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# HIGH HEAVEN'S KING

BEING PART OF

An Hymn of Heavenly Love

BY

Edmund Spenser

TOGETHER WITH WORDS TAKEN FROM  
ST. JOHN'S GOSPEL

SET TO MUSIC BY

WALFORD DAVIES

Opus 52.

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*Price 2/-*

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# HIGH HEAVEN'S KING.

(From The *Hymn of Heavenly Love*.)

## I.

LOVE, lift me up upon thy golden wings,  
From this base world unto thy heaven's height,  
Where I may see those admirable things  
Which there thou workest by thy sovereign might,  
Far above feeble reach of earthly sight,  
That I thereof an heavenly Hymn may sing  
Unto the God of Love, high heaven's King.

## II and III.

Out of the bosom of eternal bliss,  
In which He reignéd with His Glorious Sire,  
The Lord descended, like a most demiss\*  
And abject thrall, in flesh's frail attire.

In flesh at first the guilt committed was,  
Therefore in flesh it must be satisfied ;  
Nor Spirit, nor Angel, though they man surpass,  
Could make amends to God for man's misguide,†  
But only man himself, who self did slide :  
So, taking flesh of sacred Virgin's womb,  
For man's dear sake He did a man become.

## IV.

Behold from first, where He encradled was  
In simple cratch, wrapt in a wad of hay,  
Between the toilful Ox and humble Ass,  
And in what rags, and in how base array,  
The glory of our heavenly riches lay,  
When Him the silly‡ Shepherds came to see,  
Whom greatest Princes sought on lowest knee.

## V.

From thence read on the story of His life,  
His humble carriage, His unfaulty ways,  
His canker'd foes, His fights, His toil, His strife,  
His pains, His poverty, His sharp assays,  
Through which He past His miserable days,  
Offending none, and doing good to all,  
Yet being malic'd§ both of great and small.

## VI.

And look at last, how of most wretched wights  
He taken was, betray'd and false accused ;  
How with most scornful taunts, and fell despites,  
He was reviled, disgraced, and foul abused :  
How scourged, how crowned, how buffeted, how bruised ;  
And lastly, how 'twixt robbers crucified,  
With bitter wounds through hands, through feet, and side !

\* Submissive.

† Sin.

‡ Simple.

§ Evilly regarded.

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## VII.

O huge and most unspeakable impression  
Of love's deep wound, that pierced the piteous heart  
Of that dear Lord with so entire affection,  
And sharply launching† every inner part,  
Dolours of death into His soul did dart,  
Doing Him die that never it deserved,  
To free His foes, that from His hest had swerved !

## VIII.

O blessed Well of Love ! O Flower of Grace !  
O glorious Morning-Star ! O Lamp of Light !  
Most lively image of Thy Father's face,  
Eternal King of Glory, Lord of Might,  
Meek Lamb of God, before all world's behight,‡  
How can we Thee requite for all this good ?  
Or what can prize that Thy most precious blood ?

THE WORDS OF THE LORD ARE HEARD IN WHICH HE TELLS HIS FOLLOWERS  
WHAT THEY ARE TO DO.

*Narrative (by remote voices). Having loved his own which were in the world, He loved them unto the end.*

*Jesus, knowing that the Father had given all things into his hands, and that he came forth from God, and goeth unto God, riseth from supper, and layeth aside his garments; and he took a towel, and girded himself.*

*Then he poureth water into the bason, and began to wash the disciples' feet, and to wipe them with the towel wherewith he was girded.*

*So he cometh to Simon Peter. Peter saith, Lord, dost thou wash my feet? Jesus answered :*

*What I do thou knowest not now ; but thou shalt understand hereafter.*

*Peter saith unto him, Thou shalt never wash my feet. Jesus answered him :*

*If I wash thee not, thou hast no part with me.*

*Simon Peter saith, Lord, not my feet only, but also my hands and my head.*

*So when he had washed their feet, and taken his garments, and sat down again, he said unto them, Know ye what I have done unto you ? Ye call me, Master, and, Lord : and ye say well ; for so I am. If I then, the Lord and the Master, have washed your feet, ye also ought to wash one another's feet. Verily, verily, I say unto you, A servant is not greater than his lord ; neither one that is sent greater than he that sent him. If ye know these things, blessed are ye if ye do them.*

## IX.

Thus he our life hath left unto us free,  
Free that was thrall, and blessed that was bann'd ;  
Nor ought demands but that we loving be,  
As He Himself hath loved us afore-hand,  
And bound thereto with an eternal band ;  
Him first to love that us so dearly bought,  
And next our brethren to His image wrought.

Learn Him to love, that lovéd thee so dear,  
And in thy heart His blessed image bear.

† Lancing.

‡ Ordained.

# HIGH HEAVEN'S KING

Words from Spenser's  
HYMN OF HEAVENLY LOVE  
and from the Gospel of St. John

Music by  
WALFORD DAVIES  
(Op. 52)

**Allegro.**  
VERSE I. (BARITONE AND SOPRANO SOLO AND CHORUS).

TREBLE.

ALTO.

TENOR.

BASS.

Love, — lift me up — up-on thy gol - den

**Allegro.**

PIANO.

CHORUS. *f*

Love, lift me up — up-on thy gol - den wings, —

CHORUS. *f*

Love, lift me up — up-on thy gol - den wings, —

CHORUS. *f*

Love, lift me up — up-on thy gol - den wings, —

CHORUS. *f*

wings, Love, lift me up up-on thy gol - den wings, From this base



SOLO

world un-to thy heaven's height, Where I may

*pp* From this base world un-to thy hea - ven's height, —

*pp* From this base world un-to thy hea - ven's height, —

*pp* From this base world un-to thy hea - ven's height, —

*f* CHORUS un-to thy hea - ven's height, —

see those admir-ab-le things — Which there thou workest by thy sovereign might,

SOP. SOLO *f*

Far a-bove reach — of earth-ly sight,

*pp* Far a-bove fee-ble reach — of earth-ly sight,

*pp* Far a-bove fee-ble reach of earth-ly sight,

*pp* Far a-bove fee-ble reach of earthly sight,

*pp* Far a-bove fee-ble reach of earthly sight,

Far a-bove fee-ble reach of earthly sight,

2

SOPRANO SOLO

*p*

*mp (espress)*

BARITONE

*p*

That I an

That I there-of an heav'n - ly Hymn may — sing

*ppp*

An  
*ppp*

An  
*ppp*

An  
*ppp*

An

2

*ppp*

heav'n - ly Hymn may sing,

Un-to the God of Love, High

heav'n - ly Hymn may sing Un-to the God of

heav'n - ly Hymn may sing Un-to the God of

heav'n - ly Hymn may sing Un -

heav'n - ly Hymn may sing Un -

3

*cresc.*  
 An — heaven — ly Hymn —  
 Hea — ven's King —

Love, — An — heaven — ly Hymn may —  
 Love, — An — heaven — ly Hymn — may —  
 - to the God of Love, — An — heaven — ly Hymn may —  
 - to the God of Love, — An — heaven — ly Hymn may —

3  
 3

*mf* Un — to the God of Love, *p* High Heaven's King.  
*mf* Un — to the God of Love, *p* High Heaven's King.  
*mp* sing. Un — to the God of Love, *p* High Heaven's King.  
*mp* sing. Un — to the God of Love, *p* High Heaven's King.  
*mp* sing. Un — to the God of Love, *p* High Heaven's King.  
*p* sing. Un — to the God of Love, *p* High Heaven's King.

*mp*

Lento mistico.  
VERSE II and III. (BARITONE SOLO)

*pp*

Lento mistico. Out of the bosom of e-ter-nal

*poco cresc.* *cresc.* *mp*

bliss In which Hereigned with His Glori-ous Sire, The Lord descend-ed like a

*p* *pp*

most demiss\* And abject thrall in flesh's frail attire. In

*cresc. ed espress.* *cresc.*

flesh at first the guilt committed was, Therefore in flesh it must be sat-is-fied, Nor spirit nor An-

*p* *p*

- gel, though they man surpass, Could make amend to God for man's mis-guide,

\* Submissive



5 *molto lento*  
*pp*

But on - ly man himself, who self did slide: So, — tak-ing flesh.

of sacred Vir-gin's womb, For man's dear sake He did a man become.

*pp*

*pp* Chorus sotto voce with Soloist

For man's dear sake He did a man — be - come.

*pp*

6 *poco accel.*

6 *poco accel.*

Allegretto felice.  
VERSE IV. (CHORUS)

Allegretto felice. *teneramente*

*p*

This block contains the piano introduction for the chorus. It features a treble and bass clef with a key signature of one sharp (F#) and a 3/8 time signature. The music is marked 'Allegretto felice' and 'teneramente'. The piano part begins with a *p* (piano) dynamic.

*mf* TREBLES AND ALTOS *p*

Behold from first, where He\_ en - cra - dled was In simple cratch, wrapt in a wad\_ of

This block contains the first line of the chorus. The vocal line is for Trebles and Altos, marked *mf*. The piano accompaniment is marked *p*. The lyrics are: "Behold from first, where He\_ en - cra - dled was In simple cratch, wrapt in a wad\_ of".

*mf*

hay, Be-tween the toil - ful Ox and hum - ble Ass,

This block contains the second line of the chorus. The vocal line is marked *mf*. The piano accompaniment continues. The lyrics are: "hay, Be-tween the toil - ful Ox and hum - ble Ass,".

7

And in what rags, and\_ in how base array, - The

This block contains the third line of the chorus. The vocal line has a fermata over the first measure and is marked with a box containing the number 7. The piano accompaniment also has a box with the number 7. The lyrics are: "And in what rags, and\_ in how base array, - The".

glo - ry of our heav'n - ly riches lay,

glo - ry of our heav'n - ly riches lay,

The piano accompaniment features a treble and bass clef with a key signature of one sharp (F#). It includes dynamic markings of *f* and *p*.

The glo - ry of our heav'n - ly riches lay.

The glo - ry of our heav'n - ly riches lay.

The glo - ry of our heav'n - ly riches lay.

The glo - ry of our heav'n - ly riches lay.

The piano accompaniment continues with dynamic markings of *mp* and *cresc.*

*p* 8 *mp*

When Him the silly shepherds came to

*p* *mp*

When Him the silly shepherds came to

*p*

*pp*

8

*L'istesso tempo.* (♩ = ♩)

see, \_\_\_\_\_ Whom great - est

see, \_\_\_\_\_ Whom great - est

When Him the sil-ly shepherds came to see Whom great - est

When Him the sil-ly shepherds came to see, Whom great - est

*L'istesso tempo.* (♩ = ♩)



Prin-ces sought on lowest knee. \_\_\_\_\_

Prin-ces sought on lowest knee. \_\_\_\_\_

Prin-ces sought on lowest knee. \_\_\_\_\_

Prin-ces sought on lowest knee. \_\_\_\_\_

*p*

9

Whom greatest Princes sought \_\_\_\_\_

9

*p dim.* *pp*

on lowest, lowest knee. \_\_\_\_\_

Andante dolente.  
VERSE V. BARITONE SOLO & CHORUS.

SOLO

From thence read on the sto-ry of His life,

TENORS & BASSES

*pp*

His hum-ble carriage, His un-

Andante dolente.

*p*

*mf* **10** *cresc.*

His cankered foes, His fights, His toil, His strife,

faul - ty ways,

His

**10**

*p*

*simile*

(SOLO & CHORUS)

Thro' which He passed His miserable days,

(TENORS & BASSES)

pains, His poverty, His sharp as-says, Thro' which He passed His miserable days,

*simile*

Of-fending none, and doing good to all, *cresc.*

**CHORUS.**

Offending none, and do-ing good to all, Yet being

Offending none, and do-ing good to all, Yet being

Offending none, and do-ing good to all, Yet being

Offending none, do-ing good to all, Yet being

malic'd both of great and small.

malic'd both of great and small, malic'd both of great and small.

*SOLO p*

Lento maestoso.  
VERSE VI. (CHORUS)

And look at last, how of most wretched wights He ta-ken was,

And look at last, how of most wretched wights He ta - ken was,

And look at last, how of most wretched wights He ta-ken was,

And look at last, how of most wretched wights He ta-ken was,

The vocal staves are arranged in four systems. Each system contains a vocal line with lyrics. The first system includes dynamic markings *f* and *ff*, and a triplet of eighth notes. The second system includes *f* and *ff*. The third and fourth systems include *f*. The music is in 2/4 time with a key signature of two flats.

Lento maestoso.

*ff*

The piano accompaniment consists of two staves (treble and bass clef). It features a dense texture of chords and arpeggiated figures, primarily in the right hand. The dynamic marking *ff* is present. The music is in 2/4 time with a key signature of two flats.

12

betrayed, and false ac-cused; How with most scornful taunts, and fell de-

and false ac-cused; How with most scornful taunts, and fell

betrayed, and false ac-cused; How with most scornful taunts, and fell de-

betrayed, and false ac-cused; How with most scornful taunts, and fell de-

The vocal staves are arranged in four systems. Each system contains a vocal line with lyrics. The music is in 2/4 time with a key signature of two flats.

12

The piano accompaniment consists of two staves (treble and bass clef). It features a dense texture of chords and arpeggiated figures, primarily in the right hand. The music is in 2/4 time with a key signature of two flats.

- spites, He was reviled, dis-graced, and foul a - bused:

— de - spites,— He was re - viled, dis - graced, and foul a - bused:—

- spites, He was reviled, dis-graced, — and foul a - bused:

- spites, He was reviled, dis-graced, — and foul — a - bused: How—

How scourged, how crowned, how buf-fet-ed, how bruised;

How scourged, how crowned, how buf-fet-ed, how bruised;

How scourged, how crowned, how buf-fet-ed, how bruised;

*ten.* scourged, how crowned, how buf-fet-ed, how bruised;—



*pp* And last - ly, how 'twixt robbers crucified, With bit-ter

*pp* And last - ly, how 'twixt robbers crucified, With bit-ter

*pp* And last - ly, how 'twixt robbers crucified, With bit-ter

*pp* And last - ly, how 'twixt robbers crucified, With bit-ter

*ppp*

*pp*

wounds through hands, through feet, and side! —

wounds through hands, through feet, and side!

wounds through hands, through feet, and side!

wounds through hands, through feet, and side!

*pp*

Adagio dolente.  
VERSE VII. (BARITONE SOLO)

*parlando  
ed espress.  
pp*

O huge and most un-speak-ab-le im - press-ion, Most

Adagio dolente.

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with the lyrics "O huge and most un-speak-ab-le im - press-ion, Most". The piano accompaniment includes a treble and bass clef with various musical notations such as notes, rests, and dynamic markings like *pp*. The tempo and mood are indicated as "Adagio dolente."

un-speakab-le im-pression Of love's deep wound, — that pierced the

The second system continues the vocal line with the lyrics "un-speakab-le im-pression Of love's deep wound, — that pierced the". The piano accompaniment features several triplet markings (indicated by a '3' in a circle) and dynamic markings like *p*. The musical notation includes notes, rests, and slurs.

piteous heart Of that dear Lord with so entire af - fect-ion, And sharply launching

*cresc.*

The third system of the score has the vocal line lyrics "piteous heart Of that dear Lord with so entire af - fect-ion, And sharply launching". The piano accompaniment includes a *cresc.* (crescendo) marking and continues with complex musical notation including triplets and slurs.

ev - ry in-ner part, — Dolours of death in-to His soul — did dart,

14

The fourth system concludes the vocal line with the lyrics "ev - ry in-ner part, — Dolours of death in-to His soul — did dart,". The piano accompaniment features a dynamic marking of *f* (forte) and includes a measure number '14' in a box. The system ends with a double bar line.