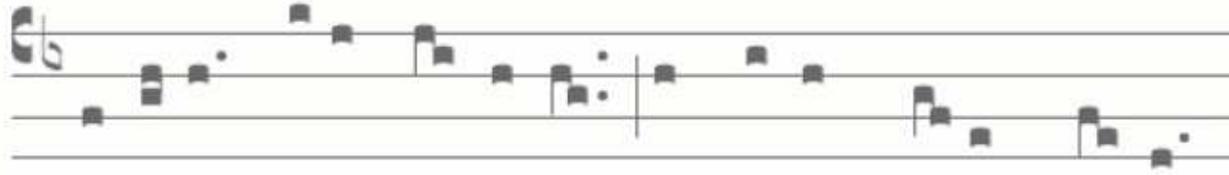


R



Oráte cæli dé-super, et nubes plu-ris-tum

RORATE CÆLI

BENEDICT TODD

U-R • na- tus est no- bis, et fi- li- us

da- tus est no- bis :

RORATE CÆLI

for Joe Hutchinson and the University of Bristol Church Choir 2012-13

Isaiah 45:8

Benedict Todd

Freely, in the tradition of plainsong *

Soprano Solo

p

Dro - p down ye hea - - - vens from a - bove,

4' Fl.

Organ

p



8 Flowing and unhurried ♩ = 84

S. Solo

p

and let the skies pour down right - eous - ness.

S.

p

(hum)

A.

p

(hum)

Org.



13 Very freely, but not rushed

(♩ = c.66)

poco rit. . Slow ♩ = 58

Sw O.D.

Org.

pp

Ped.

* Whenever this stemless notation is encountered in this piece it is to indicate a style of singing (or playing) which is reminiscent of the tradition of plainsong. The rhythm should be free (although not excessively so) and the symbol \circ (for an Open time signature) is often used reinforce this. In the four solo sections, a tick barline (1) is used to give an indication of the rhythmic patterns intended: the time taken between each barline should be roughly the same. The exact interpretation, however, is left at the discretion of each individual soloist (in collaboration with the conductor!).

18

T. & B. *ppp* *p* *molto*

Be not wroth ve - ry sore, O

Sw. OD

Org. *pp* *p*

Ped. 16' only *p*

22

T. & B. Lord, nei - ther re - mem - ber in - i - qui - ties for

Sw *mp*

Org. *mp*

Ped.

25

T. *mp* e - ver: thy ho - ly ci - ties are a wil - der - ness,

B. *mp* e - ver: thy ho - ly ci - ties are a wil -

Org.

Ped.

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42 **Slow** ♩ = 69 *p* *poco rit.*

S. *p* Praise thee.

A. *mp* Where our fa - thers prais'd thee.

T. *p* Praise thee.

B. *mp* Where our fa - thers prais'd thee.

Org. **Slow** ♩ = 69 *rit.* Gt 8' Fl



45 **Freely** *mp*

A. Solo Dro - p down ye hea - vens from a - bove,

Org.



52 **Flowing and unhurried** ♩ = 84 *mp*

T. Solo and let the skies pour down right-eous - ness.

S. *mp* (hum) skies (hum) *p*

A. *mp* (hum) skies (hum) *p*

Org.

57 **Freely** **poco accel. .**

Org.

Ped.



61 **Faster, intense** ♩ = 144

Org.

Ped.

16' + 16' + 8' Fl.
Gt - Ped

mf *p*



65

S.

A.

T.

B.

Org.

Ped.

p

We have sinned,

71

S. *p* and are as an *mp* un - clean thing,

A. *p* and are as an *mp* un - clean thing,

T. *p* and are as an *mp* un - clean thing,

B. *p* and are as an *mp* un - clean thing,

Org.

Ped.



75

S. *p* and we fade

A. *mp* and we do all fade as a leaf:

T. *p* as a leaf:

B. *mp* and we do all fade as a leaf:

Org.

Ped.

79

S. *mp* all our in i - qui ties like the *cresc. molto*

A. *mp* all our in i - qui ties like the *cresc. molto*

T. *mf* in i - qui ties like the *cresc. molto*

B. *mp* all our in - i - qui ties like the *cresc. molto*

Org. *mp* *f* *pp* *mf* *cresc. molto*

Ped.

Sw Fag. Gt (+ Sw - Gt)



85

S. wind wind

A. wind

T. wind wind

B. wind

Org.

Ped.

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105 *rall.*

S. *6/4 5/4 3/4 2/4 5/4 4/4*

A. *p dim.*
 be - cause of our in - i - qui - ties.

T. *p dim.*
 be - cause of our in - i - qui -

B. *p dim.*
 be - cause of our in - i - qui -

rall.

Org. *6/4 5/4 3/4 2/4 5/4 4/4*

Ped. *6/4 5/4 3/4 2/4 5/4 4/4*
sempre mf dim.



111 *Slow ♩ = 58*

S. *4/4 3/4*

A. *4/4 3/4*

T. *4/4 3/4*
 ties.

B. *4/4 3/4*
 ties.

Slow ♩ = 58

Org. *Gt 8' Fl Sw mp*

Ped. *pp*

Freely

117 *p*

T. Solo

Dro - p down — ye hea - - vens from — a - bove, —

Org. *p*

124 *mf* *dim.* *p*

B. Solo

and let the skies pour down — right eous - ness. —

mp *f* *dim.* *pp*

S.

and let the skies —

mp *f* *dim.* *pp*

A.

and let the skies —

mp *f* *dim.* *pp*

T.

and let the skies —

mp *f* *dim.* *pp*

B.

and let the skies —

Org. *f* Gt 8' Fl

129 Very freely

Org. *> p* *pp*

131 *poco rit.* *Slow* ♩ = 58

Org.

Ped. *p* 16' + 8'

(♩ = just slightly faster than ♪)

134

S. *pp* *p*
Ye are my wit - ness - es, saith the Lord,

A. *pp* *p*
Ye are my wit - ness - es, saith the Lord,

T. *pp* *p*
Ye are my wit - ness - es, saith the Lord,

B. *pp* *p*
Ye are my wit - ness - es, saith the Lord,

Org.

Ped.



138 *poco cresc.* *mf*

S. and my ser-vant whom I have cho - sen; that ye may know me and be- lieve_ me:

A. *poco cresc.* *mf*
and my ser-vant whom I have cho - sen; that ye may know me and be- lieve_ me:

T. *poco cresc.* *mf*
and my ser-vant whom I have cho - sen; that ye may know me and be- lieve_ me:

B. *poco cresc.* *mf*
and my ser-vant whom I have cho - sen; that ye may know me and be- lieve_ me:

Org.

Ped.

Broad in tempo

142

S. *f* I, ev-en I, am the Lord, *p* (hum)

A. *f* I, ev-en I, am the Lord, *mp* and be-side me there is no

T. *f* I, ev-en I, am the Lord, *mp* and be-side me there is no

B. *f* I, ev-en I, am the Lord, *mp* and be-side me there is no

Org. Sw Krum. *pp*

Ped.



146

S. *p* (hum)

A. *p* Sa - viour:___

T. *p* Sa - viour:___ and there is none that can de -

B. *p* Sa - viour:___ and there is none that can de -

Org.

Ped.

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167 *rall.*

B. Solo

S. *p* niente

A. *p* niente

T. *p* niente

B. *p* niente

Ped. *pp* *rall.*



171 *Slow, with incredible warmth* $\text{♩} = 48$

S. *pp* *poco* *p*

A. *pp* *poco* *p*

T. *pp* *poco*

B. *pp* *poco*

(for rehearsal)

Ped. *sempre pp*

* This final section should be completely unaccompanied, but if additional support is required the organist may play the pedal line only.

174

S. va - tion shall not tar - ry:

A. va - tion shall not tar - ry, tar -

T. *p* my sal va - tion shall not tar - ry:

B. *p* va - tion sal - va - tion shall not tar - ry:

Ped.



180

mp — *molto* — *f*

mf — *molto* — *f*

mp — *molto* — *f*

mf — *molto* — *f*

Poco rubato

S. I have blot - ted out as a thick cloud

A. ry: I have blot - ted out as a thick cloud

T. I have blot - ted out as a thick cloud

B. I have blot - ted out as a thick cloud

Ped.

185 *a tempo* *molto* *mp* *dim.*

S. thy trans - gres - sions: fear not for I will save thee:

A. thy trans - gres - sions.

T. thy trans - gres - sions.

B. thy trans - gres - sions.

Ped.



(• = approx. ♩)

190 *p* *pp* *pp* *pp* *pp* *sempre pp*

A. Solo for I am the Lord thy

S. for I am the Lord

A. Save me Lord

T. Save me Lord

B. Save me Lord

Ped. *sempre pp*

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199

Gradually slowing

A. Solo

Musical staff for A. Solo, treble clef, 3/2 time signature, key signature of three sharps (F#, C#, G#). The staff contains a whole note chord.

S.

Musical staff for Soprano (S.), treble clef, 3/2 time signature, key signature of three sharps. The staff contains a whole note chord.

A.

Musical staff for Alto (A.), treble clef, 3/2 time signature, key signature of three sharps. The staff contains a whole note chord.

T.

Musical staff for Tenor (T.), treble clef, 3/2 time signature, key signature of three sharps. The staff contains a melody with lyrics: "Save me, save me". The dynamics are marked *ppp*.

B.

Musical staff for Bass (B.), bass clef, 3/2 time signature, key signature of three sharps. The staff contains a melody with lyrics: "Save me, save me". The dynamics are marked *ppp*.

Piano accompaniment staff, grand staff (treble and bass clefs), 3/2 time signature, key signature of three sharps. The staff contains a whole note chord.

Ped.

Pedal point staff, bass clef, 3/2 time signature, key signature of three sharps. The staff contains a whole note chord.



rit.

201

T.

Musical staff for Tenor (T.), treble clef, 3/2 time signature, key signature of three sharps. The staff contains a melody with lyrics: "Lord...". The dynamics are marked *rit.*

B.

Musical staff for Bass (B.), bass clef, 3/2 time signature, key signature of three sharps. The staff contains a melody with lyrics: "Lord...". The dynamics are marked *rit.*

Piano accompaniment staff, grand staff (treble and bass clefs), 3/2 time signature, key signature of three sharps. The staff contains a whole note chord.

Ped.

Pedal point staff, bass clef, 3/2 time signature, key signature of three sharps. The staff contains a whole note chord.