

EPITHALAMION

EDMUND SPENSER

R. VAUGHAN WILLIAMS

I. PROLOGUE

(Chorus)

Andante con moto (♩ = 50)
(Flute Cadenza)

pp

8va

PIANO

Soprano

Alto

Tenor and high Baritone

Bass

p

Ear - ly, be - fore the world's light - giv - ing

S.
A.

T.
B.

lamp _____ His gol - den beam _____ up - on the hills doth spread, _____

lamp _____ His gol - den beam _____ up - on the hills doth spread, _____

S. A. 1

Hav-ing dis-persed the night's un-cheer-ful damp, Do ye a -

T. B.

Hav-ing dis-persed the night's un-cheer-ful damp, Do ye a -

S. A. *f*

- wake: and with fresh lus-ty head go to the bower of my be -

T. B. *f*

- wake: and with fresh lus-ty head go to my

S. A.

- loved love, My tru-est tur-tle dove:

T. B.

loved My tru-est tur-tle dove:

f

Bid her a - wake; for Hy - men is a - wake.

Bid her a - wake; for Hy - men is a - wake.

Cadenza

2 **Allegretto** (♩ = 56)

S. A. Bring with you all the nymphs that

pp

S. A. you can hear Both of the ri - vers and the for - ests green, And of the sea that

S
A

neighbours to her near: All with gay gar - lands good - ly well be seen; And let them

S
A

al - so_ with them bring in hand a - no - ther gay gar - land for my fair love, of li - lies

S
A

and of ro - ses, Bound true love wise, with a blue silk ri - band,

S
A

And let them make great store of bri - dal po - sies, And let them eke bring store

S.
A.

of oth - er flowers To deck the bri - dal

S.
A.

S.A. unis.

bowers. Which done, do at her

pp

cham - ber door a - wait. For she will wa - ken

pp

3 *f*

straight; The whiles do you this song un - to her sing

The woods shall answer, and your e -

cho ring.

p *pp* *cresc.*

attaca II

II. Song "WAKE NOW"

(Baritone Solo and Chorus)

Allegretto (2 beats ♩ = 76)

ff *p*

Baritone

Wake now, my love, a - wake! for it is

4A

time; Hark! how the cheer-ful birds do

chant their lays. And ca - rol of love's

praise. The mer - ry

Lark her ma - tins sings a - loft; The Thrush re - plies the

Ma - vis des - cant plays; The Ou - sel shrills; The Rud - dock war

- bles soft; So good-ly all a -

-gree, with sweet con - sent, To this day's mer - ri-ment.

Andante con moto (♩ = 50)

Ah! my dear love, why do ye sleep thus long?

4B

When mee - ter were that ye should now a -

4C

- wake. T'await the

com-ing of your joy-ous make, And hearken to the birds love-learn - ed

song, The dew - y leaves a - mong!

ff marcato

V.S. Chorus

Largamente

Solo Baritone

Chorus

For they of joy and plea - sance to you sing. That all the

For they of joy and plea - sance to you sing. That all the

For they of joy and plea - sance to you sing. That all the

For they of joy and plea - sance to you sing. That all the

For they of joy and plea - sance to you sing. That all the

Largamente

a tempo

woods them an - swer, and their e - cho ring.

woods them an - swer, and their e - cho ring.

woods_ them an - swer, and their e - cho_ ring.

woods_ them an - swer, and their e - cho ring.

woods_ them an - swer, and their e - cho_ ring.

a tempo

ff

5

attaca III

III. THE CALLING OF THE BRIDE

(Chorus)

Allegro moderato (= 160)

S. A. *f* ³ Now is my love all rea - dy forth — to come: Let

T. B. *f* ³

Allegro moderato (= 160)

ff ³ ³ ³ ³ ³ ³

S. A. all the vir - gins there-fore well a - wait:

T. B.

ff *f risoluto*

6

Tenors *f*

Basses *f*

And ye — fresh boys — that tend — up - on — her

groom, Pre - pare your - selves for he — is com - ing — straight.

Set all — your things in seem - ly good ar - ray, Fit for so joy - ful — day:

7 *ff*

The joy - fulst day that ev - er sun did see.

ff

8 *f marcato*

f **Soprano and Alto**

Fair sun! show forth thy fa - vour a - ble ray, And let thy

f **Tenor and Bass**

S. A. *p*
li - ful heat not_ fer - vent be, For fear of_ burn - ing her

T. B.

S. A.
sun - shi - ny face, Her beau - ty to_ dis - grace.

T. B.

S. A. **8A** *f*
O! fair - est Phoebus! fa - ther of the Muse! If ev -

T. B. *f*

8B

er I did hon - our thee a - right, Or sing

p

S. A. the thing that mote thy mind de - light, Do not thy ser - vant's sim -

T. B.

p

S. - ple boon re - fuse ;

A. - ple boon re - fuse ;

T. B. But let this day, let this one

p

S. A.

T. B.

— day be mine, Let all the rest be thine. —

f

10

S. A.

T. B.

f unis.

Then I thy sov - reign prai - ses loud will sing — That all — the

f unis.

f marcato

11

S. A.

T. B.

woods shall an - swer and their e - cho ring. —

ff

ff

IV. THE MINSTRELS

(Chorus)

Allegro

12 *f*

S. A. *Hark*

T. B. *Hark*

pp *cresc.* *f* *p*

fp

f *Hark*

cresc. *f* *p* R. H.

f *Hark*

cresc. *con 8ves*

13

Hark how the min-strels 'gin to shrill a-loud, Their mer-ry mu-sic that re-

f marc.

14

- sounds from far, The pipe, The ta-bor and the trem-bling

p

croud that well a-gree with-out-ten breach or

f

jar, *p* But most of all, the dam-sels do de -

p

S. A. 14A

-light, When they their tim - brels smite. And there un-to do

p

dance and ca - rol sweet That

3 3 3 3

15

all the sen-ses they do ra - - vish quite.

f

S. A.

T. B.

f

The whiles the boys run up and down the street cry - ing a - loud with

simile

strong con - fu - sed noise, As if it were one voice.

fp *cresc.*

16

p

"Hy - men

p

f *p* *cresc.*

S. A. *f*
I - o Hy - men

T. B. *f*

ff
I - o, I - o, — I - o Hy - men, Hy - men, I - o Hy - men, Hy - men.”

ff

ff marcato

17 *ff*
they do shout.

ff

(short pause)

V. PROCESSION OF THE BRIDE

(Chorus)

Andante maestoso (♩ = 88) *p cantabile*

Sopranos

cantabile
p

Lo! where she comes a - long with port - ly
pace, Like Phoe - be from her cham - ber of the east, A - ri - sing forth to
run her migh - ty race, Clad all in white that seems a vir - gin best, So
well it her be - seems that ye would ween Some an - gel she had been

18
S. Altos unis

S.
A.

19 *p*

S
A

Her long loose yel - low locks like - gol - den - wire Sprin -

- - kled with pearl, and pear-ling flowers a - tween, Do

— like a gol - den man - tle her at - tire. And, be-ing crown-ed with a

gar - land green, seem like some mai - den Queen.

p

19A

T. B. Tell me, ye mer - chants' daugh - ters, did ye see So

This system contains the first two measures of the vocal line and piano accompaniment. The vocal line is in bass clef with a treble clef for the first measure. The piano accompaniment consists of a treble and bass clef. The key signature has one sharp (F#).

fair a crea - - ture, in your town. be - fore;

This system contains the next two measures of the vocal line and piano accompaniment. The vocal line continues in bass clef. The piano accompaniment continues in treble and bass clef.

19B

So sweet, so love-ly and so mild as she, A - dorned with

This system contains the first two measures of the vocal line and piano accompaniment for section 19B. The vocal line is in bass clef. The piano accompaniment is in treble and bass clef.

beau - ty's grace, and vir - tue's store.

f dolce

pp

This system contains the final two measures of the vocal line and piano accompaniment for section 19B. The vocal line ends with a fermata. The piano accompaniment includes dynamic markings *f dolce* and *pp*. The system concludes with a double bar line and repeat signs.

attaca VI

VI. THE TEMPLE GATES

(Chorus)

Adagio (♩ = 63) *ff*

S. A. *ff*
 O - pen the tem - ple gates un - to my love,

Chorus

T. B. *ff*

PIANO *ff*

20 *f*

O - pen them wide that she may en - ter in, — And let the roar - ing or - gans

f

ff

f

loud - ly — play. — The prai - ses of the Lord_ in live - ly notes. —

T. & Bari. *p*

The

f

T. & Bari. *p*

T. Cho - ris - ters the joy - ful

Bari. Cho - ris - ters the joy - ful

B. Cho - ris - ters the joy - ful

whiles with hol - low throats — The Cho - ris - ters the joy - ful —

21

1 *pp*

S. Al - - - le - lui - a, Al - - le - lui - a, —

2 *pp*

A. Al - - - le - lui - a, Al - - le - -

1 *pp*

A. Al - - - le - lui - a, Al - le - lui - - -

2 *pp*

A. Al - - - le - lui - - - a, Al - - - le -

T. *pp*

T. Bar an - them sing. Sing ye sweet an - gels, Al - le - lui - - a,

B. *pp*

B. an - them sing. Sing ye sweet an - gels, Al - le - lui - - a,

21

pp

22

1 Al - - - le - lui - a.

S. - lui - a, Al-le-lui - a.

2

1 - a, Al - le - lui - a.

A. - lui - - - a, Al - le - lui - a.

2

T. sing That all the woods them an-swer and their ech - o ring.

B. sing That all the woods them an-swer and their ech - o ring.

22

attacca

Allegro (♩ = 160)

23 *ff*

S. A. Now all is done : bring home - the - bride a -

T. B. *ff*

f

S.
A.

- gain. Bring home the triumph of our

T.
B.

First system of musical notation for Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.) parts. The Soprano and Alto parts have lyrics: "- gain. Bring home the triumph of our". The Tenor and Bass parts have lyrics: "vic - to - ry : Bring home with you the glo - ry of her gain." The piano accompaniment is shown in grand staff notation.

vic - to - ry : Bring home with you the glo - ry of her gain.

Second system of musical notation for Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.) parts. The Soprano and Alto parts have lyrics: "vic - to - ry : Bring home with you the glo - ry of her gain." The Tenor and Bass parts have lyrics: "With joy - ance bring her and with jol - - - li - ty." The piano accompaniment is shown in grand staff notation.

With joy - ance bring her and with jol - - - li - ty.

Third system of musical notation for Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.) parts. The Soprano and Alto parts have lyrics: "With joy - ance bring her and with jol - - - li - ty." The Tenor and Bass parts have lyrics: "With joy - ance bring her and with jol - - - li - ty." The piano accompaniment is shown in grand staff notation.

24

f

T
B

Ne - ver had man more joy - ful day than this, Whom

simile

Heaven would heap with bliss, _____ Make. feast there - fore now all this

25

pp

live - long day _____ This day for ev - er ho -

pp

- - ly is. _____

f

Allegro (♩ = 92)

T
B

p

26 *mf unis*

Pour out the wine— with-out re-straint or stay,

Pour not by cups, but by the bel-ly-ful, Pour out— to all that will,

27

— And sprin-kle all— the posts and walls with wine— that

T. they may sweat and drunk - - - en be with -

B.

T. - al

B.

f

f

simile con 8ves.

S. A. 28 *f*

Crown ye God Bac-chus

T. B. *f*

con 8ves.

S. A.
T. B.

with a co - ro - nal, And Hy - men al - so crown with wreaths _____ of

8 *loco*

con 8ves

Detailed description: This system contains the vocal and piano parts for the first section. The Soprano and Tenor parts are written on a grand staff with a treble and bass clef. The piano accompaniment is on a grand staff with treble and bass clefs. The key signature has three sharps (F#, C#, G#) and the time signature is 2/4. The piano part features a steady eighth-note accompaniment in the bass and chords in the treble. A first ending bracket with a repeat sign is shown above the piano part, starting at measure 8 and ending at measure 10. The instruction 'loco' is written above the piano part at measure 10. The instruction 'con 8ves' is written below the piano part at the beginning.

Vivace (♩ = 160)

vine. _____ And let the Gra - ces dance _____

p

p leggiero

Detailed description: This system contains the vocal and piano parts for the second section. The vocal parts continue from the previous system. The piano accompaniment is on a grand staff. The key signature changes to two sharps (F#, C#) and the time signature changes to 2/4. The tempo is marked 'Vivace' with a quarter note equal to 160 beats per minute. The piano part features a more active accompaniment with eighth and sixteenth notes. The instruction 'p' is written above the piano part at the beginning of the second system. The instruction 'p leggiero' is written above the piano part in the second system.

_____ un - to the rest, _____ For _____ they can do it best. _____

Detailed description: This system contains the vocal and piano parts for the third section. The vocal parts continue from the previous system. The piano accompaniment is on a grand staff. The key signature remains two sharps (F#, C#) and the time signature is 2/4. The piano part features a steady accompaniment with eighth and sixteenth notes.

29

S.
A.

The whiles the mai - dens do their

car - ol sing, to which the woods shall ans - - -

30

- - wer and their ech - - - o ring.

(short pause)

VII. THE BELL RINGERS

(Chorus)

Andante con moto (♩ = 100) 31

S. 

A.  *p cresc.*
Ring ye the

T. 

B.  *p cresc.*
Ring ye the bells, ye young men of the


f *p*

 *f*
Ring ye the bells, ye young men of the Town, And leave your

 bells, ye young men of the Town, *f* Ring ye the bells, ye

 *f*
Ring ye the bells, ye young men of the Town, And leave your

 *f*
town, Ring ye the bells, ye young men of the Town,

 *f*

31A

UNIS. *p*

wont-ed la-bours for this day. This day is

young men of the Town.

UNIS. *p*

wont-ed la-bours for this day. Ring

Ring ye the bells ye young men of the Town.

8 *loco* *p*

ho - ly, do ye write it down, That ye for - ev - er

p

This day is ho - ly, do ye write it down, That ye for - ev -

Ring Ring

p

Ring Ring Ring

32

it re-mem - ber may. Ring Ring

-er re - mem - ber may. Ring Ring

Ring Ring ye the bells — to make it wear a -

— Ring Ring ye the bells — to make it wear a -

bon-fires make all day, And dance

bon-fires make all day, And dance

- way — And bon-fires make all day, And dance

- way — And bon-fires make all day, And dance — a - bout them, —

33

dance _____ and dance a-bout them, and a-bout them, sing. _____
 dance _____ and dance a-bout them, and a-bout them, sing. _____
 dance _____ and dance a-bout them, and a-bout them, sing. _____
 dance a - bout them, dance a-bout them, and a-bout them, sing. _____

_____ *ff* That all the woods may an - swer, *dim.*
 _____ *ff* That all the woods may an - swer, *dim.*
 _____ *ff* That all the woods may an - swer, *dim.*
 _____ *ff* That all the woods may an - swer, *dim.*

rit. 34 a tempo

and your ech - o ring.

and your ech - o ring.

and your ech - o ring.

and your ech - o ring.

rit. a tempo

p

attacca

VIII. THE LOVER'S SONG

(Baritone Solo and Chorus)

Andante sostenuto ($\text{♩} = 72$)

Cadenza

pp slow

Contraltos

pp Closed Ah

(♩ = 72)

35 Baritone Solo

Ah! When will this

long wea-ry day have end, And lend me leave to

Contraltos

36

Ah

come un-to my love? How slow - - ly

do the hours, their num - bers spend? — How slow - - - ly does

Contraltos *pp*
Ah - - - - -
sad - Time — his feath - ers move? —

36A Poco animato

(Baritone Solo)

Haste thee, O fair - est Plan-et to thy home, With - in the

pp sostenuto

West - ern foam: Thy_ tire'd steeds long since have need_

R. H.

— of rest, Long tho' it be _____ at last I see it gloom, _____

— And the bright eve - ning star with gold-en

crest ap - pear _____ out of the East. _____

37 **Tempo I** *f*

Fair child of beau - ty, glor - ious lamp _____ of love! That

f *mf sost.*

Pia.

all the host of Heaven in ranks dost lead, And guid - est

lov - ers thro' the night's sad dread, How cheer - ful - ly

— thou look-est from a - bove, And seem'st to laugh a - tween thy twink-ling

light As joy-ing in the sight Of these glad

(Flute)

man - y — which for joy — do — sing,

f *pp*

That all the woods them ans - wer — and their

38

e - - cho ring.

38A

Chorus

S. *f dolce*
Fair child of beau - ty, glo - ri - ous lamp of love, That

A. *f dolce*
Fair child of beau - ty, glo - ri - ous lamp of love, - That

T. *f dolce*
Fair child of beau - ty, - glo - ri - ous lamp of love, - That

B. *f dolce*
Fair child of beau - ty, glo - ri - ous lamp of love, That

f sonore

all the host of Heav'n in ranks doth lead.

all the host of Heav'n in ranks doth lead.

all the host of Heav'n in ranks doth lead.

all the host of Heav'n in ranks doth lead.

And guid - est lov - ers thro' the night's sad dread, How...

And guid - est lov - ers thro' the night's sad dread, How...

And guid - est lov - ers thro' the night's sad dread, How...

And guid - est lov - ers thro' the night's sad dread, How...

39

cheer - ful - ly thou look - est from a - bove, And seem' st to laugh a -

cheer - ful - ly thou look - est from a - bove, And seem' st to laugh a -

cheer - ful - ly thou look - est from a - bove, And seem' st to laugh a -

cheer - ful - ly thou look - est from a - bove, And seem' st to laugh a -

- tween thy twink - ling light As joy-ing
 - tween thy twink - ling light As joy-ing
 - tween thy twink - ling light As joy-ing
 - tween thy twink - ling light As joy-ing

The first system consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts are in G major and 4/4 time. The lyrics are: "- tween thy twink - ling light As joy-ing". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and a steady bass line in the left hand.

in the sight of these glad ma - ny which for joy
 in the sight of these glad ma - ny which for joy
 in the sight of these glad ma - ny which for joy
 in the sight of these glad ma - ny which for joy

The second system continues with the same four vocal staves and piano accompaniment. The lyrics are: "in the sight of these glad ma - ny which for joy". The piano accompaniment maintains the same rhythmic pattern as the first system.

for joy do sing, for joy do

for joy do sing, for joy do

for joy do sing, for joy do

for joy do sing, for joy do

f

sing, That all the woods them answer and their

sing, That all the woods them answer and their

sing, That all the woods them answer and their

sing, That all the woods them answer and their

pp *molto* *cresc.*

40

Four vocal staves (Soprano, Alto, Tenor, Bass) with lyrics: *f* ech - - - o ring. The music features long, sustained notes with a fermata over the final note of each line.

40

Piano accompaniment for measures 40-43. The right hand plays a rhythmic pattern of eighth notes, while the left hand provides harmonic support with chords. Dynamics include *ff* and *dim.*

40A

Flute and piano accompaniment for measures 40A-43. The flute part is marked *p* and includes a triplet. The piano accompaniment features chords and a triplet in the right hand.

Piano accompaniment for measures 40A-43. The right hand has a triplet and a fermata. The left hand plays a steady eighth-note accompaniment. Dynamics include *p cantabile*.

Piano accompaniment for measures 40A-43. The right hand features a triplet and a fermata. The left hand continues with eighth-note accompaniment. The piece concludes with a key signature change to three sharps and a 2/4 time signature, marked *attacca*.

IX. THE MINSTREL'S SONG

(Baritone Solo and Chorus)

41

Andante sostenuto (♩ = 72)

The piano introduction consists of three measures. The first measure is in 2/4 time, and the second and third are in 4/4. The right hand features a series of triplets in the treble clef, starting with a *pp* dynamic. The left hand has a simple bass line in the bass clef. The tempo is marked *Andante sostenuto* with a quarter note equal to 72 beats per minute.

Baritone Solo

The first line of the baritone solo is: "Now wel - - - - - come". The piano accompaniment continues with triplets in the right hand and a steady bass line in the left hand.

The second line of the baritone solo is: "night! thou night so long ex -". The piano accompaniment continues with triplets in the right hand and a steady bass line in the left hand.

The third line of the baritone solo is: "- pec - - - - - ted,". The piano accompaniment continues with triplets in the right hand and a steady bass line in the left hand.

That long days

la - bour dost at last de - fray, And all my

cares, which cru - el love col - lec - ted

Hast summed in one, and can - cel - led for aye!

41A

Musical score for the first system, measures 1-4. The vocal line begins with a melodic phrase. The piano accompaniment features a triplet of eighth notes in the right hand and a steady eighth-note bass line in the left hand. A dynamic marking of *p* is present.

Musical score for the second system, measures 5-8. The piano accompaniment continues with a rhythmic pattern. Dynamic markings of *f* and *ff* are indicated. The vocal line is silent in this system.

Musical score for the third system, measures 9-12. The piano accompaniment features a triplet of eighth notes. Dynamic markings of *dim.* and *pp* are present. The vocal line is silent.

Tranquillo

Musical score for the fourth system, measures 13-16. The vocal line includes the lyrics: "Spread thy broad wing o - ver my". The piano accompaniment features a triplet of eighth notes in the right hand and a steady eighth-note bass line in the left hand. A dynamic marking of *pp* is present.

love and me, That no man may us see; ___ And ___ in thy

simile

sa - - ble man - tle us en - wrap,

p

From ___ fear of ___ pe - ril ___ and foul

f *dim.*

hor - ror free. ___

p

41B

Baritone Solo *p*
 But let still si - - - lence

S. *pp*
 But let still si - - - lence

A. *pp*
 But let still si - - - lence

Chorus
 T. *pp*
 But let still si - - - lence

B. *pp*
 But let still si - - - lence

Bari.
 true night watches keep, That sa - - -

S.
 true night watches keep, That sa - - -

A.
 true night watches keep, That sa - - -

T.
 true night watches keep, That sa - - -

B.
 true night watches keep, That sa

Bari.  - - cred peace _____ may in as - su - rance

S.  - - cred peace _____ may in as - su - rance

A.  - - cred peace _____ may in as - su - rance

T.  - - cred peace _____ may in as - su - rance

B.  - - cred peace _____ may in as - su - rance



Bari.  reign. _____

S.  reign. _____

A.  reign. _____

T.  reign. _____

B.  reign. _____



Bari. *pp* And time - ly sleep, when it is

S. *pp* And time - ly sleep, when it is

A. *pp* And time - ly sleep, when it is

T. *pp* And time - ly sleep, when it is

B. *pp* And time - ly sleep, when it is

Bari. time to sleep May pour his

S. time to sleep May pour his

A. time to sleep May pour his

T. time to sleep May pour his

B. time to sleep May pour his

Bari. *limbs forth on your plea - - - sant*

S. *limbs forth on your plea - - - sant*

A. *limbs forth on your plea - - - sant*

T. *limbs forth on your plea - - - sant*

B. *limbs forth on your plea - - - sant*

41C

Bari. *plain. —*

S. *plain. —*

A. *plain. —*

T. *plain. —*

B. *plain. —*

attaca No. X.

X. SONG OF THE WINGED LOVES

(Chorus)

Allegretto (♩ = 92)

pp una corda

simile

Sopranos 41D *pp leggiero*

The_ whiles an

hun - dred lit - tle wing - ed loves, Shall

Altos *pp leggiero*

Like di - verse fea - thered doves

42

S. fly_ and flut - ter round a - bout your bed, And in the se - - - cret

A. _____ And in the se - - - cret

dark that none re - proves, Their pret - ty stealths _____ shall work, and

dark that none re - proves, Their pret - ty stealths _____ shall work, and

42A

snares _____ shall_ spread To filch a - way sweet snatch - es of de -

snares _____ shall_ spread To filch a - way sweet snatch - es of de -

S. *- light con - cealed through co - vert night.*

A.

43

fp

pp

sempre pp

attaca XI

XI. PRAYER TO JUNO

(Baritone Solo and Chorus)

Molto adagio (♩ = 50) 44

Baritone Solo

pp sost. una corda

Baritone Solo *pp*

And thou, great Ju - no! which with aw - ful might — The laws of wed - lock

still dost pa - tro-nise; E - ter - nal-ly bind thou this love - ly band,

loco

8 basso *loco*

45 **Allegro** (♩ = 160)

And all thy bless - ings un - to us im - part.

molto cresc. *ff*

8va basso

Allegro

S. A. Chorus

ff

I - o Hy-men, Hy-men, I - o Hy-men, Hy-men.

T. B.

ff

ff marcato

ff

I - o Hy-men, Hy-men,

p

ff

I - o Hy-men, Hy-men. Ah -----

ff

attaca

Andante maestoso (♩ = 76)

S.
A.
Chorus
B.

f O thou, great Ju - no! which with aw - - ful might, the

f O thou, great Ju - no! which with aw - - ful might, the

f O thou, great Ju - no! which with aw - - ful might, the

f O thou, great Ju - no! which with aw - - ful might, the

p *f*

8ve

laws of wed - lock still dost pat - - - ro - nise And the re -

laws of wed - lock still dost pat - - - ro - nise And the re -

laws of wed - lock still dost pat - - - ro - nise And the re -

laws of wed - lock still dost pat - - - ro - nise And the re -

46

- li - gion of the faith first plight, With sa - cred rites hast taught to

- li - gion of the faith first plight, With sa - cred rites hast taught to

- li - gion of the faith first plight, With sa - cred rites hast taught to

- li - gion of the faith first plight, With sa - cred rites hast taught to

so-lem-nize; E - ter - nal-ly bind thou this love - ly band,

so-lem-nize; E - ter - nal-ly bind thou this love - ly band,

so-lem-nize; E - ter - nal-ly bind thou this love - ly band,

so-lem-nize; E - ter - nal-ly bind thou this love - ly band,

47

— And all thy bles - sings un-to us im-part, — Then I —

— And all thy bles - sings un-to us im-part, — Then I —

— And all thy bles - sings un-to us im-part, — Then I —

— And all thy bles - sings un-to us im-part, — Then I —

The first system consists of four vocal staves and a piano accompaniment. The vocal staves are in G major and 4/4 time. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and a steady bass line in the left hand.

— thy — sov - - - 'reign — prai - - - ses

— thy — sov - - - 'reign — prai - - - ses

— thy — sov - - - 'reign prai - - - ses

— thy — sov - - - 'reign prai - - - ses

The second system continues the vocal and piano parts. The piano accompaniment includes dynamic markings such as *ff* and *6* (sextuplets) in the right hand, and a bass line with some grace notes and slurs.

loud will sing That

loud will sing That

loud will sing That

loud will sing That

The piano accompaniment consists of two staves (treble and bass clef) with a key signature of one sharp (F#). It features a flowing eighth-note melody in the right hand and a more rhythmic accompaniment in the left hand. A *dim.* (diminuendo) marking is present in the second measure of the piano part.

pp *cresc.* all the woods shall an - - - - - swer,

pp *cresc.* all the woods shall an - - - - - swer,

pp *cresc.* all the woods shall an - - - - - swer,

pp *cresc.* all the woods shall an - - - - - swer,

The piano accompaniment continues with the same key signature and texture. It includes a *pp* (pianissimo) marking at the start of the system and a *cresc.* (crescendo) marking. The piano part features a *7* (septima) chord in the second measure and a *(b)* (flat) marking in the fourth measure.

and their e - - - cho ring.

and their e - - - cho ring.

and their e - - - cho ring.

and their e - - - cho ring.

cresc. *f*

cresc. *f*

cresc. *f*

cresc. *f*

cresc. *f*

cresc. *f*

dim. *p*

d. *d.*