



ODE ON THE MORNING OF CHRIST'S NATIVITY

text by
John Milton

set to music by
H. Walford Davies

FULL SCORE

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

Unpublished - No Record of Public Performance



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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- Source unpublished/out-of-print English composer compositions that are in the U.S. public domain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.

Matthew W. Mehaffey

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Source Information

Autograph Manuscript:

Vocal Score:

Royal College of Music Library

Oxford University, Bodleian Music Section, Weston Library

Royal Academy of Music Library

Manuscript Transcription & Score Preparation

Royal College of Music, London MS 6301

Unpublished

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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 "*Psalm 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 blessèd 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 35

- 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 78

- 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 *sf* *molto express.*

Violin I *f*

Violin II *f* *divisi* *a2*

Viola *f* *sf*

Cello I *f* *sf*

Cello II *f* *sf*

Double Bass *f* *sf*

sempre cresc.

Vln. I *6*

Vln. II

Vla.

Vc. I

Vc. II

D.B.

11

Vln. I

Vln. II

Vla.

Vc. I

Vc. II

D.B.

ff

16

Vln. I

Vln. II

Vla.

Vc. I

Vc. II

D.B.

espress.

ff

dim.

pp

pp

pp

dim.

dim.

dim.

dim.

pizz.

arco

legato

3

3

21

Vln. I *p* *sempre crescendo*

Vln. II *p* *sempre crescendo*

Vla. *p* *sempre crescendo*

Vc. I *p* *sempre crescendo*

Vc. II *sempre crescendo*

D.B. *legato* *sempre crescendo*

26

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. I *ff*

Vc. II *ff*

D.B. *ff*

8va

a piacere

Bar. Solo

Musical staff for Baritone Solo in bass clef, showing a melodic line with various dynamics and articulations.

King of wed-ded maid and Vir-gin Mo-ther born, — Our great re-demp-tion from a - bove did

Vln. I

Musical staff for Violin I in treble clef, featuring a melodic line with dynamics like *cresc.* and *fp*, and a *8va* marking.

Vln. II

Musical staff for Violin II in treble clef, featuring a melodic line with dynamics like *cresc.* and *fp*.

Vla.

Musical staff for Viola in alto clef, featuring a melodic line with dynamics like *fp*.

Vc. I

Musical staff for Violoncello I in bass clef, featuring a melodic line with dynamics like *cresc.* and *fp*.

Vc. II

Musical staff for Violoncello II in bass clef, featuring a melodic line with dynamics like *cresc.* and *fp*.

D.B.

Musical staff for Double Bass in bass clef, featuring a melodic line with dynamics like *cresc.* and *fp*.

41 *mp*

Bar. Solo bring; For so the ho - ly sa - ges

Vln. Solo *mp*

Vln. I *f* *dim.* *pp e tranquillo*

Vln. II *f* *dim.* *pp e tranquillo*

Vla. *f* *dim.* *pp e tranquillo*

Vc. I *f* *dim.*

Vc. II *f* *pizz.* *arco* *p* *pp*

D.B. *f* *pizz.* *arco* *p* *pp*

46

Bar. Solo

once did sing that He our dead - ly for - feit _____ should re - lease, and

Vln. Solo

46

cresc.

Vln. I

Vln. II

Vla.

Vc. I

Vc. II

D.B.

51

Bar. Solo

with His Fa - ther work us a per - pet -

51

Vln. Solo

Col Tutti Primo

dim.

Vln. I

Vln. II

Vla.

Vc. I

Vc. II

D.B.

p

p

p

p

p

p

tenuto

Bar. Solo

Baritone Solo staff with a whole note chord and a fermata.

- ual peace.

Vln. I

Violin I staff with triplets and dynamics: *pp e legato*, *f*, *cresc.*

Vln. II

Violin II staff with dynamics: *p*, *f*

Vla.

Viola staff with dynamics: *p*, triplets

Vc. I

Violoncello I staff with triplets and dynamics: *pp e legato*, *f*, *cresc.*

Vc. II

Violoncello II staff with dynamics: *pp*

D.B.

Double Bass staff with dynamics: *pp*

Bar. Solo

p *rallentando.*

Tempo primo.
dim.

a per - pet - ual peace.

Vln. I

rallentando.

Tempo primo.

f dim. *p*

pp

p

Vln. II

cresc.

f dim. *p*

Vla.

cresc.

f dim.

p

Vc. I

cresc.

f dim.

pp

Vc. II

cresc.

f dim.

pp

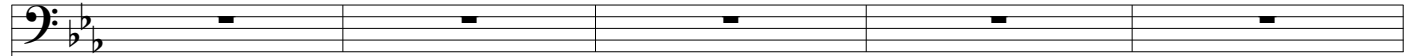
D.B.

cresc.

f dim.

pp

Bar. Solo



Vln. I



Vln. II



Vla.



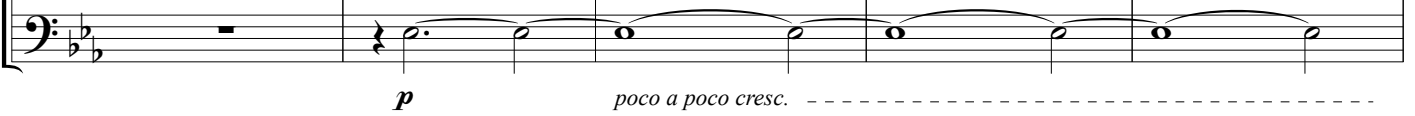
Vc. I



Vc. II



D.B.



Bar. Solo

Vln. I
Musical notation in treble clef with a key signature of two flats. Dynamics include *f* and *molto dim.*. Performance instruction: *divisi* with a 3-measure rest.

Vln. II
Musical notation in treble clef with a key signature of two flats. Dynamics include *f* and *molto dim.*.

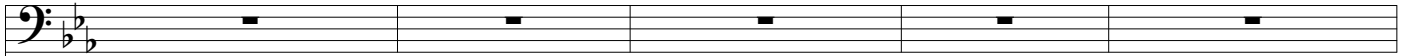
Vla.
Musical notation in alto clef with a key signature of two flats. Dynamics include *f*, *sf*, and *molto dim.*.

Vc. I
Musical notation in bass clef with a key signature of two flats. Dynamics include *f* and *molto dim.*.

Vc. II
Musical notation in bass clef with a key signature of two flats. Dynamics include *f* and *molto dim.*. Includes a tremolo marking.

D.B.
Musical notation in bass clef with a key signature of two flats. Dynamics include *f* and *molto dim.*. Includes a sixteenth-note triplet marking.

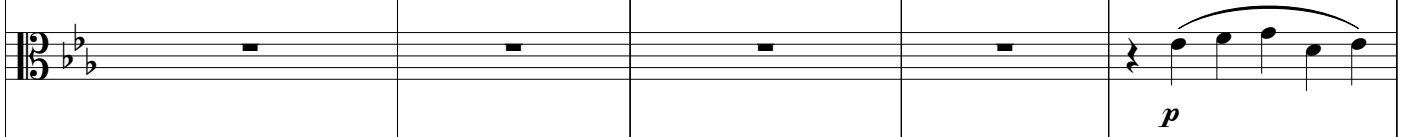
Bar. Solo



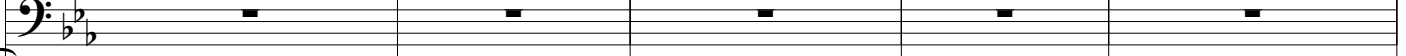
Vln. Solo



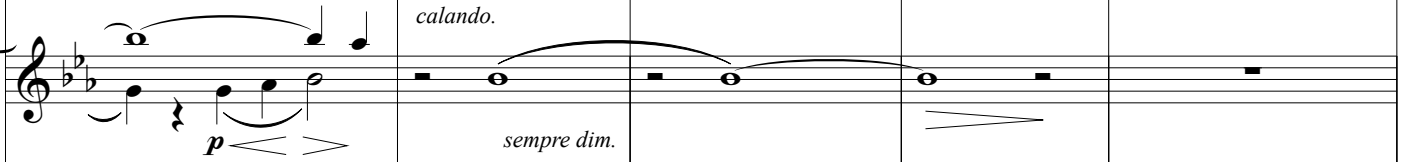
Vla. Solo



Vc. Solo



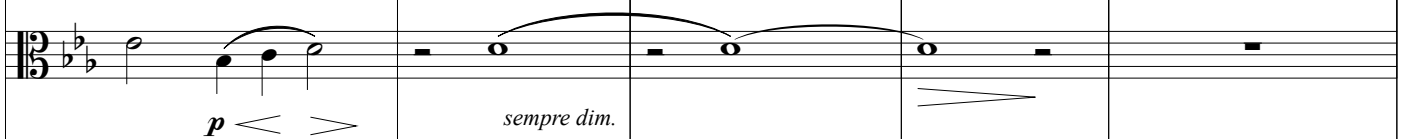
Vln. I



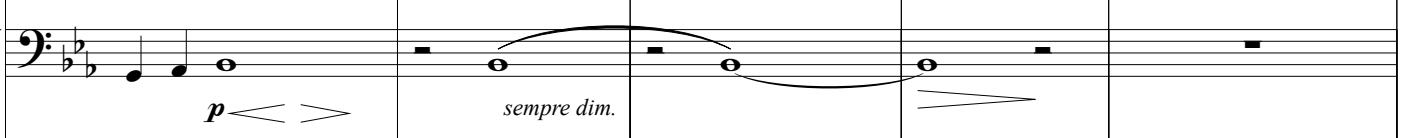
Vln. II



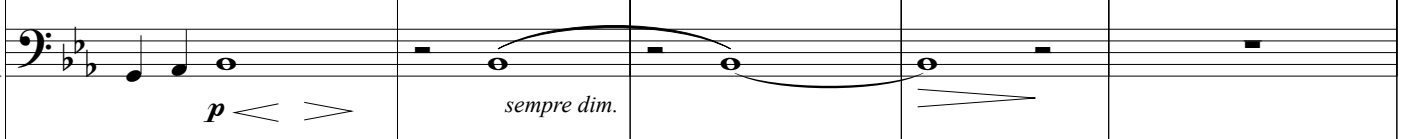
Vla.



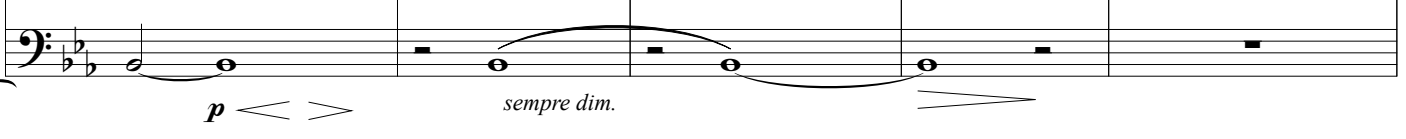
Vc. I



Vc. II



D.B.



ARIA

81

Andantino

Bar. Solo



Baritone Solo staff with rests in the first measure and whole notes in the following three measures.

ARIA

81

Andantino

Vln. Solo



Violin Solo staff with melodic line. Dynamics: *sempre legato e espressivo*, *cresc.*, *f*, *poco a poco dim.*

Vla. Solo



Viola Solo staff with accompaniment. Dynamics: *p sempre legato e espressivo*

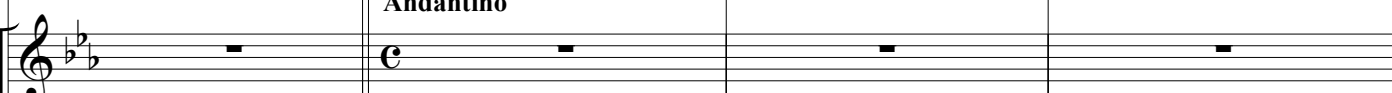
Vc. Solo



Violoncello Solo staff with accompaniment. Dynamics: *p sempre legato e espressivo*

Andantino

Vln. I



Violin I staff with rests in the first measure and whole notes in the following three measures.

Vln. II



Violin II staff with melodic line. Dynamics: *mp*

Vla.



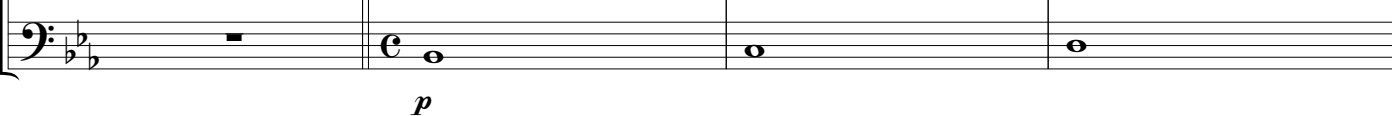
Viola staff with melodic line. Dynamics: *mp*

Vc.



Violoncello staff with accompaniment. Dynamics: *p*

D.B.



Double Bass staff with accompaniment. Dynamics: *p*

Bar. Solo

Baritone solo staff in bass clef, showing a rest followed by a melodic line starting with a half note G2.

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

Vln. Solo

Violin solo staff in treble clef, starting with a sixteenth-note pattern. A dynamic marking *pp* is present.

Vla. Solo

Viola solo staff in alto clef, showing a melodic line with a dynamic marking *pp*.

Vc. Solo

Violoncello solo staff in bass clef, showing a melodic line with a dynamic marking *pp*.

Vln. I

Violin I staff in treble clef, showing a melodic line with dynamic markings *mf* and *p*.

Vln. II

Violin II staff in treble clef, showing a melodic line with dynamic markings *mf* and *p*.

Vla.

Viola staff in alto clef, showing a melodic line with dynamic markings *mf* and *p*.

Vc.

Violoncello staff in bass clef, showing a melodic line with dynamic markings *mf* and *p*.

D.B.

Double Bass staff in bass clef, showing a melodic line with dynamic markings *mf* and *p*.

89

Bar. Solo

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

Vln. Solo

Vla. Solo

Vc. Solo

Vln. I

Vln. II

Vla.

Vc.

D.B.

dim.

dim.

mf

93

Bar. Solo

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

Vln. Solo

Vla. Solo

Vc. Solo

Vln. I

Vln. II

Vla.

Vc.

D.B.

dim. *p* *pp*

pp

pp

pp

p *pp*

pp

pp

97

Bar. Solo
new a - bode, to wel - come Him to _ this His

Vln. Solo
cresc. *espress.* *p*

Vla. Solo
cresc. *f* *espress.* *p*

Vc. Solo
cresc. *p* *dim.*

Vln. I
espress. *mf* *f* *dim.* *pp*

Vln. II
espress. *mf* *dim.* *pp*

Vla.
espress. *mf* *f* *pp*

Vc.
mf *p* *pp*

D.B.
mf *p* *pp*

101 *ad lib.* **A tempo** *mf*

Bar. Solo
new a - bode. Now while the

Vln. Solo
p *mp* *cresc.*

Vla. Solo
p *mp* *cresc.*

Vc. Solo
p *mp* *cresc.*

Vln. I **A tempo**

Vln. II

Vla.

Vc.

D.B.

105

Bar. Solo

Heav - en, by the sun's team un-trod, hath took no print of the ap-proach - ing

Vln. Solo

Vla. Solo

Vc. Solo

Vln. I

Vln. II

Vla.

Vc.

D.B.

109 (b)

Bar. Solo

light, And all the span - gled host keep

Vln. Solo

Vla. Solo

Vc. Solo *espress.*

Vln. I

Vln. II

Vla.

Vc.

D.B.

113

Bar. Solo

watch in squad - rons bright?

113

Vln. Solo

Vla. Solo

Vc. Solo

Vln. I

Vln. II

Vla.

Vc.

D.B.

cresc.

dim.

espress.

p

117 *mp*

Bar. Solo

See how ___ from

117 *sempre legato* *p* *3* *3*

Vln. Solo

sempre legato *p*

Vla. Solo

sempre legato *p*

Vc. Solo

p *p*

Vln. I

p *pp*

Vln. II

p *dim.* *pp*

Vla.

p *dim.* *pp*

Vc.

p

D.B.

p

121

Bar. Solo

far, up - on the east - ern road, the star - led wi - zards ____ hast with o - dours

121

Vln. Solo

Vla. Solo

Vc. Solo

Vln. I

Vln. II

Vla.

Vc.

D.B.

125

Bar. Solo

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

Vln. Solo

cresc.

Vla. Solo

cresc.

Vc. Solo

cresc. *pp*

Vln. I

mf *pp*

Vln. II

mf *pp*

Vla.

mf *pp*

Vc.

mf *p*

D.B.

cresc. *p*

129

Bar. Solo

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

Vln. Solo

pp *espress.* *p*

Vla. Solo

pp *espress.* *p*

Vc. Solo

p

Vln. I

sempre p

Vln. II

sempre p

Vla.

Vc.

D.B.

133 *pp* *cresc.* *mf*

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

Vln. Solo
dim. *cresc.* 3 3 3 3

Vla. Solo
dim. *cresc.* 3 3

Vc. Solo
cresc. 3 3 3 3

Vln. I
pp *cresc.*

Vln. II
pp *cresc.*

Vla.
cresc.

Vc.
pp *cresc.*

D.B.
pp *cresc.*

137

Bar. Solo

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

Vln. Solo

Vla. Solo

Vc. Solo

Vln. I

Vln. II

Vla.

Vc.

D.B.

141

Bar. Solo

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

ff *dim.* *molto rit.*

Vln. Solo

Vla. Solo

Vc. Solo

Vln. I

Vln. II

Vla.

Vc.

D.B.

f *f* *f* *molto rit.*

divisi

145 *p* *sempre p*

Bar. Solo
fire. From out His se - cret al -

Vln. Solo
145 *espress.*
p

Vla. Solo
espress.
p

Vc. Solo
sempre piano

Vln. I
pp *pp*

Vln. II
pp *pp*

Vla.
pp *pp* *pp*

Vc.
p

D.B.
p

Detailed description of the musical score: The score is for measures 145 to 148. The Baritone Solo part has lyrics: "fire. From out His se - cret al -". The Violin Solo and Viola Solo parts are marked *espress.* and *p*. The Violoncello Solo part is marked *sempre piano* and features triplet patterns. The Violin I and Violin II parts are marked *pp*. The Viola part is marked *pp* and features triplet patterns. The Violoncello and Double Bass parts are marked *p*. The score includes various musical notations such as slurs, accents, and dynamic markings.

149

Bar. Solo

- tar touch'd with hal - lowed fire.

Vln. Solo

p

Vla. Solo

pp

Vc. Solo

p

Vln. I

pp

Vln. II

pp

Vla.

pp

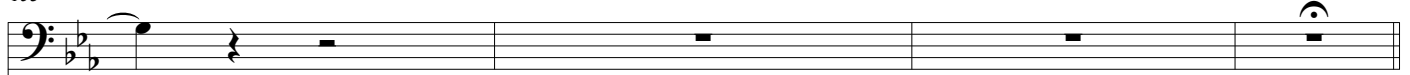
Vc.

divisi

D.B.

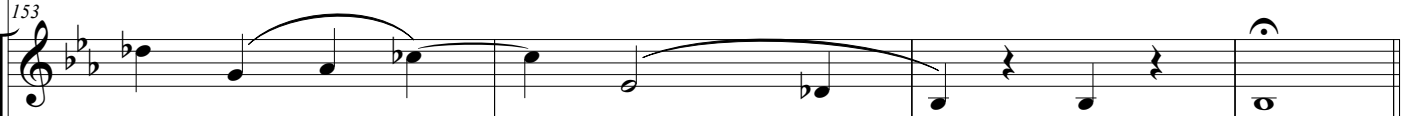
sempre *pp*

Bar. Solo



Musical staff for Baritone Solo, showing a single note in the final measure.

Vln. Solo



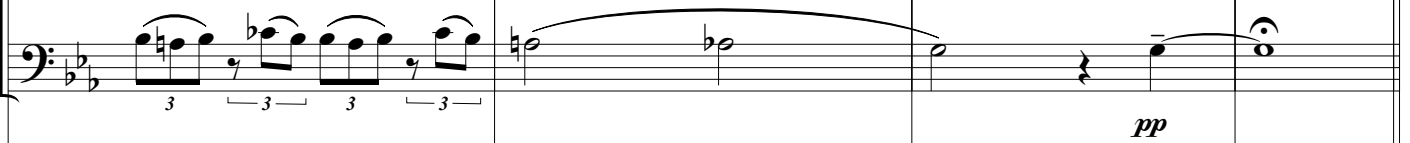
Musical staff for Violin Solo, featuring a melodic line with a *pp* dynamic marking in the final measure.

Vla. Solo



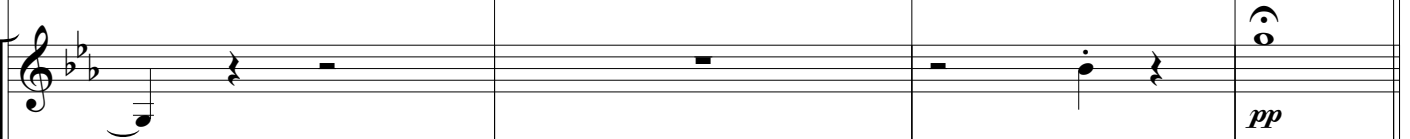
Musical staff for Viola Solo, featuring a melodic line with a *pp* dynamic marking in the final measure.

Vc. Solo



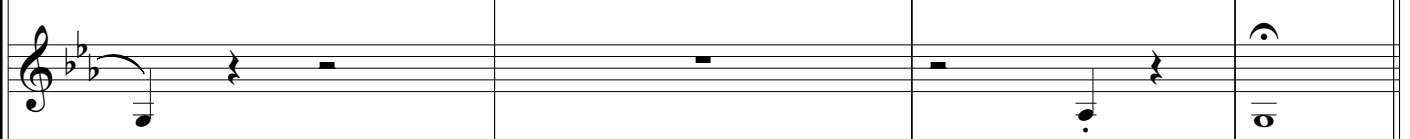
Musical staff for Violoncello Solo, featuring a triplet pattern in the first measure and a melodic line with a *pp* dynamic marking in the final measure.

Vln. I



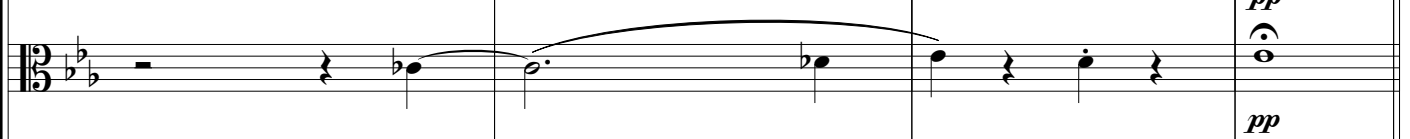
Musical staff for Violin I, showing a single note in the final measure with a *pp* dynamic marking.

Vln. II



Musical staff for Violin II, showing a single note in the final measure with a *pp* dynamic marking.

Vla.



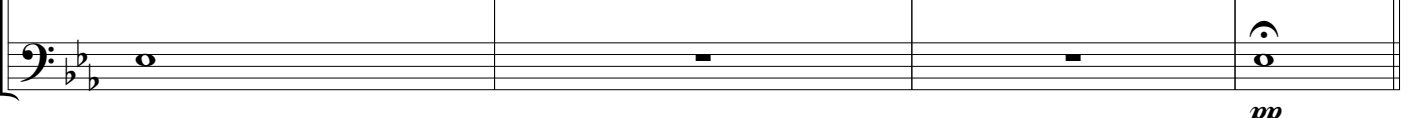
Musical staff for Viola, featuring a melodic line with a *pp* dynamic marking in the final measure.

Vc.



Musical staff for Violoncello, featuring a triplet pattern in the first measure and a melodic line with a *pp* dynamic marking in the final measure.

D.B.



Musical staff for Double Bass, showing a single note in the final measure with a *pp* dynamic marking.

THE HYMN

“It was the winter wild”

Allegro moderato.

Soprano 1

Soprano 2

Alto

Tenor

Bass

Allegro moderato.

espress.

Violin I

Violin II

Viola

Cello

Double Bass

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 It was the win - ter wild while _____ the heav'n born

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

mp

Vln. I

Vln. II

Vla. *divisi*

Vc.

D.B.

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
dim.
— 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

Vln. I
dim. *mf*
divisi *a2*

Vln. II
dim. *mf*

Vla.
p *mf*

Vc.
mf
divisi

D.B.
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:

Vln. I
f *ff* *mp* *dim.*

Vln. II
f *ff* *mp* *dim.*

Vla.
f *ff* *p*

Vc.
f *ff* *p*

D.B.
f *ff* *pp*

176

S 1 *f* No war, or

S 2 *f* No war, or

A *f* No war, or

T *f* No war,

B *f* No war, or

Vln. I *f* *sff*

Vln. II *f* *sff*

Vla. *f* *sff*

Vc. *f* *sff* divisi

D.B. *f* *sff*

180 *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; The i - dle spear and

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

T
8 or bat-tles sound, _____ was heard a - round;

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

Poco meno mosso.

Vln. I
p 3

Vln. II
p

Vla.
p

Vc.
p 3 3 3 3 3 3 3 3
p e legato

D.B.

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

Vln. I

Vln. II *p*

Vla. *p*

Vc. *p*

D.B.

188

f

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

S 2
The trum - pet spake — not to the arm-èd throng;

A
The trum - pet spake — not to the arm-èd throng;

T
8
blood; The trum - pet — spake not to the arm-èd throng;

B
blood; The trum - pet — spake not to the arm-èd throng;

Vln. I
f **pp**

Vln. II
3 **divisi** **pp**

Vla.
3 **divisi** **pp**

Vc.
3 **pp**

D.B.
p **f legato** **fpp**

192 *p*

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

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

A
Kings sat still with watch - ful eye,

T
8
And Kings sat still with watch - ful eye,

B
And Kings sat still with watch - ful eye,

Vln. I

Vln. II
pp

Vla.
pp

Vc.
pp e legato *pp*

D.B.
pp e legato *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 8 as if they sure - ly knew _____ their sov - ran Lord _____ was

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

197

Vln. Solo

Vln. I *f* *dim.*

Vln. II *f* *dim.*

Vla. *f* *sempre dim.*

Vc. *divisi f* *sempre dim.*

D.B. *f* *sempre dim.*

202 **Tranquillo**

S 1 by.

S 2 by.

A by.

T by.

B by.

202 **Tranquillo e con piacevole espress.**

Vln. Solo *p*

Vln. I *p* *pp*

Vln. II *p*

Vla. *p*

Vc. *p* *pp* *pp* *divisi*

D.B. *p* *pp* *pp*

207

S 1

S 2

A

T

B

207

Vln. Solo

Vln. I

Vln. II

Vla.

Vc.

D.B.

ma molto espress.

pp

sempre pp

212

S 1 *p* But peace - ful was the night ² where-in the Prince of Light *f*

S 2 *p* But peace - ful was the night where - in ² the Prince of Light *f*

A *p* But peace - ful was the night where - in ² the Prince of Light *f*

T

B

212

Vln. Solo *pp* *f*

Vln. I

Vln. II

Vla.

Vc.

D.B.

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

Vln. Solo
p p

Vln. I

Vln. II

Vla.

Vc.

D.B.

222

S 1

S 2

A

T

B

Vln. Solo

Vln. I

Vln. II

Vla.

Vc.

D.B.

2 2 2

cresc.

dim.

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*

Vln. Solo

Vln. I

Vln. II

Vla.

Vc.

D.B.

230

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

S 2
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

Vln. Solo

Vln. I
divisi
mf a2 *sempre dim.*

Vln. II

Vla.

Vc.
f

D.B.
f

Detailed description: This page of a musical score covers measures 230 to 233. It features vocal parts for Soprano 1 (S 1), Soprano 2 (S 2), Alto (A), Tenor (T), and Bass (B), along with instrumental parts for Violin Solo, Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The key signature is one sharp (F#) and the time signature is 4/4. The vocal parts have lyrics: 'Whis - per-ing new joys to the wild O - cean, who'. Dynamics include *f* (forte), *p* (piano), *mf* (mezzo-forte), and *sempre dim.* (sempre diminuendo). Performance markings include 'divisi' for the Violin I part and 'a2' for the second ending in the Violin I part. The instrumental parts feature various rhythmic patterns, including sixteenth-note runs in the Violin Solo and Double Bass parts, and sustained chords in the Violin I and Viola parts.

234

S 1
Who now hath quite for - got to rave, While birds of

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

A
now hath quite for - got to rave, While birds of

T

B

Vln. Solo

Vln. I
pp

Vln. II

Vla.

Vc. Solo

Vc.

D.B.

239

S 1
calm sit brood - ing on the charm - ed wave.

S 2
sit brood - ing on the charm - ed wave.

A
calm sit brood - ing on the charm - ed wave.

T 1

T 2

B 2

Vln. Solo

Vln. I
divisi
pp

Vln. II

Vla.

Vc. Solo

Vc.
divisi
pp

D.B.
pp

Detailed description: This page of a musical score contains measures 239 through 242. The vocal parts (Soprano 1, Soprano 2, Alto) sing the lyrics 'calm sit brood - ing on the charm - ed wave.' with melodic lines and fermatas. The instrumental parts include Tenor 1, Tenor 2, Bass 2, Violin Solo, Violin I, Violin II, Viola, Violin Solo, Violin, and Double Bass. The Violin I and Violin parts feature 'divisi' markings and a piano (*pp*) dynamic. The Double Bass part also features a piano (*pp*) dynamic. The score is written in a key signature of one sharp (F#) and a common time signature (C).

243

S 1

S 2

A

T 1

T 2

B 2

Vln. Solo

Vln. I

Vln. II

Vla.

Vc. Solo

Vc.

D.B.

243

a2

2

2

2

247

S 1

S 2

A

T 1

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

T 2

247 8 The stars, _____ with deep _____ a - maze, Stand

B 2

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

Vln. Solo

Vln. I

Vln. II

Vla.

Vc. Solo

espress.

mp

Vc.

D.B.

252

S 1

S 2

A

T 1

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

T 2

252

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

B 2

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

252

Vln. Solo

Vln. I

Vln. II

Vla.

Vc. Solo

poco dim.

dim. -----

Vc.

D.B.

257

S 1

S 2

A

T 1
8 pre - cious in - flu - ence, — and will not take their flight, — for all the morn - ing light, — *cresc. poco a poco*

T 2
8 pre - cious in - flu - ence, — and will not take their flight, — for all the morn - ing *cresc. poco a poco*

B 2
way their pre - cious in - flu - ence, and will not take their flight, — for all the morn - ing *cresc. poco a poco*

Vln. Solo

Vln. I

Vln. II
mp

Vla.
mp

Vc. Solo
mp

Vc.
divisi *mf*
mp

D.B.
mp

262

S 1

S 2

A

T 1
8 or Lu - ci - fer and of - ten warn - ed them thence.

T 2
8 light, or Lu - ci - fer that of - ten warn'd them thence.

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

262

Vln. Solo

Vln. I
mp *f*

Vln. II *f*

Vla. *f*

Vc. Solo

Vc. *f*

D.B. *f*

266

S 1

S 2

A

T 1 *mp*
But in their glim - mer - ing orbs

T 2 *mp*
But in their glim - mer - ing orbs

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

Vln. Solo

Vln. I

Vln. II

Vla.

Vc. Solo *f* *f dim.*

Vc. *f*

D.B. *f sf*

271

S 1

S 2

A

T 1

8

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

unis.

T 2

271

8

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

B 2

8

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

Vln. Solo

Vln. I

Vln. II

Vla.

Vc. Solo

Vc.

D.B.

277

S

A

T

T 1

T 2

B 2

Vln. I

Vln. II

Vla.

Vc. Solo

Vc.

D.B.

The musical score for measures 277-281 is presented in a standard orchestral layout. The vocal parts (Soprano, Alto, Tenor 1, Tenor 2, Bass 2) are mostly silent, indicated by whole rests. The instrumental parts are more active: Violin I features a melodic line with slurs and fingerings (marked '2'); Violin II and Viola play rhythmic accompaniment with eighth notes; Violoncello Solo and Violoncello play a bass line with slurs and dynamic markings; and Double Bass provides a steady accompaniment with eighth notes.

Morendo.

282

S

A

T

T 1

T 2

B 2

Morendo.

Vln. I

Vln. II

Vla.

Vc. Solo

Vc.

D.B.

Semi-Chorus

287

semplice mp

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

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

T
The shep-herds on the lawn Or

Vln. I
pp

Vln. II
pp

Vla.
pp

Vc. Solo
pp

Vc.

D.B.



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

299

S lit-tle thought they than that the migh-ty 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

304

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

A them be-low 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 migh-ty Pan would

309

S live with them — be - low: Per-haps their loves their

A live with them — with them — be - low: Per - haps their loves their loves or

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

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.

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

319 *tenuto.*

mp

S 1 When such mu - sic

mp

S 2 When such mu - sic

mp

A When such mu - sic

mp

T When such mu - sic

mp

B 1 When such mu - sic

mp

B 2 When such mu - sic

tenuto.

p *cresc.*

Vln. I

p *cresc.*

Vln. II

p *cresc.*

Vla.

p *cresc.*

Vc.

p *cresc.*

D.B.

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 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

Vln. I

Vln. II

Vla.

Vc.

D.B.

f

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

Vln. I *f* *ff*

Vln. II *f*

Vla.

Vc. *3* *3* *3* *3*

D.B. *ff*

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

poco a poco accel. e cresc.

Vln. I
dim.

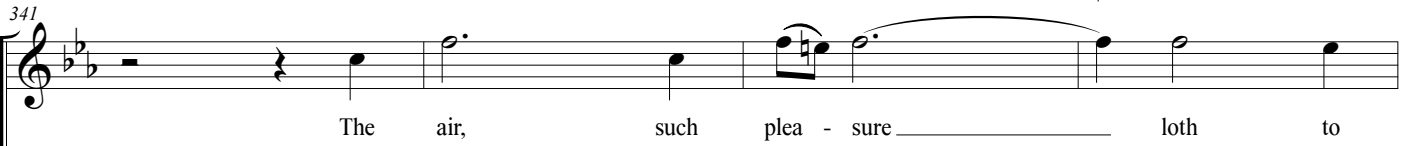
Vln. II

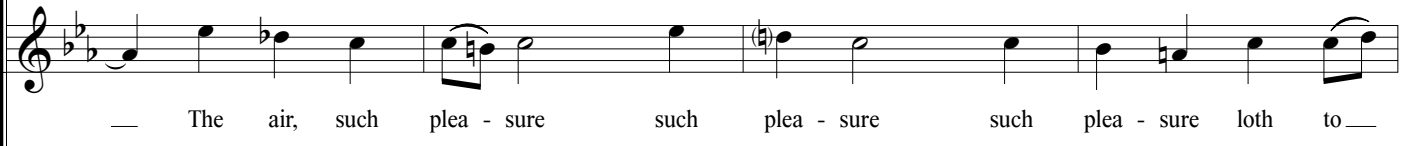
Vla.
p

Vc.
p

D.B.

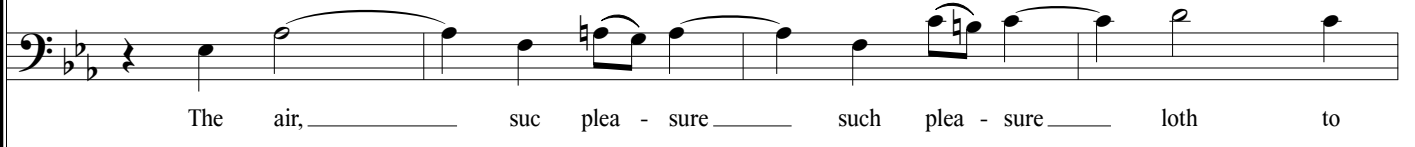
dim.

S 1  The air, such plea - sure loth to

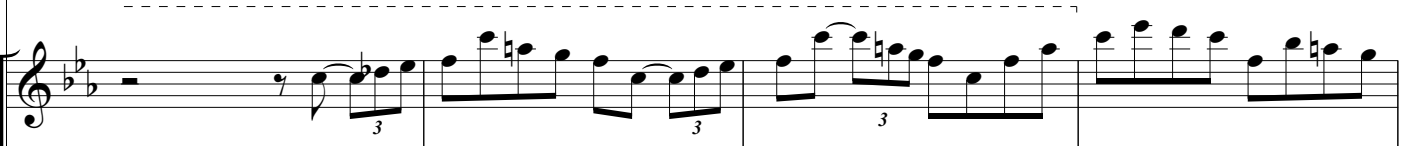
S 2  — The air, such plea - sure such plea - sure such plea - sure loth to —

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 —

Vln. I 

Vln. II 

Vla. 

Vc. 

D.B. 

353

S 1
- - ly close.

S 2
- - ly close.

A
- - ly close.

T
8 - - ly close.

B 1
- - ly close.

B 2
- - ly close.

Vln. I

Vln. II

Vla.

Vc.

D.B.

ff

ff

357

S & A

T & B

Vln. I

Vln. II

Vla.

Vc.

D.B.

divisi

360

S & A

T & B

Vln. I

Vln. II

Vla.

Vc.

D.B.

Largo

363

S & A

T & B

Largo

sempre forte e con gran espressione

Vln. I

Vln. II

Vla.

Vc.

D.B.

367

S & A

T & B

Vln. I

Vln. II

Vla.

Vc.

D.B.

Quasi Recit. - Unison piano

371

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

T & B

Vln. I *cresc.*

Vln. II *mp*

Vla. *a2*

Vc. *a2*

D.B.

376

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

T & B *tenuto.*

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f* *divisi* *a2*

D.B. *f*

381

S & A
a - tor great his con - stel - la - tions set, And the well - bal - lanced World on

T & B

Vln. I

Vln. II

Vla.

Vc.

D.B.

dim. *mp*

386

S & A
hin - ges hung, And cast the dark foun - da - tions deep,

T & B

Vln. I

Vln. II

Vla.

Vc.

D.B.

f

cresc. *più f* *cresc.* *ff*

cresc. *più f* *cresc.* *ff*

cresc. *più f* *cresc.* *ff*

a2 *cresc.* *più f* *cresc.*

cresc. *più f* *cresc.*

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

S & A
T & B

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

Vln. I *poco rit.* *sf* *sf* *rit. e dim.* *dim.* *p*

Vln. II *dim.* *p*

Vla. *dim.* *p*

Vc. *divisi* *ff* *dim.* *p*

D.B. *ff* *dim.* *p*

Detailed description: This musical score covers measures 391 to 394. It features vocal parts for Soprano and Alto (S & A) and Tenor and Bass (T & B), and string parts for Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The vocal parts have lyrics: "And bid the well-'tring waves their oo - zy chan-nel keep." The score includes various performance instructions such as *poco rit.*, *dim.*, *rit. e dim.*, *sf*, *ff*, and *p*. The string parts show dynamic changes and articulation marks like accents and slurs.

FUGUE

"Ring Out, Ye Crystal Spheres"

397 **Largamente** *poco a poco accel. e cresc.*

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

D.B. *p*

Detailed description: This musical score covers measures 397 to 400. It features string parts for Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The tempo is marked **Largamente** and the dynamics are *poco a poco accel. e cresc.*. The score shows the beginning of the fugue with various string parts. The Vln. I part starts with a *p* dynamic. The Vln. II part starts with a *p* dynamic. The Vla. part starts with a *p* dynamic. The Vc. part starts with a *p* dynamic. The D.B. part starts with a *p* dynamic.

Org.

Gt. to Ped.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Org.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Allegro energico

Org. *ff*

B. Solo

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

Allegro energico

S 1 *ff* *dim.* *mp*

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

S 2 *ff* *dim.* *mp*

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

A *ff* *dim.* *mp*

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

T *ff* *dim.* *mp*

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

B *ff* *dim.* *mp*

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

Allegro energico

Vln. I *ff*

Vln. II *ff*

Vla. *ff* Div.

Vc. *ff* Div.

D.B. *ff*

420

Org.

B. Solo

420

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

420

pow'r to touch our sen - ses so;

Vln. I

420

Vln. II

Vla.

Vc.

D.B.

Gt & Sw. - Full diapasons 16-8-4 ft.

425

Org.

425

B. Solo

And let the bass of heav'n's deep or - gan blow; of heav'n's deep or - gan

S 1

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

S 2

time; And let the bass of heav'n's deep or - gan blow; of heav'n's deep or - gan

A

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

T

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

B

And let the bass of heav'n's deep or - gan blow; of heav'n's deep or - gan

425

Vln. I

Vln. II

Vla.

Vc.

D.B.

Allegro vivace

430

Org.

Musical notation for the Organ part, consisting of two staves (treble and bass clef) with a grand staff brace on the left. The music is in a key signature of two flats and a 4/4 time signature. It features a series of chords and rests.

430

Allegro vivace

B. Solo

Musical notation for the Bass Solo part, consisting of a single bass clef staff. It begins with a rest followed by a series of notes.

blow;

S 1

Musical notation for the Soprano 1 part, consisting of a single treble clef staff. It includes lyrics: "And with your nine - fold har - mo - ny make up full con - sort to th'an -". The music is marked with a forte (*f*) dynamic.

S 2

Musical notation for the Soprano 2 part, consisting of a single treble clef staff with a whole rest.

blow;

A

Musical notation for the Alto part, consisting of a single treble clef staff with a whole rest.

T

Musical notation for the Tenor part, consisting of a single treble clef staff with a whole rest.

430

B

Musical notation for the Bass part, consisting of a single bass clef staff. It begins with a rest followed by a series of notes.

blow;

Allegro vivace

430

Vln. I

Musical notation for the Violin I part, consisting of a single treble clef staff. It features a dynamic marking of *sf* (sforzando) and *f* (forte).

Vln. II

Musical notation for the Violin II part, consisting of a single treble clef staff. It features a dynamic marking of *sf* and *f*.

Vla.

Musical notation for the Viola part, consisting of a single alto clef staff. It features a dynamic marking of *sf* and *f*.

Vc.

Musical notation for the Violoncello part, consisting of a single bass clef staff. It features a dynamic marking of *sf* and *f*.

D.B.

Musical notation for the Double Bass part, consisting of a single bass clef staff. It features a dynamic marking of *sf* and *f*.

435

Org.

B. Solo

S 1
gel - ic sym - pho - ny. with your har - mo - ny make up full con - sort to _____

S 2

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

T

B

435

Vln. I

Vln. II

Vla.

Vc.

D.B.

440

Org.

B. Solo

S 1

S 2

A

T

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

the an-gel - ic sym - pho - ny. with your har - mo - ny

gel - ic sym - pho - ny. with your har - mo - ny make up full

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

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

445

Org.

445

B. Solo

S 1

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

445

B

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

445

Vln. I

Vln. II

Vla.

divisi

Vc.

divisi

D.B.

450

Org.

B. Solo

S 1

S 2

A

T

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

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

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

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

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

460 *Meno mosso*

Org.

Organ part notation for measures 460-464, consisting of two staves (treble and bass clef) with rests.

Bass Solo part notation for measures 460-464, consisting of a single bass clef staff with rests.

B. Solo *mf*

Bass Solo part with lyrics: For if such ho - ly song en - wrap our fan - cy long, Time will run

S 1 *Meno mosso mp*

Soprano 1 part with lyrics: For if such ho - ly song en - wrap our fan - cy long, Time will run

S 2

Soprano 2 part with rests for measures 460-464.

A *mp*

Alto part with lyrics: en - wrap our fan - cy long, Time will run

T *mp*

Tenor part with lyrics: For if such ho - ly song en - wrap our fan - cy long, Time will run

B *mp*

Bass part with lyrics: For if such ho - ly song en - wrap our fan - cy long, Time will run

Vln. I *Meno mosso*

Violin I part with *Meno mosso* tempo marking.

Vln. II

Violin II part.

Vla. *p*

Viola part with triplets and *p* dynamic marking.

Vc. *p*

Violoncello part with triplets and *p* dynamic marking.

D.B. *p*

Double Bass part with triplets and *p* dynamic marking.

poco a poco accel.

470

Org.

B. Solo

lep - rous Sin will 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 -

S 2

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

A

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

T

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

B

and Hell will pass a -

poco a poco accel.

Vln. I

pizz. arco

Vln. II

pizz. arco

Vla.

pizz. arco

Vc.

p pizz. arco

D.B.

475 *poco accel.* **Lento**

Org.

B. Solo *f a piacere*
And leave her do - lor - ous man - sions

S 1 *poco accel.* **Lento**
way,

S 2
way,

A
way,

T
way,

B
way,

Vln. I *poco accel.* *cresc.* *colla voce sf* **Lento**

Vln. II *cresc.* *colla voce sf*

Vla. *cresc.* *colla voce sf*

Vc. *cresc.* *colla voce sf* a2

D.B. *cresc.* *colla voce sf*

Tempo della fuga

480

Org.

480

poco dim

B. Solo

— to the peer - ing day.

Tempo della fuga

S 1

S 2

A

T

8

f

And Heav'n, as at some

480

f

B

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

Tempo della fuga

480

poco rit.

dim. p

Vln. I

poco rit.

f

Vln. II

dim. p

poco rit.

f

Vla.

dim. p

poco rit.

f

Vc.

dim. p

poco rit.

f

D.B.

485

Org.

B. Solo

S 1

S 2

A

T

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

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

And

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

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

gates of her high pal - lace hall.

490

Org.

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

8 — And hea - ven and Heav'n, as at some fes - ti - val will op'e the wide

490

B

And Heav'n, as — at some

490

Vln. I

Vln. II

Vla.

Vc.

D.B.

495

Org.

B. Solo

S 1

S 2

A

T

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

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

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

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

gate of her high pal - ace hall.

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

500

Org.

B. Solo

S 1

S 2

A

T

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

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

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

val, And Heav'n, as

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

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

f

8

505

Org.

f

B. Solo

S 1

at some fes - ti - val, will op'e the wide _____

S 2

at some fes - ti - val, will op'e the wide _____

A

at some fes - ti - val, will op'e the wide _____

T

at some fes - ti - val, will op'e the wide _____

B

505 *ff*

will op'e the wide gates _____ the wide

Vln. I

Vln. II

Vla.

Vc.

D.B.

ff

515

Org.

B. Solo

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

S 1

S 2

A

T

B

515

Vln. I

mp

espress.

Vln. II

Vla.

Vc.

D.B.

Molto più mosso

520

Org. *f*

B. Solo

pa - lace hall.

Molto più mosso *f*

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

S 2

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

T *f* And Heav'n, as

B *f* And

Molto più mosso

Vln. I

Vln. II

Vla.

Vc.

D.B.

525 *poco cresc e accel*

Org.

B. Solo

S 1 *poco cresc e accel*
val, and Heav'n, as at some fes - ti -

S 2

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

Vln. I *poco cresc e accel*

Vln. II

Vla.

Vc.

D.B.

530
Org.

B. Solo

S 1

val, _____ and Heav'n, _____ and

S 2

A

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

T

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

530
B

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

530 *gva*
Vln. I

Vln. II

Vla.

Vc.

D.B.

535
Org.

535
B. Solo

535
S 1

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

S 2

A

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

T

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

535
B

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

535
Vln. I

Vln. II

Vla.

Vc.

D.B.

Largamente

541

Org.

541

B. Solo

Largamente

S 1

high pal - - ace hall.

S 2

A

high pal - - ace hall.

T

her high pal - - ace hall.

541

B

her high pal - - ace hall.

Largamente

541

Vln. I

Vln. II

Vla.

Vc.

D.B.

547

Org.

B. Solo

S 1

S 2

A

T

B

547

Vln. I

Vln. II

Vla.

Vc.

D.B.

8

Detailed description: This page of a musical score contains measures 547 through 551. The score is arranged in a vertical stack of staves. At the top is the Organ part, which features a complex texture of chords and sustained notes in both the treble and bass clefs. Below the organ is a Bass Solo part, which is mostly silent, indicated by a series of horizontal lines. The vocal parts include Soprano 1, Soprano 2, Alto, Tenor, and Bass. Soprano 1 has a melodic line with some rests, while the other vocal parts are mostly silent. The string section consists of Violin I, Violin II, Viola, Violoncello, and Double Bass. Violin I has a prominent, fast-moving melodic line. Violin II, Viola, and Cello provide harmonic support with sustained notes and some rhythmic patterns. The Double Bass part is also present at the bottom of the score.

552

Org.

B. Solo

S 1

S 2

A

T

B

552

Vln. I

Vln. II

Vla.

Vc.

D.B.



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