

for the Chapel Singers, Trinity College, Hartford

From East to West

SATB, trumpets and organ

Choral Score

Caelius Sedulius:
tr. John Ellerton, alt

Robert Edward Smith

Broadly, not too fast $\text{♩} = 144$

The musical score consists of three systems of music for Organ and Pedal. The first system starts with a dynamic *f*. The second system begins at measure 6. The third system begins at measure 11. The music is written in 3/4 time with various clefs (G, F, C) and key signatures.

Organ: Treble clef, G clef, bass clef.

Pedal: Bass clef.

Measure 1: Organ: $\text{G}_1 \text{G}_2 \text{G}_3 \text{G}_4 \text{G}_5 \text{G}_6 \text{G}_7 \text{G}_8$, Pedal: $\text{C}_1 \text{C}_2 \text{C}_3 \text{C}_4 \text{C}_5 \text{C}_6 \text{C}_7 \text{C}_8$. Dynamic: *f*.

Measure 6: Organ: $\text{G}_1 \text{G}_2 \text{G}_3 \text{G}_4 \text{G}_5 \text{G}_6 \text{G}_7 \text{G}_8$, Pedal: $\text{C}_1 \text{C}_2 \text{C}_3 \text{C}_4 \text{C}_5 \text{C}_6 \text{C}_7 \text{C}_8$.

Measure 11: Organ: $\text{G}_1 \text{G}_2 \text{G}_3 \text{G}_4 \text{G}_5 \text{G}_6 \text{G}_7 \text{G}_8$, Pedal: $\text{C}_1 \text{C}_2 \text{C}_3 \text{C}_4 \text{C}_5 \text{C}_6 \text{C}_7 \text{C}_8$.

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PPM00426

16

f

S From east to west, from shore to shore, let ev - ery

A From east to west, from shore to shore, let ev - ery

T From east to west, from shore to shore, let ev - ery

B From east to west, from shore to shore, let ev - ery

16

f

From east to west, from shore to shore, let ev - ery

22

heart a - wake and sing the ho - ly child whom

heart a - wake and sing the ho - ly child whom

8 heart a - wake and sing the ho - ly child whom

22 heart a - wake and sing the ho - ly child whom

27



Mary bore, the Christ, the ev - er - last - ing King.

Mary bore, the Christ, the ev - er - last - ing King.

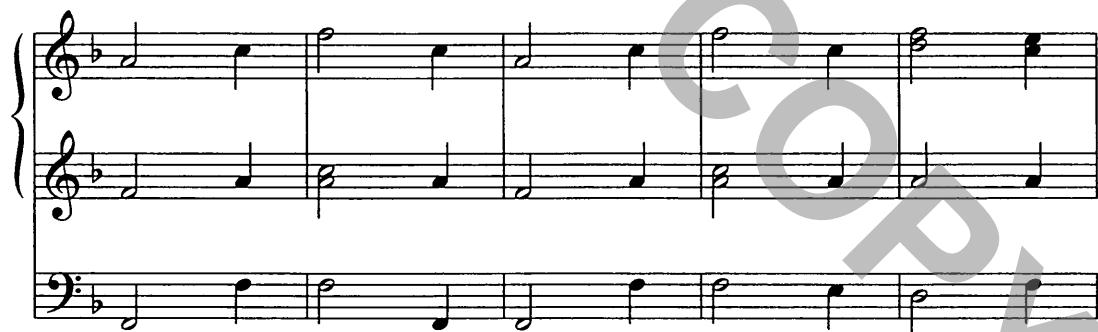
Mary bore, the Christ, the ev - er - last - ing King.

Mary bore, the Christ, the ev - er - last - ing King.

27



33



38



43

Musical score for a three-part setting. The top part (treble clef) has a melodic line with eighth-note patterns. The middle part (bass clef) provides harmonic support with sustained notes. The bottom part (bass clef) also provides harmonic support with sustained notes. The vocal parts enter at measure 48.

48 *mp*

Be - hold, the world's cre - at - or wears the

Be - hold, the world's cre - at - or wears the

Be - hold, the world's cre - at - or wears the

Be - hold, the world's cre - at - or wears the

48

The score continues from measure 48, showing the progression of the melody and harmonic bass line across the three staves.

53

form and fash - ion of a slave; our ve - ry flesh our

form and fash - ion of a slave; our ve - ry flesh our

8 form and fash - ion of a slave; our ve - ry flesh our

53 form and fash - ion of a slave; our ve - ry flesh our

59

Mak - er shares, his fall - en crea - tures all to save.

Mak - er shares, his fall - en crea - tures all to save.

8 Mak - er shares, his fall - en crea - tures all to save.

59 Mak - er shares, his fall - en crea - tures all to save.

B

65

mf

65

mf

72

And while the an - gels in the sky sang praise a -
mf
And while the an - gels in the sky sang praise a -
mf
And while the an - gels in the sky sang praise a -
mf

72 And while the an - gels in the sky sang praise a -

78

- bove the si - lent field, to shep - herds poor the Lord Most
 - bove the si - lent field, to shep - herds poor the Lord Most
 8 - bove the si - lent field, to shep - herds poor the Lord Most
 - bove the si - lent field, to shep - herds poor the Lord Most

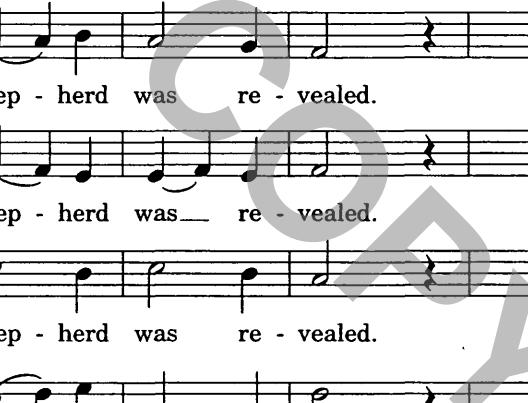
78



84

High, the one great Shep - herd was re - vealed.
 High, the one great Shep - herd was re - vealed.
 8 High, the one great Shep - herd was re - vealed.
 High, the one great Shep - herd was re - vealed.

84



90

Musical score for measures 90-96. The top two staves are treble clef, and the bottom two staves are bass clef. The music consists of eighth and sixteenth note patterns.

97

Musical score for measures 97-102. The top two staves are treble clef, and the bottom two staves are bass clef. The music consists of eighth and sixteenth note patterns.

103

f

All glo - ry for this bless - ed morn to

f

All glo - ry for this bless - ed morn to

f

All glo - ry for this bless - ed morn to

f

All glo - ry for this bless - ed morn to

103

Musical score for measures 103-108. The top two staves are treble clef, and the bottom two staves are bass clef. The music consists of eighth and sixteenth note patterns. The vocal parts sing "All glo - ry for this bless - ed morn to" four times, each time starting with a forte dynamic (f).

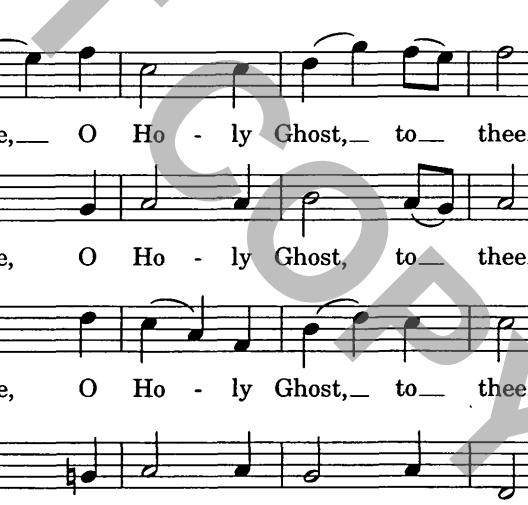
109

God the Fa - ther ev - er be; all praise to thee, O
 God the Fa - ther ev - er be; all praise to thee, O
 8 God the Fa - ther ev - er be; all praise to thee, O
 109 God the Fa - ther ev - er be; all praise to thee, O



115

Vir - gin born, all praise, O Ho - ly Ghost, to thee.
 Vir - gin born, all praise, O Ho - ly Ghost, to thee.
 8 Vir - gin born, all praise, O Ho - ly Ghost, to thee.
 115 Vir - gin born, all praise, O Ho - ly Ghost, to thee.



121

Soprano: | A | B | C | D | E | F | G | H | I | J | K | L |
Alto: | B | C | D | E | F | G | A | B | C | D | E | F |
Bass: | C | D | E | F | G | A | B | C | D | E | F | G |

127

Soprano: | A | B | C | D | E | F | G | H | I | J | K | L |
Alto: | B | C | D | E | F | G | A | B | C | D | E | F |
Bass: | C | D | E | F | G | A | B | C | D | E | F | G |

132

Soprano: | A | B | C | D | E | F | G | H | I | J | K | L |
Alto: | B | C | D | E | F | G | A | B | C | D | E | F |
Bass: | C | D | E | F | G | A | B | C | D | E | F | G |