

# A QUAKER TRILOGY

(2023)

three pieces for SATB choir (with *divisi*)

David McGregor

Joe Bates

Frederick Viner

commissioned by

The Micklegate Singers

edited by

Frederick Viner

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not for performance  
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## INTRODUCTION

Some years ago I had the idea that setting to music words by William Penn, often read at Quaker memorial meetings, might provide inspiration (and a financial boost) to young composers at the beginning of their careers. Nicholas Carter, Director of the Micklegate Singers, warmed immediately to the prospect. So the composers were sought out from music students at the University of York, and the work on A Quaker Trilogy began.

The brief was simple — the composers could choose whichever of the words they felt they wanted to work with. Thus, with more flexibility than composers commissioned to write a Mass or a canticle setting would have, the three students set to work, selecting and shaping as they saw fit.

Here are the fruits of their labours. The pieces have proved a challenge for the Micklegate Singers — they are by no means easy — but the end results, originally sung over a number of concerts, have been remarkable. Each has been loved by the choir and audiences for the distinctive musical world that it creates. Each is haunting in its own way.

They are pieces that give voice to grief without the maudlin and sometimes false emotions that might come from a mass or the hymn singing at a funeral in a secular age, where overtly Christian words don't quite seem to fit with the complex emotions felt inside. The pieces also provide comfort and consolation through their beauty and their reminder to us that the departed live within us still. They remind us too, perhaps, that religious belief and spirituality are not necessarily the same thing.

Julian Pattison

July 2023

## TEXT

This is the Comfort of the Good,  
that the Grave cannot hold them,  
and that they live as soon as they die.

For Death is no more  
than a turning of us over from time to eternity.  
Death, then, being the way and condition of Life,  
we cannot love to live,  
if we cannot bear to die.

They that love beyond the World, cannot be separated by it.

Death cannot kill what never dies.

Nor can Spirits ever be divided  
that love and live in the same Divine Principle,  
the Root and Record of their Friendship.

If Absence be not Death, neither is theirs.

Death is but Crossing the World, as Friends do the Seas;  
they live in one another still.

For they must needs be present,  
that love and live in that which is Omnipresent.

In this Divine Glass, they see Face to Face;  
and their Converse is Free, as well as Pure.

William Penn

1693

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**David McGregor**  
**THEY THAT LOVE BEYOND THE WORLD (2020)**  
**for SATB divisi**

Programme note:

In setting William Penn's elegiac text, I attempted to use the choir as a collective voice for the powerful expression of love which reaches beyond the boundaries of our mortal existence. This idea of reaching is reflected musically, embodied by dovetailing iterations of an ascending motif antagonised by the overall descending contour of the music. This is a musical representation of a love which attempts to reach above the confines of the world.

The latter half of the piece sees a shift in the musical landscape. Having previously been dense and polyphonic, the texture is reduced to a single note and the introduction of a solo alto voice singing 'Death cannot kill, what never dies'. The proceeding disquieting, otherworldly passage relents with the word 'Eternity', resolving to a chord which (similar to the ending of Durufle's *Requiem*) alludes to something beyond our earthly lives.

Although the work closes with a sparse recapitulation of the opening material, the message I intended to convey through the music's subdued final ascent was a positive one, reflecting the spiritually enriching value of Penn's words and their depiction of the triumph of love over death.

David McGregor

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Details of performance:

*They That Love Beyond the World* was premiered by the Micklegate Singers under the direction of Nicholas Carter on 2 April 2022 at the National Centre for Early Music in York.

Duration: 5'45"

# THEY THAT LOVE BEYOND THE WORLD

WILLIAM PENN, 1693

for SATB divisi

David McGregor  
(October 2020)

Still ♩ = 104

**SOPRANO**

1 *mp dolce* They that love, they that love, they\_ that love, they that love, they that love,

2 *mp dolce* They that love, they that love, they that love, they that love, they that

**ALTO**

1 *p (stagger breathing)* oo\_

2 *p (stagger breathing)* oo\_

**TENOR**

1 *p dolce* They that love,

2 *p dolce* They that

**BASS**

1

2

6

S. 1 they that love, they that love, that love,

S. 2 love, they that love, they that love, that love,

A. 1 (oo) they that love, they that love,

A. 2 (oo) they that love, they that love, they that love,

T. 1 — they that love, they that love, they that love,

T. 2 love, ah

B. 1 *p dolce* They that love, ah

B. 2 *p dolce* They that love, ah

A

Poco più mosso ♩ = 108

10

S. solo 1 solo *p* (echo) they that love, *pp* tutti

S. solo 2 solo *mp* (echo) they that love, *pp* tutti

S. solo 3 solo *mf* they that love, *pp* tutti

T. 1, 2 *p* più intenso they that love be - yond the World, *mf* *mp*

B. 1, 2 *p* più intenso they that love be - yond the World, *mf* *mp*

**B** Serene ♩ = 90

*f* S. solo they that love, \_\_\_\_\_

14 *p* S. 1, 2 they that love be - yond the World, \_\_\_\_\_ *f* I *mf* soaring they that

A. 1, 2 they that love be - yond the World, \_\_\_\_\_ *f*

T. 1, 2 they that love be - yond the World, \_\_\_\_\_ *f*

B. 1, 2 they that love be - yond the World, \_\_\_\_\_ *f*

19 S. solo (rejoin S.1) *dim. poco a poco*

S. 1 love, \_\_\_\_\_ *dim. poco a poco*

S. 2 *mf* soaring they that love, \_\_\_\_\_ *dim. poco a poco*

A. 1 *mf* *espress.* they that love, they that love, they that love, they that love, \_\_\_\_\_ *dim. poco a poco*

A. 2 *mf* *espress.* they that love, they that love, they that love, they that love, they that \_\_\_\_\_ *dim. poco a poco*

T. 1 *mf* be - yond the World, be - yond the World, \_\_\_\_\_ *dim. poco a poco*

T. 2 *mf* *dim. poco a poco* be - yond the World, be - yond the World, \_\_\_\_\_

B. 1 *mf* *dim. poco a poco* be - yond the World, be - yond the World, they that *p*

B. 2 *mf* *dim. poco a poco* be - yond the World, be - yond the World, \_\_\_\_\_

24

S. 1 *pp* *p dim.* love,

S. 2 *p* *p dim.* love,

A. 1 *pp* *p dim.* love,

A. 2 *pp* love,

T. 1 *mp en dehors un peu* they that love,

T. 2 *p dim.* 2 they that love,

B. 1, 2 *pp* love,



accel.

**C** Poco più mosso ♩ = 104

29

S. 1 *pp* oo they love,

S. 2 *pp* oo they

A. 1 *pp* oo they

A. 2 *mp molto legato* (oo) they love,

T. 1 *pp* oo In this Di-vine Glass,

T. 2 *mp espress.* 3 In this Di-vine Glass,

B. 1, 2 *tutti mp espress.* 3 In this Di-vine Glass,

34

**D** Serene ♩ = 90

*p radiant* *rit.* *f*

S. 1 ah

*p radiant* *f* *f soaring*

S. 2 love, ah they that

*p radiant* *f* *mp* *mf dim. poco a poco*

A. 1 love, ah love, they that

*p radiant* *f* *mp* *mf dim. poco a poco*

A. 2 love, ah love, they that

*ff*

T. 1, 2 they see Face to Face, they that love be-yond the World,

*ff*

B. 1, 2 they see Face to Face, they that love be-yond the World,

40

*f* soaring

S. 1 they that love, — they that love, —

S. 2 love, — they that love, — love, —

A. 1 love, —

A. 2 love, — *pp* mm

T. 1 *mf* *espress.* they that love, —

T. 2 *mf* *espress.* they that love, —

B. 1, 2 *mf* ah

**E** Otherworldly ♩ = 60

46

S. 1 *pp* *ppp cresc. poco a poco*

S. 2 *pp* *ppp cresc. poco a poco*

A. solo *p clearly*  
Death can - not kill

A. 1 *pp* *ppp cresc. poco a poco*

A. 2 (mm) *ppp cresc. poco a poco*

T. 1 *pp* *niente*

T. 2 *pp* *niente*

B. 1, 2 *pp*  
ah

not for use in performance

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52

S. 1, 2 (mm)

A. solo *3*  
what ne - ver dies. Death is but Cros - sing the

A. 1, 2 (mm)

T. 1 *pp cresc. poco a poco*

||: Death cannot kill what never dies: ||  
(repeat text quickly, asynchronous)

57

S. 1, 2 *mm*

A. solo *mp più intenso*  
World. For Death is no more than a tur - ning of

A. 1, 2 *(mm)*

T. 1  
(Death cannot kill what never dies) /

T. 2 *pp cresc. poco a poco*  
||: Death is but Crossing the World: ||  
(repeat text, asynchronous)

B. 1 *pp cresc. poco a poco*  
||: Death is no more: ||  
(repeat text, asynchronous)

B. 2 *p*  
*mm*

61 **F**

S. 1, 2 *mp cresc. molto* *f* *sub. pp* *I pp sotto voce*  
(mm) ah mm e - -

A. solo *f* *molto espress.* *mp*  
us o - ver from time to e - ter - ni - ty.

A. 1, 2 *mp cresc. molto* *f* *sub. pp*  
(mm) ah mm

T. 1 *mp cresc. molto* *f* *sub. pp*  
(Death cannot kill what never dies) / ah mm

T. 2 *mp cresc. molto* *f* *sub. pp*  
(Death is but Crossing the World) / ah mm

B. 1 *mp cresc. molto* *f* *sub. pp*  
(Death is no more) / ah mm

B. 2 *mp cresc. molto* *f* *sub. pp*  
(mm) ah mm

65

S. 1 ter - ni - ty, e - ter - ni - ty, e - ter - ni -

S. 2 *pp sotto voce* e - ter - ni - ty, e - ter - ni - ty, e -

A. 1, 2 *p* Face *mp* to Face *p* be - yond *mp* *p*

70

S. 1 ty, e - ter - ni - ty, e - ter - ni - ty, e - ter - ni - ty, //

S. 2 ter - ni - ty, e - ter - ni - ty, e - ter - ni - ty, //

A. 1, 2 e - ter - ni - ty //

**G** Still ♩ = 90

75 *p dolce*

S. 1, 2 they that love, they that love,

A. 1, 2 *pp* mm mm

81 *pp dolcissimo (senza dim.)*

S. 1 they that love.

S. 2 *pp dolcissimo* *ppp*

A. 1, 2 *pp (senza dim.)* (I) mm

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## Joe Bates

### ABSENCE (2022)

#### for SATB divisi

##### Programme note:

In this beautiful Quaker reflection by William Penn, I saw a glimmer of a philosophical idea that has captivated me since my schooldays. Derek Parfait's *Reasons and Persons* breaks down conventional ideas of selfhood, prompting us to view it as a chain of experiences rather than a thing of itself. This suggests a rethinking of death that emphasises the continuity of our experience in others: friends 'live in one another still'.

This piece's musical language is inspired by Georgian polyphony, which is oriented around stacked fifths and fourths. These move in unfamiliar ways, contracting and expanding in parallel movements that feel counterintuitive to me yet profoundly satisfying and resonant. The power of these parallel fifths and the weight with which they converge in moments of unison felt appropriate for this work: I hoped to write in a register both serious and surprising, open to movement and joy.

Joe Bates

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##### Details of performance:

*Absence* was premiered by the Micklegate Singers under the direction of Nicholas Carter on 3 December 2022 at the Unitarian Chapel in York, as part of the York Late Music concert series.

Duration: 7'10"

# ABSENCE

WILLIAM PENN, 1693

for SATB divisi

Joe Bates  
(August 2022)

Largo flessibile (♩ = c. 60)

SOPRANO

ALTO

TENOR

BASS

for rehearsal

*p* Cros - sing the

*mp* Death is but *mf* > *mp* Cros - sing, *p* Cros - sing the

*p* Death is but *mf* > *mp* Cros - sing, *p* Cros - sing the

*p* Death is but, is but *mf* > *mp* Cros - sing, *p* Cros - sing the

*p*

**A**

5

S. World, as Friends, as Friends do the Seas, the

A. World, as Friends, as Friends do the Seas, the

T. World, as Friends, as Friends do the Seas, as Friends do the

B. World, as Friends, as Friends do the Seas, the

**A**

*mf* < *mp*

*mf* < *mp*

*mf* < *mp*

*mf* < *mp*

**B** **C**

10

S. *p* *mp* *mf* *f*  
Seas; they live in one a - no - ther still. If Ab - sence, if Ab - sence be not

A. *p* *mf* *f*  
Seas; live still. If Ab - sence, if Ab - sence be not

T. *p* *mf* *f*  
Seas; live still. Ab - sence, if Ab - sence be not

B. *p* *mf* *f* *gliss.*  
Seas; live still. Ab - sence, if Ab - sence be not

**B** **C**

15

S. *mf* *f* *ff* *mp*  
Death, \_\_\_\_\_ if Ab - sence be not Death, \_\_\_\_\_ nei - ther is theirs. For they

A. *mf* *f* *ff* *mp*  
Death, \_\_\_\_\_ if Ab - sence be not Death, \_\_\_\_\_ nei - ther is theirs. For they

T. *mf* *f* *ff*  
Death, \_\_\_\_\_ if Ab - sence be not Death, \_\_\_\_\_ nei - ther is theirs.

B. *mf* *f* *ff*  
Death, \_\_\_\_\_ if Ab - sence be not Death, \_\_\_\_\_ nei - ther is theirs.

19 **D**

S. *mf* *f* *mp* *f*  
must needs be pre - sent, that love and live in the Om - ni-pre-sent,

A. *mf* *f* *mp* *f*  
must needs be pre - sent, that love and live in the Om - ni-pre-sent,

T. *mp* *mf* *f* *mp* *f*  
They must needs be pre - sent, that love and live in the Om - ni-pre-sent.

B. *mp* *mf* *f* *mp* *f*  
They must needs be pre - sent, that love and live in the Om - ni-pre-sent.

**D**

23 **E**

S. *f*  
that love and live in that which is Om - ni-pre-sent, that love and live in that which is Om - ni-pre-sent,

A. *f*  
that love and live in that which is Om-ni-pre-sent, that love and live in that which is Om-ni-

T. *f*  
They live in one a - no - ther

B. *f*  
They live in one a - no - ther

**E**

**F**

25

S. *ff* that love and live in that which is Om - ni - pre-sent. *f* If Ab - sence, *p*

A. *ff* pre-sent. They live in one a no-ther still. *f* If Ab - sence, *p*

T. *ff* still, that love and live in that which is Om - ni - pre-sent. *f* If Ab - sence, *p* if Ab-sence, be not

B. *ff* still. *f* If Ab - sence, *p* if Ab-sence, be not

*ff* *f* *p*

**F**

28

S. *mp* if Ab-sence be not *f* Death, *mp* nei - ther is theirs.

A. *mp* if Ab-sence be not *f* Death, *mp* nei - ther is theirs.

T. *pp* Death, *mp* if Ab-sence be not *f* Death, *mp* nei - ther is theirs.

B. *pp* Death, *mp* if Ab-sence be not *f* Death, *mp* nei - ther is theirs.

*pp* *mp* *f* *mp*

32 **G**

S. *pp* This is the

A. *p hummed* *mp* *mf* *p* *mm mm (etc.)*

T. *p hummed* *mp* *mf* *p* *mm mm (etc.)*

B. *p hummed* *mp* *mf* *p* *mm mm (etc.)*

**G**

37 *mp* *p* *mp* *p* **H**

S. Com - fort of the Good, that the Grave can - not hold them, and that they

A. *mm* *hum to ah* *mm mah mah → (ah)*

T. *mp* *p* *hum to ah* *mm mah mah → (ah)*

B. *mm* *hum to ah* *mm mah mah → (ah)*

**H**

42

S. *mf* *mp* *p*  
live as soon as they die.

A. *mf* *mp* *p*  
ah (etc.)

T. *mf* *mp* *p*  
ah (etc.)

B. *mf* *mp* *p*  
ah (etc.)

Piano accompaniment: *mf* *mp* *p*

47

I

S. *mp* *mf*  
For Death is no more than a turn - ing o - ver from

A. *mp*  
(ah)

T. *mp* *mf*  
(ah) turn - ing o - ver

B. *mp* *mf*  
(ah)

Piano accompaniment: *mp* *mf*

51 *p* *mp* *p* **J**

S. time to e - ter - ni - ty. If we can - not bear to

A. (ah) If we can - not bear to

T. from time to e - ter - ni - ty. If we can - not bear to

B. (ah) If we can - not bear to

56 *f* *mp* *mf* *p* *hushed*

S. die we can - not love to live. If

A. die we can - not love to live. If

T. die we can - not love to live. If

B. die we can - not love to live. If

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

**K**

61

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

S. Ab-sence be not Death, \_\_\_\_\_ if Ab-sence be not Death, \_\_\_\_\_ if

T. Ab-sence be not Death, \_\_\_\_\_ if Ab-sence be not Death, \_\_\_\_\_

A. Ab-sence be not Death, \_\_\_\_\_ if Ab-sence be not Death, \_\_\_\_\_ if

B. Ab-sence be not Death, \_\_\_\_\_ if Ab-sence be not Death, \_\_\_\_\_

**K**

**L**

65

*mp* *mf* *mp* *mf* *mf* *ff*

S. Ab - sence be not Death, \_\_\_\_\_ if Ab - sence be not

A. Ab - sence be not Death, \_\_\_\_\_ if Ab - sence be not

T. This is \_\_\_\_\_ the \_\_\_\_\_ Com - fort \_\_\_\_\_ of the \_\_\_\_\_ Good, \_\_\_\_\_

B. This is \_\_\_\_\_ the \_\_\_\_\_ Com - fort \_\_\_\_\_ of the \_\_\_\_\_ Good, \_\_\_\_\_

**L**

*mp* *mf* *ff*

**M** Poco più mosso (♩ = c. 69)

25

68

S. *mp* *mf* *mp*  
Death, if Ab - sence be not Death, if

*mf* *ff* *f*  
the Grave can - not hold them

A. *mp* *mf* *mp*  
Death, if Ab - sence be not Death, if

T. *f*  
the Grave can - not hold them

B. *f*  
the Grave can - not hold them

Poco più mosso (♩ = c. 69)

*mp* *ff* *mf* *mp* *ff*  
(*ff*)

71

S. *mf* *mp* *mf*  
Ab - sence be not Death, if Ab - sence be not

*fff* *ff*  
and that they live as soon as they die,

A. *mf* *mp* *mf*  
Ab - sence be not Death, if Ab - sence be not

T. *fff* *ff*  
and that they live as soon as they die,

B. *fff* *ff*  
and that they live as soon as they die,

*mf* *fff* *ff* *mp* *mf* *ff*

N

74

S. *mp* *mf* *f*  
 Death, \_\_\_\_\_ if Ab - sence be not Death, \_\_\_\_\_ turn - ing \_\_\_\_\_

A. *f* *fff* *f*  
 \_\_\_\_\_ for \_\_\_\_\_ death is no more \_\_\_\_\_ than a turn - ing -

T. *f* *fff* *f*  
 \_\_\_\_\_ for \_\_\_\_\_ Death is no more \_\_\_\_\_ than a turn - ing \_\_\_\_\_

B. *f* *fff* *f*  
 \_\_\_\_\_ for \_\_\_\_\_ Death is no more \_\_\_\_\_ than a turn - ing \_\_\_\_\_

Piano accompaniment: *f* *fff* *f*

N

77

S. *mf* *rit.*  
 \_\_\_\_\_ of us \_\_\_\_\_ o - ver from \_\_\_\_\_ time, from time, from

A. *mf*  
 \_\_\_\_\_ of us \_\_\_\_\_ o - ver from \_\_\_\_\_ time, \_\_\_\_\_ time, from

T. *mf*  
 \_\_\_\_\_ of us \_\_\_\_\_ o - ver from \_\_\_\_\_ time, \_\_\_\_\_ time,

B. *mf*  
 \_\_\_\_\_ of us \_\_\_\_\_ o - ver from \_\_\_\_\_ time, \_\_\_\_\_ time,

Piano accompaniment: *mf* *rit.*

**0** Poco meno mosso

**P** Lento (♩ = c. 48)

81

*fff* *mf* *mp* *p*

S. time\_\_\_\_ from time\_ to e - ter - ni - ty. We

A. time,\_\_\_\_\_ from time\_ to e - ter - ni - ty. We

T. time,\_\_\_\_\_ from time\_ to e - ter - ni - ty. We

B. time,\_\_\_\_\_ from time\_ to e - ter - ni - ty,\_\_\_\_\_ We

**0** Poco meno mosso **P** Lento (♩ = c. 48)

*fff* *mf* *mp* *p*

84

*mp* *pp* *p* *rit* *mf* *p*

S. ca - not love to live,\_\_\_\_\_ if we can - not bear\_\_\_\_\_ to die.

A. can - not love to live,\_\_\_\_\_ if we can - not bear\_\_\_\_\_ to die.

T. can - not love to live,\_\_\_\_\_ if we can - not bear\_\_\_\_\_ to die.

B. can - not love to live,\_\_\_\_\_ if we can - not bear\_\_\_\_\_ to die.

*mp* *pp* *p* *rit* *mf* *p*

## Frederick Viner

### THE TRUEST END (2022)

#### for SATB divisi

##### Programme note:

As the third and final composer tasked with setting William Penn's poignant text for the Micklegate Singers, I had the benefit of being able to take inspiration from my fellow commissionees. The downside to coming last, however, is that the other two had already laid claim to the most potent words and phrases, each meditating on only a handful of lines. So, not wanting to encroach on compositional territory, I decided I had better employ a different approach and use every one of Penn's words.

Consequently, *The Truest End* was very much moulded by the structure of the text – its three main sections corresponding to the three stanzas. The slow, syllabic introduction conjures a funereal atmosphere, with the choir singing *sotto voce* and *senza vibrato* as if not yet able to muster an emotion. But after coming to rest on 'die' (punctuated by a Mahlerian fate motif), the music seems to enter a new world. Ushered in by soaring solo alto, the second section is bathed in opulent, impressionistic harmonies and filled with the expressive outpourings that were previously in such short supply. This material then repeats for the third section, which is capped off by a yet more expressive climax.

I find Penn's epigram deeply moving and richly uplifting. To put it simply, this work is my attempt at channelling those feelings.

Frederick Viner

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##### Details of performance:

*The Truest End* was premiered by the Micklegate Singers under the direction of Nicholas Carter on 1 April 2023 at St Lawrence Church, York.

Duration: 6'15"

# THE TRUEST END

WILLIAM PENN, 1693

for SATB divisi

Frederick Viner  
(October 2022)

Largo misterioso e legato (♩ = 42)

*ppp sempre e senza vib.*

SOPRANO This is the Com - fort of the Good, that the Grave can - not hold them,

*ppp sempre e senza vib.*

ALTO This is the Com - fort of the Good, that the Grave can - not hold them,

*ppp sempre e senza vib.*

TENOR This is the Com - fort of the Good, that the Grave can - not hold them,

*ppp sempre e senza vib.*

BASS This is the Com - fort of the Good, that the Grave can - not hold them,

*Largo misterioso e legato (♩ = 42)*

for rehearsal

*ppp*

**A**

*3 poco cresc. p pp cresc. poco a poco*

S. and that they live as soon as they die. For Death is no more, for Death is no more than a

*3 poco cresc. p pp cresc. poco a poco*

A. and that they live as soon as they die. For Death is no more, for Death is no more than a

*3 poco cresc. p pp cresc. poco a poco*

T. and that they live as soon as they die. For Death is no more, for Death is no

*3 poco cresc. p pp cresc. poco a poco*

B. and that they live as soon as they die. For Death is no more, for Death is no

**A**

*3 poco cresc. p pp cresc. poco a poco*

6 *mp espress.* *pp* *mf*

S. tur - ning of us, of us o - ver from time to e - ter - ni - ty.

A. tur - ning of us, of us o - ver from time to e - ter - ni - ty.

T. more than a tur - ning of us o - ver from time to e - ter - ni - ty.

B. more than a tur - ning of us o - ver from time to e - ter - ni - ty.

*mp* *pp* *mf*

**B** 9 *ppp come prima*

S. Death, then, be - ing the way and con - di - tion of Life, we can - not love to live, if

A. Death, then, be - ing the way and con - di - tion of Life, we can - not love to live, if

T. Death, then, be - ing the way and con - di - tion of Life, we can - not love to live, if

B. Death, then, be - ing the way and con - di - tion of Life, we can - not love to live, if

*ppp*

**B**

Tranquillo un  
poco più mosso  
(♩ = 96)

31

11

*al niente*

**C**

*p teneramente*

S. we can-not bear to die. be-yond the World,

(Gli altri)

*al niente*

*p teneramente*

A. we can-not bear to die. They that love the World,

*Solo*

*(ppp)*

*p teneramente, a piacere*

we can-not bear to die. They that love be-yond the World, be-yond the

*al niente*

*p teneramente*

T. we can-not bear to die. They that love be-yond the World, be-yond the,

*al niente*

*p teneramente*

B. we can-not bear to die. They love the World,

Tranquillo un  
poco più mosso  
(♩ = 96)

**C**

*p*

15

*cresc.*

S. be-yond the World, be-yond the World, can -

*cresc.*

A. they that love the World, they that love, they that love be-yond the

World, be-yond the World,

*cresc.*

T. they that love be-yond the World, be-yond the, they that love be-yond the World, can -

*cresc.*

B. they love the World, they love, they that love be-yond the

*cresc.*

**D**

19 *mp poco risoluto* *mf dim.* *pp div.*

S. not be sep - a - rat - ed can - not be sep - a - rat - ed by it.

A. *mp poco risoluto* *mf dim.* *p*  
World, can - not be sep - a - rat - ed.

T. *mp poco risoluto* *mf dim.* *pp*  
not be sep - a - rat - ed can - not be sep - a - rat - ed by it.

B. *mp poco risoluto* *mf dim.* *p*  
World, can - not be sep - a - rat - ed.

*mp* *mf* *pp*

**E**

23 *ppp sempre lontano e senza vib.* *poco* *poco*

S. Death can - not kill what nev - er

A. *ppp sempre lontano e senza vib.* *poco* *poco*  
Death can - not kill what nev - er

T. *pp poco espress.*  
what nev - er dies, what nev - er dies. ev - er be di - vi - ded in the

B. *pp poco espress.*  
can - not kill, can - not kill, Nor can Spir - its that love and live

*ppp* *pp*

27

S. dies. in the same Di - vine Prin - ci - ple. If

A. dies. in the same Di - vine Prin - ci - ple. If

T. same Di - vine Prin - ci - ple.

B. in the same Di - vine Prin - ci - ple.

ppp *f* luminoso *p* *pp*

ppp *f* luminoso *p* *pp*

ppp *f* luminoso *p*

ppp *f* *p* *pp*

31

**F** *cresc. poco a poco* - - - - - *mp* *espress.*

S. ab - sence be not Death, if ab - sence be not Death, nei - ther is theirs,

A. *cresc. poco a poco* - - - - - *mp* *espress.*

ab - sence be not Death, if ab - sence be not Death, nei - ther is theirs,

T. *pp* *cresc. poco a poco* - - - - - *mp* *espress.*

If ab - sence be not Death, if ab - sence be not Death, nei - ther is

B. *pp* *cresc. poco a poco* - - - - - *mp* *espress.*

If ab - sence be not Death, if ab - sence be not Death, nei - ther is

**F** *cresc. poco a poco* *mp*

rit.

G A tempo

34

*p* *pp teneramente*

S. nei-ther is theirs. Death Cross-ing the World, Cross-ing the

(Gli altri)

*p* *pp teneramente*

A. nei - ther is theirs. Death is but the World, Death is but the

*Solo* *p* *pp teneramente*

nei - ther is theirs. Cross-ing the World,

T. theirs, nei-ther is theirs. Death is but Cross-ing the World, Cross-ing the, Death is but Cross-ing the

B. theirs, nei-ther is theirs. Death Cross-ing World, Death Cross-ing

rit. G A tempo

*p* *pp*

38

*cresc.* *H mp poco risoluto*

S. World, Cross-ing the World, as Friends do the

*cresc.* *mp poco risoluto*

A. World, Death is but, Death is but Cross-ing the World, as

Cross-ing the World,

T. World, Cross-ing the, Death is but Cross-ing the World, as Friends do the

*cresc.* *mp poco risoluto*

B. World, Death Cross-ing, Death is but Cross-ing the World, as

*cresc.* *H mp*

## I

42

S. *mf dim.* *p* *ppp sempre lontano e senza vib.*  
Seas, as Friends do the Seas; they live,

A. *mf dim.* *p* *ppp sempre lontano e senza vib.*  
Friends do the Seas; they live,

T. *mf dim.* *p* *pp poco espress.*  
Seas, as Friends do the Seas; a - noth - er

B. *mf dim.* *p* *pp poco espress.*  
Friends do the Seas; live in one,

*mf* *p* *ppp*

## I

46

S. *poco* *poco*  
live in one a - noth - er still.

A. *poco* *poco* *(ppp)*  
live in one a - noth - er still. in that

T. *ppp*  
still, a - noth - er still. needs be pres - ent, in that which

B. *ppp*  
live in one. For they must, that love and live in that which

*ppp*

J

50 *(ppp)* *f luminoso* *p* *pp cresc. poco a poco*

S. in that which is Om - ni - pres - ent. In this Di - vine Glass, they

A. which is Om - ni - pres - ent. In this Di - vine Glass, they

T. is Om - ni - pres - ent. In this Di - vine

B. is Om - ni - pre - sent. In this Di - vine

*f* *p* *pp cresc. poco a poco*

*f* *p* *pp cresc. poco a poco*

*f* *p* *pp cresc. poco a poco*

*f* *p* *pp cresc. poco a poco*

=

54 *f molto espress.*

S. see Face to Face, and their Con-verse is Free, and their Con-verse is Free,

A. see Face to Face, and their Con - verse is Free, and their Con - verse is Free,

T. Glass, they see Face to Face, and their Con-verse is Free, and their Con-verse is

B. Glass, they see Face to Face, and their Con-verse is Free, and their Con-verse is

*f* *f*

**K**

57 *mp* *pp teneramente* *rit.*

S. as well as Pure, as well as Pure, as well as

A. as well as Pure, as well as Pure, as well as

T. Free, as well as Pure, as well as Pure, as well as

B. Free, Pure, Pure,

**K**

*mp* *pp* *rit.*

60 *ppp* *al niente*

S. Pure.

A. *ppp* *al niente*  
Pure.

T. *ppp* *al niente*  
Pure

B. *ppp* *al niente*  
Pure.

*ppp*

UYMP publishes the following choral works, which can be purchased from  
[www.musicroom.com](http://www.musicroom.com)

**Simon Bainbridge:**

*Psalm 23*, for SATB soli, SATB chorus and marimba, 9'

**David Blake:**

*Searching the Skies*, for unison children's voices and piano (or strings), 11'

**Anne Boyd:**

*A Lullaby of the Nativity*, for SATB, 4'

*A Vision: Jesus Reassures His Mother*, for SSATBB soli, 14'

*Cum Rex gloriae*, a motet in 12 voices (SATB) for Easter Saturday morning, 10'

*Dreams for the Earth*, a Youth Cantata for solo voices (SSTBar), boys' choir (SSA), girls' choir (SSA), chamber

choir (SATB), chorus (SATB), solo piano, 3 solo violins (amplified), handbell choir, organ,  
12 balcony trumpets and orchestra, 90'

*Jesus Reassures His Mother*, for double SATB chorus (with SATB soloists), 22'

*Lament of the Pious Women of Jerusalem*, for SSAA and 3 solo sopranos, 4'

*Light of Love*, for SATB and piano, 4'

*Revelations of Divine Love*, for SSATBB, 17'

**Jeremy Dale Roberts:**

*Motet: Nunc Dimittis*, for SATB (with divisi), 7'

**Anthony Gilbert:**

*Handles to the Invisible*, for SATB, 16-18'

**Jonty Harrison:**

*Rosaces 4*, for four amplified voices (SATB) and tape, 10'

**Sadie Harrison:**

*As-salāmu 'alaykum Bethlehem*, for SSAATTBB, 3'

*Ring the Bells of St Leonards (A festive processional)*, for children's voices and ensemble, 10'

**Ed Hughes:**

*Bring Us, O Lord God*, for SSAATTBB, 3'30"

*Cradle Song*, for SSATBariB

*Sun, New Moon and Women Shouting*, for SSATBarB, 11'

*Three poems of John Donne*, for SSAATTBB

**Jo Kondo:**

*Motet Under the Rose*, for 12 voices (SATB), 8'30"

*Snow's Falling*, for mixed choir and piano, 14'

*Soupir*, for SSSAAATTTBB, 5'

*Three Sappho Fragments*, for mixed choir, flute and tom-tom, 15'

*Two Pieces*, for SATB chorus, 5'

*Repetitive Songs*, for mixed chorus, 27'

**David Lancaster:**

*Apocalypse*, for SATB with high soprano soloist, 25'

*Fallen*, for SATB Chorus and two soprano soloists, 5'

*Feathers*, for unaccompanied choir SSATB (with soprano soloist), 5'

*Magnificat*, for unaccompanied choir SSATB, 6'

*Of Trumpets and Angels*, for SATB chorus, soprano solo, piano (also alternative version with orchestra), 15'

*Fell (from Three Scenes from Ovid)*, for SATB chorus and natural-horn in F, 9'

*At the Edge of the World*, for SSAATTBB and soprano soloist, 40'

**David Lumsdaine:**

*Five Travelling Songs*, for SATB, 7'20"

*Where the Lilies Grow*, for eight-part chamber choir, 12'

**Elisabeth Lutyens:**

*Counting Your Steps*, for mixed chorus, 4 flutes and 3 percussionists, 16'

*It is the Hour*, for SSTB, 6'

*Of the Snow*, for SSA soli, 7'

*Roads*, for SSC-tTBarB, 14'

*The Hymn of Man*, for mixed chorus, 10'

*The Roots of the World*, for mixed chorus and cello, 12'

*The Sloth*, for C-tTBarBarB, 14'

*The Tyme Doth Flete*, for mixed chorus, 10'

*Voice of Quiet Waters*, for chorus and orchestra, 16'

**Paul Mealor:**

*...And Profoundest Midnight Shroud the Serene Lights of Heaven...*, for SSSSAAAATTTTBBBB, 8'

*The Lord's Prayer*, for SATB (with divisi), 2'

**George Nicholson:**

*A World of Imagination*, for SATB choir, 3'

*Dormi, Jesu!*, for SATB choir and piano, 5'30"

*Behold O God* for SATB choir and organ, 5'

**Nigel Osborne:**

*7 Words, 7 Icons, 7 Cities*, for choir and string orchestra, 23'

*A Prayer and Two Blessings*, for SATB choir, 8'

*Afro-Scottish*, for children's choir, SATB choir and jazz orchestra, 45'

*Angel-Nebulae*, for four voices (TTTB), 15'

*Naturtöne/Abschied*, for SATBarB choir, 8'

*Pulsus*, for C-tTTB soli and monochord, 9'

**Hilda Paredes:**

*Fragmentos de Altazor*, for SSATBarB soli, 14'

**Matthew Roddie:**

*Missa Brevis*, for choir and organ, 15'

**Laurence Roman:**

*Agnus Dei* from *Columba Canticles*, for SATB choir with soprano and alto soli, Uilleann pipes and three pianos, 4'

*Columba Canticles*, for SATB choir, narrator, harp, Uilleann pipes and string orchestra, 41'

*Columba Canticles*, reduction for SATB choir, narrator and piano, 41'

*Psalm 117*, for three female voices, one male voice and piano (4 hands),

*The Dreamland Tree*, for SATB

*The Three Orphans (Három Árva)*, for SSA soli, 8'

*Three Hungarian Peasant Songs (Három Magyar Parasztdal)*, for SSATB, 6'

*To the Children (Struwwelpeter)*, SSA soli

**Evis Sammoutis:**

*Sculpting Air*, for five voices (SMTBarB), 13'

*Isthmus*, for choir, four soloists (2 sopranos, 2 altos) and fixed media, 7'

**Robert Saxton:**

*A Babe is Born*, for unison voices and organ, 3'40"

*Cantate Domino and Deus Misereatur*, for SSATB, 8'

*Five Motets*, for SSAATTBBB, 15'

*Locus Iste*, for SSATB and organ, 3'

*Magnificat and Nunc Dimittis*, for TrTrATB

*O Living Love*, for SATB and organ, 5'

*Our Father, Whose Creative Will*, for treble, alto, tenor and bass voices, 2'

*The Dialogue of Zion and God*, for 8 solo voices, 5'

*Vexilla Regis*, for SSAATTBB choir, 5'

*Was it Winter?*, for SATB choir, 2'30"

**Thomas Simaku:**

*Albanian Wedding Song "Qenke veshur me të bardha" (Dressed in White)*, for female choir (SSA), 3'

*La Leggiadra Luna*, for mixed choir, a cappella

*Silver*, for children's choir and piano, 6'

*The Rose of the World*, for solo soprano, SATB choir and chamber ensemble, 12'

*Three Albanian Folk Songs*, version for female choir (SSA), 9'

*Three Albanian Folk Songs*, version for three soli female voices (SSA), 9'

**Luís Tinoco:**

*Descubro a Voz*, for mixed choir (SATB), 3'50"

*Ink Dance*, for mixed choir (SATB), 3'20"

**Frederick Viner:**

*A Tyneside Postcard*, for SATB divisi, 5'

*Prayer from Afar*, for a cappella SSATB, 4'

*Iustorum Animae*, for SATB divisi, 3'45"

**James Weeks:**

*A tear*, for mixed voice choir and organ, 9'

*Ave maris stella*, for choir, violin and organ, 8'

*Glossa*, for ATB choir, 3'

*Libro di fiammelle e ombre*, for SMezCtTBarB soli, 24'

*Mala punica*, eight canonic motets from the Song of Songs, for SSAATTBB soli, 35'

*mural*, for one or more SATB quartets, c. 20-30'

*Old English Apple Cultivars*, for four upper or lower voices, 5'

*Orlando Tenebrae*, for SATB choir, 25'

*Radical Road*, for 30 or more singers with stones, c. 30'

*The Freedom of the Earth*, for chorus and ensemble, 29'

**Trevor Wishart:**

*Machine 2*, for choir and machine sounds, 7'

**Collections:**

*A Quaker Trilogy* (David McGregor, Joe Bates & Frederick Viner), for SATB divisi



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