



Anthems *for*
Sopranos, Altos *and* Unison Men

10 anthems for the church year

not for performance
www.uymp.co.uk



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UYMP Anthems for Sopranos, Altos and Unison Men

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INTRODUCTION

This collection of anthems is intended to provide modern but approachable and singable works for choirs that face the challenge of finding appropriate repertoire for ensembles with few tenors or basses. The composers were challenged to write anthems that remain within a reasonable voice range, that provide vocal lines of interest for each part, that ensure that accompaniments help singers find starting notes and reinforce vocal lines, and have accompaniments that work on organ or piano and are not outrageously difficult. The composers were given a free hand in their choice of text but what emerged was a variety of approaches that together provide a useful resource for the church year.

As well as Notes on the composers, the anthology includes guidance on each anthem (on pages 79–80). This guidance of course does not need to be followed but it is hoped that some choir leaders will find the notes useful.

The University of York Music Press (UYMP) was founded in 1995 and is dedicated to the support and promotion of living composers. As well as publishing distinguished established composers such as David Blake, Robert Saxton, Ann Boyd, David Lumsdaine, Nigel Osborne and Trevor Wishart, UYMP has, since its foundation, made one of its priorities the encouragement of young and upcoming composers. Altogether over 50 composers are represented in the UYMP catalogue. Ten of these have contributed to this anthology.

The composers' enthusiasm for the creation of this anthology has been heart-warming and inspiring. We hope that choirs and their leaders will find much to enthuse and inspire them.

Leslie East

Trustee, University of York Music Press

Chair, Trustees, The Association of British Choral Directors

1. Beneath thy protection

Words: Greek Hymn c.3rd Century

Music: STEF CONNER

(♩ = 110)

mp *mf* *mp*

SOPRANO 1

I fly to thy pro-tection, O Ma-ry, O

SOPRANO 2

ALTO

MEN

(♩ = 110)

mp *mf* *mp*

For rehearsal only

6

Ma-ry, O Ma-ry, mo-ther of God. I fly to

SOPRANO 2 *mp*

I fly to

11 *mf* *mp*

thy pro - tec - tion, O Ma - ry, O Ma - ry, O

mf *mp*

thy pro - tec - tion, O Ma - ry, O Ma - ry, O

mf *mp*

15 *mp*

Ma - ry mo - ther of God. Do not des - pise us in our pe - ti - tions,

Ma - ry mo - ther of God. I fly to

ALTO *mp*

I fly to

19

O Ma - ry, O Ma - ry, do not dis-dain us

mf thy pro - tec - tion, *mp* O Ma - ry, O

mf thy pro - tec - tion, *mp* O Ma - ry, O

22

in our ne - ces - si - ties, O Mo - ther of God.

Ma - ry, O Ma - ry, Mo - ther of God.

Ma - ry, O Ma - ry, Mo - ther of God.

25

SOPRANO 1 *mf*
I fly to thy pro -

SOPRANO 2
Do not des-pise us in our pe-ti-tions, O Ma-ry,

ALTO *mf*
I fly to thy pro -

BASS *mp* *mf*
I fly to thy pro -

25

28 *mp*

-tec-tion, O Ma-ry, O Ma-ry, O

O Ma-ry, do not dis-dain us in our ne-ces-si-ties,

mp

-tec-tion, O Ma-ry, O Ma-ry, O

mp

-tec-tion O Ma-ry, O Ma-ry,

28

31

Ma - ry mo - ther of God. I fly to

O Mo - ther of God I fly to

Ma - ry, Mo - ther of God. Do not des - pise us in our pe - ti - tions,

mf O Mo - ther of God, But de - li - ver us

35 *mf* thy pro - tec - tion, O Ma - ry, O Ma - ry, O

mf thy pro - tec - tion, O Ma - ry, O Ma - ry, O

O Ma - ry, O Ma - ry, do not dis - dain us in our ne - ces - si - ties,

mp al - ways from all dan - gers,

mf *mp*

39

f

Ma - ry, Mo-ther of God. But de - li - ver us

f

Ma - ry, Mo-ther of God. But de - li - ver us

f

O Mo-ther of God But de - li - ver us

f

O Mo-ther of God But de - li - ver us

43

mf *f*

from all dan - ger, glo - ri - ous

mf *f*

from all dan - ger, glo - ri - ous

mf *f*

from all dan - ger, glo - ri - ous

mf *f*

from all dan - ger, glo - ri - ous

46 *mf* *mp*

Bles - sed One. A - - - men,

Bles - sed One. A - - - men,

Bles - sed One. A - - - men,

Bles - sed One. A - - - men,

mf *mp*

Bles - sed One. A - - - men,

mf *mp*

49 *rit.* *f* *mp*

A - - men, A - - men, A - - men.

f *mp*

A - - men, A - - men, A - - men.

f *mp*

A - - men, A - - men, A - - men.

f *mp*

A - - men, A - - men, A - - men.

rit. *f* *mp*

2. Come away, my love

Words: adapted from Song of Solomon 2.10–12

Music: CHRISTOPHER LEEDHAM

Spacious, ethereal (♩ = 104)

SOPRANO
Come a - way, _____ come a - way, _____ come a -

ALTO
Come a - way, _____ come a - way, _____ come a -

MEN

Piano
p

Spacious, ethereal (♩ = 104)

way, my love, my fair one, _____ and come a - way, _____ come a - way. — Rise

way, my love, my fair one, _____ and come a - way, _____ come a - way. — Rise

Rise

mp *mf*

mp *mf*

mf

mf

9

p *pp tenderly* *p*

up, _____ my love, _____ my fair one, _____ and come a - way, _____

p *pp tenderly* *p*

up, _____ my love, _____ my fair one, _____ and _____ come a - way, _____

p

_____ up, my love, _____ my fair one, _____

p (*p*)

13

Come a - way, _____ come a - way, _____ my love, my fair one, _____ and come a -

_____ come a - way, _____ come a - way, my love, my fair one, _____ and come a -

p

and come a -

16 *f*

-way _____ my love, come a - way, _____ for lo, _____ the

-way _____ my love, come a - way, _____ for lo, _____ the

-way, my love, come a - way, _____ for lo, _____ the

20 *mf*

win-ter is past, the rain is o - ver _____ and gone _____

win-ter is past, _____ the *p*

win-ter is past, _____ the win - ter _____ is *mp*

24 *p* *(p)* *mp*

on the earth, _____ on the earth; the time of the sing-ing of

flowers ap-pear _____ on the earth, _____ on the earth; the time of the sing-ing of

past, the rain is o-ver _____ and gone _____ on the earth; the time of the

28 *f* *meno mosso* *ff* *p tenderly*

birds is come; _____ a - rise, my love, _____ my

birds is come; _____ a - rise, my love, _____ my

sing-ing of birds _____ is come; a - rise, _____ my love, _____

f *meno mosso* *ff*

Lontano (tempo primo)*pp*

31

fair one, — come a - way, — come a - way, —

fair one, — come a - way, — come a - way, —

and come a - way, come a -

(almost no consonants; words melt into one another)

Lontano (tempo primo)*pp*

35

— come a - way, my love, — my fair one. —

— come a - way, my love, — my fair one. —

way, my fair one. —

3. I will lift up mine eyes to the Lord

Words: Psalm 121

Music: ROBERT SAXTON (2017)

Con moto (♩ = c.76)

First system of piano accompaniment. Treble and bass staves in 4/4 time, key of B-flat major. The music features a piano (*p*) dynamic and includes tied quaver groups in both hands.

If the accompaniment is played on the piano, the sustaining pedal should be used to assist with the legato of the tied quaver groups (i.e. Ped. ad lib.)

Second system of piano accompaniment, continuing the musical texture from the first system.

Vocal and piano accompaniment system. It includes staves for Soprano, Alto, and Men, along with piano accompaniment. The vocal parts enter at measure 5 with the lyrics "I will lift up mine eyes". The piano accompaniment continues with a mezzo-forte (*mf*) dynamic.

7

f

eyes un - to the hills, from whence com - eth my

— un - to the hills, from whence com - eth my

— un - to the hills, from whence com - eth my

9

mp

help. My help com - eth —

help. My help com - eth —

help. My help com - eth —

sim.

mp

3 3

3 3

11

— from the Lord, — which — made —

— from the Lord, — which — made

— from the Lord, — which — made

The piano accompaniment consists of a treble and bass staff. The treble staff has a continuous eighth-note accompaniment. The bass staff has a continuous eighth-note accompaniment.

13

heaven and earth. *f*

heaven and earth. *f*

heaven and earth. *f*

The piano accompaniment continues with the same eighth-note pattern in both treble and bass staves.

15 *f*

He will not suf - fer thy foot to be moved: he —

f

He will not suf - fer thy foot to be

f

He will not suf - fer thy

f

17 *poco a poco dim* *p*

— that keep - eth thee will — not slum - ber.

poco a poco dim *p*

moved: he that keep - eth thee will — not slum - ber. —

poco a poco dim *p*

foot to be moved: — he that keep - eth thee will not slum - ber.

mf *mp*

19

mf $\leq$ *f*

Be - hold, he that keep - eth

mf $\leq$ *f*

Be - hold, he that keep - eth

mf $\leq$ *f*

Be - hold, he that keep - eth

p *mf*

22

Is - rael shall nei-ther slum-ber nor sleep.

Is - rael shall nei - ther slum-ber nor sleep.

Is - rael shall nei - ther slum-ber nor sleep.

25

mp the

mp the

mp The Lord is thy keep-er:

f *mp*

28

Lord is thy shade up - on thy right hand.

Lord is thy shade up - on thy right hand.

Lord is thy shade up - on thy right hand.

30 *mf* *f* *mp (subito)*

The sun_ shall not smite thee by day, nei - ther shall the moon_ by

mf *f* *mp (subito)*

The sun_ shall not smite thee by day, nei - ther shall the moon_ by

mf *f* *mp (subito)*

The sun_ shall not smite thee by day, nei - ther shall the moon by

33 *p* 3

night. The Lord shall pres-erve thee from all e - vil: _

p 3

night. The Lord shall pres-erve thee from all e - vil: _

p 3

night. The Lord shall pres-erve thee from all e - vil: _

36

(p) it is he that shall keep thee safe. _____

(p) t is he that shall keep thee safe. _____

(p) it is he that shall keep thee safe. _____

(p) 3 3 3 3

39

(p) poco a poco cresc The Lord shall pre -

(p) poco a poco cresc The Lord shall pre -

(p) poco a poco cresc The Lord shall pre -

(p)

41

- serve thy go - ing out _____ and thy

- serve _____ thy go - ing out _____ and thy

- serve _____ thy go - ing out and thy

mp

43

mf *poco a poco cresc.*
com - ing in from this day

mf *poco a poco cresc.*
com - ing in from this time

mf *poco a poco cresc.*
com - ing in from this time

mf

45

forth and for e - - -

forth and for e - - -

forth and for e - - -

f

47

ver - more.

ver - more.

ver - more.

fff

4. Nunc dimittis

Words: Luke 1. 46-55

Music: ED HUGHES

Expressive and with movement (♩=120)

SOPRANO *p* Lord,

ALTO *p* Lord,

MEN *p* Lord,

Piano *p*

6

f now let - test thou thy ser -

f now let - test thou thy ser -

f now let - test thou thy ser -

f

12

pp

- vant de - part in peace ac - cor - ding

pp

- vant de - part in peace ac - cor - ding

pp

- vant de - part in peace ac - cor - ding

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18

p *f*

to thy word. For mine eyes have seen thy sal -

p *f*

to thy word. For mine eyes have seen

p *f*

to thy word. For mine eyes have seen thy sal -

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23 *p*

- va - tion, which thou hast pre-pared be-fore the face of all

p

thy sal - va - tion, which thou has pre-pared be-fore the face of all

p

- va - tion, which thou hast pre-pared be-fore the face of all

28 *mf* *f*

peo - ple; To be a light to

mf *f*

peo - ple, which thou hast pre - pared be-fore the face of all, light to

mf *f*

peo - ple; To be a light to

33

mf

ligh - ten the Gen - tiles and to be the Glo - ry of thy peo - ple, the

mf

ligh - ten the Gen - tiles and to be the Glo - ry of thy peo - ple, the

mf

ligh - ten the Gen - tiles and to be the Glo - ry of thy peo - ple, the



38

mp

Glo - ry of thy peo - ple, the Glo - ry of thy peo - ple Is -

mp

Glo - ry of thy peo - ple, the Glo - ry of thy peo - ple Is -

mp

Glo - ry of thy peo - ple, the Glo - ry of thy peo - ple Is -



43 *pp*

-ra - el.

pp

-ra - el.

pp

-ra - el.

49 *p* *f*

Glo - ry be to the Fa - ther and to the Son and

p *f*

Glo - ry be to the Fa - ther and to the Son and

p *f*

Glo - ry be to the Fa - ther and to the Son and

54 *p* *f* *p*

to the Ho - ly Ghost. As it was in the be -

to the Ho - ly Ghost. As it was in the be -

to the Ho - ly Ghost. As it was in the be -



59 *f* *f* *f*

-gin - ning is now and e-ver shall be, is now and e - ver shall

-gin - ning is now and e-ver shall be, is now and e - ver shall

-gin - ning is now and e-ver shall be, is now and e - ver shall



64

mf *mp*

be world with - out end, with - out

mf *mp*

be world with - out end world with - out

mf *mp*

be world with - out end, with - out

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69

p *pp*

end, A - - - men.

p *pp*

end, A - - - men.

p *pp*

end, A - - - men.

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Dedicated to The Very Reverend Dr. William Morton

on his installation as Dean and Ordinary of St. Patrick's Cathedral, Dublin

5. O praise the Lord

Words: Psalm 117

Music: LAURENCE ROMAN

Fast and joyous (♩=150)

[illegible]

A fuller version is available for Piano (4 hands).

5

Praise the Lord. *f* Praise the

O praise the Lord, _____ all ye peo - ple. *f* O praise the Lord, _____

O praise the Lord, _____ all ye peo - ple. *f* O praise the Lord, _____

O praise the Lord, _____ all ye peo - ple. *f* O praise the Lord, _____

8

Lord. Praise the Lord.

— all ye na - tions. O praise the Lord, — all ye peo - ple.

— all ye na - tions. O praise the Lord, — all ye peo - ple.

— all ye na - tions. O praise the Lord, — all ye peo - ple.

— all ye na - tions. O praise the Lord, — all ye peo - ple.

11

mf

Praise him.

mf

Praise him.

mf

Praise him.

mf

mf

15 (♩ = ♩)

mf cantando

For his mer - ci - ful

mp

19

kind-ness, his mer-ci-ful kind-ness is great to-ward us:

mf cantando

For his mer-ci-ful kind-ness, his mer-ci-ful kind-ness is great to-

mf cantando

For his mer-ci-ful kind-ness, his mer-ci-ful

p accompagnando

22

and the truth of the Lord en-du-reth for e-ver:

ward us: and the truth of the Lord en-du-reth for

kind-ness is great to-ward us: and the truth of the

25

and the truth of the Lord _____ en - du - reth for e - ver:

e - ver: and the truth of the Lord _____ en - du - reth for

Lord _____ en - du - reth for e - ver. For his mer - ci-ful

mf cantando

For his mer - ci-ful kind - ness, his mer - ci-ful _____

28

and the truth of the Lord _____ en - du - reth for e - ver:

e - ver: and the truth of the Lord _____ en - du - reth for

kind-ness, his mer - ci-ful _____ kind - ness is great _____ to - ward us:

kind - ness is great _____ to - ward us: for his mer - ci-ful

31

and the truth of the Lord en - du - reth for

e - ver: and the truth of the

for his mer - ci - ful kind - ness, his mer - ci - ful

kind - ness, his mer - ci - ful kind - ness is great to -

33

e - ver.

Lord en - du - reth for e - ver.

kind - ness is great for e - ver.

ward us.

35

mf Praise the

mf O praise the Lord, —

mf O praise the Lord, —

mf O praise the Lord, —

mf

38

Lord. Praise the Lord.

— all ye na - tions. O praise the Lord, — all ye peo - ple.

— all ye na - tions. O praise the Lord, — all ye peo - ple.

— all ye na - tions. O praise the Lord, — all ye peo - ple.

41 *f*

Praise the Lord. Praise the

f O praise the Lord, — all ye na - tions. O praise the Lord, —

f O praise the Lord, — all ye na - tions. O praise the Lord, —

f O praise the Lord, — all ye na - tions. O praise the Lord, —

44 *sempre f*

Lord. O praise the Lord, — all ye na - tions.

sempre f — all ye peo - ple. Praise the Lord. all ye na - tions.

sempre f — all ye peo - ple. O praise the Lord, — all ye na - tions.

sempre f — all ye peo - ple. O praise the Lord, — all ye na - tions.

47

O praise the Lord, all ye people.

Praise the Lord. all ye people.

O praise the Lord, all ye people.

O praise the Lord, all ye people.

mf

50

ff Praise the Lord.

ff Praise the Lord.

ff Praise the Lord.

ff Praise the Lord.

ff

For Mark Hewitt

6. Praise him with trumpet sounds!

Words: Psalm 150

Music: SADIE HARRISON (2017)

With clangorous joy! (♩ = 106)

SOPRANO *f* Praise! — Praise the Lord!

ALTO *f* Praise! — Praise the Lord!

MEN *f* Praise the Lord! — Praise the Lord!

With clangorous joy! (♩ = 106)

Piano *f* *con Ped.*

5

Praise — God in his sanc - tu - a - ry;

Praise — God in his sanc - tu - a - ry;

Praise the Lord — God in his sanc - tu - a - ry;

9

f Praise God in his might - ty hea - vens! _____

f Praise God in his might - ty hea - vens! _____

f Praise the Lord _____ in his might - ty hea - vens! _____



13

rit. **Broader** (♩ = 96)

Praise him with trum-pet sound;

Praise him with trum-pet sound;

Praise him with trum-pet sound;

rit. **Broader** (♩ = 96)



17

praise him with lute and harp! —

praise him with lute and harp! —

praise him with lute and harp!

21

Praise him with the tam-bou-rine, — praise him with the tam-bou-rine — and dance;

Praise him with the tam-bou-rine, — praise him with the tam-bou-rine — and dance;

Praise him with the tam-bou-rine, — praise him with the tam-bou-rine — and dance;

rit.

Tempo primo (♩ = 106)

24

Praise! Praise the Lord! Praise God in his

Praise! Praise the Lord! Praise God in his

Praise the Lord! Praise the Lord! Lord God in his

Tempo primo (♩ = 106)

28

sanc - tu - a - ry; Praise God in His

sanc - tu - a - ry; Praise God in His

sanc - tu - a - ry; Praise God in His

31 **rit.**

migh - ty hea - vens! _

migh - ty hea - vens! _

migh - ty _ hea - vens! _

rit.

35 **Broader** (♩ = 96) **ff**

Praise him with _ strings and pipe!

Praise him with _ strings and pipe!

Praise him with _ strings and pipe!

Broader (♩ = 96) **ff**

39

Praise him with high-sound-ing cym - bals;

Praise him with high-sound-ing cym - bals;

Praise him with high-sound-ing cym - bals;

42

Praise him with loud clash-ing cym-bals! Let ev - 'ry-thing that has

Praise him with loud clash-ing cym-bals! Let ev - 'ry-thing that has

Praise him with loud clash-ing cym-bals! Let ev - 'ry-thing that has

46

breath ___ praise the Lord! Praise the ___ Lord! Praise the

breath ___ praise the Lord! Praise the ___ Lord! Praise the

breath ___ praise the Lord! Praise the ___ Lord! Praise the

51

rit.

Lord! Praise the Lord! Praise the Lord!

Lord! Praise the Lord! Praise the Lord!

Lord! Praise the Lord! Praise the Lord!

rit.

7. Prayer (I)

Words: George Herbert (1593–1633)

Music: PATRICK JOHN JONES

Tranquil and free (♩ = 60)

SOLO *mp* TUTTI *pp*

SOPRANO
Prayer, the church's ban - quet, An - gels'

ALTO

MEN

Tranquil and free (♩ = 60)

for rehearsal only

4

age, God's breath in man re - tur - ning to his

ppp sotto voce (hum) to his

pp to his

pp

8 *mp* , *mf* *pp* *p*

birth, the soul in pa - ra - phrase, heart in pil - gri -

mp , *mf* *pp* *p*

birth, the soul in pa - ra - phrase heart in pil - gri -

mp , *mf* *pp* *p*

birth, The soul in pa - ra - phrase heart in pil - gri -

mp *mf* *pp*

12 *p* *mf* *pp*

- mage, The Chri - stian plum - met

p *mf* *pp*

- mage, The Chri - stian plum - met

p *mf* *pp*

- mage, The Chri - stian plum - met

p *mf*

15 *p* sound-ing heav'n and earth _____

p sound-ing heav'n and earth, sound-ing heav'n and earth. _____

p sound-ing heav'n and earth. _____

p heav'n and earth. _____

p

With greater intensity (♩ = 70)

mf En-gine a-gainst th'Al-migh-ty, *p*

18 *mf* En - - gine a-gainst th'Al-migh-ty, *pp* sin-ner's *mf*

mf En - - gine a-gainst th'Al-migh-ty, *p* *pp* sin-ner's *mf*

mf En-gine a-gainst th'Al-migh-ty, *p* *mf*

En-gine a-gainst th'Al-migh-ty, sin-ner's

With greater intensity (♩ = 70)

mf En-gine a-gainst th'Al-migh-ty, *pp* *mf*

21

to-wer, re-ver - sed thun - der, Christ side-pier - cing spear, _____

to-wer, re-ver - sed thun - der, Christ side-pier - cing spear, _____

to-wer, re-ver - sed thun - der, Christ side-pier - cing spear, _____

24

the six days world trans-pos - ing in an _

the six days world trans-pos - ing in an

trans-pos - ing in an

28 *pp* , *pp*

hour, a kind of tune _____ which all things hear

pp , *mp*

hour, a kind of tune which all things hear

pp , *p*

hour, a kind of tune _____ which all things hear

pp *p* *mp* *mf*

31 *ff* *pp*

and fear Soft - ness and peace, _____ and

ff *pp*

and fear Soft - ness peace, _____ and

ff *pp*

and fear Soft - ness peace, _____ and

ff *pp*

and fear Soft - ness peace, _____ and

ff *pp*

and fear Soft - ness peace, _____ and

35

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

(♩ = 66)

joy, _____ and bliss _____ e - xal - ted

joy, and love, and bliss _____ e - xal - ted

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

joy, _____ and bliss _____ e - xal - ted

(♩ = 66)

joy, _____ and bliss _____ e - xal - ted

38

rit. *p* *ppp* sotto voce

(♩ = 58) (♩ = 70)

man - na, glad - ness of the best, Hea - ven in or - di -

p *ppp* sotto voce

man - na, glad - ness of the best, Hea - ven in or - di -

p *ppp* sotto voce

man - na, glad - ness of the best, Hea - ven in or - di -

rit. *p* *ppp*

(♩ = 58) (♩ = 70)

42

mp

- na - ry, man well dressed, the bird of

mp

- na - ry, man well dressed, the mil - ky way, the bird of

mp

- na - ry, man well dressed, the mil - ky way, the bird of

mp

46

pp *mf* *sfp*

pa - ra - dise, Church bells be - yond the

pp *mf* *sfp* *sfp*

pa - ra - dise, Church bells, bells be - yond the

pp *sfp*

pa - ra - dise, bells be - yond the

pp *mf* *sfp* *sfp* *sfp*

49 *mf* *mp* *p* *pp* $(\text{♩} = 60)$

stars heard, the soul's blood, the

stars heard the soul's blood, the

stars heard soul's blood, the

mf *mp* *p* *pp* $(\text{♩} = 60)$

land of spi - ces, some - thing un - der - stood.

land of spi - ces,

land of spi - ces,

mp *pp* *Solo pp*

land of spi - ces, some - thing un - der - stood.

land of spi - ces,

land of spi - ces,

mp *pp* *pp*

52 *mp* *pp* *Solo pp*

land of spi - ces, some - thing un - der - stood.

land of spi - ces,

land of spi - ces,

mp *pp* *pp*

land of spi - ces, some - thing un - der - stood.

land of spi - ces,

land of spi - ces,

mp *pp* *pp*

rit.

56

[all the rest]

some-thing un - der - stood.

pp

some-thing un - der - stood.

pp

some-thing un - der stood.

rit.

The image shows a musical score for three vocal parts: Soprano, Alto, and Unison Men. The score is in 4/4 time and features a key signature of two flats (B-flat and E-flat). The Soprano part begins at measure 56 with a long, sweeping melodic line that spans across measures 56, 57, and 58, ending with a fermata. The lyrics 'some-thing un - der - stood.' are written below the notes. The Alto part enters at measure 57 with a similar melodic line, also ending with a fermata. The Unison Men part enters at measure 56 with a lower, more rhythmic line, also ending with a fermata. The piano accompaniment is shown in the bottom two staves, with the right hand playing a simple harmonic accompaniment and the left hand providing a steady bass line. The score is marked with 'rit.' (ritardando) at the beginning and end of the phrase, and 'pp' (pianissimo) for the vocal parts. A large, diagonal watermark reading 'www.uymp.co.uk' is overlaid across the bottom half of the page.

8. Sing to the Lord

Words: Psalm 100

Music: ANNE E. BOYD (b. 1946)

Giocoso (♩. = 78)

SOPRANO 1

SOPRANO 2

ALTO

MEN

PIANO

f

f

f

f

5

Sing to the Lord, sing to the

Sing to the Lord, sing to the

Sing to the Lord, all the world, sing to the

Sing to the Lord, all the world,

Sing to the Lord, all the world,

9

Lord, all the world! Sing to the Lord, sing to the Lord, sing to the

Lord, all the world! Sing to the Lord, sing to the Lord,

Lord, all the world! Sing to the Lord, Sing to the

all the world! Sing to the Lord, sing to the

13

Lord, sing to the Lord, *ff* wor-ship the Lord with joy;—

sing to the Lord, *ff* sing to the Lord, wor-ship the Lord with joy;—

Lord, sing to the Lord, sing to the Lord, *ff* wor-ship the Lord with joy;—

Lord, sing to the Lord, *ff* sing to the Lord, wor-ship the Lord with joy;—

17

mf Come be-fore him

mf Come be-fore him with hap-py songs,

21 *mf* Come be-fore him with hap-py songs, with hap-py songs! —

with hap-py songs, come be-fore him with hap-py songs! —

come be-fore him with hap-py songs, with hap-py songs! —

mf Come be-fore him with hap-py songs! —

The piano accompaniment consists of a right-hand melody and a left-hand bass line. The right hand often plays chords and moving lines, while the left hand provides a steady bass accompaniment. The score includes various musical notations such as notes, rests, and bar lines.

24

f

Come be-fore him, — him with hap - py songs, with

f *f*

Come be-fore him, come be-fore him with hap - py songs, — with

f

Come be-fore, be - fore him with hap - py songs, — with

f

Come be-fore him — with hap - py songs, with

f

28

Meno mosso

mf

hap - py hap - py songs! Ack - now-ledge the Lord is God.

mf

hap - py hap - py songs! Ack - now-ledge the Lord is God.

mf

hap - py hap - py songs! Ack - now-ledge the Lord is God.

mf

hap - py hap - py songs! Ack - now-ledge the Lord is God.

Meno mosso

mf *p*

Più grave (♩. = 42)

32 *p* *mf*

He made us, and we be-long to him: — we are his peo - ple, —

p *mf*

He made us, and we be-long to him: — we are his peo - ple, —

p *mf*

He made us, and we be-long to him: — we are his peo - ple, —

p *mf*

He made us, and we be-long to him: — we are his peo - ple, —

Più grave (♩. = 42)

mp

Tempo primo (♩. = 78)

36

— we are his flock, —

— we are his flock, —

— we are his flock, —

— we are his flock, —

Tempo primo (♩. = 78)

mf

46 **rit. Meno mosso**

in - to its court with praise. Give thanks to him and praise him. —

in - to its court with praise. Give thanks to him and praise him. —

in - to its court with praise. Give thanks to him and praise him. —

in - to its court with praise. Give thanks to him and praise him. —

rit. Meno mosso

p sub.

Più grave (♩ = 42)

51 **mp**

The Lord is good; his love is e - ter - nal

The Lord is good; his love is e - ter - nal

The Lord is good; his love is e - ter - nal

The Lord is good; his love is e - ter - nal

Più grave (♩ = 42)

56

and his faith-ful-ness lasts for e-ver.

60 **Più giocoso** (♩ = 78)

Più giocoso (♩ = 78)

64

f Sing to the Lord,

f Sing to the Lord,

f Sing to the Lord, all the

f Sing to the Lord, all the

67

sing to the Lord, all the world! Sing to the

sing to the Lord, all the world! Sing to the

world, sing to the Lord, all the world! Sing to the

world, all the world! Sing to the

The image shows a musical score for the hymn 'Sing to the Lord'. It consists of two systems of staves. The first system (measures 64-66) features four vocal staves (Soprano, Alto, Tenor, Bass) and a grand piano accompaniment. The vocal parts enter with a forte (f) dynamic and sing 'Sing to the Lord, all the'. The piano accompaniment provides harmonic support. The second system (measures 67-70) continues the vocal lines with the lyrics 'sing to the Lord, all the world! Sing to the world, sing to the Lord, all the world! Sing to the world, all the world! Sing to the'. The piano accompaniment continues with chords and moving lines. A large, diagonal watermark 'www.uymusic.co.uk' is overlaid across the center of the page.

9. Song of Light

Words: Isaiah 60:20
John 1:5

Music: DAVID LANCASTER

Gently flowing (♩ = 66-72)

SOPRANO 1 *p* Your sun_ shall set_ no

SOPRANO 2 *p* Your

ALTO *p* Your sun,

MEN

Gently flowing (♩ = 66-72)

PIANO *p*

4

more, your sun shall set no more.

sun shall set no more, no more.

— your sun, shall set no more.

p Your sun shall set no more.

7

p

Your sun _ shall set _ no more, your

p

Your sun _ shall set _ no

p

Your sun, _ your sun, _

p

Your sun _

p

Ped.

10

mf

sun _ shall set _ no _ more. Nor wane, _

mf

more, no _ more. Nor wane _ your _

mf

_ shall set no more. Nor

mf

_ shall set no _ more.

mf

8va

mf

Ped.

13

— nor wane_ your_ moon. Nor wane_ your_ moon. —

moon. Nor wane, nor wane_ your_ moon, your

wane_ your_ moon. Nor wane, nor wane_ your_

mf Nor wane, nor wane your

8^{va}

16

— For the

p moon. *f* For the Lord shall be your e-ver-last-ing light, —

p moon. *f* For the Lord shall be your e-ver-last-ing light, —

p moon. *f* For the Lord shall be your e-ver-last-ing light, —

(8)

mf

20

Lord shall be your e - ver last - ing light.

your e - ver - last - ing light.

e - ver - last - ing light.

And your

8va

f

Red.

23

And your days of sor - row shall be

Your days of

Your days of

days of sor - row shall be en - ded.

(8)

26

end - ed, shall be end - ed.

sor - row shall be end - ed.

sor - row shall be end - ed.

f Sor-row shall be end - ed.

p

Ped.

29

mp A light shines in the dark - ness

mp A light shines in the dark - ness

mp A light shines in the dark - ness

mp A light shines in the dark - ness

Ped.

33

pp

which the dark can - not o - ver - come.

pp

which the dark can - not o - ver - come.

pp

which the dark can - not o - ver - come.

pp

which the dark can - not o - ver - come.



37

SOLO (opt.) *mp*

Your sun - shall set - no - more.

pp

ah.

pp

ah.

pp

ah.

p



41 FULL *p*

Nor wane, nor wane_ your_ moon. Nor

p

Nor wane_ your_ moon. Nor wane, nor wane_ your_

p

Nor wane_ your_ moon. Nor wane, _____

p

Nor wane, _____ nor

8va



44 *rall.* *ppp*

wane_ your_ moon. *Mm.*

pp

moon, your moon. *ppp*

pp *ppp*

nor wane_ your_ moon. *Mm.*

pp *ppp*

wane your moon. *Mm.*

8

rall.

pp



For Sue

10. We are not for names

Words: Edward Burrough (1659)

Music: MORAG GALLOWAY

With gravitas and wonder (♩ = 60)

SOPRANO

ALTO

MEN

PIANO

pp *p* *mf*

mf *mf*

Ped.

Rests are used to indicate when pedalling ends.
Always bring out middle C when it is like a pedal
note in the accompaniment, as if it were a prayer.

5

p *emphatically*

We are

f *p*

f *p*

Ped.

10

mf

not for names, _____ nor

p empathetically *mf*

Not for names, _____ nor

p empathetically *f*

Not for names, _____ nor men, _____ nor

p

13

ti - tles of gov-ern-ment. Nor are we for this par - ty

ti - tles of gov-ern-ment. Nor are we for this par - ty

ti - tles of gov-ern-ment. Nor are we for this, that, this par - ty

Red.

15

ff

nor a-against the o - ther. _____

ff

nor a-against the o - ther. _____

ff

nor a-against the o - ther. _____

p

ff

p

18

The musical score is for three voices (Soprano, Alto, Bass) and piano. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are: "But we are for jus - tice and mer - cy and truth and". The vocal parts enter with a rest for two measures, then sing the lyrics. The piano accompaniment features a melodic line in the right hand and a more rhythmic, arpeggiated line in the left hand. The score is marked with a forte (*f*) dynamic.

f

But we are for jus - tice and mer - cy and truth and

f

But we are for jus - tice and mer - cy and truth and

f

But we are for jus - tice and mer - cy and truth and

f

Ped.

21 *p*

peace, _____ and true free-dom.

p

peace, _____ and true free-dom.

p

peace, _____ and true free-dom.

24 *ff*

Things may be ex - al - ted in our na - tion!

ff

That these things may be ex - al - ted in our na - tion!

ff

May be ex - al - ted in our na - tion!

27 **Slightly slower** *p*

And that good - ness, ___ right-eous - ness, ___

p

And that good - ness, ___ right-eous - ness, ___

p

And that good - ness, ___ right-eous - ness, ___

Slightly slower

pp *p*

Ped. Ped.

31 **a tempo** *pp* *f*

tem - pe - rance, peace ___ and un - i - ty with God,

pp *f*

tem - pe - rance, peace ___ and un - i - ty with God,

pp *f*

tem - pe - rance, peace ___ and un - i - ty with God,

a tempo *f*

Ped.

35 *p*

and with one a - no - ther.

p

and with one a - no - ther.

p

and with one a - no - ther.

p

Red.

38 *pp*

That these things may a - bound.

pp

That these things may a - bound.

pp

That these things may a - bound.

pp

NOTES ON THE COMPOSERS

Composer and singer **Stef Conner** (b.1983) absorbs influences from folksong and medieval music into her vocal compositions, which are as natural and fun to learn as they are lovely to listen to.

Christopher Leedham (b.1981) is a British composer, conductor and lecturer. He studied at Magdalen College, Oxford and holds a PhD from the University of York. He is director of contemporary music group, Dark Inventions.

Born in London in 1953, **Robert Saxton's** commissions include works for BBC (Proms TV and radio), LSO, ECO, London Sinfonietta, Christ Church Cathedral Oxford, Opera North, Teresa Cahill, Mstislav Rostropovich and others.

The compositions of **Ed Hughes** (b.1968) have been called 'polyphonic, clear and unique' (Richard Casey) and have been performed, recorded and broadcast by, amongst others, New Music Players, Orchestra of Sound and Light, BBC Singers, I Fagiolini, and Mahogany Opera Group.

Laurence Roman (b.1961) has composed extensively for concert hall and stage and his musical *Ulysses*, a Musical Odyssey won the Vivian Ellis Prize. He is currently Lecturer in Music at the University of Ulster.

Sadie Harrison (b.1965) is acknowledged internationally for the socio-political aspects of compositions which challenge stereotypes of marginalised peoples - refugees, Afghan women, the deaf - celebrating them with powerful expressions of musical solidarity. www.sadieelizabethharrison.co.uk

Patrick John Jones (b.1989) is a London-born composer whose music has received performances from many leading ensembles and artists (including the Philharmonia Orchestra, Britten Sinfonia, Ensemble 10/10, Quatuor Diotima, Mahan Esfahani and Psappha) and has been recognised by a number of prestigious awards (including the RPS Composition Prize 2015).

Australian composer **Anne Boyd** (b.1946) is an alumnus of the University of York, gaining a D.Phil.(1973) and being awarded an Honorary D.Univ. (2003). Her music reflects spiritual and cultural aspects of Australian landscape.

David Lancaster (b.1960) is a composer whose work has been performed, recorded and broadcast internationally. He is Head of Music at York St John University and is published by UYMP. www.davidcomposer.com .

Dr Morag Galloway (b.1975) trained in York with Roger Marsh and Nicola LeFanu and in London with Sadie Harrison and Roger Redgate. She is a Lecturer in Music at York St John University.

NOTES ON THE ANTHEM

Stef Conner: Beneath they protection

This 11th-century hymn is a translation of the Marian antiphon *Sub tuum praesidium*, used in the Catholic church at Compline. It would be suitable as an anthem at any evening service or indeed at any service where the Virgin Mary is celebrated. Stef Conner's setting has the feeling of a gospel song about it and, whilst respecting the dynamics, should be sung with gusto. The canonic entries need careful balancing so that each entry is distinct and the men's entry at bar 25 might benefit from a little help from the organ or piano.

Christopher Leedham: Come away, my love

Using a paraphrase of a celebrated section of *The Song of Solomon*, this anthem would be appropriate for celebrations of marriage or the coming of Spring. Christopher Leedham's direction, 'ethereal' is telling and dynamics need to be strictly observed so that the climaxes at bars 19 and 29 have maximum effect. The metre changes need to be rehearsed carefully and practising these below the actual speed would be beneficial.

Robert Saxton: I will lift up mine eyes to the Lord

Robert Saxton's setting of Psalm 121 provides a truly ubiquitous anthem, suitable for all kinds of services but particularly moments of celebration. The accompaniment needs careful practice so that the rhythm is secure to support and not distract the choir and the tied quaver clusters are not too obtrusive but still help singers find their starting notes.

Ed Hughes: Nunc dimittis

As a traditional part of the evening service, this *Nunc dimittis* could fit nicely if the *Magnificat* is by another composer. With its quiet ending it could also be suitable for funerals or memorial services. Give this a gentle lilt so that the sustained choral parts float above the moving accompaniment and use the composer's built-in emphases at bars 19-21 to highlight the words with distinct diction. The right-hand accompaniment at bars 58 to 71 needs care so that the cantabile feeling is not undermined.

Laurence Roman: O praise the Lord

Psalm 117 is the shortest chapter in the Bible and with its directness and singular message there are very many appropriate occasions for this anthem's use. While the composer's rhythmic and metrical structure is challenging, it can be easily mastered with lots of slow practice. Try rehearsing at 120 rather than 150 before taking it up to speed. And ask the choir to clap the rhythm (3+3+2+2) of the 10/8 bars before they sing. The piano/organ countermelody first heard in bar 4 is important in establishing this metre and the crossing over of hands may need careful practice.

Sadie Harrison: Praise him with the trumpet sounds!

The familiar joyous message of Psalm 150 lends itself to many events in the church calendar. Sadie Harrison's setting is full of 'onomatopoeic' musical resonances, such as the bell sounds of the opening, the bare octave and fifth at bar 15 imitating trumpet fanfares, the pipe-like passage in bars 38-39 and the clashed cymbals in bar 44. Make the most of these and relish the surprise ending. So much in this depends on the choir's precision in ensemble and diction.

Patrick John Jones: Prayer (I)

One of George Herbert's best-loved poems is here given a suitably peaceful and respectful setting by Patrick John Jones. Various subtle references in the poem allow this anthem to be used in various contexts. For example, the 'church's banquet' suggests Holy Communion and 'God's breath...' may echo Genesis and Adam's creation and thus could be used at Advent. In this anthem the dynamic contrasts are critical, like the echo in bars 19-20 and the sudden *crescendo* in bar 23. Good intonation is vital so if it becomes a problem do not hesitate to use a soft organ or electronic keyboard accompaniment until it is absolutely secure.

Anne Boyd: Sing to the Lord

This dance-like setting of Psalm 100 makes it suitable for any kind of celebratory occasion and could also take the place of the *Jubilate Deo* in a morning service. It is vital to give the music a strong two-in-a-bar feeling with the accompaniment played as lightly as possible while providing support for the choir. Practise the section from bar 29 to 37 and 48 to 59 without accompaniment as much as possible so that singers are secure and the parts are balanced.

David Lancaster: Song of Light

Two parallel verses – Isaiah 60:20 and John 1:5 – combine in this anthem, reflecting one of the universal messages of the Bible and especially the New Testament: the power of God and Christ to provide everlasting light and to conquer darkness. This message makes the anthem suitable for a variety of services and occasions in the church year. It is important to rehearse the flowing parts so that the leaps of a fifth are always in tune and secure. Though conceived for piano, the accompaniment can be effective on the organ with a judicious use of pedals.

Morag Galloway: We are not for names

The early English Quaker leader Edward Burrough (1634-63) suffered for his beliefs but was a foremost advocate for peace and religious tolerance. His 1659 poem gives Morag Galloway's anthem a striking contemporary relevance and could be employed in many circumstances including, for example, Remembrance Day services or other civic occasions. Clear enunciation is essential especially where the parts are imitative. The accompaniment will work equally well on piano or organ.

Notes by Leslie East