



THERE IS NONE THAT CAN RESIST THY VOICE

Words selected from
Judith xvi. 14,13 & Tobit xiii. 11,13

Anthem scored for Strings, Brass,
Timpani, Organ, Soprano solo & Chorus

by
IVOR ATKINS

Composed for the 1905 Gloucester Diocesan Choral Union Festival

VOLONCELLO

COVER IMAGE

"And I Saw an Angel Standing in the Sun" [Rev. 19-17]

by
Henry John Stock
(1910)



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ENGLISH HERITAGE

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Unearthing from the Past - Preserving for the Future™

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

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Source Information

Full Score Manuscript
Vocal Score

Royal College of Music Library MS 5026a
Novello & Co. Ltd. Octavo Anthems no. 809 © 1905

Eton College Library
Manuscript Transcription & Score Preparation

Collections Administrator - EtonCollections@etoncollege.org.uk
David Fielding - dhcfielding@charter.net

Reference Material and Software

Notation Software: Dorico Pro 6.2.30.6245 *Audio Software:* NotePerformer 5 *Graphic Software:* Affinity
Document Software: Affinity *Music Notation Reference:* Behind Bars by Elaine Gould, Faber Music © 2011

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Old Testament - Judith xvi.14, 13; Tobit xiii. 11, 13

Ivor Atkins

Allegro moderato. ♩ = 116-120

Musical score for "The Swan" by Camille Saint-Saëns, featuring a bass line. The score is written in 3/4 time and includes various dynamics and articulations.

The score is divided into measures, with measure numbers 8, 15, 23, 37, 43, and 50 indicated. The key signature is B-flat major (two flats).

Dynamics and articulations include:

- ff* (fortissimo)
- sf* (sforzando)
- cresc.* (crescendo)
- mf* (mezzo-forte)
- f* (forte)
- pizz.* (pizzicato)
- arco* (arco)
- sfz* (sforzando)

The score includes several rests and slurs, indicating phrasing and timing. The final measure (50) ends with a double bar line.

57 C

ff *dim.*

66

sf

74

81

88 D

93-95

97

99-100 *f* *sfz*

105

ff pizz. arco

111 E

112-113 *ff*

117

121-123 *ff* *sfz*

V.S.

124 F Allargando..... a tempo

131 pizz. arco

138 sf pizz. (b)

144 arco G

151 Maestoso. sfz

160 H Andante espressivo

167

174

181



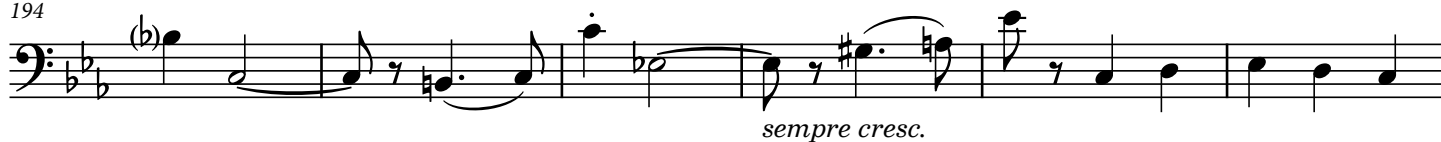
187

J

accelerando poco a poco



194



200

Tempo I



207

K



213

espress.



218

L





. . . poco . . . al . . . Lento. . .





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