

# Harmonia Sacra

A Morning Hymn  
Evening Hymn

Henry Purcell | William Fuller

# A Morning Hymn

original key: G minor

WILLIAM FULLER

HENRY PURCELL  
realized by  
BENJAMIN BRITTEN

Recitative  
*p* calmly

Thou wake - ful Shep - herd, that does Is - rael keep, Raised by thy

good - ness from the bed of sleep, To thee I of - fer up this Hymn

as my best Morn - ing Sac - ri - fice. May it be gra - cious, may it be

gra - cious in thine eyes, To raise me from the bed of sin: And do I

13

live to see an - oth - er day, I vow, my God, I vow hence-forth to walk — thy

16

ways, and sing — thy Praise, all those few —

*marked*

*pp* *(marked)* *cresc.*

19

days thou shalt al - low. Could I re - deem — the time I have mis-spent In sin - ful

*p dark*

*p dark*

22

mer - ri - ment; Could I un-tread Those paths I led, I would so ex - pi - ate each past of -

*cresc.* *f animated*

*cresc.* *f*

25

fence, That even from thence, The In - no - cent should wish them - selves like me, When with such

with movement

28

crimes they such re - pen - tance see; With Joy I'd sing, with

33

Joy I'd sing a - way my breath, Yet who can die,

*rall.* **Recitative** *sonorous*

38

yet who can die, so to re - ceive his death?



# Evening Hymn

original key: G Major

WILLIAM FULLER

HENRY PURCELL  
realized by  
BENJAMIN BRITTEN

*Andante non troppo lento*

pp

(il basso sempre distinto)

The piano introduction consists of two staves. The right hand plays a series of chords in the treble clef, while the left hand plays a steady eighth-note accompaniment in the bass clef. The music is marked *pp* and includes the instruction *(il basso sempre distinto)*.

6 *p dolce*

Now, now that the sun hath veil'd his light, And

The vocal line begins at measure 6 with the lyrics "Now, now that the sun hath veil'd his light, And". The piano accompaniment continues with the same accompaniment as the introduction.

12

bid the world good - night, To the soft bed, To the soft, the

The vocal line continues with the lyrics "bid the world good - night, To the soft bed, To the soft, the". The piano accompaniment remains consistent.

18

soft bed, my bod-y I dis - pose, But where, where shall my

*più f*

The vocal line concludes with the lyrics "soft bed, my bod-y I dis - pose, But where, where shall my". The piano accompaniment features a crescendo leading to a *più f* dynamic marking.

24

*sost.*

soul re - pose? Dear, Dear, God, e - ven in thy arms, e -

*pp espress. e sost.*

30

*espressivo*

- ven in thy - arms, and can there be An - y so sweet se -

*cresc.* *dim.*

36

cu - ri - ty! Can there be an - y so sweet, so sweet se -

*espress.*

42

*sonoro*

cu - ri - ty! Then to thy rest, O my

*più espress.*

soul! Then to thy rest, O my

*ancora più*

8vb

soul! And sing ing praise the mer - cy, that

*p*

*p sost.*

*loco*

— pro - longs thy days, and sing ing praise the mer - cy, that

*mp*

*mp*

— pro - longs thy days.

*mf*

*dim.*



68

*cominciando pp ma con moto**pp**sempre ritmico*

Hal - le - lu - jah, Hal - le - lu

*ten. marc. pp*

72

*più f*

- jah, Hal - le - lu - - - jah, Hal -

*più f*

76

*mf*

- - - le - lu - jah, Hal - le -

*mf cresc.*

80

*cresc.*

lu - jah, Hal - le - lu - - - jah, Hal - le - lu

*cresc.*

84 *più f*  
 jah, Hal

88 *ff*  
 le - lu jah, Hal - le -

92 *ritmico*  
 lu - jah, Hal - le - lu - jah, Hal -

*meno f*  
*sempre espress.*

96  
 le - lu - jah, Hal - le -

*p* *f*

*sempre dim. ma con moto*

100

lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - - - -

104

- - - - -

*dim.*

107

- - - - - le - lu jah. Hal - - - -

*più p*

*più p*

*(distinto)*

111

- - - - - le - lu jah.

*ppp*

*ppp*