

JOHN WEBBER

# FOUR SONGS

*for high voices*

[www.webbermusic.org](http://www.webbermusic.org)

201003

## **I MAGNIFICAT** - *Book of Common Prayer*

My soul doth magnify the Lord

And my spirit hath rejoiced in God my saviour spirit hath rejoiced in God my saviour  
For he hath regarded: the lowliness of his handmaiden.

My soul doth magnify the Lord

And my spirit hath rejoiced in God my saviour spirit hath rejoiced in God my saviour

## **II ORPHEUS** - *W. Shakespeare or John Fletcher*

Orpheus with his lute made trees

And the mountain tops that freeze

Bow themselves when he did sing

To his music plants and flowers

Ever spring; as sun and showers

There had made a lasting spring.

Every thing that heard him play,

Even the billows of the sea,

Hung their heads and then lay by.

In sweet music is such art,

killing care and grief of heart

Fall asleep, or hearing, die.

## **III ECHO** - *John Milton*

Sweet echo, sweetest Nymph that liv'st unseen

Within thy airy shell

By slow Meander's margent green,

And in the violet imbroider'd vale

Where the love lorn Nightingale

Nightly to thee her sad Song Mourneth well.

Sweet echo, sweetest Nymph

## **IV A SONG FOR SAINT CECILIA'S DAY** - *John Dryden*

From harmony, from heavenly harmony,

This universal frame began:

The tuneful voice was heard from high,

'Arise, ye more than dead!'

Then cold, and hot, and moist, and dry,

In order to their stations leap,

And Music's power obey.

From harmony, from heavenly harmony,

This universal frame began:

Through all the compass of the notes it ran,

The diapason closing full on Man.

What passion cannot Music raise and quell?

# FOUR SONGS

for high voices

## I MAGNIFICAT Moderato (♩ = c. 108)

Book of Common Prayer

John Webber 201003

Sop. *f* My soul doth mag - ni - fy the Lord doth mag - ni - fy — the

Sop./Alt *f* My soul doth mag - ni - fy the

Alto *f* My

4 Lord doth mag - ni - fy the Lord mag - ni - fy My

4 Lord doth mag - ni - fy the Lord mag - ni - fy My soul doth mag - ni - fy the

4 soul doth mag - ni - fy the Lord mag - ni - fy My soul My

7

soul doth mag - ni - fy the Lord And my spi - rit hath re-joiced in God my

Lord ni - fy the Lord And my spi - rit hath re-joiced in God my

soul doth mag - ni - fy the Lord And my spi - rit hath re-joiced in God my

7

9

sa - viour My soul doth mag - ni - fy the Lord And my

sa - viour My soul doth mag - ni - fy the Lord And my

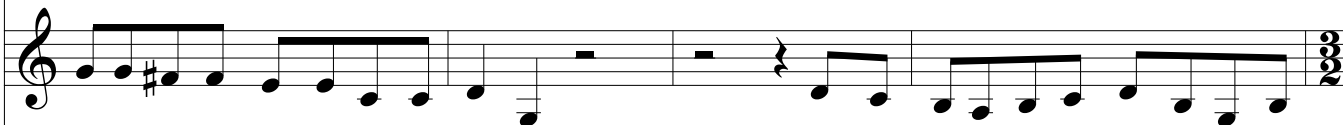
sa - viour the Lord And my

9

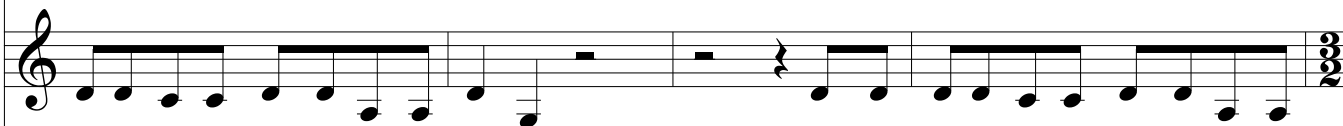
12



spi-rit hath re-joiced in God my sa-viour And my spi-rit hath re-joiced in God my

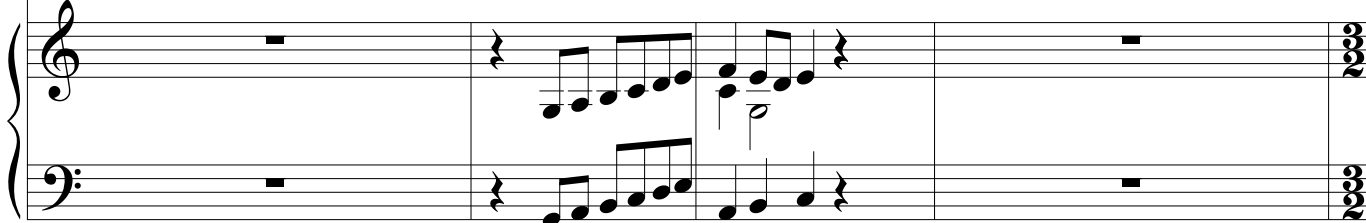


spi-rit hath re-joiced in God my sa-viour And my spi-rit hath re-joiced in God my



spi-rit hath re-joiced in God my sa-viour And my spi-rit hath re-joiced in God my

12



16



sa - viour For he hath re-gar-ded: the low-li-ness For

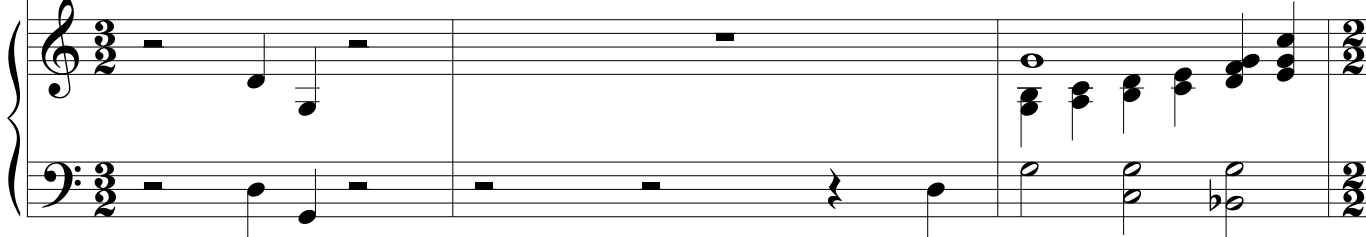


sa - viour For he hath re-gar-ded: the low-li-ness For



sa - viour For he hath re-gar-ded: the low-li-ness For

16



19



he hath re-gar-ded: the low-li-ness of his hand-mai-den.

My

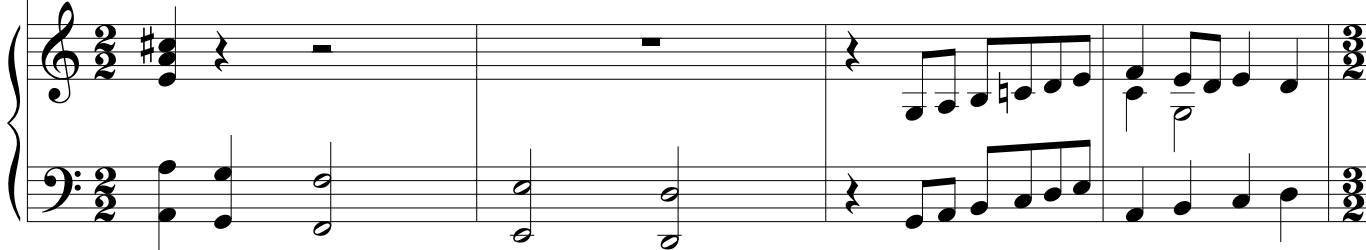


he hath re-gar-ded: the low-li-ness of his hand-mai-den.



he hath re-gar-ded: the low-li-ness of his hand-mai-den.

19



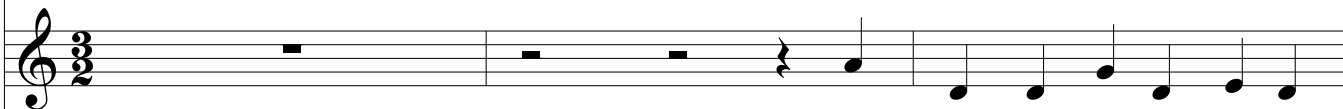
23



soul doth mag-ni - fy the Lord doth mag-ni - fy the Lord doth mag-ni - fy the

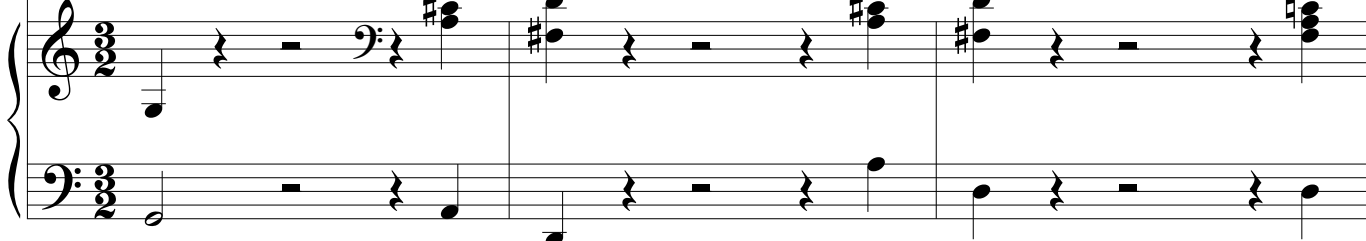


My soul doth mag-ni - fy the Lord doth mag-ni - fy the



My soul doth mag-ni - fy the

23



26

Lord mag - ni - fy My soul doth mag - ni - fy the

Lord mag - ni - fy My soul doth mag - ni - fy the Lord ni - fy the

Lord mag - ni - fy My soul My soul doth mag - ni - fy the

26

29

Lord And my spi - rit hath re - joiced in God my sa - viour

Lord And my spi - rit hath re - joiced in God my sa - viour

Lord And my spi - rit hath re - joiced in God my sa - viour

29

31



*p* And my spi-rit hath re-joiced in God my sa-viour

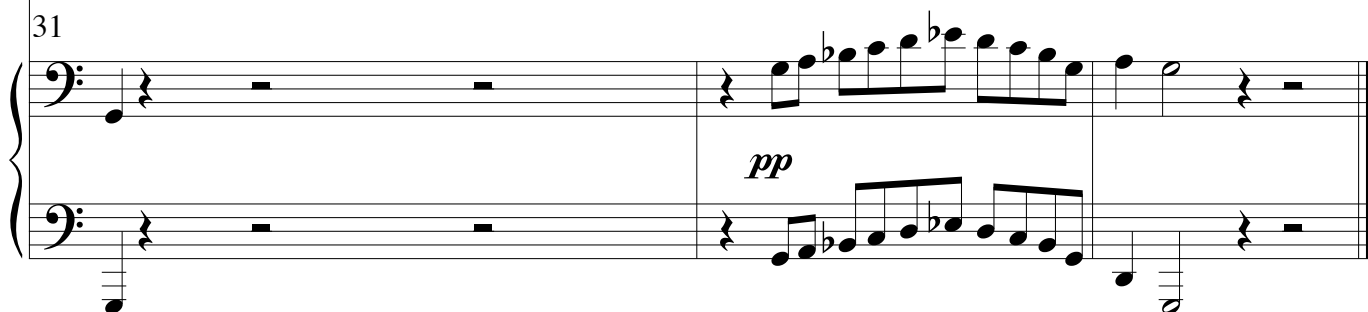


*p* And my spi-rit hath re-joiced in God my sa-viour



*p* And my spi-rit hath re-joiced in God my sa-viour

31



**II ORPHEUS Allegro** (M.M. ♩ = c. 120)  
**W. Shakespeare or John Fletcher**

34



Or - phe-us with his lute made trees And the moun-tain



Or - phe-us with his lute made trees And the moun-tain



Or - phe-us with his lute made trees And the moun-tain

34





39

tops that freeze Bow themselves when he did sing To his

tops that freeze Bow themselves when he did sing To his

tops that freeze Bow themselves when he did sing To his

39

45

mu-sic plants and flow-ers E-ver spring; as sun and show-ers There had

mu-sic plants and flow-ers E-ver spring; as sun and show-ers There had

mu-sic plants and flow-ers E-ver spring; as sun and show-ers There had

45

Ped. \* Ped. \* Ped. \* Ped. \*

50

made a las-ting spring.

made a las-ting spring.

made a las-ting spring.

50

Red. \* Red. \* Red. \*

55

Eve - ry thing that heard him play, E - ven the bil-lows of the sea,

Eve - ry thing that heard him play, E - ven the bil-lows of the sea,

Eve - ry thing that heard him play, E - ven the bil-lows of the sea,

55

61

*mf*  
Hung their heads and then lay by. In sweet mu-sic is such art,

*mf*  
Hung their heads and then lay by. In sweet mu-sic is such art,

*mf*  
Hung their heads and then lay by. In sweet mu-sic is such art,

61

67

*mp* *p*  
kill-ling care and grief of heart Fall a-sleep, or hear-ing, die.

*mp* *p*  
kill-ling care and grief of heart Fall a-sleep, or hear-ing, die.

*mp* *p*  
kill-ling care and grief of heart Fall a-sleep, or hear-ing, die.

67

*mp* *p*

74 *pp* *ppp*

or hear - ing, die. or hear - ing, die. \_\_\_\_\_

*pp* *ppp*

or hear - ing, die. or hear - ing, die. \_\_\_\_\_

*pp* *ppp*

or hear - ing, die. or hear - ing, die. \_\_\_\_\_

74

*pp* *ppp*

III ECHO Moderato (♩ = c. 108)  
John Milton

79

79 *mf*

83

*mf*

Sweet e-cho, sweet-est Nymph

*mf*

Sweet e-cho, that livs't un-seen

*mf*

Sweet e - cho, With-

83

86

— shell By slow Me-an-der's mar-gent green, And in the vi-o-

— shell And in the vi-o-

in thy ai-ry shell By slow Me-an-der's mar-gent green,

86



98

Sweet e-cho, \_\_\_\_\_ sweet-est Nymph \_\_\_\_\_

Sweet e-cho, \_\_\_\_\_ sweet-est Nymph \_\_\_\_\_

Sweet e-cho,

98

102

Sweet e-cho, \_\_\_\_\_

Sweet e-cho,

sweet-est Nymph \_\_\_\_\_ Sweet e-cho,

102

105

sweet-est Nymph

sweet-est Nymph

sweet-est Nymph

105

*pp*

108

*p* Sweet e-cho, *mf* Sweet e-cho,

*p* Sweet e-cho, *mf* Sweet e-cho,

*p* Sweet e-cho, *mf* Sweet e-

108



112

sweet-est Nymph \_\_\_\_\_ shell

that livs't un-seen \_\_\_\_\_ shell

cho, With - in thy ai-ry shell

112

115

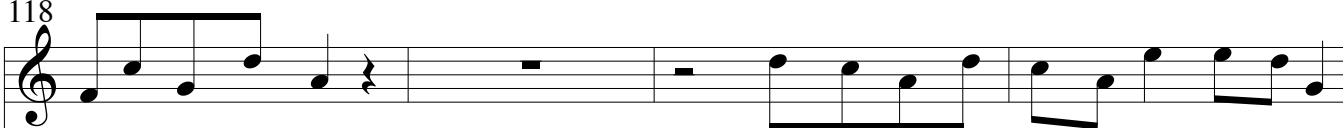
By slow Me-an-der's mar-gent green, And in the vi-o-

And in the vi-o-

By slow Me-an-der's mar-gent green,

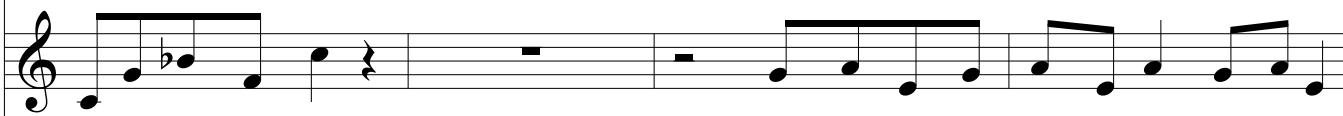
115

118



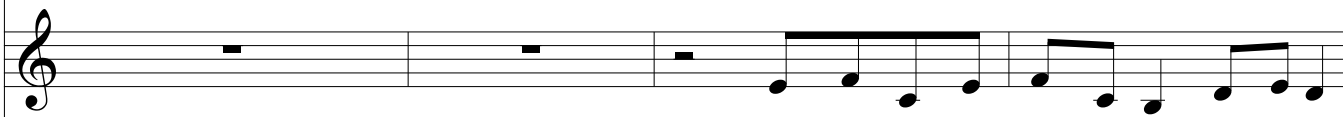
let im-broi-der'd vale

Where the love lorn Night-in-gale Night-ly to



let im-broi-der'd vale

Where the love lorn Night-in-gale Night-ly to

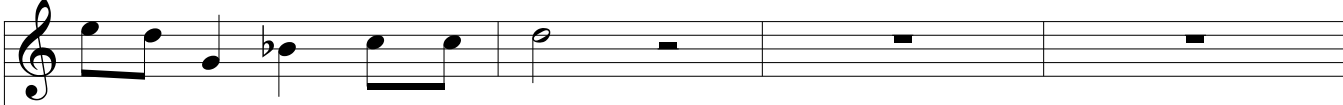


Where the love lorn Night-in-gale Night-ly to

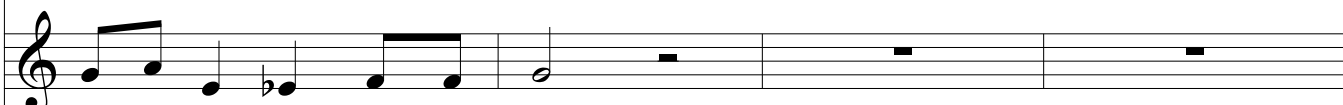
118



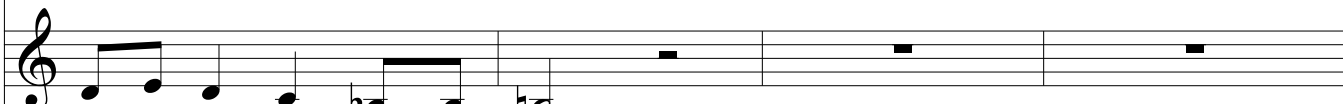
122



thee her sad Song Mour-neth well.



thee her sad Song Mour-neth well.



thee her sad Song Mour-neth well.

122



126

*p*  
Sweet e - cho, \_\_\_\_\_

*p*  
Sweet e - cho,

*p*  
Sweet e - cho,

126

*p*

129

*pp*  
sweet-est Nymph \_\_\_\_\_ Sweet e - cho, \_\_\_\_\_

*pp*  
sweet-est Nymph \_\_\_\_\_ Sweet

sweet-est Nymph

129

132

*ppp* sweet-est Nymph

*ppp* e - cho, sweet-est Nymph

*pp* Sweet e - cho, *ppp* sweet-est Nymph

132

*pp*

**IV A SONG FOR SAINT CECILIA'S DAY Allegro** (M.M. ♩ = c. 120)  
**John Dryden**

136

*ff* From har-mo - ny, from hea-ven-ly har-mo-ny, har-mo-ny,

*ff* From har-mo - ny, from hea-ven-ly har-mo-ny, har-mo-ny,

*ff* From har-mo - ny, from hea-ven-ly har-mo-ny, har-mo-ny,

136

*ff*

142

*p* *mf*  
 har-mo-ny, This u - ni-ver-sal frame be-gan: The

*p* *mf*  
 har-mo-ny, This u - ni-ver-sal frame be-gan: The

*p* *mf*  
 har-mo-ny, This u - ni-ver-sal frame be-gan: The

142

*p*

147

*cresc.* *ff*  
 tune-ful voice was heard from high, heard from high, heard from

*cresc.* *ff*  
 tune-ful voice was heard from high, heard from high, heard from

*cresc.* *ff*  
 tune-ful voice was heard from high, heard from high, heard from

147

*ff*

152

high, heard from high, 'A-rise, ye more than dead!

high, heard from high, 'A - rise, ye more than dead!

high, heard from high, 'A - rise, ye

high, heard from high, 'A - rise, ye

high, heard from high, 'A - rise, ye

high, heard from high, 'A - rise, ye

152

*pp subito*

156

*mf* 'A-rise, ye more than dead!' *f* 'A-rise, ye more than dead!' *ff* 'A -

*mf* 'A-rise, ye more than dead!' *f* rise, ye more 'A-rise, ye more than dead!' *ff* 'A -

*mf* more than dead!' *f* 'A - rise, ye more 'A-rise, ye more than dead!' *ff* 'A -

*mf* more than dead!' *f* 'A - rise, ye more 'A-rise, ye more than dead!' *ff* 'A -

*mf* more than dead!' *f* 'A - rise, ye more 'A-rise, ye more than dead!' *ff* 'A -

*mf* more than dead!' *f* 'A - rise, ye more 'A-rise, ye more than dead!' *ff* 'A -

*ff*

160

rise, ye more than dead! rise, ye more than dead!

Then cold, and hot, and

rise, ye more than dead! rise, ye more than dead!

Then cold, and hot, and

rise, ye more than dead! rise, ye more than dead!

Then cold, and hot, and

160

164

moist, and dry, In or - der to their sta - tions leap,

And Mu - sic's po - wer

moist, and dry, In or - der to their sta - tions leap,

And Mu - sic's po - wer

moist, and dry, In or - der to their sta - tions leap,

And Mu - sic's po - wer

164

169

o - bey. o -  
o - bey. o -  
o - bey. o -

Three vocal staves in treble clef. Each staff contains a vocal line with lyrics. The lyrics are "o - bey. o -" for the first staff, "o - bey. o -" for the second, and "o - bey. o -" for the third. The notes are mostly quarter and half notes with some rests.

Piano accompaniment for measures 169-173. The right hand plays a melodic line with eighth and sixteenth notes. The left hand plays a rhythmic accompaniment with chords and eighth notes.

174

bey. *ff* From har-mo - ny,  
bey. *ff* From har-mo - ny,  
bey. *ff* From har-mo - ny,

Three vocal staves in treble clef. Each staff contains a vocal line with lyrics. The lyrics are "bey. From har-mo - ny," for the first staff, "bey. From har-mo - ny," for the second, and "bey. From har-mo - ny," for the third. The notes are mostly quarter and half notes with some rests. The dynamic marking *ff* is present at the start of the second phrase in each staff.

174

Piano accompaniment for measures 174-178. The right hand plays a melodic line with quarter and half notes. The left hand plays a rhythmic accompaniment with chords and eighth notes. The dynamic marking *ff* is present in the right hand at measure 176.



180

from hea-ven-ly har-mo-ny, har-mo-ny, har-mo-ny, This u-ni-ver-sal  
 from hea-ven-ly har-mo-ny, har-mo-ny, har-mo-ny, This u-ni-ver-sal  
 from hea-ven-ly har-mo-ny, har-mo-ny, har-mo-ny, This u-ni-ver-sal

180

186

frame be-gan: Through all the comp-*pp*pass of the  
 frame be-gan: Through  
 frame be-gan: Through all Through

186

190 *cresc. poco a poco*

notes it ran, Through all the comp-pass of the

*cresc. poco a poco*

all the comp-pass of the notes it ran, Through

*cresc. poco a poco*

all Through all Through

190

*cresc. poco a poco*

192 *ff* *pp*

notes it ran, Through all the comp-pass of the notes it ran, The

*ff*

all the comp-pass Through all the comp-pass of the notes it ran,

*ff*

all Through all the comp-pass of the notes it ran,

192

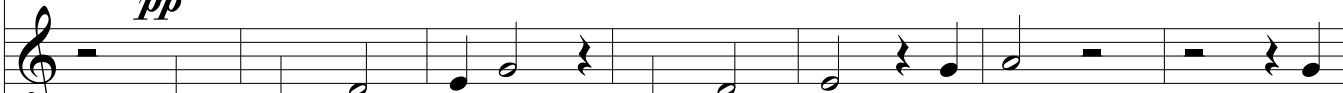
*ff* *pp subito*

196



di - a - pa-son clo - sing full on Man.

*pp*



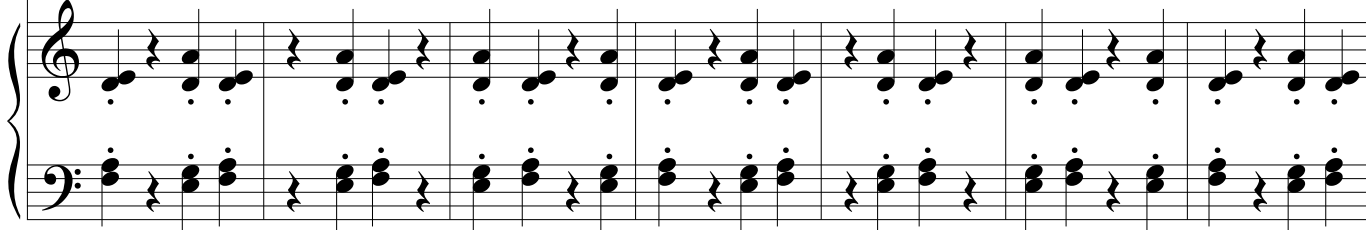
The di - a - pa-son clo - sing full on Man. on

*pp*

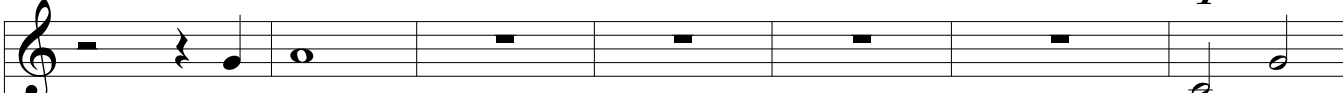


The di - a - pa-son clo - sing full on Man. on

196

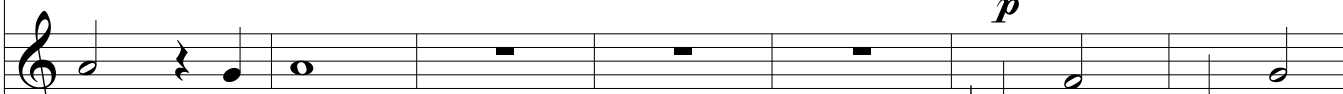


203



on Man.

*p*  
Mu - sic



Man. on Man.

*p*

can - not Mu - sic

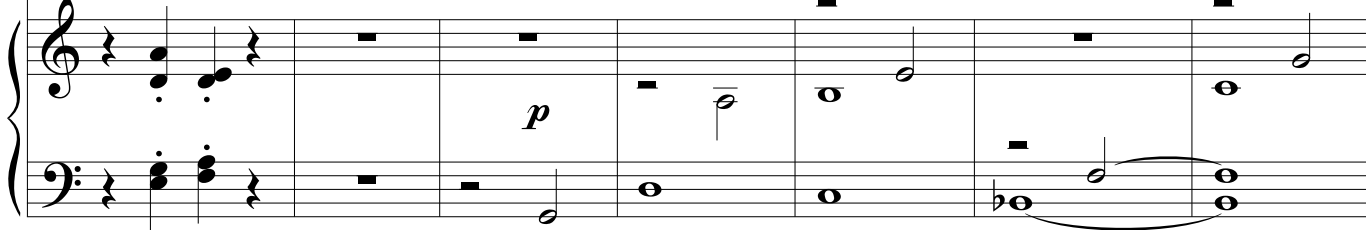


Man. on Man.

*p*

What pas - sion can-not Mu - sic

203



210

raise and quell? raise and quell? can-not Mu-sic raise and

raise and quell? raise and quell? can-not Mu-sic raise and

raise and quell? raise and quell? can-not Mu-sic raise and

210

Piano accompaniment for measures 210-216, featuring a treble and bass clef with various chords and melodic lines.

217

quell? raise and quell? raise and quell? From har-mo-ny,

quell? raise and quell? raise and quell? From har-mo-ny,

quell? raise and quell? raise and quell? From har-mo-ny,

217

Piano accompaniment for measures 217-223, featuring a treble and bass clef with various chords and melodic lines.

224

From har-mo-ny, \_\_\_\_\_ From har-mo-ny, \_\_\_\_\_

From har-mo-ny, \_\_\_\_\_ From har-mo-ny, \_\_\_\_\_

From har-mo-ny, \_\_\_\_\_ From har-mo-ny, \_\_\_\_\_

*pp* *pp* *pp*

224

*pp*

231

har-mo-ny, \_\_\_\_\_ From har-mo-ny, From har-mo-ny, \_\_\_\_\_

har-mo-ny, \_\_\_\_\_ From har-mo-ny, From har-mo-ny, \_\_\_\_\_

har-mo-ny, \_\_\_\_\_ From har-mo-ny, From har-mo-ny, \_\_\_\_\_

*ppp* *ppp* *ppp*

231