



MYSTIC CHORUS

Movement 4 from "Christ in the Wilderness"

by
Granville Bantock

VOCAL SCORE



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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. 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 were engraved, printed and are regularly performed today, performance scores for a considerable number of compositions, both large-scale and more intimate works, are not available. These works were either never engraved or were engraved and printed 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, coupled with changing musical tastes, played a pivotal role in creating this void. As a result, music publishers lost the ability to generate revenue from the sale/rental of such music. In 1964, holograph and copyist scores from both Novello and from publishers it represented were offered to the British Library and the Royal College of Music Library (see The RCM Novello Library – The Musical Times, Feb. 1983 by Jeremy Dibble).

These autograph full score manuscripts along with copies of engraved vocal scores, widely available through various online library sources, 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 non-engraved/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:

Vocal Score:

Royal College of Music Library

Oxford University, Bodleian Music Section, Weston Library

Royal Academy of Music Library

Manuscript Transcription & Score Preparation

University of Birmingham - Cadbury Research Library GB/1/1/4

Breitkopf & Härtel No. 25775

Ass't. Librarian - library@rcm.ac.uk

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

lib.ram.ac.uk

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

Book of Isaiah

Chapter LIII

7 He was oppressed, and he was afflicted, yet he opened not his mouth: he is brought as a lamb to the slaughter, and as a sheep before her shearers is dumb, so he openeth not his mouth.

8 He was taken from prison and from judgment: and who shall declare his generation? for he was cut off out of the land of the living; for the transgression of my people was he stricken.

9 And he made his grave with the wicked, and with the rich in his death; because he had done no violence, neither was any deceit in his mouth.

10 Yet it pleased the LORD to bruise him; he hath put him to grief: when thou shalt make his soul an offering for sin, he shall see his seed, he shall prolong his days, and the pleasure of the LORD shall prosper in his hand.

11 He shall see of the travail of his soul, and shall be satisfied: by his knowledge shall my righteous servant justify many; for he shall bear their iniquities.

King James Version (KJV)



Granville Bantock was born in London. His father was an eminent Scottish surgeon. His younger brother was the dramatist and film director Leedham Bantock. Granville Bantock was intended by his parents for the Indian Civil Service but he suffered poor health and initially turned to chemical engineering. At the age of 20, when he began studying composers' manuscripts, at South Kensington Museum Library, he was drawn into the musical world. His first teacher was Dr. Gordon Saunders at Trinity College of Music. In 1888 he entered the Royal Academy of Music where he studied harmony and composition with Frederick Corder, winning the Macfarren Prize in the first year it was awarded.

Early conducting engagements took him around the world with a musical comedy troupe. With his brother Leedham Bantock he wrote a couple of music hall songs which met with some success. He founded a music magazine, *The New Quarterly Music Review*, but this lasted only a few years. In 1897, he became conductor at the New Brighton Tower concerts, where he promoted the works of Joseph Holbrooke, Frederic Hymen Cowen, Charles Steggall, Edward German, Hubert Parry, Charles Villiers Stanford, Corder and others, frequently devoting whole concerts to a single composer. He was also conductor of the Liverpool Orchestral Society with which he premiered Delius's *Brigg Fair* on 18 January

1908. He became the principal of the Birmingham and Midland Institute School of Music in 1900. He was a close friend of fellow composer Havergal Brian. He was Peyton Professor of Music at the University of Birmingham from 1908 to 1934 (in which post he succeeded Sir Edward Elgar). In 1934, he was elected Chairman of the Corporation of Trinity College of Music in London. Bantock was knighted in 1930. His students included the conductor and composer Anthony Bernard and the composer Eric Fogg. In 1898 he married Helena von Schweitzer (1868-1961) who acted as a librettist for him.

His music was influenced by folk song of the Hebrides (as in his 1915 *Hebridean Symphony*) and the works of Richard Wagner. Many of his works have an "exotic" element, including the choral epic *Omar Khayyám* (1906–09). Among his other better-known works are the overture *The Pierrot of the Minute* (1908) and the *Pagan Symphony* (1928).

Shortly after the composer's death in London in 1946, a Bantock Society was established. Its first president was Jean Sibelius, whose music Bantock championed during the early years of the century. Sibelius dedicated his Third Symphony to Bantock. Edward Elgar dedicated the second of his *Pomp and Circumstance* marches to Bantock.

MYSTIC CHORUS

Movement 4 from 'Christ in the Wilderness' - An Episode from "The Life of Christ"

Book of Isaiah
Chapter 53 - verses 7 - 11

Granville Bantock
1907

Mistico.

pp *poco*

Soprano He was op - press - ed, and he was af -

Alto He was op - press - ed, and he was af -

CHORUS I He was op - press - ed, and he was af -

Tenor He was op - press - ed,

Bass He was op - press - ed,

pp *poco*

Soprano He was op - press - ed and he was af - flict - ed, yet he

Alto He was op - press - ed and he was af - flict - ed, yet he

CHORUS II He was op - press - ed and he was af - flict - ed, yet he

Tenor He was op - press - ed and he was af - flict - ed, yet he

Bass He was op - press - ed and he was af - flict - ed, yet he

Mistico.

Organ (*ad lib.*) *pp* *sostenuto* *dim.*

pp

5 *dim.*
 flict - ed, _____

CHI *dim.* flict - ed, _____ *mp con espr.* he is

8 *dim.* and he was af - flict - ed, *mp con espr.* he is brought as a lamb to the

dim. and he was af - flict - ed,

S *dolce* o - pen-ed not his mouth: _____ *dim.* he is brought as a lamb to the slaugh - ter, and as a

A *dolce* o - pen-ed not his mouth: _____ *dim.* he is brought as a lamb to the slaugh - ter, and as a

CHI II T *dolce* o - pen-ed not his mouth: _____ *dim.* he is brought as a lamb to the slaugh - ter, and as a

B *dolce* o - pen-ed not his mouth: _____ *dim.* he is brought as a lamb to the slaugh - ter, and as a

5

1

9

p dolce *dim.*

as a lamb _____ to the slaugh-ter,

dolce *dim.* *mp dolce*

brought as a lamb to the slaugh - ter, as a lamb _____

mf *3*

slaugh - ter, so he o - pen-eth not his

mp con espr. *dolce* *dim.*

he is brought as a lamb to the slaugh - ter,

S

, mf *3* *cresc.*

sheep be-fore her shear-ers is dumb, so he o - pen-eth not his mouth, so he

A

, mf *3* *cresc.*

sheep be-fore her shear-ers is dumb, so he o - pen-eth not his mouth, _____ so he

CH II

T

, mf *3* *cresc.*

sheep be-fore her shear-ers is dumb, so he o - pen-eth not his mouth, so he

B

, mf *3* *cresc.*

sheep be-fore her shear-ers is dumb, so he o-pen-eth not his mouth, so he

1

9

dim. *mp* *mp*

13 *più p*

so he o - pen - eth not his mouth.

CHI *mp con espr.* *dim.*

to the slaugh - ter, so he o - pen-eth not his mouth.

mf *dim.*

8 mouth, so he o - pen-eth not his mouth.

mp *dim.*

so he o - pen - eth not his mouth.

S *dim.*

o - pen-eth not his mouth, he o - pen-eth not his

A *dim.*

o - pen - eth not his mouth, he o - pen-eth not his

CHI II *dim.*

T *dim.*

8 o - pen - eth not his mouth, so he o - pen-eth not his

B *dim.*

o-pen-eth not his mouth, he o - pen-eth not his

13 *dim.*

17 **Poco moto.** *mp* *cresc.*

He was ta-ken from pri-son and from

CHI *mp* He was ta - ken from pri-son and from

mp He was ta-ken from pri-son and from judg - ment, and from

mp He was ta-ken from pri-son and from judg - ment, and from

S *pp* mouth. —

A *pp* mouth. —

CHI II T *pp* mouth. —

B *pp* mouth. —

17 **Poco moto.** *pp*

2

CHI

judg-ment: and who shall de-clare his gen-er - a - tion, his gen-er -

judg-ment: and who shall de-clare his gen-er - a - tion, his gen-er -

judg-ment: and who shall de-clare his gen-er - a - tion, his gen-er -

judg-ment: and who shall de-clare his gen-er - a - tion, his gen-er -

S

A

CHI II

T

B

and from judg-ment; and who shall de-clare his gen-er - a - tion,

and from judg-ment; and who shall de-clare his gen-er - a - tion,

and from judg-ment; and who shall de-clare his gen-er - a - tion,

and from judg-ment; and who shall de-clare his gen-er - a - tion,

2

p

dim.

mp

25 *, più p*

CH I

a - tion, his gen - er - a - tion,

a - tion,

più p

a - tion, his gen - er - a - tion,

a - tion,

S

cresc.

for he was cut off out of the land of the liv - ing;

A

dim. *cresc.*

his gen - er - a - tion, for he was cut off out of the land of the liv - ing;

CH II

T

dim. *cresc.*

his gen - er - a - tion, for he was cut off out of the land of the liv - ing;

B

dim. *cresc.*

his gen - er - a - tion, for he was cut off out of the land of the liv - ing;

25 *cresc.*

29 *cresc.* 3

for the trans-gres - sion of my peo - ple, of my

CHI *cresc.*
for the trans-gres - sion of my

cresc.
for the trans-gres - sion of my

cresc.
for the trans-gres - sion of my

S *mf cresc. f p*
for the trans-gres-sion of my peo - ple was he strick-en, he was

A *mf cresc. f p*
for the trans-gres-sion of my peo - ple was he strick-en, he was strick - en,

CHI II *mf cresc. f*
for the trans-gres-sion of my peo - ple was he strick-en,

T *mf cresc. f*
for the trans-gres-sion of my peo - ple was he strick-en,

B *mf cresc. f*
for the trans-gres-sion of my peo - ple was he strick-en,

29 *mf* 3 *cresc.*

Poco più Lento.

36 *pp* *pp mezza voce*

strick - en. And he made his grave _____

CHI *più p* *pp* *pp mezza voce*

he was strick-en, he was strick-en. And he made his grave _____

più p *pp* *pp mezza voce*

8 he was strick-en, he was strick-en, strick-en. And he made his grave _____

più p *pp* *pp mezza voce*

he was strick-en, he was strick-en. And he made his

S *p con espr.* *pp mezza voce*

he was strick-en, And he made his grave _____

A *p con espr. pp* *pp mezza voce*

he was strick - en. And he made his grave _____

CHI II *più p* *pp* *pp mezza voce*

8 he was strick-en, he was strick-en. And he made his grave _____

T *più p* *pp* *pp mezza voce*

he was strick-en, he was strick-en. And he made his

B *più p* *pp* *pp mezza voce*

he was strick-en, he was strick-en. And he made his

36 **Poco più Lento.**

p dim. *pp* *pp*

4

40

CH I

— with the wick - ed and with the rich in his death; be -

p *poco cresc.*

mp cresc. con espress. *poco cresc.*

grave with the wick - ed and with the rich in his death; be -

S

— with the wick - ed and with the

mp

A

— with the wick - ed and with the rich in his

mp 3

CH II

T

— with the wick - ed and with the rich in his death;—

mp cresc. con espress. 3

B

grave with the wick - ed

4

40

p *poco cresc.*

44

cause he had done no vi - o - lence, nei - ther was a - ny de - ceit in his mouth.

cause he had done no vi - o - lence, nei - ther was a - ny de - ceit in his

cause he had done no vi - o - lence, nei - ther was a - ny de - ceit in his mouth.

cause he had done no vi - o - lence, nei - ther was a - ny de - ceit in his

S
rich in his death; nei - ther was

A
death; nei - ther was

CH I
T
8
be - cause he had done no vi - o - lence, nei - ther was

B
mp con espr.
and with the rich in his death; nei - ther was

44

mp dim.

5

48

CH I

mf

mouth. — Yet it pleas - éd the Lord to

mf

mouth. — Yet it pleas - éd the Lord to

8

S

più dim. *pp* *mf cresc.*

a - ny de-ceit in his mouth. — it pleased — the Lord to

A

più dim. *pp* *mf cresc.*

a - ny de-ceit in his mouth. — it pleased — the Lord to

CH II

T

più dim. *pp*

a - ny de-ceit in his mouth. —

B

più dim. *pp*

a - ny de-ceit in his mouth. —

5

48

più dim. *pp* *p cresc.*

52

mp

bruise him; he hath put him to grief,—

CHI I

bruise him;

mf *mp*

8 Yet it pleas - éd the Lord to bruise him, he hath

mf

Yet it pleas - éd the Lord to bruise him,

S

f *mp*

bruise him, he hath put him to grief,—

A

f

bruise him,

CHI II

T

mp cresc. *mp*

8 it pleased the Lord to bruise him, he hath

B

mp cresc. *mp*

it pleased the Lord to bruise him,

52

mf *mp cresc.* *mp* *mp*

mp

56 *mf*

CH I

he hath put him to

mp

he hath put him to grief, —

mf

put him to grief, — he hath put him to

mp

he hath put him to grief,

S

mf

he hath put him to

A

mp

he hath put him to grief, —

CH II

T

mf

put him to grief, — he hath put him to

B

mp

he hath put him to grief,

56

mp *mp* *mf*

6 *poco rall.*
dim.

60

grief, — he hath put him to grief. —

mf he hath put him to grief, he hath put him to grief. — *dim.*

8 grief, — he hath put him to grief. —

mf he hath put him to grief, he hath put him to grief. — *dim.*

S grief, — he hath *più dim.*

A *mf* he hath put him to grief, he hath *più dim.*

CHI II T grief, — he hath *più dim.*

B *mf* he hath put him to grief, he hath *più dim.*

6 *poco rall.*
dim.

60

dim.

più dim.

64 *molto rit.* **Più moto.**

mf *cresc.*

He shall see the tra - vail of his

CH I *mf* *cresc.*

He shall see the tra - vail, the

mf *cresc.*

He shall see the tra - vail of his

mf *cresc.*

He shall see the tra - vail

S *p*

put him to grief. _____

A *p*

put him to grief. _____

CH II T *p*

put him to grief. _____

B *p*

put him to grief. _____

64 *molto rit.* **Più tempo**

p *mf* *cresc.*

68 *dim.* 7

CHI I
 soul, shall see and shall be sa - tis - fied,
 tr4a - vail of his soul, and shall be sa - tis -
 soul, and shall be sa - tis - fied,
 of his soul, and shall be sa - tis - fied,

S
 He shall

A
 He shall

CHI II
 T
 He shall

B
 He shall

68 *dim.* 7

72

CHI

fied, —

Detailed description: This block contains the musical score for the first chorus (CHI). It consists of four staves: two treble clefs and two bass clefs. The key signature is three flats (B-flat, E-flat, A-flat). The first staff has a treble clef and contains a whole rest in every measure. The second staff has a treble clef and contains a half note G4, a quarter note F4, and a quarter rest in the first measure, followed by whole rests in the remaining three measures. The third staff has a treble clef and contains a whole rest in every measure. The fourth staff has a bass clef and contains a whole rest in every measure. The lyrics 'fied, —' are written below the second staff.

S

see the tra - vail of his soul, — shall see —

dim.

A

see the tra - vail, the tra - vail — of his

dim.

CH II

T

see the tra - vail of his soul, and shall —

dim.

B

see the tra - vail of his soul —

Detailed description: This block contains the musical score for the vocal parts (Soprano, Alto, Tenor, Bass) and the second chorus (CH II). It consists of six staves. The key signature is three flats. The Soprano (S) part has a treble clef and lyrics 'see the tra - vail of his soul, — shall see —' with a *dim.* marking. The Alto (A) part has a treble clef and lyrics 'see the tra - vail, the tra - vail — of his' with a *dim.* marking. The Tenor (T) part has a treble clef and lyrics 'see the tra - vail of his soul, and shall —' with a *dim.* marking. The Bass (B) part has a bass clef and lyrics 'see the tra - vail of his soul —'. The second chorus (CH II) is indicated on the left. The score includes various musical notations such as notes, rests, and dynamic markings.

72

mf

dim.

Detailed description: This block contains the piano accompaniment for the vocal parts. It consists of two staves: a treble clef and a bass clef. The key signature is three flats. The score begins with a *mf* (mezzo-forte) dynamic marking. It features a complex harmonic structure with many beamed notes and ties. A *dim.* (diminuendo) marking is present in the second measure of the treble staff. The accompaniment supports the vocal lines with a steady harmonic background.

76 *cresc.*
 he shall see, he shall see and be

CHI I *cresc.*
 he shall see, he shall see and be

8

cresc.
 he shall see the tra - vail

S *cresc.*
 and shall be sa - tis - fied, and be

A *cresc.*
 soul, and shall be sa - tis - fied, he shall see and be

CHI II

T
 be sa - tis - fied,

B *cresc.*
 and shall be sa - tis - fied, and shall be

76 *cresc.*

84

più p

sa - tis - fied, shall see the tra - vail,

mp *dim.*

and shall be sa -

mp *dim.*

he shall see the tra - vail, shall see the

mp *dim.*

he shall see the tra - vail, shall see the

mp *dim.*

he shall see the tra - vail of his

84

più p *dim.*

allargando

96 *f* *dim.*

sa - tis - fied, and he shall see the tra - vail _____

CH I

f *dim.*

sa - tis - fied, and he shall see the tra - vail _____

f *dim.*

sa - tis - fied, and he shall see the tra - vail _____

- tis - fied, and he shall see, he shall see the tra - vail

S

f *dim.*

and he shall see the tra - vail _____

A

f *dim.*

fied, and he shall see the tra - vail _____

CH II

T

f *dim.*

sa - tis - fied, and he shall see the tra - vail _____

B

f *dim.*

and he shall see, he shall see the tra - vail

allargando

96 *f* *dim.*

10

CHI I

100 *p poco rall.*
 of his soul,
p poco rall.
 of his soul,
p poco rall.
 of his soul,
p poco rall.
 of his soul,

S

p poco rall.
 of his soul,

A

p poco rall.
 of his soul,

CHI II

T

p poco rall.
 of his soul,

B

p poco rall.
 of his soul,

10

100 *p sostenuto*
p sostenuto

Largamente

103

CHI

f cresc. and shall be sa - - - tis - fied. *ff*

f cresc. and shall be sa - - - tis - - - fied. *ff*

f cresc. and shall be sa - - - shall - tis - fied. *ff*

f cresc. and shall be sa - - - shall - tis - fied. *ff*

S

f cresc. and shall be sa - - - shall - tis - fied. *ff*

A

f cresc. and shall be sa - - - shall - tis - fied. *ff*

CH II

T

f cresc. and shall be sa - - - shall - tis - - - fied. *ff*

B

f cresc. and shall be sa - - - shall - tis - fied. *ff*

Largamente

103

f cresc. *ff sostenuto*



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MUSIC SERIES

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