

# THE TRANSFIGURATION.

A Church Cantata.

The words written & compiled by  
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The music by  
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## N<sup>o</sup> I. Quartett and Chorus.—“Thy painful steps.”

Andante molto sostenuto. (♩ = 52.)

PIANO.

*pp misterioso*

*pp*

*poco cres:*

*cres:*

*gva*

*f*

*dim:*

*p*

*sempre dim:*

*pp*

*A*

CHORUS.  
SOP.

ALTO. *pp*

TEN.

Thy pain - - ful steps, . . . . . O bless - ed Sa - viour,

BASS. *pp*

Thy pain - - ful steps, . . . . . O bless - ed Sa - viour,

We have traced with tear - - dimmed eyes; . . . . .

We have traced with tear - - dimmed eyes; . . . . .

*p* Thy pain - ful steps, . . . O blessed Saviour, We have traced with  
 We have traced with  
*p* Thy pain - ful steps, . . . O blessed Saviour, We have traced with  
 We have traced with  
*p* We have traced with

*dim:* tear - dimmed eyes; . . . . . We have seen Thee,  
*dim:* tear - dimmed eyes; . . . . . We have seen Thee,  
*dim:* tear - dimmed eyes; . . . . . We have  
*dim:* tear - dimmed eyes; . . . . . We have

home\_ less, wan\_ dering, wea\_ ry, way- worn,  
 home\_ less, wan\_ dering, wea\_ ry, way- worn,  
 seen Thee, home\_ less, wan\_ dering, wea\_ ry, way- worn,  
 seen Thee, home\_ less, wan\_ dering, wea\_ ry, way- worn,

The musical score is arranged in three systems. Each system contains vocal staves (Soprano, Alto, Tenor) and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/4. Dynamics include *mf*, *p*, *f*, and *cres.*. The lyrics are: "mocked, despised. . . .", "Traveler all un-com-plain-ing", "pain-ful steps, O", "On... the road to Cal-vary, What supports Thy pa-tient", "On the road to Cal-vary, O bless-ed Sa-viour, Thy", and "bless-ed... Sa-viour, Thy pain-ful...". The piano accompaniment features complex textures with triplets and arpeggiated figures.

The musical score is written in G major (one sharp) and 4/4 time. It consists of four systems of music. Each system includes a vocal line (treble clef) and a piano accompaniment (grand staff). The lyrics are: "spi - rit Near - ing death's dark a - - go - ny! What supports Thy pa - tient spi - rit! Thy pain - - ful steps, Thy steps, O... steps, ... Thy steps, O... Sa - - viour, Thy pain - - - ful steps... we have pain - - - ful steps Thy steps, Thy bless - - ed Sa - - viour, we... have Thy pain - - - ful steps we have traced, have traced with tear - - dimmed steps we have traced with tear - - dimmed traced, have traced with tear - - dimmed traced, we have traced... with tear - - dimmed". The score includes dynamic markings such as *mf*, *f*, *cres.*, *dim.*, and *p*. The piano accompaniment features several triplet figures in the right hand and sustained chords in the left hand.

C

SOLO SOP.

Ah!  
SOLO CON.

SOLO TEN.

SOLO BAR.

C

eyes.

eyes.

eyes.

eyes.

*pp*

Saints and angels round Thee stand — Saints a - dor - ing, saints a -

Saints and angels round Thee stand —

Saints and angels round Thee stand — Saints a - dor - ing, saints a -

Saints and angels round Thee stand —

*p*

SOLO SOP.

- dor - ing, guardian an - - - gels, . . . . . Saints a -

SOLO TEN.

- dor - ing, guardian an - - - gels, . . . . . Saints a -

CHORUS.

*pp*

Bless - - ed

*pp*

Bless - - ed

*pp*

O bless - - ed

*pp*

Bless - - ed

Piano accompaniment for the first system, featuring a right-hand part with arpeggiated chords and a left-hand part with sustained chords.

- dor - ing, saints a - dor - ing, guardian an - - - gels, . . . . .

- dor - ing, saints a - dor - ing, guardian an - - - gels, . . . . .

Sa - viour!

Sa - viour!

*pp*

Sa - viour!

Sa - viour!

Piano accompaniment for the second system, continuing the arpeggiated right-hand part and sustained left-hand part.

... Shin\_ing ranks on ei\_ther hand, . . . . . Bathed in  
 ... Shin\_ing ranks on ei\_ther hand, . . . . . Bathed in

*pp*  
 Bless \_ \_ ed Sa \_ viour!

*pp*  
 Bless \_ \_ ed Sa \_ viour!

bless \_ \_ ed Sa \_ viour!

Bless \_ \_ ed Sa \_ viour!

*sempre pp*

SOLO SOP. *dim:*  
 light that fills all space . . . With ra \_ \_ \_ diance, with

SOLO TEN. *dim:*  
 light that fills all space . . . With ra \_ \_ \_ diance, with

*dim:*



SOLO SOP. *D* *p*  
 ra - diance from Thy Fa - - - ther's face . . .

SOLO CON.  
 Saints a - dor - ing, saints a -

SOLO TEN. *p*  
 ra - diance from Thy Fa - - - ther's face . . .

SOLO BAR.  
 Saints a - dor - ing, saints a -

*D* *p*

*mf* Bathed in light, in light . . .

- dor - ing, guardian an - - - gels,  
*mf* Bathed in light, in light . . .

- dor - ing, guardian an - - - gels,

CHORUS. *mf*

Saints a -  
*mf* Saints a -  
*mf* Saints a -  
*mf* Saints a -  
 Saints a -

*cres.* *mf*

*sempre f*

.....that fills all space, Shining ranks..... bathed in light.....

*sempre f*

bathed in light.....

*sempre f*

.....that fills all space, Shining ranks..... bathed in light.....

*sempre f*

bathed in light.....

CHORUS.

*cres:*

-dor-ing, guardian angels, Shining ranks, saints a-dor-ing, Shin-ing

*cres:*

-dor-ing, guardian angels, Shining ranks, saints a-dor-ing, Shin-ing

*cres:*

-dor-ing, guardian angels, Shining ranks, saints a-dor-ing, Shin-ing

*cres:*

-dor-ing, guardian angels, Shining ranks, saints a-dor-ing, Shin-ing

*cres:*

*f*

E

... bathed in... light... that fills all space, that fills all space.

... bathed in... light... that fills all space.

... bathed in... light... that fills all space, that fills all space.

... bathed in... light... that fills all space.

ranks bathed in light that fills, that fills all space With

ranks bathed in light that fills, that fills all space With

ranks bathed in light that fills, that fills all space With

ranks bathed... in light that fills... all space With ra -

E

*sempre f*

CHORUS.

*dim:* *p*  
 ra - diance, with ra - diance from Thy Fa - ther's face.  
*dim:* *p*  
 ra - diance from . . . . . Thy Fa - ther's face.  
*dim:* *p*  
 ra - diance, ra - diance from Thy Fa - ther's face.  
*dim:* *p*  
 - - - diance from Thy Fa - ther's face.

*cres:* *sempre cres:*

CHORUS.  
SOP.

ALTO.

TEN.

BASS.

*f*<sup>Λ</sup>  
 Lord,  
*f*<sup>Λ</sup>  
 Lord,  
*f*<sup>Λ</sup>  
 Lord, . . . .  
*f*<sup>Λ</sup>  
 Lord, . . . .  
 Lord, . . . . .

*f*

**F** *ff*  
 Lord, re - veal to us Thy splendour,  
 Lord, re - veal to us Thy splendour,  
 Lord, re - veal to us Thy splendour,  
 Lord, re - veal to us Thy splendour,

The first system of music includes four vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of two sharps (F# and C#). The piano accompaniment is in bass clef. The lyrics are 'Lord, re - veal to us Thy splendour,' repeated four times across the vocal staves. The piano part features a complex texture with many beamed notes and rests.

**F** *ff*  
 Lord, re - veal to us Thy splendour,  
 Lord, re - veal to us Thy splendour,  
 Lord, re - veal to us Thy splendour,  
 Lord, re - veal to us Thy splendour,

The second system of music continues the vocal and piano parts from the first system. It features four vocal staves and a piano accompaniment. The lyrics are 'Lord, re - veal to us Thy splendour,' repeated four times. The piano accompaniment continues with its intricate rhythmic patterns.

**F** *ff*  
 Clothed in ma - jes - ty as King!  
 Clothed in ma - jes - ty as King!  
 Clothed in ma - jes - ty as King!  
 Clothed in ma - jes - ty as King!

The third system of music features four vocal staves and a piano accompaniment. The lyrics are 'Clothed in ma - jes - ty as King!' repeated four times. The piano accompaniment continues with its complex texture. The system concludes with a final chord in the piano part.





N<sup>o</sup> 2.

*Recit.* (CON.) "And after six days."  
*Orchestral Interlude and Chorus.* "King Majestic."

Non troppo lento.

CONTRALTO. *Recit.* *p*

*gva.* And af-ter six days, Jesus taketh Peter, James, and

PIANO.

John his brother, and bring-eth them up into an high mountain a - part. *Molto Moderato* (♩=54)

*mf* And was trans-figured be-fore them, and His *f*

face did shine as the sun, and His raiment was white as the light. *rit.*

*f* *p* *rit.* *mf* *p*



♯ "The Transfiguration."

Molto Moderato. (♩ = 54.)

*legato*

The musical score consists of seven systems of piano accompaniment. Each system has a treble and bass clef staff. The first system begins with a piano (*p*) dynamic and a *legato* instruction. The second system features a crescendo from *p* to *mf*. The third system includes a *dim.* instruction and a *p* dynamic. The fourth system is marked with a *p* dynamic and a hairpin crescendo. The fifth system starts with a *gru.* (grace) note and a *poco cres.* instruction. The sixth system has a *dim.* instruction. The seventh system includes a *poco rit.* instruction, a *p* dynamic, and a *a tempo* instruction, ending with a *pp* dynamic. A fermata is placed over the final chord of the seventh system.

♯ (N.B. Should the Cantata be performed without Orchestra, this movement may, if desired, be omitted, and the work resumed at page 21, 2 bars after letter J.)  
The Transfiguration.

First system of musical notation. Treble and bass staves. Treble staff features a melodic line with slurs and ties. Bass staff provides harmonic accompaniment. A dynamic marking of *pp* is present in the right-hand staff.

Second system of musical notation. Treble and bass staves. Treble staff continues the melodic line. Bass staff features a *ped.* marking. A star symbol is located at the end of the system.

Third system of musical notation. Treble and bass staves. Treble staff begins with a key signature change to two sharps and a dynamic marking of *sempre pp*. Bass staff features a *ped.* marking.

Fourth system of musical notation. Treble and bass staves. Treble staff continues with *sempre pp*. Bass staff features dynamic markings of *f*, *p*, and *f*, along with a star symbol.

Fifth system of musical notation. Treble and bass staves. Treble staff continues with *sempre pp*. Bass staff features dynamic markings of *p* and *f*.

Sixth system of musical notation. Treble and bass staves. Treble staff features a *grm* marking. Bass staff features a *sempre f* marking and triplets.

The first system of musical notation features a grand staff with treble and bass clefs. The right hand begins with a *gracioso* marking and a dynamic of *ff*. The left hand plays a rhythmic accompaniment. The system concludes with a dynamic of *pp*.

The second system starts with a *poco rit.* marking and a first ending bracket labeled 'I'. The right hand includes a triplet and a dynamic of *p*. The left hand features a triplet and a dynamic of *p*. The system ends with a dynamic of *p*.

The third system begins with a *poco rit.* marking and a triplet in the right hand. The left hand has a dynamic of *p*. The system concludes with a dynamic of *p*.

The fourth system starts with a triplet in the right hand and a *dim.* marking. The left hand has a dynamic of *pp*. The system concludes with a *molto rall.* marking and a dynamic of *p*.

The fifth system features a *cres.* marking in the left hand and a dynamic of *mf* in the right hand. The system concludes with a dynamic of *mf*.

The sixth system concludes with a dynamic of *pp* in the right hand. The system ends with a dynamic of *pp*.

The image displays a musical score for a piece titled "The Transfiguration." The score is written for piano and is organized into four systems, each consisting of two staves (treble and bass clef). The key signature is one flat (B-flat major or D minor), and the time signature is 2/2. The first system features a melodic line in the right hand with a triplet of eighth notes in the left hand. The second system includes a *poco cres:* marking and continues the melodic and accompanimental lines. The third system is marked with *mf* and *f*, and includes a *cres:* marking. The fourth system begins with *f* and *sf*, followed by *poco rit. ff* and *a tempo* markings. The score concludes with a triplet of eighth notes in the left hand. The page number "20" is located in the top left corner.

SOP. *ff* King ma - jes - tic! Vi - sion glo - ri - ous!

ALTO. *ff* King ma - jes - tic! Vi - sion glo - ri - ous!

TEN. *ff* King ma - jes - tic! Vi - sion glo - ri - ous!

BASS. *ff* King ma - jes - tic! Vi - sion glo - ri - ous!

King ma - jes - tic! Vi - sion glo - ri - ous!

*ff* Light o'er light of noon vic - to - ri - ous!

*ff* Light o'er light of noon vic - to - ri - ous!

*ff* Light o'er light of noon vic - to - ri - ous!

*ff* Light o'er light of noon vic - to - ri - ous!

Light o'er light of noon vic - to - ri - ous!

*pp* Trembling we a - dore Thee, Nor mar - vel that in

*pp* Trembling we a - dore Thee, Nor mar - vel that in

*pp* Trembling we a - dore Thee, Nor mar - vel that in

*pp* Trembling we a - dore Thee, Nor mar - vel that in

*pp* Trembling we a - dore Thee, Nor mar - vel that in

*sempre marcato* *sempre f*

heav'n's high pla - ces Prin\_ces, Pow'rs, with veil'ed fa\_ces, Cast their crowns be -

*sempre marcato* *sempre f*

heav'n's high pla - ces Prin\_ces, Pow'rs, with veil'ed fa\_ces, Cast their crowns be -

*sempre marcato* *sempre f*

heav'n's high pla - ces Prin\_ces, Pow'rs, with veil'ed fa\_ces, Cast their crowns be -

*sempre marcato* *sempre f*

heav'n's high pla - ces Prin\_ces, Pow'rs, with veil'ed fa\_ces, Cast their crowns be -

*marcato*

- fore... Thee. No re\_gal di - a - dem we of - fer,

*f marcato*

- fore... Thee. No re\_gal di - a - dem we of - fer,

*f marcato*

- fore... Thee. No re\_gal di - a - dem we of - fer,

*f marcato*

- fore... Thee. No re\_gal di - a - dem we of - fer,

*f* *dim:*

But our all to Thee we prof\_fer. . . . Lov\_ing hearts and

*f* *dim:*

But our all to Thee we prof\_fer. . . . Lov\_ing hearts and

*f* *dim:*

But our all to Thee we prof\_fer. . . . Lov\_ing hearts and

*f* *dim:*

All to Thee we prof\_fer. . . . Lov\_ing hearts and

loy - al. Make them, Lord, though sore their weakness, One with Thine in

loy - al. Make them, Lord, though sore their weakness, One with Thine in

loy - al. Make them, Lord, though sore their weakness, One with Thine in

loy - al. Make them, Lord, though sore their weakness, One with Thine in

love and meekness, ... Fit for tribute roy - - al.

love and meekness, ... Fit for tribute roy - - al.

love and meekness, ... Fit for tribute roy - - al.

love and meekness, ... Fit for tribute roy - - al.

*gva*

*ff*

segue

*Recit.* (CON.) "And behold."

N<sup>o</sup>. 3.

*Recit.* (BAR.) "Lord, it is good."

*Air.* (TENOR.) "Who would not fear Thee."

Molto lento.

CONTRALTO. *Recit.* *mf* And behold, there appeared unto them Moses and E - li - as talking with Him. *dim.*

PIANO. *mf*

*p* Then answered Pe - ter and said un - to Je - sus - *rit.* *mf* Lord, it is good for us to be *dim.*  
*Andante sostenuto. (♩=60.)*

*p* here; if Thou wilt, let us make three ta - ber - na - cles; one for  
*L'istesso tempo. (♩=60.)*

*p* Thee, and one for Mo - ses, and one for E - li - as. *Recit. CON. a tempo* *pp* For he



wist not what to say; for they were sore a - fraid.

*p rit:*

*pp rit: mf*

*Pochissimo piu mosso ma sempre tranquillo.*

(♩ = 66.)

**SOLO TEN.**

Who would not fear Thee,

*dim: p*

King of Saints, who would not fear Thee, who would not

*mf p cres:*

fear Thee, When, sud - den robed, . . . when, sudden robed in ma - jes - ty,

*mf*

*mf* Thy splendour dark - ens earth - ly eyes! *Lf* Who would not

*poco rit:* *a tempo*  
fear Thee, ... O King of Saints!

*dim:* *colla voce* *p*

*p* Yet Thou, ... ef - fulgent Lord, hast said: ...

*rall:*

*rall:*

*a tempo* *p* Lo, at the door I stand and knock; O - pen, and

*p*

*cres.* I will en - ter in, ... *mf* Lo, at the door I

*cres.*

stand and knock; O - pen, and I will en - ter

*cres:*

*p*

3

in, O - pen, and I will en - - - ter in, . . . . .

*mf*

. . . And there with you a - bide, . . . . . and I, . . . . . and

*f*

*f*

*Res.*

I will en - ter in, . . . . . and there with you, with you . . . . .

*f*

*dim:*

*dim:*

. . . a - - bide! . . . Who would not

*M*

*p*

*M*

*trattollo*

fear Thee, p

*p* *f* *p*

King. . . . . of Saints, . . . . . Who would not

*poco rall:* *a tempo* *p* *a tempo*

*pp* *poco rall:* *p*

fear Thee, who would not fear Thee, when sud - den robed, . . . . . when, sudden

*cres:* *sempre cres.* *sempre cres:*

*cres:*

robed in ma - jes - ty, Thy splendour dark - ens earth - ly

*mf* *mf*

eyes, When, sud - den robed, . . . . . when, sud - den robed in ma -

*cres:* *cres:* *f*

- - jes - ty, Thy splen - dour dark - ens earth - ly eyes

- - jes - ty, Thy splen - dour darkens earth - ly eyes, . . . . . Thy splendour

*sempre f*

dark - ens earth - ly eyes? . . .

*dim.* *p tranquillo*

Who

*dim.*

would not fear. . . Thee, O King. . . . .

*tranquillo* *p*

. . . of Saints!

*poco rit.* *a tempo* *poco rall.* *segue*

*pp*

N<sup>o</sup> 4.

Chorus.—“O Elder Brother, come.”

Con moto ma non troppo. (♩=72.)

PIANO.

SOP.

ALTO.

TEN.

BASS.

Let it be ev - en so.

Let it be ev - en so.

0 El - der Brother,

0 EL - der Brother,

*poco rit: a tempo*



hearts Thy home, Thy tem - ples here be - low.

hearts Thy home, Thy tem - ples here . . . be - low.

Let it be

El - der Brother, come, . . . Let it be

Let it be ev - en so . . . . . El - der Brother, come,

ev - en so . . . . . Let it be ev - en

Let it be ev - en so . . . . . Let it be

El - der Brother, come, Let it be

El - der Brother, come, . . . . . Let it be ev - en,

so . . . . . Let it be ev - en, ev - en



ev - en so, Let it be ev - en so,  
 ev - en so, Let it be ev - en so,  
 ev - en so, Let it be so, *dim.* let it be  
 so, . . . . . Let it be ev - en so, *dim.* let it be

ev - en so. . . . .  
 ev - en so. O Elder Brother,  
 ev - en so. Let it be  
 ev - en so. O Elder Brother, come, and make our hearts, our

O El - der Bro - ther, come, and make our  
 come, and make our hearts. . . Thy home, make our  
 ev - en so. . . . . Let it be ev - en so,  
 hearts Thy home

*sempre p*

*cres.*  
 hearts Thy home, make our hearts, ... our  
 hearts Thy home, our hearts, our  
 ev - en so. *cres.* El - der Bro - ther, come, O  
 El - der Bro - ther, come, and make . . . . our

*f* hearts Thy home . . . . . Let it be so, . . . let..  
 hearts Thy home . . . . . Let it be so, let  
 Bro - ther, come. Let it be so, let..  
 hearts Thy home. Let it be ev - - en so, let

*dim.* . . . it be ev - - en, ev - - en so. . . .  
 it be ev - - en, ev - - en so.  
 . . . it be ev - - en, ev - - en so.  
 it be ev - - en, ev - - en so. El - - der



R

*a tempo*

El - der Bro - - ther, come, And make our hearts Thy  
 - low. O come, And make our hearts Thy  
 come, make our hearts Thy  
 make . . . . . Thy

*pp a tempo*

home, Thy temples here . . . be - - low, Thy temples  
 home, Thy temples here be - - low, Thy  
 home, Thy tem - - ples here, Thy  
 home, Thy tem - - ples here, Thy

*cres:*

here be - low, . . . . . and make our hearts. . . . .

tem - - ples here be - low, . . . . . make our hearts. . . . .

tem - - ples here. . . . be - - low, make Thy

tem - - ples here, make Thy

... Thy tem - ples here be - low. 0

... Thy tem - ples here be - low. 0

tem - - ples here be - low.

tem - - ples here be - low.

ELder Bro - ther, come, O Bro - ther come, . . . . .

ELder Bro - ther, come, Bro - ther come, . . . . .

Bro - ther come, O

O ELder Bro - ther, come, O

*mf* *p* *mf* *p*

*Red.*

And make our hearts Thy home, . . . Thy

And make our hearts Thy home, . . . Thy

come, here . . .

come, make our hearts Thy home

*p* *dim:* *p* *pp* *p* *pp*

*Red.*



tem\_ples here be - low, 0 come. . . . .

tem\_ples here be - low, 0 come. . . . .

... be - low, Bro - - ther,

here. . . . . be - low, Bro - - ther,

*mf* *S*

*p* *mf*

*ped.* \* *ped.*

and make our hearts Thy home, . . .

and make our hearts Thy home, . . .

come,

come, make our hearts Thy home, .

*dim:* *p* *dim:* *pp*

*p* *pp*

\* *ped.* \*