

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.

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,
Killing 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:
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

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

7

7

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

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

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

9

9

sa - viour

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

sa - viour the Lord And my

230

230

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

29

29

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

19

19

22

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427

430

433

436

439

442

445

448

451

454

457

460

463

466

469

472

475

478

481

484

487

490

493

496

499

502

505

508

511

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

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

186 *dd* Frame be-gan: Through all the comp-pass of the

186 *dd* Frame be-gan: Through all

186 *dd* Frame be-gan: Through all

190 *ff* notes it ran, Through all the comp-pass of the notes it ran, Through

190 *ff* all the comp-pass of the notes it ran, Through all

190 *ff* all the comp-pass of the notes it ran, Through all

25

174

ff

bey. From har-mo - ny,

ff

bey. From har-mo - ny,

ff

bey. From har-mo - ny,

174

180

p

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

p

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

p

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

[illegible]

The image shows a musical score for the song "The Rose Tree". It includes a piano accompaniment and three vocal parts: Soprano, Alto, and Tenor. The score is in 3/4 time and D major. The piano part features a 50-measure section with a key signature change to C major. The vocal parts enter with the lyrics "made a las-ting spring." The score is written for a piano and three voices, with the piano part including a 50-measure section with a key signature change to C major.

55

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

55

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

55

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

55

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

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 'A-rise, ye more than dead!' 'A -

mf more than dead!' 'A - rise, ye more 'A-rise, ye more than dead!' 'A -

156 *ff*

160 *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

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 Fall a - sleep, *p* or hear-ing,

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

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

67 *mp* *p*

[illegible]

71

79

79

III ECHO Moderato (♩ = c. 108)
John Milton

147

tune - ful voice was heard from high, heard from

ff

cresc.

148

tune - ful voice was heard from high, heard from

ff

cresc.

149

tune - ful voice was heard from high, heard from

ff

cresc.

150

21

152

high, heard from high, - rise, ye

d

high, heard from high, - rise, ye more than dead!

d

high, heard from high, - rise, ye more than dead!

d

subito

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

90

let im-broi-der'd vale Where the love lorn Nighn-gale Nighy to

let im-broi-der'd vale Where the love lorn Nighn-gale Nighy to

let im-broi-der'd vale Where the love lorn Nighn-gale Nighy to

94

94

thee her sad Song Mour-neth well.

thee her sad Song Mour-neth well.

thee her sad Song Mour-neth well.

94

14

128

sweet - est Nymph e - cho, Sweet e - cho, Sweet e - cho,

sweet - est Nymph e - cho, Sweet e - cho, Sweet e - cho,

sweet - est Nymph e - cho, Sweet e - cho, Sweet e - cho,

128

131

Sweet e-cho, sweetest Nymph

Sweet e-cho, sweetest Nymph

Sweet e-cho, sweetest Nymph

131

19

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

112

With - in thy airy shell

cho,

that liv'st un-seen ——— shell

sweet-est Nymph ——— shell

112

116

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

105

108

Musical score for three voices (Soprano, Alto, Tenor) in G major, measures 108-110. The lyrics are "Sweet e - cho, Sweet e - cho, Sweet e - cho,". The score features dynamic markings *f* and *d*.

91

801