

Edward Lambert

Brighter than the Sun

a Cantata for Christmas

*for soprano, tenor & bass soloists,
choir and instrumental ensemble*

Composer's note

This cantata, which takes as its theme the Annunciation, contains arrangements of four medieval carols for SATB choir with instrumental accompaniment and for which I have provided singing translations with the intention of making these beautiful pieces more accessible to contemporary choirs and audiences. The remaining movements are original and contain a triptych of scenes from the medieval Mystery Plays with the text freely adapted for musical purposes; the central scene contains a setting of Mary's *Magnificat* (text from the Book of Common Prayer). In addition, there are two short instrumental sonatas and a setting for female voices of the 13th century lyric known as *Hymn to the Virgin*.

The work was created as a companion piece to the composer's English arrangement of Schütz' *The Christmas Story* for a concert first given by the Newbury Chamber Choir in December 2011, and revised in 2019.

1. Carol (Gabriel, from heaven's king)
2. Sonata (The Darkness)
3. Scene: Mary and Gabriel (*The Annunciation*)
4. Carol (There is no rose of such virtue)
5. Scene: Mary (*The Visitation*)
6. Carol: (A new creation)
7. Scene: Joseph, Mary, Gabriel (*The Confrontation*)
8. Sonata (*The Adoration*)
9. Hymn: (Of one that is so fair and bright)
10. Carol: (Nowell)

Voices

Mary - *soprano*

The Angel Gabriel - *tenor*

Joseph - *bass*

Elizabeth - *speaking role (optional)*

Choir - SATB

Instruments

Flute, Horn in F, Violin, Viola, Cello, Harpsichord

Chamber Organ Continuo (optional)

The full score is notated in C.

Duration: about 30 minutes

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1. Carol ♩ = 88

The score is arranged in systems. The first system includes Flute, Horn in F, Violin, Viola, and Cello. The second system includes Soprano (S), Alto (A), Tenor (T), and Bass (B). The third system includes Harpsichord. The fourth system includes Organ. The organ part features a *p* dynamic and a melodic line in the right hand with a bass line in the left hand. The vocal parts have lyrics: "Ga - bri - el, from Hea - ven's King sent to the mai - den sweet, Brought her bliss - ful ti - dings, and".

(for rehearsal; organ continuo ad lib)

Fl. ⁸

Hn.

Vln.

Vla.

Vc.

S
fair-ly be-gan to ___ greet her: 'Hail be thou, full of ___ grace a - right! For ___ God's on - ly

A

T

B

Hpd.

Cont.

13

Fl.

Hn.

Vln.

Vla.

Vc.

S

Son, this Hea - ven light, Through love of man will man be - come — Flesh of thee, fair

A

T

B

Hpd.

Cont.

17

Fl.

Hn.

Vln.

Vla.

Vc.

S
mai - den - mo - ther bright, To free man - kind of sin - ning And Sa - tan's death - ly might.'

A

T
The

B
The

Hpd.

Cont.

22

Fl.

Hn.

Vln.

Vla.

Vc.

p

S

A

T

B

gen-tle mai-den gent-ly an-swered this is how she be-gan: "In what way should a child be borne by a

gen-tle mai-den gent-ly an-swered this is how she be-gan: "In what way should a child be borne by a

Hpd.

p

Cont.

p

28

Fl.

Hn.

Vln.

Vla.

Vc.

S

A

T

B

Hpd.

Cont.

maid not known to a man?" The an-gel said to her, 'Fear nought; through the Ho-ly

33

Fl.

Hn.

Vln.

Vla.

Vc.

S

A

T

B

Hpd.

Cont.

8

Ghost shall be brought to pass this ve - ry thing of which I now will glad - ly tell: man -

Ghost shall be brought to pass this ve - ry thing of which I now will glad - ly tell: man -

37

Fl.

Hn.

Vln.

Vla.

Vc.

S

A

T
kind will be re-deemed, the good ness of thy mo - the-ring con - quers the po - wer of hell!

B
kind will be re-deemed, the good ness of thy mo - the-ring con - quers the po - wer of hell!

Hpd.

Cont.

42

Fl. *p*

Hn.

Vln. *p*

Vla. *p*

Vc. *p*

S
When the mai - den un - der - stood and heard the an - gel's ti - ding, gent - ly, in calm - er mood, to

A
When the mai - den un - der - stood and heard the an - gel's ti - ding, gent - ly, in calm - er mood, to

T
8 When the mai - den un - der - stood and heard the an - gel's ti - ding, gent - ly, in calm - er mood, to

B

Hpd.

Cont.

48

Fl.

Hn.

Vln.

Vla.

Vc.

S

A

T

B

Hpd.

Cont.

Ga - bri-el con - fi - ding: "I am the hand-maid of the Lord Who dwells on

Ga - bri-el con - fi - ding: "I am the hand - maid of the Lord Who dwells on

Ga - bri-el con - fi - ding: "I am the hand-maid of the Lord Who dwells on

53

Fl.

Hn.

Vln.

Vla.

Vc.

S
high, in ___ Heaven a - bove; thy ___ pro - phe-sy of me, let it ___ now be ful-filled, that

A
high, in Heaven a - bove; thy pro - phe-sy of me, let it ___ now be ful-filled, that

T
high, in ___ Heaven a - bove; thy pro - phe-sy of me, let it ___ now be ful-filled, that

B

Hpd.

Cont.

57

Fl.

Hn.

Vln.

Vla.

Vc.

S

A

T

B

Hpd.

Cont.

f

f

I, since it is his wish, may as an honest maiden receive a mother's bliss."

I, — since it is his wish, may as an honest maiden receive a mother's bliss." Then the an-gel

I, — since it is his wish, may as an honest maiden receive a mother's bliss." Then the an-gel

Then the an-gel

f

f

63

Fl.

Hn.

Vln.

Vla.

Vc.

S

A
went a-way, va - nished from her — sight; — the Ho - ly Spi - rit plan - ted in her the Christ child, —

T
went a-way, va - nished from her — sight; — the Ho - ly Spi - rit plan - ted in her the Christ child, —

B
went a-way, va - nished from her — sight; — the Ho - ly Spi - rit plan - ted in her the Christ child, —

Hpd.

Cont.

69

Fl.

Hn.

Vln.

Vla.

Vc.

S

A

T

B

Hpd.

Cont.

Lord of light. In her pre - cious womb Je - sus was grown, true God and

Lord of light. In her pre - cious womb Je - sus was grown, true God and

Lord of light. In her pre - cious womb Je - sus was grown, true God and

Detailed description: This page of a musical score, numbered 16, is for the piece 'Brighter than the Sun' by Edward Lambert. It features a variety of instruments and voices. The woodwinds include a Flute (Fl.) and a Horn (Hn.). The strings consist of Violin (Vln.), Viola (Vla.), and Cello (Vc.). The vocal parts are Soprano (S), Alto (A), Tenor (T), and Bass (B). The keyboard accompaniment includes Harp (Hpd.) and Continuo (Cont.). The score is divided into five measures. The vocal parts have lyrics: 'Lord of light. In her pre - cious womb Je - sus was grown, true God and'. The instrumental parts provide harmonic support, with the harp and continuo playing a rhythmic accompaniment. The key signature changes from one flat to two flats across the measures.

73

Fl.

Hn.

Vln.

Vla.

Vc.

S

A

T

B

Hpd.

Cont.

true man in flesh and bone, and was of mo - ther Ma - ry in - due - time born. So

true man in flesh and bone, and was of mo - ther Ma - ry in - due - time born. So

true man in flesh and bone, and was of mo - ther Ma - ry in - due - time born. So

77

Fl.

Hn.

Vln.

Vla.

Vc.

S

A

T

B

Hpd.

Cont.

hope in - to the world came; he ___ saved us from a ___ fate for - lorn by suf - fering hu - man pain.

hope in - to the world came; he ___ saved us from a ___ fate for - lorn by suf - fering hu - man pain.

hope in - to the world came; he ___ saved us from a ___ fate for - lorn by suf - fering hu - man pain.

82

Fl. *f*

Hn.

Vln. *f*

Vla. *f*

Vc. *f*

S
Match-less mai - den - mo-ther, in mer - cy's grace a - boun-ding, pray for us to Him who rules with

A
Match-less mai - den - mo-ther, in mer - cy's grace a - boun-ding, pray for us to Him who rules with

T
8 Match-less mai - den - mo-ther, in mer - cy's grace a - boun-ding, pray for us to Him who rules with

B
Match-less mai - den - mo-ther, in mer - cy's grace a - boun-ding, pray for us to Him who rules with

Hpd. *f*

Cont.

88

Fl.

Hn.

Vln.

Vla.

Vc.

S

A

T

B

Hpd.

Cont.

ho - li - ness sur - roun - ding, that — He for - give us e - very sin, cleanse — us from

ho - li - ness sur - roun - ding, that — He for - give us e - very sin, cleanse us from

ho - li - ness sur - roun - ding, that He for - give us e - very sin, cleanse us from

ho - li - ness sur - roun - ding, that — He for - give us e - very sin, cleanse us from

93

Fl.

Hn.

Vln.

Vla.

Vc.

S

A

T

B

Hpd.

Cont.

e - vil thoughts with - in, pre - pare us when our time is near to go to Him, to

e - vil thoughts with - in, pre - pare us when our time is near to go to Him, to

e - vil thoughts with - in, pre - pare us when our time is near to go to Him, to

e - vil thoughts with - in, pre - pare us when our time is near to go to Him, to

97

Fl.

Hn.

Vln.

Vla.

Vc.

S

A

T

B

Hpd.

Cont.

serve that we may par-take of — heaven-ly — bliss, and be with Him, for Je - sus Christ, His sake.

serve that we par-take of heaven - ly bliss, and be with Him, for Je-sus Christ, His sake.

serve that we may par-take of heaven - ly bliss, and be with Him, for Je - sus Christ, His sake.

serve that we par-take of heaven - ly bliss, and be with Him, for Je-sus Christ, His sake.

2. Sonata: The darkness

102 $\text{♩} = 44$

Fl. *p*

Hn.

Vln. *p*

Vla. *p*

Vc.

Cont. *p*

109

Fl.

Hn.

Vln.

Vla.

Vc.

Cont.

115 122

Fl.

Hn.

Vln.

Vla.

Vc.

Cont.

p

123

Fl.

Hn.

Vln.

Vla.

Vc.

Cont.

130

Fl.

Hn.

Vln.

Vla.

Vc.

Cont.

f

This system of musical notation covers measures 130 to 134. It features five staves: Flute (Fl.), Horn (Hn.), Violin (Vln.), Viola (Vla.), and Violoncello (Vc.), and a grand staff for the Continuo (Cont.). The Flute part begins with a rest in measure 130, followed by a melodic line starting in measure 131 with a forte (*f*) dynamic. The Horn part remains silent throughout. The Violin part starts with a rest, then enters in measure 131 with a melodic line featuring several triplet markings. The Viola part begins with a rest, followed by a melodic line starting in measure 131 with a forte (*f*) dynamic. The Violoncello part starts with a rest, then enters in measure 131 with a melodic line featuring several triplet markings. The Continuo part consists of a series of chords, some with long durations, starting in measure 131 with a forte (*f*) dynamic.

135

Fl.

Hn.

Vln.

Vla.

Vc.

Cont.

This system of musical notation covers measures 135 to 139. It features the same five staves as the previous system. The Flute part continues its melodic line from measure 134, ending with a long note in measure 139. The Horn part remains silent. The Violin part continues its melodic line with triplet markings. The Viola part continues its melodic line. The Violoncello part continues its melodic line with triplet markings. The Continuo part continues with a series of chords, some with long durations, ending with a change in key signature to two sharps in measure 139.

140 142

Fl. *p*

Hn. *p*

Vln. *p* *pp*

Vla. *p* *pp*

Vc. *p* *pp*

Cont. *p*

Detailed description: This system of musical notation covers measures 140 to 142. It features six staves: Flute (Fl.), Horn (Hn.), Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Continuo (Cont.). Measure 140 includes a triplet of eighth notes in the flute part, marked with a *p* dynamic. Measure 142 is marked with a boxed number '142'. Dynamics include *p* and *pp* across various instruments.

147

Fl.

Hn. *pp*

Vln.

Vla.

Vc.

Cont.

Detailed description: This system of musical notation covers measures 147 to 150. It features six staves: Flute (Fl.), Horn (Hn.), Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Continuo (Cont.). Measure 147 is marked with a boxed number '147'. The horn part in measure 150 is marked with a *pp* dynamic. The system concludes with a double bar line at the end of measure 150.

3. Scene: The Annunciation

♩ = 132

152

Fl.

Hn.

Vln.

Vla.

Vc.

S

T

Hpd.

Cont.

p

f

pizz.

f

Angel

Hail, hail, Ma - - - ry.

156

Fl.

Hn.

Vln.

Vla.

Vc.

S

T

Hpd.

Cont.

Mary

Al, - al, - al, - al-migh-ty, al-migh-ty God, save me,

full _____ of grace! _____ our Lord _____ God is

160

Fl.

Hn.

Vln.

Vla.

Vc.

S

T

Hpd.

Cont.

save me, save me now,

with thee; He has chosen

p

f

f

p

f

p

arco

3

163

Fl.

Hn.

Vln.

Vla.

Vc.

S

T

Hpd.

Cont.

Al, - al, - al, - al-migh-ty, al-migh-ty God, save me, save me, save me

thee for His:

167

Fl.

Hn.

Vln.

Vla.

Vc.

S
now, save me now, now, now, save me, save me, save me

T
Mai - - - - - den, _____

Hpd.

Cont.

171

Fl.

Hn.

Vln. *f*

Vla.

Vc.

S
now, _____ I am dis-tressed save me, save me

T
_____ do _____ not, do not be a-fraid,

Hpd.

Cont.

175

Fl.

Hn.

Vln.

Vla.

Vc.

S

T

Hpd.

Cont.

now, save me now, now, now, save me, I am distressed and

do not be a-fraid, do not be a-fraid,

179

Fl.

Hn. *p*

Vln. *p*

Vla. *p*

Vc. *p*

S
— know not how.

T
from ——— hea - - - - ven, from

Hpd.

Cont.

Detailed description: This page of a musical score contains measures 179 through 183. The instrumentation includes Flute (Fl.), Horn (Hn.), Violin (Vln.), Viola (Vla.), Cello (Vc.), Soprano (S), Tenor (T), Harp (Hpd.), and Continuo (Cont.). The Flute part is mostly silent. The Horn part features a triplet of eighth notes in the first four measures, followed by a whole note in the fifth. The Violin part has a long note with a slur in the first four measures, followed by a quarter note in the fifth. The Viola part has a long note with a slur in the first four measures, followed by a quarter note in the fifth. The Cello part has a long note with a slur in the first four measures, followed by a quarter note in the fifth. The Soprano part has the lyrics "know not how." in the first two measures. The Tenor part has the lyrics "from ——— hea - - - - ven, from" in the last two measures. The Harp part has a short melodic phrase in the fourth and fifth measures. The Continuo part has a long note with a slur in the first four measures, followed by a quarter note in the fifth.

184

Fl.

Hn.

Vln.

Vla.

Vc.

S

T

heaven above, I have been sent to bring ti - - -

Hpd.

Cont.

189

Fl.

Hn.

Vln.

Vla.

Vc.

S

T

dings, from the king of bliss to thee, sweet lady most

Hpd.

Cont.

f

194

Fl.

Hn.

Vln.

Vla.

Vc.

S

T

re-ve - - - - - rend. ___

Hpd.

Cont.

198

202

Fl.

Hn.

Vln.

Vla.

Vc.

S

T

Hpd.

Cont.

Of all women thou art ho-noured the most: thou shalt con-

203

Fl.

Hn.

Vln.

Vla.

Vc.

S

T

Hpd.

Cont.

ceive and bear a child through the bles -

f

f

f

207

Fl.

Hn.

Vln.

Vla.

Vc.

S
I mar - vel sore, I mar - vel sore how that may be,

T
- - - - - sings - - - - - of the Ho - - - - - ly - - - - -

Hpd.

Cont.

210

Fl.

Hn.

Vln.

Vla.

Vc.

S

T

Hpd.

Cont.

p

f

I mar-vel sore how that may be, man's com-pa-ny is not known

Ghost; he shall be Je - sus,

214

217

Fl.

Hn.

Vln.

Vla.

Vc.

S

T

Hpd.

Cont.

— to me.

the ho - ly — and — mild. —

f

220

Fl.

Hn.

Vln.

Vla.

Vc.

S

T

Hpd.

Cont.

He shall be God and called God's son, If this

225

Fl.

Hn.

Vln.

Vla.

Vc.

S

T

Hpd.

Cont.

be true and with his Father what you have voiced, my soul will be

dim.

230

Fl.

Hn.

Vln.

Vla.

Vc.

S

T

Hpd.

Cont.

and spi - - - rit should re - - - joice that
one. and with his Fa - - - ther

235

Fl.

Hn.

Vln.

Vla.

Vc.

S

T

Hpd.

Cont.

I, the sim-plest girl on earth, am cho-sen for this Ho-ly birth.

will be one.

4. Carol

♩ = 132

Vln.

Vla.

Vc.

S

A

T

B

Cont.

Vln.

Vla.

Vc.

S

A

T

B

Cont.

261

Vln.

Vla.

Vc.

S

A

T

B

Cont.

271

Vln.

Vla.

Vc.

S

A

T

B

Cont.

286

279

Vln. *o. Gau - de - a - mus. Then let us leave this*

Vla. *o. Gau - de - a - mus. Then let us leave this*

Vc. *o. Gau - de - a - mus. Then let us leave this*

S *o. Gau - de - a - mus. Then let us leave this*

A *o. Gau - de - a - mus. Then let us leave this*

T *o. Gau - de - a - mus. Then let us leave this*

B *o. Gau - de - a - mus. Then let us leave this*

Cont. *o. Gau - de - a - mus. Then let us leave this*

288

Vln. *world - ly mirth and fol-low this joy - - - ful birth. Tran - se - a - - -*

Vla. *world - ly mirth and fol-low this joy - - - ful birth. Tran - se - a - - -*

Vc. *world - ly mirth and fol-low this joy - - - ful birth. Tran - se - a - - -*

S *world - ly mirth and fol-low this joy - - - ful birth. Tran - se - a - - -*

A *world - ly mirth and fol-low this joy - - - ful birth. Tran - se - a - - -*

T *world - ly mirth and fol-low this joy - - - ful birth. Tran - se - a - - -*

B *world - ly mirth and fol-low this joy - - - ful birth. Tran - se - a - - -*

Cont. *world - ly mirth and fol-low this joy - - - ful birth. Tran - se - a - - -*

302

299

Vln.

Vla.

Vc.

S

A

T

B

Cont.

309

Vln.

Vla.

Vc.

S

A

T

B

Cont.

The Visitation

ELIZABETH
Welcome! mild Mary,
Come in! Come near!

MARY
God bless Elizabeth,
My own cousin dear!

ELIZABETH
I am so joyful
To see thee now here.

(seeing Mary's bump)

You bring joyful tidings -
that I can see.
The mother of Kings
is come unto me.

MARY *(weeping)*
Who am I to be blessed with this birth?

ELIZABETH
Comfort, my dear, thou shouldst have mirth.
For when the child in my womb
heard the sound of your voice
it leaped and it cried
'In my Lord I rejoice.'

(kneeling)

Grace-full be thou,
heavenly bride,
and the fruit of thy body
be blessed far and wide.

(Mary sings the Magnificat)

5. Magnificat

317

♩ = 132

The musical score is for the Magnificat, starting at measure 317. It is in 3/4 time with a tempo of quarter note = 132. The score includes parts for Flute (Fl.), Violin (Vln.), Viola (Vla.), Violoncello (Vc.), Soprano (S), Harp (Hpd.), and Continuo (Cont.).

The Flute part begins with a rest, followed by a melodic line starting on a whole note G4, marked *p*. The Violin and Viola parts play a rhythmic accompaniment of eighth notes, also marked *p*. The Violoncello part plays a bass line with a *pizz.* (pizzicato) marking, marked *p*.

The Soprano part has a vocal line with the lyrics: "My soul doth mag-ni-fy, my soul doth mag-ni-". The word "Mary" is written above the vocal line.

The Harp and Continuo parts provide harmonic support. The Continuo part has a bass line with a *p* marking.

323

Fl.

Hn.

Vln.

Vla.

Vc.

S

fy the Lord and my spi - rit, my spi-rit hath re - joiced, hath re-joyced in God__

Hpd.

Cont.

333

328

Fl.

Hn.

Vln.

Vla.

Vc.

S

Hp.

Cont.

pp

pp

arco

pp

my sa - viour, for He hath re-gar-ded the low - li-ness of His hand - mai - den.

334

Fl.

Hn.

Vln.

Vla.

Vc.

S

For be - hold from hence-forth all ge - ne - ra - tions shall call me bles - sed.

Hpd.

Cont.

339

Fl.

Hn.

Vln.

Vla.

Vc.

S

For He that is migh - ty hath mag - ni - fied me, hath mag - ni - fied

Hpd.

Cont.

345

Fl.

Hn.

Vln.

Vla.

Vc.

S

me, and ho - - - ly is His name. _____

Hpd.

Cont.

352

Fl.

Hn.

Vln.

Vla.

Vc.

S

Hpd.

Cont.

p

p

p

p

p

p

And his mer - cy is on them that fear Him

357

360

Fl.

Hn.

Vln.

Vla.

Vc.

S

—through - out - all ge - ne - ra - tions. He hath

Hpd.

Cont.

362

Fl.

Hn.

Vln.

Vla.

Vc.

S

shew - ed strength with his arm, he hath scat-tered the proud in

Hpd.

Cont.

367

Fl. ³⁶⁶ *p*

Hn. *p*

Vln. *pizz.* *p*

Vla. *pizz.* *p*

Vc. *pizz.* *p*

S
the i - ma - gi - na - tion of their hearts. He hath put down

Hpd. *p*

Cont. *p*

370

Fl.

Hn.

Vln.

Vla.

Vc.

S

_____ the migh-ty from their seat and hath ex-al-ted the hum-ble and

Hpd.

Cont.

376

Fl. *f*

Hn. *f*

Vln. *f* arco

Vla. *f* arco

Vc. *f* arco

S
meek.

Hpd. *f*

Cont. *f*

382

Fl. *p*

Hn. *p*

Vln. *p*

Vla. *p*

Vc. *p*

S

He hath filled the hun - gry with

Hpd.

Cont. *p*

386

Fl.

Hn.

Vln.

Vla.

Vc.

S

good things, and the rich he hath sent

Hpd.

Cont.

pizz.

390

Fl.

Hn.

Vln.

Vla.

Vc.

S

emp - - - - ty a way. —

Hpd.

Cont.

397

394

Fl.

Hn.

Vln.

Vla.

Vc.

S

Hp.

Cont.

arco

p

He, he, he

Detailed description: This page of a musical score contains measures 394 through 397. The score is for a full orchestra and a solo voice. The instruments and their parts are: Flute (Fl.), Horn (Hn.), Violin (Vln.), Viola (Vla.), Violoncello (Vc.), Soprano (S), Harp (Hp.), and Contrabass (Cont.). Measures 394 and 395 show the beginning of a section with various instruments playing. Measure 396 features a prominent triplets pattern in the Violin and Viola parts. The Violoncello part in measure 396 is marked 'arco' and 'p'. The Soprano part in measure 396 has the lyrics 'He, he, he' under the notes. Measure 397 continues the instrumental accompaniment and the vocal line. The page number '397' is in a box at the top right.

399

Fl.

Hn.

Vln.

Vla.

Vc.

S

re - mem - bering, re - mem - bering his mer - cy hath hol - pen,

Hpd.

Cont.

403

Fl. *p*

Hn. *p*

Vln. *p*

Vla. *pizz.* *arco* *p*

Vc. *p* *p*

S
hath hol - - pen his ser - vant, hol-pen his ser - vant

Hpd.

Cont. *p*

407

Fl.

Hn.

Vln.

Vla.

Vc.

S

Is - ra - el, his ser - vant Is - ra - el as he pro-mised to

Hpd.

Cont.

411

Fl.

Hn.

Vln.

Vla.

Vc. pizz.

S

our fore - fa - thers, A - bra - ham and his seed

Hpd.

Cont.

415

Fl.

Hn.

Vln.

Vla.

Vc.

S

Hpd.

Cont.

pp

p

for _____ e - - - - ver. _____

6. Carol

$\text{♩} = 56$

The musical score is for a piece titled "6. Carol" by Edward Lambert. It is in 6/4 time and marked with a tempo of quarter note = 56. The score includes parts for Flute (Fl.), Horn (Hn.), Violin (Vln.), Viola (Vla.), Cello (Vc.), Soprano (S), Alto (A), Tenor (T), Bass (B), Harp (Hpd.), and Contrabass (Cont.). The Flute, Violin, and Contrabass parts are marked with a piano (*p*) dynamic. The vocal parts (Soprano, Alto, Tenor, Bass) sing the lyrics "Al - le - - lu - ia, al - le - - lu - ia, al - - le -". The Harp part is currently silent. The score is written in a key signature of one flat (B-flat major or D minor).

424

Fl.

Hn.

Vln.

Vla.

Vc.

S

A

T

B

Hpd.

Cont.

p

lu - - - ia. Al - le - lu - ia, al - le - - lu - - -

lu - - - ia. Al - le - lu - ia, al - le - - lu - - -

lu - - - ia. Al - le - lu - ia, al - le - - lu - - -

lu - - - ia. Al - le - lu - ia, al - le - - lu - - -

428

Fl.

Hn.

Vln.

Vla.

Vc.

S

A

T

B

Hpd.

Cont.

ia, al - le - - - lu - ia, al - - - le - lu - - - ia.

ia, al - le - - - lu - ia, al - - - le - lu - - - ia.

8 ia, al - le - - - lu - ia, al - - - le - lu - - - ia. A new - - - cre-

ia, al - le - - - lu - ia, al - - - le - lu - - - ia.

p

(solo)

432

Fl.

Hn.

Vln.

Vla.

Vc.

S

A

T

B

Hpd.

Cont.

p

arco

p

a new cre - a - tion now to hand

a new cre - a - tion now to hand

8 a - tion now to hand,

3

(solo)

To

439

Fl.

Hn.

Vln.

Vla.

Vc.

S

A

T

B

Hpd.

Cont.

to save the lost of e - very land

to save the lost of e - very land (solo)

save the lost of e - very land, Through

447

Fl.

Hn.

Vln.

Vla.

Vc.

S

A

T

B

Hpd.

Cont.

Al - le - lu -

Al - le - lu -

the power and grace of God is sent, Al - le - - lu - ia, Al - le - lu -

Al - le - - lu - ia, Al - le - lu -

456

Fl.

Hn.

Vln.

Vla.

Vc.

S

A

T

B

Hpd.

Cont.

ia, Al -

ia, (solo) (tutti) Al -

ia, Now are free that were in tor - ment. We may well sing: 'Al - le - lu - ia.' Al -

ia, We may well sing: 'Al - le - lu - ia.' Al -

465

Fl.

Hn.

Vln.

Vla.

Vc.

S

A

T

B

Hpd.

Cont.

le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia

471

469

Fl.

Hn.

Vln.

Vla.

Vc.

S
ia, al - - le - lu - - - ia. It was by Gab - ri - el be - gun,

A
ia, al - - le - lu - - - ia.

T
ia, al - - le - lu - - - ia. it

B
ia, al - - - le - lu - - - ia. it

Hpd.

Cont.

3

(solo)

3

3

475

Fl.

Hn.

Vln.

Vla.

Vc.

S

A

T

B

Hpd.

Cont.

(solo)

As glass lets through the rays of sun,

was by Gabriel begun; as

was by Gabriel begun; as

483

Fl.

Hn.

Vln.

Vla.

Vc.

S

A

T

B

Hpd.

Cont.

(solo) *(tutti)*

Lord Je - sus Christ — was so con - ceived, Al -

Al -

8 glass lets through the rays — of — sun,

glass lets through the rays — of sun,

Detailed description: This page of a musical score for 'Brighter than the Sun' by Edward Lambert, page 82, contains measures 483-486. The score is for a chamber ensemble and includes vocal parts. The instruments are Flute (Fl.), Horn (Hn.), Violin (Vln.), Viola (Vla.), Cello (Vc.), Harp (Hpd.), and Continuo (Cont.). The vocal parts are Soprano (S), Alto (A), Tenor (T), and Bass (B). The music begins in 4/4 time and changes to 3/4 time at measure 484. The lyrics are: 'Lord Je - sus Christ — was so con - ceived, Al -' (Soprano), 'Al -' (Alto), '8 glass lets through the rays — of — sun,' (Tenor), and 'glass lets through the rays — of sun,' (Bass). The Soprano part has a '(solo)' marking above measure 484 and a '(tutti)' marking above measure 486. The Continuo part has an '8' above the first measure. The Harp part is mostly silent, with some chords in the bass clef.

491

Fl.

Hn.

Vln.

Vla.

Vc.

S

A

T

B

Hpd.

Cont.

(solo)

le - - lu - ia, al - le - lu - - - ia, When Ma - ry God's own Spi - rit re-

le - - lu - ia, al - le - lu - - - ia,

al - le - lu - - - ia,

al - le - lu - - - ia,

500

Fl.

Hn.

Vln.

Vla.

Vc.

(*tutti*)

S
ceived. So let us sing: 'Al - le - lu - ia. Al - le - lu - ia, al - le -

A
So let us sing: 'Al - le - lu - ia. Al - le - lu - ia, al - le -

T
Al - le - lu - ia, al - le -

B
Al - le - lu - ia, al - le -

Hpd.

Cont.

507

Fl.

Hn.

Vln.

Vla.

Vc.

S

A

T

B

Hpd.

Cont.

lu - - ia, al - le - - lu ia, al - - le - lu - - - ia.

lu - - ia, al - le - - lu ia, al - - le - lu - - - ia.

lu - - ia, al - le - - lu ia, al - - le - lu - - - ia.

lu - - ia, al - le - - lu - ia, al - - le - lu - - - ia. Al -

(solo)

511

Fl.

Hn.

Vln.

Vla.

Vc.

S

A

T

B

Hpd.

Cont.

le - - - lu - ia,' this — sweet song, 'Al - le - - - lu - ia,'

517

Fl.

Hn.

Vln.

Vla.

Vc.

S
this — sweet song from gree - nest bran -

A
this — sweet song from gree - nest bran -

T
this — sweet song from gree - nest bran -

B
(solo)
this — sweet song from gree - nest bran - ches has just sprung, from gree - nest bran -

Hpd.

Cont.

525

Fl.

Hn.

Vln.

Vla.

Vc.

S
- ches has just sprung.

A
- ches has just sprung.

T
- ches has just sprung. Al - le - - lu -

B
- ches has just sprung. God send us life — that will last — long! Al - le - - - lu -

Hpd.

Cont.

533

Fl.

Hn.

Vln.

Vla.

Vc.

S

A

T

B

Hpd.

Cont.

al - le - lu - ia, May joy and bliss be a - mong Them that sing: 'Al - le - lu -

al - le - lu - ia, May joy and bliss be a - mong Them that sing: 'Al - le - lu -

ia, al - le - lu - ia, May joy and bliss be a - mong Them that sing: 'Al - le - lu -

ia, al - le - lu - ia, May joy and bliss be a - mong Them that sing: 'Al - le - lu -

543

Fl.

Hn.

Vln.

Vla.

Vc.

S

A

T

B

Hpd.

Cont.

ia.' Al - le - - lu - ia, al - le - lu - ia, al - - - le -

ia.' Al - le - - lu - ia, al - le - lu - ia, al - - - le -

ia.' Al - le - - lu - ia, al - le - lu - ia, al - - - le -

ia.' Al - le - - lu - ia, al - le - lu - ia, al - - - le -

548

Fl.

Hn.

Vln.

Vla.

Vc.

S

A

T

B

Hpd.

Cont.

lu - - - ia. Al - le - lu - ia, al - le - - lu - -

lu - - - ia. Al - le - lu - ia, al - le - - lu - -

lu - - - ia. Al - le - lu - ia, al - le - - lu - -

lu - - - ia. Al - le - lu - ia, al - le - - lu - -

lu - - - ia. Al - le - lu - ia, al - le - - lu - -

552

Fl.

Hn.

Vln.

Vla.

Vc.

S

A

T

B

Hpd.

Cont.

ia, al - le - - - lu - ia, al - - - - le - lu - - - - ia.

ia, al - le - - - lu - ia, al - - - - le - lu - - - - ia.

ia, al - le - - - lu - ia, al - - - - le - lu - - - - ia.

ia, al - le - - - lu - ia, al - - - - le - lu - - - - ia.

7. Scene: The confrontation

555

$\text{♩} = 92$

The musical score is arranged in a system with the following parts from top to bottom:

- Fl.** (Flute): Treble clef, 4/4 time. Starts with a rest, then plays a melodic line starting on G4, marked *f*. Includes accents and a triplet of eighth notes at the end.
- Hn.** (Horn): Treble clef, 4/4 time. Starts with a rest, then plays a melodic line starting on G4, marked *f*. Includes accents and a triplet of eighth notes at the end.
- Vln.** (Violin): Treble clef, 4/4 time. Plays a rhythmic accompaniment of eighth notes, marked *f*. Includes accents and a triplet of eighth notes at the end.
- Vla.** (Viola): Bass clef, 4/4 time. Plays a rhythmic accompaniment of eighth notes, marked *f*. Includes accents and a triplet of eighth notes at the end.
- Vc.** (Violoncello): Bass clef, 4/4 time. Plays a rhythmic accompaniment of eighth notes, marked *f*. Includes accents and a triplet of eighth notes at the end.
- S.** (Soprano): Treble clef, 4/4 time. Rest.
- A.** (Alto): Treble clef, 4/4 time. Rest.
- T.** (Tenor): Treble clef, 4/4 time. Rest.
- B.** (Bass): Bass clef, 4/4 time. Rest, then enters with the vocal line: "Ma-ry, Ma-ry,". The name "Joseph" is written above the staff.
- Hpd.** (Harp): Treble and Bass clefs, 4/4 time. Plays a flowing accompaniment of eighth notes, marked *f*. Includes accents and a triplet of eighth notes at the end.
- Cont.** (Cello/Double Bass): Treble and Bass clefs, 4/4 time. Plays a rhythmic accompaniment of eighth notes, marked *f*. Includes accents and a triplet of eighth notes at the end.

557

Fl.

Hn.

Vln.

Vla.

Vc.

S

A

T

B

Ma-ry, please o-pen your door,

Hpd.

Cont.

559

Fl.

Hn.

Vln.

Vla.

Vc.

S

A

T

B

Ma-ry, please, please o-pen your door! Who is in there? Who is in there? Tell me more!

Hpd.

Cont.

563

Fl.

Hn.

Vln.

Vla.

Vc.

f

f

f

p

p

f

p

Mary

S

A

T

B

Wel-come in, my hus - band dear. Nei-ther

Who has, who has, who has been in here with you?

Hpd.

Cont.

p

p

f

p

568

Fl.

Hn.

Vln.

Vla.

Vc.

S

A

T

B

Hpd.

Cont.

man nor wo-man, it is so.

Whose is, whose is, whose is the child? I need to know!

572

Fl.

Hn.

Vln.

Vla.

Vc.

S

A

T

B

Hpd.

Cont.

p

None but yours, am not de - filed.

(A cuc-kold I, and full of woe).

I

579

Fl. *f* *ff*

Hn. *f* *ff* *f*

Vln. *f* *ff* *p*

Vla. *f* *ff* *p*

Vc. *f* *ff* *p*

S

A

T

B
am mis-led. I am be-guiled. Be-hold, be-hold, be-hold,

Hpd.

Cont. *f* *p*

580

Fl.

Hn.

Vln.

Vla.

Vc.

S

A

T

B

be-hold, be-hold, be - hold, be - - - - - hold,

Hpd.

Cont.

582

Fl.

Hn.

Vln.

Vla.

Vc.

S

A

T

B

What have I, what have I, what have I said, what have I, what have I, what have I said,

Hpd.

Cont.

584

Fl.

Hn.

Vln.

Vla.

Vc.

S

A

T

B

what have I said, have I said all my life?

Hpd.

Cont.

586

Fl.

Hn.

Vln.

Vla.

Vc.

S

A

T

B

Hpd.

Cont.

It would do me no good, do me no good to take on a wife, a wife, a wife, a

589

Fl.

Hn.

Vln.

Vla.

Vc.

S

A

T

B

wife, _____ a

Hpd.

Cont.

592

Fl. *p*

Hn. *p*

Vln.

Vla.

Vc.

S

A

T

B

wife!

Angel

Ga - bri - el, God's an - gel I.

I have on - ly my suf - fe - ring self to

Hpd.

Cont. *p*

595

Fl.

Hn.

Vln.

Vla.

Vc.

S

A

T

B

Hpd.

Cont.

Jo - seph, Jo - seph, why do you cry? I tell thee: blame _____ that she bears a child in a-no-ther's name.

598

Fl.

Hn.

Vln.

Vla.

Vc.

S

A

T

B

Hpd.

Cont.

8 God will of Ma - ry be born to save man-kind that is for -

601

Fl.

Hn.

Vln.

Vla.

Vc.

S

A

T
Iorn. I tell thee, God will of Ma - ry be born

B
Well, it's hard to be-lieve she'd do a-ny-thing to de-

Hpd.

Cont.

604

Fl.

Hn.

Vln.

Vla.

Vc.

S

A

T

B

Hpd.

Cont.

to save man-kind that is for-lorn. I tell thee, God will of Ma-ry be
ceive me, a-ny-thing to de-ceive me, yes, in-deed, it's

607

Fl.

Hn.

Vln.

Vla.

Vc.

S

A

T

B

Hpd.

Cont.

born
to save man-kind that is for - lorn. *(to Mary)*
hard to be-lieve she'd do a-ny-thing to de-ceive me, a-ny-thing to de-ceive me. Please for -

610

Fl.

Hn.

Vln.

Vla.

Vc.

S

A

T

B

give me, _____ for - give me,

Hpd.

Cont.

Detailed description: This page of a musical score contains measures 610, 611, and 612. The score is for a chamber ensemble and includes the following parts: Flute (Fl.), Horn (Hn.), Violin (Vln.), Viola (Vla.), Violoncello (Vc.), Soprano (S), Alto (A), Tenor (T), Bass (B), Harp (Hpd.), and Continuo (Cont.). The music is in 3/8 time and D minor. The vocal parts (Soprano, Alto, Tenor, Bass) are mostly silent in these measures, with the Bass part having lyrics: "give me, _____ for - give me,". The instrumental parts feature various rhythmic patterns, including eighth and sixteenth notes, and rests. The Continuo part has a steady bass line with some melodic movement in the right hand.

613

Fl.

Hn.

Vln.

Vla.

Vc.

S

A

T

B

Hp.

Cont.

Bring her to Beth - le - hem this ve - - - ry night

wife, dear and kind, dear and kind:

616

Fl. *f* *p*

Hn. *f* *p*

Vln. *f* *p*

Vla. *f* *p*

Vc. *f* *p*

S

A

T

B

Bring her to Beth - le - hem this

Jea - - - - lou-sy had made me blind.

Hpd.

Cont.

619

Fl. *f* *p*

Hn. *f* *p*

Vln. *f* *p*

Vla. *f* *p*

Vc. *f* *p*

S

A

T
ve - - - ry night to shine _____ through the

B
_____ made me blind. I _____

Hpd.

Cont.

622

Fl.

Hn.

Vln.

Vla.

Vc.

S

A

T

B

Hpd.

Cont.

world, _____ through the world, _____ to

will thy child _____ both un - der -

624

Fl.

Hn.

Vln.

Vla.

Vc.

S

A

T
8 shine _____ through the world the_ brigh - - - - test,

B
stand _____ and a - dore _____ with great af -

Hpd.

Cont.

626

Fl.

Hn.

Vln.

Vla.

Vc.

S

A

T

B

the bright - - - - -

fec - - - - - tion; and a - dore

Hpd.

Cont.

628

Fl.

Hn.

Vln.

Vla.

Vc.

S

A

T

B

Hpd.

Cont.

- - test of lights.

— with great af - fec - - - - - tion;

630

Fl. *f*

Hn. *f*

Vln. *f* *p*

Vla. *f* *p*

Vc. *f* *p*

S

A

T

B

and there-fore tell me, do ex-pand the ho-ly na-ture of thy con-

Hpd.

Cont. *f*

633

Fl.

Hn.

Vln. *p*

Vla. *pp*

Vc. *p*

S

A

T

B

Hpd.

Cont. *p*

Mary

It was the work of God, the work of God, now you can tell how blessed the cep - tion.

637

Fl.

Hn.

Vln.

Vla.

Vc.

S

A

T

B

Hpd.

Cont.

Lord has made us be.

Now I thank God and Ga - bri - el that, Ma - ry, I am wed to thee.

p

640

Fl.

Hn.

Vln.

Vla.

Vc.

S

A

T

B

God will in us a-bide and dwell with the Ho-ly Ghost, _____ as I well see.

Hpd.

Cont.

♩ = 66 **8. Sonata: The Adoration**

644

Fl. *p*

Hn.

Vln. *p*

Vla. *p*

Vc. *p*

Hpd.

Cont. *p*

Detailed description: This system of musical notation covers measures 644 to 650. It features staves for Flute (Fl.), Horn (Hn.), Violin (Vln.), Viola (Vla.), Violoncello (Vc.), Harp (Hpd.), and Contrabass (Cont.). The Flute part begins with a melodic line starting on a B-flat, marked with a piano (*p*) dynamic. The Horn part is mostly silent. The Violin and Viola parts have melodic lines with slurs and accents, also marked *p*. The Violoncello part has a sustained bass line. The Harp part has a rhythmic accompaniment in the right hand and chords in the left hand. The Contrabass part has a complex bass line with many accidentals. The time signature changes from 4/4 to 3/8 and back to 4/4.

650

Fl.

Hn. *p*

Vln.

Vla.

Vc.

Hpd.

Cont.

Detailed description: This system of musical notation covers measures 650 to 656. The Flute part is silent. The Horn part has a melodic line starting on a B-flat, marked with a piano (*p*) dynamic. The Violin and Viola parts have melodic lines with slurs and accents. The Violoncello part has a sustained bass line. The Harp part has a rhythmic accompaniment in the right hand and chords in the left hand. The Contrabass part has a complex bass line with many accidentals. The time signature changes from 4/4 to 3/8 and back to 4/4.

657

Fl. *pp*

Hn. *p*

Vln.

Vla.

Vc. *pizz.* *p*

Hpd.

Cont.

Detailed description: This system of musical notation covers measures 657 through 666. The Flute part begins with a *pp* dynamic and features a complex melodic line with many accidentals. The Horn part enters in measure 658 with a *p* dynamic. The Violin and Viola parts play sustained notes with some melodic movement. The Violoncello part includes a *pizz.* (pizzicato) instruction in measure 658. The Harp and Continuo parts provide harmonic support with various textures, including arpeggiated figures and sustained chords.

667

Fl. *p*

Hn. *pp*

Vln.

Vla. *pp*

Vc. *arco* *mp*

Hpd.

Cont.

Detailed description: This system of musical notation covers measures 667 through 676. The Flute part starts in measure 667 with a *p* dynamic. The Horn part continues with a *pp* dynamic. The Violin and Viola parts play sustained notes. The Violoncello part is marked *arco* and *mp*. The Harp and Continuo parts continue their harmonic accompaniment with various textures and dynamics.

670

Fl.

Hn.

Vln. *Con sord.*
pp

Vla.

Vc. *pp*

Hpd.

Cont.

Detailed description: This system of musical notation covers measures 670 to 675. It features six staves: Flute (Fl.), Horn (Hn.), Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Harp (Hpd.). The Flute part has a melodic line with slurs. The Horn part has a sustained low note. The Violin part plays a rhythmic pattern of eighth notes, marked 'Con sord.' and 'pp'. The Viola part has a melodic line with slurs. The Violoncello part has a sustained low note, marked 'pp'. The Harp part has a rhythmic pattern of eighth notes. The Continuo part has a complex rhythmic pattern with slurs.

676

Fl.

Hn.

Vln. *dim.*
pp

Vla.

Vc.

Hpd.

Cont.

Detailed description: This system of musical notation covers measures 676 to 681. It features six staves: Flute (Fl.), Horn (Hn.), Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Harp (Hpd.). The Flute part has a melodic line with slurs. The Horn part has a sustained low note. The Violin part plays a rhythmic pattern of eighth notes, marked 'dim.' and 'pp'. The Viola part has a melodic line with slurs. The Violoncello part has a sustained low note. The Harp part has a rhythmic pattern of eighth notes. The Continuo part has a complex rhythmic pattern with slurs.

582

Fl.

Hn.

Vln.

Vla.

Vc.

Hpd.

Cont.

pp

p

pp

9. Hymn

$\text{♩} = 60$

587

Fl.

Hn.

Vln.

Vla.

Vc.

S

Cont.

p

pp

pp

p

Of one that is so fair and bright, *Ve - lut ma - ris stel - la*, *Brigh - ter* than the

694

Fl.

Hn.

Vln.

Vla.

Vc.

S

A

Hpd.

Cont.

day is light, *Pa-rens et pu-el-la*, I cry to thee through grace of thee, La-dy, pray thy son for me,

709

Fl.

Hn.

Vln. *p*

Vla. *p*

Vc. *p*

S
La - dy, flower of e - very thing, Ro - sa si - ne spi - na,

A
La - dy, flower of e - very thing, Ro - sa si - ne spi - na,

Hpd.

Cont.

Detailed description: This page of a musical score, numbered 709, features a vocal duet and instrumental accompaniment. The vocal parts, Soprano (S) and Alto (A), sing the lyrics: "La - dy, flower of e - very thing, Ro - sa si - ne spi - na,". The instrumental parts include Flute (Fl.), Horn (Hn.), Violin (Vln.), Viola (Vla.), and Violoncello (Vc.), all marked with a piano (*p*) dynamic. The Harp (Hpd.) and Continuo (Cont.) parts provide accompaniment, with the Harp featuring triplet figures. The score is written in a common time signature and includes various musical notations such as slurs, ties, and dynamic markings.

715

Fl.

Hn.

Vln.

Vla.

Vc.

S

A

Hpd.

Cont.

Thou bore Je-su, hea-ven's king, Gra-ti - a di - vi - na. Of all maids thou

Thou bore Je-su, hea-ven's king, Gra-ti - a di - vi - na. Of all maids__ thou

720

Fl.

Hn.

Vln.

Vla.

Vc.

S

A

Hpd.

Cont.

bear'st the prize, La - dy, queen of Pa - ra - dise E - lec - ta, Mai - den mild and

bear'st the prize, La - dy, queen of Pa - ra - dise E - lec - ta, Mai - den mild and

p

726

Fl.

Hn.

Vln.

Vla.

Vc.

S

A

Hpd.

Cont.

mo-ther is Ef - - - fec - ta, ef - - - fec - ta.

mo - ther is Ef - - - fec - ta, ef - - - fec - ta.

p

Detailed description: This page of a musical score, numbered 132, is for the piece 'Brighter than the Sun' by Edward Lambert. It covers measures 726 through 731. The score is arranged for a chamber ensemble including Flute (Fl.), Horn (Hn.), Violin (Vln.), Viola (Vla.), Violoncello (Vc.), Soprano (S), Alto (A), Harp (Hpd.), and Continuo (Cont.). The Flute part begins with a melodic line featuring two triplet eighth notes. The Horn part has a single note at the end of the system, marked with a piano (*p*) dynamic. The Violin and Viola parts have long, sustained notes. The Violoncello part has a melodic line with a long note at the end. The Soprano and Alto parts have vocal lines with lyrics: 'mo-ther is Ef - - - fec - ta, ef - - - fec - ta.' The Harp and Continuo parts provide harmonic accompaniment with chords and moving lines. The key signature has one flat (B-flat), and the time signature is common time (C).

731

Fl.

Hn.

Vln. *p*

Vla. *p*

Vc. *p*

S
In care and sor-row thou art best, Fe - lix fe - cun - da - ta, To all the wea-ry

A
In care and sor-row thou art best, Fe - lix fe - cun - da - ta, To all the wea-ry

Hpd.

Cont.

737

Fl.

Hn.

Vln.

Vla.

Vc.

S

A

Hpd.

Cont.

p

p

thou art rest, Ma - ter ho - no - ra - ta. Pray to him with gen - tle mood

thou art rest, Ma - ter ho - no - ra - ta. Pray to ___ him ___ with gen - tle mood

742

Fl.

Hn.

Vln.

Vla.

Vc.

S

A

Hpd.

Cont.

That for us all did shed his blood In cru - ce, That we might come

That for us all did shed his blood In cru - ce, That we might come

pp

pp

p

pp

p

752

747

Fl.

Hn.

Vln.

Vla.

Vc.

S

A

Hpd.

Cont.

p

pp

pizz.

arco

pp

near to him In lu - ce, in lu - ce.

near to him In lu - ce, in lu - ce.

3

3

753

Fl.

Hn.

Vln.

Vla.

Vc.

S

A

Hpd.

Cont.

All this world it was for - lorn E - va pec - ca - tri - ce,

All this world it was for - lorn E - va pec - ca - tri - ce,

758

Fl.

Hn.

Vln.

Vla.

Vc.

S

Till our Sa-viour he was born Ex te ge - ne - tri - ce;

A

Till our Sa - viour he was born Ex te ge - ne - tri - ce;

Hpd.

Cont.

p

762

Fl.

Hn.

Vln.

Vla.

Vc.

S

A

Hpd.

Cont.

p

With "A - ve" it went a - way Ba - nished night and co-meth the day

With "A - ve" it went a - way Ba - nished night and co-meth the day

766

Fl.

Hn.

Vln.

Vla.

Vc.

S

A

Hpd.

Cont.

pp *p* *f*

p *f*

p *f*

Sa - lu - tis. The well it sprin-geth forth of thee Vir - - -

Sa - lu - tis. The well it sprin-geth forth of thee Vir - - -

774 animato

771

Fl.

Hn.

Vln.

Vla.

Vc.

S

A

Hpd.

Cont.

f

f

f

f

f

tu - tis, vir - - - tu - tis.

tu - tis, vir - - - tu - tis.

tu - tis, vir - - - tu - tis.

tu - tis, vir - - - tu - tis.

778

Fl. *f*

Hn.

Vln.

Vla.

Vc.

S *sop I & alt I*

A *sop II & alt II*

Well thou knowest he is thy son Ven - tre quem por -

Well thou knowest he is thy son Ven - tre quem por - ta - - -

Hpd.

Cont.

783

Fl.

Hn.

Vln.

Vla.

Vc.

S

A

Hpd.

Cont.

ta - sti; He will not de - ny thee thy prayer, Par - vum quem lac - ta - sti.

sti; He will not de - ny thee thy prayer, Par - vum quem lac - ta - - - - sti.

789

calmandosi

Fl. *f* *p*

Hn. *f* *p*

Vln. *f* *p*

Vla. *f* *p*

Vc. *f* *p*

S *sop*
So gra - cious and so good he is, He hath brought us

A *alt*
So gra - cious and so good he is, He hath brought us

Hpd.

Cont.

794

Fl.

Hn.

Vln.

Vla.

Vc.

S

A

Hpd.

Cont.

to his bliss Su - - - per - ni, And hath saved us from the a - byss In - - -

to his bliss Su - - - per - ni, And hath saved us from the a - byss In - - -

pp

pp

pp

pp

p

p

p

800

Fl.

Hn.

Vln.

Vla.

Vc.

S
fer - ni, in - - - fer - ni.

A
fer - ni, in - - - fer - ni.

Hpd.

Cont.

10. Carol

$\text{♩} = 132$

The musical score is arranged in systems. The first system includes Flute (Fl.), Horn (Hn.), Violin (Vln.), Viola (Vla.), and Voice (Vc.). The second system includes Soprano (S), Alto (A), Tenor (T), and Bass (B). The third system includes Harp (Hpd.). The fourth system includes Continuo (Cont.).

The Flute part begins with a forte (*f*) dynamic and a melodic line in 3/8 time. The Horn part is silent. The Violin part enters in the second measure with a forte (*f*) dynamic. The Viola part enters in the fifth measure with a forte (*f*) dynamic. The Voice parts (Soprano, Alto, Tenor, Bass) sing the lyrics: "No - wel, ___ no - wel, ___ no - wel, no - wel, no - wel, ___ now - wel, no -". The Soprano part has a fermata on the final note. The Harp part is silent. The Continuo part provides a rhythmic accompaniment.

814

Fl.

Hn.

Vln.

Vla.

Vc.

S

A

T

B

Hpd.

Cont.

wel, no - wel, no - wel, no - wel, no - wel! Out

wel, no - wel, no - wel, no - wel, no - wel! Out

wel, no - wel, no - wel, no - wel, no - wel! Out

no - wel, no - wel, no - wel! Out

f

820

Fl.

Hn.

Vln.

Vla.

Vc.

S

A

T

B

Hpd.

Cont.

of — your sleep — a - rise — and wake, for in — his glo - ry will God man - kind

of — your sleep a - rise — and wake, for in — his glo - ry will God man - kind

of — your sleep — a - rise — and wake, for in — his glo - ry will God man - kind

of — your sleep a - rise — and wake, for in — his glo - ry will God man - kind

827

Fl.

Hn.

Vln.

Vla.

Vc.

S
take, born of the best of maids, for his sake; in the high - - - est

A
take, born of the best of maids, for his sake; in the high - - - est

T
take, born of the best of maids, for his sake; in the high - - - est

B
take, born of the best of maids, for his sake; in the high - - - est

Hpd.

Cont.

834

Fl.

Hn.

Vln.

Vla.

Vc.

S
heaven to dwell. No - wel! No - wel, no - wel, no - wel, no - wel, no -

A
heaven to dwell. No - wel! No - wel, no -

T
heaven to dwell. No - wel!

B
heaven to dwell. No - wel!

Hpd.

Cont.

841

Fl.

Hn.

Vln.

Vla.

Vc.

S
wel, now - wel, no - wel, no - wel, no - wel, no - wel, no -

A
wel, no - wel, no - wel, no - wel, no - wel, no - wel, no -

T
no - wel, no - wel, no - wel, no - wel, no -

B
no - wel, no -

Hpd.

Cont.

849

Fl. ⁸⁴⁷

Hn.

Vln.

Vla.

Vc.

S
wel, — no - wel! And through a mai - den fair — and wise man - kind — in —

A
wel, — no - wel! And through — a — mai - den fair — and wise — man - kind — in

T
wel, — no - wel! And through a mai - den fair — and wise man - kind — in

B
wel, — no - wel! And through a mai - den fair — and wise man - kind — in

Hpd.

Cont.

Detailed description: This page contains a musical score for measures 847-850. The score is for a full orchestra and choir. The instruments listed are Flute (Fl.), Horn (Hn.), Violin (Vln.), Viola (Vla.), Cello (Vc.), Soprano (S), Alto (A), Tenor (T), Bass (B), Harp (Hpd.), and Continuo (Cont.). The vocal parts (S, A, T, B) have lyrics: 'wel, — no - wel! And through a mai - den fair — and wise man - kind — in —'. The instrumental parts include Flute, Horn, Violin, Viola, Cello, Harp, and Continuo. A rehearsal mark '849' is placed above the first measure. The score is written in a key with one sharp (F#) and a common time signature (C). The vocal parts are in a soprano, alto, tenor, and bass clef, respectively. The instrumental parts are in various clefs: Flute (treble), Horn (treble), Violin (treble), Viola (bass), Cello (bass), Harp (treble and bass), and Continuo (bass). The music features a variety of note values, including quarter, eighth, and sixteenth notes, as well as rests and accidentals.

854

Fl.

Hn.

Vln.

Vla.

Vc.

S
wor - thi - ness ____ will rise; the an - gels brought Earth God's grea - test prize: at

A
wor - thi - ness ____ will rise; the an - gels brought Earth God's grea - test ____ prize: at

T
wor - thi - ness will rise; the an - gels brought Earth God's grea - test prize: at

B
wor - thi - ness will rise; the an - gels brought Earth God's grea - test prize: at

Hpd.

Cont.

861

Fl.

Hn.

Vln.

Vla.

Vc.

S

A

T

B

Hpd.

Cont.

Christ - mas time ___ all this ___ be - fell. No - wel! No - wel, ___ no - wel, ___ no -

Christ - mas time all _ this ___ be - fell. ___ No - wel!

Christ - mas time ___ all this ___ be - fell. ___ No - wel!

Christ - mas time ___ all this ___ be - fell. ___ No - wel!

868

Fl.

Hn.

Vln.

Vla.

Vc.

S
wel, no - wel, no - wel, — now - wel, no - wel, — no - wel, — no - wel, no -

A
No - wel, — no - wel, — no - wel, no - wel, no - wel, — no - wel, no -

T
no - wel, — no - wel, — no - wel, no -

B
no -

Hpd.

Cont.

878

875

Fl.

Hn.

Vln.

Vla.

Vc.

S

A

T

B

Hpd.

Cont.

wel, no - wel, no - wel! Now man is bright - ter than the

wel, no - wel, no - wel! Now man is bright - ter than the

wel, no - wel, no - wel! Now man is bright - ter than the

wel, no - wel, no - wel! Now man is bright - ter than the

881

Fl.

Hn.

Vln.

Vla.

Vc.

S

A

T

B

Hpd.

Cont.

sun; we shall all dwell on high as one with God the al-migh-ty,

sun; we shall all dwell on high as one with God the al-migh-ty,

sun; we shall all dwell on high as one with God the al-migh-ty,

sun; we shall all dwell on high as one with God the al-migh-ty,

888

Fl.

Hn.

Vln.

Vla.

Vc.

S
whose will be done. To that we sing a loud 'No - well'. No - well!

A
whose will be done. To that we sing a loud 'No - well'. No - well!

T
whose will be done. To that we sing a loud 'No - well'. No - well!

B
whose will be done. To that we sing a loud 'No - well'. No - well!

Hpd.

Cont.

Fl.

Hn.

Vln.

Vla.

Vc.

S
No - wel, ___ no - wel, ___ no - wel, no - wel, no - wel, ___ no - wel, no -

A
No - wel, ___ no - wel, ___ no - wel, no -

T
no -

B

Hpd.

Cont.

Detailed description: This page of a musical score for 'Brighter than the Sun' by Edward Lambert, page 160, features a variety of instruments and vocal parts. The woodwinds include a Flute (Fl.) and a Horn (Hn.). The strings consist of Violin (Vln.), Viola (Vla.), and Violoncello (Vc.). The vocal ensemble includes Soprano (S), Alto (A), Tenor (T), and Bass (B). The keyboard accompaniment is split between Harp (Hpd.) and Continuo (Cont.). The vocal parts have lyrics: 'No - wel, ___ no - wel, ___ no - wel, no - wel, no - wel, ___ no - wel, no -' for Soprano and 'No - wel, ___ no - wel, ___ no - wel, no -' for Alto. The Tenor part has 'no -' and the Bass part has 'no -'. The instrumental parts show complex rhythmic patterns, with the Flute and Violin parts having melodic lines and the Harp/Continuo parts providing harmonic support.

901

Fl.

Hn.

Vln.

Vla.

Vc.

S
wel, no - wel, no - wel, no - wel, no - wel, no - wel!

A
wel, no - wel, no - wel, no - wel, no - wel, no - wel!

T
wel, no - wel, no - wel, no - wel, no - wel, no - wel!

B
no - wel, no - wel, no - wel!

Hpd.

Cont.