



False Relations

Preview File Only

FALSE RELATIONS

music by DAVID STOLL

libretto by ANDREW GALLACHER

a commission for YEAR OF OPERA & MUSICAL THEATRE 1997

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False Relations, PO Box 11900, London N13 4QF.

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YEAR OF OPERA AND MUSICAL THEATRE
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The Players:

Choirmaster	the pianist
William Byrd, composer	baritone
John Taverner, composer	bass
Rose Taverner, wife to John	mezzo
Juliana Byrd, wife to William	soprano
Thomas Plate, music engraver	tenor

The scene is Lincoln Cathedral - the year circa 1575.

The first production of FALSE RELATIONS was by WIDE ANGLE VOICE THEATRE and took place on Tuesday 18 March 1997 at William Farr School, Welton, as part of the Lincolnshire Rural and Community Touring Scheme arranged by Artservice. The cast was as follows:

<i>William Byrd</i>	<i>Paul Osborne</i>
<i>John Taverner</i>	<i>Andrew Gallacher</i>
<i>Rose Taverner</i>	<i>Gaynor Keeble</i>
<i>Juliana Byrd</i>	<i>Marilyn Hunt</i>
<i>Thomas Plate</i>	<i>Robert Forbes</i>

Musical direction and keyboard: Stuart Smith
David King also played keyboard in the first run of the show.

The performance was directed by Andrew Gallacher.

Score prepared by David Stoll
Cover illustration by David Salmon.

THE KEYBOARD PART

The keyboard part is written to be played, preferably, on an ordinary piano. It may also be played on an electronic piano, and if so other voices may be substituted for the piano voice at times in the opera. In the first production the voices were as follows: piano, harpsichord (not too thick a sound) and organ (soft pipe.) Both the harpsichord and organ voices were single octave sounds, and the voices were allocated as follows. It will be seen that the main accompaniment is with piano with only occasional other instrumental colours.

bars:

1 - 26	organ
27 - 59	piano
60 - 116	harpsichord
117 - 314	piano
315 - 389	harpsichord
390 - 805	piano
806 - 857	harpsichord
858 - end	piano

MUSIC NOTES

The accent > used in the vocal parts always denotes that the note so marked should be sung as though it were the first beat of a bar. In this way the cross-rhythms dependent on speech rhythms may be notated simply with common bar lines.

A comma above the stave indicates a slight pause or breath. When in brackets it should be even shorter.

A tick above the stave means that the music may be stopped at that point for applause and restarted. Elsewhere it would be better to carry straight on.

FALSE RELATIONS

Please note:

This score, as used in the first performances of the opera, contains a few typographical errors. For a revised score, or permission to perform FALSE RELATIONS, please contact:

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FALSE RELATIONS

libretto: ANDREW GALLACHER

music: DAVID STOLL

the scene is Lincoln Cathedral - the year circa 1575

The 'choirmaster/organist' (pianist) and choir are off-stage.
 As an optional prelude, the 'organist' may play the following - as if practising - in order to alert the audience to the opening of the opera. The music may be repeated if necessary, and can be interrupted at any point by Byrd entering and calling to the 'choirmaster.'
 Alternatively, the work may start directly by Byrd calling to the choirmaster (bar 12.)

$\text{♩} = 100$ **moderato**

Juliana Byrd
wife to William

Rose Taverner
wife to John

Thomas Plate
music engraver

William Byrd
composer

John Taverner
composer

Piano

p f p

short service : creed

5

Pno

f p f p

9

Pno

f

William Byrd enters and calls to the Choirmaster and Choir.

WILLIAM BYRD: Good masters, I would hear my anthem sung hale and hearty ere vespers be upon us.

CHOIRMASTER: Master Byrd, your summons to this practice was not in our plan for this day, yet in honour to your standing in this house of God we shall as you entreat.

WILLIAM BYRD: Masters, my thanks.

12 *as choir - Treble* $\text{♩} = 102$ **moderato, not too slow** *f*

J.B. Praise to the glo - - ry of the Al -

as choir - Alto *f*

R.T. Praise to the glo - - ry of the Al -

as choir - Tenor *f*

T.P. Praise to the glo - - ry of the Al -

W.B.

as choir - Bass *f*

J.T. Praise to the glo - - ry of the Al -

giving the chord *f*

Pno

16

J.B. might - y, Give thanks to Him who hath

R.T. might - y, Give thanks to Him who hath

T.P. might - y, Thanks to Him who hath

J.T. might - y, Thanks to Him who hath

18

J.B. hall - owed this house. Who in his

R.T. hall - owed this house.

T.P. hall - - owed this house.

J.T. hall - owed, hall - owed this house.

21

J.B. grace dir - ec - - ted our la - - - bours.

R.T. Who in his grace di - rec - - - ted.

T.P. Who in his grace dir - - - ec - - ted our la - - - bours.

J.T. Who in his grace di - -

24

J.B. Gave us the art to sing tri - bute and praise.

R.T. Gave us the art to sing tri - - bute and praise.

T.P. Gave us the art to sing tri - bute and praise.

J.T. Gave us the art to sing tri - - bute and praise.

Pno

the 'organ' continues to help rehearse the choir

f

A

mp

W.B. *sleepily, to himself* Ma - ny days have I trav - elled

Pno *mp*

J.B. *p* tri - bute...

R.T. *p* and...

T.P.

W.B. to come home to Lin - coln, and for what to hear my mus - ic treat - ed

J.T. (the rehearsal continues in the background)

Pno

J.B. *f* Praise to the Fa - ther of all cre - a - - tion.

R.T. *f* Praise to the Fa - ther of all cre - a - - tion.

T.P. *f* Praise to the Fa - ther of all cre - a - - tion.

W.B. thus? *f*

J.T. *f* Praise to the Fa - ther of all cre - a - - tion.

Pno

39

J.B. Lord may our la - bours find fa - vour with You.

R.T. Lord may our la - - - bours fa - - - vour You.

T.P. Lord may our la - bours fa - - - vour with You.

W.B. calling to the choir *f* No, mast - ers,

J.T. Lord may our la - - bours find fa - vour with You.

42

J.B. *mp* You. *f* You. With - in these

R.T. *mp* You. *f* You.

T.P. *mp* You. *f* You.

W.B. A flat, A flat. Ev - en so.

J.T. *mp* You. *f* You.

Pno *f*

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47

J.B. ho - ly walls may your ser - - vants

R.T. Ho - ly walls may your serv - ants

T.P. With - in these ho - - ly walls may your serv - ants

J.T. Ho - ly walls may your

Pno *f*

50

J.B. E - ver with rev - erence bless Thee and praise.

R.T. E - ver with rev - erence bless Thee and praise.

T.P. E - ver with rev - e - rence bless Thee and praise.

J.T. E - ver with rev - erence bless Thee and praise.

Pno *f*

Taverner moves from the choir

54

J.B. *mf* Bless Thee and praise.

R.T. *mf* Bless Thee and praise.

T.P. *mf* Bless Thee, bless Thee and

Pno *f diminuendo*

B

♩ = 96 a little slower, at a stately walk

58

T.P. *praise.*

J.T.

Pno

f

pavane : the earl of salisbury

Taverner appears behind Byrd, who is almost asleep

62

W.B.

J.T.

Pno

f

Will - iam Byrd, the un - hara - mon - ious mod - ern style and

65

J.T.

Pno

po - - - pish, po - - - pish de - cor - a - tions of thy pen of -

68

W.B.

J.T.

Pno

mf

Mas - - ter, for - give me, I know you

fend God's ear, and mine.

mf

72

W.B.

J.T.

Pno

not. *f*

John Tav-er-ner, Sir, John Tav-er-ner, of Tat-ter-shall, com-

76

J.T.

Pno

po - ser, de - fend - er of the true faith, and ser- vant to the King.

mf

80

W.B.

J.T.

Pno

mf

Mas - ter, you jest, we have a Queen, now.

f

I am John

84

W.B.

J.T.

Pno

f

poco f

Art

Tav - er-ner, com - po - ser, de - fend - er of the true faith...

88

W.B. mad? Mas - ter Tav - ern - er has been dead these thir - ty

J.T.

Pno

91

C ♩ = 90 slightly slower

W.B. years.

J.T. A - band - on - ing e -

Pno

95

J.T. ter - nal rest, I journ - ey here at love's be - hest. Spec - tral in form, yet

Pno

99

J.T. so - lid of pur - pose, to cor - rect, — to heal, — to save.

Pno

103 *mf*

J.T. The vir - - tue in my

Pno *mf*

106

J.T. hon - est cause breaks nat - ure's laws, per - mits this vis - i -

Pno

109 *f*

J.T. ta - tion. Will - iam Byrd,

Pno *f*

113

J.T. I ad - jure thee in the name of might - y God, to a - band - on Rome.

Pno

D

117 = 196 much faster and agitated *p*

W.B. "Ad - jure" me...

Pno *f dim.* *mp*

all as a sea

123 *poco f*

W.B. John Tav - ern - er, who turned his back on

Pno *poco f*

127

W.B. truth, who per - se - cut - ed the faith - ful, who

Pno

131

W.B. burned the Lord's rich - es in Bos - ton.

Pno

135 *f*

J.T. Will - iam Byrd, this un - harm - on - ious mod - ern style:

Pno *f*

140 *mp*

J.T. strange dis - son - ance, wild mel - is - ma - ta,

Pno *mp*

144 *mf*

J.T. mel - is - ma - ta, false re - la - tions, false re -

Pno

148 *f*

J.T. - la - - tions, em - - bell - ished dross: _____

Pno

153 $\text{♩} = 180$ slower *rall.*

J.T. simp - li - fy thy mu - sic, thy faith, thy life. _____

Pno *diminuendo*

E

159 $\text{♩} = 156$ slow and more considered

W.B. *mp* My mu - sic, my life, my

J.T.

Pno *mp*

164

W.B. faith: these are not mere choice of will.

Pno

168 *mf*

W.B. My in - - tent, that think - ing up - on things di - vine, —

Pno *poco cresc.* *mf*

172

W.B. — and di - li - gent - ly pon - der - ing them, —

Pno *crescendo* (9)

177 **F** at the same speed

R.T. *mf sempre* Rose Taverner now appears *mp* John,

W.B. I dir - ect all efforts to the hon - our on - ly of...

Pno *mp* *mf* *p*

in nomine a 4 : no 1

182

R.T. hus - - band...

J.T. *mp* Wife, — Rose, why hast thou foll - owed me to this

Pno

187

R.T

W.B

J.T

Pno

p

mp

John,

"This world"... I dream, sure - ly.

world?_____

192

R.T

Pno

I come to call thee home; thy time for chast - i - sing

196

R.T

J.T

Pno

Rome is past.

mp

But Rose this man lives in ig - nor - ance

200

W.B

J.T

Pno

p

mf

It grows yet worse.

dire. I am called to

204

W.B. "To save..." When will this torment end?

J.T. save his tor - - tured soul.

Pno

G

207 ♩ = 96 *andante grazioso* *mf*

R.T. Rose turns to Byrd Good Mas - ter Will - iam Byrd, lay down thy fears. Do

Pno *mf*
pavane a 6

211

R.T. not we share com - mon her - i - tage, all child - ren — of

Pno

214

R.T. God? Thou and John, blest child - ren of harm - o - ny?

Pno

217

R.T

And we three, blest child - ren of Linc - oln - shire?

Pno

221

R.T

Blest child - ren of peace.

Pno

mp

224

J.T

Taverner notices, for the first time, his surroundings

Rose, re - mem - ber our life here.

Pno

227

R.T

Field and fen, and close to the sea.

Pno

mf

230 *mp*

R.T. Skir-beck farm, for-est green, earth brown, home, home...

Pno

234 *mf*

R.T. Gen-tle breeze brings sweet scent-ed

Pno

237

R.T. air, fam'-ly life, lov-ing God: our joy

Pno

241 *poco f* *f*

R.T. home, home. Our earth-ly home in Linc-oln-shire,

J.T. Our home in Linc-olnshire,

Pno

245 *più p* **gradually getting slower**

R.T mus - - - ic's shrine. *mp* Will - iam and

J.T *più p* sweet mus - ic's shrine.

Pno *mp*

H

249

R.T John, broth - ers in song.

Pno *p legato*

253 ♩ = 86 **molto moderato**

R.T *p* Sweet mu - - sic, sweet mu - - sic, gift of ang - els to our

W.B *p* Sweet mu - - sic, gift of an - gels to our

J.T *p* Sweet mu - sic, gift of an - gels to our

Pno *poco più p*

256

R.T. lives.

W.B. lives. Balm to brut - ish

J.T. lives.

Pno *p*

259

R.T. *mf* Psalm to raise the spi - rit on

W.B. *mp* sense. Charm to ease the heart.

J.T. Calm to rest - less thought.

Pno *cresc-endo*

263 *poco f*

R.T. high be - - yond this world. Sweet mu - sic,

W.B. *poco f* Raise on high beyond this world. Sweet mu -

J.T. *poco f* Raise on high beyond this world.

Pno *poco f* *p*

266

R.T. sweet mu - sic, gift of ang - els to our lives.

W.B. sic, gift of an - gels to our lives.

J.T. Sweet mu - sic, gift of an - gels to our lives.

Pno

269

R.T.

W.B. Dres - sing for all pain. Mes - sen - ger of

J.T. Les - son subt - ly taught.

Pno

mp

cresc.

273

R.T. Bless - ing for the spi - rit to fly be - - - yond this,

W.B. mirth. Spi - rit fly beyond this

J.T. Spi - rit to fly, spi - rit fly beyond this

Pno

mf

poco f

f

276

R.T. *mp* world. High be - - - yond this world.

W.B. *mp* world. Spi - rit high be - - - yond this world.

J.T. *mp* world. High be - yond this world.

Pno *mp*

279

R.T.

W.B.

J.T.

Pno *diminuendo* *p*

282

R.T. *p* Turns the un - i - verse, sweet.

W.B. *mp* 'Tis mu - sic turns the un - i - verse in ord - ered harm - o -

J.T. *p* 'Tis mu - sic turns the un - i - verse in ord - ered harm - o -

Pno

285

R.T. *mp* mu - sic. Each sphere in ap -

W.B. *p* - ny, sweet mu - sic. *mf* Each sphere in its ap -

J.T. - ny, sweet mu - sic. *mp* Each sphere in its ap -

Pno *mp*

288

R.T. *mf* point - ed place, each star, each grace.

W.B. point - ed place, each star, each star, grace, each

J.T. *mf* point - ed place, each star, each star, grace, each

Pno *mf*

292

R.T. *p* Sweet mu - sic, sweet mu - sic, gift of ang - els to our

W.B. *p* grace. *p* Sweet mu - sic, gift of an - gels to our

J.T. *p* grace. *p* Sweet mu - sic, gift of an - gels to our

Pno *p*

296

R.T. lives. _____

W.B. lives. _____

J.T. lives. _____

Pno *pp*

299

J at the same speed

Pno *mp*

if women could be fair

303 *mp*

J.T. Dear Will - iam now I rue my harsh - est words to thee.

Pno

307 *mp*

W.B. Dear John I'm grate - ful for your care for me.

Pno *mf*

galliard a 6

311 *mf* Byrd and Taverner embrace

R.T. Thus quarrels can-not stay when music rules the day.

Pno

K

315 *♩. = 192 fast and jaunty* calling from off-stage *f*

J.B. Will - iam.

R.T.

Pno *p e crescendo molto* *f*

the carman's whistle

321 Juliana and Plate enter

Pno *mp crescendo*

326 Juliana sees Byrd seemingly embracing thin air *poco f*

J.B. Hus - band, are you quite well?

Pno *sf* *mf*

333 *mf*

J.B. Why em-brace the air - y void?

T.P.

Pno

338 *mf* $\text{♩} = \text{♩}$ (allegretto)

J.B.

T.P. Ah, mist - ress, Mas - ter Will - iam ex - er - cis - es no doubt, in the

Pno *mp* *p* *pp*

344 *mp*

T.P. man - ner so fash - 'na - ble at court. he demonstrates And so, and so, and

Pno *mf*

this sweet and merry month

349 *mf*

J.B. Will - iam, Mas - ter Plate...

T.P. so. with a bow Sir. ... *poco f*

Pno *p* *p*

353

J.B. has brought you a print - ed co - py...

T.P. *mp* he holds it up
Print - ed co - py.

Pno

357

J.B. of Mas - ter Tall - is' - s mo - tet.

T.P. *mp* *leggiero* All at court e steemed the style, the

Pno

♩ = 120 not too fast

361

T.P. clear dis - play of staff and text.

J.T. *mf* to Byrd and ignoring Plate
Thy sin - cer - i - ty is

Pno *mp* *poco f*

L

♩ = 108 moderato

365

R.T. *mf*

J.T. Dear

Piano

clear dis - played, but, my friend, Dear - - est

369

R.T. *poco f*

J.T. *poco f*

Piano *poco f*

bro - ther Will - iam, watch for thy soul,

bro - - ther, watch for thy soul,

372

R.T. *poco f*

T.P. *poco f*

W.B. *f*

J.T.

Piano *f*

watch for thy soul.

See the per - fect print - ed line, the el - e - gant clef.

The soul serves God its

watch for thy soul.

interrupting him with an urgent whisper
as he seems to be talking to himself

M

$\text{♩} = 120$ fast again

375

J.B. *quasi p* Will -- iam, we have

W.B. fa - ther, no mat - ter the nurs' - ry, I...

Pno *p* *crescendo*

379

J.B. *mf* com-pan- y: Mas - ter Plate, the print - er.

T.P. *mf* Ah, Mist - ress, the

W.B. *mf* I...

Pno *sf* *mp*

384

T.P. *pp* Mas - ter no doubt talks to the herbs. Why at court 'tis ru - moured the Queen

Pno *p*

in confidence to Juliana

388

p cresc.

J.B. Goss-ips with a lav-en-der bush?

T.P. goss-ips with a lav-en-der bush! Lav-en-der.

Pno *pp*

390 $\text{♩} = 110$ subito moderato

J.T. *mf* Wilt thou not re - con-sid - er, dear friend, re - -

Pno *mf* o god give ear

now herself talking to the hanging baskets

394

J.B. *p* Sweet rose-mar - y, per fumed vi - o - let...—

W.B. *poco f* Good Mas - ter

J.T. nounce Rome.

Pno

398 *p* = 124 **allegretto**

J.B. *p* cool - - ing mint.

R.T. *p* They may not know. *poco f*

W.B. *smp* Tav... he covers Byrd's mouth with his hand Mm - m - m - m - m.

J.T. They may not know.

Pno

401 *p*

J.B. Pars - ley,

T.P. copying Byrd questioningly *mp* *poco f*

W.B. Mm - m - m - m...? Ah, 'tis plain, 'tis a

Mm - m - m - m - m - m. Mm - m - m.

Pno *mf sempre*

405 *mp*

J.B. sor - - rel.

T.P. new catch, a pret - ty toy for me to set.

W.B.

Pno

O

408 ♩ = 192 **allegro scherzando**

T.P. *f* La - la - la - la - la, la - la - la - la - la, O when they hear of this at
 trying to make himself understood

W.B. *f* Mm - m - m - m - m.

Pno *f*

412

J.B. *mp* Sor -

R.T. *mf* Hush, Will - iam.

T.P. court: help - ing Mas - ter Byrd, me,

W.B. Mm - m - m - m - m. Mm - m - m - m - m - m - m.

J.T.

Pno *f*

415

J.B. rel. Lav - - en-der, sweet

R.T. They can - not

T.P. help - ing Mas - ter Byrd with his new song.

W.B. Mm - m - m - m - m - m.

J.T. *poco f* Will - - iam, They can - not

Pno

418

J.B. lav-en-der, la-la-la-la - la-va-der. And jun - i -

R.T. know. Qui - et, Will - iam, they must not know.

T.P. La-la-la-la - la. Tra - la - la -

W.B. Mm - m - m - m - m.

J.T. know. Qui - et, Will - iam, they must not know.

Pno

422

strict tempo sempre

J.B. *- per.*

T.P. *f*
- la. I must tell good Mas - ter Tal - lis.

W.B.

Pno *cresc.* *ff*
Byrd breaks free

426

T.P. *mf*
Good Sir, he is.

W.B. *mf*
Thom - as is in Lin - coln?

Pno *mf* *p*

429

$\text{♩} = 120$ slower

P Plate and Juliana begin an informal but stately galliard

J.B. *mp* *mf*
Sir... Tired from his journ - ey he

T.P. *mp* *mf*
offering his hand Mist - ress Byrd... Tired from his journ - ey he

Pno *mf grazioso*

433

J.B. rests at the Bish - op's pal - ace.

T.P. rests at the Bish - op's pal - ace, *p* tra - la - la - la.

W.B. *poco f* I must at -

Pno *p*

437

♩ = 120 (the dance)

J.B. *mf* Tired from his jour - ney he rests at the Bish - op's

T.P. *mf* Tired from his jour - ney he rests at the Bish - op's

W.B. tend him at once.

Pno *mf*

442

♩ = 192 again urgent

J.B. *p* pal - ace, tra - la la - la - la.

T.P. *p* pal - ace, tra - la la la - la. *mf* Good

W.B. *mf e crescendo* I must at - tend him at once. Ju - li -

J.T. *mf e crescendo* I fol - low with my

Pno

36

446

J.B. *f* Will - iam, *p* Will - iam! ✓

R.T. *mf, e crescendo* Thou fol - low, John.

T.P. *crescendo* Mas - ter, must you leave?

W.B. a - na I de - part. Byrd leaves hurriedly, followed by Taverner

J.T. dis - pu - ta - tion now.

Q

451 = 116 **fairly fast and conversational**

J.B. *mf* For - give, good Mas - ter Plate; please ex - cuse Will - iam's hast - y de -

Pno *mf* ut re mi fa sol la

454

J.B. part - ure. My hus - band in - tends no dis - re - spect, but

Pno

457

J.B. suf - fers, as all art - ists, a cer - tain for - get - ful - ness in ev' - ry - day

Pno

461

J.B. *mp* *mf*
 life. 'Twas ev - er thus. Why,

R.T. *mp*
 True, 'twas ev - er thus, 'twas ev - er thus.

Pno

465

J.B.
 some - times he for - gets he has a wife or fam - i - ly at all.

Pno

469

J.B. *mp* *slowing gradually*
 For - gets...

Pno *p* *più p*

473

J.B. *p*
 for - gets... each of them is falling into a personal reverie

R.T. *p*
 For - gets...

Pno

R

478 $\text{♩} = 120$ **moderato**

J.B. *p* For - got - ten by hist - o - ry, lost in the mists.

R.T. *p* For - got - ten by hist - o - ry, mists.

T.P. *p* For - got - ten in mists.

Pno *pp* *mp*

482

J.B.

R.T. *pp* Not re - mem - bered, gone. -

T.P. *pp* Not re - mem - bered, gone. -

Pno

485

J.B. *mf* For - - got - ten by his - to - ry, — lost in the

R.T. *mf* For - - got - ten by his - to - ry, —

T.P. *mf* For - - got - ten by

Pno *mf legato*

488

J.B. *p* mists. Our on - ly art, to sup - port and be kind;

R.T. *p* mists. Our on - ly art, to sup - port and be kind;

T.P. *p* mists. Our on - ly art, to sup - port and be kind;

Pno *p*

493

J.B. *poco f* our on - ly craft, to en - sure their me - mor - i - al.

R.T. *poco f* our on - ly craft, to en - sure their me - mor - i - al.

T.P. *poco f mp poco cresc. poco f* our on - ly craft, to en - sure, to en - sure me - mor - i - al.

Pno *poco f*

497

J.B. *mp* Life - long com - pan - ion of lov - ing smiles. A friend

R.T. *mp* A friend

T.P. A friend

Pno *mp*

501

J.B. so faith - ful to share his trials.

R.T. so faith - ful to share his trials.

T.P. *mp* En - grav - er

Pno

504

J.B. *pp* Not re - mem - bered.

R.T. *pp* Not re - mem - bered.

T.P. of mus - ic for pipes and viols. *p* Gone..

Pno *p*

507

J.B. *mf* Gone. For - - got - ten by his - - to - ry, _____

R.T. *mf* For - - got - ten by his - - to - ry, _____ lost in the

T.P. *mf* Gone. _____ For - - got - ten by

Pno *mf*

510

J.B. mists. *mf espress.* I bear his

R.T. mists.

T.P. mists.

Pno *mp*

514

J.B. child-ren, am keep-er to his house, sur - ren - der all in - tent to

Pno

518

J.B. him. En - dure his sor-row, re - - joice with him in song.

Pno

522

J.B. *mf sempre* And when his life's re - mem - bered sur - ren - der

R.T. *mp*

T.P. *p* For - - got - ten by

Pno *poco crescendo* For - got - ten,

525

J.B. all praise to him, for - got - ten mists.

R.T. his - to - ry, lost in the mists.

T.P. *mp* For - - got - ten by his - - to - ry, mists.

Pno *mp*

T

528

Pno *mf*

532

J.B. *p* Time is no friend. *mf* Time is no friend, here's

R.T. *mp* Time is no friend to me.

T.P. *mp* Time is no friend to me.

Pno

538 *poco f*

J.B. no me - mor i - al.

R.T. Here's no me - mor i - al. For - got - ten, *pp*

T.P. Here's no me - - mor - i - al. For - got - ten, *pp*

Pno *poco f* *p*

541 *pp* *mf*

J.B. sur - ren - der... not re - mem - bered...

R.T. for - got - ten... not re - mem - bered... *mf*

T.P. for - - got - - - ten... not re - mem - bered... *mf*

Pno *mf*

545 *pp* *p* *mp* *mf*

J.B. ...gone...

R.T. ...gone... *p*

T.P. ...gone... *p*

Pno *mp* *mf*

549

poco f

p

554

Byrd and Taverner return deep in conversation

mf

W.B

John Taver-ner, tri-bute I owe to your well-meant eff-orts,

J.T

mp

Pno

559

mf

W.B

but mus-ic and faith are not eas-i-ly cast off, not eas i-ly cast

J.T

mf

Yet think.....

Pno

mf

564

W.B

off.

poco f

J.T

Yet think,—— think what ad-vant-age, think what ad-vant-age would

Pno

poco f

567 overhearing the one word, and talking to himself

T.P. *p* Con - vert... Mas - ter Byrd a -

W.B. "No" to a con - vert.

J.T. flow to a con - vert.

Pno *p* *e poco a poco cresc* - - - -

571

T.P. - band - on Rome and join us all, a con - vert? Why at court all would re - joice at

Pno *en* - - - - *lo*

574 *crescendo* getting louder as he gets more excited so that Juliana can now hear him

T.P. Mast - er Byrd a con - vert? And I the first to re - port it!

Pno *sempre cresc.* *poco f*

accel. now

578 *poco f*

T.P. Mas - ter Byrd a con - vert. Mas - ter Byrd a con - vert.

Pno *sempre cresc.*

V

♩ = 162 fast and very agitated

580

J.B. *ff* Will - iam, what mad - ness is this? Thought you not to con - verse
 in a desperate aside to Byrd

Pno *ff* *f*
 hugh ashton's ground

585

J.B. too agitated to hear
 — first with me. The Ro - man church has pow - er - ful friends,

W.B. *mf*
 trying to calm her Ju - li - a - na...

Pno

590

J.B. and the faith of this land chan - ges as the weath - er .

W.B. *f*
 Ju - - li - -

Pno

594

J.B. Will - - iam.

T.P. *f* A con-vert!

W.B. a - na... *ff* Will an- y -

J.T. *f* This is not fit-ting my in-tent-ion.

Pno

599

J.B. Can this be?

R.T. *f* This be - comes mere

T.P. A con - vert.

W.B. bod- y list - en? List -

J.T. This is not as I pur - posed.

Pno

604

J.B. Take coun - - sel, Will - - iam.

R.T. com - e - dy! Hus - - band, what now can be done?

T.P. First to re - port, a con - - vert.

W.B. en..

J.T. Wait.

Pno

607

J.B. How I trem - - ble at the step you take.

R.T. 'Tis dis - - cour - - te - sy.

T.P. If this be true, the

J.T. Will - - - - iam Byrd, I do

Pno

609

J.B. Will - - iam, I fear. How I trem - ble at the step you take, —

R.T. This is now mere com - e - dy it seems, this be eomes mere com - e -

T.P. Queen — will wish — to hear a - bout it.

J.T. be - - sech, take coun - - sel. Think on thy

Pno

612

J.B. — how I am a - fraid. The Ro - man church has man - y po'wr - ful

R.T. - dy. Leave be - hind, leave — be - hind this re -

T.P. I shall be the one, I shall tell the court the news con - cern - -

J.T. life, con - - vert and be saved, con - -

Pno

615

J.B friends. Can this be you, can this be you? O Will - - iam, O

R.T -ject - ion. Leave this sorr - y world, and come with me now to

T.P -ing Mast - er Byrd. Now all at court will place new trust in

J.T -vert and be - saved. Con - vert and be

Pno

W

618

J.B Will - iam... I trem - ble at the step - you...

R.T Par - adise, to Par - - a - dise. Hus - band tell...

T.P me, for the one to tell the court is Thom - as Plate...

W.B *ff* *é* *é* *é*
silencing them all So be it.

J.T saved, be saved. Will - iam Byrd I call on thy...

Pno *ff*

624

W.B. Let the game— run. What if I were to re nounce Rome, what then,

Pno

630

W.B. *più p* what then, *mp* what then? All is mend - ed, noth - ing wrong?

Pno

633

W.B. Health - y life, and twice as long?

Pno *mp*

635

W.B. *crescendo* As all men in voice so strong

Pno

637

W.B. *crescendo* cel - e - brate with me in song:

Pno *sempre mp*

allegro

♩ = 192

madrigal

X

mf

640

J.B. When a re-bell - ious heart is

R.T. When a re-bell - ious heart is

T.P. When a heart is

W.B. When re - bel heart

J.T.

Pno

644

J.B. tamed, Hey, be for - giv - - en.

R.T. tamed, hey non - ny non - ny, hey be for - giv - - en.

T.P. tamed, non - - - ny be for - giv - - en.

W.B. tamed, hey non - ny, — hey be for - giv - - en.

J.T. *mf* non - - ny for - - - giv - - en.

647

J.B. He by the saints shall be ac elaimed, hey

R.T. He by the saints shall be ac - elaimed, hey ho - ly ho - ly, hey

T.P. He shall be ac - elaimed, ho - - ly, hey

W.B. Shall be ac elaimed, hey ho - ly - hey ho - ly,

J.T. ho - ly, hey

651

J.B. ho - ly ho - ly, hey come to heav - - - en.

R.T. hey ho - ly, hey come to heav - - - en.

T.P. ho - ly ho - ly, come to heav - - - en.

W.B. ho - ly, come to heav - - - en, heav - - - en.

J.T. ho - ly come to heav - - - ven.

654

J.B.

R.T.

T.P. *mf* We shall sub - due the rec - u - sant, and make all sin - ners thus re -

W.B. *mf* We shall sub - due the rec - u - sant make all sin - ners re -

J.T. *mf* We shall sub - due the rec - u - sant, and make all sin - ners re -

659

f *sfz*

J.B. With a ho and a hey, and an au - to da fe, sing

R.T. With ho and hey, au - to da fe,

T.P. -cant. Ho and hey, au - to da fe,

W.B. -cant. Ho and hey, au - to da fe,

J.T. -cant. Ho and hey, au - to da fe

662

J.B. a song of wret - ches all the live - - long day.

R.T. sing song of wret - ches all live - - - long day.

T.P. sing song of wret - ches all live - - - long day.

W.B. sing song of wret - ches all live - - - long day.

J.T. sing song of wret - ches all all the day.

Pno

Y same tempo all mime a sequence indicating Byrd's conversion, changing prayer books etc.

666

f *p*

Pno

670

Pno

f *p*

674

Pno

poco a poco cresc - - - - - *en*

678

Pno

do

682

Pno

f *p*

686

Pno

pp *f*

Z

690

J.B. *mf* Hey be a

R.T. *mf* Hey re - bel re - bel, hey be a

T.P. *mp* *mf* Though a dis-sent - er up 'til now, re - - - bel be a

W.B. *mp* *mf* Though a dis-sent - er up 'til now, hey re - bel, hey be a

J.T. *mp* *mf* Dis-sent up un-til now, be a

694

J.B. mar - - tyr.

R.T. *mf* mar - tyr. hey

T.P. *mp* mar - - tyr. He will de-ny his form - - er vow,

W.B. *mp* mar - tyr. He will de-ny his form - er vow,

J.T. *mp* mar - - tyr. De - ny form - er vow,

698

J.B. *mf* hey dill - y dall - y, God will not bar - - -

R.T. dill - y dall - y, hey hey dill - y, hey will not bar - - -

T.P. *mf* dill - - y, hey dill - y dall - y, God will not bar - - -

W.B. *mf* hey dill - y, hey dall - y dill - y, God will not bar - - -

J.T. *mf* dill - y, hey dill - y God will not bar -

701

J.B. *mp* ter. Now through the years his fame is sure,

R.T. *mp* ter. Now through the years his fame is sure,

T.P. *mp* ter. Now through the years his fame is sure,

W.B. ter.

J.T. *p* ter. quite sure,

705

J.B. *f* ev - er to meet with op - en door. With a hey and a ho, and a

R.T. *f* ev - er meet op - - en door. Hey and a ho,

T.P. *f* ev - er to meet op - en door. Hey and ho,

W.B. *f* Hey and ho,

J.T. *f* Hey and ho,

709

J.B. *p* *cresc.* ro - sy warm glow, sing a song of sanc - ti - ty to:

R.T. *p* *cresc.* ro - - - sy glow, sing song of sanc - ti - ty

T.P. *p* *cresc.* ro - sy warm glow, sing song of sanc - ti - ty

W.B. *p* *cresc.* ro - - sy glow, sing song of sanc - ti - ty

J.T. *p* *cresc.* ro - - - sy glow, sing song of sanc - ti - ty

AA

711

J.B. help him grow. *mf*

R.T. help him grow. *mf*

T.P. help him grow. *mf*

W.B. help him grow. *mf*

J.T. help him grow. *mf*

Pno. *f*

the mime continues

714

Pno. *p* *f*

718

Pno. *p*

722

Pno. poco a poco cresc - - - - en

726

Pno

do

molto

729

Pno

ff

p

732

Pno

pp

ppp

BB

735

J.B

R.T

T.P

W.B

J.T

Pno

poco f

ff

Ev - er he'll strive to make a -

Ev - er he'll strive to make a -

739

J.B. *mp* Hey, he's re - pen - ted.

R.T. *mp* mends, hey mer - ry mer - ry, hey he's re - pen - ted. *f* Ne-ver a-gain God's

T.P. *mp* mer - - ry, he's re - pen - ted. *f* Ne-ver a-gain God's

W.B. *mp* hey mer - ry, — hey he's re - pen - ted. *f*

J.T. *mp* mends, he has re - - - pen - ted. *f* Ne-ver a-gain God's

743

J.B. *mf* hey

R.T. *mp* law to bend, hey ve - ry ve - ry, hey

T.P. *mp* law to bend, ve - - - ry, hey

W.B. *mp* hey ve - ry, — hey ve - ry

J.T. *mp* law to bend, ve - - - ry, hey

746

J.B. *mf* ve-ry ve-ry, hey most con - tent - - - ed. *f* E-ver his

R.T. *mf* hey ve-ry, ve - ry con - tent - - - ed. *f* E-ver his

T.P. *mf* ve-ry, ve-ry, ve-ri-ly con - tent - - - ed. *f* Ev - er his

W.B. *mf* ve - ry, ver - i-ly — con - tent - - - ed. *f*

J.T. *mf* ve - ri - ly con - tent - - - ed. *f* Ev - er

750

J.B. mu - - sic shall be heard, at court and al - - tar,

R.T. mu - - sic shall be heard, at court and al - - tar,

T.P. mu - - sic shall be heard, at court and al - - tar,

W.B. at court and al - - tar,

J.T. mu - - sic shall be heard, at court and al - tar,

754

J.B. Will - iam Byrd, With a ho and a hey, and a

R.T. Will - iam Byrd, Will - iam Byrd. With ho and hey,

T.P. Will - iam Byrd, Will - iam Byrd. Ho and hey,

W.B. Ho and hey,

J.T. Will - iam Byrd, Will - iam Byrd. Ho and hey,

757

J.B. fest - i - val day, sing a song of Byrd - land with hy -

R.T. fest - - al day, sing song of Byrd - land with

T.P. fest - i - val day, sing song of Byrd - land with

W.B. fest - al day, sing song of Byrd - land with

J.T. fest - i - val day, sing song of Byrd - land with

759

J.B. per - - - - bo - le.

R.T. hy - per - - - - bo - - le.

T.P. hy - per - - - - bo - - le.

W.B. hy - per, - - - - hy - per - bo - - le.

J.T. hy - - - per, hy - per - - bo - le.

Pno *ff*

CC

762 $\text{♩} = 148$ slower

W.B. *mf* *p*

Pno *mf*

So friends,

765

W.B. *p*

Pno *mp*

I am now a worth - y Pro - test - ant.

768

W.B. *mf*

Pno *mf*

And friends,

771 *p*

W.B. do you find me an- y diff -'rent?

Pno *mp*

774 *mf*

W.B. How am I improved? Is my faith more sure? Are my sins an nulled?

Pno *mf*

777 *p subito* *poco più f e crescendo*

W.B. Is my life more pure? No, no,

Pno *p subito* *mf* *poco più f e crescendo*

DD

782 *f* = 128 measured, but not too slow

W.B. no! Re - lig - ious fash - ion may be fleet - - - ing,

Pno *f*

786 *meno f*

W.B. since it is man's in - vent - ion. not God's. But faith,

Pno

792 $\text{♩} = 112$ **moderato** *mf*

W.B. Faith is as my

Pno *mf*
mass a 4 : credo

796

W.B. mu - - sic no print - ed patt - ern but a sac -

Pno

799 *crescendo* *ff* *p* **to Taverner**

W.B. - - - red trust. (no pause) Sure - ly you of all men

Pno *ff* *p*

EE

804 $\text{♩} = 142$ **allegro ma non troppo** *p*

T.P. believing that he has been addressed and his work insulted Wh...

W.B. - should un - der - stand.

Pno *mf*
the barley break

810

T.P. Bu... I... Th...

Pno

f

815

T.P. *f* O Sir I un - der - stand on - ly too well, on - ly

Pno

819

T.P. too well. You great

Pno

823

T.P. men of art win the praise of all:

Pno

826

T.P. yes Mas - ter Byrd, no Mas - ter Byrd, Byrd

Pno

829

T.P. of Par-a - dise. But what of me? Who lis-tens to

Pno

835

T.P. me? For years I prac-tise my craft, yet no-one re

Pno

840

T.P. mem - bers me. Me.

Pno

ff

845

T.P. So where is the diff' - rence twixt my skill

Pno

f

849

T.P. and yours, that I gain dis-dain and you, you,

Pno

853 *ff*

T.P. you, the ap - plause! he tears the score and storms out

Pno *ff*

858 **FF** *mf* *poco f*

J.B. she hurries after him

W.B. O Will - iam... Mas - - ter,

Pno *mf*

861 **GG** ♩ = 90 *molto moderato*

W.B. I meant no of - fence.

J.T. Let him go, and well rid. What

Pno *mp* *mf*

864

J.T. use his pet - ty con - cerns? With - out thy cre - a - tions they are nought, as

Pno

68

868 *più p* *poco a poco diminuendo*

J.T. *3*
 is a man with-out God. My time is near-ly spent, but what of thee?

Pno *mf sempre*

872 *keeping in strict tempo*

J.T. *p*
 Wilt thou re-con-sid-er? 'Tis in thy care I ask. And yet,

Pno

877 *mp*

R.T. *mp dim.* John,

J.T. thy faith is true... I know not... —

Pno *mf sempre*

882

R.T. we must a-way.

J.T. *p* Will - iam, prith - - ee, Will - -

Pno

886

R.T. John, — come, — John.

W.B.

J.T. — iam, Will - iam, — ans-wer me...

Pno

HH

$\text{♩} = 124$ processional, but not slow

W.B. *f* My in - tent, that think-ing up - on things di - vine, — and

Pno *f*

W.B. di - li - gent - ly pon - der-ing them, — I dir - ect all

Pno *ff* *mf*

same tempo

900 *mp* God

R.T. *f* God

W.B. ef-forts but to the hon-our on-ly of God.

J.T. *mf* God grant thee

Pno *f* *diminuendo*

Taverner and Rose leave slowly during this, their voices fading

905

R.T. grant thee all His bless - ings, for - give thee all thy -

J.T. all His bless - ings, and for - give thee all thy

Pno

II

$\text{♩} = 128$ slightly faster, and lighter

910

R.T. — sins.

W.B. *p* Fare - well, walk - ing

J.T. sins.

Pno *p*

916

W.B. sha - dow, Fare - well — cur - - - ious dream.

Pno

921 returns, having failed to placate Plate

J.B. *mp* He has gone.

W.B. *pp* They have gone.

Pno

925 ♩ = 124 very gradually getting slower

J.B. *mp* Will - iam, how cu - rious is your speech to

Pno *mp*

929

J.B. day. Me - thinks you have wast - ed your strength with the

Pno

JJ a tempo

934

J.B. *poco f*
 jour - ey. Ju - li - a - na,

W.B.

Pno *poco f*
 great service:venite

938

W.B.
 be - lov - ed wife and dear - est friend, with - out your

Pno

942

W.B.
 sweet love, my life be - comes but half.

Pno

945

J.B. *mp*
 I shall pre - pare for you a warm - ing brew with herbs to

W.B.

Pno *mp*

949 *più p*

J.B. help you rest: sweet rose - - - ma - ry,

Pno

953 *diminuendo*

J.B. cam - o - mile. cam - o - - - mile.

R.T. *choir p* ...all praise to

W.B. *mf* calling after her I fol- low

Pno *poco crescendo*

KK

958 $\text{♩} = 102$ tempo primo

J.B. *choir* *f* Praise in the high - est.

R.T. Him. Praise the Cre - a - - tor, praise in the high - est.

T.P. *choir* *f* Praise the Cre - a - - tor, - praise in the high - est.

W.B. - ere long my love.

J.T. *choir* Praise the Cre - a - - tor, praise in the high - est.

Pno *f*

963

J.B. *f* Praise to the Sav-iour who

R.T. *f* Praise to the Sav - iour who

T.P. *f* Praise to the Sav - - iour,

W.B. *mf* to himself I am wear-y, yet at peace.

J.T. *f* Praise the Sav-iour who

Pno *f sempre*

967

J.B. gov - - erns our lives.

R.T. gov - - erns our lives.

T.P. - who gov - erns lives.

W.B. *f p* calls out Mas - ters, take care. C nat u - ral, please.

J.T. gov - - erns lives.

Pno

971

J.B. *f* hath sur-est guid - - ance.

R.T. *f* hath sur-est guid - - ance.

T.P. *f* In Whom all act-ion hath sur-est guid - - ance.

W.B.

J.T. *f* act-ion hath sur-est guid - - ance.

Pno *f*

975

J.B. *mf* guide *f* sur-est

R.T. *mf* guide *f* sur-est

T.P. *mf* guide *f* sur-est

W.B. *mf* again to himself
Does this sour chord prove the old man right?

J.T. *mf* guide *f* sur-est

Pno *mf* *f*

979

J.B. *guid - -ance.*

R.T. *guid - -ance.*

T.P. *guid - -ance.*

W.B. *f*
No: a false read - ing means naught.

J.T. *guid - -ance.*

Pno *nobile*

983

J.B. *ff*
And in our humb - le hearts — let there be

R.T. *ff* (a)
And in our humb - le hearts let there be

T.P. *ff*
And in our humb - le hearts let there be —

W.B.

J.T. *ff* (a)
And in our humb - le hearts let — there be

Pno *ff*

Preview File Only

987

J.B. praise. Praise.

R.T. praise. Praise.

T.P. praise. Praise.

W.B. Praise.

J.T. praise. Praise.

Pno

Preview File Only

CHOIRMASTER: And, good Masters, the Alleluia.

992 ♩ = 148 fast **LL**

J.B. Al - le - lu - ia, al - - le - lu - ia, al - le - lu - ia,

R.T. Al - le - lu - ia, a - - le - lu - ia, al - le - lu -

T.P. Al - le - lu - - ia, al - le - lu - -

J.T. Al - - le - lu - ia, al - - le - lu - ia,

Pno *f* *p*

motet : ego sum panis vivus

Preview File Only

996 *mp*

J.B. al - le-lu - ia, al - le-lu - ia, al - le-lu - - ia, al - le-lu -

R.T. ia, al - le-lu - - ia, *mp* al - le-lu - ia,

T.P. ia, al - le - - lu - - ia, *mp* al - le-

W.B. *mp*

J.T. al - - le-lu - ia, *mp* al - le-lu - ia, al - le-lu - ia,

Pno

1000

J.B. - - ia, al - le-lu - - ia. *mf*

R.T. al - le-lu - - ia, *mf* al - le-lu - ia.

T.P. lu - - ia, al - - le - - lu - - ia. *mf*

W.B. al - le-lu - - ia, *mf* al - le-lu - - ia.

J.T. al - le-lu - - ia. *mf*

Pno *mf*

MM

all singers out of character and addressing the audience

1005 ♩ = 86 **grave**

J.B. *f* Al - le - lu - ia. Al - le - - lu - ia.

R.T. *f* Al - le - lu - ia. Al - le lu - ia.

T.P. *f* Al - le - lu - ia. Al - le - - lu - ia.

W.B. *f* Al - le - lu - ia. Al - le - - lu - ia.

J.T. *f* Al - le - lu - ia. Al - le - - lu - ia.

Pno *f*

1009 ♩ = 102 **faster, flowing**

J.B. *dim.* Praise to the Lord of time(mm.)

R.T. *dim.* Praise to the Lord of time(mm.)

T.P. *dim.* Praise to the Lord of time(mm.)

W.B. *dim.* Praise to the Lord of time(mm.)

J.T. *dim.* Praise to the Lord of time(mm.)

Pno *mp*

NN

1013

J.B. *mp* Do we learn from his-to - ry? _____

R.T. *mp* Do we learn from his-to - ry? _____

T.P. *mp* Do we learn from his-to - ry? _____

W.B. *mp* Do we learn from his - to - ry? _____

J.T. *mp* Do we learn from his-to - ry? _____

Pno

1016

J.B. What does time teach? Where is the cent - re of the

R.T. What does time teach? Where is the cent - re of the

T.P. What does time teach? Where is the cen - tre of the

W.B. What does time teach? Where is the cen - tre of the

J.T. What does time teach? Where is the cen - tre of the

Pno

1020

poco più f

J.B. wheel? Is all for - -

R.T. wheel? Is all for - -

T.P. wheel? Is all for - -

W.B. wheel? Is all for - -

J.T. wheel? Is all for - -

Pno *poco più f*

1023

J.B. got - ten? What prompts re - mem - brance?

R.T. got - ten? What prompts re - mem - - brance?

T.P. got - ten? What prompts re - mem - brance?

W.B. got - ten? What prompts re - mem - - brance?

J.T. got - ten? What prompts re - mem - brance?

Pno

1026

J.B. *mp* Where is the

R.T. *p* (Not re - - mem - bered.) *mp* Where is the

T.P. *mp* Where is the

W.B. *mp* Where is the

J.T. *p* (Not re - - mem - bered.) *mp* Where is the

Pno *mp sempre*

00

same speed, but lighter

1029

J.B. cen - tre of the wheel?

R.T. cen - tre of the wheel?

T.P. cen - tre of the wheel?

W.B. cen - tre of the wheel?

J.T. cen - tre of the wheel?

Pno *mf*

J.B. Mu - - - - sic turns the

R.T. *mf* 'Tis mu - sic turns the un - i - verse in

T.P. *mf* Turns the un - i -

W.B. *mf* in

J.T. *mf* 'Tis mu - sic turns the un - i - verse in

Pno

1036 *mf* un - i - verse *p* sweet mu - sic.

R.T. *p* ord - - ered harm - o - - ny, sweet mu - sic.

T.P. *p* verse, Sweet mu -

W.B. *p* ord - ered harm - o - ny, Sweet mu - - sic.

J.T. ord - - ered harm - o - - ny,

Pno

1039

J.B. *mf* Each sphere— in ap - point-ed place, each star, *f*

R.T. *mf* Each sphere— in ap - point-ed place, each star, *f*

T.P. *mf* - sic. Each sphere— in its place, *f*

W.B. *mf* Each sphere— in its ap - point-ed place, each star, each *f p*

J.T. *mf* Each sphere in its ap - point - ed— place, each star, each *f p*

Pno *mf* *f p*

1042

J.B. *pp* — each grace. (the cen - tre of the

R.T. *f* — each grace. *pp* (is the cen - tre of the

T.P. *f* — each grace. *pp* (cen - tre of the

W.B. *p* star, grace, each grace. *pp* (Where is the cen - tre of the

J.T. *p* star, grace, each grace. *pp* (the cen - tre of the

Pno *f* *p* *pp*

1047

J.B
wheel?)

R.T
wheel?)

T.P
wheel?)

W.B
wheel?)

J.T
wheel?)

Pno

mf

PP gradually getting faster

1051

J.B
With a hey and a ho, for it's now time to go.

R.T

T.P
mf
With a hey and a ho, for it's now time to go.

W.B

J.T

Pno

poco f

1055

J.B. *poco f* With a hey and a ho, for it's

R.T. *poco f* With a hey ho,

T.P. *poco f* With a hey and a ho, for it's

W.B. *mf* Hey, ho,

J.T. *mf* Hey, ho,

Pno

1058

174 **allegro**

J.B. *f* now time to go Sing, sing,

R.T. *f* time to go now sing, sing

T.P. *f* now time to go Sing, sing,

W.B. *f* now Sing, sing,

J.T. *f* time to go Sing, sing,

Pno *f*

1063 *p* *f*

J.B.
Sing a song of his - to - ry to end, to end _____ the

R.T.
Sing a song of his - to - ry to end, end the

T.P.
Sing a song of his - to - ry to end _____ to end the

W.B.
Sing a song of his - to - ry to end, to end _____ the

J.T.
Sing a song of his - to - ry to end, to end the

Pno
p *f*

1066

J.B.
ff show. _____

R.T.
ff show. _____

T.P.
ff show. _____

W.B.
ff show. _____

J.T.
ff show. _____

Pno
ff