



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.
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Unpublished - No Record of Public Performance



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



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- Source unpublished/out-of-print English composer compositions that are in the U.S. public domain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

Professor of Music
University of Minnesota - School of Music
Minneapolis, Minnesota USA

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

David Fielding - dhcfielding@charter.net

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-rate ness." 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 Wizards 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

f

sf

divisi

a2

molto express.

Violin I

Violin II

Viola

Cello I

Cello II

Double Bass

semper cresc.

Vln. I

Vln. II

Vla.

Vc. I

Vc. II

D.B.

16

Vln. I espress.

Vln. II *sff* dim.

Vla. *sff* dim.

Vc. I dim.

Vc. II dim.

D.B. dim. pizz. *pp*

dim. *mp* arco *pp*

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*

Colla voce (quasi recit.)

30

Bar. Solo *f* > *dim.*

This is the month and this the hap - py morn where-in the Son of Heaven's e - ter - nal

Colla voce (quasi recit.)

Vln. I *f* *dim.* *p*

Vln. II *f* *dim.* *p* *cresc.*

Vla. *f* *dim.* *p*

Vc. I *f* *dim.* *p*

Vc. II *f* *dim.* *p*

D.B. *f* *dim.*

35 *a piacere*

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

Vln. I (b) *p.*
cresc. *fp*

Vln. II (b) *p.*
cresc. *fp*

Vla. *fp*

Vc. I (b) *p.*
cresc.

Vc. II (b) *p.*
cresc.

D.B. (b) *p.*
cresc.

41

Bar. Solo

bring; For so the ho - ly sa - ges

Vln. Solo

Vln. I

Vln. II

Vla.

Vc. I

Vc. II

D.B.

46

Bar. Solo

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

Vln. Solo

Vln. I

Vln. II

Vla.

Vc. I

Vc. II

D.B.

cresc.

51

Bar. Solo

with His Father work us a per - pet -

51

Vln. Solo

dim.

Col Tutti Primo

Vln. I

Vln. II

Vla.

Vc. I

Vc. II

D.B.

p

d

p

p

p

p

56

tenuto

Bar. Solo

- ual peace.

Vln. I

pp e legato

Vln. II

p

Vla.

p

Vc. I

pp e legato

Vc. II

pp

D.B.

pp

61

Bar. Solo *rallentando.* **Tempo primo.**
p *dim.*

Vln. I *rallentando.* **Tempo primo.**
f dim. *> p* *pp* *p*

Vln. II *cresc.* *f dim.* *> p* *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.

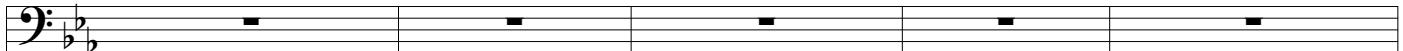
The musical score consists of six staves. The first staff, labeled 'Bar. Solo', contains four measures of silence. The subsequent staves (Vln. I, Vln. II, Vla., Vc. I, Vc. II, and D.B.) each have six measures. Vln. I starts with a dotted quarter note. Vln. II and Vla. begin with eighth-note patterns marked 'p'. Vc. I and Vc. II start with eighth-note patterns marked 'p'. D.B. begins with a dotted half note. Measures 1-3 of all staves are followed by a dashed horizontal line. Measures 4-6 are preceded by dynamic markings: 'poco a poco cresc.' for Vln. I, Vln. II, Vla., Vc. I, and Vc. II; and 'p e legato' for D.B. Measures 4-6 are also preceded by a dashed horizontal line. Measure 7 of all staves is followed by another dashed horizontal line.

Bar. Solo

Musical score for orchestra, page 71, bar 71. The score includes parts for Bar. Solo, Vln. I, Vln. II, Vla., Vc. I, Vc. II, and D.B. The score shows various musical markings such as dynamic changes (f, sff), articulations (trill, slurs), and performance instructions (molto dim., divisi). The strings play eighth-note patterns, while the bassoon provides harmonic support.

calando.

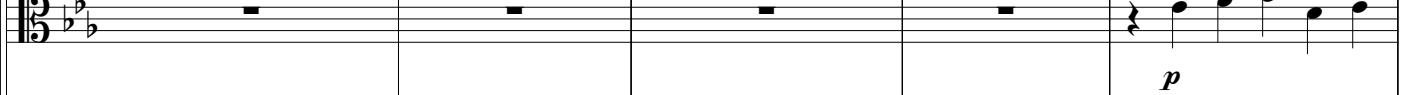
Bar. Solo



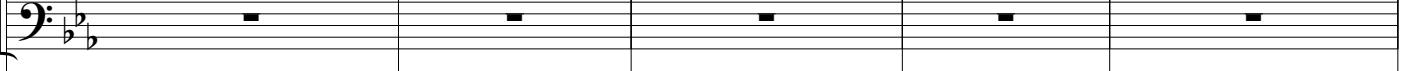
Vln. Solo



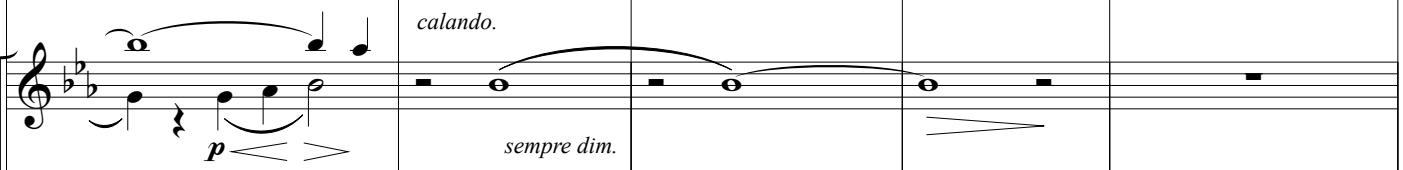
Vla. Solo



Vc. Solo



Vln. I



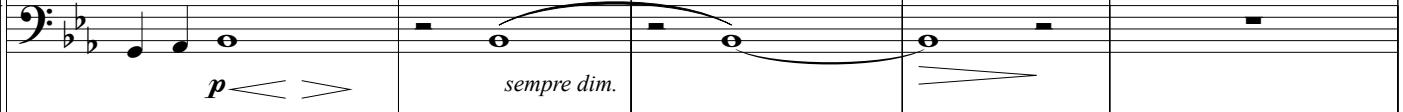
Vln. II



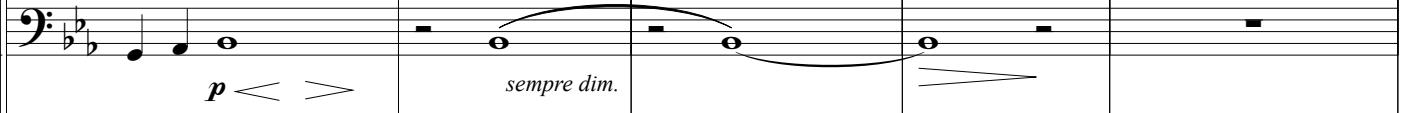
Vla.



Vc. I



Vc. II



D.B.



ARIA

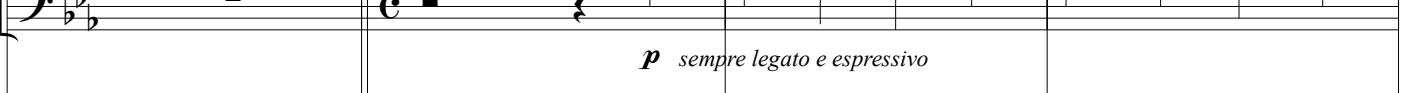
81

Andantino

Bar. Solo | C | | |

Vln. Solo |  | |

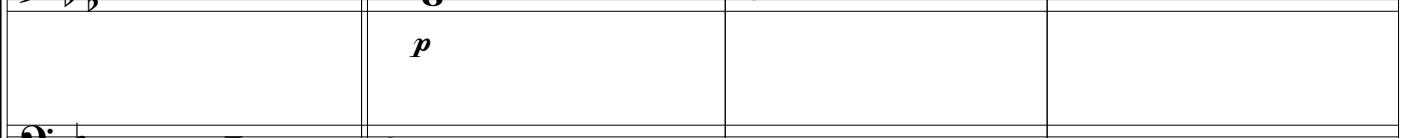
Vla. Solo | C |  | |

Vc. Solo | C |  | |

Vln. I | C | | |

Vln. II | C |  | |

Vla. | C |  | |

Vc. | C |  | |

D.B. | C |  | |

85

Bar. Solo

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

85

Vln. Solo

Vla. Solo

Vc. Solo

Vln. I

Vln. II

Vla.

Vc.

D.B.

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

dim.

Vln. II

dim.

Vla.

Vc.

D.B.

93

Bar. Solo

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

93

Vln. Solo

Vla. Solo

Vc. Solo

Vln. I

dim.

p

pp

Vln. II

dim.

p

pp

Vla.

pp

Vc.

p

pp

D.B.

97

Bar. Solo

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

Vln. Solo

Vla. Solo

Vc. Solo

Vln. I

Vln. II

Vla.

Vc.

D.B.

A tempo

101 *ad lib.*

Bar. Solo 

Vln. Solo

Vla. Solo

Vc. Solo

Vln. I

Vln. II

Vla.

Vc.

D.B.

105

Bar. Solo

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

Vln. Solo *dim.*

Vla. Solo *dim.*

Vc. Solo *dim.*

Vln. I *espress.*

Vln. II *espress.*
espress.

Vla. *cresc.*

Vc. *p* *p*

D.B. *-*

117

Bar. Solo

Vln. Solo

Vla. Solo

Vc. Solo

Vln. I

Vln. II

Vla.

Vc.

D.B.

mp

See how ___ from

sempre legato *3* *3*

p

sempre legato

p

sempre legato

p

p

pp

p

dim.

pp

p

dim.

pp

p

p

p

p

p

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.

This musical score page contains nine staves. The first staff, labeled 'Bar. Solo', features lyrics: 'far, up - on the east - ern road, the star - led wi - zards hast with o - dours'. The second staff, 'Vln. Solo', shows a continuous line of sixteenth-note patterns. The third staff, 'Vla. Solo', has eighth-note patterns. The fourth staff, 'Vc. Solo', consists of quarter-note patterns. The fifth staff, 'Vln. I', and the sixth staff, 'Vln. II', both have sustained notes with grace notes. The seventh staff, 'Vla.', the eighth staff, 'Vc.', and the ninth staff, 'D.B.', all show sustained notes. Measure numbers '121' are placed above the first two staves.

125

Bar. Solo *f* *p*
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 129 *espress.*
pp

Vla. Solo *espress.*
pp

Vc. Solo *espress.*
p

Vln. I *sempre p*

Vln. II *sempre p*

Vla. *p*

Vc. *p*

D.B. *p*

133

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

Vln. Solo *dim.* *cresc.*

Vla. Solo *dim.* *cresc.*

Vc. Solo *cresc.*

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

Vln. Solo

Vla. Solo

Vc. Solo

Vln. I

Vln. II

Vla.

Vc.

D.B.

ff dim. *molto rit.*

f *molto rit.*

f

f *g:*

divisi

145 ***p*** *sempre p*

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

Vln. Solo 145 *espress.* ***p*** *espress.*

Vla. Solo ***p***

Vc. Solo *sempre piano*

Vln. I ***pp*** ***pp***

Vln. II ***pp*** ***pp***

Vla. ***pp*** ***pp*** *3* — *3* — *3* — *3* — *3* — *3* —

Vc. ***p***

D.B. ***p***

149

Bar. Solo

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

149

Vln. Solo

p

Vla. Solo

pp

Vc. Solo

p

Vln. I

pp

Vln. II

pp

Vla.

3 3 3 3

Vc. divisi

D.B.

sempre pp

153

Bar. Solo

Vln. Solo

Vla. Solo

Vc. Solo

Vln. I

Vln. II

Vla.

Vc.

D.B.

pp

pp

pp

pp

pp

THE HYMN

“It was the winter wild”

Allegro moderato.

Soprano 1

Soprano 2

Alto

Tenor
8

Bass

Allegro moderato.

Allegro moderato.

Violin I

Violin II

Viola

Cello

Double Bass

f

più f

dim.

espress.

f

più f

dim.

f

>

dim.

f

<

dim.

f

<

dim.

Musical score for strings (Vln. I, Vln. II, Vla., Vc., D.B.) in 2/4 time, B-flat major. The score consists of five staves. Vln. I starts with eighth-note pairs followed by sixteenth-note patterns. Vln. II enters with eighth-note pairs. Vla. has eighth-note pairs with a dynamic of *mp*. Vc. and D.B. provide harmonic support with sustained notes and eighth-note pairs. Measure 5 concludes with a dynamic of *divisi*.

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 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 *divisi* *dim.* *a2* *mf*

Vln. II *dim.* *mf*

Vla. *p* *mf*

Vc. *divisi* *p..* *mf*

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

Vln. II

Vla.

Vc.

D.B.

176

S 1
S 2
A
T
B

No war, or
No war, or
No war, or
No war,
No war, or

Vln. I
Vln. II
Vla.
Vc.
D.B.

f *ff* *sff*
f *ff* *sff*
f *ff* *sff*
f *ff* *sff*

divisi

180

S 1

ff *dim.*

Poco meno mosso.

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

S 2

ff *dim.*

p

mp

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

A

ff *dim.*

p

mp

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

Vln. I

Vln. II

Vla.

Vc.

D.B.

188

S 1

f

blood; The trum - pet spake not to the arm-ed throng;

S 2

f

The trum - pet spake not to the arm-ed throng;

A

f

The trum - pet spake not to the arm-ed throng;

T

f

⁸ blood; The trum - pet spake not to the arm-ed throng;

B

f

blood; The trum - pet spake not to the arm-ed throng;

Vln. I

f

Vln. II

Vla.

Vc.

D.B.

pp

divisi

pp

divisi

pp

p

f legato

fpp

192

S 1

p

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

8 And Kings sat still with watch - ful eye,

B

p

And Kings sat still with watch - ful eye,

Vln. I

Vln. II

Vla.

Vc.

D.B.

pp

pp e legato

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 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 semper dim.

Vc. - - - - - divisi f semper dim.

D.B. - - - - - f semper dim.

202

Tranquillo

S 1 by.

S 2 by.

A by.

T by.

B by.

202

Tranquillo e con piacevole espress.

Vln. Solo

Vln. I *p* *pp*

Vln. II *p*

Vla. *p*

Vc. *p* *pp*

D.B. *p* *pp*

divisi

pp

207

S 1

S 2

A

T

B

Vln. Solo

Vln. I

Vln. II

Vla.

Vc.

D.B.

ma molto espress.

pp

2

sempre pp

This musical score page contains six systems of music. The top system has five staves labeled S 1, S 2, A, T, and B, each with a treble clef and a key signature of one sharp. The bottom system has six staves labeled Vln. Solo, Vln. I, Vln. II, Vla., Vc., and D.B., with a treble clef for the first four and a bass clef for the last two. The key signature remains one sharp throughout. Measure 207 begins with rests for all voices. The Violin Solo part starts with eighth-note pairs followed by sixteenth-note pairs, with a dynamic of *pp* and a melodic line marked '2'. The Violin I and II parts play eighth-note patterns. The Cello part features sustained notes with grace notes. The Double Bass part consists of sustained notes. Performance instructions include '*ma molto espress.*' above the Violin Solo staff and '*sempre pp*' below the Cello staff.

212

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

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

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

T **p** - - - - -

B **p** - - - - -

Vln. Solo 212 **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

Vln. Solo

Vln. I

Vln. II

Vla.

Vc.

D.B.

The musical score consists of ten staves. The top four staves are vocal parts: Soprano 1 (S 1), Soprano 2 (S 2), Alto (A), and Tenor (T). The Tenor staff has a '8' written below it. The bottom six staves are instrumental parts: Violin Solo (Vln. Solo), Violin I (Vln. I), Violin II (Vln. II), Cello (Vla.), Double Bass (D.B.), and Organ (not explicitly labeled but implied by the bass clef). Measure 217 begins with a forte dynamic. The vocal parts sing 'His reign of peace up - on the earth be - gan.' The violin solo and strings provide harmonic support. The vocal parts continue singing through the end of the measure. The organ part is indicated by a bass clef on the D.B. staff.

222

S 1

S 2

A

T

B

Vln. Solo

Vln. I

Vln. II

Vla.

Vc.

D.B.

2 2 2

cresc.

dim.

226

S 1 *mp*
 The winds with wond - der whist, _____ smoothly the wa - - ters kissed, _____

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

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

T
 $\frac{8}{8}$

B

Vln. Solo 226
p

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

T

B

230

Vln. Solo

Vln. I divisi *mf*

Vln. II

Vla.

Vc.

D.B.

sempre dim.

a2

trill

f

f

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

234

Vln. Solo

Vln. I

Vln. II

Vla.

Vc. Solo

Vc.

D.B.

239

S 1 2 2
calm sit brood - ing _____ on the charm - ed wave. _____

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

A 2 2
calm sit brood - ing _____ on the charm - ed wave. _____

T 1 —
8

T 2 —
8

B 2 —

Vln. Solo 239
Vln. I
Vln. II
Vla.
Vc. Solo
Vc.
D.B.

2
divisi
pp

2
pp

pp

243

S 1

S 2

A

T 1

8

243

T 2

8

B 2

Vln. Solo

243

Vln. I

Vln. II

Vla.

Vc. Solo

Vc.

D.B.

<img alt="A page of musical notation for orchestra and choir. The page is numbered 57 at the top right. The key signature is one sharp. The time signature changes from common time (C) to 8/8 and back to common time (C). The music is divided into measures by vertical bar lines. The vocal parts (S1, S2, A, T1, T2, B2) have rests. The instrumental parts (Vln. Solo, Vln. I, Vln. II, Vla., Vc. Solo, Vc., D.B.) play various patterns of notes and rests. Measure 1: All parts rest. Measure 2: All parts rest. Measure 3: All parts rest. Measure 4: All parts rest. Measure 5: All parts rest. Measure 6: All parts rest. Measure 7: All parts rest. Measure 8: All parts rest. Measure 9: All parts rest. Measure 10: All parts rest. Measure 11: All parts rest. Measure 12: All parts rest. Measure 13: All parts rest. Measure 14: All parts rest. Measure 15: All parts rest. Measure 16: All parts rest. Measure 17: All parts rest. Measure 18: All parts rest. Measure 19: All parts rest. 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Measure 702: All parts rest. Measure 703: All parts rest. Measure 704: All parts rest. Measure 705: All parts rest. Measure 706: All parts rest. Measure 707: All parts rest. Measure 708: All parts rest. Measure 709: All parts rest. Measure 710: All parts rest. Measure 711: All parts rest. Measure 712: All parts rest. Measure 713: All parts rest. Measure 714: All parts rest. Measure 715: All parts rest. Measure 716: All parts rest. Measure 717: All parts rest. Measure 718: All parts rest. Measure 719: All parts rest. Measure 720: All parts rest. Measure 721: All parts rest. Measure 722: All parts rest. Measure 723: All parts rest. Measure 724: All parts rest. Measure 725: All parts rest. Measure 726: All parts rest. Measure 727: All parts rest. Measure 728: All parts rest. Measure 729: All parts rest. Measure 730: All parts rest. Measure 731: All parts rest. Measure 732: All parts rest. Measure 733: All parts rest. Measure 734: All parts rest. Measure 735: All parts rest. Measure 736: All parts rest. Measure 737: All parts rest. Measure 738: All parts rest. Measure 739: All parts rest. Measure 740: All parts rest. Measure 741: All parts rest. Measure 742: All parts rest. Measure 743: All parts rest. Measure 744: All parts rest. Measure 745: All parts rest. Measure 746: All parts rest. Measure 747: All parts rest. Measure 748: All parts rest. Measure 749: All parts rest. Measure 750: All parts rest. Measure 751: All parts rest. Measure 752: All parts rest. Measure 753: All parts rest. Measure 754: All parts rest. Measure 755: All parts rest. Measure 756: All parts rest. Measure 757: All parts rest. Measure 758: All parts rest. Measure 759: All parts rest. Measure 760: All parts rest. Measure 761: All parts rest. Measure 762: All parts rest. Measure 763: All parts rest. Measure 764: All parts rest. Measure 765: All parts rest. Measure 766: All parts rest. Measure 767: All parts rest. Measure 768: All parts rest. Measure 769: All parts rest. Measure 770: All parts rest. Measure 771: All parts rest. Measure 772: All parts rest. Measure 773: All parts rest. Measure 774: All parts rest. Measure 775: All parts rest. Measure 776: All parts rest. Measure 777: All parts rest. Measure 778: All parts rest. Measure 779: All parts rest. Measure 780: All parts rest. Measure 781: All parts rest. Measure 782: All parts rest. Measure 783: All parts rest. Measure 784: All parts rest. Measure 785: All parts rest. Measure 786: All parts rest. Measure 787: All parts rest. Measure 788: All parts rest. Measure 789: All parts rest. Measure 790: All parts rest. Measure 791: All parts rest. Measure 792: All parts rest. Measure 793: All parts rest. Measure 794: All parts rest. Measure 795: All parts rest. Measure 796: All parts rest. Measure 797: All parts rest. Measure 798: All parts rest. Measure 799: All parts rest. Measure 800: All parts rest. Measure 801: All parts rest. Measure 802: All parts rest. Measure 803: All parts rest. Measure 804: All parts rest. Measure 805: All parts rest. Measure 806: All parts rest. Measure 807: All parts rest. Measure 808: All parts rest. Measure 809: All parts rest. Measure 810: All parts rest. Measure 811: All parts rest. Measure 812: All parts rest. Measure 813: All parts rest. Measure 814: All parts rest. Measure 815: All parts rest. Measure 816: All parts rest. Measure 817: All parts rest. Measure 818: All parts rest. Measure 819: All parts rest. Measure 820: All parts rest. Measure 821: All parts rest. Measure 822: All parts rest. Measure 823: All parts rest. Measure 824: All parts rest. Measure 825: All parts rest. Measure 826: All parts rest. Measure 827: All parts rest. Measure 828: All parts rest. Measure 829: All parts rest. Measure 830: All parts rest. Measure 831: All parts rest. Measure 832: All parts rest. Measure 833: All parts rest. Measure 834: All parts rest. Measure 835: All parts rest. Measure 836: All parts rest. Measure 837: All parts rest. Measure 838: All parts rest. Measure 839: All parts rest. Measure 840: All parts rest. Measure 841: All parts rest. Measure 842: All parts rest. Measure 843: All parts rest. Measure 844: All parts rest. Measure 845: All parts rest. Measure 846: All parts rest. Measure 847: All parts rest. Measure 848: All parts rest. Measure 849: All parts rest. Measure 850: All parts rest. Measure 851: All parts rest. Measure 852: All parts rest. Measure 853: All parts rest. Measure 854: All parts rest. Measure 855: All parts rest. Measure 856: All parts rest. Measure 857: All parts rest. Measure 858: All parts rest. Measure 859: All parts rest. Measure 860: All parts rest. Measure 861: All parts rest. Measure 862: All parts rest. Measure 863: All parts rest. Measure 864: All parts rest. Measure 865: All parts rest. Measure 866: All parts rest. Measure 867: All parts rest. Measure 868: All parts rest. Measure 869: All parts rest. Measure 870: All parts rest. Measure 871: All parts rest. Measure 872: All parts rest. Measure 873: All parts rest. Measure 874: All parts rest. Measure 875: All parts rest. Measure 876: All parts rest. Measure 877: All parts rest. Measure 878: All parts rest. Measure 879: All parts rest. Measure 880: All parts rest. Measure 881: All parts rest. Measure 882: All parts rest. Measure 883: All parts rest. Measure 884: All parts rest. Measure 885: All parts rest. Measure 886: All parts rest. Measure 887: All parts rest. Measure 888: All parts rest. Measure 889: All parts rest. Measure 890: All parts rest. Measure 891: All parts rest. Measure 892: All parts rest. Measure 893: All parts rest. Measure 894: All parts rest. Measure 895: All parts rest. Measure 896: All parts rest. Measure 897: All parts rest. Measure 898: All parts rest. Measure 899: All parts rest. Measure 900: All parts rest. Measure 901: All parts rest. Measure 902: All parts rest. Measure 903: All parts rest. Measure 904: All parts rest. Measure 905: All parts rest. Measure 906: All parts rest. Measure 907: All parts rest. Measure 908: All parts rest. Measure 909: All parts rest. Measure 910: All parts rest. Measure 911: All parts rest. Measure 912: All parts rest. Measure 913: All parts rest. Measure 914: All parts rest. Measure 915: All parts rest. Measure 916: All parts rest. Measure 917: All parts rest. Measure 918: All parts rest. Measure 919: All parts rest. Measure 920: All parts rest. Measure 921: All parts rest. Measure 922: All parts rest. Measure 923: All parts rest. Measure 924: All parts rest. Measure 925: All parts rest. Measure 926: All parts rest. Measure 927: All parts rest. Measure 928: All parts rest. Measure 929: All parts rest. Measure 930: All parts rest. Measure 931: All parts rest. Measure 932: All parts rest. Measure 933: All parts rest. Measure 934: All parts rest. Measure 935: All parts rest. Measure 936: All parts rest. Measure 937: All parts rest. Measure 938: All parts rest. Measure 939: All parts rest. Measure 940: All parts rest. Measure 941: All parts rest. Measure 942: All parts rest. Measure 943: All parts rest. Measure 944: All parts rest. Measure 945: All parts rest. Measure 946: All parts rest. Measure 947: All parts rest. Measure 948: All parts rest. Measure 949: All parts rest. Measure 950: All parts rest. Measure 951: All parts rest. Measure 952: All parts rest. Measure 953: All parts rest. Measure 954: All parts rest. Measure 955: All parts rest. Measure 956: All parts rest. Measure 957: All parts rest. Measure 958: All parts rest. Measure 959: All parts rest. Measure 960: All parts rest. Measure 961: All parts rest. Measure 962: All parts rest. Measure 963: All parts rest. Measure 964: All parts rest. Measure 965: All parts rest. Measure 966: All parts rest. Measure 967: All parts rest. Measure 968: All parts rest. Measure 969: All parts rest. Measure 970: All parts rest. Measure 971: All parts rest. Measure 972: All parts rest. Measure 973: All parts rest. Measure 974: All parts rest. Measure 975: All parts rest. Measure 976: All parts rest. Measure 977: All parts rest. Measure 978: All parts rest. Measure 979: All parts rest. Measure 980: All parts rest. Measure 981: All parts rest. Measure 982: All parts rest. Measure 983: All parts rest. Measure 984: All parts rest. Measure 985: All parts rest. Measure 986: All parts rest. Measure 987: All parts rest. Measure 988: All parts rest. Measure 989: All parts rest. Measure 990: All parts rest. Measure 991: All parts rest. Measure 992: All parts rest. Measure 993: All parts rest. Measure 994: All parts rest. Measure 995: All parts rest. Measure 996: All parts rest. Measure 997: All parts rest. Measure 998: All parts rest. Measure 999: All parts rest. Measure 1000: All parts rest.</p>

247

S 1

S 2

A

T 1 8 The stars, _____ with deep _____ a - maze, Stand

T 2 8 The stars, _____ with deep _____ a - maze, Stand

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

Vln. Solo

Vln. I

Vln. II

Vla.

Vc. Solo

Vc.

D.B.

2

2

2

espress.

mp

252

S 1

S 2

A

T 1 2
8 fixed _____ in steady - fast gaze, _____ Bend - ing one way their

T 2 2
8 fixed _____ in steady - fast gaze, _____ Bend - ing one way _____ their

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

Vln. Solo

Vln. I

Vln. II

Vla.

Vc. Solo poco dim.

Vc. dim. - - - - -

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, _____

T 2

257 8 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

257

Vln. Solo

Vln. I

Vln. II

Vla.

Vc. Solo

Vc.

D.B.

divisi

mp

mf

mp

mp

mp

mp

262

S 1

S 2

A

T 1

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

262

T 2

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.

Vln. Solo

Vln. I

mp

Vln. II

Vla.

Vc. Solo

Vc.

D.B.

The musical score consists of two systems of music. The top system, starting at measure 262, features six vocal parts: Soprano 1 (S 1), Soprano 2 (S 2), Alto (A), Tenor 1 (T 1), Tenor 2 (T 2), and Bass 2 (B 2). The lyrics for T 1 and T 2 are: "— or Lu - ci - fer and of - ten warn - ed them thence." and "light, or Lu - ci - fer that of - ten warn'd them thence." The bottom system, also starting at measure 262, features six instrumental parts: Violin Solo (Vln. Solo), Violin I (Vln. I), Violin II (Vln. II), Cello (Vla.), Double Bass (D.B.), and Violoncello (Vc.). The Vln. I part has dynamics marked *mp* and *f*. The Vln. II, Vla., and Vc. parts have dynamics marked *f*. The D.B. part has a dynamic marking *f* at the end of the system.

266

S 1

S 2

A

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

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

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

266

Vln. Solo

Vln. I

Vln. II

Vla.

Vc. Solo *f* *f dim.* > <

Vc. *f*

D.B. *f* *sf*

277

S

A

T

T 1

277

T 2

B 2

Vln. I

Vln. II

Vla.

Vc. Solo

Vc.

D.B.

This musical score page contains ten staves of music. The top five staves are vocal parts: Soprano (S), Alto (A), Tenor (T), Bass 1 (T 1), and Bass 2 (T 2). The bottom five staves are instrumental parts: Violin I (Vln. I), Violin II (Vln. II), Cello (Vla.), Double Bass (D.B.), and Cello Solo (Vc. Solo). The key signature is one sharp (F# major). Measure 1 starts with rests for all parts. Measures 2-3 feature eighth-note patterns from T 1, T 2, and B 2. Measures 4-5 show eighth-note patterns from Vln. I, Vln. II, Vla., and Vc. Solo. Measures 6-7 show eighth-note patterns from Vc. Solo and Vc. (with a dynamic crescendo). Measures 8-9 show eighth-note patterns from D.B. (with a dynamic crescendo).

282

Morendo.

S

A

T

T 1

282

T 2

B 2

This section of the musical score consists of six staves for vocal parts: Soprano (S), Alto (A), Tenor (T), Tenor 1 (T 1), Tenor 2 (T 2), and Bass 2 (B 2). The key signature is one sharp, indicating G major. The tempo is marked '282'. The vocal parts are mostly silent, with short black dashes indicating minimal or sustained sound. The basso continuo part (B 2) is also mostly silent.

Morendo.

Vln. I

Vln. II

Vla.

Vc. Solo

Vc.

D.B.

This section of the musical score consists of six staves for string instruments and basso continuo. The staves are: Violin I (Vln. I), Violin II (Vln. II), Cello (Vla.), Double Bass Solo (Vc. Solo), Double Bass (Vc.), and Double Bass Continuo (D.B.). The key signature is one sharp. The violins play eighth-note patterns, while the cellos provide harmonic support with sustained notes. The double basses play sustained notes. The dynamic level is indicated as ***pp*** (pianissimo) for the cello solo and bass parts.

Semi-Chorus

287

Soprano (S) *semplice mp*
 Alto (A) *mp*
 Tenor (T) *mp*
 Violin I (Vln. I)
 Violin II (Vln. II)
 Cello (Vla.)
 Bassoon (Vc. Solo)
 Double Bass (Vc.)
 Double Bass (D.B.)

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

pp

pp

pp

pp

293

Soprano (S)
 Alto (A)
 Tenor (T)

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

tenuto.

Vln. I

Vln. II

Vla.

Vc.

D.B.

p

cresc.

p

cresc.

p

cresc.

p

cresc.

322

S 1 *cresc.* *f* *dim.*

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

S 2 *cresc.* *f* *dim.*

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

A *cresc.* *f* *dim.*

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

T *cresc.* *f* *dim.*

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

B 1 *cresc.* *f* *dim.*

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

B 2 *cresc.* *f* *dim.*

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

Vln. I

Vln. II

Vla.

Vc.

D.B.

f

f

f

f

f

Musical score for orchestra, measures 1-5. The score includes parts for Vln. I, Vln. II, Vla., Vc., and D.B. The key signature is B-flat major (two flats). The dynamics are marked **f** (forte) and *sempre forte e con gran espressione*. The strings play sustained notes with grace notes, while the bassoon provides harmonic support.

332

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

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

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

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

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

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

Vln. I

Vln. II

Vla.

Vc.

D.B.

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 bliss-ful rap-ture took: The air, such plea - sures

B 1 bliss - ful rap - ture took:

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

Vln. I *dim.*

Vln. II

Vla. *p*

Vc. *p*

D.B. *dim.*

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

⁸ 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.

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 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

Vln. I

Vln. II

Vla.

Vc.

D.B.

The musical score consists of two systems of music. The top system features six vocal parts (Soprano 1, Soprano 2, Alto, Tenor, Bass 1, Bass 2) and the bottom system features five instrumental parts (Violin I, Violin II, Cello, Double Bass). The vocal parts sing a line of lyrics: "lose, With thou - - - sand ech - oes still pro -", followed by variations of "lose, With thou - sand, with thou - - - sand ech - - oes -". The instrumental parts provide harmonic support with sustained notes and rhythmic patterns. Measure 345 begins with a forte dynamic in the orchestra, followed by a sustained note from the bassoon and a rhythmic pattern from the strings. The vocal parts enter with their melodic line, supported by the instruments. The vocal parts continue their line through the end of the measure, with the orchestra providing harmonic support throughout.

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
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

Vln. I

Vln. II

Vla.

Vcl.

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.

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

Vln. I Vln. II Vla. Vc. D.B.

Largo *sempre forte e con gran espressione*

f

f

f

f

f

367

S & A T & B

Vln. I Vln. II Vla. Vc. D.B.

sfp

sfp

sfp

sfp

Quasi Recit. - *Unison piano*

371

S & A 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.

Vc. a2

D.B.

376 *tenuto.*

S & A Morn - ing — sung, While the Cre -

T & B

Vln. I *tenuto.*

Vln. II

Vla.

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.

386

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

T & B

Vln. I

Vln. II

Vla.

Vc. a²

D.B.

391 *poco rit.*

S & A

T & B

Vln. I

Vln. II

Vla.

Vc.

D.B.

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

poco rit.

sf *sf*

rit. e dim.

dim.

dim.

divisi

ff

dim.

dim.

dim.

ff

dim.

p

p

p

p

p

p

FUGUE

“Ring Out, Ye Crystal Spheres”

397 **Largamente**

Vln. I

Vln. II

Vla.

Vc.

D.B.

poco a poco accel. e cresc.

p

p

p

p

p

404

Org.

Gt. to Ped.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Musical score for orchestra and organ, page 10, measures 410-411.

Measure 410:

- Org.**: Treble clef, B-flat key signature. Measures show sustained notes and chords.
- Vcl. I**: Treble clef, B-flat key signature. Measures show sixteenth-note patterns with "3" over groups of three.
- Vcl. II**: Treble clef, B-flat key signature. Measures show sixteenth-note patterns with "3" over groups of three.
- Vla.**: Bass clef, B-flat key signature. Measures show sixteenth-note patterns with "3" over groups of three.
- Vc.**: Bass clef, B-flat key signature. Measures show sustained notes and a wavy line at the end.
- D.B.**: Bass clef, B-flat key signature. Measures show sustained notes.

Measure 411:

- Org.**: Treble clef, B-flat key signature. Measures show sustained notes and chords.
- Vcl. I**: Treble clef, B-flat key signature. Measures show sixteenth-note patterns with "3" over groups of three, followed by a dynamic instruction: *poco cresc e accel*.
- Vcl. II**: Treble clef, B-flat key signature. Measures show sixteenth-note patterns with "3" over groups of three, followed by a dynamic instruction: *poco cresc e accel*.
- Vla.**: Bass clef, B-flat key signature. Measures show sixteenth-note patterns with "3" over groups of three, followed by a dynamic instruction: *poco cresc e accel*.
- Vc.**: Bass clef, B-flat key signature. Measures show sustained notes and a wavy line at the end.
- D.B.**: Bass clef, B-flat key signature. Measures show sustained notes.

Dynamic: *f*

Allegro energico

414

Org. *ff*

B. Solo *poco dim* *mf*

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 *Div.*

Vla. *Div.*

Vc.

D.B.

420

Org.

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

420

B

pow'r to touch our sen-ses so;

Vln. I

Vln. II

Vla.

Vc.

D.B.

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

425

Org. {

B. Solo

425 *f*

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

S 1 *f*

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

S 2 *f*

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

A *f*

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

T *f*

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

426 *f*

B *f*

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

Vln. I

Vln. II

Vla.

Vc.

D.B.

Allegro vivace

430

Org.

B. Solo **Allegro vivace**

430

B. Solo blow;

S 1 And with your nine - fold har - mo-ny make up full con - sort to th'an -

S 2 blow;

A

T

B blow;

Vln. I **Allegro vivace**

430

Vln. II

Vla.

Vc.

D.B.

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

8

435

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

440

Org.

B. Solo

S 1

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

S 2

A

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

T

⁸ And with your nine - fold har - mo - ny make up full con - sort to th'an -

B

440

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

Vln. I

Vln. II

Vla.

Vc.

D.B.

445

Org.

B. Solo

S 1

S 2

A

T

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

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

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

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

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

divisi

divisi

3

450

Org.

B. Solo

S 1

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

S 2

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. —

450

B

Make up full con - sort to the an-ge - lic sym - pho-ny. make up full

Vln. I

Vln. II

Vla.

Vc.

D.B.

455

Org.

B. Solo

S 1

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

S 2

A

con - sort con - sort to the an - angel - ic sym - pho - ny.

T

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

B

455

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

Vln. I

Vln. II

Vla.

Vc.

D.B.

ff

ff

ff

ff

ff

ff

460 *Meno mosso*

Org.

B. Solo *mf*
 For if such ho - ly song en - wrap our fan - cy long, Time will run
Meno mosso mp
 S 1 — For if such ho - ly— song en - wrap our— fan - cy long, Time will run
 S 2 —
 A — *mp* en - wrap our— fan - cy long, Time will run
 T 8 — *mp* For if such ho - ly— song en - wrap our— fan - cy long, Time will run
 B —
 Vln. I *Meno mosso*
 Vln. II
 Vla.
 Vc.
 D.B. *p*

465

Org.

B. Solo

465

S 1

S 2

A

T

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

poco a poco accel.

470

Org. (two staves)

B. Solo (Bass clef, 2 sharps)

S 1 (Treble clef)

S 2 (Treble clef)

A (Treble clef)

T (Treble clef)

B (Bass clef)

Vln. I (Treble clef)

Vln. II (Treble clef)

Vla. (Bass clef)

Vc. (Bass clef)

D.B. (Bass clef)

le - pous Sin will melt And Hell it - self will pass a - way,
poco a poco accel.

le - pous Sin will melt from earth - ly mould; and Hell will pass a -
pp

le - pous Sin will melt from earth - ly mould; and Hell will pass a -
pp

le - pous Sin will melt from earth - ly mould; and Hell will pass a -
pp

le - pous Sin will melt from earth - ly mould; and Hell will pass a -
pp

and Hell will pass a -

pizz. *arco*

pizz. *arco*

pizz. *arco*

pizz. *arco*

pizz. *arco*

475 *poco accel.*

Org. {

B. Solo 475 *a piacere*
poco accel.

S 1 way,

S 2 way,

A way,

T way,

B way,

Vln. I 475 *cresc.* *poco accel.* *colla voce* *sf*

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

Vla. *cresc.* *colla voce* *sf*

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

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

Lento

And leave her do - lor-ous man - sions

Lento

Tempo della fuga

480

Org.

B. Solo

poco dim

480

B. Solo

— to the peer - ing day.

Tempo della fuga

S 1

S 2

A

T

$\frac{8}{8}$

f

And Heav'n, as at some

480

B

f

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

Vln. I

480

poco rit.

dim. **p**

poco rit.

Vln. II

dim. **p**

poco rit.

Vla.

dim. **p**

poco rit.

Vc.

dim. **p**

poco rit.

D.B.

dim. **p**

f

Tempo della fuga

485

Org. {

B. Solo

S 1

S 2

A

T

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

485

485

f

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

f

And

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

f

palace hall.

gates of her high pal - lace hall.

485

f

the wide gates of her high pal - ace hall.

gates of her high pal - lace hall.

485

f

the wide gates of her high pal - ace hall.

gates of her high pal - lace hall.

490

Org.

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

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.
495
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.

500

f

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

And Heav'n, as

500

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

500

Vln. I

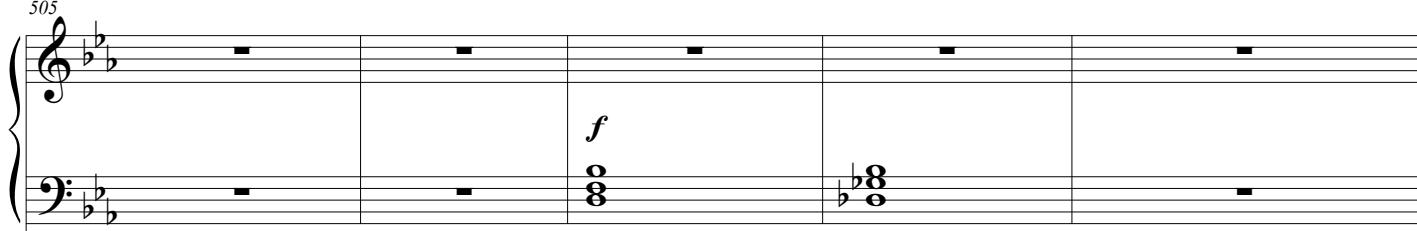
Vln. II

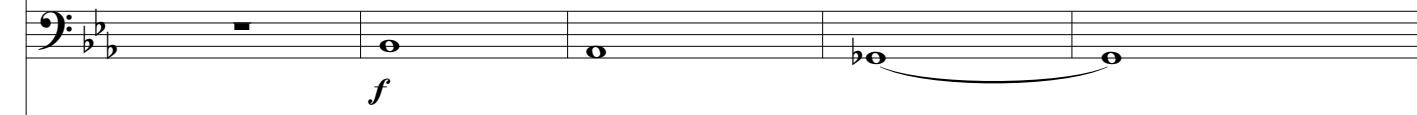
Vla.

Vc.

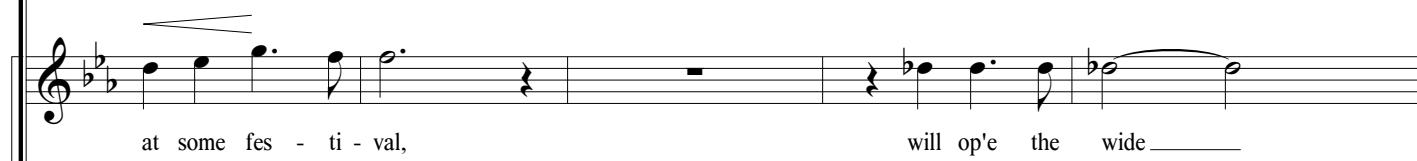
D.B.

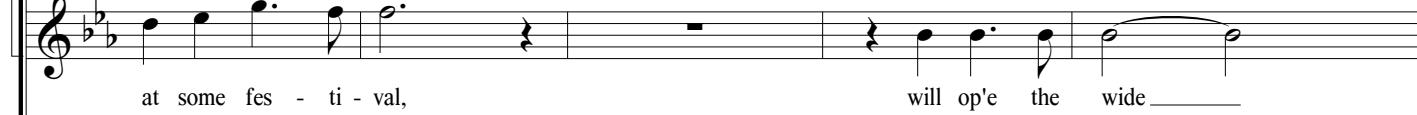
505

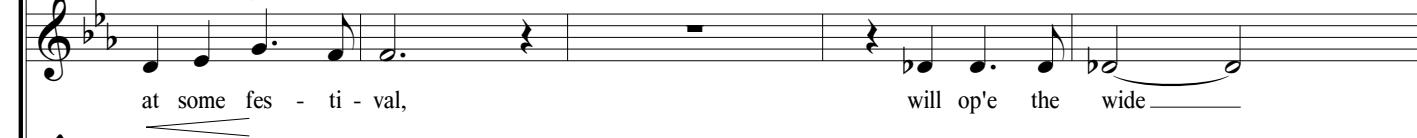
Org. 

B. Solo 

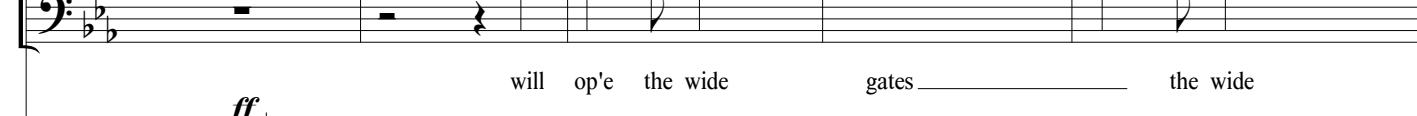
505

S 1 

S 2 

A 

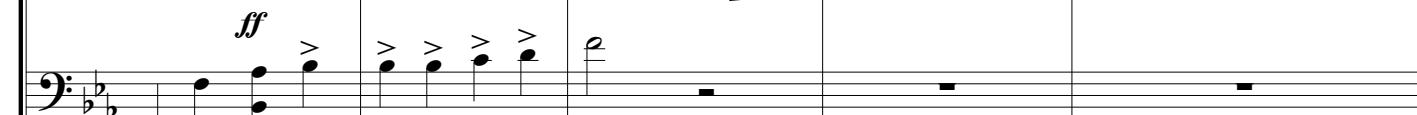
T 

B 

Vln. I 

Vln. II 

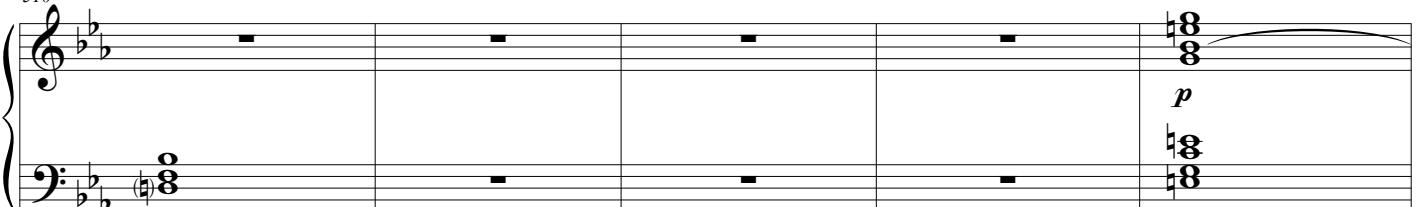
Vla. 

Vc. 

D.B. 

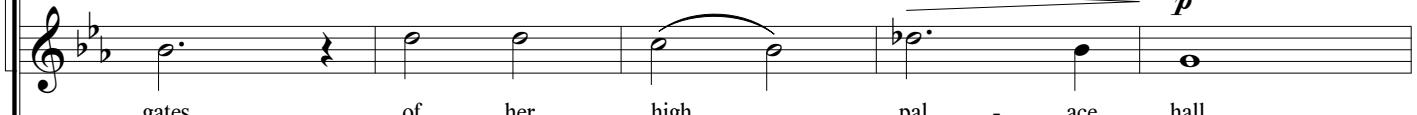
Sw.

510

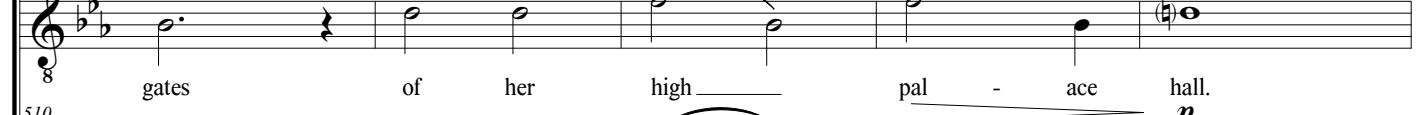
Org. 

B. Solo 

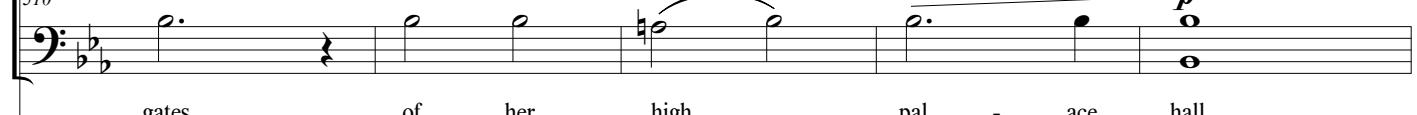
S 1 
gates of her high pal - ace hall.

S 2 
gates of her high pal - ace hall.

A 
gates of her high pal - ace hall.

T 
gates of her high pal - ace hall.

510

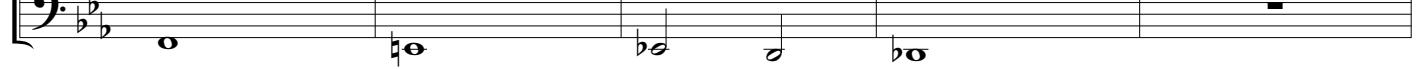
B 
gates of her high pal - ace hall.

Vln. I 

Vln. II 

Vla. 

Vc. 

D.B. 

515

Org.

B. Solo

515

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

S 1

S 2

A

T

B

Vln. I

espress.

mp

Vln. II

Vla.

Vc.

D.B.

Molto più mosso

520

Org. *f*

B. Solo pa - lace hall.

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

S 2

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

T And Heav'n, as *f*

B And *f*

Vln. I Molto più mosso

Vln. II

Vla.

Vc.

D.B.

525 *poco cresc e accel*

Org.

B. Solo

S 1 *poco cresc e accel*

S 2

A

T

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

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

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

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

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

poco cresc e accel

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, _____

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

Vln. I

Vln. II

Vla.

Vc.

D.B.

535

Org.

B. Solo

S 1

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

S 2

A

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

T

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

B

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

Vln. I

Vln. II

Vla.

Vc.

D.B.

541

Largamente

Org.

B. Solo

S 1

S 2

A

T

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

547

Org.

B. Solo

S 1

S 2

A

T

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

552

Org.

B. Solo

S 1

S 2

A

T

B

Vln. I

Vln. II

Vla.

Vc.

D.B.



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