

Chipping Norton Choral Society

“Masters of Music”

15th June, 2024

Booklet of Music

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Gracefully

Thou visitest the earth.

Maurice Greene

London: NOVELLO, EWER AND Co., 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.)

Largo Andante. Sops + Altos Psalm lxxv.

Thou vi - sit - est the

Accomp.

soft.

earth, and bless - est it, and bless - est it: and crown - est the year, the

year with Thy good-ness, and crown - est the year, the year with Thy

Tenors + Basses

good - ness; Thou vi - sit - est the earth, and bless - est it, and

soft.

bless - est it, and crown - est the year, the year with Thy good-ness, and

crown - est the year, ✓ the year with Thy good - ness, ✓ Thou crown - est the

year, ✓ the year with Thy good - ness, ✓ Thou crown - est the year, ✓ the

Thou vi - sit - est the earth, and blesset it:) and
 Thou vi - sit - est the . . . earth,) and
 year with Thy good - ness. Thou vi - sit - est the earth,) and
 Thou vi - sit - est the earth,) and

Sve. Ped.

bles - est it: ✓ and crown - - - est the year with Thy good - ness, ✓ Thou
 bles - est it: ✓ and crown - est the year, ✓ the year with Thy good - ness, ✓ Thou
 bles - est it: ✓ and crown - est the year with Thy good - ness.
 bles - est it: ✓ and crown - est the year with Thy good - ness,) Thy good - ness, ✓ Thou

crown - est the year, the year with Thy good - ness, Thou
 crown - - est the year with Thy good - ness.
 Thou crown - est the year with Thy good - ne Thou vi - sit - est the
 crown - - - est the year with Thy good - ness.
 vi - sit - est the earth, and bless - est, and blessest it, Thou crown - est the
 Thou vi - sit - est the earth, and blessest it, Thou crown - -
 earth, Thou vi - - sit - est the earth, and blessest it,
 Thou vi - sit - est the earth, and blessest it, Thou crown - est the
 year, the year with Thy good - ness, crown - - - - est the
 - - - est the year with Thy good - ness, Thou crown - est the year, the
 Thou crown - est the year, Thou crown - est the
 year, the year with Thy good - ness, Thou crown - - - - est the

year with Thy good-ness, Thou crown - - est the year, the year with Thy
year with Thy good - ness, Thou crown - - est the year - with Thy
year with Thy good - ness, Thou crown - est the
year with Thy good - ness, Thou crown - est the year, the year with Thy

good - ness, Thou crown - - - est the year with Thy good - ness.
good - ness, Thou crown - est the year, the year with Thy good - ness.
year, Thou crown - est the year with Thy good-ness.
good - ness, Thou crown - - - - est the year with Thy good - ness.

Blessing and glory, and wisdom and thanksgiving.

Revelation VII Verse 12

Dr William Boyce (1711-1779)
(Organ Part added by Vincent Novello)

Boldly

Soprano
f Bless - ing and glo - ry and wis - dom and thanks - giv - ing, and

Alto
f Bless - ing and glo - ry, and wis - dom and thanks - giv - ing, and

Tenor
f Bless - ing and glo - ry, and wis - dom and thanks - giv - ing, and

Bass
f Bless - ing and glo - ry, and wis - dom and thanks - giv - ing, and

Organ

5
S.
hon - our and pow'r and might, be un-to our God ✓ for

A.
hon - our and pow'r and might, be un-to our God ✓ for

T.
hon - our and pow'r and might, be un-to our God ✓ for

B.
hon - our and pow'r and might, be un-to our God ✓ for

Org.

(f)

9

S. e - ver and e - ver, A - - men. ✓

A. e - ver and e - ver, A - - men. ✓

T. e - ver and e - ver, A - - men. ✓

B. e - ver and e - ver, A - - men. ✓

Org.

13

mf S. Hal - le - - lu - jah, ✓ Hal - le - - lu - jah, ✓

mf A. Hal - le - - lu - jah, ✓ Hal - le - - lu - jah, ✓

mf T. Hal - le - - lu - jah, ✓ Hal - le - - lu - jah, ✓

mf B. Hal - le - lu - jah, ✓ Hal - le - lu - jah, ✓

Org.

17

Cresc. S. Hal - le - - lu - jah, ✓ Hal - le - lu - jah, ✓

Cresc. A. Hal - le - - lu - jah, ✓ Hal - le - lu - jah, ✓

Cresc. T. Hal - le - - lu - jah, ✓ Hal - le - - lu - jah, ✓

Cresc. B. Hal - le - lu - jah, ✓ Hal - le - - lu - jah, ✓

Org.

8

21

S. Hal - le - lu - jah, A - men. *mp* Bless - ing and glo - ry, and

A. Hal - le - lu - jah, A - men. *mp* Bless - ing and glo - ry, and

T. Hal - le - lu - jah, A - men. *mp* Bless - ing and glo - ry, and

B. Hal - le - lu - jah, A - men. *mp* Bless - ing and glo - ry, and

Org. *soft.*

27

S. wis - dom and thanks - giv - ing, and hon - our and pow'r and might, be un-to our

A. wis - dom and thanks - giv - ing, and hon - our and pow'r and might, be un-to our

T. wis - dom and thanks - giv - ing, and hon - our and pow'r and might, be un-to our

B. wis - dom and thanks - giv - ing, and hon - our and pow'r and might, be un-to our

Org.

32

S. God for e - ver and e - ver, *mp* A - - men.

A. God for e - ver and e - ver, *mp* A - - men.

T. God for e - ver and e - ver, *mp* A - - men.

B. God for e - ver and e - ver, *mp* A - - men.

Org.

37

S. *p cresc.* Hal - le - - lu - jah, Hal - le - - lu - jah, ✓

A. *p cresc.* Hal - le - - lu - jah, Hal - le lu - - jah, ✓

T. *p cresc.* Hal - le - - lu - jah, Hal - le - - lu - jah, ✓

B. *p cresc.* Hal - le - lu - jah, Hal - le - lu - jah, ✓

Org. *8va*

41

S. *(cresc.)* Hal - le - lu - jah, Hal - le - lu - - jah, ✓

A. *(cresc.)* Hal - le - lu - jah, Hal - le - lu - - jah, ✓

T. *(cresc.)* Hal - le - lu - jah, Hal - le - - lu - - jah, ✓

B. *(cresc.)* Hal - le - lu - jah, Hal - le - - lu - - jah, ✓

Org.

45

S. *f* Hal - le - - lu - jah, *ff* A - - men.

A. *f* Hal - - le - lu - jah, *ff* A - - men.

T. *f* Hal - le - - lu - jah, *ff* A - - men.

B. *f* Hal - - le - lu jah, *ff* A - - men.

Org. *8va*

Sit on cue

Semi-Chorus

Ave Maria

Edited by Jason Smart

Robert Parsons (d.1572)

Peaceful

Mean

Countertenor 1

Countertenor 2

Tenor

Bass

A - ve Ma -

A - ve Ma - ri - a, a - - -

A - ve Ma -

Detailed description: This block contains the first system of the musical score. It features five vocal parts: Mean, Countertenor 1, Countertenor 2, Tenor, and Bass. The music is in a 4/4 time signature with a key signature of three flats (B-flat, E-flat, A-flat). The lyrics are: 'A - ve Ma -', 'A - ve Ma - ri - a, a - - -', and 'A - ve Ma -'. There are some handwritten annotations, including a checkmark and a 'V' symbol, on the Countertenor 2 staff.

4

A - - - ve,

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

- ve Ma - ri - - - a,

A - ve Ma - ri - - - a, Ma - ri -

- ri - - - a, Ma - ri -

Detailed description: This block contains the second system of the musical score, starting at measure 4. It continues with the five vocal parts. The lyrics are: 'A - - - ve,', '- ri - a, a - - ve Ma - ri - - -', '- ve Ma - ri - - - a,', 'A - ve Ma - ri - - - a, Ma - ri -', and '- ri - - - a, Ma - ri -'. There are handwritten annotations, including checkmarks and 'V' symbols, on the Countertenor 1 and 2 staves.



a - - - ve Ma - ri - - a,
 Ma - ri - - a, gra -
 a, √ gra - ti - a

gra - ti - a ple - na,
 - a, √ gra - ti - a ple - - - na, √ gra - ti - a ple -
 - ti - a ple - - - na, √ gra - ti - a ple - na, gra -
 ple - - - - -
 gra - ti - a ple - - - - -

gra - - ti - a ple - - -
 - na, √ gra - ti - a ple - - -
 - ti - a ple - - -
 - na, gra - ti - a ple - - -
 - na, gra - ti - a ple - - -



21

- na, Do - mi - nus te - - - cum, Do - mi - nus te - - - cum, Do - mi - nus te - - - cum, Do - mi - nus te - - - cum,

25

te - cum, Do - mi - nus te - - - cum, Do - mi - nus te - - - cum, Do - mi - nus te - - - cum, Do - mi - nus te - - - cum,

29

- nus te - - - cum: be - ne - di - mi - nus te - cum, Do - mi - nus te - cum: be - ne - di - cta tu, Do - mi - nus te - - - cum: be - ne - di - cta tu, cum, Do - mi - nus te - cum: be - mi - nus te - - - cum: be -

- cta tu, be - ne - di - cta tu

be - ne - di - cta tu in mu - li -

be - ne - di - cta tu, be - ne - di - cta

- ne - di - cta tu, be - ne - di - cta

- ne - di - cta tu, be - ne - di - cta tu

in mu - li - e - ri - bus, et be - ne -

- e - ri - bus, in mu - li - e - ri - bus, et

tu in mu - li - e - ri - bus, in mu - li - e - ri - bus,

tu in mu - li - e - ri - bus,

in mu - li - e - ri - bus,

- di - ctus fru - ctus ven - tris tu -

be - ne - di - ctus, et be - ne - di - ctus fru - ctus ven -

et be - ne - di - ctus fru - ctus ven - tris tu - i,

et be - ne - di - ctus fru - ctus ven - tris

et be - ne - di - ctus fru - ctus ven - tris

45

- - - - i, √ fru - ctus ven - tris tu - i, √ et be - ne -
 - tris tu - - - - i, √ fru - ctus ven - tris tu - - - - i,
 fru - ctus ven - tris tu - i, √ fru - ctus ven - tris tu - i, et
 - tu - - - - i, √ fru - ctus ven - tris tu - i,
 tu - - - - - i, √ tu - - - - - i,

50

- di - ctus fru - ctus ven - tris tu - - - -
 et be - ne - di - ctus fru - ctus ven - tris tu - i, √ fru - ctus ven -
 be - ne - di - ctus, √ et be - ne - di - ctus fru - ctus ven - tris tu -
 - et be - ne - di - ctus √ fru - ctus ven - tris tu -
 - et be - ne - di - ctus fru - ctus ven - tris tu - - - -

55

- - i, √ fru - ctus ven - tris tu - i, √ tu - - - -
 - tris tu - i, √ fru - ctus ven - tris tu - i, √ tu - - - -
 - i, √ fru - ctus ven - tris tu - i. A - - - -
 - i, √ fru - ctus ven - tris tu - i. A -
 - - i, √ tu - - - - - i.

Cresc.

60

65

70

Dim.

Stand

OF OLD SAT FREEDOM ON THE HEIGHTS.

16

Stately

PART-SONG.

W. G. CUSINS.

Grave.

SOPRANO. *f*
Of old sat Free - dom on the heights, √ The thun - ders

ALTO. *f*
Of old sat Free - dom on the heights, √ The thun - ders

TENOR. *f*
Of old sat Free - dom on the heights, √ The thun - ders

BASS. *f*
Of old sat Free - dom on the heights, √ The thun - ders

PIANO. *(ad lib.)* *f* *Grave.*

break - ing at her feet: √ A - bove her shook the star - ry lights; She

break - ing at her feet: √ A - bove her shook the star - ry lights; She

break - ing at her feet: √ A - bove her shook the star - ry lights; She

break - ing at her feet: √ A - bove her shook the star - ry lights; She

(wait for basses)

heard . . the tor-rents meet. ✓ There in her place did she re - joice, ✓ Self -
heard . . the tor-rents meet. ✓ There in her place did she re - joice, ✓ Self -
heard . . the tor-rents meet. ✓ There in her place did she re - joice, ✓ Self -
heard . . the tor-rents meet. . . ✓ There in her place did she re - joice, ✓ Self -

- gath-er'd in her pro-phet-mind, ✓ But frag - ments of her might - y voice Came
- gath-er'd in her pro-phet-mind, ✓ But frag - ments of her might - y voice Came
- gath-er'd in her pro-phet-mind, ✓ But frag - ments of her might - y voice Came
- gath-er'd in her pro-phet-mind, ✓ But frag - ments of her might - y voice Came

poco più mosso.
mp
 roll - ing down the wind. Then stept she down thro' town and
mp poco più mosso.
 roll - ing down the wind. Then stept she down thro' town and
mp poco più mosso.
 roll - ing down the wind. Then stept she down thro' town and
mp poco più mosso.
 roll - ing down the wind. Then stept she down thro' town and

cres. *f*
 field To min - gle with the hu - man race, √ to min - gle with the
cres. *f*
 field To min - gle with the hu - man race, √ to min - gle with the
cres. *f*
 field To min - gle with the hu - man race, √ to min - gle with the
cres. *f*
 field To min - gle with the hu - man race, √ to min - gle with the

(Stagger)

hu - man race, ✓ And part by part to men re - veal'd The full - ness of her

hu - man race, ✓ And part by part to men re - veal'd The full - ness of her

hu - man race, ✓ And part by part to men re - veal'd The full - ness of her

hu - man race, ✓ And part by part to men re - veal'd The full - ness of her

hu - man race, ✓ And part by part to men re - veal'd The full - ness of her

mf *cresc.* *rit.*

mf *cresc.* *rit.*

mf *cresc.* *rit.*

mf *cresc.* *rit.*

mf *rit.*

face - ✓ Grave mo - ther of ma - jes - tic works From her isle - al - - tar ga - zing

face - ✓ Grave mo - ther of ma - jes - tic works From her isle - al - - tar ga - zing

face - ✓ Grave mo - ther of ma - jes - tic works From her isle - al - - tar ga - zing

face - ✓ Grave mo - ther of ma - jes - tic works From her isle - al - - tar ga - zing

face - ✓ Grave mo - ther of ma - jes - tic works From her isle - al - - tar ga - zing

Tempo Imo. *p* *dim.*

Tempo Imo. *p* *dim.*

Tempo Imo. *p* *dim.*

Tempo Imo. *p* *dim.*

Tempo Imo. *p* *dim.*

p *dim.*

down, ✓ Who, God - like, grasps the tri - ple forks, ✓ And King - like, wears the

mf *cres.*

down, ✓ Who, God - like, grasps the tri - ple forks, ✓ And King - like, wears the

mf *cres.*

down, ✓ Who, God - like, grasps the tri - ple forks, ✓ And King - like, wears the

mf *cres.*

down, ✓ Who, God - like, grasps the tri - ple forks, ✓ And King - like, wears the

mf *cres.*

mf *cres.*

crown: ✓ Her o - pen eyes de - sire the truth, ✓ her o - pen eyes de - sire the

f

crown: ✓ Her o - pen eyes de - sire the truth, ✓ her o - pen eyes de - sire the

f

crown: ✓ Her o - pen eyes de - sire the truth, ✓ her o - pen eyes de - sire the

f

crown: ✓ Her o - pen eyes de - sire the truth, ✓ her o - pen eyes de - sire the

f

f

ff 21

truth. *ff* The wis - dom of a thou - sand years is in them. *rit. molto.* +2

truth. *ff* The wis - dom of a thou - sand years is in them. *rit. molto.* +2

truth. *ff* The wis - dom of a thou - sand years is in them. *rit. molto.* +2

truth. *ff* The wis - dom of a thou - sand years is in them. *rit. molto.* +2

ff *rit. molto.*

Gracefully

Andante grazioso.

May per - pet - ual youth keep dry their light from tears, . .

May per - pet - ual youth keep dry their light from tears, . .

May per - pet - ual youth keep dry their light from tears, . .

May per - pet - ual youth keep dry their light from tears, . .

Andante grazioso.

p

May per - pet - ual youth . . keep dry their light from tears; √ That her fair

May per - pet - ual youth keep dry their light from tears; √ That her fair

May per - pet - ual youth keep dry their light from tears; √ That her fair

. May per - pet - ual youth keep dry their light from tears; √ That her fair

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal staves are arranged in a four-part setting (Soprano, Alto, Tenor, Bass). The piano accompaniment is written for the right and left hands. The lyrics are: "May per - pet - ual youth . . keep dry their light from tears; √ That her fair". The music is in a minor key and features various musical notations such as accents, slurs, and dynamic markings like *p* (piano).

form may stand and shine, √ Make bright our days and light our dreams,

form may stand and shine, √ Make bright our days and light our dreams,

form may stand and shine, √ Make bright our days and light our dreams,

form may stand and shine, √ Make bright our days and light our dreams,

The second system of the musical score continues with four vocal staves and a piano accompaniment. The lyrics are: "form may stand and shine, √ Make bright our days and light our dreams,". The musical notation includes accents, slurs, and dynamic markings like *p* (piano). The piano accompaniment provides harmonic support for the vocal lines.

Turn - ing to scorn with lips . . di - vine . . The false - hood of ex -

Turn - ing to scorn with lips . . di - vine . . The false - hood of ex -

Turn - ing to scorn with lips di - vine The false - hood of ex -

Turn - ing to scorn with lips di - - vine The false - hood of ex -

- tremes! the false - hood of ex - tremes! May per - pet - ual youth keep

- tremes! the false - hood of ex - tremes! May per - pet - ual youth keep

- tremes! the false - hood of ex - tremes! May per - pet - ual youth keep

- tremes! the false - hood of ex - tremes! May per - pet - ual youth keep

wait!

dry their light from tears; . . . That her fair form may stand and

dry their light from tears; . . . That her fair form may stand and

dry their light from tears; . . . That her fair form may stand and

dry their light from tears; . . . That her fair form may stand and

mp *cres.* *mp* *cres.* *mp* *cres.* *mp* *cres.*

shine, . . . Make bright our days and light our dreams Turn - ing to

shine, Make bright our days and light our dreams Turn - ing to

shine, . . . Make bright our days and light our dreams Turn - ing to

shine, Make bright our days and light our dreams Turn - ing to

f *mf* *f* *mf* *f* *mf*

scorn with lips . . di - vine . . The false - - - hood, ✓ the

scorn with lips . . di - vine . . The false - - - hood, ✓ the

scorn with lips . . di - vine . . The false - - - hood, ✓ the

scorn with lips . . di - vine . . The false - - - hood, ✓ the

Allargando molto.
false - - - hood of ex - - - tremes.

f false - - - hood of ex - - - tremes.

f false - - - hood of ex - - - tremes.

f false - - - hood of ex - - - tremes.

Allargando molto.
f

Give rest, O Christ.

CONTAKION OF THE FAITHFUL DEPARTED (KIEFF MELODY).

AS SUNG IN THE PANNYKHIDA (DIRGE) OF THE ORTHODOX EASTERN CHURCH OF RUSSIA.

The Words translated by
W. J. BIRKBECK.

The Music edited by
WALTER PARRATT.

Soubre in d pulse

Slow.

SOPRANO. *p* Give .. rest, O .. Christ, *mf* to Thy .. ser - vant with Thy saints,

ALTO. *p* Give rest, O Christ, *mf* to Thy ser - vant with Thy saints,

TENOR. *p* Give .. rest, O .. Christ, *mf* to Thy .. ser - vant with Thy saints,

BASS. *p* Give .. rest, O .. Christ, *mf* to Thy .. ser - vant with Thy saints,

ACCOMP. *(ad lib.)* *p* *mf*

where sor - row and pain are no more, nei - ther .. sigh - ing, . . . ✓

where sor - row and pain are no more, nei - ther .. sigh - ing, . . . ✓

where sor - row and pain are no more, nei - ther .. sigh - ing, . . . ✓

where sor - row and pain are no more, nei - ther .. sigh - ing, . . . ✓

p

but life . . ev - er - last - ing. Thou on - ly art im - mor - tal,
 but . . life ev - er - last - ing. Thou on - ly art im - mor - tal,
 but life . . ev - er - last - ing. Thou on - ly art im - mor - tal,
 but . . life . . ev - er - last - ing. Thou on - ly art im - mor - tal,

f *p* *p* *f* *f* *p* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p*

FINE.

the Cre - a - tor and Ma - ker of man : and we are mor - tal, form - ed . . of the earth,
 the Cre - a - tor and Ma - ker of man : and we are mor - tal, form - ed . . of the earth,
 the Cre - a - tor and Ma - ker of man : and we are mor - tal, form - ed of the earth,
 the Cre - a - tor and Ma - ker of man : and we are mor - tal, form - ed . . of the earth,

mf *p* *mf* *mf* *mf* *p* *mf* *mf* *mf* *p* *mf* *mf* *mf* *p* *mf* *mf* *mf* *p* *mf*

and un - to earth shall we re - turn : for . . so Thou didst or - dain,
 and un - to earth shall we re - turn : for so Thou didst or - dain,
 and un - to earth shall we re - turn : for . . so Thou didst or - dain,
 and un - to earth shall we re - turn : for so Thou didst or - dain,

p *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf*

when Thou cre - a - tedst me, say - ing, Dust thou art, and un - to dust

when Thou cre - a - tedst me, say - ing, Dust thou art, and un - to dust

when Thou cre - a - tedst me, say - ing, Dust thou art, and un - to dust

when Thou cre - a - tedst me, say - ing, Dust thou art, and un - to dust

shalt thou re - turn. All we go down to the dust; and, weep - ing o'er the grave, ✓

shalt thou re - turn. All we go down to the dust; and, weep - ing o'er the grave, ✓

shalt thou re - turn. All we go down to the dust; and, weep - ing o'er the grave, ✓

shalt thou re - turn. All we go down to the dust; and, weep - ing o'er the grave, ✓

shalt thou re - turn. All we go down to the dust; and, weep - ing o'er the grave, ✓

Slower. mf

we make our song, Al - le - lu - ia!, Al - le - lu - ia! Al - le - lu - ia!

we make our song, Al - le - lu - ia!, Al - le - lu - ia! Al - le - lu - ia!

we make our song, Al - le - lu - ia!, Al - le - lu - ia! Al - le - lu - ia!

we make our song, Al - le - lu - ia!, Al - le - lu - ia! Al - le - lu - ia!

we make our song, Al - le - lu - ia!, Al - le - lu - ia! Al - le - lu - ia!

mf pp rit. D.C. al fine.

To The Beginning

A Short Requiem

II. DE PROFUNDIS CLAMAVI.

Walford Davies

Very solemnly.

PSALM CXXX. *De profundis clamavi.*

- f* OUT of the deep have I called unto | thee, O | Lord:
 Lord, | hear | my | voice.
2. O let thine ears | con | sider | well:
 The | voice of | my complaint.
- mf* 3. If thou Lord wilt be extreme to mark what is | done a | miss:
 O | Lord, who | may abide.it?
4. For there is | mercy with | thee:
 There | fore shalt | thou be feared.
- mp* 5. I look for the Lord, my | soul doth | wait for him:
 In | his word | is my trust.
6. My soul fleeth | unto the | Lord:
 Before the morning watch I say, *be | fore the | morning | watch.
- f* 7. O Israel trust in the Lord, *for with the Lord | there is | mercy:
 And with him is | plen | teous re | demp | tion:
- mf* 8. And he shall re | deem | Israel:
 From | all | his | sins.

II. De Profundis Clamavi

From *A Short Requiem*

Freely

Soprano
Alto

f 3 3

1. Out of the deep have I called un - to thee, O Lord:

Tenor
Bass

f 3 3

S.
A.

Lord, hear my voice.

T.
B.

S.
A.

2. O let thine ears con - si - der well:

T.
B.

3 3

S.
A.

The voice of my com - plaint.

T.
B.

S. *mf*

A.

3. If thou Lord wilt be ex-treme to mark what is done a - miss:

T. *mf*

B.

S.

A.

O Lord, who may a - bide it?

T.

B.

S.

A.

4. For there is mer - cy with thee:_____

T.

B.

S.

A.

There - fore shalt_____ thou be feared._____

T.

B.

S. *mp* 3 3 3

A. 5. I look for the Lord, my soul doth wait for him:

T. *mp* 3 3 3

B.

S. In his word is my trust.

A.

T.

B.

S. 6. My soul fle - eth un - to the Lord:_____

A.

T. 3 3

B.

S. Be - fore the mor - ning watch I say, be - fore the mor - ning watch.

A.

T.

B.

S. *f* 3 3 3
A. 3 3 3
7. O Is - ra - el trust in the Lord, for with the Lord there is mer - cy:
T. *f* 3 3 3
B. 3 3 3

S. 3
A. 3
And with him is plen - teous re - demp - tion:
T. 3
B. 3

S. *mf* 3 3 3
A. 3 3 3
8. And he shall re - deem Is - ra - el:
T. *mf* 3 3 3
B. 3 3 3

rall.
S. 3
A. 3
From all his sins.
T. 3
B. 3

III REQUIEM ÆTERNAM. (1).

Re - qui-em æ - ter - - - nam — do - na -

p

This system contains the first two staves of music. The upper staff is in treble clef and the lower staff is in bass clef. Both are in the key of D major. The music begins with a piano (*p*) dynamic. The lyrics are 'Re - qui-em æ - ter - - - nam — do - na -'. The notes are mostly quarter and eighth notes, with some rests and ties.

e - is, do - na e - is Do - mi - ne,

This system contains the second and third staves of music. The lyrics are 'e - is, do - na e - is Do - mi - ne,'. The music continues with similar rhythmic patterns and dynamics.

— et lux per - pe - tu - a lu - ce - at e - is.

This system contains the fourth and fifth staves of music. The lyrics are '— et lux per - pe - tu - a lu - ce - at e - is.'. The music continues with similar rhythmic patterns and dynamics.

Re - qui-em æ - ter - - - nam — do - na e - is Do - mi - ne.

pp

watch!

This system contains the sixth and seventh staves of music. The lyrics are 'Re - qui-em æ - ter - - - nam — do - na e - is Do - mi - ne.'. The music begins with a pianissimo (*pp*) dynamic. A handwritten note 'watch!' is written above the staff. The system concludes with a double bar line.

IV. LEVAVI OCULOS.

35

Gently.

SOLO

FULL.

FULL.

SOLO.

The musical score is written for two staves, treble and bass clef, in a key signature of one sharp (F#). It consists of 16 measures. The first measure is marked 'Gently.' and 'SOLO', featuring a single melodic line in the treble clef. The second measure is marked 'FULL.' and contains a full chordal accompaniment in both staves. The third measure is marked 'SOLO.' and returns to a single melodic line in the treble clef. The fourth measure is marked 'FULL.' and contains a full chordal accompaniment. The fifth measure is marked 'FULL.' and contains a full chordal accompaniment. The sixth measure is marked 'SOLO.' and returns to a single melodic line in the treble clef. The seventh measure is marked 'FULL.' and contains a full chordal accompaniment. The eighth measure is marked 'FULL.' and contains a full chordal accompaniment. The ninth measure is marked 'SOLO.' and returns to a single melodic line in the treble clef. The tenth measure is marked 'FULL.' and contains a full chordal accompaniment. The eleventh measure is marked 'FULL.' and contains a full chordal accompaniment. The twelfth measure is marked 'SOLO.' and returns to a single melodic line in the treble clef. The thirteenth measure is marked 'FULL.' and contains a full chordal accompaniment. The fourteenth measure is marked 'FULL.' and contains a full chordal accompaniment. The fifteenth measure is marked 'SOLO.' and returns to a single melodic line in the treble clef. The sixteenth measure is marked 'FULL.' and contains a full chordal accompaniment.

PSALM CXXI. *Levavi oculos.*

mf

1. I WILL lift up mine eyes | unto the hills:
From whence | cometh my help.

2. My help cometh even | from the Lord:
Who hath made | heaven and earth.

p

3. He will not suffer thy foot | to be moved:
And he that | keepeth thee | will not sleep.

4. Behold, he that | keepeth Israel:
Shall | neither slumber nor sleep.

mf

5. The Lord himself | is thy keeper:
The Lord is thy defence upon | thy right hand;

6. So that the sun shall not burn | thee by day:
Neither the | moon by night.

mp

7. The Lord shall preserve thee | from all evil:
Yea, it is even | he that shall keep thy soul.

mf

8. The Lord shall preserve thy going out, and thy | coming in:
From this time | forth for evermore.

IV. Levavi Oculos

From A Short Requiem

Freely

Soprano
Alto

Solo

1. I will lift up mine eyes un - to the hills:

Tenor
Bass

S.
A.

mf Tutti

From whence com - eth my help.

T.
B.

mf Tutti

S.
A.

2. My help com - eth ev - en from the Lord:

T.
B.

Solo

S.
A.

Tutti

Who hath made hea - ven and earth.

T.
B.

Tutti

Solo

S. A. *3* *3*

3. He will not suf - fer thy foot to be moved:

T. B.

p Tutti

S. A. *3* *3* *3*

And he that keep - eth thee will not sleep.

T. B. *p* Tutti *3*

S. A.

4. Be - hold, he that keep - eth Is - ra - el:

T. B. Solo *3*


Tutti

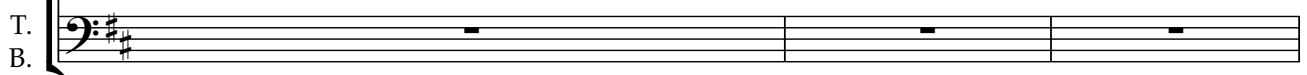
S. A. *3* *3* *3*

Shall nei - ther slum - ber nor sleep.


T. B. Tutti *3*


Solo

S. A. 

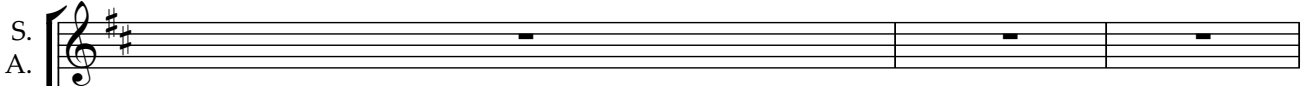
T. B. 


mf Tutti

S. A. 

T. B. 


mf Tutti


S. A. 

T. B. 

Solo


Tutti

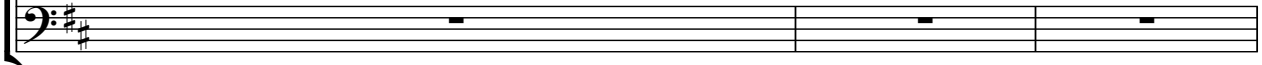
S. A. 


T. B. 

Tutti

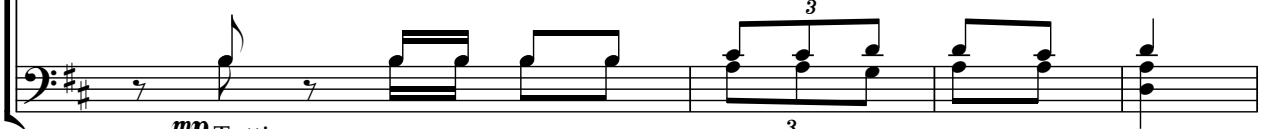
Solo

S. A.  7. The Lord shall pre - serve thee from all ev - il:

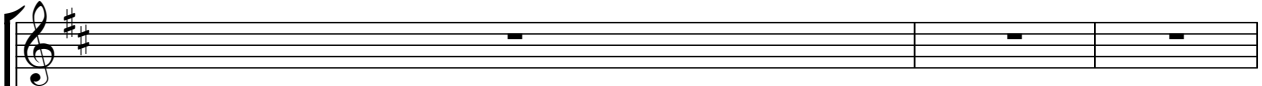
T. B. 

mp Tutti  3


S. A. Yea, it is ev - en he that shall keep thy soul.

T. B.  3

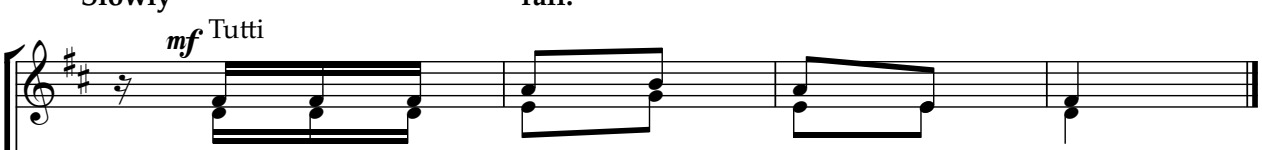
mp Tutti

S. A. 

8. The Lord shall pre-serve thy go - ing out, and thy com - ing in:—


T. B. 

Solo

Slowly  rall.

mf Tutti

S. A. From this time forth for ev - er - more.

T. B. 

mf Tutti

VII. Hymn

From A Short Requiem

Soprano
Alto

1. No more to sigh, No more to weep, The faith-ful dead in
 2. Though in the grave their clay is cold, They have not left the
 3. An An-gel sings that they are blest, Yea, saith the Spi-rit

Tenor
Bass

5

S.
A.

Je - sus sleep: Un - fad - ing let their mem - 'ry bloom. While
 Chris - tian fold; Still we are shar - ers of their joy, Com -
 sweet their rest; In bow'rs of Par - a - dise they meet, Se -

T.
B.

8

S.
A.

rest their bo - dies in the tomb; Nor will the Lord their
 pan - ions of their blest em - ploy; And Thee in them O
 cure be - neath their Sa - viour's feet; Nor fear the trump that

T.
B.

12

S.
A.

love dis - trust That strews its gar - lands o'er their dust.
 Lord most high And them in Thee we mag - ni - fy.
 soon shall all Be - fore the throne of judg - ment call.

T.
B.

Piano solo - sit

Peter Maxwell Davies

Farewell to Stromness

Henry Wadsworth Longfellow
(1807-82)

As torrents in summer

Edward Elgar
(1857-1934)

andantino $\text{♩} = 76$

Soprano *p* As tor-rents in sum-mer, Half dried in their chan-nels, Sud-den-ly rise, ✓

Alto *p* As tor-rents in sum-mer, Half dried in their chan-nels, Sud-den-Iy rise, ✓

Tenor *p* As tor-rents in sum-mer, Half dried in their chan-nels, Sud-den-ly rise, ✓

Bass *p* As tor-rents in sum-mer, Half dried in their chan-nels, Sud-den-ly rise, ✓

andantino $\text{♩} = 76$ *p*

S *ten.* $\text{♩} = 76$ *dim.* 10

A *dim.*

T *dim.*

B *dim.* *p*

sud-den-ly rise, tho' the Sky is still cloud-less, ✓ the sky is still cloud-less, ✓

sud-den-ly rise, tho' the Sky is still cloud-less, ✓ the sky is still cloud-less, ✓

tho' the Sky _____ is still cloud-less, ✓ the sky is still cloud-less, ✓ *p* For

sud-den-ly rise, tho' the Sky is still cloud-less, ✓ the sky is still cloud-less, ✓

dim. *p*

15

S *pp* For rain, *mf* for rain has been fall- ing, ✓ fall- ing ✓

A *pp* For rain, *mf* for rain has been fall- ing, ✓ rain has been

T *pp* rain, for rain has been fall- ing, ✓ rain has been

B *pp* For

cresc. *mf*

20

S *espress.* *pp* Far off *pp* at their foun-tains; *mf* So hearts that are

A *pp* fall - ing Far off *pp* at their foun-tains; *mf* So hearts that are

T *pp* fall - ing Far off *pp* at their foun-tains; *mf* So hearts that are

B rain has been fall-ing *pp* at their foun-tains; *mf* So hearts that are

pp *poco rit.* *mf* *a tempo*

25

S faint-ing Grow full to o'er - flow-ing, And they that be-hold it, they that be-hold it

A faint-ing Grow full to o'er - flow-ing, And they that be-hold it, they that be-hold it

T faint-ing Grow full to o'er - flow-ing, And they that be-hold it, they that be-hold

B faint-ing Grow full to o'er - flow-ing, And they that be-hold it, they that be-hold it

ten. *cresc.*

30

S *f* Mar - vel, and know not, *p* Mar-vel, and know not That God,

A *f* Mar - vel, and know not, *p* Mar-vel, and know not That God,

T *f* it. Mar - vel, *p* Mar-vel, and know not That God, that

B *f* Mar - vel, and know not, *p* Mar-vel, and know not,

dim. *f* *p* *cresc.*

35

S *mf* that God at their foun-tains, *dim.* their foun- tains, *espress.* *pp* Far

A *mf* that God at their foun-tains, *dim.* Far off has been *pp* rain - ing. ✓

T 8 God at their foun-tains, Far off has been *pp* rain - ing, ✓

B *pp* Far off, far

40

S off, far off has been rain - ing!

A far off, far off has been rain - ing!

T 8 far off, far off has been rain - ing!

B *dim.* off, far off has been rain - ing!

poco rit.

Lord, Thou Hast Told Us

Arnold Bax

Broadly ♩ = 60

Soprano
Alto

mf 1. Lord, thou hast__ told us that there__ be Two

Tenor
Bass

(Wait for tenors)

3 dwell - ings which be__ long__ to__ thee, And__ those__ two,

6 that's the__ won - der, Are__ far__ a - sun - der. 2. The

10 one the__ high - est heav - en__ is, The man - sions of e - ter - nal__ bliss; The__

14

o - ther's the con - trite And hum - ble sprite. 3. Though

19

heav'n be high, the gate is low, And he that comes in there must bow; The

23

lof - ty looks shall ne'er Have en - trance there. 4. O

28

God! since thou de - light'st to rest With - in the hum - ble con - trite breast,

32

First make me so to be, Then dwell with me.

This work was first performed on 23rd December 1997 by The Joyful Company of Singers and the Spitalfields Festival audience, at Christ Church, Spitalfields, London, conducted by Peter Broadbent.

48

Duration: c. 3 minutes

Score on sale: Order No. CH74393

COMPOSER'S NOTE

My Guardian Angel, a setting of a short text by William Blake, celebrates the increased incidence of public appearances by angels at Christmas time.

The music of the carol is based around a repeated 14-bar unison melody 'Alleluia' which may be performed by the audience/congregation whilst the choir weaves a 4-part counterpoint around it. At the first performance the audience of around 400 people were taught their part by ear immediately beforehand, but as an aid to learning, the music shown below may be reproduced for use by the audience, or included in concert programmes, free of charge.

This piece may equally well be performed by choir alone in 6 parts, with some of the sopranos and basses singing the *Alleluia*.

J.W.

The Angel that presided o'er my birth
Said, "Little Creature, form'd of Joy & Mirth,
Go Love without the help of anything on earth".

William Blake (1757-1827)

AUDIENCE PART

1 **Con moto** $\text{♩} = 72$

S.
A.
T.
B.

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

8

- ia, Al - le - lu - - - - ia. Sing this five times

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

MY GUARDIAN ANGEL

William Blake

Judith Weir

Con moto $\text{♩} = 72$

mp

Sopranos
Al - le - lu - ia, ✓ Al - le - lu -

mp

Altos
Al - le - lu - ia, ✓ Al - le - lu -

mp

Tenors
Al - le - lu - ia, ✓ Al - le - lu -

mp

Basses
Al - le - lu - ia, ✓ Al - le - lu -

mp

Chorus
(Audience/
Congregation)
Al - le - lu - ia, ✓ Al - le - lu -

mp

Al - le - lu - ia, ✓ Al - le - lu -

8

S.
- ia, ✓ Al - le - lu - - - - - ia. ✓

A.
- ia, ✓ Al - le - lu - - - - - ia. ✓

T.
- ia, ✓ Al - le - lu - - - - - ia. ✓

B.
- ia, ✓ Al - le - lu - - - - - ia. ✓

Chor.
- ia, ✓ Al - le - lu - - - - - ia. ✓

- ia, ✓ Al - le - lu - - - - - ia. ✓

50

15

S. *mf*
The An - gel that pre - si - ded o'er my birth _____ said,

A. *mf*
The An - gel that pre - si - ded o'er my birth _____ said, ✓

T. *(mp)*
Al - - le - - lu - - - ia, ✓ Al - -

B. *(mp)*
Al - - le - - lu - - - ia, ✓ Al - -

Chor. *(mp)*
Al - - le - - lu - - - ia, ✓ Al - -

(mp)
Al - - le - - lu - - - ia, ✓ Al - -

20

S. Lit - tle Crea - ture form'd of Joy and Mirth, _____ Go Love _____ ✓

A. Lit - tle Crea - ture form'd of Joy and Mirth, _____ Go Love _____ ✓

T. - le - - lu - - - ia, ✓ Al - - le - -

B. - le - - lu - - - ia, ✓ Al - - le - -

Chor. - le - - lu - - - ia, ✓ Al - - le - -

- le - - lu - - - ia, ✓ Al - - le - -

25

S. — with-out the help of a - ny-thing on Earth. The An - gel *(mf)*

A. — with-out the help of a - ny-thing on Earth. The An - gel *(mf)*

T. - lu - - - - ia. The An - gel *mf*

B. - lu - - - - ia. The An - gel *mf*

Chor. - lu - - - - ia. Al - - le - - *mf*

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

31

S. that pre - si - ded o'er my birth said, — Lit - tle Crea - ture

A. that pre - si - ded o'er my birth said, — Lit - tle Crea - ture

T. that pre - si - ded o'er my birth said, Lit - tle Crea - ture form'd of

B. that pre - si - ded o'er my birth said, Lit - tle Crea - ture form'd of

Chor. - lu - - ia, Al - - le - - lu - -

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

36

S. form'd of Joy and Mirth, Go Love with - out the help

A. form'd of Joy and Mirth, Go Love with - out the help

T. Joy and Mirth, Go Love with - out the help of

B. Joy and Mirth, Go Love with - out the help of

Chor. - ia, Al - - le - - lu - - - -

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

41

S. of a - ny - thing on Earth. The An - gel that pre - si - ded

A. of a - ny - thing on Earth. The An - gel that pre - si - ded

T. a - ny - thing on Earth. The An - gel that pre - si - ded

B. a - ny - thing on Earth. The An - gel that pre - si - ded

Chor. - - - ia. Al - - le - - lu - -

- - - ia. Al - - le - - lu - -

46

S. o'er my birth said, Lit - tle Crea - ture form'd of Joy and Mirth, -

A. o'er my birth said, Lit - tle Crea - ture form'd of Joy and Mirth, -

T. o'er my birth said, Lit - tle Crea - ture form'd of Joy and Mirth, -

B. o'er my birth said, Lit - tle Crea - ture form'd of Joy and Mirth, -

Chor. - ia, Al - - le - - lu - - - ia,

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

51

S. Go Love with-out the help of a - ny-thing on Earth. ✓

A. Go Love with-out the help of a - ny-thing on Earth. ✓

T. Go Love with-out the help of a - ny-thing on Earth. ✓

B. Go Love with-out the help of a - ny-thing on Earth. ✓

Chor. Al - le - - lu - - - ia. ✓

Al - le - - lu - - - ia. ✓

54

57 *(f)*

S. Al - le - lu - - ia, Al - le - lu -

A. Al - le - lu - - ia, Al - le - lu -

T. Al - le - lu - - ia, Al - le - lu -

B. Al - le - lu - - ia, Al - le - lu -

Chor. Al - le - lu - - ia, Al - le - lu -

64

S. - ia, Al - le - lu - - - - - ia.

A. - ia, Al - le - lu - - - - - ia.

T. - ia, Al - le - lu - - - - - ia.

B. - ia, Al - le - lu - - - - - ia.

Chor. - ia, Al - le - lu - - - - - ia.

Guide to markings

✓ = Breath

⌋ = No breath

⌋' = No breath, but a little gap

~ = Slow down (watch!)

→ = Speed up (watch!)

, = Elided vowel - a soft start to the vowel

' = Glottal stop - a hard start to the vowel

'tt' (for example) = Double consonants

'Stagger' = Breathe when you need, but not at the same time as your neighbour

Guide to psalm markings

| — Barline (change bar in chant)

• — Change note (when more than 2 syllables in a bar)

∩ — change notes on one syllable

— Break

— — Emphasise / lengthen the syllable

