

# NOBLE NUMBERS.

(By HERRICK, HERBERT and others.)

H. Walford Davies. Op. 28.

## ENTRATA.

Andante.  $\text{♩} = 72$ .

*pp* (*mistico*)

*mp* (Cello Solo)

*cresc.* *f* (Full Strings)

(Ped.)

*p* *cresc.*

*ff* *f*

(Ped.)

13017

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B

mf

(sempre con Pedale)

3

ff (Full Orch.)

(Trb. e Tuba)

sempre dim.

sempre dim.

p

morendo

4

mistico ppp

# Nº1. 'TIS HARD TO FIND GOD.

(Prelude, Quartet and Chorus.)

*Lento e mesto.* SOLO. *pp* CORO. *ppp*

Soprano. 'Tis hard to find God, 'tis hard to find

Contralto. 'Tis hard to find God, 'tis hard to find

Tenor. 'Tis hard to find God, 'tis hard to find

Bass. 'Tis hard to find God, 'tis hard to find

*Lento e mesto.* ♩ = 48. *ten.* *pp*

*cresc.* SOLO e CORO. *ff*

God, 'tis hard to find God, but to com - pre - hend Him

*cresc.* SOLO e CORO. *ff*

God, 'tis hard to find God, but to com-pre-hend Him

*cresc.* SOLO e CORO. *ff*

God, hard to find God, but to com - pre - hend Him

*cresc.* SOLO e CORO. *ff*

God, 'tis hard to find God, but to com - pre-hend Him

*cresc.*

*p* as He is is la - bour,  
*p* as He is is la - bour,  
*p* as He is is la - bour, is la - bour,  
*p* as He is is la - bour with - out end, la -

SOPRANO SOLO.

*pp* la - bour with - out end.  
 SOPRANO CORO.  
*pp* la - bour with - out end.  
 SOLO e CORO.  
*pp* la - bour with - out end.  
 SOLO e CORO.  
*pp* la - bour with - out end.  
 SOLO. *pp* la - bour with - out end.  
 - - bour with-out end.

L'istesso tempo.  $\text{♩} = \text{♩}$

ppp  
pp

5

pp

6  
mp molto espress.

First system of musical notation, measures 1-6. It features a piano accompaniment with frequent triplets in both hands. The right hand has a melodic line with triplets, while the left hand provides harmonic support with triplets. The dynamic marking *p (restlessly)* is present in the right hand.

Second system of musical notation, measures 7-12. The piano accompaniment continues with complex rhythmic patterns and triplets. The right hand has a more active melodic line, and the left hand maintains a steady accompaniment.

Third system of musical notation, measures 13-18. Measure 7 is marked with a *trm* (trill) in the right hand. The dynamic markings *f*, *sf*, and *f* are used throughout the system. The piano accompaniment features dense chordal textures and rhythmic activity.

Fourth system of musical notation, measures 19-24. Measure 19 is marked with a *trm* (trill) in the right hand. The dynamic markings *dim.*, *(dolente)*, and *pp* are present. The piano accompaniment shows a shift in texture, with more sustained chords and a softer overall dynamic.

Fifth system of musical notation, measures 25-30. The piano accompaniment continues with complex textures and triplets. The right hand has a melodic line with triplets, and the left hand provides harmonic support with triplets.

8

*p accel.* *molto cresc.*

9

Più mosso.

*mf*

*dim.*

*dim.*

*sempre pp*

L.H. L.H. L.H.

*sempre pp*

L.H. L.H. L.H.

10

pp cresc. sempre accel.

First system of musical notation for measures 10-11. It consists of two staves (treble and bass clef). The music is in a minor key with a key signature of one flat. The first staff contains a complex melodic line with many accidentals and slurs. The second staff contains a supporting bass line. Dynamics include *pp cresc.* and *sempre accel.*

Second system of musical notation for measures 12-13. It continues the two-staff format. The melodic line in the first staff features more slurs and dynamic markings. The bass line provides harmonic support.

Third system of musical notation for measures 14-15. The first staff includes the instruction *accel. e cresc.* and features triplet markings (indicated by a '3' over groups of notes). The second staff continues the bass line.

Fourth system of musical notation for measures 16-17. The first staff includes the instruction *sempre cresc.* and features multiple triplet markings. The second staff continues the bass line.

11  
Fifth system of musical notation for measures 18-19. The first staff includes the instruction *ff energico* and features triplet markings. The second staff continues the bass line.

First system of musical notation, featuring piano and bass staves with complex chordal textures and melodic lines. A dynamic marking of *ff* is present in the right hand.

Second system of musical notation, including a measure number '12' and a dynamic marking of *ff*. The right hand features a triplet of eighth notes.

Third system of musical notation, featuring a dynamic marking of *ff* and a triplet of eighth notes in the right hand.

Fourth system of musical notation, featuring a dynamic marking of *subito* and multiple triplet markings in both hands.

13 Allegro fervente.

Fifth system of musical notation, starting with a dynamic marking of *f* and featuring a triplet of eighth notes in the right hand.

*sempre cresc.*

14

\* SOLI e CORO.  
CORO.  
Soprano.

*f*

Contralto. 'Tis hard to

Tenor. 'Tis hard to

Bass. 'Tis hard to

'Tis hard to

\* In all such places as this the soloists always should sing with the first voices of each part.

find God, hard, hard, hard,  
find God, 'tis hard, hard,  
find God, hard, hard, hard,  
find God, 'tis hard, hard, hard,

hard.  
hard.  
hard.  
hard.

*attacca il Coro*

# № 2. WEIGH ME THE FIRE.

(Quartet and Chorus.)

Allegro.  
SOLI.

Weigh me the fire;  
Weigh me the fire;  
Weigh me the fire;  
Weigh me the fire;

Allegro. ♩ = 96.

*f*  
*mp molto cresc.*

CORO.

or can't thou find A way to measure out the  
or can't thou find A way to measure out the  
or can't thou find A way to measure out the  
or can't thou find A way to measure out the

*f*  
*ff*  
*f*

wind;

wind;

wind;

wind;

wind;

*p*

This section contains five staves of music. The first four staves are for wind instruments, each starting with the word "wind;". The first and third staves feature a triplet of eighth notes. The fifth staff is a piano accompaniment, marked with a piano (*p*) dynamic.

SOLI. *f* 15

Dis - tin - guish all those floods \_\_\_\_\_ that are

Dis - tin - guish all those floods \_\_\_\_\_ that

Dis - tin - guish all those floods \_\_\_\_\_ that are

Dis - tin - guish all those floods \_\_\_\_\_ that are

15

*cresc.* *sf* *mf*

This section contains five staves of music. The first four staves are vocal parts, each with the lyrics "Dis - tin - guish all those floods \_\_\_\_\_ that are". The first staff is marked "SOLI." and *f*. The fifth staff is a piano accompaniment, marked with a piano (*p*) dynamic, and includes a crescendo (*cresc.*) and dynamic markings *sf* and *mf*. A measure number "15" is placed above the fifth staff.

CORO.

Mixed in the wa-te-ry the - - a - tre. And taste thou

are Mixed in the wa-te-ry the - a - tre. And taste thou

Mixed in the wa-te-ry the - - a - tre. And taste thou

Mixed in the wa-te-ry the - - a - tre. And taste thou

them as salt - less there As in their chan - nel, as in their

them as salt - less there As in their chan - - nel,

them as salt - less there As in their chan - - nel, as in their

them as salt - less there As in their chan - nel, as in their

16

chan - nel first they were.

— first — they were.

chan - nel first they were.

chan - nel first they were.

16

*pp*

SOLI e CORO.

*mp*

Tell me the peo-ple that do keep With-in the

*mp* Tell — me, tell me the peo-ple that — do keep With-

*mp* Tell me the peo-ple that do keep With - in the king - - doms, —

*mp* Tell me the peo-ple that do keep With - - in — the king - - doms,

*p*

king - doms of the deep, tell me.

- in the king - doms of the deep. Or

the king - doms of the deep, tell me.

of the deep. Or

*cresc.*

17

Or fetch me back that cloud a - gain, or fetch me

fetch me back that cloud a - gain, or fetch me

Or fetch me back, fetch me back that cloud a - gain, fetch

fetch me back that cloud, fetch

17

*sfp* *più p*

back that cloud a - gain, Be - shi-vered, be - shi-vered in - to

back that cloud a - gain, Be - shi - vered in - to

back that cloud a - gain, Be - shi-vered, be - shi-vered, be - shi-vered

back that cloud a - gain, Be - shi-vered, be - shi-vered

*p* *dim.*

18 SOLO.

seeds of rain. Tell me the notes,

seeds of rain. Tell me the notes,

in - to seeds of rain. Tell me the

in - to seeds, to seeds of rain.

18 *p e leggiero*

SOLO e CORO.

dust, \_\_\_\_\_ sands, \_\_\_\_\_ tell me the notes, \_\_\_\_\_

SOLO e CORO.

dust, \_\_\_\_\_ sands, \_\_\_\_\_ tell me the notes,

SOLO e CORO.

notes, \_\_\_\_\_ dust, and sands, tell me the

SOLO.

Tell me the notes, \_\_\_\_\_ dust and sands,

*cresc.*

dust, \_\_\_\_\_ sands and spears Of corn when

*cresc.*

dust, \_\_\_\_\_ sands and spears Of corn \_\_\_\_\_ when \_\_\_\_\_

*cresc.*

notes, \_\_\_\_\_ dust and spears Of corn when

SOLO e CORO.

*cresc.*

tell me the notes, \_\_\_\_\_ sands and spears Of corn when

sum - - mer shakes his ears, when sum - -

sum - - mer shakes his ears, when sum - - mer,

sum - - mer shakes his ears, when sum - - mer shakes, when

sum - - mer shakes his ears, spears of corn when

SOLO.

SOLO.

SOLO.

SOLO.

- mer shakes his ears.

sum - - mer shakes his ears.

sum - - mer shakes his ears.

sum - - mer shakes his ears.

8

3

3

SOLI e CORO.

19 Molto sostenuto.

Shew me the world of stars, \_\_\_\_\_  
 Shew me the world of stars, \_\_\_\_\_  
 Shew me the stars, \_\_\_\_\_  
 Shew me the stars, \_\_\_\_\_

Molto sostenuto.

*pp*  
*sempre con Pedale.*

SOLI.

CORO.

SOLI e CORO.

and whence, \_\_\_\_\_ and whence \_\_\_\_\_ They noise - less  
 and whence, \_\_\_\_\_ and whence \_\_\_\_\_ They noise - less  
 and whence, \_\_\_\_\_ and whence \_\_\_\_\_ They noise - less  
 and whence, \_\_\_\_\_ and whence \_\_\_\_\_ They noise - less

*pp*

spill their in - flu - ence: \_\_\_\_\_

spill their in - - - flu - ence: \_\_\_\_\_

spill their in - - - flu - ence: \_\_\_\_\_

spill their in - - - flu - ence: \_\_\_\_\_

*pp* *ppp*

20 *Vivo.* *SOLI.* *ff*

This, if thou can'st, -

*ff*

This, if thou can'st, -

*ff*

This, if thou can'st, -

*ff*

This, if thou can'st, -

20 *Vivo.*

*f* *sf* *sf*

CORO.

This, if thou can'st,  
 This, if thou can'st,  
 This, if thou can'st,  
 This, if thou can'st,

*ff*

*sf*

SOLI e CORO.

*lunga*  
 Then shew me Him, shew me Him,

*lunga*  
 Then shew me Him, shew me Him,

*lunga*  
 Then shew me Him, shew me Him,

*lunga*  
 Then shew me Him, shew me Him,

*lunga*  
 Then shew me Him, shew me Him,

*molto cresc.*

*molto cresc.*

*molto cresc.*

*molto cresc.*

*molto cresc.*

then shew me  
 then shew me Him,  
 then shew me Him,  
 then shew me Him,

*ff* *p* *molto cresc.*

*ff* *p* *molto cresc.*

*ff* *p* *molto cresc.*

*ff* *p* *molto cresc.*

*ff* *p*

Him, shew me Him That  
 shew me Him That  
 shew me Him That  
 shew me Him That

*ff* *p* *molto cresc.* *ff*  
*ff* *p* *molto cresc.* *ff*  
*ff* *p* *molto cresc.* *ff*  
*ff* *p* *molto cresc.* *ff*

*ff* *ff* *ff* *p* *ff* *ff* *ff*

21 *Maestoso (Poco meno mosso.)*  
SOLI.

rides the glorious Cher - u - bim. This

rides the glo - rious Cher - u - bim.

rides the glo - - - rious Cher - u - bim.

rides the glo - rious Cher - u - bim.

21 *Maestoso (Poco meno mosso.)*  
CORO.

rides the glorious Cher - u - bim, shew me

rides the glo - rious Cher - u -

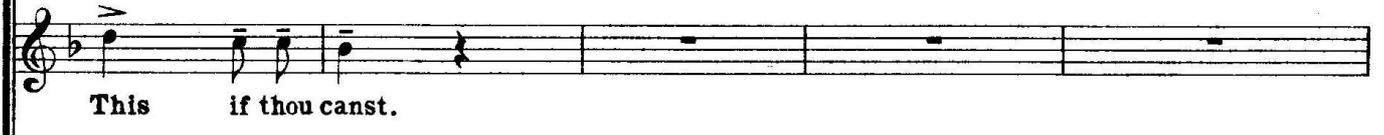
rides the glo - - - rious Cher - - u -

rides the glo - rious Cher - u -

21 *Maestoso (Poco meno mosso.)*



if thou canst.



This if thou canst.



This if thou canst.



This if thou canst.



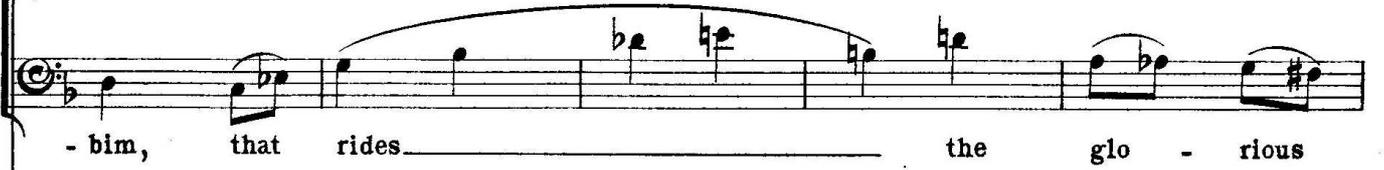
Him that rides the glorious Cher - - u -



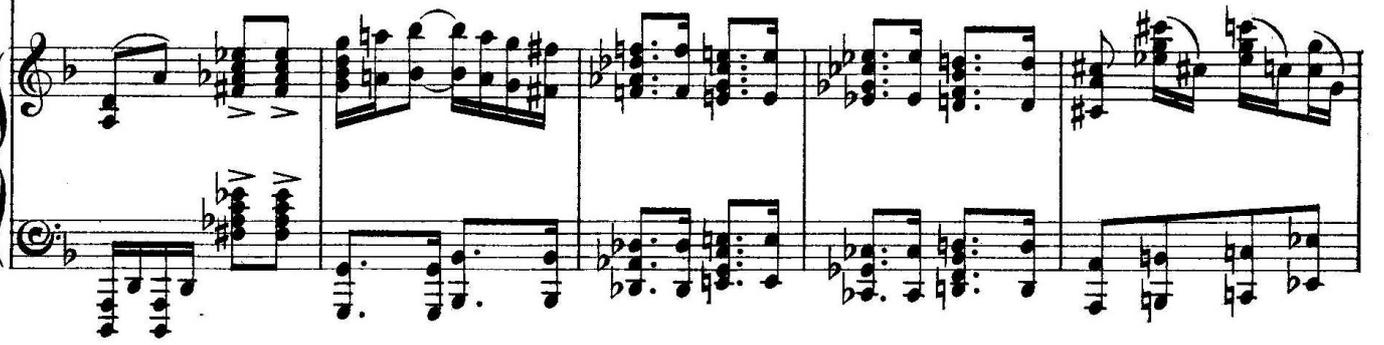
- bim, that rides the glo - rious



- bim, that rides the glo - rious



- bim, that rides the glo - rious



22

*Molto maestoso.*

Then \_\_\_\_\_ shew \_\_\_\_\_ me Him,

Then \_\_\_\_\_ shew \_\_\_\_\_ me Him,

Then \_\_\_\_\_ shew \_\_\_\_\_ me Him,

Then \_\_\_\_\_ shew \_\_\_\_\_ me Him,

22

*Molto maestoso.*

- bim, \_\_\_\_\_ that rides \_\_\_\_\_

Cher - - u - bim, that rides \_\_\_\_\_ the

Cher - u - bim, that rides \_\_\_\_\_

Cher - - u - bim, that rides, \_\_\_\_\_ that \_\_\_\_\_

*Molto maestoso.*

22

3 3 3 3

shew me Him, shew me Him that

shew me Him that rides,

shew me Him that rides,

shew me Him that rides

that

glo - rious Cher - u - bim, shew me Him that

rides, that rides

rides, that rides

rides, that rides

that rides

that rides

the glo - - rious, glo -

rides, that rides

rides,

the glo - - rious glo - -

The musical score consists of ten staves. The first seven staves are vocal lines with lyrics. The eighth and ninth staves are piano accompaniment. The tenth staff is a grand staff with piano accompaniment. The music is in a minor key and features a melodic line with many slurs and ties. The lyrics are: 'rides, that rides the glorious, glo - rides, that rides the glo - - rious glo - -'. The piano accompaniment includes chords and arpeggiated figures.

Adagio.

the glo - rious Cher - u - bim, Then shew me Him,

the glo - rious Cher - u - bim, Then shew me Him,

the glo - rious Cher - u - bim, Then shew me Him,

- rious Cher - u - bim shew me Him, Then shew me Him,

Adagio.

the glo - rious Cherubim,

the glo - rious Cher - u - bim,

rious Cher - u - bim, shew me Him,

the Cher - u - bim, shew me Him,

Adagio.

23

*a tempo*

*f* *allarg.* *ff*

Him that rides the glo - rious

*f* *ff*

Him that rides the glo - rious

*a tempo*

*f* *allarg.* *ff*

Him that rides the glo - rious

*f* *ff*

Him that rides the glo - rious

*a tempo* 23

*ff* *allarg.*

that rides the glo - rious, glo - rious

*f* *ff*

that rides the glo - rious

*a tempo*

*ff* *allarg.*

that rides the glo - rious, glo - rious

*f* *ff*

that rides the glo - rious, glo - rious

*a tempo* 23

*allarg.*

*f*

*ritard.* *a tempo* *Lento.* *ff*

Cher - u - bim, shew me Him!

*ritard.* *a tempo* *ff*

Cher - u - bim, shew me Him!

*ritard.* *a tempo* *ff*

Cher - u - bim, shew me Him!

*ritard.* *a tempo* *Lento.* *ff*

Cher - u - bim, shew me Him!

*ritard.* *a tempo* *Lento.* *ff*

Cher - u - bim, shew me Him!

*ritard.* *a tempo* *Lento.* *ff*

Cher - u - bim, shew me Him!

*ritard.* *a tempo* *Lento.* *ff*

Cher - u - bim, shew me Him!

### No 3. WHITHER, O WHITHER.

(Solo. Contralto.)

Andante con moto.

*p* *pp*

(*espress.*) *pp*

24 *p*

Whi-ther, O whi-ther

art Thou fled, My Lord, my Love?— My searches are my dai-ly bread,

*p*

Yet ne - ver prove, yet, yet *cresc.*

*f* *dim. e rit. a piacere* 25 *pp*  
ne - - ver prove.  
(rit.) *p (a tempo)*

*p* *cresc.*  
My knees pierce the earth, mine eyes the sky; And yet, and yet the sphere And

*P* *cresc.*  
cen-tre both to me de - ny That Thou, that Thou art there,  
*pp*

*f dim. e rit.* 26 *a tempo*

That Thou art there.

*rit.* *p*

*pp* *pp cresc.*

I sent a sigh to seek Thee out, Deep drawn in

*pp* *pp*

*cresc.* *f* *molto rit. e dim.*

pain, Wing'd like an arrow: but my scout Re- turns in

*p* *f molto rit.*

27 *a tempo* *cresc.*

vain. Where is my God? What

*ppp* *a tempo* *cresc.*

*cresc.*  
 hid-den place con - ceals Thee still? *f* What cov-ert dare eclipse Thy

*cresc.* *f*

face? *f dim.* *pp*  
 Is it Thy

*f* *pp*

28  
 will? *pp* *dolente*

*pp* *dim.* *lunga*