



DAVID EVAN THOMAS

To Joy

Citations from the OED

SATB soli, piano 4-hands

Commissioned by Nell Slater for the Source Song Festival.

Premiere: August 7, 2017, Saint Paul, Minnesota, by Mary Wilson, soprano; Clara Osowski, mezzo-soprano; Jacob Christopher, tenor; Tyler Duncan, baritone; Arlene Shrut & Erika Switzer, piano

Texts

Part I

I. Promise

A thing of beauty is a joy forever:
Its loveliness increases; it will never
Pass into nothingness; but still will keep
A bower quiet for us, and a sleep
Full of sweet dreams, and health, and quiet breathing.

John Keats (1795- 1821), *Endymion*, 1818

II. Infant Joy

"I have no name:
I am but two days old."
What shall I call thee?
"I happy am,
Joy is my name."
Sweet joy befall thee

Pretty joy!
Sweet joy, but two days old.
Sweet joy I call thee:
Thou dost smile,
I sing the while,
Sweet joy befall thee!

William Blake (1757-1827), *Songs of Innocence*, 1789

III. Grace

Consider it
(This outer world we tread on) as a harp, –
A gracious instrument on whose fair strings
We learn those airs we shall be set to play
When mortal hours are ended. Let the wings,
Man, of thy spirit move on it as wind,
And draw forth melody.

Let thy praise
Go up as birds go up that, when they wake,
Shake off the dew and soar.
So take Joy home,
And make a place in thy great heart for her,
And give her time to grow, and cherish her;
Then will she come, and oft will sing to thee,
When thou art working in the furrows; ay,
Or weeding in the sacred hour of dawn.
It is a comely fashion to be glad, –
Joy is the grace we say to God.

Jean Ingelow (1820-1897), "Dominion"

IV. Air

A voice by the cedar tree,
In the meadow under the Hall!
She is singing an air that is known to me,
A passionate ballad gallant and gay,
A martial song like a trumpet's call!
Singing alone in the morning of life,
In the happy morning of life and of May,
Singing of men that in battle array,
Ready in heart and ready in hand,
March with banner and bugle and fife
To the death, for their native land.

Silence, beautiful voice!
Be still, for you only trouble the mind
With a joy in which I cannot rejoice,
A glory I shall not find.

Alfred, Lord Tennyson (1809-1892), *Maud*, 1855

V. Ode

She dwells with Beauty – Beauty that must die;
And Joy, whose hand is ever at his lips
Bidding adieu; and aching Pleasure nigh,
Turning to poison while the bee-mouth sips:
Ay, in the very temple of Delight
Veil'd Melancholy has her sovran shrine,
Though seen of none save him whose
strenuous tongue
Can burst Joy's grape against his palate fine;
His soul shalt taste the sadness of her might,
And be among her cloudy trophies hung.

Keats, "Ode on Melancholy," 1820

Part II

VI. Alarm

Cara! Cara! silence all that train:
Joy to great Chaos! let Division reign:
Chromatic tortures soon shall drive them hence,
Break all their nerves, and fritter all their sense:
One Trill shall harmonize joy, grief, and rage,
Wake the dull Church, and lull the ranting Stage;
To the same notes thy sons shall hum, or snore,
And all thy yawning daughters cry, encore.

Alexander Pope (1688-1744), *Dunciad*, 1742

VII. Question

Who is this that darkeneth counsel by words
 without knowledge?
 Where wast thou when I laid the foundations
 of the earth?
 Who hath laid the measures thereof.
 Who hath stretched the line upon it?
 Whereupon are the foundations thereof fastened?
 Who laid the corner stone thereof;
 When the morning stars sang together,
 and all the sons of God shouted for joy?

Job 38: 2, 4-7, KJV

VIII. Scherzetto

Gioia:

a joy, a gemme, a jewell,
 or any precious thing.
 Also jouissance, delight,
 hearts-safe or comfort

John Florio (1553-1625), *Queen Anna's New World of Words*, 1611

IX. Carol

Make we joy now in this fest
In quo Christus natus est. Eya.

A Patre Unigenitus

Is through a maiden come to us:
 Sing we of Him and say Welcome,
Veni, Redemptor gentium. Refrain.

Agnoscat omne seculum,
 A bright star made three kings come,
 Him for to seek with their presens,
Verbum supernum prodiens. Refrain.

A solis ortus cardine

So mighty a Lord is None as He;
 And to our kind He hath Him knit,
Adam parens quod polluit. Refrain.

Maria ventre concepit,

The Holy Ghost was ay her with,
 Of her in Bethlem born He is,
Consors paterni luminis. Refrain.

O lux beata Trinitas,

He lay between an ox and ass,
 Beside His mother maiden free,
Gloria tibi, Domine. Refrain.

15th-century English

Part III**X. Song**

With lifted feet, hands still,
 I am poised, and down the hill
 Dart, with heedful mind;
 The air goes by in a wind.

Swifter and yet more swift,
 Till the heart with a mighty lift
 Makes the lungs laugh, the throat cry: –
 "O bird, see; see, bird, I fly.

"Is this, is this your joy?
 O bird, then I, though a boy,
 For a golden moment share
 Your feathery life in air!"

Say, heart, is there aught like this
 In a world that is full of bliss?
 'Tis more than skating, bound
 Steel-shod to the level ground.

Speed slackens now, I float
 Awhile in my airy boat;
 Till, when the wheels scarce crawl,
 My feet to the treadles fall.

Alas, that the longest hill
 Must end in a vale; but still,
 Who climbs with toil, wheresoe'er,
 Shall find wings waiting there.

Henry Charles Beeching (1859-1919),
 "A Boy's Song," 1895

XI. Pæan

How beautiful upon the mountains are the feet of him
 that bringeth good tidings, that publisheth peace, that
 publisheth salvation; that saith unto Zion, Thy God
 reigneth!

Break forth into joy, sing together, ye waste places of
 Jerusalem: for the LORD hath comforted his people, he
 hath redeemed Jerusalem.
 Isaiah. lli. 9 KJV, 1611

XII. Responsory

Rejoice in the Lord, and again, I say rejoice.

Have you rejoiced all day in feasts, in musics, in
 conversations? Well, at night you must be alone, hand
 to hand with God.

Rejoice, etc.

Sleep not till you have tried whether you joy will hold
 out there too.

Rejoice, etc.

Have you rejoiced in the contemplation of those temporal blessings which God hath given you? 'tis well, for you may do so:

Rejoice, etc.

See whether you can rejoice again in such a use of those blessings, as he that gave them requires of you.

Rejoice, etc.

Have you rejoiced in your zeal of God's service? That's a true rejoicing in the Lord;

Rejoice, etc.

But again I say rejoice. See that this joy be accompanied with another joy; that you have zeal with knowledge.

Rejoice, etc.

Refine your joy, purge away all dross and lees from your joy. Joy, which when it is true, and truly placed, is the nearest representation of heaven itself to this world.

John Donne (1573-1631), Sermon XCVII, 1621

XIII. Hymn

When the darkness melts away
at the breaking of the day,
bid us hail the cheering ray:
light for evermore.

When for vanished days we yearn,
Days that never can return,
Teach us in Thy love to learn
Love for evermore.

When the breath of life is flown,
when the grace must claim its own,
Lord of life, be ours thy crown,
life for evermore.

When the heart by sorrow tried,
feels at length its throbs subside,
bring us, where all tears are dried,
joy for evermore.

John Ellerton (1826-1893) "Things Eternal" (1888)

XIV. Envoy

Joy, joy forever! my task is done —
The gates are passed, and heaven is won!

Farewell, ye odors of earth, that die
Passing away like a lover's sigh:
My feast is now of the Tooba Tree,
Whose scent is the breath of Eternity!

Joy, joy forever! my task is done —
The gates are passed, and heaven is won!"

Thomas Moore (1779-1852), *Lalla Rookh*, 1817

Program Note

The *Oxford English Dictionary*, affectionately called "the OED" by its devotees, is the standard reference for anyone interested in the English language, its shades of meaning, and its evolution over time. The model for a miscellany for SATB with piano four-hands is naturally the *Liebeslieder* of Brahms. In creating my set of "joyous lieder," I surveyed the OED's capacious entry on Joy, first published in 1901, and followed the clues of the various citations to their respective sources. I frequently found that widening the focus yielded a more interesting text. I chose fourteen that range over five centuries. There are eight named poets, one anonymous poet, two Biblical authors, a dictionary entry, and excerpts from a sermon. Eight of the texts are secular, six sacred.

While the work is scored for four soloists, many of the movements suggest a larger, more universal voice, and a performance by chorus with soloists is also conceivable.

Consider this fourteen-movement work a journey rather than a joy-ride. Part I suggests that beauty is a way into joy, that "joy is the grace we say to God." But earthly beauty is finite, and Part I closes ambiguously. Part II begins in chaos, and mocks then questions the whole endeavor. It concludes with a macaronic English carol in which secular and sacred collide but ultimately coexist cheerfully. Part III begins atop a hill with a boy's song about a rapturous bike-ride. John Donne, ministering to his flock, counsels that "Joy is the nearest representation of heaven itself to this world." If beauty opens into joy, joy may be a door to eternity. And while a dictionary may define how a word has been used in the past, its future meaning has yet to be written.

Elie Wiesel was once asked whether he leaned more toward hope or despair. "When I am despairing, I choose hope," Wiesel replied. "When I am terribly hopeful, I lean toward despair." In uneasy times, the same approach may apply to joy. In this work, I choose joy.

—David Evan Thomas, May 2017

Special thanks to Arlene Shrut for assistance in the editing of the piano-duet part.

In remembrance of M.R.S. and K.McK.S.

To Joy

Citations from the O. E. D

David Evan Thomas

Part I

I. Promise

Con moto ♩ = 72

Soprano *f*
A thing of beau - ty

Alto *f*
A thing of beau - ty

Tenor *f*
A thing of beau - ty

Bass *f*
A thing of beau - ty

Primo *f* *pp* legato, mormorando *p cant.*

Secondo *f* *pp* legato, mormorando

8va. -
Ped.

Text: John Keats, *Endymion*, 1818.

I

6 *mp > pp sim.*

6 *mp > pp sim.*

* Lead Lead Lead Lead

I

12 *mp*

12 *mf*

* Lead Lead Lead Lead

8va

I

18 *mp* *pp cresc.*

18 *pp* *cresc.*

(8^{vb})' Lead Lead

* *mf* bass to the fore

8va

23

I

II

mp

p

27 *allarg.* **Lento ma non troppo** ♩ = 58

S *mf* A thing of beau - ty is a joy for - ev - er, a joy for - *p*

A *mf* A thing of beau - ty is a joy, a thing of beau - ty is a *mp*

T *mf* A thing of beau - ty is a joy for - ev - er,

B *mf* A thing of beau - ty is a joy for - ev - er, a

27 *allarg.* **Lento ma non troppo** ♩ = 58

I *8^{va}*

p

27 *allarg.* **Lento ma non troppo** ♩ = 58

II *p*

*

31

S *mp* ev - er, a thing of beau - ty, *p* a joy for -

A *p* joy, for - ev - er, for - ev - er, *mp* a thing of beau-ty, *p* for - ev - er, for - ev -

T *mp* a thing of beau - ty is a joy for - ev - er, *p* for - ev -

B joy for - ev - er, *mp* a thing of beau - ty is a

I *p*

II *p*

35

S ev - er, *f* Its love - li - ness in - creas - es;

A er: *f* Its love - li - ness in - creas - es;

T er: *f* Its love - li - ness in - creas - es;

B joy for - ev - er: *f* Its love - li - ness in - creas - es;

I *f*

II *f*

38 *p*

S it will nev - er Pass in - to noth - ing - ness; but still will keep A

A it will nev - er Pass in - to noth - ing - ness; but still will keep A

T *p* 8 it will nev - er Pass in - to noth - ing - ness, noth - ing - ness; but will keep A

B *p* it will nev - er Pass in - to noth - ing - ness, noth - ing - ness; but will

I *p*

II *p*

41 *mf* *dimin. poco a poco*

S bow - er qui - et for us, and a sleep Full of sweet dreams, and health,

A *mf* *dimin. poco a poco* bow - er qui - et for us, and a sleep Full of sweet dreams, and health,

T *mf* *dimin. poco a poco* bow - er qui - et for us, and a sleep Full of sweet dreams, health, and

B *mf* *dimin. poco a poco* keep a sleep keep Full of sweet dreams,

I *mf* *dimin. poco a poco*

II *mf* *dimin. poco a poco*

6 44 *pochiss. rall. a tempo*

S and qui - et breath - ing. *mp* A thing of

A and qui - et breath - ing. *mp* A thing of

T qui - et breath - ing. *mp* A thing of

B *mp* A thing of

I 44 *pochiss. rall. a tempo* *8va*

II 44 *pochiss. rall. a tempo* *p* *M²ed.*

S 48 beau - ty is a joy for - ev - er, a joy for - ev - er, a joy for - ev - er: *f* *segue*

A beau - ty is a joy for - ev - er, a joy for - ev - er: *f*

T beau - ty is a joy for - ev - er, a joy for - ev - er: *f*

B beau - ty is a joy for - ev - er: *f*

I 48 *(8va)*

II 48 *segue*

segue

II. Infant Joy

Allegretto innocente $\text{♩} = 72$

The musical score is arranged in three systems. The first system (measures 1-4) features a piano introduction with a treble clef (I) and a grand staff (II). The tempo is marked 'Allegretto innocente' with a quarter note equal to 72 beats. The piano part includes a 'pedal sparingly' instruction. The second system (measures 5-10) includes a vocal line (A) with lyrics: "I have no name: I am but two days old." The piano accompaniment (I and II) is marked 'p' and 'delicato'. The third system (measures 11-14) features a duet between the Soprano (A) and Tenor (T) voices. The Soprano part is marked 'trattenuto' and 'a tempo', while the Tenor part is marked 'mp'. The piano accompaniment (I and II) includes dynamic markings of 'poco f' and 'p'.

Text: William Blake, *Songs of Innocence*, 1789

16 *cresc.* *mf*

A hap-py am, Joy, sweet joy, joy is my name."

I *cresc.* *mf*

II *cresc.* *mf*

21 *p* *mf* *f*

S Sweet joy be - fall thee! Sweet joy, sweet joy, sweet joy be -

T *p* *mp*

8 Sweet joy be - fall thee! Sweet joy sweet joy be - fall

B *p* *mp*

Sweet joy be - fall thee! Sweet joy, be -

21 *pp* *f*

I *pp* *f*

II *pp* *mf* *f*

Red. *Red.* *Red. **

26

S fall thee! —

T — thee! —

B fall thee! —

I *p*

II *p*

31

S Pret-ty joy! — Sweet joy but

T Pret-ty joy! —

I *delicato*

II *4*

trattenuto

36 *cresc.* *f*
 S two days old, but two days old, Sweet joy I call thee:
 T but two days old, Sweet joy I call thee:
 B but two days old, Sweet joy I call thee:

trattenuto

36 *f*
 I

trattenuto

36 *f*
 II

41 *a tempo mp cresc. mf*
 S Thou dost smile, I sing, I sing, I sing
 T *p cresc.* I sing, I sing, I
 B *p cresc.* I sing, I sing, I

41 *a tempo cresc.*
 I

41 *a tempo cresc.*
 II

46

S the while, *mf* Sweet Joy be - fall thee! Sweet joy, sweet joy,

T sing the while, *mf* Sweet Joy be - fall thee! Sweet joy, sweet

B sing the while, *mf* Sweet Joy be - fall thee! Sweet joy,

I

II

mf

Reo. Reo.

51

S — sweet joy be - fall thee! *f* *non ritard.*

T joy be - fall thee! *f* *non ritard.*

B — be - fall thee! *f* *non ritard.*

I

II

f *non ritard.* *8va*

Reo. *

III. Grace

Andante sostenuto ♩ = 69

S
A
T
B

p *legatissimo*
Con - sid-er it (This out - er world we
p *legatissimo*
Con - sid-er it (This out - er world we
p *legatissimo*
Con - sid-er it (This out - er world we
p *legatissimo*
Con - sid-er it (This out - er world we

Andante sostenuto ♩ = 69

I

p

Andante sostenuto ♩ = 69

II

p non arp. *con calore*

Red. *Red.* *Red. sim.*

7

S
A
T
B

tread on) as a harp,— A gra-cious in - stru - ment on whose fair strings We learn those airs — *poco tratt.*
tread on) as a harp,— A gra-cious in - stru - ment on whose fair strings We learn those airs — *poco tratt.*
tread on) as a harp,— A gra-cious in - stru - ment on whose fair strings We learn those airs — *poco tratt.*
tread on) as a harp,— A gra-cious in - stru - ment on whose fair strings We learn those airs — *poco tratt.*

I

7

II

poco tratt.

13 *a tempo*

S
— we shall be set to play When mor-tal hours are end - ed.

A
— we shall be set to play When mor-tal hours are end - ed.

T
— we shall be set to play When mor-tal hours are end - ed.

B
— we shall be set to play When mor-tal hours are end - ed.

a tempo

I
poco f

II
poco f *espress.* *f*

19

mf

S
mf Let the wings, Man, of thy

A
mf Let thy wings move on it as wind, Let the wings of thy spir - it

T
mf Let thy

B

19

mp

p

I
mp *p*

II
mp

14

S *f*
spir - it move on it as wind, And draw forth

A *f*
move as wind, move on it as wind,

T *f*
spir - it move And draw forth mel - o -

I *mf*

II *mf*
8
Lea. Lea. Lea.

28 *poco rall.* **Andante con moto** ♩ = 54

S mel - o - dy.

A — And draw forth mel - o - dy.

T dy.

B *mp*
3
Letthy praise Go up as birds go up that,

I *poco rall.* **Andante con moto** ♩ = 54
dimin. *p*

II *poco rall.* **Andante con moto** ♩ = 54
dimin. *p* 3
8
Lea. Lea. Lea. Lea. Lea. ad lib.

33

S

A *mp*
Let thy praise Go up as

T

B
when they wake, Shake off the dew and soar,

33

I

II

mp

* *ped.*

38

S

A
birds go up that, when they wake, Shake off the dew and soar,

T *mf*
Let thy

B

38

I

II

ped. sim.

*

43

S

A

T
8
praise Go up as birds go up that, when they wake, Shake off the dew and soar,

B

43

I

II
43
8
And. *And. sim.*

48

S
mf
Let thy praise Go up as birds go up that, when they wake, Shake off the

A

T
8
soar.

B

48

I
mf

II
48
mf

53 *f* *mp* 17

S dew_ and soar, Praise,

A Praise,

T Praise,

B *mf* Let thy praise Go up as

53 *mf*

I

II

58

S praise, praise, praise. When they wake, Shake off the

A praise, praise, praise. When they wake,

T praise, praise, praise. Ah

B birds go up that, when they wake, Shake off the dew_ and soar,

58

I

II

63 *poco rall.* *poco esitante* ♩ = 48 *accel.*

S
A dew. *p* *pp*
T *mp* *pp*
B

When they wake, Ah Shake off the dew.

poco rall. *poco esitante* ♩ = 48 *accel.*

I *mp* *cresc.*

II *p* *8vb*

67 *...al tempo* ♩ = 54

S
A *mf*
T
B *mf*

Let thy praise Go up as birds go up that,
Let thy praise Go up as birds go

I *f* *...al tempo* ♩ = 54

II *f*

71 *poco f*

S Let thy praise Go up as birds go up that, when they wake,

A when they wake, Shake off the dew

T Let thy praise Go up as birds go up that, when they

B up that, when they wake, Shake off the dew

I

II

76

S Shake off the dew So take Joy

A So take, take Joy

T wake, Shake off the dew So take, take Joy

B So take, take Joy

I

II

Moving powerfully

81

S home, And make a place in thy great heart for her,

A home, And make a place in thy great heart for her,

T home, And make a place in thy great heart for her,

B home, And make a place in thy great heart for her,

mp

Moving powerfully

81

I

mp

Moving powerfully

81

II

(8^{vb})

86

S And give her time to grow, and cher-ish her, cher-ish her,

A And give her time to grow, and cher-ish her, cher-ish her,

T And give her time to grow, and cher-ish her, cher-ish her,

B And give her time to grow, and cher-ish her, cher-ish her,

cresc.

86

I

86

II

(8^{vb})

92

S cher - ish her; *f* Then will she come, and oft will

A cher - ish her; *f* Then will she come, and oft

T cher - ish her; *f* Then will she come, and oft will

B cher - ish her; *f* Then will she come, and oft will

I *8va*

II

97

S sing to thee, *ben f* When thou art work - ing in the fur - rows;

A will sing to thee, *ben f* When thou art work - ing in the fur - rows;

T sing to thee, *ben f* When thou art work - ing in the fur - rows;

B sing to thee, *ben f* When thou art work - ing in the fur - rows;

I *8va*

II *sfz*

101

S
ay, Or weed-ing in the sa-cred hour of dawn, of

A
ay, Or weed-ing in the sa-cred hour of dawn, of

T
ay, Or weed-ing in the sa-cred hour of dawn, *f legato* It is a

B
ay, Or weed-ing in the sa-cred hour It is a come-ly

101

I
sfz *sfz* *ff*

II
sfz *ff* *f non troppo*

107

S
dawn. *mp legato* It is a come-ly fash-ion to be glad,

A
mf legato It is a come-ly fash-ion to be glad, be glad

T
come-ly fash-ion to be glad, be glad

B
fash-ion to be glad, be glad

107

I
dimin. *p* *mp*

II
dimin. *mf*

113 **Più lento** ♩ = 52 **a tempo** ♩ = 63 **Più lento** ♩ = 52

p

S Joy is the grace we say to God. Joy is the grace we say to

A Joy is the grace we say to God. Joy is the grace we say to

T Joy is the grace we say to God. Joy is the grace we say to

B Joy is the grace we say to God. Joy is the grace we say to

113 **Più lento** ♩ = 52 **a tempo** ♩ = 63 **Più lento** ♩ = 52

p

I

II

119 **a tempo** ♩ = 63

S God.

A God.

T God.

B God.

119 **a tempo** ♩ = 63

p

I

II

IV. Air

Freely ♩ = bar
pp as if from a distance*

S Ah

A

T

B

I

II

Freely ♩ = bar

Freely ♩ = bar

Silently depress the keys of lowest octave and hold with middle pedal through m. 61

*Soprano may step away from ensemble or turn to face upstage for this movement.

Allegro marziale ♩ = 108

10

S

A *mp* <

T *mp* < A voice,

B *mp* < A voice,

18

S

Ah

I

p *sim.*

II

p *sim.*

24

S

I

II

30

S

I

II

36

S *p* *leggero*

A a voice by the ce-dar

T a voice,

B *f* *leggero*
a voice, a voice by the ce-dar tree, In the

I *f* *p*

II *f* *p* *f* *p*

42

S *p*
Ah

A tree, In the mea-dow un-der the Hall! She is sing-ing an air

T a voice, a voice,

B mea-dow un-der the Hall! She is sing-ing an air that is known to me,

I

II *f* *p* *f* *p*

47

S

I

II

p

f *p* *f* *p* *f* *p*

54

S

I

II

p *f* *p* *f* *p*

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61

S *mp*
Ah

A *pp*
a voice by the ce-dar

T

B *pp*
a voice by the ce-dar tree,

I *pp* *secco*

II *pp secco*
(release)

66

S

A *f*
tree, In the mea - dow un - der the Hall! a voice,

T *pp*
a voice by the ce - dar tree, In the mea - dow un - der the

B *f*
In the mea - dow un - der the Hall! a voice,

I *stacc. sim.*

II *stacc. sim.*

70

S

A *mp*
a voice by the ce-dar tree, She is sing-ing an air that is

T *f* Hall! a voice, *p* a voice by the ce-dar tree, She is

B *p*
a voice by the ce-dar tree, She is sing-ing an air that is known to

I *p* *8va*

II *p*

75

S

A *mp*
known to me, A pas-sion-ate bal-lad gal-lant and gay, A

T *mp*
sing-ing an air that is known to me, A pas-sion-ate bal-lad

B *mp*
me, A pas-sion-ate bal-lad gal-lant and gay, A mar-tial

I

II

79

S *mf*

A mar - tial song like a trum-pet's call! Sing - ing a - lone

T gal - lant and gay, A mar - tial song like a trum-pet's call!

B song like a trum-pet's call! Sing - ing a - lone in the

79 *mf*

I

II *pp* *mf*

83 *f*

S Ah

A in the morn - ing of life, In the hap - py

T Sing - ing a - lone in the morn - ing of life,

B morn - ing of life, In the hap - py morn - ing of

83 *f* *8va*

I

II

87

S

A
morn-ing of life, In the hap - py morn-ing of life and of May,

T
In the hap - py morn-ing of life, In the hap - py morn-ing of

B
life, In the hap - py morn-ing of life and of May,

(8^{va})

87

I

87

II

91

S

A
più f Sing - ing of men that in bat - tle ar - ray, *f* Read - y in

T
life and of May, *più f* Sing - ing of men that in bat - tle ar - ray,

B
più f Sing - ing of men that in bat - tle ar - ray, *f* Read - y in heart and

(8^{va})

91

I

91

II

8^{vb}

95

S *mf* heart and read - y in hand, March with ban - ner and bu - gle and fife.

A heart and read - y in hand, March with ban - ner and bu - gle and fife.

T *f* Read - y in heart and read - y in hand, March with

B read - y in hand, March with ban - ner and bu - gle and fife.

(8^{va})

I 95

II 95

99

S March to the death, for their na - tive land, March to the

A March to the death, for their na - tive land, March to the

T ban - ner and bu - gle and fife. March to the death, for their na - tive land,

B March to the death, for their na - tive land, March to the death, for their

(8^{va}) - - -

I 99

II 99

103

S Ah

A death, for their na - tive land,

T March to the death, for their na - tive land,

B na - tive land, Ah

8va

103

I

II

8vb

106 **Drammatico** ♩ = 54 **Grave**

S

A *f* Si - lence, beau - ti - ful voice! *f* Be still, *p* for you on - ly trou - ble the

T *f* Si - lence, beau - ti - ful voice! *f* Be still, *p legato* be still for you on - ly

B *f* Si - lence, beau - ti - ful voice! *f* Be still, *p legato* be still for you on - ly

106 **Drammatico** ♩ = 54 **Grave**

I

II

col. Leo

8vb

NG-Roll as written, i.e. in a zig-zag pattern where necessary.

111

A *mp*
mind With a joy in which I can - not re - jice, A

T *mp*
trou - - - - ble the mind With a joy in which I can - not

B *mp*
trou - - - - ble the mind With a

I *p*

II *arpegg. sim.*

116

A *rall.*
glo - - ry I shall not find.

T
re - jice,

B
joy in which I can - not re - jice,

I *arpegg. sim.* *rall.* *sva* *pp*

II *rall.* *pp*

V. Ode

Lento ma non troppo ♩ = 58

S *p* She dwells with Beau - ty— Beau - ty that must die; And Joy, whose hand is

A *p* She dwells with Beau - ty that must die; And Joy,

T *p* She dwells with Beau - ty— Beau - ty that must die; And Joy, whose hand is

B *p* She dwells with Beau - ty that must die; And Joy,

Lento ma non troppo ♩ = 58

I *poco f*

Lento ma non troppo ♩ = 58

II *pp*

S ³ ev - er at his lips Bid - ding a - dieu; and ach - ing Pleas - ure nigh, — Turn - ing to

A Bid - ding a - dieu; Pleas - ure Turn - ing to

T ³ ev - er at his lips Bid - ding a - dieu; Pleas - ure Turn - ing to

B Bid - ding a - dieu; Pleas - ure Turn - ing to

I *p*

II *p*

Ad.

Più andante ♩ = 63

S
poi - son while the bee - mouth sips:

A
poi - son while the bee - mouth sips:

T
poi - son while the bee - mouth sips: in the ver - y tem - ple of De -

B
poi - son while the bee - mouth sips:

Più andante ♩ = 63

I
pp espress. *p*

II
pp espress. *p legato*

10
S
p Veil'd Mel - an - chol - y has her shrine, *mf* Though seen of none save

A
mp Veil'd Mel - an - chol - y has her sov' - ran shrine, *mp* Though seen of none save

T
meno f light Veil'd Mel - an - chol - y has her sov' - ran shrine, *mp* seen of none save

B

I
cresc.

II
cresc.

Red. Red. Red. * Red. Red.

S
him whose stren - uous tongue Can burst Joy's grape

A
him whose stren - uous tongue Can burst Joy's

T
8 him whose stren - uous tongue Can burst Joy's

B
save him whose tongue Can burst Joy's grape

I
13 *mf*

II
13 *mf*

Lead

S
a - gainst his pal - ate fine, can burst Joy's grape a - gainst his pal - ate fine,

A
grape a - gainst his pal - lette, burst Joy's grape a - gainst his pal - ate

T
8 grape a - gainst his pal - ate fine, burst Joy's grape a - gainst his pal - ate

B
a - gainst his pal - ate fine, his pal - ate

I
15

II
15

Lead

18 *ff*

S His soul shalt taste

A fine, His soul shalt taste

T fine, His soul shalt

B fine, His soul

18 *f sfz*

I *f sfz*

II *f sfz*

21 *dimin.*

S the sad - ness of her might,

A the sad - ness of her might,

T taste the sad - ness of her might,

B shalt taste the sad - ness of her

21 *dimin.*

I *dimin.*

21 *dimin.*

II *dimin.*

25 39

S
A
T
B

her might, His soul shalt taste the sad - ness -
His soul shalt taste the sad - ness
His soul shalt taste the sad - ness
His soul shalt taste the sad - ness

might, His soul shalt taste the sad - ness

I
II

pp
dimin.
poco f

8^{vb}
Reo.

28

S
A
T
B

her might, And be a - mong her cloud - y tro - phies hung.
of her might, And be a - mong her cloud - y tro - phies hung.
of her might, And be a - mong her cloud - y tro - phies hung.
of her might, And be a - mong her cloud - y tro - phies

I
II

28

8^{va}
5
f
p

Reo. 8^{vb}

Leggerissimo $\text{♩} = 92$

18 *p*

S Si - lence all that train, si - lence all that train,

A Si - lence all that train, si - lence all that train,

T Si - lence all that train, si - lence all that train,

B Si - lence all that train, si - lence all that train,

Leggerissimo $\text{♩} = 92$

18 *p*

I

II *p*
senza. Ped.

22 *dimin.* *pp*

S si - lence, si - lence, si - lence all that train:

A *dimin.* *pp* si - lence, si - lence, si - lence all that train:

T *dimin.* *pp* si - lence, si - lence, si - lence all that train:

B *dimin.* *pp* si - lence, si - lence, si - lence all that train:

22

I

II

26

S *p* Si-lence all that train, Si-lence all that train,

A *p* Si-lence all that train, Si-lence all that train,

T *p* Si-lence all that train, si-lence all that train,

B *p* Si-lence all that train, si-lence all that train,

I *8va*

II *p sfz p sfz*

30

S *dimin.* si - lence, si - lence,

A *dimin.* si - lence, *pp* si - lence, si - lence all that train: —

T *dimin.* si - lence, si - lence, *pp* si - lence all that train: —

B *dimin.* si - lence, si - lence, *pp* si - lence all that train: —

I

II

34

S Let Di -

A Joy to great Cha - os! Let Di - vi - sion reign, let Di -

T reign, let Di -

B Let Di -

II *sfz* *mf* *sim.*

38

S vi - sion reign, let Di - vi - sion reign:

A vi - sion reign, let Di - vi - sion reign:

T vi - sion reign, let Di - vi - sion reign:

B vi - sion reign, let Di - vi - sion reign:

I *p*

II

42 *p*
S Si - lence all that train, si - lence all that train,
A *p*
Si - lence all that train, si - lence all that train,
T *p*
Si - lence all that train, si - lence all that train,
B *p*
Si - lence all that train, si - lence all that train,
I
II
46 *dimin.* *pp*
S si - lence, si - lence, si - lence all that train:
A *dimin.* *pp*
si - lence, si - lence, si - lence all that train:
T *dimin.* *pp*
8 si - lence, si - lence, si - lence all that train:
B *dimin.* *pp*
si - lence, si - lence, si - lence all that train:
I *8va*
II

50

S

A *f*
Chro - mat - ic tor - tures soon shall drive them hence,

T

B *f*
Chro - mat - ic tor - tures soon shall drive them hence,

I

II *sfp*

54

S
Break all their nerves, — and frit - ter all their sense: —

A

T
Break all their nerves, — and frit - ter all their sense: —

B

I *f* *p* *f*

II *sfp* *p* *f*

58 *p*

S Si - lence all that train, si - lence all that train,

A Si - lence all that train, si - lence all that train,

T Si - lence all that train, si - lence all that train,

B Si - lence all that train, si - lence all that train,

I *p*

II *p*

62 *pochiss. rall.*

S si - lence, si - lence, si - lence all that train:

A si - lence, si - lence, si - lence all that train:

T si - lence, si - lence, si - lence all that train:

B si - lence, si - lence, si - lence all that train:

I *pochiss. rall.*

II *cresc.* *pochiss. rall.*

Poco meno mosso ♩ = 84

66 *mf*

A One Trill shall har - mo - nize joy, grief, rage,

T *p*

One Trill shall har - mo - nize

I

66 **Poco meno mosso** ♩ = 84

66 *mf* *p*

II

col. Leo.

70 *p*

S 0

A Wake the dull Church, and lull the rant - ing Stage;

T *poco f*

joy, grief, rage,

I *cresc.*

70

II

74 *f*

S One Trill shall har - mo - nize joy, grief, rage,

A *meno f*
One Trill shall lull the rant - ing

T

I

II

78 *ff* *poco rall.*

S Wake the dull Church,

A *p dolce*
Stage; lull the rant - ing Stage;

I

II *poco rall.*

8^{vb}-1

Leggerissimo ♩ = 92

82

S Ah [yawn] Ah

A Ah [yawn] A

T Ah [yawn] Ah [yawn]

B Ah [yawn] Ah [yawn]

Leggerissimo ♩ = 92

82

I *p*

II *pp*

Leggerissimo ♩ = 92

86

S [yawn]

A choo! A - choo! A - choo! A - choo!

T Ah [yawn] A - choo! Ah

B Ah [yawn] Ah

86

I

II

90

S Ah [yawn] Ah [yawn]

A Ah Ah

T

B [cough] Ah [cough] [cough]

I *p*

II *p*

94

S *f* To the same notes thy sons shall hum, or

A *f* To the same notes thy sons shall hum, or snore,

T *f* To the same notes thy sons shall hum, or

B *f* To the same notes thy sons shall hum, or snore,

I *sfz* *f* *sfz*

II *sfz* *f* *sfz*

52

98

S
snore, And all thy yawn - ing daugh - ters cry, en - core, *ff*

A
— And all thy yawn - ing daugh - ters cry, en - core, *ff*

T
snore, And all thy yawn - ing daugh - ters cry, en - core, *ff*

B
— And all thy yawn - ing daugh - ters cry, en - core, *ff*

I
98 *ff*

II
98 *sfz* *ff*

102

S
en - core, en - core, en - core, en - core, en - core,

A
en - core, en - core, en - core, en - core, en - core,

T
en - core, en - core, en - core, en - core, en - core,

B
en - core, en - core, en - core, en - core, en - core,

I
102

II
102

tratt. molto accel. a tempo

107

S en - core, en - core,

A en - core, en - core,

T en - core, en - core,

B en - core, en - core,

tratt. molto accel. a tempo

107

I *fff* (straight)

II *fff* (straight)

8^{va}

8^{vb}

tratt. molto accel. a tempo

112

S *p* *freddo* en - core!

A *p* *freddo* en - core!

T *p* *freddo* en - core!

B *p* *freddo* en - core!

8^{va}

112

I *pp* *f*

II *pp* *ff* *pp*

(black keys)

VII. Question

Con moto pesante $\text{♩} = 58$

f *intenso*

S Who is this that dark - en - eth coun - sel

A Who is this that dark - en - eth coun - sel

T Who is this that dark - en - eth coun - sel

B Who is this that dark - en - eth coun - sel

Con moto pesante $\text{♩} = 58$

f

I

II

Con moto pesante $\text{♩} = 58$

f

S by words with - out know - ledge?

A by words with - out know - ledge?

T by words with - out know - ledge?

B by words with - out know - ledge?

I

II

f

5

S Where wast thou when I laid the foun - da - tions of the earth?

A Where wast thou when I laid the foun - da - tions of the earth?

T Where wast thou when I laid the foun - da - tions of the earth?

B Where wast thou when I laid the foun - da - tions of the earth?

I

II

8

S *mf* Who hath laid the mea-sures there-of? *f* Who hath stretched the line up -

A *mf* Who hath laid the mea-sures there-of? *f* Who hath stretched the line up -

T *mf* Who hath laid the mea-sures there-of? *f* Who hath stretched the line up -

B *mf* Who hath laid the mea-sures there-of? *f* Who hath stretched the line up -

I

II

ff *mf* *f*

ff *mf* *f*

11

S on it? *ff* Where - up - on are the four -

A on it? *ff* Where - up - on are the four -

T on it? *ff* Where - up - on are the four -

B on it? *ff* Where - up - on are the four -

I

II

13

S da - tions there - of fas - tened? *mp* Who laid the

A da - tions there - of fas - tened? *mp* Who laid the

T da - tions there - of fas - tened? *mp* Who laid the

B da - tions there - of fas - tened? *mp* Who laid the

I

II

22 *ff*

S When the morn - ing stars sang to - geth - er, and all the an - gels

A *ff* When the morn - ing stars sang to - geth - er, and all the an - gels

T *ff* When the morn - ing stars sang to - geth - er, and all the an - gels

B *ff* When the morn - ing stars sang to - geth - er, and all the an - gels

I *ff*

II *ff*

8va

Leg. *Leg.* *Leg.*

poco p

25 **Presto** ♩ = 108 *p*

S shout - ed for joy?

A shout - ed for joy?

T shout - ed for joy?

B shout - ed for joy?

II **Presto** ♩ = 108 *p*

*

VIII. Scherzetto

Presto ♩ = 108

S
Gio - ia: _____ a gemme, _____ or an - - y pre - - cious

A
a joy, _____ a jewel, _____ or an - y pre - -

I

II

sfz *p*

quasi pizz.

5

S
thing, a joy, _____ a jewel, _____ or an - y pre - cious thing, a *mp*

A
- cious thing, a gemme, _____ or an - y pre - cious thing,

I

II

p *mp*

quasi pizz.

60

10

S joy, a jewell, a gemme, a jewell,

A *mp* a gemme, a joy, a jewell,

I

II

17

S a joy, a gemme, a jewell,

A a joy, a gemme, a jewell,

I *f* *mp*

II *f* *mp*

rit.

23 *p*

S a gemme, — or an - y pre - cious

A a joy, — a jewell, — or an - y pre -

I

II

29 *pp*

S thing, a joy, — a jewell, — or an - y pre - cious thing,

A - cious thing, a gemme, — or an - y pre - cious thing,

I *pp* *8va--*

II *pp*

62 34

A

f *a tempo* *mp*

Al - - - so jou - i-ssance,

(8^{va})

I

34 *a tempo*

II

34 *a tempo* *f* *p* *legatissimo*

41

S

Al - so jou -

A

de - light, hearts - safe, com - fort,

I

41 *p* *legatissimo*

II

41

48

S
i - ssance, de - light, hearts - safe, com - fort, com -

A
com - fort,

I

II

55

S
- fort, com - fort, com - fort, com -

A
com - fort, com - fort, com - fort,

I
pp *mf*

II
pp

64

S
fort, Gio - - - - - ia:

A
Gio - - - - - ia:

I

II

70

S
p
a gemme, — or an - y

A
p
a joy, — a jewell, — or an - y

I
pp *f*

II
f *sfz* *p*

75

S pre - cious thing, a joy, a jewell, or an - y pre - cious

A pre - - - - cious thing, a gemme, or an - y pre - cious

I

II

sfz

80

S thing, a joy, a jewell, a gemme,

A thing, a gemme, a joy, a

I

II

86 *poco movendo*

S
a jewel,

A
jewel,

I
poco movendo
f p
f

II
poco movendo
f

91 *f* *f* *f* *f*

S
Make we

A
Make we

T
Make we

B
Make we

I
f
p
8va

II

SEGUE

IX. Carol

Vivo $\text{♩} = 58$

S joy now in this fest In quo Chris - tus na - tus est. Make we

A joy now in this fest In quo Chris - tus na - tus est. Make we

T joy now in this fest In quo Chris - tus na - tus est. Make we

B joy now in this fest In quo Chris - tus na - tus est. Make we

Vivo $\text{♩} = 58$
(8^{va})
f

I

Vivo $\text{♩} = 58$
f

II

9

S joy now in this fest In quo Chris - tus na - tus est.

A joy now in this fest In quo Chris - tus na - tus est.

T joy now in this fest In quo Chris - tus na - tus est.

B joy now in this fest In quo Chris - tus na - tus est.

9 (8^{va})
f

I

9
f

II

Text: 15th-century English carol

For an alternate introduction suitable for independent performance, see p. 134.

I

16

f *sonoro*

II

16

S

24

Make we joy now in this fest In quo Chris - tus na - tus est. E -

A

24

Make we joy now in this fest In quo Chris - tus na - tus est. E -

T

8

24

Make we joy now in this fest In quo Chris - tus na - tus est. E -

B

24

Make we joy now in this fest In quo Chris - tus na - tus est.

I

24

II

24

32

S
ya. In quo Chris - tus na - tus est.

A
ya. In quo Chris - tus na - tus est.

T
ya. In quo Chris - tus na - tus est.

B
mp
A Pa - tre U - ni - ge - ni - tus Is

32

I
mf

32

II
p

41

B
through a mai - den come to us: Sing we of Him and say Wel - come,

41

I
8va

41

II

49

S
A
T
B

f
Make we joy now in this fest

f
Make we joy now in this

f
Make we joy now in this

f
Make we joy now in this

Ve - ni, Re - demp - tor gen - ci - um. Make we joy now in this

(8^{va})

I
II

f

56

S
A
T
B

In quo Chris - tus na - tus est. Make we joy now in this fest

fest In quo Chris - tus na - tus est. Make we joy now in this fest

fest In quo Chris - tus na - tus na - tus est. Make we joy now in

fest In quo Chris - tus na - tus est. Make we joy now in this

(8^{va})

I
II

56

64

S *p* In quo Chris - tus na - tus est. E - ya.

A *p* In quo Chris - tus na - tus est. E - ya.

T *mp* this fest In quo Chris-tus na - tus est. - gnos - cat om - ne se - cu -

B fest In quo Chris - tus na - tus est.

64 *8va*

I

II

72

T lum, A bright star made three kings come, Him for to seek

I *8va* *sfp* *ppp*

II

79 *allarg.* *tornando* *a tempo*
p

S
 A
 T
 B

— with their pre - sens, Ver - bum su - per - num pro - di - ens. Make
 Make we joy now — in this

I
 II

allarg. *tornando* *a tempo*
f *p*
 Play *ad lib.*

87

S
 A
 T
 B

fest In quo Chris - tus na - tus est. Make we joy now — in this fest
 Make joy in this fest, — In quo Chris -
 we joy — now in this fest In quo Christus — na - tus est. Make we joy
 joy now in this fest, — In quo Chris -

I
 II

87
 Play *ad lib.*

96 *rit.* **Poco meno mosso** $\text{♩} = 52$

S In quo Chris - tus na - tus est.

A tus na - tus est. *pp* Ma -

T now In quo Christus na - tus est. *pp* Ma - ri - a,

B tus na - tus est. *pp* Ma - ri - a,

96 *rit.* **Poco meno mosso** $\text{♩} = 52$

I [PLAY] *pp* *sotto*

II [PLAY] *pp* *sopra*

una corda

105 *mp* *dimin.*

S Ma - ri - a ven - tre con - ce - pit, The Ho - ly Ghost was ay her

A - ri - a, Ma - ri - a, Ma - ri - a, Ma -

T Ma - ri - a, Ma - ri - a, Ma - ri - a, *dimin.*

B Ma - ri - a, Ma - ri - a, Ma - ri - a, *dimin.*

105

I

105

II

114 *p*

S with, Of her in Beth - lem born He is, Con-sors pa - ter - ni lu - mi - nis.

A *dimin.* *ppp*
ri - a, Ma - ri - a, Ma - ri - a,

T *ppp*
Ma - ri - a, Ma - ri - a, Make we

B *ppp*
Ma - ri - a, Ma - ri - a,

I

II

* *tre corde*

123 **Tempo I** $\text{♩} = 58$

T joy now in this fest In quo Chris - tus na - tus est. Make we

I *p*

II **Tempo I** $\text{♩} = 58$

131

S *p*

A 0

T joy now in this fest In quo Chris - tus na - tus est.

B

I *8va*

II *pp*

139 *always to the fore* *cresc.*

S lux be - a - ta Tri - ni - tas, He lay be - tween an ox and ass,

A *p* *cresc.*

T O lux be - a - ta Tri - ni - tas, *mp*

B 0

I *pp* *8va* *cresc.*

II *cresc.*

poco allarg.

S Be - side His moth - er maid - en free, Glo - ri - a ti - bi, Do - mi - ne.

A lay be - tween an ox *cresc.* and ass, Be - side His moth - er -

T lux be - a - ta Tri - ni - tas, He *mf* lay be - tween an ox and

B O lux be - a - ta Tri - ni -

I *8va* *poco allarg.*

II *poco allarg.*

154 *f* *a tempo*

S Make we joy now in this fest In quo Chris - tus na - tus est.

A Make we joy now in this fest In quo Chris - tus na - tus est.

T ass, Make we joy now in this fest In quo Chris - tus na - tus est.

B tas, Make we joy now in this fest In quo Chris - tus na - tus est.

I *8va* *a tempo* *f* *p*

II *a tempo* *f* *f*

* *Rec.*

*

*Rec.**Rec.*

*

162

S
A
T
B

Make we joy now in this fest In quo Chris - tus na - tus

Make we joy now in this fest In quo Chris - tus na - tus

Make we joy now in this fest In quo Chris - tus na - tus

Make we joy now in this fest In quo Chris - tus na - tus

I

162

II

162

f

f

Leg. * *Leg.* *

169

S
A
T
B

mf *cresc.*

est. joy,

est. Make we joy now in this fest In quo Chris -

est. Make we joy now in this fest In quo Chris - tus na -

est. Make we joy in this fest In quo Chris -

I

169

f

Poco più mosso $\text{♩} = 63$

II

169

f

Poco più mosso $\text{♩} = 63$

176

S Make we joy, joy,

A tus na - tus est. Make we joy now in this fest

T - - tus est. Make we joy now in this fest

B tus na - tus est. Make we joy now in this

(8^{va})

176

I

II

176

182

S In quo Chris - tus na - tus est. *più f* In quo Chris - tus na - tus

A In quo Chris - tus na - tus est. *più f* In quo Chris - tus na - tus

T In quo Chris - tus na - tus est. *più f* In quo Chris - tus na - tus

B fest In quo Chris tus na - tus est. *più f* In quo Chris - tus na - tus

(8^{va})

182

I

II

182

più f

8^{va} 15^{ma}

189 *fp* *f*

S est. E - ya, Make we joy now in this

A est. E - ya, Make we joy in this

T 8 est. E - ya, Make we joy now in this

B est. E - ya, Make we joy in this

189 (15^{ma}) *f*

I (8^{va})

189 *f*

II

197 * *fp*

S fest, E - ya, Make we

A fest, E - ya, Make we

T 8 fest, E - ya, Make we

B fest, E - ya, Make we

197

I

197

II

80

203 *ff*

S joy now in this fest, joy in this fest, joy in this

A Make we joy in this fest, joy in this fest,

T joy now in this fest, in this fest, joy in this fest,

B Make we joy, joy in this fest, joy in this

I

II

203

8va Leo. Leo. Leo. Leo. Leo. *

209

S fest, e - - - - - ya,

A e - - - - - ya,

T e - - - - - ya,

B fest, e - - - - - ya,

I

II

209

p *cresc.* *ff* *ffz*

8va *8va*

8va *

Part III

X. A Boy's Song

Allegro con spirito ♩. = 116 *pp*

Tenor

With lift - ed feet,

Primo

sfz pp

Allegro con spirito ♩. = 116

Secondo

T

hands still,

I

sfz p

II

p *f* *p*

T

am poised, and down the hill Dart,

I

cresc. *8va* *f*

II

cresc. *f*

19

T *8* with heed - ful mind; The air _____ goes by in a wind.

I *p*

II *p*

25

T *8* Swift - er and yet more swift, _____ Till the

I *f* *p*

II *f* *p legato*

leg. *sfz*

31

T *8* heart with a migh - ty lift Makes _____ the lungs _____ laugh, the throat _____ cry: - "O

I

II *p*

37 *f*

T 8 bird, see; see, bird, I fly.

I *mf* *f* *mf*

II *mf* *f*

44 *p dolce*

T 8 "Is this, is this your joy?"

I *p*

II *p*

51 *mp*

T 8 O bird, then I, though a

I *mp*

II

58
T
8 boy, For a gold-en mo-ment share — Your feather - y life — in air!" — *f*

I
58
f

II
58
p
* *Rea*

65
T
8 Say, heart, is there aught like this In a world —

I
65
p *mf*

II
65
* *Rea*

71
T
8 — that is full — of bliss? 'Tis more than skat - ing, bound — Steel -

I
71

II
71
* *Rea* *Rea* *Rea*

76 *f*

T 8 shod to the lev - el ground.

I *f* *p*

II *f* *p legato*

And. *And.* * *And.*

82 *mp*

T 8 Speed slack - ens now, I float

I

II * *And.*

88 *rall. poco a poco*

T 8 A - while in my air - - - y boat;

I *rall. poco a poco*

II *rall. poco a poco*

And.

94 *dimin. poco a poco*

T
8 Till, when _____ the wheels scarce crawl, _____ My

I
94 *dimin. poco a poco*

II
94 *dimin. poco a poco*

leg. *leg.*

99 *sempre rall.*

S _____

A _____

T
8 feet to the tread - les the fall.

B _____

I
99 *sempre rall.*

II
99 *sempre rall.*

p

leg. *rit.*

104 **Andante** ♩ = 66

A *poco p* *espress.*
A - las, that the long - est

T *p* *espress.* *meno f*
A - las, that the long - est hill Must end_ in a vale, a -

Andante ♩ = 66

I *p* *fp*

104 **Andante** ♩ = 66

II *p* *marcato*

8^{vb} *Rec.*

108

S *mp* *espress.*
A - las, that the long - est hill Must end_ in a vale,

A *meno f*
hill Must end_ in a vale, a - las, a - las, that the

T
las, a - las, a - las. Must end_ in a

108

I *fp* *fp* *fp* *fp* *fp* *fp* *fp* *8^{va}*

108

II *8^{vb}* *Rec.* *Rec.* *Rec.*

112 *cresc.*
 S a vale, a vale, Must end in a
 A long - est hill Must end in a vale, in a vale, must end in a
 T vale, that the long - est hill Must end in a vale, must end in a
 B *mf* *espress.*
 A - las, that the long - est hill Must end in a

112 *fp* *fp* *fp* *fp* *fp*
 I *8va*
 II *8vb* *

116 *f* *dimin.*
 S vale. A - las, a - las, a - las, a - las.
 A *f* *dimin.*
 T *f* *dimin.*
 B *f* *dimin.*
 vale. A - las, a - las, a - las, a - las.

116 *f* *8va*
 I *f*
 II *f*

120 L'istesso tempo *accel.*

S
A
T
B

p *cresc.*
but still, Who climbs
las. but still, Who climbs with

120 L'istesso tempo *accel.*

I

mp *cresc.*

120 L'istesso tempo *accel.*

II

f p *cresc.*

125

Quick ♩ = 108-112

S
A
T
B

f
Shall find wings wait - ing there, wings
with toil, Shall find wings wait - ing
toil, Shall find wings wait - ing
Shall find wings wait - ing there, wings

Quick ♩ = 108-112

I

f p

125

Quick ♩ = 108-112

II

f p

130

S
wait - ing there, Shall

A
there, wings wait - ing, wait - ing there, wings wait - ing

T
there, wings wait - ing, wait - ing there, wings wait - ing

B
wait - ing there, Shall find wings wait - ing there, Shall

I
130

II
130

135

S
find wings wait - ing there, wings wait - ing there, wings

A
there, Shall find wings wait - ing there, wings wait - ing,

T
there, Shall find wings wait - ing there, wings wait - ing,

B
find wings wait - ing there, wings wait - ing there, wings

I
135

II
135

140

S wait - ing, wings wait - ing, wait - ing,

A wings wait - ing, wings wait - ing,

T wings wait - ing, wings wait - ing,

B wait - ing, wings wait - ing, wait - ing,

140

I *8va*

II

145

S wings wait - - ing there. *ff*

A wait - ing, wings wait - ing there. *ff*

T wait - ing, wings wait - - ing there, *ff*

B wings wait - - ing there. *ff*

145

I *8va*

II *15ma*

XI. Pæan

Andante piacevole ♩ = 48

S
A
T
B

Andante piacevole ♩ = 48

I

Andante piacevole ♩ = 48

II

A

6

I

II

6

mf

10

S

A

T

B

peace; that pub-lish-eth sal-va - tion; that saith un - to Zi - on, Thy God reign - - eth!

Thy

I

10

II

And * *And* * *And* * *And* *

15

S

A

T

B

God reign - - - eth!

Thy God reign - - - eth!

mp

mf

I

How beau - ti-ful__ upon the

p

15

II

p

And *

20

B
moun - tains are the feet of him that bring-eth good tid - ings, that pub - lish - eth

I

20

II
And. * *And. sim.* *And.*

24

B
peace; that pub - lish - eth sal - va - tion; that saith un - to Zi - on, Thy God reign -

I

24

II

28

A God reign - eth, reign - - eth, God reign

T God reign - eth, reign - - eth, God reign - -

B - - eth! reign - - eth, reign - - eth, God reign -

I *8va*

II

34

S *mf* How beau - ti - ful upon the moun - tains are the feet of him that bring - eth good tid - ings,

A eth. *mf*

T eth. That

B eth.

I *sopra*

II *sotto*

p *Leg.* * *Leg.* * *Leg.* *

39

S that pub - lish - eth peace; that pub - lish - eth sal - va - tion; that saith un - to Zi - on, Thy

A

T pub - lish - eth peace; that pub - lish - eth sal - va - tion; that saith un - to Zi - on, Thy God

B

I *cresc.*

II *cresc.*

39

Reo. Reo. Reo. Reo. *

43

S *f* God reign - eth! reign - eth, God reign - eth.

A *f* God reign - eth, reign - eth.

T *f* reign - eth! reign - eth, God reign - eth.

B *f* Thy God — reign - eth, Thy God — reign - eth, Thy God — reign - eth.

I *mf* *sva-*

II *mf* *svb-*

43

Più risoluto ♩ = 52

49 *mf marcato* *p*

T 8 Break forth in - to joy, sing to - geth-er, ye waste — plac-es of Je - ru - sa-

B *mf marcato* Break forth in - to

Più risoluto ♩ = 52

I *fp* *sim.*

Più risoluto ♩ = 52

49 *f* *mf*

II *

54

S *mf marcato* *cresc.*

A Break forth in - to joy, sing to - geth-er, ye waste —

T 8 lem, ye waste — plac-es of Je - ru - sa-lem, ye waste plac-es of Je - ru - sa-lem.

B *p* *cresc.*

joy, sing to - geth-er, ye waste — plac-es of Je - ru - sa-lem, ye waste — plac-es, ye waste —

I *mp* *cresc.*

54

II *cresc.*

59

S plac - es of Je - ru - sa - lem. Break forth in - - - to

A Break forth in - to joy, break forth in - to

T Break forth in - to joy, in - to

B plac - es of Je - ru - sa - lem. Break forth, break forth in - to

I *f*

II *f*

64 *poco stringendo*

S joy, in - to joy, joy,

A joy, in - to joy, joy,

T joy, in - to joy, joy,

B joy, joy, joy,

I *p* *mp* *mf*

II *p*

69

S in - to joy. Break forth in - to joy,

A in - to joy. Break forth in - to joy,

T in - to joy. Break forth in - to joy,

B in - to joy. Break forth in - to joy,

I

II

Tempo giusto ♩ = 60

Tempo giusto ♩ = 60

8^{va}

8^{va}

8^{va}

8^{vb}

8^{vb}

f

marcato

f

marcato

75

S Break forth in - to joy,

A Break forth in - to joy, How

T Break forth in - to joy,

B Break forth in - to joy,

rall.

mf

I

II

75

rall.

8^{va}

8^{vb}

80 **Tempo I** ♩. = 48

mp

S *mp* Break

A beau - ti - ful_ upon the moun - tains_ are the feet of him that bring - eth good tid - - - ings.

T *mp* Break forth in - to joy, sing to - geth - - - *mf* er,

B *mf*

Tempo I ♩. = 48

8^{va}

8^{va}

How beau - ti - ful_ upon the

I *mf*

Tempo I ♩. = 48

80

II *mf*

col. Leo.

85

S *poco f* Break

A *poco f* Break forth,

T *poco f*

B *poco f*

moun - tains are the feet of him that bring - eth good tid - ings. Break forth,

I *poco f*

85

II *poco f*

90 *pochiss. rall.* *a tempo*
pp
 S forth, break forth. For
 A break forth, break forth. For
 T break forth, break forth. *mp*
 B break forth. For *mf*

pochiss. rall. *a tempo*
 I *p*
 II 90 *pochiss. rall.*

95 *f* *diminuendo poco a poco*
 S the Lord hath com - fort-ed his peo - ple, the Lord hath
 A the Lord hath com - fort-ed his peo - ple, the Lord hath
 T For the Lord hath com - fort-ed his peo - ple, the Lord hath
 B the Lord, *diminuendo poco a poco*

I *f* *diminuendo poco a poco*
 II 95 *f* *diminuendo poco a poco*

101

S com - fort-ed his peo - ple, he hath re -

A com - fort-ed his peo - ple, the Lord hath re -

T *to the fore* com - fort-ed his peo - ple, the Lord hath com - fort-ed his peo - ple, he hath re -

B For the Lord hath com - fort-ed his peo - ple, hath re -

101

II

108

S deemed Je - ru - sa - lem. *p* *rall.*

A deemed Je - ru - sa - lem. *p*

T deemed Je - ru - sa - lem. *p*

B deemed Je - ru - sa - lem. *p*

108

I

II

XII. Responsory

Vivo $\text{♩} = 138$

mp giocoso

Vivo $\text{♩} = 138$

p

8 *mf energico*

B Re - jice in the Lord, and a - gain, I say re - jice; re - jice in the Lord, and a -

8 *p*

8 *p*

The musical score is arranged in three systems. The first system contains the piano accompaniment for parts I and II. Part I is in the treble clef with a dynamic of *mp giocoso*, and part II is in the bass clef with a dynamic of *p*. Both parts are marked **Vivo** with a tempo of $\text{♩} = 138$. The second system contains the vocal part B in the bass clef, starting at measure 8 with a dynamic of *mf energico*. The lyrics are: "Re - jice in the Lord, and a - gain, I say re - jice; re - jice in the Lord, and a -". The piano accompaniment continues below the vocal part, with part I in the treble clef and part II in the bass clef, both marked *p*. The score includes various musical notations such as slurs, accents, and dynamic markings.

Recit. (not synchronized with piano)

poco p libero, quasi parlando

29

B

Have you re - joiced all day in feasts, in

I

29

II

29

Recit.

pp Continue in tempo, unsynchronized with voice

leg.

36

B

mu-sics, in con-ver-sa-tions? Well, at night you must be a-lone, hand to hand with

II

36

*

43 a tempo

S

mp

Re - joice in the Lord, and a - gain, I say re - joice;

A

mp

Re - joice in the Lord, and a - gain, I say re - joice;

T

mp

Re - joice in the Lord, and a - gain, I say re - joice;

B

God.

43 a tempo

I

mp

II

43 a tempo

mp

49 **Recit.** *mp*

Sleep not till you have tried wheth-er your joy will hold out there

pp

as before, unsynchronized with voice
No vamp or fermata before the voice enters.

cres. *

56 **a tempo**

S Re - joice in the Lord, and a -
A Re - joice in the Lord, and a -
T Re - joice in the Lord, and a -
B too.

p

56 **a tempo**

p

g^{va}

56 **a tempo**

pp

u.c.

62

S gain, I say re-joice; re-joice in the Lord, and a - gain, I say re-joice. *mf*

A gain, I say re-joice; re-joice in the Lord, and a - gain, I say re-joice. *mf*

T gain, I say re-joice; re-joice in the Lord, and a - gain, I say re-joice. *mf*

B

62 (8^{va})

I

II

69 Recit. *mp*

B Have you re-joiced in the con-tem-pla-tion of those

II *p*

Leo.
i.c.

74

B

tem - po - ral bles - sings which God hath giv - en you? Tis well that you may

*

81 **a tempo**

S

Re - joice in the Lord, and a - gain, I say re - joice;

A

Re - joice in the Lord, and a - gain, I say re - joice;

T

Re - joice in the Lord, and a - gain, I say re - joice;

B

do so.

81 **a tempo**

I

81 **a tempo**

II

tea

87 **Recit.**

mf

B

See wheth-er you can re - joice a - gain, in such a use of those

Recit.

mf

II

93

a tempo

mf

S

A

T

B

Re - joice in the Lord, and a -
Re - joice in the Lord, and a -
Re - joice in the Lord, and a -
bles - sings, as he that gave them re - quires of you.

93

a tempo

mf

8^{va}

I

93

a tempo

f

mf

II

* *Rec.*

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99

S gain, I say re - joice; re - joice in the Lord, and a - gain, I say re - joice.

A gain, I say re - joice; re - joice in the Lord, and a - gain, I say re - joice.

T gain, I say re - joice; re - joice in the Lord, and a - gain, I say re - joice.

B

(8va)

99

I

II

105

Recit.
poco f

B Have you re - joiced in your zeal of God's ser - vice? that's a true re - joic - ing in the

II *p*

And.

111 **a tempo** **Recit.**

S *p* and a - gain, I say re - joice. *f*

A *p* and a - gain, I say re - joice. *f*

T *p* and a - gain, I say re - joice. *f*

B Lord; _____ See that this joy _____ be ac - com - pa - nied _____

f 3

111 **a tempo** **Recit.**

I *p* *f*

111 **a tempo** **Recit.**

II *p* *f* *mp*

* *scu.*

118

B _____ with an - oth - er joy; _____ that you have zeal _____ with

II

*

a tempo

S *f* Re - jice in the Lord, and a - gain, I say re - jice; re -

A *f* Re - jice in the Lord, and a - gain, I say re - jice; re -

T *f* Re - jice in the Lord, and a - gain, I say re - jice; re -

B *f* knowl - edge: Re - jice! _____ Re -

a tempo

I *mf*

a tempo

II *mf* *sim.*
senza ped.

S *mp* joice in the Lord, and a - gain, I say re - jice. Re - jice in the Lord, and a -

A joice in the Lord, and a - gain, I say re - jice.

T *mp* joice in the Lord, and a - gain, I say re - jice. Re -

B joice! _____ *8va*-----

I *8va*-----

II *mp* *cresc.*

136 *mf*

S gain, I say re - joice; re - joice in the Lord, and a - gain, I say re -

A

T joice in the Lord, and a - gain, I say re - joice; re - joice in the Lord, say re -

B

136 *8va*

I

II *stacc.*

142 *f*

S joice. Re - fine your

A Re - fine your

T joice. Re - fine your

B Re - fine your joy,

142 *8va*

I *f* *marcato*

II *f* *marcato*

leg. *leg.* *sim.*

149

S joy,

A joy,

T joy,

B purge a - way all dross and lees from your joy.

I *meno f*

II

156

S purge a - way all dross and lees from your joy.

A purge a - way all dross and lees from your joy.

T purge a - way all dross and lees from your joy.

B

I *p*

II *p*

162

S Joy, which when it is

A Joy, which when it is

T Joy, which when it is

B Joy, which when it is

ben f

162

I *brillante* *f*

II *f* *ff* *8vb*

167

S true, and tru - ly placed,

A true, and tru - ly placed,

T true, and tru - ly placed,

B true, and tru - ly placed,

167

I *8va*

II *ff* *8vb*

172

S is the near - est rep - re - sen - ta - tion

A is the near - est rep - re - sen - ta - tion

T is the near - est rep - re - sen - ta - tion

B is the near - est rep - re - sen - ta - tion

172

I *8va*

II *8vb* *ff*

177

S of hea - - - - ven it - self

A of hea - - - - ven it - self to this

T of hea - - - - ven it - self to this

B of hea - - - - ven it - self to

177

I *8va* *loco*

II *ff* *ped.*

198 (8^{va})

mf *mp* *15^{ma}*

I

II

204 *p* bar = bar

S *p* When the

A *p* When the

T *p* When the

B *p* When the

← ♪ = ♪ →

204 (15^{ma})

p

I

II

segue

XIII. Hymn

Allegretto e leggero $\text{♩} = 46$

S
A
T
B

dark - ness melts a - way at the break - ing
dark - ness melts a - way at the break - ing
dark - ness melts a - way at the break - ing
dark - ness melts a - way at the break -

Allegretto e leggero $\text{♩} = 46$

I

p *leggero*

Allegretto e leggero $\text{♩} = 46$

II

p *leggero*

* *Leo* *

8

S
A
T
B

of the day, bid us hail the cheer - ing
of the day, bid us hail the cheer - ing
of the day, bid us hail the cheer - ing
of the day, bid us hail the cheer - ing

I

II

Leo *

15

S ray: light for ev - er - more.

A ray: light for ev - er - more.

T ray: light for ev - er - more.

B ray: light for ev - er - more.

15

I *mf* *mp*

II *mf* *mp*

22

S *p* When for van-ished days we yearn, Days that nev - er can re - turn,

A *p* When for van-ished days we yearn, Days that nev - er can re - turn,

T *p* When for van-ished days we yearn, Days that nev - er can re - turn,

B *p* When for van-ished days we yearn, Days that nev - er can re - turn,

22

I *poco f*

II *p* *poco f*

30

S Teach us in Thy love to learn Love for ev - er -

A Teach us in Thy love to learn Love for ev - er -

T 8 Teach us in Thy love to learn Love for ev - er -

B Teach us to learn Love for ev - er -

I

II

37

S more.

A more.

T 8 more. *p* When the breath of life is flown, when the

B more.

I

II

45

S

A

T
8 grace must claim its own, Lord of life, be ours thy crown,

B

45

I

II

45

52

S

A

T
8 life for ev - er - more.

B

mf

When the

mf

When the

mf

When the

When the

52

I

II

52

pp

cresc.

8va-

59

S heart by sor - row tried, feels at length its throbs sub - side,

A heart by sor - row tried, feels at length its throbs sub - side,

T heart by sor - row tried, feels at length its throbs sub - side,

B heart by sor - row tried, feels at length its throbs sub - side,

I *8va* -----

II

66 *cresc.* **Risoluto** *f*

S bring us, where all tears_ are dried, joy for ev - er - more, _____

A *cresc.* bring us, where all tears_ are dried, joy for ev - er -

T *cresc.* bring us, where all tears_ are dried,

B *cresc.* bring us, where all tears_ are dried,

I *8va* -----

II **Risoluto** *f*

74

S joy for ev - er - more, joy for ev -

A - more, joy for ev - er - more, joy for ev - er -

T joy for ev - er - more, joy for ev - er - more,

B joy for ev - er - more, joy for ev -

74

I

II

82

S er - more, joy for ev - er - more.

A more, joy for ev - er - more.

T joy for ev - er - more.

B er - more, joy for ev - er - more.

82

I

II

Attaca

XIV. Envoy

Andante fluido ♩ - 112

S *p* Joy, joy for - ev - er! my task is done,

A

T *p* Joy, joy for - ev - er! my task is

B

Andante fluido ♩ - 112

I *p*

II *p*

Andante fluido ♩ - 112

9 A *p* Joy, joy for - ev - er! my task is

T done, *p*

B Joy, joy for - ev - er! my task is done,

I *p*

9 II *p*

17

S Joy, joy for - ev - er! my task is done, The gates are passed, and heav - en is

A done, Joy, joy for - ev - er! my task is done, The gates are passed, and heav - en is

T Joy, joy for - ev - er! my task is done, The gates are passed, and heav - en is

B Joy, joy for - ev - er! my task is done, The gates are passed, and heav - en is

I

II

25

S won! Joy, joy for - ev - er! my task is done, The gates are passed, and heav - en is

A won! Joy, joy for - ev - er! my task is done, The gates are passed, and heav - is

T won! Joy, joy for - ev - er! my task is done, The gates are passed, and heav - is

B won! Joy, joy for - ev - er! my task is done, The gates are passed, and heav - en is

I

II

33

S won! Joy, joy for - ev - er! Joy, joy, for - ev - er!

A won! Joy, joy for - ev - er! Joy, joy, for - ev - er, for - ev - er!

T won! Joy, joy for - ev - er! Joy, joy, for - ev - er, for - ev - er!

B won! Joy, joy for - ev - er! Joy, joy, for - ev - er!

f *più f*

33

I *f* *più f* *8va*

II *f* *più f*

42 **Poco più mosso** ♩ - 120 *mp*

S Fare - well, ye o - dors of earth, that die

A Fare - well, ye

T Fare - well, ye

B Fare - well, ye

42 **Poco più mosso** ♩ - 120 *p* *legatissimo*

I

42 **Poco più mosso** ♩ - 120 *p*

II

S Pas-sing a - way _____ like a lov - er's sigh: _____

A o - dors of earth, that die My feast is now

T o - dors of earth, that die My feast is now

B Pas-sing a - way _____ like a lov - er's sigh: _____

I

II

S My feast is now _____ of the Too - ba Tree, Whose scent _____

A _____ of the Too - ba Tree, Whose scent _____

T _____ of the Too - ba Tree, Whose scent is the

B My feast is now _____ of the Too - ba Tree, Whose scent _____

I

II

65 *f*

S is the breath of E - ter - ni - ty! of E - ter - ni - ty!

A is the breath of E - ter - ni - ty! of E - ter - ni - ty!

T 8 breath of E - ter - ni - ty! of E -

B is the breath of E - ter - ni - ty!

65 *f* *dimin.*

I *f* *dimin.*

II *f* *dimin.*

73 *p* *poco rall.*

S E - ter - - - - - ni - ty!

A E - ter - - - - - ni - ty!

T 8 ter - ni - ty! of E - ter - ni - ty! E - ter - ni - ty!

B of E - ter - ni - ty! E - ter - - - - - ni - ty!

73 *poco rall.*

I *poco rall.*

II *pp*

79 *a tempo*

A *p*
Ah

I *8^{va} a tempo*
p sereno *p*

II *a tempo*
semplice *p*

86

S *p*
Ah

A

T *p flessibile*
Ah

I *pp*

II *p*

flessibile

poco rubato a tempo

131

S
A
T
B

Joy
Joy for -
Joy for - ev - er, my
Joy for - ev - er, my task is

I
II

poco rubato a tempo
cresc. poco a poco
cresc. poco a poco

S
A
T
B

for - ev - er, my task is done, Joy for - ev - er, my task is done, is
ev - er, my task is done, Joy for - ev - er, my task is done, my task is
task is done, Joy for - ev - er, my task is done, Joy! my task is
done, Joy for - ev - er, my task is done, Joy for - ev - er, my task is

I
II

107

S done. Joy, joy for - ev - er! Joy, joy for -

A done. Joy, joy for - ev - er! Joy, joy for - ev - er, for -

T done. Joy, joy for - ev - er! Joy, joy for - ev - er, for -

B done. Joy, joy for - ev - er! Joy, joy for -

f *più f* *ff*

I

II

107

115 **Pressando**

S ev - er! my task is done, my

A ev - er! my task is done, my

T ev - er! my task is done, my

B ev - er! my task is done, my

p *f*

I

II

115 **Pressando**

f *cant.* *8va*

S
task is done, done. *dimin. allarg.*

A
task is done, done. *dimin.*

T
task is done, done. *dimin.*

B
task is done, done. *dimin. allarg.*

I
122 *ff* *dimin. allarg.*

II
122 *ff* *dimin. allarg.*

A
131 *a tempo pp*

T
131 *a tempo pp mp*

B
131 *a tempo pp mp*

I
131 *a tempo pp* (*pochiss. cresc. over 12 measures to p*)

II
131 *a tempo pp* (*cresc. over 16 measures to poco f*)

p (non cresc.) *8va*

140

S *pp*

A *pp*

T

B

I

II

140

148 *rit.*

S

A

T

B

I

II

148 *rit.*

f

pp

(*8va*)

(*8vb*)

pp

n

n

n

n

8va

p

cant.

poco f

(*p*)

rit.

rit.

f

pp

Make We Joy Now in This Fest

From *To Joy*

Alternate Introduction for independent performance

David Evan Thomas

Vivo $\text{♩} = 58$

S
A
T
B

Make we
Make we
Make we
Make we

Vivo $\text{♩} = 58$

I

f *p* *cresc.* *leggero* *f*

8^{va} *8^{va}---*

Piano
4-hands

II

f *p* *leggero* *cresc.*

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