

Bring home the bride

Text from Epithalamion by Edmund Spenser (1552 - 99)

Philip Thicknes (b.1938)

Andante ♩ = 80

The score is written in 2/2 time with a key signature of two flats (B-flat and E-flat). The tempo is marked 'Andante' with a quarter note equal to 80 beats per minute. The instrumental parts include two Cornetto parts, Alto Sackbut in E-flat, Tenor Sackbut in B-flat, and Bass Sackbut in F. The vocal parts include Soprano, Alto, Tenor, and Bass, as well as Ladies' and Men's choruses. The lyrics 'Now' are written at the end of the vocal lines. The dynamics are marked 'mf' (mezzo-forte) throughout.

Cornetto 1
mf

Cornetto 2
mf

Alto Sackbut in E \flat
mf

Tenor Sackbut in B \flat
mf

Bass Sackbut in F
mf

SOPRANO
mf
Now

ALTO
mf
Now

TENOR
mf
Now

BASS
mf
Now

Ladies' chorus

Men's chorus

5

Cor. 1 *mp*

Cor. 2 *mp*

A. Sac. *mp*

T. Sac. *mp*

B. Sac. *mp*

S.
al is done: bring home the_ bride_ a - gaine; Bring home the

A.
al is done: bring home the_ bride_ a - gaine; Bring home_ the

T.
al_____ is done: bring home the bride_ a - gaine; Bring home the__

B.
al is done: bring home the_ bride a - gaine; Bring_ home the

A

10 $\text{♩} = \text{♩} = 80$

Cor. 1 *mf*

Cor. 2 *mf*

A. Sac. *mf*

T. Sac. *mf*

B. Sac. *mf*

S.
tri - umph of our vic - tor - y.

A.
tri - umph of our vic - tor - y.

T.
tri - umph of our vic - tor - y.

B.
tri - umph of our vic - tor - y.

14

Cor. 1

Cor. 2

A. Sac.

T. Sac.

B. Sac.

S.

A.

T.

B.

mp

mf

mf

mf

mf

mf

Make feast there - fore now all this live - long day;

Make feast there - fore now all this live - long day;

Make feast there - fore now all this live - long day;

Make feast now all this live - long day;

B

18

Cor. 1 *p*

Cor. 2 *p*

A. Sac. *p*

T. Sac. *p*

B. Sac. *p*

S. *divisi mp*
 And let the Grac - es daunce un - to the rest, For they can

A. *mp*
 And let the Grac - es daunce un - to the rest, For they can

T. *mp*
 For they can

B. *mp*
 For they can

C

Tempo primo ♩ = 80

22

Cor. 1
Cor. 2
A. Sac.
T. Sac.
B. Sac.

mp
p
mp
mp
mp

Detailed description: This block contains the instrumental score for five parts: Cor. 1, Cor. 2, A. Sac., T. Sac., and B. Sac. The music is in 2/2 time and begins at measure 22. The first section (measures 22-24) is marked *mp*. The second section (measures 25-27) is marked *p*. The score includes dynamic markings and hairpins for crescendo and decrescendo.

S.
A.
T.
B.

mf
mf

doo — it best: The whiles the may-dens doe their
The whiles the may-dens doe theyr

doo — it best: The whiles the may-dens doe theyr

doo it best:

doo it best:

Detailed description: This block contains the vocal score for Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The lyrics are: "doo — it best: The whiles the may-dens doe their / The whiles the may-dens doe theyr". The Soprano and Alto parts are marked *mf*. The Tenor and Bass parts have no lyrics. The vocal lines are in 2/2 time and include dynamic markings and phrasing slurs.

26

Cor. 1

Cor. 2

A. Sac.

T. Sac.

B. Sac.

mp

S.

car - roll sing,

car - roll sing,

A.

car - roll sing,

T.

mf

To which the woods shall ans - wer, To which the woods shall

B.

mf

To which the woods shall ans - wer, To which the woods shall

Men's chorus

mf

To which the woods shall

31

Cor. 1 *mp*

Cor. 2 *mp*

A. Sac.

T. Sac.

B. Sac.

S. *uniti*
To which the woods shall ans - wer, To which the woods shall

A.
To which the woods shall ans - wer, To which the woods shall

T.
ans - wer,

B.
ans - wer,

Ladies' chorus *mf*
To which the woods shall

Men's chorus
ans - wer,

35

Cor. 1

Cor. 2

A. Sac.
mp

T. Sac.
mp

B. Sac.
mp

S.
ans - wer, To which the woods shall ans - wer, and their ec - cho ring.

A.
ans - wer, To which the woods shall ans - wer, and their ec - cho ring.

T.
To which the woods shall ans - wer, and their ec - cho ring.

B.
To which the woods shall ans - wer, and their ec - cho ring.

Ladies' chorus
ans - wer, To which the woods shall ans - wer, and their ec - cho ring.

Men's chorus
To which the woods shall ans - wer, and their ec - cho ring.

D

♩ = ♪ = 80

40

Cor. 1

Cor. 2

A. Sac.

T. Sac.

B. Sac.

p *pp* *mf*



44

Cor. 1

Cor. 2

A. Sac.

T. Sac.

B. Sac.

T.

B.

mp *mf* *mf*

Ring ye the bells, ye yong men of the towne, And bone - fiers make all

E

Tempo primo $\text{♩} = 80$

47

Cor. 1 *mp*

Cor. 2 *mp*

A. Sac.

T. Sac.

B. Sac.

S. *divisi mf* And daunce a - bout them and a - bout them

A. *mf* And daunce a - bout them, and a - bout them

T. day;

B. day;

51

Cor. 1
Cor. 2
A. Sac.
T. Sac.
B. Sac.
S.
A.
T.
B.
Men's chorus

mp
mp
mp
mp
mp
sing,
sing,
sing,
mf
mf
mf

uniti
That
That
That all the woods may ans - wer,
That all the woods may ans - wer,
That all the woods may ans - wer,
That all the woods may ans - wer,

56

Cor. 1

Cor. 2

A. Sac.

T. Sac.

B. Sac.

S.

A.

T.

B.

Ladies' chorus

Men's chorus

mp

mp

mp

all the woods may ans - wer, That all the woods may ans - wer, That

all the woods may ans - wer, That all the woods may ans - wer, That

That

That

mf

That all the woods may ans - wer, That

That

Cor. 1 *mp*

Cor. 2 *mp*

A. Sac. *mp*

T. Sac. *mp*

T. *mp*

B. *mp*

The day is

The day is



69

Cor. 1 *p*

Cor. 2 *p*

A. Sac. *p*

T. Sac. *p*

S. *mp*

A. *mp*

T. *mp*

B. *mp*

doen, and night is nigh - ing fast, Now bring the bride in -

doen, and night is nigh - ing fast, Now bring the bride in -

doen, and night is nigh - ing fast, Now bring the bride in -

Cor. 1

Cor. 2

A. Sac.

T. Sac.

B. Sac.

S.

A.

T.

B.

to the bry - dall boues.

to the bry - dall boues.

to the bry - dall boues.

to the bry - dall boues.



G

A. Sac.

T. Sac.

B. Sac.

T.

B.

Now wel - come night, so long — ex - pect - ed,

Now wel - come, night! thou night so — long ex - pect - ed,

85

A. Sac.

T. Sac.

B. Sac.

T.

B.

pp

pp

pp

Spread thy broad_wing ov - er my love and me,

Spread thy broad_wing ov - er my love and me,



H

92

rit.

S.

A.

T.

B.

p *pp* *mp* *p* *mp*

p *pp* *mp* *p* *mp*

p *pp* *mp* *p*

p *pp* *mp* *p*

ov - er my love and me, That no man may us see. And

ov - er my love and me, That no man may us see. And

ov - er my love and me, That no man may us see.

ov - er my love and me, That no man may us see.

I

98 **Poco meno mosso** $\text{♩} = 60$

Cor. 1 *pp* *p*

Cor. 2 *pp* *p*

A. Sac. *pp* *p*

S. in thy sab - le man - tle us en - wrap,

A. in thy sab - le man - tle us en - wrap,



102

Cor. 1

Cor. 2

A. Sac. *p*

T. Sac. *p*

B. Sac. *p*

S. *mp*
From fear of per - rill and foule hor - - ror

A. *mp*
From fear of per - rill and foule hor - ror free.

T. *mp*
From fear of per - rill and foule hor - ror

B. *mp*
From fear of per - rill and foule hor - ror free.

J

106

Cor. 1
pp

Cor. 2
pp

A. Sac.
pp

T. Sac.
pp *p*

B. Sac.
pp *p*

S.
p
free. _____

A.
p

T.
p (Solo) *mf*
free. _____ Let no de-lud - ing dreams, _____ nor dread - ful sights,

B.
p

110

Cor. 1
mf \rightrightarrows *p* \leftarrow *f*

Cor. 2
mf \rightrightarrows *p* \leftarrow *f*

A. Sac.
mf \rightrightarrows *p* \leftarrow *p*

T. Sac.
p \rightrightarrows \leftarrow

B. Sac.
p \rightrightarrows \leftarrow

T.
p \rightrightarrows \leftarrow

Make sud - den sad — af - frights;



K

113

Cor. 1
p \rightrightarrows \leftarrow

Cor. 2
p \rightrightarrows \leftarrow

A. Sac.
mf \rightrightarrows *p* \leftarrow

T. Sac.
p \rightrightarrows \leftarrow

B. Sac.
p \rightrightarrows \leftarrow

B. (Solo) *mf* \rightrightarrows \leftarrow

Ne let hob Gob - lins, names whose sence we —

116

Cor. 1

Cor. 2

A. Sac.

T. Sac.

B. Sac.

A.

B.

(Solo) *mf*

Let not the shriech Oule

see not, Fray_ us with things that_ be not;

120

Cor. 1

Cor. 2

A. Sac.

S.

A.

(Solo) *mf*

Nor the night_ Ra- ven, that still dead - ly

nor the Storke be heard,

M

124

Cor. 1
mf < *f* *mp*

Cor. 2
mf < *f* *mp*

A. Sac.
mf *mp*

T. Sac.
mf *mp*

B. Sac.
mf *mp*

S. *Tutti divisi mf*
yels; Nor dam - ned_ ghosts, cald up with migh - ty

A. *Tutti mf*
Nor dam - ned ghosts, cald up with migh - ty

T. *Tutti mf*
Nor dam - ned ghosts, cald up with migh - ty

B. *Tutti mf*
Nor dam - ned_ ghosts, cald up with migh - ty

N

Tempo primo $\text{♩} = 80$

128

Cor. 1
Cor. 2
A. Sac.
T. Sac.
B. Sac.

mf *mp*
mf *mp*
mf *mp*
mf *mp*
mf *mp*

Detailed description: This block contains the instrumental parts for five instruments: Cor. 1, Cor. 2, A. Sac., T. Sac., and B. Sac. The music is in 4/4 time with a key signature of two flats. It begins at measure 128. Each instrument part features a dynamic marking of *mf* (mezzo-forte) with a hairpin crescendo leading to *mp* (mezzo-piano) in the second measure. A double bar line with repeat dots appears at the end of the second measure, followed by a repeat sign at the start of the third measure. The parts continue with sustained notes and some melodic movement.

uniti
mf
mf
mf

S.
A.
T.
B.

spels. Let none of these their drea - ry
spels. Let none of these their_ drea - ry
spels. Let none of these their_ drea - ry
spels. Let none of these their drea - ry

Detailed description: This block contains the vocal parts for Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The vocalists enter in measure 128 with the word "spels." (spells) on a dotted quarter note. They then have a rest for two measures. In measure 130, they sing "Let none of these their drea - ry" starting on a half note. The lyrics are written below the notes. Each vocal part has a dynamic marking of *mf* (mezzo-forte) above the first note of the phrase. The vocal lines are in the same key signature and time signature as the instrumental parts.

132

Cor. 1

Cor. 2

A. Sac.

T. Sac.

B. Sac.

S.

A.

T.

B.

Ladies' chorus

Men's chorus

ac - cents_ sing,

ac - cents sing,

ac - cents sing, Nor let the woods them ans - wer, Nor let the woods them

ac - cents sing, Nor let the woods them ans - wer, Nor let the woods them

Nor let the woods them

mp

mf

mf

mf

137

Cor. 1 *mp*

Cor. 2 *mp*

A. Sac. *mp*

T. Sac. *mp*

B. Sac. *mp*

S. Nor let the woods them ans-wer, Nor let the woods them ans-wer, Nor

A. Nor let the woods them ans-wer, That let the woods them ans-wer, Nor

T. ans-wer, Nor

B. ans-wer, Nor

Ladies' chorus *mf* Nor let the woods them ans-wer, Nor

Men's chorus ans-wer, Nor

147

Cor. 1
Cor. 2
A. Sac.
T. Sac.
B. Sac.

Detailed description: This block contains the instrumental score for five parts: Cor. 1, Cor. 2, A. Sac., T. Sac., and B. Sac. The music is in 2/4 time and B-flat major. The first three measures show the instruments playing a melodic line. In the fourth measure, there is a dynamic change to *mp* (mezzo-piano) and a crescendo hairpin. The A. Sac. part has an 8-measure rest in the fourth measure.

S.
A.
T.
B.

And ye high heav - ens,
mf

And
mf
And
mf
And
mf
And

Detailed description: This block contains the vocal score for four parts: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The lyrics are "And ye high heav - ens," followed by "And" in each part. The music is in 2/4 time and B-flat major. The vocal parts enter in the fourth measure with a dynamic marking of *mf* (mezzo-forte). The Soprano part has a melodic line, while the other parts have rests.

151

Cor. 1

Cor. 2

A. Sac.

T. Sac.

B. Sac.

p *mf* *f*

mp

mp

high_ heav - ens tem - ple of the gods,

ye high_ heav - ens, tem - ple of the_ gods, And all ye powers

ye high heav - ens, tem - ple of the gods, And all ye powers

ye high heav - ens, tem - ple of the gods, And all ye powers

ye high heav - ens, tem - ple of the gods, And all ye powers

ye high heav - ens, tem - ple of the gods, And all ye powers

ye high heav - ens, tem - ple of the gods, And all ye powers

P

155

Cor. 1

Cor. 2

A. Sac.

T. Sac.

B. Sac.

p *mf* *f* *mp*

S.

A.

T.

B.

which in the same re - mayne, Pour out your

which in the same re - mayne, Pour out your

which in the same re - mayne, Pour out your

which in the same re - mayne, Pour out your

mf *mf* *mf* *mf*

158

S. bles - ing on us plen - tous-ly, and hap - py in - flu - ence up-on us
bles - sing on__ us plen - teous-ly, and hap - py in - flu - ence up-on__ us

A. bles - sing on us plen - teous-ly, and hap-py in - flu - ence up-on__ us

T. 8 bles - sing on us plen - teous-ly, and hap - py in - flu - ence up-on us

B. bles - sing on us plen - teous-ly, and hap-py in - flu - ence up-on__ us

162

Cor. 1 *pp*

Cor. 2 *pp*

A. Sac. *pp*

S. raine. So let us rest, sweet love, in hope of this, in hope_ of
raine. *p* So let us rest, sweet love, in hope of

A. raine. *p* So let__ us rest, sweet love, in hope_ of

T. 8 raine.

B. raine.

Q

Tempo primo ♩ = 80

166

Cor. 1

Cor. 2

A. Sac.

T. Sac.

B. Sac.

S.

A.

T.

B.

mp

mp

mp

mp

mp

mf

mf

mf

mf

mf

mf

mf

this, *uniti*

this, And cease till_ then our tyme - ly joys to

this, And cease till then our tyme - ly joys to

And cease till then our_ tyme - ly joys to

And cease till then our tyme - ly joys_ to

170

Cor. 1

Cor. 2

A. Sac.

T. Sac.

B. Sac.

S.

A.

T.

B.

Men's chorus

mp

mp

mp

mp

mp

mf

mf

mf

mf

sing, The

sing, The

sing, The woods no more us ans - wer, the woods no more us ans - wer,

sing, The woods no more us ans - wer, the woods no more us ans - wer,

The woods no more us ans - wer,

175

Cor. 1

Cor. 2

A. Sac.

T. Sac.

B. Sac.

S.
woods no more us ans - wer, the woods no more us ans - wer, the

A.
woods no more us ans - wer, the woods no more us ans - wer, the

T.
The

B.
The

Ladies' chorus
mf
The woods no more us ans - wer, the

Men's chorus
The

179

Cor. 1
mf *f*

Cor. 2
mf *f*

A. Sac.
mf

T. Sac.
mf

B. Sac.
mf

S.
f
woods no more us ans - wer, nor our ec - cho ring.

A.
f
woods no more us ans - wer, nor our ec - cho ring.

T.
f
woods no more us ans - wer, nor our ec - cho ring.

B.
f
woods no more us ans - wer, nor our ec - cho ring.

Ladies' chorus
f
woods no more us ans - wer, nor our ec - cho ring.

Men's chorus
f
woods no more us ans - wer, nor our ec - cho ring.