

Matthew Kaner

Pearl

for chorus, orchestra and baritone

VOCAL SCORE

Baritone

Beautiful pearl that would please a prince,
Fit to be mounted in finest gold,
I say for certain that in all the East
her precious equal I never found.
So radiant and round, however revealed,
so small her skin so very smooth,
of all the gems I judged and prized
I set her apart, unparalleled.
But I lost my pearl in a garden of herbs,
she slipped from me through grass to ground,
and I mourn now with a broken heart
for that priceless pearl without a spot.

In that same spot I clasped my hands,
wholly overcome by the coldness of sorrow.
A desolating grief had gripped my heart
When reason could have put my mind at rest.
I pined for my pearl in its earthen prison
And fierce thoughts fought back and forth;
though the nature of Christ offered me comfort
my wretched desire writhed in despair.
Among those flowers I fell to the floor,
my senses suddenly swamped by scent,
and sank into heavy sleep on the ground
where my pearl was lost, on the same spot.

Chorus

That pearl had rolled away from a mound
where brightly lit plants cast bold shadows:
ginger, gromwell and gillyflower
with peonies scattered in between.

Baritone

Suddenly my spirit rose from that spot,
while in body I remained asleep on the mound,
and by God's grace my spirit embarked
On a quest to where marvel and amazements happen.

In a state of ecstasy I strolled along,
no bank high enough to prove a barrier.
Flowers were fairer the further I went,
among sedges, shrubs, spices and pears,
hedges, wetlands and splendid streams
with steep slopes like spun gold,
and arrived at the shore of a winding river,
overwhelming, oh Lord, in its ornament.

A more marvellous matter amazed me now:
beyond that beautiful water I witnessed
a crystal cliff, brilliantly bright,
radiant with glorious gleaming rays,
and seated at the foot of that summit was a child,
A noble girl, a young woman of grace,
wearing a gown of iridescent white.
And I knew her so well – I had seen her before.
Like sawn gold that glistens inside
she sat at the base of the cliff, and she shone.

I stared astonished, and the longer I looked
the more I recognised and remembered her.

‘Oh pearl, in those priceless pearls,’ I said,
‘are you really my pearl, whose passing I mourn,
And grieve for alone through lonely nights?’

Then that jewelled one in her noble gems
looked up and gazed with those grey-blue eyes,
put on her crown of oriental pearls
and spoke without sentiment saying to me:

Chorus

‘Sir, there’s no truth in what you say.
You lament that your pearl is lost for ever
when the exquisite coffer encasing her
is this wonderful garden and glorious estate,
and here is her home for eternity
where misery and melancholy never come near.’

‘And though our corpses decay in the clay
And you cry with lament unremittingly;
One hope above all stays alive in our hearts,
That our souls are saved by a single death.
The Lamb releases us from despair;
guests at His table, we give our thanks
for He offers intense joy to us all
and no one’s honour is ever made less.’

Baritone

Delight deluged my eyes and ears
till my mortal mind was dizzied by madness.
Nothing mattered more than being near her.

I would cross the current
or die trying and drown in its depths.

Chorus

To please the Prince and join Him in peace
is the simple choice for His faithful flock,
for day and night He has never been less
than a God, a Lord, and a loving friend.

Baritone

But suddenly that notion was snatched away;
as the brook beckoned and I bounded forward
my bold intent was abruptly blocked:
my plan was not to the Prince’s pleasing.

Here on this mound this happened to me:
at first I pined for my fallen pearl,
then gave her up to go to her God,
with my blessing and also the blessing of Christ,
who the priests prove to us time after time,
his body as bread, His blood as wine.

Chorus and Baritone

May we live both as His lowly servants
and beautiful pearls, pleasing to Him. Amen. Amen.

Pearl was commissioned by BBC Radio 3 and first performed by Roderick Williams with the BBC Symphony Chorus and Orchestra, conductor Ryan Wigglesworth, on 10 August 2022 as part of BBC Proms.



NOTES

The sostenuto pedal is shown with a dashed line to allow it to be easily distinguished from the damper pedal (e.g. across systems and page-turns).

Accidentals apply throughout the bar, but only in a single octave. They are repeated occasionally for clarity.

\natural/b = slightly flattened (approximately a sixth tone, played as a natural harmonic on double bass and/or horn); rehearse as ordinary \sharp/b in the piano. (There are no microtones in the vocal parts.)

(\frown) = optional fermata, which should be judged according to the acoustics of the performance space in order to allow the soloist or chorus to be heard clearly.

Many of the melodic lines shown in the piano reduction are part of a richer polyphonic web; those shown here are the most prominent in the orchestra.

Pearl

Poetry by SIMON ARMITAGE

Music by MATTHEW KANER

♩ = 72ca. Dreamy, flowing

Pno. reduc.

str. soli (outline only)

ppp
warm

pp

ppp

Ped. *una corda* →



5

ppp

mp

Ped.



8

pp

mp

Ped. *tre corde*

C1



12

mf

mp

p

mf

mp

sim.

1/2 Ped. (try to keep some bass)

15 A

pp *ppp dolciss.*

Ped. _____

19

mp *mf*

22

mp *mf* *p* *ppp*

27 B (♩=♩) Poco flessibile colla parte half only (or fewer)

T. *pp* shadowing

{ Chorus } a prince, _____

B. half only (or fewer)

pp shadowing

a _____ prince, _____

Bar. Solo *mf*, quasi plainsong *p* *mf*

Beau-ti-ful pearl that would please a prince, _____ fit

B (♩=♩) Poco flessibile colla parte

ppp *mp* *pppp*

una corda → Ped. _____

33

T.

B.

Bar. Solo

mp mf p > pp warm p
tre corde 8vb Ped.

37

Bar. Solo

mf f
8vb

40

Bar. Solo

mf p pp poco
I

D

44

Bar. Solo

f *mf*

say for cer - tain that in all the East her pre-cious e-qual

mf *f* *p* *f*

mf warm

p

8vb

Ped. on each chord

47

Bar. Solo

p

I ne-ver_ found.

poco rit.

pp *mp* *mf*

poco rit.

(8) Ped.

colla parte **E** Tempo 1 (♩ = 72)

mp *dolciss.* *mf* *p* *f* *mf*

50

Bar. Solo

So ra-diant and round, ho - we - ver re - vealed,

colla parte **E** Tempo 1 (♩ = 72)

p *pp* *mp > pp* *mp > p*

Ped.

54 *mp* *p dolce* *mf*

Bar. Solo

so small her skin so ve-ry

mf *pp* *ppp* *pp*

Ped.

57 *f* *mf* *ff* *fp*

Bar. Solo

smooth, of all the gems I judged and prized

mf *p* *f* *mf* *ff*

8vb Ped.

60 *fff* **F** *f* *p sub.* *mf*

Bar. Solo

I set her a - part,

F *p* (pass between hands)

ff *f* *p*

8vb Ped.

(8)

63 *mp* *p* *pp* *accel.*

Bar. Solo

un - pa - ra - lleled.

(secco) *p* *mp* *pp* *p* *pp*

8vb *una corda* → *8vb* *Ped.* *tre corde*



G Più mosso, ♩ = 92

66 *p* *mf* *mp* *pp* *mf* *mp*

8vb *Ped.*



69 *mf* *mp* *mf* *mp*

8vb *Ped.*

80 *p*

Bar. Solo

p *f* *p*

Ped.



H **Meno mosso** ♩ = 66

83 *mf strong* *f* *ff* *più espress.* *mp*

Bar. Solo

and I mourn now with a broken heart, for that price

H **Meno mosso** ♩ = 66

(senza Ped. — hold only these notes)

p *mf* (*p*) *pp* *ppp*

8vb Ped.



87 *mf* *p* *f appassionato* *mf* *ff* *accel.*

Bar. Solo

less pearl, that price less pearl with out a spot.

p *mp* *p* (*mp*) *pp* (—molto—)

8vb Ped.

92 **I** $\text{♩} = 104$ Vlms.

mf *f* *mp*

ff > mf

con Ped.

Db., Timp., Low Brass

8vb *8vb*



97

8va

p *mf*

mf

8vb



101

8va

f *mp*

play or omit continuing melodies ad lib.

(chords still pulsing in orch. throughout)

8vb

104

mf



106

mp *p*



109

mf *f* *p*



112

poco rit. . a tempo (♩ = 104)

f *ff* *fff* *p* *pp* *ppp*

Ped. *una corda ad lib.* →

rit. **J** ♩ = 72 (tempo 1)

117 str. *8va*

p *mp* *p dolce* *mp*

Ped. _____



121



K 123 *mf quasi plainsong* *growing more lyrical*

Bar. Solo

In that same spot I clasped my hands, wholly over-

K

mf *p dolciss.* *mf*

125

Bar. Solo

come by the cold-ness of sor-row. A de-so-la-ting grief

128

Bar. Solo

had gripped my heart when rea-son should have put my mind at rest

L ♩. = 52 Lamentoso, poco rubato colla parte
doleful, tender

131

Bar. Solo

I pined for my pearl in its earth-en

L ♩. = 52 Lamentoso, poco rubato colla parte

Ped. *ppp* *pppp!* *8vb*

Ped. (& una corda sempre ad lib.)

135 *mf* *mp* *mf* *mp* *f*

Bar. Solo

pri - son and fier - ce thoughts fought back and forth;

p dolce *pp* *ppp* *p* *ppp*

8vb Ped. 8vb Ped.

138 *p* *mf* *mp* *f* *p*

Bar. Solo

though the na - ture of Christ of - fered me com - fort my

8vb

140 *f* *ff* *f appassionato*

Bar. Solo

wret - ched de - si - re writhed in des - pair. A -

accel. (on the beat) *ff* *f appassionato*

accel. *f*

8vb (tre corde)

M

♩. = 63 Più mosso

p sub. *ff* *mf*

143

Bar. Solo

mong those flo - wers I fell to the floor, my

M

♩. = 63 Più mosso

p *pp* *mp*

(b) 8vb



146

Bar. Solo

sen - ses sud - den - ly swamped by scent, and sank in to

p *pp*

(8)



150

Bar. Solo

hea - vy sleep on the ground

p espress.

p espress.

(8)

153 **N** $\text{♩} = 96$
as if overemphasising the words
 Bar. Solo where my pearl was lost,
N $\text{♩} = 96$
pp
 Ped. (8)-----



157 $\text{♩} = 96$
 Bar. Solo on the same spot.
mp *f*
pp
 8vb-----



161 *p* *p* (disappearing into texture)
 Bar. Solo Where my pearl was
 3 3
 8vb-----

164

S.

A. *pp lontano, dolce*

{ CHORUS

T. *pp lontano, dolce*

B.

Bar. Solo *mf more insistent* — *ff*

mf *f molto cantab.* *p* *mp*

O

168 *lontano, dolce*
pp *mp* *p* *mp* *mf* *p*
 S. pearl had rolled "way"from a mound

lontano, dolce
pp *mp* *p* *mp* *mf*
 S. pearl had rolled "way"from a mound

A. *mp* *p* *mp* *mf* *p*
 pearl had rolled a - way from a mound

T. *mp* *p* *mp* *mf*
 pearl had rolled a - way from a mound

lontano, dolce
pp *mp* *p* *mp* *mf*
 B. pearl had rolled a - way from a mound

lontano, dolce
pp *mp* *p* *mp* *mf*
 B. pearl had rolled a - way from a mound

Bar. Solo

Bar. Solo

O

p *mp* *p* *mp*
 (small notes below for choir reh. only)
pp *pp*

173

p *mf* *p* *mf*

S. where bright - ly lit stars bold sha - dows:

p *mf* *p* *mf*

where bright - ly lit stars bold sha - dow

A. *p* *mf* *p* *mp*

where bright - ly lit stars cast bold sha - dows:

T. *p* *p* *mf* *p* *mf*

'ere bright - ly lit stars cast bold sha - dows:
(pron.'air')

B. *p* (*p*) *mf* *p* *mp*

where brigh - tly lit stars cast bold sha - dows:

p *mf* *p* *mp*

where brigh - tly lit stars cast bold sha - dows:

mf *p* *mp*

(l.h.) (r.h.)

Ped. *gvb*

178

P

S.

A.

T.

B.

P

The image shows a page of a vocal score for a quartet (Soprano, Alto, Tenor, Bass) and piano. The page is numbered 178 and 23. The vocal parts are marked with dynamics like *pp* and *p*. The piano part includes a dynamic marking **P** and various dynamics like *p*, *f*, *mf*, and *mp*. The piano part also features triplets and a pedal point marked 'Ped.' with an 8va indication. The score is written in 4/4 time, with some measures in 3/4 and 2/4.

182

Q

f *mp*

S. gin - ger, grom - well and gil - ly -

f *mp*

A. gin - ger, grom - well and gil - ly -

f *mp*

T. gin - ger, grom - well and gil - ly

f *mp*

B. gin - ger, grom - well and gil - ly

f *mf* *f*

Q

p *mf* *f* *mf*

ff *f* *mf*

(8) Ped. Ped. 8vb

187

mf *p*

S. flow'r with pe - o - nies scat - tered in be - tween.

mf *p*

A. flow'r with pe - o - nies scat - tered in be - tween.

mf *p*

T. flow'r with pe - o - nies scat - tered in be - tween.

mf *p*

B. flow'r with pe - o - nies scat - tered in be - tween.

mf *p*

p dolce 3 3

mf *p*

(8).....

192 **R** *ppp*

S. *ppp*

A. *ppp*

T. *ppp*

B. *ppp*

R *p* *pp* *p* *5* *3*



195 *pp* *lontano* *mf* *mf* *warm*

Ped. Sost.

198

198

mp

p

3 3 5

Sost.

Detailed description: This system covers measures 198 and 199. The right hand (RH) features a melodic line with a trill in measure 198, followed by a descending line with triplets in measure 199. The left hand (LH) has a steady accompaniment with a triplet in measure 198. Dynamics include *mp* and *p*. A *Sost.* marking is present at the end of the system.

200

200

mf

5 3 3 3

(b)

Sost.

Detailed description: This system covers measures 200 and 201. The RH has a complex melodic line with a quintuplet in measure 200 and triplets in measure 201. The LH has a steady accompaniment with a triplet in measure 201. Dynamics include *mf*. A *Sost.* marking is present at the end of the system.

202

202

pp

mp

mf

p

3 3 3 3

8vb

Ped.

Detailed description: This system covers measures 202, 203, and 204. The RH has a melodic line with a quintuplet in measure 202 and triplets in measures 203 and 204. The LH has a steady accompaniment with triplets in measures 202 and 203. Dynamics include *pp*, *mp*, *mf*, and *p*. A *8vb* marking is present in measure 204. A *Ped.* marking is present at the end of the system.

205

205

S

5 5 3 3 3

8vb

mp

p

(8)

Detailed description: This system covers measures 205 and 206. The RH has a melodic line with quintuplets in measure 205 and triplets in measure 206. The LH has a steady accompaniment with a quintuplet in measure 205 and triplets in measure 206. Dynamics include *mp* and *p*. A *8vb* marking is present in measure 205. A *(8)* marking is present at the end of the system.

208 T

pp mp

(8)

213

mp p

(8)

U

216

T. *pp* *mp* *ppp*

oh

pp *mp* *ppp*

oh

{ CHORUS

B. *mf:p* *pp* *mp*

ah oh

mf:p *pp*

ah

Bar. Solo *f* *mf* *ff* *f*

Sudd-en-ly my spi-rit rose from that spot, while in bo - dy

U

p *mp* *8va*

mp *pp* *pp*

Ped.

(8)

220

B. *ppp*

Bar. Solo *mp* *pp* *mp*

I re-mained a sleep on the ground; and by God's grace mys-pi-rit em-

pp *mp*

(8)

224

Bar. Solo *f* *ff*

barked on a quest to where mar-vel and a - maze - ment hap -

mf *pp* *p*

8va-1 *8va*

(replay silently just before Ped. off)

Ped.

228

Bar. Solo *mp*

pen.

p *p*

3

Sost.

231 rit.



234 mf dreamy mp dolce

Bar. Solo

In a state of ex - ta - sy

$\text{♩} = 84, \text{ broadly}$

Sost.



236

Bar. Solo

V ($\text{♩} = 84$) Flowing forward *ff*

V ($\text{♩} = 84$) Flowing forward

Ped.

238

Bar. Solo

f exuberant *mf*

I strolled a - long,

mf *p*

241

Bar. Solo

ff *mf* *fp*

no bank high

mf *ff*

243 *f* 3 3 *mf* 3

Bar. Solo

e - nough to prove

mp 5 5 5 3 5 6

Ped.

246 *ff*

Bar. Solo

a bar - ri - er.

p *mf* 3 3 3 3 3 3

Ped.

249 3 5 3 3 *ff*

ff

(8)

252 *p* *f* 3 3 3 3

Ped.

255

3 *ff* *mp* *f*



258

Bar. Solo

f

Flo - wers were fai - rer the

p *mf* *p*



261

Bar. Solo

fp *f* *mf* *f*

fur - ther I went among sed - ges, shrubs,

mp *f* *p leggero*

8vb

W

264

S. *mf* *leggero* *p*
 Flo-wers were fai-rer the fur-ther I went,

A. *mf* *leggero* *p*
 Flo-wers were fair eh ah went,

{ CHORUS

T. *mf* *leggero* *p*
 the fur - ther I went,

B. *mf* *leggero* *p*
 the fur - ther I went,

Bar. Solo *f*
 spi - ces and pears, — hed - ges, wet -

W

mf *f*
 Musical accompaniment for piano, including triplets and dynamic markings.

S. *f* *mf* *fp*
 sed - ges, shrubs, spi - ces and pears.

A. *f* *mf* *mp* *fp*
 sed - ges, shrubs, spice and pears.

T. *f* *mf* *mp* *fp*
 sed - ges, shrubs ah ah pears.

B. *f* *mp* *fp*
 eh ah ah pears.

Bar. Solo
 - lands and splen - did streams

(before the beat)
p *mf*
 Sost.

273

S. *f* *mp* < *f* *mp* — *f* >

Flo - wers were fai - rer,

A. *f* *mp* < *f* *mp* — *f* >

Flo - wers were fai - rer,

T. *f* *mp* < *f* *mp* — *f* >

Flo - wers were fai - rer,

B. *f* *mp* < *f* *mp* — *f* >

Flo - wers were fai - rer,

B. *f* *mp* < *f* *mp* — *f* >

Flo - wers "ai - rer"

Bar. Solo

mf *fff* *mp* < *f* *mp* — *f* >

p

Ped. _____

Detailed description: This page of a musical score, numbered 36, contains measures 273 through 276. It features five vocal staves (Soprano, Alto, Tenor, Bass, and Baritone Solo) and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 2/4. The vocal parts begin with a forte (*f*) dynamic and a triplet of eighth notes. The lyrics are "Flo - wers were fai - rer,". The piano accompaniment starts with a mezzo-forte (*mf*) dynamic and includes a five-note arpeggiated figure in the right hand and a bass line with triplets and an octave sign (*8vb*). The score includes various dynamic markings such as *mp*, *f*, and *fff*, as well as performance instructions like *Ped.* (pedal) and *8vb* (octave below).

277

S. *p* *pp* *mf* *pp*
fai - rer.

A. *p* *pp* *mf* *pp*
fai - rer.

T. *p* *pp* *mf* *pp*
fai - rer.

B. *p* *pp* *mf* *pp*
fai - rer.

Bar. Solo *f* *ff*
with steep slopes__ like spun__ gold, and ar - rived__ at the

mf

(8).....

281

S. *pp* Hed - ges, — wet - lands,

A. *pp* Hed - ges, — wet - lands,

T. *pp* Hed - ges, — wet - lands,

B. *pp* Hed - ges, — wet - lands,

Bar. Solo *mp* shore of the win - ding ri - ver, —

mp *pp* *mf*

8vb *8vb* *8vb*

X

285

S.

A.

T.

B.

slopes like spun gold.

ff *pp*

Bar. Solo

f

o - - - - - ver -

X

ff *p* *ppp*

Ped.

Bar. Solo

288

whel - ming, O Lord,

ff *ff*

Ped. *8vb*

290

Bar. Solo

mf *f* *mp*

in its or - - na - ment.

mf *mp* *p* *(p)*

pp
8^{vb}



294

S.

p *ff*

O Lord, in its or - na - ment.

{ CHORUS

A.

(tutti) *p* *ff*

O Lord, in its or - na - ment.

(alternative rhythmic notation)

in its or - na - ment

Bar. Solo

mf *ff*

Ped.

Y ← $\text{♩}^{\text{3}} = \text{♩}$ (♩ = 126)

296

S.

A.

Y ← $\text{♩}^{\text{3}} = \text{♩}$ (♩ = 126)

f *mp*

8vb



299

mf *mp* *pp* *mp warm*

(8).....



303

pp *mp* *f* *mp*

p (basses, blurred) *f*

8vb

* Slightly flat (seventh partial in the overtone series). Play as G[♯] in piano rehearsals.

309

mp *f*

8vb Ped.



rit. **Z** *Meno mosso*, ♩ = 84

312

Bar. Solo

mf *f*

A more mar-vel-lous mat-ter a - mazed me now:—

rit. **Z** *Meno mosso*, ♩ = 84

p *mf*



315

Bar. Solo

mf warm

be -

pp

p *mf*

AA

318 *poco f* *mp* *mf excitedly*

Bar. Solo

-yond that beau-ti-ful wa-ter I wit-nessed a

Ped. Sost. - - - -

AA

322 *f* *mp*

Bar. Solo

cry - stal cliff bril-liantly bright,

Ped. - - - -

AA

325 *f strong* *mf sf* *f*

Bar. Solo

ra - diant with glo - rious glea-ming rays, and sea-ted at the foot of that

Ped. - - - -

327

Bar. Solo

ff *mf*

sum-mit was a child, a no-ble girl, a young wo-man of grace,

mp

Ped.

330

Bar. Solo

ff *f* *ff* *mf*

wea-ring a gown of ir-ri-de-scent white. And I

p *mf p*

8vb Sost.

333

Bar. Solo

BB *f* *mp*

knew her so well — I had seen her be - fore. Like sawn

BB *mp*

Ped. Sost.

335 *f* *mf*

Bar. Solo

gold that gli-stens in-side she sat at the base of the cliff,



337 *ff* *subito p* *dolciss.* *accel.* *mf*

Bar. Solo

and she shone.

Ped. Sost.



CC

- Più mosso, ♩ = 100

340 *8va* *pp* *f* *ff*

346

ppp

7



351

Bar. Solo

DD

mf

I stared a-ston-ished,

DD

f

mp

Ped. 8vb



354

Bar. Solo

p

mf

and the lon-ger I looked

pp

p

(blurred) p

Ped. 8vb

357 *mf* *ff* *mp sub.*

Bar. Solo

the more I re-cog-nised and re-mem-bered her.

mp

(8) $\frac{1}{2}$

360 *f* **EE**

Bar. Solo

EE

p *mf* 5 5

Ped. *8vb*

363

365 rit.

Bar. Solo

rit.

ff *f* *mf* *mp*

(8) Sost.



FF

♩ = 84 Surreal, floating

367

T. { CHORUS

"O pearl,"

"O pearl,"

Bar. Solo

"Oh pearl,"

FF

♩ = 84 Surreal, floating

fp *fp* *ff* *f* *mf* *f*

(8)

369

T. *mp* *ppp*
pearls

Bar. Solo *mf dolce* *f* *ff*
in those price - less pearls," I said,

p *pp cold*
ppp 8vb

371

T.

Bar. Solo

mp

373

GG

pp, shadowing

T.

"rea - ly my pearl?"

pp, shadowing

"real - ly my pearl?"

pp, shadowing

B.

"are you real - ly my pearl?"

pp, shadowing

"are you real - ly my pearl?"

mp dolce

mf

p

Bar. Solo

"are you real - ly my pearl,

GG

p *mp*

(8) Ped.

377

T. *ppp*

B. *ppp*

Bar. Solo *mf* *f* *mf*

whose pas-sing I mourn and grieve for a - lone through lone - ly

mp warmer *mf* *mp*

Ped.

380

Bar. Solo *f* *p*

nights?"

pp

8vb

382

mp delicato *p* *mp*

(8) Sost.



384

p

(8)



386

ppp (poss)

(8)

una corda ad lib. →



387 **II** Più mosso, ♩ = 112

pp *str. (shimmering)* *mp*

8vb

(small amount of Ped., but with the rhythm still audible)

390 *accel.*

mf

(8) 8vb (tre corde)

JJ Energico, ♩ = 126

392

(8)

394

(8)

396

(8)

398

ff

(8).....



400

Bar. Solo

KK *f strong* *mf più dolce*

Then that jew-elled one _____ in her no - ble

p *pp*

(8).....



404

Bar. Solo

mp *mf*

gems_ looked up and gazed

pp *mf* *pp*

Sost. _____
Ped. _____



408

Bar. Solo

mp espress. *f* *ff* *f strong*

with those grey _____ -blue eyes, _____ put on her

pp *mf*

8vb

411

Bar. Solo

mf

crown_ of or - i - en - tal pearls and spoke with-out sen - ti - ment_____

(8)-----

415

Bar. Solo

ff *fff*

say - ing_ to___ me:_____

LL

ff *mf* *f*

gva

ff *f*

gva

gva

Ped. *gva*

(8)-----

420

gva

f *mf* *fff* *mf sub.*

(8)-----

* Slightly flat in orchestra (seventh partial in the overtone series). Play normally in piano rehearsals.

*2 Play as A# in rehearsal.

Musical score for measures 423-424. The piece is in 3/4 time. Measure 423 features a piano introduction with a five-fingered scale in the right hand and a bass line. Measure 424 continues with a five-fingered scale in the right hand and a bass line. The dynamic marking is *ff*. A repeat sign is shown below the staff.

MM This repeat is written out as bars 425 and 425b in the full score. All other bar numbers remain unchanged.

Musical score for measures 425-425b. The piece is in 3/4 time. Measure 425 features a piano introduction with a five-fingered scale in the right hand and a bass line. Measure 425b features a five-fingered scale in the right hand and a bass line. The dynamic marking is *ff*. A repeat sign is shown below the staff.

Ped.

Musical score for measures 429-431. The piece is in 3/4 time. Measure 429 features a five-fingered scale in the right hand and a bass line. Measure 430 features a five-fingered scale in the right hand and a bass line. Measure 431 features a five-fingered scale in the right hand and a bass line. The dynamic marking is *fff*. A repeat sign is shown below the staff.

Musical score for measures 432-434. The piece is in 3/4 time. Measure 432 features a five-fingered scale in the right hand and a bass line. Measure 433 features a five-fingered scale in the right hand and a bass line. Measure 434 features a five-fingered scale in the right hand and a bass line. The dynamic marking is *pp*. A repeat sign is shown below the staff.

NN ← ♩ = ♩ → Dream-like, ethereal (♩ = 63)

1 (or 3) solo — very pure, childlike sound

mf (but quiet relative to whole chorus)

436

"Sir, _____ there's no truth in what you say. _____

f

3

3

3

2 soli

p quasi echo

"Sir, _____ there's no truth in what you say. _____

f

3

3

3

S.

pp _____ *(pp)*

mm _____ mm _____ in

{ other Sops., div. in 2

pp _____ *(pp)*

mm _____ in

A.

half only (or fewer)

ppp _____

mm _____ mm _____

3

NN ← ♩ = ♩ → Dream-like, ethereal (♩ = 63)

(small notes for reh. only, not played in orchestra)

p _____ *ppp* _____

3

3

3

3

8vb

441 *pp* [rejoin other sops.] You la - ment etc.
 You la - ment
 [rejoin other sops.] You la - ment etc.
 You la - ment

S. *mp* < *mf* *mp*
 what you say. You la - ment that your pearl is lost for ev - er

mp < *mf* *mp*
 what you say. You la - ment your pearl is lost for ev -

A. (half only)



444 *p* *mp*
 when the ex - qui - site cof - fer en

S. *p* *mp*
 er when the ex - qui - site cof - fer en

(8)

446

S. *mf* *f* *p*

ca - sing her is this won -

pp *delicatiss.* *mp*

Ped.



448

S. *ppp* *p*

der - ful gar - den and glor - ri - ous es - tate, and

(all Altos)

A. *pp* *ppp* *p*

and glor - ri - ous es - tate, and

mp *pp* *ppp*

Ped.

(quasi rubato)
poco rit. . . A tempo (♩ = 63)

f dolce \rightarrow *mp* *mf* \leftarrow *ff* \rightarrow *f* \rightarrow *mf*

452

S.
here is her home e - ter - ni - ty

A.
here is her home for e - ter - ni - ty

here her home for e - ter - ni - ty

T.
is her home for e - ter - ni - ty e -

is her home e - ter - ni - ty e -

B.
her home e -

home "tee"

(quasi rubato)
poco rit. . . A tempo (♩ = 63)

p \rightarrow *mf* *ff* \rightarrow *mf*

Ped. $\underbrace{\hspace{10em}}$

8vb

457

mf *f* *p*

S. where mi-se-ry and mel-an-cho-ly

pp *mf* *f* *p*

where mi-se-ry and mel-an-cho-ly

pp *f* *p*

mi-se-ry and mel-an-cho-ly

pp *f* *p*

mi-se-ry and mel-an-cho-ly

ff *pp* *mf* *f*

T. ter-ni-ty where mis-er-y and mel-an-cho-ly

ff *pp* *mf* *f* *p*

ter-ni-ty where mi-se-ry and mel-an-cho-ly

ff *pp* *mf* *f* *p*

B. ter-ni-ty where mi-se-ry and mel-an-cho-ly

pp *mf* *f* *p*

where mi-se-ry and mel-an-cho-ly

mf

8va

8vb

460 OO

S.
ne - ver come near." *mf* *ff*

A.
ne - ver come near." *mf* *ff*

T.
ne - ver come near." *ff* *mf* *ff*

B.
ne - ver come near." *mf* *ff*

Piano:
f *ff*

(8) 8vb

463 *p* *accel.* *p* *mp* *mf* *Più mosso, ♩ = 84*

S. "And though our corp - ses
corp - ses

A. *pp* *p* *mp* *mf*
though our corp - ses

T. *pp* *p* *mp* *mf*
"And though our corp - ses
corp - ses

B. *pp* *p* *mp* *mf*
corp - ses
corp - ses

accel. *Più mosso, ♩ = 84*
(for reh. only)

(8).....

466 *p* *f* *p sub.* *f* *p*

S. de - cay in the clay and you cry with la -

A. de - cay in the clay and you cry with la -

T. de - cay in the clay and you cry with la -

B. "cay" in the clay and you cry with la -

clay and you cry with la -

8vb

470 *mf* *p* *pp*

S. "men"

mf *<f* *p* *pp*

ment, la-ment un-re - mit - tin-gly; one

A. *mf* *p* *pp* (✓)

"men" one

mf *p* *pp* (✓)

"men" one

T. *mf* *<f* *p* *pp*

ment, la-ment un-re - mit - tin-gly; one

mf *<f* *p* *pp*

ment, la-ment un-re - mit - tin-gly;

B. *mf* *p* *pp*

"men"

f *mf* *pp* *mp*

473 *p* *mf* *f* *fp*

S. hope a - bove all _____ stays a - live__ in our hearts, that

A. hope a - bove all _____ stays a - live__ in our hearts, that

T. hope a - bove all _____ stays a - live__ in our hearts, that

B. hearts, that

hearts,

476

fp *ff* *p*

S. our souls are saved, saved by a sin - - gle

fp *ff* *p* *mf*

A. our souls are saved, saved by a sin - - gle

fp *ff* *p*

T. our souls are saved, saved by a sin - - gle

fp *ff* *p* *mf*

B. our souls are saved, saved by a sing - - gle

fp *ff* *p*

8vb

Detailed description of the musical score: The score is for measures 476-479. It consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are 'our souls are saved, saved by a sin - - gle'. The piano part includes dynamic markings like '8vb' and '8vb'. The score is written in 4/4 time and features various dynamic markings such as *fp*, *ff*, *p*, and *mf*. There are also triplet markings and slurs throughout the piece.

PP

480

f *ff*

S. death.

A. death.

T. death.

B. death.

PP

mf *f* *mp* *f*

Sost. Sost.

Detailed description of the musical score: The page contains a vocal score for Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.), along with a piano accompaniment. The vocal parts are in 4/4 time and all sing the word 'death.' with a fermata. The piano part is in 4/4 time and features intricate rhythmic patterns, including triplets and quintuplets. Dynamic markings include *pp*, *mf*, *f*, *mp*, and *ff*. Performance instructions include 'Sost.' (Sostenuto) with dashed lines. The score is numbered 480 and includes a **PP** (pianissimo) marking at the beginning of the piano part.

482 *f*

S.

A.

T.

B.

p *mf* *p sub.* *mf*

Ped. *8vb.*

485 *poco accel.* . . . ♩ = 96

mp dolce *mf* *pp*

S. The Lamb us from des - pair;

A. The Lamb us from des - pair;

T. *pp* *p dolce* *mp* *mf*
The Lamb re-lea-ses us from des - pair;

B. *pp* *p dolce* *mp* *mf*
The Lamb re-lea-ses us from des - pair;

poco accel. . . . ♩ = 96

p *ppp* *p* *ppp*

(8).....

491 **QQ** *Meno mosso*, ♩ = 84

f *mp*

S. guests at His ta - ble, we give our

A. guests at His ta - ble, we give our, we give our

T. guests at His ta - ble, we give, we give our thanks

B. guests at His ta - ble, His ta - ble, we give our thanks

ppp *p* *mp*

QQ *Meno mosso*, ♩ = 84

498

f *mp* *ff*

S. thanks _____ He of - fers, He of - fers

f *mp* *mf* *f* *ff*

S. thanks _____ for He off - ers, He of - fers, He of - fers

f *mp* *ff*

A. thanks _____ He of - fers, He of - fers

f *mp* *mf* *f* *ff*

A. thanks _____ for He off - ers, He of - fers, He of - fers

f *mp* *ff*

T. _____ He of - fers, He of - fers

f *mp* *p*

B. _____

f *mp* *p*

B. _____

f

Ped. _____

501 *fp* *ff* *f* *ff*

S. in - tense joy to us all

A. in - tense joy to us all

T. in - tense joy to us all

B. in - tense joy to us all

fp *ff* *f* *ff* *mp* *ff*

f *mp* *ff*

3 Eb Ped. C#

Detailed description of the musical score: The score is for measures 501-504. It features five vocal parts (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are 'in - tense joy to us all'. The piano part includes dynamic markings and a pedal point.

- Measures 501-502:** All parts are in 2/4 time. Dynamics range from *fp* to *ff*. The piano accompaniment is in 2/4 time with a dynamic of *f*.
- Measure 503:** Time signature changes to 4/4. Dynamics range from *f* to *ff*. The piano accompaniment is in 4/4 time with a dynamic of *mp*.
- Measure 504:** Time signature changes to 4/4. Dynamics range from *ff* to *ff*. The piano accompaniment is in 4/4 time with a dynamic of *ff*.

The piano part includes a pedal point in the bass register, marked 'Ped.' with a box containing 'C#'. There is also a triplet of eighth notes in the bass line, marked with a box containing 'Eb'.

* • Fade off your held note in your own time, then on the conductor's first cue sing an order of up to three fragments that suit your vocal range. (e.g. BAC / DBA / DD etc.) N.B. there is a second cue that applies only to the orchestra — continue singing through this.
 • Sing your fragment(s) independently, until the conductor's "hold" cue, at which point finish the fragment you are on, and hold the final note.
 • After the hold cue, move into the next bar when shown by the conductor.
 (Fragments should be sung $\text{♩} = 69-84$, and can be quite free. Fragments may be sung more than once. When more than one note is shown, choose one. Ornaments are optional. Breathe as needed. If you feel unable to sing a fragment at all, just sing the final note of one and hold it quietly.)

RR Senza misura* (c. 10-12"), jubilantly

504

S.

(all) he of - fers joy to us all, us all

(all) he of - fers joy to us all

(all) he of - fers joy to us all, to us all

(all) he of - fers joy to us all

A.

(all) he brings in - tense joy to us all

(all) he of - fers joy to us all

(all) he brings in - tense joy to us all

(all) he of - fers joy to us all, to us all

T.

(all) he of - fers just to us all

(all) he of - fers joy to us all

(all) he of - fers joy to us all

(all) he of - fers joy to us all, to us all

B.

(all) he of - fers joy to us all

(all) he gives such joy to us all

(all) he gives joy to us all

(all) he of - fers joy to us all

RR Senza misura* (c. 10-12"), jubilantly

interrupt tremolo periodically to refresh bass notes

At "hold" cue, continue to play as before but diminuendo to *pp*

In tempo (♩ = 84)

505

(*p*) (*fp*) (*f*)

(all) joy

S. (*p*) (*fp*) (*f*)

(all) joy

(*p*) (*fp*) (*f*)

(all) joy

A. (*p*) (*fp*) (*f*)

(all) joy

(*p*) (*fp*) (*f*)

(all) joy

T. (*p*) (*fp*) (*f*)

(all) joy

B. (*p*) (*fp*) (*f*)

(all) joy

In tempo (♩ = 84)

p *f*

Senza misura* (c. 6-8")

506

S.

(A) *p* *mf* *mp* *p*
 he of - fers joy to us all

(B) *p* *mf* *mp* *p*
 he of - fers joy to us all

(C) *p* *mf* *mp* *p*
 joy to us all

(D) *p* *mf* *mp* *p*
 he of - fers joy to us all

A.

(A) *p* *mf* *mp* *p*
 he of - fers joy to us all, to us all

(B) *p* *mp* *mf* *mp* *mf* *p*
 he of - fers joy to us all

(C) *p* *mf* *mp* *p*
 he of - fers joy to us all, to us all

T.

(A) *p* *mp* *mf* *mp* *mf* *p*
 he of - fers joy to us all

(B) *p* *mp* *mf* *mp* *p*
 he of - fers joy to us all

(C) *p* *mf* *mp* *p*
 he of - fers joy to us all

B.

(A) *p* *mf* *mp* *p*
 of - fers joy to us all

(B) *p* *mf* *mp* *p*
 of - fers joy to us all

Senza misura* (c. 6-8") he of - fers joy to us all

f *mp* *pp*

At "hold" cue diminuendo to *pp*

Play bass notes on the downbeat and then the tremolo; refresh bass at *mp* if it become inaudible

SS In tempo (♩ = 84)

507

p *pp*

(all)

S.

p *pp*

(all)

p *pp* *ppp*

(all) mm

p *pp* *ppp*

(all) mm

p *pp*

(all)

p *pp*

(all)

p *pp* *ppp*

(all) mm

p *pp* *ppp*

(all) mm

p *pp*

(all)

T.

p *pp* *ppp*

(all) mm

p *pp* *ppp*

(all) mm

p *pp*

(all)

B.

p *pp* *ppp*

(all) mm

f strong *ff* *mf* *f*

Bar. Solo

De - light de-luged my mind and ears

SS In tempo (♩ = 84)

(just hold resonance in pedal)

pp *mf*

8vb Ped. 8vb

510

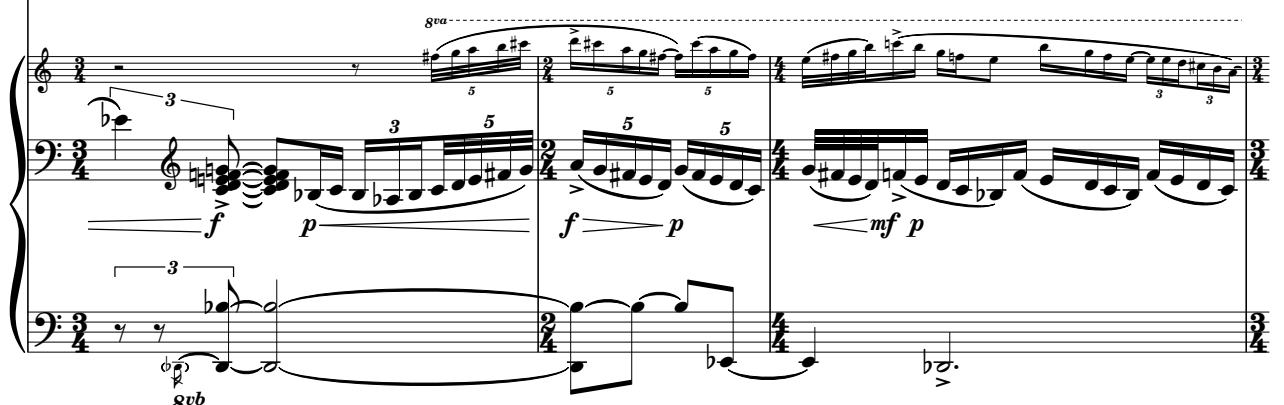
S.  *pp*
and_

A. 

T.  *pp*
and_

B. 

Bar. Solo  *f* *mf*
till my mor - tal mind was diz-zied, diz -



f *p* *f* *p* *mf* *p*

8va

8vb

Ped. _____

change Ped.
with every new bass note →

513

S. *mf* *p*
 no one's ho - nour is

A. *p*
 is

T. *mf* *p*
 no one's ho - nour is

B. *p*
 is

(if too high, don't sing this phrase
 — do not transpose down an 8ve)

Bar. Solo *ff* *crazed* *fff*
 - - zied by_ mad - - ness.

(8) *mp* *pp* *mf p* *mp* *pp*

516

S. *mf* *p* *pp*
e - - ver made less."

A. *mf* *p* *pp*
e - - ver made less."

T. *mf* *p* *pp*
e - - ver made less."

B. *mf* *p*
e - - ver made less."

Bar. Solo *f* *ff*
No - thing mat-tered more than be-ing

mf p *f* *p*

8va *8vb*

519

Bar. Solo *f* *mf* *f*
near her. I would cross the cur - rent

8va *loco*

mf *mp* *p* *mf*

8va *loco*

523 *mf* *mf* *ff* *fff*

Bar. Solo

or die try - ing

mp *p* *f* *pp*

(8) Ped.

525

gva

mf *p*

11

$\frac{1}{2}$ Ped.

528

Bar. Solo

and

TT

TT

f

p

Ped. *gvb*

531

Bar. Solo

drown in its depths. But

ff *f* *fff* *mf*

Ww.

pp dolce *mp*

(8)

534 *mp* *mf*

Bar. Solo

sud-den-ly _____ that no-tion was snatched a - way;

p *p*

(8) Ped. 8vb

537 **UU**

S. *pp dolce* *p* *pp*

To please the prince _____ and

A. *pp dolce* *p* *pp*

To please the prince _____ and

T. *pp dolce* *p* *pp*

To please the prince _____ and

B. *pp dolce* *p* *pp*

To please the prince _____ and

Bar. Solo *p*

UU C.A. *f espr.*

pp *f espr.*

(8) 8vb

(optional — Ab also covered by orchestra)

541 *mp* *ppp*

S. join Him in peace

A. *mp* *ppp*
join Him in peace

T. *mp* *ppp*
join Him in peace

B. *mp* *ppp*
join Him in peace

B. *mp* *ppp*
join Him in peace

Bar. Solo *f agitated*
(b) 3 3 3 3 3
as the brook be-ko-nes

mf *p*

8)...

544

S. *pp*
is the sim - - ple

A. *pp*
is the sim - - ple

T. *pp*
is the sim - - ple

B. *pp*
is the sim - - ple

Bar. Solo *f*
and I

(8)

7

3

6

3

mf

p

547

S. *mp*
choice for His faith - ful flock,

A. *mp*
choice for His faith - ful flock,

T. *mp*
choice for His faith - ful flock,

B. *mp*
choice for His faith - ful flock,

Bar. Solo *f* <
boun-ded for - ward my

mf

8^{vb}

550

S. *pp*

A. *pp*

T. *pp*

B. *pp*

Bar. Solo *ff* *mf* *f*
bold in - tent was ab - rupt - ly blocked:

(8)

VV

553

S.

p dolce *fff*

for day and night he has ne - ver been less

S.

p dolce *fff*

for day and night he has ne - ver been less

A.

p dolce *fff*

for day and night he has ne - ver been less

T.

p dolce *fff*

for day and night he has ne - ver been less

B.

p dolce *fff*

for day and night he has ne - ver been less

B.

p dolce *fff*

for day and night he has ne - ver been less

B.

p dolce *fff*

for day and night he has ne - ver been less

Bar. Solo

fff

for day and night he has ne - ver been less

VV

(reh. only)

p *pp* \rightarrow *mf*

for day and night he has ne - ver been less

558 *mp* *pp* *mf* *p* *pp*

S.
than a God, a Lord, and a lov - ing frie - - -

mp *pp* *mf* *p* *pp*

S.
than a God, a Lord, and a lov - ing frie - - -

mp *pp* *mf* *p* *pp*

A.
than a God, a Lord, and a lov - ing frie - - -

mp *pp* *mf* *p* *pp*

A.
than a God, Lord, and a lov - ing frie - - -

mp *pp* *mf* *p* *pp*

T.
than a God, Lord, and a lov - ing frie - - -

p *p* *mf* *p* *pp*

B.
than Lord, and frie - - -

mp *pp*

B.
lov - ing frie - - -

Bar. Solo

mf

my

ppp *pp*

(chord fades in gradually in orch. during this bar)

(tied in orch., replay in rehearsal to maintain sound)

Ped.

564

lunga

S. *ppp* (nn) nd.

S. *ppp* (nn) nd.

A. *ppp* (nn) nd.

A. *ppp* (nn) nd.

T. *ppp* (nn) nd.

B. *ppp* (nn) nd.

B. *ppp* (nn) nd.

Bar. Solo *f* *mf*

plan was not _____ to the Prin - ce's plea - sing. _____

(replay sim.) *lunga* *mp*

♩ = 58 Calmato

WW

568 *p dolce* > *pp* > *ppp* *mp* > *pp* *p*

S.

S.

A.

A.

T.

T.

B.

B.

B.

B.

Bar. Solo

♩ = 58 Calmato

WW

575

S. on this mound

A. on this mound

T. on this mound

B. on this mound

Bar. Solo *f* *mp* happ-ened to me:

Brass *pp* *fp*

579

pp *hauntingly ppp pp*

pearl

S. *pp* *ppp, hauntingly*

pearl

pp *ppp, hauntingly*

pearl

A. *pp* *hauntingly ppp pp*

pearl

pp *ppp, hauntingly*

pearl

T. *pp* *ppp, hauntingly*

pearl

B. *pp*

Bar. Solo *mf < f* *mp mf*

at first I pined for my fall-en_ pearl, and

8vb *8vb*

582 *ppp*

Musical score for Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.) parts. The score consists of four staves. The Soprano, Alto, and Bass parts are mostly silent, indicated by rests. The Tenor part has a few notes in the first measure. The dynamic marking *ppp* is present at the beginning of the Alto staff.

Bar. Solo

f *mp* *fp* *f* *mp*

gave her up_ to go_____ to her God,___ with my bless-ing and al-so the

The Baritone Solo part features a melodic line with dynamic markings *f*, *mp*, *fp*, *f*, and *mp*. It includes triplet markings over the first three measures and the final measure. The lyrics are: "gave her up_ to go_____ to her God,___ with my bless-ing and al-so the".

Piano accompaniment for the Baritone Solo. The score shows the right and left hands of the piano. The right hand has a melodic line with a fermata over the first measure. The left hand has a bass line with a fermata over the first measure. The dynamic marking *ppp* is present at the beginning of the piano part.

585

Bar. Solo

bl^essing of Christ,

ff **XX**

pp *f* *p* *f* *ff* *p* *ff*

(8) *8vb*

588

Bar. Solo

who the priests prove to us, time af-ter time,

rubato colla parte
p freely, quasi plainchant

mf *ff* *pp*

rubato colla parte

8vb Ped.

591

Bar. Solo

his bo-dy as bread, His blood as wine. (mn)

YY (in tempo)

ppp *p* *ppp* *mf*

YY (in tempo)

8vb *3* *Sost.*

596

S. *pp* *3* *3* *3* *mp*
May we live both as His hum - - ble ser - vants _____ and beau-ti - ful

A. *pp* *3* *3* *3* *mp*
May we live both as His hum - - ble ser - vants _____ and beau-ti - ful

{ CHORUS

T. *pp* *3* *3* *3* *mp*
May we live both as His hum - - ble ser - vants _____ and beau-ti - ful

B. *pp* *3* *3* *3* *mp*
May we live both as His hum - - ble ser - vants _____ and beau-ti - ful

Bar. Solo *mf* *f* *p*
May we live both as His hum - - ble ser - vants _____

gva *p* *mf* *p* *mf*
Piano accompaniment with triplets and dynamics.

599

mf *mp* *pp* **ZZ** *p* (✓)

S. pearls, plea-sing to Him. A - men.

mf *mp* *pp* *p* (✓)

A. pearls, plea-sing to Him. A - men.

mf *mp* *pp* *p* (✓)

T. pearls, plea-sing to Him. A - men.

mf *mp* *pp* *p* (✓)

B. pearls, plea-sing to Him. A - men.

ZZ

mp *p* *p*

603

S. *mp* *p* *ppp*
A - men (nn)

A. *mp* *p* *ppp*
A - men (nn)

T. *mp* *p* *ppp*
A - men (nn)

B. *mp* *p* *ppp*
A - men (nn)

B. *mp* *ppp*
A - men

Bar. Solo

mp *pp*

Ped.



AAA

607

Bar. Solo *p* *ppp*
A - men

AAA

pp *p* *pp* *p*

8vb Ped.

8vb Ped.