

# 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;  
Sing un - to the Lord;  
Sing un - to the Lord;  
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,  
Cry, cry out and shout, shout, thou in - ha - bi - tant of Zi - on. Sing,  
Cry, cry out and shout, shout, thou in - ha - bi - tant of Zi - on. Sing,  
Cry, cry out and shout, shout, thou in - ha - bi - tant of Zi - on. Sing,

*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

Come, my Way, my Truth, my

The call, the call, the call, the

*pp* *p*

4

S. Solo

Life: The call, the call, the call, the

S. A.

*mp*

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

T. B.

*mp* breath: Such a Truth, as ends all

# 13. Weihnachtslied

(Christmas Carol)

Friedrich Leopold Graf zu Stolberg-Stolberg (1750–1819)  
English translation by Olivia Sparkhall

Louise Reichardt (1779–1826)  
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*

# 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

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 note rest in measure 1, followed by a whole note G4 in measure 4 with the lyrics "Komm". The Alto part begins with a whole note rest in measure 1, followed by a half note G4 in measure 2, a half note F4 in measure 3, and a half note E4 in measure 4 with the lyrics "Komm süs - ser Tod,". The Tenor part begins with a half note G3 in measure 1, a half note F3 in measure 2, a half note E3 in measure 3, and a half note D3 in measure 4 with the lyrics "Komm süs - ser Tod, Komm süs - ser". The Bass part begins with a whole note rest in measure 1, followed by a half note G2 in measure 2, a half note F2 in measure 3, and a half note E2 in measure 4 with the lyrics "Komm süs - ser Tod, Komm". Dynamics include *p* (piano) for Soprano, Alto, and Bass.

Musical score for Soprano, Alto, Tenor, and Bass, measures 5-8. The Soprano part begins with a whole note G4 in measure 5, a whole note F4 in measure 6, and a whole note E4 in measure 7 with the lyrics "süs - ser Tod,". The Alto part begins with a half note G4 in measure 5, a half note F4 in measure 6, a half note E4 in measure 7, and a whole note D4 in measure 8 with the lyrics "Komm süs - ser Tod,". The Tenor part begins with a half note G3 in measure 5, a half note F3 in measure 6, a half note E3 in measure 7, and a half note D3 in measure 8 with the lyrics "Tod, Komm sel - ge Ruh". The Bass part begins with a half note G2 in measure 5, a half note F2 in measure 6, a half note E2 in measure 7, and a half note D2 in measure 8 with the lyrics "süs - ser Tod, Komm sel - ge". Dynamics include *p* (piano) for Tenor and Bass.

# 16. Dona nobis pacem

Olivia Sparkhall  
(b. 1976)

**Andante** ♩ = 92

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

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

Tenor

Bass

Detailed description: This block contains the first system of the musical score. It features four staves: Soprano, Alto, Tenor, and Bass. The Soprano and Alto parts are written in treble clef with a key signature of one flat (Bb) and a 3/4 time signature. The Soprano part begins with a piano (*p*) dynamic and a half note 'Do', followed by a melodic line that leads to a half note 'na' with a mezzo-piano (*mp*) dynamic. The Alto part begins with a piano (*p*) dynamic and a half note 'Do', followed by a melodic line that leads to a half note 'na' with a mezzo-piano (*mp*) dynamic, and then a half note 'no'. The Tenor and Bass parts are shown as empty staves with a bass clef and a 3/4 time signature.

8

S. *p* no - - - - - *mf*

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

T.

B.

Detailed description: This block contains the second system of the musical score, starting at measure 8. It features four staves: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The Soprano part continues with a mezzo-piano (*mp*) dynamic and a half note 'no', followed by a melodic line that leads to a half note 'no' with a mezzo-forte (*mf*) dynamic. The Alto part continues with a piano (*p*) dynamic and a half note 'bis', followed by a melodic line that leads to a half note 'pa' with a mezzo-forte (*mf*) dynamic. The Tenor and Bass parts are shown as empty staves with a bass clef and a 3/4 time signature.

# 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.

*mp* Ch. *(mf)* Sw.

# 20. Alleluia, I heard a voice

Revelation 19:1 & 6

Janet Wheeler  
(b. 1957)

$\text{♩} = 54$

*p*

Soprano  
Al - le - lu - ia,

*p*

Alto  
Al - le - lu - ia,

*p*

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

*p*

Bass  
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.

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

T.  
B.

*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. There are fermatas and accents over the notes in measures 6-9.