SHIELD OF FAITH

by

Arthur Bliss

Cantata for Soprano & Baritone soli, SATB & organ

NOVELLO

Cat. No. 07 2303 07

Dedicated
By Gracious Permission
to
Her Majesty Queen Elizabeth II

This work was specially written for the
Quincentenary of St George's Chapel, Windsor, 1975.

I would like to express deep gratitude to Dr Sidney Campbell, MVO, the late organist of St George's Chapel, Windsor, for allowing me to spend a day at the organ there and for advising me on all the registration noted down here.

Arthur Bliss

The five poems were selected by Canon Stephen Verney and are dedicated by him to the memory of his wife Scilla.

1 The Lord is risen

(FIRST VERSE)

Done is a battell on the dragon blak,
Our campioun Chryst confountet hes his force;
The yettis of hell ar brokin with a crak,
The signe triumphall rasit is of the croce,
The divillis trymmillis with hiddous voce,
The saulis ar borrowit and to the blis can go,
Chryst with his blud our ransonis dois indoce:
Surrexit dominus de sepulchro.

William Dunbar, 1460-1520

INTERLUDE—Gloria in excelsis Deo

2 Love

Love bade me welcome; yet my soul drew back,
  Guilty of dust and sin.
But quick-eyed Love, observing me grow slack
  From my first entrance in,
Drew nearer to me, sweetly questioning,
  If I lacked anything.

'A guest,' I answered, 'worthy to be here.'
  Love said, 'You shall be he.'
'I, the unkind, ungrateful? Ah, my dear,
  I cannot look on thee.'
Love took my hand, and smiling did reply,
  'Who made the eyes but I?'

'Truth, Lord, but I have marred them; let my shame
  Go where it doth deserve.'
'And know you not,' says Love, 'but who bore the blame?'
  'My dear, then I will serve.'
'You must sit down,' says Love, 'and taste my meat.'
  So I did sit and eat.

George Herbert, 1593-1633

3 An Essay on Man

(EXTRACTS)

Know then thy-self, presume not God to scan;
The proper study of Mankind is Man.
Plac'd on this isthmus of a middle state,
A Being darkly wise, and rudely great:
With too much knowledge for the Sceptic side,
With too much weakness for the Stoic's pride,
He hangs between; in doubt to act, or rest;
In doubt to deem himself a God, or Beast;

Created half to rise, and half to fall;
Great lord of all things, yet a prey to all;
Sole judge of Truth, in endless Error hurl'd:
The glory, jest, and riddle of the world!

Behold the child, by Nature's kindly law,
Pleas'd with a rattle, tickled with a straw:
Some livelier play-thing gives his youth delight,
A little louder, but as empty quite:
Scarfs, garters, gold, amuse his riper stage,
And beads and pray'r-books are the toys of age:
Pleas'd with this bauble still, as that before;
'Till tir'd he sleeps, and life's poor play is o'er.

See! and confess, one comfort still must rise,
'Tis this, Tho' Man's a fool, yet GOD IS WISE.

Alexander Pope, 1688-1744

4 O yet we trust

(FROM *In Memoriam*)

O yet we trust that somehow good
  Will be the final goal of ill,
  To pangs of nature, sins of will,
Defects of doubt, and taints of blood;

That nothing walks with aimless feet;
  That not one life shall be destroyed,
  Or cast as rubbish to the void,
When God hath made the pile complete;

That not a worm is cloven in vain;
  That not a moth with vain desire
  Is shrivelled in a fruitless fire,
Or but subserves another's gain.

Behold, we know not anything;
  I can but trust that good shall fall
  At last—far off—at last, to all,
And every winter change to spring.

So runs my dream: but what am I?
  An infant crying in the night:
  An infant crying for the light:
And with no language but a cry.

Alfred Lord Tennyson, 1809-1892

5 Little Gidding

(EXTRACTS)

A people without history
Is not redeemed from time, for history is a pattern
Of timeless moments. So, while the light fails
On a winter's afternoon, in a secluded chapel
History is now and England.

With the drawing of this Love and the voice of this Calling

We shall not cease from exploration
And the end of all our exploring
Will be to arrive where we started
And know the place for the first time.
Through the unknown, remembered gate
When the last of earth left to discover
Is that which was the beginning;
At the source of the longest river
The voice of the hidden waterfall
And the children in the apple-tree
Not known, because not looked for
But heard, half heard, in the stillness
Between the waves of the sea.
Quick now, here, now, always—
A condition of complete simplicity
(Costing not less than everything)
And shall be well and
All manner of thing shall be well
When the tongues of flame are in-folded
Into the crowned knot of fire
And the fire and the rose are one.

T. S. Eliot, 1888-1965

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DURATION ABOUT 30 MINUTES

The large bracket in the organ part is used to denote both hands on the same manual after a passage on separate manuals.

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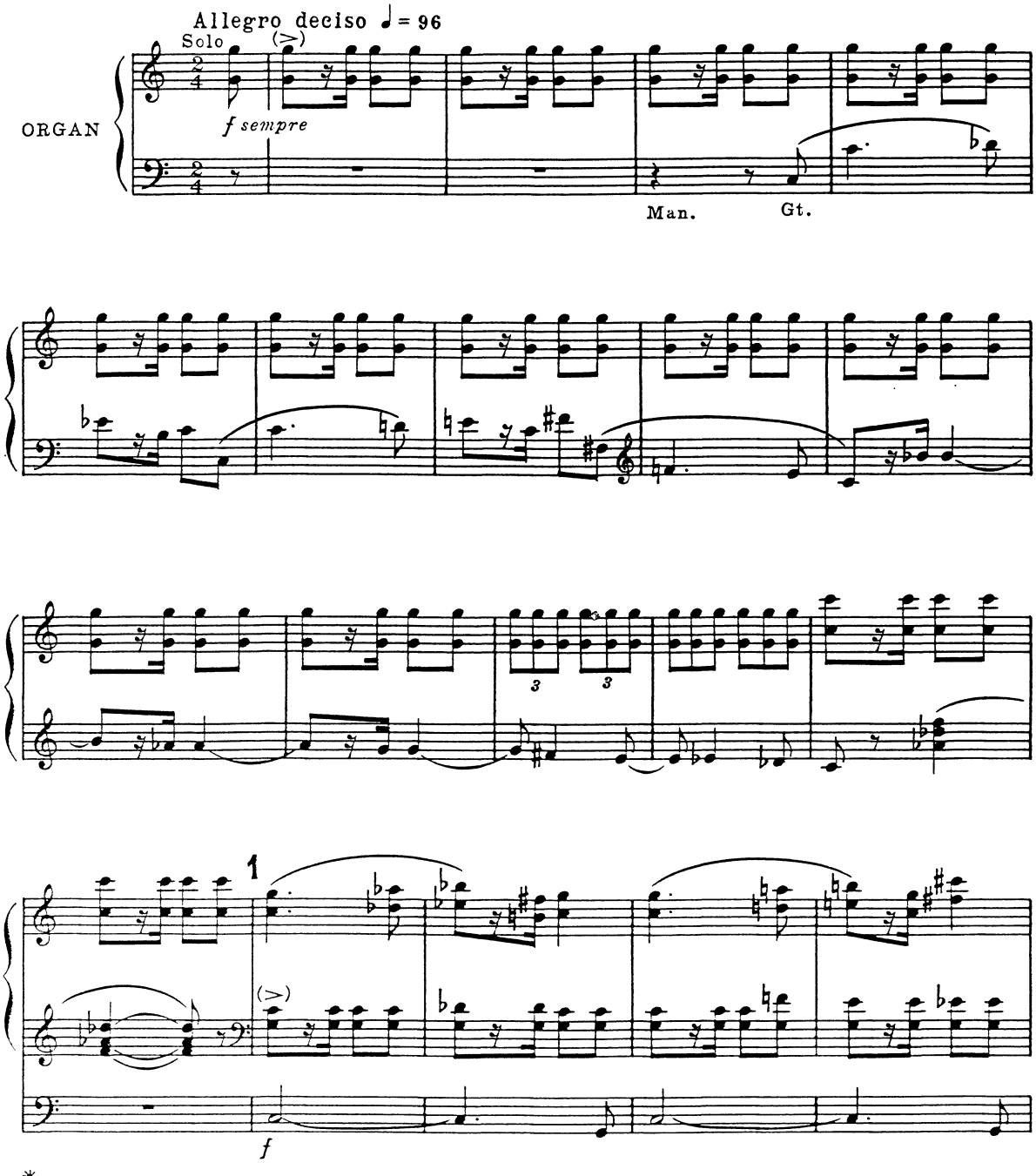
SHIELD OF FAITH

Prepare:
Solo Orch. Trumpet 8′
Gt. Reeds 16′, 8′
Ped. Reeds 16′ 8′
Sw. to Gt.

ARTHUR BLISS

1 THE LORD IS RISEN*

William Dunbar, 1460-1520



* verse 1 only

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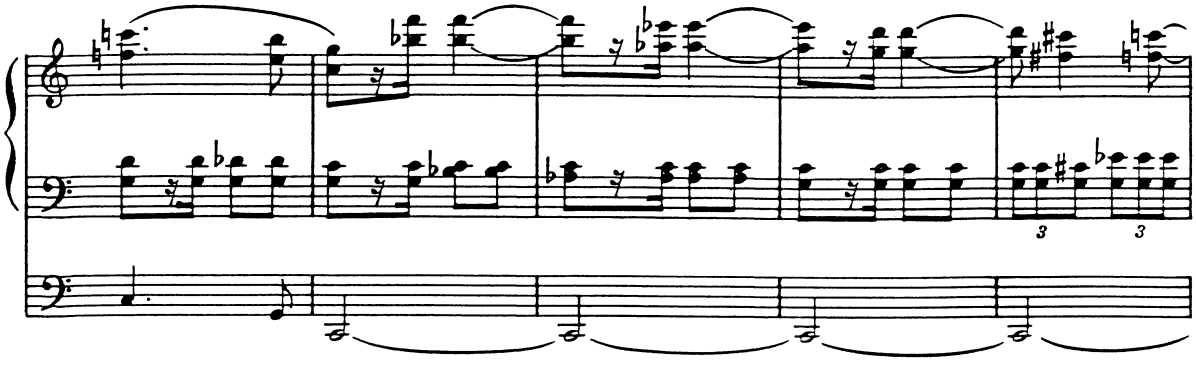
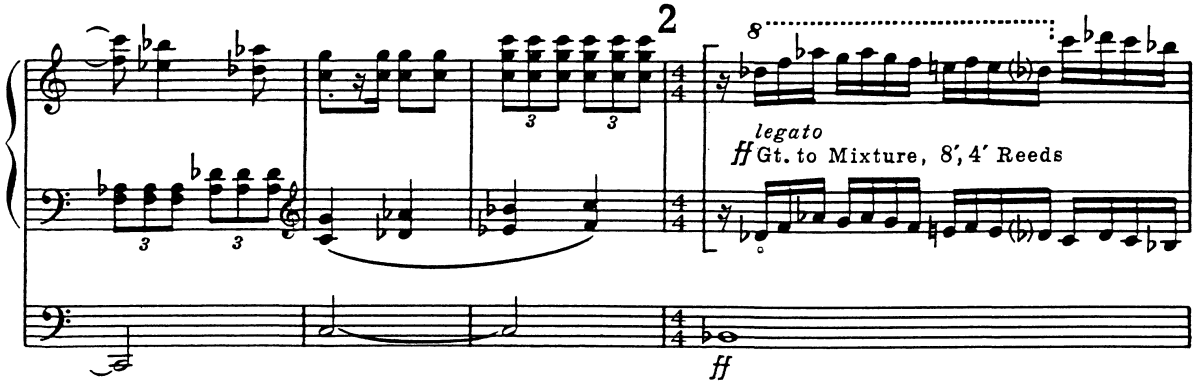
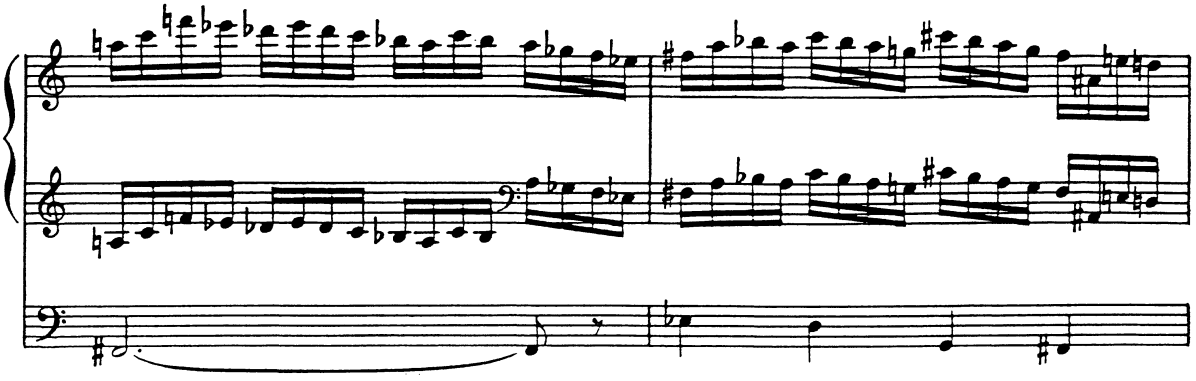
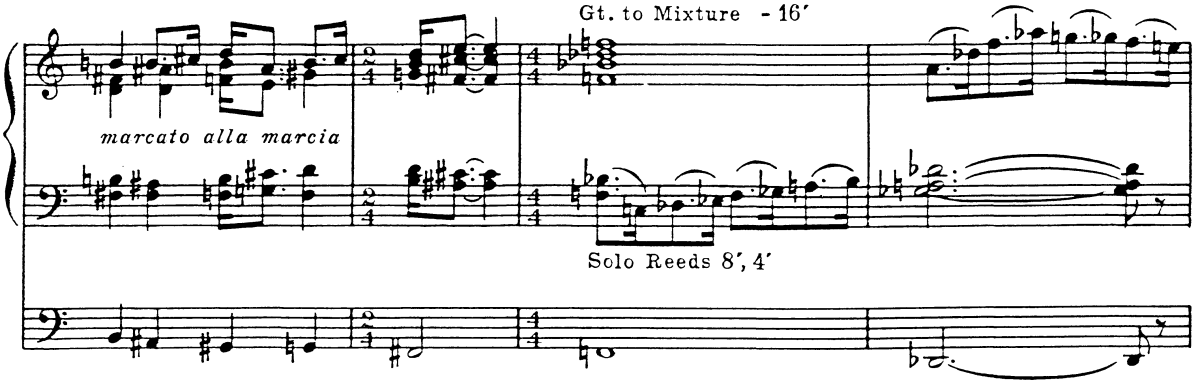



2
8
legato
ff Gt. to Mixture, 8′, 4′ Reeds
ff




Gt. to Mixture - 16′
marcato alla marcia
Solo Reeds 8′, 4′

Gt.

Gt.

Solo

3

Gt.

+ Full Sw.
(box open)

+ Gt. to Ped.

S *ff triumphantly*

Done is a bat-tell on the dra-gon_ blak,

A *ff triumphantly*

Done is a bat-tell on the dra-gon_ blak,

T *ff triumphantly*

Done is a bat-tell on the dra-gon_ blak,

B *ff triumphantly*

Done is a bat-tell on the dra-gon_ blak,

Solo Orch. Tpt. 8′ only

Sw. box closed

f

(Gt.)

4

ff

Done is a bat-tell on the dra-gon blak,

ff

Done is a bat-tell on the dra-gon blak,

ff

Done is a bat-tell on the dra-gon blak,

ff

Done is a bat-tell on the dra-gon blak,

4

ff

Done is a bat-tell on the

ff

Done is a bat-tell on the

ff

Done is a bat-tell on the

ff

Done is a bat-tell on the

dra-gon_ blak,

dra-gon_ blak,

dra-gon_ blak,

dra-gon_ blak,

5

ff

Our cham-pion Chryst con - found - ed has his

Our cham-pion Chryst con - found - ed has his

Our cham-pion Chryst con - found - ed has his

Our cham-pion Chryst con - found - ed has his

5

(*f*)

force, Our cham-pion Chryst con - found - ed has his

force, Our cham-pion Chryst con - found - ed has his

force, Our cham-pion Chryst con - found - ed has his

force, Our cham-pion Chryst con - found - ed has his

force; The

force; The

force; The

force; The

6

f Gt.

yet-tis* of hell ar bro - kin with a

yet-tis* of hell ar bro - kin with a

yet-tis* of hell ar bro - kin with a

yet-tis* of hell ar bro - kin with a

ff Gt. + 16′ Reed

tr

7

crak, (k) The

crak, (k) The

crak, (k) The

crak, (k) The

f *piccolo*

7

ff

8

piccolo

- Gt. to Ped.

* yettis = gates

signe_tri - um - phall, the signe_ tri - um - phall ra-sit is_

signe_tri - um - phall, the signe_ tri - um - phall ra-sit is_

signe_tri - um - phall, the signe_ tri - um - phall ra-sit is_

signe tri - um - phall, the signe_ tri - um - phall ra-sit is_

poco rall. a tempo *ff* *dim.* *lunga* *pp*

_ of the cross, _

ff *dim.* *lunga* *pp*

_ of the cross, _

ff *dim.* *lunga* *pp*

_ of the cross, _

ff *dim.* *lunga* *pp*

_ of the cross, _

poco rall. a tempo *lunga*

8 l'istesso tempo

mp

The de-vils trym-mil-lis* with

The de-vils trym-mil-lis* with

The de-vils trym-mil-lis* with

The de-vils trym-mil-lis* with

8 l'istesso tempo

Full Sw. - Mixture

mp

Solo Orch. Oboe

p (32', 16', 8' cpld. to Sw.)

mf

hid - dous voice, The

hid - dous voice, The

hid - dous voice, The

hid - dous voice, The

mf

- 32'

* trymmillis = tremble

souls ar bor - ro - wit* and to the blis can

souls ar bor - ro - wit* and to the blis can

souls ar bor - ro - wit* and to the blis can

souls ar bor - ro - wit* and to the blis can

9

go, Chryst, Chryst

go, Chryst, Chryst

go, Chryst, Chryst

go, Chryst, Chryst

9

Gt. to 15′

piccolo

* borrow it = ransomed

largamente

p

with his blud our ran-so-nis does en - dorse:

p

with his blud our ran-so-nis does en - dorse:

p

with his blud our ran-so-nis does en - dorse:

p

with his blud our ran-so-nis does en - dorse:

largamente

Gt. Diapason 8′ + Sw. Diapason 8′

p subito

10 Tempo I (alla marcia) ♩= 96

f exultantly

Sur - re - xit

f exultantly

Sur - re - xit

10 Tempo I (alla marcia) ♩= 96

f Solo Orch. Tpt. 8′

do - mi - nus de se - pul - chro, de se - pul - chro,

f exultantly

Sur - re - xit do - mi - nus

do - mi - nus de se - pul - chro, de se - pul - chro,

f exultantly

Sur - re - xit do - mi - nus

11

sempre f

do - mi - nus, do - mi - nus, sur - re - xit do - mi - nus,

sempre f

de se - pul - chro, do - mi - nus, de se - pul - chro, do - mi - nus,

sempre f

do - mi - nus, sur - re - xit do - mi - nus de se - pul -

sempre f

de se - pul - chro, sur - re - xit do - mi - nus de se - pul -

11

mf Gt. small open Diapason 8′ + Sw. 16′, 8′, 4′, 2′, Ob.

12

sur - re - xit do - mi-nus de se-pul - chro, do -

sur - re - xit do - mi-nus de se-pul - chro, do -

chro, do - mi - nus de se-pul - chro, sur -

chro, sur - re - xit do - mi - nus, do - mi-nus, sur - re - xit

12

mf

- - - mi - nus, sur - re - xit do - mi - nus

- - - mi - nus, sur - re - xit do - mi - nus

re - xit do - mi - nus, do - - mi - nus

do - mi - nus, sur - re - xit do - mi - nus

meno mosso

mf de se - pul - chro, se - pul - chro, de se - pul - chro,

mf de se - pul - chro, se - pul - chro, de se - pul - chro,

mf de se - pul - chro, do - mi - nus de se - pul - chro,

mf de se - pul - chro, se - pul - chro, de se - pul - chro, se - pul -

meno mosso

13 ancora meno mosso

2 soloists from the choir

p do - mi - nus, do - mi - nus,

rall.

pp do - mi - nus, do - mi - nus,

pp do - mi - nus, do - mi - nus,

pp do - mi - nus, do - mi - nus,

pp chro, do - mi - nus, do - mi - nus,

13 ancora meno mosso

rall.

pp 16′, 8′ (uncpld.)

14

a tempo moderato maestoso ♩ = 80

a tempo moderato maestoso ♩ = 80

14

Gt. to Principal + Full Sw.

f Gt. *legato*

f + Gt. to Ped., 16′, 8′

f

sur - re - xit do - mi - nus

f

sur - re - xit do - mi - nus

f

sur - re - xit do - mi - nus

f

sur - re - xit do - mi - nus

Gt. to Mixture - 16′

non legato

Full Sw.

- Gt. to Ped.

de se - pul - - - chro,

de se - pul - - - chro,

de se - pul - - - chro,

de se - pul - - - chro,

sur - - re - xit do - mi - nus

sur - - re - xit do - mi - nus

sur - - re - xit do - mi - nus

sur - - re - xit do - mi - nus

de se - pul - - - chro,

de se - pul - - - chro,

de se - pul - - - chro,

de se - pul - - - chro,

15

do - mi - nus, do - mi - nus, *ff* sur-re - xit,

do - mi - nus, do - mi - nus, *ff* sur-re - xit,

do - mi - nus, do - mi - nus, *ff* sur-re - xit,

do - mi - nus, do - mi - nus, *ff* sur-re - xit,

15

Gt. (Sw. cpld.)

ff Full Gt. (Sw. cpld.)

+ Gt. to Ped.

sur-re - xit, sur-re - xit, sur-re - xit,

sur-re - xit, sur-re - xit, sur-re - xit,

sur-re - xit, sur-re - xit, sur-re - xit,

sur-re - xit, sur-re - xit, sur-re - xit,

largamente

sur - re - xit do - mi - nŭs.

sur - re - xit do - mi - nŭs.

sur - re - xit do - mi - nŭs.

sur - re - xit do - mi - nŭs.

largamente

ff sempre

INTERLUDE

Gloria in excelsis Deo

♩ = 88

SOPRANO SOLO

f joyously

Glo - ri-a, Glo - ri - a in ex - cel - sis

BARITONE SOLO

De - o,

f joyously

Glo - ri-a, Glo -

De - o, in ex - cel - sis De - o, Glo -

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

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

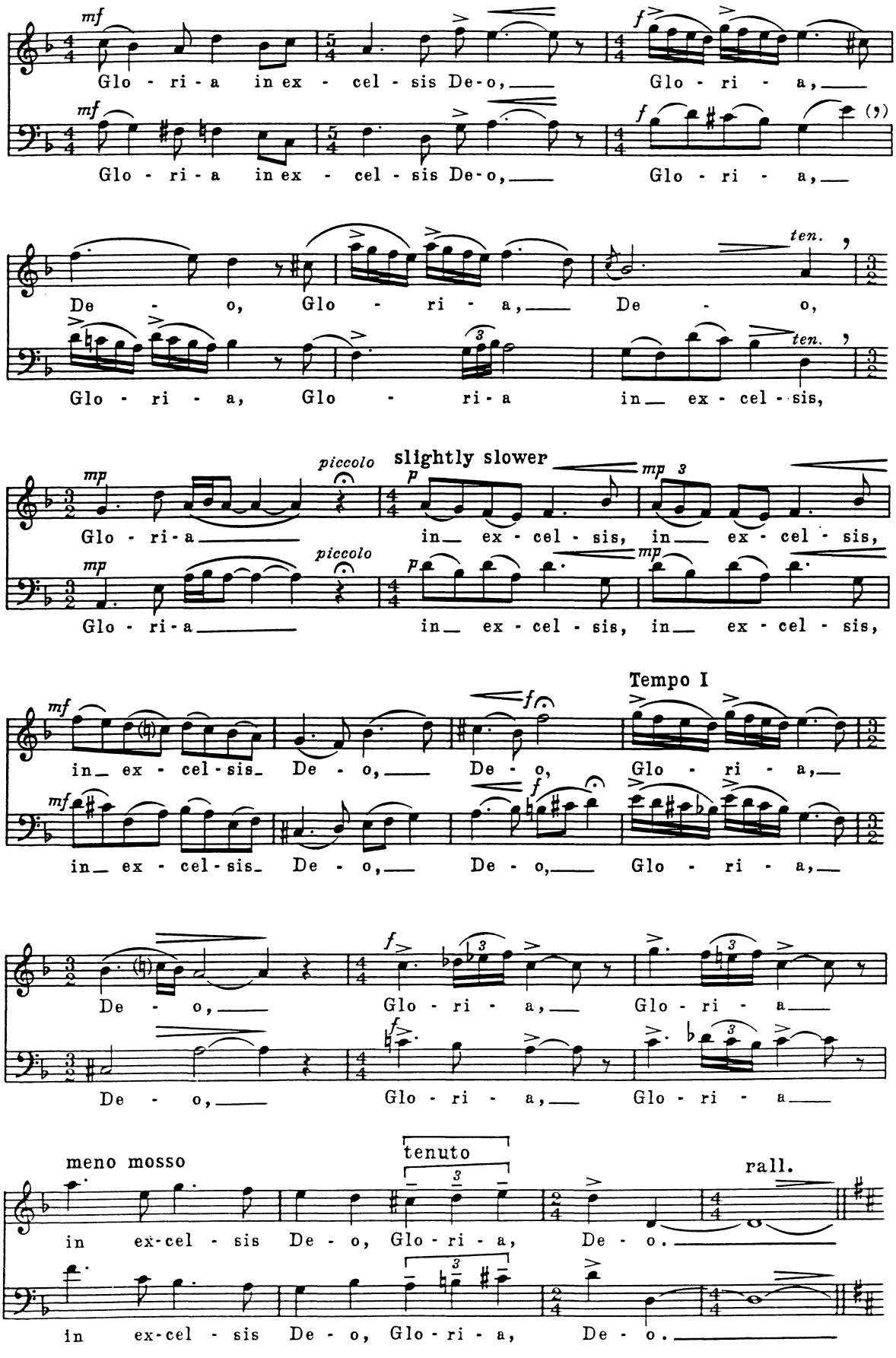
- ri - a in ex - cel - sis De - o,

p *mf* *f*

Glo - ri - a in ex - cel - sis, in ex - cel - sis, in ex - cel - sis,

p *mf* *f*

Glo - ri - a in ex - cel - sis, in ex - cel - sis, in ex - cel - sis,


mf
Glo - ri - a in ex - cel - sis De-o, Glo - ri - a,
f
Glo - ri - a in ex - cel - sis De-o, Glo - ri - a,
De - o, Glo - ri - a, De - o,
ten.
Glo - ri - a, Glo - ri - a in ex - cel - sis,
mp
piccolo
Glo - ri - a in ex - cel - sis, in ex - cel - sis,
slightly slower
p
in ex - cel - sis, in ex - cel - sis,
Tempo I
in ex - cel - sis De - o, De - o, Glo - ri - a,
De - o, Glo - ri - a, Glo - ri - a
meno mosso
tenuto
rall.
in ex-cel - sis De - o, Glo - ri - a, De - o.

Prepare:
Solo Viole d'orchestre, Celeste
Sw. Flutes 8′,4′
Ped. 16′
Sw. to Ped.

2 LOVE

George Herbert, 1593-1633

Larghetto tranquillo ♩= c.54

p

p

Larghetto tranquillo ♩= c.54

p Sw. *dolce*

Man.

mp

cresc.

mf

16 andante ♩= 66

p Solo

S

Love, Love, Love bade me wel - come;

A

Love, Love, Love bade me wel - come;

T

B

for rehearsal only

Ped. 32′, 16′ - 32′

yet my soul drew back,

yet my soul drew back,

Love bade me wel - come; yet my soul drew back,

Love bade me wel - come; yet my soul drew back,

17

mf

Guil - ty,

mf

Guil - ty,

mf *mf*

Guil - ty, guil - ty,

mf *mf*

Guil - ty, guil - ty,

17

p Sw.

mf

guil - ty of dust and sin.

pochissimo più mosso

mf

But quick-eyed Love, ob-

mf (*mf*)

guil - ty of dust and sin. But quick-eyed Love, but quick-eyed Love, ob-

mf *mf*

guil - ty of dust and sin. But quick-eyed Love, ob-

mf (*mf*)

guil - ty of dust and sin. But quick-eyed Love, but quick-eyed Love, ob-

pochissimo più mosso

mf

16′, 8′

18

a tempo

p *pp*

serv-ing me grow slack_ From my first en-trance in, Drew

serv-ing me grow slack_ From my first en-trance in, Drew

serv-ing me grow slack_ From my first en-trance in, Drew

serv-ing me grow slack From my first en-trance in, Drew

18

a tempo

p

Man.

andante ♩= c.76

mp

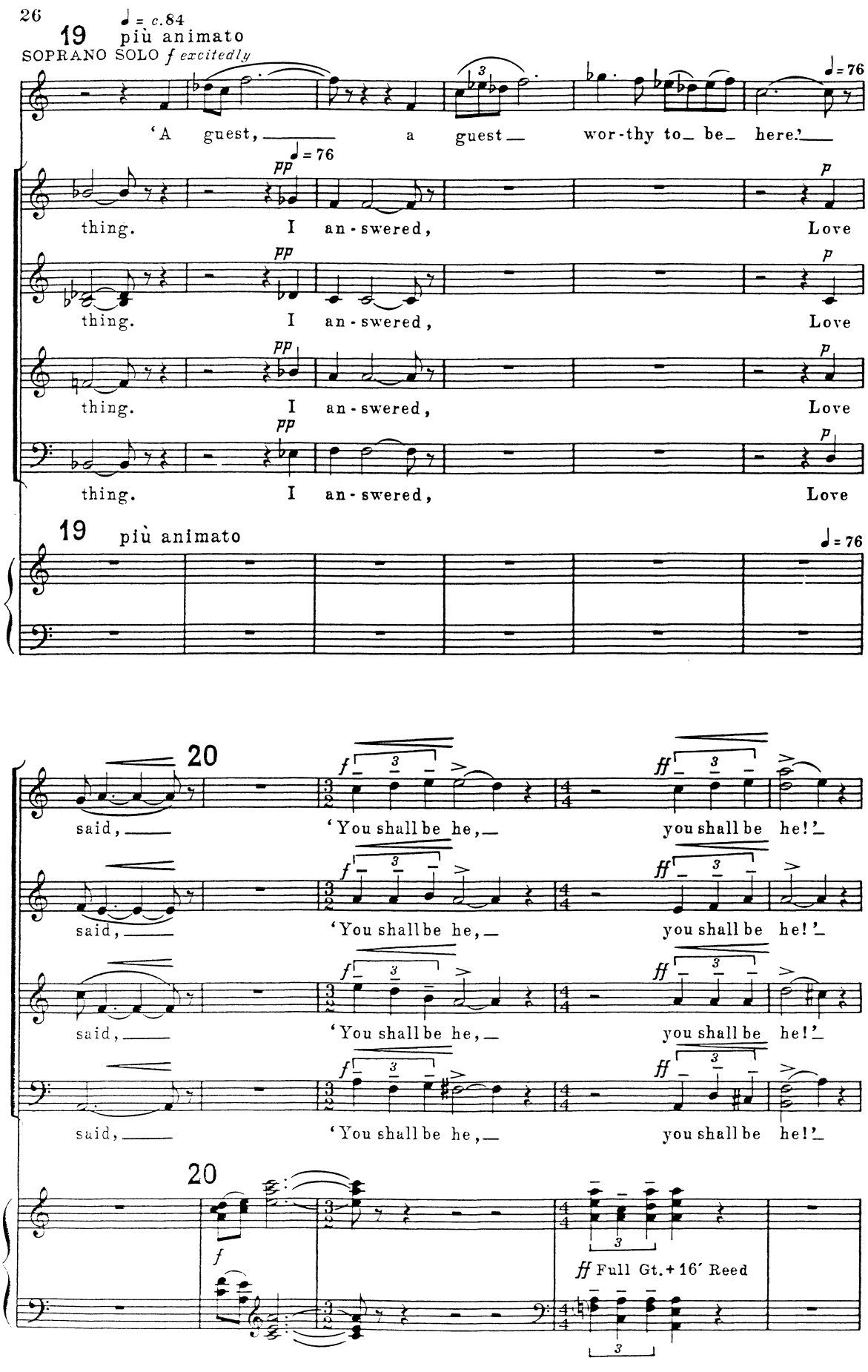
near-er to me, near-er, sweet-ly ques-tion-ing, If I lacked a-ny-

near-er to me, near-er, sweet-ly ques-tion-ing, If I lacked a-ny-

near-er to me, near-er, sweet-ly ques-tion-ing, If I lacked a-ny-

near-er to me, near-er, sweet-ly ques-tion-ing, If I lacked a-ny-

andante ♩= c. 76


♩ = c.84
19 più animato
SOPRANO SOLO f excitedly
'A guest, a guest wor-thy to be here.'
♩ = 76
pp
p
thing. I an-swered, Love
19 più animato
20
said, 'You shall be he, you shall be he!'
f
ff
20
f
ff Full Gt. + 16′ Reed

SOPRANO SOLO

f *freely*

'I, I, the un-kind, un-grate-ful? Ah, my dear,

mp *teneramente*

reduce

p

deliberate

I can-not look on thee.'

a tempo andante ♩= c. 66

21 poco più mosso

pp

Love, Love,

mf

Love took my

Love, Love,

Love took my

Love took my

Love took my

a tempo andante ♩= c. 66

21 poco più mosso

hand, and smi-ling did re - ply, 'Who made the eyes but

hand, and smi-ling did re - ply, 'Who made the eyes but

hand, and smi-ling did re - ply, 'Who made the eyes but

hand, and smi-ling did re - ply, 'Who made the eyes but

poco meno mosso

pp *ECHO* (a few voices)

I? Who made the eyes but I?'

I? Who made the eyes but I?'

I? Who made the eyes but I?'

I? Who made the eyes but I?'

poco meno mosso

p Sw. Flutes 8', 4'

22 BARITONE SOLO

mf *a little urgently*

Truth, Lord, but I have marred them; let my

p

deliberate

♩ = 80

shame Go where it doth de - serve.'

FULL *f*

'And know you not,' says

f

'And know you not,' says

f

'And know you not,'

f

'And know you not,'

colla voce

♩ = 80

prepare Solo Flutes 8′,4′

f

Love, 'but who bore the blame,

f

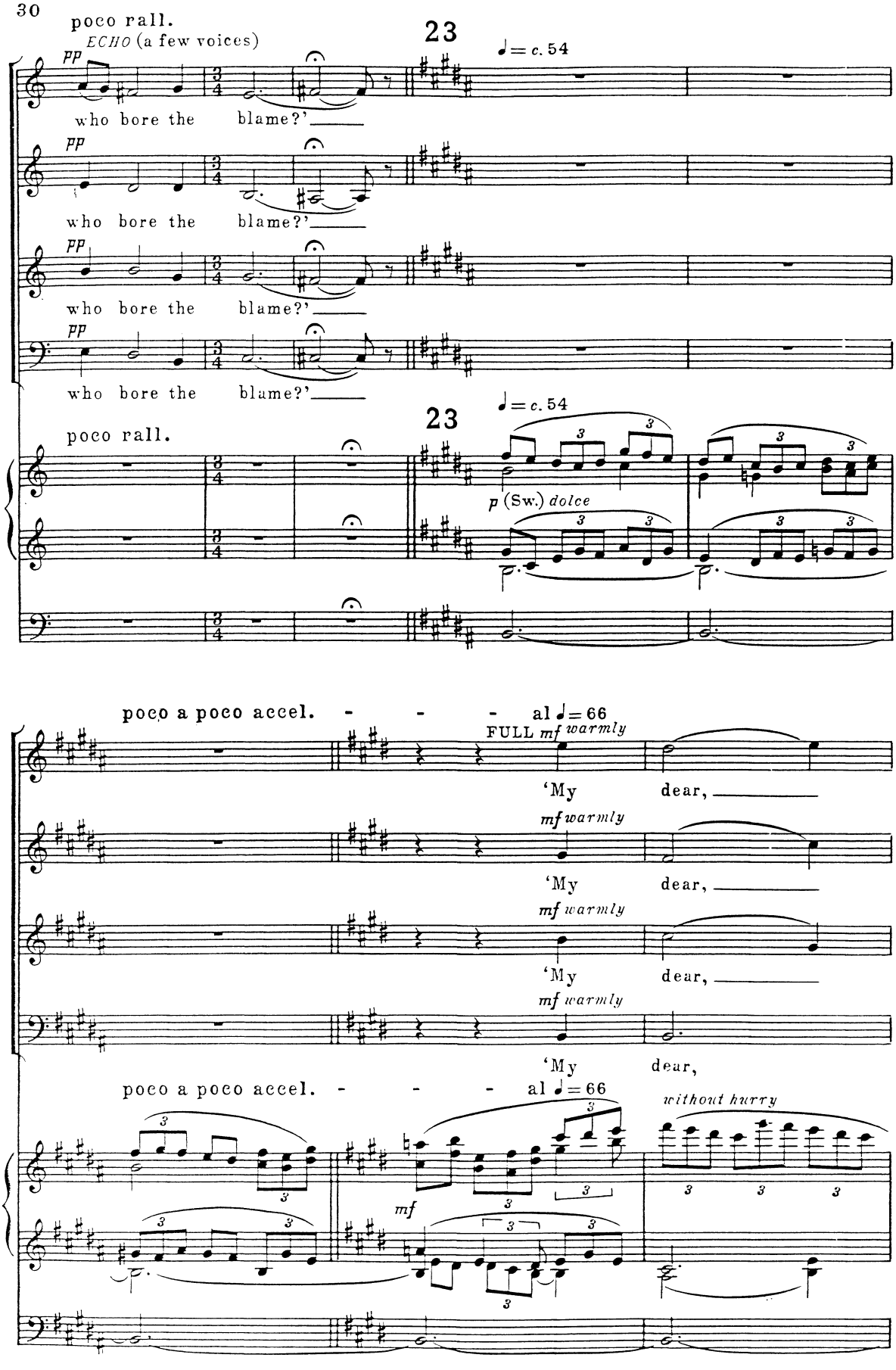
Love, 'but who bore the blame,

p *f*

says Love, 'but who bore the blame,

p *f*

says Love, 'but who bore the blame,


poco rall.
ECHO (a few voices)
pp
who bore the blame?'
23
♩= c. 54
poco rall.
p (Sw.) dolce
poco a poco accel. - - - al ♩= 66
FULL mf warmly
'My dear,
mf warmly
without hurry
mf

then I will serve, then I will serve,

then I will serve, then I will serve,

then I will serve, then I will serve,

then I will serve, then I will serve,

Sw.

24

f

then 'I will serve, will serve.'

then I will serve, will serve.'

then I will serve, will serve.'

then I will serve, will serve.'

24

legato

più f

mf

'You must sit down', says Love, 'and taste my

mf

'You must sit down', says Love, 'and taste my

mf

'You must sit down', says Love, 'and taste my

mf

'You must sit down', says Love, 'and taste my

p

25

pp *ECHO* (a few voices)

meat,_ and taste my meat.'_

pp

meat,_ and taste my meat.'_

pp

meat,_ and taste my meat.'_

pp

meat,_ and taste my meat.'_

FULL *p*

So___ I did

p

So___ I did

p

So___ I did

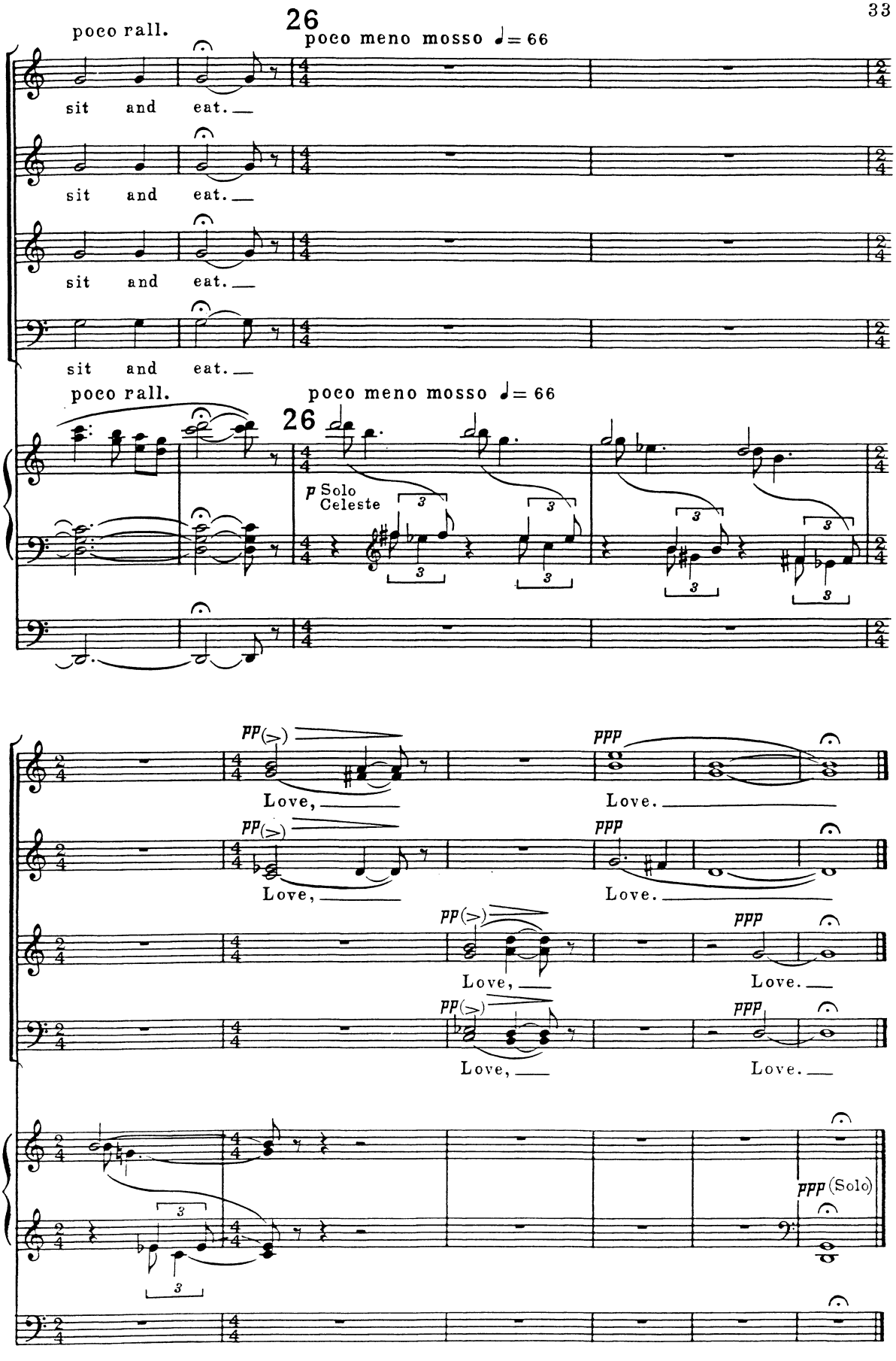
p

So___ I did

25

prepare Solo Celeste

dolce
p Sw.


poco rall.
26
poco meno mosso ♩= 66
sit and eat.
sit and eat.
sit and eat.
sit and eat.
poco rall.
poco meno mosso ♩= 66
26
p Solo
Celeste
pp(>)
Love,
Love,
Love,
Love,
ppp
Love.
Love.
Love.
Love.
ppp (Solo)

Prepare:
Gt. to Mixture
Sw. Full
Ped. to Mixture (uncpld.)
Sw. to Gt.

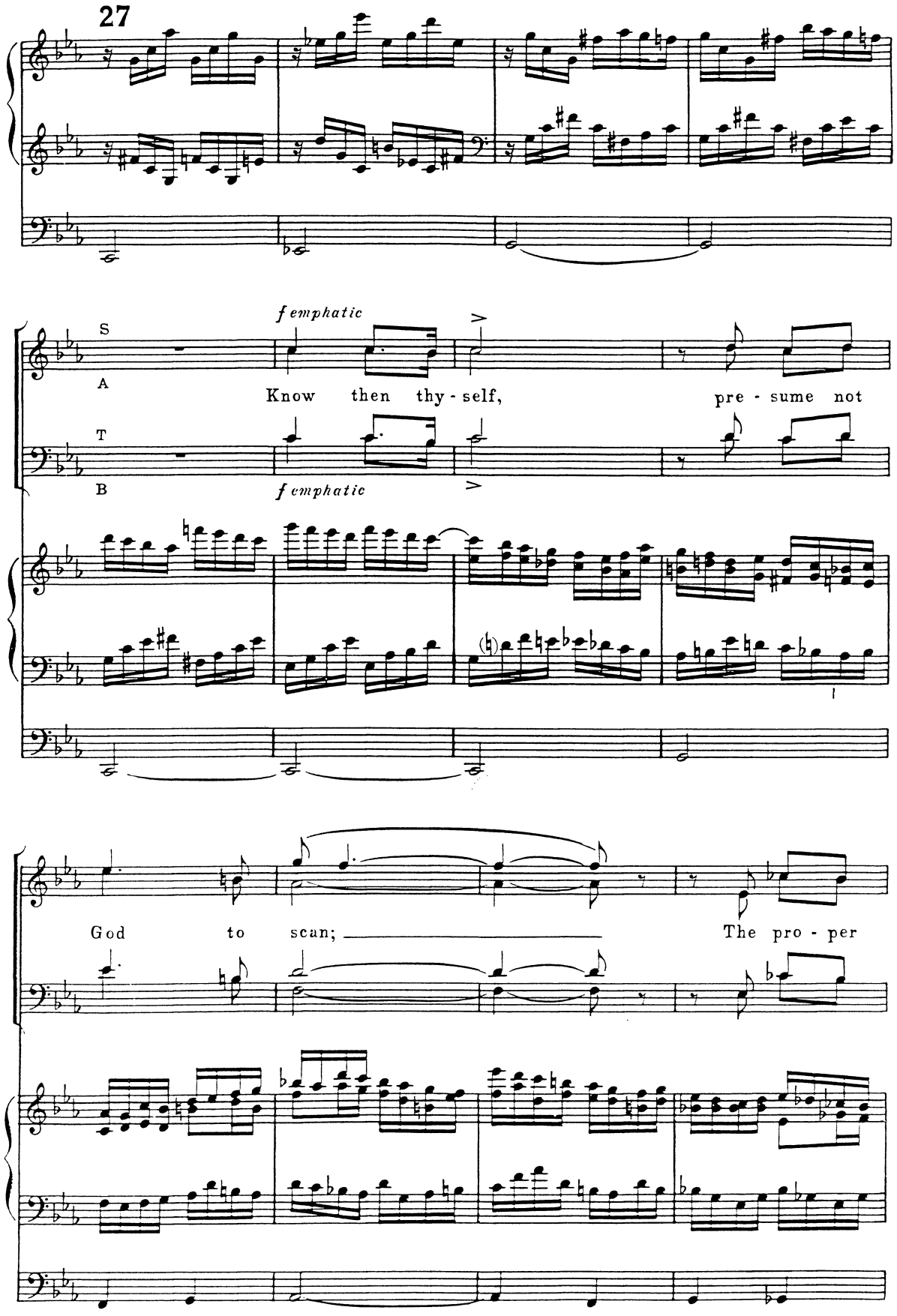
3 AN ESSAY ON MAN*

Alexander Pope, 1688-1744

Allegro moderato e risoluto ♩ = c.88

f sempre non legato

* extracts


27
S
A
T
B
f emphatic
f emphatic
Know then thy - self, pre - sume not
God to scan; The pro - per

stu-dy of Man-kind is Man.

28 l'istesso tempo

mf

Plac'd on this is-thmus

28 l'istesso tempo

reduce { Sw. to Gamba 8′, Lieblich 8′
Gt. to small open Diapason 8′, Principal 4′

mf sempre

Gt. Flutes 8′, 4′

legato

+Gt. to Ped.

of a mid-dle state, A Be-ing dark-ly wise,

mf

29

mf

— and rude - ly great: — With too much know-ledge for the

29

Scep - tic side, — With too much weak - ness for the

mf

Sto-ic's pride, — He hangs be-

mf

30 *mf*

tween; in doubt to act, or rest; In doubt

30

— to deem him - self a God, a God, or —

mf *f*

in tempo

subito animato

Beast;

subito animato

f Gt. to Mixture -16′

31

Tempo I ♩= c. 88

mf

Cre - a - ted half to

mf

31

Sw.

Tempo I ♩= c. 88

p

Gt.

rise, and half to fall; Great lord of

f

f

f Gt. to Mixture - 16′

f

Man.

mp

all things, yet a prey to all;

mp

f

reduce

mp

32 *mf*

Sole judge of Truth, in end-less Er-ror hurl'd:

mf

f

gliss.

gliss.

32

add

mf

a little broadly

f clamato

The glo-ry, jest,

f

a little broadly

f Gt. to Mixture - 16′

rall. *f* Tempo I

and rid-dle of the world!

rall. *tr* *tr* Tempo I

mf Gt. to 15th *f* Gt. to Mixture -16′

f

33 l'istesso tempo

33 l'istesso tempo

Gt. Flute 8′, Blockflöte 2′

p Sw. 8′, 4′, 2′ *p lightly*

Sw. Diapason 8′, Flute 4′, 15th, Nazard, Tierce, Oboe

- Gt. to Ped., + Sw. to Ped.

S *p*

A

Be - hold the child, by Na - ture's kind-ly law,

Man.

Pleas'd with a rat-tle, ti-ckled with a straw:

S
A
T
B

p

Some live - lier play-thing

gives his youth de-light,

poco cresc.

A lit - tle loud-er,

poco cresc.

34

mf

but as em - pty quite: Scarfs, gar-ters,

mf

mf

34

mf

gold, a - muse his rip - er

stage, And

mf

S
A
beads and pray'r - books ___ are the toys of
mf
mf
age: ___
35
f
Pleas'd with this bau - ble
f
35
mf
poco rall.
mp
p
poco sostenuto
still, as that be - fore; ___ Till tir'd he sleeps, ___ and life's poor
mf
mp
p
poco rall.
poco sostenuto

lunga

36 Tempo I ♩ = c. 88

play is o'er.

lunga

36 Tempo I ♩ = c. 88

f Gt. to Mixture -16′

f emphatic

See! and con-

f emphatic

fess, one com - fort still must

37

rise, 'Tis this,

37

Tho' Man's a

fool, yet God,

rall.

ff

yet God, God is

ten.

ff

rall.

ten.

colla chorus

Tempo I

wise.

Tempo I

very slow

very slow

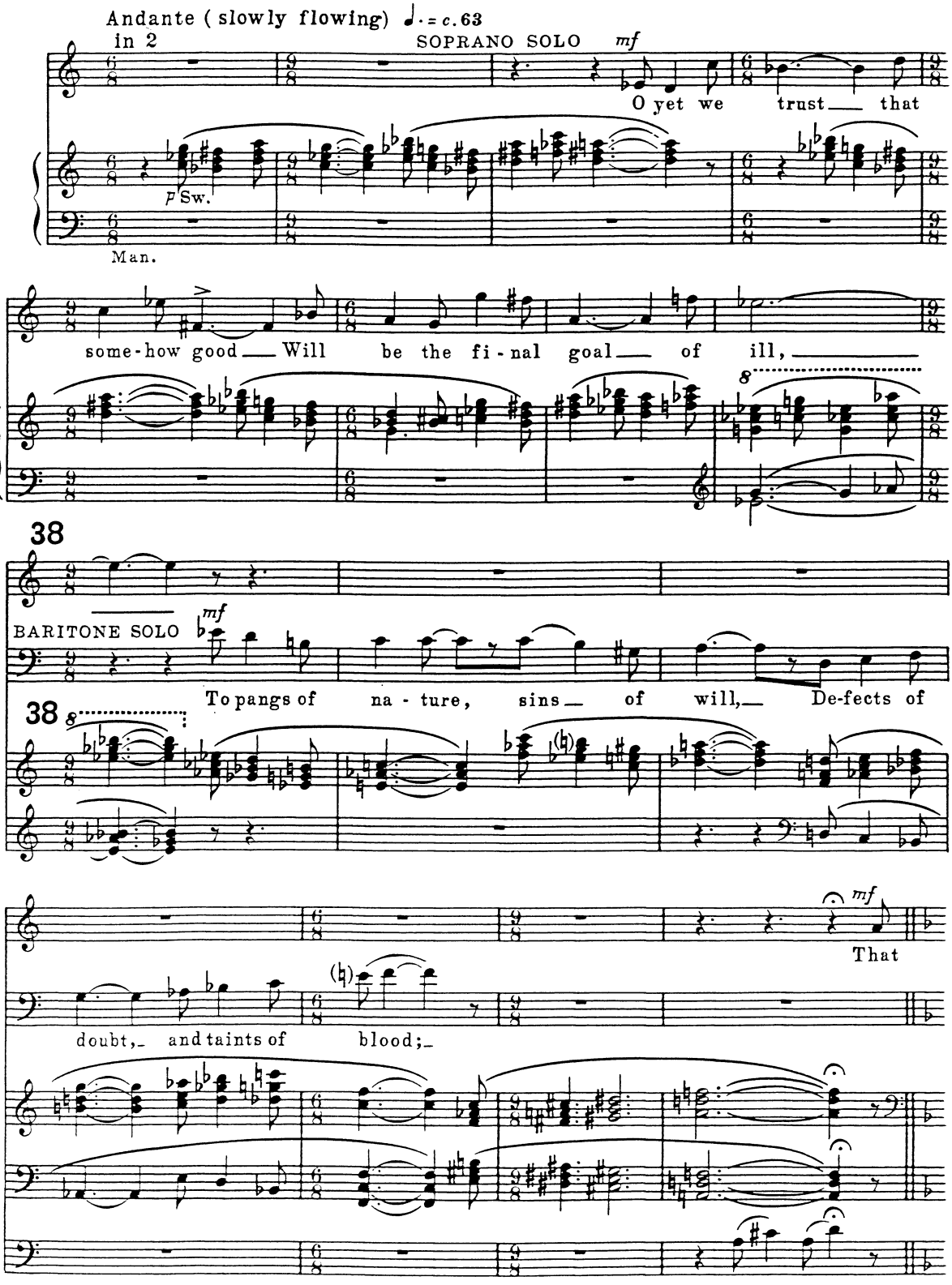
8

ff Full

Prepare:
Gt. to Mixture -16′
Sw. Celeste, Lieblich 8′
Ped. Flute 8′
Sw. to Ped.

4 O YET WE TRUST*

Alfred Lord Tennyson, 1809-1892



*from *In Memoriam*

39

no-thing walks with aim-less feet; That not one life shall

(mf)

That not one life shall

39

p sempre

Bourdon 16′

be des-troyed, Or cast as rub-bish to the void, When

f

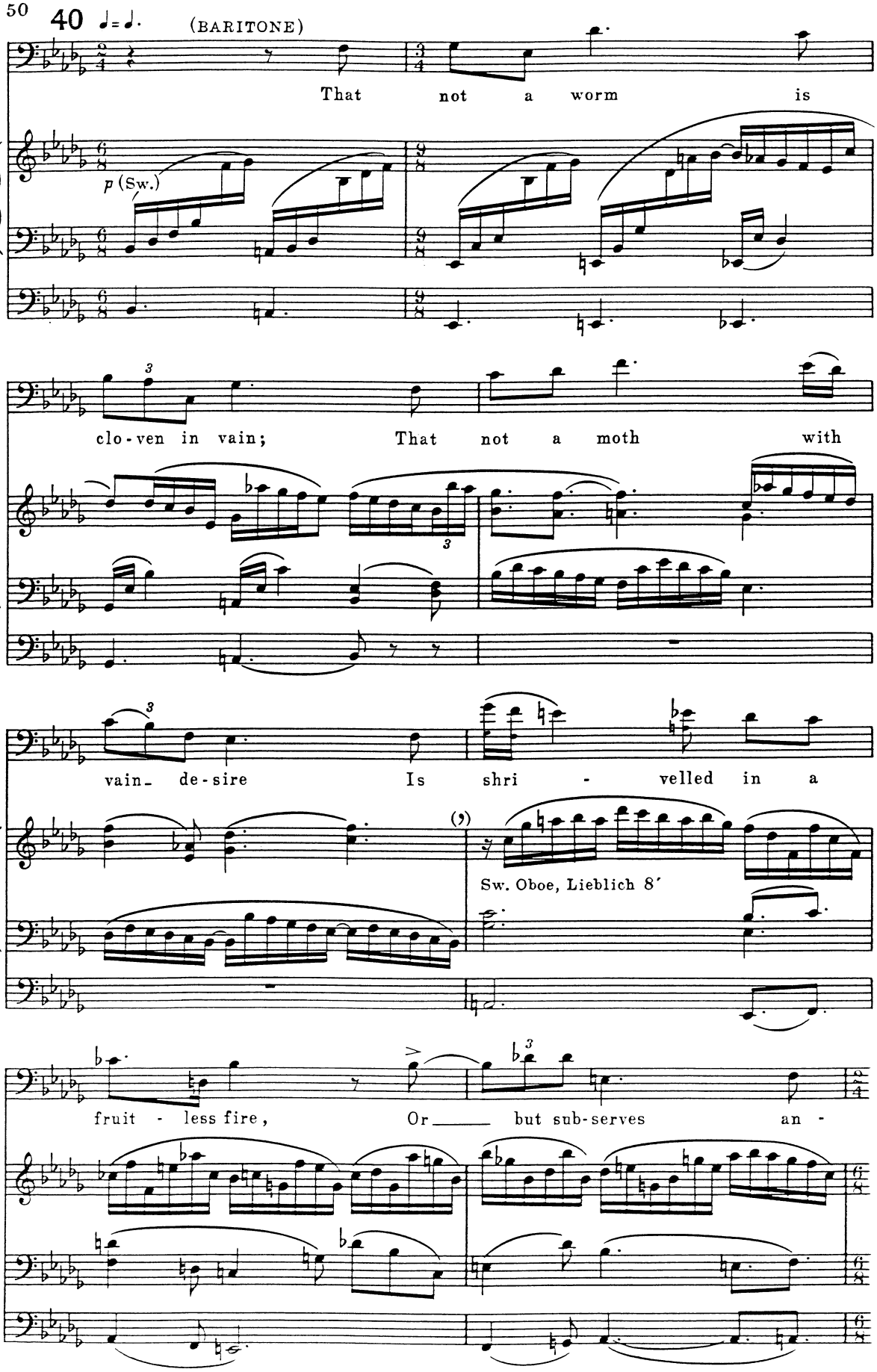
be des-troyed, When

f

mf

God hath made the pile com-plete;

God hath made the pile com-plete;


40 ♩=♩.
(BARITONE)
That not a worm is
p (Sw.)
clo-ven in vain; That not a moth with
vain- de-sire Is shri - velled in a
Sw. Oboe, Lieblich 8′
fruit - less fire, Or but sub-serves an -

41

o - ther's gain.

S

mf

Be-

A

mf

Be-

T

mf

Be-

B

mf

Be-

41

hold, we know not a - ny-thing; I can but trust that good shall

hold, we know not a - ny-thing; I can but trust that good shall

hold, we know not a - ny-thing; I can but trust that good shall

hold, we know not a - ny-thing; I can but trust that good shall

42

mp *mf* *f*

fall At last- far off- at last, to all,

fall At last- far off- at last, to all,

fall At last- far off- at last, to all,

fall At last- far off- at last, to all,

42

f

And

f

And

f

And

f

And

f *joyously*
Gt. to Mixture -16′

ev - 'ry win-ter change to

ev - 'ry win-ter change to

ev - 'ry win-ter change to

ev - 'ry win-ter change to

43

joyously

spring, spring, spring.

joyously

spring, spring, spring.

joyously

spring, spring, spring.

joyously

spring, spring, spring, spring.

43

44

SOPRANO SOLO

mp

So

pp

m

pp

m

pp

m

pp

m

44

mf Gt. to 15th

Gt. stopped Diapason 8′,4′
Flutes 8′,4′

runs my dream: but what am I? An in-fant cry-ing in the night:

BARITONE SOLO *mp*

An

pp sempre

m

m

pp sempre

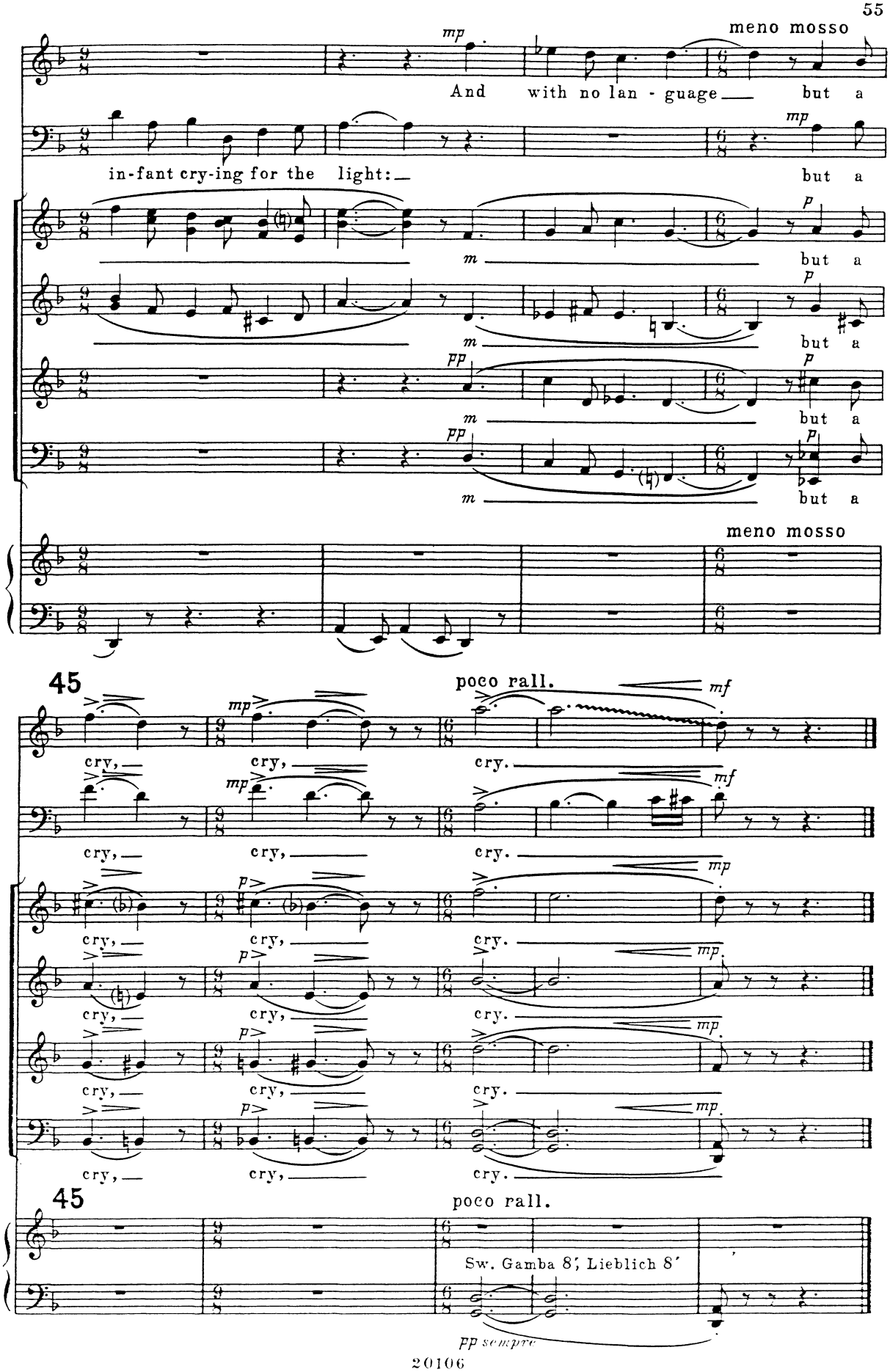
m

m

m

pp Sw. 16′, Gamba 8′, Lieblich 8′

Man.


meno mosso
mp
And with no lan - guage but a
in-fant cry-ing for the light: but a
p
m
but a
pp
meno mosso
45
poco rall.
mf
cry,
cry.
mp
p
45
poco rall.
Sw. Gamba 8', Lieblich 8'
pp sempre

Prepare:
Gt. to 15th
Sw. Full
Gt. to Ped.
Sw. to Ped.
Sw to Gt.

5 LITTLE GIDDING*

T. S. Eliot, 1888-1965

Larghetto maestoso ♩ = c. 58

f Gt.

f

46

♩ = c. 58

SOPRANO SOLO *mf a little freely*

A

p rapidamente

Sw. Lieblich 8', Mixture (box closed)

Gt. to Ped. in *p* reduce Ped. to Dulcianas 16', 8'

peo-ple with-out his-to-ry Is not re-deemed from time, for

simile

Man.

*extracts

his-to-ry_ is a pat-tern Of time-less mo - ments.

15

47 ♩ = c.58

S: Time-less, time-less, time-less, time-less.

A: Time, time, time.

T: Time, time, time, time.

B: Time, time, time, time.

47 ♩ = c.58

moving a little ♩ = c.66

48

S: So, while the light fails,

A: So, while the light fails,

T: So, while the light fails,

B: So, while the light fails,

moving a little ♩ = c.66

48

piccolo

mf Gt. Diapasons 16′,8′,4′

dim. *p*

On a win - ter's af - ter-noon, in a se-clu-ded cha - pel

dim. *p*

On a win - ter's af - ter-noon, in a se-clu-ded cha - pel

dim. *p*

On a win - ter's af - ter-noon, in a se-clu-ded cha - pel

dim. *p*

On a win - ter's af - ter-noon, in a se-clu-ded cha - pel

pp tenuto *ppp*

His - to-ry is now and Eng - land.

pp *ppp*

His - to-ry is now and Eng - land.

pp *ppp*

is now and Eng - land.

pp *ppp*

is now and Eng - land.

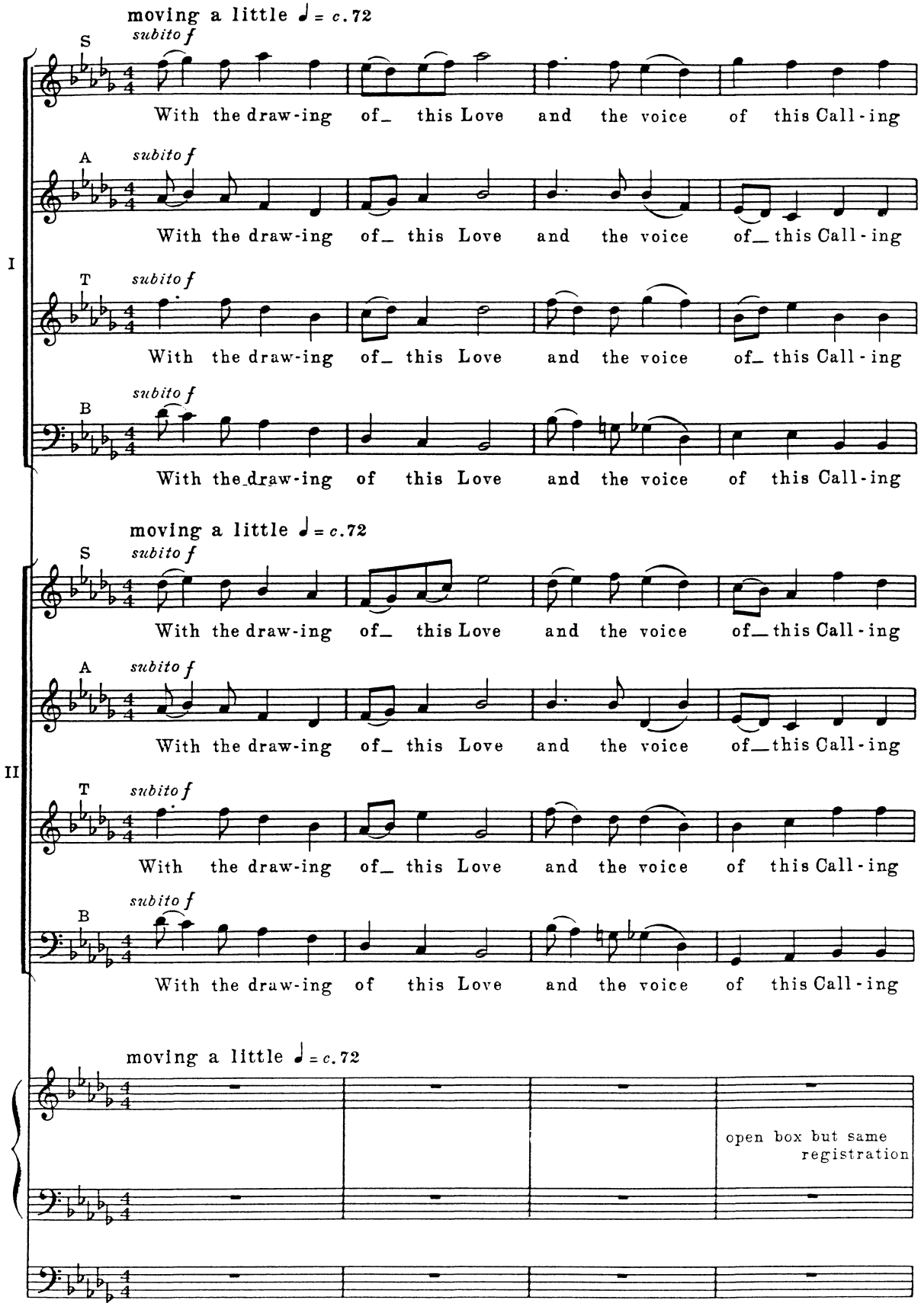
tenuto

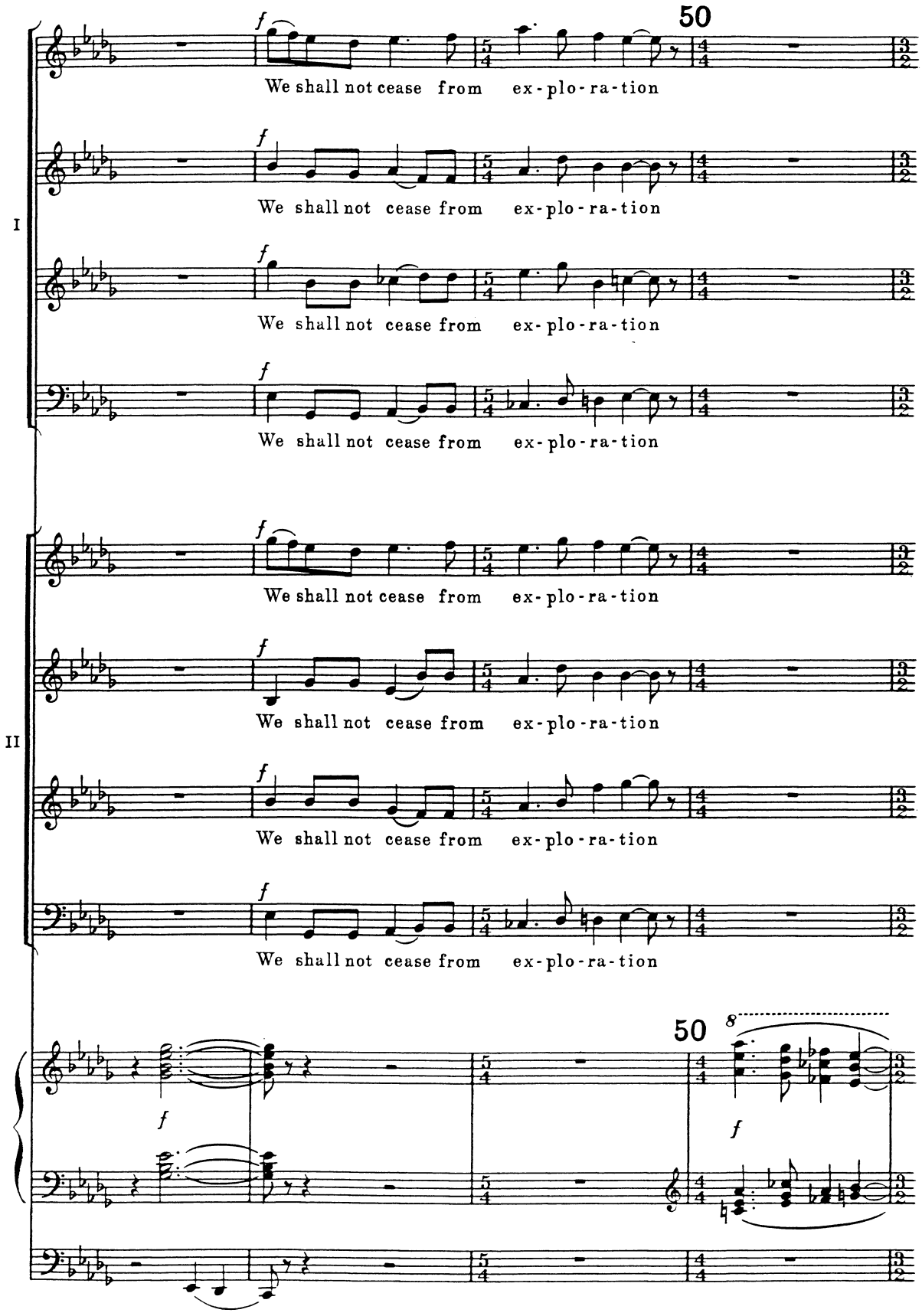
Solenne ♩ = *c.* 66

pp Sw. Cornopean

16′, 8′ (cpld. to Sw.)

49 largamente


moving a little ♩ = c. 72
S
subito f
With the draw-ing of_ this Love and the voice of this Call-ing
A
subito f
With the draw-ing of_ this Love and the voice of_ this Call-ing
I
T
subito f
With the draw-ing of_ this Love and the voice of_ this Call-ing
B
subito f
With the draw-ing of this Love and the voice of this Call-ing
moving a little ♩ = c. 72
S
subito f
With the draw-ing of_ this Love and the voice of_ this Call-ing
A
subito f
With the draw-ing of_ this Love and the voice of_ this Call-ing
II
T
subito f
With the draw-ing of_ this Love and the voice of this Call-ing
B
subito f
With the draw-ing of this Love and the voice of this Call-ing
moving a little ♩ = c. 72
open box but same registration


50
We shall not cease from ex-plo-ra-tion
We shall not cease from ex-plo-ra-tion
We shall not cease from ex-plo-ra-tion
We shall not cease from ex-plo-ra-tion
I
We shall not cease from ex-plo-ra-tion
We shall not cease from ex-plo-ra-tion
We shall not cease from ex-plo-ra-tion
We shall not cease from ex-plo-ra-tion
II
50
8

I

mp

And the end of all our ex-plo-ring_

mp

And the end of all our ex-plo-ring_

mp

And the end of all our ex-plo-ring_

mp

And the end of all our ex-plo-ring_

II

mp

all our ex-plo-ring_

mp

all our ex-plo-ring_

mp

all our ex-plo-ring_

mp

all our ex-plo-ring_

8

p Sw. Oboe

Dulcianas 16',8' (cpld. to Sw.)

meno mosso ♩ = c. 58

SOPRANO SOLO

mf very deliberate

Will be to ar-rive

pp rapidamente

Sw. Lieblich 8′, Mixture (box closed)

where we start-ed

And know the place

pp simile

51

poco rall.

for the first time.

S I, II *pp*

first time, first time.

A I, II *pp*

first time, first time.

51

poco rall.

larghetto ♩. = c. 54

BARITONE SOLO *mf*

Through the un-known, re-mem-bered

pp sempre e legato
Sw. Flutes 8',4'

gate When the last of earth left to dis-co-ver

52

simile legato

16'

Is that which was the be-gin-ning; At the source of the long-est

53

ri-ver The voice of the hid-den wa-ter-fall And the

8'

chil - dren in the ap-ple-tree Not known, be -

54

cause not looked for But heard, half heard,

pp

poco rall.

a tempo

mf

in the still - ness Be-tween the waves

pp

rall.

55

a tempo

of the sea.

lunga

Scherzando (quasi birdsong) ♩ = c. 80

mf

Man.

Solo Orch. Oboe

Gt. Flutes 8′, 4′

56

S I

p eagerly

Quick, quick now, here, now, quick,

S II

p eagerly

Quick, now, here, now,

p

al-ways, al-ways, Quick now, here, now,

al-ways, al-ways, Quick, quick now, here, now, quick,

mf with more urgency

al-ways, al-ways, Quick, quick, quick, quick now,

mf with more urgency

al-ways, al-ways, Quick, quick, quick now,

mf

here, now, quick, al-ways, al-ways, Quick now,

here, now, al-ways, al-ways, Quick, quick now,

here, now, al-ways, al-ways, Quick, quick,

here, now, quick, al-ways, al-ways, Quick, quick,

Gt. Flutes 8′, 4′

57

mf

subito largamente ♩ = 63

S I, II

mp distinto

A con - di - tion of com-plete sim-

A I, II

mp distinto

A con - di - tion of com-plete sim-

subito largamente ♩ = 63

moving a little ♩ = c. 72

pli - ci - ty

58 larghetto ♩ = c. 63

mp

(Cost-ing not less than

pli - ci - ty

(Cost-ing not less than

moving a little ♩ = c. 72

58 larghetto ♩ = c. 63

mp

Man.

S

moving a little ♩ = 72

ev-'ry-thing)

larghetto ♩ = 63

mp

sim-pli-ci-ty

A

ev-'ry-thing)

mp

sim-pli-ci-ty

T

mp

And shall be well

B

mp

And shall be well

moving a little ♩ = 72

larghetto ♩ = 63

mp

59

mf *f*

ev - 'ry-thing!

mf *f*

ev - 'ry-thing!

f

and All man-ner of thing shall be well

f

and All man-ner of thing shall be well

59

poco a poco accel.

tenuto

f

When the

When the

When the

When the

poco a poco accel.

tenuto

mf

f add Gt. to 15th

mf

f

a tempo moderato ♩ = *c.*80

joyously

tongues of flame are in-fold - ed in-to the crowned,

joyously

tongues of flame are in-fold - ed in-to the crowned,

joyously

tongues of flame are in-fold - ed in-to the crowned,

joyously

tongues of flame are in-fold - ed in-to the crowned,

a tempo moderato ♩ = *c.*80

crowned knot of fire, of

crowned knot of fire, of

crowned knot of fire, of

crowned knot of fire, of

f

fire, 60 *ff* When the tongues of flame

fire, *ff* When the tongues of flame

fire, *ff prominent* When the tongues of flame

fire, *ff* When the tongues of flame

60

f Gt. to Mixture-16′, Full Sw. *ff*

are in - fold - ed in - to the crowned,

are in - fold - ed in - to the crowned,

are in - fold - ed in - to the crowned,

are in - fold - ed in - to the crowned,

piccolo

crowned knot of fire, in -

piccolo

crowned knot of fire, in -

piccolo

crowned knot of fire, in -

piccolo

crowned knot of fire, in -

61

ff

61

f

subito largamente ♩=c.58

fold - ed, in - fold - ed, And the fire and the

fold - ed, in - fold - ed, And the fire and the

fold - ed, in - fold - ed, And the fire and the

fold - ed, in - fold - ed, And the fire and the

subito largamente ♩=c.58

pp Solo Celeste al fine

Man.

62 very slow

SOPRANO SOLO

are one, are one, are one, are

BARITONE SOLO

are one, are

very slow

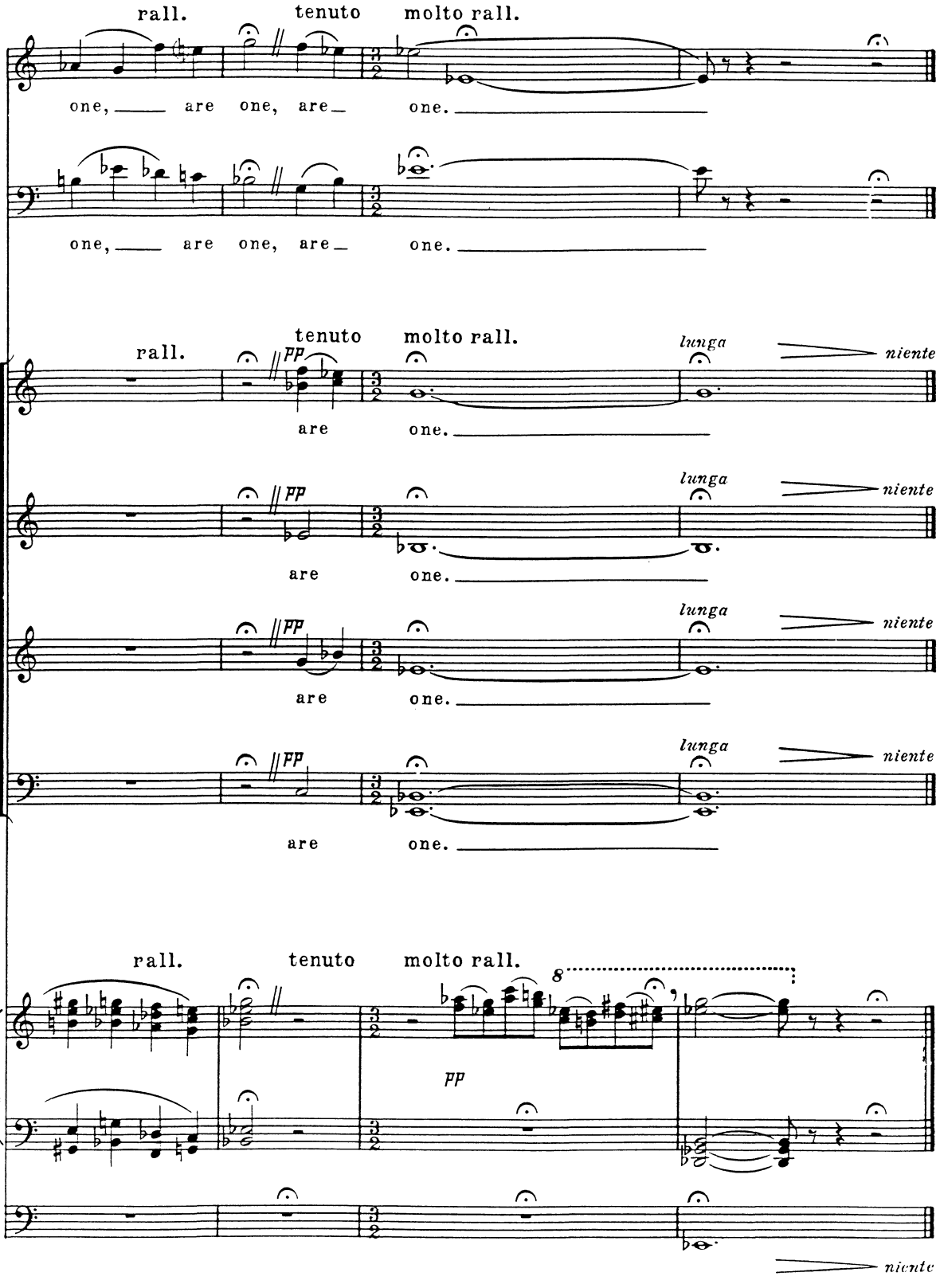
rose are one, are one, are one,

rose are one, are one, are one,

rose are one, are one, are one,

rose are one, are one, are one,

62 very slow


rall.
tenuto
molto rall.
one, ___ are one, are_ one. ___
one, ___ are one, are_ one. ___
rall.
tenuto
molto rall.
pp
lunga
niente
are one. ___
are one. ___
are one. ___
are one. ___
rall.
tenuto
molto rall.
8
pp
niente