

ROBERT SHAW

Winthrop Rogers Edition

Rejoice in the Lamb

Festival Cantata

Words by

CHRISTOPHER SMART

Music by

BENJAMIN BRITTEN

Boosey & Hawkes

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Festival Cantata

by

BENJAMIN BRITTON

Programme Note.

The words of the Cantata—"Rejoice in the Lamb"—are taken from a long poem of the same name. The writer was Christopher Smart, an eighteenth century poet, deeply religious, but of a strange and unbalanced mind.

"Rejoice in the Lamb" was written while Smart was in an asylum, and is chaotic in form but contains many flashes of genius.

It is a few of the finest passages that Benjamin Britten has chosen to set to music. The main theme of the poem, and of the Cantata, is the worship of God, by all created beings and things, each in its own way.

The Cantata is made up of ten short sections. The first sets the theme. The second gives a few examples of one person after another being summoned from the pages of the Old Testament to join with some creature in praising and rejoicing in God. The third is a quiet and ecstatic Hallelujah. In the fourth section Smart takes his beloved cat as an example of nature praising God by being simply what the Creator intended it to be. The same thought is carried on in the fifth section with the illustration of the mouse. The sixth section speaks of the flowers—"the poetry of Christ." In the seventh section Smart refers to his troubles and suffering, but even these are an occasion for praising God, for it is through Christ that he will find his deliverance. The eighth section gives four letters from an alphabet, leading to a full chorus in section nine which speaks of musical instruments and music's praise of God. The final section repeats the Hallelujah.

Note by THE REV. WALTER HUSSEY.

Rejoice in the Lamb

Words by CHRISTOPHER SMART

Festival Cantata

Music by BENJAMIN BRITTEN
Op. 30

Andante misterioso (♩ = 63)

TREBLES: Key C: *ppp* *sost.*

ALTOS:

TENORS:

BASSES:

ORGAN: [Manuals] *ppp* (soft only) [Ped.]

Re-joice in God, O ye Tongues;..... Give the

Andante misterioso (♩ = 63)

glory to the Lord, and the Lamb. Nations, and

glory to the Lord, and the Lamb. Nations, and

glory to the Lord, and the Lamb. Nations, and

glory to the Lord, and the Lamb. Nations, and

glory to the Lord, and the Lamb. Nations, and

cresc.

cresc.

cresc.

cresc.

cresc.

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lan-gua-ges,..... and e-ver-y Crea-ture in which is the
 lan-gua-ges,..... and e-ver-y Crea-ture in which is the

breath of Life..... Let man and
 breath of Life..... Let man and

[+4ft] f pp

3 P m 4 P m

{d :d ld :d | d :d :d | d .ra:- .ma l- .ma :ma .ma }

cresc.

beast ap - pear be - fore him, and mag - ni - fy his
 {d :d ld :d | d :d :d | d .ra:- .ma l- .ma :ma .ma }

cresc.

beast ap - pear be - fore him, and mag - ni - fy his
 {d :d ld :d | d :d :d | d .ra:- .ma l- .ma :ma .ma }

cresc.

beast ap - pear be - fore him, and mag - ni - fy his
 {d :d ld :d | d :d :d | d .ra:- .ma l- .ma :ma .ma }

cresc.

beast ap - pear be - fore him, and mag - ni - fy his

pp *cresc.*

name to - geth - er.....

{ma :- :ra | d .d :- | - :- | - :- | - : | : | : ||

ppp

name to - geth - er.....

{ma :- :ra | d .d :- | - :- | - : | : | : ||

ppp

name to - geth - er.....

{ma :- :ra' | d' .d' :- | - : | : | : | : ||

ppp

name to - geth - er.....

{ma :- :ra' | d' .d' :- | - : | : | : | : ||

ppp

name to - geth - er.....

{ma :- :ra' | d' .d' :- | - : | : | : | : ||

ppp

name to - geth - er.....

{ma :- :ra' | d' .d' :- | - : | : | : | : ||

ppp

name to - geth - er.....

{ma :- :ra' | d' .d' :- | - : | : | : | : ||

ppp

7 P.m

Lord. Let Ish-mail de-di-cate a Ty - ger,.....

6 P.m

pp and give praise for the li - ber-ty in which the Lord has let.... him at

pp and give praise for the li - ber-ty in which the Lord has let.... him at

pp and give praise for the li - ber-ty in which the Lord has let.... him at

pp and give praise for the li - ber-ty in which the Lord has let.... him at

6 (d+d+d+d.) Ct 7 Pm 5 Pm

9 Pm { d : - l : l : l : : d' | s : - s : s : s : l | s : - l : : d' | s : - s : s : l }

large. Let Ba-laam appear with an ass,.... and bless the Lord his

{ d : - l : l : l : : d' | s : - s : s : s : l | s : - l : : d' | s : - s : s : l }

large. Let Ba-laam appear with an ass,.... and bless the Lord his

{ d : - l : l : l : : d' | s : - s : s : s : l | s : - l : : d' | s : - s : s : l }

large. Let Ba-laam appear with an ass,.... and bless the Lord his

{ d : - l : l : l : : d' | s : - s : s : s : l | s : - l : : d' | s : - s : s : l }

large. Let Ba-laam appear with an ass,.... and bless the Lord his

{ d : - l : l : l : : d' | s : - s : s : s : l | s : - l : : d' | s : - s : s : l }

7 Pm { s : - s : - l : - : | d . r : m . f : s . m l d : d : r | d : d : l : : m }

pp

peo - ple..... and his creatures for a re-wa rd e - ter-nal. Let

{ s : - s : - l : - : | d . r : m . f : s . m l d : d : r | d : d : l : : m }

pp

peo - ple..... and his creatures for a re-wa rd e - ter-nal. Let

{ s : - s : - l : - : | d . r : m . f : s . m l d : d : r | d : d : l : : m }

pp

peo - ple..... and his creatures for a re-wa rd e - ter-nal. Let

{ s : - s : - l : - : | d . r : m . f : s . m l d : d : r | d : d : l : : m }

pp

peo - ple..... and his creatures for a re-wa rd e - ter-nal. Let

{ s : - s : - l : - : | d . r : m . f : s . m l d : d : r | d : d : l : : m }

(d+d+d+d.) (d+d+d.) (d+d.) 7
 ||: 1 : - 11 : - 1 : - 1 : 1 : t | 1 : - - - - - : m | r . m : f . s : 1 . f | m : - : r . m {

9 P.m. 6 P.m. pp

Da-ni-el come forthwith a lion,..... and praise God with all his might through

||: 1 : - 11 : - 1 : - 1 : 1 : t | 1 : - - - - - : m | r . m : f . s : 1 . f | m : - : r . m {

Da-ni-el come forthwith a lion,..... and praise God with all his might through

||: 1 : - 11 : - 1 : - 1 : 1 : t | 1 : - - - - - : m | r . m : f . s : 1 . f | m : - : r . m {

Da-ni-el come forthwith a lion,..... and praise God with all his might through

||: 1 : - 11 : - 1 : - 1 : 1 : t | 1 : - - - - - : m | r . m : f . s : 1 . f | m : - : r . m {

Da-ni-el come forthwith a lion,..... and praise God with all his might through

(d+d+d+d.) (d+d+d.) (d+d.)

pp

(d+d+d+d.) d f Bb (d+d+d+d.)
 ||: f 9 P.m. : 1 l m : m : l : t, l m : - . m l m : - l m : - . m l m : m : fe {

faith in Christ Je-sus. Let I - tha-mar min - is - ter with a

||: f : s : 1 l m : m : l : t, l d : - . d l d : - l d : - . d l d : d : r {

faith in Christ Je-sus. Let I - tha-mar min - is - ter with a

||: f : s : 1 l m : m : l : t, l m : - . m l m : - l m : - . m l m : m : fe {

faith in Christ Je-sus. Let I - tha-mar min - is - ter with a

||: f : s : 1 l m : m : l : t, l d : - . d l d : - l d : - . d l d : d : r {

faith in Christ Je-sus. Let I - tha-mar min - is - ter with a

(d+d+d+d.)

5 P.m.

(d+d+d+d+d+)

11 P.m.

{Im :m | : :t, | > m :- .m Im :- .m Im :- Im :- Im :- Im :- fe }

Cha-mois, and bless the name of Him, that cloath-eth the
 {Id :d | : :t, | d :- .d Id :- .d Id :- Id :- Id :- Id :- r }

Cha-mois, and bless the name of Him, that cloath-eth the
 {Im :m | : :t, | m :- .m Im :- .m Im :- Im :- Im :- Im :- fe }

Cha-mois, and bless the name of Him, that cloath-eth the
 {Id :d | : :t, | d :- .d Id :- .d Id :- Id :- Id :- Id :- r }

Cha-mois, and bless the name of Him, that cloath-eth the
 (d+d+d+d+d+),

7 P.m.

f Eb

5 P.m.

{Im :m | : : | : ds | d' :- Id' :- Id' :- :r' | d' :d' | - : : }

ff na-ked. Let Ja - kim with the Sa - tyr.....
 {Id :d | : : | : ds | d :- Id :- Id :- :r | d :d | - : : }

na-ked. Let Ja - kim with the Sa - tyr.....
 {Im :m | : : | : ds | s :- ls :- ls :- :s | s :s | - : : }

ff na-ked. Let Ja - kim with the Sa - tyr.....
 {Id :d | : : | : ds | d :- Id :- Id :- :r | d :d | - : : }

na-ked. Let Ja - kim with the Sa - tyr.....

6 P.m.

{d.r:m.f:s.m|d:-:d.r|m.f:s:d.r|m.f:s:m.f|s.m:f.s:l.t|d':d' :- } 9

cresc.molto

bless God in the dance, dance,..... dance,..... dance,.....

{d.r:m.f:s.m|d:-:d.r|m.f:s:d.r|m.f:s:m.f|s.m:f.s:l.t|d':d' :- }

cresc.molto

bless God in the dance, dance,..... dance,..... dance,.....

{d.r:m.f:s.m|d:-:d.r|m.f:s:d.r|m.f:s:m.f|s.m:f.s:l.t|d':d' :- }

cresc.molto

bless God in the dance, dance,..... dance,..... dance,.....

{d.r:m.f:s.m|d:-:d.r|m.f:s:d.r|m.f:s:m.f|s.m:f.s:l.t|d':d' :- }

cresc.molto

bless God in the dance, dance,..... dance,..... dance,.....

{d.r:m.f:s.m|d:-:d.r|m.f:s:d.r|m.f:s:m.f|s.m:f.s:l.t|d':d' :- }

cresc.molto

bless God in the dance, dance,..... dance,..... dance,.....

{d.r:m.f:s.m|d:-:d.r|m.f:s:d.r|m.f:s:m.f|s.m:f.s:l.t|d':d' :- }

cresc.molto

5 P.m. Ftm 7 P.m. (d+d)

{d':-|d':-|1's|d':-|d':-|d':d':r'|d':ls:-s}

Let Da - vid bless with the Bear_ The be-

{d':-|d':-|1's|1:-|r:-|m:m:r|d:ls:-s}

Let Da - vid bless with the Bear_ The be-

{d':-|d':-|1's|s:-|1:-|t:t:1|s:ls:-s}

Let Da - vid bless with the Bear_ The be-

{d':-|d':-|1's|m:-|f:-|s:s:f|m:ls:-s}

Let Da - vid bless with the Bear_ The be-

{d':-|d':-|1's|ff|m:-|f:-|s:s:f|m:ls:-s}

10 (d.+d.+d.)

8 P.M.

4 P.M. as 2 7 P.M.

{ d' :- d' : d' | d' :- d' : d' | d' :- r | d' : | : s . s | d' :- d' : d' | d' :- }
 -ginning of vic-to-ry to the Lord— to the Lord the per-fec-tion of
 { d' :- d : r | m :- m : f | m : r | d : | : s . s | m :- r : . r | d : t, }
 -ginning of vic-to-ry to the Lord— to the Lord the per-fec-tion of
 { s :- s : l | t :- t : d | t : l | s : | : s . s | d' :- l t :- t | l : s }
 -ginning of vic-to-ry to the Lord— to the Lord the per-fec-tion of
 { m :- m : f | s :- s : l | s : f | m : | : s . s, | s :- l f :- f | m : m : r }
 -ginning of vic-to-ry to the Lord— to the Lord the per-fec-tion of
 (d.+d.+d.)

6 P.M.

5 P.M.

{ d' :- : - | - : - . d' : d' | - : - : - : | : : | : : | : : }
 fz dim.
 ex - - cel-lence.....
 { l, :- : - | - : - . l, : l, | - : - : - : | : : | : : | : : }
 fz dim.
 ex - - cel-lence.....
 { f :- : - | - : - . f : f | - : - : - : | : : | : : | : : }
 fz dim.
 ex - - cel-lence.....
 { d' :- : - | - : - . d : d | - : - : - : | : : | : : | : : }
 fz dim.
 ex - - cel-lence.....

Rejoice in the Lamb

H.15567

Andante con moto ($\text{d}=60$)

Key F { 3 P.m.

p r i t m i c o

Hal - le - lu - jah, Ha - le - lu - - jah, Hal - le -
 Hal - - - - - le - lu - jah, Hal - le - lu - -
 Hal - le - lu - jah, Hal - le - lu - - jah,
 Hal - le - lu - jah, Hal - le - lu - - jah,

Andante con moto ($\text{d}=60$)*pp sostenuto*

[Ped.]

lu - jah from the heart of God, and from the hand of the ar - tist
 lu - jah from the heart of God, and from the hand of the
 from the heart of God Hal - le - lu - jah from the hand of the
 Hal - le - lu - jah from the heart of God, and from the hand.....

{r' :- f :s l s :- :d' | d' ,t :l ,s :f ,s }
 i - ni-mi-ta - ble, and from the ec - ho of the
 {r :- ,f :s l s f m :r :f , | : :f }
 ar - tist i - ni-mi-ta - ble, and, and
 {t ,d':r' :- ,d' | t :- d' s :l , | : d' :d' ,t }
 ar - tist i - ni - mi - ta - ble, and from the
 {- ,l ,t ,l :s | - :f m :f , | : : }
 i - ni - - - mi - ta - ble,
 {f f p p p p }
 {f f p p p p }

{l :- d' d' :f | ,f :l ,s :f ,m | f ,l :f ,m :r }
 hea - ven-ly harp in sweet-ness mag-ni - fi-cal and migh -
 {f ,m :r :f ,m | r :d ,t ,l ,d | r :- f m :t , }
 from the ec - - ho, the ec - - ho of the hea - - ven-ly harp,
 {l ,s :f ,s :l | - d' d' :f : ,f | l ,s :f ,s :l }
 ec - ho of the hea - - ven-ly harp in sweet - ness mag-ni - fi -
 {l :s :l ,s | f ,m :r ,m :f | - d' f :r :d }
 from the ec - ho of the hea - - ven-ly harp, mag -
 {f f f f f f }
 {f f f f f f }

ty, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le
 |:m :r ,d :t ,l ,s , :s , . :s , ,l , t , ,d :r ,t , :s , :s , ,l , :|
 mag - ni - fi - cal and migh - ty, Hal - le - lu - jah, Hal - le - lu - jah,
 |f : - ,m :r ,d :t , :t , ,l , :t , ,d :r : - :r ,f |
 cal and migh - ty, Hal - le - lu - jah, Ha - le
 |t , ,d :t , ,l , :s , : - :m , :r , ,f , s , ,l , :t , ,d :r ,t , :|
 ni - fi - cal and migh - ty, Hal - le - lu - jah,.... Ha - le
 rit.
 |t , : - ,d :r ,t , s , :s , ,l , :s , : - :s , : - :s , :|
 - lu - - jah, Hal - le - lu - jah,.... Hal - le - lu - jah.....
 |s , : - :s , ,l , t , ,s , r , :r , ,m , r , : - :r , : - :s , :|
 - jah, Hal - le - lu - jah, Hal - le - lu - jah.....
 |s , ,r :t , :t , ,d :r , ,d :t , :t , ,d :t , : - :t , : - :s , :|
 - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah.....
 |s , :s , ,m , r , ,f , s , : - ,f , :s , ,f , s , : - :s , : - :s , :|
 - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah.....
 rit.

Andante grazioso (♩ = 58)

4 P.m.

Key A

TREBLE SOLO

.s., s., :l, .t, ld cr m :s

semplice

For I will con-si-der my Cat

(Solo)

pp

[Man.]

{m ad c : | : | .s. :m | -cr ad :r ,r .m ,fe }

Jeof-fry. For he..... is the ser-vant of the

{s ,s :s fe:m cr :fe:m cr | s ,s :s | : |

li - ving God, du - ly and dai - ly ser - ving him.

semprep

{s ,s :s, (s, (s,

For at the first

ff

Ped. *ppost.*

{m m :fe fe fe Is ss :fe -- fe | m s s, : s, or Id : .s, }

glance of the glo-ry of God in the East he wor-ships in his way. For

pp legato

this is done..... by wreathing his bo-dy se-ventimes round..... with e-le-gant

C#4

quick-ness.

For he knows that God is his sa-viour.

4A

For God..... has bless'd him in the va-

{ m s s, :- s, or ld .d : | .m :fe .fe ls :l }
 -ri - e - ty... of his move - ments. For there is no - thing
 { 5 Pm s .s :fe .fe :m (ten.) :- . s, .r | d . : | : }
 sweet-er than his peace..... when at rest.
 { 4 Pm
 pp *parlante ad libitum* espress. cresc.
 For I am possessed of a cat, sur-passing in beauty from whom I take oc-
 ||| l, t, d :r .m ls :- s | m .d : | : |||
 -ca-sion to bless Al - migh - ty God..... (Solo) pp
 Pedal ppp (16ft.)

Presto, leggiero ($\text{♩} = 100$)

2 P.m.

Key D \flat

$\frac{2}{4}$

: |

ALTO SOLO

: |

.s., .s., d

: r , r

For the Mouse is a

$pp (+2\text{ft.})$

[Manual] p

||m

:f .f |

m .s

: - m cr

| d

:s,

| : |

crea - ture of great per - so-nal va - lour.

||.s., :s, ³s, s, .s, :s, | d :ta, | la, .ta, :d | r .ma :- .r

ad lib. pp

For this is a true case. Cat takes fe-male mouse male mouse will

||d .r :ma f cs ⁴B \flat d .d : .s, | d :d, | : |

not de-part, but stands threat'-ning and da - ring.

Gbt m1 Ebt m1
de de
f dramatico ff
If you will let her go, I will en-gage you. as pro-di-gious a
più f animato
tando
creature as you are. For the Mouse is a
pp
3 P.m.
creature of great per-so-nal va-lour. For the
2 P.m.
Mouse is of an hos-pi-rit.
espress.
a tempo
rit. dolce
ta-ble dis-po-si-tion.

Lento ($\text{d}=54$)
 Key D { 4 P.M. : | : | : | : | : | : | : | : }
 TENOR SOLO 3 P.M. : | : | : | : | : | : | : | : }
piacevole ma dolce

For the flowers are great bles-sings.

sempre molto legato

pp

[Ped.] 16 ft. only

3 P.M.

4 P.M.

3 P.M.

For the flowers are great

bles-sings.

For the

{ | : | : | : | : | : | : | : }

5 P.M.

4 P.M.

flowers have their

an - gels e - ven the

words of God's cre -

{ | : | : | : | : | : | : }

At 5 P.M.

3 P.M.

espress.

{ | : | : | : | : | : | : }

pp

Rejoice in the Lamb

5 Pm

{ | m : - : t : s | }

3 Pm

m

4 F

: m . m : fe

pp

| s , , s : s . s : - . }

God and the root parries the ad - ver-sa-ry...

ppp

5 Pm

3 Pm

{ | : s : l : t : d' | t : l : s | 1 : - : s }

For there is a lan - guage of flowers. For

{ | l : t : d' | 4 Pm Dtm1 t : d' | t : l : | 5 Pm t : - : - d' : m. d.t.s | 4 Pm 1 . 1 : l : - : t }

flowers are pe - cu - liar - ly the po - e - try of

*ten.**pp al fine*

3 Pm

4 Pm

{ | d' : - : - | : : | : : | : : | : : | : : | : : | : : }

Christ.

senza rit.

Grave quasi recitativo ($d=54$)

4 P.m.

For I am un - der the same ac - cu - sa - tion.... with my
 For I am un - der the same ac - cu - sa - tion.... with my
 For I am un - der the same ac - cu - sa - tion.... with my
 For I am un - der the same ac - cu - sa - tion.... with my

pp TREBLES

pp ALTOS

pp TENORS

pp BASSES

For I am un - der the same ac - cu - sa - tion.... with my

Grave quasi recitativo ($d=54$)

2 P.m.

5 P.m.

4 P.m.
E mit
fe, t, .t, :t, | - :- |

Saviour— For they said, he is be - sides him-self.
 Saviour— For they said, he is be - sides him-self.
 Saviour— For they said, he is be - sides him-self.
 Saviour— For they said, he is be - sides him-self.
 Saviour— For they said, he is be - sides him-self.

(Solo)

p

pp

Bb t m 1

|| : | : t, .t, | t, t, t, t, t, | t, .t, | ^sm, m,m, :m, .m, | - :- |

pp

For the of-fi-cers of the peace are at va-ri-ance with me....

|| : | : m, .m, | m, m,m, :m, .m, | m, :m, .m, | mad, d, d, d, d, | - :- |

pp

For the of-fi-cers of the peace are at va-ri-ance with me....

|| : | : t, .t, | t, t, t, t, t, | t, .t, | ^dl, d, d, l, .l, | - :- |

pp

For the of-fi-cers of the peace are at va-ri-ance with me....

|| : | : m, .m, | m, m,m, :m, .m, | m, :m, .m, | ^sm, m,m, :m, .m, | - :- |

pp

For the of-fi-cers of the peace are at va-ri-ance with me ...

2 P.m 5 P.m 4 P.m
 || : m, .m, | m, :l, :t, :d :m .m | ^f1 :- | - :- |
cresc.

and the watch-man smites me with his staff.

|| :d, .d, | d, :r, :m, :m, :l, .l, | dm :- | - :- |
cresc.

and the watch-man smites me with his staff.

|| :l, .l, | l, :l, :l, :d .d | ^f1 :- | - :- |
cresc.

and the watch-man smites me with his staff.

|| :m, .m, | m, :r, :d, :m, :l, .l, | la.d :- | - :- |
cresc.

and the watch-man smites me with his staff.

(Solo) 

[Ped.]

3 P.M.

Lamentoso o6

4 P.M.

|| : :1 | ^{d'fe'} .s' :m',re' - | - .fe' :s' .m',re' }
 For Sil - ly fel - low!..... Sil - ly fel - low!
 || : :1 | ^{d'fe'} .s' :m',re' - | - .fe' :s' .m',re' }
 For Sil - ly fel - low!..... Sil - ly fel - low!
 || : :1 | ^{d'fe'} .s' :m',re' - | - .fe' :s' .m',re' }
 For Sil - ly fel - low!..... Sil - ly fel - low!
 || : :1 | ^{d'fe'} .s' :m',re' - | - .fe' :s' .m',re' }
 For Sil - ly fel - low!..... Sil - ly fel - low!
 For Sil - ly fel - low!..... Sil - ly fel - low!

 (s) *p*. *i.h.* *più f*

 || : .m':-ra' | d' ,d' .- :- . | :s .s | s .s :s .s | r' :d' | s :d }
 is a-against me..... and be-long-eth nei-ther to me nor to my
 || : .m':-ra' | d' ,d' .- :- . | :s .s | s .s :s .s | s :s | r :d }
 is a-against me..... and be-long-eth nei-ther to me nor to my
 || : .m':-ra' | d' ,d' .- :- . | :d' .d' | d' .d' :d' :d' | d' :d' | d' :d' }
 is a-against me..... and be-long-eth nei-ther to me nor to my
 || : .m':-ra' | d' ,d' .- :- . | :s .s | s .s :s .s | r :ma | s :ta }
 is a-against me..... and be-long-eth nei-ther to me nor to my
 (Solo) *f*

24 E mit

largamente

2 Pm

4 Pm

:m,
pp sost.

p

fam-i - ly....

p

fam-i - ly.... For I am in twelve

p

fam-i - ly....

p

fam-i - ly.... For I am

p

pp

pp

cresc.

I am in twelve hard - ships, but he that was born of a

cresc.

hard - ships, but he that was born of a vir - gin shall de -

pp sost. *cresc.*

For I am in twelve hard - ships,..... but he that was

cresc.

in twelve hard - ships,..... but he that was born of a vir - gin

cresc.

{|se :1 :t .t | d' :t :1 | se :1 :- | m :- :m .m } dim.

vir - gin // shall de - li - ver me out of all, shall de -
 {|t, :d :re | m :- :m .m | re :m :t, | d :t, :1, } dim.

- li - ver me out, shall de - li - ver me out of all
 {|t :1 :se | 1 :t .t :d' | t :1 :se | 1 :m :- }

born of a vir - gin shall de - li - ver me out of
 {|re .re :m :- | - :se :1 | :d :re | m :t, :d } dim.

shall de-li - - ver me, shall de - li - ver me

dim.

{|re :m :t, | d :t, :- | 1, :- | - :- | - :- | - :- | :- ||

- li - ver me out of all.

{|- :d :t, | 1, :re, :m, | - :- | - :- | - :- | - :- | :- ||

... shall de - li - ver me.

{|m :- :re .re | m :t, :d | - :- | - :- | - :- | - :- | :- ||

all, shall de - li - ver me.

{|t, :1, :- | m, :- :| - :- | - :- | - :- | - :- | :- ||

out of all.

(Solo) *ppp*

ppp

Key RECITATIVE

E mi || l, :l, :l, .l, :l, :l, :l | .l, :l, t, d, t, l, .l, :se, :l | :l, :l, :l, :l, :l, :l | *più f*

pp BASS SOLO

For H is a spirit and therefore he is God. For K is king

ppp

[Ped] $\frac{#}{\text{32ft. only}}$

dff

A 4

|| :t, :l, se, ba, se, l, t, :d | :t, :t, :t, :t, :t, :d | :s, :s, f, m, u, r, :d, l, m, :s, :d | *più f*

and therefore he... is God. For L is love and therefore he... is God.

più f

più

Largamente

3 P m

TREBLES : s, :d, m, s, d': s, m, d }

And therefore he... is

ALTOS : s, :d, m, s, m: d, s, m, }

And therefore he... is

TENORS : s, :d, m, s, d': s, m, d }

And therefore he... is

(BASS SOLO) con forza CHOIR *ff* : s, :d, m, s, m: d, s, m, }

For M is mu-sick and therefore he... is God. And therefore he... is

Largamente

cresc.

Vivace (d)(d=96)

2 P m { s . : | : | : | : | : | : }

God.

God.

God.

God.

God.

Vivace (d)(d=96)

f

v

{ : | : s . s | d . d : m | - : d | s : s | s : - }

For the instru-ments..... are by their rhimes.....

dim.

dim.

dim.

For the Shawm rhimes are lawn

For the Shawm rhimes are lawn

dim.

mf

Ped.

mf

For the Shawm rhimes are moon boon and the like.....

For the Shawm rhimes are moon boon and the like.....

fawn and the like..... For the harp rhimes are

fawn and the like..... For the harp rhimes are

Ct : | : | : | (1) r ..r | s t :s | 3 as 2 r' :- | r' :- | r' :- |

For the harprhimes are ring string
(1) r ..r | s t :s | 3 as 2 r' :- | r' :- |

For the harprhimes are ring string

sing ring and the like.....
sing ring and the like.....

sf Eb più f

and the like..... For the cymbalrhimes are
and the like.....

For the cym-balrhimes are bell well and the like.....
For the cym-balrhimes are bell well and the like.....

più f

f A♭

{d's :- | s :- | s .s :s | - . : | : | : | }

toll soul and the like.....

{d's ,s, | d :s, :1, | tad :- | d :- | }

piùf

For the flute rhimes are tooth youth

{d's ,s | d' :s :1 | tad' :- | d' :- | }

piùf

For the flute rhimes are tooth youth

{d's ,s | d' :s :1 | tad' :- | d' :- | }

piùf

df E♭ as D

{(ta)d ,d | m :s :t | d'm' :- | m' :- | m'.m' :m' | - . : | }

piùf

For the flute rhimes are suit mute and the like.....

{d .d :d | - . : | : | : | : | : | : | }

and the like.....

{d' .d' :d' | - . : | : | : | : | : | : | }

and the like.....

{d' .d' :d' | - . : | : | : | : | : | : | }

piùf

For the Bassoon rhimes are

{d'm cm cm | s :m :d | }

For the dul-ci-mer rhimes are grace place,
 For the dulcimer rhimes are
 pass class and the like.....

f

beat heat grace place, beat
 grace place, beat heat grace
 For the Clari-net rhimes are clean seen clean
 For the Clari-net rhimes are clean

Rejoice in the Lamb

heat and the like. For the trum-pet rhimes are sound
place, and the like. For the trum-pet rhimes are sound
seen and the like. For the trum-pet rhimes are sound
seen and the like. For the trum-pet rhimes are sound

bound, soar more and the like.
bound, soar more and the like.
bound, soar more and the like.
bound, soar more and the like.

mr 3

For the Trumpet of God is a bless - ed in -

For the Trumpet of God is a bless - ed in -

For the Trumpet of God is a bless - ed in -

For the Trumpet of God is a bless - ed in -

For the Trumpet of God is a bless - ed in -

For the Trumpet of God is a bless - ed in -

- tel - li - gence and so are all the in - stru - ments in

- tel - li - gence and so are all the in - stru - ments in

- tel - li - gence and all the in - stru - ments in

- tel - li - gence and so are all the in - stru - ments in

poco a poco rall.

Heav'n. For God the fa-ther Al - might - y

Heav'n.....

Heav'n.....

Heav'n.....

poco a poco rall.

plays up - on the Harp.....

of stu - pen - dous

of stu - pen - dous

of stu - pen - dous

semprè più

mag-ni-tude and me - lo - dy.

mag-ni-tude and me - lo - dy.

mag-ni-tude and me - lo - dy.

semprè più

rall. - - - - Molto meno mosso

6 Pm

For at that time ma-lig - ni - ty

For at that time ma-lig - ni - ty

For at that time ma-lig - ni - ty

For at that time ma-lig - ni - ty

rall. - - - - (d=d) Molto meno mosso

[Ped. only]

Handwritten musical score for voice and piano. The score consists of two systems of music. The top system, labeled '9 Pm', features three staves. The vocal line (soprano) has lyrics: 'ceas... and the de-vils them-selves are at ceas... and the de-vils them-selves are at ceas... and the de-vils them-selves are at ceas... and the de-vils them-selves are at'. The piano accompaniment includes a bass line and chords. The bottom system, labeled '6 Pm', also has three staves. The vocal line continues with 'peace..... peace.....' followed by 'For this time is per-cep-ti-ble to'. The piano accompaniment includes dynamic markings like 'pp' and 'più p'. Measure numbers 1 through 12 are indicated above the staves.

rall.

9 P.m. 6 P.m. 9 P.m.

man..... by a re - mar - ka - ble still - ness.... and se-re-ni-ty of

rall.

lunga

lunga

lunga

lunga

soul.....

lunga

lunga

lunga

Rejoice in the Lamb

Andante con moto (come sopra)

p ritmico r :m ..f :s ..m | d :d :d ..r }

Hal - le - lu - jah, Hal - le - lu - jah, Hal - le -

p ritmico :- :- ,r | m ,f :s ..m :d }

Hal - - - - le - lu - jah, Hal - le - lu - -

|| : : | : : : d *p ritmico* ,r :m ..f }

Hal - le - lu - jah

|| : : : d *p ritmico* r :m ..f | s ..m :d :d }

Hal - le - lu - jah, Hal - le - lu - - jah,.....

Andante con moto (come sopra)

pp *sostenuto*

[Ped.]

{ l m ..f :s ..l :t ..s | m : piu f cresc.

- lu - jah from the heart of God, and from the hand of the ar - tist

{ l d :- . :s ..l | t ..s :m : piu f

- jah..... from the heart of God, and from the hand of the

{ l s ..l :t ..s :m | - :m :f :s ..l | t ..s :m : s ..l : piu f cresc.

from the heart of God,..... Hal - le - lu - jah from the hand of the

{ l - :d ..r :m ..f | s ..l :s ..f :m | - :m :f :s ..l : piu f cresc.

..... Hal - le - lu - jah from the heart of God,..... and from the hand.....

cresc.

{r' :- ;r', r', t | s :- . :d' | d' ,t :l ,s :f ,s }
 ni-mi-ta - ble, and from the ec - ho of the
 {r :- ,f :s | s ,f ,m :r :f , | : :f }
 ar - tist i - ni-mi-ta - ble, and, and
 {t ,d':r' :- ,d' | t :- l,s :l , | :d' :d' ,t }
 ar - tist i - ni - - mi-ta - ble, and from the
 {- ,l :s | l - :- f ,m :f , | : : : }
 i - ni - - - mi-ta - ble,
 {1 :- ,d' ,l :f | ,f :l ,s :f ,m | f ,l :f ,m :r }
 hea - ven-ly harp in sweet-ness mag-ni - fl-cal and migh -
 {f ,m :r :f ,m | r :d ,t ,l ,d | r :- ,f ,r :t }
 from the ec - ho, the ec - ho of the hea - - ven-ly harp,
 {1 ,s :f ,s :l | - ,d' ,l :f :- ,f | 1 ,s :f ,s :f ,l }
 ec - ho of the hea - ven-ly harp in sweet - ness mag-ni - fl -
 {1 : :1 ,s | f ,m :r ,m :f | - ,f :r :- ,d }
 from the ec - ho of the hea - - ven-ly harp, mag -
 {1 : :1 ,s | f ,m :r ,m :f | - ,f :r :- ,d }
 dim.
 {1 : :1 ,s | f ,m :r ,m :f | - ,f :r :- ,d }
 dim.

rit.

The musical score consists of two systems of music. The top system begins with a vocal line in soprano, indicated by a treble clef. The lyrics are written above the notes, with some words underlined. The piano accompaniment is shown below, with bass and treble staves and dynamic markings like *pp* and *rit.*. The bottom system continues the musical line, also featuring a vocal part and piano accompaniment. The lyrics continue from the top system, including 'Hal - le - lu - jah' repeated several times.

Choral Music

J. S. Bach

Cantata No. 140. Sleepers, Wake!
Edited by C. V. Stanford

Benjamin Britten

Ballad of Heroes, Op. 45
for Tenor or Soprano solo, Chorus and Orchestra
A Ceremony of Carols
for Treble Voices with Harp
Choral Dances from "Gloriana"
for Mixed Voices
Hymn to St. Cecilia
for Mixed Voices (unaccompanied)
Saint Nicolas, Op. 42.
for Tenor Solo, Mixed Voices and String Orchestra
with Piano Duet, Percussion and Organ
Spring Symphony, Op. 44
for Soprano, Alto and Tenor Solo, Mixed Chorus,
Boys' Choir and Orchestra

Frederic Cowen

The Rose Maiden, Op. 3
A Cantata for Solo, Chorus and Orchestra

H. Walford Davies

Eight Nursery Rhymes
for Mixed (or Female) Voices with Piano

Gerald Finzi

For St. Cecilia
A Ceremonial Ode for Tenor, Chorus and Orchestra
Intimations of Immortality
for Tenor Solo, Mixed Chorus and Orchestra

C. Armstrong Gibbs

Before Daybreak
for Contralto Solo, Women's Chorus, String Quartet,
String Orchestra and Piano
Deborah and Barak
Cantata for Contralto and Baritone Solo, Chorus and
Orchestra

The Highwayman, Op. 72
for Chorus and Orchestra

In a Dream's Beguiling, Op. 130
Suite for Mezzo-Soprano Solo (or Semi-chorus),
Women's Choir, String Orchestra and Piano

Odysseus, Op. 90

for Soprano and Baritone Solo, Chorus and Orchestra

Pastoral Suite, Op. 123

for Baritone Solo, Mixed Chorus and Orchestra

Songs of Childhood, Op. 76

for Chorus, Strings and Piano

The Three Kings

for Chorus and String Orchestra

Alexandre Gretchaninoff

Liturgia Domestica, Op. 79
for Tenor and Bass Solo, Mixed Chorus, String
Orchestra, Organ and Harp

Serge Prokofieff

Sept ils Sont Sept, Op. 30
for Tenor Solo, Chorus and Orchestra

Alec Rowley

By the Deep-Nine
for Chorus and Orchestra

The River

for Chorus and Orchestra

Arthur Somervell

Christmas
for Solo, Mixed or Female Chorus and Orchestra
The Passion of Christ
Oratorio with Organ (or Piano) and Strings

Charles V. Stanford

The Bard, Op. 50
for Chorus and Orchestra

Elegiac Ode, Op. 21

for Soprano and Baritone Solo, Chorus and Orchestra

Phaudrig Crohoore, Op. 62
for Chorus and Orchestra

Songs of the Sea, Op. 91

for Baritone Solo, Mixed or Male Voice Chorus and
Orchestra

Welcome Song, Op. 107
for Chorus and Orchestra

Igor Strawinsky

Mass
for Mixed Chorus and Double Wind Quartet
Symphonie de Psaumes
for Mixed Chorus and Orchestra

Arthur Sullivan

On Shore and Sea
Cantata for Solo, Chorus and Orchestra

Haydn Wood

Ode to Genius
for Chorus and Orchestra

Boosey & Hawkes

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