



ODE ON THE MORNING OF CHRIST'S NATIVITY

text by
John Milton

set to music by
H. Walford Davies

VOCAL SCORE

Submitted as Cambridge Mus.B. Exercise 20 January 1892.
Completed 18 January 1892

Unpublished - No Record of Public Performance



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Cover Image: "The Adoration of the Shepherds" by François Boucher, 1750



ENGLISH HERITAGE

MUSIC SERIES

The “renaissance” in English music is generally agreed to have started in the late Victorian period, beginning roughly in 1880, and was most notable for compositions by C.V. Stanford, C. Hubert H. Parry, Edward Elgar, Henry Walford Davies, Harold Darke and others. Public demand for major works in support of the annual choral festivals held throughout England at that time was considerable which led to the creation of many large scale works for orchestra with soloists and chorus. Although a number of those works found their way into print and are regularly performed today, a considerable number of compositions, both large-scale and more intimate works, are not available. These works either were never published or were published but are no longer available in the publishers’ catalogues. While the existence of these works is documented in biographies of the composers, the ability to study and, most importantly, to perform these compositions is not possible.

Changes in the International copyright laws in the mid-1970’s played a pivotal role in creating this void, opening a significant number of musical compositions to public access. As a result, music publishers lost the ability to generate revenue from the sale/rental of such music. Performance score inventories of these works were eliminated. In addition, for many compositions, the only published material were vocal scores - full scores and orchestra parts were hand notated for the premiere of a work and then were ‘recycled’ for future performances. While full score autograph manuscripts are now accessible through the major music libraries in the UK, the hand-notated parts have long since been lost. These autograph full score manuscripts along with copies of the published vocal scores are now the only resources available for studying and performing these works.

The English Heritage Music Series has been created to ensure that these compositions are preserved, are accessible for scholarly research and, most importantly, are available for performance by future generations. Its mission is to:

- Source unpublished/out-of-print English composer compositions that are in the U.S. public domain
- Preserve these compositions through the preparation of performance scores using notation software
- Provide open Internet access to the scores to facilitate study, performance and sharing of performance material (program notes, audio, reviews, etc.)

In preparing the English Heritage Music Series editions, every effort has been made to adhere strictly to the notation contained in the manuscripts. Because of the passage of time and its effect on the condition of the manuscript, the absence of clear information often times by the composer in notating divided instruments, and with emendations in the composer and other hands resulting from use of the manuscript in performance, there were numerous circumstances which required interpretation and decisions for notes, accidentals, dynamics, articulations and tempi. Should questions arise in the use of these editions, the composers’ autograph manuscripts and the Novello vocal scores should be consulted for clarification.

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Source Information

Autograph Manuscript:

Royal College of Music, London MS 6301

Vocal Score:

Unpublished

Royal College of Music Library

Ass’t. Librarian - library@rcm.ac.uk

Oxford University, Bodleian Music Section, Weston Library

Martin Holmes, Curator of Music - martin.holmes@bodleian.ox.ac.uk

Royal Academy of Music Library

lib.ram.ac.uk

Manuscript Transcription & Score Preparation

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Reference Material and Software

Notation Software: Finale v. 26 *Audio Software:* Garritan Personal Orchestra 5 *Graphic Software:* Adobe Photoshop CS5

Document Software: Adobe In Design CS5 *Music Notation Reference:* Behind Bars by Elaine Gould, Faber Music © 2011



Henry Walford Davies was born in the Shropshire town of Oswestry close to the border with Wales. He was the seventh of nine children of John Whitridge Davies and Susan, née Gregory, and the youngest of four surviving sons. It was a musical family: Davies senior, an accountant by profession was a keen amateur musician, who founded and conducted a choral society at Oswestry and was choirmaster of the local Congregational church. Two of his other sons, Charlie and Harold, later held the post of organist at the church; the latter was professor of music at the University of Adelaide from 1919 to 1947. In 1882 Walford was accepted as a chorister at St George's Chapel, Windsor, by the organist, Sir George Elvey.

When his voice broke in 1885 Davies left the choir and later that year was appointed organist of the royal chapel of All Saints, Windsor Great Park and was secretary to Elvey's successor, Walter Parratt, and Dean (later Archbishop) Randall Davidson. At this time British universities, including Cambridge, awarded "non-collegiate" music degrees to any applicant who could pass the necessary examinations. Davies entered for the Cambridge bachelor of music examinations in 1889, but his exercise (a cantata, "*The Future*", to words by Matthew Arnold) was not accepted. With

the encouragement of Charles Villiers Stanford, professor of music at Cambridge, Davies made a second attempt; it was successful, and he graduated in 1891.

Students pursuing the Bachelor of Music degree were required to submit an Exercise (or 'free composition') conforming to a rubric that had been largely the norm in Britain since the early nineteenth century. This was a choral work with either sacred or secular text including an accompaniment of string orchestra, a five-part choir and soloist(s). The form of the work was essentially the choice of the student, but it had to demonstrate proficiency in writing for strings and voices (both accompanied and unaccompanied), and certain forms were demanded such as an aria for solo or soloists, a partsong or motet and a five-part fugue. "*On the Morning of Christ's Nativity*" follows this form. Given the fact that the composer concluded his manuscript with the notation "January 18, 1891 HWD", it is logical to conclude that this work was the 'free composition' required for his degree and for which he successfully graduated in 1891. Other examples of 'free composition' exercises by prominent British composers include Ralph Vaughan Williams 1894 "*Vexilla Regis*", Harold Darke's 1914 "*How Lovely are Thy Dwellings Fair*" and John Ireland's 1908 "*Psalms 42 - Like as the Hart*".

In 1890 Davies was awarded a scholarship in composition at the Royal College of Music (RCM), London, where he was a student until 1894. His teachers there were Hubert Parry and (for a single term) Stanford for composition, and W. S. Rockstro (counterpoint), Herbert Sharpe (piano) and Haydn Inwards (violin). While still at the RCM he was organist of St George's Church, Campden Hill, for three months, and St Anne's Church, Soho for a year until 1891, when he resigned for health reasons. In the following year was appointed organist of Christ Church, Hampstead; he remained there until 1897, holding the post in tandem for the last two years with an appointment from 1895 as teacher of counterpoint at the RCM in succession to Rockstro, a post that he held until 1903. He considered resigning the post in 1896, when he failed the counterpoint paper in the Cambridge examinations for the degree of Doctor of Music; he was successful at his second attempt, and the doctorate was conferred in March 1898.

In May 1898 Davies was appointed organist and director of the choir at the Temple Church in the City of London, a post he retained until 1923. With this appointment, in the view of his biographer, Jeremy Dibble, Davies began to be seen as a prominent figure in British musical life. As an organist he became well known both as a soloist and as a teacher – the most celebrated of his pupils being Leopold Stokowski. As a conductor he directed the London Church Choir Association (1901–13) and succeeded Stanford at the Bach Choir (1902–07).

As a composer Davies achieved his most substantial success in 1904, with his cantata "*Everyman*", based on the 15th century morality play of the same name. His friend and biographer H. C. Colles wrote, "[T]he music itself was not like anything he had written before or would write again. "*Everyman*" was tumultuously received, and in the next few years given by every choral society in the country which aimed at a standard of first-rateness." During the First World War Davies joined the Committee for Music in War Time under Parry's chairmanship, organised concerts for the troops in France and musical events for the Fight for Right movement. In 1918 he was appointed director of music of the Royal Air Force, with the rank of major. He established the RAF School of Music and two RAF bands, and composed the "Royal Air Force March Past", to which a slow "trio" section was later added by his successor, Major George Dyson. Since 1930 Walford Davies' "*Solemn Melody*" has been one of the permanent selection of national airs and mourning music performed on Remembrance Sunday at The Cenotaph, Whitehall.

EXCERPTS FROM

ON THE MORNING OF CHRIST'S NATIVITY

John Milton 1608-1674



INTRODUCTION & ARIA - Page 3

- I This is the month, and this the happy morn,
Wherein the Son of Heaven's eternal King,
Of wedded maid and Virgin Mother born,
Our great redemption from above did bring;
For so the holy sages once did sing,
That he our deadly forfeit should release,
And with his Father work us a perpetual peace.
- III Say, Heavenly Muse, shall not thy sacred vein
Afford a present to the Infant God?
Hast thou no verse, no hymn, or solemn strain,
To welcome him to this his new abode,
Now while the heaven, by the Sun's team untrod,
Hath took no print of the approaching light,
And all the spangled host keep watch in squadrons bright?
- IV See how from far upon the Eastern road
The star-led Wisards haste with odours sweet!
Oh! run; prevent them with thy humble ode,
And lay it lowly at his blessed feet;
Have thou the honour first thy Lord to greet,
And join thy voice unto the Angel Quire,
From out his secret altar touched with hallowed fire.

THE HYMN - Page 15

- I It was the winter wild,
While the heaven-born child
All meanly wrapt in the rude manger lies;
Nature, in awe to him,
Had doffed her gaudy trim,
With her great Master so to sympathize:
- IV No war, or battail's sound,
Was heard the world around;
The idle spear and shield were high uphung;
The hookèd chariot stood,
Unstained with hostile blood;
The trumpet spake not to the armèd throng;
And Kings sat still with awful eye,
As if they surely knew their sovran Lord was by.
- V But peaceful was the night
Wherein the Prince of Light
His reign of peace upon the earth began.
The winds, with wonder whist,
Smoothly the waters kissed,
Whispering new joys to the mild Ocean,
Who now hath quite forgot to rave,
While birds of calm sit brooding on the charmed wave.

- VI The stars, with deep amaze,
Stand fixed in steadfast gaze,
Bending one way their precious influence,
And will not take their flight,
For all the morning light,
Or Lucifer that often warned them thence;
But in their glimmering orbs did glow,
Until their Lord himself bespake, and bid them go.
- VIII The Shepherds on the lawn,
Or ere the point of dawn,
Sat simply chatting in a rustic row;
Full little thought they than
That the mighty Pan
Was kindly come to live with them below:
Perhaps their loves, or else their sheep,
Was all that did their silly thoughts so busy keep.
- IX When such music sweet
Their hearts and ears did greet
As never was by mortal finger strook,
Divinely-warbled voice
Answering the stringèd noise,
As all their souls in blissful rapture took:
The air, such pleasure loth to lose,
With thousand echoes still prolongs each heavenly close.
- XII Such music (as 'tis said)
Before was never made,
But when of old the Sons of Morning sung,
While the Creator great
His constellations set,
And the well-balanced World on hinges hung,
And cast the dark foundations deep,
And bid the weltering waves their oozy channel keep.

FUGUE - Page 53

- XIII Ring out, ye crystal spheres!
Once bless our human ears,
If ye have power to touch our senses so;
And let your silver chime
Move in melodious time;
And let the bass of heaven's deep organ blow;
And with your ninefold harmony
Make up full consort of the angelic symphony.
- XIV For, if such holy song
Enwrap our fancy long,
Time will run back and fetch the Age of Gold;
And speckled Vanity
Will sicken soon and die,
And leprous Sin will melt from earthly mould;
And Hell itself will pass away,
And leave her dolorous mansions of the peering day.
- XV And Heaven, as at some festival,
Will open wide the gates of her high palace-hall.

INTRODUCTION & ARIA

"This is the month, and this the happy morn"

Largamente

molto express.

The first system of the musical score is in 3/4 time with a key signature of two flats (B-flat and E-flat). It begins with a piano (*f*) dynamic. The right hand features a melodic line with slurs and a fermata over the final note, while the left hand provides a steady accompaniment. The system concludes with a *molto express.* marking.

The second system continues the piece, starting at measure 5. It maintains the same melodic and accompanimental patterns, with a piano (*f*) dynamic. The system is framed by double bar lines with repeat dots.

The third system begins at measure 9 and includes the instruction *sempre cresc.* (always crescendo). The dynamics increase throughout the system, leading to a fortissimo (*ff*) dynamic by the end. The system is framed by double bar lines with repeat dots.

The fourth system starts at measure 13 and features a fortissimo (*ff*) dynamic. It includes a *dim.* (diminuendo) marking towards the end. The system concludes with a fermata over the final note. The system is framed by double bar lines with repeat dots.

17

mp *pp*

21

sempre crescendo

25

Bar.

ff

29

Bar.

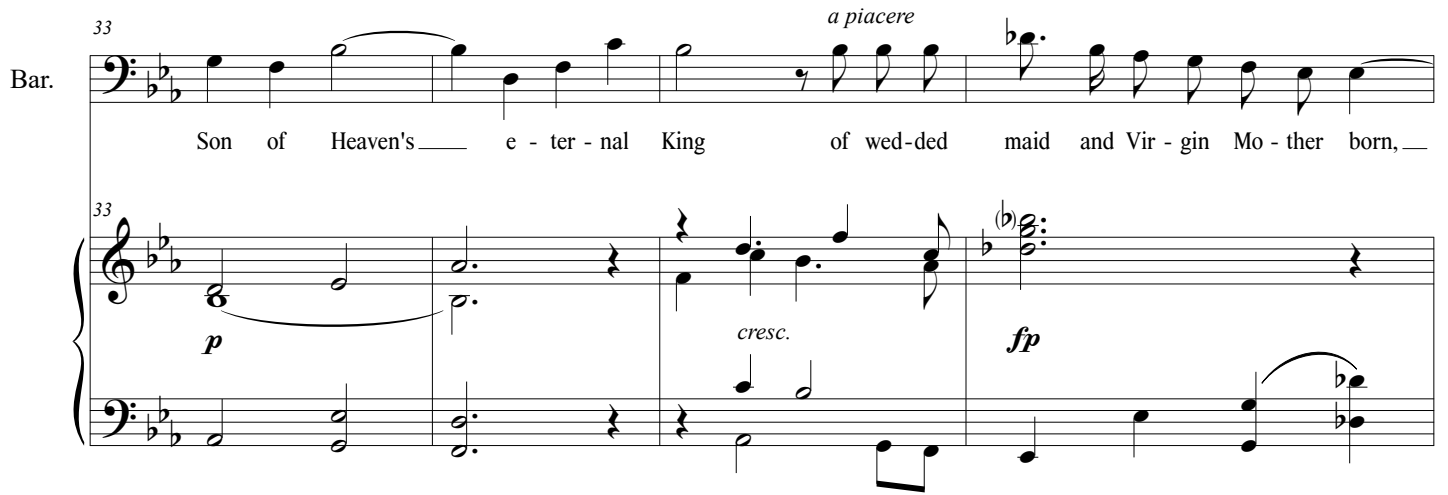
Colla voce (quasi recit.)

f *dim.*

This is the month and this the hap - py morn where-in the

f *dim.*

33 *a piacere*

Bar.  *p* *cresc.* *fp*

Son of Heaven's e - ter - nal King of wed-ded maid and Vir - gin Mo - ther born, —

37 *f*

Bar.  *f*

Our great re - demp - tion from a - bove did

41 *mp*

Bar.  *f* *p* *pp*

bring; For so the

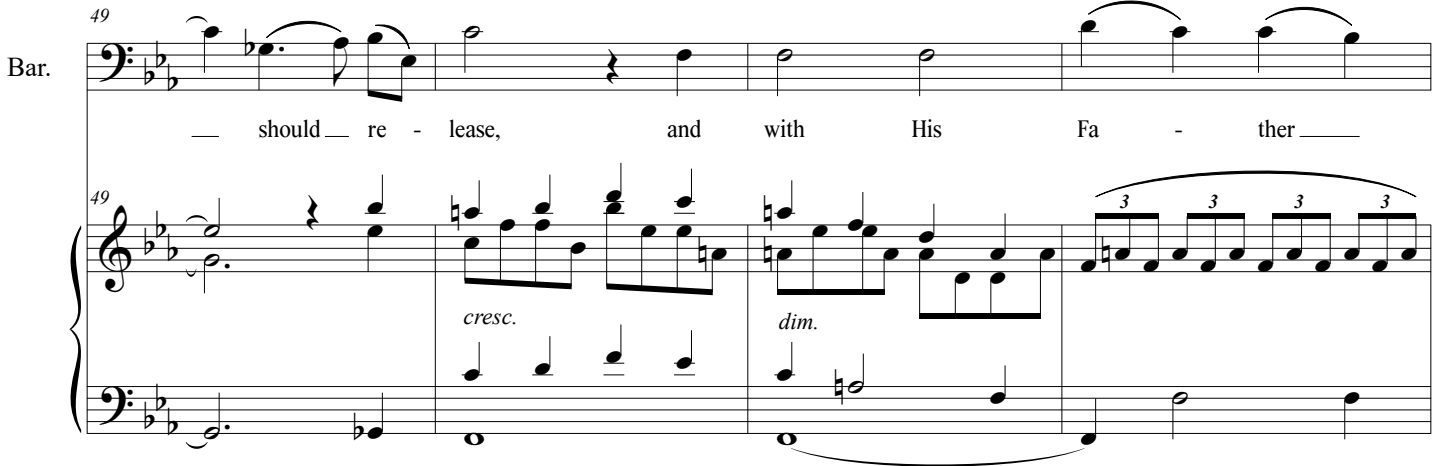
45

Bar. 

ho - ly sa - ges once did sing that He our dead - ly for - feit

Detailed description: This system contains the first two musical systems. The first system is a vocal line in bass clef, starting at measure 45. The lyrics are "ho - ly sa - ges once did sing that He our dead - ly for - feit". The second system is a piano accompaniment in G minor, with a treble and bass clef. It features a melodic line in the right hand and a supporting bass line in the left hand.

49

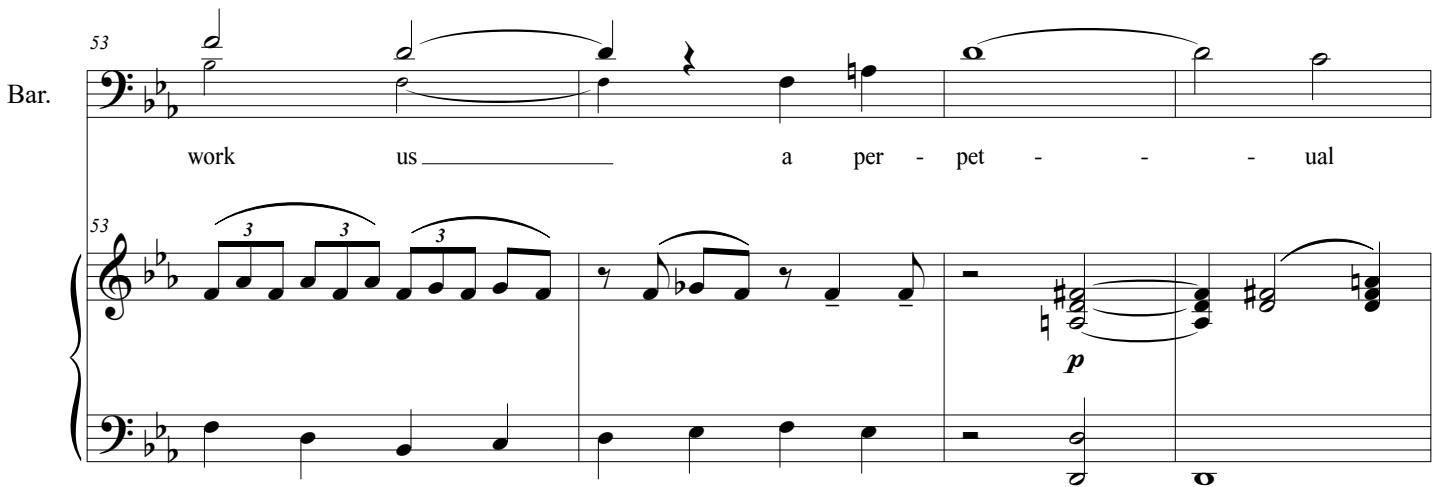
Bar. 

— should — re - lease, and with His Fa - ther —

cresc. *dim.*

Detailed description: This system contains the second and third musical systems. The second system is a vocal line in bass clef, starting at measure 49. The lyrics are "— should — re - lease, and with His Fa - ther —". The third system is a piano accompaniment in G minor, with a treble and bass clef. It features a melodic line in the right hand with triplets and a supporting bass line in the left hand. Performance markings include *cresc.* and *dim.*

53

Bar. 

work us — a per - pet - - - ual

p

Detailed description: This system contains the third and fourth musical systems. The third system is a vocal line in bass clef, starting at measure 53. The lyrics are "work us — a per - pet - - - ual". The fourth system is a piano accompaniment in G minor, with a treble and bass clef. It features a melodic line in the right hand with triplets and a supporting bass line in the left hand. A performance marking of *p* (piano) is present.

57 *tenuto*

Bar. *peace.*

57 *pp e legato* *f* *cresc.*

61 *rallentando.* *p*

Bar. a per - pet - ual

61 *cresc.* *f dim.* *pp*

65 **Tempo primo.** *dim.*

Bar. *peace.*

65 *p* *p e legato* *poco a poco cresc.*

69 *f*

69 *f*

73

p < >

Calando

77

sempre dim.

p

ARIA

Andantino

81

Bar.

81

p

85

Bar.

mp


Say, hea-ven-ly Muse, shall not thy

85

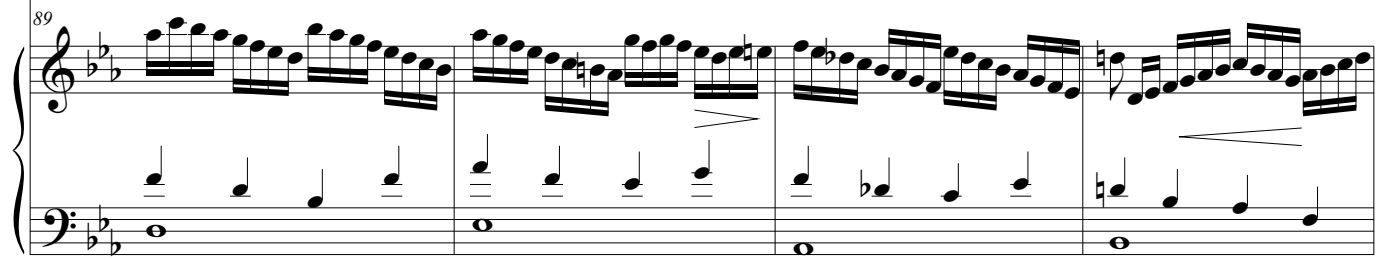
mf

p


89

Bar. 

sa - cred fire af - ford a pre - sent _____ to the In - fant God? Hast




93

Bar. 

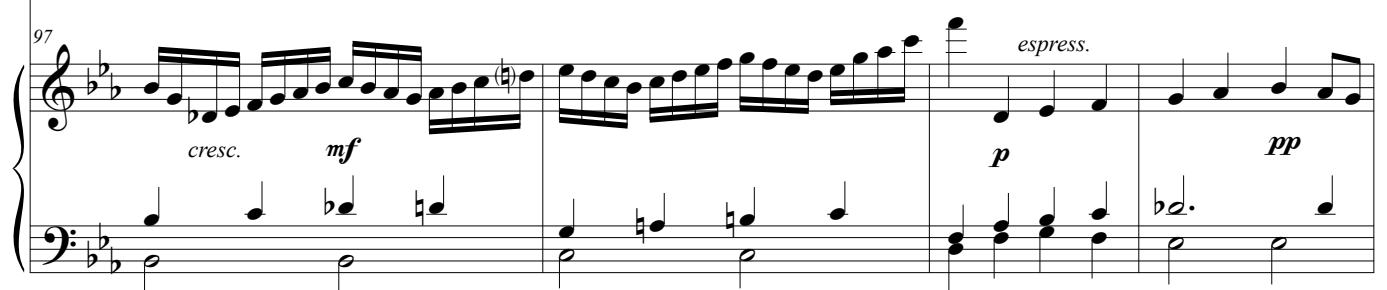
thou no __ verse, no hymn, or sol - emn strain to __ wel - come Him to this His



97

Bar. 

new a - bode, to wel - come Him to __ this His



A tempo

101 *ad lib.* *mf*

Bar. *mf*

new a - bode. Now while the



105

Bar. Heav - en, by the sun's team un-trod, hath took no print of the approach - ing



109 *(b) e*

Bar. light, And all the span - gled host keep

113

Bar. *watch in squad - rons bright?*

113 *cresc.* *dim.* *p*

117 *mp*

Bar. *See how — from*

117 *p* *p*

121

Bar. *far, up - on the east - ern road, the star - led wi - zards — hast with o - dours*

121

125 *f* *p*

Bar. *sweet:* O run, pre-vent them with thy hum-ble ode and lay it

129 *pp* *espress.* *p*

Bar. low-ly at His bless-ed feet; and lay it

133 *pp* *cresc.* *mf*

Bar. low-ly at His bless-ed feet; Have thou the hon-our

137

Bar. *f*

first thy Lord to greet, and join thy voice un-to the an - gel quire from out His

141

Bar. *ff* *dim.* *molto rit.*

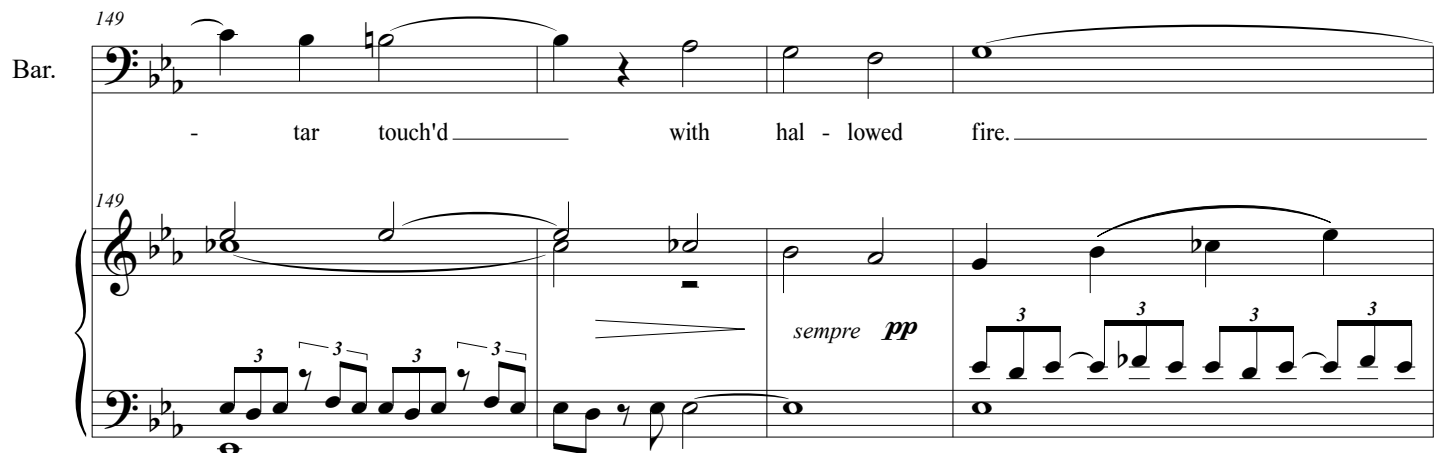
sec - ret al - tar touch - ed with hal - lowed

145

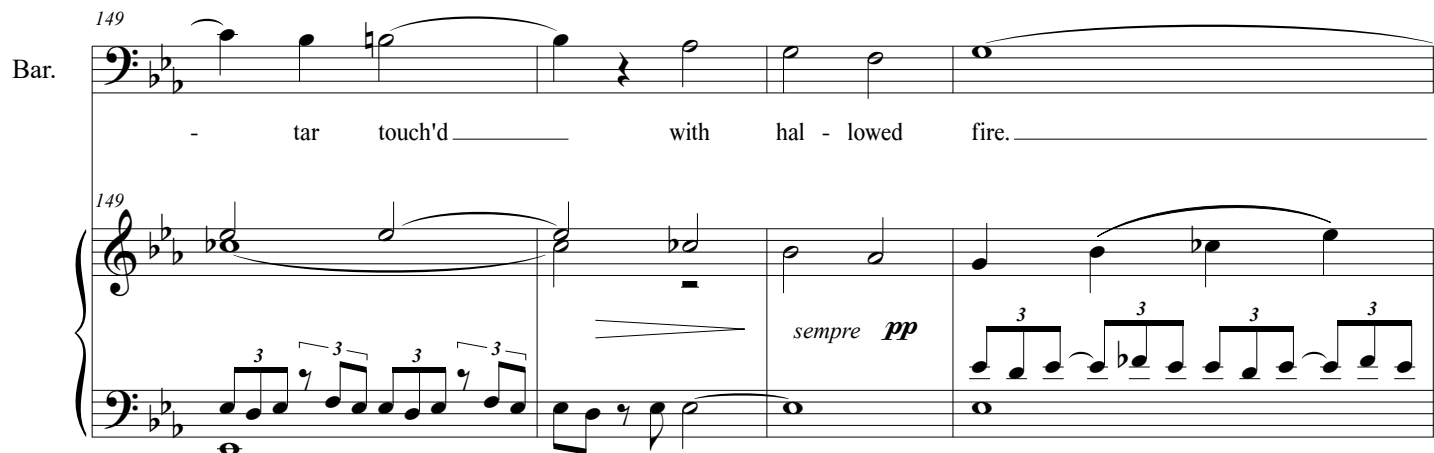
Bar. *p* *sempre p*

fire. From out His se - cret al -

149

Bar.  - tar touch'd _____ with hal - lowed fire. _____

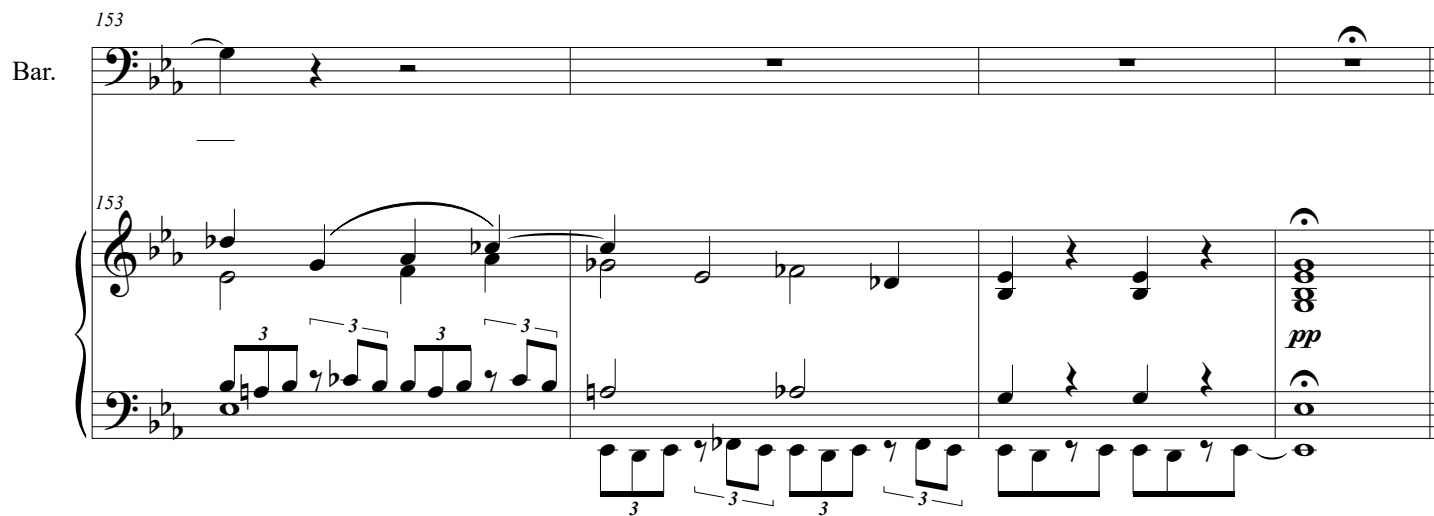
149 *sempre pp*



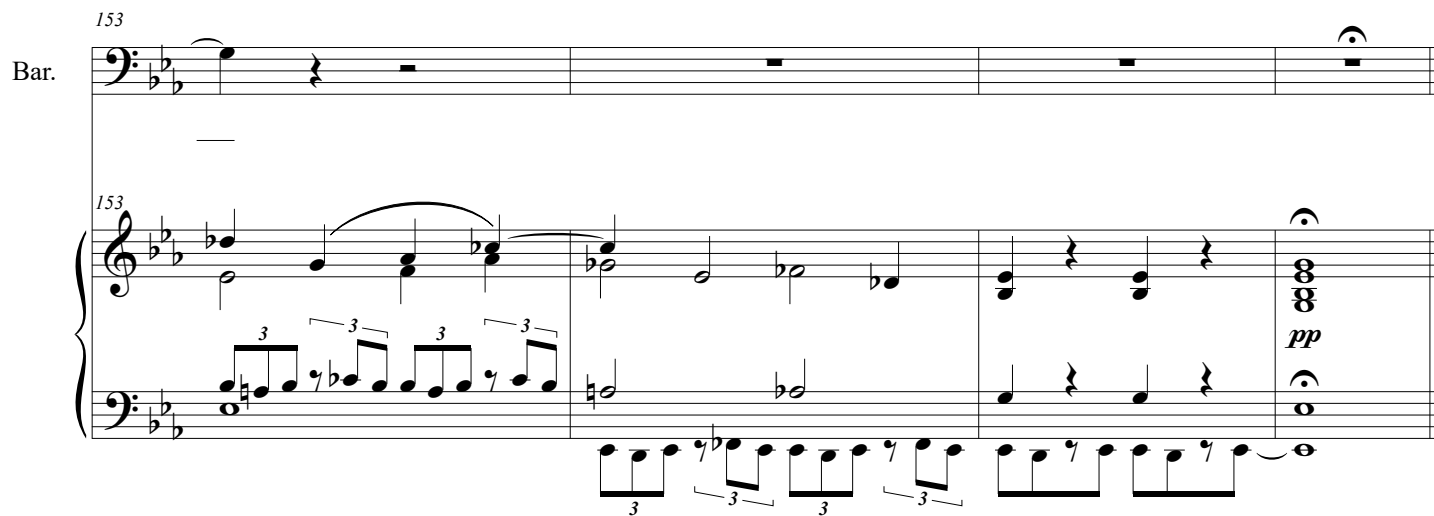
Detailed description: This system contains the first four measures of a musical piece. The vocal line is in the bass clef, with lyrics: "- tar touch'd _____ with hal - lowed fire. _____". The piano accompaniment is in the grand staff (treble and bass clefs). It features a melodic line in the treble clef and a rhythmic line in the bass clef consisting of eighth-note triplets. A dynamic marking of *sempre pp* is present in the second measure. The key signature has two flats (B-flat and E-flat).



153

Bar. 

153 *pp*



Detailed description: This system contains the last four measures of the piece. The vocal line is in the bass clef and consists of whole rests for the first three measures, followed by a whole note in the fourth measure. The piano accompaniment is in the grand staff. It continues with eighth-note triplets in the bass clef and chords in the treble clef. A dynamic marking of *pp* is present in the fourth measure. The key signature has two flats (B-flat and E-flat).

THE HYMN

"It was the winter wild"

Allegro moderato.

Soprano 1

Soprano 2

Alto

Tenor

Bass

Allegro moderato.

f

162 *mf*

S 1 It was the win-ter wild while the heaven born child _____

S 2 It was the win-ter wild while the heaven born child _____

A It was the win-ter wild while the heaven born child _____

T 8 It was the win-ter wild while _____ the heav'n born

B It was the win-ter wild while the heaven born child _____

162 *mf*

162 *mf*

167

S 1
 — all mean-ly wrapt in a rude man - ger lies; — Na-ture, in awe to him had

S 2
 — all — mean-ly wrapt in a rude man - ger lies; — Na-ture, in awe to him had

A
 — all mean-ly — wrapt — Na-ture, in awe to him had

T
 8
 child All mean-ly wrapt in a rude man - ger lies; — Na-ture, in awe to him had

B
 — all wrapt — in a rude man - ger lies; — Na-ture, in awe to him had

167

167

mf

172

S 1
doff'd her gau-dy trim, With her great Mas-ter so to sym-pa-thize:

S 2
doff'd her gau-dy trim, With her great Mas-ter so to sym-pa-thize:

A
doff'd her gau-dy trim, With her great Mas-ter so to sym-pa-thize:

T
8 doff'd her gau-dy trim, With her great Mas-ter so to sym-pa-thize:

B
doff'd her gau-dy trim, With her great Mas-ter so to sym-pa-thize:

172

f *ff* *dim.* *mp* *dim.*

The image shows a page of a musical score, page 21, starting at measure 172. It features five vocal staves (S 1, S 2, A, T, B) and a piano accompaniment. The vocal parts are in G major with two flats (Bb, Eb). The lyrics are: "doff'd her gau-dy trim, With her great Mas-ter so to sym-pa-thize:". The piano part includes triplets and dynamic markings: *f*, *ff*, *dim.*, *mp*, and *dim.*. The score is written in a standard musical notation with a treble clef for the vocal parts and a grand staff for the piano accompaniment.

176 *f*

S 1 No war, or

S 2 No war, or

A No war, or

T No war,

B No war, or

176 *f* *sf* *f*

Detailed description of the musical score: The score is for five vocal parts (Soprano 1, Soprano 2, Alto, Tenor, Bass) and piano accompaniment. The vocal parts are in a key with two flats (B-flat major or D-flat minor) and 4/4 time. The vocal lines are mostly rests, with the lyrics 'No war, or' appearing at the end of the phrase. The piano part is more active, featuring a complex rhythmic pattern with triplets and dynamic markings such as *f*, *sf*, and *f*. The piano part is divided into two systems, with the first system starting at measure 176. The piano part includes a variety of rhythmic figures, including eighth and sixteenth notes, and rests. The dynamic markings are *f* (forte), *sf* (sforzando), and *f* (forte). The piano part is written in a key with two flats and 4/4 time.

180 *ff* *dim.* *p* *Poco meno mosso.*

S 1
bat - tles sound, _____ was heard the world a - round;

S 2
bat - tles sound, _____ was heard the world a - round; *mp* The i - dle spear and

A
bat - tles sound, _____ was heard the world a - round; *mp* The i - dle spear

T
ff *dim.* *p*
or bat-tles sound, _____ was heard a - round;

B
ff *dim.* *p*
bat - tles sound, _____ was heard the world a - round;

Poco meno mosso.

180 *ff* *dim.* *p* *p*

184

mp

S 1 The hook - èd cha - ri - ot stood unstain'd with hos - tile

S 2 shield were high up - hung;

A and — shield — were high up-hung;

T *mp* The hook - èd cha-riot stood un - stained with hos - tile

B *mp* The hook - èd cha-riot stood un - stained with hos - tile

184

p

184 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

188 *f*

S 1 blood; The trum - pet_ spake not to the arm-èd throng;

S 2 *f* The trum - pet spake ___ not to the arm-èd throng;

A *f* The trum - pet spake ___ not to the arm-èd throng;

T *f* blood; The trum - pet_ spake not to the arm-èd throng;

B *f* blood; The trum - pet_ spake not to the arm-èd throng;

188 *pp*

192 *p*

S 1 And Kings sat still with watch - ful eye,

S 2 *p* And Kings sat still with watch - ful eye,

A *p* Kings sat still with watch - ful eye,

T *p* And Kings sat still with watch - ful eye,

B *p* And Kings sat still with watch - ful eye,

192 *pp*

197

S 1 as if they sure - ly knew _____ their sov - ran Lord _____ was

S 2 as if they sure - ly knew _____ their sov - ran Lord _____ was

A as if they sure - ly knew their sov - ran Lord _____ was

T as if they sure - ly knew _____ their sov - ran Lord _____ was

B as if they sure - ly knew _____ their sov - ran Lord _____ was

197

197

Detailed description: This page contains a musical score for five vocal parts (Soprano 1, Soprano 2, Alto, Tenor, Bass) and a piano accompaniment. The score is in 3/4 time and the key signature has two flats (B-flat and E-flat). The lyrics are: "as if they sure - ly knew _____ their sov - ran Lord _____ was". The vocal parts have various dynamics: Soprano 1 and 2 have *f* and *p*; Alto has *f* and *p*; Tenor has *f* and *p*; Bass has *f* and *p*. The piano accompaniment features a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand, both marked with *f*. The page number 197 is written above the first measure of each part.

202 **Tranquillo**

S 1
by.

S 2
by.

A
by.

T
by.

B
by.

202 **Tranquillo** *p*

p *pp* *pp*

pp

207

S 1

S 2

A

T

B

207

ma molto espress.

pp

sempre pp

212

p *f*

S 1 But peace - ful was the night _____ where-in__ the Prince of Light _____

p *f*

S 2 But peace - ful was the night where - in _____ the Prince of Light _____

p *f*

A But peace - ful was the night where - in _____ the Prince of Light _____

T

B

212

pp *f*

217

S 1
His reign of peace up - on the earth be - gan.

S 2
His reign of peace up - on the earth be - gan.

A
His reign up - on the earth be - gan.

T

B

217

217

p

222

S 1

S 2

A

T

B

222

2

2

2

cresc.

dim.

The image shows a page of a musical score, page 32. It features five vocal staves (S 1, S 2, A, T, B) and a piano accompaniment. The vocal staves are currently empty, with only a measure rest in each. The piano part consists of two staves. The right hand has a melodic line with triplets of eighth notes and a dynamic marking of *cresc.* followed by *dim.*. The left hand has a bass line with chords and a dynamic marking of *cresc.* followed by *dim.*. The key signature is one sharp (F#) and the time signature is 8/8.

226 *mp*

S 1 The winds with wond - der whist, _____ smooth-ly the wa - ters kissed,

S 2 The winds with won - der whist _____ smooth - ly wa - ters kissed, _____

A The winds with won - der whist _____ smooth - ly the wa - ters kissed, _____

T

B

226 *p*

230

S 1 *f* Whis - per-ing new joys to the wild O - cean,

S 2 *f* Whis - per-ing new joys to the wild O - cean,

A *p* *f* Whis - per-ing new joys to the wild O - cean, who

T

B

230 *tr* *sempre dim.*

234

S 1 *pp*
Who now hath quite for - got to rave, While

S 2 *pp*
Who now hath quite for - got to rave, While birds of

A *pp*
now hath quite for - got to rave, While

T

B

234

pp

238

S 1
birds of calm sit brood - ing on the charm - ed

S 2
calm sit brood - ing on the charm - ed

A
birds of calm sit brood - ing on the charm - ed

T

B 1

B 2

238

238

Detailed description: This page of a musical score, numbered 36, contains measures 238 through 241. It is arranged for SATB choir and piano. The vocal parts (Soprano 1, Soprano 2, Alto, Tenor, Bass 1, Bass 2) are written in treble and bass clefs with a key signature of one sharp (F#). The lyrics are: "birds of calm sit brood - ing on the charm - ed". The piano accompaniment is in the grand staff (treble and bass clefs). The piano part features a rhythmic accompaniment of eighth notes in the right hand and a bass line in the left hand. The lyrics are distributed across the vocal staves: S1 and A have the full lyrics; S2 has "calm sit brood - ing on the charm - ed"; T, B1, and B2 have rests. The piano part begins at measure 238 with a treble clef and continues through measure 241.

242

S 1

wave. _____

S 2

wave. _____

A

wave. _____

T

8

B 1

B 2

242

pp

247

T 8 The stars, _____ with deep _____ a - maze, Stand

B 1 The stars, _____ with deep _____ a - maze, Stand

B 2 The stars, _____ with deep _____ a - maze, Stand

252

T 8 fixed _____ in stead-fast gaze, _____ Bend - ing one way their

B 1 fixed _____ in stead-fast gaze, _____ Bend - ing one way _____ their

B 2 fixed _____ in stead-fast gaze, _____ Bend - ing one

257

T
8 pre-cious in-flu-ence, and will not take their flight, for all the morn-ing light,

B 1
pre-cious in-flu-ence, and will not take their flight, for all the morn-ing

B 2
way their pre-cious in-flu-ence, and will not take their flight, for all the morn-ing

cresc. poco a poco

262

T
8 or Lu-ci-fer and of-ten warn-ed them thence.

B 1
light, or Lu-ci-fer that of-ten warn-ed them thence.

B 2
light, or Lu-ci-fer that of-ten warn-ed them thence.

f

266 *mp*

T 8 But in their glim - mer - ing orbs _____

B 1 *mp* But in their glim - mer - ing orbs _____

B 2 *mp* But in their glim - mer - ing orbs _____



271 unis.

T 8 _____ did glow, un - til the Lord him - self _____ be - spake, and bid them go. _____

B 1 _____ did glow un - til the Lord him - self _____ be - spake, and bid them go. _____

B 2 _____ did glow, un - til the Lord him - self _____ be - spake, and bid them go. _____



277

T

B 1

B 2



282

T

B 1

B 2

Morendo.

282

pp

Semi-Chorus

287 *semplice mp*

S The shep-herds on the lawn, — Or ere the point of

A *mp* The shep-herds on the lawn, Or ere the point

T *mp* The shep-herds on the lawn Or

287 *mp* *mp*

293

S dawn, Sate sim-ply chat-ting — Sate sim-ply chat-ting in — a — rus - tic row: — Full

A — of dawn, Sate sim - ply chat-ting sim - ply chat-ting in — a — rus - tic row:

T ere the point — of dawn, Sate sim - ply chat-ting in a — rus - tic row: — in a rus-tic

293

299

S lit-t~~h~~ought they than that the mighty Pan was kind - ly come to live with them be

A Full lit-tle thought — they than that the mighty Pan — was kind-ly come to live with

T row: Full lit-tle thought they than that the migh-ty Pan was kind-ly come to

299

304

S low Full lit-tle thought they than that the mighty Pan was kind - ly come to

A them below Full lit-tle thought — they than — that the mighty Pan — would come to

T live with them be - low Full lit-tle thought they than that the mighty Pan would

304

309

S live with them _____ be - low: *p* Perhaps their loves their

A live with them _____ with them _____ be - low: *p* Per - haps their loves their loves or

T 8 kind - ly come to live be - low: *p* Per - haps their loves their loves or else their

309

309

314

S loves or else their sheep, was all that did their sil - ly thoughts their thoughts so bu - sy keep

A else their sheep was all that did their sil - ly thoughts that did their thoughts so bu - sy keep. *pp*

T 8 sheep was all that did their sil - ly thoughts that did their sil - ly thoughts so bu - sy keep. *pp*

314

314

319 *tenuto.* *mp* When such mu - sic

S 1

S 2 *mp* When such mu - sic

A *mp* When such mu - sic

T *mp* When such mu - sic

B 1 *mp* When such mu - sic

B 2 *mp* When such mu - sic

319 *tenuto.* *p* *cresc.*

322 *cresc.* *f* *dim.*

S 1
sweet Their hearts and fears did greet as nev-er was by mor - tal fin - ger

S 2
sweet Their hearts and feats did greet as nev-er was by mor - tal fin - ger

A
sweet Their hearts and fears did greet as nev-er was by mor - tal fin - ger

T
8 sweet Their hearts and fears did greet as nev-er was by mor - tal fin - ger

B 1
sweet Their hearts and fears did greet as nev - er mor - tal fin - ger

B 2
sweet Their hearts and fears did greet as nev-er was by mor - tal

322 *f*

327

S 1
strook, *f* Di - vine - ly war - bled voice _____ Di - vine - ly -

S 2
strook, *f* Di - vine - ly war - bled voice _____ De - vine -

A
strook, *f* Di - vine - ly war - bled voice _____ war -

T
strook, *f* Di - vine - ly war - bled voice _____

B 1
strook, *f* Di - vine - ly war - bled voice _____ Di -

B 2
strook, *f* Di - vine - ly war -

327 *f*

3 3

332

S 1 *mp* *ff*
 war - bled voice an - swer - ing the string-èd noise, as all their souls in

S 2 *mp* *ff*
 - ly war - bled voice an - swer - ing the string-èd noise, as all their souls in

A *mp* *ff*
 - bled voice an - swer - ing the string-èd noise, as all their souls

T *mp* *ff*
 an - swer - ing the string - èd noise, as all their souls in

B 1 *mp* *ff*
 vine - ly war - bled voice an - swer - ing the string-èd noise as all their souls in

B 2 *mp* *ff*
 - bled voice an - swer - ing the string-èd noise, as all their souls in

332 *ff*

332 3 3 3 3

poco a poco accel. e cresc. -----

337

S 1
bliss - full rap - ture took:

S 2
bliss - ful rap - ture took: The air, such plea - sure

A
in bliss-ful rap - ture took: The air, such

T
8
bliss-ful rap-ture took: *poco cresc.* The air, such plea - sures

B 1
bliss - ful rap - ture took:

B 2
cresc. bliss-ful rap-ture took: The air, such plea - sure such plea - sure

poco a poco accel. e cresc.

337

p

337

3 3 3 3 3 3

341

S 1
The air, such plea - sure loth to

S 2
The air, such plea - sure such plea - sure such plea - sure loth to

A
plea - sure such plea - sure such plea - sure loth to

T
loth to lose, such plea - sure loth to

B 1
The air, suc plea - sure such plea - sure loth to

B 2
loth to lose, such plea - sure loth to

341

341

The score consists of six vocal staves and a piano accompaniment. The vocal parts are labeled S 1, S 2, A, T, B 1, and B 2. The lyrics are: S 1: 'The air, such plea - sure loth to'; S 2: 'The air, such plea - sure such plea - sure such plea - sure loth to'; A: 'plea - sure such plea - sure such plea - sure loth to'; T: 'loth to lose, such plea - sure loth to'; B 1: 'The air, suc plea - sure such plea - sure loth to'; B 2: 'loth to lose, such plea - sure loth to'. The piano accompaniment starts at measure 341 and features a rhythmic pattern of eighth notes with triplets in both hands.

345

S 1
lose, With thou - - - sand ech - oes still pro -

S 2
lose, With thou - sand, with thou - sand ech - oes ____

A
lose, With thou - sand, with thou - sand ech - oes ____

T
8
lose, With thou - sand _____ thou - sand ech - oes

B 1
lose, With thou - sand _____ thou - sand ech - oes

B 2
lose, With thou - sand with thou - - - sand ech - oes

345

345

349

S 1
longs _____ pro - longs each _____ heav'n -

S 2
still pro - longs pro - longs each heav'n -

A
still _____ prol - longs pro - longs each _____ heav'n -

T
8
still _____ pro - longs each heav'n -

B 1
still still pro - longs each heav'n -

B 2
still pro - longs pro - longs each heav'n -

349

3 3 3 3 3 3 3 3 3 3 3 3 3 3

349

353

S 1
- - ly - - - - - close.

S 2
- - ly - - - - - close.

A
- - ly - - - - - close.

T
- - ly - - - - - close.

B 1
- - ly - - - - - close.

B 2
- - ly - - - - - close.

353

ff

357

S & A

T & B

357

Largo

S & A

T & B

Largo

sempre forte e con gran espressione

S & A

T & B

Unison

S & A

T & B

Such mu - sic (as 'tis said) be - fore was ne - ver made, but when of old the Sons of

Unison

376 *tenuto.*
 S & A Morn - ing sung, While the Cre -
 T & B

376 *tenuto.*

381 *dim. mp*
 S & A a - tor great his con - stel - la - tions set, And the well - bal - lanced World on
 T & B

381

386 *f*
 S & A hin - ges hung, And cast the dark foun - da - tions deep,
 T & B

386 *cresc. f cresc. ff*

391 *poco rit.* *> > > > > dim.* *rit. e dim.* *p*

S & A

And bid the well-'tring waves — their oo - zy — chan-nel keep.

T & B

391 *poco rit.* *rit. e dim.* *p*

FUGUE

“Ring Out, Ye Crystal Spheres”

397 **Adagio**

397

Org.

404

Gt. to Ped.

404

404

poco cresc e accel

Allegro energico
414 *ff* *poco dim* *mf*

B. Solo

Ring out, _____ ye crys-tal spheres! Once bless our hu - man ears, If ___ ye have pow'r to touch our

Allegro energico
ff *dim.* *mp*

S 1

Ring out, ye crys-tal spheres! Once bless our hu-man ears, If ___ ye have

ff *dim.* *mp*

S 2

Ring out, ye crys-tal spheres! Once bless our hu-man ears, If ___ ye have

ff *dim.* *mp*

A

Ring out, ye crys-tal spheres! Once bless our hu-man ears, If ___ ye have

ff *dim.* *mp*

T

Ring out, ye crys-tal spheres! Once bless our hu-man ears, If ___ ye have

ff *dim.* *mp*

B

Ring out, ye crys-tal spheres! Once bless our hu-man ears, If ye have

Allegro energico
414 *ff* *dim.* *mp*

420

B. Solo

sen - ses so; And let your sil - ver chime Move in me - lo - dius time;

S 1

pow'r to touch our sen-ses so: And let your sil - ver chime Move in me - lo - dius

S 2

pow'r to touch our sen-ses so; And let your sil - ver chime Move in me - lo - dius

A

pow'r to touch our sen-ses so; And let your sil - ver chime Move in me - lo - dius

T

8

pow'r to touch our sen-ses so; And let your sil - ver chime Move in me - lo - dius

B

pow'r to touch our sen-ses so;

420

420

3

425

B. Solo *f* *ff*
 And let the bass of heav'n's deep or - gan blow; of heav'n's deep or - gan

S 1 *f* *ff*
 time; And let the bass of heav'n's deep or - gan blow; of heav'n's deep or - gan blow

S 2 *f* *ff*
 time; And let the bass of heav'n's deep or - gan blow; of heav'n's deep or - gan

A *f* *ff*
 time; And let the bass of heav'n's deep or - gan blow; of heav'n's deep or - gan blow;—

T *f* *ff*
 time; And let the bass of heav'n's deep or - gan blow; of heav'n's deep or - gan blow;—

B *f* *ff*
 And let the bass of heav'n's deep or - gan blow; of heav'n's deep or - gan

425

f *ff*

Allegro vivace

430

B. Solo

blow;

Allegro vivace

S 1

And with your nine - fold har - mo-ny make up full con - sort to th'an -

S 2

blow; And with your nine - fold har - mo-ny make up full con - sort to th'an -

A

T

B

blow;

Allegro vivace

435

B. Solo

S 1

S 2

A

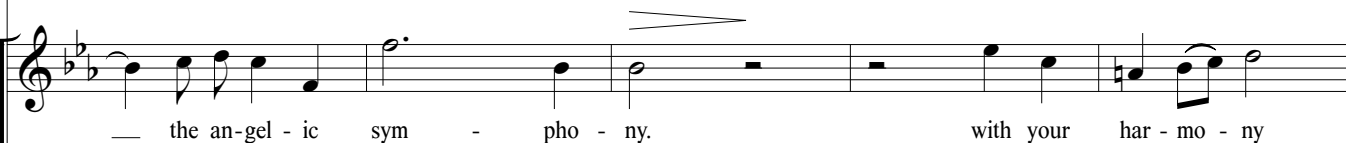
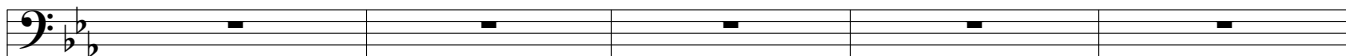
T

B

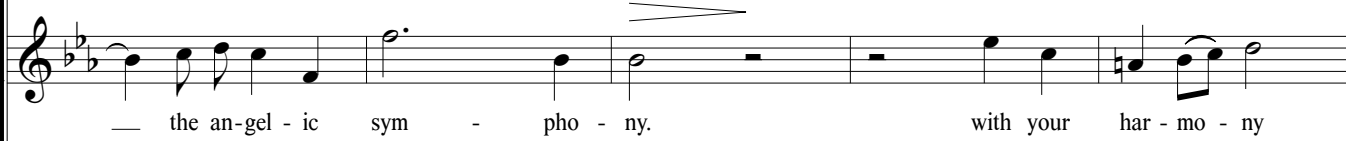
440

B. Solo

S 1



S 2



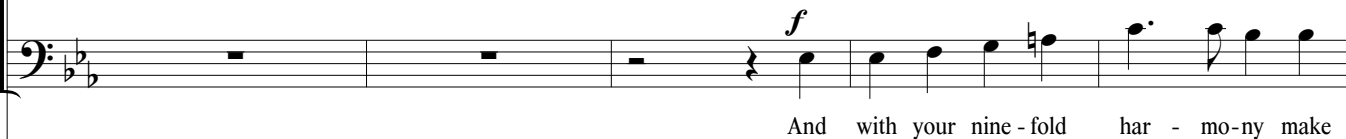
A



T



B



A piano accompaniment section consisting of two staves (treble and bass clef) with a key signature of two flats. The treble staff starts at measure 440 and contains chords and eighth notes. The bass staff also starts at measure 440 and contains chords and eighth notes.

445

B. Solo

S 1

And with your nine - fold har - mo-ny make

S 2

And with your nine - fold har - mo-ny make

A

con - sort to the an - gel - ic sym - pho-ny. with your har - mo - ny And

T

8
gel - ic sym - pho - ny. With your har - mo-ny With your har - mo-ny

B

up full con - sort to th'an - gel - ic sym - pho - ny. With your har - mo-ny

445

450

B. Solo

S 1

up full con - sort to th'an - gel - ic — sym - pho - ny. Make

S 2

up full con - sort to th'an - gel - ic — sym - pho - ny. Make

A

with your nine - fold har - mo - ny make up full con - sort make up — full —

T

— Make up full con - sort to th'an - gel - ic sym - pho - ny. —

B

Make up full con - sort to the an - gel - ic sym - pho - ny. make up full

450

450

455

B. Solo

S 1
up full con - sort to the an - gel - ic sym - pho - ny.

S 2
up full con - sort to the an - gel - ic sym - pho - ny.

A
con - sort con - sort to the an - gel - ic sym - pho - ny.

T
8 — Make up full con - sort to the an - gel - ic sym - pho - ny.

B
con - - - sort to th'an - gel - ic sym - pho - ny.

455

3 3 3 3

455

ff

460 *mf* *Meno mosso*

B. Solo

For if such ho - ly song en - wrap our fan - cy long, Time will run

S 1 *Meno mosso mp*

For if such ho - ly song en - wrap our fan - cy long, Time will run

S 2 *mp*

For if such ho - ly song en - wrap our fan - cy long, Time will run

A *mp*

en - wrap our fan - cy long, Time will run

T *mp*

For if such ho - ly song en - wrap our fan - cy long, Time will run

B

460 *Meno mosso*

460

465

B. Solo

back, and fetch the age of _ gold; And speck - led Van - i - ty will sick - en soon and die, and

S 1

back, and fetch the age of _ gold; and

S 2

back, and fetch the age of _ gold; and

A

back, and fetch the age of gold; and

T

back, and fetch the age of _ gold; and

B

465

465

470

B. Solo

lep - rous Sin wil melt And Hell it - self will pass a - way, —

poco a poco accel.

S 1

lep - rous Sin will melt from earth - ly mould; and Hell will pass a -

pp

S 2

lep - rous Sin will melt from earth - ly mould; and Hell will pass a -

pp

A

lep - rous Sin will melt from earth - ly mould; and Hell will pass a -

pp

T

lep - rous Sin will melt from earth - ly mould; and Hell will pass a -

pp

B

and Hell will pass a -

poco a poco accel.

470

470

Lento

f a piacere

475
B. Solo
And leave her do - lor - ous man - sions

Lento

S 1
way,

S 2
way,

A
way,

T
way,

B
way,

Lento

475
475

480 *poco dim* **Tempo della fuga**

B. Solo
 — to the peer - ing day.

S 1 **Tempo della fuga**

S 2

A

T *f*
 8 And Heav'n, as at some

B *f*
 And Heav'n, as at some fes - ti-val will op'e the wide

480 **Tempo della fuga**

485

B. Solo

S 1

f

And Heav'n, as at some fes - ti-val, will

S 2

f

And

A

f

And Heav'n, as at some fes - ti-val will op'e the wide gates of her high

T

8

fes - ti-val will op'e the wide gates of her high pal - ace hall.

B

gates of her high pal - lace hall.

485

485

490

B. Solo

S 1

op'e the wide gates of her high pa - lace__ hall. _____

S 2

Heav'n, as at some fes - ti - val, will op'e the wide gates of her high pal - ace__

A

pal - ace__ hall and Heav'n, as at__ some fes - ti - val as at some

T

____ And Hea - ven, and Heav'n, as at some fes - ti - val will op'e the wide

B

And Heav'n, as at some

490

490

495

B. Solo

S 1

S 2

A

T

B

500

B. Solo

S 1

val, *f* And Heav'n, as at some fes - ti - val, as

S 2

Heav'n, as at some fes - ti - val, And Heav'n, as

A

val, And Heav'n, as

T

f And Heav'n, as at some fes - ti - val, And Heav'n, as

B

Heav'n, as at some fes - ti - val,

500

500

7

505

B. Solo

S 1

S 2

A

T

B

510

B. Solo

gates of her high palace hall. *p*

gates of her high palace hall. *p*

gates of her high palace hall. *p*

gates of her high palace hall. *p*

gates of her high palace hall. *p*

510

510

515 *p* *f* 3

B. Solo

Heav'n, _____ will op'e the wide gates of her high

S 1

S 2

A

T

B

Molto più mosso

520

B. Solo *f*
pa - lace hall.

S 1 *f*
And Heav'n, as at some fes - ti -

A *f*
And Heav'n, as at some

T *f*
And Heav'n, as

B *f*
And

Molto più mosso

520

520

525 *poco cresc e accel*

S 1 val, and Heav'n, as at some fes - ti -

A fes - ti - val, and Heav'n, as at some

T at some fes - ti - val, and Heav'n, as

B Heav'n, as at some fes - ti - val, and

530

S 1 val, _____ and Heav'n, _____ and

A fes - ti - val, some fes - ti - val, and Heav'n, _____

T at some fes - ti - val, and Heav'n, _____

B Heav'n, as at some fes - ti - val, and Heav'n, _____

535

S 1 Heav'n, _____ will op'e the wide gates of her

A _____ and Heav'n, _____ will op'e the wide _____ of her

T Heav'n, _____ will op'e the wide gates of

B _____ Heav'n, _____ Heav'n, _____ the wide gates of

541

S 1 high pal - - ace hall. _____ *ff* **Largamente**

A high pal - - ace hall. _____ *ff*

T her high pal - - ace hall. _____ *ff*

B her high pal - - ace hall. _____ *ff* **Largamente**

547

S1

A

T

B

547

552

S1

A

T

B

552



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