

REVISED EDITION.

9

THE NATIVITY.

WORDS FROM
MILTON

Composed for

Chorus, Solo Voices and Orchestra

by

JOHN KNOWLES PAINE.

OP. 39.

PRICE \$ 1.00.

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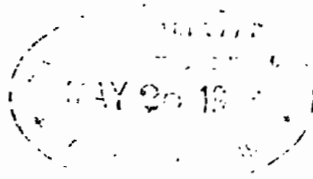
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The Composers.

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❧ The Nativity. ❧

1. Solo and Chorus.

It was the winter wild
 While the heaven-born Child
 All meanly wrapt in the rude manger lies;
 Nature in awe to Him
 Had doff'd her gaudy trim,
 With her great Master so to sympathize:
 It was no season then for her
 To wanton with the sun, her lusty paramour.
 But he, her fears to cease
 Sent down the meek-eyed Peace;
 She, crown'd with olive green, came softly sliding
 Down through the turning sphere
 His ready harbinger,
 With turtle wing the am'rous clouds dividing;
 And waving wide her myrtle wand,
 She strikes a universal peace through sea and land.
 No war, or battle's sound
 Was heard the world around;
 The idle spear and shield were high up hung;
 The hooked chariot stood
 Unstain'd with hostile blood;
 The trumpet spake not to the armed throng;
 And kings sat still with awful eye,
 As if they surely knew their sovran Lord was nigh.

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 kissed
 Whispering new joys to the mild ocean
 Who now hath quite forgot to rave
 While birds of calm sit brooding on the charmed wave
 The stars, with deep amaze,
 Stand fix'd in steadfast gaze,
 Bending one way their precious influence:
 And will not take their flight
 For all the morning light,
 Or Lucifer that often warn'd them thence;
 But in their glimmering orbs did glow
 Until their Lord himself bespake, and bid them go.
 And though the shady gloom
 Had giv'n the day her room,
 The sun himself withheld his wonted speed,
 And hid his head for shame,
 As his inferior flame.

The new enlightened world no more should need:
 He saw a greater Sun appear
 Than his bright throne, or burning axle-tree, could bear.

2. Quartet and Chorus.

The shepherds on the lawn
 Or ere the point of dawn
 Sat simply chatting in a rustic row;
 Full little thought they then
 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 busy 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 heav'nly close.

3. Chorus.

Ring out, ye crystal spheres!
 Once bless our human ears,
 If ye have pow'r to touch our senses so;
 And let your silver chime
 Move in melodious time;
 And let the bass of heaven's deep organ blow;
 And with your nine-fold harmony
 Make up full concert to the angelic symphony.
 For if such holy song
 Enwrap our fancy long,
 Time will run back and fetch the age of gold;
 And speckled vanity
 Will sicken soon and die,
 And leprous sin will melt from earthly mould
 And Hell itself will pass away,
 And leave her dolorous mansions to the peering day.
 Yea, Truth and Justice then
 Will down return to men,
 Orb'd in a rainbow; and, like glories wearing,
 Mercy will sit between
 Thron'd in celestial sheen,
 With radiant feet the tissued clouds down steering;
 And Heav'n, as at some festival,
 Will open wide the gates of her high palace hall.

John Milton.



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The Nativity.

No 1. Solo and Chorus.

JOHN K. PAINE. OP. 39.

Andantino e con moto.

pp

f poco a poco string.

cresc.

Allegro moderato e maestoso.

ff

dim. e ritard.

Tempo I.

hea - ven - born. — Child All mean - - - ly

wrapt in the rude — man - ger lies,

ritard.
dim. *pp*

4
Na - ture in awe to him — Had doff'd — her gau - dy trim,

4 *a tempo*
p *R.H.*

Poco più mosso.

pp
 Na - ture in awe to him had doff'd her gau - dy trim, With
 Na - ture in awe to him had doff'd her gau - dy trim, With

Poco più mosso.

pp

cresc. *f.* *dim.*
 her great Mas - - - ter so *dim.* to
 her great Mas - - - ter so *dim.* to
 her great Mas - - - ter so *dim.* to

cresc. *f.* *dim.*
And. 3 *3* *

espressivo *p* *dim.*
 sym - pathize, so to sym - - - *dim.*
 sym - - - pa - thize, so to sym - - - *dim.*
 sym - - - pa - thize, so to sym - - - *dim.*

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

5 *mp*

pa - thize: *pp* *cresc.*

pa - thize: *pp* It was no sea - - son *cresc.*

pa - - thize: *pp* It was no sea - - son

pa - thize:

mf

for her to wan - - - - ton

then for her, no sea - - - - son

then for her, It was no sea - son

It was no sea - - - -

cresc.

with the sun,

then for her To wan - ton with the sun,

then for her To wan - ton with the sun,

son To wan - ton with the sun,

cresc. *f*

dim. her lus - - - ty par - - a - mour,

dim. her lus - ty par - - - a -

dim. her lus - - - ty par - - - a -

p

p

p

mf

for

dim.

p

mf

cresc. for her to wan - - - ton with the sun,

cresc. mour, for her to wan - ton with the sun,

cresc. mour, to wan - - - - ton with the sun,

her to wan - ton with the sun, her

cresc. e stringendo

ff

dim. her lus - - - ty par - - a - mour, her

dim. her lus - - - ty par - a - - mour, her

dim. her lus - - - ty par - - a - - mour,

dim.

lus - - - - ty par - - - a - - mour,

dim.

p *ritard. e dim.*

lus - - - ty - par - - a - -

p *ritard. e dim.*

lus - - - ty par - - a - -

p *ritard. e dim.*

lus - - - ty par - - a - -

p *ritard. e dim.*

Red. *

a tempo

pp mour. - - -

pp mour. - - -

a tempo

pp

Red. *

7 Allegretto con moto.
Soprano Solo.

But he, hear fears to

cease Sent down the meek-eyed Peace; She,

crownd with o - live green, ——— came soft - - ly sli - ding

Down through the tur - ning sphere ——— His rea - dy

har - - bin - ger,

ritard. *a tempo*

8

With tur - tle wing the am' - - rous clouds, ——— the

With tur - tle wing the am' - rous clouds, ——— the

With tur - tle wing the

tur-tle wing — the am - o - rous clouds di - vi - - ding,
 am - - - o - rous clouds — di - vi - - ding;
 am - - o - - rous clouds — di - vi - - ding;
 am - - - o - rous clouds — di - vi - - ding;

The first system consists of five staves. The top four are vocal staves with lyrics. The bottom staff is the piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The lyrics are: "tur-tle wing — the am - o - rous clouds di - vi - - ding," followed by three staves of "am - - - o - rous clouds — di - vi - - ding;" and "am - - o - - rous clouds — di - vi - - ding;".

And wa - ving wide her myr - tle wand, —
 And wa - ving wide her myr - tle wand, —

The second system consists of five staves. The top four are vocal staves with lyrics. The bottom staff is the piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The lyrics are: "And wa - ving wide her myr - tle wand, —" followed by four staves of "And wa - ving wide her myr - tle wand, —".

myrtle wand, _____ She _____ strikes a u - ni - ver - sal

She strikes, _____ strikes _____ a

She strikes, _____ strikes _____ a

peace, _____ a u - ni - ver - - sal peace _____ thro'sea and

u - ni - ver - sal peace through sea and

u - ni - ver - sal peace through sea and

f *p* ⁹ *cresc.*

land, a peace, _____ a peace through

land, she strikes a u - - ni-ver - sal peace _____

land, she strikes a u - - ni-ver - sal peace _____

land, a peace _____

ritard. *p*

sea _____ and land. _____

ritard. e dim. *pp*

through sea _____ and land. _____

ritard. e dim. *pp*

through sea _____ and land. _____

ritard. e dim. *pp*

ritard. e dim. *p* *mf* *pp a tempo*

dim. *pp dim.*

10 Allegro moderato e con fuoco.

10 Allegro moderato e con fuoco.

mf

No war, or bat - - tles sound.

10 Allegro moderato e con fuoco.

mf

Was heard the world around; No bat - -

bat - - tles sound Was heard the world a - -

tles sound was heard the world a - round,

11

No war, or bat - - - - - tle's

round, no bat - - - - - tle's

11

no bat - - tle's

sound Was heard the world a -

sound Was heard the

sound Was heard the

round, was heard the

world a - - round, was heard the

round, was heard the

12

world a - - round: The i - dle
 world a - - - - round: The i - dle
 round The i - dle spear, _____
 the world a-round:

12

spear and shield were high
 spear and shield were high up
 the spear and shield were high up

up hung; The hook - - - - ed
 hung; The hook - - - - ed char-i - ot
 hung; The hook - - - - ed char - - - i - ot

up hung; The hook - - - - ed
 hung; The hook - - - - ed char-i - ot
 hung; The hook - - - - ed char - - - i - ot

13

ff

char - i - ot stood Un - - stain'd with hostile blood;

stood Un - - stain'd with hostile blood;

char - i - ot stood Un - - stain'd with hostile blood;

stood Un - - stain'd with hostile blood;

13

The trumpet spake not to the arm - ed throug;

The trumpet spake not to the arm - ed throug;

14 *Meno mosso.*

pp sempre

And kings sat still with

And kings sat still with

14 *Meno mosso.*

pp sempre

ritard. molto

a tempo Allegro I.

aw - ful eye, As if they sure - ly knew,

a tempo Allegro I.

ritard. molto

15

as if they sure - - - ly knew their
their sov - - - ran Lord

15

sov - - - ran Lord was nigh, and
sov - - - ran Lord was nigh, and
sov - - - ran Lord was nigh, and

16 *dim.* kings sat still with *p dim.*

dim. kings sat still with *p dim.*

16 *dim.* *p dim.*

mp aw - - - ful eye, *pp*

mp aw - - - ful eye, *pp*

pp

pp Ra. *

17 Allegro moderato e maestoso.

pp As *pp* *pp* As *pp*

17 *f* *pp*

if they sure - - - ly, sure - - - ly

if they sure - - - ly, sure - - - ly

pp *ritard.*
knew their sov - - - ran Lord was _____

pp knew their sov - - - ran Lord _____ was _____

pp *ritard.*

Andantino I. Tempo.

nigh.

nigh.

nigh.

Andantino I. Tempo.

ppp *R.H.*

18

p dolce
But

p dolce
But

18

p

Cadenza *

peace-ful was the night Where-in the Prince of Light His

His

peace-ful was the night Where-in the Prince of Light His

His

p

Cadenza *

reign of peace up on the earth be gan:

reign of peace up on the earth be gan:

reign of peace up on the earth be gan:

dim.

dim.

Cadenza *

19

ritard.

a tempo

The winds, with won - - - der whist,

The winds, with won - - - der whist,

pp sempre

pp sempre

19

ritard. e dim.

a tempo

pp sempre

pp sempre

Smooth - - - ly the wa - - -

Smooth - - - ly, smooth - - - ly the

Smooth - - - ly, smooth - - - ly the

pp sempre

pp sempre

- - - ters

wa - - - ters

wa - - - ters

kissed

kissed

kissed

pp sempre

pp sempre

ppp
Whis - - - - - p'ring

ppp
Whis - - - - - p'ring

ppp

ppp *cresc.* *f* *dim.*

new joys to the mild

ppp *cresc.* *f* *dim.*

new joys joys to the mild

ppp *cresc.* *f* *dim.*

new joys to the mild

ppp *cresc.* *f* *dim.*

p *dim.* *pp*

o - - ce - an - Who now hath

p *dim.* *pp*

o - - ce - an - Who now hath

p *dim.* *pp*

o - - - - - cean - Who now hath

p *dim.* *pp*

quite for - got to rave, While *pp*

for - got to rave,

quite for - got to rave,

pp

8

21 *dim.*

birds of calm sit

dim.

dim.

While birds of calm sit

21⁸

pp dim.

pp dim.

pp dim.

brood - - - ing on the

brood - - - ing on the

brood - - - ing on the

pp

char - - - - - med wave,

char - - - - - med wave,

char - - - - - med wave,

ritard.

on the

ritard. *mp* the char-med

char - - - - - med

ritard. *pp* the

**ritard.*

22 wave.

ppp The

ppp

char - - - - - med wave.

22

dim.

stars, with deep a -

ppp

And.

Detailed description: This system contains the first two measures of the piece. The vocal line (top) has lyrics 'stars, with deep a -'. The piano accompaniment (bottom) features a *ppp* dynamic and a *And.* tempo marking. The piano part consists of a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

maze, Stand fix'd in

pp

Stand fix'd in

And.

Detailed description: This system contains the next two measures. The vocal line has lyrics 'maze, Stand fix'd in' and 'Stand fix'd in'. The piano accompaniment continues with a *pp* dynamic and *And.* tempo. The piano part features a complex texture with many sixteenth notes in the right hand and a steady bass line in the left hand.

stead - - - fast gaze,

cresc.

stead - - - fast gaze,

mf

cresc.

mf

And.

Detailed description: This system contains the final two measures. The vocal line has lyrics 'stead - - - fast gaze,' and 'stead - - - fast gaze,'. The piano accompaniment features a *cresc.* dynamic and a *mf* dynamic. The piano part continues with a *cresc.* dynamic and *mf* dynamic, with a *And.* tempo marking. The piano part features a complex texture with many sixteenth notes in the right hand and a steady bass line in the left hand.

23 Poco a poco più mosso.

p tenderly

their pre - cious

pp Bend - ing one way their pre - cious *p tenderly* in - - - flu -

pp *Ptenderly*

23 Poco a poco più mosso.

pp

p espressivo

in - - fluence,

And will not take their flight

ence;

cresc. For all the

cresc. For

cresc. For all the

cresc.

mor - - - ning light, Or Lu - - ci-fer that

all the mor - ning light, Or Lu - - ci-fer that

mor - - - - ning light, Or Lu - - ci-fer that

f

cresc. **24**

of - - - ten warn'd them thence; But in their
 of - - - ten warn'd them thence; But in their
 of - - - ten warn'd them thence; But in their
 that of - ten warn'd them thence; But in their

cresc. e stringendo **24**

con fuoco

glim - - - mer - ing orbs did glow
 glim - mer - ing orbs did glow
 glim - - - m'ring orbs did glow
 glim - mer - ing orbs did glow

con fuoco

Un - - - til their Lord him - self
 Un - til their Lord him -
 Un - - - til their Lord him -
 Un - - til their Lord him -

— be-spake, and bid them go, be-spake and bid them go.

self be-spake, and bid them go,

self be-spake, and bid them go, be-spake and bid them go.

Soprano Solo.

Andantino I. Tempo.

And though the sha - dy

ritard. e dim. *p dolce* *Andantino I. Tempo.*

mf poco a poco più mosso

gloom — Had givn the day her room, The sun — him -

poco a poco più mosso

25 Allegro moderato.

self with - - held his won - ted speed, And

hid his head for shame, As his in - fe - rior

flame The new en - light - en'd world no more should

need: He saw a grea - ter Sun appear Than his bright throne,

or bur - ning ax - le - tree, could bear, than his bright

Allegro animato.
cresc.

throne, _____ or bur - - - - -

mf He saw a *cresc.* grea - ter Sun _____

mf He saw a *cresc.* grea - - ter

mf He saw a grea - ter Sun _____ ap - pear Than his bright

He saw a grea-ter Sun _____ ap - pear Than his bright

cresc.

- ning ax - le - - - tree, _____ could bear.

- ap - pear than his bright throne, He saw a grea -

sun than his bright throne, He saw

throne, He saw a grea-ter sun

throne, He saw a grea - - ter sun, a

- - - -ter sun ap - pear than his bright throne, or bur - ning
 a grea - ter sun ap - pear than his bright throne, or bur - ning
 ap - pear than his bright throne, or burning
 grea - - ter sun ap - pear than his bright

cresc. stringendo
cresc.
cresc.
cresc.
stringendo
cresc.

27

ax - le - tree, could bear, He
 ax - le - tree, could bear, He
 throne could bear, He

27

saw a grea - - - ter sun ap - pear than
 saw a grea - - - ter sun ap - pear than
 saw a grea - - - ter sun ap - pear than
 saw a grea - - - ter sun ap - - - pear than

Più allegro.

his bright throne, or bur - ning ax - le - tree,
 his bright throne, or bur - - ning ax - le - tree,
 his bright throne, or bur - ning ax - le - tree,

Più allegro.

Re. *

28

ff

than
could bear, than his bright
could bear, than his bright

28

his bright throne, — bright — throne could bear.
throne — could bear.
throne — could bear.

No 2. Quartet and Chorus.

Andantino quasi Allegretto. ♩ = 128.

(Horn.) *pp* *p dolce* (Oboe)

29

Tenor Solo.

The shep - - - - herds on the

poco rit. *a tempo* *pp*

lawn Or — — — ere the point of dawn — — — Sate — — —

sim - ply chat - ting, chat - ting in a rus - tic

rit. * *rit.* *

row, chat - ting in a rus - tic row,

poco rit. *a tempo* **30**

Bass Solo. *mf*

The **30** shep -

- - herds on the lawn — Or — ere the point of

Alto Solo.

Sate sim - - - ply chat - - ting, sim - -

Tenor Solo.

sim - ply chat - - ting, sim - -

dawn Sate — sim - ply chat - - - ting, sim - -

f *dim.* **32** *p*

Pan Was kind - ly come to live, live

f *dim.* *p*

Pan Was kind - ly come to live, live

f *dim.* *p*

Pan Was kind - ly come to live, live

with them be - low; Per - - haps

with them be - - low; Per - - haps

with them be - - low; Per - - haps

mf dim. *pp* *cresc.*

their loves, per - - - haps their

mf dim. *pp* *cresc.*

their loves, per - - - haps their

mf dim. *pp* *cresc.*

their loves, per - - - haps their

mf dim. *pp* *cresc.*

33

f loves, — or else their sheep

sil - - - - ly thoughts

sheep Was all that did their sil - - - - ly thoughts

Was — all that did their sil - - - - ly thoughts

dim. e ritard. poco pp **34** *a tempo*

so bu - sy keep.

so bu - sy keep.

dim. e ritard. poco pp

so bu - sy keep.

dim. e ritard. poco pp **34** *a tempo* (Ob.) *dolce*

(Horn.)

poco ritard. pp dim.

pp tranquillo

(Harp.)

mf espressivo

dim.

35 Soprano Solo.

p dolce

When such mu - sic sweet — Their hearts and ears did

pp

greet As nev - er was by mor - tal fin - -

And. *

- - ger strook - - Di - vine - ly war - - - - - bled

And. *And.* *And.*

voice An - swer - ing the string - ed noise,

mf

the string - - - ed noise, As all their

And. *

souls in bliss - ful rap - - - - - ture took:

pp *pp*

And. * *And.* *

pp *mf*

dim. *

36

Soprano Solo.

pp

When such mu - - sic sweet. Their

Alto Solo.

pp

When such mu - - sic sweet. Their

Tenor Solo.

pp

When such mu - - sic sweet. Their

Bass Solo.

pp

When such mu - - sic sweet. Their

36

dim.

pp

dim. *pp*

dim. *dim.* *dim.*

cresc.

hearts and ears did greet. As nev - er was by

cresc.

hearts and ears did greet. As nev - er was by

cresc.

hearts and ears did greet. As nev - er was by

cresc.

hearts and ears did greet. As nev - er was by

cresc.

cresc.

dim. * *dim.* *dim.*

mor - tal fin - - - - - ger strook - *dim.*

mor - tal fin - - - - - ger strook - *dim.*

mor - tal fin - - - - - ger strook - *dim.* Di -

mor - tal fin - - - - - ger strook - *dim.*

Ped. *Ped.* *Ped.* *Ped.* * *Ped.* *

37 Tenor Solo.

vine - ly war - - - - - bled voice

Bass Solo.

Di - vine - ly , war - - - -

Ped.

37

Soprano Solo.

Alto Solo.

An - swer - ing the

An - swer - ing the string - ed noise, the

An - swer - ing the string - ed noise, the

bled voice An - swer - ing the

cresc.

Ped. *Ped.* *Ped.* *Ped.*

string *f* *dim.* *p*
ed noise,
string *f* *dim.* *p*
ed noise,
string *f* *dim.* *p*
ed noise,
string *f* *dim.* *p*
ed noise,
piano *f* *dim.* *p*
* * *

38

As all their souls in bliss
piano *mf*
* * *

ful rap- - - - ture, in
As all their souls
piano *mf*
* * *

all their souls in bliss - - - bliss - - - bliss - - - bliss - - -

bliss - ful rap - - - ture, bliss - - -

in bliss - - - ful, bliss - - -

bliss - - - ful, bliss - - -

dim.

dim.

dim.

dim.

dim.

dim.

ful, bliss - - - ful rap - - - ful rap - - - ful rap - - -

p *mf* *mf* *mf*

Red.

Red.

Red.

ture took: ture took: ture took:

pp *pp* *pp* *pp*

Red.

ppp

p dolce

1

*

Soprano Solo.

39

Alto Solo.

The shep - -

Tenor Solo.

The

Bass Solo.

39 *a tempo*

poco ritard.
dim.

pp

- - herds on the lawn Or ere the point of

on the lawn Or ere the point of

shep - herds on the lawn Or ere the point of

on the lawn Or ere the point of

dawn Sate sim - ply chat - - - ting,

dawn Sate sim - ply chat - - - ting,

40 *p*

chat - ting in a rus - - tic row; When such

chat - ting in a rus - - tic row; When such

40 *p*

*And. ** *And. ** *And. **

mu - - - sic sweet Their hearts

mu - - - sic sweet Their hearts

cresc. *cresc.* *cresc.* *cresc.*

*And. ** *And. **

and ears did greet *f*

and ears did greet As all their

and ears did greet

As all their souls

souls in bliss - - -

As all their souls

As all their souls in bliss - - -

in bliss - - - ful, bliss - - - ful rap - - - ture *f dim.*

ful, bliss - - - ful rap - - - ture *f dim.*

in bliss - - - ful rap - - - ture *f dim.*

ful rap - - - ture *f dim.*

cresc. *f dim.*

p *pp* 41

took: The air, such plea

Detailed description: This system contains the first two systems of a musical score. The top system features a vocal line with lyrics 'took: The air, such plea' and a piano accompaniment. The second system continues the vocal line and piano accompaniment. Dynamics include *p* and *pp*. A measure number '41' is placed above the piano part.

41

Detailed description: This system shows the piano accompaniment for the first system, including the grand staff with treble and bass clefs. Dynamics include *p* and *pp*. A measure number '41' is placed above the treble clef.

mf *p*

sure loth to lose, With

sure loth to lose,

sure loth to lose,

Detailed description: This system contains the second system of the musical score. It features three vocal lines and a piano accompaniment. The lyrics are 'sure loth to lose, With' followed by two more lines of 'sure loth to lose,'. Dynamics include *mf* and *p*. The piano part includes a *Red.* marking.

Detailed description: This system shows the piano accompaniment for the second system, including the grand staff with treble and bass clefs. Dynamics include *mf* and *p*. The piano part includes a *Red.* marking.

cresc. *f*

thou sand echoes,

Detailed description: This system contains the third system of the musical score. It features three vocal lines and a piano accompaniment. The lyrics are 'thou sand echoes,'. Dynamics include *cresc.* and *f*. The piano part includes a *Red.* marking.

cresc.

Detailed description: This system shows the piano accompaniment for the third system, including the grand staff with treble and bass clefs. Dynamics include *cresc.*. The piano part includes a *Red.* marking.

42 Chorus. (or quartet alone.)

Soprano.
Alto.
Tenor.
Bass.

42 *ad lib.* Con moto.
pp *dim.* *ppp*

p *mf*
With thou-sand e - - - choes still pro-longs each heav'nly close,

mf

mf
The air such plea - - - sure loth to
mf
each heav'n - ly
The air such plea - - - sure loth to

mf

mf With thou - sand e - - - choes still *dim.* pro -
lose, With thou - - - sand e - - - choes pro -
close, With thou - - - sand e - - - choes pro -
lose, With thou - - - sand e - choes pro - -

Red. * *Red.* * *dim.*

p longs each hea - - ven-ly close, each
p longs each hea - - ven-ly close, each
p longs each hea - - ven-ly close, each
p longs each hea - - ven-ly close, each

43

Red. * *Red.* *

f hea - - ven - - ly, *dim.* heav'n - - - - ly *p* Solo close, still pro -
f heav'n - - - - ly, *dim.* heav'n - - - - ly *p* close,
f heav'n - - - - ly, *dim.* heav'n - - - - ly *p* close,
f heav'n - - - - ly, *dim.* heav'n - - - - ly *p* close,

Red. *Red.* * *Red.*

longs, Solo still pro - longs, each heaven-ly

Solo each heavenly close, Solo each heavenly close, each heaven-ly close,

each heavenly close, each heaven-ly close,

44 Solo. *mp*

Solo. *mf* *dim.* The

close, Solo. The air, such plea - - - sure

Solo. The air, such plea - - - sure

Solo. The air, such plea - - - sure

Chorus. *mp*

mf plea - sure

The air, such plea - - - sure

The air, such plea - - - sure

44 *cresc.* *mf* *dim.*

cresc.

air, such plea - - - sure loth to
 loth to lose, With thou - - - sand
 loth to lose, With thou - - - sand

p

loth to lose, still pro - -
 loth to lose, still pro - -

f

lose, still pro-longs each heav'n - - -
 e - - - - choes pro-longs each heav'n - - -
 e - - - - choes pro-longs each heav'n - - -

mf *p*

longs each heav'n - - -
 longs each heav'n - - -

dim.

45

ly close, —

ly close, —

ly close, —

ly close, —

45

pp cantando p cresc.

each heav'n - - ly close. —

each heav'n - - ly close. —

mf p dim. pp ppp

Nº 3. Chorus.

Allegro maestoso.

Four vocal staves (Soprano, Alto, Tenor, Bass) with lyrics: Ring out! Ring out! Ring out! Ring out! Each staff has a dynamic marking of *ff* (fortissimo) above the notes.

Allegro maestoso.

Piano accompaniment for the first system, featuring a treble and bass clef. It includes a triplet of eighth notes in the treble and a rhythmic accompaniment in the bass.

Four vocal staves with lyrics: Ring out, ye crystal spheres! Once Ring out, ye crystal spheres! Once Ring out, ye crystal spheres! Once Ring out, ye crystal spheres! Once

Piano accompaniment for the second system, continuing the musical accompaniment for the vocal parts.

bless our hu-man ears, If ye have pow'r to
 bless our hu-man ears, If ye have pow'r to
 bless our hu-man ears, If ye have pow-er to

touch our sen-ses, pow'r to touch our sen - ses so; And
 touch our sen-ses, pow'r to touch our sen - ses so;
 touch our sen-ses, pow'r to touch our sen - ses so; And
 touch our sen-ses, power to touch our sen - ses so;

let your sil-ver chime Move in me-lodious time, And
 And let your sil-ver chime Move in me-lodious
 let your sil-ver chime Move in me-lodious time, And
 And let your sil-ver chime Move in me-lodious

48

ny Make up full con - cert, full con - cert
 har - mo - ny Make up full con - cert, full con - cert
 ny Make up full con - - - - - cert

48

to the an - gel - - - - - ic sym - - - - -
 to the an - gel - - - - - ic sym - - - - -

- - - - - pho - ny.
 - - - - - pho - ny.
 pho - - - - - ny.
 - - - - - pho - ny.

Musical score for piano introduction, consisting of five staves. The first three staves are empty. The fourth and fifth staves contain the piano accompaniment. The music is in G major and 4/4 time. It begins with a *dim.* marking, followed by a *p* marking, and ends with a *ritard.* and *pp dim.* marking.

49 *Meno mosso e espressivo.*

Vocal score for the first line of lyrics. The music is in G major and 4/4 time. The lyrics are: "For if such ho - ly song En - - wrap our fan - cy". The score includes a *p* marking and a *dim.* marking.

49 *Meno mosso e espressivo.*

Piano accompaniment for the first line of lyrics. The music is in G major and 4/4 time. It features a *p* marking and a *ritard.* marking.

Vocal score for the second line of lyrics. The music is in G major and 4/4 time. The lyrics are: "long, Time will run back, and fetch the age of fan - cy long, Time will run warp our fan - cy long, Time will run". The score includes a *ritard.* marking.

Piano accompaniment for the second line of lyrics. The music is in G major and 4/4 time. It features a *ritard.* marking.

gold, and fetch the age of gold; For if such ho-ly
 back, and fetch the age of gold; For if such ho-ly
 back, and fetch the age of gold; For if such ho-ly

back, and fetch the age of gold; For if such ho-ly

song En - - wrap our fan - cy long, , Time will run
 song En - - wrap our fan - cy long, , Time will run
 ho - ly song En - wrap our fan - cy long, , Time will run
 song En - wrap our fan - cy long, Time will run

song En - wrap our fan - cy long, Time will run

back, and fetch the age of gold; , mf
 back, and fetch the age of gold; , And speck - - - led
 back, and fetch the age of gold; And speck - - - led
 back, and fetch the age of gold; And speckled van -

back, and fetch the age of gold; And speckled van -

mf Will sick - - en soon *dim.*

van-i - - ty Will sick - - - - en soon *dim.*

van - - i - - ty Will sick - - en soon *dim.*

- - - i - - ty Will sick - - en soon

pp and die, *cresc.* And *cresc.*

and die, *pp* and die, *cresc.* And

and die, *pp* and die, And leprous

and die, *cresc.*

52

pp *cresc.*

dim. *p* **Tempo I. *f***

lep - rous sin will melt from earthly mould; And

lep - rous sin will melt from earthly mould; And

sin will melt from earth - - ly mould; And

And Hell

dim. *f* **Tempo I.**

con fuoco

53

Hell — it — self, and Hell it — self will
 Hell — it — self, and Hell it — self will
 it — self, Hell it — self

con fuoco

cresc.
 pass a — way, will pass a — way,
cresc.
cresc.
 pass a — way, will pass a — way,
 will pass a — way, a — way, a — way,

cresc. e stringendo

And leave her do — lorous man — — sions
 And leave her do — lorous man — — sions

to the peer - - - ing

to the peer - - - ing

8

Reo. * Reo. *

54

day.

day.

Yea, Truth and

54

Yea, Truth and Jus - tice then Will

Yea, Truth and Justice then Will

Jus - tice, Truth and Jus - tice then Will

down re - - - turn to men, Yea,

down re - - - turn to men, Yea,

The piano accompaniment consists of a treble and bass staff. The treble staff features a series of triplet chords, while the bass staff provides a steady accompaniment.

Truth and Jus - - tice, Truth and Jus - - tice

Truth and Jus - - tice, Truth and Jus - - tice

Truth and Jus - - tice, Truth and Jus - - tice

Truth and Jus - - tice, Truth and Jus - - tice

The piano accompaniment continues with triplet chords in the treble and a steady bass line.

then Will down re - - turn to men, *dim. e ritard.*

then Will down re - - turn to men, *dim. e ritard.*

then Will down re - - turn to men, *dim. e ritard.*

then Will down re - - turn to men, *dim. e ritard.*

The piano accompaniment concludes with triplet chords in the treble and a steady bass line, marked with *dim. e ritard.*

p Poco meno mosso.

Orb'd in a rain-bow, orb'd in a rain-bow, orb'd in a rain-bow, orb'd in a

55 Poco meno mosso.

p

rit.

*

pp ritard. poco

Tempo I.

pp rain-bow; and, like glories wear-ing, rain-bow; and, like glories wear-ing, rain-bow; and, like glories

pp

pp ritard. poco

Tempo I.

pp

rit.

rit.

*

Mer-cy will sit be-tween Thron'd in ce-les-tial sheen, wear-ing, Mer-cy will sit be-tween, will sit be-tween Mer-cy will sit be-tween Thron'd in ce-les-tial sheen, wear-ing, Mer-cy will sit be-tween Thron'd in ce-les-tial

56

thro'd in ce-les-tial sheen, With ra-di-ant feet the tissued clouds down
 thro'd in ce-les-tial sheen, With ra-di-ant feet the tissued clouds down
 sheen, With ra-di-ant feet the tissued clouds down

cresc.

cresc.

cresc.

cresc.

56

cresc.

steer - - - ing, And Heav'n, as at some fes - ti -
 steer - - - ing, And Heav'n, as at some fes - ti -

mf

val, Will o - pen wide the gates,
 val, Will o - pen wide the gates,
 val, Will o - pen wide the gates,

mf

57

will o - pen wide, will o - pen
 will o - pen wide, will o - pen
 will o - pen wide

wide the gates of her high pal - - ace
 wide the gates of her high pal - - - ace
 wide the gates of her high pal - - - ace
 the gates of her high pal - - - ace

58

hall, will o - pen wide the gates of her high pal-ace
 hall, will o - pen wide the gates of
 hall, will o - pen wide the gates of her high pal-ace
 hall, will o - pen wide the gates of

hall, will o - pen wide the gates, o - pen wide the
 her high pal - ace hall high pal - ace hall, o - pen wide the
 hall, will o - pen wide the gates, o - pen wide the
 her high pal - ace hall, o - pen wide the gates, the

gates of her high pal - - ace hall,
 gates of her high pal - - ace hall,
 gates of her high pal - - ace hall,

59

And Hea - - - - - ven, *dim.* as
 And Heav'n, *dim.* as
 And Hea - - - - - ven, *dim.* as

59

at some fes - - - - - ti

at some fes - - - - - ti

pp *cresc.* **60** *f*

val, Will o - - - - - pen wide the

val, Will o - - - - - pen wide the

val, Will o - - - - - pen wide the

pp *cresc.* **60** *f*

cresc.

gates of her high pal - - - - -

gates of her high pal - - - - -

gates of her high pal - - - - -

cresc.

61

--- ace hall, the

--- ace hall, the

8 61 3

gates of her high pal - - ace hall.

gates of her high pal - - ace hall.

gates of her high pal - - - ace hall.

8

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