

David Lancaster

A York Passion

for chorus S(S)ATB
(2025)

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Information for Performers

The piano part is included for rehearsal purposes only and should not be used in performance.

In some movements percussion is required. These are simple parts, intended to be played by members of the choir. The 'woodblock' can be any dry, wooden percussion instrument: woodblock, claves, temple block etc., played with a hard beater. The 'drum' can be any middle/low-sounding drum (such as side drum with snare off, tambour, low tom-tom or bass drum), played with a medium/soft beater.

The movements of A York Passion were intended to be performed together as a complete sequence, however 'Crucifixion' and/or 'Pieta: Mary's Lament' can be performed separately, as free-standing concert pieces.

Total duration c. 40 minutes

1. Entry into Jerusalem. [duration c. 1'45"]

Hend = grasp

Despite = hatred

2. Chorale [duration c. 50"]

3. Peter's Denial and Judas' Plan. [duration c. 5'00"]

Ingenti pro inuria = 'on account of great injury'

Loath = scornful

The sooth to pursue = to tell the truth

My skift came to scathe = my evil plan was hatched

My bale for to brew = which angered me

Bainly to his bare feet to bow was full brath = willing to bow to his bare feet

I waxed wonder wrath = I became enraged

And fine = subsequently

Pricked me no pine = I was not concerned for them

Me teened = I was aggrieved

So tite I should tine = that I should suddenly lose

I mourn on this mould = bear a grudge

Thusgates = In this way

4. Before Pilate [duration c. 3'40"]

Without deserving in deed = without his having done anything to deserve it

So God mote me speed = so help me God

Stoutly will step to that state = boldly lay claim to that status

Ere I remove he rue shall that reason = before I go he will regret making that claim

5. Crucifixion [duration c. 8'35"]

Doom = judgement

Free = gracious

Pined = tormented

I oblige me = I pledge myself

Sovereignly = above all

I keep nought else to crave = I have no desire for anything else

Fine = stop

On length = outstretched

Lead = hold

Even if he were in words so wight = even though his words were so bold

6. The Death of Christ [duration c. 3'20"]

That speed for to spill = who are close to destruction.

Place principal = the best of places

7. Pieta: Mary's Lament [duration c. 5'00"]

Dight = prepared

Untruly is tugged to this tree = is unnaturally nailed to this tree

Lief = dear

Site = grief

8. The Resurrection [duration c. 7'50"]

As he you said = as he told you

In flesh and fell = in healthy bodily form

Scourged without skill = whipped for no reason

Throly was I threat = roughly was I threatened

Blo = livid

Thrusten full ill = severely pierced

Let = prevent

How dear I bought your brotherhead = how much I paid to ransom all believers

Programme note:

A York Passion sets words adapted from the medieval text of the York Mystery Cycle: a series of plays - dating from the early fourteenth century – which were originally performed on carts in the streets of York on the feast of Corpus Christi each year, by the merchants and craftsmen of the city's guilds. I have borrowed from several of the plays to form a short Passiontide sequence, from Christ's entry into Jerusalem through to his death and resurrection. It is not intended to be a comprehensive version of the Easter story (there is no mention of Herod, for example) since some of the plays do not easily lend themselves to a sung setting, but together these pieces provide a re-telling of the narrative in the vivid and colourful words of voices from the distant past.

The language is sometimes archaic (and often in a northern dialect) so in places I have modernised it, but since the story is such a familiar one, and to preserve the rhyming structure and the characteristic alliteration, I have left most of the original text intact.

The movements are:

1. Entry into Jerusalem
2. Chorale
3. Peter's Denial and Judas' Plan
4. Before Pilate
5. Crucifixion
6. The Death of Christ
7. Pieta: Mary's Lament
8. The Resurrection

A York Passion was composed over several months from 2023 to 2025 in York.
'Crucifixion' was given its first performance by the Elysian Singers in March 2024.

I - Entry into Jerusalem

Text from the York Mystery Cycle

David Lancaster

Andante ♩=72

Soprano
mf
My dear di - sci-ples, be-hold and see, Un-to Je-

Alto
mf
My dear di - sci-ples, be-hold and see, Un-to Je-

Tenor

Bass

Wood Block
mf

Drum

Piano (for rehearsal only)
mf

7

S.
f
ru-sa-lem we shall a - scend. Man's son shall there be - tray'd be

A.
f
ru-sa-lem we shall a - scend. Man's son shall there be - tray'd be

T.
f
Man's son shall there be - tray'd be

B.
mf
Je - ru - sa -

W.B.

D.
f

Pno.
f *mf*

13 *mf*

S. and gi-ven in-to his e - ne - mies' hend, With great de -

A. and gi-ven in-to his e - ne - mies' hend, With great de -

T. and gi-ven in-to his e - ne - mies' hend, With great de -

B. lem, Je - ru - sa-lem, Je - ru - sa-lem, Je - ru -

W.B. *mf*

D.

Pno.

18 *f*

S. spite. That spit-ting on him there shall they

A. spite. That spit-ting on him there shall they

T. spite. Je - ru - sa - lem. That spit-ting on him there shall they

B. sa-lem, Je - ru - sa - lem, Je - ru - sa - lem, Je - ru - sa-lem,

W.B.

D. *f*

Pno.

24

S. spend, And smart - ly smite.

A. spend, And smart - ly smite.

T. spend, And smart - ly smite. Je -

B. Je - ru - sa-lem, Je - ru - sa-lem, Je - ru - sa - lem,

W.B. *f*

D.

Pno.

29

S. Je - ru - sa-lem, Je - ru-sa-lem, Je - ru-sa-lem, Je - ru - sa-lem,

A. Je - ru-sa-lem, Je - ru-sa-lem, Je - ru - sa-lem, Je - ru - sa-lem,

T. -ru-sa-lem, Je - ru - sa-lem, Je - ru - sa-lem, Je - ru-sa-lem,

B. Je - ru - sa-lem, Je - ru - sa-lem, Je - ru-sa-lem, Je - ru-sa-lem, Je -

W.B. *f*

D.

Pno. *p*

33 *p*

S. Je - ru - sa - lem, Je - ru - sa - lem,

A. *p* Je - ru - sa - lem, Je - ru - sa - lem, Je -

T. *p* Je - ru - sa - lem, Je - ru - sa - lem,

B. ru - sa - lem, Je - ru - sa - lem,

W.B. *p*

D.

Pno.

37 (attacca)

S. Je - ru - sa - lem, Je - ru - sa - lem.

A. ru - sa - lem, Je - ru - sa - lem. (mm) *pp*

T. Je - ru - sa - lem, Je - ru - sa - lem. (mm) *pp*

B. Je - ru - sa - lem, Je - ru - sa - lem. (mm) *pp*

W.B.

D.

Pno. *pp*

II - Chorale

Andante con moto ♩ = 90

Soprano *mf*
This lord so good, who shed his blood,

Alto *mf*
This lord so good, who shed his blood,

Tenor *mf*
This lord so good, who shed his blood,

Bass *mf*
This lord so good, who shed his blood,

Piano *mf*
Andante con moto ♩ = 90

5 Meno mosso (♩ = 84)

S. *mp*
He mend your mood and has - ten on his bliss for to

A. *mp*
He mend your mood and has - ten on his bliss for to

T. *mp*
He mend your mood and has - ten on his bliss for to

B. *mp*
He mend your mood and has - ten on his bliss for to

Pno. *mp*
Meno mosso (♩ = 84)

9 *Ancora meno mosso* (♩ = 72) *rall.* *pp*

S. *p* *pp*
bide._____ And has-ten on his bliss_____ for to bide._____

A. *p* *pp*
bide._____ And has-ten on his bliss for to bide._____

T. *p* *pp*
bide._____ And has-ten on his bliss_____ for to bide._____

B. *p* *pp*
bide._____ And has-ten on his bliss for to bide._____

Pno. *p* *pp*

III - Peter's Denial and Judas' Plan

Lento ♩ = 60

Peter

Solo soprano

Soprano

Alto

Tenor *f*

Bass *f*

Piano *f*

I was ne-ver with him in work that he wrought, in word nor in work, in

I was ne-ver with him in work that he wrought, in word nor in work, in

Lento ♩ = 60

Ritmico ♩ = 120

Judas

7

S. *pp*

A. *pp*

T. *pp*

B. *pp*

Pno. *pp*

In-gen-ti pro in - u - ri - a him Je-sus, the Jew,

will nor in deed. In-gen-ti pro in - u - ri - a him Je-sus, the Jew,

will nor in deed. In-gen-ti pro in - u - ri - a him Je-sus, the Jew,

Ritmico ♩ = 120

13

S. *whispered*
Un - just un - to me, Ju-das, I judge to be loath.

A. *whispered*
Un - just un - to me, Ju-das, I judge to be loath.

T. *whispered*
Un- just un - to me, Ju-das, I judge to be loath.

B. *whispered*
Un- just un - to me, Ju-das, I judge to be loath.

Pno.

19

S. For at our sup-per as we sat, the sooth to pur - sue,

A. For at our sup-per as we sat, the sooth to pur - sue,

T. For at our sup-per as we sat, the sooth to pur - sue,

B. For at our sup-per as we sat, the sooth to pur - sue,

Pno.

24

S. With Si - mon Le-prou, full soon my skift came to

A. With Si - mon Le-prou, full soon my skift came to

T. With Si - mon Le-prou, full soon my skift came to

B. With Si - mon Le-prou, full soon my skift came to

Pno.

28

S. *p* scathe. To him there brought one a box my bale for to brew, *pp* That bain-ly

A. *p* scathe. To him there brought one a box my bale for to brew, *pp* That bain-ly to his

T. *p* scathe. To him there brought one a box my bale for to brew, *pp* That bain-ly

B. *p* scathe. To him there brought one a box my bale for to brew, *pp* That bain-ly to his

Pno. *p* *pp*

34

S. *mf*
to his bare feet to bow was full brath. She an - noin - ted them with an oint - ment that

A. *mf*
bare feet to bow was full brath. She an - noin - ted them with an oint - ment that

T. *mf*
to his bare feet to bow was full brath. She an - noin - ted them with an oint - ment that

B. *mf*
bare feet to bow was full brath. She an - noin - ted them with an oint - ment that

Pno. *mf*



40

S. *p*
no - ble was and new, But for the work that she wrought I wax'd won - der

A. *p*
no - ble was and new, But for the work that she wrought I wax'd won - der

T. *p*
no - ble was and new, But for the work that she wrought I wax'd won - der

B. *p*
no - ble was and new, But for the work that she wrought I wax'd won - der

Pno. *p*



47

S. *f* *p* *f*
 wrath. And this to dis - co-ver was my skill:

A. *f* *p* *f*
 wrath. And this to dis - co-ver was my skill:

T. *f* *p* *f*
 wrath. And this to dis - co-ver was my skill:

B. *f* *p* *f*
 wrath. And this to dis - co-ver was my skill:

Pno. *f* *p* *f*

53

S. *pp*
 For of his pence, pur-ser was I, and what that taught me was un - til, The

A. *pp*
 For of his pence, pur-ser was I, and what that taught me was un - til, The

T. *pp*
 For of his pence, pur-ser was I, and what that taught me was un - til, The

B. *pp*
 For of his pence, pur-ser was I, and what that taught me was un - til, The

Pno. *pp*

59

S. *f*
tenth part that stole I ay still. But now for me wants of my will, That

A. *f*
tenth part that stole I ay still. But now for me wants of my will, That

T. *f*
tenth part that stole I ay still. But now for me wants of my will, That

B. *f*
tenth part that stole I ay still. But now for me wants of my will, That

Pno. *f*

65

Solo *f*
ah

S. *f*
bar-gain with bale shall he buy.

A. *f*
bar-gain with bale shall he buy.

T. *f*
bar-gain with bale shall he buy.

B. *f*
bar-gain with bale shall he buy.

Pno. *f*

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70 *p*

Solo

S. *pp*

A. *pp*

T.

B.

Pno.

With bale shall he

With bale shall he

Lento

77 Peter

S.

A.

T. *mp*

B. *mp*

Pno. *mp*

buy.

buy.

I was ne-ver with him in work that he wrought, in word nor in work, in

I was ne-ver with him in work that he wrought, in word nor in work, in

Ritmico ♩ = 120

Judas *pp*

83

S. That same oint - ment, I said, might sam have been

A. That same oint - ment, I said, might sam have been

T. will nor in deed. That same oint - ment, I said, might sam have been

B. will nor in deed. That same oint - ment, I said, might sam have been

Pno. Ritmico ♩ = 120

89

Solo ah

S. sold for sil-ver pence in a sum three hun - dred and then Have been do - na-ted to poor men

A. sold for sil-ver pence in a sum three hun - dred and then Have been do - na-ted to poor men

T. sold for sil-ver pence in a sum three hun - dred and then Have been do - na-ted to poor men

B. sold for sil-ver pence in a sum three hun - dred and then Have been do - na-ted to poor men

Pno.

95

Solo

ah ah ah

S.

as plain pi-ty would; But for the poor, nay, their part prick'd me no pine but *f*

A.

as plain pi-ty would; But for the poor, nay, their part prick'd me no pine but *f*

T.

as plain pi-ty would; But for the poor, nay, their part prick'd me no pine but *f*

B.

as plain pi-ty would; But for the poor, nay, their part prick'd me no pine but *f*

Pno.

101

Solo

S.

me teen'd for the tenth part, the truth to be -hold, for thir-ty pence of three hun-dred so

A.

me teen'd for the tenth part, the truth to be -hold, for thir-ty pence of three hun-dred so

T.

me teen'd for the tenth part, the truth to be -hold, for thir-ty pence of three hun-dred so

B.

me teen'd for the tenth part, the truth to be -hold, for thir-ty pence of three hun-dred so

Pno.

107

Solo *mf* ah ah

S. *mf* *p*
 tite I should tine. And for I miss this mo-ney, I mourn on this mould, where-fore

A. *mf* *p*
 tite I should tine. And for I miss this mo-ney, I mourn on this mould, where-fore

T. *mf* *p*
 tite I should tine. And for I miss this mo-ney, I mourn on this mould, where-fore

B. *mf*
 tite I should tine. Ju-das, Ju-das, Ju-das, Ju-das,

Pno. *mf* *p*

113

Solo *p* *mp cresc.* ah ah

S. *mp cresc.*
 for to mis-chieve this mas-ter of mine there-fore fast forth will I

A. *mp cresc.*
 for to mis-chieve this mas-ter of mine there-fore fast forth will I

T. *mp cresc.*
 for to mis-chieve this mas-ter of mine there-fore fast forth will I

B. *p* *mp cresc.*
 Ju-das, Ju-das, Ju-das, Ju-das, Ju-das, Ju-das,

Pno. *mp cresc.* *mp cresc.* *mp cresc.*

119

Solo

ah ah ah

f

S.

flit, the prin-ces of priests un-til, And sell him full soon ere that I

f

A.

flit, the prin-ces of priests un-til, And sell him full soon ere that I

f

T.

flit, the prin-ces of priests un-til, And sell him full soon ere that I

f

B.

Ju-das, Ju-das, Ju-das, Ju-das, Ju-das, Ju-das, Ju-das,

Pno.

f

125

Solo

ah ah ah

S.

sit, for thir-ty pence in a knot knit. Thus-gates full well shall he

A.

sit, for thir-ty pence in a knot knit. Thus-gates full well shall he

T.

sit, for thir-ty pence in a knot knit. Thus-gates full well shall he

B.

Ju-das, Ju-das, Ju-das, Ju-das, Ju-das, Ju-das, Ju-das, Ju-das, Ju-das, Ju-das,

Pno.

131

Solo

S.

A.

T.

B.

Pno.

ah

wit That of my wrath_ wreak me I will. I

wit That of my wrath_ wreak me I will I I

wit That of my wrath_ wreak me I will. I

Ju-das, Ju-das, Ju-das, Ju-das, Ju-das, Ju-das, Ju-das, Ju-das,

p

p

p

p

p

p

138

Solo

S.

A.

T.

B.

Pno.

ah

will.

will.

will.

pp

pp

Lento

pp

Ju-das, I was ne-ver with him in work that he

Ju-das, I was ne-ver with him in work that he

pp

pp

Lento

144

S. *mp* ah

A.

T. wrought, in word nor in work, in will nor in deed.

B. wrought, in word nor in work, in will nor in deed.

Pno. *mp*

149

S. *p* ah *pp* ah

A. *mp* ah *p* ah *pp* ah

T.

B.

Pno. *p* *pp*

IV - Before Pilate

Moderato ♩ = 110

Soprano *mf* *p* *p* *mp non legato* Pilate

Why? — Why? — Why? — Why? — Why should I

Alto *mf* *p* *p* *mp non legato*

Why? — Why? — Why? — Why? — Why should I deem him to

Tenor *mp non legato*

Why — deem —

Bass *mp non legato*

Why —

Piano *Moderato* ♩ = 110 *mf* *p* *mp*

11

S. deem him to death in deed? But I have heard why ye

A. death, then, with-out de - ser-ving in deed? But I have heard all whol - ly why in hearts ye

T. — him in deed? But I heard why hearts

B. death in deed? But heard whol - ly why ye

Pno.

20

S. *f* him hate. *mp* He is fault - less, so mote me speed, *mp* I grant

A. *f* him hate. *mp* He is fault-less, and so God mote me speed, *mp* I

T. *f* him hate.

B. *f* him hate.

Pno. *f* *mp* *mp*

Declamato

Caiaphas

29

S. *f* — him my good will on his way. Not so sir, for well it ye know,

A. *f* grant him my good will to go on his way. Not so sir, for well it ye know

T. *f* Not so sir, for well it ye know,

B. *f* Not so sir, for well it ye know,

Pno. *f* *f*

Declamato

39

S. To be king he claim - eth, with crown, _____ And who - so__

A. To be king he claim - eth, with crown, _____ And who - so__

T. To be king he claim - eth, with crown, _____ And who - so__

B. To be king he claim - eth, with crown, _____ And who - so__

Pno.

45

S. stout - ly will step to that state _____ You should deem, sir, _____ to be

A. stout - ly will step to that state _____ You should deem, sir, _____ to be

T. stout - ly will step to that state _____ You should deem, sir, _____ to be

B. stout - ly will step to that state _____ You should deem, sir, _____ to be

Pno.

Meno mosso

23

Pilate

51

S. *p* struck down and dead. True that touch'd to trea - son,

A. *p* struck down and dead. Tru - ly sir, that touch'd to trea - son,

T. *p* struck down and dead. True - sir touch'd to trea - son,

B. *p* struck down and dead. Tru - ly that touch'd to trea - son,

Pno. *p*

59

S. *p* and I re - move that rea - son. *mf* And ere I walk or

A. *p* and ere I re - move he rue shall that rea - son. *mf* And ere I walk or

T. *p* and ere I re - move rue that rea - son. *mf* And ere I walk

B. *p* rue that rea - son. *mf* And ere I

Pno. *p*

A tempo, declamato

67 *div.* *f*

S. stir from this stead. Sir knights that are strong, take this rogue in keep - ing, _

A. stir from this stead. Sir knights that are strong, take this rogue in keep - ing, _

T. from this stead. Sir knights that are strong, take this rogue in keep - ing, _

B. stir from this stead. Sir knights that are strong, take this rogue in keep - ing, _

Pno. *div.* *f*

75

S. Whip him with scour - ges and with blows him scorn. Twist him and wring him, for

A. Whip him with scour - ges and with blows him scorn. Twist him and wring him, for

T. Whip him with scour - ges and with blows him scorn. Twist him and wring him, for

B. Whip him with scour - ges and with blows him scorn. Twist him and wring him, for

Pno.

82 *ff* *pp*

S. woe till he be weep - ing, And then bring him be - fore us as he was be -

A. woe till he be weep - ing, And then bring him be - fore us as he was be -

T. woe till he be weep - ing, And then bring him be - fore us as he was be -

B. woe till he be weep - ing, And then bring him be - fore us as he was be -

Pno.

89 *mp*

S. fore. Here judge - ment of Jews this stead: Cru - ci - fy on cross

A. fore. Here the judge - ment of Je - su, all Jews in this stead: Cru - ci - fy him on a cross

T. fore. Judge Je - su in stead: Cru - ci - fy him cross

B. fore. Judge in this stead: Cru - ci - fy him on a cross

Pno.

99

S. *f* *mp*
and on him kill. I damn him to die this

A. *f* *mp*
and on Cal - va - ry him kill. I damn him to - day to die this

T. *f*
and him kill.

B. *f*
and on Cal - va - ry him kill.

Pno. *f* *mp*

106

S. *p*
same death, There-fore hang on high hill.

A. *p*
same death, There-fore hang him on height on that high hill.

T. *p*
There-fore hang him height high hill.

B. *p*
Hang on that high hill.

Pno. *p*

114 **Meno mosso**

pp **mp**

S. There - fore hang on height high hill.

A. There - fore hang him on height on that high hill.

T. There - fore hang him height high hill.

B. On that high hill.

Meno mosso

pp **mp**

Pno.

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V - Crucifixion

Freely ♩ = 72

Soldiers I

Soprano
ah mm

Alto
ah mm

Tenor
Take haste and do not tar - ry.

Bass
This deed on time we may not

Piano
Freely ♩ = 72

5

S.
ah mm

A.
ah mm

T.
You know your selves as well as I. have gi-ven doom

B.
draw. How Lords and lea-ders of our law. This

Pno.

Lento $\text{♩} = 60$

Jesus I

9

S. *p* Al-migh-ty God, my fa - ther free, — Let these

A. *p* Al-migh-ty God, my fa - ther free, — Let these

T. *p* mm — Al-migh-ty God, my fa - ther free, — Let these

B. *p* man_ shall_ die. Al-migh-ty God, my fa - ther free, — Let these

Pno. *p*

Lento $\text{♩} = 60$

16

S. mat-ters be held in mind: — Thou bade — that I should wil-ling be, — For A-dam's

A. mat-ters be held in mind: — Thou bade — that I should wil-ling be, — For A-dam's

T. mat-ters be held in mind: — Thou bade — that I should wil-ling be, — For A-dam's

B. mat-ters be held in mind: — Thou bade — that I should wil-ling be, — For A-dam's

Pno.

22

S. *mf*
plight to be pined. Here to death I ob - lige me,___

A. *mf*
plight to be pined. Here to death I ob - lige me,___

T. *mf*
plight to be pined. Here to death I ob - lige me,___

B. *mf*
plight to be pined. Here to death I ob - lige me,___

Pno. *mf*

27

S. *f* *p*
_ For that sin to save man kind. And

A. *f*
_ For that sin to save man - kind.

T. *f*
_ For that sin to save man - kind.

B. *f*
_ For that sin to save man - kind.

Pno. *f* *p*

31

S. *mf*
 sov - reign - ly I be - seech thee That they

A. *p* *mf*
 And sov - reign - ly I be - seech thee That

T. *p* *mf*
 And sov - reign - ly I be - seech thee That they for

B. *p* *mf*
 And sov - reign - ly I be - seech thee That

Pno. *mf*

37

S. *mp*
 for me may fa - vour find. And from the fiend them de -

A. *mp*
 they for me may fa vour find. And from the fiend them de -

T. *mp*
 me may fa - vour find. And from the fiend them de -

B. *mp*
 they for me may fa vour find. And from the fiend

Pno. *mp*

43

S. *p* *f* *rall.* *Meno mosso* *pp*
 fend, So that their souls be safe in joy with-out end. I

A. *p* *f* *pp*
 fend, So that their souls be safe in joy with-out end. I

T. *p* *f* *pp*
 fend, So that their souls be safe in joy with-out end. I

B. *p* *f*
 them de-fend, So that their souls be safe in joy with-out end.

Pno. *p* *f* *pp*

A tempo ♩ = 72
 Soldiers II

49

S. *mf* *p*
 keep nought else to crave. ah

A. *mf* *p*
 keep nought else to crave. ah

T. *mf*
 keep nought else to crave. This trai-tor here

B. *pp* *mf*
 I keep nought else to crave. tain-ted with trea-son,

Pno. *mf*

A tempo ♩ = 72

55

S. *p* *mm*

A. *p* *mm*

T. *8* go fast and fet-ter him ye three, e-ven as king

B. and since he claim-eth king-dom with crown,

Pno. *p* *mf*

59

S. *mf* *p* ah

A. *mf* *p* ah

T. *8* here hang shall he. the left then is

B. For cer-tain, I shall not fine, ere his right hand be fast.

Pno. *mf*

63

S. *p* *mm* *ah*

A. *p* *mm* *ah*

T. mine, His limbs on length then shall I lead,

B. let's see who bears him best. And

Pno. *p*

www.uymmp.co.uk for performance score

67

S. *mm* *mm*

A. *mm* *mm*

T. Un-to his head I shall take heed,

B. e-ven un-to the cross them bring, And with this hand help him to hang.

Pno.

www.uymmp.co.uk for performance score

72 *mf* *p*

S. *ah* *mm*

A. *ah* *mm*

T. *mp*
Now since we all do this deed, Let no man

B. *mp*
And med-dle with this un-wor- thy thing,

Pno. *mf* *mp* *p*

rall. **Lento, declamato** ♩ = 60
Jesus II

76 *pp* *f*

S. *mm* All men that walk by way or

A. *pp* *f*
All men that walk by way or

T. *f*
spare from ut-most speed, All men that walk by way or

B. *p* *f*
Till that we have made end - ing. All men that walk by way or

Pno. *rall.* *pp* *f* *p* **Lento, declamato** ♩ = 60

82

S. street, Take heed_____ ye shall of suf - fring mine, Be - hold my head, _

A. street, Take heed_____ ye shall of suf - fring mine. Be - hold my head, _

T. street, Take heed_____ ye shall of suf - fring mine, Be - hold my head, _

B. street, Take heed_____ ye shall of suf - fring mine, Be - hold my head, _

Pno.

87

S. _ my hands, my _ feet, _ And ful - ly feel now _ ere ye

A. _ my hands, my feet. _ And ful - ly feel now _ ere ye

T. _ my hands, my feet, _ And ful - ly feel now _ ere ye

B. _ my hands, my _ feet, _ And ful - ly feel now _ ere ye

Pno.

92

S. *mf* fine, _____ If a - ny suf - f - ring may be meet, _____ *f* or mis - for - tune mea - sur'd un - to

A. *mf* fine, _____ If a - ny suf - f - ring may be meet, _____ *f* or mis - for - tune mea - sur'd un - to

T. *mf* fine, _____ If a - ny suf - f - ring may be meet, _____ *f* or mis - for - tune mea - sur'd un - to

B. *mf* fine, _____ If a - ny suf - f - ring may be meet, _____ *f* or mis - for - tune mea - sur'd un - to

Pno. *mf*

98

S. *p* mine. _____ My fa - ther that all pains _____ may beat, _____

A. *p* mine. _____ My fa - ther that all pains may _____ beat, _____

T. *p* mine. _____ My _____ fa - ther that all pains may beat, *mf* For -

B. *p* mine. _____ My fa - ther that all pains may beat, _____

Pno. *mf*

105

mf *mp*

S. For-give these men that do me pine, For what they work know

A. For - give these men that do me pine, For what they work

T. give these men that do me pine, For what they work

B. For - give these men that do me pine, For what they

Pno.

111

p

S. they not; There - fore, my fa-ther, I crave, Let

A. know they not; There - fore, my fa - ther, I crave, Let

T. know they not; There - fore, my fa - ther, I crave, Let

B. work know they not; There - fore my fa-ther I crave, Let

Pno.

Soldiers III

116 **rall.** **Meno mosso**

S. *pp* *mf*
ne-ver their sins be sought, But see that their souls are saved. ah

A. *pp* *mf*
ne - ver their sins be sought, But see that their souls are saved. ah

T. *pp*
ne-ver their sins be sought, But see that their souls are saved.

B. *pp*
ne - ver their sins be sought, See that their souls are saved.

Pno. **rall.** **Meno mosso** **Freely ♩ = 72**
pp *mf*

122

S. *p* *mm* *mm*

A. *p* *mm* *mm*

T. *mf*
For all his force now he is fast,

B. *mf*
E-ven if he were in word so wight, As Pi-late deem'd is done and

Pno. *p* *mf*

127

S. *mf* *p* *p*
 mm ah mm

A. *mf* *p* *p*
 mm ah mm

T. 8
 there-fore I say that we go rest. through the

B. right, This deed mun be told to - night,

Pno. *mf* *p*

132

S. *rall.* *Meno mosso*
 mm mm ah

A. mm mm ah

T. 8 *mp*
 world both east_and west. And end our tra-vail soon.

B. *mp*
 So then we may wend at will,

Pno. *rall.* *Meno mosso*
mp

137

S. *mm*

A. *mm*

T. *p* ma - king fa - ces at the moon...

B. *p* Yea, let him hang there still,

Pno.

140

S. *rall.* *mm* **Meno mosso** Jesus *pp* But see that their souls are saved.

A. *mm* *pp* But see that their souls are saved.

T. *pp* But see that their souls are saved.

B. *pp* See that their souls are saved.

Pno. *rall.* **Meno mosso** *pp*

VI - The Death of Christ

Moderato ♩ = 90

Thieves

mf

Soprano

Alto

Tenor

Bass

Wood Block

Drum

Piano

mf

Moderato ♩ = 90

f

mf

f

mf

f

f

mf

9

S.

A.

T.

B.

W.B.

D.

Pno.

thus on this hill? To save thy-self let us see, And

thus on this hill? To save thy-self let us see, And

To save thy-self let us see, And

To save thy-self let us see, And

f

f

f

mf

16

S. us too, that speed for to spill. None ill did he

A. us too, that speed for to spill. None ill did he

T. us too, that speed for to spill. None ill did he

B. *mf* E - li, e - li, la - ma sa - bac

W.B. *mf*

D. *mf*

Pno. *mf*

22

S. thus for to die. Lord, have mind of me When thou

A. thus for to die. Lord, have mind of me When thou

T. thus for to die. Lord, have mind of me When thou

B. tha - ni, E - li, e - li, la - ma sa - bac - tha - ni, E - li, e - li,

W.B.

D.

Pno.

27

S. art come to thy bliss. For - sooth, son,

A. art come to thy bliss. For - sooth, son,

T. art come to thy bliss. *p* E - li, e - li, la-ma sa-bac-tha - ni,

B. la-ma sa-bac - tha - ni, *p* E - li, e - li, la-ma sa-bac-tha - ni, E - li,

W.B.

D.

Pno.

p

32

S. to thee shall I say, Since thou from thy fol - ly

A. to thee shall I say, Since thou from thy fol - ly

T. E - li, e - li, la-ma sa-bac-tha - ni, E - li, e - li, la-ma sa-bac-tha - ni,

B. e - li, la-ma sa-bac-tha - ni, E - li, e - li, la-ma sa-bac-tha - ni, E - li,

W.B.

D.

Pno.

37

S. will fall, With me shall thou dwell now this

A. will fall, With me shall thou dwell now this

T. E-li, e-li, la-ma sa-bac-tha - ni, E-li, e-li, la-ma sa-bac-tha - ni,

B. e-li, la-ma sa-bac-tha - ni, E-li, e-li, la-ma sa-bac-tha - ni, E-li,

W.B.

D.

Pno.

42

ff

S. day In Pa - ra-dise, place prin - ci - pal.

ff

A. day In Pa - ra-dise. place prin - ci - pal. **p** E-li, e -

ff

T. E-li, e-li, In Pa - ra-dise, place prin - ci - pal. **p** E-li, e - li,

ff

B. e - li, In Pa - ra-dise, place prin - ci - pal. **p** E-li, e - li, la-ma

W.B.

D. **f** **p**

mf **f** **p**

Pno. **ff** **p**

53

S. blood, _____ He mend your mood, and

A. e - li, la - ma sa - bac - tha - ni? E - li, e - li, la - ma

T. la - ma sa - bac - tha - ni? E - li, e - li, la - ma sa - bac -

B. la - ma sa - bac - tha - ni? E - li, e - li, la - ma sa - bac - tha - ni?

W.B.

D.

Pno.

57

S. has - ten on his bliss for to bide.

A. sa-bac-tha - ni? E - li, e - li, la-ma sa-bac-tha - ni? E - li, e -

T. 8 tha - ni? E - li, e - li, la-ma sa-bac-tha - ni?

B. E - li, e - li, la-ma sa-bac - tha - ni? E - li, e - li, la-ma

W.B.

D.

Pno.

61

S. *p* My God, — my God — full — free, Where -

A. li, la-ma sa-bac-tha - ni? E - li, e - li, la-ma sa-bac-tha - ni? E - li, e -

T. 8 *p* Ah — — — — — ah — — — — —

B. sa-bac-tha - ni? E - li, e - li, la-ma sa-bac - tha - ni?

W.B.

D. *p*

Pno. *p*

66 *Poco meno mosso*

S. *pp* to _____ for-sook Thou me? My God, _____ my *pp*

A. li, la-ma sa-bac-tha - ni? E - li, e - li, la-ma sa-bac-tha - ni? My

T. *pp* ah _____ ah _____ My God, my

B. *pp* My God, my

W.B.

D.

Pno. *pp* *Poco meno mosso*

71 *rall.*

S. God full free, _____ Where - to _____ for - sook Thou me? _____

A. God full free, _____ Where - to _____ for - sook Thou me? _____

T. God full free, _____ Where - to _____ for - sook Thou me? _____

B. God full free, _____ Where - to _____ for - sook Thou me? _____

Pno. *rall.*

VII - Pieta: Mary's Lament

Lento ♩ = 54

Soprano 1

Soprano 2

Alto

Tenor

Bass

Piano

Lento ♩ = 54

A - las

A - las for my sweet son,

A - las for my sweet son, I say,

A - las,

a - las,

a - las,

A - las

[illegible]

7

S.1 full love - ly a - las.

S.2 las, for full love - ly he lay In my womb, this wor - thi - ly

A. las, for full love - ly he lay In my womb, this wor - thi - ly

T. a - las.

B. a - las, a - las.

Pno.

11

S.1 *p* A - las, a - las, *mf* a - las, that I should see this

S.2 *mf* wight. A - las, a - las that I should see this sight

A. *mf* wight. A - las, a - las, a - las that I should see this sight

T. *p* A - las, a - las that I should see

B. *p* A - las, *mf* a - las, a - las, a - las,

Pno. *p* *mf*

15 *f*

S.1 sight of my son so seem - ly to see. A - las that this

S.2 of my son_ so seem - ly to see, to_ see. A - las_ that this blos-som so_

A. of my_ son_ seem-ly to see. A - las_

T. this_sight of my son_ to_ see. A - las that this blos - som_ so bright,

B. a - las, my son to see. A - las, a -

Pno.

19 *rall.*

S.1 blos - som so bright, this blos - som so bright, un - tru - ly tugg'd to this

S.2 bright, so_ bright, this blos-som so bright, is tugg'd to this

A. that this blos-som so_ bright un - tru - ly is tugg'd to this

T. blos-som so bright, blos-som so_ bright, un - tru - ly is tugg'd_ to this

B. las, a - las, un - tru - ly is tugg'd to this

Pno.

A tempo

p

S.1 tree.

S.2 tree.

A. tree.

T. tree. A - las, a - las, a - las, a -

B. tree. A - las, a - las, a - las,

Pno. **A tempo**

27

S.1 *p* A - las my lord, my lief? A - las with ful-lest great -

S.2 *p* A - las, my lord, my life. A - las, great - est

A. *p* A - las, a - las, with ful - lest

T. las, a - las, a - las, a - las, a -

B. a - las, a - las, a - las, a - las,

Pno.

31

S.1 *f*
- est grief. A - las, a - las he hangs as thief.

S.2 *f*
grief. A - las, a - las he hangs here as a thief.

A. *f*
grief. A - las he hangs here as a thief.

T. *f*
las, a - las, a - las, a - las,

B. *f*
a - las, a - las, a - las, a - las,

Pno. *f*

35

S.1 *p* *mf*
A - las, he ne-ver did tres - pass.

S.2 *p* *mf*
A - las, he ne-ver did tres - pass.

A. *p* *mf*
A - las, ne-ver did tres - pass.

T. *mf*
A - las, a -

B. *mf*
A - las, a - las,

Pno. *p* *mf*

39

S.1 A - las, a - las, my son for sor - row and

S.2 A - las, a - las, a - las, my son for sor - row and site,

A. A - las, my son for sor - row

T. las, a - las, a - las, a - las, my son

B. a - las, a - las, a - las,

Pno.

43

S.1 site, that I were clos'd in clay. *f*

S.2 that I were clos'd in clay, in clay. *f* A

A. and site, that I were clos'd in clay. *f*

T. for sor - row, that I were clos'd in clay. A sword *f*

B. a - las, clos'd in clay. A - *f*

Pno. *f*

Upper notes optional.

46

S.1 A sword of sor-row me___ smite, of sor-row me___ smite,

S.2 sword of sor-row me___ smite, me___ smite, a sword me

A. A sword___ of___ sor-row me___ smite, to

T. ___ of sor-row___ me smite, sor-row me smite, a sword me___ smite, to

B. las, a - las, a - las, to

Pno.

49 *rall.* *Meno mosso*

S.1 to death done this___ day. *pp* To___

S.2 smite, to death done this day. *pp* To___

A. death I were done this___ day. *pp* To

T. death I were done this___ day. *pp* A - las, A - las,___

B. death I were done this day. *pp* A - las, A - las,___

rall. *Meno mosso*

Pno. *pp*

54

S.1 death, to death I were done this day,

S.2 death I were done this day, to death I were done this

A. death this day, to death I were done this day,

T. a - las, a - las,

B. a - las, a - las, a -

Pno.

57

S.1 to death, to death I were done this day.

S.2 day, to death I were done this day. To death I were done this day.

A. to death this day, to death I were done this day.

T. a - las, a - las, a - las.

B. las, a - las, a - las.

Pno.

VIII - The Resurrection

Freely ♩ = 72

mf *p*

Soprano 1 Ah mm

Soprano 2 Ah mm

Alto *mf* *p* Ah mm

Tenor *mp legato* Ye mour-ning wo-men in your

Bass

Piano *mf* *p* *mp*

5

S1. *mf* *p* ah mm

S2. mm mm

A. *mf* *p* ah mm

T. *p* *pp* thought, Whom have ye sought? mm

B. *mp legato* Here in this place— whom have ye sought?

Pno. *p* *pp*

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Lento ♩ = 60

11

S1. *p* Je - su that to death is brought, *< f* Our Lord so free. *rall.* *Meno mosso* *pp* Je - su, our

S2. *p* Je - su that to death is brought, *< f* Our Lord so free. *rall.* *Meno mosso* *pp* Je - su, our

A. *p* Je - su that to death is brought, *< f* Our Lord so free. *rall.* *Meno mosso* *pp* Je - su, our

T. *p* Je - su that to death is brought, *< f* Our Lord so free. *rall.* *Meno mosso* *pp* Je - su, our

B. *p* Je - su that to death is brought, *< f* Our Lord so free. *rall.* *Meno mosso* *pp* Je - su our

Pno. *p* *f* *rall.* *Meno mosso* *pp*

A tempo ♩ = 72

18

S1. *mf* Lord so free. *p* ah mm

S2. *mf* Lord so free. *p* ah mm

A. *mf* Lord so free. *p* ah mm

T. *mp* Lord so free. Wo - men, cer - tain here is nought, He is not

B. *mp* Lord so free. Come near and see.

Pno. *mf* *mp* *p*

24

S1. *mm*

S2. *mm*

A. *mm*

T. here, in sooth to say, The shroud here see ye may,

B. The place is void in that he lay.

Pno.

28

S1. *mf* *p*
ah

S2. *mf* *p*
ah

A. *mf* *p*
ah

T. *mf*
He is ri - sen and went his way,

B. Was on him laid.

Pno. *mf*

Lento, declamato ♩ = 60

32

p *mm* *f*

S1. E - ven as he said so done has he,

S2. E - ven as he said so done has he,

A. E - ven as he said so done has he,

T. E - ven as he said so done has he,

B. As he you said. E - ven as he said so done has he,

Pno. *p* *f*

Lento, declamato ♩ = 60

37

mp

S1. He is ri - sen through great e - ner - gy, He shall be found in Ga - li - lee,

S2. He is ri - sen through great e - ner - gy, He shall be found in Ga - li - lee,

A. He is ri - sen through great e - ner - gy, He shall be found in Ga - li - lee,

T. He is ri - sen through great e - ner - gy, He shall be found in Ga - li - lee,

B. He is ri - sen through great e - ner - gy, He shall be found in Ga - li - lee,

Pno. *mp*

43

mf *f*

S1. In flesh and fell, To his di - sci-ples now wend ye, And thus them

mf *f*

S2. In flesh and fell, To his di - sci-ples now wend ye, And thus them

mf *f*

A. In flesh and fell, To his di - sci-ples now wend ye, And thus them

mf *f*

T. In flesh and fell, To his di - sci-ples now wend ye, And thus them

mf *f*

B. In flesh and fell, To his di - sci-ples now wend ye, And thus them

Pno. *mf*

51

mf *p*

S1. tell. Ah mm

mf *p*

S2. tell. Ah mm

mf *p*

A. tell. Ah mm

T. tell.

B. tell.

Pno. *mf* *p*

Andante $\text{♩} = 72$

57

S1.

S2.

A.

T. *mf*
My bo - dy was

B. *mf*
My bo - dy was

W.B.

Pno. *mf*
Andante $\text{♩} = 72$

61

S.

A.

T. *mf*
scourg'd with-out skill, As thief full thro-ly was I threat;

B. *mf*
scourg'd with-out skill, As thief full thro-ly was I threat;

W.B.

Pno. *mf*

68

f *mf*

S. On cross they hang'd me, on a hill, Bloo-dy and blo was I

A. On cross they hang'd me, on a hill, Bloo-dy and blo was I

T. On cross they hang'd me, on a hill, Bloo-dy and blo was I

B. Bloo-dy and blo was

W.B.

T. D.

Pno.

75

f

S. beat, With crown of thorns thrus - ten full ill.

A. beat, With crown of thorns thrus - ten full ill.

T. beat, With crown of thorns thrus - ten full ill. This

B. I beat, With crown of thorns thrus - ten full ill.

W.B.

Pno.

80

f

S. This spear un-to my side was set, My heart-blood spared they

A. This spear un-to my side was set, My heart - blood spared

T. spear un - to my side was set, My heart - blood spared they

B. This spear un-to my side was set, My heart - blood they spared not

W.B.

T. D.

Pno.

83

p

S. not for to spill; Man, for thy love would I not let.

A. they not for to spill; Man, for thy love would I not let.

T. not for to spill; Man for thy love would I not let.

B. for to spill; Man for thy love would I not

W.B.

T. D.

Pno.

87

S. Man, for thy love would I not let.

A. Man for thy love would I not. *pp*

T. Man for thy love would I not let. *pp*

B. let. Man for thy love would I not let. *pp*

W.B.

Pno. *pp*

93

rall. *p* **Lento** ♩=56

S1. Here may ye see my wounds so wide, The

S2. Here may ye see wounds wide, The

A. Here may ye see my wounds wide,

T.

B. *pp* *mm*

W.B.

Pno. *p*

97

S1. *f* which I bore for your mis - deed. Through heart and head, foot, hand and hide,

S2. *f* which I bore for your mis - deed. Through heart and head, foot, hand and hide,

A. *f* I bore mis - deed. Through heart, head, foot, hand and hide,

T. 8

B.

Pno. *f*

102

S1. *p* Not for my guilt but for your need. *mf*

S2. *p* Not for my guilt but for your need. *mf*

A. *p* Not for my guilt but for your need. *mf*

T. *mf* Be - hold, Be - hold both

B. *mf* Be - hold, be - hold,

Pno. *p* *mf*

106

S1. Be-hold both bo-dy back and side, Be-hold back and

S2. Be-hold both back and side, Be-hold both bo-dy back and side,

A. Be-hold, be-hold, be-hold both bo-dy back and

T. bo-dy back and side, Be-hold bo-dy

B. be-hold, be-hold both bo-

Pno.

110

S1. side, both bo - dy back_ and_ side, _____

S2. _____ Be - hold_ both bo - dy_ back_ and_ side, _____ How

A. side, _____ Be - hold_ both_ back_ and_ side, _____

T. Be - hold_ both bo - dy back_ and_ side, _____ How dear I

B. dy, both bo - dy back_ and_ side. _____ How

Pno. *f*

114 (upper notes optional)

S1. How dear your bro - ther - head, _____ These bit-ter pains__

S2. dear I bought your bro - ther - head, _____ These bit - ter pains I

A. How dear _____ your bro - ther - head, _____ These

T. bought your bro - ther-head, bro - ther-head, _____ These bit - ter pains I

B. dear I bought your bro-ther-head, _____ These bit - ter pains I

Pno.

118 *mp*

S1. I would a - bide, _____ To buy you bliss

S2. would _____ a - bide, _____ To buy you bliss

A. pains I would a - bide, _____ To buy you bliss

T. would _____ a - bide, _____ To buy you bliss

B. would a - bide, _____ To buy you bliss

Pno. *mp*

124

p **pp**

S1. thus would I bleed. ah

S2. thus would I bleed. ah

A. thus would I bleed. ah

T. thus would I bleed. A - men,

B. thus would I bleed. A - men,

Pno. **p** **pp**

129

dim. **ppp**

S1. ah ah

S2. ah ah

A. ah ah

T. A - men. A - men.

B. A - men. A - men.

Pno. **dim.** **ppp**

perusal score
not for performance
www.uymp.co.uk

UYMP publishes the following choral works, which may be purchased from

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"

Repetitive Songs, for mixed chorus, 27'

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'

David Lancaster:

Apocalypse, for SATB with high soprano soloist, 25'

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

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

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

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

Magnificat, for unaccompanied choir SSATB, 6'

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

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'

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

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

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:

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

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

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"
The Annunciation, for SATB divisi, 4'48"

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 SMezCtBarB 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

