
CHRISTOPHER LEEDHAM

Strange Voices

for choir

(2009)

FULL SCORE

The first performance was given on 22 June 2010 by The 24,
conducted by Graham Bier, at the Sir Jack Lyons Concert Hall.

Duration: *c.* 8' 30"

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PERFORMANCE NOTES

Each voice type is *divisi a 2* or *3* throughout; all singers should sing at all times, changing between the various divisions as necessary. For this reason, a choir of 24 is suggested – 6 singers per voice type.

- ‘m’ indicates the note should be hummed with a closed mouth;
- ‘n’ indicates the notes should be hummed with lips apart;
- the transition between humming and singing should always be accomplished as smoothly as possible.

Strange Voices

WORDS BY Christina Rossetti

Christopher Leedham

Fluid: ethereal and mysterious (♩=100)

The musical score is set in 6/4 time and consists of four vocal parts: Soprano, Alto, Tenor, and Bass. The Soprano, Alto, and Tenor parts are currently blank, each with five staves. The Bass part is active, with lyrics and dynamics. The lyrics are: m - m - - n - si - - ng - m. The dynamics are *pp* (pianissimo) and *(mp)* (mezzo-piano). The score includes slurs, accents, and a fermata over the final note.

SOPRANO

ALTO

TENOR

BASS

pp *(mp)*

m - m - - n - si - - ng - m

pp *(mp)*

m - m - - n - si - - ng - m

pp *(mp)*

m - m - - n - si - - ng

6

p

Strange voi - ces si - ng - - - m

p

Strange voi - ces si - ng - - - m

pp

m

pp fp

m si - - ng - - -

pp

m

pp fp

m Si - ng - m

T.

pp

m - - - n - si -

pp

m - - n -

pp

- m m -

10

p
Strange voi - ces sing; sing _____

p
Strange voi - ces sing; sing _____

pp *fp*
m _____ Si -

fp
m _____ Si - ng -

pp
m _____

pp *fp*
m si -

T.
8

B.
8

- - ng - m _____ m - - n - si -

- si - - - ng - m _____ m - - - n -

- n - si - - - ng - m _____ m - -

14

p Strange voi-ces sing; Strange voi-ces sing a-mong the pla - nets

p *fp* m m Si - ng - m

fp -ng - m Si - ng - m

p m m m

p Strange voi-ces sing; Strange voi-ces sing a-mong the pla - nets

fp - ng - m Si

T.

mf - - - ng - m m - - n - si -

mf - si - - - ng - m m - - n -

mf - n - si - - - ng - m Si - - ng

tutti cresc. (poco a poco)

18

p
Strange voi-ces sing; Sing a-mong the pla-nets which move on

p
Strange voi-ces si - ng - m move

pp fp
m Sing

pp fp
m m Si

pp
m m

p
- ng m Sing a-mong the pla-nets which move

p
- - ng - m m m

p
- si - - ng - m m

p
- m m - - n - si - - - ng -

tutti cresc. (poco a poco).

22

(mp)

for ev - er; Strange voi - ces sing a - mong the pla - nets a - mong the pla - nets

(mp)

on for ev - er; Strange voi - ces sing a - mong the pla - nets a - mong the pla - nets

fp *(mp)*

Si - ng - - m a - mong the pla - nets

(mp)

ng - - m Strange voi - ces si - ng -

fp *(mp)*

Si - - ng - - m Strange voi - ces sing, Strange voi - ces

fp *(mp)*

Si - ng - m Strange voi - ces

T.

mp-p *mf-p*

Sing Sing

mp-p

m Sing

mp-p

- m Sing

25

(*mf*)

S. which move on for ev - er; Strange voi - ces sing a - mong the pla - nets;

(*mf*)

which move on for ev - er; Strange voi - ces sing a - mong the pla - nets;

(*mf*)

A. m_____ sing a - mong the pla - nets which move on for ev - er;

sing a - mong the pla - nets

(*mf*)

sing a - mong the pla - nets; sing a - mong the pla - nets which move on for ev -

T.

B. *mf-p* _____ *fp* Strange _____ *fp* voi - - *fp*

mf-p Sing _____ *fp* Strange _____ *fp* voi -

mf-p Sing _____ *fp* Strange _____

tutti cresc. (poco a poco). f

28

S. *f*
 voi - ces sing a-mong the pla nets; Sing _____ a mong the pla - nets which

f
 Strange voi - ces sing a - mong the pla - nets; Sing _____ a mong the pla - nets which

A. *f*
 _____ Strange voi - ces Sing _____ a mong the pla - nets which

f
 er; Strange voi - - ces sing _____ a mong the pla - nets which

T. *f*
 Sing _____ a mong the pla - nets which

f
 Sing _____ a mong the pla - nets which

fp fp fp f
 ces; Strange voi - - ces sing!

fp fp fp f
 - ces; Strange voi - ces sing!

fp f
 _____ voi - - ces sing!

32

mf *p*

S. move on for ev - er

mf *p* *pp*

move on for ev - er Si - - ng -

mf *p*

A. move on for ev - er si - ng m

mf *p*

move on for ev - er m

mf

T. 8 move on for ev - er

mf

8 move on for ev - er

mp

B. In the old sea's foam there is a pro-

mp

In the old sea's foam there is a pro-

36 *pp*

S. *m*

pp

A. *m*

pp

T. *mp*

In hea-ven's blue dome great bea-con fires are ligh - ted

mp

In hea-ven's blue dome great bea-con fires are ligh - ted

B. - phe-cy

- phe-cy

39

mf *mp*

S. are _____ ligh - ted;

mf *mp*

S. are _____ ligh - ted;

mf *mp*

A. _____ are _____ are _____ ligh - -

mf *mp*

A. are _____ are _____ ligh - -

mf *mp*

_____ ligh - ted; ligh - - ted; _____

f

T. _____ Black _____ Black _____

f

T. _____ Black _____ Black _____

sfz

B. _____ Black _____ as pitch _____ is

sfz

B. _____ Black _____ as pitch _____ is

sfz

B. _____ Black _____ as pitch _____ is

42 *p*

S. and yet star jewels make it rich_____ and

p

and yet star jewels make it rich_____ and

- ted;_____

- ted;_____

T. 8 — as pitch is night; and yet star jewels_____ make it

8 — as pitch is night; and yet star jewels_____ make it

B. night; Black_____ as pitch is night;

night; Black_____ as pitch is night;

night; Black_____ as pitch is night;

Detailed description: This page of a musical score, numbered 42, features four vocal parts: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The Soprano and Alto parts begin with a piano (*p*) dynamic and sing the lyrics 'and yet star jewels make it rich_____ and'. The Tenor part enters with the lyrics '— as pitch is night; and yet star jewels_____ make it'. The Bass part enters with the lyrics 'night; Black_____ as pitch is night;'. The piano accompaniment consists of three staves: the first two are for the Soprano and Alto parts, and the third is for the Tenor and Bass parts. The music is written in a key with one flat (B-flat) and a common time signature. The Soprano and Alto parts have a melodic line with a long note on 'rich'. The Tenor and Bass parts have a more rhythmic accompaniment with eighth and quarter notes. The piano part includes a bass line with a prominent eighth-note pattern.

44

mp cresc.

S. yet star jewels make it rich and if the moon

mp cresc.

A. yet star jewels make it rich and if the moon

mp

A. and if the moon lights up her

mp

A. and if the moon lights up her

mp

A. and if the moon lights up her

T. rich

T. rich

B. Black as pitch is night;

B. Black as pitch is night;

B. Black as pitch is night;

47

S.
lights_ up her clou - dy home and_ if the moon

A.
lights_ up her clou - dy home and_ if the moon

cresc.
clou - dy home; and if the moon lights up____

cresc.
clou - dy home; and if the moon_ lights up

cresc.
clou dy home; and if the moon lights up____

T.
8

B.
8

51

S. lights up her cloudy home; and if the... and if the...

A. lights up her cloudy home; and if the... her cloudy home; and if the...

T. her cloudy home; and if the...

B. her cloudy home; and if the...

mf

mf

mf

8

8

54

S. — moon lights up her clou - dy home;

A. *fp* moon

B. — moon lights up her clou - dy home;

T. — moon lights up her clou - dy home;

B. — moon lights up her clou - dy home;



56

and if the moon lights up her clou

S. and if the moon lights up her clou

and if the moon lights up her clou

lights up her clou - dy home;

A. lights up her clou - dy home;

lights up her clou - dy home;

T.

B.

(♩=132)

58

S. - dy home _____ m _____

A. - dy home _____ m _____

T. _____ The_ dark - ness

B. _____ The_ dark - ness flees; _____ The_

The_ dark - ness flees; _____ The_ dark - ness flees; _____

Poco agitato

60

S. *pp*
m

A. *pp*
The dark - ness flees;__ The dark - ness flees;__
pp
The dark - ness flees;__ The dark - ness
pp
The dark - ness flees;__ The dark - ness flees;__

T. *pp*
flees; The__ dark - ness flees;__
The__ dark - ness flees;__

B. *pp*
dark - ness flees;__

Detailed description: This is a page of a musical score for a vocal quartet, labeled 'Poco agitato' and numbered '60'. It features four vocal parts: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The Soprano part begins with a whole note G4 (marked 'm') and a long fermata. The Alto part has two lines of lyrics: 'The dark - ness flees;__' and 'The dark - ness flees;__'. The Tenor part has two lines of lyrics: 'flees; The__ dark - ness flees;__' and 'The__ dark - ness flees;__'. The Bass part has one line of lyrics: 'dark - ness flees;__'. Dynamics include 'pp' (pianissimo) and 'm' (mezzo). There are also accents and a triplet of eighth notes in the Tenor part.

61

S.

A.

T.

B.

The dark - ness flees; ___ The dark - ness flees; ___

flees; ___ The dark - ness flees; ___ The dark - ness

— The dark - ness flees; ___ The dark - ness flees; ___

pp

pp

62 *mp* *leggiero*

S. and if the moon lights up her clou - dy home;—

mp *leggiero*

S. — and if the moon lights

mp *leggiero*

and if the moon lights up her clou - dy home;—

The dark - ness flees;— The dark - ness flees;—

A. flees;— The dark - ness flees;— The dark - ness

— The dark - ness flees;— The dark - ness flees;—

T. —

B. —

63

S.
up her clou - dy home; ___

A.
The dark - ness flees; ___ The dark - ness flees; ___
flees; ___ The dark - ness flees; ___ The dark - ness
___ The dark - ness flees; ___ The dark - ness flees; ___

T.
The dark - ness flees;
The dark - ness flees;

B.
The dark - ness flees; ___
The dark - ness flees;

64 *mf*

S. *mf*

and if the moon lights up her cloudy home;—

mf

and if the moon lights up her cloudy home;—

mf

and if the moon lights up her cloudy home;—

A. The dark - ness flees;— The dark - ness flees;—

flees;— The dark - ness flees;— The dark - ness

The dark - ness flees;— The dark - ness flees;—

T.

B. *pp*

The

pp

The

65

pp *f*
The dark - - - - - ness flees;

pp *f*
The dark - - - - - ness flees;

pp *f*
The dark - - - - - ness flees;

The dark - ness flees; The dark - ness flees;

flees; The dark - ness flees;

The dark - ness flees;

pp *f*
The dark - ness flees;

pp *f*
The dark - ness flees;

f
dark - ness flees;

f
dark - - - - - ness flees;

Molto meno mosso (♩=66) ... poco a poco accel. ...

66 *ff*

S. Glee! Glee! Glee! Glee! Glee! Light ting hill

Glee! Glee! Glee! Glee! Glee! Light up and

A. Glee! Glee! Glee! Glee! Glee! Light ting hill

Glee! Glee! Glee! Glee! Glee! Light ting hill

A. Glee! Glee! Glee! Glee! Glee! Light up and

Glee! Glee! Glee! Glee! Glee! Light up and

T. Forth strange glea - mings roam! _____

Forth strange glea - mings roam! Forth strange glea - mings roam! _____

B. Forth strange glea - mings roam! Forth strange glea-mings roam! _____

Forth strange glea - mings roam! _____

Tempo primo (♩=100)

69 *fp*

vale;

S. *p*
Musical staff for Soprano with lyrics: ___ vale and ditch.

___ vale and ditch.

p
Musical staff for Soprano with lyrics: and mound

and mound

fp
Musical staff for Soprano with lyrics: vale;

vale;

A. *p*
Musical staff for Alto with lyrics: ___ vale and ditch.

___ vale and ditch.

p
Musical staff for Alto with lyrics: mound

mound

T. Solo *mf*
Musical staff for Tenor Solo with lyrics: Earth Earth is full of all ques-tion that I ask; Earth is full_ of all

Earth Earth is full of all ques-tion that I ask; Earth is full_ of all

mp
Musical staff for Bass with lyrics: Earth is full of all

Earth is full of all

T & B (div. a 3) *mp*
Musical staff for Tenor & Bass (div. a 3) with lyrics: Earth is full of all

Earth is full of all

mp
Musical staff for Bass with lyrics: Earth is full of all


Earth is full of all

73


mp *mf*

S.  Earth is full of all

mp *mf*

S.  Earth is full; ___ is full; full_


mp *mf*

A.  Earth ___ is is ___ is full; full; full

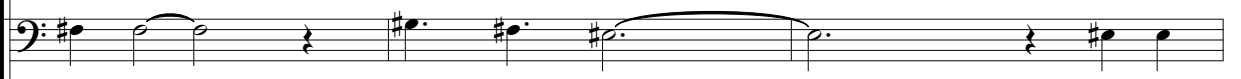
mp *mf*

A.  Earth ___ is full; full;

f


T. Solo  ques-tions; full of all ques - tions ___ that I ask; ___

mp


 ques - tions ___ that I ask; ___ Earth is

mp

T & B
(div. a 3)

 ques - tions ___ that I ask; ___ Earth is

mp

 ques - tions ___ that I ask; ___ Earth is

76

mp

S.
ques - tions; Earth is

mp

of all ques - tions; Earth is

mp

A.
of all ques - tions; Earth; Earth

mp

full_ of all ques - tions; Earth is

mf

T. Solo
8 and she; she a-lone; she a-lone full of hea-vy si - lence;

mf

full of all ques - tions of all ques - tions that I

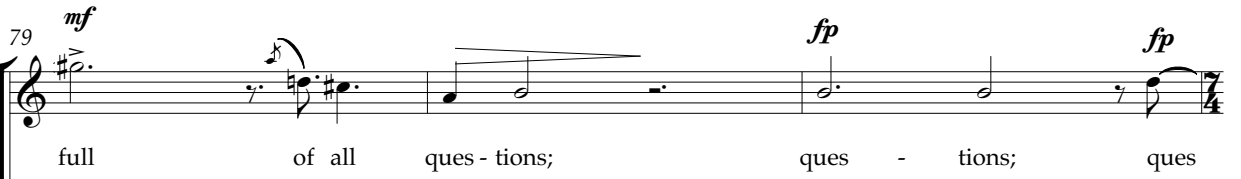
mf

T & B
(div. a 3)
full of all ques - tions of all ques - tions that I

mf

full of all ques - tions of all ques - tions that I

79 *mf* *fp* *fp*



S. full of all ques - tions; ques - tions; ques



mf *fp*



A. full; is full; full of allques - tions; ques - tions;

mf *fp*



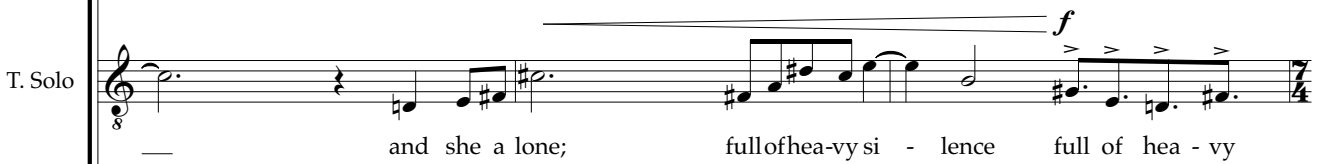
A. is full; full; full of all ques - tions; ques - tions;

mf *fp*



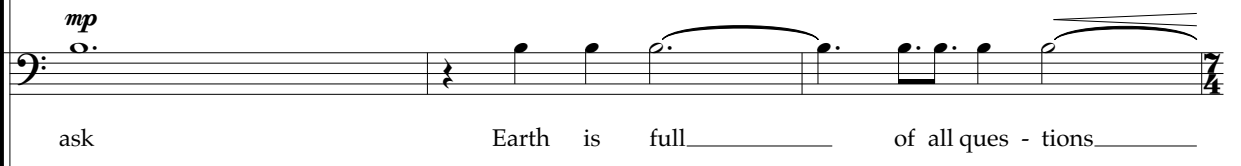
A. full; is full; is full of allques-tions; ques -

T. Solo *f*



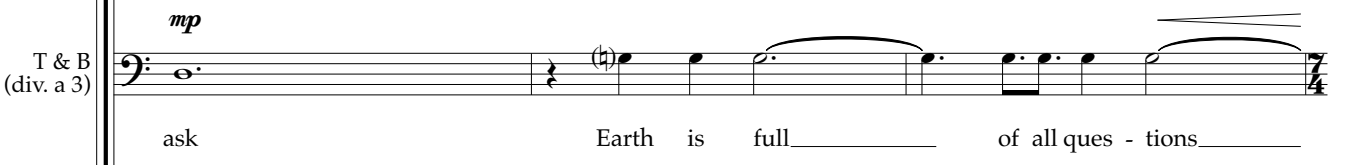
T. Solo and she a lone; full ofhea-vy si - lence full of hea - vy

mp



T. ask Earth is full of all ques - tions

T & B (div. a 3) *mp*



T & B (div. a 3) ask Earth is full of all ques - tions

mp



T. ask Earth is full of all ques - tions

Come prima

82

fp _____ *f*

- tions that I ask;

fp _____ *f*

ques - tions; that I ask

fp _____ *f*

ques - tions; that I ask

fp _____ *f*

ques - tions that I ask; ask

f

ask; ask ask

f

tions; that I ask; ask

T. Solo

si - lence an - swer - eth not;

f

that I ask

T & B (div. a 3)

that I ask

f

that I ask

84

fp (bell-like)

poco rall...

Musical staff for Soprano (S.) in treble clef, 6/4 time signature. It begins with a half rest, followed by a dotted half note G4, and then a half note G4. A slur covers the final two measures, which contain a half note G4 and a half note F#4.

si - - ng - m

fp (bell-like)

S.

Musical staff for Soprano (S.) in treble clef, 6/4 time signature. It begins with a half rest, followed by a dotted half note G4, and then a half note G4. A slur covers the final two measures, which contain a half note G4 and a half note F#4.

si - - ng - m

fp (bell-like)

Musical staff for Soprano (S.) in treble clef, 6/4 time signature. It begins with a half rest, followed by a dotted half note G4, and then a half note G4. A slur covers the final two measures, which contain a half note G4 and a half note F#4.

si - - ng - m

mf

Musical staff for Alto (A.) in treble clef, 6/4 time signature. It features a melodic line starting with a quarter note G4, followed by eighth notes A4, B4, C5, and D5. A slur covers the final two measures, which contain a half note G4 and a half note F#4.

ask ask

mf

A.

Musical staff for Alto (A.) in treble clef, 6/4 time signature. It features a melodic line starting with a quarter note G4, followed by eighth notes A4, B4, C5, and D5. A slur covers the final two measures, which contain a half note G4 and a half note F#4.

ask ask ask

mf

Musical staff for Alto (A.) in treble clef, 6/4 time signature. It features a melodic line starting with a quarter note G4, followed by eighth notes A4, B4, C5, and D5. A slur covers the final two measures, which contain a half note G4 and a half note F#4.

ask ask ask

T. Solo

Musical staff for Tenor Solo (T. Solo) in treble clef, 6/4 time signature. It contains a whole rest for the first two measures, followed by a whole rest for the final two measures.

mf

Musical staff for Tenor (T.) in bass clef, 6/4 time signature. It begins with a half rest, followed by a dotted half note G3, and then a half note G3. A slur covers the final two measures, which contain a half note G3 and a half note F#3.

ask

mf

T & B
(div. a 3)

Musical staff for Tenor and Bass (T & B) in bass clef, 6/4 time signature. It begins with a half rest, followed by a dotted half note G3, and then a half note G3. A slur covers the final two measures, which contain a half note G3 and a half note F#3.

ask

mf

Musical staff for Tenor and Bass (T & B) in bass clef, 6/4 time signature. It begins with a half rest, followed by a dotted half note G3, and then a half note G3. A slur covers the final two measures, which contain a half note G3 and a half note F#3.

ask

a tempo

87 *mp*

S.
What _____ is it sev - er - eth us _____ from the

mp
What _____ is it sev - er - eth us _____ from the

A.
What _____ is it sev - er - eth us; _____ from the

T.
What _____ is it sev - er - eth us _____ from the

mp
What _____ is it sev - er - eth us; _____ from the

B.
What _____ is it sev - er - eth us; _____ from the

89

S.
spi - rits _____ that we _____ would be with? _____
What _____

A.
spi - rits _____ that we _____ would be with? _____
What _____

T.
spi - rits _____ that we _____ would be with? _____
What _____

B.
spi - rits _____ that we _____ would be with? _____
What _____

pp
mp
pp
pp
mp
mp
mp

92

S.
— is it sev-er-eth us; — from the spi - rits — that we — would be with;

A.
— is it sev-er-eth us — from the spi - rits — that we would be with?

T.
— is it sev-er-eth us — from the spi - rits — that we would be with;

B.
— is it sev-er-eth us; — from the spi - rits — that we — would be with;

The musical score consists of four vocal parts: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). Each part is written on a five-line staff. The Soprano and Tenor parts are in treble clef, while the Alto and Bass parts are in bass clef. The lyrics are printed below the vocal staves. The Soprano and Tenor parts have a fermata over the final note of the phrase. The Alto and Bass parts have a fermata over the final note of the phrase. The score is numbered 92 at the top left.

96 *pp* (solo ad lib.)

Is it that_ our flesh - ly ear is dull?_ Is it that_ our flesh - ly

pp (solo ad lib.)

S. Is it that our ear is dull?_____ Is it that our

pp *pp*

A. m m

pp

m m

T.

pp (stagger breathing)

B. m

pp (stagger breathing)

m

99 (tutti)

ear is dull?_

(tutti) *mf*

S. flesh-ly ear is dull? And our sha - dow_

mf *mp*

And our sha - dow_ hides

A. m m

mf

And our sha - dow

mf

(m) And our sha - dow

mf *mp*

T. And our sha - dow hides light_

pp (stagger breathing)

m

mf *mp*

B. And our sha - dow_ hides light

m

102 *mf* *mp* *p*

And our sha - dow_ hides light with a mask

S. *mp* *p*
 hides light with a mask

pp
 light m

pp
 with a mask? m

A. *mp* *pp*
 hides light with a mask? m

mp *pp*
 hides light with a mask? m

T. *pp* *mf* *p*
 m with a mask

mp
 m

B. *mf* *p* *pp*
 with a mask? m

mp
 mask

Detailed description: This is a page of a musical score, page 102, numbered 37 in the top right corner. It features four vocal parts: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The music is written in treble clef for S, A, and T, and bass clef for B. The key signature has one sharp (F#) and the time signature is 6/4. The score includes lyrics and dynamic markings such as *mf*, *mp*, *p*, and *pp*. The lyrics are: "And our shadow hides light with a mask". The Soprano part starts with "hides light with a mask". The Alto part has two lines, both starting with "hides light with a mask?". The Tenor part starts with "m with a mask". The Bass part has two lines, both starting with "with a mask?". There are also some isolated notes and rests for the Soprano and Tenor parts.

105

The musical score consists of four systems, each with two staves. The parts are Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.).

- System 1 (S. and A.):** Soprano and Alto parts. Both start with a whole note rest. The Soprano part has a melodic line with slurs and ties. The Alto part has a similar melodic line. Both parts have a fermata over the final note of the first measure.
- System 2 (S. and A.):** Continuation of the Soprano and Alto parts. The Soprano part has a fermata over the final note of the second measure. The Alto part has a fermata over the final note of the second measure.
- System 3 (T. and B.):** Tenor and Bass parts. Both start with a whole note rest. The Tenor part has a melodic line with slurs and ties. The Bass part has a similar melodic line. Both parts have a fermata over the final note of the first measure.
- System 4 (T. and B.):** Continuation of the Tenor and Bass parts. The Tenor part has a fermata over the final note of the second measure. The Bass part has a fermata over the final note of the second measure.

Dynamic markings and performance instructions:

- pp (stagger breathing):** Indicated above the Tenor and Bass parts in the first measure of the third system.
- (stagger breathing):** Indicated below the Tenor and Bass parts in the first measure of the fourth system.
- ppp possible:** Indicated above the Tenor and Bass parts in the third measure of the fourth system.

Lyrics: "m" appears below the notes in the first and second measures of each system.

109

m

S.

A.

m

T.

B.

Detailed description: This page of a musical score, numbered 109, contains ten staves. The top staff is for Soprano (S.), followed by Alto (A.), Tenor (T.), and Bass (B.) voices. The bottom two staves are for piano accompaniment. The music is in 4/4 time with a key signature of one sharp (F#). The vocal parts feature a melodic line starting with a slur over the first two notes, a fermata over the second note, and a final note with a grace note. The piano accompaniment mirrors this melodic structure. The dynamic marking 'm' (mezzo-forte) is present in the first and fifth staves. The score concludes with a double bar line at the end of each line.