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PETER FOGGITT

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Six short works for choir

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Pasch, for choir and organ 115

Rise, rise thou, Deborah

Peter Foggitt

motet for choir, organ, and clarinet (optional)

Key

- i) Where entries are numbered, or a canon is implied, but not written out in full (Soprano, page 2, page 14), these entries are cued individually by the conductor.
- ii.1) Where the word *independently* is used (Tenor, page 4), each singer should proceed at their own tempo
- ii.2) Where an individual part has a tempo instruction (Tenor, page 4, Bass, page 5), each singer should proceed at their own tempo
- iii) Rhomboid noteheads (page 4, Soprano, Tenor) indicate a note of indeterminate duration, which is held until the next barline
- iv) Triangular noteheads (page 16, Tenor, Bass) indicate barely-sung notes, possibly whispered — this is left to the discretion of the conductor

Rise, rise thou, Deborah

Tempo I ♩ = 90

Alto
solo

Hear, ye king-is, per-ceive, ye prin-ces with ear - is; I am, I

am, the which to the Lord, the Lord shall sing,

and say psalm un-to the God of Is - - rael.

Soprano
Alto

p quasi sotto voce

Rise, rise thou, De - bo - rah, rise, and speak the song;

Tenor
Bass

p quasi sotto voce

18

Tempo III ♩ = 180

rise thou, Ba-rack, and, son of A - bi - no - am, take cap - tives.

Sopranos div. à 4, in free tempo

1

Lord, when thou went - ist out from Seyr,

2

Lord, when thou went - ist out from Seyr,

3

Lord, when thou went - ist out from Seyr,

4

Lord, when thou went - ist out from Seyr,

f

Lord, when thou pas - - si - - -

f and pas-si-dist by the re-gions of E- dom, _____

and pas - si - dist by the re - gions of

f

Lord, when thou pas - - si - - -

f and pas-si-dist by the re-gions of E-4dom,_____

S.

A.

T.

B.



ff *mp* *ff*

S.

A.

T.

B.

and heav'ns and clouds drop-pen-den with wa - ters.

Slightly slower ♩ = 170

and heav'ns and clouds drop-pen-den with wa - ters.

Slower ♩ = 160

and heav'ns and clouds drop-pen-den with wa - ters.

Much slower ♩ = 150

and heav'ns and clouds drop-pen-den with wa - ters.

Significantly slower ♩ = 140

and heav'ns and clouds drop-pen-den with wa - ters.

[in tempo]
fp cresc. ***fp cresc.*** ***fp cresc.*** ***fp cresc.***

S. hills flow - - ed fro

hills flow - e - den fro the face of the Lord,

ritardando un poco

A. hills flow - e - den fro the face of the Lord,

ritardando molto

hills flow - e - den fro the face of the Lord,

[in tempo]

T. hills, hills flow, flow - ed fro

hills flow - e - den fro the face of the Lord,

ritardando un poco

B. hills flow - e - den fro the face of the Lord,

ritardando

hills flow - e - den fro the face of the Lord,

fp cresc. *fp cresc.* *f*

S. the face... and Si - nai fro the face of the Lord God of Is - ra - el.

f

A. and Si - nai fro the face of the Lord God of Is - ra - el.

f

f

T. the face... and Si - nai fro the face of the Lord God of Is - ra - el.

f

f

B. and Si - nai fro the face of the Lord God of Is - ra - el.

f

and Si - nai fro the face of the Lord God of Is - ra - el.

Tempo II ♩ = 120

p quasi sotto voce

S. A. Rise, rise thou, De - bo - rah, rise, — and speak the song; — rise thou, Ba - rack,

T. B. *p quasi sotto voce*

S. A. and, son of A - bi - no - am, take cap - tives._____

T. B.



S. *f* Where the char-ris ben hurt - lid,

A. *f* Where the char-ris ben hurt - lid,

T. *f* When the char - - ris

B. *f* When the char - - ris

and the host of the e - ne - mies

and the host of the e - ne - mies

S. and the host of the e - ne - mies

and the host of the e - ne - mies

and the host of the e - ne - mies

and the host of the e - ne - mies

A. and the host of the e - ne - mies

and the host of the e - ne - mies

T. and the host of the e - n'mies *hmm*

B. and the host of the e - n'mies *hmm*

f sempre

f sempre

S. *ff* *p* *5:4* *each singer in free rhythm*
 is quaint, there the right-eous-ness of the Lord, the right-eous-ness of the Lord.

A. *ff* *p* *5:4* *each singer in free rhythm*
 is quaint, there the right-eous-ness of the Lord, the right-eous-ness of the Lord.

T. *mp marcato* *5:4*
 there the right - eous-ness of the

B. *mp marcato* *5:4*
 there the right - eous-ness of the



S. *each singer in free rhythm*
 — ben told, and mer-cy in-to the strong men of Is - rael, in-to the strong men of Is - rael.

A. *each singer in free rhythm*
 — ben told, and mer-cy in-to the strong men of Is - rael, in-to the strong men of Is - rael.

T. and mer - - - cy, mer - cy. //
 Lordben told, and mer - - - cy, and mer - cy.

B. //
 Lordben told, and mer - - - cy, mer - cy.

Tempo II ♩ = 120

S.

A.

T. *p quasi sotto voce*
 Rise, rise thou, De - bo - rah, rise, _____ and speak the song; _____

B. *p quasi sotto voce*
 Rise, rise thou, De - bo - rah, rise, _____ and speak the song; _____

S.

A.

T.

B.

rise thou, Ba-rack, and, son of A - bi - no - am, take cap - tives. _____

rise thou, Ba-rack, and, son of A - bi - no - am, take cap - tives. _____

rise thou, Ba-rack, and, son of A - bi - no - am, take cap - tives. _____

rise thou, Ba-rack, and, son of A - bi - no - am, take cap - tives. _____

S. *f*
 Bles-sid a-mong wo-men Ja-hel, the wife of A-ber the Kee-nite, bles-sid, bles-sid;
each singer in free rhythm, repeating notes if desired

A.
 ooh _____

T.
each singer in free rhythm, repeating notes if desired
 ooh _____

B. *f*
 Bles-sid a-mong wo-men Ja-hel, the wife of A-ber the Kee-nite, bles-sid, bles-sid;

mf
 3 5
 be she bles-sid in her ta-ber-na-cle.

mf
 3 5
 be she bles-sid in her ta-ber-na-cle.

S. *mf*
 3 5
 be she bles-sid in her ta-ber-na-cle.

mf
 3 5
 be she bles-sid in her ta-ber-na-cle.

mf
 3 5
 be she bles-sid in her ta-ber-na-cle.

A. *mf*
 ooh

T. *mf*
 6 6 6 6 6 6 6 6 6 6
 8
 ooh

B. *mf*
 3 5
 be she bles-sid in her ta-ber-na-cle.

(approximate rhythms — each singer independently)

f

S. left she put to the nail and to the ha - a - a -

f (approximate rhythms — each singer independently)

A. The hand to the nail the right the ha - a - a -

ff

A. The left hand she

(approximate rhythms — each singer independently)

f

T. left she put to the nail and to the ha - a - a -

f (approximate rhythms — each singer independently)

T. The hand to the nail the right the ha - a - a -

ff

B. The left hand she

S. mers of, of to the nail to the ham - mers of smith-is

A. mers of smith-is put to the and to the ham-mers

A. put to nail.

T. mers of, of to the nail to the ham - mers of smith-is

T. mers of smith-is put to the and to the ham-mers

B. put to nail.

S.  and the right to the ham-mers of smith - is. Rise thou, De-bo-rah, rise, — and speak the song;

A.  and the right to the ham-mers of smith - is

T.  and the right to the ham-mers of smith - is

B.  and the right to the ham-mers of smith - is

Tempo III ♩ = 180

S.  — rise thou, Ba-rack, and, son of A-bi-no-am, take cap - tives. —

Sopranos in canon, and at the same speed, on cue 1–5

And she smote Sis - se - ram, she smote,
 seek - ing in his head the place of the wound, the place of the wound, she
 and the tem - ple might - i - ly thril - ling,

Altos with conductor

And she smote Sis - se - ram, seek - - - *p laughing, approx. pitches*
f sim., etc.
 ing in his head
 the place, the wound.

Tenors independently of each other, but with conductor each bar

And she smote Sis - se - ram seek - ing in his head the place of the wound, she
 smote Sis - se - ram, seek - ing in his head the place of the wound, she smote
 Sis - se - ram seek - ing in his head the place of the wound, and
 she smote Sis - se - ram, seek - ing in his head the place of the wound.

Basses with conductor

f
 And she smote Sis - se - ram, smote Sis - se - ram.

SOLO **f** [in free tempo]

S. Be-twixt the feet of her he fell, fall-id, and di - ed; and he was

TUTTI

A. **mf** **p sub.**
hmm

T. **mf** **p sub.**
hmm

B. **mf** **p sub.**
hmm



in tempo ♩ = 120 molto rit. [♩ = 60]

S. wrap-pid be-fore the feet of her.

A. **p**
hmm

A. **f dim.** **p**
hmm

T. SOLO **mf** **3** **3** **3**
and he lay out of life, and wretch-id-ful.

B.

Tempo II ♩ = 120

Cl. *mp*

T. *p quasi sotto voce*

Rise, rise thou, De - bo - rah, rise, _____ and speak the song; _____ rise thou, Ba-rack,

FULL

B. *p quasi sotto voce*

Rise, rise thou, De - bo - rah, rise, _____ and speak the song; _____ rise thou, Ba-rack,



Cl.

T. and, son of A - bi - no - am, take cap - tives. _____

B. and, son of A - bi - no - am, take cap - tives. _____

Tempo I ♩ = 90

CL. *mf*

S. FULL 1sts
So pe-ri-shen all thine e-ne-mies, so pe-ri-shen all thine e-ne-mies,

S. FULL 2nds
So pe-ri-shen all thine e-ne-mies, so pe-ri-shen all thine e-ne-mies,

A.
So pe-ri-shen all thine e-ne-mies, so pe-ri-shen all thine e-ne-mies,

T. *p quasi sotto voce*
Rise, rise thou, De-bo-rah, rise, and speak the song;—

B. *p quasi sotto voce*
Rise, rise thou, De-bo-rah, rise, and speak the song;—

CL. *accelerando molto*

S. *f*
thou Lord; for-sooth those that lo-ven thee, as the

S. *f*
thou Lord; for-sooth those that lo-ven thee, as the

A. *f*
thou Lord; for-sooth those that lo-ven thee, as the

T.
rise thou, Ba-rack, and, son of A-bi-no-am, take cap-tives,—

B.
rise thou, Ba-rack, and, son of A-bi-no-am, take cap-tives,—

[♩ = 120] *sempre accel.*

Cl. 

S. 

sun in his ri-sing shi - neth, so glit-te-ren they.

A. 

sun in his ri-sing shi - neth, so glit-te-ren they.

A. 

sun in his ri-sing shi - neth, so glit-te-ren they.

T. 

take cap - tives, take cap - tives, take cap - tives,

B. 

take cap - tives, take cap - tives, take cap - tives,

Allegro molto ♩ = c.150

Cl. *ff*

S. *ff*
 Rise, rise thou, De - bo - rah, rise, _____ and speak the song; rise thou, Ba-rack,

A. *ff*
 Rise, rise thou, De - bo - rah, rise, _____ and speak the song; rise thou, Ba-rack,

T. *port.*
 Rise, rise thou, De - bo - rah, rise, _____ and speak the song; rise thou, Ba-rack,

B. *ff*
port.
 Rise, rise thou, De - bo - rah, rise, _____ and speak the song; rise thou, Ba-rack,

Allegro molto ♩ = c.150

Org. *full fonds to 8'*
 Ped.

Cl.

S.

A.

T.

B.

Org.

ff

ff

ff

ff

ff

and, son of A - bi - no - am, son of A - bi - no - am, Rise, rise thou, De - bo - rah,

and, son of A - bi - no - am, son of A - bi - no - am, Rise, rise thou, De - bo - rah,

and, son of A - bi - no - am, son of A - bi - no - am, Rise, rise thou, De - bo - rah,

and, son of A - bi - no - am, son of A - bi - no - am, Rise, rise thou, De - bo - rah,

and, son of A - bi - no - am, son of A - bi - no - am, Rise, rise thou, De - bo - rah,

+ Sw. reeds

+ tpt

Detailed description of the musical score: The score is for page 21 and features five vocal parts (Cl., S., A., T., B.) and an Organ part. The vocal parts are in treble clef (Cl., S., A., T.) and bass clef (B.). The Organ part is in bass clef. The music is in 9/8 time and consists of 16 measures. The lyrics are: "and, son of A - bi - no - am, son of A - bi - no - am, Rise, rise thou, De - bo - rah,". The dynamic marking *ff* (fortissimo) is used throughout. The Organ part includes the instruction "+ Sw. reeds" and "+ tpt" (trumpet).

Cl.

S.

rise thou, De-bo-rah, rise.

A.

rise thou, De-bo-rah, rise.

T.

rise thou, De-bo-rah, rise.

B.

rise thou, De-bo-rah, rise.

Org.

- reeds

Detailed description: This page of a musical score, numbered 22, features five vocal staves (Cl., S., A., T., B.) and an organ part. The vocal parts are in treble clef, while the organ is in bass clef. The key signature is one sharp (F#) and the time signature is 6/8. The vocal lines begin with a melodic phrase in 6/8 time, followed by a 4/4 section with a whole rest, and then a 4/4 section with a half note. The lyrics 'rise thou, De-bo-rah, rise.' are written below the vocal staves. The organ part starts with a whole rest in 6/8, followed by a 4/4 section with a whole rest, and then a 4/4 section with a complex rhythmic pattern of eighth and sixteenth notes. The organ part is labeled '- reeds'.

This musical score is for page 23 and is written in 6/4 time. It features six staves: Clarinet (Cl.), Soprano (S.), Alto (A.), Tenor (T.), Bass (B.), and Organ (Org.).

- Cl.:** Treble clef, melodic line with a long slur over five notes.
- S.:** Treble clef, melodic line with a long slur over five notes.
- A.:** Treble clef, melodic line with a long slur over five notes. The second and fourth notes are marked with an 'x'.
- T.:** Treble clef, melodic line with a long slur over five notes.
- B.:** Bass clef, melodic line with a long slur over five notes. The second and fourth notes are marked with an 'x'.
- Org.:** Grand staff (treble and bass clefs). The right hand plays a complex, rhythmic accompaniment with many sixteenth notes. The left hand plays a simpler accompaniment with a few notes.

The score concludes with a double bar line and a 6/4 time signature on the right side of each staff.

Cl.

S.

A.

T.

B.

Org.

The image shows a musical score for page 24. It features five vocal staves (Cl., S., A., T., B.) and one Organ staff. The vocal parts are in 6/4 time and feature a long, sustained melodic line with a fermata over the final measure. The Organ part is in 6/4 time and features a complex, rhythmic accompaniment with a melodic line in the right hand and a bass line in the left hand. The Organ part is marked with a fermata over the final measure.

duration: c.7'45'

Glossolalia

for eight-voice unaccompanied choir

Acts 2 (KJV)
and the Coptic Gospel of the Egyptians

Peter Foggitt

Quasi recitando ♩ = 112
mp

TENOR

When the day of Pen - te-cost was ful - ly come, — they were all with one ac-cord

mp

...they were all with one ac-cord

T

7

in one place, — they were all with one ac-cord in one place, —

in one place, — they were all with one ac-cord in one place, —

B

1sts only *mp*

...they were all with one ac-cord in one place, —

S

13 *1sts only* *mp*

When the day of Pen - te-cost was ful - ly come, — they were all with one ac - cord

A

1sts only *mp*

When the day of Pen - te-cost was ful - ly come, — they were all with one ac - cord

The musical score is written for an eight-voice unaccompanied choir. It is divided into three systems. The first system is for the Tenor part, with two staves. The lyrics are: "When the day of Pen - te-cost was ful - ly come, — they were all with one ac-cord" and "...they were all with one ac-cord". The second system is for the Soprano (T) and Bass (B) parts, with two staves each. The lyrics are: "in one place, — they were all with one ac-cord in one place, —" and "in one place, — they were all with one ac-cord in one place, —". The third system is for the Soprano (S) and Alto (A) parts, with two staves each. The lyrics are: "When the day of Pen - te-cost was ful - ly come, — they were all with one ac - cord" and "When the day of Pen - te-cost was ful - ly come, — they were all with one ac - cord". The tempo is marked "Quasi recitando" with a quarter note equal to 112 beats per minute. The dynamics are marked "mp" (mezzo-piano). The key signature has one sharp (F#) and the time signature is 2/4. The Soprano and Alto parts include triplet markings.

2

19

S in one place,____ they were all with one ac-cord in one place,____

A ...they were all with one ac-cord in one place,____

1sts only
A in one place,____ they were all with one ac-cord in one place,____

T they were all with one ac-cord in one place,____

1sts only
B they were all with one ac-cord in one place,____

25 **1sts only**

S they were all with one ac-cord in one place,____ they____ were all with

A they were all with one ac-cord in one place,____ they____ were all with

T they were all with one ac-cord in one place,____ they____ were all with

2nds only
T they were all with one ac-cord in one place,____ they____ were all with

Più presto

♩ = 126 *f*

30

S
— one ac-cord in one _____ place. _____ And

A
— one ac-cord in one _____ place. _____

T
— one ac-cord in one _____ place. _____

36

S
— sud - den - ly there came a sound from_ heav'n as_ of a rush - ing

A
...sud - den - ly there_ came a sound_ sud - den - ly as_ of a

T
...sound from

4 38

S migh - ty wind, there came a sound from heav'n as of a

A rush - ing migh - ty wind, there came a sound from heav'n as of a

T heav'n, there came a sound from heav'n as of a

B 1sts only there came a sound

41

S rush - - - ing migh - ty wind, and

A rush - - - ing migh - ty wind, and

T rush - - - ing migh - ty wind,

B rush - - - ing migh - ty wind,

mp sub.

45

f

S it fill'd all the house, fill'd all the house, fill'd all the

f

A and it fill'd all the house, fill'd all the house, fill'd all

mp *f*

mp *f*

T and it fill'd all the house, fill'd all the

50

S house, fill'd all the house, fill'd all the house, fill'd all the house, fill'd all the house, fill'd all the

A the house, fill'd all the house, fill'd all the house, fill'd all the house, fill'd all the house,

T house, fill'd all the house, fill'd all the house, fill'd all the house, fill'd all the house, fill'd all

f

FULL *f*

...where they, where they

...where they, where they

6

55

S house, fill'd all the house, fill'd all the house, fill'd all the house, fill'd all the
 all the house, fill'd all the house, fill'd all the house, fill'd all the house,

A fill'd all the house, fill'd all the house, fill'd all the house, fill'd all
 fill'd all the house, fill'd all the house, fill'd all the house, fill'd all the house,

T the house, fill'd all the house, fill'd all the house, fill'd all the house,
 — were, where they — were sit -

B **FULL**
 — were, where they — were sit -

59

allargando **CANON 3 in 1**
Molto più lento, ritmico ♩ = 80
mf

S house, fill'd all the house, fill'd all... i - e i - e, i - oos e - o,
 fill'd all the house, fill'd all the house...

A the house, fill'd all the house...

T fill'd all the house, fill'd all the house...

B **FULL**
 - - ting.
 - - ting.

62

S

oo, e - o, oo - a O Yes-se-us Ma-za - re - us, O, O Yes - se-de-ke - us!

mf

T

FULL

mf

i - e i - e, i - oos e - o, oo, e - o, oo - a

64

S

i - e i - e, i - oos e - o, oo, e - o, oo - a

O Yes-se-us Ma-za - re - us, O, O Yes - se-de-ke - us! i - e i - e, i - oos e - o,

T

FULL

oo, e - o, oo - a O Yes-se-us Ma-za - re - us, O, O Yes - se-de-ke - us!

66

S

O Yes-se-us Ma-za - re - us, O, O Yes - se-de-ke - us! i - e i - e, i - oos e - o,

oo, e - o, oo - a O Yes-se-us Ma-za - re - us, O, O Yes - se-de-ke - us!

T

FULL

i - e i - e, i - oos e - o, oo, e - o, oo - a

8

68 *pp sub.*

S *pp sub.*

T **FULL** *pp sub.*

oo, e - o, oo - a O Yes-se-us Ma-za-re-us, O, O Yes-se-de-ke-us!

O Yes-se-us Ma-za-re-us, O, O Yes-se-de-ke-us! O Yes-se-us Ma-za-re-us,

O Yes-se-us Ma-za-re-us, O, O Yes-se-de-ke-us! O Yes-se-us Ma-za-re-us, O, O Yes-se-de-ke-us!

70

S O Yes - se - de - ke - us! O Yes - se - de - ke - us!

O Yes - se - de - ke - us! O Yes - se - de - ke - us!

A *mf* And there ap - pear'd un - to them

mf And there ap - pear'd un - to them

T

B *mf* And there ap - pear'd un - to them clo - ven

mf And there ap - pear'd un - to them clo - ven

71 FULL

S And they were all fill'd

A clo - ven tongues like as of fire. And they were all fill'd

T FULL And they were all fill'd

B tongues like as of fire. And they were all fill'd

mf cresc. f

cresc. f

cresc. f

mf cresc. f

cresc. f

cresc. f

cresc. f

74 FULL

S with the Ho - ly Ghost, fill'd with the Ho - ly Ghost, fill'd with the Ho - ly Ghost,

A with the Ho - ly Ghost, fill'd with the Ho - ly Ghost, fill'd with the Ho - ly Ghost,

T with the Ho - ly Ghost, fill'd with the Ho - ly Ghost, fill'd with the Ho - ly Ghost,

B with the Ho - ly Ghost, fill'd with the Ho - ly Ghost, fill'd with the Ho - ly Ghost,

p sub. 3 f

10

78 **FULL** *mp marcato*

S and be-gan to speak, to speak with o - ther tongues, to speak with o - ther tongues,

A and be-gan to speak, to speak with o - ther tongues, to speak with o - ther

T and be-gan to speak, to speak with o - ther tongues, to speak with o - ther tongues,

B and be-gan to speak, to speak with o - ther tongues, to speak with o - ther

81 *f* *mf quasi sotto voce*

S as the Spi - rit gave them ut-ter-ance, as the Spi - rit gave them ut-ter-ance, as the Spi -

A tongues, as the Spi - rit gave them ut-ter-ance, as the Spi - rit gave them ut - ter-ance, as the

T as the Spi - rit gave them ut-ter-ance, as the Spi - rit gave them ut-ter-ance,

B tongues, as the Spi - rit gave them ut-ter-ance, as the Spi - rit gave them ut - ter-ance,

84

S - rit gave them...

A Spi - rit gave them...

T *mf quasi parlando*

B *mf quasi parlando*

And there were dwel - ling at Je - ru - sa - lem de - vout men, out of e - v'ry na - tion un - der heav'n.

And there were dwel - ling at Je - ru - sa - lem de - vout men, out of e - v'ry na - tion un - der heav'n.

87 *mf quasi parlando*

S Now when this was nois'd a-broad, the mul-ti-tude came to-ge-ther, and were con-foun-ded, be-cause that e-v'ry

A *mf quasi parlando*

A Now when this was nois'd a-broad, the mul-ti-tude came to-ge-ther, and were con-foun-ded, be-cause that e-v'ry

T and were con-foun-ded, be-cause that e-v'ry

B and were con-foun-ded, be-cause that e-v'ry

90 *cresc. poco a poco*

S man heard them speak in his own lan-guage, heard them speak in his own lan -

A *cresc. poco a poco*

A man heard them speak, heard them speak in his own lan-guage, heard them speak

T *cresc. poco a poco*

T man heard them speak, heard them speak in his own lan-guage, heard them speak

B *cresc. poco a poco*

B man heard them speak, in his own lan-guage, heard them speak in his own lan -

92 *f*

S guage, heard them speak in his own lan-guage, his own lan-guage.

A *f*

A in his own lan-guage, heard them speak in his own lan-guage, in his own lan-guage.

T *f*

T in his own lan-guage, heard them speak in his own lan-guage, in his own lan-guage.

B *f*

B guage, heard them speak in his own lan-guage, his own lan-guage.

CANON 6 in 2

95 *p*

S *i - e, i - e, i - e, i - e, i* O Yes - se - us, Yes-se-de-ke - us,

A *p* O Yes - se - us, O Yes - se - us,

T *1sts only* *p* *i - e, i - e, i - e, i - e, i*

B *1sts only* *p* O Yes - se - us,

97

S *i - e,* O *i - e, i - e, i - e, i - e, i*

A *p* *i - e, i - e, i - e, i - e, i* O Yes - se - us, Yes-se-de-ke-us,

A Yes-se-de - ke-us O Yes - se - us,

T *p* O Yes - se - us, Yes-se-de-ke-us, *i - e,* O

B O Yes - se - us, Yes-se-de - ke-us

99

S O Yes - se - us, Yes-se-de-ke - us, i - e, O

A O Yes - se - us, Yes-se-de - ke-us

T i - e, i - e, i - e, i - e, i O Yes - se - us, Yes-se-de-ke-us,

B O Yes - se - us, O Yes - se - us,

101

S i - e, i - e, i - e, i - e, i O Yes - se - us, Yes-se-de-ke-us,

A O Yes - se - us, O Yes - se - us,

T i - e, O i - e, O

B Yes-se-de - ke-us Yes-se-de - ke-us

14

103

S *i - e,* *pp* 6 *O Yes-se-de-ke-us* *pp* 6 *O Yes-se-de-ke-us*

A *i - e,* *pp* 6 *O Yes-se-de-ke-us*

A *Yes-se-de-ke-us* *pp* 6 *O Yes-se-de-ke-us*

T *mf* And all were a - maz'd and mar - vell'd,

T *mf* And all were a - maz'd and mar - vell'd,

B *Yes-se-de-ke-us*

105

S *O Yes - se - de - ke - us*

A *O Yes - se - de - ke - us*

A *O Yes - se - de - ke - us*

T *3* say - ing one to a - no - -

T *3* say - ing one to a - no - -

106

S O Yes - se - de - ke - us

A O Yes - se - de - ke - us

T ther: Be - hold are

ther: Be - hold are

107

S O Yes - se - de - ke - us

A O Yes - se - de - ke - us

T not all these which speak Ga - li - lae - -

not all these which speak Ga - li - lae - -

16

108

S
O O O O O

A
O O O O O

T
- ans? And how hear we e-v'ry man_ in our own tongue,
- ans? And how hear we e-v'ry man_ in our own tongue,

110

S
O O O

A
O O O

T
where - in we were born?
where - in we were born?

111 **Subito molto più mosso** ♩ = 126

S

mf Par - thians, and Medes, and E - la - mites,

mf Par - thians, and Medes, and E - la - mites,

A

p Par - thians, Medes, and E - la - mites, and the dwel -

p Par - thians, Medes, and E - la - mites, and the dwel -

T

mf How _____

mf How _____

B

113

S
and the dwell - lers in Me-so-po - ta - mia, and in Ju - dae - a, and Cap - pa - do - cia, in

A
lers in Me-so-po-ta-mia, dwell-ers in Me-so-po - ta - mia, and in Ju-dae-a, Ju - dae-a, and Cap-pa-do - cia, in Pon-tus,

T
hear we

B
mf How hear we

116

S
Pon - tus, and A - sia, Phry-gia, and Pam-phy - lia, in E - gypt, and in the parts of Li-bya a-bout Cy-re - ne,

A
and A - sia, Pon-tus, and A - sia, Phry-gia, and Pam-phy - lia, E - gypt, and parts of Li-bya a-bout Cy-re - ne,

T
e - - - - v'ry man?

B
e - - - - v'ry man?

119 *f*

S
and stran-gers of Rome, Jews— and pro - se - lytes, Cretes and A - ra - bians,

A
and stran-gers of Rome, Jews— and pro - se - lytes, Cretes and A - ra - bians,

T
and stran-gers of Rome, Jews— and pro - se - lytes, Cretes and A - ra - bians,

B
and stran-gers of Rome, Jews— and pro - se - lytes, Cretes and A - ra - bians,

123

S

We do hear_ them speak, hear_ them speak_ in our tongues,

We do hear_ them speak, hear_ them speak_ in our tongues,

A

mp *cresc. poco a poco*

We do hear them speak, we_ do hear them, we do hear them speak, we_ do hear them,

We do hear them speak, we_ do hear them, we do hear them speak, we_ do

T

mf cresc.

...speak, speak

mf cresc.

...speak, speak

B

125

S
 hear them speak_ in our tongues the won - - - der - ful works,___

S
 hear them speak_ in our tongues the won - - - der - ful works,___

A
 we do hear them speak, we___ do hear them, we do hear them speak, we___ do hear them,

A
 hear them, we do hear them speak, we___ do hear them, we do hear them speak, we___ do

T
 the won - - - der - - - ful works

T
 the won - - - der - - - ful works

B
f We do___ hear___ them___ speak___ *cresc.*

B
f We do___ hear___ them___ speak___ *cresc.*

CANON 10 in 4

127

S

the works of God. *p* O, O,

A

we do hear them speak the works of God. *ff* O *p* les -

hear them, we do hear them speak the works of God. *ff*

T

of God. *ff*

of God. *ff*

B

the works of God. *ff*

the works of God. *ff*

repeat multiple times ad lib.

137 *sempre crescendo* **fff**

S O li-ving wa - ter, O li - ving, li-ving wa - ter,

sempre crescendo **fff**

(O) O li-ving wa - ter, O li - ving, li-ving wa - ter,

sempre crescendo **fff**

- se-us, O li-ving wa - ter, O li - ving, li-ving wa - ter,

sempre crescendo **fff**

se - us! (les) O li-ving wa - ter, O li - ving, li-ving wa - ter,

sempre crescendo **fff**

O, O O li-ving wa - ter, O li - ving, li - ving wa - ter,

sempre crescendo **fff**

O le... O li-ving wa - ter, O li - ving, li - ving wa - ter,

sempre crescendo **fff**

(O) les - se-us! O li-ving wa - ter, O li - ving, li - ving wa - ter,

sempre crescendo **fff**

O, le... O li-ving wa - ter, O li - ving, li - ving wa - ter,

Detailed description: This page contains a musical score for four vocal parts: Soprano (S), Alto (A), Tenor (T), and Bass (B). The score is for a hymn, with the lyrics 'O living water, O living, living water'. The music is written in treble clef for S, A, and T, and bass clef for B. The key signature has one sharp (F#). The tempo and dynamics are marked 'sempre crescendo' and 'fff' (fortissimo). There are several triplet markings (3) throughout the score. The score is divided into two systems, with the first system starting at measure 137. The lyrics are written below the notes, with some words in parentheses indicating optional or alternative phrasings. The vocal lines are highly melodic and feature many slurs and ties.

142

The image shows a page of a musical score for five voices: Soprano (S), Alto (A), Tenor 1 (T1), Tenor 2 (T2), and Bass (B). The score is in G major and 3/4 time. It begins at measure 142. Each voice part has a treble clef, except for the Bass part which has a bass clef. The lyrics are: "O, O li - ving wa - ter, O". The Soprano part starts with a triplet of G4, A4, B4. The Alto and Tenor parts have a triplet of G3, A3, B3. The Bass part has a triplet of G2, A2, B2. The lyrics are placed below the notes. The score includes various musical notations such as slurs, ties, and fermatas.

S
O, O li - ving wa - ter, O

A
O, O li - ving wa - ter, O

T
O, O li - ving wa - ter, O

B
O, O li - ving wa - ter, O

lunga
pausa
mp

147 **allarg. al fine**

f *dim.* *mp*

S
glo - rious Name! O glo - rious, O!

f *dim.* *mp*

A
glo - rious Name! O glo - rious, O!

f *dim.* *mp*

A
glo - rious Name! O glo - rious, O!

f *dim.* *mp*

T
glo - rious Name! O glo - rious, O!

f *dim.* *mp*

T
glo - rious Name! O glo - rious, O!

f *dim.* *mp*

B
glo - rious Name! O glo - rious, O!

f *dim.* *mp*

B
glo - rious Name! O glo - rious, O!

The Burning Bush

Exodus 3:1-5, KJV

Peter Foggitt

Not slow, always in strict rhythm ♩ = 80

ALTO
(or Soprano)

TENOR
(or Alto)

BASS
(or Tenor)

mp

Now Mo - ses kept the flock of Jeth - ro his fa - ther in

mp

Now Mo - ses kept the flock of Jeth - ro his fa - ther in

mp

Now Mo - ses kept the flock of Jeth - ro his fa - ther in

4

law, the priest of Mi-di-an: and he led his flock to the back side of the de-sert,

law, the priest of Mi-di-an: and he led his flock to the back side of the de-sert,

law, the priest of Mi-di-an: and he led his flock to the back side of the de-sert,

7

and came to the moun-tain of God, e - ven to Ho - reb.

and came to the moun-tain of God, e - ven to Ho - reb.

and came to the moun-tain of God, e - ven to Ho - reb.

10

f

And the an - gel of the LORD ap-pear - èd un - to him in a flame of fire out of the midst

f

And the an - gel of the LORD ap-pear - èd un - to him in a flame of fire out of the midst

f

And the an - gel of the LORD ap-pear - èd un - to him in a flame of fire out of the midst

14

mf *f* *pp*

of a bush: and he look'd, and, be-hold, the bush burn'd with fire, and the

mf *f* *pp*

of a bush: and he look'd, and, be-hold, the bush burn'd with fire, and the

mf *f* *pp*

of a bush: and he look'd, and, be-hold, the bush burn'd with fire, and the

19

mp

bush was not con- sum'd. And Mo -

mp

bush was not con- sum'd. And Mo -

mp

bush was not con- sum'd. And Mo -

22

mf

ses said, I will now turn_ a- side_ and see this great sight, why the bush is not

mf

ses said, I will now turn_ a- side_ and see this great sight, why the bush is not

mf

ses said,

26

p

burnt. And when the LORD saw___ that he turn-èd a - side to see, God.

mf

burnt. And when the LORD saw___ that he turn-èd a - side to see, God.

p

And when the LORD saw___ that he turn-èd a - side to see, God.

mf

And when the LORD saw___ that he turn-èd a - side to see, God.

29

pp

___ cal - lèd un-to him out of the midst of the bush, and said, Mo - ses, Mo - ses.

pp

___ cal - lèd un-to him out of the midst of the bush, and said, Mo - ses, Mo - ses.

pp

___ cal - lèd un-to him out of the midst of the bush, and said, Mo - ses, Mo - ses.

33

mf And he said, *mf* And he said,

mf And he said, *pp* Here am I. *mf* And he said,

mf And he said, *pp* Here am I.

37

pp Draw not nigh hither: put off thy shoes from off thy feet,

pp Draw not nigh hither: put off thy shoes from off thy feet,

pp Draw not nigh hither: put off thy shoes from off thy feet,

40

poco rit.

for the place where-on thou stand - est is ho - ly ground.

for the place where-on thou stand - est is ho - ly ground.

for the place where-on thou stand - est is ho - ly ground.

Whosoever will be saved

BCP

Peter Foggitt

Tempo giusto

f

Soprano
Who-so-e-ver will be saved : be-fore all things it is ne-ces-sa-ry

Alto
Who-so-e-ver will saved : be-fore all things it is ne-ces-sa-ry that

Tenor

Bass

7

S.
hold_____ the Ca-tho-lick Faith. e - v'ry one keep whole

A.
he hold_____ the Ca-tho-lick Faith. Faith ex-cept e - v'ry one do keep whole

T.
Which Faith

mf **p**

13

S.
with-out doubt pe - rish e-ver-last-ing-ly. And the

A.
and un - de - fil'd : he_____ shall pe - rish e-ver-last-ing-ly.

f **p**

37 *p* *f* $\frac{3}{8}$ $\frac{6}{4}$ *p* $\frac{4}{4}$ *mf* $\frac{7}{8}$ $\frac{4}{2}$ *mp* $\frac{3}{4}$

S. and a-no-ther of the Ho-ly Ghost. But the God-head of the Fa - ther,

A. *p* *mf* *f* *mp*
Ho - ly Ghost. But the God-head of the Fa - ther,

T. *mp*
Fa - ther,

43 $\frac{2}{4}$ $\frac{3}{2}$ *p* $\frac{3}{8}$ $\frac{6}{4}$ *mf* *p* $\frac{2}{4}$ *f* $\frac{4}{4}$ $\frac{5}{4}$

S. of the Son, and of the Ho-ly Ghost is all one: the Glo-ry e-qual,

A. *f* *mf* *p* *f*
of the Son, Ho-ly Ghost is all one: the Glo-ry e-qual,

T.

50 $\frac{5}{4}$ *mp* $\frac{4}{2}$ *f* *p* $\frac{6}{4}$ $\frac{4}{2}$ *mp* $\frac{5}{4}$ $\frac{4}{4}$

S. the Ma-je-sty co - e - ter - nal. Such as the Fa - ther is, such is the

A. *mp* *f* *p* *mp*
the Ma-je-sty co - e - ter - nal. Fa - ther is,

T. *mp*
Fa - ther

4

55 $\frac{4}{4}$ $\frac{5}{4}$ $\frac{6}{4}$ *mf* $\frac{4}{2}$ *mp* $\frac{4}{4}$ *mp*

S. Son: and such is the Ho-ly Ghost. The Fa-ther the

A. Son: Ho-ly Ghost. Fa-ther

T. Fa-ther un-cre-ate,

B. un-cre-ate,

61 $\frac{6}{4}$ *mf* $\frac{4}{4}$ *mp* $\frac{4}{2}$

S. Son and the Ho-ly Ghost the Fa-ther

A. Son Ho-ly Ghost Fa-ther

T. un-cre-ate: un-cre-ate: Fa-ther

B. un-cre-ate: un-cre-ate:

67 $\frac{6}{4}$ $\frac{4}{4}$ *p* $\frac{6}{4}$ $\frac{4}{4}$

S. the Son and the Ho-ly Ghost

A. the Son and the Ho-ly Ghost

T. in-com-pre-hen-si-ble, in-com-pre-hen-si-ble,

B. in-com-pre-hen-si-ble in-com-pre-hen-si-ble

72 $\frac{4}{4}$ $\frac{2}{4}$ *mp* $\frac{4}{2}$ $\frac{3}{2}$ *pp*

S. the Fa - ther e - ter - nal, e -

A. the Fa - ther e - ter - nal, e -

T. *p* $\overset{3}{\text{—}}$ $\overset{3}{\text{—}}$ *mp* in-com-pre-hen-si-ble, Fa - ther the Son

B. *p* $\overset{3}{\text{—}}$ $\overset{3}{\text{—}}$ in-com-pre-hen-si-ble the Son

77 *pppp* $\frac{4}{4}$ $\frac{3}{4}$ *f* $\frac{3}{2}$

S. ter - nal, e - ter - nal. that in_____

A. ter - nal, e - ter - nal. that in_____

T. *p* and the Ho - ly Ghost *f* So

B. and the Ho - ly Ghost

83 $\frac{3}{2}$ $\frac{5}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{5}{4}$

S. — all things, the U - ni - ty

A. — all things, U - ni - ty

T. *f* as is a - fore - said: in

B. *f* as is a - fore - said: in

6

87 $\frac{5}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{2}$

S. Tri - ni - ty and Tri - ni - ty in U - ni - ty is to be

A. Tri - ni - ty and Tri - ni - ty in U - ni - ty is to be

T. and Tri - ni - ty in

B. and Tri - ni - ty in

91 $\frac{4}{2}$ $\frac{7}{8}$

S. wor - shipp'd. He there-fore that will be saved : think

A. wor - shipp'd. He that will saved : think

T. must thus_

B. must thus_

95 $\frac{7}{8}$ $\frac{4}{2}$ $\frac{7}{8}$

S. of the Tri - ni - ty, must thus_

A. of the Tri - ni - ty, must thus_

T. think of the Tri - ni - ty.

B. think of the Tri - ni - ty.

for Christian Goursaud & il Suono, May 2019

Terribilis est

fanfare for two trumpets and 8-part choir

Peter Foggitt

Vivace ♩ = <72

Trumpet 1 in Bb

Trumpet 2 in Bb

SOPRANO

ALTO

TENOR

BASS

ff *p poss.* *lyrical* *mf* *p* *sim.*

con sord. Harmon

p *mf* *mp*

ter ri bi lis est

ter ri bi

ter ri bi

ter ri bi lis est

ter ri bi lis est

[open slowly]

2

Musical notation for the first system. The top staff is in treble clef with a key signature of one sharp (F#). It features a melodic line with triplets and dynamic markings: *mf*, *p*, *mf*, *p sub.*, *f*, and *mp*. The bottom staff is in bass clef with a key signature of one flat (Bb), featuring a bass line with triplets and dynamic markings: *mf* and *mp*.

Musical notation for the second system, featuring a vocal line in treble clef. The lyrics are "lo cus i". The notes are connected by a slur, and there are accents over the notes.

Musical notation for the third system, featuring a vocal line in treble clef. The lyrics are "lis". The notes are connected by a slur, and there is an accent over the first note.

An empty musical staff in treble clef.

Musical notation for the seventh system, featuring a vocal line in bass clef. The lyrics are "lis". The notes are connected by a slur, and there is an accent over the first note.

Musical notation for the eighth system, featuring a vocal line in bass clef. The lyrics are "lo cus i". The notes are connected by a slur, and there are accents over the notes.

5

f non legato

mf

p

psfp

— ste ter — ri bi lis est —

est lo cus — i

p

i ste — ve — re —

est lo cus — i

— ste ter — ri bi lis est —

4

8

mp mf f sempre f

f sempre f

lo cus i ste

ste ter ri bi lis est

non est hic

non est hic

non est

non est

ste ter ri bi lis est

lo cus i ste

11

mp *f* *p* *mf* *f*

ord.

f

non

f

non

a li ud

a li ud

p *f*

non est hic non est hic non est hic a li ud

p *f*

non est hic non est hic non est hic a li ud

p *f*

non est hic non est hic non est hic a li ud

p *f*

non est hic non est hic non est hic a li ud

15

mf < *f* < *mf* < *f* < *mf* < *f* <

sff *mf* < *f* < *sff* *mf* < *f* < *mf* < *f* <

est hic a li ud non est hic a li ud non est hic non est non_

est hic a li ud non est hic a li ud non est hic non est non_

ni si

ni si

ni si

ni si

f non smorzando

non est_ hic a_ li ud_ non est_ hic non_ est_ hic_ a_ li_ ud_ non_ est_ hic

f non smorzando

non est_ hic a_ li ud_ non est_ hic non_ est_ hic_ a_ li_ ud_ non_ est_ hic

18

ff *mf* *tr* *tr*

ff *mf*

est_ hic a_ li ud est hic a li ud non est hic a li ud non

p sub. *f sub.*

est_ hic a_ li ud est hic a li ud non est hic a li ud non

p

do_

p

do_

p

do_

p

do_

mp

a li_ ud_ ni si_ do_ ni_ si

mp

a li ud a li ud_ ni_ si do_ ni_ si non est

21 *tr*

f

f

est hic non est non non est hic a li ud ni si ni si do mus do mus

est hic non est non non est hic a li ud ni si ni si do mus do mus

o mus

o mus

o mus

o mus

ni si do mus

hic a li ud ni si ni si

23

cuivré cuivré ord.

ff *f*

cuivré cuivré ord.

ff *f*

ff *f* *f* *f*

De e e e e e De i De

ff *f* *f* *f*

De e e e e e De i De

ff *f* *f* *f*

De e e e e e De i De

ff *f* *f* *f*

De e e e e e De i De

ff *f* *f*

De e e e e e De i

ff *f* *f*

De e e e e e De i

ff *f* *f*

De e e e e e De i

ff *f* *f*

De e e e e e De i

26

i De i et De i et

i De i et De i et

i De i e e e e e et

i De i e e e e e et

De i e e e e e et

De i e e e e e et

De i et De i et

De i et De i et

29

por

por

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

po o o o or por

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

po o o or ta et por ta et por

p subito

po o or ta et

p subito

po o or ta et

32

First two staves of musical notation. The first staff begins with a piano (*p*) dynamic and a triplet of eighth notes, followed by a five-note slur. It then transitions to a forte (*f*) dynamic with a vibrato (*vib.*) marking over a series of notes. The second staff mirrors this structure with similar dynamics and markings.

Third staff of musical notation, starting with a forte (*f*) dynamic and a slur over several notes.

et por ta

Fourth staff of musical notation, featuring piano (*p*) and forte (*f*) dynamics and a slur.

et por ta

Fifth staff of musical notation, featuring a forte (*f*) dynamic and a slur.

ta et por ta

Sixth staff of musical notation, featuring a forte (*f*) dynamic and a slur.

ta et por ta

Seventh staff of musical notation, featuring a forte (*f*) dynamic and multiple triplet markings over a series of notes.

ta et por ta et por ta et por ta et por ta et por

Eighth staff of musical notation, featuring a forte (*f*) dynamic and multiple triplet markings over a series of notes.

ta et por ta et por ta et por ta et por ta et por

Ninth staff of musical notation, featuring a forte (*f*) dynamic and a slur.

por ta ce

Tenth staff of musical notation, featuring a forte (*f*) dynamic and a slur.

por ta ce

35

p

p poss.

con sord. straight

p

mf sub.

pp

pp

ce li ve re

mp sub.

p

pp

pp

ce li ce li ve re

mp sub.

p

pp

pp

ce li ce li ve re

mp sub.

pp

pp

ce li ve re

mp sub.

pp

pp

ce li ve re

40

pp

f *p*

p quasi gliss.

pp

et e nim

45

[breath sound]

p *fff*

fp

pp *pp* *pp*

do mi nus

pp *pp* *p*

do mi nus Do mi nus

pp *ppp* *pp* *pp* *p*

do do mi nus Do mi nus

pp *ppp* *pp* *pp* *p*

do do mi nus Do mi nus

pp *ppp* *pp* *pp*

do do mi nus

pp *ppp* *pp* *pp*

do do mi nus

pp *pp* *pp*

do mi nus

pp *pp* *pp*

do mi nus

50

57

p

mp *pp*

e go ne sci e bam

e Do mi nus in e go et e go ne in lo co sci i sto et e bam

e Do mi nus in e go et e go ne in lo co sci i sto et e bam

e go ne sci e bam

e go ne sci e bam

mp *p* *pp*

e go ne sci e bam

p

e lo co e go Do mi nus est ne ne in sci in e bam

mp *mp*

e go ne sci e bam

from 'The Gude & Godly Ballates'
 Ane compendius booke of
 Godly and Spirituall Songs...
 for avoyding of Sinne and Harlotrie
 (Andro Hart, Edinburgh)

Peter Foggitt

SOPRANO

p *mp* *mf* *p* *mp*

Go, hart, un - to the lamp of licht, Go, hart, do ser - vice and ho - nour,

ALTO

p *mp* *mf* *p* *mp*

Go, hart, un - to the lamp of licht, Go, hart, do ser - vice and ho - nour,

TENOR

p *mp* *mf* *p* *mp*

Go, hart, un - to the lamp of licht, Go, hart, do ser - vice and ho - nour,

BASS

p *mp* *mf* *p* *mp*

Go, hart, un - to the lamp of licht, Go, hart, do ser - vice and ho - nour,

7

p *mp* *mf* *f* *mp*

Go, hart, and serve him day and nicht, Go, hart, un - to thy Sa - vi - our.

p *mp* *mf* *f* *mp*

Go, hart, and serve him day and nicht, Go, hart, un - to thy Sa - vi - our.

p *mp* *mf* *f* *mp*

Go, hart, and serve him day and nicht, Go, hart, un - to thy Sa - vi - our.

p *mp* *mf* *f* *mp*

Go, hart, and serve him day and nicht, Go, hart, un - to thy Sa - vi - our.

13 *p* < *mfp* > < *mp* > < *mf* > < *p sub.* > < *mp* >

Go, hart, un-to the on - ly re - meid Pro - ceed - ing — fro the hea - ven - ly tour:

p < *mfp* > < *mp* > < *mf* > < *p sub.* > < *mp* >

Go, hart, un-to the on - ly re - meid Pro - ceed - ing — fro the hea - ven - ly tour:

p < *mfp* > < *mp* > < *mf* > < *p sub.* > < *mp* >

Go, hart, un-to the on - ly re - meid Pro - ceed - ing — fro the hea - ven - ly tour:

p < *mfp* > < *mp* > < *mf* > < *p sub.* > < *mp* >

Go, hart, un-to the on - ly re - meid Pro - ceed - ing fro the hea - ven - ly tour:

19 *f* > *mf* *senza cresc.* < *f* >

Thee to de - li - ver — fro — pyne, and deide, Go, hart, un - to thy Sa - vi - our.

f > *mf* *senza cresc.* < *f* >

Thee to de - li - ver — fro — pyne, and deide, Go, hart, un - to thy Sa - vi - our.

f > *mf* *senza cresc.* < *f* >

Thee to de - li - ver — fro — pyne, and deide, Go, hart, un - to thy Sa - vi - our.

f > *mf* *senza cresc.* < *f* >

Thee to de - li - ver — fro — pyne, and deide, Go, hart, un - to thy Sa - vi - our.

26 *f* 2.2.3. 3.2.2. < > > *mf*

Go, hart, — but dis - si - mu - la - ti - on, — To Christ, — that took our vile na - ture, —

f < > > *mf*

Go, hart, — but dis - si - mu - la - ti - on, — To Christ, — that took our vile na - ture, —

f < > > *mf*

Go, hart, — but dis - si - mu - la - ti - on, — To Christ, — that took our vile na - ture, —

f < > > *mf*

Go, hart, — but dis - si - mu - la - ti - on, — To Christ, — that took our vile na - ture, —

32 *f* *f* *mf* *mp* *mf* *p*

For thee to suf-fer pas-si-on, Go, hart, un-to thy Sa-viour.

For thee to suf-fer pas-si-on, Go, hart, un-to thy Sa-viour.

For thee to suf-fer pas-si-on, Go, hart, un-to thy Sa-viour.

For thee to suf-fer pas-si-on, Go, hart, un-to thy Sa-viour.

41 *p* *mp* *p* *mp* *p*

Go, hart, richt hum-ble and meek, Go, hart, as leill and true ser-vi-ture,

Go, hart, richt hum-ble and meek, Go, hart, as leill and true ser-vi-ture,

Go, hart, richt hum-ble and meek, Go, hart, as leill and true ser-vi-ture,

Go, hart, richt hum-ble and meek, Go, hart, as leill and true ser-vi-ture,

48 *mf* *mp* *p*

To him that hale is for all sick, Go, hart, un-to thy Sa-viour.

To him that hale is for all sick, Go, hart, un-to thy Sa-viour.

To him that hale is for all sick, Go, hart, un-to thy Sa-viour.

To him that hale is for all sick, Go, hart, un-to thy Sa-viour.

58 *mf* *f* *mp*

Go, hart, with true and hale in - tent, To Christ thy help and hale suc-cour,

mf *f* *mp*

Go, hart, with true and hale in - tent, To Christ thy help and hale suc-cour,

mf *f* *mp*

Go, hart, with true and hale in - tent, To Christ thy help and hale suc-cour,

mf *f* *mp*

Go, hart, with true and hale in - tent, To Christ thy help and hale suc-cour,

64 *p* *mf* *f*

Thee to re - deem he was all rent, Go, hart, un - to thy Sa - vi - our.

p *mf* *f*

Thee to re - deem he was all rent, Go, hart, un - to thy Sa - vi - our.

p *mf* *f*

Thee to re - deem he was all rent, Go, hart, un - to thy Sa - vi - our.

p *mf* *f*

Thee to re - deem he was all rent, Go, hart, un - to thy Sa - vi - our.

70 *f sempre*

To Christ, that raise from death to life, Go, hart, un - to my lat - ter hour,

f sempre

To Christ, that raise from death to life, Go, hart, un - to my lat - ter hour,

f sempre

To Christ, that raise from death to life, Go, hart, un - to my lat - ter hour,

f sempre

To Christ, that raise from death to life, Go, hart, un - to my lat - ter hour,

76 *f sempre* *mp* *p* *mp*

Whose great mer-cy can none de-scribe, Go, hart, un - to thy

f sempre *p* *mp*

Whose great mer-cy can none de-scribe, Go, hart, un - to thy

f sempre *p* *mp*

Whose great mer-cy can none de-scribe, Go, hart, un - to thy

f sempre *p* *mp*

Whose great mer-cy can none de-scribe, Go, hart, un - to thy

84 *mf* *p*

Sa - vi - our.

MISSA BREVIS

i. Kyrie

Peter Foggitt

Allegro $\text{♩} = 88$

full Sw. Ky - ri -

8 e - le - - i - son.

15 Ky - ri - e e -

21 le - - i - son. Ky - ri - e e -

26 lei - - son. Ch. 8' 4' p

33

Chri - ste e -

Sw. *p*

[+ Ped.]

37

le - i - son... Chri - ste e - le - i - son...

42

Chri - ste e - - le - i - son...

46

full Sw. *f* Ky - ri - e e - le - i - son. Ky - ri - e e - le - i -

[Ped. + 16'] [Man. only] Ped.

52 **A**

son. Ky - rie e - le - i - son. Ch. 8' 4'

Sw. *p* Gt. 16' 4' *mf* *p*

ii. Gloria in excelsis

57 **Vivace** ♩ = 144

f Glo - ri - a in ex -

62 cel - sis De - o,

67 *mf* et in ter - ra pax

72 ho - mi - ni - bus bo - ne vo - lun - ta - tis.

78 Lau - dá - mus te, be - ne - di - ci - mus te, a - do - ra - mus

mp

p

83

te, glo - ri - fi - ca - mus te, gra - ti - as a - gi - mus

88

ti - bi prop - ter ma - gnam glo - ri - am tu - am,

93

Do mi - ne De - us, rex ce - le - stis, De - us

100

Pa - ter om - ni - po - tens. Do - mi - ne Fi -

105

- li u - ni - ge - ni - te, Je - su Chri - ste.

112

Do-mi-ne De - us, A-gnus De - i,

p

122

Fí - li - us Pa - tris. Qui tol - lis pec - ca - ta

129

mun - di, mi - se - re - re no - bis. Qui tol - lis pec - ca - ta

134

mun - di, su - sci - pe de - pre - ca - ti - o - nem no - stram. Qui se - des,

cresc.

cresc. poco a poco

139

qui se - des ad dex - te - ram Pa - tris, mi - se - re - re,

f

144

mi - se - re - re, mi - se - re - re no - bis.

149

f Quo - ni - am tu so - lus Sanc -

154

tus, Tu so - lus Do - mi - nus, Tu so - lus Al - tis - si - mus,

159 *mp*

Je - su - Chri - ste. cum Sanc - to Spi - ri - tu,

mp

167 *f*

in glo - ria De - i Pa - tris. A - -

cresc. molto *f*

173

men.

Ped.

iii. Sanctus & Benedictus

178 **Allegro** $\text{♩} = 60$

Sanc -

Gt. *mp*

Ch.

185

tus, Sanc - tus,

192

Sanc - tus, Do - mi - nus De - us,

Gt.

199

Do - mi - nus De - us, Do - mi - nus De - us Sa - ba - oth.

206

Ch.

213

Ple - ni sunt coe - li,

Ch.

218

ple - ni sunt coe - li et ter - ra, ple - ni sunt

Ch.

224

glo - ri - a tu - a, glo - ri - a tu - a.

231

O - san - na, o - san - na

full Sw.

f

241

in ex - cel - sis, o - san - na in ex - cel - sis,

mf

Gt.

252

Be - ne - dic - tus qui

Ch.

259

ve - nit, qui ve - nit in no -

10

266

mi - ne Do - mi - ni. O - san - na,

Sw.

276

o - san - na, o - san - na in ex - cel - - -

Gt.

286

- sis.

[Sw.]

iii. Agnus Dei

293 *Andante* ♩. = 50

mp

A-gnus De - i, qui tol - lis

mp

(upper two voices L.H. sempre)

298

pec - ca - ta mun - di: mi - se - re - re,

302

mi - se - re - re no - bis.

306 [♩ = 75]

cresc. poco a poco

A - gnus De - i,

12309

qui tol - lis pec - -

cresc. poco a poco

312

ca - - ta mun - - di:

315

cresc. sempre
Do - - na,

cresc. sempre

318

do - - na no - - bis,

321 *f*

do - na no - bis, do - na no - bis pa - cem, no - - bis

324 $\text{♩} = \text{♩}$ [$\text{♩} = 75$] **rit. poco a poco al tempo primo** *p*

pa - - - - - cem, do - na

328

pa - - - - - cem.

331

dim. al fine **ppp**

Missa super *Domine probasti me*
after the motet by Lassus

Peter Foggitt

SOPRANO

ALTO

TENOR

BASS

Ky - - ri - e

Ky - ri - e e - - le - i - son, Ky -

Ky - -

5

e - - lei - - son,

- ri - e e - le - i - son, e - le - i -

ri - e e - le - i - son, Chri -

Ky - - ri - e Ky e - le - i -

9

Ky - - ri - e e - le - i -

son, Chri -

- ste e - le - - i - son, e - le - i - son, Chri - ste e - le - i -

son, Ky - ri - e e - le - i - son, e - le - i -

2

13

son, Chri - - ste

- - ste e - le - - i - son, e - -

son,

son, Chri - - ste e - le - - i - son, e - -

17

e - le - - i - son, Chri - ste e - le - i - son,

-le - i - son, Chri - - ste e - le - -

Chri - ste, Chri -

le - - i - son,

21

Chri - ste e - lei - son, e - lei - - son,

- i - son, Ky - - ri -

- ste e - le - - i - son,

Chri - ste e - le - i - son,

25

Ky - ri - e e - le - i - son, Ky - ri - e Ky - ri - e

29

- lei - son, e - le - i - son, e - le - i - son, Chri - ste e - le - Ky - ri - e e - le - i - son, Ky - ri - e

33

Ky - ri - e e - le - i - son. e - le - i - son. - i - son, e - le - i - son, Chri - ste e - le - i - son. - ri - e e - le - i - son, e - le - i - son.

37 GLORIA IN EXCELSIS

et in

et in ter - ra pax ho -

et in ter - ra pax ho - mi - ni - bus

ter - ra pax ho - mi - ni - bus bo - ne vo - lun - ta -

mi - ni - bus bo - ne vo - lun - ta - - - -

bo - ne vo - lun - ta - - - -

- tis. Lau - da - mus te, be - ne -

Lau - da - mus te, be - ne - di - ci - mus

- tis. Lau - da - mus te, be -

- tis. Lau - da - mus te, be - ne - di -

49

di - ci - mus te, a - do - ra - mus te,
 te, a - do - ra - mus te,
 ne - di - ci - mus te, a - do - ra - mus
 - ci - mus te, glo -

53

glo - ri - fi - ca - mus te,
 glo - ri - fi - ca - mus te,
 te, glo - ri - fi - ca -
 ri - fi - ca - mus te, gra -

56

—
 — gra - ti - as a - gi - mus ti - bi prop -
 — mus te,
 ti - as a - gi - mus ti - bi prop - ter ma - gnam glo -

6

60

prop - ter ma - gnam glo - ri - am tu - am,

- ter ma - gnam glo - ri - am tu - am, glo - ri - am tu -

prop - ter ma - gnam glo - ri - am tu - am,

- - - riam tu - am, glo - riam tu -

64

Do - mi - ne De - us, Rex ce - le - stis,

am, Do - mi - ne De - us, Rex, Rex

am,

68

De - us Pa - ter om - ni - po - tens.

ce - le - stis, De - us Pa - ter om - ni - po - tens.

Do - mi -

Do -

72

Ie - su Chri -

Ie - su Chri -

ne fi - li u - ni - ge - ni - te, Ie - - su Chri -

- mi - ne fi - li u - ni - ge - ni - te, Ie - su Chri -

77

- ste, Do-mi-ne De - us, A - gnus De - i, A - - gnus

ste, Do - mi - ne De - us, A - gnus De -

- ste,

- ste,

82

De - i, Fi - - li - us Pa - tris,

- i, Fi - - li - us Pa - - tris,

Fi - li - - us Pa - tris, qui

Fi - li - us Pa - - tris,

8

87

qui tol - lis pec - ca -

tol - lis pec - ca - ta mun - di, pec - ca -

91

- ta mun - di, mi - se - re re no -

mi - se - re re no -

- ta mun - di,

95

bis; su - sci - pe

bis;

qui tol - lis pec - ca - ta mun - di,

qui tol - lis pec - ca - ta mun - di, su - sci -

100



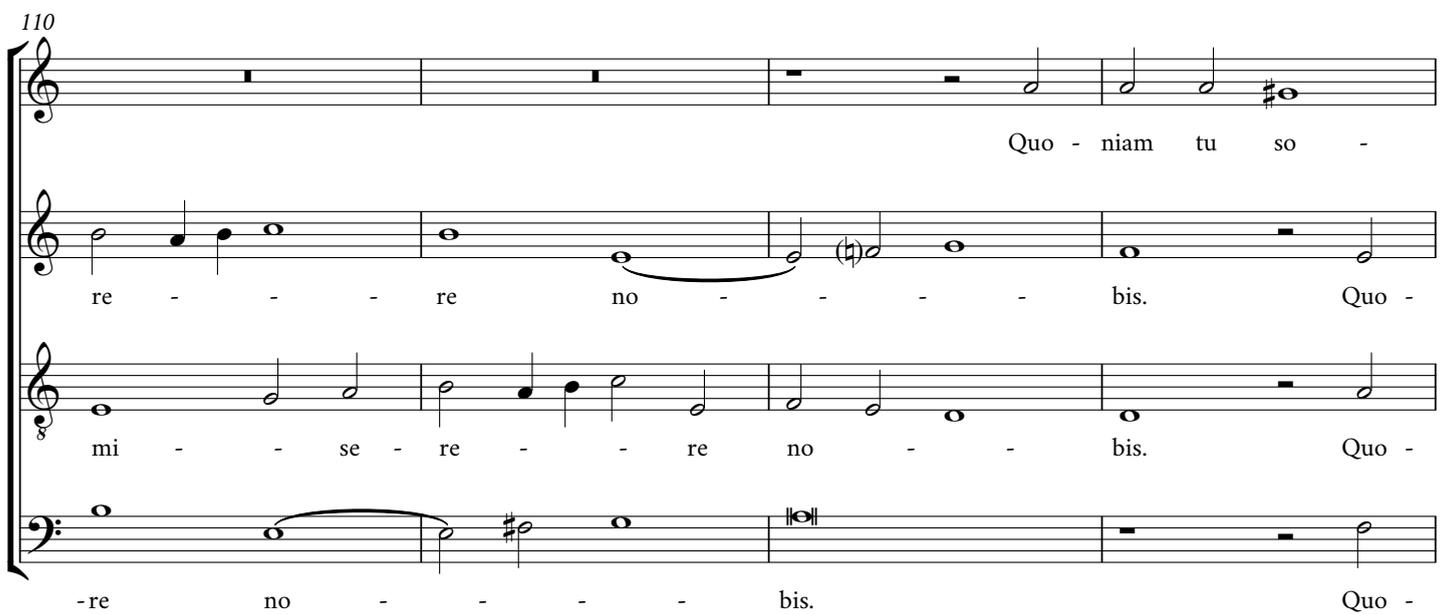
de - pre - ca - tio - nem no - - - - - stram. Qui se - des ad Qui se - des ad pe - de - pre - ca - ti - o - nem no - stram.

105



mi - se - re - - - re no - bis. dex - te - ram Pa - tris, mi - se - dex - te - ram Pa - tris, mi - se - re - - - re no - bis.

110



Quo - niam tu so - re - - - re no - bis. Quo - mi - se - re - - - re no - bis. Quo - -re no - - - bis. Quo -

114

lus, tu so - lus Sanc - tus, tu so - lus Al -
 niam tu so - lus, tu so - lus Do - mi - nus, Ie -
 niam tu so - lus, tu so - lus Do - mi - nus, tu so -
 niam tu so - lus, tu so - lus Do - mi - nus, tu so -

118

tis - si - mus, Ie - su Chri - ste,
 - - - - - su Chri - ste,
 lus Al - tis - si - mus, Ie - su Chri - ste,
 lus Al - tis - si - mus,

122

cum Sanc - to Spi - ri - tu: in glo - - -
 cum Sanc - to Spi - ri - tu: in glo - - -
 cum Sanc - to Spi - ri - tu: in glo - - -
 cum Sanc - to Spi - ri - tu: in glo - - -

134 SANCTUS - double canon at the 9th

Musical score for 'SANCTUS - double canon at the 9th'. The score is written for four staves (Soprano, Alto, Tenor, Bass) in common time (C). The lyrics are: Sanctus, Sanctus, Sanctus, Sanctus, Sanctus, Sanctus, Sanctus, Sanctus.

Sanc - tus, San - - - ctus, San - - - -

Sanc - tus, Sanc - - - - tus, Sanct -

Sanc - tus, San - - - -

Sanc - tus, Sanc -

138

Musical score for 'SANCTUS - double canon at the 9th' (continuation). The score is written for four staves (Soprano, Alto, Tenor, Bass) in common time (C). The lyrics are: ctus Do - mi - nus De - us Sa - ba - oth. Ple - tus, Do - mi - nus De - us Sa - ba - oth. ctus, San - - - ctus Do - mi - nus - - - tus, Sanct - - - tus, Do - mi - nus

ctus Do - mi - nus De - us Sa - ba - oth. Ple -

- tus, Do - mi - nus De - us Sa - ba - oth.

ctus, San - - - ctus Do - mi - nus

- - - tus, Sanct - - - tus, Do - mi - nus

142

Musical score for 'SANCTUS - double canon at the 9th' (continuation). The score is written for four staves (Soprano, Alto, Tenor, Bass) in common time (C). The lyrics are: - ni sunt ce - li et ter - - - - ra. Ple - - - ni sunt De - us Sa - ba - oth. Ple - - - ni sunt De - us Sa - ba - oth. Ple - - - ni

- ni sunt ce - li et ter - - - - ra

Ple - - - ni sunt

De - us Sa - ba - oth. Ple - - - ni sunt

De - us Sa - ba - oth. Ple - - - ni

145

glo - ri - a tu - a.
glo - ri - a tu - a.
ce - li et ter - ra glo - ri a tu - a.
sunt glo - ri - a tu - a.

149 **OSANNA** triplet ♩ of preceding = ♩ of new

O - - - - -
O - - - - -
O - - - - -
O - - - - -

153

- - - - - san - na,
- - - - - san - na,
- - - - - san - na,
- - - - - san - na,

14

157

O - - - - -

O - - - - -

O - - - - -

O - - - - -

162

- - - - - san - na, in ex - - - - -

- - - - - san - na, in ex - - - - -

- - - - - san - na in ex - - - - -

- - - - - san - na in ex - - - - -

167

- - - - - cel - - - - - sis.

- - - - - cel - - - - - sis.

- - - - - cel - - - - - sis.

- - - - - cel - - - - - sis.

173 **BENEDICTUS** - double canon at the 7th

Be - ne - dic - - - tus Qui

Be - - - ne - dic - - - tus Qui ve - - -

Be - ne - dic - - - tus Qui ve - - - nit, Qui

Be - - - ne - dic - - -

ve - - - nit, Qui ve - - - nit in

- nit, Qui ve - - - nit in no - -

ve - - - nit in

- tus Qui ve - - - nit in - - - no - mi -

no - - mi - ne Do - - - mi - ni.

- - - mi - ne Do - - - mi - ni.

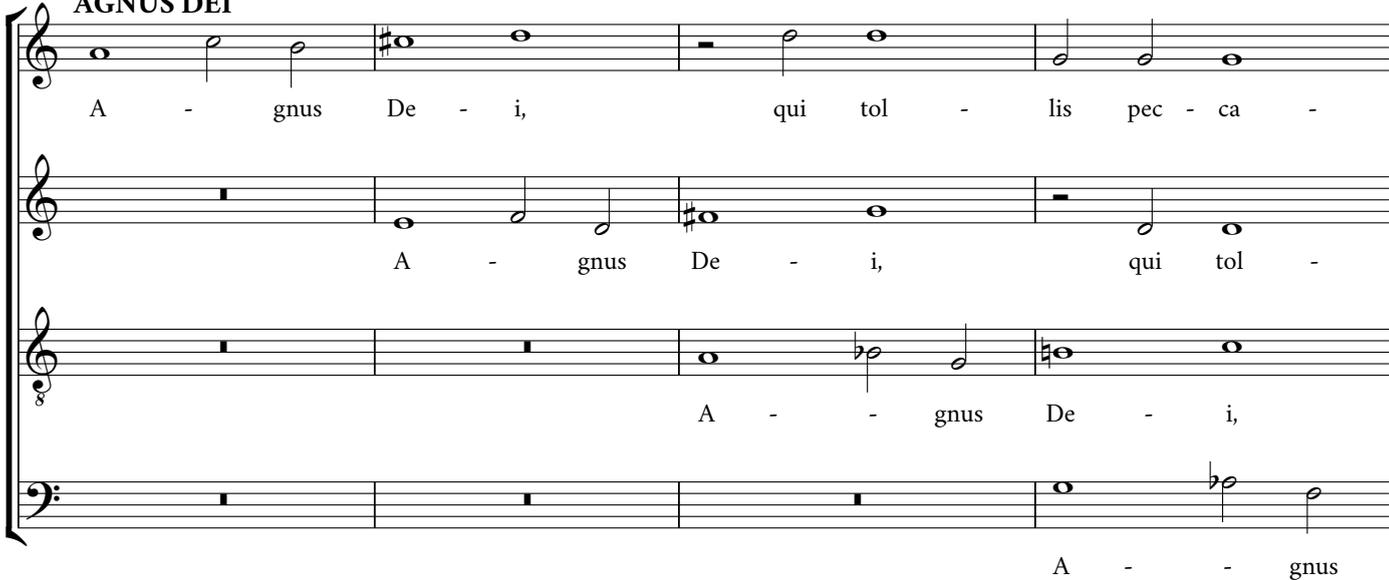
no - - mi - ne Do - - - mi - ni.

ne, in no - mi - - ne Do - - - mi - - ni.

Osanna ut supra

187

AGNUS DEI



A - gnus De - i, qui tol - lis pec - ca -

A - gnus De - i, qui tol -

A - - gnus De - i,

A - - gnus

191



ta mun - di: mi - - - se - - -

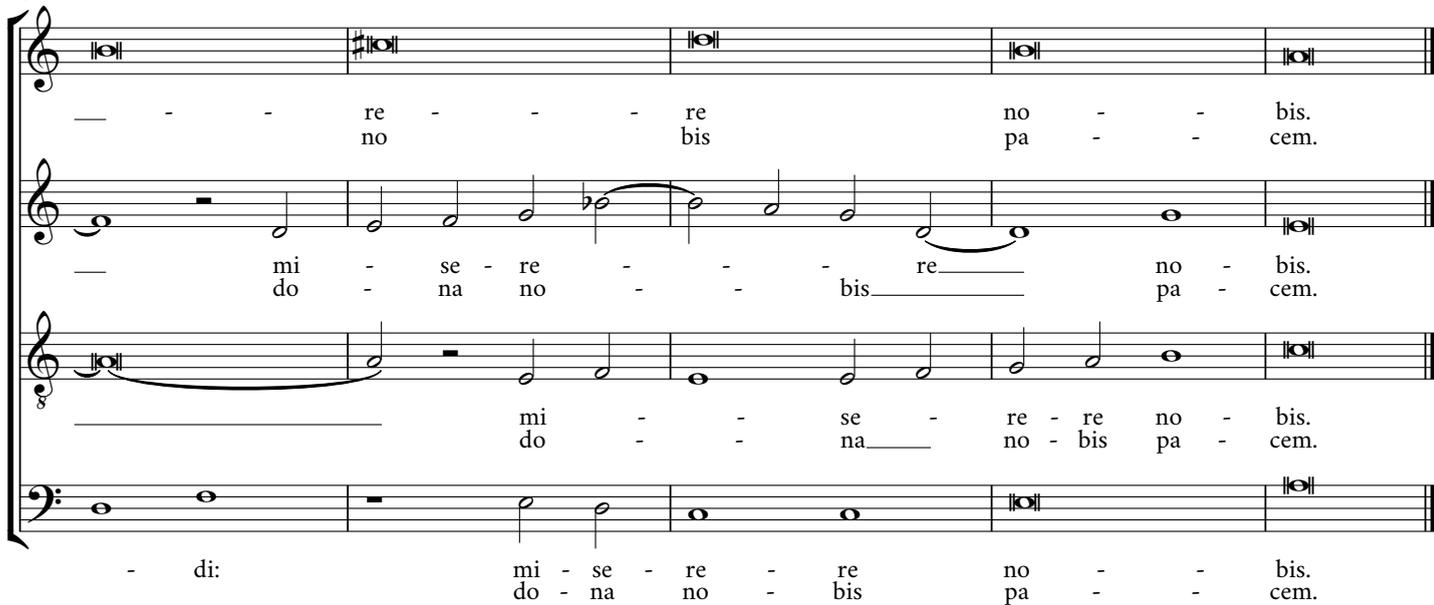
do - - - na

lis pec - ca - ta mun - - - di:

qui tol - lis pec - ca - ta mun - - - di:

De - i, qui tol - lis pec - ca - ta mun -

195



- - - re - - - re no - - - bis. no - - - bis. cem.

no - - - bis. no - - - bis. pa - - - cem.

mi do - - - se - re - re no - - - bis. no - - - bis. pa - - - cem.

di: mi - se - re - re no - - - bis. no - - - bis. pa - - - cem.

115
Pasch

for mixed choir and organ

Algernon Charles Swinburne
The Bible (KJV)
BCP 1662

Peter Foggitt

Andante ♩ = 60

mp

17 SOPRANO SOLO *mf*

Be - hold, ___ be - hold, ___

26

___ my ser - vant, be - hold my ser - vant, whom I up - hold; ___ mine e - lect,

pp

33

in whom my _ soul_ de - light - eth. Be - hold my ser - vant, whom I up - hold;

pp

38

mine e-lect, in whom my soul de-light-eth.

43 [♩ = 60]
FULL **p** *marcatissimo*

A-way with him, a-way with him, a-way, a-way with him, a-way with him, a-

p *marcatissimo*

A-way with him, a-way with him, a-way, a-way with him, a-way, a-way with him,

45

way with him, a-way, a-way with him, a-way with him, cru-ci-fy him,

a-way with him, a-way with him, a-way, cru-ci-fy him, cru-ci-fy

p *f*

a-way with him, a-way with him, a-way with him, cru-ci-fy him, cru-ci-fy

48

cru - ci - fy him, cru - ci - fy him, a - way with him, a - way,
 - ci - fy him. a - way with him, a - way, a - way with him, a -
 him, cru - ci - fy him, a - way

p *cresc.*

51

A - way with him, a - way with him, cru - ci - fy him. And he
 way with him, a - way, a - way, cru - ci - fy him.
 way with him, a - way with him, cru - ci - fy him.
 Cru - ci - fy him.

f *ff* SOLO *mp* *f* *ff* *p sub., come prima*
f sempre cresc.

55

bear-ing his cross went forth.

16' only *mp*

4

60 [♩ = 60]
FULL **p**

They pierc'd my hands and my feet; I may tell all my bones:

They pierc'd my hands and my feet; I may tell all my bones:

They pierc'd my hands and my feet; I may tell all my bones:

They pierc'd my hands and my feet; I may tell all my bones:

63

they stand sta-ring and look-ing up-on me.

Sw. to Ped.

67

[♩ = 60]

69 *mf espr.*

73 SOLO *mf*

Hath he not sent us hun- ger?— who hath curs'd

p *mf*

Ped. sempre

79

Spi-rit and flesh with long- ing?— fill'd with thirst Their lips_ who cried— un-to him? who bade ex-ceed

84

The fer-vid will, fall short— the fee - ble deed— Hath— he not— sent us...

89 *f*

Bade sink_ the spi- rit and the flesh a- spire, Pain a- ni- mate the dust, — the dust

mf

93

mf

of dead de - sire, And life yield up her flow'r

mp

97

senza dim.

Doppio movimento: allegro ♩ = 120

to vi - - o - lent fate?

100

p

Is it no-thing to you, all ye that pass by? Is it no-thing to you, all ye that pass by? Is it no - thing to

p

Is it no-thing to you, all ye that pass by? Is it no-thing to you, all ye that pass by? Is it no - thing to

p

Is it no - thing to you, all ye that pass by? Is it no-thing to you, all

p

FULL

Is it no - thing to you, all ye that pass by? Is it no-thing to you, all

103 *f*

you, all ye that pass by? Be-hold, and see if there be a - ny sor-row like un - to my

you, all ye that pass by? Is it no-thing to you, all ye that pass by? ...If there be a - ny sor-row like un-to

ye that pass by? Is it no - thing to you, all ye that pass_ by? Is it no-thing to you?

ye that pass by? Is it no - thing to you, all ye that pass_ by? Is it no-thing to you?

106 *p*

sor - row. Is it no-thing to you, all ye that pass

my sor - row. Is it no-thing to you, all ye that pass

f Is it no-thing to you? *p* Is it no-thing to you, all ye that pass by? Is it no-thing to,

f Is it no-thing to you? *p* Is it no-thing to you, all ye that pass by? Is it no-thing to,

109 *f*

by? Is it no-thing to you, all ye that pass by? Is it no - thing to you, all ye that pass by? Be-hold,

by? Is it no-thing to you, all ye that pass by? Is it no - thing to you, all ye that pass by? Is it

is it no-thing to you, all ye that pass by? Is it no-thing to you, all ye that pass by? Is it no - thing to

is it no-thing to you, all ye that pass by? Is it no-thing to you, all ye that pass by? Is it no - thing to

112

and see if there be a - ny sor-row like un - to my,
no-thing to you, all ye that pass by? ...If there be a - ny sor - row like un - to my,
you, all ye that pass_ by? Is it no-thing to you? Is it no-thing to you?
you, all ye that pass_ by? Is it no-thing to you? Is it no-thing to you?

115

my sor - row. Is it no-thing to you, all ye that pass by, is it no-thing to
my sor - row. Is it no-thing to you, all ye that pass by, is it no-thing to
my... Is it no-thing to you, all ye that pass by? Be-hold, and see
my... Is it no-thing to you, all ye that pass by? Be-hold, and

118

you, no-thing to you? Be-hold, and see... (Is it no-thing to you, all ye that pass by?)
you, no-thing to, is it no-thing to you? Be-hold, and see if there be,
if there be a - ny sor - row like un - to my
see if there be a - - - ny sor - row,

121

f

...if there be a - - - ny sor - row

p *mf* *f* *mf* *mp*

if there be a - ny sor - row like un - to my_ sor-row, like un-to my_ sor-row,

mf *f* *mf* *f* 5

sor-row, if_ there be a - ny sor - row like_ un - to my...

if there be a - ny sor - row like un - to my...

124

like un-to my, my sor-row.

f *mf*

my, my sor-row. *Mmm*

p sub.

Is it no-thing to you? ...my sor-row, where-with the Lord,

p sub.

Is it no-thing to you? ...my sor-row, where-with the Lord, where-with the Lord hath af -

128

mf *f*

Mmm Where - with the Lord

mf sempre

mmm Where - with the

f

where - with_ the_ Lord hath_ af - flic - ted me, where-with the

flic-ted me, where-with the Lord hath af - flic - ted, where - with the Lord hath af - flic-ted me,

131

hath af - flic - ted me... ..of his fierce an - ger, in the day of his

Lord hath af - flic - ted me ...of his fierce an - ger, in the day of his

Lord hath af - flic - ted in the day, in the day of his fierce an - ger,

in the day, in the day of his fierce an - ger,

136

fierce an - ger, in the day of his an - ger. Where - with the Lord

fierce an - ger, of his... Is it no-thing to you, all ye that pass by, no-thing to you, all ye that pass

of his fierce an - ger, where with the Lord, the Lord hath af - flic - ted

of his fierce an - ger, where - with the Lord, the Lord hath af - flic - ted

140

hath af - flic - ted me in the day of his

by, no-thing to you, all ye that pass... Is it no-thing to you, all ye that pass in the day of his

me, the Lord hath af - flic - ted, af - flic - ted me in the day of his

me in the day of his fierce an - ger, in the day of his

143

fierce an-ger. From a bove he hath sent fire

fierce an-ger. From a bove he hath sent fire

fierce an-ger. Is it, is it no-thing to you, is it no-thing, no-thin go

fierce an-ger. Is it no - thing to you, all ye that pass by, no -

mp marcatissimo

mp marcatissimo

147

in - to my bones;

Is it no-thing to you, all ye that pass by, no-thing to you, all ye that pass by,

you, is it... From a - bove he hath sent fire in - to my

- thing to you? Is it no-thing to you, all ye that pass by, no-thing to you, all ye that pass by?

p

f

p

151

he hath made my strength, my strength to fail.

he hath made my strength, my strength to fail.

bones; Is it no-thing to you, all ye that pass by, no-thing to you, all ye that pass

Is it no-thing to you, all ye that pass by, no - thing to you, all ye that pass by?

mf

mf

p

mp

154

The Lord hath de -

mf ...all ye that pass by... *f* The Lord hath de -

by, no-thing to you, all ye that pass by, ye that pass by, all ye, all ye that pass by?

Is it no-thing to you, all ye that pass by, all ye that pass by, no - thing to you, all ye that pass

158

li - ver'd me in - to their hands from

li - ver'd me in - to... Is it no - thing to you, all ye that pass

f The Lord hath de - li - ver'd me in - to their hands, their hands

by, no - thing to you?

161

p sub. whom I am not a - ble to rise up, from whom I am not a - ble to rise up, from whom I am not a - ble... *stentando f*

p sub. by? ...from whom I am not a - ble to rise... *f*

mp sub. from whom I am not a - ble to rise up, from whom I am not a - ble to rise... *f*

mp ..from whom I am not a - ble...

165 **a tempo**

p *mf*

Be - hold, and see... (Is it no-thing to you, all ye that pass by?) ...if there

f sempre *mf* *f*

Be - hold, and see, be-hold, and see if there be, if there be a - ny

p

Be - hold, If there be a - - - ny sor-row, if there be

p

...If there be a - ny sor - row, a - ny sor-row, if there be a - ny

170

f

be a - - - ny sor - row like un-to my, my

mf *f* *f*

sor - row like un-to my_ sor-row, like un-to my_ sor-row, my, my

f

a - ny sor - row like un - to my... Is it no-thing to you? ...my

f

sor - row like un - to my... Is it no-thing to you? ...my

174

mf

sor - row. Mmm

mf

sor - row. Mmm mmm

p

sor - row, where-with the Lord, where - with the

p

sor - row, where-with the Lord, where-with the Lord hath af - flic - ted me, where-with the Lord hath af -

177

f

Where - with the Lord hath af - flic - ted me...

Where - with the Lord hath af - flic -

mf

Lord hath af - flic - ted me, where-with the Lord hath af - flic - ted in the day,

mf

flic - ted, where-with the Lord hath af - flic - ted me, in the day, in

181

ff

...of his fierce an - ger, in the day of his fierce an - ger,

ff

- ted me ...of his fierce an - ger, in the day of his fierce an - ger,

ff

in the day of his fierce an - ger, of his

the day of his fierce an - ger, of his

185

in the day of his fierce an - ger, of his fierce an - ger, in the day of his

in the day of his fierce an - ger, of his fierce an - ger, of his...

fierce an - ger, of his fierce an - ger...

fierce an - ger, of his fierce an - ger...

189

f

an - ger. Where - with the Lord hath af - flic - ted

p

Is it no-thing to you, all ye that pass by, no-thing to you, all ye that pass by, no-thing to you, all ye that pass..

mf

where with the Lord, the Lord hath af - flic - ted me, the Lord hath af -

mp

where - with the Lord, the Lord hath af - flic - ted me in the day of his

192

ff

me in the day of his fierce an-ger.

ff

Is it no-thing to you, all ye that pass in the day of his fierce an-ger.

ff

flic-ted, af - flic ted me in the day of his fierce an-ger.

ff

fierce an - ger, in the day of his fierce an-ger.

lunga

p

197 **Tempo I** ♩ = 60

197 **Tempo I** ♩ = 60

mp espr.

202

205

208 **Allegretto** ♩ = 76

mp

When Je - sus saw his mo-ther

mp

TRIO of upper voices

When Je - sus saw his mo-ther and the di-sci - ple stand-ing by, whom he lov'd,——

mp

When Je - sus saw his mo-ther and the di - sci - ple stand-ing

Sw. strings + flute 8' only

mp

[Ped.]

214

and the di-sci - ple stand-ing by, whom he lov'd, _____ he saith un-to his mo-ther,
 _____ he saith un-to his mo-ther,
 by, whom he lov'd, _____ he saith un - to his mo - ther,

221

f Wo-man, be - hold_ thy son! *mp* Then saith_ he to the di-sci-ple,
 _____ Then saith he to the di-sci-ple,
 _____ Then saith_ he to the di - sci-ple,

229 *f* [♩ = 76]

Be - hold thy mo - ther!

Be - hold thy mo - ther!

Be - hold thy mo - - ther!

Sw. to Oboe

234 *f*

O all fair lo-vers a-bout the world, There is none of you, none, that shall com-fort me. My

O all fair lo-vers a-bout the world, There is none of you, none, that shall com-fort me. My

mf

240

thoughts are as dead things, wreck'd and whirl'd Round and round in a gulf of the sea. And

thoughts are as dead things, wreck'd and whirl'd Round and round in a gulf of the sea. And

mp

244

still, through the sound and the strain-ing stream, Through the coil and chafe, they gleam_ in a dream,___ The

still, through the sound and the strain-ing stream, Through the coil and chafe, they gleam_ in a dream,___ The

249

bright fine lips so cru-el-ly curl'd, And strange_____ swift eyes where the soul

bright fine lips so cru-el-ly curl'd, And strange_____ swift eyes where the soul

Sw. to Ch. 8' 4' 2'

Man. Ped.

254

sits free.

sits free.

Sw.

Sw. to Ch.

unis.

20

260 [$\text{♩} = 76$]

p

And Je - sus cried with a loud__ voice and gave up__ the ghost.

p

And Je - sus cried with a loud__ voice and gave up__ the ghost.

Ped. only

264 **Tempo I** $\text{♩} = 60$

p

272 **accel. poco**

277 **Più allegro** $\text{♩} = 76$

pp *marcato*

One of the sol - diers with a spear pierc'd his side, one of the sol - diers with a spear pierc'd

pp *marcato*

One of the sol - diers with a spear pierc'd his side, one of the sol -

279

his side, and forth - with there came out blood and wa - ter,
 - diers with a spear pierc'd his side, and forth-with there
 one of the sol - diers with a spear pierc'd his side, and

cresc.

280

there came out blood and wa-ter. All thine the
 came out blood and wa - ter. All thine the new wine of de -
 forth-with there came out blood and wa-ter, All thine the

All thine the new wine of de -

Gt.
mf

Sw.

283

new wine of de - sire, The fruit, the fruit of four lips as they clung —
 sire, The fruit, the fruit of four lips as they clung —
 new wine of de - sire, The fruit, the fruit of four lips as they clung —
 sire, The fruit, the fruit of four lips as they clung —

287

— Till the hair and the eye-lids took fire, — The
 — Till the hair — and the eye - lids took fire, The
 Till the hair and the eye - lids took fire, The
 — Till the hair — and the eye - lids took fire, The

290

sempre f

foam_____ of a ser - pen-tine tongue, The froth of the ser - pents of

sempre f

foam_____ of a ser - pen-tine tongue, The froth of the ser - pents of

sempre f

foam_____ of a ser - pen-tine tongue, The froth of the ser - pents of

sempre f

foam_____ of a ser - pen-tine tongue, The froth of the ser - pents of

Gt.

Sw.

296

plea - sure, More salt than the foam of the sea, Now felt as a flame,

plea - sure, More salt than the foam of the sea, Now felt as a flame,

plea - sure, More salt than the foam of the sea, Now felt as a flame,

plea - sure, More salt than the foam of the sea, Now felt as a flame,

303

— now at lei - sure_ As wine_ shed_

— now at lei - sure_ As wine_ shed_

— now at lei - sure_ As wine_ shed_

— now at lei - sure_ As wine_ shed_

308

[♩ = 76]

— for me. And the veil of the tem-ple was rent in twain.

— for me. And the veil of the tem-ple was rent in twain.

— for me. And the veil of the tem-ple was rent in twain.

— for me. And the veil of the tem-ple was rent in twain.

[Ped.]

p

Man. only

314 *rit.* **Tempo I** ♩ = 60

SOLO

The Lord hath done that which he hath de - vis'd;

321

he hath ful- fill'd his word: he hath thrown down, and hath not pi-ti'd... He hath

328

led me, and brought me in-to dark-ness, in-to dark-ness,

336

but not in - to light.

344 SOLO SOPRANO [♩ = 60]

mf
O love's lute heard a-bout the lands of death, Left

legato sempre

351

[♩ = 90]
hang'd up-on the trees that were there-in... ..ga - ther pop - pies in thy hands And sheaves

Ped.

355

of brier and ma - ny rust - ed sheaves Rain - rot - ten in rank

358 rit.

lands, Waste ma-ri-gold and late un-hap-py leaves And grass that fades ere a-ny of it be mown;

364 **a tempo precedente** ♩ = 60

And when thy bo-som is fill'd full there-of Seek out Death's face ere the light al-ter-eth, And say,

370

"My mas-ter that was thrall to Love Is be-come thrall to Death."

(not solo)

376 **FULL SOPRANOS** [♩ = 60]

[FULL] ALTOS

pp

And af-ter this Jo-seph of A-ri-ma

Solo

381

pp

brought a mix-ture of myrrh and a - loes. Then took they the

thae - a, and al - so Ni - co - de - mus, brought a mix-ture of myrrh and a - loes. Then took they the

384

bo - dy of Je - sus, and wound it in li - nen clothes with the spi - ces.

bo - dy of Je - sus, and wound it in li - nen clothes with the spi - ces.

p

Cam-phire, with

pp

386

p

Cam-phire, with spike- nard, _____ with all trees of frank-in - cense;

spike-nard and saf - fron, _____ ca - la-mus and cin - na mon, _____

spike-nard, _____ with all trees of frank-in - cense;

spike-nard, _____ ca - la - mus and cin - na mon, _____

388

mf
I have
myrrh and a - loes.
myrrh and a - loes.

pp

391 [♩. = 40]

1 SOPRANO *p* He made his grave with the

2 *p* He made his grave with the wick-ed,

ALTO giv'n thee gar - ments and balm and myrrh, And

mp

393

wick-ed, he made his grave with the

he made his grave with the wick-ed, he

gold, and beau-ti-ful bu-rial things.

395

wick-ed, and

made his grave with the wick-ed,

But thou, be at peace now, make no

397 ♩ = ♩

was with the rich in his death.

and was with the rich in his death.

stir; Is not thy grave as a roy - -

400 [ALTO]

-al king's?

Sw. to Ch.

mf

405

Allegro ♩ = 52
full Sw. to Gt. fonds

f sub.

408 [♩ = 78]

f

But thou, thou art sure, thou art ol - der than earth; —

f

But thou, thou art sure, thou art ol - der than earth; —

f

But thou, thou art sure, thou art ol - der than earth; —

mf *legato*
Sw to Gt.

410

f

Thou art strong — for death and fruit - - ful of birth;

Thou art strong — for death and fruit - - ful of birth;

Thou art strong — for death and fruit - - ful of birth;

Thou art strong — for death and fruit - - ful of birth;

Sw. to Gt.
mf

Sw.

415

f sempre

Thy depths con - ceal and thy gulfs dis - co - ver; From the

f sempre

Thy depths con - ceal and thy gulfs dis - co - ver; From the

f sempre

Thy depths con - ceal and thy gulfs dis - co - ver; From the

f sempre

Thy depths con - ceal and thy gulfs dis - co - ver; From the

423

f sempre

first thou wert; in the end thou

f sempre

first thou wert; in the end thou

f sempre

first thou wert; in the end thou

f sempre

first thou wert; in the end thou

Gt.
Ped. sempre

429 *rit. a piacere* $\text{♩} = \text{c. } 60$ *p*

art. Be-fore me there was no God_ form'd, nei-ther shall there be_

art. Be-fore me there was no God_ form'd, nei-ther shall there be_

art. Be-fore me there was no God_ form'd, nei-ther shall there be_

art. nei-ther shall there be_

Sw. *P*

mp
Ped.

435 *mp*

af-ter me. I, e-ven I, am the LORD;

mp

439

non dim.

and be - side me there is no sa - viour.

non dim.

and be - side me there is no sa - viour.

non dim.

and be - side me there is no sa - viour.

non dim.

and be - side me there is no sa - viour.

Sw. strings

p

444 [♩ = c. 60]

TRIO of upper voices

Fear not, for I have re - deem - ed thee, I have cal - led thee, I have cal - led thee

Fear not, for I have re - deem - ed thee, I have cal - led thee, I have

Fear not, for I have re - deem - ed thee, I have cal - led thee,

452

by thy name, — I have cal - led thee by thy name; — thou —
cal - led thee by thy name, — I have cal - led thee by thy name; —
I have cal - led thee by thy name, — I have cal - led thee by thy

The musical score for measures 452-458 consists of four staves. The top three staves are vocal lines in treble clef, and the bottom staff is a piano accompaniment in grand staff. The lyrics are: "by thy name, — I have cal - led thee by thy name; — thou — cal - led thee by thy name, — I have cal - led thee by thy name; — I have cal - led thee by thy name, — I have cal - led thee by thy". The piano accompaniment features a series of chords in the right hand and rests in the left hand.

459

art — mine. —
thou — art — mine. —
name; — thou — art — mine. —

The musical score for measures 459-465 consists of four staves. The top three staves are vocal lines in treble clef, and the bottom staff is a piano accompaniment in grand staff. The lyrics are: "art — mine. — thou — art — mine. — name; — thou — art — mine. —". The piano accompaniment features a series of chords in the right hand and rests in the left hand.

468 $[♩ = c. 60]$
FULL
p ***mf*** ***mp*** ***mf***

Thou, O Lord, re-main-eth for e - ver; thy throne from ge-ne - ra - tion to

FULL
p ***mf*** ***mp***

Thou, O Lord, re - main-eth for e - ver;_

[FULL]
p ***mf*** ***mp***

Thou, O Lord, re - main-eth for e - ver;_

[FULL]

474 ***f***

ge-ne-ra - tion. Thou, O Lord, re-main-eth for e - ver; thy throne_

mf ***f***

thy throne_ from ge - ne - ra - tion_ to ge - ne - ra - tion, to ge -

mf ***f***

thy throne_ from_ ge - ne - ra - tion to_ ge - ne - ra -

mf

Thou, O Lord, re - main - eth for e -

481 *sempre forte* *f piena voce* *senza dim.*

—from ge-ne-ra - tion to ge-ne-ra - tion. The Lord is my por - tion, saith my soul;

sempre forte *f piena voce* *senza dim.*

ne - ra - tion. The Lord is my por - tion, saith my soul;

sempre forte *f piena voce* *senza dim.*

- tion, to ge-ne-ra - tion. The Lord is my por - tion, saith my soul;

sempre forte *f piena voce* *senza dim.*

- - - - ver... The Lord is my por - tion, saith my soul;

487 *rinf.* *p marcatissimo* **Doppio movimento: allegro** ♩. = 120

there - fore_ will I hope in him. Who is this that co-meth out_ of the

rinf. *p marcatissimo*

there - fore_ will I hope in him. Who is this that co-meth out_ of the

rinf.

there - fore_ will I hope in him.

rinf.

there - fore_ will I hope in him.

lunga

p

492

wil - der-ness, Who is this that co-meth out__ of the wil - der-ness,

wil - der-ness, that co - meth, co-meth out of the wil - der-ness, who is this that co-meth out__ of the

p marcatissimo
Who is this that co-meth out__ of the wil - der-ness, that co - meth, co-meth out of the wil - der-ness,

495

that co - meth, like pil - lars of smoke, per-fum'd with, per-fum'd with

wil - der-ness, co - meth like pil - lars of smoke, per-fum'd with myrrh__

who is this that co - meth like pil - lars of smoke, that__ co - - -

mf
Who is this that co - meth out__ of the

497

myrrh and, per-fum'd with myrrh and, myrrh and frank - in - cense...

and, per-fum'd with myrrh and, myrrh and *p come sopra* Who is this that co-meth out_ of the

meth, co - - - meth, per-fum'd with myrrh and... *sempre forte*

wil - der - ness, that co - meth out_ of the wil - der - ness, per - fum'd_ with frank - in - cense...

500

p come sopra Who is this that co-meth out_ of the wil - der - ness,

wil - der - ness, that co - meth, co-meth out of the wil - der - ness, who is this that co-meth out_ of the

p come sopra Who is this that co-meth out_ of the wil - der - ness, that co-meth, co-meth out of the wil - der - ness,

503

that co - meth like pil - lars of smoke, *f* per - fum'd with, per - fum'd with

wil - der - ness, like pil - lars of smoke, *f* per - fum'd with myrrh_

who is this like pil - lars of smoke, *f* that_ co - - -

mf Who is this that co - meth out_ of the

505

myrrh and, per-fum'd with myrrh and, myrrh and

and, per-fum'd with myrrh and, myrrh and

meth, co-meth, per-fum'd with myrrh and

wil-der-ness, that co-meth out of the wil-der-ness, per-fum'd with

508

frank in-cense, with all pow-ders of... My be-lo-ved spake,

frank in-cense, with all pow-ders of..the mer-chant? Who is this that co-meth out of the

and frank in-cense, with all pow-ders of..the mer-chant? Who is this that co-meth out of the

frank in-cense, with all pow-ders of..the mer-chant?

f

mf marcattissimo sempre

mf marcattissimo sempre

mf

512

and said un - to me, wil - der - ness, that co - meth out of the wil - der - ness, that co - meth out of the wil - der - ness, that co - meth out of the

514

Rise up, my love, my fair one, my love, my fair one, rise wil - der - ness, that co - meth? Rise up, my love, my fair one, my love, my fair one, rise wil - der - ness, that co - meth? Rise up, my love, my fair one, my love, my fair one, rise

518

— up, my love, my fair one, my love, my fair one, and come a -
 — up, my love, my fair one, my love, my fair one, and come a -
 — up, my love, my fair one, my love, my fair, my love, my fair one, and come a -
 rise up, my love, my fair one, my love, my fair one, and come a -

Gt. 16' 8' 4'
 f

522

way, and come a - way. For
 way, and come a - way. For
 way, and come a - way. For
 way, and come a - way. For

f
 Sw.

♩. = ♪

527 [♩ = 120]

win - ter's rains and ru - ins are o - ver, And all the sea - son of

win - ter's rains and ru - ins are o - ver, And all the sea - son of

win - ter's rains and ru - ins are o - ver, And all the sea - son of

win - ter's rains and ru - ins are o - ver, And all the sea - son of

[Gt.] 3

[Sw.]

Ped.

530

snows and sins; The days di - vi - ding lo - ver and lo - ver, The light that lo - ses, the

snows and sins; The days di - vi - ding lo - ver and lo - ver, The light that lo - ses, the

snows and sins; The days di - vi - ding lo - ver and lo - ver, The light that lo - ses, the

snows and sins; The days di - vi - ding lo - ver and lo - ver, The light that lo - ses, the

534

night that wins; For win - ter's rains and ru - ins are o - ver, The

night that wins; For win - ter's rains and ru - ins are o - ver, The

night that wins; For win - ter's rains and ru - ins are o - ver, The

night that wins; For win - ter's rains and ru - ins are o - ver, The

537

days di - vi - ding lo - ver and lo - ver, The light that lo - ses, the night that, the

days di - vi - ding lo - ver and lo - ver, The light that lo - ses, the night that, the

days di - vi - ding lo - ver and lo - ver, The light that lo - ses, the night that, the

days di - vi - ding lo - ver and lo - ver, The light that lo - ses, the night that, the

541

night that wins; And time re - mem - ber'd is grief for - got - ten, And

night that wins; And time re - mem - ber'd is grief for - got - ten, And

night that wins; And time re - mem - ber'd is grief for - got - ten, And

night that wins; And time re - mem - ber'd is grief for - got - ten, And

più f

544

rit. *a tempo* [$\text{♩} = 60$]

frosts are slain and flow'rs be - got - ten, And in green un - der - wood and co - ver

frosts are slain and flow'rs be - got - ten, And in green un - der - wood and co - ver

frosts are slain and flow'rs be - got - ten, And in green un - der - wood and co - ver

frosts are slain and flow'rs be - got - ten, And in green un - der - wood and co - ver

Gt.

551

f 3 3 3 3
 Blos-som by blos-som the spring be - gins, blos-som by blos-som the

f 3 3 3 3
 Blos-som by blos-som the spring be - gins,

f 3 3 3 3
 Blos-som by blos-som the spring be - gins, blos-som by blos-som the

f 3 3 3 3
 Blos-som by blos-som the spring be - gins,

Sw. *mp* Sw. *mf*

555

spring be - gins, the spring be - gins, the

3 3
 blos-som by blos-som the spring be - gins, the spring, the

spring be - gins, the spring be - gins, the

3 3
 blos-som by blos-som the spring be - gins, the spring, the

poco

561

spring be - gins. *p*

Sw. (not solo)

mp
Sw. 16' 8'

Cambridge, 20.02.2020
revised version: Durham, 18.7.2020