

Gerald Finzi

In Terra Pax

*Christmas Scene*

*for*

*Soprano, Baritone Soli and Chorus*

\$2.25

BOOSEY & HAWKES

## IN TERRA PAX

*Baritone Solo*

A frosty Christmas Eve  
when the stars were shining  
Fared I forth alone  
where westward falls the hill,  
And from many a village  
in the water'd valley  
Distant music reach'd me  
peals of bells aringing:  
The constellated sounds  
ran sprinkling on earth's floor  
As the dark vault above  
with stars was spangled o'er.

Then sped my thoughts to keep  
that first Christmas of all  
When the shepherds watching  
by their folds ere the dawn  
Heard music in the fields  
and marveling could not tell  
Whether it were angels  
or the bright stars singing.

*Chorus*

And there were in the same country shepherds abiding in the field, keeping watch over their flock by night. And, lo, the angel of the Lord came upon them, and the glory of the Lord shone round about them, and they were sore afraid. And the angel said unto them,

*Soprano Solo*

Fear not: for, behold, I bring you good tidings of great joy, which shall be to all people. For unto you is born this day, in the city of David a Saviour, which is Christ the Lord. And this shall be a sign unto you; Ye shall find the babe wrapped in swaddling clothes, lying in a manger.

*Chorus*

And suddenly there was with the angel a multitude of the heavenly host praising God, and saying, Glory to God in the highest, and on earth peace, good will toward men.

*Baritone Solo*

But to me heard afar  
it was starry music  
Angels' song, comforting  
as the comfort of Christ  
When he spake tenderly  
to his sorrowful flock:  
The old words came to me  
by the riches of time  
Mellow'd and transfigured  
as I stood on the hill  
Heark'ning in the aspect  
of th' eternal silence.

*Chorus*

and on earth peace, good will toward men.

*words by Robert Bridges and from St. Luke II, 8—14.*

*The words are reprinted from "Noel: Christmas Eve, 1913" from The Shorter Poems of Robert Bridges, by permission of The Clarendon Press, Oxford.*

# In Terra Pax

DURATION  
Approx. 14 mins.

## Christmas Scene

for Soprano and Baritone Soli, Chorus,  
Strings, Harp\* and Cymbal, or Full Orchestra†

Words by  
**ROBERT BRIDGES**  
and from St. LUKE II 8-14

Music by  
**GERALD FINZI**

Adagietto  $\text{♩} = c. 54$

PIANO

**1** Poco tenuto

ritard.

Andantino  $\text{♩} = \text{♩ of preceding} (\text{♩} = c. 108)$

Printed in U.S.A.

\*A Pianoforte can be used as an alternative to the Harp, if no Harp is available.

†A separate version for Full Orchestra with optional Trumpets and Trombones is available.

First system of piano accompaniment. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady bass line with chords and single notes.

Second system of piano accompaniment. The right hand continues the melodic line with some grace notes, and the left hand maintains the harmonic support.

Third system of piano accompaniment, marked with a '2' in a box. The right hand has a more active melodic line with many sixteenth notes, and the left hand has a rhythmic accompaniment of chords.

ritard.

Fourth system of piano accompaniment, ending with a ritardando. The right hand has a melodic line with some slurs, and the left hand has a bass line with chords. A large 'V' symbol is present at the end of the system.

3 Adagietto  $\text{♩} = \text{♩}$  of preceding ( $\text{♩} = \text{c. } 54$ )

BARITONE SOLO

Baritone solo and piano accompaniment for the section. The baritone part is on a single staff with lyrics: "A fros-ty Christ-mas Eve when the stars wereshi - ning.....". The piano accompaniment is on two staves, with the instruction *pp legato* in the left hand.

BARITONE SOLO

Fared I forth a-lone where west-ward falls the hill,

The first system of music features a vocal line in treble clef and piano accompaniment in grand staff (treble and bass clefs). The key signature has one sharp (F#) and the time signature is 4/4. The lyrics are: "Fared I forth a-lone where west-ward falls the hill,"

And from ma-ny a vil-lage..... in the wa-ter'd val-ley

The second system continues the vocal line and piano accompaniment. The lyrics are: "And from ma-ny a vil-lage..... in the wa-ter'd val-ley". There are triplets in both the vocal and piano parts.

Dis-tant mu - sic reach'd me peals of bells a-ring-ing;..... The

The third system continues the vocal line and piano accompaniment. The lyrics are: "Dis-tant mu - sic reach'd me peals of bells a-ring-ing;..... The". The time signature changes to 5/4.

con - stel-lat - ed sounds ran sprink - ling... on earth's

The fourth system concludes the vocal line and piano accompaniment. The lyrics are: "con - stel-lat - ed sounds ran sprink - ling... on earth's". The time signature changes to 4/4.

BARITONE SOLO

floor As the dark vault a-bove with stars..... was

span-gled o'er.....

poco ritard. [4] a tempo Then sped my thoughts to keep that first Christ-mas of

all When the shep-herds watch-ing by their folds ere the dawn

BARITONE SOLO

Pochiss. a pochiss. più

Heard mu - sic in the fields and mar - vel - ing could not tell

*poco cresc.*

animato - - - - al - - - -  $\text{♩} = \text{c. 63}$

Whether it were an - gels.... or the bright stars sing - - -

*mf*  
*col tto*

ing.....

.....

*dim. poco a poco*

ritard. poco a poco <sup>3</sup> al Tempo I

Piano accompaniment for the first system, featuring treble and bass staves with musical notation and dynamics.

Piano accompaniment for the second system, featuring treble and bass staves with musical notation and dynamics.

5 Poco più sostenuto ♩ = c. 50

SOPRANO *ppp*

And there were... in the same coun-try shep-herds a - bi - ding in the

CONTRALTO *ppp*

And there were... in the same coun-try shep-herds a - bi - ding in the

TENOR *ppp*

And there were... in the same coun-try shep-herds a - bi - ding in the

BASS

5 Poco più sostenuto ♩ = c. 50

Piano accompaniment for the third system, featuring treble and bass staves with musical notation and dynamics.



*pochiss.*

S. field, keep-ing watch o-ver their flock by night. ....  
*pochiss.*

C. field, keep - - - ing watch o-ver their flock by night. ....  
*pochiss.*

T. field, keep - - - ing watch o-ver their flock by night. ....  
*pochiss.*

B. *ppp* keep - - - ing watch o-ver their flock by night. ....  
*pochiss.*

The vocal staves are arranged vertically. The Soprano (S.) part begins with a treble clef and a key signature of one flat. The lyrics are: "field, keep-ing watch o-ver their flock by night. ....". The Contralto (C.) part also begins with a treble clef and the same key signature. The lyrics are: "field, keep - - - ing watch o-ver their flock by night. ....". The Tenor (T.) part begins with a treble clef and the same key signature. The lyrics are: "field, keep - - - ing watch o-ver their flock by night. ....". The Bass (B.) part begins with a bass clef and the same key signature. The lyrics are: "keep - - - ing watch o-ver their flock by night. ....". The piano accompaniment is shown in two systems below the vocal staves. The first system shows the right and left hands with a key signature of one flat. The right hand has a *pp* dynamic marking. The left hand has a *ppp* dynamic marking. The second system continues the piano accompaniment with a *pp* dynamic marking.

*l.h.*

This system shows the piano accompaniment for the first system of the vocal staves. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is one flat. The right hand features a triplet of eighth notes in the first measure, followed by a long note in the second measure. The left hand has a triplet of eighth notes in the first measure, followed by a long note in the second measure. The dynamic marking is *pp*.

*ppsub.*

This system shows the piano accompaniment for the second system of the vocal staves. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is one flat. The right hand features a triplet of eighth notes in the first measure, followed by a long note in the second measure. The left hand has a triplet of eighth notes in the first measure, followed by a long note in the second measure. The dynamic marking is *ppsub.*

*lunga*

This system shows the piano accompaniment for the third system of the vocal staves. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is one flat. The right hand features a triplet of eighth notes in the first measure, followed by a long note in the second measure. The left hand has a triplet of eighth notes in the first measure, followed by a long note in the second measure. The dynamic marking is *lunga*.

6 Allegro  $\text{♩} = c. 132$

SOPRANO  
And lo,..... the an-gel of the

CONTRALTO  
And lo,..... the an-gel of the

TENOR  
And lo,..... the an-gel of the

BASS  
And lo,..... the an-gel of the

6 Allegro  $\text{♩} = c. 132$

Cym.  $\text{tr}$   
*p cresc.*

S.  
Lord..... came up - on them, and the glo - ry of the

C.  
Lord..... came up - on them, and the glo - -

T.  
Lord..... came up - on them, and the glo - -

B.  
Lord..... came up - on them, and the glo - -

ritard. molto

S. Lord ..... shone ..... round a - bout them,

C. - ry of the Lord shone ..... round a - bout them,

T. - ry of the Lord shone ..... round a - bout them,

B. - ry of the Lord shone ..... round a - bout them,

ritard. molto

7 A tempo (agitato)

S. and they were sore ..... a - fraid. ....

C. and they were sore ..... a - fraid. ....

T. and they were sore ..... a - fraid. ....

B. and they were sore ..... a - fraid. ....

7 A tempo (agitato)

ritard. poco a poco al - - - -

*dim. poco a poco*

8va bassa.....

*p cresc.* *f dim.*

8va bassa.....

Meno mosso  $\text{♩} = c. 100$  Poco tenuto - - - - - [8] Adagietto  $\text{♩} = \text{♩}$  of preceding ( $\text{♩} = c. 50$ )

SOPRANO

CONTRALTO

TENOR *p*

BASS *p*

And the an-gel said..... un-to them:

And the an-gel said..... un-to them:

And the an-gel said..... un-to them:

[8] Adagietto  $\text{♩} = \text{♩}$  of preceding ( $\text{♩} = c. 50$ )

Meno mosso  $\text{♩} = c. 100$  Poco tenuto

*pp* *p dolce*

SOPRANO SOLO

Fear not, fear not, fear not;..... For be -

-hold, I bring you good tid-ings of great joy,.....

..... which shall be to all peo-ple..... For un-to you is born this

day, in the ci-ty of Da-vid,.... a Sa - viour, which is

Christ the Lord. 9 And

this shall be a sign un-to you; ..... Ye..... shall find the

SOPRANO SOLO

babe.... wrapped in swaddling clothes, ly-ing in a man - ger.

ritard. - - -

10 A tempo (animato)

TENOR

BASS

And

And

10 A tempo (animato)

*mp legato 3*

SOPRANO

CONTRALTO

T.

B.

And sud - den - ly..... there

And sud - den - ly..... there

sud - den - ly..... there

sud - den - ly..... there

*crescendo*

S. was..... with the an - gel a

C. was..... with the an - gel a

T. was..... with the an - gel a

B. was..... with the an - gel a

Musical score for the first system, featuring vocal parts (Soprano, Alto, Tenor, Bass) and piano accompaniment. The lyrics are "was..... with the an - gel a". The piano part consists of a steady eighth-note accompaniment in the right hand and a similar pattern in the left hand. There are triplets in the vocal lines.

S. mul - ti - tude..... of the hea - ven - ly host.....

C. mul - ti - tude..... of the hea - ven - ly

T. mul - ti - tude..... of the hea - ven - ly host.....

B. mul - ti - tude..... of the hea - ven - ly

*f cresc. poco a poco*

Musical score for the second system, featuring vocal parts (Soprano, Alto, Tenor, Bass) and piano accompaniment. The lyrics are "mul - ti - tude..... of the hea - ven - ly host.....". The piano part features a crescendo marked "f cresc. poco a poco". The piano part consists of a steady eighth-note accompaniment in the right hand and a similar pattern in the left hand. There are triplets in the vocal lines.

**Pressando**

**al**

S. .... prai - - sing God, and

C. host prai - - sing God, and

T. .... prai - - sing God, and

B. host prai - - sing God, and

**Pressando** **al**

S. say - - - ing,

C. say - - - ing,

T. say - - - ing,

B. say - - - ing,



11 Più mosso (♩ = c. 104)

S. *ff* Glo - ry to God..... in the high-est, Glo - ry to

C. *ff* Glo - ry to God..... in the high-est, Glo - ry to God... in the

T. *ff* Glo - ry to God... in the high - est, Glo -

B. *ff* Glo - ry to God in the high - est, Glo - ry to God

11 Più mosso (♩ = c. 104)

S. God... in the high-est, Glo - ry to God... in the high -

C. high-est, Glo - ry to God... in the high - est, Glo - ry to

T. high-est, Glo - ry to God... in the high - est, and on earth.....

B. -ry to God..... in the high-est, Glo - ry to God..... in the

in the high-est, Glo - ry to God..... in the high-est, Glo -

*ff*

S. - est, Glo - ry to God..... in the high - est,  
 C. God..... in the high - est, Glo - ry to God.....  
 ..... peace and on earth  
 T. high - est, and on earth..... peace, Glo -  
 high - est, and on earth..... peace,  
 B. - ry to God..... in the high - est, and on earth.....

S. and on earth peace, Glo - ry to  
 ..... in the high - est, Glo - ry to God..... in the high - est,  
 C. peace, and on earth..... peace, Glo - ry to God.....  
 T. - ry to God..... in the high - est, and on earth..... peace,  
 and on earth..... peace, and on earth peace, and on  
 B. .... peace, and on earth peace, and on earth peace,  
*dim. poco a poco*

S. God ..... in the high - est, and on earth.....

C. Glo - ry to God in the high -  
..... in the high - est, and on earth

T. Glo - ry to God..... in the  
earth peace,

B. Glo - ry to God..... in the high - est, and on

S. peace, and on earth peace,..... and on earth

C. - est, and on earth peace, and on earth..... peace,

T. peace, and on earth..... peace, and on earth peace,

B. high - est, and on earth.... peace, and on earth peace,

and on earth peace,.... and on earth..... peace,

earth peace, and on earth peace,..... peace,

S. *dim.* *pp*  
 peace, and on earth..... peace, peace..... peace, peace,....

C. *p* *dim.* *pp*  
 peace, and on earth..... peace, peace..... peace, peace,....

T. *p* *dim.* *pp*  
 peace, and on earth peace, peace, peace,  
 and on earth peace, and on earth peace, peace,.....

B. *p* *dim.* *pp*  
 and on earth peace,..... and on earth peace, peace,.....

13 *dim.* *ppp*  
 ..... peace, peace, Good will towards men,..... Good will towards

C. *dim.* *ppp*  
 ..... peace, peace, Good will towards men,..... Good will towards

T. *dim.* *ppp*  
 peace, peace,.... Good will..... to-wards men,  
 ..... Good will..... to-wards men,

B. *dim.* *ppp*  
 ..... peace, Good will..... to-wards men,

13

14

S. men. *ppp*

C. men, Good will to-wards men. ....

T. Good will to-wards men. ....

B.

14

ritard. poco a poco

\* A few voices, according to quality and size of the chorus, at the discretion of the conductor.

15 Adagio

BARITONE SOLO

*pp mezzo voce*

*senza rigore*

But to me heard a - far it was stary mu - sic      An - gels' song,

*colla voce*

com - forting.... as the com - fort of      Christ When he spake      ten - der - ly..... to his

sor - row - ful flock:      The old words came to me... by the rich - es of time Mel - low'd and trans -

*pp*

- fig - ured... as I      stood on the hill...      Hark - ning in the as - pect of the -

16

BARITONE SOLO  
- ter - nal si - lence.

SEMI-CHORUS

SOPRANO  
\* *ppp*  
And on earth peace, Good will to-wards

CONTRALTO  
*ppp*  
And ..... on earth peace, Good will to-wards

TENOR  
*ppp*  
And on earth peace, Good will to-wards

BASS  
*ppp*  
And on earth peace, Good will to-wards

16

Detailed description: This system contains the vocal entries for the semi-chorus. The baritone soloist begins with the text '- ter - nal si - lence.' The vocal parts (Soprano, Contralto, Tenor, Bass) enter with the text 'And on earth peace, Good will to-wards' in a *ppp* dynamic. The piano accompaniment features a melodic line with slurs and a bass line with sustained notes.

SEMI-CHORUS

men.....

men.....

men.....

men.....

*p* *pp*  
(pizz.)

Detailed description: This system shows the vocal parts of the semi-chorus singing 'men.....'. The piano accompaniment continues with a *p* dynamic, followed by a *pp* dynamic section marked '(pizz.)'.

\* According to the size of the chorus and at the discretion of the conductor.