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The COELESTIAL SPHEARE

*A poem by WILLIAM
HABINGTON set to music
for chorus and orchestra
by W. G. WHITTAKER*

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M
1575
W624 c

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THE COELESTIAL SPHEARE

Nox nocti indicat Scientiam. *David.*

When I survay the bright
Coelestiall spheare:
So rich with jewels hung, that night
Doth like an Aethiop bride appeare,

My soule her wings doth spread
And heaven - ward flies,
Th'Almighty's Mysteries to read
In the large volume of the skies.

For the bright firmament
Shootes forth no flame
So silent, but is eloquent
In speaking the Creator's name.

No unregarded star
Contracts its light
Into so small a Character,
Remov'd far from our humane sight:

But if we stedfast looke
We shall discerne
In it as in some holy booke,
How man may heavenly knowledge learne.

It tells the Conqueror,
That farre-stretcht powre
Which his proud dangers traffique for
Is but the triumph of an houre.

That from the farthest North,
Some Nation may
Yet undiscovered issue forth
And ore his new got conquest sway.

Some Nation yet shut in
With hills of ice
May be let out to scourge his sinne
'Till they shall equal him in vice.

And then they likewise shall
Their ruine have,
For as your selves your Empires fall,
And every Kingdome hath a grave.

Thus those Coelestiall fires,
Though seeming mute,
The fallacie of our desires
And all the pride of life confute.

For they have watcht since first
The World had birth:
And found sinne in it selfe accurst,
And nothing permanent on earth.

William Habington.

NOTE. In the poem as printed above the original spelling is retained. It should appear in programmes so. To avoid inconveniencing singers in the Vocal score it appears with modernized spelling.

This work may be given with **A** (the original scoring), or, in the case of small choirs, **B** and **C**. The string parts of **A** and **B** are different, and when ordering it should be stated which is required. The Piano part of **C** is different from that given in the vocal score.

A

FULL ORCHESTRA. 2 Flutes, (one with Piccolo) 1 Oboe, 1 Cor anglais, 2 Clarinets, 2 Bassoons, 1 Contra bassoon (optional), 3 Trumpets, 4 Horns, 3 Trombones, 1 Bass Tuba, Tympani (3), [Bass Drum, Cymbals, (separate from B. D.) Gong, Triangle, (all optional, 3 players)] and Strings.

B

Strings, Piano and optional Tympani (3).

C

Two Pianos and optional Tympani (3).

[A separate sol-fa edition of the Vocal score also issued.]

Length of performance
about 15 minutes

To Madam Katie Mac Mahon

The Coelestial Spheare

WILLIAM HABINGTON

W. G. WHITTAKER

Adagio $\text{♩} = \text{♩}$ throughout

PIANO
(Condensation).

Mtd. Strgs.

ppp e senza nuance, sostenuto

5

10

15

Tpt.
sostenuto, senza nuance

Hn.

Strg. basses.

20

ppp cresc.

Cor. Ang.

25

mf

dim.

ppp

w.w.

SOPRANO *ppp Allarg.* 30 *cresc.* *Allargando*

When I sur - vey the bright Ce - les - - - -

CONTRALTO *ppp cresc.*

When I sur - vey the bright Ce - les - - - -

TENOR *ppp cresc.*

When I sur - vey the bright Ce - les - - - -

BASS *ppp cresc.*

When I sur - vey the bright Ce - les - - - -

Tpt. *Allarg.* 30 *cresc.* *mf cresc.* *Allargando*

Stags.

ff *cresc.* *fff ten.* 35 *pp* *a tempo*

- - - - - tial sphere: * So

ff *cresc.* *fff ten.* *1st CONTRALTOS ONLY*

- - - - - tial sphere: So

ff *cresc.* *fff ten.*

- - - - - tial sphere:

ff *cresc.* *fff ten.*

- - - - - tial sphere:

3rd Tpt.

ff *cresc.* *fff* *pp* *a tempo* 35

Tutti

* Note. If the choir is large enough, it is better to sing "So rich with jewels hung" with 3 part Sopranos and 3 part Tenors, and omit Contraltos and Bases.

rich _____ with jew-els hung, _____

rich _____ with jew-els hung, _____

So rich _____ with jew-els hung, _____

FIRST BASSES ONLY

So rich _____ with jew-els hung, _____

ppp

ppp

pp

ppp

ppp

ppp

40

Str. basses & Tuba

pp

ppp

40

That night...

ALL CONTRALTOS

That night...

that night _____ Doth like an AE - thiop bride _____ ap - pear,

ALL BASSES *p*

that night _____ Doth like an AE-thiop bride _____ ap - pear,

pp

pp

pp

Cls.
Bsns.
Hns.

p

pp

45

mf

—Doth like an AE-thiop bride ap - pear, My _____

—Doth like an AETHiop bride — ap - pear, *mf*

My _____ soul _____ her

45

mf

Vla. 2nd Vln.

50

SOP. I. *poco accel. cresc.*

soul _____ her. wings _____ doth

SOP. II. *cresc.*

soul _____ her wings _____ doth

mf cresc.

My _____ soul _____ her

cresc.

wings _____ doth spread,

f

My _____ soul _____ her

50

poco accel. cresc.

1st Vln.

Allarg.

Tempo I. ma poco più mosso.

spread And heaven - - -

spread And heaven - - -

wings doth spread And heaven - - -

doth spread And heaven - - -

wings doth spread And heaven - - -

Tempo I. ma poco più mosso.

Allarg.

fff

Trb.

SOP. I & II.

55

- ward flies,

- ward flies,

- ward flies,

- ward flies,

55

dim.

Strg. Bass.

60

p *pp*
 Th'Al - migh - ty's Mys - ter - ies to read

p *pp*
 Th'Al - migh - ty's Mys - ter - ies to read

p *pp*
 Th'Al - migh - ty's Mys - ter - ies to read

p *pp*
 Th'Al - migh - ty's Mys - ter - ies to read

60

p *pp*

p

65

R

pppp

p *pppp*
 In the large vol - umes of the skies.

p *pppp*
 In the large vol - umes of the skies.

p *pppp*
 In the large vol - umes of the skies.

p *pppp*
 In the large vol - umes of the skies.

65

R

Solo Vin.

C. Ang.

p *pppp*

3 3 3

Poco più mosso.

TENOR **70** *mf* *poco*

For the bright fir-ma-ment _____ Shoots forth no

BASS *poco*

* For the bright fir-mament Shoots

Poco più mosso.

Strgs.

Cl.

2 Soli Celli

p *mf*

flame so si - - - lent, but is

forth no flame so si - - - lent,

Ob.

75 *mf*

el - o - quent _____ In speak-ing the Cre -

but is el - o - quent In speak-ing the Cre -

75 *mf*

* Note. In the Bass line, accent according to the words, not in consonance with the bar-lines.

p sostenuto

No un - re - gard-ed star Contracts its
 No un - re - gard-ed star Contracts its
 - a - - - tor's name.
 - a - - - tor's name.

Fl. *pp*
 Cl.

p
 Cl.
 4 Hns.

SOPRANO **SO** *pp* *ppp*
 light In - to so small a char - - ac - ter, Re -
CONTRALTO *pp* *ppp*
 light In - to so small a char - - ac - ter, Re -
SO *ppp* Fl.
 Strgs. Hn. Bassn.

* If necessary, some Tenors may reinforce the Second Contraltos here.

85

Allarg.

-mov'd far from our hu-man sight: But if we
 -mov'd far from our hu-man sight: But if we stead - -
 But if we

But if we stead - fast,

85

Allarg.

Stres.

f Hps.

marcato

stead - - - fast look, We shall dis-
 - - - - - fast look, We shall dis-
 stead - - - fast look, We shall dis-
 stead - - - fast look, We shall dis-
 look, We shall dis-

marcato

marcato

marcato

We shall dis-

marcato

Brass.

90

dim. *p*

-cern In it as in some ho - - ly book,

dim. *p*

-cern In it as in some ho - - ly book,

dim. *p*

-cern In it as in some ho - - ly book,

dim. *p*

-cern In it as in some ho - - ly book,

90

dim. *p*

W.W. Cl. & Vlas. Vlns.

Poco All
dim.

95 *rit.* *pppp*

— How man may heaven - - ly knowledge learn.

dim. *pppp*

— How man may heaven - - ly knowledge learn.

dim. *pppp*

— How man may heaven - - ly knowledge learn.

dim. *pppp*

— How man may heaven - - ly knowledge learn.

95

pp *ppp* *pppp*

Hns. Strgs. pizz.

Allegro.

100

Musical score for strings, measures 1-4. The score consists of four staves (Violins I, Violins II, Violas, and Cellos/Double Basses) in 3/4 time. All staves are currently silent.

Strgs.

Musical score for strings, measures 5-8. The strings enter with a complex rhythmic pattern. Measure 5 has a fermata over a group of notes. Measures 6-8 continue the pattern with various articulations.

Allegro.

100

Musical score for woodwinds and strings, measures 1-4. The score includes parts for Trumpets (Tpt.), Trombones (Trbs.), Woodwinds (W.W.), and String Basses (Strg. Bass.). The woodwinds and strings play a rhythmic accompaniment. The woodwind part includes a fermata in measure 4.

Vlms. Vlas.
Cls. Brass.

Strg. Bass.

Allarg.

Vocal score with lyrics, measures 1-4. The tempo is marked *Allarg.* and the dynamics are *ff*. The lyrics are: "It tells the Con - - - quer - or". There are four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment staff. The piano accompaniment features a complex rhythmic pattern with many beamed notes.

It tells the Con - - - quer - or

It tells the Con - - - quer - or

I tells the Con - - - quer - or

It tells the Con - - - quer - or

Allarg.

Musical score for woodwinds and strings, measures 5-8. The score includes parts for Violins (Vlms.), Woodwinds (W.W.), and Trumpets (Tpt.). The woodwinds and strings play a complex rhythmic accompaniment. The woodwind part includes a fermata in measure 8.

w. w.

105

That far - stretched power — which his proud dan - gers

That far - stretched power — which his proud dan - gers

That far - stretched power — which his proud dan - gers

That far - stretched power — which his proud dan - gers

Strgs.

105

W.W. Brass. w. w. Br.

Allarg.

Allarg.

traf - fic for, Is but the tri - umph — of an

traf - fic for, Is but the tri - umph — of an

traf - fic for, Is but the tri - umph — of an

traf - fic for, Is but the tri - umph — of an

traf - fic for, Is but the tri - umph — of an

Allarg.

Picc. Fl. Cl.

Ob. Cor Ang. Cl. Bssn.

w. w. Br. Strgs. Strgs.

110

hour.
hour.
hour.
hour.

Impetuoso
W.W.
Vlns.
Strgs.
Tpt.
Trb. Bssn.
f
mf *cresc.*

110

All.

115

mf

That from the farth - est
That from the
That from the farth - est North
That from the farth - est North

W.W.

All.

115

mf

W.W.
Strgs.
mf

North, Some Na - tion may yet
 farth - est North, Some Na - tion may yet
 Some Na - tion may yet
 Some Na - tion may yet

120 *cresc.*
 un - dis - cov - ered is - sue forth, *f* And o'er his
 un - dis - cov - ered is - sue forth, *f* And o'er his
 un - dis - cov - ered is - sue forth, *f* And o'er his
 un - dis - cov - ered is - sue forth, *f* And o'er his

grimly
grimly
grimly
grimly

Picc. Cl. 120 *cresc.*
 Tpt. *f w.w.*
 Strgs. *f*
 Brass.

new got con - quest sway.

new got con - quest sway.

new got con - quest sway.

new got con - quest sway.

tr

tr

tr

tr

125

mp Some Na - tion yet shut in With hills of

mp Some Na - tion yet shut in With hills of

mp Some Na - tion yet shut in With

mp Some Na - tion yet shut in With

mp Strgs. Hns.

W.W.

5

5

130

mf cresc.

ice May be let out to

ice May be let out to

hills of ice May be let out to

hills of ice May be let out to

130

mf cresc.

ff

cresc.

scourge his

scourge his

scourge his

scourge his

scourge

his

w. w.

his

scourge his

scourge his

scourge his

scourge his

fff *Allarg.* *dim.* [135] *p* *pp* *Poco meno mosso*

sin *fff* *dim.* *p* *pp* 'Till they shall e - qual

sin *fff* *dim.* *p* *pp* 'Till they shall e - qual

sin *fff* *dim.* *p* *pp* 'Till they shall e - qual

sin *fff* *dim.* *p* *pp* 'Till they shall e - qual

fff *Allarg.* *dim.* *p* *pp* *Poco meno mosso*

rit. *dim.* *ppp* *Moderato.* R [140]

him in vice.

dim. *ppp*

him in vice.

dim. *ppp*

him in vice.

dim. *ppp*

him in vice.

rit. *dim.* *ppp* *Moderato.* R [140] *mf*

Vlas.
C. Ang.
Cl.

145

f Celli *dim.*

Essns.
Hns.

150

p

And then they like - wise shall Their ru - - in

p

And then they like - wise shall Their ru - - in

p

They like-wise shall Their ru - - in

p

And then they — like-wise shall Their ru - - in

150

155

pp *f*

have, For as your - selves your Em - - pires

pp *f*

have, For as your - selves your Em - - pires

pp *f*

have, For as your - selves your Em - - pires

pp *f*

have, For as your - selves your Em - - pires

have, For as your - selves your Em - - pires

Stg's.

155

160 *R* *molto dim.*

fall, *p* *dim.* *ppp*

fall, *p* *dim.* *ppp*

fall, *p* *dim.* *ppp*

Empires fall, *ppp* *R* *molto* *pp* *ppp* *Tymp.*

Stgs. pizz. *ppp*

165 *R* *Adagio*

f *Hns.* *mf* *dim.* *pp* *Adagio* *senza nuance* *Tpt.* *Celli*

ppp *Bsn.* *Tbn.* *C. B.*

170 *dim.* *pppp*

2nd Tpt. *mf* *pppp* *Strgs. mtd.*

Allarg. *senza nuance e molto legato*

pppp 175

Thus those ce - les - tial fires,

pppp *senza nuance e molto legato*

Thus those ce - les - tial fires,

pppp *senza nuance e molto legato*

Thus those ce - les - tial fires,

pppp *senza nuance e molto legato*

Thus those ce - les - tial fires,

Thus those ce - les - tial fires,

175

If any heavy basses are unable to reduce their upper notes to **pppp**, they had better refrain from singing until bar 180.

Allarg.

180

Though seem-ing mute, The fal-la-cy of our de-sires

Though seem-ing mute, The fal-la-cy of our de-sires

Though seem-ing mute, The fal-la-cy of our de-sires

Though seem-ing mute, The fal-la-cy of our de-sires

180

dim. *pppp* **185**

— And all the pride of life con - fute.

dim. *pppp*

— And all the pride of life con - fute.

dim. *pppp*

— And all the pride of life con - fute.

dim. *pppp*

— And all the pride of life con - fute.

ppp *poco*

Adagissimo.

Still-ly, and with the utmost beauty of tone.

SOPRANOS.

legatissimo.

190

ppp

For they have watch since first — The world had birth; —

Adagissimo.

Senza nuance

195

CONTRALTOS With dark tone.

And found sin in it-self ac - curst. **195**

Hn.

ppp
Solo Sopranos.
And nothing per- man-ent on earth.

ppp
And nothing per- man-ent on earth.

4
Sop.
ppp
And nothing per- man-ent on earth.

4
Con.
ppp
And nothing per- man-ent on earth.

4
Ten.
ppp
And nothing per- man-ent * on earth.

200

200

Solo Str.

Fl.

205

Clar.

rit.

* Note. The diminuendo of the Semi-chorus must be so managed that the ear is not able to recognize at which moment the solo voices are left alone. The solo voices must be subdued; they must not stand out from one another in the very slightest. [Indian Ocean. 10-20. VII. 23. Scored. So. Pacific. 6-15. XII. 23.]