

MEN AND ANGELS.

1. ANTIPHON.

PRAISED BE THE GOD OF LOVE.

H. WALFORD DAVIES, Op. 51.

Allegro.

SOPRANO.

ALTO.

TENOR.

BASS.

(DISTANT VOICES)

f

Prais

(DISTANT VOICES)

f

Prais

Allegro. (♩ = about 84).

PIANOFORTE.

mf (*sonore*)

ff FULL CHORUS

ed!

Prais - ed be the

Prais - ed be the

(FULL) **ff**

ed! Prais - ed be the

ff

Prais - ed be the

God — of Love, ————— * [And

God — of Love, Here be-low —————

God — of Love, ————— * [And

God — of Love, Here be-low —————

here ————— a - bove:] —————

— And here — a - bove: —————

here ————— a - bove:] —————

— And here — a - bove: —————

* The bracketted portions may be sung by the distant voices if this proves practical.

1

f
Who hath dealt his mer - cies

f
Who hath dealt his mer - cies

f
Who hath dealt his mer - cies

1

(mf)

8

[To his friend,] ———

mf
so, ——— And to his

[To his friend,] ——— *mf* And to his

so, ——— *mf* And to his

mf

8

That both
foe; That both
foe; That both
foe; That both

f

loco

Detailed description: This system contains the first four staves of a musical score. The top staff is a vocal line with lyrics 'That both' and a dynamic marking *f*. The next three staves are vocal parts for different voices, each with lyrics 'foe; That both' and a dynamic marking *f*. The bottom two staves are piano accompaniment, with the left hand marked *loco*. The piano part features a complex rhythmic pattern with triplets and sixteenth notes.

grace and glo - ry
grace and glo - ry
grace and glo - ry
grace and glo - ry

Detailed description: This system contains the next four staves of the musical score. The top staff is a vocal line with lyrics 'grace and glo - ry'. The next three staves are vocal parts for different voices, each with lyrics 'grace and glo - ry'. The bottom two staves are piano accompaniment, continuing the rhythmic pattern from the first system. The piano part includes triplets and sixteenth notes.

tend [us of old,] ———

tend us of old, ——— And

tend [us of old,] ——— And

tend us of old, ——— And

dim.

The piano accompaniment consists of a treble and bass clef. The bass line features a steady eighth-note accompaniment. The treble line has chords and melodic fragments, including a triplet of eighth notes at the end of the system.

2

dim.

us — in the end. ———

dim.

us — in the end. ———

dim.

us — in the end. ———

2

The piano accompaniment continues with the same eighth-note bass line. The treble line features chords and melodic fragments, including a triplet of eighth notes and a dynamic marking of *(p)* (piano).

Pochissimo slentando.

p The great Shep-herd of the
p The great Shep-herd of the
p The great Shep-herd of the
p The great Shep-herd of the

Pochissimo slentando.
(*p*)

Fold Us did make, For
Fold Us did make, For
Fold Us did make, For
Fold Us did make, For

For us was sold.

For us was sold.

us was sold.

us was sold.

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass voice. The lyrics are "For us was sold." The piano accompaniment features a steady eighth-note bass line and a more melodic treble line with some triplets.

3

[Him we

f He our foes in piec - es brake; *p* Him

f He our foes in piec - es brake; *p* Him

f He our foes in piec - es brake; *p* Him

3

The second system of the musical score begins with a section marked with a '3' in a box. It features four vocal staves and a piano accompaniment. The lyrics are "[Him we" followed by "He our foes in piec - es brake; Him" on each line. The piano accompaniment has a rhythmic pattern of eighth notes. The system concludes with another section marked with a '3' in a box.

touch,]

we touch, And him we

we touch, And him we

we touch, And him we

dim.

8

p Where - fore

take. *p* Where - fore

take. *p* Where - fore

take. *p* Where - fore

p

8

since that he is such, [We a -

since that he is such, We a -

since that he is such, [We a -

since that he is such, We

8

-dore,] we a - dore,

-dore, we a-dore, And we do crouch.

-dore,] we a - dore, And we do crouch.

a - dore, And we do crouch.

3

4

(DISTANT VOICES.)

mf
 Lord, thy prais - es should be — more. —

mp
 We — have

(DISTANT VOICES.)

mf
 Lord, thy prais - es should be — more.

mp
 We — have

4

p

rit. Animandosi.
 And we no store.

none, *p* Prais - ed,

And we no store.

none, *p* Prais - ed,

Animandosi.
p cresc. poco

f **FULL CHOIR.** *f*
Prais - ed, *cresc.* Prais
Prais - ed,
f **FULL.** *f*
Prais - ed, *cresc.* Prais -
Prais - ed,
a - poco
8

5 *ff*
ed, — Prais - ed be the
f *ff*
Prais - ed, — Prais - ed be the
f *ff*
ed, — Prais - ed be the
f *ff*
Prais - ed, — Prais - ed be the

5
f
8

(DISTANT TREBLES.)

God a - lone Who hath made

God a - lone Who hath made, who hath

God a - lone Who hath made

God a - lone Who hath made, who hath

(ALL TREBLES.)

Who hath made of two folds

made of two folds

(ALL TENORS.)

Who hath made of two folds

made of two folds

One *ff* *FULL.* *ff*
One.
One.
DISTANT TENORS.
One *ff* *FULL.* *ff*
One.
One.
8 *loco* *ff*
3

This section contains the vocal parts for Distant Trebles and Distant Tenors, along with the piano accompaniment. The vocal parts are written in treble clef with a key signature of one flat. The piano part is in bass clef. The music features long, sustained notes for the vocalists and a more active accompaniment with triplets and eighth notes.

3 *3* *8*

This section continues the musical score, showing further vocal lines and piano accompaniment. It includes triplets and eighth-note patterns in the piano part, and sustained vocal notes.

2. REVERIE. JESU IS IN MY HEART.

TENOR SOLO.

Andante. ♩ - about 64. *pp*

Je - su — is in my heart, —

Ob. *pp*

6

6

teneramente

p parlando

Je - su — is in my heart, His

pp *legato*

sa - cred Name is deep - ly carved there:

But the o-ther week A great af-flic-tion broke—

The first system of the musical score features a vocal line in a single staff and a piano accompaniment in two staves. The vocal line begins with a rest, followed by the lyrics "But the o-ther week A great af-flic-tion broke—". The piano accompaniment consists of a treble and bass clef. The treble clef part has a triplet of eighth notes and a half note. The bass clef part has a half note and a quarter note. Dynamics include a forte (*f*) marking at the end of the vocal line.

— the lit-tle frame, Ev'n all to piec-es: which I went to seek: And

p a piacere

The second system continues the vocal line with the lyrics "— the lit-tle frame, Ev'n all to piec-es: which I went to seek: And". The piano accompaniment features a treble and bass clef. The treble clef part has a half note and a quarter note. The bass clef part has a half note and a quarter note. Dynamics include a forte (*f*) marking at the beginning and a piano (*p*) marking at the end. The instruction "*p a piacere*" is written above the vocal line.

7 first I found the cor - ner where was J, Af - ter, where

The third system begins with a boxed number "7" above the vocal line. The lyrics are "7 first I found the cor - ner where was J, Af - ter, where". The piano accompaniment features a treble and bass clef. The treble clef part has a half note and a quarter note. The bass clef part has a half note and a quarter note. Dynamics include a piano (*p*) marking at the beginning.

E S and next where U was graved.

The fourth system continues the vocal line with the lyrics "E S and next where U was graved." The piano accompaniment features a treble and bass clef. The treble clef part has a half note and a quarter note. The bass clef part has a half note and a quarter note. Dynamics include a piano (*p*) marking at the beginning and a forte (*f*) marking at the end.

When I had got these par-cels in - stant-ly I sat me down to spell them,

and perceived That to my bro - ken heart

he was I ease you,

SOLO. (as a faint echo.)
I ease you,

CHORUS.
S. I ease you,
A. I ease you,
T. I ease you,
B. I ease you,

And to my whole is JE - SU

p

ppp

JE - SU.

ppp

JE - SU.

pp

ppp

9

9 [see Foot note.]

3

pp e teneramente

6

(dolcissimo)

12

12

12

12

12

12

3

*Note. The Postlude of this movement may be omitted and N^o 3 should then follow after a slight break.

- lone. With one bur - den on my back I may not

- lone. With one bur - den on my back I may not

- lone. With one bur - den on my back I may not

- lone. With one bur - den on my back I may not

bear it I am so weak, Love Love! this bur - den

bear it I am so weak, Love Love! this bur - den

bear it I am so weak, Love Love! this bur - den

bear it I am so weak, Love Love! this bur - den

SEMI CHORUS.

from me take, Or else I am gone. I

from me take, Or else I am gone. I

from me take. Or else I am gone. I

from me take, Or else I am gone. I

11

FULL CHORUS.

cry and I call to thee O— leave me not, leave me not, I

cry and I call to thee O— leave me not,— leave me not,

cry and I call to thee O— leave me not,— leave me not, I

cry to thee O— leave me not,— leave me not, I

11

cry_ and I call_ to_ thee_ To_ leave me not a -
 cry_ and I call_ to_ thee_ To_ leave me not a -
 cry to thee_ To_ leave me_ not_ a -
 cry_ and I call to thee_ To_ leave me_ not_ a -

12

- lone All they that la - den be Thou
 - lone All they that la - den be Thou
 - lone All they that la - den be Thou bid-des them
 - lone All they that la - den be Thou bid-des them

12

bid-des them come to thee, Then, — then, then — shall they sa - ved

bid-des them come to thee, Then, — then, then shall they sa - ved

come — to — thee, Then, — then, then shall they sa - ved

come — to — thee, Then, — then, then — shall they sa - ved

p *dim.* *p* *dim.* *p* *dim.* *p* *dim.*

The first system contains four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "bid-des them come to thee, Then, — then, then — shall they sa - ved". The piano part features chords and a melodic line in the right hand, with a *p* dynamic marking. The vocal parts have *p* and *dim.* markings.

be Through thy mer - cy a - lone.

be Through thy mer - cy a - lone.

be Through thy mer - cy a - lone.

be Through thy mer - cy a - lone.

ppp *ppp* *ppp* *ppp* *ppp* Cello.

The second system contains four vocal staves and a piano accompaniment. The lyrics are: "be Through thy mer - cy a - lone.". The piano part features chords and a melodic line in the right hand, with a *ppp* dynamic marking. The vocal parts have *ppp* markings. A *Cello.* marking is present in the piano part.