in cae-lis: sanc-ti-fi-

sempre mf - steady

TENOR
Pa-ter nos-ter, Pa-ter nos-ter, qui es in cae-lis: sanc-ti-fi-

sempre mf - steady

BASS
Pa-ter nos-ter, Pa-ter nos-ter, qui es in cae-lis: sanc-ti-fi-

6

S. Solo *mf*
Pa - ter

S. *p* *sub. mf*
ce - tur No-men Tu - um; Pa-ter nos-ter, Pa-ter nos-ter, qui

A. *p* *sub. mf*
ce - tur No-men Tu-um Pa-ter nos-ter, Pa-ter nos-ter, qui

T. *p* *sub. mf*
ce - tur No-men Tu-um Pa-ter nos-ter, Pa-ter nos-ter, qui

B. *p* *sub. mf*
ce - tur No-men Tu-um Pa-ter nos-ter, Pa-ter nos-ter, qui

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12

S. Solo
 nos - ter qui es in cae - lis:

S.
 es in cae-lis: sanc - ti - fi - ce - tur No-men

A.
 es in cae-lis: sanc - ti - fi - ce - tur

T.
 es in cae-lis: sanc - ti - fi - ce - tur

B.
 es in cae-lis: sanc - ti - fi - ce - tur

p *mp* *p* *p* *mp* *p* *p* *mp* *p*

17

S. Solo
 Reg - num Tu -

S.
 Tu - um; Ad-ven-i - at Reg - num Tu - um;

A.
 No-men Tu-um Ad-ven-i - at Reg - num Tu - um;

T.
 No-men Tu-um Ad-ven-i - at Reg - num Tu - um;

B.
 No-men Tu-um

mp *f* *mf* *p* *mf* *p* *mf* *p*

22 > 2+3

S. Solo

um;

S. *mf* *p*

Ad-ven-i-at Reg-num Tu-um;—

A. *mf* *p*

Ad-ven-i-at Reg-num Tu-um;

T. *mf* *p*

Ad-ven-i-at Reg-num Tu-um;—

B. *mf* *p*

Ad-ven-i-at Reg-num Tu-um;

26 Slightly Faster ♩ = 72

S. Solo *p* 3+2 *mf*

Fi - - - at vo -

S. *mf - energetic*

Fi-at vo-lun-tas Fi-at vo-lun-tas Fi-at vo-lun-tas Tu -

A. *mf - energetic*

Fi-at vo-lun-tas Fi-at vo-lun-tas Fi-at vo-lun-tas Tu -

T. *mf - energetic*

Fi-at vo-lun-tas Fi-at vo-lun-tas Fi-at vo-lun-tas Tu -

B. *mf - energetic*

Fi-at vo-lun-tas Fi-at vo-lun-tas Fi-at vo-lun-tas Tu -

30

S. Solo *p* lun - tas Tu - a; *mf* Si - cut in cae - lo

S. *mp* a. si - cut in cae - lo *p* et in ter - ra.

A. *mp* a. si - cut in cae - lo *p* et in ter - ra.

T. *mp* a. si - cut in cae - lo *p* et in ter - ra.

B. *mp* a. si - cut in cae - lo et in ter - ra

Faster Again ♩ = 78

35 *mf - energetic*

S. Solo *mf - energetic* Pa - nem nos - trum quo - ti - di - a - num da no - bis ho - di -

S. *mf - energetic* Pa - nem nos - trum pa - nem nos - trum quo - ti - di - a - num da no - bis ho - di -

A. *mf - energetic* Pa - nem nos - trum pa - nem nos - trum quo - ti - di - a - num da no - bis ho - di -

T. *mf - energetic* Pa - nem nos - trum pa - nem nos - trum quo - ti - di - a - num da no - bis ho - di -

B. *mf - energetic* Pa - nem nos - trum pa - nem nos - trum quo - ti - di - a - num da no - bis ho - di -

39 Floating ♩ = 72

S. Solo
e,

S.
e,

A.
mp, insect-like, precise
e, et di - mit - te no - bis de - bi - ta nos - tra si - cut

T.
sempre mp, lean into downbeats
e, et di - mit - te no - bis de - bi - ta nos - tra et di
sempre mp, steady, drone-like

B.
e, et

44
mp, insect-like, precise
S. et di - mit - te no - bis de - bi - ta nos - tra si - cut

A.
mp, insect-like, precise
et di - mit - te no bis de - bi - tanos - tra

T.
ethnos di - mit - ti - mus de bi - to - ri - bus nos - tra et di
sim.

T.
mit - te no - bis de - bi - ta nos - tra et di

B.
mfz - slight accent on all note changes
ne

48 *p*

S. Solo et ne nos in - du -

S. et nos di-mit-ti-mus de - bi - to-ri-bus nos - tra et di -

A. si-cut et nos di-mit-ti-mus de-bi-to-ri-bus nos -

mit-te no - bis de-bi - ta nos - tra si - cut et nos di -

T. mit - te no - bis de - bi - ta nos - tra et di -

B. nos

52 *mf*

S. Solo - - - - - cas

S. mit - te no - bis de-bi-ta nos-tra si cut et nos di -

A. -tra Pa-ter nos-ter Pa - ter nos-ter et ne nos in du-cas

mit-ti-mus de - bi - to-ri-bus nos - tra et di - mit-te no - bis

T. mit... et di-mit - te no - bis de-bi - ta nos -

B. in - -

56 *p*

S. Solo
 in ten - ta - ti - o - nem et ne nos in - du -

S.
 mit - ti - mus de - bi - to ri - bus nos - tra

A.
 in - ten - ta - ti - o - nem, et ne nos in - du - cas in -

T.
 de - bi - ta nos - tra si - cut et nos di - mit - ti - mus de - bi -

B.
 tra et ne nos in - du - cas in ten - ta - ti - o - -
 - - - - - du - cas

60 *mf*

S. Solo
 - - - - - cas - - - - -

S.
 et ne nos in - du - cas in ten - ta - ti - o - nem, et ne nos in - du -

A.
 - - - - - ten - ta - ti - o - - - - - nem, et ne nos in - du - cas

T.
 3
 to - ri - bus nos - tra si - cut et nos di - mit - ti - mus de - bi - to - ri - bus

B.
 in - - - - - ten - - - - - ta - -

Slowly ♩ = 66

65

S. Solo in ten-ta-ti - o - nem

S. cas in ten - ta-ti-o-nem, sed li - be-ra nos a

A. in ten-ta-ti-o - nem, nost - ris. sed li - be-ra nos a

T. nost - - ris

B. - - ti - o - nem,

p *pp* *p* *pp* *mfz*

71

S. Solo A - - - - -

S. ma - lo. sed li - be-ra nos a

A. ma - lo. sed li - be-ra nos a

T. ma - lo. sed li - be-ra nos a

B. - - - - -

pp

76

S. Solo

S.

T.

B.

ma - lo. A - - - men.

ma - lo. A - - - men.

ma - lo. A - - - men.

ma - lo. A - - - men.

mp *p*

mp *p*

mp *p*

mp *p*

A - - - men.

A - - - men.

A - - - men.

A - - - men.

ONLINE PERUSAL SCORE ONLY
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ONLINE PERUSAL SCORE ONLY
NOT FOR USE IN PERFORMANCE

Tarik O'Regan

JUBILATE DEO (LATIN)

for SATB chorus and organ

ONLINE PERUSAL SCORE ONLY
NOT FOR USE IN PERFORMANCE

Novello

JUBILATE DEO

[Latin setting]

Duration

5'

Instrumentation

SATB chorus
organ

Text

Jubilate Domino omnis terra: servite Domino in laetitia.

Introite in conspectu eius: in exultatione.

Scitote quoniam Dominus ipse est Deus: ipse fecit nos, et non ipsi nos.

Populus eius, et oves pascuae eius, introite portas eius in confessione: atria eius in hymnis confitemini illi.

Laudate nomen eius, quoniam suavis Dominus: in aeternum misericordia eius, et usque in generationem, et generationem veritas eius.

Gloria Patri, et Filio: et Spiritui sancto.

Sicut erat in principio, et nunc, et semper: et in saecula saeculorum. Amen.

Notes

Jubilate Deo was commissioned by William and Elizabeth Bayne for the Friends of Cathedral Music, Cathedral of St John, Albuquerque New Mexico as part of the Cathedral Commissions series. First performed by the Cathedral Choir under the direction of Iain Quinn with Maxine Thevenot, organist.

Tarik O'Regan
New York, January 2009

Jubilate Deo

Tarik O'Regan (b. 1978)

Steady ♩ = 72

SOPRANO

ALTO

TENOR

BASS

Organ

Ped.

pp *poco* *poco* *poco* *poco* *poco* *poco*

Ju - bi - la - te, ju - bi - la - te,
 Ju - bi - la - te, ju - bi - la - te, ju - bi - la - te,
 Ju - bi - la - te, ju - bi - la - te,
 Ju - bi - la - te,

7

S.

A.

T.

B.

mp *f* *ff* *mp* *f* *ff* *poco* *mf* *ff* *mp* *f* *ff*

ju - bi - la - te, ju - bi - la - te Do - mi - no, ju - bi -
 ju - bi - la - te, ju - bi - la - te Do - mi - no, ju - bi -
 ju - bi - la - te Do - mi - no, ju - bi -
 ju - bi - la - te, ju - bi - la - te Do - mi - no, ju - bi -

S.
-la - te Do - mi - no,

A.
sfz
-la - te Do - mi - no,

T.
sfz
-la - te Do - mi - no,

B.
sfz
-la - te Do - mi - no,

Org.
Steady $\text{♩} = 112$
Gt. *p*

16

18

20

Org.

Gt. to Ped. 8'

p

24

Org.

mf

26 **B**

S. *mf*
Ju - bi - la - te Do - mi - no om -

A. *mf*
Ju - bi - la - te Do - mi - no om -

T. *mf*
Ju - bi - la - te Do - mi - no om -

B. *mf*
Ju - bi - la - te Do - mi - no om -

Org.

mf

S.
 - nis ter - ra Ser - vi - te Do - mi - no in

A.
 - nis ter - ra Ser - vi - te Do - mi - no in

T.
 - nis ter - ra Ser - vi - te Do - mi - no in

B.
 - nis ter - ra Ser - vi - te Do - mi - no in

Org.

30

S.
 lae ti - ti - a in - troi - te in cons -

A.
 lae - ti - ti - a in - troi - te in cons -

T.
 lae - ti - ti - a in - troi - te in cons -

B.
 lae - ti - ti - a in - troi - te in cons -

Org.

S. *f*
 - pec - tu ei - us in ex - ul - ta - ti - o - ne. Sci -

A. *p*
 - pec - tu ei - us in ex - ul - ta - ti - o - ne. Sci -

T. *p*
 - pec - tu ei - us in ex - ul - ta - ti - o - ne. Sci -

B. *p*
 - pec - tu ei - us in ex - ul - ta - ti - o - ne. Sci -

Org. *p*
 Sw.
 Sw. to Ped. 16'

34 [C]

S.
 - to - te quon - iam Do - mi - nus

A.
 - to - te quon - iam Do - mi - nus

T.
 - to - te quon - iam Do - mi - nus

B.
 - to - te quon - iam Do - mi - nus

Org. *mp*

S. ip - se est De - us ip - se fe - cit

A. ip - se est De - us ip - se fe - cit

T. ip - se est De - us ip - se fe - cit

B. ip - se est De - us ip - se fe - cit

Org.

38 *mf*

S. nos et non ip - si nos po - pu - lus

A. *mf* nos et non ip - si nos po - pu - lus

T. *mf* nos et non ip - si nos po - pu - lus

B. *mf* nos et non ip - si nos po - pu - lus

Org. *mf*

S. ei - us et o - ves pas - cu - ae

A. ei - us et o - ves pas - cu - ae *sfp*

T. ei - us et o - ves pas - cu - ae *sfp*

B. ei - us et o - ves pas - cu - ae *sfp*

Org. *f*

Gt. *f*

42

S. ei - - us. Ju - bi - la - te *f*

A. ei - - us. Ju - bi - la - te *f*

T. ei - - us. Ju - bi - la - te *f*

B. ei - - us. Ju - bi - la - te *f*

Org. *f*

Gt. to Ped. 16' *f*

S. Do - mi - no om - nis ter - ra Ser - vi - te

A. Do - mi - no om - nis ter - ra Ser - vi - te

T. Do - mi - no om - nis ter - ra Ser - vi - te

B. Do - mi - no om - nis ter - ra Ser - vi - te

Org.

46

S. Do - mi - no in lae - ti - ti - a in -

A. Do - mi - no in lae - ti - ti - a in -

T. Do - mi - no in lae - ti - ti - a in -

B. Do - mi - no in lae - ti - ti - a in -

Org.

S. - troi - te in cons - pec - tu ei - us in ex - ul -

A. - troi - te in cons - pec - tu ei - us in ex - ul -

T. - troi - te in cons - pec - tu ei - us in ex - ul -

B. - troi - te in cons - pec - tu ei - us in ex - ul -

Org.

50

S. - ta - ti - o - ne. A - men, a - men, a - men,

A. - ta - ti - o - ne. A - men, a - men, a - men, a -

T. - ta - ti - o - ne. A - men.

B. - ta - ti - o - ne. A - men.

Org.

Ped. to Sw. 16'

S. *r*
a - men, a - men, a - men, _____

A. *p*
- men, a - men, _____ a - men, _____ a - men, _____

T. *p*

B. *p*

Org. Sw. *mp* *p*



57 **E** **Tempo primo** ♩ = 72

S. *p*
In - troi - te _____

A. *pp* *p*
_____ a - men. _____ In - - troi - te _____

T. *pp*
_____ ah _____ ah _____ ah _____ ah _____

B. *pp*
_____ ah _____ ah _____ ah _____ ah, _____

S. — por - tas ei - us in con -

A. — por - tas ei - us in con -

T. ah, ah, ah, ah,

B. ah, ah, ah, ah, ah,

67

S. - fes - si - o - ne at - ri - a ei - us in hym - nis

A. - fes - si - o - ne at - ri - a ei - us in

T. ah ah ah ah

B. ah ah ah ah

S. con - fi - te - mi - ni il - - -

A. hym - nis con - fi - te - mi - ni il - -

T. in hym - nis con - fi - te - mi - ni il -

B. ah ah



74

S. - li,

A. - li lau - da - te no - men ei - us.

T. ah ah

B. ah ah

A.

Steady ♩ = 112

Org. *ff*

Gt.

Gt. to Ped. 8'

ff

81

S. *mf*

A. *mf*

T. *mf*

B. *mf*

Ju - bi - la - te

Ju - bi - la - te

Ju - bi - la - te

Ju - bi - la - te

Org. *mf*

mf

S. Do - mi - no om - nis ter - ra Ser - vi - te

A. Do - mi - no om - nis ter - ra Ser - vi - te

T. Do - mi - no om - nis ter - ra Ser - vi - te

B. Do - mi - no om - nis ter - ra Ser - vi - te

Org.



85

S. Do - mi - no in lae - ti - ti - a in -

A. Do - mi - no in lae - ti - ti - a in -

T. Do - mi - no in lae - ti - ti - a in -

B. Do - mi - no in lae - ti - ti - a in -

Org.

S. - troi - te in cons - pec - tu ei - us in ex - ul -

A. - troi - te in cons - pec - tu ei - us in ex - ul -

T. - troi - te in cons - pec - tu ei - us in ex - ul -

B. - troi - te in cons - pec - tu ei - us in ex - ul -

Org.

89

S. - ta - ti - o - ne. Quo - niam

A. - ta - ti - o - ne. Quo - niam

T. - ta - ti - o - ne. Quo - niam

B. - ta - ti - o - ne. Quo - niam

Org.

Sw.

Sw. to Ped. 16'

p *mp*

S. por - tas Do - mi - nus in _____ ae -

A. por - tas Do - mi - nus in _____ ae -

T. por - tas Do - mi - nus in _____ ae -

B. por - tas Do - mi - nus in _____ ae -

Org.

93

S. -ter - num mi - se - ri - cor - di - a *mf*

A. -ter - num mi - se - ri - cor - di - a *mf*

T. -ter - num mi - se - ri - cor - di - a *mf*

B. -ter - num mi - se - ri - cor - di - a *mf*

Org.

S.
ei - us et us - que in ge - ne - ra - ti - o - nem et

A.
ei - us et us - que in ge - ne - ra - ti - o - nem et

T.
ei - us et us - que in ge - ne - ra - ti - o - nem et

B.
ei - us et us - que in ge - ne - ra - ti - o - nem et

Org.

97

S. *sfp*
ge - ne - ra - ti - o - nem ve - ri - tas ei -

A. *sfp*
ge - ne - ra - ti - o - nem ve - ri - tas ei -

T. *sfp*
ge - ne - ra - ti - o - nem ve - ri - tas ei -

B. *sfp*
ge - ne - ra - ti - o - nem ve - ri - tas ei -

Org. *f* Gt.

S. *f* - us. Glo - ri - a Pa - tri, et

A. *f* - us. Glo - ri - a Pa - tri, et

T. *f* - us. Glo - ri - a Pa - tri, et

B. *f* - us. Glo - ri - a Pa - tri, et

Org. *f*

Gt. to Ped. 16'

101

S. Fi - li - o, et Spi - ri - tu - i Sanc - to. Si -

A. Fi - li - o, et Spi - ri - tu - i Sanc - to. Si -

T. *f* Fi - li - o, et Spi - ri - tu - i Sanc - to. Si -

B. Fi - li - o, et Spi - ri - tu - i Sanc - to. Si -

Org. *f*

S. -cut e - rat in prin - ci - pi - o, et

A. -cut e - rat in prin - ci - pi - o, et

T. -cut e - rat in prin - ci - pi - o, et

B. -cut e - rat in prin - ci - pi - o, et

Org.

105

S. nunc, et sem-per, et in sae - cu - la sae - cu - lo - rum. A - *mp subito*

A. nunc, et sem-per, et in sae - cu - la sae - cu - lo - rum. A - *mp subito*

T. nunc, et sem-per, et in sae - cu - la sae - cu - lo - rum. A - *mp subito*

B. nunc, et sem-per, et in sae - cu - la sae - cu - lo - rum. A - *mp subito*

Org.

Ped. to Sw. 16'

S. -men. *ff* Glo - ri - a

A. -men. *ff* Glo - ri - a

T. -men. *ff* Glo - ri - a

B. -men. *ff* Glo - ri - a

Org. *ff*

109

S. Pa - tri, et Fi - li - o, et Spi - ri -

A. Pa - tri, et Fi - li - o, et Spi - ri -

T. Pa - tri, et Fi - li - o, et Spi - ri -

B. Pa - tri, et Fi - li - o, et Spi - ri -

Org.

S. -tu - i Sanc - to. Glo - ri - a

A. -tu - i Sanc - to. Glo - ri - a

T. -tu - i Sanc - to. Glo - ri - a

B. -tu - i Sanc - to. Glo - ri - a

Org.



113

S. Pa - tri, Glo - ri - a

A. Pa - tri, Glo - ri - a

T. Pa - tri, Glo - ri - a

B. Pa - tri, Glo - ri - a

Org.

S. Pa - tri.

A. Pa - tri.

T. Pa - tri.

B. Pa - tri.

Org. Sw. *molto* *pp*

118 **J** **Tempo primo**
♩ = 72

S. *pp poco* *p poco*
Ju - bi - la - te, ju - bi - la - te,

A. *pp poco* *pp poco* *p poco*
Ju - bi - la - te, ju - bi - la - te, ju - bi - la - te,

T. *pp poco* *poco* *p poco*
Ju - bi - la - te, ju - bi - la - te,

B. *p poco*
Ju - bi - la - te,

Org. **Tempo primo**
♩ = 72

S. *mp* *J* *JJ*
 ju - bi - la - te, ju - bi - la - te Do - mi - no, ju - bi -

A. *mp* *f* *ff*
 ju - bi - la - te, ju - bi - la - te Do - mi - no, ju - bi -

T. *poco* *mf* *ff*
 — ju - bi - - la - te Do - mi - no, — ju - bi -

B. *mp* *f* *ff*
 ju - bi - la - te, ju - bi - la - te Do - mi - no, — ju - bi -

130 *sfz* **K** Steady ♩ = 112

S. *sfz*
 - la - te Do - mi - no, —

A. *sfz*
 - la - te Do - mi - no, —

T. *sfz*
 - la - te Do - mi - no, —

B. *sfz*
 - la - te Do - mi - no, —

Org. *ff*
 Steady ♩ = 112
 Gt. to Ped. 16'
ff

S.

A.

T.

B.

Org.

135 **L**

ff

S. A - men, a - men, a - men.

ff

A. A - men, a - men, a - men.

ff

T. A - men, a - men, a - men.

ff

B. A - men, a - men, a - men.

Org.

Tarik O'Regan

MARTYR DEI

for SATB chorus unaccompanied

ONLINE PERUSAL SCORE ONLY
NOT FOR USE IN PERFORMANCE

Novello

MARTYR DEI

Duration

4'

Instrumentation

unaccompanied SATB chorus

Notes

Martyr Dei is an extract from the larger work, *Martyr*, which was commissioned by St Albans Chamber Choir in celebration of the fiftieth anniversary of their founding. It was first performed by the St Albans Chamber Choir and the Royal Philharmonic Orchestra in St Albans Abbey on 24th January 2009, under the direction of John Gibbons.

Latin text sourced from MS 391, p. 271:
Cambridge, Corpus Christi College
(the Portiforium of St Wulfstan)

Text: Anonymous
Translation: Percy Dearmer (1867-1936)

Text

*Martyr Dei, qui unicum
patris sequendo filium
victis triumphans hostibus,
victor fruens caelestibus,*

*tui precatus munere
nostrum reatum delue
arcens mali contagium,
vitae removens tedium.*

*Soluta sunt iam vincula
tui sacrati corporis,
nos solve vinclis saeculi.
amore filii dei.*

Martyr of God, whose strength was steeled
To follow close God's only Son,
Well didst thou brave thy battlefield,
And well thy heavenly bliss was won!

Now join thy prayers with ours, who pray
That God may pardon us and bless;
For prayer keeps evil's plague away,
And draws from life its weariness.

Long, long ago, were loosed the chains
That held thy body once in thrall;
For us how many a bond remains!
O Love of God release us all.

Tarik O'Regan
Cambridge, December 2008

Translated by
Percy Dearmer

Martyr Dei

Tarik O'Regan
(b. 1978)

Steady ♩ = 58

SOPRANO
f
Mar - tyr De - i, qui u - ni - cum
Mar - tyr of God, whose strength was steeled

ALTO
f
Mar - tyr De - i, qui u - ni - cum
Mar - tyr of God, whose strength was steeled

TENOR
f
Mar - tyr De - i, qui u - ni - cum
Mar - tyr of God, whose strength was steeled

BASS
f
qui u - ni - cum,
whose strength was steeled

Piano (for rehearsal only)

5 *mf*
pat - ris se - quen - do fi - li - um
To fol - low close God's on - ly Son,

mf
pat - ris se - quen - do fi - li - um
To fol - low close God's on - ly Son,

mf
pat - ris se - quen - do fi - li - um
To fol - low close God's on - ly Son,

mf *f* *p*
se - quen - do fi - li - um, cae -
To fol - low God's on - ly Son, Norw

9 *p*

vic - tis tri - um - phans hos - ti - bus, vic - tor fru - ens cae -
 Well didst thou brave thy bat - tle - field, And well thy heav'n ly

p

vic - tis tri - um - phans hos - ti - bus, vic - tor fru - ens cae -
 Well didst thou brave thy bat - tle - field, And well thy heav'n ly

p

vic - tis tri - um - phans hos - ti - bus, vic - tor fru - ens cae -
 Well didst thou brave thy bat - tle - field, And well thy heav'n ly

p

- - - - - les ti -
 join, join

12 *mp* *mp subito*

- les - ti - bus, tu - i pre - ca - tus mu - ne - re
 bliss was won! Now join thy prayers with ours, who pray

mp *mp subito*

- les - ti - bus, tu - i pre - ca - tus mu - ne - re
 bliss was won! Now join thy prayers with ours, who pray

mp *mp subito*

- les - ti - bus, tu - i pre - ca - tus mu - ne - re
 bliss was won! Now join thy prayers with ours, who pray

mp *mf*

- bus, tu - i, mu - ne re,
 thy prayers with ours, who pray,

17 *mf* *p*

nos-trum re - a - tum de - lu - e de - lu - e,
That God may par - don us and bless, and bless;

mf

nos-trum re - a - tum de - lu - e de - lu - e
That God may par - don us and bless, and bless;

mf

nos-trum re - a - tum de - lu - e
That God may par - don us and bless,

re - a - tum de - lu - e *p*
may par - don us and bless; ah

21

con - ta - gi - um vi - tae re - mo - vens
keeps plague a - way, And draws from life its

p

ar - cens ma - li con - ta - gi - um, vi - tae re - mo - vens
For prayer keeps e - vil's plague a - way, And draws from life its

p

ah ah

ah

24

mp

te - di - um, ar - cens ma - li con - ta - gi - um
 wear - i - ness, for prayer keeps e - vil's plague a - way,

mp

te - di - um, ar - cens ma - li con - ta - gi - um,
 wear - i - ness, for prayer keeps e - vil's plague a - way,

mp

ah
mp
 ah ah

27

mf *rall.* *Slower* ♩ = 50 *f*

vi - tae re - mo - vens te - di - um. So - lu - ta sunt iam
 and draws from life its wear - i - ness. Long, long a - go, were

mf *f*

vi - tae re - mo - vens te - di - um. So - lu - ta sunt iam
 and draws from life its wear - i - ness. Long, long a - go, were

mf *f*

ah ah So - lu - ta sunt iam
 Long, long a - go, were

mf *f*

ah ah So - lu - ta sunt iam
 Long, long a - go, were

Tempo I° ♩ = 58

31

vin - cu - la
loosed the chains

vin - cu - la
loosed the chains

vin - cu - la tu - i sac - ra - ti
loosed the chains that held thy bo - dy

vin - cu - la, iam vin - cu - la tu - i sac - ra - ti
loosed the chains, were loosed the chains that held thy bo - dy

molto **pp**

pp subito

35

tu - i
that held

cor - po - ris, cor - po - ris, cor - po -
once in thrall, once in thrall, once in

cor - po - ris, cor - po - ris, cor - po -
once in thrall, once in thrall, once in

pp

40

pp *p*

sac - - ra - ti cor - po - ris,
thy - - bo - dy once in - - thrall;

sac - - ra - - ti cor - po - ris
thy - - bo - - dy - - once in - - thrall;

- ris, cor - po - ris, cor - po - ris
thrall, once in thrall, once in thrall;

- ris, cor - po - ris, cor - po - ris
thrall, once in thrall, once in thrall;

45

mp *mf*

nos sol - - ve vinc - - lis sae - cu -
For us - - how ma - - ny a bond re -

nos sol - - ve vinc - - lis sae - cu -
For us - - how ma - - ny a bond re -

nos sol - - ve vinc - - lis sae - cu -
For us - - how ma - - ny a bond re -

nos sol - ve vinc - lis sae - cu -
For us how ma - ny a bond re -

- li, nos sol - ve vinc - lis sae - cu - li
 - mains, for us, ma - ny a bond re-mains!

- li, nos sol - ve vinc - lis sae - cu - li
 - mains, for us, ma - ny a bond re-mains!

- li, nos sol - ve vinc - lis sae - cu - li
 - mains, for us how ma - ny a bond re-mains!

- li, nos sol - ve vinc - lis sae - cu - li
 - mains, for us how ma - ny a bond re-mains!

Slower $\text{♩} = 50$

a - mo - re fi - li - i de - i.
 O Love of God re - lease us all.

a - mo - re fi - li - i de - i, de - i.
 O Love of God re - lease us all, us all.

a - mo - re fi - li - i de - i, fi - li - i de - i.
 O Love of God re - lease us all, us all.

a - mo - re fi - li - i de - i, fi - li - i de - i.
 O Love of God re - lease us all, us all.

ONLINE PERUSAL SCORE ONLY
NOT FOR USE IN PERFORMANCE

DE PROFUNDIS

Christina Rossetti
(1830-1894)

Georgia Stitt
(b. 1972)

Thoughtful and unrushed ♩ = 120-128

Soprano
Alto

Oh why is heav - en built so far, — Oh why is

Tenor
Bass

Oh why is

7

earth set so re - mote? — I can - not reach the

12

near - est star — That hangs a - float.

near - est star — That hangs a - float.

17

I would not care to reach the moon, —

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22 *mp*

One round mo - no - to - nous of change;

mp

28

Yet e - ven she re - peats her tune Be -

32 *mf*

yond my range. I nev - er

mf *mp* unis. *mp* unis.

33 *mf*

watch the scat - ter'd fire Of stars, or

mf

42 *f*

sun's far - trail - ing train, But all my

f

41 *mf*
 heart _____ is one de - sire, _____ And *mf*

52
 all _____ in _____

56
 vain: _____ For _____

60 *f*
 I _____ am bound _____ with flesh - ly

65 *mp*
 bands, _____ Joy, _____ *mp*

70 unis.

beau - ty, lie be - yond my scope;

74 *p*

I strain my heart,

79 *mf*

I stretch my hands,

83

And catch at

88 *div. f* *p*

hope.

JOHN TAVENER

AWED BY THE BEAUTY

for unaccompanied choir SATB

from

THE VEIL OF THE TEMPLE



ONLINE PERUSAL SCORE ONLY
NOT FOR USE IN PERFORMANCE

CHESTER MUSIC

JOHN TAVENER
THE VEIL OF THE TEMPLE
Patron: H.R.H. The Prince of Wales

The Veil of the Temple was commissioned by the Temple Music Trust. The world premiere took place on 27th June 2003 at the Temple Church, London, performed by the Choir of the Temple Church and the Holst Singers, with Patricia Rozario (soprano), conducted by Stephen Layton, as part of The City of London Festival, 2003. The anthem *Awed by the beauty* was arranged in 2005.

Byzantine text, translated by Mother Thekla.

'Oh' should be sung as in the 'o' of 'log'. Breathe when necessary, but not simultaneously.
♯ and ♯ represent microtones, the characteristic 'breaks in the voice' of Eastern chant.

Duration: c. 2 minutes

Score on sale: Order No. CH70411

A collection, *Five Anthems from The Veil of the Temple*, is also available, including *You mantle yourself in light, Mother of God, here I stand, What God is, we do not know, Awed by the beauty and O Mary Theotokos*.

Order No. CH73656

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AWED BY THE BEAUTY

John Tavener

With ecstatic breath ($\text{♩} = \text{c.88}$)

pp

Soprano
Awed by the beau - ty of thy vir - gi - ni - ty,

Alto
Awed by the beau - ty of thy vir - gi - ni - ty,

Tenor
Awed by the beau - ty of thy vir - gi - ni - ty,

Bass
Awed by the beau - ty of thy vir - gi - ni - ty,

Musical score for Soprano, Alto, Tenor, and Bass parts. The score is in G major (one sharp) and 6/4 time. It features a large watermark: 'ONLINE PERUSAL SCORE ONLY NOT FOR USE IN PERFORMANCE'. The lyrics are: 'Awed by the beauty of thy virginity,'.

4

S.
and the ex - ceed - ing ra - diance of thy pu - ri - ty,

A.
and the ex - ceed - ing ra - diance of thy pu - ri - ty,

T.
and the ex - ceed - ing ra - diance of thy pu - ri - ty,

B.
and the ex - ceed - ing ra - diance of thy pu - ri - ty,

Musical score for Soprano, Alto, Tenor, and Bass parts. The score is in G major (one sharp) and 6/4 time. It features a large watermark: 'ONLINE PERUSAL SCORE ONLY NOT FOR USE IN PERFORMANCE'. The lyrics are: 'and the exceeding radiance of thy purity,'.

poco rall.

7

S. Ga - bri - el called out un - to thee, O Ma - ry full of grace.

A. Ga - bri - el called out un - to thee, O Ma - ry full of grace.

T. Ga - bri - el called out un - to thee, O Ma - ry full of grace.

B. Ga - bri - el called out un - to thee, O Ma - ry full of grace.

A little slower

10

pp

S. Αλ - λη - λού - ι - α.
Al - lee - loú - i - a.

pp

A. Αλ - λη - λού - ι - α.
Al - lee - loú - i - a.

pp

T. Αλ - λη - λού - ι - α.
Al - lee - loú - i - a.

pp

B. Oh.

Tempo I
With ecstatic breath (♩ = c.88)

14 *pp*

S. Awed by the beau - ty of thy vir - gi - ni - ty,

A. Awed by the beau - ty of thy vir - gi - ni - ty,

T. Awed by the beau - ty of thy vir - gi - ni - ty,

B. Awed by the beau - ty of thy vir - gi - ni - ty,

Detailed description: This block contains the musical notation for measures 14 through 16. It features four staves: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The key signature is three sharps (F#, C#, G#) and the time signature is 6/4. The music is marked *pp* (pianissimo). The lyrics are: "Awed by the beauty of thy virginity,". The notation includes various note values, rests, and phrasing slurs. Measure 14 starts with a 6/4 time signature, measure 15 changes to 7/4, and measure 16 returns to 6/4.

17

S. and the exceed - ing ra - diance of thy pu - ri - ty,

A. and the exceed - ing ra - diance of thy pu - ri - ty,

T. and the exceed - ing ra - diance of thy pu - ri - ty,

B. and the exceed - ing ra - diance of thy pu - ri - ty,

Detailed description: This block contains the musical notation for measures 17 through 20. It features four staves: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The key signature is three sharps (F#, C#, G#) and the time signature is 6/4. The music is marked *pp* (pianissimo). The lyrics are: "and the exceeding radiance of thy purity,". The notation includes various note values, rests, and phrasing slurs. Measure 17 starts with a 6/4 time signature, measure 18 changes to 8/4, measure 19 changes to 7/4, and measure 20 returns to 6/4.

poco rall. - - - - -

20

S. Ga - bri - el called out un - to thee, O Ma - ry full of grace.

A. Ga - bri - el called out un - to thee, O Ma - ry full of grace.

T. Ga - bri - el called out un - to thee, O Ma - ry full of grace.

B. Ga - bri - el called out un - to thee, O Ma - ry full of grace.

A little slower *f cresc.* - - - - - **rit.** - - - - -

23

S. Αλ - λη - λού - ι - α.
Al - lee - loú - i - a.

A. Αλ - λη - λού - ι - α.
Al - lee - loú - i - a.

T. Oh.

B. Αλ - λη - λού - ι - α.
Al - lee - loú - i - a.

Oh.

JOHN TAVENER

THE FOUNDER'S PRAYER

FOR UNACCOMPANIED CHOIR SATB

This work was written for the Choir of Eton College.

Domine, Jesu Christe, qui me creasti, redemisti, et preordinasti ad hoc quod sum; tu scis quæ de me facere vis; fac de me secundum voluntatem tuam cum misericordia. Amen.

[O Lord Jesus Christ, who hast created and redeemed me and hast foreordained me unto that which now I am; thou knowest what thou wouldst do with me; do with me according to thy will, in thy mercy. Amen.]

Text by King Henry VI, who founded Eton College in 1440.

Duration: c. 1½ minutes

Score on sale: Order No. CH76989

CHESTER MUSIC

THE FOUNDER'S PRAYER

John Tavener

Serene (♩ = c.60)
p dolce

Sopranos
Do - mi - ne, Je - su Chris - te, qui me cre - as - ti,

Altos
-

Tenors
-

Basses
-

4

S.
re - de - mis - ti, et pre - or - di - nas - ti ad hoc quod sum; —

A.
p dolce
et pre - or - di - nas - ti ad hoc quod sum; —

T.
p dolce
et pre - or - di - nas - ti ad hoc quod sum; —

B.
p dolce
Ah.*

* Breathe when necessary, but not simultaneously

7 **Più**

S. tu scis quae de me fa - ce - re vis; fac de me se - cun - dum

A. tu scis quae de me fa - ce - re vis; fac de me se - cun - dum

T. tu scis quae de me fa - ce - re vis; fac de me se - cun - dum

B. (Ah.)

9

S. vo - lun - ta - tem tu - am cum mi - se - ri - cor - *pp*

A. vo - lun - ta - tem tu - am

T. vo - lun - ta - tem tu - am

B. (Ah.)

12

S. di - a. *rit.* A - men.

A. *pp* A - men.

T. *pp* A - men.

B. *pp* Ah.

ONLINE PERUSAL SCORE ONLY
NOT FOR USE IN PERFORMANCE

JOHN TAVENER

MOTHER OF GOD,
HERE I STAND

for unaccompanied choir SATB

from

THE VEIL OF THE TEMPLE



CHESTER MUSIC

JOHN TAVENER
THE VEIL OF THE TEMPLE
Patron: H.R.H. The Prince of Wales

The Veil of the Temple was commissioned by the Temple Music Trust. The world premiere took place on 27th June 2003 at the Temple Church, London, performed by the Choir of the Temple Church and the Holst Singers, with Patricia Rozario (soprano), conducted by Stephen Layton, as part of The City of London Festival, 2003.

The anthem *Mother of God, here I stand* was sponsored by the Toulmin Family, and it is dedicated to the Choir of the Temple Church, its Director of Music, Stephen Layton, and the Master of the Temple, the Rev. Robin Griffith-Jones. It was first performed on 13th May 2004, by the Choir of the Temple Church conducted by Stephen Layton.

Words by Mikhail Lermontov (1814–1841).

Duration: c. 3 minutes

Score on sale: Order No. CH68068

A collection, *Five Anthems from The Veil of the Temple*, is also available, including *You mantle yourself in light*, *Mother of God, here I stand*, *What God is, we do not know*, *Awed by the beauty* and *O Mary Theotokos*.

Order No. CH73656

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MOTHER OF GOD, HERE I STAND

John Tavener

Hushed, with infinite tenderness (♩ = c.72)
pp sempre

Soprano
 Mo - ther of God, here I stand now pray - ing,

Alto
 Mo - ther of God, here I stand now pray - ing,

Tenor
 Mo - ther of God, here I stand now pray - ing,

Bass
 Mo - ther of God, here I stand now pray - ing,

† Organ
pp

(Ped.) 16' Bourdon

* Bass 2 is optional throughout

† Play only if necessary to keep the choir up to pitch

3

S. $\frac{10}{4}$ $\frac{8}{4}$ $\frac{4}{4}$ $\frac{16}{4}$
 Be - fore this i - kon of your ra - diant bright - ness,

A. $\frac{10}{4}$ $\frac{8}{4}$ $\frac{4}{4}$ $\frac{16}{4}$
 Be - fore this i - kon of your ra - diant bright - ness,

T. $\frac{10}{4}$ $\frac{8}{4}$ $\frac{4}{4}$ $\frac{16}{4}$
 Be - fore this i - kon of your ra - diant bright - ness,

B. $\frac{10}{4}$ $\frac{8}{4}$ $\frac{4}{4}$ $\frac{16}{4}$
 Be - fore this i - kon of your ra - diant bright - ness,

Org. $\frac{10}{4}$ $\frac{8}{4}$ $\frac{4}{4}$ $\frac{16}{4}$

6

S. $\frac{16}{4}$ $\frac{12}{4}$
 Not pray - ing to be saved from a bat - tle - field;

A. $\frac{16}{4}$ $\frac{12}{4}$
 Not pray - ing to be saved from a bat - tle - field;

T. $\frac{16}{4}$ $\frac{12}{4}$
 Not pray - ing to be saved from a bat - tle - field;

B. $\frac{16}{4}$ $\frac{12}{4}$
 Not pray - ing to be saved from a bat - tle - field;

Org. $\frac{16}{4}$ $\frac{12}{4}$

8

S. Not giv - ing thanks, nor seek-ing for - give - - ness

A. Not giv - ing thanks, nor seek-ing for - give - - ness

T. Not giv - ing thanks, nor seek-ing for - give - - ness

B. Not giv - ing thanks, nor seek-ing for - give - - ness

Org.

11

S. for the sins _____ of my soul, nor for all the souls

A. for the sins _____ of my soul, nor for all the souls

T. for the sins _____ of my soul, nor for all the souls

B. for the sins _____ of my soul, nor for all the souls

Org.

14

S. $\frac{10}{4}$ $\frac{8}{4}$ $\frac{4}{4}$ $\frac{16}{4}$
 Numb, joy - less and de - so - late on earth;

A. $\frac{10}{4}$ $\frac{8}{4}$ $\frac{4}{4}$ $\frac{16}{4}$
 Numb, joy - less and de - so - late on earth;

T. $\frac{10}{4}$ $\frac{8}{4}$ $\frac{4}{4}$ $\frac{16}{4}$
 Numb, joy - less and de - so - late on earth;

B. $\frac{10}{4}$ $\frac{8}{4}$ $\frac{4}{4}$ $\frac{16}{4}$
 Numb, joy - less and de - so - late on earth;

Org. $\frac{10}{4}$ $\frac{8}{4}$ $\frac{4}{4}$ $\frac{16}{4}$

17

S. $\frac{16}{4}$ $\frac{12}{4}$ $\frac{4}{4}$
 but for her _____ a - lone, whom I whol - ly give you ... rit. - - - - -

A. $\frac{16}{4}$ $\frac{12}{4}$ $\frac{4}{4}$
 but for her _____ a - lone, whom I whol - ly give you ...

T. $\frac{16}{4}$ $\frac{12}{4}$ $\frac{4}{4}$
 but for her _____ a - lone, whom I whol - ly give you ...

B. $\frac{16}{4}$ $\frac{12}{4}$ $\frac{4}{4}$
 but for her _____ a - lone, whom I whol - ly give you ...

Org. $\frac{16}{4}$ $\frac{12}{4}$ $\frac{4}{4}$

JOHN TAVENER

TAKE HIM, EARTH,
FOR CHERISHING

Adieu Roger...

FOR UNACCOMPANIED CHOIR SSATTBB
AND ECHO CHOIR SSAA

ONLINE PERUSAL SCOPE ONLY
NOT FOR USE IN PERFORMANCE

CHESTER MUSIC

This work was first performed on 12th December 2008, at a Memorial Service for Roger Tavener held at Christchurch, Spitalfields, London, conducted by Martin Neary.

Duration: c. 4 minutes
Score on sale: Order No. CH74998

COMPOSER'S NOTE

This work was written in memory of my brother, Roger.

The five short phrases for choir and echo-choir, at once noble and solemn, tender and mystical, should echo around a generous acoustic. The echo choir should be placed high in a gallery, as far as possible from the main choir.

J.T.

TAKE HIM, EARTH, FOR CHERISHING

Take him, earth, for cherishing,
To thy tender breast receive him.
Body of a man I bring thee,
Noble even in its ruin.

Aurelius Clemens Prudentius (4th century)
translated by Helen Waddell

TAKE HIM, EARTH, FOR CHERISHING

Adieu Roger . . .

John Tavener

Noble, solemn, tender and mystical ♩ = c.72

Con molto intensità

poco

**from a distance
ECHO CHOIR**

Sopranos

Altos

MAIN CHOIR

Sopranos *pp*

Altos *pp*

Tenors *pp*

Basses *pp*

Take him, earth, for cherishing, _____

Take him, earth, for cherishing, _____

Take him, earth, for cherishing, _____

Take him, earth, for cherishing, _____

com'eco

ECHO CHOIR

S. *pp*

A. *pp*

6

Take him, earth, for cherishing, _____

Take him, earth, for cherishing, _____

11 *p*

S. To thy ten - der breast re - ceive him. *poco*

A. *p* To thy ten - der breast re - ceive him.

T. *p* To thy ten - der breast re - ceive him.

B. *p* To thy ten - der breast re - ceive him.

MAIN CHOIR

15 *com' eco*
p

S. To thy ten - der breast re - ceive him. *poco*

A. *p* To thy ten - der breast re - ceive him.

ECHO CHOIR

19 *mp*

S. Bo - dy of a man. I bring thee, *poco*

A. *mp* Bo - dy of a man. I bring thee,

T. *mp* Bo - dy of a man. I bring thee,

B. *mp* Bo - dy of a man. I bring thee,

MAIN CHOIR

23 *mp* *poco*

ECHO CHOIR S. Bo - dy of a man_ I_ bring thee,

A. *mp* Bo - dy of_ a man_ I_ bring thee,

Slower ♩ = c.56

27 *poco f* *sfp* *ten.* *poco*

MAIN CHOIR S. No - ble_ e - ven in its ru - in,

A. *poco f* *sfp* *ten.* No - ble_ e - ven in its ru - in,

T. *poco f* *sfp* *ten.* No - ble_ e - ven in its ru - in,

B. *poco f* *sfp* *ten.* No - ble_ e - ven in its ru - in,

com' eco

30 *poco f* *sfp* *ten.* *poco*

ECHO CHOIR S. No - ble_ e - ven in its ru - in,

A. *poco f* *sfp* *ten.* No - ble_ e - ven in its ru - in,

Tempo I ♩ = c.72

33 *molto f*

S. No - ble e - ven in its ru - in, *poco*

A. *molto f* No - ble e - ven in its ru - in,

T. *molto f* No - ble e - ven in its ru - in,

B. *molto f* No - ble e - ven in its ru - in,

com' eco

38 *molto f*

S. No - ble e - ven in its ru - in.

A. *molto f* No - ble e - ven in its ru - in.

JOHN TAVENER

YOU MANTLE YOURSELF
IN LIGHT

for SATB chorus and organ

from

THE VEIL OF THE TEMPLE



CHESTER MUSIC

JOHN TAVENER
THE VEIL OF THE TEMPLE
Patron: H.R.H. The Prince of Wales

The Veil of the Temple was commissioned by the Temple Music Trust. The world premiere took place on 27th June 2003 at the Temple Church, London, performed by the Choir of the Temple Church and the Holst Singers, with Patricia Rozario (soprano), conducted by Stephen Layton, as part of The City of London Festival, 2003.

The anthem *You mantle yourself in light* was sponsored by 39 Essex Street Chambers. It was first performed on 29th April 2004, by the Choir of the Temple Church with James Vivian (organ), conducted by Stephen Layton.

Text from the Psalms, translated by David Melling.
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'Oh' should be sung as in the 'o' of 'log'. Breathe when necessary, but not simultaneously.

Duration: c. 6 minutes

Score on sale: Order No. CH68486

A collection, *Five Anthems from The Veil of the Temple*, is also available, including *You mantle yourself in light*, *Mother of God, here I stand*, *What God is, we do not know*, *Awed by the beauty and O Mary Theotokos*.

Order No. CH73656

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YOU MANTLE YOURSELF IN LIGHT

John Tavener

Solemn, awesome and sonorous (♩ = c.60)

Soprano

Alto

Tenor

Bass

Organ

mp

mp

mp *sonore*

p

Oh.

Oh.

A.

B.

Org.

cur - tain; the clouds _____ your cha - ri - ot, you tread_ the ways of the

cur - tain; the clouds _____ your cha - ri - ot, you tread_ the ways of the

(Oh.)

10 *mp* *cresc. poco a poco* - - - - -

A. wind, mak - ing winds your mes - sen - gers,

B. wind, mak - ing winds your mes - sen - gers,
(Oh.)

Org.

13 *(cresc. poco a poco)* - - - - -

A. flam - ing fire your ser - vant, on a firm base es -

B. flam - ing fire your ser - vant, on a firm base es -
(Oh.)

Org.

16 *poco f*

S. *(cresc. poco a poco)* - - - - - *poco f* The

A. *(cresc. poco a poco)* - - - - - *poco f*
 - tab - lish - ing the earth, which for - e - ver will not be moved: The

T. *mp sonore*
 Oh. _

B. (Oh.)

Org.

19

S. deaps_ en - robed_ it; the wa - ters stood a - bove_ the _

A. deaps_ en - robed_ it; the wa - ters stood a - bove_ the _

T. (Oh.)

B. (Oh.)

Org.

22

S. moun - tains. At your re - buke they flee, _____

A. moun - tains. At your re - buke they flee, _____

T. (Oh.)

B. (Oh.)

Org.

24

S. at the voice of your thun - der they rush_ a - way.

A. at the voice of your thun - der they rush_ a - way.

T. (Oh.)

B. (Oh.)

Org.

26 *p sub.*

S. Moun - tains rose, val - leys sank down

A. Moun - tains rose, val - leys sank down

T. Moun - tains rose, val - leys sank down

B. Oh.

Org.

29

S. to the place you es - tab - lished for them.

A. to the place you es - tab - lished for them.

T. to the place you es - tab - lished for them.

B. (Oh.)

Org.

31 *f*

S. You filled the bounds they may not pass, nor re-turn to co-ver the earth.

A. You filled the bounds they may not pass, nor re-turn to co-ver the earth.

T. You filled the bounds they may not pass, nor re-turn to co-ver the earth.

B. (Oh.)

Org. (*mf*)

33 *pp cresc. poco a poco*

A. You made the moon for its sea - sons,

T. You made the moon for its sea - sons,

B. You made the moon for its sea - sons,

Org. (*pp*) (Ped.)

35 *(cresc. poco a poco)* - - - - -

A. *(cresc. poco a poco)* - - - - -
 the sun_ knows_ the_ hour of its set - ting.

T. *(cresc. poco a poco)* - - - - -
 the sun_ knows_ the_ hour of its set - ting.

B. *(cresc. poco a poco)* - - - - -
 the sun_ knows_ the_ hour of its set - ting.

Org. *(p)*

37 *(cresc. poco a poco)* - - - - -

A. *(cresc. poco a poco)* - - - - -
 You_ made_ dark - ness, and it is light

T. *(cresc. poco a poco)* - - - - -
 You_ made_ dark - ness, and it is light

B. *(cresc. poco a poco)* - - - - -
 You_ made_ dark - ness, and it is light

Org. *(mp)*

38

S. *ff*
young li-ons roar-ing for their

A. *(cresc. poco a poco)* - - - - - *ff*
in_ which beasts of the field prowl forth, young li-ons roar-ing for their

T. *(cresc. poco a poco)* - - - - - *ff*
in_ which beasts of the field prowl forth, young li-ons roar-ing for their

B. *(cresc. poco a poco)* - - - - - *ff*
in_ which beasts of the field prowl forth, young li-ons roar-ing for their

Org.

40

S. prey, seek - ing food from God.

A. prey, seek - ing food from God.

T. prey, seek - ing food from God.

B. prey, seek - ing food from God.

Org.

43 *mp*

A. You man-tle your - self in light, stretch out the skies_ as a

mp

You man-tle your - self in light, stretch out the skies_ as a

mp

T. You man-tle your - self in light, stretch out the skies_ as a

mp

You man-tle your - self in light, stretch out the skies_ as a

mp *sonore*

B. Oh.

Org. (Ped.) *p*

48

A. cur - tain; the clouds_ your cha - ri - ot, you

cur - tain; the clouds_ your cha - ri - ot, you

T. cur - tain; the clouds_ your cha - ri - ot, you

cur - tain; the clouds_ your cha - ri - ot, you

B. (Oh.)

Org.

51

mp *cresc. poco a poco* - - -

A. tread the ways of the wind, mak - ing winds your

T. tread the ways of the wind, mak - ing winds your

B. (Oh.)

Org.

54

(cresc. poco a poco) - - -

A. mes - sen - gers, flam - ing fire your

T. mes - sen - gers, flam - ing fire your

B. (Oh.)

Org.

56 *(cresc. poco a poco)* - - - - -

A. ser - vant, on a firm base es -

(cresc. poco a poco) - - - - -

ser - vant, on a firm base es -

(cresc. poco a poco) - - - - -

T. ser - vant, on a firm base es -

(cresc. poco a poco) - - - - -

ser - vant, on a firm base es -

B. (Oh.)

Org.

58 *(cresc. poco a poco)* - - - - - *rit.* - - - - - *poco f* ,

A. -tab - lish - ing the earth, which for - e - ver will not be moved:

(cresc. poco a poco) - - - - - *poco f* ,

-tab - lish - ing the earth, which for - e - ver will not be moved:

(cresc. poco a poco) - - - - - *poco f* ,

T. -tab - lish - ing the earth, which for - e - ver will not be moved:

(cresc. poco a poco) - - - - - *poco f* ,

-tab - lish - ing the earth, which for - e - ver will not be moved:

B. (Oh.)

Org.

ONLINE PERUSAL SCORE ONLY
NOT FOR USE IN PERFORMANCE

JUDITH WEIR

PSALM 148

FOR SATB CHORUS AND TROMBONE

ONLINE PERUSAL SCOPE ONLY
NOT FOR USE IN PERFORMANCE

CHESTER MUSIC

Commissioned to celebrate the 800th Anniversary of the University of Cambridge, and first performed on St Cecilia's Day 2009 by The Choir of Gonville & Caius College, with Matthew Knight (trombone).

Duration: c. 6 minutes
Score and trombone part on sale:
Score Order No. CH75339
Trombone part Order No. 75339-01

PSALM 148

Praise ye the Lord. Praise ye the Lord from the heavens: praise him in the heights.

Praise ye him, all his angels: praise ye him, all his hosts.

Praise ye him, sun and moon: praise him, all ye stars of light.

Praise him, ye heavens of heavens, and ye waters that be above the heavens.

Let them praise the name of the Lord: for he commanded, and they were created.

He hath also established them for ever and ever: he hath made a decree which shall not pass.

Praise the Lord from the earth, ye dragons, and all deeps:

Fire, and hail; snow, and vapours; stormy wind fulfilling his word:

Mountains, and all hills; fruitful trees, and all cedars:

Beasts, and all cattle; creeping things, and flying fowl:

Kings of the earth, and all people; princes, and all judges of the earth:

Both young men, and maidens; old men, and children:

Let them praise the name of the Lord: for his name alone is excellent; his glory is above the earth and heaven.

He also exalteth the horn of his people, the praise of all his saints; even of the children of Israel, a people near unto him. Praise ye the Lord.

to Robin Holloway
PSALM 148

Judith Weir
 (2008)

♩ = 126: **Molto mosso**

Sopranos

Altos

Tenors

Basses

Trombone

4

p *mf* *p* *p* *mf*

Praise ye the Lord, — praise ye the Lord

p *mf* *p* *p* *mf*

Praise ye the Lord, — praise ye the Lord

f *p*

Praise! —

f *p*

Praise! —

p *mf* *f* *p* *mf* *p*

8

from the hea - vens: praise him in the heights. Praise ye him, _____

from the hea - vens: praise him in the heights. Praise ye him, _____

Praise him in the heights.

Praise him in the heights.

mf *f* *mf* *p* *mf* *p* *mp*

11

all his an - gels: praise ye him, all his hosts. _____

all his an - gels: praise ye him, all his hosts. _____

Praise ye him, all his hosts.

Praise ye him, all his hosts.

p *mf* *f* *mf* *p* *mf* *p* *mf* *p* *mf* *p*

15

mf Praise ye him, sun and moon: *f* praise him, all

mf Praise ye him, sun and moon: *f* praise him, all

f *mf*
sun and moon:

f *mf*
sun and moon:

mf *p* *f* *mf* *p* *f*

18

mf ye stars of light, *p* light!

mf ye stars of light, *p* praise him, all *mf* ye stars of light, *p* light!

mf praise him, all *p* ye stars of light, *mf* light!

mf praise him, all *p* ye stars of light,

mf *p* *mp* *f* *p* *mp*

22

mf *f* *p*
Praise him, ye hea-vens of hea - vens,

p *mf*
Praise him, ye

p *mf* *f* *p*
Praise him, ye hea-vens of hea - vens,

mf
Praise him, ye

mf *f* *p*

25

f *mf* *p* *mf* *f*
praise him! and ye wa-ters that be a-bove the

f *p* *mf*
hea-vens of hea - vens, praise him!

f *mf* *p* *mf* *f*
praise him! and ye wa-ters that be a-bove the

f *p* *mf*
hea-vens of hea - vens, praise him!

28

heavens, *mf* a - bove

mf and ye wa-ters that be a-bove the hea-vens, *p*

heavens, *mf* a - bove

and ye wa-ters that be a-bove the hea-vens, *p*

mf *p*

31

the hea-vens, *p* a - bove the hea-vens. *f* *mf* *p*

mf a - bove, a - bove the hea-vens. *f* *mf* *p*

the hea-vens, *p* a - bove the hea-vens. *f* *mf* *p*

mf a - bove, a - bove the hea-vens. *f* *mf* *p*

f *p* *f* *mf* *p* *f* *p* *mp* *f*

mf mp p
 Let them praise,
mf mp p
 Let them praise,
mf mp p
 Let them praise,
p Let, *mf mp* Let them
mp > p *mf mp*

mp mf f
 let them praise the name of the Lord,
mp mf f
 let them praise the name of the Lord,
mp mf f
 let them praise the name of the Lord,
p praise, *mf f* let them
p *mf f*

44 *f* *mf* *mf*

let them praise the name, let them praise the name of the
 let them praise the name, let them praise the name of the
 let them praise the name, let them praise the name of the

praise, let them praise the name of the Lord, let them

mf *f* *p* *mf*

47 *f* *mf* *f* *p*

Lord, of the Lord: for he com -
 Lord, of the Lord: for he com -
 Lord, of the Lord, the Lord: _____

praise the name of the Lord, _____ the Lord: _____ for he com -

f *mf* *f* *p* *mp*

51

mp *mf* *mf*

He hath al - so es - tab - lished them _____ for e - ver and e - ver, for

mf *mp* *mf*

- mand - ed, and they were cre - a - ted. He hath

mp *mf* *mf*

He hath al - so es - tab - lished them _____ for e - ver and e - ver, for

mf *mp* *mf*

- mand - ed, and they were cre - a - ted. He hath

54

mp *mf* *mp*

e - ver and e - ver, for e - ver and e - ver, for

mp *mf* *mp*

al - so es - tab - lished them, he hath made a de - cree which

mp *mf* *mp*

e - ver and e - ver, for e - ver and e - ver, for

mp *mf* *mp*

al - so es - tab - lished them, he hath made a de - cree which

57

mf *f* *mp*

e - ver and e - ver: he hath made a de -

f *mp* *mf*

shall not pass, he hath made a de - cree which

mf *f* *mp*

e - ver and e - ver: he hath made a de -

f *mp* *mf*

shall not pass, he hath made a de - cree which

60

mf *f* *mp* *mf*

- cree which shall not pass. Praise the Lord from the earth,

mp *mf* *mp* *mf*

shall not pass. Praise the Lord, Praise the Lord from the earth,

mf *f* *mp* *mf*

⁸ - cree which shall not pass. Praise the Lord from the earth,

mp *f* *mf*

shall not pass. ye dra - - gons, ye -

f *p* *f* *f*

64

f *mf* *f*

ye dra - - gons, and all deeps: _____

f *mf* *f*

ye dra - - gons, and all deeps: _____

f *mf* *f*

ye dra - - gons, and all dra -

f *mf* *f*

dra - - gons, ye dra -

p *f* *mf* *f*

67

mp *p*

mp *p*

mf

- - gons:

mf

- - gons:

mf *p* *mf* *p* *mf* *f*

71 B. *p* *mp* *p* *mp*

Fire, and hail; snow, and

75 *mf* *mp* *mf* *f* *mf*

va - pours; stor - my wind ful -

78 S. *mf* *mp*

Moun - tains, and all hills;

A. *mf* *mp*

Moun - tains, and all hills;

T. *mf* *mp*

Moun - tains, and all hills;

B. *f* *mf* *ff* *p* *mf*

- fill - ing his word, his word, ful - fill - ing his

fruit - ful trees, and all ce - dars:

fruit - ful trees, and all ce - dars:

fruit - ful trees, and all ce - dars:

word: Beasts, and all cat - tle; creep - ing,

mf > mp > p

f > p mf > p mp < f > p mf > p

f > p mf > p mp < f > p mf > p < mf > p

creep - ing things:

creep - ing things:

creep - ing things:

creep - ing things, and fly - ing fowl:—

f > p

f > p

f > p

mf > p < mp

mf > p mp < f > p

mf > p < mp

mf > p mp < f > p

91

mp Kings of the earth, *mf* and all *mp* peo-ple;

mp Kings of the earth, *mf* and all *mp* peo-ple;

mp Kings of the earth, *mf* and all *mp* peo-ple;

mp *p* *mf* *p* *mf* *f* *p*

94

mf prin - ces, and all *mp* jud-ges of the earth: *mf* Both

mf prin - ces, and all *mp* jud-ges of the earth: *mf* Both

mf prin - ces, and all *mp* jud-ges of the earth: *mf* Both

mf prin - ces, and all *mp* jud-ges of the earth: *mf* Both

mf *p* *f* *p* *mp* *mf* *f* *mf* *p*

97

young men, and maid-ens; old men,

young men, and maid-ens; old men,

young men, and maid-ens; old men,

young men, and maid-ens; old men,

mf *f* *mf* *mp*

mf *f* *mf* *mp*

mf *f* *mf* *mp*

mf *f* *mf* *mp*

mf *f* *mp* *mf* *f* *p*

100

and child - ren: Let them praise the name,

and child - ren: Let them praise the name,

and child - ren: Let them praise the name,

and child - ren: Let them praise the name,

mf *f* *mf* *mp*

mf *f* *mf* *mp*

mf *f* *mf* *mp*

mf *f* *mf* *mp*

mf *f* *p* *mf* *p* *mf*

103

mf *mp* *mf*

let them praise the name, let them praise the name of the

mf *mp* *mf*

let them praise the name, let them praise the name of the

mf *mp* *mf*

let them praise the name, let them praise the name of the

mf *mp* *mf*

let them praise the name, let them praise the name of the

p *mf* *p* *mf*

105

Molto mosso: ♩ = 144

f *p* *mp* *mf*

Lord: For his name a - lone is ex - cel -

f *p* *mp*

Lord: For his name a - lone

f *p* *mp* *mf*

Lord: For his name a - lone is ex - cel -

f *p* *mp*

Lord: For his name a - lone

Molto mosso: ♩ = 144

p *mf* *p* *mf* *p*

109

mp *mf* *mp*

- lent; his glo - ry is a - bove the earth _____ and hea - ven,

mf *mp*

_____ is ex - cel - lent; his glo - ry is a - bove the earth

mp *mf* *mp*

⁸ - lent; his glo - ry is a - bove the earth _____ and hea - ven,

mf *mp*

_____ is ex - cel - lent; his glo - ry is a - bove the earth

mf *f* *p* *f* *p*

113

(mp) *mf*

for his name al - lone _____ is ex - cel -

mf *mp*

_____ and hea - ven, for his name a - lone

(mp) *mf*

for his name al - lone _____ is ex - cel -

mf *mp*

_____ and hea - ven, for his name a - lone

p *mf* *p* *mf* *p* *mf*

117

mp *mf* *mp*

- lent; his glo - ry is a - bove the earth and hea - ven.

mf *mp* *mf*

is ex - cel - lent; his glo - ry is a - bove the earth

mp *mf* *mp*

- lent; his glo - ry is a - bove the earth and hea - ven.

mf *mp* *mf*

is ex - cel - lent; his glo - ry is a - bove the earth

p *mf* *p* *mf* *f* *mp*

121

mf *f*

He al - so ex - alt - eth the

f *mf* *p* *f*

and hea - ven. He

mf *f*

He al - so ex - alt - eth the

f *mf* *p* *f*

and hea - ven. He

f *mp* *f* *p*

124

p *mf* *f* *mf*

horn _____ of his peo - ple, _____

al - so ex - alt - eth the horn _____ of his peo - ple, _____

horn _____ of his peo - ple, _____ of his

al - so ex - alt - eth the horn _____ of his peo - ple, _____

mp *f* *p* *mf* *f* *mf* *f* *mf*

127

p *mf* *f* *mp*

the praise of all his saints; _____ e - ven

praise, saints; e - ven

peo - ple, _____ praise, saints; e - ven

_____ of his peo - ple, praise, saints; e - ven

f *mf* *mp* *mf* *mp* *f* *p* *mf* *p* *mp*

Poco meno mosso

131

mf *f* *mp* *p* *mp*

of the child-ren of Is - ra - el, a peo - ple near un -

mf *f* *mp* *p* *mp*

of the child-ren of Is - ra - el, a peo - ple near un -

mf *f* *mp* *p* *mp*

of the child-ren of Is - ra - el, a peo - ple near un -

mf *f* *mp* *p* *mp*

of the child-ren of Is - ra - el, a peo - ple near un -

Poco meno mosso

mf *mp*

134

A tempo

p *mp* *mf* *p*

- to him. Praise ye the Lord, _____

p *mp* *mf* *p*

- to him. Praise ye the Lord, _____

p *mp* *mf* *p*

- to him. Praise ye the Lord, _____

p *mp* *mf* *p*

- to him. Praise ye the Lord, _____

A tempo

mp *mf* *p* *mf* *p* *mf*

137

mp *mf* *p* *mf*

praise ye the Lord, praise

mp *mf* *p* *mf*

praise ye the Lord, praise

mp *mf* *p* *mf*

praise ye the Lord, praise

mp *mf* *p* *mf*

praise ye the Lord, praise

f *> p* *f* *> p* *mf* *> p* *mf* *f* *ff* *> p*

140

f *ff* *mf* *p*

ye the Lord.

f *ff* *mf* *p*

ye the Lord.

f *ff* *mf* *p*

ye the Lord.

f *ff* *mf* *p*

ye the Lord.

mf *< f* *ff* *ff* *> p* *ff* *> p* *ff* *< p*

JAMES WHITBOURN

ALLELUIA JUBILATE

FOR SATB CHORUS AND ORGAN
(2010)

ONLINE PERUSAL SCORE ONLY
NOT FOR USE IN PERFORMANCE

CHESTER MUSIC

ALLELUIA JUBILATE

for S.A.T.B. and organ

“Alleluia. Shout joyfully to God, all the earth, alleluia;
sing a psalm to his name, alleluia;
praise him with magnificence, alleluia.”

From Psalm 66 (65): 1-2

(Introit of the Third Sunday of Easter)

JAMES WHITBOURN

With rhythmic vitality (♩ = 140)

SOPRANO

ALTO

TENOR

BASS

ORGAN

10

S. - le, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le,

A. - le, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le,

T. - le, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le,

B.

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19

S. *f*
al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le, al - le -

A. *f*
al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le, al - le -

T. *f*
al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le, al - le -

B. *f*
al - le, al - le -

28

S. *p*
- lu - ia, al - le - lu - ia, al - le, al - le - lu - ia,

A. *p*
- lu - ia, al - le - lu - ia, al - le, al - le - lu - ia,

T. *p*
- lu - ia, al - le - lu - ia, al - le, al - le - lu - ia,

B. *p*
- lu - ia, al - le - lu - ia,

37

rit. *pp* Lively, and with pulsating rhythm (♩ = 56)

S. al - le - lu - ia, *pp* al - le - lu - ia.

A. al - le - lu - ia, *pp* al - le - lu - ia, al - le - lu - ia.

T. *pp* al - le - lu - ia, al - le - lu - ia.

B. *pp* al - le - lu - ia, al - le - lu - ia.

rit. Lively, and with pulsating rhythm (♩ = 56)

pp *mp*

46

p Ju - bi - la - te De - o, ju - bi - la - te De - o, ju - bi - la - te De -

A. *p* Ju - bi - la - te De - o, ju - bi - la - te De - o, ju - bi - la - te De -

T. *p* Ju - bi - la - te De - o, ju - bi - la - te De - o, ju - bi - la - te De -

B. *p* Ju - bi - la - te De - o, ju - bi - la - te De - o, ju - bi - la - te, ju - bi -

54 *mp*

S. *mp*
- o, ju-bi-la - te De-o, — ju-bi-la - te De-o, ju - bi - la - te De -

A. *mp*
- o, ju-bi-la - te De-o, — ju-bi-la - te De-o, ju - bi - la - te De -

T. *mp*
- o, ju-bi-la - te De-o, — ju-bi-la - te De-o, ju - bi - la - te De -

B. *mp*
- la - te, ju - bi - la - te De-o, — ju - bi - la - te De-o, ju - bi - la - te, ju - bi -

62 *f*

S. *f*
- o, ju-bi-la - te De-o, — ju-bi-la - te De-o, al - le - lu - ia, al - le -

A. *f*
- o, ju-bi-la - te De-o, — ju-bi-la - te De-o, al - le - lu - ia, al - le -

T. *f*
- o, ju-bi-la - te De-o, — ju-bi-la - te De-o, al - le - lu - ia, al - le -

B. *f*
- la - te, ju - bi - la - te, ju - bi - la - te, al - le - lu - ia, al - le -

70 *ff*

S. - lu - - ia. *f* Ju-bi-la-te De-o, —

A. - lu - - ia. *f* Ju-bi-la-te De-o, —

T. - lu - - ia. *f* Ju-bi-la-te De-o, —

B. - lu - - ia. *f* Ju-bi-la-te De-o, —

tromba *ff* *f* *Gr.* *f* *5*

77

S. ju-bi-la-te De-o, ju-bi-la-te, ju-bi-la-te De-o, al-le-lu-ia, ju-bi-la-te

A. ju-bi-la-te De-o, ju-bi-la-te, ju-bi-la-te De-o, ju-bi-la-te

T. ju-bi-la-te De-o, ju-bi-la-te, ju-bi-la-te De-o, ju-bi-la-te

B. ju-bi-la-te De-o, ju-bi-la-te, ju-bi-la-te De-o, ju-bi-la-te

84

S. De-o, ju-bi-la-te De-o, ju-bi-la-te, om-nis ter-ra, al-le-lu-ia.

A. De-o, ju-bi-la-te De-o, ju-bi-la-te, om-nis ter-ra, al-le-lu-ia.

T. De-o, ju-bi-la-te De-o, ju-bi-la-te, om-nis ter-ra, al-le-lu-ia.

B. De-o, ju-bi-la-te De-o, ju-bi-la-te, om-nis ter-ra, al-le-lu-ia.

91

mf S. Psal-mum di-ci-te no-mi-ni e-ius, al-le-lu-

mf A. Psal-mum di-ci-te no-mi-ni e-ius, psal-mum di-ci-te no-mi-ni

mf T. Psal-mum di-ci-te no-mi-ni e-ius, al-le-lu-

mf B. Psal-mum di-ci-te no-mi-ni e-ius, psal-mum di-ci-te no-mi-ni

98

p

S. - ia. Ju-bi-la-te De-o, ju-bi-la-te De-o, ju-bi-la-te

A. e-ius. Ju-bi-la-te De-o, ju-bi-la-te De-o, ju-bi-la-te

T. - ia. Ju-bi-la-te, ju-bi-la-te, ju-bi-la-te

B. e-ius.

105

f

S. De-o, ju-bi-la-te De-o, ju-bi-la-te De-o, al-le-

A. De-o, ju-bi-la-te De-o, ju-bi-la-te De-o, al-le-

T. De-o, ju-bi-la-te, ju-bi-la-te, al-le-

B. Ju-bi-la-te, ju-bi-la-te, al-le-

112

S. *ff* - lu - ia, al - le - lu - - ia. *f* Ju - bi - la - te

A. *ff* - lu - ia, al - le - lu - - ia. *f* Ju - bi - la - te

T. *ff* - lu - ia, al - le - lu - - ia. *f* Ju - bi - la - te

B. *ff* - lu - ia, al - le - lu - - ia. *f* Ju - bi - la - te

ff
tromba

f
Gr.
5

120

S. De - o, — ju - bi - la - te De - o, ju - bi - la - te, ju - bi - la - te De - o, al - le - lu - ia,

A. De - o, — ju - bi - la - te De - o, ju - bi - la - te, ju - bi - la - te De - o,

T. De - o, — ju - bi - la - te De - o, ju - bi - la - te, ju - bi - la - te De - o,

B. De - o, — ju - bi - la - te De - o, ju - bi - la - te, ju - bi - la - te De - o,

S. ju - bi - la - te De - o, — ju - bi - la - te De - o, ju - bi - la - te, om - nis ter - ra, al - le -

A. ju - bi - la - te De - o, — ju - bi - la - te De - o, ju - bi - la - te, om - nis ter - ra, al - le -

T. ju - bi - la - te De - o, — ju - bi - la - te De - o, ju - bi - la - te, om - nis ter - ra, al - le -

B. ju - bi - la - te De - o, — ju - bi - la - te De - o, ju - bi - la - te, om - nis ter - ra, al - le -

S. - lu - ia. *mf* Da - te glo - ri - am lau - di e - ius, *f* al - le -

A. - lu - ia. *mf* Da - te glo - ri - am lau - di e - ius, *f* al - le -

T. - lu - ia. *mf* Da - te glo - ri - am lau - di e - ius, *f* al - le -

B. - lu - ia. *mf* Da - te glo - ri - am lau - di e - ius, *f* al - le -

141

S. *p*
 - lu - ia, Ju - bi - la - te De - o, — ju - bi - la - te De - o, —

A. *p*
 - lu - ia, Ju - bi - la - te De - o, — ju - bi - la - te De - o, —

T. *p*
 - lu - ia, Ju - bi - la - te, ju - bi - la - te,

B. *p*
 - lu - ia,

147

S. *f*
 ju - bi - la - te De - o, ju - bi - la - te De - o, —

A. *f*
 ju - bi - la - te De - o, ju - bi - la - te De - o, —

T. *f*
 ju - bi - la - te De - o, ju - bi - la - te,

B. *f*
 Ju - bi - la - te,

153

S. *ff*
ju - bi - la - te De - o, al - le - lu - ia, al - le - lu - ia.

A. *ff*
ju - bi - la - te De - o, al - le - lu - ia, al - le - lu - ia.

T. *ff*
ju - bi - la - te, al - le - lu - ia, al - le - lu - ia.

B. *ff*
ju - bi - la - te, al - le - lu - ia, al - le - lu - ia.

ff
tromba

161

S. *f*
Ju - bi - la - te De - o, — ju - bi - la - te De - o, ju - bi - la - te,

A. *f*
Ju - bi - la - te De - o, — ju - bi - la - te De - o, ju - bi - la - te,

T. *f*
Ju - bi - la - te De - o, — ju - bi - la - te De - o, ju - bi - la - te,

B. *f*
Ju - bi - la - te De - o, — ju - bi - la - te De - o, ju - bi - la - te,

f
Gr.
5

S. ju-bi-la - te De - o, al - le - lu - ia, ju-bi-la - te De-o, ju-bi-la - te De - o, ju-bi-

A. ju - bi - la - te De - o, ju-bi-la - te De-o, ju-bi-la - te De - o, ju-bi-

T. ju - bi - la - te De - o, ju-bi-la - te De-o, ju-bi-la - te De - o, ju-bi-

B. ju - bi - la - te De - o, ju-bi-la - te De-o, ju-bi-la - te De - o, ju-bi-

S. - la - te, om - nis ter - ra, al - le - lu - ia. *mf* Ju-bi-la-te De - o, al - le -

A. - la - te, om - nis ter - ra, al - le - lu - ia. *mf* Al - le - lu - ia, al - le -

T. - la - te, om - nis ter - ra, al - le - lu - ia. *mf* Al - le - lu -

B. - la - te, om - nis ter - ra, al - le - lu - ia. *mf* Al - le - lu -

S. *f*
 - lu - ia ju-bi-la-te De-o, ju-bi-la-te De-o. Ju-bi-la-te De-o,___

A. *f*
 - lu-ia, al-le-lu-ia, ju-bi-la-te De-o. Ju-bi-la-te De-o,___

T. *f*
 - ia, al-le-lu-ia. Ju-bi-la-te De-o,___

B. *f*
 - ia, al-le-lu-ia. Al-___

mf

S. *f*
 ju-bi-la-te De-o, ju-bi-la-te, ju-bi-la-te, ju-bi-la-te, ju-bi-la-te, ju-bi-la-te,

A. *f*
 ju-bi-la-te De-o ju-bi-la-te, ju-bi-la-te, ju-bi-la-te, ju-bi-la-te, ju-bi-la-te,

T. *f*
 ju-bi-la-te De-o, ju-bi-la-te, ju-bi-la-te, ju-bi-la-te, ju-bi-la-te, ju-bi-la-te,

B. *f*
 - le-lu-ia, ju-bi-la-te, ju-bi-la-te, ju-bi-la-te, ju-bi-la-te, ju-bi-la-te,

196

♩ = ♪

S. ju - bi - la - te, ju - bi - la - te, ju - bi - la - te, al - le - lu - ia,

A. ju - bi - la - te, ju - bi - la - te, ju - bi - la - te, al - le - lu - ia,

T. ju - bi - la - te, ju - bi - la - te, ju - bi - la - te, al - le - lu - ia,

B. ju - bi - la - te, ju - bi - la - te, ju - bi - la - te, al - le - lu - ia,

200

S. *ff* al - le - lu - ia, *mp* ju - bi - la - te, ju - bi - la - te, ju - bi - la - te De - o. *ff*

A. *ff* al - le - lu - ia, *mp* ju - bi - la - te, ju - bi - la - te, ju - bi - la - te De - o. *ff*

T. *ff* al - le - lu - ia, *mp* ju - bi - la - te, ju - bi - la - te, ju - bi - la - te De - o. *ff*

B. *ff* al - le - lu - ia, *ff* ju - bi - la - te De - o.

ONLINE PERUSAL SCORE ONLY
NOT FOR USE IN PERFORMANCE

Commissioned by Chris, Mary, Gregory and Jonathan Chivers
for Dominic Chivers on the occasion of his Confirmation,
Pentecost Sunday, 31 May 2009, Blackburn Cathedral
and for performance by Blackburn Cathedral Choir directed by Richard Tanner

A Prayer from South Africa

A Prayer of Alan Paton

James Whitbourn

Moderato (♩ = c.76)

mf

SOPRANO
Lord, help me, help me to give my - self when I am

ALTO
Lord, help me, help me when I am

TENOR
Lord, help me, help me when I am

BASS
Lord, help me when I am

Rehearsal accompaniment

4

giv - ing. Teach me to give, to give with-out thought of re -

giv - ing. Teach me to give with-out thought of re -

giv - ing. Teach me to give with-out thought of re -

giv - ing. Teach me to give with-out thought of re -

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'A Prayer from South Africa' by Alan Paton

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7

-ceiv - ing and to re - ceive_ with-out thought of giv - ing.

-ceiv - ing and to re - ceive_ with-out thought of giv - ing.

-ceiv - ing and to re - ceive_ with-out thought of giv - ing.

-ceiv - ing and to re - ceive_ with-out thought of giv - ing.

10 SOLO SOPRANO

Teach me Teach me

not to with-hold or to with-draw my - self. to hoard no-thing: love,

not to with-hold or to with-draw my - self. to hoard no-thing: love,

not to with-hold or to with-draw my - self. to hoard no-thing: love,

not to with-hold or to with-draw my - self. to hoard no-thing: love,

14

mo-ney, time, pos - ses - sions. Make me_ rea-dy to give ev-en my life if it

mo-ney, time, pos - ses - sions. to give ev-en my life if it

mo-ney, time, pos - ses - sions.

mo-ney, time, pos - ses - sions.

18

is re-quired of me. And while I have it, use it as an in-stru-ment of your peace,

is re - quired_ of me. use it as an in-stru-ment of your peace,

use it as an in-stru-ment of your peace,

use it as an in-stru-ment of your peace,

use it as an in-stru-ment of your peace. A - -

use it as an in-stru-ment of your peace.

and while I have it, use it as an in-stru-ment of your peace.

use it as an in-stru-ment of your peace.

men, a - men, a - men. A - men, a - men. **rit.**

A - men, a - men. A - men, a - men.

A - men, a - men, a - - - men, a - men, a - men.

A - men, a - men. A - men, a - men. **rit.**

JAMES WHITBOURN

REQUIEM CANTICORUM

FOR SATB CHORUS, SOPRANO SAXOPHONE
AND ORGAN

ONLINE PERUSAL SCORE ONLY
NOT FOR USE IN PERFORMANCE

CHESTER MUSIC

ONLINE PERUSAL SCORE ONLY
NOT FOR USE IN PERFORMANCE

Requiem Canticorum is a five-movement work of 12 - 14 minutes' duration.

The title means 'Requiem of Song' or Requiem of Canticles', indicating that it is a commemorative piece, and sets texts associated with the Requiem mass rather than being a full Requiem.

The scoring - for choir, soprano saxophone and organ – is shared with 'Son of God Mass'.

It can be performed as a concert piece or as a free-standing anthem within the context of a commemorative event or liturgy.

The work may also be performed in conjunction with selected movements from the 'Son of God Mass' to make a full concert Requiem. The key-structure of the two works allows for a seamless intertwining, and in concert should be performed in the sequence indicated below. When performed in this way, the sequence can be given the title 'Requiem' or 'Requiem, Son of God Mass' in a concert programme.

Introit (Requiem Canticorum)
Pie Jesus (Requiem Canticorum)
Kyrie (Son of God Mass)
Alleluia (Requiem Canticorum)
De profundis (Requiem Canticorum)
Sanctus and Benedictus (Son of God Mass)
Pax Domini (Son of God Mass)
Agnus Dei (Son of God Mass)
Lux Aeterna (Requiem Canticorum)
Amen (Son of God Mass)

Additionally, some of the work can be used within a Requiem liturgy, with the following movements having a liturgical role:

Introit (Requiem Canticorum), until bar 68
Kyrie (Son of God Mass)

Alleluia (Requiem Canticorum)

or

De profundis (Requiem Canticorum)

Sanctus and Benedictus (Son of God Mass)

Agnus Dei (Son of God Mass)

Lux Aeterna (Requiem Canticorum)

Amen (Son of God Mass)

JW

I. Introit

Requiem aeternam dona eis Domine:
et lux perpetua luceat eis. Te decet hymnus,
Deus, in Sion; et tibi redetur votum in
Jerusalem.

2 Esdras 2: 34, 35; Psalm 65, 2

Lord, grant them eternal rest, and may
perpetual light shine on them. It is right,
Lord, to sing a hymn to you on Mount
Zion; and our vows shall be carried out for
you in Jerusalem.

Misereatur nostri omnipotens Deus et,
dimissis peccatis nostris, perducatur nos ad
vitam aeternam.

May the omnipotent God have mercy on us
and, wiping away our wrongdoings, bring
us to eternal life.

II. Pie Jesu

Pie Jesu Domine,
dona eis requiem.

Gentle Lord Jesus,
give them rest.

III. Alleluia

Alleluia. Requiem aeternam dona eis,
Domine: et lux perpetua tua luceat eis.
2 Esdras 2: 34, 35

Alleluia. Lord, Grant them eternal rest, and
may light perpetual shine on them.

IV. De profundis

De profundis clamavi ad te, Domine:
Domine, exaudi vocem meam.
Psalm 130, 1

From the depths have I cried to you, Lord;
Lord, hear my voice.

V. Lux aeterna

Lux aeterna luceat eis Domine, cum sanctis
tuis in aeternum, quia pius es.
2 Esdras 2, 35

Light eternal shine on them, Lord, with
your saints for eternity, for you are full of
goodness.

Requiem aeternam dona eis Domine: et lux
perpetua luceat eis.

Lord, grant them eternal rest, and may
perpetual light shine on them.

I. INTROIT

Lento con rubato (♩ = 60)

SOPRANO SAXOPHONE in Bb

[actual sounds in score] *mf espress.* 3

SOPRANO

pp *rubato (saxophone)*

Re - qui - em, re - qui -

ALTO

pp *rubato (saxophone)*

Re - qui - em, re - qui -

TENOR

pp *rubato (saxophone)*

Re - qui - em, re - qui -

BASS

pp *rubato (saxophone)*

Re - qui - em, re - qui -

ORGAN

Lento con rubato (♩ = 60)

Man. (8')

add 16' Ped.

pp *p*

4

Sop. Sax.

5

mp *mf*

simile

-em, re - qui - em, re - qui -

simile

-em ae - ter - nam do - -

simile

-em ae - ter - nam do - -

simile

-em ae - ter - nam do - -

simile

-em ae - ter - nam do - -

Org.

8

Sop. Sax. *mp*

S. - em, re - - qui - em,

- na e - - - is

A. - na e - - - is

T. - na e - - - is

B. - na e - - - is

Org.

11 **Tempo più giusto**

Sop. Sax. *p*

S. Do - mi - - ne: et lux per -

Do - mi - - ne: et lux per -

A. Do - mi - - ne: et lux per -

T. Do - mi - - ne: et lux per -

B. Do - mi - - ne: et lux per -

Org. **Tempo più giusto**

15

Sop. Sax. *mf*

S. - pe - tu - - a lu - ce - -

A. - pe - tu - - a lu - ce - -

T. - pe - tu - - a lu - ce - -

B. - pe - tu - - a lu - ce - -

Org.

18

Sop. Sax. *p*

S. - at e - - is. *mp*

A. - at e - - is. *mp*

T. - at e - - is. Te *mp*

B. - at e - - is. Te *mp*

Org.

21 *mf*

T. de - cet hym - nus, De - us, in Si - on; et ti - bi red - de - tur

B. de - cet hym - nus, De - us, in Si - on; et ti - bi red - de - tur

de - cet hym - nus, De - us, in Si - on; et ti - bi red - de - tur

25 *mp* *mf*

S. Te de - cet hym - nus,

A. *mp* *mf*
Te de - cet hym - nus,

T. *p* *mp* *mf*
vo - tum in Je - ru - sa - lem. Te de - cet hym - nus,

B. *p*
vo - tum in Je - ru - sa - lem.

29

S. De - us, in Si - on; et ti - bi red - de - tur vo - tum in Je -

A. De - us, in Si - on; et ti - bi red - de - tur vo - tum in Je -

T. De - us, in Si - on; et ti - bi red - de - tur vo - tum in Je -

33

pp *mf* *p*

S. -ru - sa - lem. Te de - cet hym - nus, De - us, in Si - on; et

A. -ru - sa - lem. Te de - cet hym - nus, De - us, in Si - on; et

T. -ru - sa - lem. Te de - cet hym - nus, De - us, in Si - on; et

B. *mf* Te de - cet hym - nus, De - us, in Si - on;

mf Te de - cet hym - nus, De - us, in Si - on;

38

Sop. *mf* *p*

Sax. *mf* *p*

S. *mp* *pp* ti - bi red - de - tur vo - tum in Je - ru - sa - lem.

A. *mp* *pp* ti - bi red - de - tur vo - tum in Je - ru - sa - lem.

T. *mp* *pp* ti - bi red - de - tur vo - tum in Je - ru - sa - lem.

Più mosso (♩ = 80)

43

mp ————— *mf*

S. Re - - qui - em ae - - - ter - - - -

pp

Re - qui - em, re - qui - em, re - qui - em ae -

pp

A. Re - qui - em, re - qui - em, re - qui - em ae -

mp ————— *mf*

T. Re - - qui - em ae - - - ter - - - -

pp

Re - qui - em, re - qui - em ae -

pp

B. Re - qui - em, re - qui - em ae -

Più mosso (♩ = 80)

Org.

49

Sop. Sax. *mf*

S. *f*
- nam do - na e - is Do - mi - ne: et *mf*

A. *mf*
- ter - - nam do - na e - is Do - mi - ne:

T. *mf*
- nam do - na e - is Do - mi - ne:
- ter - - nam do - na e - is Do - mi - ne:

B. *mf*
- ter - - nam do - na e - is Do - mi - ne:

Org. *pp* with 16' Ped. *p*

55

Sop. Sax. *f* *ff*

S. *mf* *ff* *p*
lux per - pe - tu - a lu - ce - at e - is.

A. *f* *ff* *p*
et lux per - pe - tu - a lu - ce - at e - is.

A. *f* *ff* *p*
et lux per - pe - tu - a lu - ce - at e - is.

62

Sop. Sax. *mf*

S. Re - - - qui - em. *mp*

A. Re - qui - em.

T. Re - - - qui - *p*

B. Re - qui - em. *pp*

67

S. *p* *mf* Mi - se - re - a - tur nos - tri - om -

A. *p* *mf* Mi - se - re - a - tur nos - tri - om -

T. *p* *mf* - em. Mi - se - re - a - tur nos - tri - om -

B. *p* *mf* Mi - se - re - a - tur nos - tri - om -

** if performed liturgically,
the movement should end here

71

S. *-ni - pot-ens De - us, et*

A. *-ni - pot-ens De - us, et di - mis - sis pec - ca - tis*

T. *-ni - pot-ens De - us, et di - mis - sis pec - ca - tis*

B. *-ni - pot-ens De - us, et di - mis - sis pec - ca - tis*

Org. *p*

75

A. *nos - tris, per - du - cat nos ad vi - tam ae - ter - nam.*

T. *nos - tris, per - du - cat nos ad vi - tam ae - ter - nam.*

B. *nos - tris, per - du - cat nos ad vi - tam ae - ter - nam.*

Org. *pp*

II. PIE JESU

81 *Adagio* (♩ = 72) *p*

S. Pi - e Je - su, Do - - mi - ne

A. *ppp*
mm

T. *ppp*
mm

B. *ppp*
mm

Org. *Adagio* (♩ = 72) *ppp*

86

S. do - na e - is re - qui - em, Do - mi - ne do - na, Do - mi - ne

A. *pp*
do - na e - is re - qui - em, Do - mi - ne

T. *pp*
do - na e - is re - qui - em, Do - mi - ne

B. *pp*
do - na e - is re - qui - em, Do - mi - ne

92

Sop. Sax. *p*

S. *mp* *pp*
do - na e - is re - qui - em.

A. *mp* *pp*
do - na e - is re - qui - em.

T. *mp* *pp*
do - na e - is re - qui - em.

B. *mp* *pp*
do - na e - is re - qui - em.

Org.

97

Sop. Sax.

Org. *pp*

(Man.) 8' flute

102

Sop. Sax. *mf* Do - mi - ne

A. *p* Do - - mi - ne do - -

T. *p* Do - - mi - ne do - -

B. *p* Do - - mi - ne do - -

Org.

107

S. *p* do - na e - is re - qui - em.

A. *mf* -na e - is re - - qui - em. *p*

A. *mf* - na e - is re - qui - em. *p*

T. *mf* -na e - is re - qui - em. *p*

B. *mf* -na e - is re - qui - em. *p*

III. ALLELUIA

Lento (♩ = 60)

SOPRANO SAXOPHONE in B♭

SOPRANO

ALTO

TENOR

BASS

ORGAN

Man.

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,

Re - qui - em ae - ter - - nam

Re - qui - em ae - ter - - nam

5 **poco accel.**

Sop. Sax. *p*

S. *mp*
al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia,

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

A. *mp*
al - le - lu - ia, al - le - lu - ia al - le - lu - ia, al - le - lu - ia,

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

T. *mf* *f*
do - na e - is Do - - mi - ne:

B. do - na e - is

Org. **poco accel.**
mp

Ped.

9 *cresc.*

S. al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia.

cresc.

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

A. al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia.

cresc.

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

T. *f* et lux per - pe - tu - a *f* lu - ce - at e - is.

B. *f* et lux per - pe - - tu - a.

Org. *mf*

NOT FOR PUSAL SCORE ONLY
NOT FOR USE IN PERFORMANCE

Più mosso (♩ = 100)

13

Sop. Sax. *f* *ff*

Org. *f*

16 **Tempo rubato**

Sop. Sax. *f* *

Org. *ff*

* This entry should overlap the previous organ chord

22 **Tempo giusto** (♩ = 60)

Sop. Sax. *p* *pp*

S. Re - - - qui -

A. Re - qui - em,

A. Re - qui - em,

28

S. -em ae - ter - - - - nam.

re - qui - em, re - qui - em.

A. re - qui - em, re - qui - em.

Org. 8' flute *p*

IV. DE PROFUNDIS

$\text{♩} = 60$

SOPRANO SAXOPHONE in B \flat

SOPRANO

ALTO

TENOR

BASS

ORGAN

pp *p* *mf* *f*

De pro-fun-dis, de pro-fun-dis cla-ma-vi, cla-

De pro-fun-dis, de pro-fun-dis cla-ma-vi, cla-

$\text{♩} = 60$

pp

Ped.

5

S.

A.

T.

B.

f *p* *mp*

cla-ma-vit ad te, Do-mi-ne: Do-mi-ne ex-au-di

cla-ma-vit ad te, Do-mi-ne: Do-mi-ne ex-au-di

-ma-vi ad te, Do-mi-ne: Do-mi-ne ex-au-di

-ma-vi ad te, Do-mi-ne: Do-mi-ne ex-au-di

11

S. vo - cem me - am, Do - mi - ne ex - au - di *p*

A. vo - cem me - am, Do - mi - ne ex - au - di *p*

T. vo - cem me - am, Do - mi - ne ex - au - di *p*

B. vo - cem me - am, Do - mi - ne ex - au - di *p*

Tempo rubato

16

Sop. Sax. *mf*

S. voc - em me - - - am. Re - qui - *pp*

A. voc - em me - - - am. Re - qui - *pp*

T. voc - em me - - - am. *pp*

B. voc - em me - - - am. *pp*

Org. *pp*

19

Sop. Sax. *rubato (saxophone)*

S. -em,

A. -em,

T. Re - qui - em,

B. Re - qui - em,

Org. *rubato (saxophone)*

22

Sop. Sax. *p*

S. re - qui - em.

A. re - qui - em, *pp* re - qui - em.

T. re - qui - em, *pp* re - qui - em.

B. re - qui - em, *pp* re - qui - em.

V. LUX AETERNA

Molto tranquillo (♩ = 66)

SOPRANO
SAXOPHONE
in B♭

SOPRANO

p

Lux ae - ter - - - na, lux ae - ter - na lu - ce - at

ALTO

TENOR

pp

Re - qui - em ae - ter - -

BASS

pp

Re - qui - em ae - ter - -

Molto tranquillo (♩ = 66)

ORGAN

p

7

S.

e - is, Do - - - mi - ne, cum

A.

pp

et lux

T.

- nam do - na e - is Do - mi - ne: et

B.

- nam do - na e - is Do - mi - ne: et

Org.

12

S. *Sanc - - tus tu - is in ae - ter - num, qui - a pi - us es,*

A. *pp*
lux per - pe - tu - a

T. *lux per - pe - tu - a lu - ce - at e - is*

B. *lux per - pe - tu - a lu - ce - at e - is*

Org.

18

S. *qui - a pi - us es.*

A. *ppp*
pi - us es.

T. *qui - a pi - us es, pi - us es.*

B. *qui - a pi - us es, pi - us es.*

Org. *ppp*

Didn't my Lord deliver Daniel?

Spiritual
arr. Richard Allain

Freely ♩ = 80

SOLO SOPRANO
 Did - n't my Lord de - li - ver Dan - iel? Dan - iel was de -

SOPRANO
mf colla voce
Mm *mm*

ALTO
**mf colla voce*
Mm *mm*

TENOR
mf colla voce
Mm *mm*

BASS
mf colla voce
Mm *mm*

Keyboard (rehearsal only)

Freely ♩ = 80

5
 - li - vered so why not ev - 'ry - man? —

mp
 Did - n't my Lord de - li - ver,

mp
 Did - n't my Lord de - li - ver, did - n't my Lord de - li - ver,

Freely ♩ = 140

* Parts shown as cue notes optional.

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9

mp

Did-n't my Lord de - li - ver, did-n't my Lord de - li - ver, did-n't my Lord de - li - ver,

did-n't my Lord de - li - ver, did-n't my Lord de - li - ver, did-n't my Lord de - li - ver,

did-n't my Lord de - li - ver, did-n't my Lord de - li - ver, did-n't my Lord de - li - ver,

12

mf

Did-n't my Lord de - li - ver Dan - iel, de - li - ver

mf

did-n't my Lord de - li - ver, did-n't my Lord de - li - ver, did-n't my Lord de - li - ver,

mf

did-n't my Lord de - li - ver, did-n't my Lord de - li - ver, did-n't my Lord de - li - ver,

mf

did-n't my Lord de - li - ver, did-n't my Lord de - li - ver, did-n't my Lord de - li - ver,

Dan - iel, de - li - ver Dan - iel? Did-n't my Lord de - li - ver
 did-n't my Lord de - li - ver, did-n't my Lord de - li - ver, did-n't my Lord de - li - ver,
 did-n't my Lord de - li - ver, did-n't my Lord de - li - ver, did-n't my Lord de - li - ver,
 did-n't my Lord de - li - ver, did-n't my Lord de - li - ver, did-n't my Lord de - li - ver,

Dan - iel, then why not e - ve - ry man?
 did-n't my Lord de - li - ver, why not e - ve - ry, did-n't my Lord de - li - ver,
 did-n't my Lord de - li - ver, why not e - ve - ry, did-n't my Lord de - li - ver,
 did-n't my Lord de - li - ver, why not e - ve - ry, did-n't my Lord de - li - ver,

did-n't my Lord de - li - ver, did-n't my Lord de - li - ver, did-n't my Lord de - li - ver

did-n't my Lord de - li - ver, did-n't my Lord de - li - ver, did-n't my Lord de - li - ver

did-n't my Lord de - li - ver, did-n't my Lord de - li - ver, did-n't my Lord? He de -

f

mf Dan - iel, Dan - iel,

mf Dan - iel, Dan - iel,

mf Dan - iel, Dan - iel,

- liv-ered Dan - iel from the li-on's den, Jo-nah from the bel-ly of the whale, and the

28

Dan - iel, why not e - ve - ry man? ___ De - li - ver,

Dan - iel, why not e - ve - ry man? ___ De - li - ver,

Dan - iel, why not e - ve - ry man? ___

He - brew chil - dren from the fie - ry fur - nace, then why not e - ve - ry man? ___

32

did-n't my Lord de - li - ver, did-n't my Lord de - li - ver, did-n't my Lord de - li - ver,

did-n't my Lord de - li - ver, did-n't my Lord de - li - ver, did-n't my Lord de - li - ver,

Did-n't my Lord de - li - ver, did-n't my Lord de - li - ver, did-n't my Lord de - li - ver,

De - li - ver, de - li - ver, de - li - ver,

35

mp

did-n't my Lord de - li - ver, did-n't my Lord de - li - ver Dan - iel, de - li - ver

mp

did-n't my Lord de - li - ver, did-n't my Lord de - li - ver, did-n't my Lord de - li - ver,

mp

did-n't my Lord de - li - ver, did-n't my Lord de - li - ver, did-n't my Lord de - li - ver,

mp

de - li - ver, did-n't my Lord de - li - ver, did-n't my Lord de - li - ver,

38

Dan - iel, de - li - ver Dan - iel? Did-n't my Lord de - li - ver

did-n't my Lord de - li - ver, did-n't my Lord de - li - ver, did-n't my Lord de - li - ver,

did-n't my Lord de - li - ver, did-n't my Lord de - li - ver, did-n't my Lord de - li - ver,

did-n't my Lord de - li - ver, did-n't my Lord de - li - ver, did-n't my Lord de - li - ver,

41

Dan - iel, — then why not e - ve - ry man?
 did-n't my Lord de - li - ver, why not e - ve - ry, did-n't my Lord de - li - ver,
 did-n't my Lord de - li - ver, why not e - ve - ry, did-n't my Lord de - li - ver,
 did-n't my Lord de - li - ver, why not e - ve - ry, did-n't my Lord de - li - ver,
 did-n't my Lord de - li - ver, did-n't my Lord de - li - ver, did-n't my Lord de - li - ver,

44

did-n't my Lord de - li - ver, did-n't my Lord de - li - ver, did-n't my Lord de - li - ver
 did-n't my Lord de - li - ver, did-n't my Lord de - li - ver, did-n't my Lord de - li - ver
 did-n't my Lord de - li - ver, did-n't my Lord de - li - ver, did-n't my Lord? I

47 *f*

Gos - pel ship — to sail, — land-ed — on

mf

Dan - iel, Dan - iel, Dan -

mf

Dan - iel, Dan - iel, Dan -

mf

Dan - iel, Dan - iel, Dan -

set my foot on the Gos-pel ship, and the ship be-gan to sail; it land-ed me o-ver on —

52 *ff*

Ca - naan's shore ne-ver come back no more. —

ff *p*

- iel, ne-ver come back no more. — De-li-ver, did-n't my Lord de-li-ver,

ff *p*

- iel, ne-ver come back no more. — De-li-ver, did-n't my Lord de-li-ver,

ff *p*

- iel, ne-ver come back no more. — Did-n't my Lord de-li-ver,

Ca-naan's shore, and I'll ne-ver come back no more. — De - li - ver,

56

did-n't my Lord de - li - ver, did-n't my Lord de - li - ver, did-n't my Lord de - li - ver,
 did-n't my Lord de - li - ver, did-n't my Lord de - li - ver, did-n't my Lord de - li - ver,
 did-n't my Lord de - li - ver, did-n't my Lord de - li - ver, did-n't my Lord de - li - ver,
 de - li - ver, de - li - ver, de - li - ver,

59

mp Did-n't my Lord de - li - ver Dan - iel, de - li - ver Dan - iel, de - li - ver
mp Did-n't my Lord de - li - ver, did-n't my Lord de - li - ver, did-n't my Lord de - li - ver,
mp Did-n't my Lord de - li - ver, did-n't my Lord de - li - ver, did-n't my Lord de - li - ver,
mp Did-n't my Lord de - li - ver, did-n't my Lord de - li - ver, did-n't my Lord de - li - ver,

62

Dan - iel? — Did-n't my Lord de - li - ver Dan - iel, — then
 did-n't my Lord de - li - ver, did-n't my Lord de - li - ver, did-n't my Lord de - li - ver,
 did-n't my Lord de - li - ver, did-n't my Lord de - li - ver, did-n't my Lord de - li - ver,
 did-n't my Lord de - li - ver, did-n't my Lord de - li - ver, did-n't my Lord de - li - ver,

65

why not e - ve - ry, did-n't my Lord de - li - ver, did-n't my Lord de - li - ver,
 why not e - ve - ry, did-n't my Lord de - li - ver, did-n't my Lord de - li - ver,
 why not e - ve - ry, did-n't my Lord de - li - ver, did-n't my Lord de - li - ver,
 why not e - ve - ry, de - li - ver, de - li - ver,

68

dim.

did-n't my Lord de - li - ver, did-n't my Lord de - li - ver, did-n't my Lord de - li - ver,

dim.

did-n't my Lord de - li - ver, did-n't my Lord de - li - ver, did-n't my Lord de - li - ver,

dim.

did-n't my Lord de - li - ver, did-n't my Lord de - li - ver, did-n't my Lord de - li - ver,

dim.

de - li - ver, de - li - ver, de - li - ver,

71

pp

did-n't my Lord de-li-ver, did-n't my Lord de-li-ver, did-n't my Lord de-li-ver? De-li-ver.

pp

did-n't my Lord de-li-ver, did-n't my Lord de-li-ver, did-n't my Lord de-li-ver? De-li-ver.

pp

did-n't my Lord de-li-ver, did-n't my Lord de-li-ver, did-n't my Lord de-li-ver? De-li-ver.

pp

de - li - ver, de - li - ver, de - li - ver? De-li-ver.

ONLINE PERUSAL SCORE ONLY
NOT FOR USE IN PERFORMANCE

Go down, Moses

Spiritual
arr. Richard Allain

Freely at first $\text{♩} = 66$

† *pp*

SOPRANO ALTO

ossia alto

Go down, Mo - ses, 'way down in E - gypt's lan',

TENOR BASS

pp

5

a tempo

mf

tell ole — Pha - raoh, to let my peo-ple go. Go down, Mo-ses,

mf

11

'way down in E-gypt's lan', — tell ole — Pha - raoh, to let my peo-ple

16

* ALTO SOLO

mf

ALL *f*

mf

go. When Is - rael was in E-gypt's lan', let my peo-ple go, op -

f

† May be performed down a tone.

* Solo optional

21

ALL *mf*

- pressed so hard they could not stand, let my peo-ple go. Go down,

mf

26

Mo - ses, 'way down in E - gypt's lan', — tell ole Pha - raoh, to

31

let my peo-ple go. *mp* let my peo-ple

* BASS SOLO *mf* ALL *mp*

Thus saith the Lord, bold Mo-ses said, let my peo-ple

36

go, let my peo-ple go.

BASS SOLO *mf* ALL *f*

go, if not I'll smite your first-born dead.

* Solo optional

41 *pp*

Go down, Mo - ses, 'way down in E - gypt's lan', ___ tell_ ole ___

pp

46

Pha - raoh, to let my peo-ple go. Go down, Mo-ses, 'way down in

f

pp

52

E-gypt's lan', ___ tell ole ___ Pha - raoh, let my peo-ple, ___

rit. *più mosso*

fp

to let my peo-ple, ___

57

Let my peo-ple, ___ shout

fp *f* *ff*

let my peo-ple, ___ let my peo - ple go!

ff

* If only SATB are available, this section to the end may be sung by 1st soprano, 1st alto, 1st tenor and 2nd bass.

ONLINE PERUSAL SCORE ONLY
NOT FOR USE IN PERFORMANCE

arr. Richard Allain

STEAL AWAY

Spiritual (2006)

for SSATB chorus unaccompanied

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Steal Away

Spiritual
arr. Richard Allain

$\text{♩} = 56$
pp *mf*

SOPRANO
Steal a-way, steal a-way, steal a-way to Je - sus...

ALTO
Steal a-way, steal a-way, steal a-way to Je - sus...

TENOR
Steal a-way, steal a-way, steal a-way to Je - sus...

BASS
Steal a-way, steal a-way, steal a-way to Je - sus...

Keyboard
(rehearsal only)

$\text{♩} = 56$

5 *mp* *f* *p*

Steal a-way, steal a-way home, I ain't got long to stay here.

Steal a-way, steal a-way home, ain't got long to stay here.

Steal a-way, steal a-way home, ain't got long to stay here.

Steal a-way, steal a-way home, ain't got long to stay here.

Poco più mosso

9

f

1. My Lord, he calls me, he calls me by the thun-der. The trum-pet sounds with -
 2. Green trees a-bend-in', poor sin-ner stands a - trem-blin'. The trum-pet sounds with -

f

1. My Lord, he calls me, he calls me by the thun-der. The trum-pet sounds with -
 2. Green trees a-bend-in', poor sin - ner stands a - trem-blin'.

f

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f

1. My Lord, he calls me, he calls me by the thun-der. The trum-pet sounds with -
 2. Green trees a-bend-in', poor sin - ner stands a - trem-blin'.

Poco più mosso

12

Tempo I *mp* **rit.** **a tempo**

- in-a my soul, I ain't got long to stay here, — I ain't got long to stay here.

mp

- in my soul, I ain't got long to stay here, — I ain't got long to stay here.

mp

- in my soul, ain't got long to stay here, — I ain't got long to stay here.

mp

- in my soul, ain't got long to stay here, — I ain't got long to stay here.

mp

- in my soul, ain't got long to stay here, — I ain't got long to stay here.

Tempo I *mp* **rit.** **a tempo**

17 *pp* *mp* *f* *dim.* *mp*

Steal a - way, steal a - way, steal a - way to — Je - sus. Steal a - way,

pp *mp* *f* *dim.* *mp*

Steal a - way, steal a - way, steal a - way to — Je - sus. Steal a - way,

pp *mp* *f* *dim.* *mp*

Steal a - way, steal a - way, steal a - way to — Je - sus. Steal a - way,

pp *mp* *f* *dim.* *mp*

Steal a - way, steal a - way, steal a - way to — Je - sus. Steal a - way,

22 *p* *poco* *rit.* *pp*

steal a - way home, I ain't got long to stay here, ain't got long to stay here.

p *poco* *pp*

steal a - way home, ain't got long to stay here, ain't got long to stay here.

p *poco* *pp*

steal a - way home, ain't got long to stay here, ain't got long to stay here.

p *poco* *pp*

steal a - way home, ain't got long to stay here, ain't got long to stay here.

rit.

arr. Richard Allain

WERE YOU THERE?

Spiritual (2006)

for Soprano solo and SATB (div.) unaccompanied

ONLINE PERUSAL SCORE ONLY
NOT FOR USE IN PERFORMANCE

Novello

Were you there?

Spiritual
arr. Richard Allain

Maestoso

SOPRANO *mp* *mf*
Were you there when they cru - ci - fied my Lord? _____ Were you

ALTO *mp*
there when they cru - ci - fied my Lord? _____

TENOR *mp*
there when they cru - ci - fied my Lord? _____

BASS *mp*
there when they cru - ci - fied my Lord? _____

Keyboard (rehearsal only) **Maestoso**

5

f *mf* *dim.*
there when they cru-ci-fied my Lord? Oh! _____ Some-times it caus-es me to

mf *f* *mf* *dim.*
there when they cru-ci-fied my Lord? Oh! _____ Some-times it caus-es me to

mf *f* *mf* *dim.*
there when they cru-ci-fied my Lord? Oh! _____ Some-times it caus-es me to

mf *f* *mf* *dim.*
there when they cru-ci-fied my Lord? Oh! _____ Some-times it caus-es me to

12

mp *p* *pp* *mp*

trem-ble, trem-ble, trem-ble. Were you there when they cru - ci - fied my Lord? _____

mp *p* *pp* *mp*

trem-ble, trem-ble, trem-ble. there when they cru - ci - fied my Lord? _____

mp *p* *pp* *mp*

trem-ble, trem-ble, trem-ble. there when they cru - ci - fied my Lord? _____

mp *p* *pp* *mp*

trem-ble, trem-ble, trem-ble. there when they cru - ci - fied my Lord? _____

17

SOPRANO SOLO

mp

Were you there when they nailed him to the tree? _____ Were you there when they

p

Mm *mm*

p

Mm *mm*

p

Mm *mm*

p

Mm *mm*

nailed him to the tree? Oh! Some-times it caus-es me to
mf Oh! Some-times it caus-es me to
mf Oh! Some-times it caus-es me to
mf Oh! Some-times it caus-es me to
mf Oh! Some-times it caus-es me to
mf Oh! Some-times it caus-es me to

mp trem-ble, trem-ble, trem-ble. Were you there when they nailed him to the tree?
p trem-ble, trem-ble, trem-ble. *pp* trem-ble, trem-ble, trem-ble. *Mm*
mp trem-ble, trem-ble, trem-ble. *p* trem-ble, trem-ble, trem-ble. *pp* trem-ble, trem-ble, trem-ble. *Mm*
mp trem-ble, trem-ble, trem-ble. *p* trem-ble, trem-ble, trem-ble. *pp* trem-ble, trem-ble, trem-ble. *Mm*
mp trem-ble, trem-ble, trem-ble. *p* trem-ble, trem-ble, trem-ble. *pp* trem-ble, trem-ble, trem-ble. *Mm*
mp trem-ble, trem-ble, trem-ble. *p* trem-ble, trem-ble, trem-ble. *pp* trem-ble, trem-ble, trem-ble. *Mm*

molto tenuto

— Were you there when they laid Him in the tomb? — Were you there when they

— Were you there when they laid Him in the tomb? — Were you there when they

— Were you there when they laid Him in the tomb? — Were you there when they

— Were you there when they laid Him in the tomb? — there when they

molto tenuto

laid Him in the tomb? Oh! — Some-times it caus-es me to trem-ble, trem-ble,

laid Him in the tomb? Oh! — Some-times it caus-es me to trem-ble, trem-ble,

laid Him in the tomb? Oh! — Some-times it caus-es me to trem-ble, trem-ble,

laid Him in the tomb? Oh! — Some-times it caus-es me to trem-ble, trem-ble,

47

mp *molto cresc.* *ff*

trem-ble. Were you there when they laid Him in the tomb? Oh!

mp *molto cresc.* *ff*

trem-ble. there when they laid Him in the tomb? Oh!

mp *molto cresc.* *ff*

trem-ble. there when they laid Him in the tomb? Oh!

mp *molto cresc.* *ff*

trem-ble. there when they laid Him in the tomb? Oh!

53

Meno mosso

mp *ppp*

Were you there when they laid Him in the tomb?

mp *ppp*

Were you there when they laid Him in the tomb?

mp *ppp*

Were you there when they laid Him in the tomb?

mp *ppp*

Were you there when they laid Him in the tomb?

Molto mosso