

SHIELD OF FAITH

by

Arthur Bliss

Cantata for Soprano & Baritone soli, SATB & organ

NOVELLO

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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.*

I 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

Allegro deciso ♩ = 96

Solo (*>*)

ORGAN

f sempre

Man. Gt.

* verse 1 only

First system of musical notation. It consists of three staves: a grand staff (treble and bass clefs) and a separate bass staff. The grand staff contains complex chordal textures with many accidentals (sharps and flats). The bass staff has a simple melodic line with some slurs.

Second system of musical notation. It features a grand staff and a bass staff. The grand staff includes a section with a '2' above a triplet of eighth notes and an '8' above a dotted line. A text instruction reads: *legato ff Gt. to Mixture, 8', 4' Reeds*. The bass staff has a melodic line with a *ff* dynamic marking.

Third system of musical notation. It consists of a grand staff and a bass staff. The grand staff contains dense, fast-moving melodic lines in both hands, with many accidentals. The bass staff has a simple melodic line.

Fourth system of musical notation. It features a grand staff and a bass staff. A text instruction reads: *Gt. to Mixture - 16'*. The grand staff includes a section with a *marcato alla marcia* marking. Below the grand staff, another text instruction reads: *Solo Reeds 8', 4'*. The bass staff has a melodic line.

Gt. Solo

Gt. + Full Sw. (box open)

+ Gt. to Ped. (h)

S ff triumphantly
Done is a battell on the dra- gon- blak,
A ff triumphantly
Done is a battell on the dra- gon- blak,
T ff triumphantly
Done is a battell on the dra- gon- blak,
B ff triumphantly
Done is a battell on the dra- gon- blak,

Solo Orch. Tpt. 8' only
Sw. box closed
(Gt.) f

Done is a battell on the dra-gon_ blak,
 Done is a battell on the dra-gon_ blak,
 Done is a battell on the dra-gon_ blak,
 Done is a battell on the dra-gon_ blak,

4

Done is a battell on the
 Done is a battell on the

dra-gon_ blak, _____

dra-gon_ blak, _____

dra-gon_ blak, _____

dra-gon_ blak, _____

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 *ff*

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

ff

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

ff

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

ff

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 *f*

force; The *f*

force; The *f*

force; The *f*

*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 *f piccolo*

7

ff *pizzicato*

-Gt. to Ped.

* yettis = gates

signe tri-um-phall, the signe tri-um-phall ra-sit is

poco rall. *a tempo* *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 try-mil-lis* with
mp The de-vils try-mil-lis* with
mp The de-vils try-mil-lis* with
mp The de-vils try-mil-lis* with

8

l'istesso tempo

Full Sw. - Mixture

mp
Solo Orch. Oboe

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

hid-dous voice, - *mf* The
 hid-dous voice, - *mf* The
 hid-dous voice, - *mf* The
 hid-dous voice, - *mf* The

mf

* trymmillis = tremble

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

* borrovit = 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

ferociously
Sur - re - xit
ferociously
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 3
 Sur - re - xit do - mi - nus —

do - mi - nus — de se - pul - chro, de se - pul - chro,
f exultantly 3
 Sur - re - xit do - mi - nus —

11 *sempref*

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

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 -

3

3

3

3

meno mosso

mf de se-pul - chro, se-pul - chro, — *p* de se-pul - chro, —
mf de se-pul - chro, se-pul - chro, — *p* de se-pul - chro, —
mf de se-pul - chro, — do - mi - nus de se-pul - chro, —
mf de se-pul - chro, se-pul - chro, — *p* de se-pul - chro, se-pul -

meno mosso

13 ancora meno mosso

2 soloists from the choir

rall.

p > do - mi - nus, — *rall.* > do - mi - nus, —
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.

a tempo moderato maestoso ♩ = 80

Four staves of musical notation, all containing whole rests, indicating that the string section is silent during this passage.

a tempo moderato maestoso ♩ = 80

14

Musical notation for guitar and piano accompaniment. The guitar part includes the instruction "Gt. to Principal + Full Sw." and "f Gt. legato". The piano part includes the instruction "f + Gt. to Ped., 16', 8'".

Vocal staves with lyrics: "sur - re - xit do - mi - nus". The lyrics are repeated across four staves. The first staff has a dynamic marking of *f*.

Musical notation for guitar and piano accompaniment. The guitar part includes the instruction "Gt. to Mixture - 16'" and "non legato". The piano part includes the instruction "Full Sw." and "-Gt. to Ped.".

de se - pul - - - chro, _____

de se - pul - - - chro, _____

de se - pul - - - chro, _____

de se - pul - - - chro, _____

The first system consists of four vocal staves (Soprano, Alto, Tenor, Bass) and piano accompaniment. The vocal parts are in a homophonic setting, with each voice part having the same lyrics: "de se - pul - - - chro, _____". The piano accompaniment features a flowing sixteenth-note melody in the right hand and a more rhythmic bass line in the left hand. The key signature is one flat (B-flat), and the time signature is 4/4.

sur - - re - xit_ do - mi - nus

sur - - re - xit_ do - mi - nus

sur - - re - xit_ do - mi - nus

sur - - re - xit_ do - mi - nus

The second system continues with four vocal staves and piano accompaniment. The vocal parts have the lyrics: "sur - - re - xit_ do - mi - nus". The piano accompaniment continues with a similar texture, featuring a sixteenth-note melody in the right hand and a bass line in the left hand. The key signature changes to one sharp (F#), and the time signature remains 4/4.

de se - pul - - - chro,

15

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

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

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

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

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 - nus.
 sur - re - xit do - mi - nus.
 sur - re - xit do - mi - nus.
 sur - re - xit do - mi - nus.

ff sempre

largamente

INTERLUDE

Gloria in excelsis Deo

♩ = 88
 SOPRANO SOLO
f joyously

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

BARITONE SOLO

De - o, 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,

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

mf *f*

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

mf *f* (9)

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

ten.

De - o, Glo - ri - a, De - o,

ten.

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

mp *piccolo* *slightly slower* *p* *mp 3*

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

mp *piccolo* *p* *mp*

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

mf *f* **Tempo I**

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

mf *f*

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

f *f*

De - o, Glo - ri - a, Glo - ri - a

f *f*

De - o, Glo - ri - a, Glo - ri - a

meno mosso *tenuto* *rall.*

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

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

Musical notation for the first system, featuring a treble and bass clef with a piano (*p*) dynamic marking.

Larghetto tranquillo ♩ = c.54

Musical notation for the second system, including piano and celeste parts with triplets and a *Man.* marking.

Musical notation for the third system, including piano and celeste parts with triplets and a mezzo-piano (*mp*) dynamic marking.

Musical notation for the fourth system, including piano and celeste parts with triplets and dynamic markings *cresc.* and *mf*.

16 andante ♩ = 66

Musical notation for the fifth system, including piano and celeste parts with triplets and a piano solo (*p Solo*) marking.

Piano introduction featuring a right hand with flowing triplets and a left hand with a steady bass line.

S
Love, Love, Love bade me wel - come; *poco*

A
Love, Love, Love bade me wel - come; *poco*

T
Love, Love, Love bade me wel - come;

B

pp Ped. 32', 16' - 32' *p* *for rehearsal only*

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,

Musical score for vocal and piano parts, measures 17-20. The vocal part consists of four staves with lyrics: "Guil - ty, -", "Guil - ty, -", "Guil - ty, -", and "Guil - ty, -". The piano accompaniment features triplets in the right hand and sustained chords in the left hand. Dynamics include *mf* and *p Sw.*

pochissimo più mosso

Musical score for vocal and piano parts, measures 21-24. The vocal part consists of four staves with lyrics: "guil-ty of dust and sin. _____ But quick-eyed Love, ob-", "guil-ty of dust and sin. _____ But quick-eyed Love, but quick-eyed Love, ob-", "guil-ty of dust and sin. _____ But quick-eyed Love, ob-", and "guil-ty of dust and sin. _____ But quick-eyed Love, but quick-eyed Love, ob-". The piano accompaniment features chords and moving lines in both hands. Dynamics include *mf* and *(mf)*. The tempo marking *pochissimo più mosso* is present at the beginning and end of the section.

a tempo

18

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

Man.

andante ♩ = c. 76

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

19 *più animato*
SOPRANO SOLO *f excitedly*

♩ = c.84

'A guest, a guest — wor- thy to — be — here.' —

pp *♩ = 76* *p*

thing. I an- swered, Love

pp *p*

thing. I an- swered, Love

pp *p*

thing. I an- swered, Love

pp *p*

thing. I an- swered, Love

19 *più animato* *♩ = 76*

20

said, — 'You shall be he, — you shall be he!'

f *ff*

f *ff*

f *ff*

f *ff*

said, — 'You shall be he, — you shall be he!'

said, — 'You shall be he, — you shall be he!'

said, — 'You shall be he, — you shall be he!'

20

f *ff* Full Gt. + 16' Reed

f *freely* *mp teneramente*

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

reduce *p*

deliberate *a tempo andante* $\text{♩} = c. 66$ **21** *poco più mosso*

I — can-not look on thee.' —

pp (*>*) *mf*

Love, — Love, — Love took my

pp (*>*) *mf*

Love, — Love, — Love took my

mf

Love took my

mf

Love took my

a tempo andante $\text{♩} = c. 66$ **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?'
 I? — Who made the eyes — but I?'
 I? — Who made the eyes — but I?'
p Sw. Flutes 8', 4'

22 BARITONE SOLO
a little urgently

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

deliberate ♩ = 80

shame — Go where it doth de - serve.'

FULL *f* *p*

'And know you not,' — says

f *p*

'And know you not,' — says

f *p*

'And know you not,' —

f *p*

'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)

♩ = c. 54

pp who bore the blame?'

poco rall.

23

♩ = c. 54

p (Sw.) dolce

poco a poco accel.

al ♩ = 66 FULL mf warmly

'My dear, _____

poco a poco accel. - - - al ♩ = 66 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
p
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

25

pp ECHO (a few voices) *FULL p*
 meat, and taste my meat.' — So — I did
pp *p*
 meat, and taste my meat.' — So — I did
pp *p*
 meat, and taste my meat.' — So — I did
pp *p*
 meat, and taste my meat.' — 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

Detailed description: This system contains four vocal staves and two piano staves. The vocal parts are in 4/4 time and feature the lyrics "sit and eat." with a fermata. The piano accompaniment is in 4/4 time, marked "poco meno mosso" with a tempo of ♩ = 66. It includes a section marked "Solo Celeste" with a piano (*p*) dynamic and features several triplet figures in both hands.

pp (>) *ppp*
 Love, Love.
ppp (Solo)

Detailed description: This system continues the vocal and piano parts. It features four vocal staves and two piano staves. The vocal parts sing the word "Love," with a fermata. The piano accompaniment includes dynamic markings of *pp* (>) and *ppp*. The system concludes with a *ppp* (Solo) marking in the piano part.

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 $\text{♩} = c.88$

The first system of the musical score consists of three staves. The top two staves are joined by a brace and contain the piano accompaniment. The top staff is in treble clef, and the middle staff is in bass clef. The bottom staff is a single bass clef line. The music is in G minor (two flats) and 2/4 time. The tempo is marked 'Allegro moderato e risoluto' with a quarter note equal to approximately 88 beats per minute. The dynamic marking is 'f sempre non legato'. The first four measures show a rhythmic pattern of eighth and sixteenth notes in the right hand, with a steady bass line in the left hand.

The second system continues the piano accompaniment. It features more complex rhythmic patterns in the right hand, including sixteenth-note runs and chords. The bass line remains steady, providing a harmonic foundation for the upper parts.

The third system shows a continuation of the piano accompaniment. The right hand features a series of chords and melodic lines, while the left hand maintains a consistent rhythmic accompaniment.

The fourth system concludes the piano accompaniment. It features a final series of chords and melodic lines in the right hand, with a steady bass line in the left hand.

* extracts

27

Piano introduction for measure 27, featuring a treble and bass staff with complex rhythmic patterns and accidentals.

S *femphatic* >

A Know then thy-self, pre-sume not

T

B *femphatic* >

Piano accompaniment for the first vocal line, including treble and bass staves with various musical notations.

God to scan; The pro-per

Piano accompaniment for the second vocal line, including treble and bass staves with various musical notations.

stu-dy of Man-kind is Man.

The first system of music features a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of two flats (B-flat and E-flat). The lyrics are "stu-dy of Man-kind is Man." The piano accompaniment consists of a right-hand part with a complex, flowing melody and a left-hand part with a steady, rhythmic accompaniment. The system concludes with a double bar line.

28 *l'istesso tempo* *mf*
Plac'd on this is - thmus

The second system begins with a measure rest in the vocal line, followed by the lyrics "Plac'd on this is - thmus". The piano accompaniment continues with its characteristic texture. The system ends with a double bar line.

28 *l'istesso tempo*
reduce { Sw. to Gamba 8', Liebhlich 8'
Gt. to small open Diapason 8', Principal 4'
mf sempre
Gt. Flutes 8', 4'
legato + Gt. to Ped.

The third system is primarily for the piano. It features a right-hand part with triplets and a left-hand part with a steady accompaniment. Performance instructions include "reduce" for the strings and woodwinds, "mf sempre" for the flutes, and "legato" for the bass line. The system ends with a double bar line.

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

The fourth system features a vocal line and piano accompaniment. The vocal line has the lyrics "of a mid-dle state, A Be - ing dark - ly wise,". The piano accompaniment continues with its complex texture. The system ends with a double bar line.

29 *mf*

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

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

Sto-ic's pride, He hangs be-

30 *mf*

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

The first system of the score consists of a vocal line and piano accompaniment. The vocal line is on a single staff with lyrics: "tween; in doubt to act, or rest; In doubt". The piano accompaniment is on two staves (treble and bass clef) and features several triplet markings (indicated by a '3' in a circle) over chords and moving lines. The key signature has one sharp (F#) and the time signature is 3/4.

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

The second system continues the vocal and piano parts. The vocal line has lyrics: "to deem him - self a God, a God, or". The piano accompaniment continues with triplet markings and dynamic markings including *mf* and *f*. A tempo change to "in tempo" is indicated. The key signature remains one sharp and the time signature is 3/4.

subito animato

Beast;

The third system features the vocal line with the lyric "Beast;". The piano accompaniment continues with the "subito animato" instruction. The key signature is one sharp and the time signature is 3/4.

subito animato

f Gt. to Mixture -16'

The fourth system is a piano solo section. It begins with the instruction "subito animato" and "f Gt. to Mixture -16'". The score is written for two staves (treble and bass clef) and contains complex rhythmic patterns, including triplet markings. The key signature is one sharp and the time signature is 3/4.

Piano introduction for the first system, featuring a treble and bass clef with various chords and melodic lines.

31 *mf* Tempo I ♩ = c. 88
 Cre - a - ted half to

31 *mf* Tempo I ♩ = c. 88
 Sw. *p*
 Gt.

Musical score for the second system, including vocal lines and piano accompaniment with dynamic markings and tempo instructions.

rise, _____ and half to fall; _____ Great lord of

f Gt. to Mixture - 16'
 Man.

Musical score for the third system, including vocal lines and piano accompaniment with dynamic markings and performance instructions.

all things, — yet a prey to all;

mp

f *3* *3* *mp*

reduce

32 *mf* *f* *gliss.*

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

mf *f* *gliss.*

32 add *mf*

a little broadly *f clamato*

The glo-ry, — — — — — jest,

f

a little broadly

f Gt. to Mixture -16' 7 7

rall. *f* **Tempo I**
 and rid-dle of the world!

rall. *tr* **Tempo I**
mf Gt. to 15th *f* Gt. to Mixture -16'

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

Some live - lier play-thing

poco cresc.

gives his youth de-light, A lit - tle loud-er,
poco cresc.

34

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

The first system of music features a vocal line and a piano accompaniment. The vocal line starts with the lyrics "but as em-pty quite:" and then "Scarfs, gar-ters,". The piano accompaniment consists of a treble and bass clef with various chords and melodic lines. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. The dynamic marking *mf* is present.

34

mf

The second system shows the piano accompaniment for the second system of music. It continues the melodic and harmonic development from the first system. The dynamic marking *mf* is indicated.

gold, a - muse his rip - er

The third system features a vocal line with the lyrics "gold, a - muse his rip - er". The piano accompaniment continues with complex chordal textures. The key signature remains three sharps and the time signature is 4/4.

The piano accompaniment for the third system, showing intricate chordal patterns in both hands.

stage, And

mf

The fourth system features a vocal line with the lyrics "stage, And". The piano accompaniment includes a long, sustained chord in the bass. The dynamic marking *mf* is present.

The piano accompaniment for the fourth system, featuring a complex melodic line in the treble and sustained chords in the bass.

S
A
beads and pray'r - books _____ are the toys of

age: _____ Pleas'd with this bau - ble

35 *f* >

35

poco rall. *mf* > *mp* > *p* *poco sostenuto*

still, as that be - fore; - Till tird 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'

The first system of music features a vocal line and piano accompaniment. The vocal line begins with the lyrics "play is o'er." and includes a fermata over the word "o'er." The piano accompaniment consists of a right-hand part with flowing sixteenth-note patterns and a left-hand part with sustained chords. The tempo is marked "Tempo I" with a quarter note equal to approximately 88 beats per minute. The key signature has three flats, and the time signature is 2/4.

femphatic

See! and con -

femphatic

The second system continues the vocal line with the lyrics "See! and con -". The vocal line is marked with a fermata over "See!" and another fermata over "con -". The piano accompaniment continues with similar rhythmic patterns. The tempo and key signature remain consistent with the first system.

fess, one com - fort still must

The third system features the vocal line with the lyrics "fess, one com - fort still must". The piano accompaniment continues with flowing sixteenth-note patterns in the right hand and sustained chords in the left hand. The tempo and key signature remain consistent with the previous systems.

rise, 'Tis this,

37

This system contains the first three measures of the piece. The vocal line is in a soprano register, with lyrics 'rise, 'Tis this,'. The piano accompaniment features a complex texture with multiple staves, including a grand staff with treble and bass clefs, and a separate bass line. The key signature has three flats, and the time signature is 7/8. A fermata is placed over the final measure of the vocal line, which is also marked with a '37'.

Tho' Man's a

This system contains measures 4 through 6. The vocal line continues with the lyrics 'Tho' Man's a'. The piano accompaniment continues with a similar complex texture. A fermata is placed over the final measure of the vocal line, which is also marked with a '37'.

fool, yet God,

This system contains measures 7 through 9. The vocal line concludes with the lyrics 'fool, yet God,'. The piano accompaniment continues with a similar complex texture. A fermata is placed over the final measure of the vocal line, which is also marked with a '37'.

ff *rall.* *ten.*

yet God, God is

ff *rall.* *ten.* *colla chorus*

Tempo I

wise.

Tempo I

very slow

very slow

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

Andante (slowly flowing) $\text{♩} = c. 63$

in 2

SOPRANO SOLO *mf*

O yet we trust that

f Sw.

Man.

some-how good Will be the fi-nal goal of ill,

38

BARITONE SOLO *mf*

To pangs of na-ture, sins of will, De-fects of

38

doubt, and taints of blood;

That

* from *In Memoriam*

39

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

(mf)

That not one life — shall

p sempre

39

Bourdon 16'

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

be des-troyed, — When

f

f

mf

God — hath made the pile com-plete; —

God — hath made the pile com-plete; —

That not a worm is

p (Sw.)

clo-ven in vain; That not a moth with

vain- de-sire Is shri-velled in a

(*9*) Sw. Oboe, Lieblich 8'

fruit-less fire, Or but sub-serves an-

o - ther's gain.

mf S Be-

mf A Be-

mf T Be-

mf B 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

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, _____

mp *mf* *f*

42

Empty piano staff with treble and bass clefs, 3/4 time signature, and key signature of one sharp (F#).

And *f*

And *f*

And *f*

And *f*

And

f joyously
Gt. to Mixture -16'

Piano accompaniment with treble and bass clefs, 3/4 time signature, and key signature of one sharp (F#).

ev - 'ry win-ter change _____ to

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass arrangement. The piano accompaniment is in the right and left hands, providing harmonic support for the vocal lines. The lyrics are "ev - 'ry win-ter change _____ to".

43 *joyously*

spring, spring, spring.-

spring, spring, spring.-

spring, spring, spring.-

spring, spring, spring.-

spring, spring, spring, spring.-

The second system features four vocal staves and a piano accompaniment. The vocal parts are marked with the tempo instruction "joyously". The lyrics are "spring, spring, spring.-" repeated across the four staves, and "spring, spring, spring, spring.-" in the bass staff. The piano accompaniment consists of rhythmic patterns in the right and left hands.

43

The third system consists of four vocal staves and a piano accompaniment. The vocal parts are mostly silent, indicated by horizontal lines. The piano accompaniment continues with rhythmic patterns in the right and left hands.

SOPRANO SOLO

mp
So

pp
m

pp
m

pp
m

pp
m

mf Gt. to 15th

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

m

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

BARITONE SOLO *mp*

An *pp sempre*

m *pp sempre*

m *m*

m

pp Sw. 16', Gamba 8', Lieblich 8'

Man.

mp *meno mosso*

And with no lan - guage — but a

in - fant cry - ing for the light: — but a

m *P* but a

m *P* but a

PP *m* *P* but a

PP *m* *P* but a

m but a

meno mosso

45 *poco rall.* *mf*

mp *mf*

mp *mf*

p *mp*

p *mp*

p *mp*

p *mp*

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

Detailed description: This system shows the piano accompaniment for the first system of the piece. It consists of three staves: a grand staff (treble and bass clefs) and a separate bass staff. The tempo is marked 'Larghetto maestoso' with a quarter note equal to approximately 58 beats per minute. The music is in 4/4 time. The grand staff features a complex texture with many chords and moving lines. A dynamic marking of *f* (forte) is present. A guitar part is indicated by 'Gt.' and a forte dynamic *f* is also marked below the bass staff.

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'

Detailed description: This system contains the vocal line and piano accompaniment for the second system. The vocal line is on a single staff, marked 'SOPRANO SOLO' with dynamics *mf* and the instruction 'a little freely'. The piano accompaniment is on a grand staff. A dynamic marking of *p* (piano) is present, along with the instruction 'rapidamente'. A guitar part is indicated by 'Gt. to Ped. in *p*' and 'reduce Ped. to Dulcianas 16', 8''. The organ registration is specified as 'Sw. Lieblich 8', Mixture (box closed)'. A rehearsal mark 'A' is placed at the end of the vocal line. A guitar part is also indicated by '17' in the piano accompaniment.

people without his-to-ry Is not re-deemed from time, _____ for

simile

15

Man.

Detailed description: This system contains the vocal line and piano accompaniment for the third system. The vocal line is on a single staff, with lyrics 'people without his-to-ry Is not re-deemed from time, _____ for'. The piano accompaniment is on a grand staff. A dynamic marking of *simile* is present. A rehearsal mark '15' is placed in the piano accompaniment. The organ registration is specified as 'Man.'.

* extracts

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

47 $\text{♩} = c.58$

S *p* (>) Time-less, time-less, time-less, time-less.

A *p* (>) Time, time, time, time.

T *p* (>) Time, time, time, time.

B *p* (>) Time, time, time, time.

47 $\text{♩} = c.58$

moving a little $\text{♩} = c.66$

48 *mf* So, while the light fails,

moving a little $\text{♩} = c.66$

mf Gt. Diapasons 16', 8', 4'

piccolo

dim. *p* *3* *3* *3*

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

dim. *p* *3* *3* *3*

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

dim. *p* *3* *3* *3*

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

dim. *p* *3* *3* *3*

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 $\text{♩} = c. 66$ **49** largamente

pp Sw. Cornopean

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

moving a little $\text{♩} = c.72$ *subito f*

I

S
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

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 $\text{♩} = c.72$ *subito f*

II

S
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

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 $\text{♩} = c.72$

open box but same registration

The musical score is divided into two systems, I and II. Each system contains four staves: two vocal staves (Soprano and Alto) and two piano staves (Right and Left Hand). The lyrics are: "We shall not cease from ex-plo-ration". The music is in a minor key with a 4/4 time signature. The first system (I) includes a first ending bracket. The second system (II) includes a second ending bracket. The piano accompaniment features chords and a bass line. The number 50 is printed above the piano part in the second system. The number 8 is written above the piano part in the second system, indicating an eighth note.

mp
And the end of all our ex-plo-ring-

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

3

Will be to ar-rive

pp rapidamente

18

Sw. Lieblich 8', Mixture (box closed)

where we start-ed

And know the place

pp simile

13

51

poco rall.

for the first time.

SI, II *pp* (>) (>)

first time, first time.

A I, II *pp* (>) (>)

first time, first time.

51

poco rall.

15

BARITONE SOLO *mf*

Through the un-known, — re-mem-bered

pp sempre e legato
Sw. Flutes 8;4'

52

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

simile legato

16'

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

4

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 *pp* poco rall.

cause not looked for — But heard, — half heard, —

a tempo *mf*

in — the still - ness — Be - tween the waves —

rall. 55 a tempo *lunga*

— of — the — sea.

Piano introduction featuring two staves. The upper staff contains two measures of music with triplets of eighth notes and slurs. The lower staff contains two measures of music with chords and slurs.

S I *p eagerly*
Quick, quick now, here, now, quick,

S II *p eagerly*
Quick, now, here, now,

Vocal and piano accompaniment for the first system. It includes two vocal staves (S I and S II) with lyrics and a piano accompaniment section with a piano (*p*) dynamic marking.

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

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

Vocal and piano accompaniment for the second system. It includes two vocal staves with lyrics and a piano accompaniment section.

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 *tr* *tr*

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

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

tr *tr* *tr* *tr*

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

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

tr *tr* *tr* *8*

Gt. Flutes 8', 4'

5

5

5

tr

P tr

p

57

mf

3

3

3

3

3

3

S I, II

A I, II

subito largamente ♩ = 63

mp distinto

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

mp distinto

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

subito largamente ♩ = 63

moving a little ♩ = c. 72

58 larghetto ♩ = c. 63

mp

pli - ci - ty —

(Cost - ing not less than

mp

pli - ci - ty —

(Cost - ing not less than

moving a little ♩ = c. 72

58 larghetto ♩ = c. 63

mp

Man.

S *moving a little* ♩ = 72 *larghetto* ♩ = 63 *mp*

ev-'ry-thing) ——— sim-pli-ci-ty —

A *moving a little* ♩ = 72 *larghetto* ♩ = 63 *mp*

ev-'ry-thing) ——— 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!

and All man-ner of thing ——— shall be well —

and All man-ner of thing ——— shall be well

59

poco a poco accel.

tenuto

When the
When the
When the
When the

f $\overbrace{\quad\quad\quad}^3$

poco a poco accel.

tenuto

mf *f* add Gt. to 15th

a tempo moderato ♩ = c.80

joyously

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

joyously $\overbrace{\quad\quad\quad}^3$

a tempo moderato ♩ = c.80

crowned knot of fire, of

The piano accompaniment consists of a grand staff with treble and bass clefs. It features complex chordal textures with triplets and sixteenth-note patterns. A dynamic marking of *f* is present. A fermata is placed over the final measure of the piano part.

60

fire, When the tongues of flame

60

fire, When the tongues of flame

Gt. to Mixture - 16', Full Sw.

The second system continues the vocal and piano parts. It includes a rehearsal mark '60' above the first measure of the vocal staves. The lyrics are 'fire, When the tongues of flame'. The piano accompaniment features a dynamic marking of *ff* and includes the instruction 'Gt. to Mixture - 16', Full Sw.' (Great to Mixture - 16 feet, Full Swell). The piano part continues with complex textures and triplets.

subito largamente $\text{♩} = c.58$

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 $\text{♩} = c.58$

pp Solo Celeste al fine

Man.

62 very slow

SOPRANO SOLO *mf* are one, are one, are one, are

BARITONE SOLO *p* are one, are

p *mf* very slow *pp*

rose are one, are one, are one, —

62 very slow *pp*

rall. tenuto molto rall.

one, — are one, are — one. —

one, — are one, are — one. —

rall. tenuto molto rall. lunga niente

are one. —

are one. —

are one. —

are one. —

rall. tenuto molto rall.

pp

pp

niente