

In Memory of Evelyn Lee Witherspoon

Three Motets

1.

John Donne

Alun Hoddinott

Allegro f

S Death, be not proud, though some have called thee

A Death, be not proud, though some have called thee

T Death, be not proud, though some have called thee

B Death, be not proud, though some have called thee

Organ

4

Might-y and dread-ful, for thou art not so;

Might-y and dread-ful, for thou art not so;

Might-y and dread-ful, for thou art not so;

Might-y and dread-ful, for thou art not so;

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Musical score for measures 7-8. It consists of four staves: three treble clefs and one bass clef. The music is in 4/4 time and features rests in the vocal parts and a rhythmic pattern in the piano accompaniment.

Musical score for measures 7-8. It consists of three staves: two treble clefs and one bass clef. The piano accompaniment is marked with a forte (*f*) dynamic and includes trills. The vocal parts have rests.

Musical score for measures 9-10. It consists of four staves: three treble clefs and one bass clef. The vocal parts enter with the lyrics "For those whom" and "whom thou think'st". The piano accompaniment is marked with a mezzo-piano (*mp*) dynamic.

Musical score for measures 9-10. It consists of three staves: two treble clefs and one bass clef. The piano accompaniment features a dynamic change from *dim.* (diminuendo) to *mp* (mezzo-piano).

13

mf *f*

thou dost o-ver-throw Die not, poor Death;

thou dost o-ver-throw Die not, poor Death;

Die not, poor Death;

13

f *pp*

Die not, poor Death; —

17

nor yet canst thou kill me.

nor yet canst thou kill me.

nor yet canst thou kill me.

nor yet canst thou kill me.

17

f

19

f *tr*

Organ

21

mp

From rest and

mp

From rest and

21

dim.

mp

f

mp

24

mp

sleep, _____ Much plea- sure; then from thee _____

mp

sleep, _____ Much plea - sure; _____ much more must

mp

which but thy pic - tures be, _

mp

which but thy pic - tures be, _

24

mp

28

mp *mf*

And soon - est with thee do go, —
 flow; And soon - est with thee do go, —
 our best men Rest —
 our best men Rest —

28

f *mp* *mf*

Detailed description: This system contains the first four staves of music. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The music is in a key with one sharp (F#) and a 4/4 time signature. Dynamics include *mp* (mezzo-piano) and *mf* (mezzo-forte). There are accents and slurs throughout the piece.

33

mp *mf*

and soul's de - liv - er - y! —
 and soul's de - liv - er - y! —
 of their bones and soul's de - liv - er - y! —
 of their bones and soul's de - liv - er - y! —

33

mp *mf*

Detailed description: This system contains the next four staves of music. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The music continues in the same key and time signature. Dynamics include *mp* and *mf*. There are triplets and slurs in the piano part. The lyrics are: "and soul's de - liv - er - y! — of their bones and soul's de - liv - er - y! —".

36

Musical score for measures 36-37. It consists of four vocal staves (Soprano, Alto, Tenor, Bass) and piano accompaniment. The vocal parts are mostly rests, indicating a silent period for the singers. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

Musical score for measures 36-37, piano accompaniment. It includes dynamic markings such as *f* (forte) and *mf* (mezzo-forte). Fingering numbers like '5' are indicated for specific notes. The piano part is written in a complex rhythmic style with many beamed notes.

38

Musical score for measures 38-39. It features four vocal staves with lyrics: "Thou art slave to fate, chance, kings, and". The piano accompaniment includes a triplet of eighth notes in the vocal lines and a complex rhythmic accompaniment. Dynamic markings include *f*.

Musical score for measures 38-39, piano accompaniment. It includes dynamic markings such as *f* and *mf*. The piano part continues with its complex rhythmic accompaniment, featuring many beamed notes and rests.

40

f

des-per-ate men, — And dost with poi-son, —

des-per-ate men, — And with poi-son, —

des-per-ate men, — And dost with poi-son, —

des-per-ate men, — And with poi-son, —

40

f

43

— war, and sick-ness dwell; — And pop-py or charms —

— war, and sick-ness dwell; — And pop-py or charms —

— war, and sick-ness dwell; — And pop-py or charms —

— war, and sick-ness dwell; — And pop-py or charms —

43

mf

45 *mf* *f*

— can make us sleep as well And bet - ter than thy

— can make us sleep as well And bet - ter than thy

— can make us sleep as well And bet - ter than thy

— can make us sleep as well And bet - ter than thy

47 *mp*

stroke. — Why swell'st thou then? — One short sleep

stroke. — Why swell'st thou then? — One short sleep

stroke. — Why swell'st thou then? —

stroke. — Why swell'st thou then? —

47 *mp*

50 *mp*
 past, _____ And Death shall be no
 past, _____ And Death shall be no
mp
 we wake e - ter - nal - ly _____
mp
 we wake e - ter - nal - ly _____

50 *mp*
mp

53 *p*
 more: _____ Death, thou shalt die.
 more: _____ Death, thou shalt die. _____
 Death, thou shalt die. _____
 Death, thou shalt die. _____

53 *p*
p
p
p

2.

William Blake (from Milton)

Alun Hoddinott

Andante *p*

S
The na - ture _____ of _____ in - fi - ni - ty _____ is

A
The na - ture _____ of _____ in - fi - ni - ty _____ is

T
The na - ture _____ of _____ in - fi - ni - ty _____ is

B
The na - ture _____ of _____ in - fi - ni - ty _____ is

4
this: _____ That ev - ery - thing has its Own Vor - tex,

4
this: _____ That ev - ery - thing has its Own Vor - tex,

8
this: _____ That ev - ery - thing has its Own Vor - tex,

4
this: _____ That ev - ery - thing has its Own Vor - tex,

7 *mp*
 and when once a trav - el - ler through E - ter - ni - ty Has
mp
 and when once a trav - el - ler through E - ter - ni - ty
mp
 and when once a trav - el - ler through E - ter - ni - ty Has
mp
 and when once a trav - el - ler through E - ter - ni - ty

7

Piano accompaniment for the first system, measures 7-10. The right hand features chords in G major and D major, while the left hand plays a simple bass line.

10 *mp*
 passed that Vor - tex, he per - ceives it roll
mp
 he per - ceives it roll back - ward
mp
 passed that Vor - tex, he per - ceives it roll
mp
 he per - ceives it roll back - ward

10

Piano accompaniment for the second system, measures 10-13. The right hand features chords in G major and D major, while the left hand plays a simple bass line.

13

back-ward be - hind His path, it -
be - hind His path, in - to a globe
back-ward be - hind His path, it -
be - hind His path, in - to a globe

13

mf
mp
mp

16

- self like a sun, Or
en - fold - ing, Or like a moon,
- self like a sun, Or
en - fold - ing, Or like a moon,

16

mf
mf

19 *f*

like a u - ni - verse of star - ry ma - jes - ty,

or like a u - ni - verse of ma - jes - ty,

like a u - ni - verse of star - ry ma - jes - ty,

or like a u - ni - verse of ma - jes - ty,

19

or like a u - ni - verse of ma - jes - ty,

22 *mf*

Or like a hu - man form,

a friend with whom he lived.

Or like a hu - man form,

a friend with whom he lived.

22

a friend with whom he lived.

25 *mp*
be - ne - vol - ent.
mp
be - ne - vol - ent.

25 *mp* *p*

28 *cresc.* *ff* *p* *p*

32 *p* *mp*
As the eye of man views both the east and west en -
p *mp*
As the eye of man views both the east and west en -
p *mp*
As the eye of man views both the east and west en -
p *mp*
32 As the eye of man views both the east and west en -

p *p*

35

- com - pass - ing — Its vor - tex, — and the north and south with
 - com - pass - ing — Its vor - tex, — and the north and south with
 - com - pass - ing — Its vor - tex, — and the north and south with
 - com - pass - ing — Its vor - tex, — and the north and south with

35

38

all their star - ry host, — and
 all their star - ry host, — Al - so the ris - ing sun —
 all their star - ry host, — and
 all their star - ry host, — Al - so the ris - ing sun —

38

41
mf

set - ting moon _____ sur - round - ing His corn - fields _
 he views _____ and his val - leys _

set - ting moon _____ sur - round - ing His corn - fields _
 he views _____ and his val - leys _

41

44

of five hun - dred a - cres square, _____
 _____ of five hun - dred a - cres, _____
 _____ of five hun - dred a - cres square, _____
 _____ of five hun - dred a - cres, _____

44

f

47

ff *p*

51

p

Thus is the earth — one in - fi - nite plane, —

p

Thus is the earth — one in - fi - nite plane, —

p

Thus is the earth — one in - fi - nite plane, —

p

Thus is the earth — one in - fi - nite plane, —

51

p

p

55

p

and not as ap - par - ent — con - fined be -

p

To the weak tra - vel - ler —

p

and not as ap - par - ent — con - fined be -

p

To the weak tra - vel - ler —

55

p

p

58

- neath the moon - y shade. _____ passed al -

p

Thus is the heaven a vor - tex _____

mp

- neath the moon - y shade. _____ passed al -

p

Thus is the heaven a vor - tex _____

58

61

- read - y, _____ by the

p

and the earth A vor - tex not yet passed _____

mp

- read - y, _____ by the

p

and the earth A vor - tex not yet passed _____

61

64

tra - vel-ler through E - ter - ni - ty.

p

by the tra - vel-ler through E - ter - ni - ty.

tra - vel-ler through E - ter - ni - ty.

p

by the tra - vel-ler through E - ter - ni - ty.

64

Detailed description: This block contains the vocal and piano accompaniment for measures 64 to 66. The vocal part is written in a single treble clef staff with lyrics underneath. The piano part consists of two staves (treble and bass clefs) with chords and some melodic lines. The key signature has one sharp (F#) and the time signature is 4/4. A dynamic marking of *p* (piano) is present. A large watermark 'COPY' is visible across the page.

67

Detailed description: This block contains the piano accompaniment for measures 67 to 70. It features a grand staff with treble and bass clefs. The music consists of sustained chords and some moving lines, primarily in the bass clef. A large watermark 'COPY' is visible across the page.

3.

Henry Vaughan
Allegro

Alun Hoddinott

mf

They are all gone — in - to the world of

mf

They are all gone — in - to the world of

mf

They are all gone — in - to the world of

mf

They are all gone — in - to the world of

Allegro

mf

mf

5

Light! And I a - lone — sit lin - ger - ing

Light! And I a - lone — sit lin - ger - ing

Light! And I a - lone — sit lin - ger - ing

Light! And I a - lone — sit lin - ger - ing

5

mf

mf

9

here. _____

here. _____

here. _____

here. _____

9

mp Their ver - y

mp Their ver - y

mf

mp

mf

14 *mf*

mem-o-ry is fair and bright,

mf mem-o-ry is fair and bright,

mp And my sad thoughts doth clear.

mp And my sad thoughts doth clear.

14

mp

mf

mp

mp

mf

3

6

6

18

mf It grows and

mf It grows and

18

mf

mf

22

glit-ters in my cloud-y breast

glit-ters in my cloud-y breast

mf Like stars up-on some gloom-y

mf Like stars up-on some gloom-y

22

26 *mp* *mf*
 Or those faint beams in which this
mp *mf*
 Or those faint beams in which this

grove,
 grove,

26 *mp* *mp*

30
 hill is dressed
 hill is dressed

mp
 Af-ter the sun's re-move.
mp
 Af-ter the sun's re-move.

30 *mf* *mp* *mp* *mf*

34 *mf*

I see them walk-ing — in an air of glo - ry

mf

I see them walk-ing — in an air of glo - ry

mf

I see them walk-ing — in an air of glo - ry

mf

I see them walk-ing — in an air of glo - ry

38

Whose light doth tram - ple — on my days; —

Whose light doth tram - ple — on my days; —

Whose light doth tram - ple — on my days; —

Whose light doth tram - ple — on my days; —

38

mf

f

42 *mf* My days, _____ which are at best _____ but

mf My days, _____ which are at best _____ but

mf My days which are at best _____

46 *mf* dull and hoar-y. _____ Oh ho - ly

mp dull and hoar-y, _____ and _____ de - cays. *mf* Oh ho - ly

mf Mere glim-mer - ing. _____ *mf* Oh ho - ly

_____ but dull. _____ *mf* Oh ho - ly

46 *mp* *mf*

50

hope! and high hu - mil - i - ty, High as the Heav - ens a -

hope! and high hu - mil - i - ty, High as the Heav - ens a -

hope! and high hu - mil - i - ty, High as the Heav - ens a -

hope! and high hu - mil - i - ty, High as the Heav - ens a -

50

mf

54

- bove! _____

- bove! _____

- bove! _____

- bove! _____

54

f

59 *mp* *p*

These are your walks, _____ To kin-dle _____ my cold _____ love, _____

_____ my cold _____ love, _____

mp *p*

and you have showed them me _____ my cold _____ love, _____

_____ my cold _____ love, _____

59 *mp*

64 *p* *mp*

Dear, beau-teous death! _____ the jew-el _____ of the just,

_____ Dear, beau-teous death! _____ the jew-el _____ of the just,

_____ Dear, beau-teous death! _____ the jew-el _____ of the just,

_____ Dear, beau-teous death! _____ the jew-el _____ of the just,

64 *p* *mp*

69

Shin - ing no - where _____ but in _____ the dark,

Shin - ing no - where _____ but in _____ the dark,

Shin - ing no - where _____ but in _____ the dark,

Shin - ing no - where _____ but in _____ the dark,

69

mp

73 *p*

What mys - ter - ies do lie be - yond thy dust, _____ Could man out - look that

Could man out - look that

Could man out - look that

Could man out - look that

73

p

78 *mf*
 mark! — And yet, as an-gels in some — brigh-ter dreams —
mf
 mark! — And yet, as an - gels — in some — dreams —
mf
 mark! — And yet, as an-gels in some — brigh-ter dreams —
mf
 mark! — And yet, as an - gels — in some — dreams —

78 *mf*
mf
mf

83
 Call to the soul, — when man doth sleep, —
 Call to the soul, — when man doth sleep, —
 Call to the soul, — when man doth sleep, —
 Call to the soul, — when man doth sleep, —

83 *mf*
mf
mf

88 *mp*

So some strange thoughts tran-scend our

mp

So some strange thoughts tran-scend our

91

wont-ed themes,

wont-ed themes,

mf

And in-to glo-ry peep.

mf

And in-to glo-ry peep.

91

mf

f

f

95

mp
If a star were con -

95

99

mp
Her cap-tive flames must needs burn _ there; _
- fined in-to a tomb _ Her cap-tive flames must needs burn _ there; _
mp
Her cap-tive flames must needs burn _ there; _
mp
Her cap-tive flames must needs burn _ there; _

99

103 *p* *pp*

that locked her up, gives room, She'll shine through

pp

She'll shine through

p *pp*

But when the hand _____ She'll shine through

pp

She'll shine through

103

107 **Meno mosso** *p*

all the sphere. Oh Fa-ther _____ of e -

p

all the sphere. Oh Fa-ther _____ of e -

p

all the sphere. Oh Fa-ther _____ of e -

p

all the sphere. Oh Fa-ther _____ of e -

107 **Meno mosso**

p

p

112

p

- ter - nal life, and all Cre - a - ted glo - ries un - der

- ter - nal life, and all Cre - a - ted glo - ries

- ter - nal life, and all Cre - a - ted glo - ries un - der

- ter - nal life, and all Cre - a - ted glo - ries

112

116

thee! Re - sume thy spir - it from this

Re - sume thy spir - it from this

thee! Re - sume thy spir - it from this

Re - sume thy spir - it from this

116

120 *mp*
world of thrall In - to true li - ber - ty,
world of thrall In - to true li - ber - ty,
world of thrall In - to true li - ber - ty,
world of thrall In - to true li - ber - ty,

124 *pp*
true li - ber - ty.
true li - ber - ty.
true li - ber - ty.
true li - ber - ty.

124