









October 2022

**ABCD 2022**  
**Christmas**  
**repertoire session**

# ABCD 2022 session for Christmas

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### Composer and piece information:

#### Reena Esmail –A Winter Breviary for SATB unaccompanied

The three movements of A Winter Breviary are entitled: 'We look for you', 'The year's midnight', and 'The unexpected early hour'. The movements are each based on an Indian classical Raag: Raag Hamsadhwani, Raag Malkauns, and Raag Ahir Bhairav, respectively. The texts, by poet Rebecca Gayle Howell, are linked to the Christian services of Evensong, Matins, and Lauds, and are eco-carols written from the perspective of a different point in time-evening, midnight, and daybreak-using nature to explore a different part of the Christmas story. The first two movements have a serene and pensive atmosphere that contrasts with the third movement, which uses an energetic compound time signature and bell-like melodic shapes.

Reena Esmail works between the worlds of Indian and Western classical music, to bring communities together through the creation of equitable musical spaces. Esmail holds degrees from The Juilliard School and the Yale School of Music, and has written for Kronos Quartet, Albany Symphony and Conspirare. A resident of Los Angeles, Esmail is the 20-23 Swan Family Artist in Residence with Los Angeles Master Chorale. She is the Artistic Director of Shastra, a non-profit organization that promotes cross-cultural music connecting musical traditions of India and the West.

**Laura Jēkabsone – As Joseph was a-walking** *for SATB (with divisions) and two soloists unaccompanied*

In this beautiful setting, Latvian composer Laura Jēkabsone presents a modern, popular take on the familiar carol text by Henry John Gauntlett. The piece is led by two soloists (one upper voice, one lower voice), who the choir underpin with a rich harmonic cushion of a cappella-style scats. The melodies are instantly memorable, and the choir's move from an accompanying role to presenting the final chorus gives a powerful lift and emphatic conclusion to this effective Christmas work.

Laura Jekabsone is a Latvian composer, arranger, singer, teacher, and conductor. She studied at Jazeps Vitols Latvian Academy of Music and has participated internationally in vocal workshops and composition competitions. She is the artistic director of vocal group Latvian Voices and the assistant conductor and vocal coach for mixed-voice choir Maska. Her music has been performed by ensembles around the world including The Real Group (Sweden), Sjaella (Germany), Magi Ensemble (USA), Cantabile Voices (Taiwan), Incantare Coro Femenino (Argentina), and Raffles Chorale (Singapore).

**Cecilia McDowall – There is no rose** *for SATB (with divisions) unaccompanied*

Commissioned by King's College, Cambridge, for the 2021 Festival of Nine Lessons and Carols, Cecilia McDowall's setting of this well-known fifteenth-century macaronic text is expressive and ethereal. Employing the richness of her distinctive harmonic palette, McDowall pairs upper and lower voices to great effect throughout, contrasting polyphonic writing with moments of rhythmic unison. The carol abounds in rise and fall of both melody and dynamic, before drawing to a hushed, atmospheric close.

Cecilia McDowall has been described by the International Record Review as having a 'communicative gift that is very rare in modern music. An award-winning composer, McDowall is often inspired by extra-musical influences, and her choral writing combines rhythmic vitality with expressive lyricism. Her music has been commissioned, performed, and recorded by leading choirs, among them the BBC Singers, The Sixteen, and Oxford and Cambridge choirs and is regularly programmed at prestigious festivals in Britain and abroad. In 2017 McDowall was selected for an Honorary Fellow award by the Royal School of Church Music.

**Becky McGlade – O little town of Bethlehem** *for SATB choir unaccompanied*

This imaginative setting of the well-loved text O little town of Bethlehem, by Phillips Brooks, displays McGlade's characteristic rich and expressive harmonies, with their jazz inflections. Opening with a plaintive two-part harmony for upper voices, the scoring expands into lush four- and five-part textures. McGlade uses swelling dynamics, legato vocal lines, and freely changing metre. O little town of Bethlehem would be a superb choice for Christmas services and concerts.

**Sarah Quartel – On this Silent Night** *for SATB and piano*

On this Silent Night perfectly conveys the magic and excitement of winter, conjuring images of warmth by the fireside while the weather outside closes in and giving a subtle nod to Franz Gruber's Silent night. The vivid imagery of the secular text is enhanced through gleaming harmonies and glittering quaver movement in the piano accompaniment. Hemiolias give the piece a dance-like quality, while a contrasting middle section uses darker sonorities and textures to reflect the storm outside.

Sarah Quartel is a Canadian composer and educator known for her fresh and exciting approach to choral music. She celebrates the musical potential of all learners by providing singers access to engaging repertoire and transformative musical experiences. Deeply inspired by the life-changing relationships that can occur while making choral music, Sarah writes in a way that connects singer to singer, ensemble to conductor, and performer to audience. Although Sarah has been a full-time composer since 2017, she continues to work as a clinician and conductor at music education and choral events at home and abroad.

**John Rutter – Blake’s Lullaby** *for SATB choir and organ*

This appealing motet for SATB choir and organ accompaniment was written in aid of Macmillan Cancer Support. Although the prevailing mood of the gently flowing music is lyrical, with an atmosphere of loving peacefulness, William Blake's Lullaby is not without its darker undertones, and they too are explored, with one or two bold harmonic touches.

John Rutter studied music at Clare College, Cambridge and first came to notice as a composer and arranger of Christmas carols and other choral pieces during those early years; today his compositions, including such concert-length works as Requiem, Magnificat, Mass of the Children, The Gift of Life, and Visions are performed around the world. John edits the Oxford Choral Classics series, and, with Sir David Willcocks, co-edited four volumes of Carols for Choirs. In 1983 he formed his own choir The Cambridge Singers, with whom he has made numerous recordings on the Collegium Records label, and he appears regularly in several countries as a guest conductor and choral ambassador. John holds a Lambeth Doctorate in Music, and was awarded a CBE for services to music in 2007.

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**OXFORD**  
UNIVERSITY PRESS

# CHRISTMAS

SATB unaccompanied

OXFORD



## A Winter Breviary

Reena Esmail

# A Winter Breviary

Rebecca Gayle Howell (b. 1975)

REENA ESMAIL

## 1. We Look For You (Evensong) (Raag Hamsadhwani)

**Serene** ♩ = 80

**SOPRANO**  
**ALTO**

*p*

E - ven - tide, our sin - gle star, — One look - ing star, this

**TENOR**  
**BASS**

*p*

4

night. — Next to me, next to me,

night. — Next to me, the spar - row hen,

*mp*

night. — *mp* Two

7

*mp*

pil - grims, Dusk - ing hour, that lone - ly hour The

pil - grims, that lone - ly hour The

pil - grims small and bold. that lone - ly hour The

Duration: 9 mins

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10 That lone - ly hour,

sky dims blue to grey. Our for - est road will

13 That lone - ly hour, *mf*

fade, Pines glis - ten  
fade, We look for You. Pines glis - ten  
fade, We look for You.

16 *mp* looks with me, — We look for

wet with sleet, look, — We look for  
wet with sleet, She looks with me, We look for  
wet with sleet, look, — We look for

21 You. *mf* — *mp*

You. Fog falls in So close, my breath,  
You. Fog falls in So close, my breath, She  
You. Fog, — So close, my breath,

\* small noteheads: if there is more than one singer to a part, the part may be sung divisi.

4 looks with me, \_\_\_\_\_ look for You: \_\_\_\_\_ Great  
*mf numinous*

26  
 look, \_\_\_\_\_ We look for You: \_\_\_\_\_ Great  
 looks with me, We look for You: \_\_\_\_\_ Great  
*mp* *mf numinous*

look, \_\_\_\_\_ We look for You: \_\_\_\_\_ Great,

31  
*dim.* Si - lent One Un - seen, Great *mf dim.* Si - lent  
 Si - lent One Un - seen, \_\_\_\_\_ Great Si - lent  
 Si - lent One Un - seen, Great \_\_\_\_\_ Si - lent  
*dim.* Great,

36 One Un - seen, *f dim.*  
 One Un - seen, \_\_\_\_\_ Great Si - lent One Un -  
 One Un - seen, Great \_\_\_\_\_ Si - lent One, \_\_\_\_\_  
*f dim.* Great \_\_\_\_\_ Un -

\*\* small noteheads with parentheses: if the main (large type) note is out of range for some singers, all singers may sing the note in parentheses instead (but no divisi: all singers must sing the same note).



41 *pp*

- seen. \_\_\_\_\_

Si - lent One Un - seen. \_\_\_\_\_

*pp* - seen, \_\_\_\_\_ We look for You. \_\_\_\_\_

46 **Serene** ♩ = 80 (♩ = ♩)

*p*

E - ven-tide, our sin - gle star, \_\_\_\_\_ One look - ing star, this

\_\_\_\_\_ *p* One look - ing star, this

49 (♩ = ♩)

night. E - ven-tide, our sin - gle star, For - giv - ing

night. We look for You, \_\_\_\_\_

53 *pp*

light, our guide, \_\_\_\_\_ our guide, \_\_\_\_\_ our guide.

*pp*

## 2. The Year's Midnight (Matins) (Raag Malkauns)

**Hushed** ♩ = 52

**SOPRANO**  
**ALTO**

*mp* *p*

A mat-ins for beasts, O

they low,

**TENOR**  
**BASS**

*mp*

The long - est night is come, they

7

*mp*

— Their sleep, A mat-ins for trees,

Their sleep, sung. they

*mf sub. p* *mp*

kneel, their psalm sung.

13

*p* *mf sub. p*

O Their reach, won.

slow, Their reach, *mf sub. p*

*mp*

they stem, their psalm won.

19

*pp* *mp*

Hush, hush, Can I hear what is not

*pp*

Can I hear?

Hush, Can I hear them? *mf* *pp*

*pp*

Hush, hush, Can I hear?

said? \_\_\_\_\_ Hush, \_\_\_\_\_ hush, Can I hear \_\_\_\_\_ You?

25 *pp* *mf*

\_\_\_\_\_ Hush, \_\_\_\_\_ hush, \_\_\_\_\_

31 *p* *pp* *mp*

Ev - 'ry need met. \_\_\_\_\_ the path is

To light, the path is \_\_\_\_\_

*p* *pp*

37 *mp* *p* *mf*

Our star, \_\_\_\_\_ a year of leaves \_\_\_\_\_

dark, Our star has gone. \_\_\_\_\_ a year of leaves

dark, \_\_\_\_\_ a year of leaves

*mp* Be-neath my feet a year of leaves

44 *mf* *sf* *mp* *mp* *mf* *mp*

fall, \_\_\_\_\_ done. I walk these woods, \_\_\_\_\_

fall - en, \_\_\_\_\_ done. I walk these

froz - en, \_\_\_\_\_ done. I

done. I

8

50 — these woods,  
 woods, these woods, long, A -  
 walk these woods, long, p  
 The long - est night is come, A -

56  
 - bove me, the spar-row, She brings our new seed -  
 - bove me, brings our new seed.

62  
 home. Brown true spar - row,  
 Brown true spar - row,  
 mp mf  
 mp O Brown true spar - row,

68  
 Take to - mor - row\_ home. p  
 Take to - mor - row, home.  
 Take to - mor - row, home.  
 Take to - mor - row, Take to - mor - row home. p

### 3. The Unexpected Early Hour (Lauds) (Raag Ahir Bhairav)

Vibrant ♩ = 100

**SOPRANO**

*f*  
Praise be! \_\_\_\_\_ Praise be! Praise be! \_\_\_\_\_

**ALTO**

*f*  
Praise be! Praise be! \_\_\_\_\_ Praise be!

**TENOR BASS**

*f*  
Praise, \_\_\_\_\_ praise, \_\_\_\_\_ praise, \_\_\_\_\_  
*f*  
Praise, \_\_\_\_\_

7

Praise be! Praise be! \_\_\_\_\_

Praise be! \_\_\_\_\_ Praise be!

praise. \_\_\_\_\_ The dim, the dun, the dark with-draws Our

praise, \_\_\_\_\_ *p* praise, \_\_\_\_\_

11

Praise be! Praise be! \_\_\_\_\_

Praise be! \_\_\_\_\_ Praise be! Praise be! \_\_\_\_\_

re - cluse morn - ing's found. Praise, \_\_\_\_\_ praise, \_\_\_\_\_

praise, \_\_\_\_\_ *f* praise, \_\_\_\_\_ praise, \_\_\_\_\_

10

16

Praise be! Praise be! \_\_\_\_\_

\_\_\_\_\_ Praise be! Lie down, night sky, Lie

The ri-ver's a-live. The clear-ing pro-vides

\_\_\_\_\_ *p* praise. \_\_\_\_\_ *mf* Lie down, night sky, lie

20

Lie down, \_\_\_\_\_ night sky, Lie down, \_\_\_\_\_

down, night sky, Lie down, \_\_\_\_\_ night sky,

down, \_\_\_\_\_ Lie down, lie down,

26

night sky, Lie down, \_\_\_\_\_ lie down. \_\_\_\_\_

Lie down, \_\_\_\_\_ *mf* I feel the cold wind leav-ing, gone, I feel the frost's re-

lie down, \_\_\_\_\_ *p* lie \_\_\_\_\_ *p* night sky, \_\_\_\_\_ down, \_\_\_\_\_

31 *mf*

My tracks in the snow can still be e-rased In us, the sun be - lieves.

*mf*

- lief. My tracks in the snow can still be e-rased In us, the sun be - lieves.

night sky, night sky, In us, the sun be - lieves.

*mf*

lie down.

36 (*mf*)

S. A. The

Win - ter is, Win - ter ends, So the true bird calls.

T. B. *mf*

40

rocks\_ cry out\_ My bones cry out

rocks\_ cry out All the trees ap - plaud.

44 *f*

Ev - - 'ry hard thing lauds.

*f*

thing Lie down, night sky,

Ev - - 'ry hard thing lauds.

12

50 Lie down, lie down.

Lie down, night sky, lie down, Lie down,  
lie down, Lie down, night sky, lie

Lie, lie, lie,

55 *mf*

S. I know the seed - ing sea - son comes, I know the ground will spring. My

A. night sky. *mf* the seed - ing sea - son comes, I know the ground will spring. My

T. down, *p* Lie down, night sky, lie, night sky,

B. lie, lie down, night.

60 Ho -

S. fate is not night. I don't need to try Be - hold! The dawn, with - in. Ho -

A. Ho -

T. *mf* Ho -

B. Ho -

64 - ri - zon lights a - cross my thoughts, Ho - ri - zon lines re - draw. In -

- ri - - - zon, ho - ri - - - zon. In -

- ri - - - zon, ho - ri - - - zon.

- ri - zon lights a - cross my thoughts, Ho - ri - zon lines re - draw. In -



68

-side of my throat a rise of the gold In - side my chest I thaw.

-side.

72 *f*

Win - ter is, Win - ter ends, No - thing stays the same. The moon strikes high The sun strikes high and

*f* *mf*

76

moon strikes high, Now I hear your name: Earth's Un - tir - ed Change.

80 *f*

Earth's Un - tir - ed, Praise be! Praise be! Earth's Un - tir - ed Change.

86

Praise, praise, praise, Praise be! Praise be! Praise, Praise be! Praise be!

*mf*

Praise. The

14

92 *p* praise, \_\_\_\_\_ ear - ly hour, praise, \_\_\_\_\_  
 Praise be! Praise be! ear - ly hour, Praise be!  
 un - ex - pect - ed ear - ly hour \_\_\_\_\_ grows the good light

97 *mf* \_\_\_\_\_  
 Praise be! grows the good light long. Our dark - ness ends, \_\_\_\_\_ O  
 grows the good light long. \_\_\_\_\_  
 long. \_\_\_\_\_

102 *f* \_\_\_\_\_  
 mer - cy sun, Trust \_\_\_\_\_ can warm us all. \_\_\_\_\_  
 \_\_\_\_\_

107 *sub. p poco a poco cresc. al fine* \_\_\_\_\_  
 Be - gin, \_\_\_\_\_ Be -  
 Be - gin a - gain, A - gain, A - gain, Be - gin a - gain, A - gain. Be -  
 \_\_\_\_\_  
*sub. p poco a poco cresc. al fine* \_\_\_\_\_  
 Be - gin, \_\_\_\_\_ Be -

112

S. - gin a - gain, A - gain, A - gain, Be - gin a - gain, A - gain. Be -

A. - gin, \_\_\_\_\_ be - gin. Be - gin a - gain, A -

- gin a - gain, A - gain, A - gain, Be - gin a - gain, A - gain. Be -

T. - gin, \_\_\_\_\_ be - gin.

B.

116

- gin a - gain, A - gain, A - gain, Be - gin a - gain, A - gain. Be -

- gain. Be - gin a - gain, A - gain, A - gain, Be - gin a - gain, A -

- gin a - gain, A - gain, A - gain, Be - gin a - gain, A - gain. Be -

Be - gin a - gain, A - gain, A - gain, Be - gin a - gain, A -

120

- gin a - gain, A - gain, A - gain, Be - gin a - gain, A - gain. Be -

- gain. Be - gin a - gain, A - gain, A - gain, Be - gin a - gain, A -

- gin a - gain, A - gain, A - gain, Be - gin a - gain, A - gain. Be -

- gain. Be - gin a - gain, A - gain, A - gain, Be - gin a - gain, A -

16

124

S. *- gin a - gain, A - gain. Be - gin a - gain, A - gain.*

A. *- gain. Be - gin a - gain, A - gain, Be - gin a - gain, A -*

T. *- gin a - gain, A - gain. Be - gin a - gain, A - gain.*

B. *- gain. Be - gin a - gain, A - gain. Be - gin a - gain, A -*

128

S. *May our day be - - -*

A. *- gain, our day be- Be -*

T. *May our day be - - -*

B. *- gain, our day be - - -*

132

*- gin, **f marcato***

*- gin a - gain, A - gain, A - gain, O may our day be - gin!*

*- gin, **f marcato***

*- gin, **f marcato***

X840 A Winter Breviary ESMail

FOR ABCD 22 Session only



SATB (with divisions) unaccompanied, with two soloists

Laura Jēkabsone

As Joseph was  
a-walking

for ABCD 22 Session only

# As Joseph was a-walking

Henry John Gauntlett (1805–76)

LAURA JĒKABSONE

**Dolce** ♩ = 72

SOLO 1\*

SOLO 2\*

**Dolce** ♩ = 72

SOPRANO  
ALTO

TENOR  
BASS

*p* doo\_ doo\_ doo\_ doo\_

*p* doo doo doo doo

*p* doo\_ doo\_ doo\_ doo\_

*p* doo doo doo doo

5

*mp* oo oo

*mp* oo oo

doo\_ doo\_ doo\_ doo\_

doo doo doo doo

doo\_ doo\_ doo\_ doo\_

doo doo doo doo

\* Solo 1 may be taken by any upper-voice singer and Solo 2 by any lower-voice singer.

Duration: 3.5 mins

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9 *mp*  
As Jo - seph was a - walk - ing, —

*dmm* — *dmm* —  
*dmm* *dmm*  
*dmm* *dmm*  
*dmm* *dmm*

11  
he heard an an - gel sing:

*dmm* — *dmm* —  
*dmm* *dmm*  
*dmm* *dmm*  
*dmm* *dmm*

4

13

'This night\_ there\_\_\_\_\_ shall\_ be born\_ on\_

Accompanying piano part for the first system, including treble and bass staves with musical notation and 'dmm' markings.

15

earth\_\_\_\_\_ our heav'n - ly King.

Accompanying piano part for the second system, including treble and bass staves with musical notation and 'dmm' markings.



17

*p*  
oo

*mp*  
He nei - ther shall be born

*mp*  
doo doo

*mp*  
doo doo

19

oo

*mp*  
in hous - en nor in hall,

*mp*  
doo doo

*mp*  
doo doo

6

21

but\_

nor in the place of pa - ra - dise, — but\_

doo — doo —

doo doo

doo doo

23

*mf*

in an ox - - 's stall.' As

*mf*

in an ox - - 's stall.' As

in an ox - - 's stall.

25

SOLO 1

Jo - seph\_ was\_ a - walk - ing, thus did\_ an - gels sing, and\_

SOLO 2

Jo - seph\_ was\_ a - walk - ing, thus did\_ an - gels sing, and\_

S. *mp*

A. *mp*

T. *mp*

B. *mp*

27

Ma - ry's child\_ at mid - night\_ was born to be\_ our King. As

Ma - ry's child\_ at mid - night\_ was born to be\_ our King. As

8

29

Jo - seph was a - walk - ing, thus did an - gels sing, and

Jo - seph was a - walk - ing, thus did an - gels sing, and

oo

oo

oo

oo

31

Ma - ry's child at mid - night was born.

Ma - ry's child at mid - night was born.

Ma - ry's child was born.

*unis.*  
Ma - ry's child was born.

Ma - ry's child was born.

Ma - ry's child was born.



10

37

but all in fair \_\_\_\_\_ white \_\_\_\_\_ lin - - en as \_\_\_\_\_

but all in fair \_\_\_\_\_ white \_\_\_\_\_ lin - en as \_\_\_\_\_

oh \_\_\_\_\_

*unis.*  
oh \_\_\_\_\_

oh \_\_\_\_\_

oh \_\_\_\_\_

39

wear \_\_\_\_\_ the ba - - bies all.

wear \_\_\_\_\_ the ba - - bies all.

oh \_\_\_\_\_

oh \_\_\_\_\_

oh \_\_\_\_\_

oh \_\_\_\_\_

41



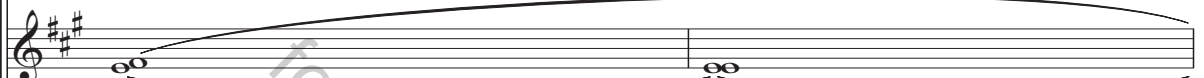
He nei - ther shall be rocked\_



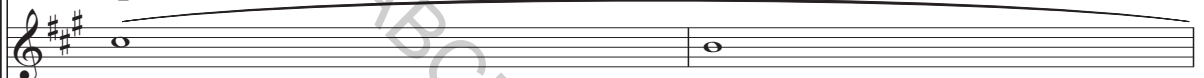
He nei - ther shall be rocked\_

*mp* (stagger breathing)

ah\_

*mp* (stagger breathing)

ah\_

*mp* (stagger breathing)

ah\_

*mp* (stagger breathing)

ah\_

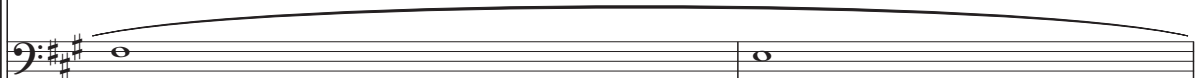
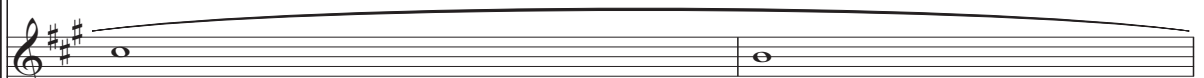
43



in sil - ver nor\_\_ in gold,



in sil - ver nor\_\_ in gold,



12

45

but in a wood - - en cra - - dle that \_

but in a wood - - en cra - - dle that \_

47

rocks \_\_\_\_\_ up - on the mould.'

rocks \_\_\_\_\_ up - on the mould.'

*cresc.* rocks on the mould. *unis. f* As

*unis., cresc.* rocks on the mould. *f* As

*cresc.* rocks on the mould. *f* As

*cresc.* rocks on the mould. *f* As



49

Jo - seph\_ was\_ a - walk - ing, thus did\_ an - gels sing, and\_

Jo - seph\_ was\_ a - walk - ing, thus did\_ an - gels sing,

Jo - seph\_ was\_ a - walk - ing, thus did\_ an - gels sing, and\_

Jo - seph\_ was\_ a - walk - ing, thus did\_ an - gels sing,

51

Ma - ry's child\_ at mid - night\_ was born to be\_ our King. As

Ma - ry's child\_ at mid - night\_ was born to be\_ our King. As

Ma - ry's child\_ at mid - night\_ was born to be\_ our King.

Ma - ry's child\_ at mid - night\_ was born to be\_ our King.

14

53 *ff*  
*ah*  
*ff*  
*ah*

Jo - seph was a - walk - ing, thus did an - gels sing, and\_  
 Jo - seph was a - walk - ing, thus did an - gels sing,  
 Jo - seph was a - walk - ing, thus did an - gels sing, and\_  
 Jo - seph was a - walk - ing, thus did an - gels sing,

55 *mp*  
*ah*  
*mp*  
*ah*  
 As  
 As

Ma - ry's child at mid - night was born.  
 Ma - ry's child at mid - night was born.  
 Ma - ry's child at mid - night was born.  
 Ma - ry's child at mid - night was born.

57

Jo - seph\_ was\_ a - walk - ing, thus did\_ an - gels sing, and\_

Jo - seph\_ was\_ a - walk - ing, thus did\_ an - gels sing, and\_

*p*

*doo* \_\_\_\_\_ *doo* \_\_\_\_\_

*unis. p*

*doo* \_\_\_\_\_ *doo* \_\_\_\_\_

*p*

*doo* \_\_\_\_\_ *doo* \_\_\_\_\_

*p*

*doo* \_\_\_\_\_ *doo* \_\_\_\_\_

59

Ma - ry's child\_ at mid - night was born to be our King.

Ma - ry's child\_ at mid - night was born to be our King.

*rit.*

*doo* \_\_\_\_\_ *doo* \_\_\_\_\_ *dm* \_\_\_\_\_

*doo* \_\_\_\_\_ *doo* \_\_\_\_\_ *dm* \_\_\_\_\_

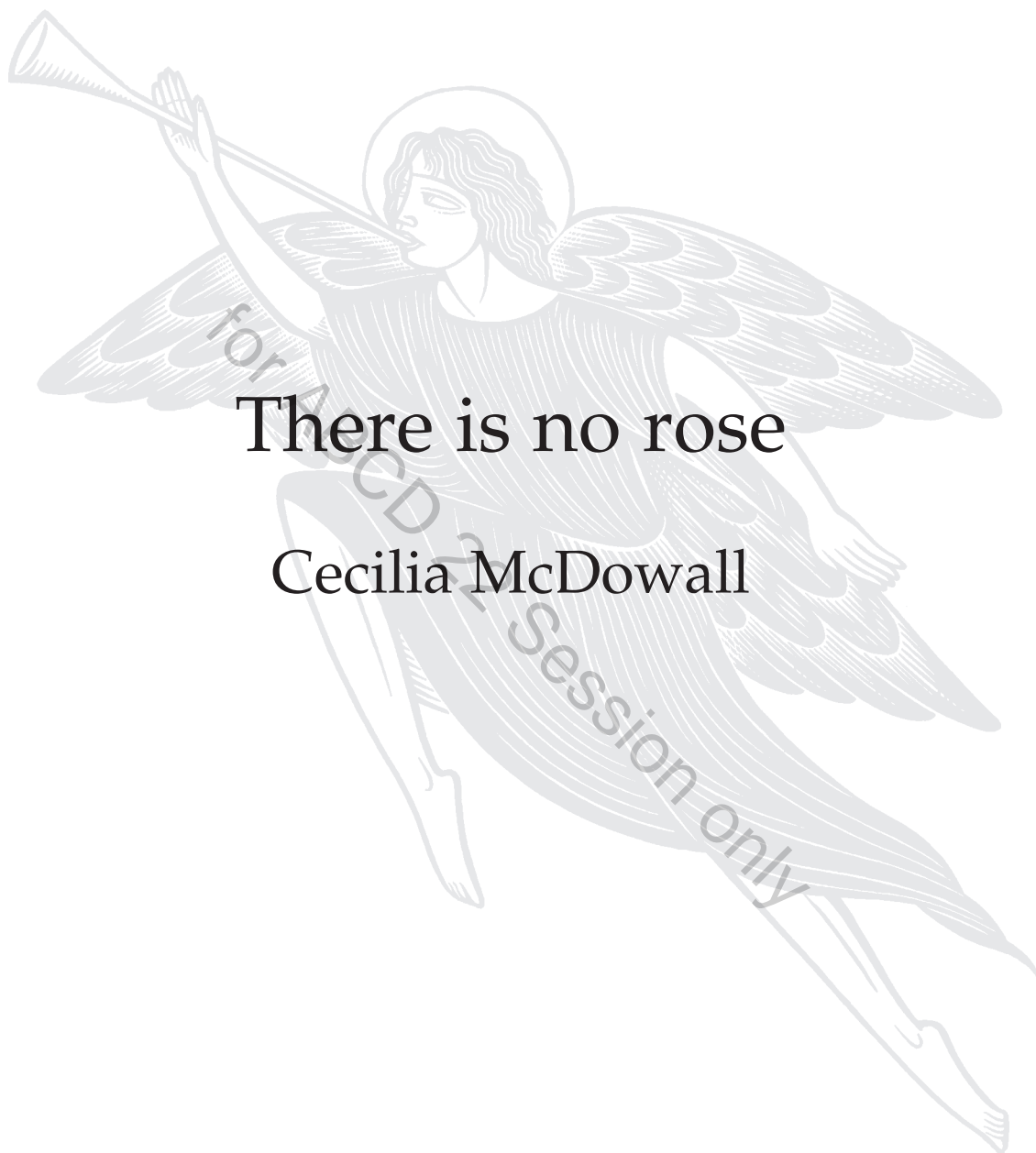
*doo* \_\_\_\_\_ *doo* \_\_\_\_\_ *dm* \_\_\_\_\_

*doo* \_\_\_\_\_ *doo* \_\_\_\_\_ *dm* \_\_\_\_\_

## CHRISTMAS

SATB (with divisions) unaccompanied

OXFORD



There is no rose  
Cecilia McDowall

MUSIC DEPARTMENT

OXFORD  
UNIVERSITY PRESS

Commissioned by Daniel Hyde and the Choir of King's College, Cambridge,  
with support from and in memory of Lucian Nethsingha (King's College 1956),  
for the 2021 Festival of Nine Lessons and Carols

# There is no rose

15th cent.

CECILIA McDOWALL

Spacious, expressive, always flowing  $\text{♩} = c.88$

*mp*

SOPRANO  
There is no rose of such vir - tue As is the rose that

ALTO  
There is no rose of such vir - tue As is the rose that

TENOR  
*p*  
Rose, rose,

BASS  
*p*  
Rose, rose,

Spacious, expressive, always flowing  $\text{♩} = c.88$

for  
rehearsal  
only

*mp*

*p*

5

*p*

bare Je - su, There is no rose of such vir -

*p*

bare Je - su, There is no rose of such vir -

rose, rose,

rose, rose,

*p*

Duration: 3 mins

First performed by the Choir of King's College, Cambridge, directed by Daniel Hyde, on Christmas Eve 2021.

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4

9

- tue As is the rose that bare Je - su. oo. rose, rose, rose: Al -

rose, rose, rose: Al -

rose, rose, rose: Al -

For in this rose

For in this rose

le - lu - ia. For in

le - lu - ia. For in

14

For in this rose

For in this rose

le - lu - ia. For in

le - lu - ia. For in

le - lu - ia. For in

le - lu - ia. For in

18

con - tain - ed was Heav'n and earth in lit - tle space,  
 con - tain - ed was Heav'n and earth in lit - tle space,  
 this rose, this rose con - tain - - ed was  
 this rose, this rose con - tain - - ed was

22

*p* *mp* *mf*  
 For in this rose con - tain - ed was  
*p* *mp* *mf*  
 For in this rose con - tain - ed was  
*p* *mp* *mf*  
 Heav'n, earth,  
*p* *mp* *mf*  
 Heav'n, earth

6

26

Heav'n and earth in lit - tle space. *p*

Heav'n and earth in lit - tle space. *p*

space: *p* Res mi -

in lit - tle space: *p* Res mi -

*p*

31

*mp* By that rose we

*mp* By that rose we

*pp* *mp* - ran - da. By that rose we may well

*pp* *mp* - ran - da. By that rose we may well

*pp* *mp*



35

*f*

may well see That he is

*f*

may well see That he is

*f*

see That he is God, he is

*f*

see That he is God

38

*mp*

God in per - - sons three, God

*mp*

God in per - - sons three, God

*mp*

God in per - - sons three,

*mp*

in per - - sons three,

41

*pp*

in per - sons three: Pa-res for - ma, pa - res for - ma.

*pp*

in per - sons three: Pa-res for - ma, pa - res for - ma.

*pp*

three: Pa-res for - ma, pa - res for - ma.

*pp*

three: Pa-res for - ma, pa - res for - ma.

*pp*

46

*mp*

The an - gels sung - en: Glo - ri - a,

*mp*

the shep - herds to:

*p*

Gau - de - a - - mus,

*p*

Gau - de - ,

*mp*

*p*

49 *cresc. poco a poco*

*f*

glo - ri - a, De - o.

*cresc. poco a poco*

Glo - ri - a, glo - ri - a in - ex - cel - sis,

*mp cresc. poco a poco*

gau - de - a - mus, Glo - ri - a,

*mp cresc. poco a poco*

gau - de -, Glo - ri - a,

*mp cresc. poco a poco*

52

Leave we

*f*

De - o. Leave we all this world - ly mirth, And

*f*

glo - ri - a, Leave we all

*f*

glo - ri - a, Leave we all

*f*

10

55 *mf*

all this world-ly mirth, And fol - low:

*mf*

fol - low we this joy - ful, joy - - ful birth:

*mf*

this world - ly mirth, fol - low:

*mf*

this world - ly mirth, fol - low:

## SOLO or SEMI-CHORUS

ah

59

**OTHERS**

*mp* *mf*

Tran - - - - - se - a - mus. There

*mp* *mf*

Tran - - - - - se - a - mus. There

*mp*

Tran - - - - - se - a - mus.

*mp*

Tran - - - - - se - a - mus.

*mp* *mf*

63

*mp* *p*

is no rose, no rose, rose,

*mp* *p*

is no rose, no rose, rose,

*mf* *mp* *p*

There is no rose, rose: Al - le -

*mf* *mp* *p*

There is no rose, rose: Al - le -

*poco rit.* *pp* *lunga* *ppp*

67

no rose. *pp* *lunga* *ppp*

no rose. *pp* *lunga* *ppp*

- lu - ia, al - le - lu - ia. *pp* *lunga*

- lu - ia, al - le - lu - ia. *pp* *lunga*

*poco rit.* *lunga* *pp* *lunga*

SATB unaccompanied



O little town of Bethlehem

Becky McGlade

MUSIC DEPARTMENT

**OXFORD**  
UNIVERSITY PRESS


# O little town of Bethlehem

Phillips Brooks (1835–93)

BECKY McGLADE

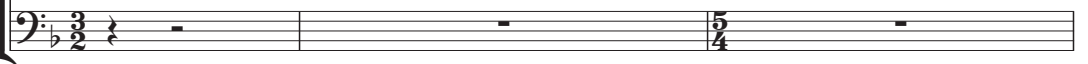
**Andante espressivo** ♩ = 88  
*mp*

SOPRANO  
ALTO




O lit - tle town of Beth - le - hem, How still we


TENOR  
BASS



3



see thee lie! Above thy deep and dream - less



*mp*

6



sleep The si - lent stars go by. Yet in thy



*cresc. poco a poco*

*cresc. poco a poco*

Duration: 4 mins

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9

dark streets shineth The

12

ev - er - last - ing light; The hopes and fears of

15

all the years Are met in thee to night. O morn-ing

18

stars, to - ge - ther Pro - claim the ho - - ly

stars, to - ge - - ther Pro - claim the ho - - ly

stars, to - ge - ther Pro - claim the ho - - ly



4

21 *cresc.* *f* *mp*

birth, — And prai - ses sing — to God the King, — And —

birth, — *cresc.* *f* *mp*

birth, *cresc.* *f* *mp*

24 *cresc. poco a poco*

peace to men — on — earth; — For — Christ is born — of —

*cresc. poco a poco*

27 *f*

Ma - - - ry; — And — gath - ered all — a -

*f*

30 *mp*

- bove, While mor - tals sleep, — the — an - gels keep — Their

*mp*

33

How si - lent -

*p*

watch of won - d'ring love. — How si - lent - ly, how

*p*

How si - lent - ly, how

36 -ly

*mf*

*mp*

si - lent-ly

The won - drous gift is giv'n! — So God im -

*p*

*mf*

*mp*

si - lent-ly

The won - drous gift is giv'n!

39

*p*

-parts — to hu - man hearts — The bless - ings of his

*p*

42

No ear may hear — his com - ing; But in this

heav'n.

No ear may hear — his com - - ing; But in this

*p*

may hear his com - - ing; But in this

6

45 *mf* *p*

world of sin, Where meek souls will re -

world of sin, Where meek souls will re -

48

- ceive him, still The dear Christ en - - - ters

- ceive him, (s)

51 *mp*

in. O ho - ly Child of Beth - le -

*mp*

53

- hem, Des - cend to us, we pray; Cast out our

56

sin, and enter in, Be born in us to -

59 *cresc. poco a poco*

- day. We hear the Christ - mas an - - -

*cresc. poco a poco*

62 *f* *mp*

- gels The great glad ti - dings tell: O come to us, a -

*f* *mp*

*rall.* *meno mosso* *rall.*

- bide with us, Our Lord Em - ma - nu - el.

*f* *mp* *p*

## CHRISTMAS

SATB and piano

## On this Silent Night

Sarah Quartel

MUSIC DEPARTMENTOXFORD  
UNIVERSITY PRESS

Commissioned by Marie Anderson  
for SONG (Sounds of the Next Generation)  
Cobourg, Ontario, Canada

# On this Silent Night

Words and music by  
SARAH QUARTEL

**With glittering frost** ♩ = 112 *unis. mp*

SOPRANO  
ALTO

TENOR  
BASS

PIANO

*mp*

**With glittering frost** ♩ = 112

7

laid to rest. In the air, an arc - tic

Duration: 3 mins

4

12

S. breath brings snow, snow, snow, snow,

A. snow, snow, snow,

*mp* Snow, snow, blow - ing

T. & B. *unis.*

18

Fro - zen trees, pro - tect - ors,

snow is drift - ing deep.

24 *mf* *mp*

— see me safe in sleep,

*mf* T. *mp* B.

*mf* *mp*

29 *mf*

wrapped in dreams while the cold winds blow...

*mf*

*mf*



6

35

*mf*

Cloaked in slumber with fire-light dancing, and

*mf*

*mp*

*mf*

41

*mp*

all is calm on this silent

*mp*

*mp*

47

night.

Frost - y fields,

53

fro - zen trees,

8

59 *p*

sleep in hea - ven-ly peace.

*p*

*p*

65 *mf* *mp*

Cloaked in slum - ber with fire - light danc-ing, yet all

*mf* *mp*

*mf* *mp*

70

rit.

is calm while the storm blows  
blows,  
blows

rit.

A swirl of flakes ♩ = 120

on, \_\_\_\_\_ storm blows on, \_\_\_\_\_

77

*p* *mp*

on, storm blows on, storm blows on,  
on, while the storm blows on, while the

A swirl of flakes ♩ = 120

*p* *mp*

10

83 *mf*  
 ah  
 storm blows on,  
 storm blows on, while the storm blows

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in treble clef, starting with a half note G4, followed by a half note F#4, and then a long melisma 'ah' over a half note E4. The bottom staff is a piano accompaniment in bass clef, starting with a half note G3, followed by a half note F#3, and then a melisma 'on,' over a half note E3. The dynamic marking *mf* is placed above the vocal line and below the piano line.

*mf*

Detailed description: This block shows the piano accompaniment for the first system. The right hand plays chords in treble clef, and the left hand plays a melodic line in bass clef. The dynamic marking *mf* is placed above the right hand.

89 *f*  
 ah  
 storm blows on. Cloaked in slum-ber with  
 on, while the storm blows.

Detailed description: This system contains the second two staves of music. The top staff is a vocal line in treble clef, starting with a half note G4, followed by a half note F#4, and then a long melisma 'ah' over a half note E4. The bottom staff is a piano accompaniment in bass clef, starting with a half note G3, followed by a half note F#3, and then a melisma 'on,' over a half note E3. The dynamic marking *f* is placed above the vocal line and below the piano line.

*f*

Detailed description: This block shows the piano accompaniment for the second system. The right hand plays chords in treble clef, and the left hand plays a melodic line in bass clef. The dynamic marking *f* is placed above the right hand.

95

fire - light danc-ing, wrapped in sleep with dreams en -

100

- chant-ing, yet all is calm while the storm

12

rit.

106

Musical notation for the first system, including vocal line and piano accompaniment. The vocal line starts with a half note 'blows' and a half note 'on,' followed by a quarter rest and a half note 'on' with a long slur over the following notes 'this si - - - - - lent'. The piano accompaniment features a melody in the right hand and a bass line in the left hand, both marked *mf*.

blows on, on this si - - - - - lent

rit.

Musical notation for the second system, including piano accompaniment. The piano part continues with a melody in the right hand and a bass line in the left hand, both marked *mf*. The tempo marking *rit.* is present above the staff.

Tempo I

molto rit.

113

*mp*

Musical notation for the third system, including vocal line. The vocal line consists of a half note 'night.' followed by a long rest. The piano accompaniment features a melody in the right hand and a bass line in the left hand, both marked *mp*.

night.

*mp*

Tempo I

molto rit.

Musical notation for the fourth system, including piano accompaniment. The piano part continues with a melody in the right hand and a bass line in the left hand. The right hand is marked *mp* and the left hand is marked *p*. The tempo marking *molto rit.* is present above the staff.

*mp*

*p*

X845 On this Silent Night QUARTET



JOHN RUTTER  
BLAKE'S LULLABY

for ABCD 22 Session only

John Rutter



Written at the invitation of Follow the Stars – Macmillan Carols  
in celebration of 25 years of fundraising for Macmillan Cancer Support

## Blake's Lullaby

William Blake (1757–1827)

JOHN RUTTER

Un poco lento, semplice ♩ = 54

ORGAN

*p* sempre legato

*pp*

Ped.

5 SOPRANOS

*p*

Sweet dreams form a shade O'er my love-ly in-fant's head: Sweet dreams of

*p*

10 S. plea-sant... streams By hap-py, si-lent moon - y beams. —

A. *pp*

Lul-la - by, sing lul - la - by.

T. *pp*

Lul-la - by, sing lul - la - by. —

B. *pp*

Lul-la - by, sing lul - la - by. —

*pp*

Duration: 4½ minutes  
Printed in Great Britain

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15 **A** *p sempre legato* *mp*

Sweet sleep with soft down Weave thy brows an in-fant crown; Sweet sleep,

*p sempre legato* *mp*

Sweet sleep with soft down Weave thy brows an in-fant crown; Sweet sleep,

*p sempre legato* *mp*

Sweet sleep with soft down Weave thy brows an in-fant crown; Sweet sleep,

*p sempre legato* *mp*

Sweet sleep with soft down Weave thy brows an in-fant crown; Sweet sleep,

**A**

20 **B** *p* *mp cantabile*

an-gel mild, Ho-ver o'er my hap - py child. Sweet smiles

*p* *mp cantabile*

an-gel mild, Ho-ver o'er my hap - py child. Sweet smiles

*p* *mp cantabile*

an-gel mild, Ho-ver o'er my hap - py child. Sweet smiles

*p* *mp cantabile*

an-gel mild, Ho-ver o'er my hap - py child. Sweet smiles

**B** *p* *mp*

Ch. Sw. Ped.

26

in the night, Ho-ver ov - er my de-light; Sweet smiles, mo - ther's smiles,  
in the night, Ho-ver ov - er my de-light; Sweet smiles, mo - ther's smiles,

31

*mp*  
Lul-la - by, sing lul - la - by.  
*mp*  
Lul-la - by, sing lul - la - by.  
*p*  
All the live-long night be - guiles. Lul-la - by, sing  
*p*  
All the live-long night be - guiles. Lul-la - by, sing

36 C *p*

Sweet moans, dove-like sighs, Chase not slum-ber

*p*

Sweet moans, dove-like sighs, Chase not slum-ber

*p*

lul - la - by. Sweet moans, dove-like sighs, Chase not slum-ber

lul - la - by. *p* dove-like sighs, Chase not slum-ber

C *pp*

40 *mp* *p*

from thy eyes, Sweet moans, sweet-er smiles, All the dove-like moans be -

*mp* *p*

from thy eyes, Sweet moans, sweet-er smiles, All the dove-like moans be -

*mp* *p*

from thy eyes, Sweet moans, sweet-er smiles, All the dove-like moans be -

*mp* *p*

from thy eyes, Sweet moans, sweet-er smiles, All the dove-like moans be -

45 D *p*

- guiles. *Mm*

*mp cantabile*

- guiles. Sleep, sleep, hap - py child, All cre - a - tion slept and smiled;

*p*

- guiles. *Mm* *mm*

*p*

- guiles. *Mm*

D *pp*

50 *mp* Sleep, sleep, sleep, *p*

Sleep, sleep, hap - py sleep, *Mm*

*mf* Sleep, sleep, hap - py sleep, *mp* While o'er thee thy mo - ther weep.

*mp* *p*

*mm* *mm*

*mp* *p*

*mm* *mm*

*p*

55 **E**

*p*  
Sweet babe, in thy face Ho - ly im - age I can trace:

*p*  
Sweet babe, in thy face Ho - ly im - age I can trace:

*mp*  
Sweet babe, in thy face Ho - ly im - age I can trace:

**E**

60 *mp dolce* babe, — once *p espress.*

*mp dolce* Sweet babe, — like thee Thy Ma - ker lay and wept for

*mp dolce* Sweet babe, once like thee Thy Ma - ker lay and wept for

*p espress.* Thy Ma - ker lay and wept for

*p espress.* and wept — for

*mp* Man.

64 *pp* **F** **Poco più animato**  $\text{♩} = c. 63$   
*p*  
 me, for me. Wept for me, for thee, for  
*pp* *p*  
 me, for me. Wept for me, for thee, for  
*pp* *p*  
 me, for me. Wept for me, for thee, for  
*pp* *p*  
 me, for me. Wept for me, for thee, for

*pp* *p*  
 Ped. *cresc.*

68 *mf* *p cresc.* *mf*  
 all When He was an in-fant small: Thou His im-age  
*mf* *p cresc.* *mf*  
 all When He was an in-fant small: Thou His im-age  
*mf* *p cresc.* *mf*  
 all When He was an in-fant small: Thou His im-age  
*mf* *p cresc.* *mf*  
 all When He was an in-fant small: Thou His im-age

*mp* *p cresc.* *mf*

**poco a poco rilassando***mp dolce*

3

72

ev - er see, Hea-ven-ly face\_\_\_ that smiles on thee.

ev - er see,\_\_\_

ev - er see, that smiles on

ev - er see,

**poco a poco rilassando**

Man.

Ped.

G

**Tempo I** ♩ = 54*pp molto dolce*

75

Smiles on thee, on me, on all; Who be-came an

Smiles on thee, on me, on all; Who be-came an

thee. Smiles on thee, on me, on all; Who be-came an

Smiles on thee, on me, on all; Who be-came an

G

**Tempo I** ♩ = 54*pp*



79

*mp* *p* **rit.**

in - fant small: In - fant smiles are His own smiles, Heav'n and earth to

*mp* *p*

in - fant small: In - fant smiles are His own smiles, Heav'n and earth to

*mp* *p*

in - fant small: In - fant smiles are His own smiles, Heav'n and earth to

*mp* *p*

in - fant small: In - fant smiles are His own smiles, Heav'n and earth to

**rit.**

*mp* *p*

83

**(rit. sempre)** *dim.* **a tempo** *pp* **rit.**

peace be - guiles.

*dim.* *pp*

peace be - guiles.

*dim.* *pp*

peace be - guiles.

*dim.* *pp*

peace be - guiles.

**(rit. sempre)** *dim.* **a tempo** *pp* **rit.**

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