

1. Lord, now lettest thou

(Nunc dimittis)

Luke 2: 29–32

Amy Beach (1867–1944)

Gloria editorially constructed by Sarah MacDonald

Lento
pp

Soprano
Lord, now let - test thou thy ser - vant de - part in peace, ac -

Alto
Lord, now let - test thou thy ser - vant de - part in peace, ac -

Tenor
Lord, now let - test thou thy ser - vant de - part in peace, ac -

Bass
Lord, now let - test thou thy ser - vant de - part in peace, ac -

Lento
pp

Organ or Piano (optional)

6

S. - cord - ing to thy word; For mine eyes have seen, have seen thy sal - *p* *pp sub.*

A. - cord - ing to thy word; For mine eyes have seen, have seen thy sal - *p* *pp sub.*

T. - cord - ing to thy word; For mine eyes have seen, have seen thy sal - *p* *pp sub.*

B. - cord - ing to thy word; For mine eyes have seen, have seen thy sal - *p* *pp sub.*

p *pp sub.*

© Sarah MacDonald (2019)

Multitude of Voices' Anthology of Sacred Music by Women Composers (2020)

2. Lo! the star

Matthew 2: 9-11
Wycliffe Bible, 1395 (adapted)

Judith Bingham
(b. 1952)

$\text{♩} = 55$

Soprano *p*
And lo! the star that they saw in the east, *mm*

Alto *p*
And lo! the star that they saw in the east, *mm*

Tenor *mp*
And lo! the

Bass

Organ *p*
Ped. *p*

7 *mp*
S. went be - fore, be - fore them and stood a - bove_

A. *mp*
went be - fore, be - fore them and stood a - bove_

T. *p*
star, *mm*

B. *p*
mm

+ trem *mp*

Edition Peters No. 72690

© 2015 by Peters Edition Limited. All rights reserved

Reprinted by permission of Peters Edition Limited, London.

Multitude of Voices' Anthology of Sacred Music by Women Composers (2020)

3. A tender shoot

German 15th Century

Versified by Otto Goldschmidt (1829–1907)

Translated by William Bartholomew (1793–1867)

Kerensa Briggs

(b. 1991)

Andante con rubato ♩ = 96

Soprano 1 & 2
Alto
Tenor
Bass

A ten-der shoot has start-ed up from a root of grace,
A ten-der shoot has start-ed up from a root of grace,
A ten-der shoot has start-ed up from a root of grace,
As

5
S. 1&2
A.
T.
B.

As an-cient seers im-part-ed, from Jes - se's ho - ly race, It
As an-cient seers im-part-ed, from Jes - se's ho - ly race, It
As an-cient seers im-part-ed, from Jes - se's ho - ly race, It
an - cient seers im-part-ed from Jes - se's ho - ly race, It

9
S. 1&2
A.
T.
B.

blooms with-out a blight, it blooms with-out a blight,
blooms with-out a blight, it blooms with-out a blight,
blooms with-out a blight, it blooms with-out a blight,
blooms with-out a blight, it blooms with-out a blight,

© Kerensa Briggs (2020)

Multitude of Voyces' Anthology of Sacred Music by Women Composers (2020)

4. Attesa/Expectation

Miriam Endersby (b. 1999)
Based on Luke 1

Maddalena Casulana
(c.1544–c.1590)

Soprano
Sei tu, a ch'il Si - gno - re di - ce 'a-spet -
Thou, who art called the pro - phet of _____ the high -

Alto
Sei tu, a ch'il Si - gno - re di - ce 'a-spet -
Thou, who art called the pro - phet of _____ the high -

Tenor
Sei tu, a ch'il Si - gno - re di - ce 'a-spet -
Thou, who art called the pro - phet of _____ the high -

Bass
Sei tu, a ch'il Si - gno - re di - ce 'a-spet -
Thou, who art called the pro - phet of _____ the high -

6
S.
- ta' E tu pre - pa - re - rai le su - e vi -
- est, And who pre - pares his ways _____ for earth - ly dwell -

A.
- ta' E tu pre - pa - re - rai le su - e vi -
- est, And who pre - pares his ways for earth - ly dwell -

T.
- ta' E tu pre - pa - re - rai le su - e vi -
- est, And who pre - pares _____ his ways, his ways for earth - ly dwell -

B.
- ta' E tu pre - pa - re - rai le su - e vi -
- est, And who pre - pares his ways for earth - ly dwell -

5. Ivy, chief of trees it is

Bodleian Library MS.Eng.Poet.e.1.XV Century
Adapted by Sarah Cattley

Sarah Cattley
(b. 1995)

Stately ♩ = 120

Soprano *f*
I - vy, chief of trees it is:

Alto *f*
I - vy, chief of trees it is:

Tenor *f*
I - vy, chief of trees it is:

Bass *f*
I - vy, chief of trees it is:

S. *4*
Vē - ni, ve - ni co - ro - na - be - ris.

A. *4*
Vē - ni, ve - ni co - ro - na - be - ris.

T. *4*
Vē - ni, ve - ni co - ro - na - be - ris.

B. *4*
Vē - ni, ve - ni co - ro - na - be - ris.

Freely

Two soloists

S. or T. *mf*
A. or B. *mf*
The most worth-y is she in town; He that saith o-ther doth a - miss;

6. The Shepherd

William Blake (1757–1827)
from *Songs of Innocence* (1789)

Avril Coleridge-Taylor
[Peter Riley]
(1903–98)

Expressivo

Tenor *p*
How sweet is the Shep - herd's sweet

Baritone *p*
How sweet is the Shep - herd's sweet

Expressivo

Piano *p* *sempre sostenuto e legato*

5

T. lot: _____ From morn to the

Bar. lot: From the morn to the eve - ning he strays; _____

7. Silent night

Josephus Franciscus Mohr (1792–1848)

Translated by John Freeman Young (1820–85) (adapted by Libby Croad)

Libby Croad

(b. 1981)

Andante

p

Soprano
1. Si - lent night, ho - ly night. All is calm, all is bright,

Alto
1. Si - lent night, ho - ly night. All is calm, all is bright,

Tenor
1. Si - lent night, ho - ly night. All is calm, all is bright,

Bass
1. Si - lent night, ho - ly night. All is calm, all is bright,

5

S.
round yon vir - gin mo - ther and child; ho - ly in - fant so ten - der and mild,

A.
round yon vir - gin, ho - ly in - fant, so

T.
round yon vir - gin, ho - ly in - fant, so

B.
round yon vir - gin, ho - ly in - fant

9

S.
sleep in hea - ven - ly peace, sleep in heav'n - ly peace.

A.
sleep in peace, heav'n - ly peace.

T.
sleep in peace, heav'n - ly peace.

B.
sleep in peace, heav'n - ly peace.

© Elizabeth J. Croad (2018)

Multitude of Voyces' Anthology of Sacred Music by Women Composers (2020)

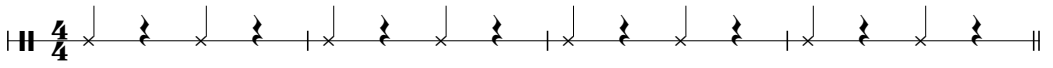
8. Blessed be!


Melanie DeMore

Melanie DeMore
(b. 1955)



With a swing ♩ = c.120

repeat to end of b. 36




Walking stick* 

5 Bass
B. 
Bless-ed be!_ Blest be,___ bless-ed be_ the Liv-ing Tree.

9 Bass
B. 
Bless-ed be!_ Blest be,___ bless-ed be_ the Liv-ing Tree.

13 Tenor
T. 
Bless - ed_ be!___ Bless - ed_ be!___
B. 
Bless-ed be!_ Blest be,___ bless-ed be_ the Liv-ing Tree.

17 Tenor
T. 
Bless - ed_ be!___ Bless-ed be!_ Bless-ed be!___
B. 
Bless-ed be!_ Blest be,___ bless-ed be_ the Liv-ing Tree.

21 Alto
A. 
Bless - ed be___ the Tree of Life that grows with-in you and me.____
T. 
Bless - ed_ be!___ Bless - ed_ be!___
B. 
Bless-ed be!_ Blest be,___ bless-ed be_ the Liv-ing Tree.

*or other wooden pounding stick

9. Coventry Carol

Attributed to Robert Croo, 1534
Christmas Carols New and Old, ed. Bramley and Stainer (1878 edition)

Emily Hazrati
(b. 1998)

Lacrimoso ♩ = 96

p

Soprano
Lul - lay, _____ thou lit - tle ti - ny child,

Alto
Lul - - lay, _____ thou lit - tle ti - ny child,

Tenor
Lul - lay, _____ thou lit - tle ti - ny child,

Bass
Lul - lay, _____ thou lit - tle ti - ny child, Lul -

9

S. *cresc.* *mp* > *p* *mf* > *mp* lul - - - - ly, lul - - - -

A. *cresc.* *mp* > *p* *mf* > *mp* By, by, lul - - - - ly, lul - - - -

T. *cresc.* *mp* By, by, lul - - - - ly, lul - - - -

B. *cresc.* *mp* - - - - - - - - ly, lul - - - -

10. Noel: Verbum caro factum est

(The Word is made flesh)

Traditional (before 1556)

Tamsin Jones
(b. 1972)

Ritmico con brio

BURDEN

Tabor *ad lib.* (Burden only)

f (repeat *p*)

Baritone

No - - - - -

f (repeat *p*)

Bass

No - - - - -

3

Bar.

- - - - - el!

B.

- - - - - el, No - el!

S. & A. OR T. & B.

6

S.

1. This night there is ___ a child y - born, that sprang out ___ of Jes-se's
2. Je - sus is ___ the chil-des name, and Ma - ry mild is ___ his

A.

1. This night there is ___ a child y - born, that sprang out ___ of Jes-se's
2. Je - sus is ___ the chil-des name, and Ma - ry mild is ___ his

T.

1. This night there is ___ a child y - born, that sprang out ___ of Jes-se's
2. Je - sus is ___ the chil-des name, and Ma - ry mild is ___ his

B.

1. This night there is ___ a child y - born, that sprang out ___ of Jes-se's
2. Je - sus is ___ the chil-des name, and Ma - ry mild is ___ his

© Tamsin Jones (2017)

Multitude of Voices' Anthology of Sacred Music by Women Composers (2020)

11. Nativity

John 8: 12 (adapted by Hannah Kendall)
and John Donne (1572–1631)
'Nativity' from *Divine Poems* (1607)

Hannah Kendall
(b. 1984)

$\text{♩} = c. 56$

*Soprano Solo 1

*Soprano Solo 2

*Alto Solo

Soprano 1

Soprano 2

Alto

Light, the

The, the light,

Light, the

*The trio of soloists should be positioned separately from the chorus, but in close proximity and ideally performing from a balcony or gallery area.

12. Alma Redemptoris Mater

Isabella Leonarda (1620–1704) Op. 10 No. 9

Edited and realised by Henry Lebedinsky

Soprano
Al - ma, al - ma, al - ma, al - ma Re - demp - to - -

Alto
Al - ma, al - ma, al - ma, al - ma Re - demp - to - -

Tenor
Al - ma, al - ma,

Bass
Al - ma, al - ma,

Basso continuo (organ)

6 6# # 6 # 6

S.
- ris Ma - - - ter, al - ma,

A.
- ris Ma - ter, quae per - vi - a cae - - - li,

T.
al - ma, al - ma Re - demp - to - - ris Ma -

B.
al - ma, al - ma Re - demp - to - - - ris Ma - ter,

6# 5# 6# 5# # 6 6 6 6 6# 6 5# 6# 5 6

© Henry Lebedinsky (2020)

Multitude of Voices' Anthology of Sacred Music by Women Composers (2020)

13. Hymn for the Feasts of St Joseph

Matthew 1: 20 (KJV)
Canon Jeremy Davies (b. 1946)
and German anon (pub. Johann Walter 1544)

Sarah MacDonald (b. 1968)
and German anon (pub. Johann Walter 1544)
Introduction inspired by Ralph Vaughan Williams

Freely, quasi recitative

Tenor Solo
8 *mf* Jo - seph, thou Son of

Baritone (Tutti)
p oo oo

Bass (Tutti)
p oo oo

9
T. Solo
8 Da - vid, fear not to take un-to thee Ma-ry thy wife, for

Bar.
Jo - seph, lie - ber Jo -

B.
Jo - seph, lie - ber Jo -

17
T. Solo
8 that which is con-ceived in her is of the Ho - - ly Ghost.____

Bar.
- seph mein, Ho - ly Ghost.____

B.
- seph mein, Ho - ly Ghost.____

14. Nowell, Nowell, Nowell

Trinity College, Cambridge, MS O.3.58, late 15th Century
from a collection of English songs and hymns, by James Ryman, a Franciscan friar

Elizabeth Maconchy
(1907–94)

Burden
Allegro

Soprano
No - well, No - well, No - well, sing we now all and some, For

Alto
No - well, No - well, No - well, sing we now all and some, No - well, No -

Tenor & Bass
No - well, No - well, No - well, sing we now all and

4
S.
rex pa - ci - fi - cus is come. 1. In
2. Chil -

A.
- well, No - well, For rex pa - ci - fi - cus is come. 1. In
2. Chil -

T./B.
some, For rex pa - ci - fi - cus

7
S.
Beth - le - hem in that fair ci - ty, A child was born of a
- dren were slain in full great plen - ty Je - su, for the

A.
Beth - le - hem in that fair ci - ty, A child was born of a
- dren were slain in full great plen - ty Je - su, for the

T./B.
is come.

15. The Desert

Shapcott Wensley (1854–1917)
from *Twelve New Carols for Christmastide* (1892)

Emma Mundella (1858–96)
Edited and adapted by Olivia Sparkhall

Allegretto

Soprano
Alto

Tenor
Bass

Piano or
Organ
(optional)

p

1. In si-lence, lone-li-ness, and night, the

5

S.
A.

T.
B.

drea - ry de - sert lies: _____ And thro' the vast _____ and

16. While Mary Slept

Alice Archer Sewall (1870–1955)
The Century Magazine, 1893

Helena Paish
(b. 2002)

♩ = 56
mp

Soprano
1 & 2

p

Alto
1 & 2

p

Tenor
1 & 2

p

Bass
1 & 2

5

S.1&2

mp

A.1&2

mf Solo

The

(sempre p)

T.1&2

(sempre p)

B.1&2

Music © Helena Paish (2020)

Copyright of text: Issued under UK orphan licensing scheme: Licence number OWLS000227

Multitude of Voyces' Anthology of Sacred Music by Women Composers (2020)

17. Es ist ein' Ros'

German 15th Century
Speierschen Gesangbuch, Köln (1600)

Maria Theresia von Paradis (1759–1824)
Edited and adapted by Olivia Sparkhall

Andante ♩ = 96
mf

Soprano 1
1. Es ist ein' Ros' ent - sprung-en Aus ei - ner Wur - zel

Soprano 2
1. Es ist ein' Ros' ent - sprung-en Aus ei - ner Wur - zel

Andante ♩ = 96
mf

Piano

4

S.1
zart, Als uns die Al - ten sung-en: Aus Jes - se kam die

S.2
zart, Als uns die Al - ten sung-en: Aus Jes - se kam die

8

S.1
Art, Aus

S.2
Art, Aus

18. Gaudebat et Ridebat!

Attributed to Jacopone da Todi (1230–1306)
from *Stabat Mater Speciosa*
and Katharine Parton

Katharine Parton
(b. 1982)

$\text{♩} = 96$

Snare drum* **f**

Sopranos & Altos *unis.* **f**

Re-joyce, ri-de-bat, re-joyce, ex-ul-ta-bat cum vi-de-bat,

mf

10 *(f sempre)*

S. A. Re-joyce, ri-de-bat, re-joyce in the birth of Ma-

f **mf**

14

S. A. - ry's son,

Tenors & Basses *unis.* **mf**

Quam lae-ta et be-a-ta, et be-a-ta

mp

*or other non-pitched percussion. The crossed notes indicate a tap on the rim of the snare creating a 'click' sound. However, when the part is played on other percussion the crossed notes should simply be softer for contrast. The percussion part may also be omitted.

19. In Bethlehem above

Yshani Perinpanayagam

Yshani Perinpanayagam

(b. 1983)

$\text{♩} = 60$
mp

Soprano
1. In Beth - le - hem a - bove, a star

Alto
1. In Beth - le - hem a - bove, a star

Tenor
p gently
1. In Beth - le - hem a - bove, a star

Bass
mp
1. In Beth - le - hem a - bove, a star pierc -

4

S.
pierc - es the mid - night sky to pro - claim the child is born!

A.
pierc - es the mid - night sky to pro - claim the child is born!

T.
pierc - es the mid - night sky to pro - claim the child is born!

B.
- es the mid - night sky to pro - claim the child is born!

8

S.
Glo - ri - a in ex - cel - sis, in ex - cel - sis De - o!

A.
Glo - ri - a in ex - cel - sis, in ex - cel - sis De - o!

T.
Glo - ri - a in ex - cel - sis, in ex - cel - sis De - o!

B.
Glo - ri - a in ex - cel - sis, in ex - cel - sis De - o!

©Yshani Perinpanayagam (2020)

Multitude of Voices' Anthology of Sacred Music by Women Composers (2020)

20. The Christmas Bird

Katharine Tynan (1861–1931)
from *A Little Book of Carols* (1907)

Sheena Phillips
(b. 1958)

Larghetto grazioso ♩ = 50 *mp sereno*

Soprano
Alto

Tenor
Bass

Flute
(or organ
flute stop)

mp playfully

p leggiero

oo

4

S.
A.

mid - night _____ was light as the moon, _____

T.
B.

oo

Fl.

mf

7

S.
A.

And in a tree a bird-ie bright sang still the glad-dest tune, _____ sang

T.
B.

oo

Fl.

3

© Sheena Phillips (2012)

Multitude of Voices' Anthology of Sacred Music by Women Composers (2020)

22. Rhyfedd, rhyfedd/Wonder, wonder

Ann Griffiths (1776–1805) (adapted by Rhian Samuel)
English translation by Rhian Samuel

Rhian Samuel
(b. 1944)

$\text{♩} = c. 72$
Sw. box half open

Organ
8' (warm)
p dolce

Pedals
8' only
p

Soprano
5 *f*
Rhy - fedd, rhy - fedd
Won - der, won - der,

Alto
f
Rhy - fedd, rhy - fedd
Won - der, won - der,

Tenor
f
Rhy - fedd, rhy - fedd
Won - der, won - der,

Bass
f
Rhy - fedd, rhy - fedd
Won - der, won - der,

(*p*)

23. Gabriel's Message

Basque carol *Birjina gaztetto bat zegoen* based on Luke 1: 26

Basque folk melody

Paraphrased and translated by Sabine Baring-Gould (1834–1924)

Arranged by Olivia Sparkhall (b. 1976)

Allegretto ♩ = 66 T. & B. *unis.* **mf**

1. The

5 *mp*

T.B. an - gel Ga - bri - el from hea - ven came, His wings as

9 *f* *mp*

S./T. Solo Soprano or Tenor Solo (Gabriel) *f* 'All hail, thou

T.B. drift - ed snow, his eyes as flame; said he,

13 *mf*

S./T. Solo low - ly mai - den Ma - ry, Most high - ly fa - vour'd la - dy,

24. Nunc dimittis

Luke 2: 29-32

Amy Summers

(b. 1996)

Andante, molto espressivo ♩ = c.84

p *mp* *p* *poco* *pp*

Soprano
Nunc di-mit-tis ser - vum tu - um, Do - mi - ne, se -

Alto
Nunc di-mit-tis ser - vum tu - um, Do - mi - ne, se -

Tenor
Nunc di-mit-tis ser - vum tu - um, Do - mi - ne, se -

Bass
Nunc di-mit-tis ser - vum tu - um, Do - mi - ne, se -

5 *p* *pp* *ppp*

S.
-cun-dum ver - bum tu - um in pa - - ce, _____

A.
-cun-dum ver - bum tu - um in pa - - - ce, _____

T.
-cun-dum ver - bum tu - um in pa - - ce, _____

B.
-cun-dum ver - bum tu - um in pa - - ce, _____

© Amy Summers (2018)

Multitude of Voyces' Anthology of Sacred Music by Women Composers (2020)

25. Bethlehem's Star/Betlehems stjärna

Swedish poem: Viktor Rydberg (1828–95)
from *Väpensmeden* (1891)
English translation: Mark Safstrom (b. 1980)

Alice Tegnér (1864–1943)
Arranged by Sarah MacDonald (b. 1968)

Lightly ♩ = 84

Soprano

mp Solo

Star - light on
*Gläns ö - ver

Ch. 8', 2' (bright)

mp

Sw. 8'

p
Man.

4

S.

sea and sand, dis - tant re - flec - tion;
sjö och strand, stjär - na ur fjär - ran,

7

S.

Light who, at God's com - mand,
du, som i Ö - ster - land,

Ped. 16'

*This work may be sung entirely in English, or with Swedish words substituted where given.

26. There is no rose

Trinity College, Cambridge, MS O.3.58, 15th Century

Alison Willis
(b. 1971)

Reverently ♩ = 52
Solo (opt.)
p

Soprano 1 & 2
There is no rose of such vir - tue

Alto 1 & 2
pp
mm

Tenor 1 & 2
pp
mm

Bass 1 & 2
pp
mm

4

S.1&2
as is the rose that bare Je - su; lul - lay, lul - lay, lul -

A.1&2
Al - le - lu - ia,

T.1&2
Al - le - lu - ia,

B.1&2
Al - le - lu - ia,

Tutti
pp