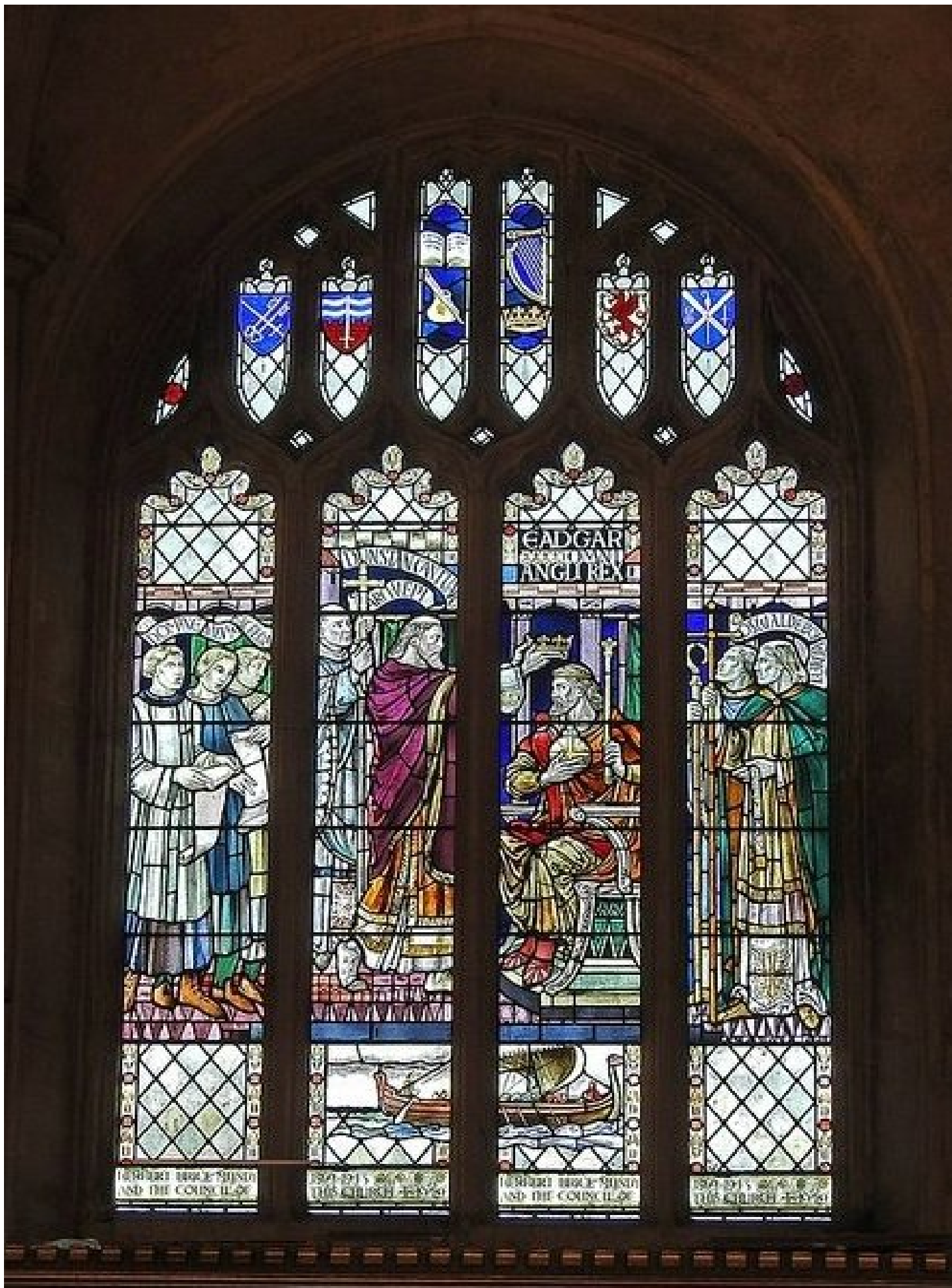


Jolyon Laycock

Edgar the King

Eadgar Cyning



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A setting in Old English for soloists, choir and small orchestra of three poems from the Anglo-Saxon Chronicle telling of the coronation of Edgar as first king of all England in 973 A.D. and of his death two years later.

Written for "The Spirit of Thomas Ken", a series of concerts and events organised by the Diocese of Bath and Wells celebrating the life and work of Thomas Ken (1637-1711) Bishop of Bath and Wells (1685-1691)

World premiere 20 April 1996 in Bath Abbey
by the Eclectic Voices and the Western Sinfonia
Conductor Scott Stroman.

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Edgar the King

Cantata for soloists, chorus and small orchestra

Jolyon Laycock

"Edgar the King" celebrates the life of a King who presided over a peaceful episode in the history of this country. Edgar became king of Mercia in 959 and, upon the death of his father, Edmund of Wessex, in 971, he succeeded also to the throne of Wessex. His coronation at Bath in 973 was an act of union which brought together for the first time the whole of England as a single kingdom. The coronation was performed by the great bishop, St. Dunstan on the day of Pentecost, presumably in the old Saxon abbey which stood on the site of the present building.

The cantata is a setting of three poems from the Anglo-Saxon Chronicle. I chose this material because it gave me an opportunity to concentrate on a period of English history which has always interested me, and to celebrate in music an important event which happened in my native city.

The first poem simply records the event of the coronation, and goes to great lengths to tell us when it happened, and how old Edgar was at the time. The poem is full of the kind of poetic epithets typical of Anglo-Saxon heroic verse. For instance Jesus Christ is described as "Shepherd of the Stars", or "the Lord of Victories". Interestingly the city of Bath had two names at this time. "Acemannes ceastre" - "the city or stronghold of the oak man" seems to have been its official name, while "Bath" was its local name.

The second poem records Edgar's death in 975 (he only reigned for 3 years) and the country's subsequent deterioration into anarchy and lawlessness. Edgar was succeeded by his young son Edward, described in the poem as a "child unweaxen". Evidently the child was the victim of ambitious intrigue among his noblemen and he was murdered in 978. The bard singles out Mercia in particular, which, only recently christianised, probably reverted to the old pagan ways of Woden worship. But superstitious fear of the comet that appeared in 975, and the famine that decimated the land in 976 which the bard clearly interpreted as the vengeance of the Lord, are given as reasons for the subsequent restoration of Christianity and the rule of law.

The third poem is a short funeral ode for the dead king which praises him, not for his valour in battle, but for his love of peace.

I first thought of setting the poems in modern translation, but I could find no version which preserved the vigour and colour of the original Old English, which, like Latin and Greek, is a fully inflected language. Meaning is dependent on grammatical word-endings, and not so much on word-order as in modern English. All this means that the language is capable of extra-ordinary poetical inversions creating very subtle sentence constructions which simply cannot be converted into our present-day language.

But more importantly, in modern translation I would lose the sound of the original language. Old English had many guttural consonants, often grouped in clusters. It was a language of strong and earthy stress patterns with a predilection for alliteration - words which start with the same consonant sound. Modern English has been invaded by softer-sounding French words which have displaced perhaps as many as fifty percent of their English synonyms.

When I began to study the original, I found its rhythmic force, its alliteration and its vowel colours irresistible. It suggested and invited musical setting in a way that none of the available translations did.

All extant Old English poetry, and even some from the later middle-ages like Chaucer, obeys the conventional rules of Anglo-Saxon alliterative sprung verse. All lines have four stressed syllables, grouped in pairs with a break or caesura in the middle of the line. Stressed syllables are interspersed by an indeterminate number of unstressed ones. (typically one two or even three unstressed syllables separate two stresses.) Even today, the four-stress line is instinctive in much popular and vernacular poetry, although nowadays the metre is reduced to an all-pervasive iambic pattern, and the rhyming couplet has replaced alliteration as the unifying principle.

The pattern of alliteration in Old English poetry is strict. The first syllable in any line must alliterate with either the second or third stressed syllable, or with both, but never with the fourth stress. Pairs of syllables are united by assonance or vowel harmony, for example "heal and weal" (health and wealth).

The classic paradigm for the 4-stress line is found in Beowulf: "In field and fen : his fastness was." The spoof school-boy howler: "Boldly Beowulf brandished his battle-axe" breaks the rule which says the fourth stress should not alliterate.

The rules may seem academic when expressed in this way, but in the hands of a skilled poet they become infinitely flexible. It is presumed that they derive from an oral tradition of bardic improvisation, and that the poems which have survived are but the tip of an iceberg which was captured in written form by monkish scribes such as the Venerable Bede who were anxious to preserve a disappearing tradition.

Clearly the function of such poems was partly to record history in an oral tradition by converting it into a verse form which was therefore easier to commit to memory, and partly to glorify the life and deeds of individual kings and princes.

The 4-stress pattern of the lines provides the basis of all the musical material in "Edgar the King". I do not in any way attempt to recreate the sound of Old English music, but the music does very much derive its rhythmic drive from the stress patterns of the poetry. "Edgar the King" was finished in short score by the end of 1993, but I did not decide on the orchestration until the opportunity to present the first performance came about in a concert which included Britten's "Cantata Misericordium", scored for strings, piano, harp and percussion, and a piece for brass quintet by Matthew Locke.

The first movement introduces the musical material in a slow-moving quasi plainsong style, and this is the only gesture I make towards any archaic musical style. The 4-stress pattern is quickly established in a fast-moving morris dance rhythm in which the dancers appear from time to time to possess two left feet. Whatever its true origins, the Morris Dance has become the quintessentially English dance form, although the word is said to derive somehow from the word "Moorish" suggesting that it is intended to be a parody of north African dance styles. The earthy 4-stress pattern of morris music seems to parallel exactly the metre of Old English verse. The two left feet happen because of the stress pattern of the phrase "Pentecostenes daeg" - the day of Pentecost - which has four unstressed syllables between two stresses. The mood is one of joy in keeping with the spirit of pentecostal celebration described in the poem.

The second movement is more extended. A solo quartet relates the death of Edgar, and the accession of his small son Edward. A fast-driving rhythmically complex passage describes the country's descent into lawlessness. After that, the banishment of Oslac becomes the excuse for a descriptive seascape. Then comes another fast-moving and rhythmically complex section building up to the climax when the comet appears. The movement ends in a peaceful "a capella" after the famine.

The third movement is a majestic and slow-moving funeral cortege.

The harmonic idiom of "Edgar the King" is based on the seascape music I developed for the opera "Seven Stars". In this, chords consisting of four, five or six different notes derived from a modal scale built in fifths were piled up to produce massive dissonances. But in subsequent works such as "A Dream of Flying" the same chords with the use of certain octave doublings, turned out to be capable of producing more harmonically consonant sonorities. In "Edgar the King", with its progression of moods - joy, grief, desolation, terror, and peace - both dissonant and consonant forms of the chords find their uses.

The first movement explores the possibilities of the mode built in fifths to create a multi-part infinite canon in which the voices imitate one another at the interval of a fifth. In theory this imitative canon could pile up to infinity, but in practice we are limited to 5, and sometimes 6 layers by the vocal range of the singers, and by the instrumental ranges of the string orchestra. The second and third movements use the chords in more homophonic textures, and the section about the banishment of Oslac refers back to the original descriptive purpose of the chords to create sonorities for a seascape.

Jolyon Laycock

Biographical note

Jolyon Laycock was born in Bath in 1946 and studied for B.Mus. and M.Phil. in composition at the University of Nottingham between 1965 & 1971. His composition teachers included Arnold Whittall, Henri Pousseur and Cornelius Cardew. Later in life he studied for his Ph.D. at York University under Nicola Lefanu.

During the 1970s he pursued a freelance career as an experimental sound artist based at the Birmingham Arts Laboratory and Spectro Arts Workshop, Newcastle. In 1979 he took up the post of Music and Dance Coordinator at the Arnolfini, running a programme of contemporary music and dance regarded as one of the most innovative outside London. In 1990 he took up a joint post as Concert Director at the University of Bath and at the newly opened Michael Tippett Centre at Bath Spa University where he founded the award-winning concert series *Rainbow over Bath*. He left the University in 2000 to complete his book *A Changing Role for the Composer in Society*. In 2004 he was appointed Senior Lecturer in Arts Management at Oxford Brookes University until 2010.

In 2012 he won the EPSS Jubilee Song Competition with his setting of Philip Larkin's *The North Ship* which led to a collaboration with Sarah Leonard resulting in the composition of *Dark Seas*, a setting of five poems of Philip Larkin for soprano, clarinet and piano. Other song settings include *Six Sonnets of Edna St. Vincent Millay* written for the English mezzo-soprano Lore Lixenberg and first performed by her in 2012, and *Three Sonnets of Gerard Manley Hopkins* first performed in 2013 by the composer himself accompanied by Geoffrey Poole. In 2017 he added nine more settings of the poetry of Hopkins to complete the song cycle *Mountains of the Mind* that takes its name from a line in one of Hopkins' sonnets: *The mind mind has mountains...*

Edgar the King was written in 1996 for "The Spirit of Thomas Ken", a series of concerts and events organised by the Diocese of Bath and Wells celebrating the life and work of Thomas Ken (1637-1711), Bishop of Bath and Wells (1685-1691). It was first performed in Bath Abbey on 20 April 1996 by the Eclectic Voices and the Western Sinfonia, conducted by Scott Stroman. The four soloists were Joelle David, soprano, Keiron Cooke, counter-tenor, Nicholas Thorne, tenor, and Niall Hoskin, bass.

Full choir: slow

And ða wearð eac adræfed, deormod hæled
Oslac of eared ofer yða gewealc
ofer ganotes bæd. Gamolfeax hæled
wis and word snotor, ofer wætera gedring
ofer hwæles eðel, hama bereafod.

Full choir: very fast

And ða wearð æt ywed uppe on roderum
steorra on staðole, ðone stiðferðe
hæled hige gleawe hatað wide
cometa be naman, cræft gleawe men
wise soðboran. Wæs geond werðeode
Waldendes wracu wide gefrege

Choir and solo alto: moderate

hungor ofer hrusan. ðonne eft heofena wearð
gebette, Brego enga, geaf eft blisse gewhæam
egbuendra ðurh eorðan wæstm.

III. 975 A.D.

Full choir: Slow and Majestic

Her Eadgar gefor
Angla recent
West Seaxena wine
and Myrcena Mundbora.

Cuð wæs ðet wide
geond feola peoda
ðonne aferan Eadmundes
ofer ganetes bað.

Cyningas hine wide
wurðodon siðe
bugon to cyninge
swa wæs him gecynde.

Næs se flota swa rang
ne se here swa strang
ðonne on Angel cynne
æs him gefetede,

ða hwile ðe se æðela cyning
cyne stol gerehte.

Pronunciation:

ð – "th" sound usually equivalent to Greek delta Δ – modern "this"

þ – "th" sound usually equivalent to Greek theta Θ – modern "thin"

c – usually a "k" sound except: "ce" or "ci" = modern "ch"; "cg" = modern "dg" in "edge"

æ – long "a" sound as in modern "day"

u – like modern northern English as in "bull"

y – like German "ü"

w – usually as modern "v" except "hw" = modern "w"

h – always "rough" breathing

o – usually a centering vowel e.g. "gehalgod"

All diphthongs should be pronounced e.g. bearn = modern scots "bairn"

page 35

Then it was that the bold hero Oslac
was banished from the land, over the tossing waves,
over the gannet's bath. Then was the grey-haired hero,
the wise and prudent one, forced to flee over water,
over the whale's domaine, bereft of a home.

page 43

And then there appeared, up in the heavens,
a star in the firmament, to astronomers,
to heroes high in wisdom, to skilled and wise men,
and to soothsayers widely known
by the name of Comet. Everywhere the people
knew the vengeance of the Lord.

page 53

There was hunger over the land. After that heaven's Keeper,
Lord of the angels, brought joy again to all
dwellers through the fruits of the earth.

page 56

In this year Edgar passed away.
He was Ruler of the English,
Friend of the West Saxons,
and Protector of the Mercians.

This son of Edmund was known
Among many peoples,
When he journeyed widely
over the gannet's bath.

King's everywhere
honoured him
and submitted to his sovereignty
as was his birth-right.

No fleet was as proud,
no army as strong
then in England,
as his, to win booty,

while that noble king
sat on the royal throne.

translation by Jolyon Laycock

Performance notes

It is essential that the work be performed only in the Anglo-Saxon language.

No performance in modern English or in any other language is permitted.

It is advisable that the pronunciation should be as close as possible to modern English equivalents where they exist. e.g.

Ǻær wæs blis micel... = there was bliss mickle...

proesta = priest-a

ofer hwæles eðel, hama bereafod = over whale's ethel, hama beriev-ed

Instruments:

Brass quintet:

2 Trumpets in B \flat

2 Tenor trombones

1 Bass trombone

Percussion:

Timpani

4 drums of graduated size including 1 snare drum, 1 bass drum, 5 temple blocks, 1 suspended cymbal,

1 tamtam.

Vibraphone doubling xylophone and single tubular bell (C4 - Movement III, bar 32 only)

Harp

Piano

Voices:

Solo vocal quartet (SATB)

The vocal solo in the first movement, bars 104-119, was originally written for a counter tenor with an exceptional vocal range.

If no such singer is available it may be sung by a soprano.

Double mixed choir (SATB) arranged in two antiphonal groups of equal size with the same balance of voices in each.

Strings:

Violins I & II

Violas

Violoncellos

Double basses

There should be sufficient string instruments in all sections to allow effectively for frequent divisi a 2.

All transposing instruments except double basses notated at sounding pitch.

Accidentals apply to the end of the bar (occasional cautionary accidentals apply).

At the first performance in 1996, the bass drum roles in the 1st movement at bars 1-10 and the drum strokes and roles at bars 120-131 were performed to shattering effect by a "drum choir" of primary school children.

Cover image: The Edgar window, Bath Abbey

I. Her Eadgar wæs

Anglo-Saxon Chronicle

Jolyon Laycock

Slow ♩=72

Trumpets in B♭

Trombone

Bass Trombone

Timpani

Percussion

Xylophone

Vibraphone

Tubular bell

Harp

Piano

Soprano

Alto

Tenor

Bass

Tutti

ff

Her Ead-gar wæs, Eng- gla_ Wald- end, Cor-ðre mi-cel-re to cyn-ing-e ge-hal-god On ðæ-re cal-dan by - rig,

Slow ♩=72

Violin I

Violin II

Viola

Violoncello

Contrabass

10 **fast** ♩=120

Tpt. *fff* *p* *sf*

Tbn. *fff* *p* *sf*

B. Tbn. *fff* *p*

Timp. *fff* *p*

Perc. *fff* *p*

S. **Choir 1**
A-ce man-nes ceas-tre Eac hie buend o-dre wor des-beor-nas Ba - dan. nem-naθ.

A. *mf*
A-ce man-nes ceas-tre Eac hie buend o-dre wor des-beor-nas Ba - dan. nem-naθ. Æar was blis mi-cel on Æam ead gan dæ-ge_ eal-lum ge word-en Æon-ne

T. *mf*
A-ce man-nes ceas-tre Eac hie buend o-dre wor des-beor-nas Ba - dan. nem-naθ.

B. *mf*
A-ce man-nes ceas-tre Eac hie buend o-dre wor des-beor-nas Ba - dan. nem-naθ. eal-lum ge word-en Æon-ne

fast ♩=120 *solo*

Vln. I *mf solo*

Vln. II *mf solo*

Vla. *mf solo*

Vc. *mf solo*

19 **fast and lively** ♩=172 (like a country dance)

Pno. *mp*

S. *f* *mp*
nem-naθ and ci - gað_ Pen-te-cos-ten-es dæg. Æar was blis mi-cel on Æam ead- gan_ dæ - ge_ eal - lum ge word-en Æon ne ni - ða_bearn,

A. *f*
ni - ða_bearn, nem-naθ and ci - gað_ Pen-te-cos-ten-es dæg.

T. *f* *mp*
nem-naθ and ci - gað_ Pen-te-cos-ten-es dæg. Æar was blis mi-cel on Æam ead- gan_ dæ - ge_ eal - lum ge word-en Æon ne ni - ða_bearn,

B. *f*
ni - ða_bearn, nem-naθ and ci - gað_ Pen-te-cos-ten-es dæg.

Choir 2 *mp*

S. *mp*
Æar was

T. *mp*
Æar was

fast and lively ♩=172 (like a country dance)

Vln. I *tutti* Vln. II (a) *mp*

Vln. II *tutti* Vln. II (b) *mp*

Vla. *tutti* Vc. (a) *mp*

Vc. *tutti* Vc. (b) *mp*

40

Tpt. *cresc.* *ff*

Tbn. *cresc.* *ff*

B. Tbn. *cresc.* *ff*

T. Bl.

Xyl. *cresc.* *ff*

Hp. *F# cresc.* *F#* *A#* *ff* *G#*
D# *Bb* *D#* *b* *C#*

Pno. *cresc.* *ff* *mf*

S. *ff* *f* *mf*
 on ðam ead-gan dæ-ge eal-lum ge word-en ðon-ne ni - ða ni - ða bearn, nem-na and ci - gað

A. *mf*
 ead-gan dæ-ge eal-lum ge word-en ðon-ne ni - ða bearn, on ðam ead-gan dæ-ge nem-na and ci - gað Pen-te cos-ten

T. *f*
 ead-gan dæ-ge eal-lum ge word-en ðon-ne ni - ða bearn,

B. *f* *f*
 ðon-ne ni - ða bearn, eal-lum ge word-en ðon-ne ni - ða bearn,

S. *ff* *f* *mf*
 on ðam ead-gan dæ-ge eal-lum ge word-en ðon-ne ni - ða ni - ða bearn, nem-na and ci - gað

A. *f* *mf*
 ead-gan dæ-ge eal-lum ge word-en ðon-ne ni - ða bearn, on ðam ead-gan dæ-ge nem-na and ci - gað Pen-te cos-ten

T. *ff* *mf*
 bearn, ead-gan dæ-ge on ðam ead-gan dæ-ge nem-na and ci - gað Pen-te cos-ten

B. *f* *f*
 ðon-ne ni - ða bearn, eal-lum ge word-en ðon-ne ni - ða bearn,

Vln. I *ff* *f* *mf*

Vln. II *ff* *f* *mf*

Vla. *ff* *f* *mf*

Vc. *ff* *f* *mf*

Cb. *ff* *f* *mf*

47

Tpt. *mf* *cresc.* *f*

Tbn. *mf* *cresc.* *f*

B. Tbn. *mf* *cresc.* *f*

T. Bl.

Xyl. *f* *cresc.*

Hp. *E \flat F \sharp G \sharp A \flat* *B \sharp C \sharp D \sharp*

Pno. *f* *cresc.*

S. Pen-te - cos-ten - es dæg. Æar was blis Æar was blis on Æam ead - gan - dæ - ge - Æar was blis *f*

A. es dæg. Pen te - cos-ten - es dæg. nem - na æ and ci - gað - Pen te - cos-ten - es dæg. *f*

T. *mf* Pen-te - cos-ten - es dæg. Pen te - cos-ten - es dæg. *f*

B. *mf* nem - na æ Pen te - cos-ten - es dæg. Pen te - cos-ten - es dæg. *f*

S. Pen-te - cos-ten - es dæg. Æar was blis Æar was blis on Æam ead - gan - dæ - ge - Æar was blis *f* *ff*

A. es dæg. Pen te - cos-ten - es dæg. nem - na æ and ci - gað - Pen te - cos-ten - es dæg. *f*

T. es dæg. Pen te - cos-ten - es dæg. *f*

B. on Æam ead - gan - dæ - ge - nem - na æ Pen te - cos-ten - es dæg. *f*

Vln. I *f* *cresc.*

Vln. II *f* *cresc.*

Vla. *f* *cresc.*

Vc. *f* *cresc.*

Cb. *f* *cresc.*

Slower $\text{♩} = 100$

a tempo $\text{♩} = 172$ 13

53

Tpt. *ff sfz. p*

Tbn. *ff sfz.*

B. Tbn. *ff sfz.*

Xyl. *ff*

Hp. *G# C# F# B# Eb C# Bb*

Pno. *ff*

S. on Æam ead-gan dæ - ge

A. *ff* Æær wæs blis on Æam ead-gan dæ - ge *solo p* Æær wæs proes ta heap mi-cel mu-ne-ca dreat, min-ne ge fre - ge, glea - re ge-ga-der-od.

B. *ff* on Æam ead-gan dæ - ge

S. on Æam ead-gan dæ - ge

A. *ff* Æær wæs blis on Æam ead-gan dæ - ge

B. *ff* on Æam ead-gan dæ - ge *p* Æær wæs

Vln. I *ff pizz. p arco*

Vln. II *ff pizz. p arco*

Vla. *ff sfz. p arco*

Vc. *ff sfz. p arco*

Cb. *ff sfz. p*

Slower $\text{♩} = 100$

a tempo $\text{♩} = 172$

60

S. *p* Æar wæs blis mi cel Æar wæs blis mi - cel on Æamead - gan_ dæ - ge_

A. *tutti p* Æar wæs blis mi cel Æar wæs blis mi cel on Æamead - gan_ dæ - ge_

T. *p* Æar wæs blis mi cel Æar wæs blis mi cel on Æamead - gan_ dæ - ge_ *mp* on Æam

B. *p* Æar wæs blis mi cel Æar wæs blis mi cel on Æamead - gan_ dæ - ge_ *mp* on Æamead - gan_

S. *mp* Æar wæs blis blis

A. *mp* Æar wæs blis blis blis on Æam

T. *mp* Æar wæs blis blis blis on Æamead - gan_

B. blis mi cel Æar wæs blis mi cel on Æamead - gan_ dæ - ge_ *mp* Æar wæs blis blis blis on Æamead - gan_ ead - gan_

Vln. I *p* *mp*

Vln. II *p* *mp*

Vla. *p* *mp*

Vc. *p* *mp*

66

Xyl. *mf* *f*

Pno. *mf* *f* 8^{va}

S. *mp* *f*
 on Æam ead - gan_ dæ - ge_ on Æam ead - gan_ dæ - ge_

A. *mp* *f*
 on Æam ead - gan_ dæ - ge_ on Æam ead - gan_ dæ - ge_ eal - lum ge

T. *f*
 ead - gan_ dæ - ge_ on Æam ead - gan_ dæ - ge_ eal - lum ge word - en

B. *f*
 dæ - ge_ on Æam ead - gan_ dæ - ge_ eal - lum ge word - en eal - lum ge

S. *mf* *f*
 blis on Æam ead - gan_ ead - gan_ dæ - ge_ on Æam ead - gan_ dæ - ge_ Æær was blis blis blis

A. *mf* *f*
 ead - gan_ ead - gan_ dæ - ge_ on Æam ead - gan_ dæ - ge_ Æær was blis blis blis

T. *mf* *f*
 ead - gan_ dæ - ge_ on Æam ead - gan_ dæ - ge_ Æær was blis blis blis

B. *mf* *f*
 dæ - ge_ on Æam ead - gan_ dæ - ge_ Æær was blis blis blis

Vln. I *mf* *f*

Vln. II *mf* *f*

Vla. *mf* *f* *mf*

Vc. *mf* *f* *mf*

Cb. *mf* *f* *mf*

72

Tpt. *mf*

Tbn. *mf*

B. Tbn. *mf*

Timp. *mf*

Xyl.

Pno.

S. *mp* *cresc.* *mf*
 eal - lum ge word - en eal - lum ge word-en Æon-ne ni - ða__ bearn, nem - nað and ci - gað__ Pen-te-cos-ten - es dæg.

A. *mp* *cresc.* *mf*
 word - en eal - lum ge word-en Æon-ne ni - ða__ bearn, nem - nað and ci - gað__ Pen-te-cos-ten - es dæg.

T. *mp* *cresc.* *mf*
 eal - lum ge word-en Æon-ne ni - ða__ bearn, nem - nað and ci - gað__ Pen-te - cos-ten - es dæg.

B. *mp* *cresc.* *mf*
 word-en Æon-ne ni - ða__ bearn, nem - nað and ci - gað__ Pen-te-cos-ten - es dæg.

S. *mf*
 Pen - te - cos-ten - es

A. *mf*
 Pen - te - cos-ten - es dæg. on Æam

T. *mf* *cresc.*
 Pen - te - cos-ten - es dæg. on Æam ead - gan__

B. *mf* *cresc.*
 Pen - te - cos-ten - es dæg. on Æam ead - gan__ dæ - ge__

Vln. I *mf* *mp* *mf*

Vln. II *mf* *mp* *mf*

Vla. *mf* *mp* *mf*

Vc. *mp* *mf* *f* *mf* *cresc.*

Cb. *mp* *mf* *f* *mf* *cresc.* *mf*

77

Tpt. *f*

Tbn. *f* *ff*

B. Tbn. *ff*

Timp. *f* *ff*

Xyl. *mf* *f*

Pno.

S. *f* nem - nað and ci - gað__

A. *f* *ff* nem - nað and ci - gað__ Pen - te -

T. *f* *ff* nem - nað and ci - gað__ Pen-te-cos-ten-es

B. *f* *ff* nem - nað and ci - gað__ Pen-te-cos-ten-es dæg.

S. *cresc.* *f* *mf* dæg. on ðam ead - gan_ dæ - ge__ eal - lum ge word-en ðon-ne ni - ða__ bearn, nem - nað and ci - gað__ Pen-te-cos-ten-

A. *cresc.* *f* *mf* *ff* ead - gan_ dæ - ge__ eal - lum ge word-en ðon-ne ni - ða__ bearn, nem - nað and ci - gað__ Pen-te-cos-ten-es dæg.

T. *f* *mf* *ff* dæ - ge__ eal - lum ge word-en ðon-ne ni - ða__ bearn, nem - nað and ci - gað__ Pen-te-cos-ten-es dæg.

B. *f* *mf* *ff* *f* eal - lum ge word-en ðon-ne ni - ða__ bearn, nem - nað and ci - gað__ Pen-te-cos-ten-es dæg. ðær wæs

Vln. I *f* *cresc.*

Vln. II *f* *f*

Vla. *f* *ff*

Vc. *f* *cresc.* *ff*

Cb. *f* *ff*

82

Tpt. *ff*

Tbn. *ff*

B. Tbn. *ff* *mf*

Timp. *ff*

Xyl. *ff* To Vib.

Hp. *ff* C[♯] G[♯] D[♯]
E^b F[♯] G^b A^b
B^b C^b D^b

Pno. *cresc.* *ff* *f* *cresc.* *ff* *f* *mf*

S. *ff* Pen - te - cos-ten-es dæg. on þam ead - gan. dæ - ge - Æar was blis on þam ead gan -

A. *f* cos-ten-es dæg. on þam ead - gan. dæ - ge - Æar was blis on þam ead gan. dæ - ge -

T. *f* dæg. on þam ead- gan. dæ - ge - Æar was blis on þam ead- gan. dæ - ge - nem-nað and

B. *f* on þam ead- gan. dæ - ge - Æar was blis on þam ead- gan. dæ - ge - nem-nað and ci - gað -

S. *ff* es dæg. Æar was blis on þam ead- gan. dæ - ge - Æar was blis on þam ead gan -

A. *f* Æar was blis on þam ead- gan. dæ - ge - Æar was blis on þam ead gan. dæ - ge -

T. *f* Æar was blis on þam ead- gan. dæ - ge - Æar was blis on þam ead- gan. dæ - ge - nem-nað and

B. *ff* blis on þam ead - gan. dæ - ge - Æar was blis on þam ead- gan. dæ - ge - nem-nað and ci - gað -

Vln. I *f* *ff* *f* *ff* *ff* *mf*

Vln. II *ff* *f* *ff* *ff* *mf* *mf*

Vla. *f* *ff* *ff* *f* *mf* *dim.*

Vc. *f* *cresc.* *ff* *dim.* *dim.* *mp*

Cb. *ff* *dim.*

88

Tpt. *mf*

Tbn. *f* *piu f*

B. Tbn. *f* *piu f*

Timp. *p* *f* *piu f*

Pno. *f* *piu f*

S. *dim.* *p* *f*
 dæ - ge - nem - na and ci - gað - nem - na and ci - gað - Pen - te - cos ten - es dæg. Æar wæs proes - ta - heap mi - cel mu - ne - ca - dreat,

A. *p* *f*
 nem - na and ci - gað - nem - na and ci - gað - Pen - te - cos ten - es dæg. Æar wæs proes - ta - heap mi - cel mu - ne - ca - dreat,

T. *p* *f*
 ci - gað - nem - na and ci - gað - Pen - te - cos - ten - es dæg. Æar wæs proes - ta - heap mi - cel mu - ne - ca - dreat,

B. *p* *f*
 nem - na and ci - gað - Pen - te - cos - ten - es dæg. Æar wæs proes - ta - heap mi - cel mu - ne - ca - dreat,

S. *dim.* *p*
 dæ - ge - nem - na and ci - gað - nem - na and ci - gað - Pen - te - cos ten - es dæg.

A. *p* *f*
 nem - na and ci - gað - nem - na and ci - gað - Pen - te - cos ten - es dæg. Æar wæs

T. *p* *f*
 ci - gað - nem - na and ci - gað - Pen - te - cos - ten - es dæg. Æar wæs proes - ta -

B. *p* *f*
 nem - na and ci - gað - Pen - te - cos - ten - es dæg. Æar wæs proes - ta - heap mi - cel

Vln. I *mp* *f*

Vln. II *mp* *p* *f* *piu f*

Vla. *mp* *f* *piu f*

Vc. *dim.* *p* *f* *piu f*

Vc. *p* *f*

Cb. *p* *f* *piu f*

93

Tpt. *piu f* *ff* *f*

Tbn. *ff* *mf cresc.*

B. Tbn. *ff* *mf cresc.*

Timp. *ff*

Pno. *ff*

S. *ff*
 ðær wæs proes - ta__ heap

A. *ff*
 ðær wæs proes - ta__ heap

T. *ff* *mp cresc.*
 ðær wæs proes - ta__ heap min - ne ge - fre - ge,___

B. *ff* *p cresc.*
 ðær wæs proes - ta__ heap min - ne ge - fre - ge,___ min - ne ge - fre - ge,___

S. *f* *ff*
 ðær wæs proes - ta__ heap mi - cel mu - ne - ca__ dreat, ðær wæs proes - ta__ heap

A. *ff* *mf cresc.*
 proes - ta__ heap mi - cel mu - ne - ca__ dreat, ðær wæs proes - ta__ heap min - ne ge -

T. *ff* *p cresc.*
 heap mi - cel mu - ne - ca__ dreat, ðær wæs proes - ta__ heap min - ne ge - fre - ge,___ min - ne ge -

B. *ff* *p cresc.*
 mu - ne - ca__ dreat, ðær wæs proes - ta__ heap min - ne ge - fre - ge,___ min - ne ge -

Vln. I *piu f* *ff*

Vln. II *piu f* *ff*

Vla. *ff* *mp cresc.*

Vc. *ff* *p cresc.*

Cb. *ff* *p cresc.*

98

Tpt. *ff*

Tbn. *ff*

B. Tbn. *ff*

Timp. *fff*

Cym. *mf* *ff*

Pno. *fff*

S. *ff*
min - ne ge - fre - ge, — glea - re glea - re ge - ga - der - od. glea - re ge - ga - der - od.

A. *mf cresc.* *ff*
min - ne ge - fre - ge, — min - ne ge - fre - ge, — glea - re glea - re ge - ga - der - od. glea - re ge - ga - der - od.

T. *ff*
min - ne ge - fre - ge, — min - ne ge - fre - ge, — glea - re glea - re ge - ga - der - od. glea - re ge - ga - der - od.

B. *ff*
min - ne ge - fre - ge, — min - ne ge - fre - ge, — glea - re glea - re ge - ga - der - od. glea - re ge - ga - der - od.

S. *ff*
min - ne ge - fre - ge, — glea - re ge - ga - der - od. glea - re glea - re ge - ga - der - od.

A. *ff*
fre - ge, — min - ne ge - fre - ge, — glea - re ge - ga - der - od. glea - re glea - re ge - ga - der - od.

T. *ff*
fre - ge, — min - ne ge - fre - ge, — glea - re ge - ga - der - od. glea - re glea - re ge - ga - der - od.

B. *ff*
fre - ge, — min - ne ge - fre - ge, — glea - re ge - ga - der - od. glea - re glea - re ge - ga - der - od.

Vln. I *ff* *fff*

Vln. II *mf* *ff* *fff*

Vla. *ff* *fff*

Vc. *ff* *fff*

Cb. *ff* *fff*

104 **Slow** ♩=76

Vib. *p* *mf* *mf* *p* *mf* *p*

Hp. *p* *mf* *mf* *p* *mf* *p*

Pno. *p* *mf* *mf* *p* *mf* *p*

A. *p* *mf* *mf* *p* *mf* *p*

Slow ♩=76

And ða a - gang-en_ wæs tyn hund win - tra, ge - te - led rimes fram ge - byrd_ ti - de bre - mes cyn-ing-es,

Vln. I *sub p*

Vln. II *sub p*

Vla. *sub p*

Vc. *sub p* *pizz.* *mf* *p* *mf* *p* *mf* *p*

Cb. *mf* *pizz.* *mf* *p* *mf* *p*

110

Vib. *mf* *mf* *mp*

Hp. *mf* *E♭ F♭ G♯* *mf* *E♯ F♯ G♯* *mp* *G♯ A♯*
B♭ C♯ D♯

Pno. *mf* *mf* *mp*

A. *mf* *mf* *mf*

leoh - ta_ hyr - des_ bu-ton ðær to la - fe ða a - gan wæs_ win-ter ge - tel-es, ðæs ðe ge - wri - ta se - cgað

Vln. I *mp* *mf* *p* *f*

Vln. II *mp* *mf* *p* *f*

Vla. *mp* *mf* *p* *f*

Vc. *mf* *p* *arco* *mp* *mf* *p* *f*

Cb. *mf* *p* *mf* *p*

116

Vib. *f* *mf* *f* *mf* *f* *f* *To Xyl.*

Hp. *f* *mf* *f* *mf* *f* *f* Eb F# B#

Pno. *f* *mf* *f* *mf* *f* *f*

A. *f* *mf* *f* *f* *f* *f*

seo - fon and twen - tig swa neah wæs si - gor - a fre - an ðu - send aur - nen ða ða ðis ge - lamp.

Vln. I *mf* *f* *mf* *f* pizz arco

Vln. II *mf* *f* *mf* *f* pizz arco

Vla. *mf* *f* *mf* *f* pizz arco

Vc. *mf* *f* *mf* *f* pizz arco

Cb. *f* *mf* arco

quicker $\text{♩} = 120$

120

Tpt. *f*

Tbn. *f*

B. Tbn. *f*

Timp. *p* *f* *p* *f* *mp*

drums. *ff*

Xyl. *ff*

Pno. *ff* semitone clusters

Tutti *p* *f* *p* *f* *mp*

S. *p* *f* *p* *f* *mp*

A. *p* *f* *p* *f* *mp*

T. *p* *f* *p* *f* *mp*

B. *p* *f* *p* *f* *mp*

And him_ Ead - mun-des ea - for - a hæf - de_ ni - gon and twen - tig nið weor - ca heard win - tra on wor-ul - de ðis ge -

quicker $\text{♩} = 120$

arco

Vln. I *p* *f* *p* *f* *mp*

Vln. II *p* *f* *p* *f* *mp*

Vla. *p* *f* *p* *f* *mp*

Vc. *p* *f* *p* *f* *mp*

Cb. *p* *f* *p* *f* *mp*

126

Tpt. *f* *ff*

Tbn. *f* *ff*

B. Tbn. *f* *ff*

Timp. *f* *ff*

drums. *ff* bass drum *ff* *fff*

Xyl.

Pno. *ff*

S. *f* *mf* *ff*
 wor - den wæs and_ ða on ðam ðrit - ti - geθ wæs ðeo - den ge - hal - god.

A. *f* *mf* *ff*
 wor - den wæs and_ ða on ðam ðrit - ti - geθ wæs ðeo - den ge - hal - god.

T. *f* *mf* *ff*
 wor - den wæs and_ ða on ðam ðrit - ti - geθ wæs ðeo - den ge - hal - god.

B. *f* *mf* *ff*
 wor - den wæs and_ ða on ðam ðrit - ti - geθ wæs ðeo - den ge - hal - god.

Vln. I *f* *mf* *ff*

Vln. II *f* *mf* *ff*

Vla. *f* *mf* *ff*

Vc. *f* *mf* *ff*

Cb. *f* *mf* *ff*

II. Her ge-endede earðen dreamas

Very slow ♩=63

Trumpet in B♭

Trombone

Bass Trombone

Timpani

Percussion
Cymbals

Vibraphone

Harp
E: F# G: A: B: C: D:
p mp

Piano
p mp

Soprano
solo
Her_ ge-en-de-de ear - ðen_dream-as, Ead-gar Ead-gar Eng-la cyn-inge.

Alto
solo solo mp
Ceas him

Tenor

Bass

Very slow ♩=63

Violin I
p mp

Violin II
p mp

Viola
p mp

Violoncello
p mp

Double Bass

9 To T. Bl.

Cym. *mp* *mf*

Vib. *mp* *mf*

Hp. *mp* *mf* *G#* *Bb* *Cb*

Pno. *mp* *mf* *p*

A. *mp* *mf* *p*

T. *mp* *mf* *p*

Vln. I *mp* *mf* *p* *mf*

Vln. II *mp* *mf* *p* *mf*

Vla. *mp* *mf* *p* *mf*

Vc. *mp* *mf* *p*

o - ðer leoht, wli - tig and wyn - sum,
and ðis wa - ce for let, — lif — ðis læ - ne,
Nem - nað

solo *mf* *p* *mf* *p* *mf* *p* *mf* *p*

tutti *mf* *p* *mf* *p*

solo 3 *p* *mf* *p*

15

Vib. *p* *mf* *p* *mf* *f*

Hp. *p* *mf* *mp*

Pno. *p* *mf* *mf*

S. *mf* *mf*

A. *mp* *mf* *mf*

T. *mp* *mf* *mf*

Vln. I *p* *f* *p* *mf* *f* *mp*

Vln. II *p* *mf* *p* *mf* *f* *mp*

Vla. *p* *f* *p* *mf*

Vc. *p* *mf* *mf*

leo - da bearn men on mol - dan,
le - ðe ær wær - an on
læ - ne mon - að ge hwar in ðis - se eð - el tyrf,

solo *p* *f* *p* *mf* *f* *mp*

solo *p* *f* *p* *mf*

19 tutti tr

Timp. *f*

Vib. *mf* *cresc.* *f* *ff* *f*

Hp. *cresc.* *mf* *ff* *f* *F#* *F#*

Pno. *mf* *cresc.* *ff* *f*

S. *f* *f* *ff*
 rim cræf-te, rih-te ge to ge-ne Ju - i - us mon - oð Æ se geong-a ge-wat on Æo - ne eah-te-ðan dæg

A. *ff*
 Æ se geong-a ge-wat on Æo - ne eah-te-ðan dæg

T. *ff*
 Æ se geong-a ge-wat on Æo - ne eah-te-ðan dæg

Vln. I tutti *f* *ff*

Vln. II tutti *f* *ff*

Vla. tutti *f* *ff*

Vc. tutti *ff*

Db. *ff*

24 tutti

Tpt. f

Tbn. f

B. Tbn. f

Timp. *f* *tr* *mf* *tr*

Vib. *mf* *mp* *f*

Hp. *mf* *mp* *f*
G_b *B_b* *B_b* *C_b* *E_b* *F_b*

Pno. *mf* *mp* *f*

A. *f*
 Ead-gar of life_ beor-na beah gy - fa, cild un-weax-en,

T. *f* *mf* *f*
 Ead-gar of life_ beor-na beah gy - fa, and feng his bearn sy-dðan to cy - ne ri - ce, eor-la eal-dor ðam was

B. *mf* *f*
 and feng his bearn sy-dðan to cy - ne ri - ce, eor-la eal-dor ðam was

Vln. I *f* *mf* *solo 3* *mp* *mf* *mp* *f* tutti

Vln. II *f* *mf* *f*

Vla. *f* *mf* *f*

Vc. *f* *mf* *f*

Db. *f* *mf* *f*

40

Tpt.

Tbn.

B. Tbn.

Timp.

T. Bl.

Pno.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Db.

ff

f

tr

f

ff

f

f

ff

f

mf

f

ff

f

mf

f

ff

f

mf

f

ff

f

mf

f

ff

f

mf

f

ff

f

mf

f

ff

f

mf

f

ff

f

mf

mi - ne, mi - ne ge - fræ - ge wi - de and wel hwar, Wal - den - des lof Wal - den - des lof a - fyl - led on fol - den.

mi - ne, mi - ne ge - fræ - ge wi - de and wel hwar, Wal - den - des lof Wal - den - des lof a - fyl - led on fol - den.

mi - ne, mi - ne ge - fræ - ge wi - de and wel hwar, Wal - den - des lof Wal - den - des lof a - fyl - led on fol - den.

mi - ne, mi - ne ge - fræ - ge wi - de and wel hwar, Wal - den - des lof Wal - den - des lof a - fyl - led on fol - den.

mf

mf

mf

mf

mf

mf

50

Tpt. *f*

Tbn. *f*

B. Tbn. *f*

Timp. *f* *tr*

T. Bl. *f*

Pno. *f* *mf*

S. *f* *mf* *p*
 Fe - la wearð_ to_ dræ - feð gleaw - ra_ God - es - ðeo - wa_ gnor - nung, gnor - nung, Æam Æe on

A. *f* *mf*
 Fe - la wearð_ to_ dræ - feð gleaw - ra_ God - es - ðeo - wa_ gnor - nung, gnor - nung, Æam Æe on

T. *f* *mf* *mp*
 Fe - la wearð_ to_ dræ - feð gleaw - ra_ God - es - ðeo - wa. ða wæs gnor - nung mi - cel. ða wæs gnor - nung gnor - nung mi - cel. Æam Æe on

B. *f* *mf* *mp*
 Fe - la wearð_ to_ dræ - feð gleaw - ra_ God - es - ðeo - wa. ða wæs gnor - nung mi - cel. ða wæs gnor - nung gnor - nung mi - cel. Æam Æe on

Vln. I *f* *mf* *mp* *mf* *mp* *mf* *mp*

Vln. II *f* *mf* *mp* *mf* *mp* *mf* *mp*

Vla. *f* *mf* *mp* *mf* *mp* *mf* *mp*

Vc. *f* *mf* *mp* *mf* *mp* *mf* *mp*

Db. *f* *mp* *mf* *mp* *mf* *mp*

60

Tpt. *f* *mp* *f* *sfz*

Tbn. *f* *mp* *f* *fp* *sfz*

B. Tbn. *f* *mp* *f* *fp* *sfz*

Timp. *f* *sf* *sfz*

T. Bl. *f* *fp* *sf*

Pno. *f* *f* *sfz*

S. *f* *mf*
 breo - stum wæg — bur - nen_ de_ lu - fan Øa_wæs mæ - de fru ma_ mæ - de

A. *f* *mf*
 breo - stum wæg — bur - nen_ de_ lu - fan Øa_wæs mæ - de fru ma_ mæ - de

T. *f* *p* *mf*
 breo - stum wæg — bur - nen_ de_ lu - fan Me-to-des on mo - de... Øa_wæs mæ - de fru ma_ mæ - de

B. *f* *p* *mf*
 breo - stum wæg — bur - nen_ de_ lu - fan Me-to-des on mo - de... Øa_wæs mæ - de fru ma_ mæ - de

Vln. I *f* *p* *cresc.* *mf* *<sf* *p*

Vln. II *f* *p* *cresc.* *mf* *<sf* *p*

Vla. *f* *p* *cresc.* *mf* *<sf* *p*

Vc. *f* *p* *cresc.* *mf* *<sf* *p*

Db. *f* *p* *cresc.* *mf* *<sf* *p*

Snare Drum *tr*

69

Tpt. *sfz* *sfz* *ff*

Tbn. *fp* *sfz* *fp* *sfz* *ff*

B. Tbn. *fp* *sfz* *fp* *sfz* *ff*

Timp. *sfz* *tr* *tr* Temple Blocks *ff*

S. D. *sf* *ff* *ff*

Pno. *sfz* *f* *ff* *sfz* *ff* *sfz* *ff*

S. *f* *piu f* *ff*
 fru - ma_ to swi - ðe for - sew - en, swi - ðe, swi - ðe for - sew - en si - gor - a Wal - dend ro - der - a ræ - dend. ða man his_

A. *f* *piu f* *ff*
 fru - ma_ to swi - ðe for - sew - en, swi - ðe, swi - ðe for - sew - en si - gor - a Wal - dend ro - der - a ræ - dend. ða man his_

T. *f* *piu f* *ff*
 fru - ma_ to swi - ðe for - sew - en, swi - ðe, swi - ðe for - sew - en si - gor - a Wal - dend ro - der - a ræ - dend. ða man his_

B. *f* *piu f* *ff*
 fru - ma_ to swi - ðe for - sew - en, swi - ðe, for - sew - en si - gor - a Wal - dend ro - der - a ræ - dend. ða man his_

Vln. I *cresc.* *f* *mf* *f* *ff*

Vln. II *cresc.* *f* *mf* *f* *ff*

Vla. *cresc.* *f* *mf* *f* *ff*

Vc. *cresc.* *f* *mf* *f* *ff*

Db. *cresc.* *f* *mf* *f* *ff*

Slow ♩=100

80

Tpt.

Tbn.

B. Tbn.

Timp.

T. Bl.

Hp.

Pno.

E: F: G: A:
B: C: D:

S.

A.

T.

B.

riht to bræc. And ða wearð eac a - dræ - fed, deor - mod hæ - leð

riht to bræc. And ða wearð eac a - dræ - fed, deor - mod hæ - leð

riht to bræc. And ða wearð eac a - dræ - fed, deor - mod

riht to bræc. And ða wearð eac a - dræ - fed, deor - mod

Slow ♩=100

Vln. I

Vln. II

Vla.

Vc.

Db.

86 (tr) *p* *mf* *tr*

Timp.

Hp. *G#* *p* *F#* *D#* *mf*

Pno. *mf* *mf*

S. *p* *mf* *p*
Os - lac, Os - lac of ear - - de

A. *p* *mf* *p*
Os - lac, Os - lac of ear - - de

T. *p* *mf* *p*
hæ - leð Os - lac, Os - lac of ear - - de

B. *mf* *p*
hæ - leð Os - lac of

Vln. I *p* *mf* *p* *mf*

Vln. II *p* *mf* *p* *mf*

Vla. *mf* *p* *mf*

Vc. *mf* *p* *mf*

Db. *p* *mf*

91

Timp. *tr* *mf*

Hp. *f* *D:* *F:* *G:* *B:*

Pno. *mf*

S. *mf* *f* *mf* *p*
 o - fer y - ða ge we - - alc o - fer ga - ne - tes

A. *mf* *f* *mf* *p*
 o - fer y - ða ge we - - alc o - fer ga - ne - tes

T. *mf* *f* *mf* *p*
 o - fer y - ða ge we - - alc o - fer ga - ne - tes

B. *mf*
 ear - de y - ða ge we - alc

Vln. I *f* *mf* *p*

Vln. II *f* *mf* *p*

Vla. *f* *mf* *p*

Vc. *f* *mf* *p*

Db. *p*

101

Timp. *mf* *f*

Hp. *mf* *f* *mf* *f*

Pno. *f*

S. *mf* *f*
 wordsno-tor. o-fer wæ-te-ra, wæ-te-ra ge-ðring,

A. *mf* *f*
 wordsno-tor. o-fer wæ-te-ra, wæ-te-ra ge-ðring,

T. *p* *mf*
 wis and word sno-tor. wæ-te-ra ge

B. *p* *mf*
 wis and word sno-tor. wæ-te-ra ge

Vln. I *mf* *f*

Vln. II *mf* *f*

Vla. *mf* *p* *f*

Vc. *p* *mf* *f*

Db. *p* *f*

A \sharp
C \sharp D \sharp

107

Timp. *f*

Hp. *mf* *f* *mf*

S. *mf* *f* *mf*

A. *mf* *f* *mf*

T. *mf* *f* *mf*

B. *mf* *f* *mf*

Vln. I *mf* *f* *mf* *f* *mf*

Vln. II *mf* *f* *mf* *f* *mf*

Vla. *mf* *f* *mf* *f* *mf*

Vc. *mf* *f* *mf*

Db. *f*

Ab *mf* *f* *mf*

F# A# B# C# *f* *mf*

E# G# *mf*

o - fer hwæ - les - e - ðel o - fer ga no - tes bæð

o - fer hwæ - les - e - ðel o - fer ga no - tes bæð o - fer ga no tes

ðring, hwæ - les - e - ðel o - fer ga no tes

ðring, hwæ - les - e - ðel

117

Hp.

Pno.

S.
ha- ma_ be - rea - fod, ha- ma, ha- ma_ be - rea - fod,

A.
ha- ma_ be - rea - fod, ha- ma, ha- ma_ be - rea - fod,

T.

B.

Vln. I
mf *p* *pp* *molto*

Vln. II
mf *p* *pp* *molto*

Vla.
p *pp* *molto*

Vc.
pp *molto*

121 **Very fast** ♩=160

ff

Tpt.

ff

Tbn.

ff

B. Tbn.

ff

Timp.

ff

T. Bl.

ff

Pno.

ff

S.

ff

And Œa weard æt y - wed, up - pe, up - pe on

A.

ff

And Œa weard æt y - wed, up - pe, up - pe on

T.

ff

And Œa weard æt y - wed, up - pe, up - pe on

B.

ff

And Œa weard æt y - wed, up - pe, up - pe on

Very fast ♩=160

ff

Vln. I

mf

ff

Vln. II

ff

mf

ff

Vla.

ff

mf

ff

Vc.

ff

mf

ff

127

Tpt.

Tbn.

B. Tbn.

Timp.

T. Bl.

Pno.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Db.

Bass Drum

Temple Blocks

ff

fp

sf

ff

sf

ff

ff

f

ff

f

sf

sf

ff

mf

f

ff

mf

f

ff

mf

f

ff

sf

sf

ro - der - um

steor - ra on stad - do - le,

steor - ra, steor -

ro - der - um

steor - ra on stad - do - le,

steor - ra, steor -

ro - der - um

steor - ra on stad - do - le,

steor - ra, steor -

ro - der - um

steor - ra on stad - do - le,

steor - ra, steor -

mf

f

ff

mf

f

ff

mf

f

ff

mf

f

ff

sf

sf

133

Tpt. *fp sf sf*

Tbn. *fp sf ff sf*

B. Tbn. *fp sf sf*

Timp. Bass Drum

T. Bl. *ff*

Pno. *f ff sf sf*

S. ra on stad - ðo - le, hæ - leð, hæ -

A. ra on stad - ðo - le, hæ - leð, hæ -

T. ra on stad - ðo - le, ðo - ne stið - fer - ðe hæ -

B. ra on stad - ðo - le, ðo - ne stið - fer - ðe

Vln. I *mf f*

Vln. II *mf f*

Vla. *mf f*

Vc. *mf f*

Db. *sf sf*

140

Tpt. *sf!* *sf!* *fp* *sf!* *sf!* *fff*

Tbn. *sf!* *sf!* *fp* *sf* *ff* *sf!* *fff*

B. Tbn. *sf* *sf* *fp* *sf* *sf* *fff*

Timp. *fff*

B. D. *ff* Temple Blocks *ff*

Pno. *sf* *sf* *ff* *sf* *sf* *fff*

S. *fff*
 - leð hi - ge gleaw - a hæ - - leð wi - de, co - me - - ta be

A. *fff*
 - leð_ hi - ge_ gleaw - a hæ - - leð_ wi - de, co - me - - ta be

T. *fff*
 - leð hi - ge gleaw - a stið - fer - ðe wi - de, co - me - - ta be

B. *fff*
 stið - fer - ðe wi - de, co - me - - ta be

Vln. I *mf* *f* *fff*

Vln. II *mf* *f* *fff*

Vla. *mf* *f* *fff*

Vc. *mf* *f* *fff*

Db. *sf* *sf* *sf* *sf*

147

Tpt.

Tbn.

B. Tbn.

Timp.

T. Bl.

Pno.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Db.

fp *sf* *ff* *sf* *sf*

f *fp* *sf* *ff* *sf* *sf*

fp *sf* *sf* *sf*

Bass Drum

ff

f *ff* *sf* *sf* *sf*

f *f* *f* *f*

na - man craft gleaw - e, gleaw - e, craft gleaw - e

na - man craft gleaw - e, gleaw - e, craft gleaw - e

na - man *f* craft gleaw - e, gleaw - e, craft gleaw - e

na - man *f* craft gleaw - e, gleaw - e, craft gleaw - e

f *mf* *f* *f* *f*

f *mf* *f* *f* *f*

f *mf* *f* *f* *f*

f *mf* *f* *f* *f*

sf *sf* *sf*

154

Tpt. *sf* *fp* *sf* *sf* *ff* *fp* *sf*
 Tbn. *sf* *fp* *sf* *ff* *sf* *ff* *fp* *sf* *ff*
 B. Tbn. *sf* *fp* *sf* *sf* *ff* *fp* *sf*
 B. D. *ff* *ff*
 Pno. *sf* *ff* *sf* *sf* *ff* *sf*
 S. men, cræft gleaw - e, cræft gleaw - e men wi - - se
 A. men, cræft gleaw - e, cræft gleaw - e men wi - - se
 T. men, cræft gleaw - e, cræft gleaw - e men wi - se
 B. men, cræft gleaw - e, cræft gleaw - e men wi - se
 Vln. I *f* *mf* *f*
 Vln. II *f* *mf* *f*
 Vla. *f* *mf* *f*
 Vc. *f* *mf* *f*
 Db. *sf* *sf* *sf* *sf*

161

Tpt. *fp* *ff* *sf* *ff*

Tbn. *fp* *ff* *sf* *ff*

B. Tbn. *fp* *ff* *sf* *ff*

B. D.

Pno. *sf* *ff* *sf* *sf* *mf* *sf* *sf*

S. *ff* *f* *mf*

A. *ff* *f* *mf*

T. *ff* *f* *mf*

B. *ff* *f* *mf*

Vln. I *ff* *f* *mf*

Vln. II *ff* *f* *mf*

Vla. *ff* *f* *mf*

Vc. *ff* *f* *mf*

Db. *sf* *sf* *sf* *sf* *sf*

wi - - se soð - bor - an. Wæs ge-ond wer - ðeo - de, Wæs ge-ond wer - ðeo - de,

wi - - se soð - bor - an. Wæs ge-ond wer - ðeo - de, Wæs ge-ond wer - ðeo - de,

wi - - se soð - bor - an. Wæs ge-ond wer - ðeo - de, Wæs ge-ond wer - ðeo - de,

wi - - se soð - bor - an. Wæs ge-ond wer - ðeo - de, Wæs ge-ond wer - ðeo - de,

169

Tpt. *f* *cresc.*

Tbn. *f* *cresc.*

B. Tbn. *f* *cresc.*

B. D. *ff* *ff*

Hp. *f* *cresc.*
 Eb F# G# A# B# C# D#
 Bb C# D#

Pno. *sub ff* *sub f* *ff* *f cresc.*
sub f *cresc.*

S. *sub f* *cresc.*
 Wal - den - des wra - cu, Wal - den - des wra - cu, Wal - den - des, Wal - den - des

A. *sub f* *cresc.*
 Wal - den - des wra - cu, Wal - den - des wra - cu, Wal - den - des, Wal - den - des

T. *sub f* *cresc.*
 Wal - den - des wra - cu, Wal - den - des wra - cu, Wal - den - des, Wal - den - des

B. *sub f* *cresc.*
 Wal - den - des wra - cu, Wal - den - des wra - cu, Wal - den - des, Wal - den - des

Vln. I *sub f* *cresc.*

Vln. II *sub f* *cresc.*

Vla. *sub f* *cresc.*

Vc. *f* *cresc.*

Db. *mf* *sub f* *cresc.*

175

Tpt. *ff* *fff*

Tbn. *ff* *fff*

B. Tbn. *ff* *fff*

Timp. *fff*

T. Bl. *fff*

Hp. *ff* *fff*
Eb Fb B \natural

Pno. *ff* *fff*

S. *ff* *fff*
wra - cu, wi - - - ge - fre - - - ge

A. *ff* *fff*
wra - cu, wi - - - ge - fre - - - ge

T. *ff* *fff*
wra - cu, wi - - - ge - fre - - - ge

B. *ff* *fff*
wra - cu, wi - - - ge - fre - - - ge

Vln. I *ff* *fff*

Vln. II *ff* *fff*

Vla. *ff* *fff*

Vc. *ff* *fff*

Db. *ff* *fff*

180 **Moderate** ♩=100

Tpt. *sfz*

Tbn. *sfz*

B. Tbn. *sfz* *pp* *pp* *pp*

Timp. *sfz* Cymbals

T. Bl. *sfz* *pp* *pp* *pp*

Hp. *sfz* *pp* *pp* *pp* F#

Pno. *sfz* *pp* *pp* *pp*

S. *p* hung-or o-fer hru - san, hung-or hung-or o-fer hru - san, solo *mf* tutti *p* hung-or o-fer hru - san,

A. *p* hung-or o-fer hru - san, hung-or hung-or o-fer hru - san, ☉on-ne eft heo-fna weard, hung-or o-fer hru - san,

T. *p* hung-or o-fer hru - san, hung-or hung-or o-fer hru - san, hung-or o-fer hru - san,

B. *p* hung-or o-fer hru - san, hung-or hung-or o-fer hru - san, hung-or o-fer hru - san,

Moderate ♩=100

Vln. I *sfz* *mf*

Vln. II *sfz* *mf*

Vla. *sfz* *mf*

Vc. *sfz* *ff* *p* *p* *mf* *p*

Db. *sfz* *pp* *pp* *pp*

193

B. Tbn. *pp*

Timp. *pp*

Cym. *pp*

Hp. *pp* E# F# G# A# B# C# D# *p cresc. poco a poco*

Pno. *pp*

S. *mf* *tutti p* *solo mf*
 hung-or hung-or o-fer hru - san,

A. *solo mf* *tutti p* *solo mf*
 Non-ne eft heo-fna weard ge - bet - te, Bre-go eng - gla hung-or hung-or o-fer hru - san, geaf eft blis-se ge whæm. eg - bue - en - dra.

T. *mf* *tutti p* *solo mf*
 hung-or hung-or o-fer hru - san,

B. *mf* *tutti p* *solo mf*
 hung-or hung-or o-fer hru - san,

Vln. I *mf*

Vln. II *mf*

Vla. *mf* *p*

Vc. *mf* *p* *pp* *cresc. poco a poco*

Db. *pp*

III. Her Eadgar gefor

Anglo-Saxon Chronicle

Jolyon Laycock

Slow and majestic ♩=76

The score is for a section titled "III. Her Eadgar gefor" by Jolyon Laycock, based on the Anglo-Saxon Chronicle. It is marked "Slow and majestic" with a tempo of ♩=76. The score is in 4/4 time and consists of 22 measures. The instruments and vocalists are:

- Trumpet in B♭:** Starts with a fortissimo (ff) dynamic, playing a melodic line.
- Trombone:** Starts with a forte (f) dynamic, playing a rhythmic accompaniment.
- Bass Trombone:** Starts with a forte (f) dynamic, playing a rhythmic accompaniment.
- Timpani:** Starts with a forte (f) dynamic, playing a rhythmic accompaniment.
- Vibraphone:** Starts with a forte (f) dynamic, playing a rhythmic accompaniment.
- Harp:** Starts with a fortissimo (ff) dynamic, playing a melodic line. Chords are indicated: Eb F# G# A# and B# C# D#.
- Piano:** Starts with a piano (p) dynamic, playing a rhythmic accompaniment.
- Soprano:** Sings the lyrics: "Her Ead-gar ge-for Ang - la re - ccent, West Seax' na wi - ne and Myr - ce - na Mund - bor - a. Cuð was ðat wi - da".
- Alto:** Sings the lyrics: "Her Ead-gar ge-for Ang - la re - ccent, West Seax' na wi - ne and Myr - ce - na Mund - bor - a. Cuð was ðat wi - da".
- Tenor:** Sings the lyrics: "Her Ead-gar ge-for Ang - la re - ccent, West Seax' na wi - ne and Myr - ce - na Mund - bor - a. Cuð was ðat wi - da".
- Bass:** Sings the lyrics: "Her Ead-gar ge-for Ang - la re - ccent, West Seax' na wi - ne and Myr - ce - na Mund - bor - a. Cuð was ðat wi - da".
- Violin I:** Starts with a forte (f) dynamic, playing a melodic line.
- Violin II:** Starts with a fortissimo (ff) dynamic, playing a melodic line.
- Viola:** Starts with a forte (f) dynamic, playing a melodic line.
- Violoncello:** Starts with a forte (f) dynamic, playing a melodic line.
- Double Bass:** Starts with a forte (f) dynamic, playing a melodic line.

12

Timp.

Vib.

Hp.

Pno.

S.

A.

T.

Vln. I

Vln. II

Vla.

Vc.

Non - ne a - fer - - an Ead - mund's of - er ga - ne - tes bað.

fer - an Ead - mund's of - er ga - ne - tes bað.

fer - an Ead - mund's of - er ga - ne - tes bað.

F#
B# D#

14

Vib.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

F#
Bb

16

Tpt. *f*

Tbn. *f*

B. Tbn. *f*

Timp. *f*

Vib. *f*

Hp. *f* *E^b D^b* *E[#] F[#] C[#] D[#]* *p* *E^b F[#] C[#]* *mf*

Pno. *f* *p* *mf*

S. *f* *p* *mf*
 Cyn-ing as hi - ne wi - de wur-ðo-den_ si - ðe bu-gon to cyn-ing-a swa wæs_ him ge - cyn - de. Næs se flo - ta swa rang ne se he-re swastrang

A. *f* *p* *mf*
 Cyn-ing as hi - ne wi - de wur-ðo-den_ si - ðe bu-gon to cyn-ing-a swa wæs_ him ge - cyn - de. Næs se flo - ta swa rang ne se he-re swastrang

T. *f* *p* *mf*
 Cyn-ing as hi - ne wi - de wur-ðo-den_ si - ðe bu-gon to cyn-ing-a swa wæs_ him ge - cyn - de. Næs se

B. *f* *p* *mf*
 Cyn-ing as hi - ne wi - de wur-ðo-den_ si - ðe bu-gon to cyn-ing-a swa wæs_ him ge - cyn - de. Næs se

Vln. I *f* *p* *mf*

Vln. II *f* *p* *mf*

Vla. *f* *p* *mf*

Vc. *f* *p* *mf*

Db. *f*

22

B. Tbn. *mf*

Timp. *mf*

Hp. *p* *Ab* *Bb*

Pno. *p*

S. *f*
Næs se flo-ta swa rang ne se he-re swa. strang

A. *f*
Næs se flo-ta swa rang ne se he-re swa. strang

T. flo-ta swa rang ne se he-re swa. strang Næs se flo-ta swa rang ne se he-re swa. strang

B. flo-ta swa rang ne se he-re swa. strang Næs se flo-ta swa rang ne se he-re swa. strang

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

Db. *mf* *p*

27

Vib. *piu f*

Hp. *f* *piu f* E# F# B# C#

Pno. *f* *piu f*

S. *f* *piu f*
 Non - ne on Ang - el cy - ne æs him - ge - fe - te - de. —

A. *f* *piu f*
 Non - ne on Ang - el cy - ne æs him - ge - fe - te - de. —

T. *f* *piu f*
 Non - ne on Ang - el cy - ne æs him - ge - fe - te - de. —

B. *f* *piu f*
 Non - ne on Ang - el cy - ne æs him - ge - fe - te - de. —

Vln. I *f* *piu f*

Vln. II *f* *piu f*

Vla. *f* *piu f*

Vc. *f* *piu f*

30

Tpt. *f* *ff* *sf*

Tbn. *f* *ff* *sf*

B. Tbn. *f* *ff* *sf*

Timp.

Cym. Tam-tam *f* *ff* Bass Drum *sfz*

Vib. *ff*

Hp. *ff* E \flat F \sharp C \sharp D \flat

Pno. *f* *ff* *sf*

S. *ff* [X] a hwi - le [X] e se [X] e - [X] e - la cyn - ing cy - ne - stol ge - reh - tel!

A. *ff* [X] a hwi - le [X] e se [X] e - [X] e - la cyn - ing cy - ne - stol ge - reh - tel!

T. *ff* [X] a hwi - le [X] e se [X] e - [X] e - la cyn - ing cy - ne - stol ge - reh - tel!

B. *ff* [X] a hwi - le [X] e se [X] e - [X] e - la cyn - ing cy - ne - stol ge - reh - tel!

Vln. I *ff* *sf*

Vln. II *ff* *sf*

Vla. *ff* *sf*

Vc. *ff* *sf*

Db. *f* *ff* *sf*

Music by Jolyon Laycock

- Four Times Four* for 16 actors/dancers/singers with electronics (1971)
Locations I, II, III, and IV - sound sculptures (1970 rev. 1973)
Lattice - for 12 solo strings and electronics (1972 - Commissioned by the Barber Institute, University of Birmingham)
Pluramusic - electronic sound installation (1972-1977)
This Could Happen to You - participatory audio-visual installation (1974-1976)
Tyrannos - 12 audio-visual cycles on the myth of Oedipus (unfinished) - Earth Cycle, Moon Cycle, Uranus Cycle, Pluto Cycle, and Equinox Cycle first performed 1977
Bladud - a wordscape with music - commissioned by Bathampton Primary School (1985)
Woden's Dyke - music-theatre for school and community performance based on the story of the Anglo-Saxon chieftain Ceawlin of Wessex. Commissioned by Wansdyke Arts Council (1987).
Hetty Pegler - music theatre piece commissioned by Prema Arts Centre, Uley, Gloucestershire (1988)
High Wood - solo oboe (1988)
In Bruton Town - Fantasia on a Somerset folk song for string orchestra (1988)
Seven Stars - Community opera based on Thomas Clarkson's investigations into the Bristol slave trade in 1787. Bristol City Commission. (1994)
A Dream of Flying - for clarinet, horn, bassoon, string trio, double bass and piano (1995 revised 2017).
Eadgar Cyning - settings for soloists, choir and orchestra in the original language of three poems from the Anglo-Saxon Chronicle about the coronation and death of King Edgar at Bath in 973 and 975. (1996 revised 2018).
Un Tiento Rasgado (homage to Joaquin Rodrigo) junior competition test piece for the Bath International Guitar Festival 1996.
Sinfonietta for String Orchestra (1998) - revised and re-issued as *Tetraktis* (2014)
Mengjiang Weeping at the Wall - Music-theatre piece for soprano, choir, small ensemble, Chinese instruments and junior school children; Commissioned by the Corsham Festival (2002).
Die! A-One Sparrow for piano duet (2002)
Among Seven Hills Sinfonia Concertante for piano and orchestra (2009)
12 Landscape Studies for piano (1996-2010)
12 River Preludes for piano (2011)
6 Sonnets of Edna St. Vincent Millay for mezzo soprano and piano (2011)
3 Sonnets of Gerard Manley Hopkins for tenor or high baritone and piano (2012; revised 2018 and incorporated into *Mountains of the Mind* see below)
String Quartet (2012)
An Entangled Bank - A setting for 8 part *a cappella* choir of the final paragraph of *The Origin of Species* by Charles Darwin (2013).
Harmonice Mundi for mixed choir and small orchestra (2013) text in Latin by Thomas Kepler (1619)
Cantilena for solo cello and open score ensemble (2013)
Clarion Call for solo bass clarinet and open score ensemble (2014)
Dark Seas - 5 poems of Philip Larkin for coloratura soprano, clarinet and piano (2014)
The Swan - after Camille Saint-Saëns for cello and two pianos (2014)
Orbium Coelestium - Cantata for mixed chorus, soloists and orchestra on a text by Nicolaus Copernicus (2015)
Trilithon for orchestra (begun 1968 – completed & revised 2015)
Three Shakespeare Sonnets for tenor or high baritone and piano (2016)
The Persistence of Memory sonata for violin and piano (2016 - title after Salvado Dali)
Latham Variations for oboe and piano (2017; revised 2018 for wind quintet)
Mountains of the Mind song cycle of 12 poems of Gerard Manley Hopkins for tenor or high baritone and piano (2012-2018)

Theoretical writings:

A Changing Role for the Composer in Society

A Study of the Historical Background and Current Methodologies of Creative Music-Making

Peter Lang, European Academic Publishers, Switzerland (2005) <http://www.peterlang.com/all/index.cfm>

All Interval Fractal Sets - a technical explanation - <http://www.jolyonlaycock.uk/theoretical-writings>

Poetry:

To Tolverne - a Riddle A poem inspired by the D-day museum at Tolverne, Cornwall (2001)

Berliner Schnauze A collection of poems in the form of an entertainment in words and music inspired by a visit to Berlin ten years after the fall of the Berlin wall (1999).

A Mendip Ploughing Match at Priddy and other Mendip poems

Estrildis operatic libretto in verse on a story from Geoffrey of Monmouth *The History of the Kings of Britain*.

Polonaise of Chopin declamation with piano accompaniment (2015)

For more details visit: <http://www.jolyonlaycock.uk/>

