

The Morning-Watch

Henry Vaughan (1621/2-1695)

Charles Paterson

Slow, but intense $q = 66$

mf

Soprano
O joyes! In-fi-nitesweet-nes! with what flowres, and shoots of glo-ry, my soul

mf

Alto
O joyes! In-fi-nitesweet-nes! with what flowres, and shoots of glo-ry, my soul

Tenor

Bass

The image shows the first system of a musical score for 'The Morning-Watch'. It features four staves: Soprano, Alto, Tenor, and Bass. The Soprano and Alto parts are written in treble clef with a 3/4 time signature. The Tenor and Bass parts are written in treble and bass clef respectively, also in 3/4 time. The Soprano and Alto parts begin with a rest, followed by a quarter note, then a quarter rest, and then a triplet of eighth notes. The lyrics 'O joyes! In-fi-nitesweet-nes! with what flowres, and shoots of glo-ry, my soul' are written below the Soprano and Alto staves. The Tenor and Bass parts are currently empty.

6

S.
breakes, and buds!—

A.
breakes, and buds!—

mp

T.
8
All the long houres Of night, and Rest Through the still shrouds of Sleep,

mp

B.
All the long houres Of night, and Rest Through the still shrouds of Sleep,

The image shows the second system of the musical score. It features four staves: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The Soprano and Alto parts continue from the previous system with a quarter note, a quarter rest, and then a quarter note. The lyrics 'breakes, and buds!—' are written below the Soprano and Alto staves. The Tenor and Bass parts begin with a rest, followed by a quarter note, then a quarter rest, and then a quarter note. The lyrics 'All the long houres Of night, and Rest Through the still shrouds of Sleep,' are written below the Tenor and Bass staves. The Tenor part has a '8' below the first measure, and the Bass part has an '8' below the first measure. The dynamic marking *mp* is placed above the Tenor and Bass parts.

11

S. *f* *3* O how it *Blouds*, and *Spi-rits* all my

A. *f* *3* Breast; O how it *Blouds*, and *Spi-rits* all my

T. *f* *3* — and Clouds, This Dew fell on my Breast; O how it *Blouds*, and *Spi-rits* all my

B. *f* *3* — and Clouds, O how it *Blouds*, and *Spi-rits* all my

Slightly faster q. = 72

15

S. *mf* Earth! Heark! *mf* In what Rings, And *Hymn - ing*

A. *mf* Earth! Heark! *mf* In what Rings, And *Hymn - ing*

T. *mf* Earth! Heark! *mf* In what Rings, And

B. *mf* Earth! Heark! *mf* In what Rings, And

17

S. *f* *f* *Cir - cu - la - tions* the quick world A - wakes, a - wakes, and sings; —

A. *f* *f* *Cir - cu - la - tions* the quick world A - wakes, a - wakes, and sings; —

T. *f* *f* *Hymn - ing Cir - cu - la - tions* the quick world A - wakes, and sings; —

B. *f* *f* *Hymn - ing Cir - cu - la - tions* the quick world A - wakes, and sings; —

19

S. *mf* *f*
 — And fall - ing springs, — and fall - ing springs, beasts,

A. *mf* *f*
 — And fall - ing springs, — and fall - ing springs, — beasts,

T. *mf* *f*
 — The ri - sing winds, — the ri - sing winds, — Birds,

B. *mf* *f*
 — The ri - sing winds, — the ri - sing winds, — Birds,

22

S. *sf*
 All things_ A - dore him_ in their kinds. Thus all is hurl'd_

A. *sf*
 all things_ A - dore him_ in their kinds. Thus all is

T. *sf*
 all things_ A - dore him_ in their kinds. Thus all is hurl'd_

B. *sf*
 all things_ A - dore him_ in their kinds. Thus all is

With violence

Smoother, gradually calming

S. *mf*
In sac-red Hymnes, and Or - der, The great Chime and

A. *sf* *mf*
hurl'd In sa-cred Hymnes, and Or - der, The great Chime and

T. *mf*
In sac-red Hymnes, and Or - der, The great Chime and

B. *sf* *mf*
hurl'd In sa-cred Hymnes, and Or - der, The great Chime and

dim. e rall.

Very slow q = 52: peaceful, but with the ostinato rhythm marked

S. *dim. e rall.*
Sym-pho-ny of na- ture.

S. *dim. e rall.*
Sym-pho-ny of na- ture.

A. *dim. e rall.* *mp*
Sym pho - ny. And

T. *dim. e rall.* *p* *mf*
Sym-pho-ny of na- ture. Prayer is The world in tune, A spi-rit-voyce,

B. *dim. e rall.* *pp (sempre)*
Sym pho - ny. Prayer is, prayer is, prayer is, prayer is,

31

Soprano 1 Solo *mp, but ecstatic*

Soprano 2 Solo *mp, but ecstatic*

mf *pp (sempre)*

vo-call joyes Whose *Ec-cho* is hea-vens blisse. Prayer is, prayer is,

pp (sempre)

prayer is, prayer is, prayer is, prayer is, prayer is,

prayer is, prayer is, prayer is, prayer is, prayer is,

Prayer is The world in
Prayer is The world in tune,

36

Soprano 1 Solo

Soprano 2 Solo

prayer is, prayer is, prayer is,

prayer is, prayer is, prayer is,

prayer is, prayer is, prayer is,

prayer is, prayer is, prayer is,

tune, A spi - rit - voyce, _____ And vo - call joyes Whose *Ec-cho*,

A spi - rit - voyce, _____ And vo - call joyes Whose *Ec-cho*, ___ whose