

1. I sing of a maiden

15th Century Sloane Manuscript 2593

Amy Bebbington
(b. 1975)

Freely, with feeling ♩ = c.69

mf legato

Soprano 1

I sing _____ of a maid - en _____ that is mak - e - less;_

Soprano 2

Soprano 3
or Alto

4

S.1

_____ King of all king-es _____ to her son _____ she ches, King of

S.2

S.3/A.

8

S.1

all _____ king-es _____ to her son _____ she ches. _____

S.2

He_

S.3/A.

2. Les Saintes Maries de la Mer

Elizabeth Cook
(b. 1952)

Judith Bingham
(b. 1952)

$\text{♩} = 45$

f

Soprano 1
Les Sain - tes Ma - ri - es de la Mer.

Soprano 2
Les Sain - tes Ma - ri - es de la Mer. *p*

Alto
Les Sain - tes Ma - ri - es de la Mer. *p*

**mm*

$\text{♩} = 45$

mf

S.1
Ma-ry Ja-co-be and Ma-ry Sa-lo-me, were

S.2
mm *mm* *mm* *mm*

A.
mm *mm* *mm* *mm*

mf

S.1
thrust in a boat with no oar and no sail, and pushed out to

S.2
mp *mf*
mm *mm,* *ah*

A.
mp *mf*
mm *mm,* *ah*

* Hummed notes do not open out to a vowel sound.

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G.O. Bourdon 8'
 Pos. Flûtes 8' et 4'
 Récit. Viole de Gambe, Cor de nuit
 Péd. 8', 16' p.doux
 acc. 8ve grave Récit
 (à défaut mettre 16' p. G.O.)

3. Pie Jesu

Lili Boulanger
 (1893–1918)

Assez lent ♩ = 96 *p* très expressif

Soprano

G.O.

Organ

Pédal

Pi - e Je - su

Do - mi-ne do - na e - is re - qui-

cédez a tempo

- em, do - na e - is re - qui - em.

ôtez 8ve grave

R.

4. Our Endless Day

Julian of Norwich (1342–c.1416)
from *Revelations of Divine Love*
Translated by Alison Daniell

Hilary Campbell
(b. 1983)

Spaciously, reverentially ♩ = 50

Soprano 1
Soprano 2
Alto
Harp or Piano

5

> *pp* *mp* << *mf* *f*

9

S.1 *p* *mp*
And at the end of sor-row, sud-den-ly shall our eyes be

S.2 *p* *mp*
And at the end of sor-row, sud-den-ly shall our eyes be

A. *p* *mp*
And at the end of sor-row, sud-den-ly shall our eyes be

p *mp*

5. Ave Maria

Rebecca Clarke
(1886–1979)

Andante

p

Soprano
A - ve Ma - ri - a, gra - tia ple - na,

Alto 1
A - ve Ma - ri - a, gra - tia ple - na, Do -

Alto 2
A - ve Ma - ri - a, gra - tia ple - na,

Poco più animato

p

S.
Do - - mi - nus te - cum: be - ne - dic - ta tu in mu -

A.1
- - - mi - nus te - cum: be - ne - dic - ta tu in

A.2
Do - - mi - nus_ te - cum: be - ne - dic - ta tu in

mp

S.
- lie - ri - bus, et be - ne - dic - tus fruc - tus

A.1
mu - li - e - ri - bus, et be - ne - dic - tus

A.2
mu - li - e - ri - bus, et be - ne - dic - tus

'Ave Maria' by Rebecca Clarke © Oxford University Press Inc. 1998.
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6. Car auprès de toi

Psalm 36:9 from the Louis Segond French Bible
(revised 1910)

Ninfea Cruttwell-Read
(b. 1989)

Freely ♩ = *c.*100 (see Commentary for detailed performance notes)

Musical score for Soprano and Alto parts, measures 1-7. The score is in 4/4 time and features a mezzo-piano (*mp*) dynamic. The lyrics are "Car, car, car," repeated across the staves. Soprano 1 begins with a whole note on G4, while other parts enter in the second measure. The melody consists of a series of half notes and whole notes, with some parts featuring a descending line in the final measure.

Musical score for Soprano and Alto parts, measures 8-11. The score continues from the previous system. A measure rest of 8 measures is indicated at the beginning of the system. The lyrics are "car, car, car," repeated across the staves. The vocal lines continue with the same melodic pattern, showing some variation in phrasing and dynamics between the parts.

7. Songs for Hildegard

i. Nos sumus in mundo

Hildegard von Bingen (1098–1179)

Verse 8: *O dulcissime amator* (D 165v-166r, R 478ra-v)

Carlotta Ferrari

(b. 1975)

Hypnotically

(dynamics *ad lib.*)

Soprano

Nos su-mus in mun-do, et tu in men-te no-stra,

Alto

Nos su - mus in mun-do, et

8

S.

et am-plec-ti - mur te in cor -

A.

tu in men - te no - stra, et am-plec-ti - mur te in cor -

16

S.

- de, in cor - de, in cor - de, qua-si ha-be-

A.

- de, in cor - de, in cor - de,

26

S.

- a - mus te prae - sen - tem. Nos su-mus in mun-do,

A.

qua-si ha-be - a - mus te prae - sen - tem. Nos su - mus in

34

S.

et tu in men - te no-stra.

A.

mun-do, et tu in men - te no - stra.

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8. Hodie Christus natus est

Antiphon to the Magnificat,
sung at Vespers on Christmas Day

Angelina Figus
(b. 1957)

With energy

Soprano 1
Ho - di - e Chri-stus na-tus est: Al - le - lu - ia, al -

Soprano 2

Alto
Ho - di - e Chri-stus na-tus est: Al - le - lu - ia, al - le -

4

S.1
- le - lu - ia, al - le - lu - ia, al - le - lu - ia. Ho - di -

S.2
Ho - di -

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

8

S.1
- e Sal - va - tor ap - pa - ru - it, ho - di - e in ter - ra

S.2
- e Sal - va - tor ap - pa - ru - it, ho - di - e in

A.
- e Sal - va - tor ap - pa - ru - it, ho - di - e in

11

S.1
ca-nunt An - ge - li, lae - tan - tur Arch - an - ge - li. Al - le - lu -

S.2
ter - ra ca-nunt An - ge - li, lae - tan - tur Arch - an - ge - li.

A.
ter - ra ca-nunt An - ge - li, lae - tan - tur Arch - an - ge - li. Al - le -

9. Give us grace

Words from *On each return of the night*
by Jane Austen (1775–1817)
versified and adapted by Joanna Forbes L'Estrange

Joanna Forbes L'Estrange
(b.1971)

Gospel style (speech-like and with minimal vibrato) ♩ = c.72

Soprano 1
mf
Give us grace, Al-migh-ty Fa - ther, so to pray — as to de -

Soprano 2
mf
as to de -

Alto

Piano (optional)
mf
Gospel style ♩ = c.72

Gospel style ♩ = c.72

S.1
- serve to be heard this and ev-ry day, — to ad - dress thee with our hearts as we sing —

S.2
- serve to be heard this and ev-ry day, — to ad - dress thee with our hearts as we sing —

A.
mf
to ad - dress thee with our hearts as we sing —

Piano

10. Ego flos campi

Song of Solomon 2 vv.1–6, 8, 10, 16

Bianca Maria Furgeri
(b. 1935)

Rapid, fluid and bright*

Soprano 1 *mp*, *pp*, *mf* *f* *sweetly*
E- go, e-go flos, e-go flos cam-pi, et li-li-um con-val-li-um.

Soprano 2 *mp*, *pp*, *mf* *f* *sweetly*
E- go, e-go flos, e-go flos cam-pi, et li-li-um con-val-li-um.

Alto *mp*, *pp*, *mf* *f* *sweetly*
E- go, e-go flos, e-go flos cam-pi, et li-li-um con-val-li-um.

5 *p* *mf* *mp* *f*
S.1 Si-cut li-li-um in-ter spi-nas, sic a-mi-ca me-a in-ter fi-li-as.

S.2 *p* *mf* *mp* *f*
Si-cut li-li-um in-ter spi-nas, sic a-mi-ca me-a in-ter fi-li-as.

A. *p* *mf* *mp* *f*
Si-cut li-li-um in-ter spi-nas, sic a-mi-ca me-a.

7 *mf*
S.1 ———— sic di-lec-tus me-us in-ter fi-li-os.

S.2 ———— *mf* sic di-lec-tus me-us in-ter fi-li-os.

A. ———— *mf*
Si-cut ma-lus in-ter li-gna sil-va - rum,

*Less-familiar Italian terms have been translated into English in this edition, for ease of interpretation. See Commentary for detailed instructions.

11. The Lord is my shepherd

Words from Psalm 23

Margie Harrison
(b. 1955)

Flowing
mp

Soprano 1 & 2
The Lord _____ is my shep - herd, _____ is my

Soprano 3
mp
The Lord, the Lord is my shep-herd, the

Alto (div.)
mp
The Lord is my shep-herd, the

3

S.1&2
shep-herd, _____ I'll not want. _____ He makes _____ me down to

S.3
Lord is my shep-herd, the Lord, the Lord. He makes me

A.
Lord is my shep-herd, the Lord, the Lord. He makes me

6

S.1&2
lie in pa - stures green, he lead - eth me _____

S.3
down to lie in pa - stures green, _____ he lead-eth me, he lead-eth

A.
down to lie in pa - stures green, _____ he lead-eth me, he lead-eth

12. O virtus Sapientie

Hildegard von Bingen (1098–1179)
Antiphon for Divine Wisdom (R 466rb)

Hildegard von Bingen (1098–1179)
transcribed by Beverly R. Lomer

O
vir - tus Sa - pi - en - ti - e
que cir - cu - i - ens cir - cu - i - sti
com - pre - hen - den - do om - ni - a
in un - a vi - a que ha - bet vi - tam
tres a - las ha - bens
qua - rum un - a in al - tum vo - lat
et al - te - ra de ter - ra su - dat
et ter - ci - a un - di - que vo - lat
laus ti - bi sit si - cut te de - cet
O Sa - pi - en - ti - a

13. All shall be well

Julian of Norwich (1342–c.1416)
from *Revelations of Divine Love*
Translated by Alison Daniell

Carol J Jones
(b. 1993)

Largo, with ever-growing optimism and hope ♩ = 46

Soprano 1

Soprano 2

Alto

Solo, as if cantoring
mf

All shall be well, You shall see your-self that all things shall be well, _

Largo, with ever-growing optimism and hope ♩ = 46

Harp or Piano

A. ³ *f* *mf*

That which is im-pos-si-ble for you is not im - pos-si - ble for me, I shall keep my word in

A. ⁵ **rit.**

all things and I shall make all things well. ___

14. O vis eternitatis

Hildegard von Bingen (1098–1179)
Responsory for the Creator and Redeemer (R 466ra)

Linda Kachelmeier
(b.1965)

Andante

Soprano 1
Soprano 2
Soprano 3

mf *mf*

O O

S.1
S.2
S.3

mf *f* *rall.* *f*

O O

a tempo

S.1
S.2
S.3

mp *mp* *mp*

vis e - ter - ni - ta - tis que
vis e - ter - ni - ta - tis que
vis e - ter - ni - ta - tis que

15. Regina Caeli

Marian Antiphon for Eastertide

S. 1 Anon (see Commentary)

Arranged by Caroline Lesemann-Elliott (b. 1996)

Realisation by Henry Websdale

With movement ♩ = c.132

Soprano 1 *Solo* *Tutti*

Re - gi - na cae - li lae - ta - re, re - gi - na cae - li lae -

Soprano 2

Re - gi - na cae - li lae -

Organ or Piano

6

S.1

- ta - re, re - gi - na, re - gi - na, re - gi - na cae - li lae - ta - re,

S.2

- ta - re, re - gi - na, re - gi - na, re - gi - na cae - li lae - ta - re,

11

S.1

al - le - lu - ia: Re - gi - na cae - li lae - ta - re, re -

S.2

al - le - lu - ia: Re - gi - na cae - li lae - ta - re, re -

16. O beata Trinitas

Latin text attributed to the Venerable Bede (673–735)
English words from the Athanasian Creed

Sarah MacDonald
(b. 1968)

♩ = c.75 | ♩♩ = c.25 (in three, though choral parts should feel one in a bar)

Soprano (div.)

Organ

Cornet (the use of a Tierce would be apt)

Man. 8' & 4'

4 *mp*

O be - a - - ta Tri - ni - tas,

7 *mf*

et be - - ne - di - - cta

10 *f*

U - ni - tas, et glo - - ri -

17. Love was his meaning

Julian of Norwich (1342–c.1416)
from *Revelations of Divine Love*
Translated by Alison Daniell

Gemma McGregor
(b. 1965)

Andante ♩ = 60

Soprano 1

Soprano 2

Alto

Harp

Andante ♩ = 60

mp

4

p

S.1 Love was his mean-ing. Who showed it thee?

p

S.2 Love, love, love, love, love, love, love, love. Who showed it thee?

p

A. Love, love, love, love.

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18. He prayeth best who loveth best

Samuel Taylor Coleridge (1772–1834)
from *The Rime of the Ancient Mariner*

Morfydd Owen
(1891–1918)

Moderato (Solo) *mp simply*

Soprano

Piano or Organ

mf *mp*

He pray-eth best who

5

lov - - - eth best All things both great and

lov - - - eth best All things both great and

8

small: For the dear God who lov - - - eth us,

p *pp*

small: For the dear God who lov - - - eth us,

19. Ubi Caritas

Antiphon from the liturgy for Maundy Thursday
English translation from St Luke's Daily Missal (1975)

Roxanna Panufnik
(b. 1968)

$\text{♩} = 72$

Soprano 1&2 *mp*

U - bi

Piano *mp* *molto pedale* - bell-like

4

S.1&2

ca - ri - tas et a - mor

7

S.1&2

De - us i - bi est. Con - gre -

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20. How beautiful are the feet

Isaiah 52:7

Julia Perry
(1924–79)

Andante, ma non troppo ♩ = 72 *mp*

Soprano

Piano or Organ

5

beau - ti - ful are the feet of them that preach the gos - pel of peace, how

p

9

beau - ti - ful are the feet of them that preach the gos - pel of peace.

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21. Te lucis ante terminum

The Wells Office Book,
Sir Thomas Browne (1605–82)
and Trad.

Elizabeth Poston
(1905–87)

Plainsong – smooth and flowing ♩ = *c.*56

Soprano

Alto *mp*

Te lu - cis an - te ter - min - um, Re - rum Cre - a - tor po - sci - mus, Ut

S. ⁵

A. ³

pro tu - a cle - men - ti - a, Sis prae - sul et cus - to - di - a.

S. ⁹ *mf*

A. ⁹ *mf*

Harp or Piano *mp*

Be - fore the end - ing of the day, Cre - a - tor of the world, we pray, That

Be - fore the end - ing of the day, Cre - a - tor of the world, we pray, That

22. Let earth's wide circle round

To be sung as a round, with each new voice entering when the previous voice reaches *.

Anon. German text

Clara Schumann (1819–96)

Translated and versified by Edward Caswall (1814–78)

Soprano

Let earth's wide cir - cle round In joy - ful notes re-sound,

5

May Je - sus Christ be praised. Let air, and sea and sky, From depth to

10

height re - ply, May Je - sus Christ be praised. Be this th'e - ter - nal song

15

Through all the a - ges on, May Je - sus Christ be praised.

23. Lux Aeterna

Antiphon from the Requiem Mass

Olivia Sparkhall

(b. 1976)

Adagio ♩ = 70

The score is written in 4/4 time with a key signature of two sharps (D major). It begins with a tempo marking of Adagio and a metronome marking of ♩ = 70. The first system includes staves for Chorus 1*, Chorus 2*, Soprano 1&2, and Soprano 3&4. The vocal parts enter with the word 'Lux' on a whole note, followed by 'lux, lux, lux, lux' on half notes. The piano accompaniment consists of a harp or piano part with a 'bisbigliando' instruction and a dynamic marking of *p*. The second system continues the vocal parts with 'Lux aeterna, lux aeterna' and 'lux aeterna, lux aeterna'. The piano accompaniment continues with a similar texture. A box in the piano part indicates the chords: E♭F#G♭A♭ and B:C#D♯.

Chorus 1*
Chorus 2*
Soprano 1&2
Soprano 3&4
Harp or Piano

Adagio ♩ = 70
bisbigliando
p

Ch. 1
Ch. 2
S. 1&2
S. 3&4

p
Lux aeterna, lux aeterna,
Lux aeterna, lux aeterna,
lux, lux, lux, lux, lux, lux,
lux, lux, lux, lux, lux, lux,

E♭F#G♭A♭
B:C#D♯

*The chorus singers should be separated from the rest of the choir, standing behind them, further away from the audience.

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24. Psalm 150

The Book of Common Prayer in Welsh
The King James Bible

Grace Williams (1906-77)
Transcribed, and interpreted for organ by Olivia Sparkhall

Allegro maestoso

Soprano 1&2
(Welsh language version)

f

Mol - wch yr Ar-glwydd. Mol - wch Dduw yn ei sanc-

Allegro maestoso

Soprano 1&2
(English language version)

f

Praise ye the Lord. Praise ye the Lord in his

Allegro maestoso

Organ

f

Pedals

4

S.1&2
(Welsh)

- teidd - rwydd: mol-wch ef yn ffur-fa-fen ei nerth. Mol-wch

S.1&2
(Eng.)

sanc - tu-a-ry: praise him in the fir - ma-ment of his power. Praise him

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