

Laurence Armstrong Hughes

# Requiem for the Fallen

for SATB choir (with soloists), oboe, harp and organ

1. God is our hope (Psalm 46)
2. Strange Service (Ivor Gurney)
3. Be merciful unto me, O Lord (Psalm 86)
4. The Trumpet (Edward Thomas)
5. The Lord is my light (Psalm 27)
6. Mist on Meadows (Ivor Gurney)
7. The Send-Off (Wilfred Owen)
8. Lord, thou hast been our refuge (Psalm 90)

Duration c.25 m

# Requiem for the Fallen

Laurence  
Armstrong  
Hughes  
2013/14

## 1. God is our hope (Psalm 46)

Adagio tranquillo

♩ = c.60

SOPRANO

ALTO

TENOR

BASS

Organ

Ped.

5

S.

A.

T.

B.

Org.

9

S. fear, though the earth be moved: And though the hills be

A. fear, though the earth be moved: And though the hills be

T. will we not fear, though the earth be moved: And

B. will we not fear, though the earth be moved: And though the

Org.

12 *mf*

S. car - ried a - way in - to the midst of the sea. Be still then, and

A. car - ried a - way in - to the midst of the sea. Be still then, and

T. though the hills be car - ried a - way in - to the midst of the sea. Be still then and

B. hills be car - ried a - way in - to the midst of the sea. Be still then, and

Org.

17

S. *pp* know that I am God, \_\_\_\_\_ and know that I am God. \_\_\_\_\_ *mp* God is our hope, \_\_\_\_\_

A. *pp* know that I am God: \_\_\_\_\_ and know that I am God. \_\_\_\_\_ *mp* God is our

T. *pp* know that I am God: \_\_\_\_\_ and know that I am God. \_\_\_\_\_

B. *pp* know that I am God: \_\_\_\_\_ and know that I am God. \_\_\_\_\_

Org. *p* *pp* *mp*

25

S. \_\_\_\_\_ our hope and strength: \_\_\_\_\_ A ve-ry

A. hope, our hope and strength: \_\_\_\_\_ God is our strength, our

T. *mp* God is our hope and strength,

B. *mp* God is our hope \_\_\_\_\_ and strength, A

Org.

29

S. pre - sent help, \_\_\_\_\_ A ve - ry

A. strength and hope; A ve ry pre-sent hope, a ve - ry pre - sent

T. 8 A ve-ry pre - sent help,

B. ve - ry pre-sent help; in trou - - ble,

Org.

33

S. pre - sent help \_\_\_\_\_ in trou- ble.---

A. hope; A pre - sent help;

T. 8 A ve - ry pre - sent help. A pre - sent

B. A ve - ry pre - sent help;

Org.

36

*rall.* . . . . .  
*p*

S. There-fore we shall not fear, There-fore we shall not fear.

A. There-fore we shall not fear, There-fore we shall not fear.

T. help: There-fore we shall not fear, There-fore we shall not fear.

B. There-fore we shall not fear, There-fore we shall not fear.

*rall.* . . . . .  
*p*

Org. Solo

Ivor Gurney

2. Strange Service

Andante

41  $\text{♩} = c.84$

Oboe *mp espress.* *mf*

Hp. *mf*

Solo Tenor *mp* *mf*  
Lit - tle did I dream, Eng - land,

46

Hp. *mp*

Solo Tenor *mp*  
that you bore me Un - der the Cots-wold hills be-side the wa-ter-mea - dows,

51

Hp. *p*

Solo Tenor *mp*  
To do you dread-ful ser vice, here, be-yond your bor ders And your en - fol-ding seas.

57

*mf* *mp*

Hp.

*mf* *mp*  $A^b$   $D^b$

Solo Tenor

*mp*

I was a drea - mer

63

*mp*

Hp.

Solo Tenor

e - ver, and bound to your dear ser - vice, Me-di-ta - ting deep, I

68

*mf* *mp*

Hp.

$B^b$   $G^\sharp$

Solo Tenor

thought on your se-cret beau - ty, As through a child's face one may see the clear



73

Solo Tenor

spi - rit Mi - ra-cu-lous-ly shi ning.—

Hp.

*mf* *sfz*

G $\flat$  D $\flat$  G $\sharp$

**Poco animando (non accel.)**

78

Solo Tenor

Your hills not on-ly hills, but friends of mine and kind - ly, Your

Hp.

*mp* *mf*

D $\sharp$

82

Solo Tenor

ti - nyknolls and or - chards hid-denbe-side the ri - ver

Hp.

A $\flat$  D $\flat$  A $\sharp$  B $\sharp$

86

Solo Tenor

8 Mud - dy and strong - ly - flow - ing, with shy and ti - ny stream - lets Safe in its

Hp.

B $\flat$  D: E $\flat$

90

Solo Tenor

8 bo - som. Now these are

Hp.

E: A:  $\flat$

*mp*

95

Solo Tenor

8 me - mo - ries on - ly, and your skies and rush y sky - pools Fra gile mir - rors\_

Hp.

*mp*

*poco*

poco rit. . . . . Andante

99

Solo Tenor  
8 ea-si-ly bro-ken by mov-ing airs... In my deepheart for-ev-er goes

Hp.  
mp Eb

rit. . . . . Andante

103

Solo Tenor  
8 on your dai-ly be-ing, And us-es con - se crate... Think on me

Hp.  
p Eb Eb

109

Solo Tenor  
8 too, O Mo ther, who wrest my soul to serve you In strange and fear - ful ways be-yond your en

Hp.  
mf Eb Eb

114 *poco* *mp*

Solo Tenor  
8 cir - cling wa ters; — None but you can know my heart, — its

Hp.  
*poco f* *mf* *mp*

*p* *poco*

120 *poco*

Solo Tenor  
8 tears and sa - - cri - fice; None, but

Hp.  
*poco*

*p*

123 *p* *poco* *rall.*

Solo Tenor  
8 you, — re - pay. —

Hp.  
*p*

*p* *poco* *rall.*

3. Be merciful unto me, O Lord (Psalm 86)

126

S. 

A. 

T. 

B. 

Org. 

Ped. 

132

S. 

A. 

T. 

B. 

Org. 

137

S. *mp* *f*  
 com - fort the soul of thy ser - vant; for un-to thee, O Lord do I lift up my voice.\_\_\_\_\_

A. *mp* *f*  
 com - fort the soul of thy ser - vant; for un-to thee, O Lord do I lift up my voice.\_\_\_\_\_

T. *mp* *f*  
 Com-fort the soul of thy ser - vant; for un-to thee, O Lord do I lift up my voice.\_\_\_\_\_

B. *mp* *f*  
 Com-fort the soul of thy ser - vant; for un-to thee, O Lord do I lift up my voice.\_\_\_\_\_

Org. *mp* *f* *mf*

142

S. *mp*  
 For thou, Lord, art good and gra - cious:\_\_\_\_\_

A. *mp*  
 For thou, Lord, art good and gra - cious:\_\_\_\_\_

T. *mp*  
 For thou, Lord, art good and gra - cious:\_\_\_\_\_

B. *mp*  
 For thou, Lord, art good and gra - cious:\_\_\_\_\_

Org. *mp* *mf* Solo

148

*mp*

S. And of great mer - cy un-to all them that call u - pon thee.\_\_\_\_\_

*mp*

A. And of great mer-y un-to all them that call u - pon thee.\_\_\_\_\_

*mp*

T. un-to all them that call u - pon thee.\_\_\_\_\_ Give ear, O

*mp*

B. un-to all them that call u - pon thee.\_\_\_\_\_

Org.

153

A. \_\_\_\_\_  
And pon-der the voice of my hum-ble de-sires.

T. \_\_\_\_\_  
Lord, un-to my prayer;

Org.

160

*mf*

S. Teach me thy way, O Lord, and I will

A. Teach me thy way, O Lord, and I will

T. Teach me thy way, O Lord, and I will

B. Teach me thy way, and I will

Org.

Ped.

164

*mp*

S. walk in thy truth, and I will walk in thy truth.

A. walk in thy truth, and I will walk in thy truth.

T. walk in thy truth, and I will walk in thy truth.

B. walk in thy truth, and I will walk in thy truth.

Org.

168

*rall.*

Org.



### 4. The Trumpet

Edward Thomas

**Moderato**

♩ = c.88

Alto

*mp*

Rise up, rise up, And as the trum-pet blo-wing

Harp

*p*

*F<sub>b</sub>*

*mf*

*F<sub>4</sub>*

*mp*

175

Alto

Chas-es the dreams of men, As the dawn glow - ing

Harp

*poco*

*D<sub>b</sub>*

*F<sub>b</sub>*

179

Alto

The stars that left un - lit The land and wa-ter, Rise up, rise

Harp

*A<sub>4</sub>* *G<sub>4</sub>* *F<sub>4</sub>A<sub>b</sub>* *C<sub>4</sub>* *F<sub>4</sub>* *E<sub>b</sub>*

183

Alto

up and scat-ter the dew that cov-ers the print of last night's lov-ers - - Scat -

Hp.

D# G# D# Fb Bb Cb

187

Alto

- ter it, scat - ter it!

Hp.

*leggiero* A# Gb G# F#

**Poco Rit.**

191

Alto

While you are list'-ning to the clear horn, For - get, for-get, men,

Hp.

**Meno mosso**  $\text{♩} = c.72$  *mp* *poco* Gb D# A# G#

194

Alto

ev'-ry-thing on this earth new - born Ex - cept that it is love -

Hp.

Gb Cb D# G# A#

197 *mf* *poco largamente* *mp* *a little slower again*

Alto

- li-er\_ than an-y my-ste-ries. O - pen your eyes to the

Hp.

*mf* *mp* *8va*

E# F# B# C# A# G#

201

Alto

air That has washed the face of the stars Through all the dew-y night:—

Hp.

D# D# E# D# C# D#

205 *poco* *poco*

Alto

Up with the light, To the old wars; A -

Hp.

*3* *3* *3* F# G#

**Poco Rit.** **poco accel.**

207 *mf* *mp*

Alto  
rise, a - rise!

Hp.  
G $\sharp$  F $\sharp$

Detailed description: This musical score block covers measures 207 to 210. It features two staves: Alto and Hp. The Alto staff is in 3/4 time and contains the vocal line with lyrics "rise, a - rise!". The Hp. staff is in 3/4 time and contains piano accompaniment. The tempo starts with "Poco Rit." and changes to "poco accel." at measure 208. Dynamics are marked as *mf* and *mp*. Chords G $\sharp$  and F $\sharp$  are indicated. The Hp. part includes triplets and a Pedal point (Ped.) in the bass line.

**Presto**  
♩ = c. 140

210 *f*

Alto

Hp.  
*f*

Org.  
*mf*

Detailed description: This musical score block covers measures 210 to 213. It features three staves: Alto, Hp., and Org. The tempo is "Presto" with a metronome marking of quarter note = c. 140. The Alto staff has a vocal line starting with a fermata. The Hp. staff has piano accompaniment with a dynamic marking of *f*. The Org. staff has organ accompaniment with a dynamic marking of *mf*. The music concludes with a double bar line at the end of measure 213.

5. The Lord is my light (Psalm 27)

211

S. *mf* The Lord is my *f* light,

A. *mf* The Lord is my *f* light,

T. *mf* The Lord is my *f* light,

B. The Lord is my light,

Org. *mf* *f* *f* *mf*

215

S. *mf* The Lord is my *f* light, — my light, and my sal-

A. *mf* The Lord is my *f* light, — my light and my sal-

T. *mf* light, — my light, and my sal-

B. *mf* is my light, — my light and my sal-

Org. *mf* *f*

220

S. va - tion.

A. va - tion.

T. va - tion.

B. va - tion.

Org. *f* Ped.

224

S. *mf* The Lord \_\_\_\_\_ is my

A. Whom then shall I fear? *mf* The Lord is my

T. *mf* The Lord \_\_\_\_\_ is my

B. Whom then shall I fear? The Lord is my

Org. *f*

228

S. *f* light, *mf* The Lord is my *f* light, — The

A. *f* light, *mf* The Lord is my *f* light, — The

T. *f* light, *mf* light, — *f* The

B. *f* light, is my *f* light, — The

Org. *f* *mf* *mf* *f* *mf*

233

S. Lord is the strength of my life; of whom then shall I be a- afraid? —

A. Lord is the strength of my life; of whom then shall I be a- afraid? —

T. Lord is the strength of my life; of whom then shall I be a- afraid? —

B. Lord is the strength of my life; of whom then shall I be a- afraid? —

Org.

239

S. *f* Yet shall not my

A. *f* Yet shall not my

T. *mp* *f* Though an host of men were laid a - gainst me,

B. *f* host of men were laid a - gainst me,

Org. *mp* *f*

246

S. heart be a fraid.\_\_\_\_

A. heart be a fraid.\_\_\_\_

T. *mp* and though there rose up war

B. and though there rose up war

Org. *mp*



251

*f*

S.

Musical staff for Soprano (S.) in treble clef, key of D major (three sharps), and 4/4 time. It begins with a whole rest, followed by a series of chords and a melodic line starting on G4. The music concludes with a 3/4 time signature change.

*f*

Yet\_\_\_ will I put my trust in him.---

A.

Musical staff for Alto (A.) in treble clef, key of D major, and 4/4 time. It begins with a whole rest, followed by a melodic line starting on G4. The music concludes with a 3/4 time signature change.

Yet\_\_\_ will I put my trust in him.---

T.

Musical staff for Tenor (T.) in treble clef, key of D major, and 4/4 time. It begins with a whole rest, followed by a melodic line starting on G4. The music concludes with a 3/4 time signature change.

\_\_\_ a-against me,---

B.

Musical staff for Bass (B.) in bass clef, key of D major, and 4/4 time. It begins with a whole rest, followed by a melodic line starting on G3. The music concludes with a 3/4 time signature change.

\_\_\_ a-against me,---

*f*

Org.

Musical staff for Organ (Org.) in grand staff (treble and bass clefs), key of D major, and 4/4 time. It features a complex accompaniment with chords and moving lines in both hands. The music concludes with a 3/4 time signature change.

257

*mf*

S.

Musical staff for Soprano (S.) in treble clef, key of D major, and 4/4 time. It begins with a whole rest, followed by a melodic line starting on G4. The music concludes with a 3/4 time signature change.

I will sing and speak prai ses un to the Lord.

A.

Musical staff for Alto (A.) in treble clef, key of D major, and 4/4 time. It begins with a whole rest, followed by a melodic line starting on G4. The music concludes with a 3/4 time signature change.

I will sing and speak

T.

Musical staff for Tenor (T.) in treble clef, key of D major, and 4/4 time. It begins with a whole rest, followed by a melodic line starting on G4. The music concludes with a 3/4 time signature change.

B.

Musical staff for Bass (B.) in bass clef, key of D major, and 4/4 time. It begins with a whole rest, followed by a melodic line starting on G3. The music concludes with a 3/4 time signature change.

Org.

Musical staff for Organ (Org.) in grand staff (treble and bass clefs), key of D major, and 4/4 time. It features a complex accompaniment with chords and moving lines in both hands. The music concludes with a 3/4 time signature change.

**Meno mosso**

263

*f* Hear - ken un - to my voice, O Lord, *mf* when I cry un - to thee: *f* Have mer - cy u - pon me,

*f* Hear - ken un - to my voice, O Lord, *mf* when I cry un - to thee: *f* Have mer - cy,

*f* Hear - ken un - to my voice, O Lord, *mf* when I cry thee: *f* Have mer - cy,

*f* Hear - ken un - to my voice, O Lord, when I cry un - to thee: *f* Have mer -

Org. *mf* *mp* *f*

Ped.

268

*rall.* *mp* *mp* *p*

S. have mer - cy. Thy face, Lord, will I seek; thy face,

A. have mer - cy. Thy face, Lord, will I seek; thy

T. have mer - cy. Thy face, Lord, will I seek;

B. cy, have mer - cy. Thy face, Lord, will I seek;

Org. *mp*

Meno mosso

273

S. Lord, will I seek. *p* O hide not thy face from me.

A. face, *p* Lord, will I seek; *p* O hide not thy face from me.

T. thy face, Lord, will I seek; *p* O hide not thy face from me.

B. will I seek; *p* O hide not thy face from me.

Org. *p* *p*

Ped.

Detailed description: This is a musical score for a choral and organ piece. It features five staves: Soprano (S.), Alto (A.), Tenor (T.), Bass (B.), and Organ (Org.). The music is in the key of D major (two sharps) and 4/4 time. The tempo is marked 'Meno mosso'. The organ part is primarily accompaniment, with a 'Ped.' (pedal) instruction. The lyrics are: 'Lord, will I seek. O hide not thy face from me.' The organ part includes a 'p' (piano) dynamic marking. The score ends with a double bar line.

6. Mist on Meadows

Ivor Gurney

Andante

$\text{♩} = \text{c. } 80$

280

Ob. *mf espress.* *mf espress.* *mp*

Alto

Mist lies hea- vy on Eng- lish mea- dows As e- ver in Ypres,

286

Ob.

Alto

but the friend- li- ness Here is grea- ter in full field and hedge sha- dow.

291

Ob. *mp*

Alto *mp*

And there is less me- nace and no dread- ful- ness As when the Ve- rey

297

Ob. *f* *mf* *mp*

Alto *f* *mf*

lights went up to show the land stark Dread- ful green light bar- ing the

301

Ob. *mf* *mp*

Alto *mp*

ru- ined trees, stakes, pools, lost- ness bet- ter hid- den dread- ful in dark And not


306


Ob. *mf*

Alto *mf*

e- ver re- min- ding of those o- ther fields Where tall dock and clo- ver is, and that sweet grass

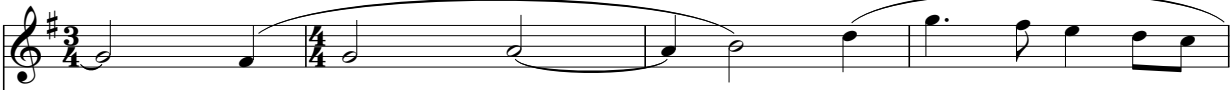
311


Ob. 

Alto 

yields For that poi-soned; \_\_\_\_\_ Where the cat-tle hoof makes mark, \_\_\_\_\_ And the


316

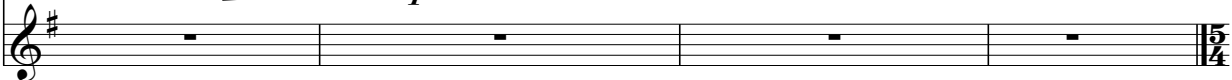
Ob. 

Alto 

ri-ver drifts slow-ly a-long the leas. \_\_\_\_\_

320

Ob. 

Alto 

7. The Send-Off

Wilfred Owen

Alla marcia

♩ = c.96

324

Ob. *p*

Hp. *p* F#

328

Ob.

T. *mp*

Down the close, dark' - ning lanes they sang their way to the si - ding shed,

Hp. F# Db Eb

331

Ob. *mp*

T. *mp*

And lined the train with fa - cesgrim - ly gay.

Hp. F# A# Cb Gb G# Bb C#

335

Ob.

T. *mf*  
Their breasts were stuck all white with wreath and

Hp. *mf*  
C<sub>4</sub> D<sub>b</sub> E<sub>4</sub> D<sub>4</sub> F#<sub>4</sub> B<sub>4</sub>

339

Ob. *mp*

T. *mp*  
spray, as men's are, dead.

Hp. *mp*  
E<sub>b</sub> B<sub>b</sub> F<sub>4</sub> D<sub>b</sub> G#<sub>4</sub> A<sub>4</sub>

343

Ob.

T. *mf*  
Dull por - watched them, and a ca-sual tramp — stood star-ing hard,

Hp. *mf*  
G<sub>4</sub> C#<sub>4</sub> G#<sub>4</sub> B#<sub>4</sub> A#<sub>4</sub>

346

poco rit. ♩ = c.96

Ob.

Ob. staff for measures 346-349. The staff is mostly empty, indicating rests for the Oboe player.

T.

T. staff for measures 346-349. The melody begins with a triplet of eighth notes in 4/4 time, followed by a change to 5/4 and then 3/4 time. The lyrics are: "Sor-ry to miss them from the up-land camp. Then, un - moved, sig -"

Hp.

Hp. staff for measures 346-349. The piano accompaniment features chords and arpeggiated figures. Chord symbols are: A♯ C♯, E♭ G♯ D♯, F♯ A♭, E♯, F♯ B♭, G♭, D♭ G♯ D♯ B♯, A♯ F♯.

350

Ob.

Ob. staff for measures 350-353. The staff is mostly empty, indicating rests for the Oboe player.

T.

T. staff for measures 350-353. The melody continues with a triplet of eighth notes. The lyrics are: "nals nod - ded, and a lamp winked to the guard."

Hp.

Hp. staff for measures 350-353. The piano accompaniment features chords and arpeggiated figures. Chord symbols are: F♯, B♯ C♯, F♯, B♯, A♯, A♯ C♯ G♯ F♯B♭.

354

Ob.

Ob. staff for measures 354-357. The staff is mostly empty, indicating rests for the Oboe player.

T.

T. staff for measures 354-357. The melody begins with a rest, followed by a note in 3/4 time. The lyrics are: "So sec - ret - ly, like". The dynamic marking *mp* is present.

Hp.

Hp. staff for measures 354-357. The piano accompaniment features chords and arpeggiated figures. The phrase "pres de la table" is written above the staff. Dynamic markings *mp* and *p* are used. Chord symbols are: E♯, F♯.



358

Ob.

T.

8

wrongs hushed up, they went. They were not ours;

Hp.

Db Gb Eb F#

362

Ob.

T.

8

We nev-er heard to which front they were sent. Nor there if they yet mock what

Hp.

Bb Eb Bb F#

366

Ob.

T.

8

wo-men meant, who gavethem flowers.

Hp.

Bb Bb Eb Db

**Rall.** **A little slower** ♩ = c.84

370

Ob. *rit.* *mp*

T. *mf*  
Shall they re-turn to

Hp. *mf* F# G# Db F# Ab B# Fb *f* A# *mf* G# C#

374

Ob. *f* *mf* *mp* *Even slower*  
♩ = c.76

T. *f* *mf*  
bea - tings of great bells, in wild train - loads? A few, a few, too

Hp. *f* B# G# D# F# Bb G# F# Ab Db C# *mp* B# F# D#

378

Ob.

T. *mp*  
few for drums and yells, May creep back, si - lent to vil - lage wells,

Hp. *p*

382 **Rit.**

Ob. *p espress.*

T. *distinctly*  
Up half-known roads.

Hp. *p*

386 **rall.**

Ob.

T.

Hp. *pp*

8. Lord, thou hast been our refuge. (Psalm 90)

Andante  
389 ♩ = c.84

Ob.

S.

A. *mp*  
Lord, thou hast

T. *mp*  
Lord, thou hast been our re -

B. *mp*  
Lord, thou hast been our re - fuge:\_\_\_\_\_

Hp. *mp*  
Lord, thou hast been our re - fuge:\_\_\_\_\_

Andante

Org. *mp*  
Lord, thou hast been our re - fuge:\_\_\_\_\_

Ped. *p*  
Lord, thou hast been our re - fuge:\_\_\_\_\_

394

Ob.

S. *mp*  
 Lord, \_\_\_\_\_ thou hast been our re - fuge from one ge - ne - ra - tion to \_\_\_\_\_ a -

A.  
 been our re - - fuge \_\_\_\_\_ from one ge - ne - ra - tion to a - no -

T.  
 fuge: \_\_\_\_\_ from one ge - ne - ra - tion to a - no - ther, \_\_\_\_\_

B.  
 \_\_\_\_\_ from one ge - ne - ra - tion to a - no - ther, \_\_\_\_\_

Hp.

Org.

Ped.

398

Ob. *mp espress.*

S. no - ther. Be - fore the

A. - - ther. Be -

T. 8 from one ge - ne - ra - tion to a - no - ther.

B. from one ge - ne - ra - tion to a - no - ther.

Hp.

Org.

Ped.

403

Ob.

S.

*mf*  
moun - tains were brought forth, or e - ver the world were made:

A.

*mf*  
fore the moun - tains were brought forth or e - ver the world were made:

T.

*mf*  
Be - fore the moun - tains were brought forth or e - ver the world were

B.

Hp.

Org.

Ped.

406

Ob. *mf* 3

S. — thou art God from e - ver - last ing and

A. — thou art God from e - ver - las - ting

T. 8 made thou art God from e - ver - las - tine

B. from e - ver - las - ting and

Hp.

Org.

Ped.



410

Ob.

S.

Solo *mf*

For a

world with - out end.

A.

and world with-out end.

T.

and world with - out end.

B.

world with - out end.

Hp.

Org.

Ped.

413

Ob.

S.

thou- sand years in thysight are but as ye- ster- day; see- ing that is past

Hp.

Org.

Ped.

418

Ob.

S.

— like a watch\_ in the night.

B.

Solo *mp*

As soon as thou sca- tterest them

Hp.

Org.

Ped.

422

Ob. *mp*

B. — they are ev - en — as a sleep: — and fade a - way

Hp.

Org.

Ped.

426

Ob.

B. sud - den - ly, like the grass.

Hp.

Org.

Ped. *mf*

430

Ob.

S. *mf* Turn thee a - gain, O Lord, at the last: And be

A. *mf* Turn thee a - gain. O Lord, at the

T. *mf* Turn thee a - gain, O Lord, at the last:

B. *mf* Turn thee a - gain. O

Hp.

Org. *mf*

Ped.

435

Ob. *gracious un - to thy ser - vants.*

S. *gracious un - to thy ser - vants.*

A. *last: And be grate - ful un - to thy ser - vants.*

T. *And be grate - - ful un - to thy ser - vants.*

B. *Lord, at the last: And be grate - - ful*

Hp.

Org.

Ped.

Detailed description: This is a page of a musical score for a choral and instrumental ensemble. It features seven staves: Oboe (Ob.), Soprano (S.), Alto (A.), Tenor (T.), Bass (B.), Harpsichord (Hp.), and Organ (Org.), with a Pedal (Ped.) line at the bottom. The music is in a key of three flats (B-flat major or D-flat minor) and starts in 3/2 time, changing to 4/4 time at the end of the first measure. The vocal parts have lyrics: Soprano and Alto sing 'gracious un - to thy ser - vants.'; Tenor and Bass sing 'And be grate - ful un - to thy ser - vants.'; Alto and Bass have a 'last:' section. The instrumental parts include a woodwind line (Ob.), a keyboard line (Hp. and Org.), and a pedal line. The score includes various musical notations such as slurs, triplets, and rests.

438

Ob.

S. *mf* *mp*  
O sa-tis fy us with thy mer - cy, and that

A. *mf* *mp*  
O sa-tis fy us with thy mer - cy, and that

T. *mf* *mp*  
O sa-tis-fy us with thy mer - cy, and that

B. *mp*  
un - to thy ser - vants. and that

Hp. *mf*

Org.

Ped.

442



Ob. *f*

S. *f*  
soon: So shall we re-joyce and be glad \_\_\_\_\_ all the

A. *f*  
soon: re - joyce and be glad

T. *f*  
soon: So shall we re-joyce and be glad

B. *f*  
soon: So shall we re-joyce and be

Hp. *f*

Org. *f*

Ped.

Detailed description: This is a page of a musical score, page 47, numbered 442. It features seven staves. The top staff is for Oboe (Ob.), followed by Soprano (S.), Alto (A.), Tenor (T.), Bass (B.), Harpsichord (Hp.), Organ (Org.), and Pedal (Ped.). The score is in B-flat major and 4/4 time, with a 3/4 time signature change in the second measure of each staff. The vocal parts (S., A., T., B.) have lyrics: "soon: So shall we re-joyce and be glad \_\_\_\_\_ all the re-joyce and be glad". The instrumental parts (Ob., Hp., Org., Ped.) are marked with a forte (*f*) dynamic. The organ part includes a registration mark (C) in the first measure. The harpsichord part has a broken chord symbol (x) in the first measure. The pedal part is in the bass clef and provides a harmonic foundation with sustained notes.

448

Ob.

S.  
days of our life, all the days of our life.

A.  
*f*  
re - jice and be

T.  
all the days of our life, of our life.

B.  
glad all the days of our life, of our life.

Hp.

Org.

Ped.

Detailed description: This is a page of a musical score, page 48, numbered 448. It features seven staves for different instruments and voices. The top staff is for Oboe (Ob.), followed by Soprano (S.), Alto (A.), Tenor (T.), Bass (B.), Harp (Hp.), Organ (Org.), and Pedal (Ped.). The vocal parts (S., A., T., B.) have lyrics written below them. The Soprano part starts with 'days of our life, all the days of our life.' The Alto part starts with 're - jice and be'. The Tenor part starts with 'all the days of our life, of our life.' The Bass part starts with 'glad all the days of our life, of our life.' The Harp part has a rhythmic accompaniment. The Organ part has a complex accompaniment. The Pedal part has a simple accompaniment. The music is in a key with one flat (B-flat) and a common time signature. There are various musical notations including notes, rests, and dynamic markings like 'f'.



454

Ob.

Musical notation for Oboe (Ob.) in 4/4 time, starting with a *mp* dynamic. The staff shows a melodic line with a slur over the first two measures and a fermata over the final note.

S.

Musical notation for Soprano (S.) with lyrics: "The Lord bless them and keep them." The staff includes a *Solo* marking and a *mf* dynamic. A triplet of eighth notes is indicated with a '3' above the notes.

A.

Musical notation for Alto (A.) with lyrics: "The Lord bless them and keep them." The staff includes a *Solo* marking and a *mf* dynamic. A triplet of eighth notes is indicated with a '3' below the notes.

T.

Musical notation for Tenor (T.) with lyrics: "The Lord bless them and keep them." The staff includes a *Solo* marking and a *mf* dynamic. A triplet of eighth notes is indicated with a '3' below the notes.

B.

Musical notation for Bass (B.) with lyrics: "The Lord bless them and keep them." The staff includes a *Solo* marking and a *mf* dynamic. A triplet of eighth notes is indicated with a '3' below the notes.

Hp.

Musical notation for Harp (Hp.) in 4/4 time, starting with a *mp* dynamic. The notation includes a melodic line in the right hand and a rhythmic accompaniment in the left hand.

Org.

Musical notation for Organ (Org.) in 4/4 time, starting with a *mp* dynamic. The notation includes a melodic line in the right hand and a bass line in the left hand.

Ped.

Musical notation for Pedal (Ped.) in 4/4 time, starting with a *mp* dynamic. The staff shows a simple bass line.

459

Ob. *mp*

S. The Lord make his face to shine u - pon them.

A. <sup>3</sup> The Lord make his face to shine u - pon them.

T. The Lord make his face to shine u - pon them.

B. The Lord make his face to shine u - pon them.

Hp. *poco sfz*

Org.

Ped.

464

Ob.   
 S.   
 A.   
 T.   
 B.   
 Hp.   
 Org.   
 Ped.

The Lord lift up the light of his coun - te - nance u -  
The Lord lift up the light of his coun - te - nance u -  
The Lord lift up the light of his coun - te - nance u -  
The Lord lift up the light of his coun - te - nance u -

The musical score is for page 51, starting at measure 464. It features seven staves: Oboe (Ob.), Soprano (S.), Alto (A.), Tenor (T.), Bass (B.), Harp (Hp.), and Organ (Org.), with a Pedal (Ped.) line at the bottom. The score is in a key signature of one flat (B-flat) and a 4/4 time signature. The vocal parts (S., A., T., B.) have lyrics: "The Lord lift up the light of his countenance". The organ part includes a trill in the right hand and a melodic line in the left hand. The harp part has a short melodic figure in the right hand and a bass line in the left hand. The oboe part has a long note followed by a triplet. The bass line is mostly rests.

469

Ob.

S. *mp*  
pon them, \_\_\_\_\_ and give them peace, \_\_\_\_\_

A. *mp*  
pon them, \_\_\_\_\_ and give them peace, \_\_\_\_\_

T. *mp*  
pon them, \_\_\_\_\_ and give them peace, \_\_\_\_\_

B. *mp*  
pon them, \_\_\_\_\_ and give them peace, \_\_\_\_\_

Hp. *mp*

Org.

Ped.

Detailed description: This page of a musical score, numbered 469, features seven staves. The top five staves are for vocal parts: Oboe (Ob.), Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). Each vocal line begins with a melodic phrase in the first measure, followed by a rest in the second measure, and then a second melodic phrase in the third measure. The lyrics 'pon them, \_\_\_\_\_ and give them peace, \_\_\_\_\_' are written below the vocal staves. The dynamic marking *mp* (mezzo-piano) is placed above the vocal lines in the second and third measures. The Oboe part has a melodic line in the first measure and rests in the subsequent measures. The Harp (Hp.) part has a rhythmic accompaniment in the first two measures, followed by a rest in the third measure, and then a melodic line in the fourth measure. The Organ (Org.) part has a sustained chord in the first measure, followed by a melodic line in the second measure, and then rests in the subsequent measures. The Pedal (Ped.) part has rests in all measures.

474

Ob. *mp*

S. *p*  
and give them peace, Give \_\_\_\_\_ them peace.

Choir *p*  
Give them peace, Give them

A. *p*  
and give them peace, Give \_\_\_\_\_ them peace.

Choir *p* *p*  
Give them peace, A - men, A - Give them

T. *p*  
and give them peace, Give \_\_\_\_\_ them peace.

Choir *p* *p*  
Give them peace, A - men, A - Give them

B. *p*  
and give them peace, Give \_\_\_\_\_ them peace.

Choir *p* *p*  
Give them peace, A - men, A - Give them

Hp. *p*

Org. *p*

Ped. *p*

rall. . . . .

479

Ob. *pp*

S. A - - - - men. *pp*  
peace. A - men, A - men. *pp*

A. A - - - - men. *pp*  
peace. A - men, A - men. *pp*

T. A - - - - men. *pp*  
peace. A - men, A - men. *pp*

B. A - - - - men. *pp*  
peace. A - men, A - men. *pp*

Hp. *pp*

Org. *pp*

Ped. *pp*

rall. . . . .