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I Sing of a Maiden

Christopher Maxim

SATB a cappella

DO NOT COPY

Christopher Maxim

Christopher Maxim was born in Wrexham, North Wales in 1971. As a small child he drove his grandfather to distraction with his improvisations on his grandmother's piano. He joined the choir of St Margaret's Church in 1978 and, since then, his passion for choral and organ music has been central to his life. He began writing notated compositions in 1980. Chris went on to be Organ Scholar and a prize winner at the University of Bristol, and afterwards held a Research Studentship at Cardiff University, completing his PhD in music in 1996. Following several years lecturing at Cardiff and the Royal Welsh College of Music and Drama, he moved to London and into the secondary education sector. An active conductor and organist, Chris has been Director of Music at St Matthew's, Bethnal Green since 2003 and conducted the Wiltspur Singers, a chamber choir based in the City of London. Chris's music is performed around the world and has been broadcast on the radio in the USA and the UK. It has been featured in music festivals, recorded on several CDs, and is in the catalogues of a number of eminent publishing houses. Many pieces can be heard in performances available online. His website is www.christophermaxim.co.uk

Composed for the 2014 Carol Service at St. Matthew's, Bethnal Green

I Sing of a Maiden

SATB a cappella

Anon. (C15th)

Christopher Maxim

$\text{♩} = 80$ Soave
** p*

Soprano
I sing of a maid - en That is mak - è - less;

Alto
p
I sing of a maid - en That is mak - è - less;

Tenor
p
I sing of a maid - en That is mak - è - less;

Bass
p
I sing of a maid - en That is mak - è - less;

For rehearsal only
p
May be sung a semitone or a tone higher

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4 *mf* King of all kings To her son she ches. He came all so *p*

King of all kings To her son she ches. He came all so

8 King of all kings To her son she ches. He came all so

King of all kings To her son she ches. He came all so

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal staves are numbered 4, 4, 8, and 8. The piano accompaniment is in G major and features a 2/4, 4/4, 3/4, and 4/4 time signature sequence. Dynamics range from mezzo-forte (mf) to piano (p). A large 'NO COPY' watermark is overlaid on the right side of the page.

9 still Where his moth - er was, As dew in A - pril That

still Where his moth - er was, As dew in A - pril That

8 still Where his moth - er was, As dew in A - pril That

still Where his moth - er was, As dew in A - pril That

The second system of the musical score consists of four vocal staves and a piano accompaniment. The vocal staves are numbered 9, 9, 8, and 9. The piano accompaniment continues with the same key signature and time signature changes. Dynamics include piano (p). A large 'NO COPY' watermark is overlaid on the left side of the page.

14 *p*
 fall-eth on the grass. He came all so still To his moth - er's

fall - eth on the grass. He came all so still To his moth - er's

fall - eth on the grass. He came all so still To his moth - er's

fall - eth on the grass. He came all so still To his moth - er's

This system contains four vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The piano accompaniment is in bass clef with the same key signature and time signature. The lyrics are: "fall-eth on the grass. He came all so still To his moth - er's". The piano part features a steady accompaniment with some chordal textures.

19 *mp*
 bow'r, As dew in A - pril That fall-eth on the flow'r. He

bow'r, As dew in A - pril That fall - eth on the flow'r. He

bow'r, As dew in A - pril That fall - eth on the flow'r. He

bow'r, As dew in A - pril That fall - eth on the flow'r. He

This system contains four vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The piano accompaniment is in bass clef with the same key signature and time signature. The lyrics are: "bow'r, As dew in A - pril That fall-eth on the flow'r. He". The piano part features a steady accompaniment with some chordal textures.

24

came all so still Where his moth - er lay, As

came all so still Where his moth - er lay, As

came all so still Where his moth - er lay, As

came all so still Where his moth - er lay, As

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal staves are arranged in two pairs. The first pair of vocal staves (Soprano and Alto) has lyrics: "came all so still Where his moth - er lay, As". The second pair (Tenor and Bass) has lyrics: "came all so still Where his moth - er lay, As". The piano accompaniment is written in G major and 4/4 time, with a key signature of one sharp (F#) and a common time signature of 4/4. The piano part includes various rhythmic patterns and dynamics, with some notes marked with accents.

rall.

28

dew in A - pril that fall - eth on the spray.

dew in A - pril that fall - eth on the spray.

dew in A - pril that fall - eth on the spray.

dew in A - pril that fall - eth on the spray.

The second system of the musical score consists of four vocal staves and a piano accompaniment. The vocal staves are arranged in two pairs. The first pair of vocal staves (Soprano and Alto) has lyrics: "dew in A - pril that fall - eth on the spray.". The second pair (Tenor and Bass) has lyrics: "dew in A - pril that fall - eth on the spray.". The piano accompaniment is written in G major and 4/4 time, with a key signature of one sharp (F#) and a common time signature of 4/4. The piano part includes various rhythmic patterns and dynamics, with some notes marked with accents. The tempo marking "rall." is placed above the piano part.

rall.

a tempo
f *ma dolce*

32 *f* *ma dolce* *p*

Moth - er and maid - en Was nev - er none but she;

f *ma dolce* *p*

Moth - er and maid - en Was nev - er none but she;

f *ma dolce* *p*

Moth - er and maid - en Was nev - er none but she;

f *ma dolce* *p*

Moth - er and maid - en Was nev - er none but she;

32 **a tempo**

f *p*

36 *mf* *pp*

Well may such a la - dy Go - dè's moth - er be.

mf *pp*

Well may such a la - dy Go - dè's moth - er be.

mf *pp*

Well may such a la - dy Go - dè's moth - er be.

mf *pp*

Well may such a la - dy Go - dè's moth - er be.

36 *mf* *pp*

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