

Speciosa

a. Stabat Mater Speciosa*

George ARTHUR b.1985

♩ = c.74, from afar...

S 1 *f* Sta-bat *mp* Ma- ter *f* spe-ci - o - sa, *mp*

S 2 *f* Sta-bat *mp* Ma- ter *f* spe - ci - o - sa *mp* jux - ta

A *f* Sta-bat *mp* Ma- ter *f* spe-ci - o - sa *mp* jux - ta

The beautiful Mother stood...

10 *mp* foe - num gau - di - o - sa, dum, dum ja -

mp foe - num gau - di - o - sa, dum, dum

mp foe-num gau-di - o - sa, Ma - ter, dum, dum

joyously by the hay... in which...

17 *f* ce - bat dum ja - ce - bat par - vu - lus.

f dum ja - ce - bat par - vu - lus.

f dum ja - ce - bat par - vu - lus.

her child lay.

*The refrains should be sung at distance from the harp and soloists, ideally behind the audience in the finishing positions of the 'Hodie Christus Natus est' (Recession)- if Britten's Ceremony of Carols is being performed first. The conductor should remain with this distanced choir until movement V. Ideally this choir should be spaced

SOP I ALTO SOP 2

i. Mirabilem Mysterium

Solo: Mezzo Soprano *

Anon. c.1500

(BL Lansdowne 379)

24 ♩ = c. 60 ancient; with mystery

p A mar - v'lous thing have I mus'd in my mind

p D#

27

How that Truth sprang out of the ground

A#

30

And jus - tice for all man - kind

D#

* soloist and harp should be placed intimately (not necessarily centrally) on the stage, recalling the nativity scene.

33 *sotto voce*

from heav'n to earth He came down.

rapid

36 *mp*

Then Ma - ri - a that mer - ci - ful may*
(maid)

p

mp

39

See - ing man was damned for our sins

mp

G# A# Fb

42

Hath sent down wis - dom, the truth to say

mp

45

Man to re deem and bring to grace.

sotto voce

slower than before

48

Ce - le - st'al ci - ti -

pp *floating*

50

zens, for us you may pray

pp

8va

53 *p.*

To Him who is Al - pha and O

56 *mp*

That we may be saved on Doo - ms - day

sim.

59 $\text{♩} = 52, \text{ freely}$

mf *p*

And brought to that bliss he bought us to.

mf *pp* *slow*

b. Pro peccatis suae gentis

♩ = c. 74

63 *f* *subito p* *f*

Pro pec - ca - tis su - ae gen - tis

Pro pec - ca - tis su - ae gen - tis

Pro pec - ca - tis su - ae gen - tis

For the sins of his people...

70 *mp*

vi - dit Je - sum cum ju - men - tis Et

vi - dit Je - sum cum ju - men - tis et

vi - dit Je - sum cum ju - men - tis et

she saw Jesus with the animals...

77 *f*

et al - go - ri et al - go - ri su - bi - tum.

al - go - ri et al - go - ri su - bi - tum

al - go - ri et al - go - ri su - bi - tum

and subjected to the cold.

ii. Tile-thatchers Carol

Anon., 12th Century
Paraphrase of York Mystery Play No. 14
Translation Beadle / King

Duet: Soprano + Alto

85 $\text{♩} = \text{c.74}$

mp SOP: (voice of Mary)

Here in this crib I might thee lay—

mf *hefty* *mp* *sim*

91

between these beast - es two And I shall wrap thee, mine
(beasts two)

96

own dear child with such clothes as we have here._____

sfz

ALTO: voice of Joseph

101

p

O Ma - ry, Ma - ry be - hold these beasts mild

p

mp

105

mf

they make loft - ing their man - ner For -

(laud - ing)

(prais - ing)

mf

110

f

Their Lord they

sooth it seems well by their cheer their Lord they ken. (give)

f

nat.

114

ken. (give) *f* They wor-ship with might,

119

with might and main the wea-ther is
 That wot I well, that wot I well the wea
 (That I know well) (That I know well)

124

cold as you may feel To hold him warm they
 - ther is cold... To hold him warm they

129 **rit.** *p*

are full fain to warm him with their breath

are full fain to warm him with their breath

133 *pp* ♩. = 35 *gently lilting*

Oh now

Oh now

136

sleeps my son bless'd mote he be And

sleeps my son bless'd mote he be And

140

lies full warm these beasts be - tween.

lies full warm these beasts be - tween.

c. Stabat senex cum puella

♩ = c. 74

145 *f** *mp*

Sta - bat se - nex cum pu - el - la

Sta - bat se - nex cum pu - el - la

Sta - bat se - nex cum pu - el - la
The old man stood with the girl...

152

Non cum ver - bo, lo - que - la, nec

Non cum ver - - bo nec lo - que - la, nec,

Non cum ver - bo, non cum ver - bo lo - que - la, nec,
not with words or speech...

157

stu - pe - scen - tes, stu - pe - scen - tes cor - di - bus. ____

stu - pe - scen - tes, stu - pe - scen - tes cor - di - bus. ____

stu - pe - scen - tes stu - pe - scen - es cor - di - bus. ____
but with heart overflowing (with love).

* if this refrain is not being performed at distance, the dynamic level should be more soft here.