

An English Cantata
for Voices & Organ
in Six Movements
for Soloists, Choir, and Organ



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An English Cantata

for Voices & Organ

in **Six Movements**
for **Soloists, Choir, and Organ**

Notes

An English Cantata is a six-movement work for voices and organ, based on a familiar hymn melody, **The Eighth Tune** (or **Tallis Canon**), by Thomas Tallis (1505-1585), paired with texts by three English authors.

The opening movement, “We have but faith,” is a setting of Verse 6 from the Preface of *In Memoriam A.H.H.*, an extended work by Alfred Lord Tennyson (1809-1892). *In Memoriam* was written over a number of years to memorialize the life and early passing in 1833 of Arthur Henry Hallam, a school friend from Tennyson’s early years at Trinity College, Cambridge. Verse 1 of the opening chorus is set in a late Baroque contrapuntal texture and features voices in *concertato* with the organ. It includes augmented *cantus firmus* appearances of all four phrases of the Tallis hymn tune. The second movement, “Strong Son of God,” is a brief tenor *arioso* setting of Verse 1 from *In Memoriam*. It is followed by an aria for soprano that quotes the text of Isaac Watt’s (1674-1748) paraphrase of **Psalm 117**, “From all that dwells below the skies,” familiar as the first verse of the **Doxology**.

Verse 7 of *In Memoriam* appears in the second stanza of the opening chorus, returning as the fourth movement with the text, “Let knowledge grow.” The fifth movement is a duet for soprano and tenor featuring Watts’ second verse from the **Doxology**, “Eternal are thy mercies, Lord.” The text is shared between the two voices, with each one isolated within its own thematic counterpoint. The concluding movement, similar to the first chorus, is contrapuntal in nature and again offers *cantus firmus* citations of **Tallis Canon** in combination with a setting of the familiar **Doxology** text by Thomas Ken (1637-1711), “Praise God, from whom all blessings flow.”

Throughout **An English Cantata**, the organ plays the role of a Baroque orchestra, providing essential bass lines and a lively *ritornello* that returns in *concertato* with extended contrapuntal choral interludes. The writing for voices and organ is technically challenging in that individual voices are often sung without the support of an organ accompaniment. In keeping with period practices, interpretive instructions are minimal, but the score could easily be augmented by a Baroque instrumental ensemble doubling all choral and accompanimental lines.

N.B. The publication being offered here was retrieved from earlier sources ranging from 1988 to 2011, and in particular from Finale music notation files (dating from 2003 to 2023); as a result, occasional repairs and/or refinements have not been possible. This issue is offered by FMP on a nonprofit open file-sharing basis; the PDF document is secured but will generate a high definition printed booklet.



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An English Cantata

I. Chorus: "We have but faith"

IV. Chorus: "Let knowledge grow"

Hymn Tune: The Eighth Tune
Thomas Tallis (1505-1585)

Choral Setting by Ennis Fruhauf

Adagietto (♩ = c. 84)

Soprano

Alto

Tenor

Bass



Adagietto (♩ = c. 84)

Organ



mf [Ped. 16, 8, 4 + man. *mf*]

S

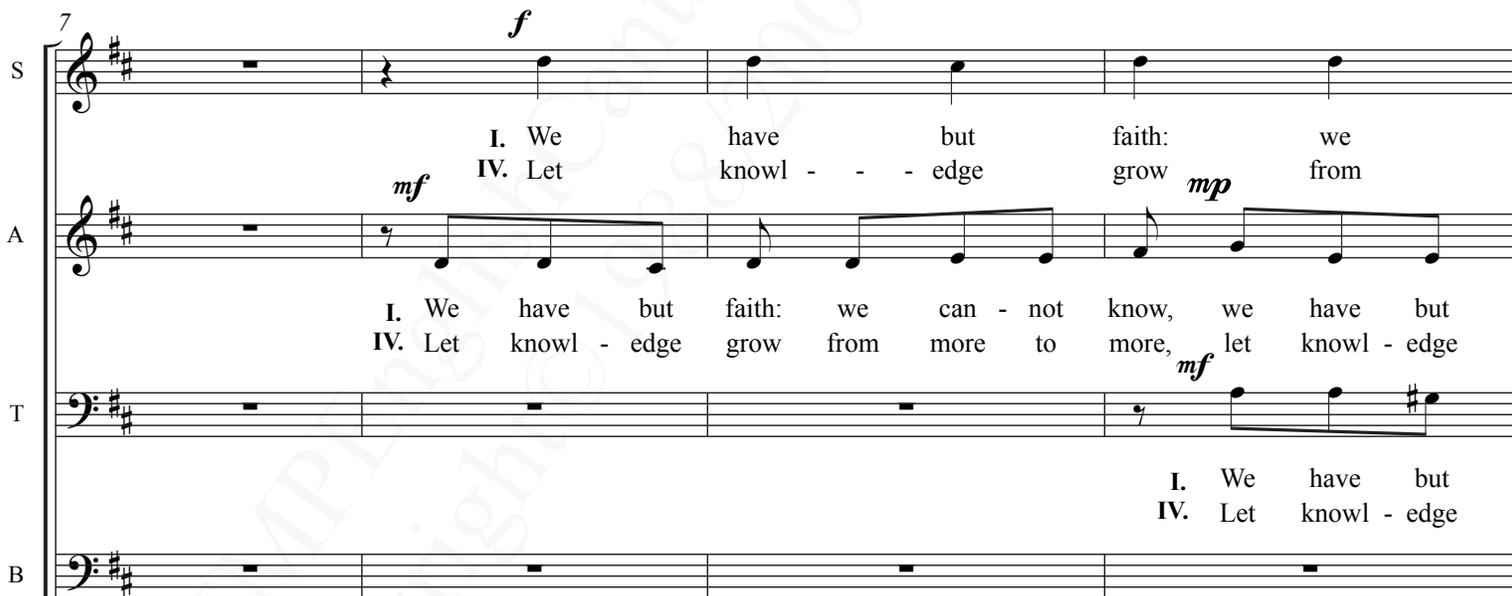
A

T

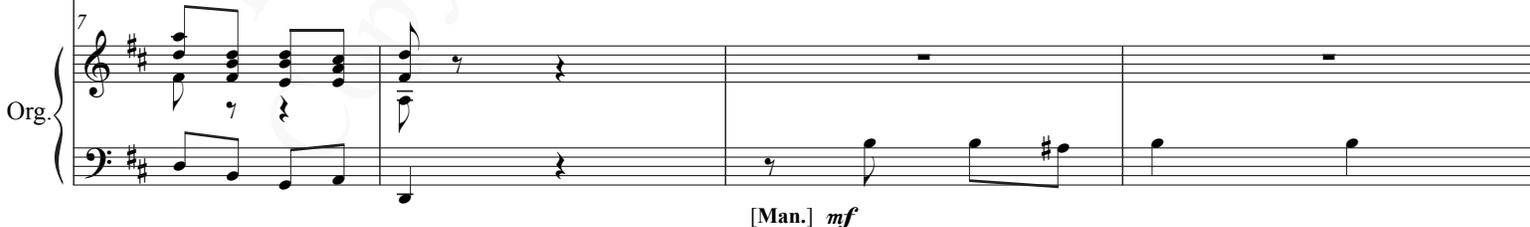
B

I. We have but faith: we can - not know, we have but
IV. Let knowl - edge grow from more to more, let knowl - edge

I. We have but
IV. Let knowl - edge



Org



[Man.] *mf*

An English Cantata: I. Chorus: "We have but faith" & IV. Chorus: "Let knowledge grow"

11 *mp*

S
can - - - not know; we have but faith:
more to more; let knowl - edge grow

A
faith: we can - not know, we have but faith: we have but
grow from more to more, let knowl - edge grow, let knowl - edge

T
mp
faith: we can - not know, we have but faith: we have but
grow from more to more, let knowl - edge grow, let knowl - edge

B
f
I. We have but edge faith: we
IV. Let knowl - edge grow from

Org.
mp
[Ped.] *f*

15 *mf*

S
we can - not know; we let have but faith: we can - not
from more to more; let knowl - edge grow from more to

A
faith, we have but faith: we can - not
grow, let knowl - edge grow from more to

T
mf
faith: we can - not know, we have but faith: we can - not know, we
grow from more to more, let knowl - edge grow from more to more, let

B
mf
can - - - not know, we have but faith: we can - not
more to more, let knowl - edge grow from more to

Org.
mf
[Ped.] *mf*

An English Cantata: I. Chorus: "We have but faith" & IV. Chorus: "Let knowledge grow"

19 *mp*

S know, more, we can - not know, more, we can - not know, more,

A know, we have but faith: we can - not know For knowl - edge is of things we more, let knowl - edge grow from more to more, But more of reve - rence in us

T have but edge faith: we can - not know more, For knowl - edge of

B *mp* know, more, we from can more - not to know more,

Org. *mp*

23 *f*

S For But knowl - edge is of things we

A *mp* see, dwell; for but knowl - edge is of, for knowl - edge is of things

T is reve - rence of things in we see; for knowl - edge is of

B *mp* For knowl - edge is of, for knowl - - edge is *f*

Org. *f* [Man.] [Ped.] *f*

An English Cantata: I. Chorus: "We have but faith" & IV. Chorus: "Let knowledge grow"

27 *mp*

S
see; for knowl - edge is of things we
dwell; but more of reve - rence in us

A
we see, for knowl - edge is of things in we see,
us dwell; but more of reve - rence in us dwell,

T
mf
things we see; for knowl - edge is of things we see,
in us dwell; but more of reve - rence in us dwell,

B
mp *mf*
of things in we see; for, for
rence in us dwell; but, but

Org.
27 *mp* *mp*
[Man.] [Ped.] *mf*

31

S
see, is of things we see;
dwell, reve - - - rence in us dwell;

A
is of things we see;
reve - - - rence in us dwell;

T
mp
is of things we see.
of reve - rence in us dwell,

B
knowl - edge is of things we see;
more of reve - rence in us dwell;

Org.
31 *mf*
[Ped.] *mf*

An English Cantata: I. Chorus: "We have but faith" & IV. Chorus: "Let knowledge grow"

36 *mp*

S *mp* And yet we
That mind and

A *mp* And yet we trust it comes from
That mind and soul, ac - cord - ing

T

B

Org. *mp*

41

S trust it comes from thee, it comes from thee, it comes from
soul, ac - cord - ing well, ac - cord - ing well, ac - cord - ing

A thee,
well,

T *mp* And yet we trust it comes from thee, and yet we trust it comes from
That mind and soul, ac - cord - ing well, that mind and soul, ac - cord - ing

B *mp* And,
That, and yet we trust,
that mind and soul,

Org. *mf* [Ped.] *mf*

An English Cantata: I. Chorus: "We have but faith" & IV. Chorus: "Let knowledge grow"

53

S
and yet we trust, it comes
that mind and soul, ac - cord -

A
trust it comes from thee, and yet mind we trust, it comes
soul, ac - cord - ing well, that mind and soul, ac - cord -

T
trust it comes from thee,
soul, ac - cord - ing well,

B

53

Org.
f
mf
[Ped.] *mf*

57

S
from thee, A beam in dark - ness:
ing well, May make one mu - - sic

A
from thee, *mf*
ing well, *mp*

T
A beam in dark - ness: let it grow, a beam in
May make one mu - sic as be - fore, may make one

B
f
A beam in dark - ness:
May make one mu - - sic

57

Org.
mp
f

An English Cantata: I. Chorus: "We have but faith" & IV. Chorus: "Let knowledge grow"

61 *f*

S
let it grow, a beam in
as be - - - fore, may make one

A
let it grow. A beam in dark - ness: let it grow,
as be - - - fore, may make one mu - sic as be - fore,

T
dark - ness: let it grow, a beam in dark - ness:
mu - sic as be - fore, may make one mu - sic

B
let it grow, a beam in
as be - - - fore, may make one

Org.
mf

61 *mf*

S
dark - ness: let it grow, in dark - ness: let it
mu - sic as be - - - fore, one mu - sic as be -

A
let it grow, a beam in dark - ness: let it
as be - fore, may make one mu - sic as be -

T
a beam in dark - ness: let it grow,
may make one mu - sic as be - fore,

B
dark - ness: let it grow, a beam in dark - ness: let it
mu - sic as be - - - fore, may make one mu - sic as be -

Org.
f

65 *mp*

65 *f*

An English Cantata: I. Chorus: "We have but faith" & IV. Chorus: "Let knowledge grow"

69 *mf*

S
grow, fore, a beam in
fore, may make one

A
grow, fore,

T

B
grow, fore,

69 *mf*

Org.
[Ped.] *mf*

75 *allargando* *f* *a tempo*

S
dark - ness: let it grow, let it grow.
mus - ic as be - fore, as be - fore.

A
mf allargando *f* *a tempo*
a beam in dark - ness: let it grow, let it grow.
may make one mu - sic as be - fore, as be - fore.

T
mf allargando *f* *a tempo*
a beam in dark - ness: let it grow, let it grow.
may make one mu - sic as be - fore, as be - fore.

B
allargando *f* *a tempo*
let it grow.
as be - - - fore.

75 *mf* *a tempo*

Org.

An English Cantata: I. Chorus: "We have but faith" & IV. Chorus: "Let knowledge grow"

79

S

A

T

B

Org.

mf

poco allargando

79

79

An English Cantata: II. Arioso for Tenor: "Strong Son of God"

Larghetto, affettuoso

mf *espressivo*

Tenor Solo

Strong Son of God, im-mor-tal Love, Whom we, that have not seen thy

mp *espressivo*

Organ

5

T

face, By faith, and faith a-lone, em-

5

Organ

mp *mf*

9

T

brace, Be-liev-ing where we can-not prove.

poco rit. *a tempo*

9

Organ

mp *mp*

14

T

14

Organ

poco rit. *mf*

An English Cantata: III. Aria for Soprano: "From all that dwell"

Adagio (♩ = c. 60)

Soprano Solo

Organ

poco f [i.h. *mf* + 16' flu *ad lib.*]

4 *mf*

S From all that dwell be -

4 *mp*

8 low the skies let the Cre - - - a - tor's

8

12

S praise a - rise!

12 *mf*

The musical score is for an Adagio aria for Soprano and Organ. It is in 3/4 time with a key signature of one sharp (F#). The tempo is marked as Adagio with a quarter note equal to approximately 60 beats per minute. The score is divided into four systems. The first system shows the Soprano Solo part with a whole rest and the Organ part starting with a *poco f* dynamic. The second system begins at measure 4, with the Soprano part starting on the word 'From' and the Organ part providing accompaniment. The third system starts at measure 8, with the Soprano part continuing the lyrics 'low the skies let the Cre - - - a - tor's'. The fourth system starts at measure 12, with the Soprano part singing 'praise a - rise!' and the Organ part featuring a *mf* dynamic. The organ part consists of a right-hand melody and a left-hand accompaniment.

An English Cantata: III. Aria for Soprano: "From all that dwell"

16

S

Let the Re -

Org.

mp

20

S

deem - - - er's name be sung through ev - - - - 'ry

Org.

24

S

land, by ev - - - - 'ry tongue!

Org.

mf

27

Org.

30

Org.

[i.h.]

Ped. *ad lib.*

An English Cantata: V. Aria for Soprano and Tenor: "Eternal are thy mercies"

Larghetto [♩ = c. 84]

Soprano Solo

Tenor Solo

Organ

poco f

mf

7 *mf*

S E - ter - - nal are thy mer - - cies, Lord,

T *poco f*

E - ter - nal are thy mercies, Lord, and truth e - ter - nal is thy

7

Org.

13

S

T

word:

13

Org.

The musical score is for an aria in G major, 2/4 time, marked Larghetto. It features three parts: Soprano Solo, Tenor Solo, and Organ. The organ part begins with a *poco f* dynamic and continues with *mf*. The vocal parts enter at measure 7 with a *mf* dynamic. The lyrics are: "E - ter - - nal are thy mer - - cies, Lord, E - ter - nal are thy mercies, Lord, and truth e - ter - nal is thy". The organ part has a *poco f* dynamic. The score ends at measure 13.

20 *mf*

S and truth e - ter - - - nal is thy word:

T *poco f*

E - ter - nal are thy mer - cies, Lord, and truth e - ter - nal is thy word:

Org.

26

S

T *poco f*

thy

Org.

32 *mf*

S thy praise shall sound from shore to shore.

T

praise shall sound from shore to shore till suns shall rise and set no more.

Org.

An English Cantata: V. Aria for Soprano and Tenor: "Eternal are thy mercies"

Org.

S *mf*
till suns shall rise and set no

T *poco f*
thy praise shall sound from shore to shore till suns shall rise and set no

Org.

S *poco ritard.*
more.
poco ritard.

T
more.

Org.

poco ritard. a tempo

Org.

poco ritardando

Adagietto [♩ = c. 76]

Soprano

Alto

Tenor

Bass

Adagietto [♩ = c. 76]

Organ

[Ped.] *f*

4

mf

S

f

A

mf

T

f

B

Org.

mf

mf

Praise God, from whom all bless - ings flow; Praise

Praise God, from whom all

Praise God, from whom all

Praise

An English Cantata: VI. Doxology, Chorus: "Praise God from whom all blessings flow"

7 *f*

S God, from whom all bless - ings flow; praise him, all

A bless - - - - ings flow;

T bless - ings flow; Praise God, from whom all

B God, from whom all bless - - - - ings

Org.

10

S crea - - - - tures here be - - - low;

A *mf* praise him, all crea - tures here be - low;

T *f* bless - ings flow; praise him, all crea - - - tures

B *mf* flow; praise him, all crea - tures here be - low;

Org.

The musical score is written for Soprano (S), Alto (A), Tenor (T), Bass (B), and Organ (Org.). It is in the key of D major (two sharps) and 4/4 time. The score is divided into two systems, each starting at measure 7 and 10 respectively. The Soprano part begins with a melodic line in measure 7, marked with a forte (f) dynamic. The Alto part has a more rhythmic accompaniment. The Tenor and Bass parts provide harmonic support with sustained notes and moving lines. The Organ part features a complex accompaniment with multiple voices in both hands. The lyrics are distributed across the vocal parts, with some parts having long dashes to indicate sustained notes or breath marks. Dynamics include forte (f), mezzo-forte (mf), and piano (p).

13

S

A

T

B

here be - low;

13

Org.

16

S

A

T

B

praise him a - bove, ye

praise him a -

praise him a - bove, ye heaven - ly

16

Org.

f

mf

f

mf

An English Cantata: VI. Doxology, Chorus: "Praise God from whom all blessings flow"

19

S
heaven - ly host: praise him a - bove, ye heaven - ly host: *f* praise

A
bove, ye heaven - - - - ly host:

T
host: *f* praise him a - bove, ye heaven - ly host:

B
praise him a - bove, ye

Org.

22

S
Fa - - - - ther, Son, and Ho - - - - ly

A
mf praise Fa - ther, Son, and Ho - ly Ghost. *f*

T
praise Fa - - - - ther,

B
heaven - - - - ly host: *mf* praise

Org.

An English Cantata: VI. Doxology, Chorus: "Praise God from whom all blessings flow"

31 *f* *allargando*

S
ia, Al - - le - lu - - - ia,

A
ia, Al - - le - lu - - - ia,

T
ia, Al - - le - lu - - - ia,

B
ia, Al - - le - lu - - - ia.

31 *f* *allargando*



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