

1. Angelus ad pastores ait

Luke 2:10–11

Raphaella Aleotti

(c. 1570–p. 1646)

Edited by Christopher Shaw

Soprano 1
An - ge - lus ad pa - sto - res a - - -

Soprano 2
An - ge - lus ad pa - sto - res a - - -

Alto
-

Tenor
-

Bass
-

5 $\text{♩} = \text{♩}$

S.1
- it: An - nun - ci - o vo - bis gau - di - um ma - gnum, gau - di - um ma -

S.2
- it: An - nun - ci - o vo - bis gau - di - um ma - gnum, gau - di - um ma -

A.
An - nun - ci - o vo - bis gau - di - um ma - gnum, gau - di - um ma -

T.
An - nun - ci - o vo - bis gau - di - um ma - gnum, gau - di - um ma -

B.
An - nun - ci - o vo - bis gau - di - um ma - gnum, gau - di - um ma -

2. Crossing the Bar

on words by
Alfred, Lord Tennyson
(1809–92)

Rani Arbo
(b. 1968)

Flexibly

Soprano
Alto

1. Sun - set and eve - ning star And one clear call for__ me! And

Tenor
Bass

5

S.
A.

may there be no__ moan-ing of the bar,_ When I put out to sea, when

T.
B.

9

S.
A.

I put out to sea,_____ when I put out to sea, And

T.
B.

13

S.
A.

may there be no__ moan-ing of the bar_ When I put out to sea. 2. But

T.
B.

3. The Pilgrimes Travels

Emilia Lanier
(1569–1645)

Judith Bingham
(b. 1952)

♩ = 57

Soprano

Alto

Tenor

Bass

Organ

Pedals

6

S. *mp*
The pil-grim's tra - vels, and the shep - herd's care, _

A. *mp*
The pil-grim's tra - vels, and _____ care, _

mf *mp*

8' 3

mp

4. Stabat Mater

This edition has been transposed down a tone from the original – see Commentary.

Sister Sulpitia Cesis (1577–c.1619)
 Edited by Candace Smith

Soprano (Cantus)
 Alto (Altus)
 Tenor (Tenor)
 Bass (Bassus)

Sta - bat Ma - ter do - lo - ro - - sa

Sta - bat Ma - ter do - lo - ro - - sa

Sta - bat Ma - ter do - lo - ro - - sa

Sta - bat Ma - ter do - lo - ro - - sa

9

S.
 A.
 T.
 B.

iux - ta cru - cem la - cri - mo - sa dum pen - de -

iux - ta cru - cem la - cri - mo - sa dum pen - de - bat

iux - ta cru - cem la - cri - mo - sa dum pen - de - bat

iux - ta cru - cem la - cri - mo - sa dum pen - de -

16

S.
 A.
 T.
 B.

- bat Fi - li - us. Cu - ius a - ni - mam ge -

Fi - li - us, Fi - li - us. Cu - ius a - ni - mam ge -

Fi - li - us, Fi - li - us. Cu - ius a - ni - mam ge -

- bat Fi - li - us. Cu - ius a - ni - mam ge -

5. Gebet in der Christnacht

(Prayer on Christmas Eve)

Wilhelm Müller
(1794–1827)

Fanny Hensel (née Mendelssohn) (1805–47)
Edited and adapted by Olivia Sparkhall

Larghetto

mp *mf*

Soprano
O Lie - be, die am Kreu - ze rang, O Lie - be, die den
O Love that suf - fered on the cross, O Love that con - quered

Alto
O Lie - be, die am Kreu - ze rang, O Lie - be, die den
O Love that suf - fered on the cross, O Love that con - quered

Tenor
O Lie - be, die am Kreu - ze rang, O Lie - be, die den
O Love that suf - fered on the cross, O Love that con - quered

Bass
O Lie - be, die am Kreu - ze rang, O Lie - be, die den
O Love that suf - fered on the cross, O Love that con - quered

mp

S.
Tod be-zwang für al - le Men - schen - kin - der. Ge -
e - ven death for all the chil - dren of men. Con -

A.
Tod be-zwang für al - le Men - schen - kin - der. Ge -
e - ven death for all the chil - dren of men. Con -

T.
Tod be-zwang für al - le Men - schen - kin - der. Ge -
e - ven death for all the chil - dren of men. Con -

B.
Tod be-zwang für al - le Men - schen - kin - der. Ge -
e - ven death for all the chil - dren of men. Con -

6. A Hymne to Christ

John Donne (1572–1631)
verses from *A Hymne to Christ* (1619)

Imogen Holst
(1907–84)

Andante

mp

Soprano
In what torne ship so - ev - er I em - barke, That ship shall be my em -

mp

Alto
In what torne ship so - ev - er I em - barke, That ship shall be my em -

mp

Tenor
In what torne ship so - ev - er I em - barke, That ship shall be my em-bleme

mp

Bass
In what torne ship so - ev - er I em - barke, That ship shall be _____

5

mf

S.
- bleme of thy Arke; _____ What sea _____ so - ev - er swal-low mee, _____

mf

A.
- bleme of thy Arke; _____ What sea so - ev - er swal-low mee, _____

mf

T.
of thy Arke; _____ What sea so - ev - er swal-low mee, _____

mf

B.
_____ thy _____ Arke; _____ What sea _____ swal-low mee, _____

7. Crux fidelis

Emily Dickinson (1830–86)
Emilia Lanier (1569–1645)

Sarah MacDonald
(b. 1968)

Lento dolorosa ♩ = 69

p
Soprano *Crux fi - de - lis, crux fi - de - lis, crux fi -*
Alto *Crux fi - de - lis, crux fi - de - lis, crux fi -*
Tenor *Crux fi - de - lis, crux fi - de - lis, crux fi -*
Bass *E - clipse - at mid - night -*
mp

7
S. *- de - lis, crux fi - de - lis, crux fi - de - lis,*
A. *- de - lis, crux fi - de - lis, crux fi - de - lis,*
T. *- de - lis, crux fi - de - lis, crux fi - de - lis,*
B. *it was dark be - fore sun - set at Eas - ter - Blind - ness - on the*
mp
mf

8. The Lord is Good

Lamentations of Jeremiah 3:25-7, 31-3
Hosea 14:1

Cecilia McDowall
(b. 1951)

Spacious, expressive ♩ = c.63

mp sempre dolce

Soprano Solo 1
*Je - ru - sa - lem, Je - ru - sa -

mp sempre dolce

Soprano Solo 2
*Je - ru - sa - lem, Je - ru - sa -

Soprano

Alto

Tenor

Bass

4

Solo S.1
- lem,

Solo S.2
- lem,

p sonorous
S. The Lord is good un-to them that wait for

p sonorous
A. The Lord is good un-to them that wait for

p sonorous
T. The Lord is good to them that

p sonorous
B. The Lord is good to them that

* The two soprano soloists should sound slightly distant and ethereal, as if floating above the chorus.

Multitude of Voices' Anthology of Sacred Music by Women Composers (2019)

9. We Shall Walk through the Valley

African American Spiritual

African American Spiritual
Arranged by Undine Smith Moore (1904–89)

Serenely

Soprano *mf* Ah Lord, we shall

Alto *mf* Ah We shall

Tenor *mf* Ah Lord, we shall

Bass *mf* Ah We shall

6
S. walk, shall walk in peace.

A. walk, shall walk in peace. *p* 1. We shall walk through the val - ley in
2. There will be no tri - als

T. walk, shall walk in peace. *p* 1. We shall walk through the val - ley in
2. There will be no tri - als

B. walk, shall walk in peace. *p* (1.) through the val - ley in
2. There will be no

11. Sing unto the Lord

Words from Isaiah

Elizabeth Poston
(1905–87)

Con anima (♩ = c.108) *mf*

Soprano
Alto
Tenor
Bass

Sing un - to the Lord;

Con anima (♩ = c.108) *mf* *non leg.*

Organ

4

S.
A.
T.
B.

Cry, cry out and shout, shout, thou in - ha - bi - tant of Zi - on. Sing,

f *mf*

f *mf*

f *mf*

f *mf*

f *mf*

12. The Call

George Herbert (1593–1633)
from *The Temple* (1633)

Gail Randall
(b. 1955)

Slowly, prayerfully ♩ = 50 *mf*

Soprano Solo

pp *p*

Soprano Alto

Tenor Bass

pp *p*

Come, my Way, my Truth, my
The call, the call, the call, the

4

S. Solo

S. A.

T. B.

mp

mp

Life: The call, the call, the call, the
call, Such a Way, as gives us breath: Such a Truth, as ends all
breath: Such a Truth, as ends all

13. Weihnachtslied

(Christmas Carol)

Friedrich Leopold Graf zu Stolberg-Stolberg (1750–1819)

Louise Reichardt (1779–1826)

English translation by Olivia Sparkhall

Editorially reconstructed by Olivia Sparkhall

Moderato

mf *mp*

Soprano
Alto

Chris-tus ward euch heut ge - bo - ren, Eu - er Hei - land, eu - er
Christ was born to you this morn-ing, He's your Sa - viour and your

Tenor
Bass

mf *mp*

4

S.
A.

Herr! Da-vids Stadt hat Er er - ko - ren, Und in Win-dlen lie - get
Lord! Born this day in Da-vid's ci - ty, And in swad-dling clothes he

T.
B.

mf *mp*

9

S.
A.

Er! In der Krip-pe liegt der Herr. Je-dem Volk ward Er ge - bo - ren.
lies! In the man-ger lies the Lord. He was born to ev-'ry na - tion.

T.
B.

mf

15

S.
A.

Hoch-ge - lo - bet in der Zeit! Hoch-ge - lobt in E - wig-keit!
High - ly praised in ev - 'ry Age! High - ly praised in e - ter - ni - ty!

T.
B.

f

Multitude of Voyces' Anthology of Sacred Music by Women Composers (2019)

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14. Drop down, ye heavens

The Advent Prose
Isaiah 45:8

Anna Semple
(b. 1997)

$\text{♩} = 96$

Soprano 1 *p*
Drop, drop, drop, drop, drop,

Soprano 2 *p*
Drop, drop, drop, drop, drop,

Alto *p*
Drop, drop, drop, drop, drop,

Tenor *p*
Drop, drop down, drop,

Bass *p*
Drop, drop down, drop,

6 *mp*

S.1 *mp*
Drop down, ye hea-vens, drop down, ye hea-vens, drop

S.2 *p*
Drop down, ye hea-vens, drop down, ye hea-vens,

A. *p*
drop, drop, drop, drop,

T. *p*
drop, drop, drop, drop,

B. *p*
Drop, drop, drop,

15. Komm süßer Tod

Anon. c.1724

Ethel Smyth (1858–1944)
(after the chorale by J.S. Bach)
Edited by Maks Adach

Musical score for Soprano, Alto, Tenor, and Bass, measures 1-4. The score is in 3/2 time and B-flat major. The Soprano part begins with a whole rest in the first three measures, followed by a whole note G4 in the fourth measure, marked *p*. The Alto part begins with a whole rest in the first measure, followed by a half note G4 in the second, a half note F4 in the third, and a whole note G4 in the fourth, marked *p*. The Tenor part begins with a whole note G3 in the first, a half note F3 in the second, and a whole note G3 in the third, marked *p*. The Bass part begins with a whole rest in the first three measures, followed by a whole note G2 in the fourth measure, marked *p*. The lyrics are: Soprano: Komm; Alto: Komm süs - ser Tod,; Tenor: Komm süs - ser Tod, Komm süs - ser; Bass: Komm süs - ser Tod, Komm.

Musical score for Soprano, Alto, Tenor, and Bass, measures 5-8. The Soprano part begins with a whole note G4 in the fifth, a whole note F4 in the sixth, and a whole note G4 in the seventh, followed by a whole rest in the eighth. The Alto part begins with a half note G4 in the fifth, a half note F4 in the sixth, and a whole note G4 in the seventh, followed by a whole rest in the eighth. The Tenor part begins with a whole note G3 in the fifth, a half note F3 in the sixth, and a whole note G3 in the seventh, followed by a whole note G3 in the eighth, marked *p*. The Bass part begins with a whole note G2 in the fifth, a half note F2 in the sixth, and a whole note G2 in the seventh, followed by a whole note G2 in the eighth, marked *p*. The lyrics are: Soprano: süs - ser Tod,; Alto: Komm süs - ser Tod,; Tenor: Tod, Komm sel - ge Ruh; Bass: süs - ser Tod, Komm sel - ge.

16. Dona nobis pacem

Olivia Sparkhall
(b. 1976)

Andante ♩ = 92

Soprano *p* Do - - - - na *mp*

Alto *p* Do - - na *mp* no - - - -

Tenor

Bass

8

S. *p* no - - - -

A. *p* - - - - bis *mf* pa - - - -

T.

B.

17. Let all the world in every corner sing

George Herbert (1593–1633)
(*The Temple* 1633)

Greta Tomlins
(1912–72)

Andante

Soprano *f* *cresc.*
Let all the world in ev'-ry

Alto *f* *cresc.*
Let all the world in ev'-ry

Tenor *f* *cresc.*
Let all the world in ev'-ry

Bass *f* *cresc.*
Let all the world in ev'-ry

Andante
Organ or Piano: *con Ped.* *mf* *f* *cresc.*

4

S. cor - ner sing, My God and King! The heav'ns are

A. cor - ner sing, My God and King! The heav'ns are

T. cor - ner sing, My God and King! The heav'ns are

B. cor - ner sing, My God and King! The heav'ns are

18. Hail, O Queen

Joanna Ward
(b. 1998)

$\text{♩} = 62$

mf

Soprano 1
A - ve, - na Cae -

mf

Soprano 2
Re - gi - - lo-rum,

mf

Alto
- na Cae - A - ve,

mf

Tenor
A - ve, - lo-rum,

mf

Bass
Re - gi - A - ve,

9

(*mf*) *p* *fp*

S.1
Do - mi - Do-mi-na An-ge-lo - rum-*mm*

p *fp*

S.2
A - ve, Do-mi-na

p *fp* *mf*

A.
A - ve, Do-mi-na, - na An -

(*mf*)

T.
Do - mi - - na An -

p *fp*

B.
Do - mi-na An-ge-lo - rum-*mm*

Performance note

This piece should be sung plainly and simply. No effort should be made to emphasise certain words or beats of bars.

19. Leaf from leaf Christ knows

Christina Rossetti
(1830–94)

Judith Weir
(b. 1954)

♩ = 104

Soprano

Alto

Tenor

Bass

Organ

Gt. warm, rich
mf

Sw. clear, reedy
mf

5

S. *mp*

A. *mp*

Ch. bright, gentle

Sw.

Ch. *mp*

(*mf*) Sw.

20. Alleluia, I heard a voice

Revelation 19:1 & 6

Janet Wheeler
(b. 1957)

p $\text{♩} = 54$

Soprano
Al - le - lu - ia,

Alto
Al - le - lu - ia,

Tenor
p
Al - le - lu - - - ia, al - le -

Bass
p
Al - le - lu - - - ia, al - le -

6

S.
al - le - lu - - - ia,

A.
al - le - lu - - - ia,

T.
- lu - - - ia, al - le -

B.
- lu - - - ia, al - le -

21. Great is Your Faithfulness

Words adapted from
Lamentations 2:17–19, 3: 23–24 (NRSV)

Helen Williams
(b. 1969)

$\text{♩} = c.60$ (bar lengths vary)

Baritone Solo

Soprano
Alto

Tenor
Bass

Organ

$\text{♩} = c.60$ (bar lengths vary)

f

6

mf *meno* *mp* *p*

meno mosso $\text{♩} = c.46$

13

S.
A.

T.
B.

The Lord has done what he pur - posed, he has

mp

mp

meno mosso $\text{♩} = c.46$

22. I sing of a maiden

15th Century Sloane Manuscript 2593

Alison Willis
(b. 1971)

Con moto ♩ = 76

Musical score for Soprano, Alto, Tenor, and Bass, measures 1-5. The key signature is two sharps (D major) and the time signature is 9/8. The tempo is **Con moto** with a quarter note equal to 76 beats per minute. The Soprano part is silent. The Alto part begins in measure 5 with the lyrics "I sing of a" and a *mp* dynamic. The Tenor part begins in measure 5 with the lyrics "I sing of a mai-den (nn)" and a *mp* dynamic. The Bass part begins in measure 1 with a *mp* dynamic and *nn* lyrics, and has *mm* dynamics in measures 2, 3, and 4.

Musical score for Soprano, Alto, Tenor, and Bass, measures 6-9. The Soprano part begins in measure 6 with the lyrics "I sing of a mai - den_ that is match-less," and a *mp* dynamic. The Alto part begins in measure 6 with the lyrics "mai - den (nn) that is match-less," and a *mp* dynamic. The Tenor part begins in measure 6 with the lyrics "that is match-less, I sing of a" and a *mp* dynamic. The Bass part begins in measure 6 with a *mp* dynamic and *nn* lyrics, and has *mm* dynamics in measures 7 and 8.