

# The Freedom of the Earth

for Chorus and Ensemble

James Weeks

University of York Music Press

ISMN M 57036 361 2

perusal score  
not for performance  
[www.uymp.co.uk](http://www.uymp.co.uk)

James Weeks

# The Freedom of the Earth (2011)

perusal score  
not for performance  
[www.uymp.co.uk](http://www.uymp.co.uk)

# The Freedom of the Earth

for Chorus and Ensemble

## Duration

28' (Part 1: 14', Part 2: 14')

## Instrumentation

Clarinet in Bb  
Alto Saxophone doubling Soprano Saxophone  
Tenor Saxophone  
Bass Clarinet

Violin  
Viola  
Cello  
Double Bass

Guitar (amplified)

Piano

SATB Chorus: at least 6 per part, divisi a2 and a3 passim.

Amplification: in order to ensure a good balance of instruments in a particular acoustic, the guitar must always be amplified, and the strings may also need to be amplified, either in Part 1 only or in both parts (see note on p.3 of the score). The conductor should take care to adjust dynamics *in situ* to create a good balance within each section of the piece – wind and piano may need to play significantly more quietly than indicated.

## Performance Notes

The piece should be performed exactly at the notated tempo. Instrumental balance is of paramount importance (see above, and note on p.3 of the score).

Breathing in wind parts: the music of Part 1 has been notated without breaths or rests within each section. Players should choose individually where to breathe, usually after a relatively long note (shortening it slightly like breaths in vocal music). If this does not allow enough time for breath, the player may discreetly leave out one or two beats of music to breathe. The conductor should ensure that breaths are not taken altogether, other than where specifically indicated on the score.

Specific performance indications for Part 2 may be found at the end of Part 1.

**Score in C.** The double bass and guitar are notated an octave above sounding pitch other than where indicated to the contrary.

## Programme Note

*The Freedom of the Earth* is a setting of texts taken from manifestoes and pamphlets by Gerrard Winstanley, leader of the Diggers. In using his eloquent and moving words I am not attempting something historical or nostalgic, a portrait of the life and times of a remarkable political visionary, but rather a presentation of what are still absolutely modern ideas. The Diggers were a group of landless poor who, led by Winstanley, occupied common land on St George's Hill, near Weybridge in Surrey, in 1649, attempting to become self-sufficient by growing crops in the meagre soil: 'working together, and eating the fruits of their own labours'. Winstanley's ideal, articulated in the pamphlet 'The Law of Freedom in a Platform, or True Magistracy Restored', which he dedicated to Cromwell in the hope that he would take note, was of a society in which all are equal and free, buying and selling are outlawed, land is owned and cultivated in common, and society so organised that all who contribute to it are given an equal share in its fruits. The beauty and justice of these ideas are as urgent now as ever.

*The Freedom of the Earth* is in two parts, representing Thought and Action respectively, and separated by a short section in which the choir sings words Winstanley claimed to have heard in a vision: 'Work together, Eate Bread together, Declare all this abroad.'

**Part 1 - Revolutionary Thought** This part of the work is the last in a series of South London Harmonies for mixed ensembles, in progress since 2008 (hence the subtitle *The Spitalfields Harmony*). Continuing my abiding interest in elemental or rudimentary musical materials, it is made out of roughly bundled lines, each very restricted in pitch and rhythm. The music has the character of a street demonstration, the chorus articulating the text like a crowd, usually rhythmically but often in a dense counterpoint, and moving between speech and singing.

**Part 2 – Radical Action** After Winstanley's vision, the second part of the work moves out from the city onto the land. Led by the guitar, the instruments move into the auditorium and pursue independent cycles of repeated 'action' motifs, transformed from the elemental materials of Part 1. The chorus, using texts from the Digger manifesto itself, describes (again in a mixture of speech and singing) the labour of the Diggers. The choral material is a hymn-like 'plain-singing', built again from very rudimentary materials into more and more complex layers as the music continues. After a fleeting glimpse of an abundant and harmonious universe ('The clouds send down raine') the music is cut short with one of Winstanley's most famous lines, a call to stop writing and to take direct action.

*The Freedom of the Earth* is dedicated to the singers of the New London Chamber Choir, with admiration, on the choir's 30th anniversary.

*The Freedom of the Earth* was commissioned by the New London Chamber Choir and Spitalfields Music, and first performed by the New London Chamber Choir and the London Sinfonietta, conducted by the composer, at the Spitalfields Music Summer Festival, Shoreditch Church, London, on 13<sup>th</sup> June 2011.

## Part 1: Revolutionary Thought

‘And is this not a slavery,’ say the people, ‘that though there be land enough in England to maintain ten times as many people as are in it, yet some must beg of their brethren, or work in hard drudgery for day wages for them,

or starve or steal and so be hanged out of the way, as men not fit to live in the earth, before they must be suffered to plant the waste land for their livelihood, unless they will pay rent to their brethren for it?’

When mankind began to buy and sell, then did he fall from his innocence; for then they began to oppress and cozen one another of their creation birthright...

Therefore this buying and selling did bring in, and still doth bring in, discontent and wars, which have plagued mankind sufficiently for doing so.

And hereupon, The Earth was hedged in to In-closures by the teachers and rulers, and the others were made Servants and Slaves:

And that Earth that is within this Creation made a Common Store-house for all, is bought and sold, and kept in the hands of a few...From the beginning it was not so.

True commonwealth’s freedom lies in the free enjoyment of the earth.

Do not the ministers preach for maintenance in the earth? the lawyers plead causes to get the possessions of the earth? Doth not the soldier fight for the earth? And doth not the landlord require rent, that he may live in the fulness of the earth by the labour of his tenants?

True freedom lies where a man receives his nourishment and preservation, and that is in the use of the earth.

A man had better have no body than to have no food for it; therefore this restraining of the earth from brethren by brethren is oppression and bondage; but the free enjoyment thereof is true freedom.

And now man is fallen from his innocence, and from the glory of the spirit of common freedom, love and peace, into enmity; everyone striving to be king over one another; everyone striving to be a landlord of the earth, and to make his brother his servant to work for him.

And so the Earth is become through mans unrighteous actions over one another, to be a place, wherein one torments another.

And this...man of bondage hath held the Earth in bondage to himself, not by a meek Law of Righteousnesse, But by subtle selfish Councils, and by open and violent force;

Take notice, that England is not a Free people, till the Poor that have no Land, have a free allowance to dig and labour the Commons, and so live as Comfortably as the Landlords that live in their Inclosures...

O thou Powers of England, though thou has promised to make this People a Free People, yet thou has wrapped us in more bondage, and oppression lies heavier upon us;

Commonwealth’s government governs the earth without buying and selling; and thereby becomes a man of peace, and the restorer of ancient freedom.

If true commonwealth’s freedom lie in the free enjoyment of the earth, as it doth, then whatsoever law or custom doth deprive brethren of their freedom in the earth, it is to be cast out as unsavoury salt.

In that nation where this commonwealth’s government shall be first established, there shall be an abundance of peace and plenty,

and all nations of the earth shall come flocking thither to see his beauty, and to learn the ways thereof;

He makes provision for the oppressed, the weak and the simple, as well as for the rich, the wise and the strong.

He beats swords and spears into pruning hooks and ploughs; he makes both elder and younger brother freemen in the earth.

The haven gates are now set ope for English man to enter: The freedom of the earth’s his due, if he will make adventure.

*Vision:*

Work together, Eate Bread together, Declare all this abroad.

## Part 2: Radical Action

In the beginning of Time, the great Creator Reason, made the Earth to be a Common Treasury, to preserve Beasts, Birds, Fishes and Man: but not one word was spoken in the beginning, That one branch of mankind should rule over another...

And the reason is this, Every single man, Male and Female, is a perfect Creature of himself; and the same Spirit that made the Globe, dwells in man to govern the Globe;

The work we are going about is this, To dig up the waste Ground, and to Sow Corn, and to eat our bread together by the sweat of our brows.

And the Reason is this, That we may lay the Foundation of making the Earth a Common Treasury,

That every one that is born in the land, may be fed by the Earth his Mother that brought him forth,

Not inclosing any part into any particular hand, but all as one man, working together, and feeding together as Sons of one Father, members of one Family...as equals in the Creation.

And this is one Reason of our digging and labouring the Earth one with another; That we may work in righteousness, and lift up the Creation from bondage.

And every one that comes to work, shall Eate the Fruit of their own labours, one having as much Freedom in the Fruit of the Earth as another.

And if the Earth be not peculiar to any one branch, or branches of mankind, but the Inheritance of all; Then is it Free and Common for all, to work together, and eate together.

And truly, you Counsellors and Powers of the Earth, know this, That wheresoever there is a People, thus united by Common Community of livelihood into Oneness, it will become the strongest Land in the World,

for then they will be as one man to defend their Inheritance; and Salvation (which is Liberty and Peace) is the Walls and Bulwarks of that Land or City.

That which does incourage us to go on in this work, is this; we find the streaming out of Love in our hearts towards all; to enemies as well as friends; we would have none live in Beggery, Poverty, or Sorrow, but that everyone might enjoy the benefit of his creation: we have peace in our hearts, and quiet rejoycing in our work, and filled with sweet content, though we have but a dish of roots and bread for our food.

The clouds send down raine...The earth sends forth grasse...The sunne gives his light and heate...

For by this work we are assured, and Reason makes it appear to others, that Bondage shall be removed, Tears wiped away, and all poor People by their righteous Labours shall be relieved, and freed from Poverty and Straits;

...yet my mind was not at rest, because nothing was acted, and thoughts ran in me that words and writings were all nothing, and must die, for action is the life of all, and if thou dost not act, thou dost nothing.

*Texts extracted and edited by the composer from Gerrard Winstanley, The True Levellers Standard Advanced (1649) and The Law of Freedom in a Platform (1651) with minor insertions from other sources by the same author.*

# The Freedom of the Earth

## Part 1

Gerrard Winstanley, 'The True Levellers Standard Advanced' (1649)  
and 'The Law of Freedom in a Platform' (1651)

James Weeks

**♩=112 rigoroso: strong, rhythmic and decisive**

**TUMULT \*** *ff* shouted, *molto ritmico*

1 And is this not a sla - ve - ry that though there be land e - nough in En - gland

2 When man be - gan to buy and sell, then did he fall from his in - no -

3 Do not the mi - ni - sters preach for main - te - nance in the earth? Doth not the sol - dier

4 True com - mon-wealth's free - dom lies in the free en - joy - ment of the earth.

5 A man had bet - ter have no bo - dy than no food for it, there - fore this re -

6 Man is fal - len from his in - no - cence, e - very one stri - ving to be king o - ver

7 Take no - tice that En - gland is not a Free peo - ple, till the Poor that have

8 O thou Po - wers of En - gland, though thou has pro - mised to make this

9 If true com - mon - wealth's free - dom lie in the free en - joy - ment of the earth, then

\* Each singer in the Tumult to choose one of the nine lines, either singly (independently) or in pairs or small groups with adjacent singers. The conductor is to ensure that all lines are covered and that the disposition is reasonably equal.

1   
 \_\_\_ to main - tain ten times\_\_\_ as ma - ny peo - ple, yet some must\_\_\_ beg of their breth - ren,\_\_\_ or\_\_\_

2   
 cence, there - fore this buy - ing and\_\_\_ sel - ling did\_\_\_ bring in dis - con - tent and

3   
 fight for the earth? Doth\_\_\_ not the land - lord re - quire rent that he\_\_\_ may live in the ful -

4   
 \_\_\_ True free - dom\_\_\_ lies where a man re - ceives his nou - rish - ment and pre - ser -

5   
 - strai - ning of the earth from breth - ren by breth - ren is\_\_\_ op - pres - sion and\_\_\_ bon -

6   
 one a - no - ther,\_\_\_ e - very - one\_\_\_ stri - ving to be a land - lord\_\_\_ of\_\_\_ the earth and to make\_\_\_

7   
 no Land\_\_\_ may dig and la - bour the Com - mons,\_\_\_ and so live\_\_\_ as Com - for - ta - bly as\_\_\_

8   
 Peo - ple a Free Peo - ple,\_\_\_ yet thou\_\_\_ has wrapped us in more bon - dage and op -

9   
 what - so - e - ver law or eu - stom\_\_\_ doth\_\_\_ de - prive breth - ren of their free - dom

1   
 \_\_\_ work in hard\_\_\_ drud - ge - ry for day\_\_\_ wa - ges for them,

2   
 wars, which have plagued man - kind suf - fi - cient - - ly

3   
 ness of\_\_\_ the earth by the la - bour\_\_\_ of his te - nants?

4   
 va - tion and that is in the use of the earth.

5   
 - dage, the free\_\_\_ en - joy - ment there - of is true free - dom.

6   
 \_\_\_ his broth - er\_\_\_ his ser - vant to work\_\_\_ for him.

7   
 \_\_\_ the Land - lords that live\_\_\_ in\_\_\_ their In - clo - sures.

8   
 - pres - sion\_\_\_ lies hea - vi - er u - pon us.

9   
 in the earth is\_\_\_ to\_\_\_ be cast out as un - sa - v'ry salt.

**A*****f*, noisy\***

3

Musical score for measures 9-14. The score is for a full orchestra and includes parts for Clarinet (Cl.), Bass Clarinet (B. Cl.), Alto Saxophone (Alto Sax.), Tenor Saxophone (Ten. Sax.), Piano (Pno.), Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The key signature is one sharp (F#) and the time signature is 4/4. The music is marked ***f*, noisy\***. A large, diagonal watermark reading "Not for Performance" is overlaid across the score.

Musical score for measures 15-20. The score continues from the previous system and includes parts for Clarinet (Cl.), Bass Clarinet (B. Cl.), Alto Saxophone (Alto Sax.), Tenor Saxophone (Ten. Sax.), Piano (Pno.), Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The key signature is one sharp (F#) and the time signature is 4/4. The music is marked ***f*, noisy\***. A large, diagonal watermark reading "Not for Performance" is overlaid across the score.

\* The overall texture should be balanced between the instruments, with no one instrument dominant. The given dynamic, even if not literally adhered to in volume, indicates also the spirit in which the passage is to be played, whatever the volume.

**B** *f*

21

Cl., Vn.,  
Pno. RH

Alto Sax., Vla.,  
Pno. RH

Ten. Sax., Vc.,  
Pno. LH

B. Cl., Cb.,  
Pno. LH

Choir (tutti)

*f*

'And is this not a sla - ve - ry', say the peo - ple, 'that though there be

25

Cl., Vn.,  
Pno. RH

Alto Sax., Vla.,  
Pno. RH

Ten. Sax., Vc.,  
Pno. LH

B. Cl., Cb.,  
Pno. LH

Choir (tutti)

land e - nough in En - gland to main - tain ten times as ma - ny peo - ple as are

29

Cl., Vn.,  
Pno. RH

Alto Sax., Vla.,  
Pno. RH

Ten. Sax., Vc.,  
Pno. LH

B. Cl., Cb.,  
Pno. LH

Choir (tutti)

in it, yet some must beg of their breth - ren, or work in hard drud ge - ry for day wa - ges for them,

34

Vln., Pno. RH

Alto Sax., Pno. RH

Cl.

Ten. Sax., Vla.

Vc., Pno. LH

B. Cl., Cb., Pno. LH

*f* *sempre*

ST

or starve\_ or steal and so be han - ged\_ out of the\_ way, as men not fit to live in the\_ earth, be-

AB

or starve or steal and so be han - gèd out of the way, as men not fit to live in the earth, be-fore\_



39

Vln., Pno. RH

Alto Sax., Pno. RH

Cl.

Ten. Sax., Vla.

Vc., Pno. LH

B. Cl., Cb., Pno. LH

ST

fore they must\_ be suf - fered to plant the waste-land for\_ their live-li - hood, un - less they will\_ pay rent to their breth - ren for\_ it?

AB

they must be suf - fered to plant the waste - land for their live - li - hood, un-less\_ they will pay rent to\_ their breth - ren for\_ it?

**D** *f* sempre, noisy

45

Cl.

Ten. Sax.

Pno.

Vln.

Vc.

www.uymp.com

51

Cl.

Ten. Sax.

Pno.

Vln.

Vc.

www.uymp.com

**E***mf*

7

57

B. Cl.

Alto Sax.

Vla.

Cb.

AB

*mf*

When man - kind be - gan to buy and sell, then did he fall from his in - no - cence, for then

62

B. Cl.

Alto Sax.

Vla.

Cb.

AB

they be - gan to op - press and co - zen one a - no - ther of their cre - a - tion birth - right.

**F***f*

67

Cl.

Ten. Sax.

Vln.

Vc.

ST

*f*

There - fore this buy - ing and sel - ling did bring in, and still doth bring in, dis - con - tent and wars,

72

Cl.

Ten. Sax.

Vln.

Vc.

ST

— which have plagued man - kind suf - fi - cient - ly — for do - ing so.

**G** *mf*

75

B. Cl.

Alto Sax.

*mf*

A1B1

And here - u - pon the Earth was hedged in - to In - clo - sures — by the tea - chers and ru - lers, and

A2B2

And here - u - pon the Earth was hedged in - to In - clo - sures — by the tea - chers and ru - lers, and

80

B. Cl.

Alto Sax.

A1B1

the o - thers were made — Ser - vants and Slaves:

A2B2

the o - thers were made Ser - vants and Slaves:

**H** *mf*

82

Ten. Sax.

Vln.

ST

*mf*

And that Earth\_ that is wi-thin this Cre-a - tion made a Com-mon Store- house\_ for all,\_\_\_\_ is bought and sold,

87

Ten. Sax.

Vln.

ST

\_\_\_\_ and kept in the hands of a\_ few, from the\_ be - gin-ning it\_\_\_\_ was not so.

**I** *f, noisy*

91

Cl.

Alto Sax.

Pno.

Vln.

Vla.

96

Cl.

Alto Sax.

Pno.

Vln.

Vla.

**J**

101 *mf*

Vc., Cb.  
(sounding)

*mp*

SA

True com mon - wealth's free - dom lies in the free en - joy - ment of the earth.

T  
B

True com - mon - wealth's free-dom lies in the free en - joy-ment of the earth.

**K**

105 *f*

Cl.

B. Cl., Cb.

Ten. Sax.

Vln.

Vla.,  
Alto Sax.

Vc.

**L*****f, molto ritmico***

110

Vn., Vla.  
Pno. (8ves)  
Vc., Cb.  
(written)

ST  
*f*  
Do not the mi - ni - sters preach for main - ten - nance in the earth, the law - yers plead cau - ses to -

AB  
Do not the mi - ni - sters preach for main - te - nance in the earth, the law - yers plead cau - ses to

=

115

Vn., Vla.  
Pno. (8ves)  
Vc., Cb.  
(written)

ST  
get the pos - ses - sions of the earth? Doth not the sol - dier fight for the earth and doth

AB  
get the pos - ses - sions of the earth? Doth not the sol - dier fight for the earth and doth not the land -

=

120

Vn., Vla.  
Pno. (8ves)  
Vc., Cb.  
(written)

ST  
not the land - lord re - quire rent that he may live in the full - ness of the earth by the la - bour of his te - nants?

AB  
lord re - quire rent that he may live in the full - ness of the earth by the la - bour of his te - nants?

M

126

mf

Alto Sax.

B. Cl.

B2

True free-dom\_\_ lies where a man\_\_ re - ceives his nou - rish - ment and pre-ser - va - tion,\_\_ and that

131

Alto Sax.

B. Cl.

B2

is in\_\_ the use\_\_ of the\_\_ earth.

N

133

mf, sempre ritmico

Vla.

Cb.

138

Vla.

Cb.

O

143

mf

B. Cl.

SA

A man had bet-ter have no bo-dy than\_\_ no food for it;there-fore\_\_ this re-strai - ning of the earth from breth-ren by\_\_

149

B. Cl.

SA

\_\_ breth-ren is op - pres-sion and bon - dage;\_\_ but the\_\_ free en - joy-ment there-of\_\_ is true free-dom.

**P** *mf*

154

Ten. Sax.

Vln.

Vc.

159

Ten. Sax.

Vln.

Vc.

**Q** *f subito: noisy*

162

Cl.

Alto Sax.

Pno.

*f subito: noisy*

S  
A

And now\_\_\_ man is\_\_\_ fal - len\_\_\_ from his in - no - cence, and from\_\_\_ the glo -

T  
B

And now\_\_\_ man is fal - len from his\_\_\_ in - no - cence, and\_\_\_ from the glo -

166

Cl.

Alto Sax.

Pno.

S  
A

ry of\_\_\_ the spi - rit of\_\_\_ com - mon\_\_\_ free - dom, love and\_\_\_ peace, in - to en - mi - ty;

T  
B

- ry of the spi - rit of com-mon\_\_\_ free - dom, love and\_\_\_ peace, in - to en - mi - ty;

**R***f sempre, noisy*

171

S1  
A1 e - very - one stri - ving to be king o - ver one a - no - ther, e - very-one

S2  
A2 e - very - one stri - ving to be king o - ver one a - no - ther, e -

T1  
B1 e - very - one stri - ving to be king o - ver one a - no - ther,

T2  
B2 e - very - one stri - ving to be king o - ver one a - no - ther, e - very -

175

S1  
A1 — stri-ving to be a land - lord of the earth, and to make his bro -

S2  
A2 - very-one stri - ving to be a land - lord of the earth, and to make

T1  
B1 — e - very-one stri - ving to be a land - lord of the earth, and to make.

T2  
B2 - one stri-ving to be a land - lord of the earth, and to make

179

S1  
A1 ther his ser - vant to work for him.

S2  
A2 his bro-ther his ser - vant to work for him.

T1  
B1 — his bro - ther his ser - vant to work for him.

T2  
B2 his bro - ther his ser - vant to work for him.

**S** *mf* sempre ritmico

181

Ten. Sax., Cb.

*mf* sostenuto ma sempre ritmico

Vln.

Vla.

Vc.

*mf* sempre ritmico

S

And so the Earth is be-come through man's un-righ - teous ac - tions o - ver one a -

TB

And so the Earth is be-come through man's un - righ - teous ac - tions o - ver one a -

185

Ten. Sax., Cb.

Vln.

Vla.

Vc.

S

- no - ther to be a place where - in one tor - ments a - no - ther.

TB

- no - ther to be a place where - in one tor - ments a - no - ther.

**T** *mf sempre ritmico*

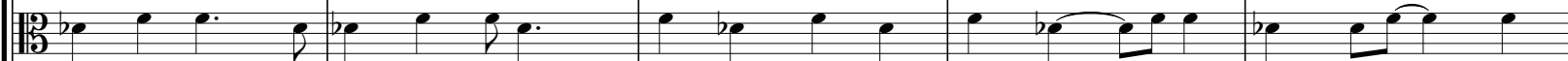
188

Alto Sax.  
Cb.*mf sostenuto ma sempre ritmico*

Vln.



Vla.



Vc.

*mf sempre ritmico*

SA



And this man of bon-dage hath held the Earth in bon-dage to him - self, not by a meek Law of Righ-teous-

TB



And this man of bon-dage hath held the Earth in bon - dage to him-self, not by a meek Law of Righ -

=

193

Alto Sax.  
Cb.

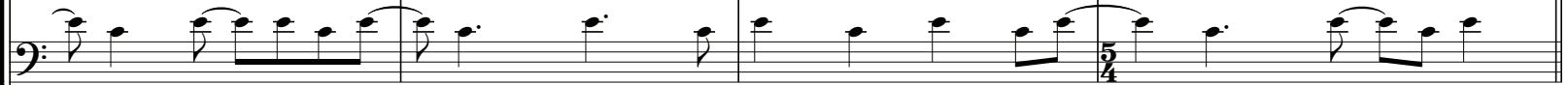
Vln.



Vla.



Vc.



SA



- nesse, but by sub - tle and sel - fish Coun-cels and by o - pen and vio - lent force.

TB



- teous-ness, but by sub - tle and sel - fish Coun - cels and by o - pen and vi - o - lent force.

**U** *f molto ritmico*

197

Cl.

B. Cl.

Pno.

*f sostenuto e ritmico: noisy*

Vln.

Vla.

Vc.

Cb.

201

Cl.

B. Cl.

Pno.

Vln.

Vla.

Vc.

Cb.

V

*f molto ritmico*

205

Cl.

B. Cl.,  
Cb.

Alto Sax.

Ten. Sax.,  
Vla.

Pno.

Vln.

Vc.

Choir (tutti)

Take no - tice that En - gland is not a Free peo - ple, till the Poor

==

209

Cl.

B. Cl.,  
Cb.

Alto Sax.

Ten. Sax.,  
Vla.

Pno.

Vln.

Vc.

Choir (tutti)

that have no Land, have a free al - lo - wance to dig and la - bour the Com - mons.

W *f* *sempre*

214

Cl., Vn.

B. Cl., Cb.

Alto Sax., Vla.

Ten. Sax., Vc.

220

Cl., Vn.

B. Cl., Cb.

Alto Sax., Vla.

Ten. Sax., Vc.

X *ff* *molto sostenuto*

223 whole-arm clusters

Pno.

Vln.

Vla.

Vc.

Cb.

*ff* *molto sostenuto*

Schreigesang!\*

ST

8

O thou Po - wers of En - gland,\_\_\_ though thou\_\_\_ hast pro - mised to make this Peo - ple a Free Peo - ple, yet

AB

8

O thou Po - wers of En - gland,\_\_\_ though thou\_\_\_ hast pro - mised to make this Peo - ple a Free Peo - ple, yet

\* *quasi* Sprechgesang, but closer to a scream. Each member of the choir to choose any note contained within the cluster.

231

Pno.

Vln.

Vla.

Vc.

Cb.

ST

AB

thou hast wrapped us in more bon - dage and op - pres - sion lies hea - vier u - pon us.

thou hast wrapped us in more bon - dage and op - pres - sion lies hea - vier u - pon us.

**Y** *mp* *sostenuto e legato, poco lirico*

238 breathe together

Cl.  
Ten. Sax.

breathe together

Alto Sax.  
B. Cl.

*mf*

A  
B

Com - mon - wealth's go - vern - ment go - verns the earth with - out buy - ing and sel - ling; and there -

245

Cl.  
Ten. Sax.

Alto Sax.  
B. Cl.

A  
B

- by be - comes a man of peace, and the re - sto - rer of an - cient free - dom.

268

Cl.

Pno.

Cb.

**BB** *mp sostenuto e legato, poco lirico*

270 breathe together

Alto Sax.  
B. Cl.

*mp sostenuto e legato, poco lirico*

Vln.  
Vla.

*mf sostenuto e legato, poco lirico*

A1  
B1

In that na - tion where this com - mon - wealth's go - vern - ment shall be

A2  
B2

In that na - tion where this com - mon - wealth's go - vern - ment shall

275

Alto Sax.  
B. Cl.

Vln.  
Vla.

A1  
B1

— first e - sta - blished, there shall be an a - bun - dance of peace and plen - ty.

A2  
B2

— be first e - sta - blished, there shall be an a - bun - dance of peace and plen - ty.

**CC** *f sonorous*

281

Cl.  
Alto Sax.  
Ten. Sax.

*f sonorous*

Vln.  
Vla.  
Vc.

*f sonorous*

S  
M  
A

And all na - tions of the earth shall come flo - cking thi - ther

T  
Bar  
B

And all na - tions of the earth shall come flo - cking thi - ther

288

Cl.  
Alto Sax.  
Ten. Sax.

Vln.  
Vla.  
Vc.

S  
M  
A

— to see his beau - ty, and to learn the way there - of.

T  
Bar  
B

— to see his beau - ty, and to learn the way there - of.

**DD** *f* wild and joyful

295

B. Cl.

Ten. Sax.

*f* ritmico

Pno.

Vc.  
Cb. (sounding)

299

B. Cl.

Ten. Sax.

Pno.

Vc.  
Cb. (sounding)

**EE** *mp* sostenuto e legato, poco lirico

303 breathe together

Cl.,  
Alto Sax.

*mp* sostenuto e legato, poco lirico

Vln.  
Vla.

*mf*

S1  
A1

He makes pro - vi - sion for the op - pressed, the weak and the

S2  
A2

He makes pro - vi - sion for the op - pressed, the weak and the

308

Cl.,  
Alto Sax.

Vln.  
Vla.

S1  
A1

sim - ple, as well as for the rich, the wise and the strong.

S2  
A2

— sim - ple, as well as for the rich, the wise and the strong.

**FF***mf sostenuto e legato, poco lirico*

313

breathe together

Ten. Sax.  
B. Cl.Vla.  
Vc.T1  
B1T2  
B2*mf sostenuto e legato, poco lirico*

He beats swords and spears in - to pru - ning hooks and ploughs,

He beats swords and spears in - to pru - ning hooks and ploughs,...

Ten. Sax.  
B. Cl.Vla.  
Vc.T1  
B1T2  
B2

318

he makes both el - der and youn - ger bro - ther free - men in the earth.

he makes both el - der and youn - ger bro - ther free - men in the earth.

**GG***ff wild and joyful*

324

Cl.

Alto Sax.

Pno.

Vln.

Vla.

Vc.

Cb.

\* String glissandi are to be played as smearings of the initial pitches, and as such do not need to be connected smoothly to the next pitch.

328

Cl.

Alto Sax.

Pno.

Vln.

Vla.

Vc.

Cb.

==

**HH** *ff*

331

S  
M  
A

The ha - ven gates are now set ope for En - glish man to en - ter: the

T  
Bar  
B

The ha - ven gates are now set ope for En - glish man to en - ter: the

==

339

S  
M  
A

free - dom of the earth's his due, if he will make ad - ven - ture.

T  
Bar  
B

free - dom of the earth's his due, if he will make ad - ven - ture.

**II** *ff* wild and joyful

346

Cl.

B. Cl.

Alto Sax.

Ten. Sax.

Vln.

Vla.

Vc.

Cb.

Pno.

==

350

Cl.

B. Cl.

Alto Sax.

Ten. Sax.

Vln.

Vla.

Vc.

Cb.

Pno.

354

Cl.

B. Cl.

Alto Sax.

Ten. Sax.

Vln.

Vla.

Vc.

Cb.

Pno.

**JJ** VISION

$\text{♩} = 56 (\text{♩} = \text{♩})$

SATB\* +  $\frac{2}{2}$

362 *p-pp*

Work to - - - ge - - - ther,

366

368

Eate Bread to - - - ge - - - ther,

373

375

De - - - clare all this a - - - broad.

381

|| segue Part 2

\* Within the following ranges, each singer independently chooses two notes no more than a major 3rd apart and sings one or other of them on each syllable. Repeating the same note twice or more in succession is allowed. For each of the three phrases a singer may choose a different pair of notes, or stick with the ones already chosen for a previous phrase. Notes may be chosen in advance but not divulged to the other singers. All chromatic (but not microtonal) pitches are available within these ranges.

S A T B

## Part 2- Instructions for Conductor

- Part 2 consists of four independent layers of material:

- guitar
- lower instruments (tenor sax, bass clarinet, cello, double bass, piano)
- upper instruments (clarinet, soprano sax, violin, viola)
- choir

- The conductor and one upper instrument require stopwatches. Begin stopwatches at entry of guitar [0'00]. The conductor should bring the guitar in in tempo (♩=104, *rigoroso*), and at 0'30" indicate to the other players to begin moving to their new positions. Thereafter the conductor should conduct (at ♩=104, in sync with the guitar) the first seven choral sections (1-7), beginning at the times indicated. There should be plenty of time (variously between 15 and 50 seconds) between choral sections. The other players proceed according to their own rules, independently of the conductor. The conductor should also signal to the guitar at the start of section 7 [10'00], as this is his/her cue to stop soon afterwards.

- The lower wind move to positions in and/or around the audience on ground level, surrounding the audience as far as possible and widely spaced.

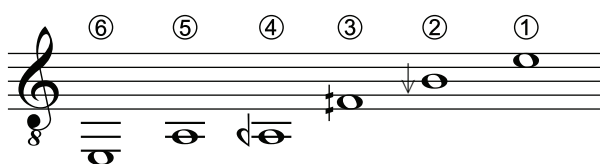
- The upper wind move to positions above the audience where possible (e.g., in galleries, balconies or top of raked seating), surrounding them if possible and widely spread. If the performance room is on a single level, intersperse the upper instruments around the audience, between the lower instruments.

- Care should be taken to accomplish all walking as quietly as possible.

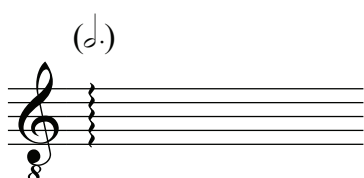
- At the end of choral section 7, section 8 follows immediately: a G.P. of 3 bars' duration, followed by the final words, spoken by the whole ensemble (instruments and choir and conductor) together, indicated by the conductor.

## Part 2: Guitar Instructions

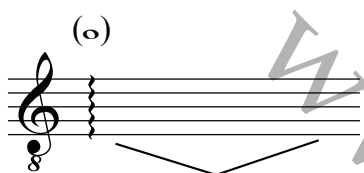
The guitar must be amplified, and the strings tuned to the following scordatura:



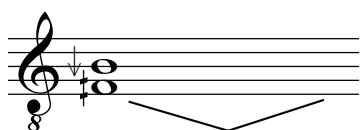
Particular care should be taken to ensure that the upper three strings are tuned in appreciably wide ('out-of-tune') fourths. Strings to be used for each figure are indicated at the first appearance of each figure.



fast strum across all strings from bottom to top; leave to resonate for a dotted minim.



as above, but bending the fifth string downwards then upwards again by approximately a semitone using the tuning peg.



bend the third string downwards then upwards again by approximately a semitone using the tuning peg.

### Order of performance

- The guitar begins Part 2 (indicated by the conductor) solo, and plays constantly for three quarters of its duration (c. 11 of 14 minutes).
- There are 8 lines (A-H) consisting of between 4 and 7 figures. Each figure is to be repeated 5 or 6 times, ad lib, before moving to the next.
- Start with line A, and then play the lines in any order, repeating ad lib. Reserve line H for later in the passage.
- A line does not have to be played in full (for example, the player can play the first 3 of A then the first 4 of G), but when moving to a new line one must start at the first figure and proceed in order. The minimum number of figures to be played of any line is 2.
- Four times during the passage the player may choose to 'get stuck' on a figure for between 12 and 20 repetitions (instead of the usual 5 or 6), before moving on.
- After c. 11 minutes, a high passage begins in the upper voices of the choir. The conductor should indicate this point to the guitarist, who should finish the line s/he is on and then stop.
- The final line of text ('Yet my mind...') is indicated by the conductor and spoken together.

## Part 2: Guitar

♩=104 tempo rigoroso sempre

*mf* deliberamente sempre

A 

B 

C 

D 

E 

F 

G 

H 

## Part 2: Clarinet, Soprano Saxophone, Violin, Viola

**I**
*pp - mp ad lib* (see note)

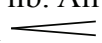
Cl.  10" air only half-air nat.

S. Sax  10" nat.

Vln.  10" toneless, sul pont. flautando molto nat.

Vla.  10" toneless, sul pont. flautando molto nat.

### Instructions

- There are three sections, I (4 figures), II and III (6 figures each). Figures within a section may be played in any order, repeating ad lib. All pauses are c. 10 seconds. Within the general dynamics specified for each section, each figure should have a small . Dynamics are to be varied ad lib between the limits specified.

- Rest after each figure, playing for the following approximate proportions of time:

I: play  $\frac{1}{3}$  of the time, rest  $\frac{2}{3}$ .

II: play  $\frac{1}{2}$  of the time, rest  $\frac{1}{2}$ .

III: play  $\frac{2}{3}$  of the time, rest  $\frac{1}{3}$ .

Play off each other sensitively. Allow silences and sparseness, particularly in I (less in III).

- To begin, all instruments start to move offstage to new positions, unhurriedly, between 30 and 90 seconds after the guitar has started. The conductor will indicate when 30 seconds have elapsed. One player should start a stopwatch as soon as possible after the guitar's entry, and indicate to the others the following timings:

c. 3'00: begin with section I. Always play independently and do not all start at once.

c. 5'00: begin to merge into section II over the course of 1 minute.

c. 8'00: begin to merge into section III over the course of 1 minute.

c. 12'00: fade out over the course of 1 minute. Just before the end, the choral texture fades, leaving sopranos alone, while basses speak the phrase 'For by this work'. Ensure you have finished before the sopranos.

- The final line of text ('Yet my mind...') is indicated by the conductor and spoken together.

**II** ♩=104 (tempo di chitarra, ma non co-ordinato)*pp - mf ad lib* (see note)

Cl. Musical score for Clarinet (Cl.) in treble clef. It consists of three staves. The first staff begins with a 10-second rest, followed by a melodic line with a slur and a five-measure rest. The second staff contains three triplet eighth notes. The third staff features a melodic line with a slur and a five-measure rest.

S. Sax. Musical score for Soprano Saxophone (S. Sax.) in treble clef. It consists of three staves. The first staff has a melodic line with a slur and a five-measure rest. The second staff begins with a 10-second rest, followed by a melodic line with a slur and a five-measure rest. The third staff contains a melodic line with a slur and a five-measure rest.

Vln. Musical score for Violin (Vln.) in treble clef. It consists of three staves. The first staff has a melodic line with a slur and a five-measure rest. The second staff begins with a 10-second rest, followed by a melodic line with a slur and a five-measure rest. The third staff contains a melodic line with a slur and a five-measure rest.

Vla. Musical score for Viola (Vla.) in treble clef. It consists of three staves. The first staff begins with a 10-second rest, followed by a melodic line with a slur and a five-measure rest. The second staff contains a melodic line with a slur and a five-measure rest. The third staff features a melodic line with a slur and a five-measure rest.

**III** *pp - f ad lib* (see note)

Cl. Musical notation for Clarinet (Cl.) featuring a 10-second rest followed by a melodic line with slurs and a triplet of eighth notes.

S. Sax. Musical notation for Soprano Saxophone (S. Sax.) featuring a 10-second rest followed by a melodic line with slurs and a triplet of eighth notes.

Vln. Musical notation for Violin (Vln.) featuring a 10-second rest followed by a melodic line with slurs and a triplet of eighth notes.

Vla. Musical notation for Viola (Vla.) featuring a 10-second rest followed by a melodic line with slurs and a triplet of eighth notes.

(roll finger)

Musical notation for Cello/Double Bass featuring a 10-second rest followed by a melodic line with slurs and a triplet of eighth notes.

## Part 2: Bass Clarinet, Tenor Saxophone, Violoncello, Double Bass, Piano

B. Cl.

T. Sax.

Vc.

Cb.

Pno.

### Instructions

- Each instrument has eight figures, each of which is to be played between 8 and 20 times in succession, ad lib. Figures may be played in any order, and repeated ad lib. Stop to rest after each figure. Occasionally two figures may be performed consecutively without a break, but never more than two. Play for approximately one half to two-thirds of the time.

- Perform each figure at a consistent tempo (different tempi for each figure, ad lib), either choosing to synchronise with the guitar tempo (♩=104), or somewhat faster or slower than the guitar. If the latter, do not attempt to synchronise with the other players. The dynamic should be a natural medium dynamic, c. *mf*, but never dominating the texture. The style should be *deliberamente*, but not crude or brash.

- The overall texture will fluctuate between dense and sparse, with anything from 0-5 players playing alongside the guitar at any one time. Do not attempt to manipulate this state of affairs: attend only to your own figure.

- To begin, all movable instruments (including Cb. if possible) start moving to new positions unhurriedly between 30 and 90 seconds after the guitar has begun. The conductor will indicate when 30 seconds have elapsed. Begin to play any time after starting walking (i.e., either while walking or when new positions are reached). Each instrument begins and continues independently. Immobile instruments begin any time after 30 seconds have elapsed. All instruments should have started playing approximately 2 minutes after the guitar has started.

- To end, all instruments should finish playing within 1 minute of the guitar's finishing (which occurs after the start of a high vocal passage 10 minutes into the movement). Finish independently.


- The final spoken line ('Yet my mind...') is indicated by the conductor and spoken together.

Part 2

1 ♩=52 (tempo di chitarra)

[1'30] *mf* clearly spoken, unison, in speech rhythm

S

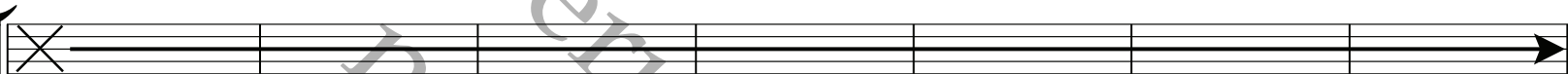


In the beginning of Time, the great Creator Reason made the Earth to be a Common Treasury, to preserve Beasts, Birds, Fishes and Man: but not one word was spoken in the beginning, that one branch of mankind should rule over another...

2

[2'10]

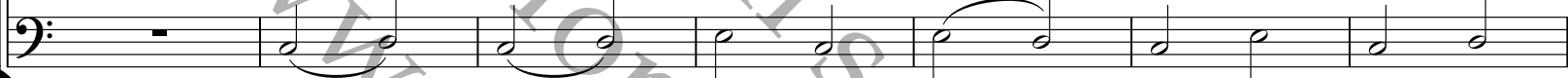
A.



And the reason is this, Every single man, Male and Female, is a perfect Creature of himself; and the same Spirit that made the Globe, dwells in man to govern the Globe;

*mf* resonant and deliberate, hymnic- molto legato sempre

B.



The work we are going about is

8

B.



this, To dig up the waste Ground, and to Sow Corn, and to

15

B.



eat our bread to - ge - ther by the sweat of our brows.

[3'15]

B1 And the Rea - son is this, That we may lay -

B2 And the Rea - son is this, That we may lay the Foun -

8

B1 the Foun - da - tion of ma - king the Earth -

B2 da - tion of ma - king the Earth a Com - mon

14

A Not inclosing any part into any...

T That e - very - one that is born in the land, may be

B1 a Com - mon Trea - su - ry.

B2 Trea - su - ry.

21

S Not inclosing any part into any particular hand, but all as one man, working together, and feeding together as Sons of one...

A ...particular hand, but all as one man, working together, and feeding together as Sons of one Father, members of one Family; not one...

T fed by the Earth his Mo - ther that

26

S ...Father, members of one Family; not one lording over another, but all looking upon each other, as equals in the Creation.

A ...lording over another, but all looking upon each other, as equals in the Creation.

T brought him forth,

4

[5'00]

T1 And this is one Rea - son of our dig - ging and

T2 And this is one Rea - son of our dig - ging and la -

B1

B2 And this is

T1 la - bou - ring the Earth one with a - no - ther, that we

T2 - bou - ring the Earth, one with a - no - ther, that we may work in Righ - teous

B1 And this is one Rea - son of our dig - ging and la - bour - ring

B2 one Rea - son of our dig - ging and la - bou - ring the Earth, one

S2 And if the Earth...

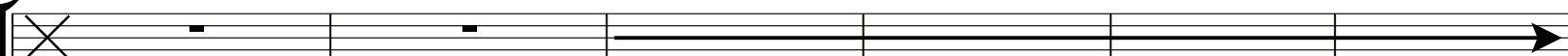
A And if the Earth be not peculiar to any one branch, or branches...

T1 may work in Righ - teous - nesse, and lift up the Cre -

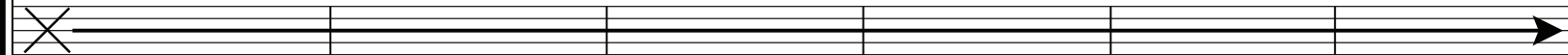
T2 - nesse, and lift up the cre - a - tion from bon - dage.

B1 the Earth, one with a - no - ther, that we may work in Righ - teous - nesse, and

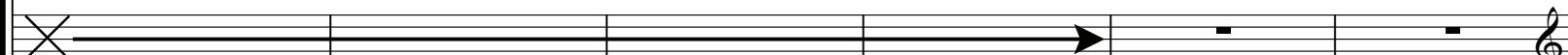
B2 with a - no - ther, that we may work in Righ - teous - nesse, and lift up

S1 


And if the Earth be not peculiar to any one branch, or branches of mankind but...

S2 


...be not peculiar to any one branch, or branches of mankind but the Inheritance of all; Then is it Free and Common for all, to work together, and eate together.

A 


...of mankind, but the Inheritance of all; Then is it Free and Common for all, to work together, and eate together.

T1 

a - - - tion from bon - dage.

B1 

lift — up — the Cre - a - - tion from bon - dage.

B2 

— the Cre - a - - tion from bon - dage.

25

S1 

...the Inheritance of all; Then is it Free and Common for all, to work together, and eate together. And every...

S2 

And every...

A 

And — e - very one that comes to work shall

T1 

And — e - very

T2 

And — e - very one —

B1 

And — e - very one that — comes to work shall Eate —

B2 

And — e - very one that comes

S 

...one that comes to work, shall Eat the Fruit of their own labours, each one having as much Freedom in the Fruit of the Earth as another.

A   
Eat the Fruit of their own la - bours, each one ha -

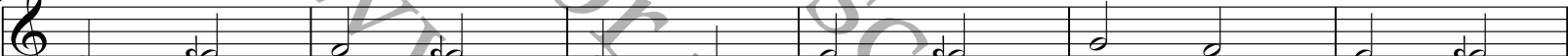
T1   
one that comes to work shall Eat the Fruit of their own la - bours,


T2   
that comes to work shall Eat the Fruit of their own la -

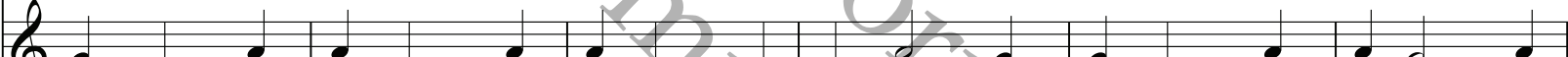
B1   
the Fruit of their own la - bours, each one ha - ving as much


B2   
to work shall Eat the Fruit of their own la - bours, each

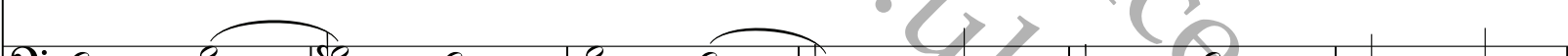
37

A   
ving as much Free - dom in the Fruit of the

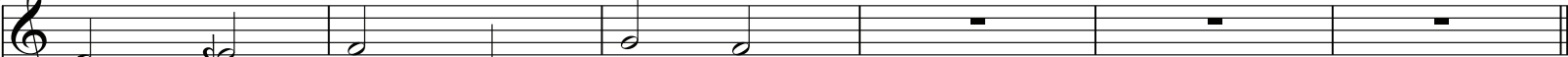
T1   
each one ha - ving as much Free - dom in the Fruit of

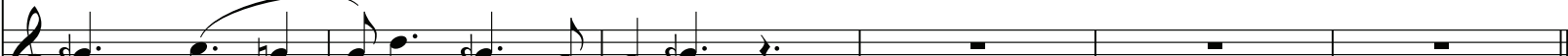
T2   
- bours, each one ha - ving as much Free - dom in

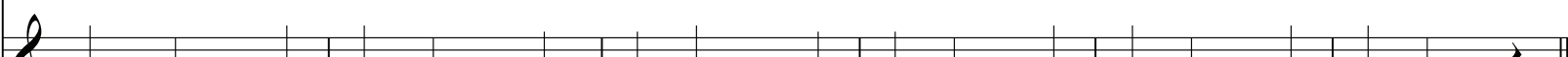
B1   
Free - dom in the Fruit of the Earth as a - no - ther.

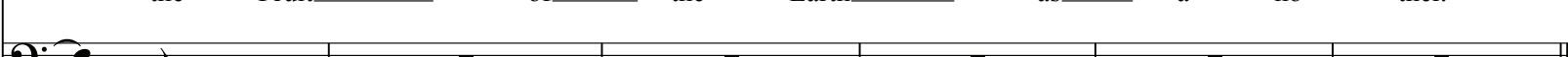
B2   
one ha - ving as much Free - dom in the Fruit

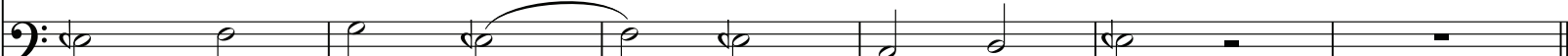
43

A   
Earth as a - no - ther.

T1   
the Earth as a - no - ther.

T2   
the Fruit of the Earth as a - no - ther.

B1   
-

B2   
of the Earth as a - no - ther.

5

[7'15] *poco f*

S1

And truly, you Counsellors and Powers of the Earth, know this, That wheresoever there is a...

S2

And truly, you Counsellors and Powers of the Earth, know this, That wheresoever there is a People, thus united by Common...

A1

And where - so - e - ver there is a Peo -

A2

And where - so - e - ver there

T1

And where - so -

T2

And where - so - e -

B1

And where - so - e - ver there

B2

And where - so - e - ver there is a Peo - ple thus.

8

S1

...People, thus united by Common Community of livelihood into Oneness,  
it will become the strongest Land in the World,

S2

...Community of livelihood into  
Oneness, it will become the  
strongest Land in the World,

A1

- ple thus u - ni - ted by Com - mon Com - mu - ni -

A2

is a Peo - ple thus u - ni - ted by Com - mon Com -

T1

8 e - ver there is a Peo - ple thus u - ni - ted by

T2

8 ver there is a Peo - ple thus u - ni - ted

B1

is a Peo - ple thus u - ni - ted by Com -

B2

- u - ni - ted by Com - mon Com - mu - ni - ty of live-

14

A1 - ty of live - li - hood in - to One - ness, it shall be - come

A2 mu - ni - ty of live - li - hood in - to One - ness, it shall

T1 Com - mon Com - mu - ni - ty of live - li - hood in to One -

T2 by Com - mon Com - mu - ni - ty of live - li - hood

B1 mon Com - mu - ni - ty of live - li - hood in - to

B2 - li - hood in - to One - ness, it shall be - come the stron -

20

S2 *f* for then they will be as one man to defend...

A1 *f* the stron - gest Land in the World. For then

A2 *f* be - come the stron - gest Land in the World. For

T1 ness, it shall be - come the stron - gest Land in the World.

T2 in - to One - ness, it shall be - come the stron - gest

B1 One - ness, it shall be - come the stron - gest Land

B2 - gest Land in the World.

26

*f*

S1 For\_\_\_ then they\_\_\_ will be\_\_\_ as one

S2  For\_\_\_ then...

...their Inheritance, and Salvation (which is Liberty and Peace), is the Walls and Bulwarks of that Land or City.

A1 they will be as one\_\_\_ man to de - fend\_\_\_ their In - he -

A2 \_\_\_ then they will be as\_\_\_ one\_\_\_ man\_\_\_ to de - fend\_\_\_ their In - he - ri -

*f*

T1 For then\_\_\_ they will\_\_\_ be as\_\_\_ one\_\_\_ man to\_\_\_ de - fend.

*f*

T2 \_\_\_ Land\_\_\_ in the\_\_\_ World. For\_\_\_ then they

*f*

B1 in the World. For\_\_\_ then\_\_\_ they will be

*f*

B2 For\_\_\_ then\_\_\_ they will be\_\_\_ as one\_\_\_ man\_\_\_

*f*

B3 *\** For then they will be as one\_\_\_ man to de - fend\_\_\_

\*Basses divide equally a3 from this point.

33

S1  
man to de - fend their In - he - ri - tance, and

S2  
they will be as one man to de - fend their In - he -

A1  
ri - tance, and Sal - va - tion (which is Li - ber - ty

A2  
tance, and Sal - va - tion (which is Li - ber - ty and Peace) is the

T1  
their In - he - ri - tance, and Sal - va - tion (which

T2  
will be as one man to de - fend their In - he - ri -

B1  
as one man to de - fend their In - he - ri - tance, and

B2  
to de - fend their In - he - ri - tance, and Sal - va - tion (which

B3  
their In - he - ri - tance, and Sal - va - tion (which is

39

S1 — Sal - va - tion, (which is Li - ber - ty and Peace) is —

S2 - ri - tance, and Sal - va - tion (which is Li - ber - ty and Peace) is —

A1 and Peace) is the Walls and Bul - warks of that —

A2 Walls and Bul - warks of that Land or Ci - ty. —

T1 — is Li - ber - ty and Peace) is the Walls and Bul -

T2 tance, and Sal - va - tion (which is Li - ber - ty and Peace) is the

B1 — Sal - va - tion (which is Li - ber - ty and Peace) is the Walls —

B2 — is Li - ber - ty and Peace) is the Walls and Bul - warks —

B3 Li - ber - ty and Peace) is the Walls and Bul - warks

45

S1 — the Walls and Bul - warks of that Land or Ci - ty.

S2 — the Walls and Bul - warks of that Land or Ci - ty.

A1 Land or Ci - ty.

A2

T1 warks of that Land or Ci - ty.

T2 Walls and Bul - warks of that Land or Ci - ty.

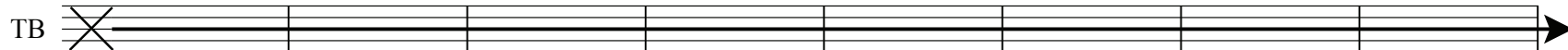
B1 — and Bul - warks of that Land or Ci - ty.

B2 — of that Land or Ci - ty.

B3 of that Land or Ci - ty.

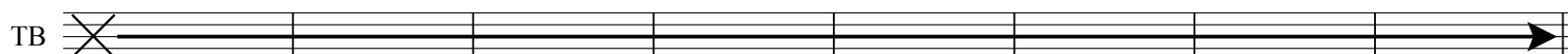
6

[9'20]



That which does incourage us to go on in this work, is this; we find the streaming out of Love in our hearts towards all; to enemies...

9



...as well as friends; we would have none live in Beggery, Poverty, or Sorrow, but that everyone might enjoy the benefit of his creation: we have peace in our hearts, and quiet rejoicing in our work, and filled with sweet content, though we have but a dish of roots and bread for our food.

7

[10'00] *p* poco < > on each note

The score is for a 9-part vocal ensemble. The lyrics are: "The clouds send raine down". The music is in treble clef with a key signature of one flat (Bb). The tempo is marked "poco" (p) and the instruction "on each note" is given. The lyrics are written below the staves, with some words split across lines. The musical notation includes various note values, rests, and phrasing slurs. A large watermark "www.uymnp.co.uk" is visible across the score.

S1 The \_\_\_\_\_ send \_\_\_\_\_

S2 clouds \_\_\_\_\_ down \_\_\_\_\_

S3 send \_\_\_\_\_ raine \_\_\_\_\_

A1 The \_\_\_\_\_ send \_\_\_\_\_

A2 clouds \_\_\_\_\_ down \_\_\_\_\_

A3 send \_\_\_\_\_

T1 The \_\_\_\_\_ send \_\_\_\_\_

T2 clouds \_\_\_\_\_

T3 send \_\_\_\_\_

crescendo poco a poco (*piu* < > on each note).

9

S1 raine earth

S2 the

S3 earth

A1 raine earth

A2 the

A3 raine earth

T1 raine

T2 down the

T3 raine earth

The musical score is written for nine voices, labeled S1 through T3. The notation is in treble clef with a key signature of one flat (B-flat). The lyrics are: S1: raine, earth; S2: the; S3: earth; A1: raine, earth; A2: the; A3: raine, earth; T1: raine; T2: down, the; T3: raine, earth. The score includes various musical markings such as slurs, ties, and fingerings (e.g., '5' for fifth finger). A large diagonal watermark 'www.uymmp.co.uk' is visible across the score.

15

S1

forth

S2

sends

forth

S3

sends

A1

forth

A2

sends

forth

A3

sends

T1

earth

forth

T2

sends

T3

sends

The musical score is written for nine voices, labeled S1 through T3. Each voice part is on a single staff with a treble clef. The key signature is one flat (B-flat), and the time signature is 4/4. The lyrics are: S1: 'forth'; S2: 'sends', 'forth'; S3: 'sends'; A1: 'forth'; A2: 'sends', 'forth'; A3: 'sends'; T1: 'earth', 'forth'; T2: 'sends'; T3: 'sends'. The score includes various musical notations such as eighth notes, quarter notes, half notes, and full notes, often beamed together in groups. There are also triplets and quintuplets indicated by '3' and '5' above the notes. Slurs are used to group notes across measures. A large diagonal watermark 'www.notforperusal score www.uimp.co.uk' is overlaid across the center of the page.

*poco f*

21

S1 *5* *3*  
grasse sunne

S2 the *5* *5*

S3 *3* *3* grasse sunne

A1 *5* *5* grasse

A2 the *5*

A3 *3* *3* grasse sunne

T1 *5* *5* grasse

T2 forth the

T3 *3* *3* grasse

www.uymmp.co.uk

dim. poco a poco. . .

27

S1

his

S2

gives

S3

gives

A1

sunne

his

A2

gives

A3

gives

T1

sunne

T2

gives

T3

sunne

The musical score is written for nine voices, labeled S1, S2, S3, A1, A2, A3, T1, T2, and T3. The notation is in treble clef with a key signature of one flat (B-flat). The score begins at measure 27. S1 has a triplet of eighth notes followed by a half note, then a whole note, and finally a half note with the lyric 'his'. S2 has a half note, a quarter rest, a half note, and a whole note with the lyric 'gives'. S3 has a half note, a quarter rest, a half note, and a whole note with the lyric 'gives'. A1 has a triplet of eighth notes, a half note, a whole note, and a half note with the lyric 'his'. A2 has a triplet of eighth notes, a half note, a quarter rest, a half note, and a whole note with the lyric 'gives'. A3 has a half note, a quarter rest, a half note, and a whole note with the lyric 'gives'. T1 has a half note, a quarter rest, a half note, and a whole note with the lyric 'sunne'. T2 has a half note, a quarter rest, a half note, and a whole note with the lyric 'gives'. T3 has a half note, a quarter rest, a half note, and a whole note with the lyric 'sunne'. The score includes various musical notations such as triplets, quintuplets, and slurs. A large watermark 'www.uymmp.co.uk' is visible across the score.

32

S1

and

S2

light

S3

light

A1

and

A2

light

A3

light

T1

his

T2

light

T3

gives

light

*p* come sopra

37

S1 \_\_\_\_\_ The \_\_\_\_\_ send \_\_\_\_\_

S2 heate \_\_\_\_\_ clouds \_\_\_\_\_

S3 \_\_\_\_\_ heate. \_\_\_\_\_ send \_\_\_\_\_

A1 \_\_\_\_\_ The \_\_\_\_\_

A2 heate. \_\_\_\_\_ clouds \_\_\_\_\_

A3 \_\_\_\_\_ heate. \_\_\_\_\_

T1 and \_\_\_\_\_ The \_\_\_\_\_

T2 \_\_\_\_\_ heate. \_\_\_\_\_ clouds

T3 \_\_\_\_\_ heate. \_\_\_\_\_

44

S1

raine

S2

down

S3

raine

A1

send

A2

down

A3

send down

T1

send

T2

down

T3

send

www.uyimp.co.uk

The musical score is for a nine-voice ensemble. The voices are labeled S1, S2, S3, A1, A2, A3, T1, T2, and T3. The score begins at measure 44. The lyrics are: S1: raine; S2: down; S3: raine; A1: send; A2: down; A3: send down; T1: send; T2: down; T3: send. The notation includes various musical ornaments such as triplets and quintuplets, and some notes are marked with a '3' or '5' indicating the number of notes in the group. The score is written in a single system with a large brace on the left side. A large watermark 'www.uyimp.co.uk' is visible across the center of the page.

cresc. poco a poco come sopra . . . . .

49

S1 *7:4* *7:4* earth

S2 the

S3 earth *7:4*

A1 raine earth *7:4* *7:4*

A2 *3* *3* the

A3 earth

T1 *8* raine *7:4* *7:4*

T2 *8* the *3* *3* *3*

T3 raine earth

The musical score is for a vocal ensemble consisting of Soprano 1 (S1), Soprano 2 (S2), Soprano 3 (S3), Alto 1 (A1), Alto 2 (A2), Alto 3 (A3), Tenor 1 (T1), Tenor 2 (T2), and Tenor 3 (T3). The score begins at measure 49. S1 has a melodic line with two 7:4 time signature changes and the lyrics 'earth'. S2 has the lyrics 'the'. S3 has the lyrics 'earth' and a 7:4 time signature change. A1 has the lyrics 'raine' and 'earth' with two 7:4 time signature changes. A2 has triplets and the lyrics 'the'. A3 has the lyrics 'earth'. T1 has the lyrics 'raine' and two 7:4 time signature changes. T2 has triplets and the lyrics 'the'. T3 has the lyrics 'raine' and 'earth'. The score includes various musical notations such as treble clefs, time signatures (7:4, 3), and dynamics (cresc. poco a poco come sopra). A large watermark 'www.perusal score.com' is visible across the score.

54

S1

forth

S2

sends

forth

S3

sends

A1

forth

A2

sends

A3

sends

T1

earth

T2

sends

T3

sends

www.uymn.co.uk

59

S1

grasse

S2

the

S3

grasse

A1

grasse

A2

forth the

A3

grasse

T1

forth grasse

T2

forth

T3

grasse

7:4 7:4 5 5

7:4 7:4

5 7:4 7:4

7:4 7:4 5

7:4 7:4

5 5 7:4 7:4

7:4 7:4

5 5 7:4

64 *poco f*

S1  
sunne

S2  
gives

S3  
sunne gives

A1  
sunne

A2

A3  
sunne

T1  
sunne

T2  
the

T3  
sunne

www.perusal score  
not for performance  
www.uymp.co.uk

dim. poco a poco - - - - -

69

S1 his \_\_\_\_\_ and\_

S2 \_\_\_\_\_ light \_\_\_\_\_

S3 \_\_\_\_\_ light \_\_\_\_\_

A1 \_\_\_\_\_ his \_\_\_\_\_

A2 gives \_\_\_\_\_ light \_\_\_\_\_

A3 gives \_\_\_\_\_ light\_

T1 \_\_\_\_\_

T2 \_\_\_\_\_

T3 \_\_\_\_\_

www.uymnp.co.uk

74 *p*

S1

S2

S3

A1

A2

A3

TB

heate.

heate.

For by this work we are assured, that Bondage shall be removed, Tears wiped away, and all poor people by their righteous Labours shall be relieved, and freed from Poverty and Straits;

segue



8

81 G.P. G.P. G.P. *p ma deciso*

Tutti voci e strumenti (parlato)

...yet my mind was not at rest, because nothing was acted, and thoughts ran in me...



89

Tutti

...that words and writings were all nothing, and must die, for action is the life of all, and if thou dost not act, thou dost nothing.