

FOUR SONGS

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FOUR SONGS

for high voices

Cantoria Della Robbia Florence 1438



JOHN WEBBER

FOUR SONGS

for high voices and piano

webbermusic.org

201003

I: MAGNIFICAT - *Book of Common Prayer*

My soul doth magnify the Lord
And my spirit hath rejoiced in God my savior.
For he hath regarded: the lowliness of his handmaiden.
My soul doth magnify the Lord
And my spirit hath rejoiced in God my savior.

And my spirit hath rejoiced in God my savior.

II: ORPHEUS - *W. Shakespeare or John Fletcher*

Orpheus with his lute made trees
And the mountain tops that freeze
Bow themselves when he did sing
To his music plants and flowers
Ever spring; as sun and showers
There had made a lasting spring.

Every thing that heard him play,

Even the billows of the sea,

Hung their heads and then lay by.

In sweet music is such art,

killling care and grief of heart

Fall asleep, or hearing, die, die, die.

III: ECHO - *John Milton*

Sweet echo, sweetest Nymph that liv'st unseen
Within thy airy shell
By slow Meander's margin green,
And in the violet imbroider'd vale
Where the love lorn Nighthingale
Nightly to thee her sad Song Mourneth well.
Sweet echo, sweetest Nymph.

IV: A SONG FOR SAINT CECILIA'S DAY - *John Dryden*

From harmony, from heavenly harmony,
This universal frame began:
From harmony, from heavenly harmony,
This universal frame began:
The tuneful voice was heard from high,
'Arise, ye more than dead!'
Then cold, and hot, and moist, and dry,
In order to their stations leap,
And Music's power obey.
From harmony, from heavenly harmony,
This universal frame began:
What passion cannot Music raise and quell?

FOUR SONGS

for high voices

I MAGNIFICAT Moderato (♩ = c. 108)

Book of Common Prayer

John Webber 201003

Sop. *f* My soul doth mag - ni - fy the Lord doth mag - ni - fy — the

Sop./Alto *f* My soul doth mag - ni - fy the

Alto *f* My

f

4 Lord doth mag - ni - fy the Lord mag - ni - fy My

4 Lord doth mag - ni - fy the Lord mag - ni - fy My soul doth mag - ni - fy the

soul doth mag - ni - fy the Lord — mag - ni - fy My soul My

4

[illegible]

The image shows a page of a musical score for a three-part setting of the Lord's Prayer. The score is written for Soprano, Alto, and Tenor voices, with piano accompaniment. The key signature is one sharp (F#), indicating G major or D minor. The time signature is 3/4. The lyrics are: "Lord, the Lord And my spi - rit hath re - joiced in God my soul doth mag - ni - fy". The piano part consists of a simple harmonic accompaniment. The vocal parts are arranged in three staves, with the Soprano part at the top, Alto in the middle, and Tenor at the bottom. The piano part is on the left side of the page. The score is numbered 7 in the bottom right corner.

4

sa - viour sa - viour My soul doth mag - ni - fy the Lord And my sa - viour sa - viour My soul doth mag - ni - fy the Lord And my

9

216

raise and quell? raise and quell? raise and quell? From

raise and quell? raise and quell? raise and quell? From

raise and quell? raise and quell? raise and quell? From

216

12

spi-rit hath re-joiced in God my sa-viour And my spi-rit hath re-joiced in God my

spi-rit hath re-joiced in God my sa-viour And my spi-rit hath re-joiced in God my

spi-rit hath re-joiced in God my sa-viour And my spi-rit hath re-joiced in God my

12

223

har-mo-ny, _____ From har-mo-ny, _____ From har-mo-ny, _____

har-mo-ny, _____ From har-mo-ny, _____ From har-mo-ny, _____

har-mo-ny, _____ From har-mo-ny, _____ From har-mo-ny, _____

223

16

sa-viour For he hath re-gar - ded: the low - li - ness For

sa-viour For he hath re-gar - ded: the low - li - ness For

sa-viour For he hath re-gar - ded: the low - li - ness For

16

6

My

the

My soul doth magnify the Lord

My soul doth magnify the Lord

22

27

209

Mu - sic can-not raise and quell?

210

Mu - sic can-not raise and quell?

211

Mu - sic can-not raise and quell?

212

Mu - sic can-not raise and quell?

213

Mu - sic can-not raise and quell?

214

Mu - sic can-not raise and quell?

p

202

Man. on Man. on Man. on

What pas - sion — can-not

can - not

Man. on Man. on

Man. on

202

193

pp

all the comp-pass of the notes it ran, The di - a -

pp

all the comp-pass of the notes it ran, The

all the comp-pass of the notes it ran,

193

pp subito

197

pa - son clo - sing full on Man.

di - a - pa - son clo - sing full on Man.

pp

The di - a - pa - son clo - sing full on

197

25

Lord doth mag - ni - fy the Lord mag - ni - fy My

Lord doth mag - ni - fy the Lord mag - ni - fy My soul doth mag - ni - fy the

soul doth mag - ni - fy the Lord mag - ni - fy My soul My

25

28

soul doth mag-ni - fy the Lord And my spi-rit hath re-joiced in God my sa-viour

Lord ni - fy the Lord And my spi-rit hath re-joiced in God my sa-viour

soul doth mag-ni - fy the Lord And my spi-rit hath re-joiced in God my sa-viour

28

31 *p* And my spi-rit hath re-joiced in God my sa-viour

31 *p* And my spi-rit hath re-joiced in God my sa-viour

31 *p* And my spi-rit hath re-joiced in God my sa-viour

31 *dd*

34 *mf* Or - phe-us with his lute made trees And the moun-tain

34 *mf* Or - phe-us with his lute made trees And the moun-tain

34 *mf* Or - phe-us with his lute made trees And the moun-tain

8 *fu*

II ORPHEUS Allegro (M.M. ♩ = c. 120)
W. Shakespeare or John Fletcher

186 *dd* frame be-gan: Through all the compass of the

dd frame be-gan: Through

186 *dd* frame be-gan: Through

190 *cresc. poco a poco* notes it ran, Through all the compass of the notes it ran, Through *ff*

190 *cresc. poco a poco* notes it ran, Through all the compass of the notes it ran, Through *ff*

190 *cresc. poco a poco* notes it ran, Through all the compass of the notes it ran, Through *ff*

25 *cresc. poco a poco* all Through all Through *ff*

174

bey. *ff* From har-mo - ny,

bey. *ff* From har-mo - ny,

bey. *ff* From har-mo - ny,

174

180

from hea-ven-ly har-mo-ny, har-mo-ny, har-mo-ny, *p* This u - ni-ver-sal

from hea-ven-ly har-mo-ny, har-mo-ny, har-mo-ny, *p* This u - ni-ver-sal

from hea-ven-ly har-mo-ny, har-mo-ny, har-mo-ny, *p* This u - ni-ver-sal

180

39

tops that freeze Bow them-selves when he did sing To his

tops that freeze Bow them-selves when he did sing To his

tops that freeze Bow them-selves when he did sing To his

39

45

mu-sic plants and flow-ers E-ver spring; as sun and show - ers There had

mu-sic plants and flow-ers E-ver spring; as sun and show - ers There had

mu-sic plants and flow-ers E-ver spring; as sun and show - ers There had

45

moist, and dry, In or - der to their sta - tions leap, And Mu - sic's po - wer

moist, and dry, In or - der to their sta - tions leap, And Mu - sic's po - wer

moist, and dry, In or - der to their sta - tions leap, And Mu - sic's po - wer

164

23

691

The image shows a musical score for the song "The Rose Tree". It features a piano accompaniment and three vocal parts: Soprano, Alto, and Tenor. The score is written in 3/4 time and the key of D major (indicated by two sharps: F# and C#). The piano part begins with a melodic line in the right hand and a bass line in the left hand. The vocal parts enter in the second measure. The lyrics are "made a las-ting spring." and are repeated for each vocal part.

Piano Accompaniment:

- Measure 1: Right hand plays a quarter rest, then a quarter note D5, and an eighth note G5. Left hand plays a quarter rest, then a quarter note D4, and an eighth note G4.
- Measure 2: Right hand plays a quarter rest, then a quarter note E5, and an eighth note A5. Left hand plays a quarter rest, then a quarter note E4, and an eighth note A4.
- Measure 3: Right hand plays a quarter rest, then a quarter note F#5, and an eighth note B5. Left hand plays a quarter rest, then a quarter note F#4, and an eighth note B4.
- Measure 4: Right hand plays a quarter rest, then a quarter note G5, and an eighth note B5. Left hand plays a quarter rest, then a quarter note G4, and an eighth note B4.
- Measure 5: Right hand plays a quarter rest, then a quarter note A5, and an eighth note C6. Left hand plays a quarter rest, then a quarter note A4, and an eighth note C5.

Vocal Parts:

- Soprano:** Enters in measure 2 with a quarter note D5, followed by a quarter note E5, and an eighth note G5. The lyrics "made a las-ting spring." are written below the staff.
- Alto:** Enters in measure 2 with a quarter note D4, followed by a quarter note E4, and an eighth note G4. The lyrics "made a las-ting spring." are written below the staff.
- Tenor:** Enters in measure 2 with a quarter note D3, followed by a quarter note E3, and an eighth note G3. The lyrics "made a las-ting spring." are written below the staff.

The score is numbered 50 in the bottom right corner.

10

55

Eve - ry thing that heard him play, E - ven the bil-lows of the sea,

Eve - ry thing that heard him play, E - ven the bil-lows of the sea,

Eve - ry thing that heard him play, E - ven the bil-lows of the sea,

55

156 *mf* 'A - rise, ye more than dead!' *f* 'A-rise, ye more than dead!' *ff* 'A -

mf 'A - rise, ye more than dead!' rise, ye more *f* 'A-rise, ye more than dead!' *ff* 'A -

mf more than dead!' 'A - rise, ye more *f* 'A-rise, ye more than dead!' *ff* 'A -

156 *ff*

160 rise, ye more than dead!' rise, ye more than dead!' *p* Then cold, and hot, and

p rise, ye more than dead!' rise, ye more than dead!' Then cold, and hot, and

p rise, ye more than dead!' rise, ye more than dead!' Then cold, and hot, and

160 *pp*

61 *mf* Hung their heads and then lay by. In sweet mu-sic is such art,

mf Hung their heads and then lay by. In sweet mu-sic is such art,

mf Hung their heads and then lay by. In sweet mu-sic is such art,

61

67 *mp* kill - ling care and grief of heart *p* Fall a - sleep, or hear-ing,

mp kill - ling care and grief of heart *p* Fall a - sleep, or hear-ing,

mp kill - ling care and grief of heart *p* Fall a - sleep, or hear-ing,

67 *mp* *p*

IV A SONG FOR SAINT CECILIA'S DAY Allegro (M.M. ♩ = c. 120)
John Dryden

136 *ff*

From har-mo - ny, from hea-ven-ly har-mo-ny, har-mo-ny,

From har-mo - ny, from hea-ven-ly har-mo-ny, har-mo-ny,

From har-mo - ny, from hea-ven-ly har-mo-ny, har-mo-ny,

136 *ff*

142 *p* *mf*

har-mo-ny, This u - ni - ver - sal frame be-gan: The

har-mo-ny, This u - ni - ver - sal frame be-gan: The

har-mo-ny, This u - ni - ver - sal frame be-gan: The

142 *p*

83 *mf*

Sweet e - cho, sweet-est Nymph

mf

Sweet e - cho, that livs't un-seen

mf

Sweet e - cho, With -

83

86

— shell By slow Me-an-der's mar-gent green, And in the vi-o-

— shell And in the vi-o-

in thy ai-ry shell By slow Me-an-der's mar-gent green,

86

14

94

thee her sad Song Mour-neth well.

94

let im-broi-der'd vale Where the love lorn Nigh-in-gale Nighly to

90

19

131

Sweet e-cho, sweetest Nymph —

131

128

let im-broi-der'd vale Where the love lorn Nigh-in-gale Nighly to

128

120

Where the love lorn Night-in-gale Night-ly to thee her sad Song Mour-neth well.

Where the love lorn Night-in-gale Night-ly to thee her sad Song Mour-neth well.

Where the love lorn Night-in-gale Night-ly to thee her sad Song Mour-neth well.

120

124

Sweet e-cho, _____

Sweet

124

98

Sweet e-cho, _____ sweet-est Nymph _____

Sweet e-cho, sweet-est Nymph _____

Sweet e-cho,

98

102

Sweet e-cho, _____

Sweet e-cho,

sweet-est Nymph _____ Sweet e-cho,

102

The musical score is for a piece titled "The Shell". It is written for a piano and four voices (Soprano, Alto, Tenor, and Bass). The key signature is one sharp (F#), and the time signature is 3/4. The score is divided into two systems, with the first system ending at measure 112. The lyrics are: "Sweetest Nymph that liv'st un-seen With - in thy airy shell". The piano accompaniment features a flowing melody in the right hand and a supporting bass line in the left hand. The vocal parts enter in the second system, with the Soprano and Alto parts having lyrics and the Tenor and Bass parts having lyrics. The score is written in a standard musical notation style, with notes, rests, and bar lines clearly visible.

116

By slow Me-an-der's mar-gent green,
And in the vi-o - let im-bro-der'd vale
By slow Me-an-der's mar-gent green, And in the vi-o - let im-bro-der'd vale

71

105

dd

Nymph Sweet-Est

105

108

Sweet e - cho, *mf* *d*

Sweet e - cho, *mf* *d*

Sweet e - cho, *mf* *d*

91

801