

On the Morning of Christ's Nativity

A Christmas Cantata for soprano, treble semichorus,
chorus, and orchestra

This is the month and this the happy Morn
Wherein the Son of Heav'ns eternal King,
Of wedded Maid and Virgin Mother born,
Our great Redemption from above did bring;
For so the holy Sages once did sing,
That he our deadly forfeit should release,
And with his Father work us a perpetual peace.

That glorious Form, that Light insufferable,
And that far-beaming blaze of Majesty,
Wherewith he wont at Heav'ns high Council-Table
To sit the midst of Trinal Unity,
He laid aside; and here with us to be,
Forsook the courts of everlasting Day,
And chose with us a darksome House of mortal Clay.

Say Heav'nly Muse, shall not thy sacred vein
Afford a Present to the Infant God?
Hast thou no verse, no hymn or solemn strain
To welcome him to this his new abode,
Now while the Heav'n by the Suns team untrod
Hath took no print of the approaching light,
And all the spangled host keep watch in squadrons bright?

See how from far upon the Eastern rode
The star-led Wizards haste with odours sweet,
O run, prevent them with thy humble ode,
And lay it lowly at his blessed feet;
Have thou the honour first, thy Lord to greet,
And join thy voice unto the Angel Quire,
From out his secret Altar toucht with hallowd fire.

It was the Winter wilde,
While the heaven-born childe
All meanly wrapt in the rude manger lies;
Nature in awe to him
Had doft her gaudy trim,
With her great Master so to sympathise;

No War, or Battels sound
 Was heard the world around,
 The idle Spear and Shield were high up hung,
 The hooked chariot stood
 Unstaind with hostile blood,
 The Trumpet spake not to the armed throng,
 And Kings sate still with awful eye,
 As if they surely knew their sovran Lord was by.

But peaceful was the night
 Wherein the Prince of Light
 His reign of peace upon the earth began;
 The Winds with wonder whist
 Smoothly the waters kist,
 Whispering new joyes to the milde Ocean,
 Who now hath quite forgot to rave,
 While Birds of Calm sit brooding on the charmed wave.

The Stars with deep amaze
 Stand fixt in stedfast gaze,
 Bending one way their precious influence,
 And will not take their flight,
 For all the morning light,
 Or Lucifer that often warned them thence;
 But in their glimmering orbs did glow,
 Untill their Lord himself bespake, and bid them go.

And though the shady gloom
 Had given day her room,
 The Sun himself withheld his wonted speed,
 And his his head for shame,
 As his inferior flame
 The new enlightend world no more should need;
 He saw a greater Sun appear
 Than his bright throne or burning Axletree could bear.

The Shepherds on the lawn,
 Or ere the point of dawn,
 Sate simply chatting in a rustic row;
 Full little thought they than,
 That the mighty Pan
 Was kindly come to live with them below;
 Perhaps their loves, or else their sheep,
 Was all that did their silly thoughts so busie keep.

When such music sweet
 Their hearts and ears did greet
 As never was by mortal finger strook,
 Divinely warbled voice
 Answering the stringed noise,
 As all their souls in blissful rapture took;
 The Air such pleasure loth to lose
 With thousand echoes still prolongs each heavenly close.

Nature that heard such sound
 Beneath the hollow round
 Of Cynthia's seat, the Airy region thrilling,
 Now was almost won
 To think her part was done,
 And that her reign had here its last fulfilling;
 She knew such harmony alone
 Could hold all Heav'n and Earth in happier union.

At last surrounds their sight
 A Globe of circular light,
 That with long beams the shame-faced night arrayd,
 The helmed Cherubim
 And sworded Seraphim
 Are seen in glittering ranks with wings displayed,
 Harping in loud and solemn quire,
 With unexpressive notes to Heav'ns new-born Heir.

Such Music (as 'tis said)
 Before was never made,
 But when of old the sons of morning sung,
 While the Creator great
 His Constellations set,
 And the well-balanc't world on hinges hung,
 And cast the dark foundations deep,
 And bid the weltring waves their oozy channel keep.

Ring out ye Crystal spears,
 Once bless our human ears,
 (If ye have power to touch our senses so)
 And let your silver chime
 Move in melodious time;
 And let the Base of Heav'ns deep Organ blow,
 And with your ninefold harmony
 Make up full consort to th'Angelic symphony.

Yea Truth and Justice then
 Will down return to men,
 Orbd in a Rain-bow; and like glories wearing
 Mercy will sit between,
 Thron'd in celestial sheen,
 With radiant feet the tissu'd clouds down steering,
 And Heav'n as at some Festivall
 Will open wide the gates of her high Palace Hall.

But wisest Fate sayes no,
 This must not yet be so,
 The Babe lies yet in smiling Infancy,
 That on the bitter cross
 Must redeem our loss;
 So both himself and us to glorifie;
 Yet first to those ychained in sleep,
 The wakeful trump of doom must thunder through the deep,

And then at last our bliss
 Full and perfect is,
 But now begins; for from this happy day
 Th'old Dragon underground
 In straiter limits bound
 Not half so far casts his usurped sway,
 And wroth to see his Kingdom fail,
 Swindges the scaly Horror of his folded tail.

So when the Sun in bed
 Curtain'd with cloudy red,
 Pillows his chin upon an Orient wave,
 The flocking shadows pale
 Troop to th'infernal Jail,
 Each fetter'd Ghost slips to his several grave,
 And the yellow-skirted Fays
 Fly after the Night-steeds, leaving their Moon-lov'd maze.

But see the Virgin blest
 Hath laid her Babe to rest.
 Time is our tedious Song should here have ending;
 Heav'ns youngest teemed Star
 Hath fixt her polish'd Car,
 Her sleeping Lord with Handmaid Lamp attending;
 And all about the Courtly Stable,
 Bright-harnest Angels sit in order serviceable.

JOHN MILTON

Piccolo (Flute3)
 Flute 1
 Flute2
 Oboe1
 Oboe 2
 Oboe 3 (C. Anglais)
 Clarinet 1 (Eb Clt.)
 Clarinet 2
 Clarinet 3 (B. Clt.)
 Bassoon 1
 Bassoon 2
 Double bassoon

Horns 1 -4

Trumpet 1
 Trumpet 2
 Trumpet 3 (also off-stage Tpt.)
 Ten.- tbn. 1
 Ten.- tbn. 2
 Bass trombone
 Tuba

Soprano solo
 Treble choir (off-stage)
 SATB Chorus

Harp
 Piano
 Percussion
 Timpani

Organ

Strings

Duration: c.30 minutes

Score in C

On The Morning of Christ's Nativity

1. Prelude Misterioso

Laurence
Armstrong
Hughes 1998

♩ = c. 69

5

Picc.

1st Fl.

2nd Fl.

1st Ob.

2nd Ob.

C. A.

1st Cl.

2nd Cl.

B. Cl.

1st Bsn.

2nd Bsn.

Cbsn.

1st Hn.

2nd Hn.

3rd Hn.

4th Hn.

1st Tpt.

2nd & 3rd Tpt.

T.-Tbn. 1&2

B. Tbn. Tuba

Tba.

Timp.

Hp.

Trebles (off-stage)

Altos

Sop. solo

Pno.

Org.

Vln I

Vln II

Vla.

Vc.

Db.

tr

ppp

p

8^{va}.1

8^{va}.1

8^{va}.1

p

(div) *p*

p

11

1st Fl. *p*

2nd Fl. *p*

1st Cl. *p*

2nd Cl. *p*

1st Bsn. *p*

Off-stage tpt. *f* (sounds *mp*)
solo, di lontano

Timp.

Hp. *8^{va}...1*

Xyl. *p*

Vln I *p*

Vln II *p*

Vla.

Vc.

Db.

This page of a musical score, marked 'Crescendo', features the following instruments and parts:

- Woodwinds:** 1st Flute (15), 2nd Flute, 1st Clarinet, and 2nd Clarinet. The woodwinds play sustained notes with *p* dynamics.
- Strings:** Violin I, Violin II, Viola, Violoncello (Vc.), and Double Bass (Db.). Violins I and II play chords with *p* dynamics, while the lower strings provide harmonic support.
- Piano (Pno):** Features complex rhythmic patterns and trills with *p* dynamics. Annotations include *p*, $\text{\textcircled{p}}$, $\text{\textcircled{p}}$ (sempre), and *8va*.
- Percussion:** Timpani (Timp.) and off-stage triangle (off-stage tpt.).
- Other:** Harp (Hp.) and Xylophone (Xyl.).

The score includes various musical notations such as accents, slurs, triplets (3), and quintuplets (5) in the piano part, and dynamic markings like *p* throughout.

22

1st Fl. *cresc.* *p*

2nd Fl. *cresc.* *p*

1st Cl. *cresc.* *p*

2nd Cl. *cresc.* *p*

Timp. *cresc.*

Hp *cresc.*

Pno *cresc.*

Xyl. *p*

Vln I *p cresc.* *p*

Vln II *p cresc.* *p*

Vla *cresc.*

Vc. *cresc.*

Db. *cresc.*

27

1st Fl.

2nd Fl.

1st Cl.

2nd Cl.

1st Bsn.

2nd Bsn.

1st Hn.

2nd Hn.

3rd Hn.

4th Hn.

Timp.

Hp.

B.

Pno.

Xyl.

Vln I.

Vln II.

Vla.

Vc.

Db.

p

mp

p

mp

p

mp

mp

mp

p

p

5

6

6

5

6

6

5

6

poco

32

1st Fl. *mp*

2nd Fl. *mp*

1st Ob. *mp*

2nd Ob. *mp*

1st Cl. *mp*

2nd Cl. *mp*

1st Bsn.

2nd Bsn.

1st Hn.
2nd Hn.

3rd Hn.
4th Hn.

off-stage tpt.

Timp.

Hp.

Glock.

B.

Pno.

Xyl.

Vln I *mp*

Vln II *mp*

Vla.

Vc.

Db.

37

1st Fl.

2nd Fl.

1st Ob.

2nd Ob.

1st Cl.

2nd Cl.

1st Bsn.

2nd Bsn.

1st Hn.

2nd Hn.

3rd Hn.

4th Hn.

2nd & 3rd Tpt.

T.-Tbn. 1&2

B. Tbn. Tuba

Tba.

Timp.

Hp.

Pno.

Xyl.

Org.

Vln I

Vln II

Vla.

Vc.

Db.

mf

f

ff

gliss

7

12

10

9

7

6

A 2. This is the Month and this the Happy Morn

Allegro

(sim.)

f *c.* 120

1st Fl. *f* (sim.)

2nd Fl. *f* (sim.)

1st Ob. *f*

2nd Ob. *f*

1st Cl. *f* (sim.)

2nd Cl. *f*

1st Bsn. *f*

2nd Bsn. *f*

Cbsn. *f*

1st Hn. *f*

2nd Hn. *f*

3rd Hn. *f*

4th Hn. *f*

1st Tpt. *f*

2nd & 3rd Tpt. *f*

T.-Tbn. 1&2 *f*

B. Tbn. Tuba *f* (Tuba)

Timp. *f*

Hp. *f*

Glock. *f*

B. *f* This is the Month and this the Hap - py Morn - where - in the Son of Heav'n's e - ter - nal King of wed - ded Maid and
This is the Month and this the Hap - py Morn - where - in the Son of Heav'n's e - ter - nal King

Pno. *f*

Org. *f* *c.* 120 *f*

Vln I *f* (sim.)

Vln II *f* (sim.)

Vla. *f*

Vc. *f*

Db. *f*

f *Allegro*

A

(sim.)

(sim.)

47

1st Fl.

2nd Fl.

1st Ob.

2nd Ob.

1st Cl.

2nd Cl.

1st Bsn.

2nd Bsn.

Cbsn.

1st Hn.

2nd Hn.

3rd Hn.

4th Hn.

2nd & 3rd Tpt.

B. Tbn.

Tuba

Timp.

Hp.

Maid and vir-gin Mo - ther born, Our great Re-dee - mer from a - bove did bring
 vir - gin Mo - ther born, Our great Re - dee - mer from a - bove did bring *mf* For so the Ho - ly Sa - ges
 of vir - gin Mo - ther born, Our great Re dee - mer *mf* For so the Ho - ly Sa - ges once did

Pno.

Org.

Vln I.

Vln II.

Vla.

Vc.

Db.

54

2nd Fl. *mf*

1st Ob. *mf* 1.

2nd Ob.

1st Cl. *mf*

2nd Cl.

1st Bsn. *mf*

2nd Bsn. *mf*

Cbsn.

1st Hn. *mf* 1&2 unis.

2nd Hn.

3rd Hn. *mf* 3&4 unis.

4th Hn.

Glock. *mf*

His Fa - ther work us a per - pe - tual

once did sing. That He our dea - dly for - feit shall re - lease, *mf* And with His Fa - ther work us a per - pe - tual

once did sing. That he our lead - ly for - feit shall re - lease, *mf* And with His Fa - ther work us a per - pe - tual

B. sing. That He our dea - dly for - feit shall re - lease, *mf* And with His Fa - ther work us a per - pe - tual, per -

Pno. *mf* legato

Org.

Vln I *mf*

Vln II

Vla.

Vc.

Db.

B

61

1st Fl. *mf espress.* *f* *fp* *f*

2nd Fl. *mf espress.* *f* *fp* *f*

1st Ob. *mf* *f*

2nd Ob. *mf* *f*

1st Cl. *mf* *f*

2nd Cl. *mf* *f*

1st Bsn. *f* *mf* *f*

2nd Bsn. *f* *mf* *f*

Cbsn.

1st Hn. *mf* *f*

2nd Hn.

3rd Hn.

4th Hn.

2nd & 3rd Tpt. *mf* *f*

T.-Tbn. 1&2

Perc. *mp* *f* *sfz*

Susp. cymbal 1.v.

Hp. *sfz*

Glock.

peace.

peace.

peace.

B. *mf* *f* *sfz*

pe - tual peace. That Light in - suff - ra - ble And

Pno. *f* *sfz* 8va

Vln I *mf espress.* *f* *mf* *sfz* *div.*

Vln II *mf espress.* *f* *mf* *sfz*

Vla. *mf* *f* *mf* *f*

Vc. *mf* *f* *mf* *f*

Db. *mf* *f* *mf* *f*

69

1st Fl. *ff*

2nd Fl. *ff*

1st Ob. *ff*

2nd Ob. *ff*

1st Cl. *ff*

2nd Cl. *ff*

1st Bsn. *ff*

2nd Bsn. *ff*

Cbsn. *ff*

1st Hn. *ff*

2nd Hn. *ff*

3rd Hn. *mf*

4th Hn. *mf*

2nd & 3rd Tpt. *ff*

T. Tbn. 1 & 2 *ff*

B. Tbn. Tuba *ff*

Timp. *ff*

Hp. *fff*

Pno. *ff*

Org. *ff*

Vln I *ff*

Vln II *ff*

Vla. *ff*

Vc. *ff*

Db. *ff*

Voice: *mf*

that far beam - ing Blaze of Maj - es - ty

that beam ing Blaze of Maj - es - ty Where - with He went at Heav'n's high council ta - ble to sit the midst of tri - nal

that far beam - ing Blaze of Maj - es - ty Where - with He went at Heav'n's high coun - cil ta - ble to sit the midst of tri - nal

8va

B. tbn

mfz.

76

1st Ob.

2nd Ob.

1st Cl.

1st Bsn.

2nd Bsn.

Cbsn.

1st Hn.

2nd Hn.

3rd Hn.

4th Hn.

Hp

And here with us to be,
u - ni - ty, He laid a - side And here with us to be, For - sook the Courts of e - ver - last - ing Day

u - ni - ty He laid a - side, And here with us to be, For - sook the Courts of e - ver - las - ting Day
u - ni - ty, He laid a - side, And here with us to be, For - sook the courts of ev - er las - ting Day *mp* And

Pno

Vln I

Vln II

Vla

Vc.

C

83

1st Fl. *mp*

2nd Fl. *mp*

2nd Ob.

1st Cl.

2nd Bsn

Cbsn

Hp

B. *mp* And chose with chose with us a Dark some House of mor tal Clay. *p*

Pno chose with us, with us a dark - some House of mor - tal Clay. *mp*

Vln I *p* *poco*

Vln II *mp* *p* *poco*

Vla *p* *poco*

Vc. *mp* *Riv.* *p* *unis.* *poco*

Db. *mp* *p* *mp* *poco*

89

1st Fl. *mf*

2nd Fl. *mf*

1st Ob. *mf*

2nd Ob. *mf*

1st Cl. *mf*

2nd Cl. *mf*

1st Bsn. *mf*

2nd Bsn. *mf*

Cbsn. *mf*

1st Hn. *mf* a 2

2nd Hn. *mf*

3rd Hn. *mf*

4th Hn. *mf*

Hp. *mf* [A^b E^b] [E^b] [E^b]

Pno. *mf*

Vln I

Vln II

Vla. *mf*

Vc. *mp* *mf*

Db.

Say, Heav'n-ly Muse, shall not thy Sa-cred Vein af - ford a pre - sent to the In - fant God? Hast thou no Verse, no Hymn or sol - emn
 Hast thou no Verse, no Hymn or so - lem

96

1st Cl.

1st Bsn

2nd Bsn

Cbsn

1st Hn

2nd Hn

3rd Hn

4th Hn

1st Tpt.

B.

Pno

Vln I

Vln II

Vla

Vc.

Db.

mp

Now while the Heav'n by the Sun's team un- trod Hath took no strain To wel- come Him to this his new A- bode? Now while the Heav'n by the Sun's team un- trod

divi

unis.

mp

Detailed description: This page of a musical score covers measures 96 through 100. It is a multi-staff score for a symphony orchestra and a vocal soloist. The woodwind section includes 1st and 2nd Clarinets, 1st and 2nd Bassoons, and Contrabassoon. The brass section includes 1st and 2nd Horns, 3rd and 4th Horns, 1st Trumpet, and Trombone. The string section includes Violin I and II, Viola, Violoncello, and Double Bass. The piano part is also present. The vocal soloist part includes lyrics in English. The score is in a key with two flats (B-flat major or D minor) and a 2/4 time signature. The tempo is marked *mp* (mezzo-piano). The vocal line has a *divi* marking at the start and *unis.* (unison) marking later. The piano part has a *mp* marking. The woodwinds and strings also have *mp* markings. The vocal line has a *mp* marking. The score is written in a standard musical notation style with various accidentals and dynamics.

102

1st Fl.

1st Ob.

1st Cl.

1st Bsn.

Cbsn.

2nd & 3rd Tpt.

con sord.
p

Hp.

mp

Glock.

f

print of the ap - proach - ing Light, And all the span - gled Host keep watch in squa - drons bright.

mp

took no print of the ap - proach - ing Light, And all the span - gled Host keep watch in squa - drons Bright.

mp

Pno.

mf

Vln I

div.
mp

Vln II

mp

Vla.

div.
mp

Vc.

div.
mp

Db.

107 **D**

1st Fl. *mp* *fp* *f*

2nd Fl. *mp* *fp* *f*

1st Ob. *fp* *f*

1st Cl. *mp* *fp* *f*

2nd Cl. *mp* *fp* *f*

1st Bsn. *mp*

2nd Bsn. *mp*

Cbsn.

Perc. Triangle *mf* *ff*

Hp. *mp* *ff*

Sop.

A.

B. *mp*
See how a - far, up -

Pno. *mp* *sfz* *f* *mf* *mp*

D

Vln I. *sfz* *f* *mp*

Vln II. *sfz* *f* *mp*

Vla. *mf* *f* *mp*

Vc. *f* *mp*

Db. *mp*

114

1st Ob. *mf*

2nd Ob. *mf*

1st Cl. *mp*

2nd Cl. *mp*

1st Bsn. *mf*

2nd Bsn. *mf*

Cbsn.

mf O, run, pre - vent them with thy hum - ble

mp The... star - led wi - zards haste with o dours sweet.

on the east - ern Road, The star - led wi - zards haste with o dours sweet. *mf* O, run, pre - vent them with thy

Pno *mf*

Vln I *mf*

Vln II *mp*

Vla *mf*

Vc. *mf*

Db. *pizz.* *arco*

121

1st Fl. *mf*

2nd Fl.

1st Ob. *mp* *mf*

2nd Ob. *mp* *mf*

1st Cl. *mf*

1st Bsn. *mp* *mf*

2nd Bsn. *mp*

Cbsn.

mp *mf* Have thou the ho - nour
 Ode And lay it low - ly at His bless ed feet. *mf* thou the ho - nour first thy Lord to greet, And

mp And lay it low - ly at His bles - sed feet. *mf* Have thou the ho - nour first thy Lord... to greet... And
 hum - ble Ode, thy Lord to greet,

mp *mf*

Pno

Vln I *mf*

Vln II *mf*

Vla *mp* *mf*

Vc. *mp*

Db.

RALL.

128

1st Fl. *f*

2nd Fl. *f*

1st Ob. *f*

2nd Ob. *f*

1st Cl. *f*

2nd Cl. *f*

1st Bsn. *f*

2nd Bsn. *f*

Cbsn. *f*

1st Hn. *mf*

2nd Hn. *mf*

3rd Hn. *mf*

4th Hn. *mf*

Hp. *mf*

Glock.

Sop 1 *f* From out His se-cret al-tar,

Alto *mf* join thy Voice un-to the An-gel quire,

Sop 2 *f* From out His se-cret al-tar,

B. *mf* join thy Voice un-to the An-gel quire, From out His se-cret al-tar, from out His se-cret al-tar,

mf From out His se-cret al-tar, from out His se-cret al-tar,

Pno. *f*

Org. *f*

RALL.

Vln I *f* div. *f*

Vln II *f* *mf*

Vla. *f* *mf*

Vc. *f* *mf*

Db. *f* *mf*

A Tempo

134 *c.112*

1st Fl. *f* *ff*

2nd Fl. *f* *ff*

1st Ob. *f* *ff*

2nd Ob. *f* *ff*

1st Cl. *f* *ff*

2nd Cl. *f* *ff*

1st Bsn. *f* *ff*

2nd Bsn. *f* *ff*

Cbsn. *f* *ff*

1st Hn. *f* *ff*

2nd Hn. *f* *ff*

3rd Hn. *f* *ff*

4th Hn. *f* *ff*

2nd & 3rd Tpt. *f* *ff*

T.-Tbn. 1&2 *f* *ff*

B. Tbn. Tuba *f* *ff*

Hp. *f* *ff* *pliss* *10* *8va*

Glock. *f* *ff*

Touch'd with hal low'd Fire

Touch'd with hal with hal - low'd Fire.

Touch'd with hal - - - low'd Fire.

Pno. *f* *ff*

Org. *f* *ff*

ff A Tempo

Vin I. *f* *ff*

Vin II. *f* *ff*

Vla. *f* *ff*

Vc. *f* *ff*

Db. *f* *ff*

136 *b*

1st Fl. *fff*

2nd Fl. *fff*

1st Ob. *fff*

2nd Ob. *fff*

1st Cl. *fff*

2nd Cl. *fff*

1st Bsn. *fff*

2nd Bsn. *fff*

Cbsn. *fff*

1st Hn. (bells up) *fff*

2nd Hn. (bells up) *fff*

3rd Hn. *fff*

4th Hn. *fff*

1st Tpt. *fff*

2nd & 3rd Tpt. *fff*

T.-Tbn. 1&2 *fff*

B. Tbn. Tuba *fff*

Perc. *mf* *ff* (damp) *ff*

Hp *fff*

Glock. *fff* (damp)

Pno *fff*

Org *fff*

Vln I *fff*

Vln II *fff*

Vla *fff*

Vc. *fff*

Db. *fff*

3. The Stars, with deep Amaze

Moderato $\text{♩} = 88$ **Poco Accelerando** ----- **A tempo** $\text{♩} = 88$ **Poco Accelerando** -----

138

Picc. *f* *ff* *sfz* *pp*

1st Fl. *f* *ff* *sfz* *pp*

1st Cl. *mf* *ff* *sfz*

2nd Cl. *p* *mf* *ff* *sfz*

Perc. Triangle *8va*

Hp. *mp* L.v. [B \flat] *ff*

Glock. *sfz* *p* L.v.

Sop. solo *sfz* *p*

E **Moderato** $\text{♩} = 88$ **A tempo** $\text{♩} = 88$

Vln I *mf* *ff* *sfz* *p*

Vln II *p* *mf* *ff* *sfz* *p*

Vla. *p* *mf* *ff* *sfz* *p*

Vc. *p* *mf* *ff* *sfz*

Db. *p*

The stars, with deep a - maze, Stand still in stead fast gaze

A Tempo (colla voce)

146

Picc. *p* *poco*

1st Fl. *p* *poco*

2nd Fl.

1st Ob.

2nd Ob.

1st Bsn.

2nd Bsn.

Perc.

Hp. *mp* Triangle

Sop. solo
Ben - ding one way their pre - cious in - flu - ence, And will not take their flight for all the mor - ning light, Or

Vln I *poco* *p*

Vln II *poco* *p*

Vla *poco* *p*

Db.

151

Picc. *fp* *p* *mf* *Accel.*

1st Fl. *fp* *p*

1st Cl. *fp* *p* *mf*

2nd Cl. *fp* *p* *mf*

Cbsn. *fp* *p* *mf*

Perc. *tr* *mf* *mf*

Hp. *mf* *mf*

Sop. solo
Lu - ci - fer, that of - ten warned them hence But in their glimm'ring orbs did glow un - til their Lord Him - self be - spake and bid them go

Xyl.

Vln I *mf* *mf* *Accel.*

Vln II *mf* *mf*

Vla *mf* *mf*

Vc. *p* *mf*

A tempo

F ♩ = c.88

158

Picc.

1st Fl.

1st Cl.

2nd Cl.

1st Bsn.

2nd Bsn.

Cbsn.

Perc.

Hp.

Sop. solo

Pno.

Vln I

Vln II

Vla.

Vc.

Db.

mf

ff

f

ff

mf

mp

mp

p

mp

ff

f

ff

mp

p

f

ff

mp

p

div.

ff

mp

p

mp

p

unis.

unis.

f

ff

mp

p

susp. cymbal

b. drum

5-6

5-6

5-6

5-6

8va

poco

And tho' the sha - dy Gloom Had giv - en Day her room;.

A tempo

F ♩ = c.88

169

Hp.

Sop. solo

Vln I

Vln II

Vla.

Vc.

Db.

div.

div.

The Sun him - self with held his won ted speed And hid his head for shame, As his in - fer - ior flame.

176

1st Fl. *mp*

1st Ob.

1st Cl. *mp*

1st Bsn

Hp

Sop. solo *mf*

the new en - ligh - ten'd World no more should need He saw a grea - ter Sun a -

Pno

mf

Vln I *mp* div.

Vln II *mp* div.

Vla *mp*

Vc. *mp*

Db. *mp*

183 Accel.

Picc. *mf* *sfz*
 1st Fl. *mf* *sfz*
 1st Ob. *mf* *sfz*
 2nd Ob. *mf* *sfz*
 1st Cl. *mf* *sfz*
 2nd Cl. *mf* *sfz*
 1st Bsn. *mf* *f*
 2nd Bsn. *mf* *f*
 Cbsn. *mf* *f*
 1st Hn. *f* *sfz* *poco* *sfz*
 2nd Hn. *f* *sfz* *poco* *sfz*
 3rd Hn. *f* *sfz* *poco* *sfz*
 4th Hn. *f* *sfz* *poco* *sfz*
 1st Tpt. *mf* *f* *sfz*
 2nd & 3rd Tpt. *f* *poco* *sfz*
 Tba. *f*
 Hp. *sfz* *sfz*
 Sop. solo *f*
 ppear _____ Than his bright Throne or bur-ning Ax - le- tree could bear. _____
 Pno. *f*
 Vln I. *f* *poco* *f*
 Vln II. *f* *poco* *f*
 Vla. *f* *poco* *f*
 Vc. *f* *unis.* *f*
 Db. *f* *f*

♩ = 82

This page of a musical score is for page 33, marked "Allargando" with a tempo of 82 beats per minute. The score is divided into two systems. The first system includes woodwinds (Piccolo, Flutes 1 & 2, Oboes 1 & 2, Clarinets 1 & 2, Bassoons 1 & 2, Contrabassoon), Tuba, Harp, and Piano. The second system includes Violins I & II, Viola, Violoncello, and Double Bass. The score features various dynamics such as *f*, *mf*, *mp*, and *p*, along with performance instructions like "unis.", "div.", and "2eo". A key signature change to G major is indicated by a box with the letter "G" at the beginning of the first system. The piano part includes a section marked "2eo" with a wavy line underneath. The strings play sustained chords with some melodic movement in the upper staves.

4. Pastoral Symphony

H Andante *legato sempre*
♩ = c.50

205

1st Fl. *mp*

2nd Fl. *mp*

1st Cl. *mp*

1st Bsn. *mf*

Hp *mf*

Hp *mp*

Org. *p*
(soft reed)

H Andante *legato sempre*
♩ = c.50
con sord.

div. Vln I *mp* con sord.

Vln II *mp* con sord.

Vla *mp* con sord.

Vc. *mp* con sord.

Db. *mp* con sord.

217 **Poco rit.** **A tempo**
♩ = c.50

1st Fl. *mf*
2nd Fl. *mf*
1st Ob. *mp*
2nd Ob. *mp*
1st Cl. *mf*
1st Bsn. *solo*
Hp. *mf dolce*
Hp.
Org.
Vln I *mf*
Vln II *mf*
Vla. *mf*
Vc. *mf*
Db. *mf*

mf dolce *mp* *p* (sim.) (sim.) (sim.)



228

1st Ob.
2nd Ob.
1st Cl.
2nd Cl.
1st Bsn.
Hp.
Hp.
Org.
Vln I (sim.)
Vln II (sim.)
Vla.
Vc.
Db.

238

1st Fl.
1st Ob.
2nd Ob.
1st Cl.
2nd Cl.
1st Bsn.
Hp
Hp
Org.
Vln I
Vln II
Vla
Vc.

mp

(sim.)

(sim.)

div.

Detailed description: This page of a musical score covers measures 238 to 243. The instrumentation includes 1st Flute, 1st and 2nd Oboes, 1st and 2nd Clarinets, 1st Bassoon, two Harps, Organ, Violin I, Violin II, Viola, and Violoncello. The woodwinds and strings play active parts, while the flutes and harps are mostly silent. The organ and bassoon have melodic lines. Performance markings include *mp* (mezzo-piano) and *div.* (divisi) for the violins. The score is written in a key with one sharp (F#) and a common time signature.

248

1st Fl. *mf* *mf* *sim.*

1st Ob. *mf* *mf*

1st Cl. *mf* *mf* *sim.*

2nd Cl.

2nd & 3rd Tpt. *con sord.* *1st Tpt.* *mp dolce* *con sord.* *mp dolce*

Hp. *mf* [H]

Vibraphone (or Glock.) *mf dolce*

Org.

Vln I *mp* *mp* *p*

Vln II *mp* *mp* *p*

Vla. *mp* *mp* *p*

Vc. *div.* *mp* *mp* *p*

Db. *pizz.* *arco* *pizz.* *arco* *mp*

Detailed description: This page of a musical score covers measures 248 to 252. It features a variety of instruments including woodwinds (Flute, Oboe, Clarinets), brass (Trumpets), strings (Violins, Viola, Violoncello, Double Bass), and percussion (Harp, Vibraphone/Glockenspiel, Organ). The score includes dynamic markings such as *mf*, *mp*, *p*, *sim.*, and *mp dolce*, as well as performance instructions like *con sord.* and *div.*. The woodwinds and strings play melodic lines, while the brass and percussion provide harmonic support and texture.

255

1st Fl.

1st Ob.

1st Cl.

2nd Cl.

2nd & 3rd Tpt

Hp

Hp

Vibraphone (or Glock.)

Vln I

Vln II

Vla

Vc.

sim.

mp dolce con sord.

mp dolce

mf dolce

poco

l.v.

Detailed description: This page of a musical score covers measures 255 to 260. The score is for a full orchestra and piano. The woodwind section includes Flute 1, Oboe 1, Clarinet 1, Clarinet 2, and Trumpets 2 and 3. The string section includes Violin I, Violin II, Viola, and Violoncello. The piano part is also present. The score features various dynamics such as *sim.*, *mp dolce*, *mf dolce*, and *poco*. Performance instructions like *con sord.* and *l.v.* are included. The music is written in a common time signature with a key signature of one flat. The woodwinds and strings play melodic lines, while the piano provides harmonic support.

262

1st Fl. *mp*

2nd Fl. *mp*

1st Ob.

1st Cl. *mp*

2nd Cl. *mp*

2nd & 3rd Tpt.

Hp *mp* *mp.v. sempre*

Hp

Vibraphone (or Glock.) *mf* *Glock.*

Org. *fp*

Vln I *p* *div.*

Vln II *p* *div.*

Vla. *p* *div.*

Vc. *mp* *p*

Db. *mp* *pizz.* *p*

Detailed description: This page of a musical score covers measures 262 through 268. It features a variety of instruments including woodwinds (flutes, oboe, clarinets), brass (trumpets), harp, vibraphone/glockenspiel, organ, and strings (violins, viola, cello, double bass). The score includes dynamic markings such as *mp*, *mf*, *fp*, and *p*, as well as performance instructions like *mp.v. sempre*, *div.*, and *pizz.*. A first ending bracket labeled 'I' spans measures 262-263. The music is written in 8/8 time and includes complex phrasing with slurs and ties.

270

1st Fl.
2nd Fl.
1st Cl.
2nd Cl.
Hp
Hp
Vibraphone (or Glock.)
Org.
Vln I
Vln II
Vla
Vc.
Db.



278

1st Fl.
2nd Fl.
1st Ob.
2nd Ob.
1st Cl.
2nd Cl.
Hp
Hp
Vibraphone (or Glock.)
Org.
Vln I
Vln II
Vla
Vc.
Db.

286

1st Fl.

2nd Fl.

1st Ob.

2nd Ob.

1st Cl.

2nd Cl.

1st Hn.

2nd Hn.

3rd Hn.

4th Hn.

Hp

Hp

Vibraphone (or Glock)

Org.

Vln I

Vln II

Vla

Vc.

Db.

1.

f sostenuto

3.

mf sostenuto

294

1st Fl.

2nd Fl.

1st Ob.

2nd Ob.

1st Cl.

2nd Cl.

1st Bsn.

1st Hn.
2nd Hn.

3rd Hn.
4th Hn.

Hp

Hp

Vibraphone
(or Glock.)

Org.

Vln I

Vln II

Vla

Vc.

Db.

pizz.

302

1st Fl.

2nd Fl.

1st Cl.

2nd Cl.

1st Hn.
2nd Hn.

3rd Hn.
4th Hn.

T.-Tbn.
1&2

Hp

Hp

Vibraphone
(or Glock.)

Org.

Vln I

Vln II

Vla

Vc.

Db.

mp

f

div.

div.

div.

310

1st Fl.

2nd Fl.

1st Cl.

2nd Cl.

1st Hn

2nd Hn

3rd Hn

4th Hn

T.-Tbn.

1&2

Hp

Hp

Pno

mp

Vibraphone
(or Glock.)

Org.

Vln I

Vln II

Vla

Vc.

Db.

318

1st Fl.
2nd Fl.
1st Ob.
1st Cl.
2nd Cl.
1st Hn.
2nd Hn.
T.-Tbn.
1&2
Hp
Hp
Pno
Org.
Vln I
Vln II
Vla
Vc.
Db.

Rall.
♩ = c.138

Detailed description: This page of a musical score covers measures 318 through 323. The score is arranged in a standard orchestral format with multiple staves. The woodwind section includes First and Second Flutes, First Oboe, First and Second Clarinets, First and Second Horns, and Tenor Trombones. The brass section includes First and Second Trumpets and Double Basses. The string section includes Violins I and II, Viola, Violoncello, and Double Bass. The piano part is shown in grand staff notation. The tempo is marked 'Rall.' with a metronome marking of approximately 138 beats per minute. The key signature has one flat (B-flat). The score features various musical notations such as slurs, ties, and dynamic markings.

♩ = c.132

♩ = c.116

324

1st Fl. *p*

2nd Fl. *p*

1st Ob. *p*

1st Cl. *p*

2nd Cl. *p*

1st Hn.
2nd Hn. *p*

T.-Tbn.
1&2 *p*

Hp *p*

Hp

Pno *p*, *pp*

Vibraphone
(or Glock.) *p*, *pp*

Org.

Vln I *p*, *pp*

Vln II *p*, *pp*

Vla *p*, *pp*

Vc. *p*, *poco*, *pp*

Db. *p*, *poco*, *pp*

arco

♩ = c.132

♩ = c.116

J 5. Carol: It was the Winter Wild
Flowing

K

331 $\text{♩} = c.112$

1st Fl. *mp dolce*

2nd Fl.

1st Ob. *mp dolce*

1st Cl. *mp dolce*

1st Bsn. *mp dolce*

Hp. *mf dolce*

Sop. *mp dolce*
It was the Win ter_ Wild, While the Heav'n born Child, All mean-ly wrapt, in the rude man-ger_lies;

A. *mp dolce*
It was the Win ter_ Wild, While the Heav'n born Child, All mean-ly wrapt, in the rude man-ger_lies.

T. *mp dolce*
It was the Win ter_ Wild, While the Heav'n born Child, All mean-ly wrapt, in the rude man-ger_lies;

B. *mp dolce*
It was the Win ter_ Wild, While the Heav'n born Child, All mean-ly wrapt, in the rude man-ger_lies;

J Flowing
 $\text{♩} = c.112$

K

Vln I *con sord.*
mp dolce

Vln II *con sord.*
mp dolce

Vla. *con sord.*
mp dolce

Vc. *con sord.*
mp dolce

Db. *pizz.*
mp dolce

338

1st Fl.

2nd Fl.

1st Ob.

1st Cl.

1st Bsn.

Hp

Sop.

A.

T.

B.

Vln I

Vln II

Vla

Vc.

Db.

Na - ture in awe to_ Him Had doff'd her gau - dy trim, with her great Mas - ter so to sym - pa - thise ____ And wa - ving

Na - ture in awe to Him Had doff'd her gau - dy trim, with her great Mas - ter so to sym - pa - thise ____ . And wa - ving

Na - ture in awe to Him Had doff'd her gau - dy trim, with her great Mas - ter so to sym - pa - thise ____ . And wa - ving

346 L

1st Fl.
2nd Fl.
1st Ob.
1st Cl.
2nd Cl.
1st Bsn.

1st Hn
2nd Hn
3rd Hn
4th Hn

poco marcato (open)
mp *mf*

(stopped) $\frac{1}{2}$
mf (open)

Hp

Sop.
A.
T.
B.

wide her myr - tle wand, She strikes a u - ni - ver - sal peace through sea and land.
wide her myr - tle wand, She strikes a u - ni - ver - sal peace through sea and land. No War, or Ba - ttle's
wide her myr - tle wand, She strikes a uni ver sal peace through sea and land. No War, or Ba - ttle's
wide her myr - tle wand, She strikes a u - ni - ver - sal peace through sea and land. No War, or Ba - ttle's

mf *mf poco marcato* *mf*

Vln I
Vln II
Vla
Vc.
Db.

L

mf *mf* *mf*

353

1st Fl. *mf*

1st Ob.

1st Cl.

2nd Cl.

1st Bsn.

1st Hn. *(calmo)*

2nd Hn. *mf poco marcato*

3rd Hn.

4th Hn.

1st Tpt. *con sord. mf poco marcato*

2nd & 3rd Tpt. *con sord. mf poco marcato*

Hp. *mf*

Sop. *mf poco marcato*
The hoo - ked

A. *mf poco marcato*
sound was heard the world a - round: The id - le Spear and_ Shield was high up - hung The hoo ked

T. *(calmo)* *mf poco marcato*
sound was heard the world a - round: The i - dle Spear and Shield was high up - hung The hoo ked

B. *mf poco marcato*
sound was heard the world a - round: The i - dle Spear and Shield was high up - hung

Vln I. *mf*

Vln II. *mf*

Vla.

Vc.

Db.

M A tempo
♩ = c.112

372

1st Fl. *mp* molto legato

2nd Fl. *mp* molto legato

1st Cl. *mp* molto legato

1st Hn. *mp* molto legato

2nd Hn. *mp* molto legato

3rd Hn. *mp* molto legato

4th Hn. *mp* molto legato

Hp. *mp*

Sop.
But peace - ful was the Night Where - in the Prince of Light — His reign of peace u pon the earth — be - gan

A.
But peace - ful was the Night Where - in the Prince of Light — His reign of peace u pon the earth be - gan

T.
But peace - ful was the Night Where - in the Prince of Light — His reign of peace u pon the earth be - gan

B.
peace - full was the — Night, the Prince of Light His reign of peace u - pon the earth — be - gan.

Vln I *mp* molto legato

Vln II *mp* molto legato

Vla. *mp* molto legato

Vc. *mp* molto legato

Db. *mp*

M A tempo
♩ = c.112

div.

div.

pizz.

378

mp

mp

mp

mp

mp

mp

Sop.
The winds with won-der whist Smooth-ly the wa-ters kiss'd, still whisp'-ring new joys to the mild o-ce-an

A.
The winds with won-der whist Smooth-ly the wa-ters kiss'd, still whisp'-ring new joys to the mild o-ce-an

T.
The winds with won-der whist Smooth-ly the wa-ters kiss'd still whisp'-ring new joys to the mild o-ce-an

B.
Smooth-ly the wa-ters kiss'd still whisp'-ring new joys to the mild o-ce-an

Vln I

Vln II

Vla

Vc.

Db.

384

1st Fl. *mp*

2nd Fl. *mp*

1st Ob. *mp*

2nd Ob. *mp*

1st Cl. *mp*

2nd Cl. *mp*

1st Bsn. *mp*

2nd Bsn. *mp*

1st Hn. *mp*

2nd Hn. *mp*

3rd Hn. *mp*

4th Hn. *mp*

Hp.

Sop. *mp*
Who now hath quite for - got to rave, While birds of calm sit

A. *mp*
hath quite for - got to rave, While birds of calm sit

T. *mp*
Who now hath quite for - got to rave, While birds of calm sit

B. *mp*
Who now hath quite for - got to rave, While birds of calm sit

Vln I. *mp*

Vln II. *mp*

Vla. unis. *mp*

Vc. *mp*

Db. *mp*

rit.

RALL.

389

1st Fl.

2nd Fl.

1st Ob.

2nd Ob.

1st Cl.

2nd Cl.

1st Bsn.

2nd Bsn.

1st Hn.

2nd Hn.

3rd Hn.

4th Hn.

Hp.

Sop.

A.

T.

B.

Vln I

Vln II

Vla.

Vc.

Db.

broo - ding o'er the char - med Wave.

broo - ding o'er the char - med Wave.

broo - ding o'er the char - med Wave.

broo - ding o'er the char - med Wave.

broo - ding o'er the char - med Wave.

broo - ding o'er the char - med Wave.

broo - ding o'er the char - med Wave.

broo - rit. - ding o'er the char - med Wave.

mp

RALL.

6. The Shepherds on the Lawn

394 **N** $\text{♩} = \text{c. } 100$ *Quasi recitativo*

Timp. *mf*

T. *mf*
The shep - herds on the lawn Or ere the point of Dawn, Sate sim - ply chat - ting in a rus - tic row; Full

B. *mf*
The shep - herds on the lawn Or ere the point of Dawn, chat - ting in a rus tic row; Full

Pno *mf*

Vc. **N** *mp* senza sord.
mp senza sord.

arco *mf* senza sord.

Db. *mp* *mf* senza sord.

400

T. lit - tle thought they than That the migh - ty Pan was kind - ly come to live with them be - low;

B. lit - tle thought they than That the migh - ty Pan was come to live with them be - low;

lit - tle thought they than That the migh - ty Pan was come to live with them be - low; Per -

Vc.

Db.

405

T. was all that did their sil - ly thoughts so bu - sy keep? —

B. Per - haps their loves, or else their sheep was all that did their sil - ly thoughts so bus - y keep?

haps their loves, or else their sheep was all that did their sil - ly thoughts so bus - y keep?

Pno

Vc.

Db.

411 (di lontano)

off-stage Tpt. (with off-stage semichorus)

Hp

Sop. solo

Trebles 1&2 (off stage semichorus)

Altos

Org. (Pedals) 32'

Vln I

Vln II

Vla

Db.

p *mf* *f* *fff* *sfz* *f*

8va_

When such mu - sic sweet Their hearts and ears did meet As

Ah - Ah -

Glo - - ri - a! Glo - ri - a!

Glo - - ri - a! Glo - ri - a!

p *mf* *f* *mp*

senza sord.

arco

f *p* *fp* *f* *f* *mp*

417

off-stage Tpt.

Hp

Sop. solo

Altos

Vln I

Vln II

Vla

mp *mf* *f* *mf* *f*

ne - ver was by mor - tal fin - ger strook; Di - vine - ly war - bled voice An - swer - ing the string - ed noise

Glo - ri - a, Glo - ri - a!

Glo - ri - a, Glo - ri - a!

423 **P**

Sop. solo
As all their souls in bliss-ful rap-ture took; *f* Glo-ri-al Glo-ri-al Glo-ri-a in ex-cel-sis De-o!
f Glo-ri-al Glo-ri-al Glo-ri-a in ex-cel-sis De-o!

Org. *mp* 32' only

Vln I *f* **P**

Vln II *f*

Vla *f*

Vc. *f* 4:3

Db. *f* 4:3



432

1st Fl. *fp* *f*

2nd Fl. *fp* *f*

1st Cl. *fp* *f*

2nd Cl. *fp* *f*

Sop. solo *mf* The air, such plea-sure loathe to lose With thou-sand e - *f*
mf Et in ter-ra pax ho-mi-ni-bus bo-nae vo-lun-ta-tis *f*
mf Et in ter-ra pax ho-mi-ni-bus bo-nae vo-lun-ta-tis

Org. *mf*

Vln I *mf* *f*

Vln II *mf* *f*

Vla *mf* *f*

Vc. *mf* *f*

Db. *mf* *f*

443

Hp

Sop. solo

choes *f* Still pro - longs each Hea n'ly close.

unis. *f* Glo - ri - a, glo - ri - a, glo - ri - a, glo - ri - a, glo - ri - a.

Pno

mf Ped

Vln I

Vln II

Vla

448

Piccolo

Rit.

1st Fl.

2nd Fl.

1st Ob.

2nd Ob.

1st Cl.

2nd Cl.

1st Bsn.

2nd Bsn.

1st Hn.
2nd Hn.

3rd Hn.
4th Hn.

2nd
& 3rd Tpt.

T.-Tbn.
1 & 2

B. Tbn.
Tuba

Timp.

S. D.

B. D.

Cym.

Hp

Glock.

Sop. solo

Glo - ri - a! glo - ri - a!

Glo - ri - a! glo - ri - a!

Pno

Org.

Vln I

Vln II

Vla

Vc.

Db.

Q

Q

454 **R** $\text{♩} = \text{c. } 112$

1st Cl. *f*

2nd Cl. *f*

1st Bsn *f*

2nd Bsn *f*

1st Hn
2nd Hn

3rd Hn
4th Hn

T.-Tbn.
1&2 *f*

B. Tbn.
Tuba *f*

T. *f*
Na - ture, that heard — such sound Be - neath the hol - low round of Cyn - thia's seat the Air - y Reg - ion thril - ling, Now was al - most won To

B. *f*
Na - ture, that heard — such sound Be - neath the hol - low round of Cyn - thia's seat the Air - y Reg - ion thril - ling, Now was al - most won To

R Piu mosso

Db. *f*

459

1st Fl. *mf*

2nd Fl. *mf*

1st Ob.

2nd Ob.

1st Cl. *mf*

2nd Cl. *mf*

1st Bsn *mf*

2nd Bsn *mf*

1st Hn
2nd Hn *mf*

3rd Hn
4th Hn

B. Tbn.
Tuba *mf*

T. *mf*
think her part was done, And that her reign had here its last ful - fil - ling; She knows such Har - mo - ny a - lone Could

B. *mf*
think her part was done, And that her reign had here its last ful - fil - ling; She knows such Har - mo - ny a - lone Could

think her part was done, And that her reign had here its last ful - fil - ling; She knows such Har - mo - ny a - lone Could

Vla. *mf*
arco 1 desk

Vc. *mf*
div. 1 desk
arco
1 desk

Db. *mf*

S

466

1st Fl. *mf*

2nd Fl. *mf*

1st Ob. *mf*

2nd Ob.

1st Cl. *mf*

2nd Cl.

1st Bsn.

2nd Bsn.

Hp *mf*

off-stage Tpt

Alto

Sop. solo *f* (ad lib.)
At last sur-rounds their sight A globe of cir-cu-lar Light, that

T.
hold all Heav'n and Earth in hap-pier U-ni on

B.
hold all Heav'n and Earth in hap-pier U-ni on

Vln I *mf*

Vln II *mp* *mf*

Vla *mp* *mf*

Vc.

Db.

S

Colla voce

475

1st Fl. *fp* *mf*

2nd Fl. *fp* *mf*

1st Ob. *fp* *mf*

1st Cl.

1st Bsn.

2nd Bsn.

2nd & 3rd Tpt. *poco* *fp* *con sord.* *fp*

T.-Tbn. 1&2

Hp. *fp* *fp*

Sop. solo *poco* *f*
 with long beams the shame-faced Night ar-ray'd. The hel-med Cher-u-bim and swor-ded Ser-a-phim Are seen in gli-t'ring

Vln I *poco*

Vln II

Vla *poco*

Vc.

Db.

484

1st Fl.
2nd Fl.
1st Cl.
2nd Cl.
Hp
off-stage Tpt
Sop. solo
ranks, with Wings dis- play'd, Har- ping, in loud and so - - lemn quire.
rebles
1&2
f
Glo - - ri - a! Glo - ri - a! Glo - - ri - a!
Glo - - ri - a! Glo - ri - a! Glo - - ri - a!

Vln I
Vln II
Vla
Vc.
Db.

Detailed description: This page of a musical score covers measures 484 to 487. The score is for a full orchestra and a vocal soloist. The woodwind section includes 1st and 2nd Flutes, 1st and 2nd Clarinets, and an off-stage Trumpet. The piano part features a rhythmic accompaniment with grace notes and dynamic markings like *f* and *lv.*. The vocal soloist (Soprano) has lyrics in English and Latin. The string section includes Violins I and II, Viola, Violoncello, and Double Bass. The score is in 3/4 time and features various musical notations such as slurs, ties, and dynamic markings.

491

1st Fl.

2nd Fl.

1st Cl.

B. Tbn.
Tuba

Timp.

off-stage Tpt

Sop. solo

ad lib.

Rit.

with un - ex - pres - sive notes To Heav'n's new born Heir.

Glo - ri - a! Glo - ri - a!

Glo - ri - a! Glo - ri - a!

Pno.

Org.

mp

Colla voce

Vln I

Vln II

Vla.

Vc.

Db.

f *mp* *f*

T

7. Such Music, as 'tis said

Giocoso

$\text{♩} = c.120$

U

496

Picc. *f*

2nd Fl. *f*

1st Ob. *f*

2nd Ob. *f*

1st Cl. *f*

2nd Cl. *f*

1st Bsn. *f*

2nd Bsn. *f*

Cbsn. *f*

1st Hn. *f*

2nd Hn. *f*

3rd Hn. *f*

4th Hn. *f*

& 3rd Tpt. *f*

T.-Tbn. 1&2 *f* unis.

B. Tbn. Tuba *f* unis.

Timp. *f*

Cym. *ff*

Hp. *f*

Sop. *f*

A. *f*

T. *f*

B. *f*

Pno. *f*

Org. *f* coll⁸va

f 8' 16' 32'

Giocoso

U

Vln I *f*

Vln II *f*

Vla. *f*

Vc. *f* div. unis.

Db. *f*

502

Picc. *mf*

2nd Fl. *mf*

1st Cl. *mf*

1st Bsn. *mf*

2nd Bsn. *mf*

Cbsn.

1st Hn. *mf* *poco marcato*

2nd Hn.

3rd Hn. 4th Hn.

B. Tbn. Tuba

Hp. *f*

Glock. *f*

Sop. *mf*
While the Cre - a - tor great His con stel - la - tions

A. *mf*
sung. While the Cre - a - tor great His con stel - la - tions set

T. *mf*
sung. And the well - ba - lanc't World on Hin - ges hung

B. *mf* 1. And the well - ba lanc't World on Hin - ges hung
2. *mp* And

Org.

Vln I. *mp* *poco sul pont.* div.

Vln II. *mp* *poco sul pont.* div.

Vla. *mf*

Vc. *mp* *mf* *mp*

Db. *mp*

509

2nd Cl. *mp*

1st Bsn *mp*

2nd Bsn

1st Hn *p*

2nd Hn *p*

3rd Hn *p*

4th Hn *p*

Hp

T. *mp*
And bid the welt'ring waves their oo - zy chan - nels keep.

B. *mp*
And cast the dark foun - da - tions deep, And bid the welt' - ring waves their oo - zy chan - nels keep.
cast the dark foun da - tions deep, And bid the welt'ring waves their oo - zy chan - nels keep.

Pno *mp*

Vln I *p* *mp* *f* div.

Vln II *p* *mp* *f* div.

Vla *p* *f*

Vc. *mp* *p* *f*

Db. *p* *f* div.

V

516

Picc. *ff*

2nd Fl. *ff*

1st Ob. *ff*

2nd Ob. *ff*

1st Cl. *ff*

2nd Cl. *ff*

1st Bsn. *ff*

2nd Bsn. *ff*

1st Hn. *ff*

2nd Hn. *ff*

3rd Hn. *ff*

4th Hn. *ff*

1st Tpt. *ff*

2nd & 3rd Tpt. *ff*

T.-Tbn. 1&2 *ff*

B. Tbn. Tuba *ff*

Timp. *f*

Cym. *f*

Hp. *ff*

Glock. *ff*

Sop. *ff*

A. *ff*

T. *ff*

B. *ff*

Pno. *ff*

Org. *ff*

coll8va

Ring out, Ye Crys - tal Spheres, once bless our hu - man ears;

If ye have Pow'r to touch our sen - ses

ye have Pow'r to touch our sen - ses

If ye have Pow'r to touch our Sen - ses

V

Vln I *ff* unis.

Vln II *ff* unis.

Vla. *ff* unis.

Vc. *ff* unis.

Db. *ff*

524

Picc. *mf* (bell-like)

2nd Fl. *mf* (bell-like)

1st Ob. -

2nd Ob. -

1st Cl. *mf* (bell-like)

2nd Cl. *mf* (bell-like)

1st Bsn. -

2nd Bsn. -

1st Hn. *mf* 1.

2nd Hn. *mf*

3rd Hn. 4th Hn. -

1st Dpt. -

T.-Tbn. 1&2 -

B. Tbn. Tuba -

Glock. *ff*

Sop. *mf*
And let your sil - ver Chime Move in me - lo - dious_ time, _____

A. *mf*
so; And let your sil - ver Chime Move in me - lo - dious_ time, _____

T. *f*
so;

B. *f*
so;

Pno. *mf* (bell-like)

Org. *mf*

Vln II -

Vla. *mf*

Vc. -

Db. -

Picc. *f*
2nd Fl.
1st Ob. *f*
2nd Ob. *f*
1st Cl. *f*
2nd Cl. *f*
1st Bsn. *f* *ff pesante*
2nd Bsn. *f* *ff pesante*
Cbsn. *ff pesante*
1st Hn. *f* *ff pesante*
2nd Hn. *f* *ff pesante*
3rd Hn. *f*
4th Hn. *f*
2nd & 3rd Tpt. *f*
T.-Tbn. 1&2. *f*
B. Tbn. Tuba. *f* (unis.) *ff pesante*
S. D. *f*
Hp. *ff pesante*
Sop. *f* *coll'8va*
 And let the Bass of Heav'n's deep Or - gan blow.
A. And let the Bass of Heav'n's deep Or - gan blow.
T. And let the Bass of Heav'n's deep Or - gan blow.
B. And let the Bass of Heav'n's deep Or - gan blow.
Pno. *ff pesante* *f* *coll'8va*
Org. *ff pesante* *8' 16' 32'* *ff pesante*
Vln I.
Vla. *f*
Vc. *f*
Db. *f* *ff pesante*

Picc. *ff*
 2nd Fl. *f* *ff*
 1st Ob. *f* *ff*
 2nd Ob. *f* *ff*
 1st Cl. *f*
 2nd Cl. *f*
 1st Bsn. *f*
 2nd Bsn. *f*
 1st Hn. *mf* *sostenuto*
 2nd Hn. *mf* *sostenuto*
 3rd Hn. *mf* *sostenuto*
 4th Hn. *mf* *sostenuto*
 B. Tbn. *mf*
 Tuba *mp*
 Timp. *mp*
 Hp. *mf* *sostenuto*
 Sop. *mf* *sostenuto* your nine - fold Har mo - ny.
 A. *mf* *sostenuto* your nine - fold Har mo - ny.
 T. *mf* *sostenuto* And with your nine - fold, nine - fold Har - mo - ny, Har mo - ny.
 B. *mf* *sostenuto* And with your nine - fold, nine - fold Har - mo - ny, Har - - - mo - ny Make
 Pno. *mf* *sostenuto*
 Org. *mf* *sostenuto*
 Vln I *mf* *sostenuto* *div. in 3*
 Vln II *mf* *sostenuto*
 Vla. *mf* *sostenuto*
 Vc. *mf* *sostenuto*
 Db. *mf* *sostenuto*

Picc.
 2nd Fl.
 1st Ob.
 2nd Ob.
 1st Cl.
 2nd Cl.
 1st Bsn.
 2nd Bsn.
 1st Hn.
 2nd Hn.
 3rd Hn.
 4th Hn.
 2nd & 3rd Tpt.
 B. Tbn.
 Tuba
 Timp.
 Sop.
 A.
 T.
 B.
 Org.
 Vln I
 Vln II
 Vla
 Vc.
 Db.

Musical score for page 73 of a symphony. The score includes parts for Piccolo, Flutes, Oboes, Clarinets, Bassoons, Horns, Trumpets, Trombones, Timpani, Soprano, Alto, Tenor, Bass, Organ, Violins I & II, Viola, Violoncello, and Double Bass. The vocal parts have lyrics: "Make up full consort to th'an - ge - lic Sym - pho - ny."

543

Picc. *f* *mf*

2nd Fl. *f* *mf*

2nd Ob.

1st Cl. *mf*

2nd Cl. *mf*

1st Bsn. *f*

2nd Bsn. *f*

2nd & 3rd Tpt.

B. Tbn. Tuba *f*

Hp. *f* *ff*

Pno. *f* *coll8va* *ff*

Org.

Vln I. *f* *ff* *mf* *sost.*

Vln II. *f* *ff* *mf* *sost.*

Vla. *f* *ff* *mf*

Vc. *f* *mf* *sost.*

Db. *f*

548

Picc. *f* *f* *molto sost.*

2nd Fl. *f* *f* *molto sost.* *mf*

1st Ob. *f* *f* *molto sost.* *mf*

2nd Ob. *f* *f* *molto sost.* *mf*

1st Cl. *f* *f* *molto sost.*

2nd Cl. *f* *f* *molto sost.*

1st Bsn. *f* *f* *molto sost.*

2nd Bsn. *f* *f* *molto sost.*

Cbsn.

1st Hn. *f* *f* *molto sost.* *mf*

2nd Hn. *f* *f* *molto sost.* *mf*

3rd Hn. *f* *f* *molto sost.* *mf*

4th Hn. *f* *f* *molto sost.* *mf*

Timp. *f*

Hp. *f* *f* *molto sost.* *f*

Sop. *f* *molto sost.*
Yea, Truth and Jus - ice then shall down re - turn to Men, *mf* Orb'd in a Rain - bow

A. *f* *molto sost.*
Yea, Truth and Jus - ice then shall down re - turn to Men, *mf* Orb'd in a Rain - bow

T. *f* *molto sost.*
Yea, Truth and Jus - ice then shall down re - turn to Men, *mf* Orb'd in a Rain - bow

B. *f* *molto sost.*
Yea, Truth and Jus - ice then shall down re - turn to Men,

Pno. *f*

Vln I. *f* *f* *molto sost.*

Vln II. *f* *f* *molto sost.*

Vla. *f* *f* *molto sost.*

Vc. *f* *f* *molto sost.*

Db. *f* *f* *molto sost.*

W Largamente
=c.112

562

Picc. *ff*

2nd Fl. *ff*

1st Ob. *ff*

2nd Ob. *ff*

1st Cl. *ff*

2nd Cl. *ff*

1st Bsn. *f* *ff*

2nd Bsn. *f* *ff*

Cbsn. *f* *ff*

1st Hn. *f* *ff*

2nd Hn. *f* *ff*

3rd Hn. *f* *ff*

4th Hn. *f* *ff*

2nd & 3rd Tpt. *f* *ff*

T.-Tbn. 1&2 *f* *ff*

B. Tbn. Tuba *f* *ff*

Timp. *f* *ff*

Cym. *f* *ff*

Hp. *f* *ff* (G maj.)

Glock. *f* *ff*

Sop. *ff*
steer - - ing. And Heav'n as at some Fes - ti - val,

A. *ff*
steer - - ing. Heav'n as at some Fes - ti - val,

T. *ff* And *ff*
steer - - ing. Heav'n as at some Fes - ti - val,

B. *ff* And *ff*
And Heav'n as at some Fes - ti - val,

Pno. *f* *ff*

Org. *f* *ff*

Vln I *ff*

Vln II *ff*

Vla. *ff*

Vc. *f* *ff*

Db. *f* *ff*

W Largamente
div. unis.

Rit.

$\text{♩} \approx c.100$

567

567

Picc. *ff*

2nd Fl. *ff*

1st Ob. *ff*

2nd Ob. *ff*

1st Cl. *ff*

2nd Cl. *ff*

1st Bsn. *ff*

2nd Bsn. *ff*

Cbsn. *ff*

1st Hn. *ff*

2nd Hn. *ff*

3rd Hn. *ff*

4th Hn. *ff*

2nd & 3rd Tpt. *ff*

T.-Tbn. 1&2 *ff*

B. Tbn. Tuba *ff*

Timp. *f* (non troppo)

Cym. *f*

Hp.

Glock. *ff*

Sop. *ff*

A. *ff*

T. *ff*

B. *ff*

Pno. *ff*

Org.

Vln I. *ff*

Vln II. *ff*

Vla. *ff*

Vc. *ff*

Db. *ff*

Will o - pen wide the gates of her high Pa - lace Hall.

Will o - pen wide the gates of her high Pa - lace Hall.

Will o - pen wide the gates of her high Pa - lace Hall.

Will o - pen wide the gates of her high Pa - lace Hall.

Rit.

8. But wisest Fate says. No!

X Andante
♩ = c. 92
(Picc. to Flute)

572

Picc.

1st Fl. *mf* *espressivo* *mp*

Sop. solo

X Andante
♩ = c. 92

But wis-est Fate says, No! This must not yet be so, The Babe lies yet in smi-ling In-fan-cy

Vln I *fp* *pp*

Vln II *fp* *pp*

Vla

Vc. *pizz.* *p*

Db. *p*

Poco largamente
♩ = c. 80

A tempo
♩ = c. 88

580

1st Fl. *mf* *f*

2nd Fl. *f*

1st Cl. *mf* *f*

2nd Cl. *f*

Hp *mf*

Sop. solo *poco* *f*

That on the bit-ter Cross must re-deem our Loss; So both Him-self and us to Glo-ri-fy— Yet first to those y-chain'd in

Poco largamente
♩ = c. 80

A tempo
♩ = c. 88

Vln I *mp*

Vln II *div.* *poco* *f* *mp*

Vla

Vc.

Db.

588

1st Fl. *p* *mp*

2nd Fl. *p* *mp*

1st Cl.

Hp *mp*

Sop. solo *Arioso*
 Sleep The wake-ful Trump of_ Doom must thun_ der thro' the Deep, And then at last our Bliss Full_ and per_ fect

Vln I *p* *mp*

Vln II *mp cantabile*

Vla *mp*

Vc. *p*

Db. *p*



Piu mosso

596

1st Fl. *mp*

2nd Fl. *mp*

Hp

Sop. solo *mf* *mp*
 is, But now be - gins, for from this_Hap - py Day Th'old Dra - gon un - der - ground In strai - ter lim - its bound Not half so far casts his u - sur - ped

Piu mosso

Vln I *mf* *p* *un.*

Vln II *mf* *p*

Vla *mf* *p*

Vc. *p* *PIZZ. (marcato)*

Db. *p* *PIZZ. (marcato)*

Y

605

1st Fl.

2nd Fl.

1st Ob.

Hp

Sop. solo

mf espressivo

mp *p*

Y

Vln I

Vln II

Vla

Vc.

Db.

poco *poco sul pont.* *poco* *poco sul pont.* *poco* *poco sul pont.* *poco*

mp *p*

normale *normale* *normale* *arco* *div. con sord.* *p*

mp *p*

♩ = c.88



616

1st Fl.

1st Ob.

1st Cl.

1st Bsn.

Hp

♩ = c.84

solo *mp espressivo*

[D]

Vln I

Vln II

Vla

Vc.

Db.

♩ = c.84

con sord. *div.* *mp espressivo* *Solo violin*

div. con sord. *p*

con sord. *div.* *p*

pizz.

9. So, when the Sun in bed

Poco Rit.

$\text{♩} = c.90$

626

1st Fl. *mp dolce*

2nd Fl. *mp dolce*

1st Ob. *mp dolce*

1st Cl. *mp dolce*

1st Hn. *mp dolce*

2nd Hn. *mp dolce*

Hp. *mp*

Sop. *mp dolce*
So when the Sun in_ bed, Cur-tain'd with clou - dy

A. *mp dolce*
So when the Sun in_ bed, Cur-tain'd with clou - dy

T. *mp dolce*
So when the Sun in_ bed, Cur-tain'd with clou - dy

B. *mp dolce*
So when the Sun in_ bed, Cur-tain'd with clou - dy

Poco Rit.

$\text{♩} = c.90$

Vln I

Vln II

Vla. *mp dolce*

Vc. *mp dolce*
div.

Db. *mp dolce*
(half) con sord. arco

635

1st Fl. 2nd Fl. 1st Cl. 1st Hn. 2nd Hn. 2nd Hn.

Hp

Sop. A. T. B.

Red, Pil - lows his chin up - on an Or - ient wave, The floc - king Sha dows pale troop to the In - fer - nal Jail,

Red, Pil - lows his chin up - on an Or - ient wave, The floc - king Sha dows pale troop to the In - fer - nal Jail, Each

Red, Pil - lows his chin up - on an Or - ient wave, The floc - king Sha dows pale troop to the In - fer - nal Jail,

Vln I Vln II Vla Vc. Db.

div. mp dolce

mp

poco

mp

mp (half)

643

1st Fl. 2nd Fl. 1st Ob.

Hp

Sop. A. T. B.

And the yel - low skir - ted Fays Fly af - ter the Night - steeds, Lea - ving their moon - lov'd

And the yel - low skir - ted Fays Fly af - ter the Night - steeds, Lea - ving their moon - lov'd

8 fet - ter'd guest slips to his sev' ral Grave

Each fet - ter'd guest slips to his sev' ral Grave.

Vln I Vln II Vc. Db.

mp

mp

mp

mp

mp

div.

div.

Poco Rit.

Moderato

♩ = c.84

651

1st Fl. *mp*

2nd Fl. *mp*

1st Ob.

1st Cl. *mp*

2nd Cl. *mp*

1st Bsn. *mp* *mf*

2nd Bsn. *mp*

Hp *mp* *mp* *mp*

Sop. *mp espress.*
Maze But see, the Vir - gin blest Hath laid her_ Babe to rest; Time is our te - dious

A. *mp espress.*
Maze But see, the Vir - gin blest Hath laid her_ Babe to rest; Time is our te - dious

T. *mp espress.*
But see, the Vir - gin blest Hath laid her_ Babe to rest; Time is our te - dious

B. *mp espress.*
But see, the Vir - gin blest Hath laid her_ Babe to rest; Time is our te - dious

Poco Rit.

8^{va}

Vln I *mp* *mp*

Vln II *mp* *mp*

Vla. *mp* div.

Vc. *mp*

♩ = c.84

Piu mosso

♩. = c. 92

659

Picc. *mp dolce* solo

1st Fl. *mp dolce* solo

2nd Fl. *mp dolce* solo

1st Ob. *mp dolce* solo

1st Cl. *mp dolce* solo

2nd Cl. *mp dolce* solo

1st Bsn. *p dolce*

2nd Bsn. *p dolce*

Hp *mp*

Sop. Song should here have en - ding_

A. Song should here have en - ding_

T. Song should here have en - ding.

B. Song should here have en - ding_

Piu mosso

♩. = c. 92

Vln I *p*

Vln II *p* unis.

Vla *p*

A tempo
♩ = c.84

670

Picc. 

1st Ob. 

1st Cl. 

1st Bsn. 

Hp 

Trebles 1 & 2 

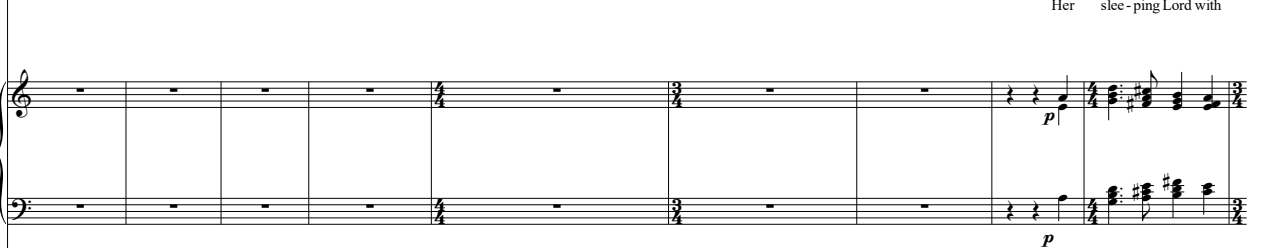
Altos (off-stage) 

Sop. 
mp Heav'n's young - est teen - ed Star hath fix'd her pol ish'd Car, Her slee - ping Lord with

A. 
mp Heav'n's youn - gest teen - ed Star hath fix'd her pl - ish'd Car, Her slee - ping Lord with

T. 
mp Her slee - ping Lord with

B. 
mp Her slee - ping Lord with

Pno 
p

A tempo
♩ = c.84

Vln I 
p div. *p*

Vln II 
p div. *p*

Vla 
p div. *p*

679 solo

1st Fl.

off-stage Tpt

pp — *mp*

Hp

p

Hp

mp — *mp*

Glo - - ri - a, Glo - ria in ex - cel - sis De - o

p — *mp*

Altos

p — *mp*

Sop.

Hand - maid Lamp at - ten - ding _____

A.

Hand - maid Lamp at - ten - ding _____

T.

Hand - maid Lamp at - ten - ding _____

B.

Hand - maid Lamp at - ten - ding _____

Pno

Vln I

(con sord.) div. *p*

Vln II

(con sord.) div. *p*

Vla

(con sord.) *p*

Vc.

(con sord.) div. *p*

686

1st Fl. *mp* *poco* *mp*

1st Ob. *solo* *mp* *p*

1st Cl. *mp*

2nd Cl. *mp*

1st Bsn. *mp*

1st Hn. *con sord.* *mp*

2nd Hn. *con sord.* *mp*

3rd Hn. *con sord.* *mp* *molto legato*

4th Hn. *mp*

Hp. *mp*

Sop. *mp*
And all a - round the low - ly Sta - ble

A. *mp*
And all a - round the low - ly Sta - ble

T. *mp*
And all a - round the low - ly Sta - ble Bright -

B. *mp*
And all a - round the low - ly Sta - ble

Vln I. *mp*

Vln II. *mp*

Vla. *con sord.* *mp*

Vc. *con sord.* *mp*

Db. *con sord.* *mp*

692

1st Fl.

1st Cl. *mp molto legato*

2nd Cl. *mp molto legato*

1st Hn. *mp molto legato*

2nd Hn.

3rd Hn. *molto legato*

4th Hn.

Hp.

Sop. *mp* Bright har - ness'd an - - - gels *p* Sit in or - - - der

mp Bright har - ness'd An - - gels *p* Sit in or - - - der

A. *mp* Bright har - ness'd An - gels, har - ness'd An - gels *p* Sit in or - - - der

T. har - ness'd An - gels, har - ness'd An - gels *p* Sit in or - - - der

B. *mp* Bright har - ness'd An - gels, har - ness'd An - gels *p* Sit in or - - - der

Pno.

Org.

Poco rit.

Vln I *con sord. mp*

Vln II *con sord. mp*

Vla.

Vc. *p*

Db. *p*

Rall.

700

1st Fl.

Hp

off-stage Tpt

Trebles 1 & 2
(off-stage)

Altos

Sop.

A.

T.

B.

Org.

Vln I

Vla

Vc.

Db.

p *sim.* *p* *poco sfz* *p*

pp *p*

Glo - ri - a, Glo - ri - a, Glo - ri - a, Glo - ri - a

ser - vice - ab - le.

ser - vice - ab - le.

ser - vice - ab - le.
ser - vice - ab - le.

ser - vice - ab - le.

ser vice - ab - le.

pp *pp* *pp* *pp*

p *p* *p*

Rall.

10. Postlude

Misterioso

♩ = c. 69

710

1st Fl. *p*

2nd Fl. *p*

1st Cl. *p*

2nd Cl. *p*

1st Bsn. *p*

Timp. *pp*

Hp. *p*

off-stage Tpt. *mf* solo, di lontano

Trebles 1 & 2 *al niente*

Altos *al niente*

Pno. *p*

Org. *p*

Vln I. *p*

Vln II. *p*

Vla. *p*

Vc. *p*

Db. *p*

Detailed description: This page of a musical score, numbered 91, is for the '10. Postlude' movement, marked 'Misterioso' with a tempo of approximately 69 beats per minute. The score begins at measure 710. It features a large ensemble of instruments: woodwinds (1st and 2nd Flutes, 1st and 2nd Clarinets, 1st Bassoon), percussion (Timpani), harp, off-stage trumpet, strings (Trebles 1 & 2, Altos, Violins I & II, Viola, Violoncello), and double bass. The woodwinds and strings are marked with a piano (*p*) dynamic. The harp and off-stage trumpet play a melodic line, with the trumpet marked mezzo-forte (*mf*) and 'solo, di lontano'. The timpani plays a soft (*pp*) rhythmic pattern. The harp and piano have complex accompaniment with triplets and sixteenth-note patterns. The strings provide a harmonic foundation with sustained notes and moving lines. The score is written in a standard musical notation with various dynamics and articulations.

Rall.

♩ = c. 60

717

1st Fl.
 2nd Fl.
 1st Cl.
 2nd Cl.

1st Hn.
 2nd Hn.
 3rd Hn.
 4th Hn.

Timp.

Hp.

off-stage Tpt.

Pnc.

Vln I.
 Vln II.
 Vla.
 Vc.
 Db.

Rall.

♩ = c. 60

al niente

pp