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Blessed Night

1 SATB and organ

2 SA, Men, and organ

Adrian Vernon Fish

DO NOT COPY

Adrian Vernon Fish

Adrian Vernon Fish has established an international reputation as a composer of insight, deep sensibilities, and eclectic tastes. By the time he was twenty-one, Adrian had composed over two hundred works, but in a radical re-evaluation of his technique, and under pressure from his professors Alan Ridout and Herbert Howells, destroyed his entire output in the autumn of 1977. He has been prolific since that day, and his output once again now stands at over two hundred works, including twelve symphonies and other major works.

The late Alan Ridout, composer and Adrian's mentor, described Adrian as having "his own vision". He said that Adrian is "capable of turning out pieces from the simple and practical to the virtuosic and high-flown". Many of his chamber works from the mid-1980s, for example *Stagion*, *Moraine*, and the chamber opera *Hawker*, show an affinity with the music of Sir Peter Maxwell Davies. His wind music belies a love of the music of Poulenc, while his more recent concert works owe much to the visionary concepts of American composer Alan Hovhaness, whose music Adrian has studied in particular detail. Hovhaness has described Adrian's music as having "an innate spirituality".

The ice-bergs of Greenland has been a major source of inspiration and Adrian has undertaken several concert tours of that amazing land since 1991. The enormous vistas and wide skies, particularly in the far north of Greenland, give one a sense of one's own mortality and insignificance, and this has been a major factor in the genesis of many recent works.

In August 2008, Adrian married mezzo-soprano Margaret Probyn. He currently devotes most of his non-composing time to giving talks about the Inuit (native people) of Greenland. He lives in the remote north west of County Mayo, Ireland.

For the choir of the Church of St. Margaret of Antioch, Harpsden, Oxfordshire

Blessed Night

SATB and organ

Horatius Bonar (1808 - 1889)

Adrian Vernon (b. 1936)

Largo ♩ = 56 With great flexibility and freedom of tempo

Soprano

Alto

Tenor

Bass

velvety, with a winch warmth

Organ

Sw. Celestes

Ch. qu. ped 8'

Veni, veni Emmanuel

pp

16'

ppp

5 *pp*

Bles - sed night, when first that plain ech - oed with the joy - -

pp

Bles - sed night, when first that plain ech - oed with the joy - -

9

-ful strain: "Peace has come to earth a -

- ful "Peace has come to earth a -

"Peace has come to earth a -

"Peace has come to earth a -

13

-gain." _____

-gain." _____

-gain." _____

-gain." _____

17

Hap - py shep - herds, on whose ear

21

fell the ti - dings glad and dear:

25

"God to man is draw - ing near."

29

Babe of pro - mise, born at last, af - ter

Babe of pro - mise, born at last, af - ter wea - ry

33

wea - ry a - ges past, when our hopes were o - ver -

a - ges past, when our hopes were o - ver -

when our hopes were o - ver -

when our hopes were o - ver -

Più mosso ♩ = 68

37

-cast. We a-dore thee

-cast. We a-dore thee,

-cast. We a-dore thee,

-cast. We a-dore thee,

Gt. *mf*

Gt. to Ped. 16'

42

as our King, and to thee our song we sing,

as our King, and to thee our song we sing,

as our King, and to thee our song we sing,

as our King, and to thee our song we sing,

45 *mp*

Our best offering to thee bring.

Our best offering to thee bring.

Our best offering to thee bring.

Our best offering to thee bring.

pp

49 **Come primo**

ppp Sw. Celestes

Ch. Quiet reed 8'

pp

32', 16'

ppp

53 *mp* *mf*

"Lamb of God" — thy low - ly name, King of Kings we

"Lamb of God" — thy low - ly name, King of Kings we

"Lamb of God" — thy low - ly name, King of Kings we

King of Kings we

Ch. *mp* *f*

Sw. Gt.

57 *p*

thee — pro - claim. Heaven and earth shall hear its —

thee — pro - claim. Heaven and earth shall hear its —

pro - claim. Heaven and earth shall hear its

thee — pro - claim. Heaven and earth shall hear its

p

60

fame. fame. fame. fame.

ppp

This section contains four vocal staves and two piano accompaniment staves. The vocal parts are in treble clef with a 4/8 time signature. The piano accompaniment is in bass clef with a 4/8 time signature and a key signature of one sharp (F#). The lyrics 'fame.' are repeated in each vocal line. The piano part features sustained chords and a melodic line in the bass.

64

ppp A - - en. *ppp* A - - men. *ppp* A - - men. *ppp* A - - men.

This section contains four vocal staves and two piano accompaniment staves. The vocal parts are in treble clef with a 4/8 time signature. The piano accompaniment is in bass clef with a 4/8 time signature and a key signature of one sharp (F#). The lyrics 'A - - en.' and 'A - - men.' are repeated in each vocal line. The piano part features sustained chords and a melodic line in the bass.

For the Choir of St. Andrew's Church, Chinnor, in gratitude

Blessed Night

SA, Men and organ

Horatius Bonar (1808 - 1889)

Adrian Vernon Fisher (1956)

Largo ♩ = 56 With great flexibility and freedom of tempo

The musical score is arranged in five systems. The first system contains three vocal staves: Soprano (treble clef, 4/8 time), Alto (treble clef, 4/8 time), and Bass (bass clef, 4/8 time). The second system is the Organ part, with a grand staff (treble and bass clefs, 4/8 time). It includes performance instructions: 'velvety, with a wine-rich', 'Sw. Celestes *ppp*', and 'Ch. quiet reed 8'. The lyrics 'Veni, veni Emmanuel' are written above the organ staff. The third system continues the organ part with the instruction '32', 16'' and *ppp*. The fourth system shows the vocal parts with rests, and the fifth system shows the organ part with rests. A large, diagonal watermark 'DO NOT COPY' is overlaid across the entire score.

5 *pp*

Bles - sed night, when first that plain ech - oed with the joy - -

Bles - sed night, when first that plain ech - oed with the joy - -

9

-ful strain: "Peace has come to earth a -

-ful strain: "Peace has come to earth a -

"Peace has come to earth a -

13

-gain." _____

-gain." _____

-gain." _____

17

Hap - py shep - herds, on whose ear

21

fell the ti - dings glad _____ and dear: _____

25

"God to man is draw - ing near." _____

"God to draw - ing near." _____

"God to man is draw - ing near." _____

29

Babe of pro - mise, born at last, af - ter

Babe of pro - mise, born at last, af - ter wea - ry

33

wea - ry a - ges past, when our hopes were o - ver -

a when our hopes were o - ver -

when our hopes were o - ver -

37 *Più mosso* ♩ = 68 *mf*

cast. We a - dore thee

cast. We a - dore thee,

cast. We a - dore thee,

Gt. *mf*

Gt. to Ped. 16'

42

as our King, and to thee our song we sing,

as our King, and to thee our song we sing,

as our King, and to thee our song we sing,

45 *mp*

Our best offering to thee bring.

Our best offering to thee bring.

Our best offering to thee bring.

pp

49 **Come primo**

ppp Sw. Celestes

Ch. Quiet reed 8'

pp

32', 16'

ppp

53 *mp* *mf*

"Lamb of God" — thy low - ly name, King of Kings we

mp *mf*

"Lamb of God" — thy low - ly name, King of Kings we

mp *mf*

"Lamb of God" — thy low - ly name, King of Kings we

Ch. *mp* *f*

Sw. *mp* Gt. *f*

57 *p*

thee — pro - claim. Heaven and earth shall hear its —

p

thee — pro - claim. Heaven and earth shall hear its —

p

thee — pro - claim. Heaven and earth shall hear its —

p

60

fame.

fame.

fame.

ppp

This section contains measures 60 through 63. It features three vocal staves (Soprano, Alto, and Bass) and two piano staves. The vocal parts are in 4/8 time and feature a melodic line with a fermata over the word "fame." in each part. The piano accompaniment includes a grand staff with a treble and bass clef, and a separate bass line. A piano dynamic marking (*ppp*) is present in the piano part.

64

ppp
A - - - men.

ppp
- - - men.

ppp
A - - - men.

This section contains measures 64 through 67. It features three vocal staves and two piano staves. The vocal parts are in 4/8 time and feature a melodic line with a fermata over the word "men." in each part. The piano accompaniment includes a grand staff with a treble and bass clef, and a separate bass line. A piano dynamic marking (*ppp*) is present in the piano part.

Oct. 17, 2008