

(Curwen Edition, No. 41,079.)

FANTASY

FOR TENOR SOLO, CHORUS AND ORCHESTRA

Founded upon passages in
Dante's Divina Commedia

BY

H. WALFORD DAVIES.

(OP. 42.)

PRICE EIGHTEENPENCE NET.

LONDON: J. CURWEN & SONS, LTD., 24, BERNERS ST., W.1.

Copyright, 1920, by H. Walford Davies.

FANTASY.

(From Dante's *Divina Commedia*.)

For a Tenor Voice.
with Chorus and Orchestra.

H. WALFORD DAVIES.
Op. 42.

Andante solenne. (♩ = 66)

PIANO.

The piano accompaniment for the first system consists of two staves. The upper staff is in treble clef and the lower in bass clef. The music is in a key with one flat (B-flat major or D minor) and a 4/4 time signature. It features a variety of chords and melodic lines, with a first ending bracket labeled '1' at the end of the system.

2

MYSTIC CHORUS. Soprano.

(♩ = 66)

Quis nos se-pa - ra - bit a ca - ri - ta - te

Alto. pp

Quis nos se-pa - ra - bit a ca - ri - ta - te

Tenor. pp

Quis nos se-pa - ra - bit a ca - ri - ta - te

Bass. pp

Quis nos se-pa - ra - bit a ca - ri - ta - te

2

The piano accompaniment for the second system continues from the first. It features a second ending bracket labeled '2' at the end of the system. The music is characterized by sustained chords and a steady rhythmic accompaniment.

pp Chris - ti, a ca - ri - ta - te Chris - ti? Tri - bu -

pp Chris - ti, a ca - ri - ta - te Chris - ti? Tri - bu -

pp Chris - ti, a ca - ri - ta - te Chris - ti? Tri - bu -

pp Chris - ti, a ca - ri - ta - te Chris - ti? Tri - bu -

- la - ti - o? an an - gus - ti - a? an per - se -

- la - ti - o? an an - gus - ti - a? an per - se -

- la - ti - o? an an - gus - ti - a? an per - se -

- la - ti - o? an an - gus - ti - a? an per - se -

- cu - ti - o?

- cu - ti - o?

- cu - ti - o?

- cu - ti - o?

4 (Dante and Virgil ascend the Mount of Purgatory)

ppp

5

TENOR SOLO. *p parlando.*

On-ward I moved:--

he al - so on-ward moved Who led me, coast - ing still, -- where ev - er

place A-long the rock was va - cant.

6

CHORUS.

p Quis nos se-pa-ra-bit a ca-ri-ta-te Chris-ti? Tri-bu-

p Quis nos se-pa-ra-bit a ca-ri-ta-te Chris-ti? Tri-bu-

p Quis nos se-pa-ra-bit a ca-ri-ta-te Chris-ti? Tri-bu-

p Quis nos se-pa-ra-bit a ca-ri-ta-te Chris-ti? Tri-bu-

6

p cresc.

- la - ti - o, an an - gus - ti - a, an per - se -

- la - ti - o, an an - gus - ti - a, an per - se -

- la - ti - o, an an - gus - ti - a, an per - se -

- la - ti - o, an an - gus - ti - a, an per - se -

-cu - ti - o? Qui - a prop - ter Te

-cu - ti - o? Qui - a prop - ter Te

-cu - ti - o? Qui - a prop - ter Te

-cu - ti - o? Qui - a prop - ter Te

mor - ti - fi - ca - mur, prop - ter Te,

mor - ti - fi - ca - mur, mor - ti - fi -

mor - ti - fi - ca - mur, mor - ti - fi -

mor - ti - fi - ca - mur, prop - ter Te,

pp prop - ter Te, ppp prop - ter
ca - mur, mor-ti-fi - ca - mur, ppp prop - ter
ca - mur, mor-ti-fi - ca - mur, ppp prop - ter
pp prop - ter Te, ppp prop - ter

The first system consists of four vocal staves and two piano accompaniment staves. The vocal parts are in treble clef, and the piano part is in bass clef. The key signature has two sharps (F# and C#). The lyrics are: "prop - ter Te, prop - ter ca - mur, mor-ti-fi - ca - mur, prop - ter ca - mur, mor-ti-fi - ca - mur, prop - ter prop - ter Te, prop - ter". Dynamics include *pp*, *ppp*, and *pp*. There are slurs and accents throughout the score.

Tel
Tel
Tel
Tel

poco cresc.

The second system features four vocal staves and two piano accompaniment staves. The vocal parts are in treble clef, and the piano part is in bass clef. The key signature has two sharps. The lyrics are: "Tel", "Tel", "Tel", "Tel". The piano part includes a *poco cresc.* marking. There are slurs and accents throughout the score.

mf

The third system consists of two piano accompaniment staves in bass clef. The key signature has two sharps. The music features a *mf* dynamic marking and a triplet of eighth notes. There are slurs and accents throughout the score.

animandosi TENOR SOLO. *f*

Now we es-sayed with

This system contains the first two staves of music. The vocal line is in treble clef with a key signature of two sharps (D major). The piano accompaniment is in grand staff (treble and bass clefs). The tempo/mood is marked *animandosi*. The first measure of the vocal line is a whole rest. The piano accompaniment features a complex rhythmic pattern with triplets and sixteenth notes.

ut-most ef-fort, with ut-most ef-fort to sur-mount the way;

This system contains the next two staves of music. The vocal line continues with the lyrics "ut-most ef-fort, with ut-most ef-fort to sur-mount the way;". The piano accompaniment continues with similar rhythmic complexity, including triplets and slurs.

poco accel. *poco agitato*

When I did

This system contains the next two staves of music. The tempo/mood changes to *poco accel.* and *poco agitato*. The vocal line has a whole rest for the word "When" and then "I did". The piano accompaniment becomes more intense, with a *sfz* (sforzando) marking and a *p* (piano) marking later in the system.

9

feel, as nod-ding to its fall, the moun-tain

This system contains the next two staves of music. A rehearsal mark **9** is placed at the beginning of the vocal line. The lyrics are "feel, as nod-ding to its fall, the moun-tain". The piano accompaniment features a steady eighth-note pattern in the bass clef.

trem-ble, whence an i-cy chill

This system contains the final two staves of music. The lyrics are "trem-ble, whence an i-cy chill". The piano accompaniment continues with eighth-note patterns and ends with a *pp* (pianissimo) marking.

seized on me, as on one to death con-vey'd.

10 *ff* Forth-with from ev-ery side a-rose a shout:

Glo - ri - a! Glo - ri - a in ex - cel - sis

rall.
Deo!
CHORUS.

Glo - ri - a Glo - ri - a Glo - ri - a

Glo - ri - a Glo - ri - a

1st Basses. *f* 2nd Basses. *f*

Glo - ri - a Glo - ri - a

rall.

11 *fff a tempo*

Glo - ri - a!
 ri - a!
 ri - a!
 ri - a!
 ri - a!
 ri - a!

fff a tempo
 Ped.

Glo - ri - a!
 ri - a!
 ri - a!
 ri - a!
 ri - a!
 ri - a! in ex -

fff a tempo
 Ped.

Fantasy.

(sempre pedale)

ri - al in ex -
ria in ex - cel -
ri - al in ex -
ri - al in ex -
cel - sis Glo - ri - a
cel - sis
sis De
cel - sis De
cel - sis
De - ol

ff
p

Fantasy.

De - o! Glo -

- o! Glo - ria! De - o!

- o! Glo

De - o!

Lau - da

ria!

Lau - da

ri - al A - do -

De - o!

- mus! Be - ne -

ff dim.

dim.

ff dim.

dim.

dim.

p molto espress.

- mus! A - do - ra - mus

p molto espress.

- ra - mus! A - do - ra - mus

p molto espress.

- di - ci - mus! A - do - ra - mus

p molto espress.

12

mf

We stood im - move - a - bly sus -

Te!

Te! A - do - ra - mus *Te!*

Te!

pp A - do - ra - mus *(pp)* *Te!*

12

p *(pp)*

pen - ded, like to those, The shep-herds who first heard in

Beth - le-hem's field that song: Till

p *(espress)*

13

ceased the trem - bling, ceased, and the song

14

was end - ed. Nev-er with-

p parlando

- in my breast did ig - no-rance so struggle with desire of know-ledge, as in that mo-ment.

Nor dared I to ask where - fore the moun-tain rock'd, — or why the

souls as one re - joiced; — So forth.

15 *Poco allargando. pp tranquillo.*
— I fear'd, — in thought-ful-ness, and dread. When lo! as

Christ ap-pear'd un - to the two up-on their way, A shade ap-pear'd

— and af - ter us ap - proach'd — saying, "Broth - ers,

16

God give you peace? He then to our in-most

pp (Exactly within the tones of the Tenor Soloist.)

God give you peace.

pp
God give you peace.

pp
God give you peace.

pp
God give you peace.

16

espress.

question-ing thus full ans - wer gave.

pp

SONG OF STATIUS.

17 Allegro tranquillo.

mf

Here in this mount from ev-'ry change — ex - empt,

pp (with great quietude)

Oth-er than that which heav'n in it - self doth of it -

-self re - ceive, — No in - flu-ence can reach us: Tem -

- pest none, — Show'r, hail — or snow,

Fantasy.

hoar frost or dew - y moist - ness.

18

mf Lower perchance with va-rious mo - tions rock'd, — trem - bles the soil:

mp *espress.*

con Pedale.

But here, — through winds in earth's deep hol-low pent,

— I know not how, yet nev-er trem - bles; Save

19 *mp*

— when an - y soul doth feel it-self made free,

p ed espress.

cresc.
 that it may move, — may rise, — may mount on.

high. — Of per - fect health — the —

20

will a - lone — gives proof. — And I who in this pun - ish - ment had lain —

mf

five hun - dred years and more, but

cresc.

now have felt — free — wish — for

21

Non troppo forte. (♩ = ♩)

sempre poco a poco crescendo ed animato

hap - - pier clime, ————— there-fore thou felt'st — the moun - tain

p ed espress. *sempre poco a poco crescendo ed animato*

trem-ble; and the spi-rits de - vout — Heard'st o-ver all — his lim-its in the

praise ——— To — that liege Lord, — whom I in-treat

f *p* (CHORUS of TENDRS & BASSES)
Glo - ri-a De - ol.

their ——— joy ——— To — has — —

p (ALL VOICES IN UNISON)
De — — — — — ol

L.H. *allargandosi*

22 Tempo Primo.

- - ten! — Thus he spake; and, since the draught Is grate-ful ev-er as the

p

dim. *p* *p*

thirst is keen, — No words may speak my ful - ness — of con -

molto tranquillo

-tent. Then our hal-owed path — re - sumed, —

p

23 Tempo Primo. (Andante solenne.)

rit. Eye-ing — the prostrate shad-ows, who — re-

p *rit.* *pp*

-newed their wont - ed mourn - - ing.

p

SEMI CHORUS. (SOPRANO) 24 FULL CHORUS. (SOPR.)

p *pp*

Tri - bu - la - ti - o? an an - gus - ti - a?

FULL CHORUS. (ALTO.)

pp

an an - gus - ti - a?

SEMI CHORUS. (TENOR)

p *pp*

Tri - bu - la - ti - o? an an - gus - ti - a?

FULL CHORUS. (TENOR.)

pp

an an - gus - ti - a?

FULL CHORUS. (BASS.)

pp

an an - gus - ti - a?

ppp *(pp)*

an - per - se - cu - ti - o?

ppp *(pp)*

an per - se - cu - ti - o?

ppp *pp*

pp
 Prop - ter Te mor - ti - fi - ca - mur, Prop - ter
pp
 Prop - ter Te mor - ti - fi - ca - mur,
pp
 Prop - ter Te mor - ti - fi - ca - mur,
pp
 Prop - ter Te mor - ti - fi - ca - mur,

Tel _____ Prop - ter Tel _____
ppp
 Prop - ter Tel _____
ppp
 Prop - ter Tel _____
ppp
 Prop - ter Tel _____

FANTASY

(from Dante's *Divina Commedia*).

(CHORUS)

Mystic Voices:

*Quis nos separabit a caritate Christi ?
Tribulatio an angustia an persecutio ?*

(TENOR SOLO)

Dante tells what he
and Virgil saw and
heard in the Mount
of Purgatory :

Onward I moved : he also onward moved
Who led me, coasting still, wherever place
Along the rock was vacant.

(CHORUS)

*Quis nos separabit a caritate Christi ?
Tribulatio an angustia an persecutio ?
Quia propter Te mortificamur.*

(TENOR SOLO)

Now we essayed
With utmost effort to surmount the way ;
When I did feel, as nodding to its fall,
The mountain tremble ; whence an icy chill
Seized on me, as on one to death convey'd.

Forthwith from every side arose a shout :
Gloria in excelsis Deo ! Gloria !

(CHORUS)

*Gloria in excelsis Deo ! Gloria !
Laudamus Te ! Benedicimus Te ! Adoramus Te !*

(TENOR SOLO)

We stood
Immoveably suspended, like to those,
The shepherds, who first heard in Bethlehem's field
That song : till ceased the trembling, and the song
Was ended.

Never within my breast
Did ignorance so struggle with desire
Of knowledge, as in that moment ; nor dared I
To ask wherefore the mountain rocked, or why
The souls as one rejoiced ; so forth I fared
In thoughtfulness and dread. When lo ! as Christ
Appear'd unto the two upon their way,
A shade appear'd and after us approached,
Saying, " Brothers, God give you peace." He then
To our inmost question thus full answer gave :

The Spirit of Statius
on the way to
Paradise tells why
the mountain trembled
and why the Song
ensued.

“ Here in this mount from every change exempt,
“ Other than that which heaven in itself
“ Doth of itself receive, no influence
“ Can reach us : Tempest none, shower, hail or snow,
“ Hoar frost or dewy moistness. Lower perchance
“ With various motions rocked, trembles the soil :
“ But here through winds in earth’s deep hollow pent,
“ I know not how, yet never trembles ; save
“ When any soul doth feel itself made free
“ That it may move, may rise, may mount on high.
“ Of perfect health the will alone gives proof.
“ And I who in this punishment had lain
“ Five hundred years and more, but now have felt
“ Free wish for happier clime, therefore thou felt’st
“ The mountain tremble ; and the spirits devout
“ Heard’st over all his limits in the praise
“ To that liege Lord, whom I intreat their joy
“ To hasten.”

Thus he spake : and, since the draught
Is grateful ever as the thirst is keen,
No words may speak my fulness of content.

* * *

Then our hallowed path resumed,
Eyeing the prostrate shadows, who renewed
Their wonted mourning.

(CHORUS)

*Tribulatio an angustia an persecutio ?
Propter Te mortificamur,
Propter Te ! Propter Te !*