

commissioned by Julian Wachner and the Marsh Chapel Choir

The Burning Babe

words by
ROBERT SOUTHWELL

ANDY VORES
(1995)

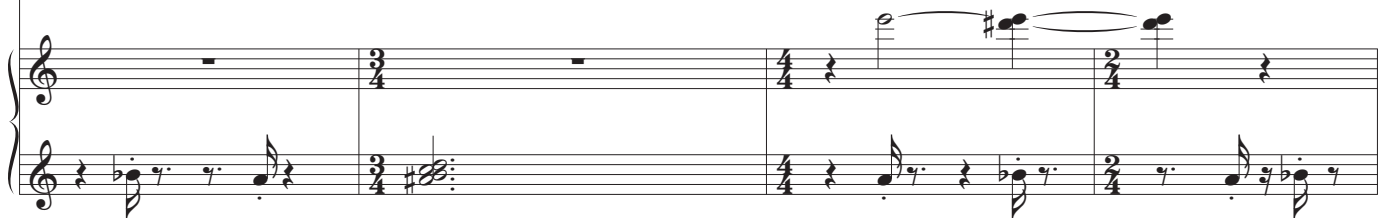
♩ = 60c.



Piano introduction in 4/4 time, marked *ppp* and *mp*. The right hand is silent, and the left hand plays a rhythmic pattern of eighth notes.



Vocal staves for Soprano (S), Alto (A), Tenor (T), and Bass (B). The lyrics are: "As I in ho - ry win - ter's night stood". The music is marked *p*. The staves are numbered 5.



Piano accompaniment for the vocal section, showing the right and left hands. The right hand has a melodic line with a sharp sign, and the left hand has a rhythmic accompaniment.

9

S shi-ving in the snow, Sur - prised I was with *mp*

A shi-ving in the snow, Sur - prised I was with *mp*

T shi-ving in the snow, Sur - prised I was with *mp*

B shi-ving in the snow, Sur - prised I was with *mp*

pp

14

S sud-den heat_____ which made my heart to glow;_____ *mf* *p*

A sud-den heat_____ which made my heart to glow;_____ *mf* *p*

T sud-den heat_____ which made my heart to glow;_____ *mf* *p*

B sud-den heat_____ which made my heart to glow;_____ *mf* *p*

pp *mf* *p*

19 *mf*

S And lift - ing up a fear - ful eye to view what fire was

A *mf*
And lift - ing up a fear - ful eye to view what fire was

T *mf*
And lift - ing up a fear - ful eye to view what fire was

B *mf*
And lift - ing up a fear - ful eye to view what fire was

mf *mp*

23 *f*

S near, _____ A pret - ty Babe all burn - ing bright did

A *f*
near, _____ pret - ty Babe all burn - ing, burn - ing, burn - ing

T *f*
view what fire was near, _____ A pret - ty Babe all burn - ing, burn - ing, burn - ing

B *f*
view what fire was near, _____ A pret - ty Babe all burn - ing bright did

f

27

ff *dim. poco.*

S in the air ap - pear, ap - pear, ap -

A bright did in the air ap - pear, ap - pear, ap - pear,

T bright did in the air ap - pear, ap - pear, ap - pear,

B in the air ap - pear, ap - pear, ap -

ff *dim. poco.*

ff *dim. poco.*

ff *dim. poco.*

29

mp

S pear, ap - pear; Who scor - ched with ex - ces - sive heat, such

A ap - pear; Who scor - ched with ex - ces - sive heat, such

T ap - pear; Who scor - ched with ex - ces - sive heat, such

B pear, ap - pear; Who scor - ched with ex - ces - sive heat, such

mp

mp

mp

32 *mp*

S floods of tears did shed, _____ As though his floods should quench his

A floods of tears did shed, _____ As though his floods should quench his

T floods of tears did shed, _____ As though his floods should quench his

B floods of tears did shed, _____ As though his floods should quench his

pp

35 *dim. poco.*

S flames which with his tears were fed. _____

A flames which with his tears were fed. _____

T flames which with his tears were fed. _____

B flames which with his tears were fed. _____

mf *pp*

40

S

A

T

B

This system contains measures 40 through 43. The vocal parts (Soprano, Alto, Tenor, Bass) are shown as whole notes with a fermata, indicating they are silent. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex rhythmic pattern in the left hand.

44

This system contains measures 44 through 46. The piano accompaniment continues with the eighth-note pattern in the right hand and the complex pattern in the left hand.

47

mf

mp

This system contains measures 47 through 50. The piano accompaniment continues with the eighth-note pattern in the right hand and the complex pattern in the left hand. Dynamic markings *mf* and *mp* are present.

51

mf

This system contains measures 51 through 54. The piano accompaniment continues with the eighth-note pattern in the right hand and the complex pattern in the left hand. Dynamic marking *mf* is present.

54

ff

S 'A - las!' quoth he, 'but new - ly born in fie - ry heats I

ff

A 'A - las! but new - - ly born

ff

T 'A - las! but new - - ly born

ff

B 'A - las!' quoth he, 'but new - ly born in fie - ry heats I

ff

tr

p

58

S fry, ———

A

T

B fry, ———

ff

62 *f*

S fry, none ap - proach to warm their hearts or feel my fire but

A *f*
Yet none ap - proach feel but I.

T *f*
Yet none ap - proach feel but I.

B *f*
Yet none ap - proach to warm their hearts or feel my fire but

f *p* *f*

tr

66

S I.

A *gl.*

T *gl.*

B I.

69 *mf*

S My fault - less breast the fur - nace is, the

A *mf* My fault - less breast *gl.*

T *mf* My fault - less breast *gl.*

B *mf* My fault - less breast the fur - nace is, the

mf *pp* *mf*

tr

72

S fuel wound - ing thorns

A *gl.* thorns thorns *gl.*

T *gl.* thorns thorns *gl.*

B fuel wound - ing thorns

75

S *mp* *cresc.*
Love is the fire, and

A *mp* *cresc.*
Love _____

T *mp* *cresc.*
Love _____

B *mp* *cresc.*
Love is the fire, and

mp *tr*

77

S sighs the smoke, _____ the

A *gl.* *gl.*
sighs _____

T *gl.* *gl.*
sighs _____

B sighs the smoke, _____ the

cresc. *mf*

85 *cresc.*

S me - tal in this fur - nace wrought are men's de - fi - lèd

A me - tal in this fur - nace wrought are men's de - fi - lèd *cresc.*

T me - tal in this fur - nace wrought are men's de - fi - lèd

B me - tal in this fur - nace wrought are men's de - fi - lèd *cresc.*

88 *f cresc.*

S souls: For which, as now on fire I am to

A souls: _____ For which, as now on fire I am to *f cresc.*

T souls: For which, as now on fire I am to *f cresc.*

B souls: _____ For which, as now on fire I am to *f cresc.*

91

S *ff*
work them to their good,

A *ff*
work them to their good,

T *ff*
work them to their good,

B *ff*
work them to their good,

94

S *p*
So

A *p*
So

T *p*
So

B *p*
So

97

S will I melt in - to a bath to wash them in my blood, _____

A will I melt in - to a bath to wash them in my blood, _____

T will I melt in - to a bath to wash them in my blood, _____

B will I melt in - to a bath to wash them in my blood, _____

p *gl.*

101

S blood.' _____

A blood.' _____

T blood.' _____

B blood.' _____

pp *ppp*

109

mp *f* *mp* *f* *mp* *f*

112

mp *f* *mp* *mp*

117

S *p*
With this he va-nished out of sight and swift-ly shrunk a -

A *p*
With this he va-nished out of sight and swift-ly shrunk a -

T *p*
With this he va-nished out of sight and swift-ly shrunk a -

B *p*
With this he va-nished out of sight and swift-ly shrunk a -

pp

122

S *pp*
way, And straight I call-èd un-to mind that

A *pp*
way, And straight I call-èd un-to mind that

T *pp*
way, And straight I call-èd un-to mind that

B *pp*
way, And straight I call-èd un-to mind that

p

127

S
it was Christ - mas day.

A
it was Christ - mas day.

T
it was Christ - mas day.

B
it was Christ - mas day.

The musical score consists of five staves. The top four staves are for SATB voices. Each staff begins with a treble clef (S, A, T) or a bass clef (B). The lyrics 'it was Christ - mas day.' are written below each staff. The piano accompaniment is on the bottom two staves, with a treble clef on the right and a bass clef on the left. The piano part features a melodic line in the right hand and a bass line in the left hand. A 'pp' dynamic marking is present in the piano part.