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For Jeremy Backhouse and the Vasari Singers in celebration of their 25th anniversary

I SAW HIM STANDING

ROWAN WILLIAMS

(b 1950)

from the Welsh of
Ann Griffiths (1776–1805)

PHILIP MOORE

(b 1943)

Andante serioso $\text{♩} = c66$

The musical score consists of five staves. The top four staves represent vocal parts: Soprano (treble clef), Alto (treble clef), Tenor (bass clef), and Bass (bass clef). The bottom staff represents the Piano (treble and bass clefs). The music is in common time, with a key signature of one flat. The vocal parts enter at measure 8, singing "Under the dark trees, there he stands," followed by a repeat sign. The piano part continues throughout. Measure 13 begins with a dynamic *p*, followed by the lyrics "There he". The piano part ends at measure 17.

SOPRANO

ALTO

TENOR

BASS

PIANO
(for rehearsal only)

p

There he

Un - der the dark trees, there he stands,

p

Un - der the dark trees, there he stands,

Andante serioso $\text{♩} = c66$

The continuation of the musical score starts at measure 5. The vocal parts (Soprano, Alto, Tenor, Bass) sing "stands;——— shall he not draw my". The piano part continues. Measures 6-7 show a melodic line in the piano part with a fermata over the eighth note. Measures 8-9 show the vocal parts singing "un - der the dark trees;———". Measures 10-11 show the piano part with a melodic line. Measures 12-13 show the vocal parts singing "un - der the dark trees;———". Measures 14-15 show the piano part with a melodic line. Measures 16-17 show the vocal parts singing "un - der the dark trees;———".

5

stands;——— shall he not draw my

un - der the dark trees;———

un - der the dark trees;———

10

5 - | 3 - | - | 4 - | 4 - | 3 -

eyes? _____ I thought I knew a lit - tle _____

5 - | 3 - | - | 4 - | 4 - | 3 -

8 shall he not draw my eyes? _____

5 - | 3 - | - | 4 - | 4 - | 3 -

shall he not draw my eyes? _____

5 - | 3 - | - | 4 - | 4 - | 3 -

15

3 - | 5 - | 3 - | 5 - | 3 - | 5 - |

how he com - pels, _____ be-yond all things, _____

3 - | 5 - | 3 - | 5 - | 3 - | 5 - |

8 how he com - pels, _____ be-yond

3 - | 5 - | 3 - | 5 - | 3 - | 5 - |

how he com - pels, _____ be-yond

3 - | 5 - | 3 - | 5 - | 3 - | 5 - |

19

be-yond all things,
all things, but now he stands there in the
all things, but now he stands there in the

23

p cresc poco a poco

It will be Oh, such a day - break, such bright

p cresc poco a poco

It will be Oh, such a day - break, such bright

cresc poco a poco

sha - dows. such bright morn - ing,

sha - dows.

27

morn - ing, when I shall wake to see him, to see him as he
morn - ing, when I shall wake to see him, to see him as he
— when I shall wake to see him, to see him as he
— when I shall wake to see him, to see him as he

31

is.
is. Un - der the dark trees, there he stands.
is.
is.

Allegro serioso ♩ = c132

(2.2.3)

mf

36

He is called Rose of Sha - ron,
for his
He is called Rose of Sha - ron,
He is called Rose of Sha - ron,
He is called Rose of Sha - ron,
for his

Allegro serioso ♩ = c132

40 (2.3)

skin is clear,
for his skin is clear,
for his skin is clear, his
skin is clear,

44 (2.3.3)

skin is flushed with blood,
his skin is flushed with blood, his
body love - ly and ex -

48 (3.3.2.2)

his bo - dy love - ly and ex -
his bo - dy love - ly and ex -
body love - ly and ex - act,
body love - ly and ex - act,

51

- act, his body love - ly and ex - act;

- act, his body love - ly and ex - act;

his body love - ly and ex - act;

his body love - ly and ex - act;

(2.2.3)

54 *f*

He is called Rose of Sha - ron, he is called Rose of Sha - ron,

He is called Rose of Sha - ron, he is called Rose of Sha - ron,

He is called Rose of Sha - ron, he is called Rose of Sha - ron,

He is called Rose of Sha - ron, he is called Rose of Sha - ron,