



THE RESURRECTION

for
Tenor solo, Mixed Chorus and Orchestra
by
Charles Villiers Stanford
(Op. 5)

Text from *Geistliche Lieder* (Spiritual Songs)
by
Friedrich G. Klopstock
(1758)

FULL SCORE



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“The Holy Women at the Tomb” by William-Adolphe Bouguereau, 1890



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.

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Editor

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Source Information

Autograph Manuscript:

Vocal Score:

Manuscript Transcription & Score Preparation

Royal College of Music Library, London, - MS 4140

Oliver Ditson Company, Boston - 5-55-67522-24, n.d.

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

Sir Charles Villiers Stanford (30 September 1852 – 29 March 1924) was an Irish composer, music teacher, and conductor of the late Romantic era. Born to a well-off and highly musical family in Dublin, Stanford was educated at the University of Cambridge before studying music in Leipzig and Berlin. He was instrumental in raising the status of the Cambridge University Musical Society, attracting international stars to perform with it.

While still an undergraduate, Stanford was appointed organist of Trinity College, Cambridge. In 1882, aged 29, he was one of the founding professors of the Royal College of Music, where he taught composition for the rest of his life. From 1887 he was also Professor of Music at Cambridge. As a teacher, Stanford was sceptical about modernism, and based his instruction chiefly on classical principles as exemplified in the music of Brahms. Among his pupils were rising composers whose fame went on to surpass his own, such as Gustav Holst and Ralph Vaughan Williams. As a conductor, Stanford held posts with the Bach Choir and the Leeds triennial music festival.

On the recommendation of Sir William Sterndale Bennett, Stanford went to Leipzig in the summer of 1874 for lessons with Carl Reinecke, professor of composition and piano at the Leipzig Conservatory. The composer Thomas Dunhill commented that by 1874 it was “the tail-end of the Leipzig ascendancy, when the great traditions of Mendelssohn had already begun to fade.” Nevertheless, Stanford did not seriously consider studying anywhere else. Neither Dublin nor London offered any comparable musical training; the most prestigious British music school, the Royal Academy of Music (RAM), was at that time hidebound and reactionary. He was dismayed to find in Leipzig that Bennett had recommended him to a German pedant no more progressive than the teachers at the RAM. Among Stanford’s compositions in 1874 was a setting of part one of Longfellow’s poem *The Golden Legend*. He intended to set the entire poem, but gave up, defeated by Longfellow’s “numerous but unconnected characters.” Stanford ignored this and other early works when assigning opus numbers in his mature years. The earliest compositions in his official list of works are a four-movement Suite for piano and a Toccata for piano, which both date from 1875.

After a second spell in Leipzig with Reinecke in 1875, which was no more productive than the first, Stanford was recommended by Joachim to study in Berlin the following year with Friedrich Kiel, whom Stanford found “a master at once sympathetic and able ... I learnt more from him in three months, than from all the others in three years.”

In 1883, the Royal College of Music was set up to replace the short-lived and unsuccessful National Training School for Music. Neither the NTSM nor the longer-established Royal Academy of Music had provided adequate musical training for professional orchestral players, and the founder-director of the college, George Grove, was determined that the new institution should succeed in doing so. His two principal allies in this undertaking were the violinist Henry Holmes and Stanford. In a study of the founding of the college, David Wright notes that Stanford had two main reasons for supporting Grove’s aim. The first was his belief that a capable college orchestra was essential to give students of composition the chance to experience the sound of their music. His second reason was the severe contrast between the competence of German orchestras and the performance of their British counterparts. He accepted Grove’s offer of the posts of professor of composition and (with Holmes) conductor of the college orchestra. He held the professorship for the rest of his life; among the best known of his many pupils were Samuel Coleridge-Taylor, Gustav Holst, Ralph Vaughan Williams, John Ireland, Rebecca Clarke, Frank Bridge and Arthur Bliss.

Stanford’s teaching seemed to be without method or plan. His criticism consisted for the most part of “I like it, my boy,” or “It’s damned ugly, my boy” (the latter in most cases). In this, perhaps, lay its value. For in spite of his conservatism, and he was intensely and passionately conservative in music as in politics, his amazingly comprehensive knowledge of musical literature of all nations and ages made one feel that his opinions, however irritating, had weight.

To Stanford’s regret, many of his pupils who achieved eminence as composers broke away from his classical, Brahmsian precepts, as he had himself rebelled against Reinecke’s conservatism. The composer George Dyson wrote, “In a certain sense the very rebellion he fought was the most obvious fruit of his methods. And in view of what some of these rebels have since achieved, one is tempted to wonder whether there is really anything better a teacher can do for his pupils than drive them into various forms of revolution.” The works of some of Stanford’s pupils, including Holst and Vaughan Williams, entered the general repertory in Britain, and to some extent elsewhere, as Stanford’s never did. For many years after his death it seemed that Stanford’s greatest fame would be as a teacher. Among his achievements at the RCM was the establishment of an opera class, with at least one operatic production every year. From 1885 to 1915 there were 32 productions, all of them conducted by Stanford.

In 1887 Stanford was appointed professor of music at Cambridge in succession to Sir George Macfarren who died in October of that year. Up to this time, the university had awarded music degrees to candidates who had not been undergraduates at Cambridge; all that was required was to pass the university’s music examinations. Stanford was determined to end the practice, and after six years he persuaded the university authorities to agree. Three years’ study at the university became a prerequisite for sitting the bachelor of music examinations.

Stanford composed a substantial number of concert works, including seven symphonies, but his best-remembered pieces are his choral works for church performance, chiefly composed in the Anglican tradition. He was a dedicated composer of opera, but none of his nine completed operas has endured in the general repertory. Some critics regarded Stanford, together with Hubert Parry and Alexander Mackenzie, as responsible for a renaissance in music from the British Isles. However, after his conspicuous success as a composer in the last two decades of the 19th century, his music was eclipsed in the 20th century by that of Edward Elgar as well as former pupils. Stanford composed about 200 works, including seven symphonies, about 40 choral works, nine operas, 11 concertos and 28 chamber works, as well as songs, piano pieces, incidental music, and organ works. He suppressed most of his earliest compositions; the earliest of works that he chose to include in his catalogue date from 1875.

Throughout his career as a composer, Stanford’s technical mastery was rarely in doubt. The composer Edgar Bainton said of him, “Whatever opinions may be held upon Stanford’s music, and they are many and various, it is, I think, always recognised that he was a master of means. Everything he turned his hand to always ‘comes off.’” On the day of Stanford’s death, one former pupil, Gustav Holst, said to another, Herbert Howells, “The one man who could get any one of us out of a technical mess is now gone from us.”

After Stanford’s death most of his music was quickly forgotten, with the exception of his works for church performance. His *Stabat Mater* and *Requiem* held their place in the choral repertoire, the latter piece championed by Sir Thomas Beecham. Stanford’s two sets of sea songs and the partsong *The Blue Bird* were still performed from time to time, but even his most popular opera, *Shamus O’Brien* came to seem old fashioned with its “stage-Irish” vocabulary. However, in his 2002 study of Stanford, Jeremy Dibble writes that the music, increasingly available on disc if not in live performance, still has the power to surprise. In Dibble’s view, the frequent charge that Stanford is “Brahms and water” was disproved once the symphonies, concertos, much of the chamber music and many of the songs became available for reappraisal when recorded for compact disc.

For comprehensive biographies of the man and his music, refer to Jeremy Dibble’s *Charles Villiers Stanford: Man and Musician*, Oxford University Press, 2002 ISBN 0-019-816383-5 and Paul Rodmell’s *Charles Villiers Stanford*, Ashgate Publishing, 2002, reissued by Routledge Publishers, 2017 ISBN 13: 978-1-85928-198-7



Auferstehn, ja auferstehn wirst du

by
Friedrich Klopstock
1758



Rise again, yes, rise again wilt thou,
My dust, though buried now!
To life immortal
Is this brief rest the portal:
Hallelujah !

For the seed is sown again to bloom
Whene'er the Lord shall come,
His harvest reaping
In us who now are sleeping :
Hallelujah !

Day of praise, of joyful tears the day,
Thou of my God the day,
When I shall number
My destined years of slumber,
Thou wakenest me !

Then shall we be like to those that dream,
When on us breaks the beam
Of that blest morrow ;
The weary pilgrim's sorrow
Is then no more.

Then into the Holiest Place leads me
My Saviour, there to rest
With Him for ever.
Praise His name who doth deliver !
Hallelujah ! Amen !

Auferstehn, ja, auferstehn wirst du,
mein Staub, nach kurzer Ruh.
Unsterblich's Leben
wird, der dich schuf, dir geben!
Halleluja!

Wieder aufzublühn werd ich gesät.
Der Herr der Ernte geht
Und sammelt Garben,
Uns ein, uns ein, die starben.
Halleluja!

Tag des Danks, der Freudenthränen Tag!
Du, meines Gottes Tag!
Wenn ich im Grabe
Genug geschlummert habe,
Erweckst du mich.

Wie den Träumenden, wirds dann uns sein;
Mit Jesu gehn wir ein
Zu seinen Freuden!
Der müden Pilger Leiden
Sind dann nicht mehr!

Ach, ins Allerheiligste führt mich
mein Mittler dann; lebt' ich
Im Heiligthume,
Zu seines Namens Ruhme!
Halleluja!

Translated by
Miss C. Winkworth

Friedrich Gottlieb Klopstock (2 July 1724 – 14 March 1803) was a German poet. His best known work is the epic poem *Der Messias* ("The Messiah") and his poem "Auferstehn, ja auferstehn wirst du" which inspired composer Gustav Mahler to set the first two stanzas for the final movement of his Symphony No. 2.

Klopstock wrote this poem after the death, on November 28, 1758, of his first wife, Meta Moller, and was first published in his *Geistliche Lieder*, vol. i., Copenhagen, 1758, p. 80, in 5 stanzas of 5 lines. It was sung by the assembled thousands when, on March 22, 1803, he was laid to rest at Meta's side in the churchyard of Ottensen, near Altona (Hamburg).

THE RESURRECTION

Friedrich Gottlieb Klopstock

1758

Charles Villiers Stanford

Completed September 21, 1874

Rescored October 25, 1876

Lento (♩ = 96)

Musical score for woodwinds, brass, and vocal soloists. The score is in common time (C) with a tempo of Lento (♩ = 96). The instruments listed are Flute 1/2, Oboe 1/2, Clarinet in B♭ 1/2, Bassoon 1/2, Horn in F 1/2, Horn in A♭ 1/2, Trumpet in F 1/2, Trombone 1/2, Bass Trombone, Timpani, Harp, Organ, Tenor Solo, Soprano, Alto, Tenor, and Bass. The woodwinds and brass instruments have rests throughout the section. The Horn in F and Trombone 1/2 parts have a few notes in the first two measures, marked with a forte (f) dynamic. The vocal soloists have rests throughout the section.

Lento (♩ = 96)

Musical score for string instruments. The score is in common time (C) with a tempo of Lento (♩ = 96). The instruments listed are Violin I, Violin II, Viola, Cello I, Cello II & III, and Double Bass. The strings enter in measure 3 with a piano (p) dynamic. The Viola, Cello I, and Cello II & III parts have long, sweeping melodic lines with slurs. The Double Bass part has a simpler, more rhythmic line. The Violin I and Violin II parts have rests throughout the section.

1

2

3

4

5

6

This musical score page contains measures 7 through 12. The instruments and parts are arranged as follows:

- Flutes:** Fl. 1/2 (measures 7-11 are rests, measure 12 has a whole note).
- Oboes:** Ob. 1/2 (measures 7-11 are rests, measure 12 has a whole note).
- Clarinets:** B♭ Cl. 1/2 (measures 7-11 are rests, measure 12 has a whole note).
- Bassoon:** Bsn. 1/2 (measures 7-11 are rests, measure 12 has a whole note).
- Horns:** Hn in F 1/2 (measures 7-11 have a melodic line starting with a first horn part *mf* and ending with a second horn part *f*; measure 12 has a whole note). Hn in A♭ 1/2 (measures 7-11 are rests, measure 12 has a whole note).
- Trumpets:** F Tpt. 1/2 (measures 7-11 are rests, measure 12 has a whole note). Tbn. 1/2 (measures 7-11 are rests, measure 12 has a whole note).
- Baritone:** B. Tbn. (measures 7-11 are rests, measure 12 has a whole note).
- Timpani:** Timp. (measures 7-11 are rests, measure 12 has a whole note).
- Organ:** Org. (measures 7-11 are rests, measure 12 has a whole note).
- Voice:** T Solo, S, A, T, B (measures 7-11 are rests, measure 12 has a whole note).
- Violins:** Vln. I, Vln. II (measures 7-11 are rests, measure 12 has a whole note).
- Viola:** Vla. (measures 7-11 have a melodic line, measure 12 has a whole note).
- Violoncello:** Vc. I, Vc. II & III (measures 7-11 have a melodic line, measure 12 has a whole note).
- Double Bass:** D.B. (measures 7-11 are rests, measure 12 has a whole note).

7

8

9

10

11

12

This musical score page contains parts for various instruments and voices across six systems. The instruments listed are Flute 1 & 2, Oboe 1 & 2, B♭ Clarinet 1 & 2, Bassoon 1 & 2, Horn in F 1 & 2, Horn in A♭ 1 & 2, Trumpet in F 1 & 2, Trombone 1 & 2, Bass Trombone, Timpani, Organ, Tenor Solo, Soprano, Alto, Tenor, Bass, Violin I, Violin II, Viola, Violoncello I, Violoncello II & III, and Double Bass. The score is written in a key signature of one flat (B♭) and a common time signature (C). Measures 13 through 18 are shown. The organ part has a *pp* dynamic marking in measure 17. The strings (Violins, Violas, Cellos, and Double Bass) play a melodic line with a *p* dynamic, while the Violin II part includes a *unis.* (unison) marking in measure 17. The vocal parts (T, A, S, T Solo) are currently silent.

13

14

15

16

17

18

This musical score page covers measures 19 through 24. The orchestration includes woodwinds (Flute, Oboe, Bassoon, Horns), brass (Trumpets, Trombones, Timpani, Organ), strings (Violins, Viola, Violoncello, Double Bass), and a vocal soloist. The woodwinds and strings have active parts, while the brass and vocal soloist are mostly silent. The score features dynamic markings such as *p*, *pp*, and *f*, as well as articulation like accents and slurs. A triplet is marked in measure 23, and the strings are marked *divisi* in measure 23. The page number 10 is in the top left corner.

19

20

21

22

23

24

This musical score page covers measures 25 through 30. The orchestration includes woodwinds (Flute, Oboe, Clarinet, Bassoon, Horns), brass (Trumpets, Trombones, Tuba), percussion (Timpani, Organ), and strings (Violins, Viola, Violoncello, Double Bass). There are also vocal staves for Tenor Solo, Soprano, Alto, Tenor, and Bass. The score features various musical notations such as dynamics (*p*, *mf*, *pp*, *cresc.*), articulation (*acc.*), and phrasing slurs. The woodwinds and strings have active parts, while the brass and percussion are mostly silent. The vocal parts are also silent throughout this section.

25

26

27

28

29

30

This musical score page contains measures 31 through 36. The instruments and parts are arranged as follows:

- Fl. 1/2:** Flute 1 and 2, mostly silent with rests.
- Ob. 1/2:** Oboe 1 and 2, mostly silent with rests.
- B♭ Cl. 1/2:** Bass Clarinet 1 and 2, playing a melodic line starting in measure 31 with a *p* dynamic.
- Bsn. 1/2:** Bassoon 1 and 2, playing a melodic line starting in measure 31 with a *pp* dynamic.
- Hn in F 1/2:** Horn in F 1 and 2, playing a melodic line starting in measure 31 with a *pp* dynamic.
- Hn in A♭ 1/2:** Horn in A♭ 1 and 2, mostly silent with rests.
- F Tpt. 1/2:** Trumpet in F 1 and 2, mostly silent with rests.
- Tbn. 1/2:** Trombone 1 and 2, mostly silent with rests.
- B. Tbn:** Baritone Trombone, mostly silent with rests.
- Timp.:** Timpani, playing a rhythmic pattern starting in measure 32 with a *pp* dynamic.
- Org.:** Organ, mostly silent with rests.
- Voice Parts:** T. Solo, S., A., T., and B. are all silent with rests.
- Vln. I & II:** Violins I and II, playing a melodic line starting in measure 31.
- Vla.:** Viola, playing a melodic line starting in measure 31.
- Vc. I & II & III:** Violoncello I, II, and III, playing a melodic line starting in measure 31.
- D.B.:** Double Bass, playing a melodic line starting in measure 31.

The score includes various musical notations such as dynamics (*pp*, *p*), articulation (*1°*), and phrasing slurs. The time signature is 3/4.

31

32

33

34

35

36

Allegro moderato

Musical score for woodwinds and strings, measures 37-42. The score includes parts for Flute 1 & 2, Oboe 1 & 2, Bass Clarinet 1 & 2, Bassoon 1 & 2, Horn in F 1 & 2, Horn in A \flat 1 & 2, Trumpet in F 1 & 2, Trombone 1 & 2, Bass Trombone, Timpani, Organ, and Solo Trombone. The key signature is one flat (B \flat) and the time signature is 3/4. The organ part is marked with a fermata. The Solo Trombone part has an 8va marking. The strings (Violin I, Violin II, Viola, Violoncello, Double Bass) are marked with dynamics *f* and *p*.

Allegro moderato

Musical score for strings, measures 37-42. The score includes parts for Violin I, Violin II, Viola, Violoncello, and Double Bass. The key signature is one flat (B \flat) and the time signature is 3/4. The Violin I part has a dynamic marking *p*. The Viola part has a dynamic marking *p*. The Violoncello and Double Bass parts have a dynamic marking *f*. The Violin II part has a dynamic marking *p*. The Viola part has a dynamic marking *p*. The Violoncello and Double Bass parts have a dynamic marking *f*. The Violin I part has a dynamic marking *p*. The Viola part has a dynamic marking *p*. The Violoncello and Double Bass parts have a dynamic marking *f*.

37

38

39

40

41

42

This musical score page contains measures 43 through 48. The instruments and parts are as follows:

- Fl. 1/2**: Flute 1 and 2, both with a flat key signature.
- Ob. 1/2**: Oboe 1 and 2, both with a flat key signature.
- B♭ Cl. 1/2**: Bass Clarinet 1 and 2, both with a flat key signature.
- Bsn. 1/2**: Bassoon 1 and 2, both with a flat key signature.
- Hn in F 1/2**: Horn in F 1 and 2, both with a flat key signature. Measures 43-44 show a melodic line with accents and slurs.
- Hn in A♭ 1/2**: Horn in A♭ 1 and 2, both with a flat key signature.
- F Tpt. 1/2**: Trumpet in F 1 and 2, both with a flat key signature.
- Tbn. 1/2**: Trumpet in B♭ 1 and 2, both with a flat key signature.
- B. Tbn**: Baritone Trumpet, with a flat key signature.
- Timp.**: Timpani, with a flat key signature.
- Org.**: Organ, with a flat key signature.
- T Solo**: Tenor Soloist, with a flat key signature.
- S**: Soprano, with a flat key signature.
- A**: Alto, with a flat key signature.
- T**: Tenor, with a flat key signature.
- B**: Bass, with a flat key signature.
- Vln. I**: Violin I, with a flat key signature.
- Vln. II**: Violin II, with a flat key signature.
- Vla.**: Viola, with a flat key signature.
- Vc.**: Violoncello, with a flat key signature. Measure 43 starts with a forte (*f*) dynamic.
- D.B.**: Double Bass, with a flat key signature. Measure 43 starts with a forte (*f*) dynamic.

Measures 43-48 are marked with measure numbers 43, 44, 45, 46, 47, and 48 at the bottom of the page.

This musical score page covers measures 49 through 54. The instrumentation includes woodwinds (Flute, Oboe, Clarinet, Bassoon, Horns), brass (Trumpets, Trombones), percussion (Timpani), strings (Violins, Viola, Violoncello, Double Bass), and voices (Soloist, Soprano, Alto, Tenor, Bass). The score features various dynamics such as *p*, *pp*, *f*, and *cresc.*, along with articulation marks like accents and slurs. The woodwinds and strings play sustained notes with some melodic movement, while the brass and percussion provide harmonic support. The vocal parts are mostly silent, with some notes appearing in measure 54.

49

50

51

52

53

54

Fl. 1/2

Ob. 1/2
cresc. un poco

B♭ Cl. 1/2
cresc. un poco

Bsn. 1/2
cresc. molto

Hn in F 1/2
cresc. un poco

Hn in A♭ 1/2

F Tpt. 1/2

Tbn. 1/2

B. Tbn

Timp.
cresc.

Org.

T Solo

S

A

T

B

Vln. I
cresc.

Vln. II
cresc.

Vla.
cresc.

Vc.
cresc. molto

D.B.
cresc. molto

55

56

57

58

59

60

Fl. 1
2

Ob. 1
2

B \flat Cl. 1
2

Bsn. 1
2

Hn in F 1
2

Hn in A \flat 1
2

F Tpt. 1
2

Tbn. 1
2

B. Tbn

Timp.

Org.

T Solo

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

p

pp

mf

dim.

p

p

p

p

p

Rise a - gain, yes,

73

74

75

76

77

78

Fl. 1/2

Ob. 1/2

B \flat Cl. 1/2

Bsn. 1/2

Hn in F 1/2

Hn in A \flat 1/2

F Tpt. 1/2

Tbn. 1/2

B. Tbn

Timp.

Org.

T Solo

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

pp

pp

pp

mf

mf

mf

p

cresc.

cresc.

mf

cresc.

Rise,

Rise,

rise a - gain wilt thou,

Rise,

Rise a - gain, yes, rise a - gain wilt thou,

Fl. 1/2 *p* *ff*

Ob. 1/2 *ff*

B♭ Cl. 1/2 *p* *ff*

Bsn. 1/2 *p* *ff*

Hn in F 1/2 *mf* *cresc.* *ff*

Hn in A♭ 1/2

F Tpt. 1/2 *f*

Tbn. 1/2 *f*

B. Tbn. *pp* *f*

Timp. *pp* *ff*

Org. *f*

T Solo

S *p* *cresc.* *ff*
 rise a - gain, yes, rise a - gain wilt thou, my dust, my

A *p* *cresc.* *ff*
 rise a - gain, yes, rise a - gain wilt thou, my dust, my

T *p* *cresc.* *ff*
 rise a - gain, yes, rise a - gain wilt thou, my dust, my

B *p* *cresc.* *ff*
 rise a - gain, yes, rise a - gain wilt thou, my dust, my

Vln. I *pp* *ff*

Vln. II *pp* *ff*

Vla. *pp* *ff*

Vc. *pp* *cresc.* *ff*

D.B. *pp* *cresc.* *ff*

85

86

87

88

89

90

Fl. 1/2

Ob. 1/2

B♭ Cl. 1/2

Bsn. 1/2

Hn in F 1/2

Hn in A♭ 1/2

F Tpt. 1/2

Tbn. 1/2

B. Tbn

Timp.

Org.

T Solo

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

Sw.

Gt.

p

cresc.

sf

f

p

dust, though buried, buried now, To life im-

dust, though buried, buried now, To life im-

dust, though buried, buried now, To life im-

dust, though buried, buried now, To life im-

p

cresc.

sf

f

p

cresc.

sf

p

cresc.

sf

p

91

92

93

94

95

96

Fl. 1/2

Ob. 1/2

B♭ Cl. 1/2

Bsn. 1/2

Hn in F 1/2

Hn in A♭ 1/2

F Tpt. 1/2

Tbn. 1/2

B. Tbn

Timp.

Org.

T Solo

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

tal!

Rise a - gain, yes,

f

dim.

p

f

dim.

p

f

dim.

p

f

dim.

p

f

dim.

p

103

104

105

106

107

108

Fl. 1
2

Ob. 1
2

B♭ Cl. 1
2

Bsn. 1
2

Hn in F 1
2

Hn in A♭ 1
2

F Tpt. 1
2

Tbn. 1
2

B. Tbn

Timp.

Org.

T Solo

S
rise a - gain, wilt thou,

A

T
Rise a - gain, yes, rise a - gain wilt thou, my

B
Rise a - gain, yes, rise a - gain wilt thou, my

Vln. I

Vln. II

Vla.

Vc.

D.B.

p

p

p

p

pp

f

f

p

p

109

110

111

112

113

114

Fl. 1/2

Ob. 1/2

B♭ Cl. 1/2

Bsn. 1/2

Hn in F 1/2

Hn in A♭ 1/2

F Tpt. 1/2

Tbn. 1/2

B. Tbn

Timp.

Org.

T Solo

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

pp

p

p

pp

pp

my dust, though buried, my dust, though buried, dust, my dust, though buried, dust, my dust, though buried

115

116

117

118

119

120

Fl. 1
2

Ob. 1
2

B♭ Cl. 1
2

Bsn. 1
2

Hn in F 1
2

Hn in A♭ 1
2

F Tpt. 1
2

Tbn. 1
2

B. Tbn

Timp.

Org.

Gt.

T Solo

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

cresc.

sf

p

f

bur - ied now, To life im - mor - tal

bur - ied now, To life im - mor - tal

bur - ied now, To life im - mor - tal

bur - ied now, To life im - mor - tal

cresc.

sf

p

cresc.

sf

p

cresc.

sf

p

cresc.

sf

p

cresc.

sf

p

cresc.

121

122

123

124

125

126

Fl. 1/2 *f* *p*
 Ob. 1/2 *f* *p*
 B♭ Cl. 1/2 *f* *p*
 Bsn. 1/2 *f* *p*
 Hn in F 1/2 *f* *p*
 Hn in A♭ 1/2 *f* *p*
 F Tpt. 1/2 *f* *p*
 Tbn. 1/2 *f* *mf*
 B. Tbn. *f*
 Timp. *f* *p*
 Org. *f* *p*
 T Solo
 S
 A
 T
 B
 Vln. I *f* *p*
 Vln. II *f* *p*
 Vla. *f* *p*
 Vc. *f* *p*
 D.B. *f* *p*

is this brief life the por
 is this brief life the por
 is this brief life the por
 is this brief life the por

Fl. 1/2

Ob. 1/2

B♭ Cl. 1/2

Bsn. 1/2

Hn in F 1/2

Hn in A♭ 1/2

F Tpt. 1/2

Tbn. 1/2

B. Tbn

Timp.

Org.

T Solo

S
tal. Hal - le - lu - - - jah!

A
tal. Hal - le - lu - - - jah!

T
tal. Hal - le - lu - - - jah!

B
tal. Hal - le - lu - - - jah!

Vln. I

Vln. II

Vla.

Vc.

D.B.

133

134

135

136

137

138

This page contains the musical score for measures 139 through 144. The orchestration includes:

- Flutes (Fl. 1 & 2)
- Oboes (Ob. 1 & 2)
- Bass Clarinet (B♭ Cl. 1 & 2)
- Bassoon (Bsn. 1 & 2)
- Horn in F (Hn in F 1 & 2)
- Horn in A♭ (Hn in A♭ 1 & 2)
- Trumpets (F Tpt. 1 & 2)
- Trombones (Tbn. 1 & 2, B. Tbn.)
- Timpani (Timp.)
- Organ (Org.)
- Soprano (S)
- Alto (A)
- Tenor (T)
- Bass (B)
- Violins I & II (Vln. I & II)
- Viola (Vla.)
- Violoncello (Vc.)
- Double Bass (D.B.)

The vocal parts (Soprano, Alto, Tenor, Bass) sing the phrase "Hal - le - lu - - jah!" across measures 139 and 140. The instrumental parts feature various textures, including chords, melodic lines, and rhythmic patterns. Dynamic markings such as *f* (forte) and *p* (piano) are present throughout the score.

Fl. 1/2

Ob. 1/2

B♭ Cl. 1/2

Bsn. 1/2

Hn in F 1/2

Hn in A♭ 1/2

F Tpt. 1/2

Tbn. 1/2

B. Tbn

Timp.

Org.

T Solo

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

145

146

147

148

149

150

Fl. 1/2

Ob. 1/2

B♭ Cl. 1/2

Bsn. 1/2

Hn in F 1/2

Hn in A♭ 1/2

F Tpt. 1/2

Tbn. 1/2

B. Tbn

Timp.

Org.

T Solo

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

seed is sown a - gain to bloom,

For the seed is sown a -

p

II°

151

152

153

154

155

156

Fl. 1/2

Ob. 1/2

B♭ Cl. 1/2

Bsn. 1/2

Hn in F 1/2

Hn in A♭ 1/2

F Tpt. 1/2

Tbn. 1/2

B. Tbn

Timp.

Org.

T Solo

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

gain to bloom,

For the seed is sown a - gain to

For the

p

pp

1°

1°

157

158

159

160

161

162

The score consists of the following parts:

- Fl. 1/2**: Flute, measures 163-164 with a long melodic line.
- Ob. 1/2**: Oboe, measure 165 with a single note and *pp* dynamic.
- B♭ Cl. 1/2**: Bass Clarinet, measures 163-164 with a melodic line.
- Bsn. 1/2**: Bassoon, rests throughout.
- Hn in F 1/2**: Horn in F, measure 165 with a single note and *pp* dynamic.
- Hn in A♭ 1/2**: Horn in A♭, measures 163-164 with a melodic line.
- F Tpt. 1/2**: Trumpet in F, rests throughout.
- Tbn. 1/2**: Tenor Trombone, rests throughout.
- B. Tbn**: Bass Trombone, rests throughout.
- Timp.**: Timpani, rests throughout.
- Org.**: Organ, rests throughout.
- T Solo**: Trombone Soloist, rests throughout.
- S**: Soprano, vocal line starting in measure 165 with lyrics "When - - e'er the".
- A**: Alto, vocal line starting in measure 165 with lyrics "When - - e'er the".
- T**: Tenor, vocal line starting in measure 165 with lyrics "When e'er the".
- B**: Bass, vocal line starting in measure 165 with lyrics "seed is sown to bloom, When - - e'er the".
- Vln. I**: Violin I, measures 163-168 with *pp staccato* dynamics.
- Vln. II**: Violin II, measures 163-168 with *pp staccato* dynamics.
- Vla.**: Viola, measures 163-168 with *pp staccato* dynamics.
- Vc.**: Violoncello, measures 163-168 with *pizz.* dynamics.
- D.B.**: Double Bass, measures 163-168.

Fl. 1
2

Ob. 1
2

B \flat Cl. 1
2

Bsn. 1
2

Hn in F 1
2

Hn in A \flat 1
2

F Tpt. 1
2

Tbn. 1
2

B. Tbn

Timp.

Org.

T Solo

S
A
T
B

Vln. I
Vln. II

Vla.

Vc.

D.B.

pp

divisi

Lord shall come, His

Lord shall come, His

Lord shall come, His

Lord shall come, His

169

170

171

172

173

174

Fl. 1/2

Ob. 1/2

B♭ Cl. 1/2

Bsn. 1/2

Hn in F 1/2

Hn in A♭ 1/2

F Tpt. 1/2

Tbn. 1/2

B. Tbn

Timp.

Org.

T Solo

S
har - - - vest reap - - - ing

A
har - - - vest reap - - - ing

T
har - - - vest reap - - - ing in

B
har - - - vest reap - - - ing in

Vln. I

Vln. II

Vla. tutti

Vc.

D.B. arco

175

176

177

178

179

180

Fl. 1
2

Ob. 1
2

B \flat Cl. 1
2

Bsn. 1
2

Hn in F 1
2

Hn in A \flat 1
2

F Tpt. 1
2

Tbn. 1
2

B. Tbn

Timp.

Org.

T Solo

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

p

cresc. poco a poco

cresc. poco a poco

cresc. poco a poco

cresc. poco a poco

cresc. poco a poco

cresc. poco a poco

cresc. poco a poco

cresc. poco a poco

cresc. poco a poco

cresc. poco a poco

cresc. poco a poco

cresc. poco a poco

cresc. poco a poco

cresc. poco a poco

cresc. poco a poco

cresc. poco a poco

cresc. poco a poco

cresc. poco a poco

cresc. poco a poco

us, in us who now are

us, in us who now are

arco

Fl. 1/2
Ob. 1/2
B♭ Cl. 1/2
Bsn. 1/2
Hn in F 1/2
Hn in A♭ 1/2
F Tpt. 1/2
Tbn. 1/2
B. Tbn.
Timp.
Org.
T Solo
S
A
T
B
Vln. I
Vln. II
Vla.
Vc.
D.B.

mp
cresc.
cresc.
cresc.
cresc.
cresc. molto.
cresc. molto.
cresc. molto.
cresc. molto.
cresc. molto.
cresc. molto.
cresc. molto.
cresc. molto.
cresc. molto.
cresc. molto.
cresc. molto.

in us who now are
in us who now are
sleep - - - ing, in us who now are
sleep - - - ing, in us who now are

Fl. 1
2

Ob. 1
2

B♭ Cl. 1
2

Bsn. 1
2

Hn in F 1
2

Hn in A♭ 1
2

F Tpt. 1
2

Tbn. 1
2

B. Tbn

Timp.

Org.

T Solo

S
sleep - - - ing, Hal - - - le -

A
sleep - - - ing, Hal - - - le -

T
sleep - - - ing, Hal - - - le -

B
sleep - - - ing, Hal - - - le -

Vln. I

Vln. II

Vla.

Vc.

D.B.

193

194

195

196

197

198

Fl. 1/2

Ob. 1/2

B♭ Cl. 1/2

Bsn. 1/2

Hn in F 1/2

Hn in A♭ 1/2

F Tpt. 1/2

Tbn. 1/2

B. Tbn

Timp.

Org.

T Solo

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

lu - - - jah! Hal - - - le - lu - - - jah!

lu - - - jah! Hal - - - le - lu - - - jah!

lu - - - jah! Hal - - - le - lu - - - jah!

lu - - - jah! Hal - - - le - lu - - - jah!

Fl. 1/2
Ob. 1/2
B♭ Cl. 1/2
Bsn. 1/2
Hn in F 1/2
Hn in A♭ 1/2
F Tpt. 1/2
Tbn. 1/2
B. Tbn.
Timp.
Org.
T Solo
S
A
T
B
Vln. I
Vln. II
Vla.
Vc.
D.B.

pp
pp
pp
mf
mf
pp
pp

rise a - gain wilt thou, wilt thou,
thou, yes, rise a - gain wilt thou,
Rise a - gain, yes, rise a - gain wilt thou, yes,
Rise a - gain, yes, rise a - gain wilt

217

218

219

220

221

222

Fl. 1/2

Ob. 1/2

B \flat Cl. 1/2

Bsn. 1/2

Hn in F 1/2

Hn in A \flat 1/2

F Tpt. 1/2

Tbn. 1/2

B. Tbn

Timp.

Org.

T Solo

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

p

cresc.

f

cresc. molto

Rise a - gain,

Rise a - gain,

rise a - gain wilt thou, wilt thou, yes, rise a - gain,

thou, yes, rise a - gain wilt thou,

223

224

225

226

227

228

Fl. 1/2

Ob. 1/2

B♭ Cl. 1/2

Bsn. 1/2

Hn in F 1/2

Hn in A♭ 1/2

F Tpt. 1/2

Tbn. 1/2

B. Tbn

Timp.

Org.

T Solo

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

p

cresc.

f

sf

ff

cresc.

rise a - gain,

rise a - gain,

yes, rise a - gain,

rise a - gain,

yes,

rise a - gain,

yes,

sf

sf

sf

sf

sf

sf

229

230

231

232

233

234

The score consists of the following parts:

- Fl. 1 & 2
- Ob. 1 & 2
- B^b Cl. 1 & 2
- Bsn. 1 & 2
- Hn in F 1 & 2
- Hn in A^b 1 & 2
- F Tpt. 1 & 2
- Tbn. 1 & 2
- B. Tbn.
- Timp.
- Org. (Grand Organ)
- T Solo (Tenor Soloist)
- S (Soprano)
- A (Alto)
- T (Tenor)
- B (Bass)
- Vln. I
- Vln. II
- Vla.
- Vc.
- D.B.

The vocal soloist (T Solo) and the vocal quartet (S, A, T, B) sing the following lyrics:

S: wilt thou, my
 A: rise a - - - gain, my
 T: wilt thou, my
 B: rise a - - - gain, my

235

236

237

238

239

240

Fl. 1/2 *fp*

Ob. 1/2 *fp*

B♭ Cl. 1/2 *fp*

Bsn. 1/2 *fp*

Hn in F 1/2 *fp*

Hn in A♭ 1/2 *fp*

F Tpt. 1/2 *fp*

Tbn. 1/2 *fp*

B. Tbn. *fp*

Timp. *pp*

Org.

T Solo

S *p*
dust. Hal - le - lu - jah!

A *p*
dust. Hal - le - lu - jah!

T *p*
dust. Hal - le - lu - jah!

B *p*
dust. Hal - le - lu - jah!

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

D.B. *p*

241

242

243

244

245

246

Fl. 1/2
Ob. 1/2
B \flat Cl. 1/2
Bsn. 1/2
Hn in F 1/2
Hn in A \flat 1/2
F Tpt. 1/2
Tbn. 1/2
B. Tbn.
Timp.
Hp.
T Solo
S
A
T
B
Vln. I
Vln. II
Vla.
Vc.
D.B.

pp

Muta in D \flat

Hal - le - lu - - - jah !
Hal - le - lu - - - jah !
Hal - le - lu - - - jah !
Hal - le - lu - - - jah !

L'istesso tempo (♩=♩)

ritardando

Fl. 1/2

Ob. 1/2

B♭ Cl. 1/2

Bsn. 1/2

Hn in F 1/2

Hn in A♭ 1/2

D♭ Tpt. 1/2

Tbn. 1/2

B. Tbn

Timp.

Hp.

T Solo

S

A

T

B

L'istesso tempo (♩=♩)

ritardando

Vln. I

Vln. II

Vla.

Vc.

D.B.

253

254

255

256

257

258

Allegro ma non troppo (♩ = 136)

Fl. 1 2

Ob. 1 2

B♭ Cl. 1 2

Bsn. 1 2

Hn in F 1 2

Hn in A♭ 1 2

D♭ Tpt. 1 2

Tbn. 1 2

B. Tbn

Timp.

Hp.

T Solo

S

A

T

B

Day of praise, of joy - ful tears the day,

Detailed description: This page of a musical score covers measures 259 to 264. The tempo is 'Allegro ma non troppo' with a quarter note equal to 136 beats per minute. The key signature has two flats (B-flat and E-flat). The score includes parts for Flute 1 & 2, Oboe 1 & 2, B-flat Clarinet 1 & 2, Bassoon 1 & 2, Horn in F 1 & 2, Horn in A-flat 1 & 2, Trumpet in D-flat 1 & 2, Trombone 1 & 2, Bass Trombone, Timpani, Harp, and a vocal soloist (T Solo). The vocal soloist's line includes the lyrics: 'Day of praise, of joy - ful tears the day,'. The harp part features triplet patterns starting in measure 261. Dynamic markings include *fp*, *pp*, *mp*, and *f*. The woodwinds and strings have various articulations and phrasings.

Allegro ma non troppo (♩ = 136)

Vln. I

Vln. II

Vla.

Vc.

D.B.

pizz.

pizz.

pizz.

fp

fp

fp

p

pp

Detailed description: This page of a musical score covers measures 259 to 264, focusing on the string ensemble. The tempo is 'Allegro ma non troppo' with a quarter note equal to 136 beats per minute. The key signature has two flats. The parts include Violin I, Violin II, Viola, Violoncello (Vc.), and Double Bass (D.B.). The Violin I, II, and Viola parts feature a rhythmic pattern of eighth notes, with some measures marked 'pizz.' (pizzicato). The Violoncello part has a long, sustained note in measure 261. The Double Bass part has a steady eighth-note accompaniment. Dynamic markings include *fp* and *pp*.

259

260

261

262

263

264

Fl. 1/2
Ob. 1/2
B♭ Cl. 1/2
Bsn. 1/2
Hn in F 1/2
Hn in A♭ 1/2
D♭ Tpt. 1/2
Tbn. 1/2
B. Tbn
Timp.
Hp.
T Solo
S
A
T
B
Vln. I
Vln. II
Vla.
Vc.
D.B.

pp
p
pp
pp
pp
pp
p
mp
pp
p
p
p
mp
pp

1^o
arco
Solo

Thou, thou of my God the day, When I shall number my

265

266

267

268

269

270

Fl. 1/2
Ob. 1/2
B♭ Cl. 1/2
Bsn. 1/2
Hn in F 1/2
Hn in A♭ 1/2
D♭ Tpt. 1/2
Tbn. 1/2
B. Tbn
Timp.
Hp.
T Solo
S
A
T
B
Vln. I
Vln. II
Vla.
Vc.
D.B.

mp
p
pp

des - tin'd years of slum - ber My God, Thou wak'n - est me,

271

272

273

274

275

276

Fl. 1/2

Ob. 1/2 *mf*

B♭ Cl. 1/2

Bsn. 1/2 *mf* *p*

Hn in F 1/2 *pp*

Hn in A♭ 1/2 *sfz*

D♭ Tpt. 1/2

Tbn. 1/2

B. Tbn.

Timp.

Harp

T Solo

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

My God, Thou wak'n - est me. Then_ shall

277

278

279

280

281

282

ritard.

Fl. 1/2

Ob. 1/2

B \flat Cl. 1/2

Bsn. 1/2

Hn in F 1/2

Hn in A \flat 1/2

D \flat Tpt. 1/2

Tbn. 1/2

B. Tbn

Timp.

Hp.

pp

T Solo

S

A

T

B

we be like to those that dream, like ___ to those that dream,

pp

ritard.

Vln. I

Vln. II

Vla.

Vc.

D.B.

pizz.

Più lento

Fl. 1
2

Ob. 1
2

B \flat Cl. 1
2

Bsn. 1
2

Hn in F 1
2

Hn in A \flat 1
2

D \flat Tpt. 1
2

Tbn. 1
2

B. Tbn.

Timp.

Hp.

T Solo

S

A

T

B

When on _____ us breaks the beam

Più lento

Vln. I

Vln. II

Vla.

Vc.

D.B.

arco

Fl. 1
2

Ob. 1
2

B \flat Cl. 1
2

Bsn. 1
2

Hn in F 1
2

Hn in A \flat 1
2

D \flat Tpt. 1
2

Tbn. 1
2

B. Tbn

Timp.

Hp.

T Solo

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

p

pp

p

of that blest mor - row, The wea - - -

295

296

297

298

299

300

The musical score is arranged in a standard orchestral layout. The woodwind section includes Flute 1 & 2, Oboe 1 & 2, Bassoon 1 & 2, Horn in F 1 & 2, Horn in A-flat 1 & 2, Trumpet in D-flat 1 & 2, Trombone 1 & 2, and Baritone Trombone. The percussion section includes Timpani and Harp. The string section includes Violin I, Violin II, Viola, Violoncello, and Double Bass. A vocal soloist part is also present. The score is in a key signature of three flats (E-flat major or C minor) and a 4/4 time signature. The vocal soloist part has lyrics: "ry pil - grim's sor - row is then no more, then no". The vocal soloist part begins in measure 301 and continues through measure 306. The orchestral accompaniment features various textures, including sustained notes in the strings and woodwinds, and rhythmic patterns in the strings and harp. Dynamics markings such as *sf* and *pp* are used throughout the score.

301

302

303

304

305

306

accelerando

Fl. 1
2

Ob. 1
2

B♭ Cl. 1
2

Bsn. 1
2

Hn in F 1
2

Hn in A♭ 1
2

D♭ Tpt. 1
2

Tbn. 1
2

B. Tbn

Timp.

Hp.

T Solo

more.

S

A

T

B

The wea - ry pil - grim's sor - - - row is then

The wea - ry pil - grim's sor - - - row is then

wea - ry pil - grim's sor - row, the wea - ry pil - grim's sor - - - row is then

wea - ry pil - grim's sor - row the wea - ry pil - grim's sor - - - row is then

Vln. I

Vln. II

Vla.

Vc.

D.B.

accelerando

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

307

308

309

310

311

312

Tempo I

The musical score is arranged in systems. The woodwind section includes Flute 1 & 2, Oboe 1 & 2, Bass Clarinet 1 & 2, Bassoon 1 & 2, Horn in F 1 & 2, Horn in A♭ 1 & 2, Trumpet 1 & 2, Trombone 1 & 2, and Baritone Trombone. The percussion section includes Timpani and Harp. The string section includes Violin I, Violin II, Viola, Violoncello, and Double Bass. The vocal section includes Tenor Solo, Soprano, Alto, Tenor, and Bass. The score features various dynamics such as *pp*, *p*, *mf*, *f*, and *sf*, and includes articulation marks like accents and slurs. The harp part features triplet patterns and a *loco* section. The vocal parts have lyrics in English.

313

314

315

316

317

318

senza rall.

The musical score is arranged in systems. The top system includes Flute 1 & 2, Oboe 1 & 2, Clarinet in Bb 1 & 2, Bassoon 1 & 2, Horn in F 1 & 2, Horn in Ab 1 & 2, Trumpet in D 1 & 2, Trombone 1 & 2, Bass Trombone, and Timpani. The middle system includes Harp and a vocal soloist (T. Solo). The bottom system includes Soprano (S), Alto (A), Tenor (T), Bass (B), Violin I, Violin II, Viola, Violoncello (Vc.), and Double Bass (D.B.).

Key performance instructions include *senza rall.* at the beginning and *pp* (pianissimo) throughout. The vocal soloist part includes a *mf* (mezzo-forte) dynamic. The harp part features triplets and a *pp* dynamic. The violin parts include *pizz.* (pizzicato) and *arco* (arco) markings.

319

320

321

322

323

324

Fl. 1
2

Ob. 1
2

B♭ Cl. 1
2

Bsn. 1
2

Hn in F 1
2

Hn in A♭ 1
2

D♭ Tpt. 1
2

Tbn. 1
2

B. Tbn.

Timp.

Hp.

T Solo

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

slum - ber, My God, thou wak'n - est me, Thou

years of slum - ber, My God, Thou

years of slum - ber, My God, Thou

years of slum - ber, My God, Thou

years, My God, Thou

pp *cresc.* *cresc.* *cresc.* *cresc.* *cresc.*

pp *pp* *cresc.* *cresc.* *cresc.* *cresc.*

pp *cresc.* *cresc.* *cresc.* *f* *cresc.*

cresc. *cresc.* *cresc.* *cresc.* *f* *cresc.*

f *f* *f* *f* *f*

cresc. *cresc.* *cresc.* *cresc.* *cresc.* *cresc.*

senza rall.

Fl. 1/2 *f*

Ob. 1/2 *f*

B♭ Cl. 1/2 *f*

Bsn. 1/2 *f*

Hn in F 1/2 *f*

Hn in A♭ 1/2 *f*

D♭ Tpt. 1/2 *f*

Tbn. 1/2 *f*

B. Tbn *f*

Timp.

Hp. *ff*

T Solo
wak'n - - - est me.

S
wak'n - - - est me.

A
wak'n - - - est me.

T
wak'n - - - est me.

B
wak'n - - - est me.

senza rall.

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

D.B. *f*

331

332

333

334

335

336

The musical score is arranged in systems. The first system includes Flute 1 & 2, Oboe 1 & 2, Clarinet in Bb 1 & 2, Bassoon 1 & 2, Horn in F 1 & 2, Horn in Ab 1 & 2, Trumpet in Db 1 & 2, Trombone 1 & 2, Baritone Trombone, Timpani, and Harp. The second system includes Soprano, Alto, Tenor, and Bass voices. The third system includes Violin I & II, Viola, Violoncello, and Double Bass. The score contains numerous triplets and dynamic markings such as *dim.*, *p*, and *pp*. The key signature is three flats (Bb, Eb, Ab) and the time signature is 4/4.

337

338

339

340

341

342

un poco Rall.

Fl. 1 2
 Ob. 1 2
 B♭ Cl. 1 2
 Bsn. 1 2
 Hn in F 1 2
 Hn in A♭ 1 2
 D♭ Tpt. 1 2
 Tbn. 1 2
 B. Tbn.
 Timp.
 Hp.

S
 A
 T
 B

un poco Rall.

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

343

344

345

346

347

348

Fl. 1
2

Ob. 1
2

B♭ Cl. 1
2

Bsn. 1
2

Hn in F 1
2

Hn in A♭ 1
2

F Tpt. 1
2

Tbn. 1
2

B. Tbn.

Timp.

Org.

S

A

T

B

p

p

p

p

Then in - to the Ho - li - est

Then in - to the Ho - li - est

Then in - to the Ho - li - est

Then in - to the Ho - li - est

Vln. I

Vln. II

Vla.

Vc.

D.B.

Fl. 1/2: II° , I° *pp*

B \flat Cl. 1/2: I° *pp*

Hn in F 1/2

Hn in A \flat 1/2: Muta in C

F Tpt. 1/2

Tbn. 1/2

B. Tbn

Timp. *p*

Org. *p*

S: Place leads me my Sa -

A: Place leads me my Sa -

T: Place leads me my Sa -

B: Place leads me my Sa -

Vln. I

Vln. II

Vla. (triplets)

Vc.

D.B.

355

356

357

358

359

360

cresc. poco a poco

Fl. 1
2

Ob. 1
2

B♭ Cl. 1
2

Bsn. 1
2

Hn in F 1
2

Hn. in C 1
2

F Tpt. 1
2

Tbn. 1
2

B. Tbn.

Timp.

Org.

S

A

T

B

viour, my Sa - - - viour,

viour, my Sa - - - viour,

viour, my Sa - - - viour,

viour, my Sa - - - viour,

cresc. poco a poco

Vln. I

Vln. II

Vla.

Vc.

D.B.

361

362

363

364

365

366

This musical score page covers measures 367 to 372. The instruments and parts include:

- Fl. 1 & 2: Flutes, with *cresc.* markings in measures 369 and 370.
- Ob. 1 & 2: Oboes, with *cresc.* markings in measures 369 and 370.
- B♭ Cl. 1 & 2: Bass Clarinets, with *cresc.* markings in measures 369 and 370.
- Bsn. 1 & 2: Bassoons, with *cresc.* markings in measures 369 and 370.
- Hn in F 1 & 2: Horns in F, with *cresc.* markings in measures 369 and 370.
- Hn. in C 1 & 2: Horns in C, with *cresc.* markings in measures 369 and 370.
- F Tpt. 1 & 2: French Trumpets, with *cresc.* markings in measures 369 and 370.
- Tbn. 1 & 2: Tenor Trombones, with *cresc.* markings in measures 369 and 370.
- B. Tbn: Baritone Trombone, with *cresc.* markings in measures 369 and 370.
- Timp.: Timpani, with *cresc.* markings in measures 369 and 370.
- Org.: Organ, with *cresc.* markings in measures 369 and 370.
- S: Soprano vocal soloist, with *cresc.* markings in measures 369 and 370.
- A: Alto vocal soloist, with *cresc.* markings in measures 369 and 370.
- T: Tenor vocal soloist, with *cresc.* markings in measures 369 and 370.
- B: Bass vocal soloist, with *cresc.* markings in measures 369 and 370.
- Vln. I & II: Violins, with *cresc.* markings in measures 369 and 370.
- Vla.: Viola, with *cresc.* markings in measures 369 and 370.
- Vc.: Violoncello, with *cresc.* markings in measures 369 and 370.
- D.B.: Double Bass, with *cresc.* markings in measures 369 and 370.

The vocal soloists (S, A, T, B) sing the lyrics: "leads me my Sa - -". The score features various musical notations including triplets, slurs, and dynamic markings.

367

368

369

370

371

372

Tempo del Primo Coro

rall.

Fl. 1/2
Ob. 1/2
B \flat Cl. 1/2
Bsn. 1/2
Hn in F 1/2
Hn. in C 1/2
F Tpt. 1/2
Tbn. 1/2
B. Tbn.
Timp.
Org.
S
A
T
B

viour. There rest - ing with Him for -
viour. There rest - ing with Him for -
viour. There rest - ing with Him for -
viour. There rest - ing with Him for -

Tempo del Primo Coro

rall.

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

373

374

375

376

377

378

Fl. 1/2

Ob. 1/2

B♭ Cl. 1/2

Bsn. 1/2

Hn in F 1/2

Hn. in C 1/2

F Tpt. 1/2

Tbn. 1/2

B. Tbn

Timp.

Org.

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

ev - er, There rest - ing with Him for - ev - er

ev - er, There rest - ing with Him for - ev - er

ev - er, There rest - ing with Him for - ev - er

ev - er, There rest - ing with Him for - ev - er

379

380

381

382

383

384

Fl. 1/2, Ob. 1/2, B♭ Cl. 1/2, Bsn. 1/2, Hn in F 1/2, Hn. in C 1/2, F Tpt. 1/2, Tbn. 1/2, B. Tbn., Timp., Org., S, A, T, B, Vln. I, Vln. II, Vla., Vc., D.B.

Sw. *p* *cresc.* Gt.

p *cresc.* *sf* *f*

Praise His Name who doth de - liv - er, And

Praise His Name who doth de - liv - er. - And

Praise His Name who doth de - liv - er, And

Praise His Name who doth de - liv - er, And

p *cresc.* *sf* *f*

p *cresc.* *sf* *f*

Fl. 1/2 *p sf p f p*

Ob. 1/2 *p sf p f p*

B♭ Cl. 1/2 *p sf p f p*

Bsn. 1/2 *p sf p f p*

Hn in F 1/2 *p sf p f p*

Hn. in C 1/2 *p sf p f p*

F Tpt. 1/2 *p sf p f p*

Tbn. 1/2 *p sf p f p*

B. Tbn *p sf p f p*

Timp. *p sf p f p*

Org. *p sf p f p*

S *p*
praise His Name, His Name who doth de-liv-

A *p*
praise His Name, His Name who doth de-liv-

T *p*
praise His Name, His Name who doth de-liv-

B *p*
praise His Name, His Name who doth de-liv-

Vln. I *p sf f p*

Vln. II *p sf f p*

Vla. *p sf f p*

Vc. *p sf p f p*

D.B. *p sf p f p*

391

392

393

394

395

396

Fl. 1
2

Ob. 1
2

B♭ Cl. 1
2

Bsn. 1
2

Hn in F 1
2

Hn. in C 1
2

F Tpt. 1
2

Tbn. 1
2

B. Tbn

Timp.

Org.

S

A

T

B

er. Hal - le -

er. Hal - le -

er. Hal - le -

er. Hal - le -

Vln. I

Vln. II

Vla.

Vc.

D.B.

397

398

399

400

401

402

Fl. 1/2

Ob. 1/2

B♭ Cl. 1/2

Bsn. 1/2

Hn in F 1/2 *ff*

Hn. in C 1/2 *ff*

F Tpt. 1/2

Tbn. 1/2

B. Tbn

Timp.

Hp.

Org.

S *ff*

A *ff*

T *ff*

B *ff*

Hal - le - lu - - - jah !

Hal - le - lu - - - jah !

Hal - le - lu - - - jah !

Hal - le - lu - - - jah !

Vln. I

Vln. II

Vla.

Vc.

D.B.

Fl. 1/2

Ob. 1/2

B♭ Cl. 1/2

Bsn. 1/2

Hn in F 1/2

Hn. in C 1/2

F Tpt. 1/2

Tbn. 1/2

B. Tbn

Timp.

Hp.

Org.

S

A

T

B

Hal - le - lu - - - jah !

Hal - le - lu - - - jah !

Hal - le - lu - - - jah !

Hal - le - lu - - - jah !

Vln. I

Vln. II

Vla.

Vc. I

Vc. II & III

D.B.

(♩ = ♩)

rall.

Tempo del Preludio

Fl. 1/2

Ob. 1/2

B♭ Cl. 1/2

Bsn. 1/2

Hn in F 1/2

Hn. in C 1/2

F Tpt. 1/2

Tbn. 1/2

B. Tbn

Timp.

Hp.

Org.

S

A

T

B

(♩ = ♩)

rall.

Tempo del Preludio

Vln. I

Vln. II

Vla.

Vc. I

Vc. II & III

D.B.

421

422

423

424

425

426

Fl. 1/2
Ob. 1/2
B♭ Cl. 1/2
Bsn. 1/2
Hn in F 1/2
Hn. in C 1/2
F Tpt. 1/2
Tbn. 1/2
B. Tbn.
Timp.
Hp.
Org.

S
A
T
B

Hal - le - lu - jah !
Hal - le - lu - jah !
Hal - le - lu -
Hal - le - lu -

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

accel. un poco

Fl. 1/2
 Ob. 1/2
 B♭ Cl. 1/2
 Bsn. 1/2
 Hn in F 1/2
 Hn. in C 1/2
 F Tpt. 1/2
 Tbn. 1/2
 B. Tbn
 Timp.
 Hp.
 Org.

S
 A
 T
 B

Hal - le - lu - jah!
 Hal - le - lu - jah!
 jah!
 jah!

Hal - le - lu - jah!
 Hal - le - lu - jah!
 jah!
 jah!

accel. un poco

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

più mosso

Fl. 1
2

Ob. 1
2

B♭ Cl. 1
2

Bsn. 1
2

Hn in F 1
2

Hn. in C 1
2

F Tpt. 1
2

Tbn. 1
2

B. Tbn

Timp.

Hp.

Org.

S

A

T

B

Hal - le - lu - jah! Hal - le - lu - jah!

Hal - le - lu - jah! Hal - le - lu - jah!

Hal - le - lu - jah! Hal - le - lu - jah!

Hal - le - lu - jah! Hal - le - lu - jah!

più mosso

Vln. I

Vln. II

Vla.

Vc.

D.B.

ff

Fl. 1/2

Ob. 1/2

B♭ Cl. 1/2

Bsn. 1/2

Hn in F 1/2

Hn. in C 1/2

F Tpt. 1/2

Tbn. 1/2

B. Tbn

Timp.

Hp.

Org.

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

Hal - le - lu - jah ! A - - - jah ! - - - - men,

Hal - le - lu - jah ! A - - - jah ! - - - - men,

Hal - le - lu - jah ! A - - - jah ! - - - - men,

Hal - le - lu - jah ! A - - - jah ! - - - - men,

Fl. 1
2

Ob. 1
2

B♭ Cl. 1
2

Bsn. 1
2

Hn in F 1
2

Hn. in C 1
2

F Tpt. 1
2

Tbn. 1
2

B. Tbn.

Timp.

Hp.

Org.

S

A

T

B

A - - - men, A - - - men.

A - - - men, A - - - men.

A - - - men, A - - - men.

A - - - men, A - - - men.

Vln. I

Vln. II

Vla.

Vc.

D.B.

457

458

459

460

461

462

Fl. 1
2

Ob. 1
2

B \flat Cl. 1
2

Bsn. 1
2

Hn in F 1
2

Hn. in C 1
2

F Tpt. 1
2

Tbn. 1
2

B. Tbn

Timp.

Hp.

Org.

S
Hal - le - lu - jah! Hal - le - lu - jah!

A
Hal - le - lu - jah! Hal - le - lu - jah!

T
Hal - le - lu - jah! Hal - le - lu - jah!

B
Hal - le - lu - jah! Hal - le - lu - jah!

Vln. I

Vln. II

Vla.

Vc.

D.B.

463

464

465

466

467

468

469

This page of a musical score contains measures 470 through 476. The instrumentation includes:

- Flute 1 & 2 (Fl. 1/2)
- Oboe 1 & 2 (Ob. 1/2)
- Bass Clarinet 1 & 2 (B \flat Cl. 1/2)
- Bassoon 1 & 2 (Bsn. 1/2)
- Horn in F 1 & 2 (Hn in F 1/2)
- Horn in C 1 & 2 (Hn. in C 1/2)
- Trumpet in F 1 & 2 (F Tpt. 1/2)
- Trombone 1 & 2 (Tbn. 1/2)
- Bass Trombone (B. Tbn)
- Timpani (Timp.)
- Piano (Hp.)
- Organ (Org.)
- Soprano (S)
- Alto (A)
- Tenor (T)
- Bass (B)
- Violin I (Vln. I)
- Violin II (Vln. II)
- Viola (Vla.)
- Violoncello (Vc.)
- Double Bass (D.B.)

The score features a variety of musical notations, including long melodic lines with slurs, chords, and rests. The organ part is particularly prominent with its sustained chords. The vocal parts (Soprano, Alto, Tenor, Bass) have long, sustained notes with slurs. The piano part includes some arpeggiated figures and chords. The woodwinds and brass parts are mostly sustained notes with some rhythmic patterns. The strings provide a harmonic foundation with sustained chords and some rhythmic movement.

470

471

472

473

474

475

476



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