

# The Story of St Alban

## 1. Roman Britain

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Slow ♩ = 90

The score is for a 4/4 piece in G major, marked 'Slow' with a tempo of 90 beats per minute. The instrumentation includes Flute/Piccolo, Oboe/Cor Anglais, Clarinet in Bb/Bass Clarinet, Horn in F, Percussion (Glockenspiel with rubber sticks), Harp, Narrator, Children's Choir, Baritone, Soprano, Alto, Tenor, Bass, Violoncello, and Double Bass. The Flute/Piccolo part has a melodic line starting in the fifth measure with a dynamic of *mf*. The Clarinet in Bb/Bass Clarinet part has a low, sustained note starting in the fifth measure with a dynamic of *mp*. The Horn in F part has a melodic line starting in the first measure with a dynamic of *mf*. The Percussion part has a single note in the fifth measure with a dynamic of *mf*. The Harp part has a complex texture with a dynamic of *mp* in the first measure and *mf* in the fifth measure. The Violoncello and Double Bass parts have a melodic line starting in the fifth measure with a dynamic of *mp* and *mf* respectively. The Narrator, Children's Choir, Baritone, Soprano, Alto, Tenor, and Bass parts are currently silent.

Flute/Piccolo

Oboe/Cor Anglais

Clarinet in Bb/Bass Clarinet

Horn in F

Percussion

Harp

Narrator

Children's Choir

Baritone

Soprano

Alto

Tenor

Bass

Violoncello

Double Bass

Flute

Clarinet

Glockenspiel  
rubber sticks

solo

Tune bottom strings to D and C#

*mf*

*mp*

*mf*

*mp*

*mf*

*mp*

*mf*

*mp*

*mf*

8

Fl. *mf* **A** *espressivo* *mf*

Ob. *mf*

Cl. *mf*

Hn. *smoothly*

Perc. [Glock]

Hp. *8va*

Db. *pizz* *mf* **A**



12

Fl. **B**

Hn.

Perc. **Tom-toms** *soft sticks* *mp* *pp*

Hp. *p*

Db. **B** *p*

# Narrator

19

## Britannia: the Final Frontier.

When Roman troops occupied this island in the year 43, the natives could either fight and die or live in peace with the occupying forces.

One who died, fighting for her people's freedom, was Boudicca who burnt to the ground the Roman capital of Camulodumum, the trading port, Londinium and a prosperous market town, called Verulamium.

Verulamium was rebuilt and became the third wealthiest city in Britannia.

After two hundred years the local Celts and occupying forces had learned to work together: they inter-married, prospered and worshipped Roman gods.

And so in the furthest flung part of the greatest empire Europe had ever known, many of its native people became Roman citizens.

**C** A little quicker  $\text{♩} = 100$  **D**

Fl. *mp* *mf*

Ob. *mf*

Cl. *mf*

Hn. *mf*

Perc. [Tom-toms] *mp* *pp*

Hp. *mp* *p*

S. *mf* Di - a - na brings the moon to shine at night A -

A. *mf* Di - a - na brings the moon to shine at night A -

T. *mf* Di - a - na brings the moon to shine at night A -

B. *mf* Di - a - na brings the moon to shine at night A -

**C** A little quicker  $\text{♩} = 100$  **D**

Db. *mf* *p*

28

Fl.

Ob.

Cl.

Hn.

Perc. **Glockenspiel**  
(rubber sticks)  
*mp*

S.  
pol - lo drives the sun to light our way. Great Jove, you spare us from the fields of Mars, It

A.  
pol - lo drives the sun to light our way. Great Jove, you spare us from the fields of Mars, It

T.  
pol - lo drives the sun to light our way. Great Jove, you spare us from the fields of Mars, It

B.  
pol - lo drives the sun to light our way. Great Jove, you spare us from the fields of Mars, It

37

Fl.

Ob.

Cl.

Hn.

Perc. **Tom-toms**  
(soft sticks)  
*mf*

Hp.

Bar.

S.  
is to you we sa - cri-fice and pray. Ci-vis Ro-ma-nus Sum! Ci-vis Ro-ma-nus Sum! Ci-vis Ro-ma-nus Sum!

A.  
is to you we sa - cri-fice and pray.

T.  
is to you we sa - cri-fice and pray.

B.  
is to you we sa - cri-fice and pray.

Vc.

Db. *arco*  
*mf*

**E**

47 **F** smoothly *mp*

Fl.

Ob.

Cl.

Hn.

Perc. [Tom-toms] *mp* *pp*

Hp. *mp* *p*

Bar. Ci-vis Ro-ma - nus Sum!

S. *mf* How

A. *mf* How

Vc. **F**

Db. pizz *mp* *p*



54 **G** *(mp)*

Fl.

Hp. *mp*

S. we a-dore our cen-tral-hea-ted homes, The ban-quets, wai-ted on by hand-some slaves. And gos-sip in the fo-rum, hea-ted

A. we a-dore our cen-tral-hea-ted homes, The ban-quets, wai-ted on by hand-some slaves. And gos-sip in the fo-rum, hea-ted

64

Fl. *mf*

Ob. *mf*

Cl. *mf*

Hn. *mf*

Perc. [Tubular Bell] *mf*

Hp. *mf*

S. baths Or thea - tre with its sau - cy co - mic plays.

A. baths Or thea - tre with its sau - cy co - mic plays.

Vc. *mf*  
arco

Db. *mf*

**H**



74

Fl. *mf*

Ob. *mf*  
espressivo

Cl. *mf*

Hn. *mf*

Perc. [Tubular Bell]

Hp. *mf*

T. *mf*  
We've learnt to live so - phis - ti - ca - ted lives. And speak the La - tin

B. *mf*  
We've learnt to live so - phis - ti - ca - ted lives. And speak the La - tin

Vc. *mf*

Db. *mf*  
pizz

**I**

83

Fl.

Ob.

Cl.

Hn.

Perc. Glockenspiel  
hard sticks

Hp.

T.  
tongue, al-though we grant, Pro-nounce it with an ac-cent all our own. 'A - mo, a-mas, a -

B.  
tongue, al-though we grant, Pro-nounce it with an ac-cent all our own. 'A - mo, a-mas, a -

Vc.

Db.

pronounce poshly with rounded vowels (bourgeois)

pronounce poshly with rounded vowels (bourgeois)



91

Fl.

Ob.

Cl.

Hn.

Perc. [Glock]

Hp. gliss.

T.  
mat, a - mat's a - marm'.  
J

B.  
mat, a - mat's a - marm'.  
J

Vc.

Db. arco

98

Fl.

Ob.

Cl.

Hn.

Perc. [Glock]

Hp.

Vc.

Db.

101

Hp.

**Narrator**

Life was easy for the newly sophisticated citizens of Rome. And the Governor knew how to keep them happy; how to keep the artisans happy; even to keep the slaves as happy as they could be. With bread and circuses.

**K** More lively ♩=112

104

Fl.

Ob.

Cl.

Hn.

Perc. [Suspended Cymbal, Snare Drum and Tom-toms]

Hp.



L

107

Fl. *mf*

Ob. *mf*

Cl. *mf*

Hn. *mf*

Perc. [Suspended Cymbal, Snare Drum and Tom-toms] *mf*

Hp.

S. *mf*  
A blea - ting goat, a flock of sheep, a bear What fun it is to see the blood flow

A. *mf*  
A blea - ting goat, a flock of sheep, a bear What fun it is to see the blood flow

T. *mf*  
A blea - ting goat, a flock of sheep, a bear What fun it is to see the blood flow

B. *mf*  
A blea - ting goat, a flock of sheep, a bear What fun it is to see the blood flow

113

Fl.

Ob.

Cl.

Hn.

Perc.

[Suspended Cymbal, Snare Drum and Tom-toms]

Hp.

S.

A.

T.

B.

Vc.

Db.

*p*

*mp*

*mf*

*p subito*

*p*

*p cresc.*

red. We thrill to watch a li - on stalk the prey And

based on Plainsong from Dunstaple's *Albanus Rosio Rutilat*,  
an antiphon on St Alban beginning *Alloquio dulcis vultu.*

based on Plainsong from Dunstaple's *Albanus Rosio Rutilat*,  
an antiphon on St Alban beginning *Alloquio dulcis vultu.*

118

Fl. *mf* *f*

Ob. *mf* *f*

Cl. *mf* *f*

Hn. *f*

Perc. *mf* *f* *mf* *mp* *p*

Hp. *f* *p*

S. *f*

A. *f*

T. *f*

B. *f*

Vc. *f*

Db. *f*

[Suspended Cymbal, Snare Drum and Tom-toms]

tear it limb from limb un - til it's dead.

tear it limb from limb un - til it's dead.

tear it limb from limb un - til it's dead.

tear it limb from limb un - til it's dead.



124

Hp. *pp*

Vc. *p*

Db. *p*

*poco rit.*

**Narrator**

**Then a strange sect made its appearance on the streets. Followers of a long-dead Jew called Jesus Christ whom they believed to be the son of the One True God. As the sect gained support, the Emperor Severus, feeling his own divinity to be threatened, licensed their persecution.**

Vc. *p*

Db. *p*

*poco rit.*

**M** Quicker, with intensity  $\text{♩}=120$

**Snare Drum and Tom-toms**  
rods

130

Perc. *p*

Hp. *p*

S. *p*  
Best shows of all are days when peo - ple die The poi - so - ner pinned down as food for

A. *p*  
Best shows of all are days when peo - ple die The poi - so - ner pinned down as food for

T. *p*  
Best shows of all are days when peo - ple die The poi - so - ner pinned down as food for

B. *p*  
Best shows of all are days when peo - ple die The poi - so - ner pinned down as food for



134 [Snare Drum and Tom-toms]

Perc.

Hp. *mp*

S. *p* rats, *mf* A chea - ting wife be - neath a hail of rocks, And Chris - tians torn to shreds by jun - gle

A. *p* rats, *mf* A chea - ting wife be - neath a hail of rocks, And Chris - tians torn to shreds by jun - gle


T. *p* rats, *mf* A chea - ting wife be - neath a hail of rocks, And Chris - tians torn to shreds by jun - gle


B. *p* rats, *mf* A chea - ting wife be - neath a hail of rocks, And Chris - tians torn to shreds by jun - gle


Vc. *mp* pizz *mf* pizz


Db. *mp* pizz *mf* pizz


138 [Snare Drum and Tom-toms]


Perc. 

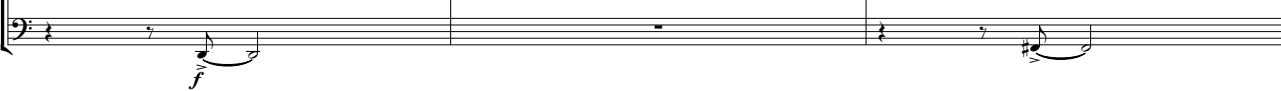
S.  cats.

A.  cats.

T.  cats.

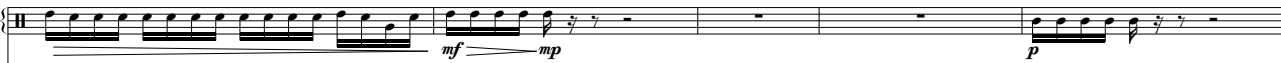
B.  cats.

Vc.  f 3

Db.  f 3



141 [Snare Drum and Tom-toms]

Perc.  mf mp

Vc.  3 p

Db.  3 p



146

**Narrator**

N.

**But the Christians would not willingly participate in the entertainment game.**

**N** Slower, hymn-like ♩=100

147

Fl. *mf*

Ob. *mf*

Cl. *mf*

Hn. *mf* *mf*

Hp. *mf* *f*

S. *f*  
These Chris - tians do not run, they will not

A. *f*  
These Chris - tians do not run, they will not

T. *f*  
These Chris - tians do not run, they will not

B. *f*  
These Chris - tians do not run, they will not

**N** Slower, hymn-like ♩=100  
(pizz) arco

Db. *mf* *f*

153

Fl.

Ob.

Cl.

Hn.

Perc. **Tubular Bell**  
*mf*

Hp.

S.  
fight, \_\_\_\_\_ But pray and sing un - til they're out of breath. \_\_\_\_\_ They *mf*

A.  
fight, \_\_\_\_\_ But pray and sing un - til they're out of breath. \_\_\_\_\_ They *mf*

T.  
fight, \_\_\_\_\_ But pray and sing un - til they're out of breath. \_\_\_\_\_ They *mf*

B.  
fight, \_\_\_\_\_ But pray and sing un - til they're out of breath. \_\_\_\_\_ They *mf*

Vc. *arco*  
*f*

Db.

159

Fl.

Ob.

Cl.

Hn.

Perc.

[Tubular Bell]

Suspended Cymbal

soft sticks

Hp.

S.

A.

T.

B.

Vc.

Db.

*f*

*mf*

*mf*

*f*

*mf*

*f*

*mf*

*f*

*mf*

*f*

*mf*

*f*

*mf*

*f*

*mf*

*f*

*mf*

*f*

*mf*

*f*

*mf*

*f*

*mf*

*f*

claim their god gave up his on - ly son \_\_\_\_\_ To die so they could live on af - ter death. \_\_\_\_\_

claim their god gave up his on - ly son \_\_\_\_\_ To die so they could live on af - ter death. \_\_\_\_\_

claim their god gave up his on - ly son \_\_\_\_\_ To die so they could live on af - ter death. \_\_\_\_\_

claim their god gave up his on - ly son \_\_\_\_\_ To die so they could live on af - ter death. \_\_\_\_\_

*mf* *f*

*mf* *f*



**O**

168

Fl. *f*

Ob. *f*

Cl. *f*

Hn. *f*

Perc. **Tubular Bell** *mf*

Hp. *mf* *gliss.* *f*

Vc. *f* **O** *arco*

Db. *f*



171

Fl. *f*

Ob. *f*

Cl. *f*

Hn. *f*

Perc. **[Tubular Bell]** *mf*

Hp. *mf* *gliss.* *f* *mf* *gliss.*

Vc. *mf*

Db. *mf*

175

Hp. *mp*

N.

**Narrator**

In Verulamium, some became intrigued: among them a respected local Roman Citizen called Alban.

**P** Slower, reflective ♩=90

177

Hp. *(mp)*

Bar. *mp*

These\_ Chris-tian folk What do they want? There\_ is no - - thing for them in\_ our Ro - man

182

Hp. *mf*

Bar. *mf* (no breath) *mp*

world. They\_ act as though they un - der - stand\_ An ans - wer to a ques - tion no - one knows.

187 **Q**

Fl. *mf*

Hn. *mf*

Hp. *mf*

Db. *mf* pizz



192 **R**

Fl.

Perc. **Tom-toms**  
soft sticks  
*mp* *pp*

Hp. *p*

Db. *mp* *pp*



197 [Tom-toms]

Perc. *p* *pp*

N. **Narrator**

Db.

**But Britannia is an island once covered in broadleaf forests. And human beings with all their conflicts are but recent visitors. The original inhabitants of this island are seldom seen but, believe me they are still here.**

**S** Lively ♩=80

201

Fl. *mf*

Ob. *mf*

Cl. *mf*

Hn. *mf*

Hp. *mf*

**S** Lively ♩=80

*pizz*

Vc. *mf*

*pizz*

Db. *mf*



**T**

210

Fl.

Cl.

Hp.

Cdm's C. *mf*

Nai - ads, dry -ads, go - blins, gnomes Call us what\_ you like,\_'cos we\_ don't care Long leg-ged beas - ties\_

219

Fl. *mp* **U**

Ob.

Cl.

Hn.

Hp.

Cdm's C.  
ghou-lies, ghosts, \_\_\_ can't\_ see\_ us, but we're al - ways there. Bo - gies, pi - xies, brow-nies, imps

Vc. **U** arco *mf*



227

Fl. *mf*

Ob.

Cl.

Hp.

Cdm's C.  
Ripe for mis - chief, up\_ for fun\_ Make you\_ burp or\_ e - ven worse,\_\_\_ Tic - kle your nose and\_

Vc.

233

Fl.

Ob.

Cl.

Hn.

Perc.

Hp.

Cdm's C.

Vc.

*mp*

*mp*

*mp*

*mp*

*mp*

*mf*

make\_it run.

We can

Like a rap - mainly spoken, not necessarily at pitch

Suspended Cymbal, Hi-hat, Snare Drum and Tom-toms  
snare drum sticks or rods



241

Fl.

Cl.

Hn.

Perc.

Hp.

Cdm's C.

Vc.

Db.

*mf*

*mf*

*(mf)*

*(mp)*

*(mf)*

*mf*

*(mf)*

make you jump\_ in the dar-kest dark\_ With a crack of a twig\_ What fun\_ what a lark.

V

V

arco

*(mf)*

[Suspended Cymbal, Hi-hat, Snare Drum and Tom-toms]

248

Fl. *mf*

Ob. *mf*

Cl. *(mf)*

Hn.

Perc. [Suspended Cymbal, Hi-hat, Snare Drum and Tom-toms]

Hp. *mp* < *mf* (Eb)

Cdm's C.

Vc.

Db. *pizz* *gliss* *arco*

We rus-tle in the leaves then swing on a bough, make the

W



255

Fl.

Ob.

Cl.

Hn.

Perc. [Suspended Cymbal, Hi-hat, Snare Drum and Tom-toms]

Hp. *mp* < *mf* (Eb) (G)

Cdm's C.

Vc.

Db.

cry of a fox... Or the screech of an owl...

262

Fl.

Ob.

Cl.

Hn.

Perc. [Suspended Cymbal, Hi-hat, Snare Drum and Tom-toms] *mf*

Hp. *(mf)*

Cdm's C.

Vc. *X*

Db.

If an a - corn falls on your hat-less head... You think... it was a squir-rel but it's us in-stead..

269

Fl. *mf* *mp* *Y*

Ob. *mf* *mp*

Cl. *mf* *mp*

Hn. *mp*

Perc. [Suspended Cymbal, Hi-hat, Snare Drum and Tom-toms] *mp*

Hp. *mp* *mf* (G) *gliss.*

Vc. *mp* *Y*

Db. *mp*



277

Fl. *mf mp mf*

Ob. *mf mp mf*

Cl. *mf mp mf*

Hn. *mf mp mf*

Perc. [Suspended Cymbal, Hi-hat, Snare Drum and Tom-toms]

Vc. *mp mf*

Db. *mp mf*



283 **Z**

Fl. *p mp*

Ob. *p*

Cl. *p mp*

Hn. *mp*

Perc. [Suspended Cymbal, Hi-hat, Snare Drum and Tom-toms] *p mp*

Hp. *p mp*

Cdm's C. *mp*

Vc. *p mp*

Db. *p mp*

We can make you jump\_ in the dar-kest dark\_ With a

289

Fl. *mf*

Ob. *mf*

Cl. *mf*

Hn. *mf*

Perc. [Suspended Cymbal, Hi-hat, Snare Drum and Tom-toms] *mf*

Hp. *mf*

Cdm's C. *mf*  
crack of a twig... What fun... what a lark... We rus-tle in the leaves then swing on a bough... make the cry of a fox... Or the

Vc. *mf*

Db. *mf*

294

Fl. *f* AA

Ob. *f*

Cl. *f*

Hn. *f*

Perc. [Suspended Cymbal, Hi-hat, Snare Drum and Tom-toms] *f*

Hp. *f* *mf* *gliss*

Cdm's C. *f*  
screech of an owl... If an a - corn falls... on your hat-less head... You think... it was a squir-rel but it's us in-stead...

Vc. *f* AA

Db. *f*

299

Fl.

Ob.

Cl.

Perc. [Suspended Cymbal, Hi-hat, Snare Drum and Tom-toms]

Hp.

Cdm's C.

*ff*

but it's us in - stead..



304 **BB**

Fl.

Ob.

Cl.

Hn.

Hp.

Cdm's C.

*mp*

*mf*

*mf*

*mf*



310 **CC**

Fl.

Ob.

Cl.

Hn.

Hp.

Cdm's C.

*mp*

*mp*

*mp*

*mp*

*mp*

lightly *tr*

When the\_ sun goes down it's our\_ de - light Trip you\_ pinch you, give\_ a lit - tle

DD

317

Fl. *mp*

Ob. *mp*

Cl. *mp*

Hn. *tr*

Hp.

Cdm's C.

fright, So you run back home as fast you might. When you're in bed and tucked up tight,



324

Fl. *mp* *p* *mp* *p* *mf* *7*

Ob.

Cl.

Hp.

Cdm's C.

Make room for us, the bugs that bite. Make those things go bump in the night.

EE

331

Fl. *f* *mf*

Ob. *f* *mf*

Cl. *f* *mf*

[Suspended Cymbal, Hi-hat, Snare Drum and Tom-toms]

Perc. *f* *mf*

Hp. *f* *mf*

EE

Vc. *f* *mf*

Db. *f* *mf*



FF

338

Fl. *f* *mp* *mf* *mp*

Ob. *f* *mp* *mf* *mp*

Cl. *f* *mp* *mf* *mp*

Hn. *f* *mp* *mf*

[Suspended Cymbal, Hi-hat, Snare Drum and Tom-toms]

Perc. *f* *mp*

Hp. *f* *mf*

FF

Vc. *mp* *mf*

Db. *mp* *mf*

GG

347

Fl. *mf* *f* *mf* 2

Ob. *mf* *f*

Cl. *mf* *f*

Hn. *mf*

Perc. [Suspended Cymbal, Hi-hat, Snare Drum and Tom-toms] *f*

Hp. *f*

Cdm's C. *f*

Nai - ads, dry - ads, gob - lins, gnomes

Vc. *pizz* *f* *arco*

Db. *pizz* *f*

GG

353

Fl. *f*

Ob. *f*

Cl. *f*

Hn. *f*

Perc. [Suspended Cymbal, Hi-hat, Snare Drum and Tom-toms] *f*

Hp. *f* *gliss.*

Cdm's C. *f*

Bo - gies, pi - xies, brow - nies, imps Long leg - ged beas - ties, ghou - lies, ghosts Ripe for mis - chief, re - dy for fun.

Vc. *f* *gliss.*

Db. *f* *gliss.*

361

**Narrator**

These are the creatures of the night who keep nature in harmony with itself and bear witness to our troubles with wry amusement.

## 2. Amphibalus

362

N. **Narrator**

Throughout the Roman Empire brutal persecution of 'Christians' became ever more vicious. But the good hearted Alban was not in harmony with his time.

363 (Same tempo ♩=80)

Perc. [Suspended Cymbal, Snare Drum and Tom-toms] brushes or rods *p*

Cdm's C. *mf*  
Catch him, beat. him, knock him on the head, Feed him to\_\_\_ the dogs when he's not\_\_\_quite dead.

Bar. *mp*  
An

S. *mf*  
Some voices only - (perhaps change group for each phrase to create effect of different parts of the crowd)  
Catch him, beat. him, knock him on the head, Feed him to\_\_\_ the dogs when he's not\_\_\_quite dead.

366

Fl. *mp*

Ob. *mp*

Cl. *mp*

Hn. *mp*

Perc. [Suspended Cymbal, Snare Drum and Tom-toms]

Hp. *mp*

Bar. ol - der man Ap - proa - ching fast, Chased by a mob Who

Vc. *mp*

Db. arco *mp*

369 A

Fl. *f*

Ob.

Cl.

Hn. *+*

Perc. [Suspended Cymbal, Snare Drum and Tom-toms]

Hp.

Cdm's C. *mp*  
 Catch him, beat\_ him, knock him on the head, Feed him to\_ the dogs when he's not\_ quite

Bar.  
 scen - ted blood. His breath was scant He did his best But

S. *mp*  
 Catch him, beat\_ him, knock him on the head, Feed him to\_ the dogs when he's not\_ quite

Vc. A

Db.



372

Fl. *mf* 7

Ob. *mf*

Cl. *mf*

Hn. *mf*

Perc. [Suspended Cymbal, Snare Drum and Tom-toms] *mf*

Hp. *mp* gliss.

Cdm's C. dead. Catch him, beat him, knock him on the head, Feed him to the dogs when he's not quite dead.

Bar. lo-sing ground There was no hope. I did not think But *mf*

S. dead.

A. Some voices only - (perhaps change group for each phrase to create effect of different parts of the crowd)  
Catch him, beat him, knock him on the head, Feed him to the dogs when he's not quite dead.

Vc. *mf*

Db. *mf*

375

Fl.

Ob.

Cl.

Hn.

Perc. [Suspended Cymbal, Snare Drum and Tom-toms]

Hp. *mf* *mp* *gliss.* *mf* *mp*

Bar. pulled him hard In - to my house And locked the door. He

Vc.

Db.

**B**

378

Fl.

Ob.

Cl.

Hn.

Perc. [Suspended Cymbal, Snare Drum and Tom-toms]

Cdm's C. *mf*  
Catch him, beat\_ him, knock him on the head, Feed him to\_ the dogs when he's not\_ quite dead.

Bar. *mf*  
nee - ded food And drink, a bed Un - til such time As

S. *mf*  
Catch him, beat\_ him, knock him on the head, Feed him to\_ the dogs when he's not\_ quite dead.

A. *mf*  
Catch him, beat\_ him, knock him on the head, Feed him to\_ the dogs when he's not\_ quite dead.

**B**

Vc.

Db.

A little more relaxed poco rit.

381

Fl. *mp* *p*

Ob. *mp* *p*

Cl. *mp* *p*

Hn. *mp* *p*

Perc. [Suspended Cymbal, Snare Drum and Tom-toms] *mp*

Cdm's C.

Bar. *mp* *p*

S. *mp* *p*

A. *mp* *p*

Vc. *mp* *p*

Db. *mp* *p*

Catch him, beat him, knock him on the head, Feed him to the dogs when he's not quite dead.

he could leave. And when he spoke He talked of faith And love and of for-give-ness. He'd

Catch him, beat him, knock him on the head, Feed him to the dogs when he's not quite dead.

Catch him, beat him, knock him on the head, Feed him to the dogs when he's not quite dead.

A little more relaxed poco rit.

**C** Slower  $\text{♩} = 72$

388

Fl. *p*

Ob. *p*

Cl. *p*

Perc. [Tubular Bell] *p*

Hp. *p*

Bar. *p*

set a course Through troub-led seas No moon that night Nor stars to guide, But all by chance He

393 [Tubular Bell] *p* *rit.*

stum-bled on A har-bour safe to shel-ter in.

399

### Narrator

N.

The old man was a Christian priest, Amphibalus. Alban took his cloak and settled him comfortably by the fire. The priest spoke of his beliefs and Alban became intrigued.

400 **D** Lyrical, expressive  $\text{♩} = 64$  con sord  
*mp*

Hn.

Hp.

Vc. **D** Lyrical, expressive  $\text{♩} = 64$  solo  
*mp*

Db. pizz  
*mp*

404

Hn.

Hp.

Vc.

Db.

408

Cl. *p* *mf* **E**

Hn. *mf*

Hp. *mf*

Vc. **E**

Db. *mf*



414

Cl.

Hn.

Hp.

Vc. (*mp*)

Db.



418

Hn. *mp* **F**

Hp.

Bar. What do you Christians ask of your

Vc. *mf* **F**

Db.

422

Fl. *mp* **G** A tempo

Cl. *mp* *p*

Hn. *p*

Hp. *p* *mp*

Bar. *mp* god?

Vc. *mp* **G** A tempo dolce, espressivo

Db. *mp* *p* *mp*



427

Fl. *mp*

Ob. *p* *mp*

Hp.

S. *mp* What can we ask? He gave us his son, We can - not

A. *mp* What can we ask? He gave us his son, We can - not

Vc.

Db.

432 H

Fl. *mf*

Ob.

Cl. *mf*

Hn. *p* *mp* *p*

Hp. *mf* *mp*

Bar. *mp* *mf*  
What do you want from Rome?

S. *mf*  
ask \_\_\_\_\_ for more.

A. *mf*  
ask \_\_\_\_\_ for more.

Vc. *mf* *mp* *mf* H

Db. *mf* *mp* *mf*



437

Fl. *mf*

Cl. *mf*

Hp.

S. *mf*  
All that we hope's \_\_\_\_\_ to live \_\_\_\_\_ in peace \_\_\_\_\_ And wor - - ship

A. *mf*  
All that we hope's \_\_\_\_\_ to live \_\_\_\_\_ in peace \_\_\_\_\_ And wor - - ship

Vc.

Db.

442

Fl.

Ob.

Cl.

Hp.

S.

A.

Vc.

Db.

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

as we wish. We'll give to Cae - sar That which is his,

as we wish. We'll give to Cae - sar That which is his,

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*



446

Fl.

Ob.

Cl.

Hn.

Hp.

S.

A.

Vc.

Db.

senza sord

*mp*

*mp*

*mp*

To God our hearts and souls.

To God our hearts and souls.

*mp*

*mp*

*mp*

*mp*



**I**

451

Fl.

Ob.

Cl.

Hn.

Hp.

Bar.

S.

A.

Db.

*p*

*mp*

*p*

*mp*

*mp*

*p*

*mp*

Are you a - fraid to die?

Just like his

Just like his



455

*poco rit.*

Fl.

Ob.

Cl.

Hn.

Hp.

S.

A.

Vc.

Db.

*mp*

*p*

*mp*

*p*

*mp*

*mp*

*p*

*mp*

*p*

*mp*

*p*

*mp*

*poco rit.*

son We'll rise a - gain And rest in pa - ra - dise.

son We'll rise a - gain And rest in pa - ra - dise.

461 **J** A tempo, a little slower but with movement ♩=84

Ob. *p* *mp*

Cl. *p*

Hn. *p*

Hp. *(mp)*

Bar. *mp*  
Six days and nights, he shared the tales. His sa-viour told when here on earth, Of how he cured the sick and lame,

**J** A tempo, a little slower but with movement ♩=84

Vc. *p*

Db. *p*

Bar. *mf*  
A sim-ple mes-sage clear and strong. This faith was pure and so un-like. The priest-ly cult we took from



467 **K**

Ob. *p* *mp*

Cl. *p*

Hn. *mp*

Hp. *(mp)*

Bar. *mf*  
A sim-ple mes-sage clear and strong. This faith was pure and so un-like. The priest-ly cult we took from

Vc. *mp*

Db. *mp*

472

Fl. *mp* *mf*

Ob.

Cl. *mp* *mf*

Hn.

Hp.

Bar. *mf* (falsetto)

Rome No lust for po - wer, mo - ney, so - cial worth I re - cog - nised my spi - ri - tual home.

Vc.

Db.



477

Fl. *mp* *pp*

Ob. *mp* *pp*

Cl. *mp* *pp*

Hn. *pp*

Hp. *pp*

Bar.

Vc. *pp* sul tasto

Db. *pp* sul tasto arco

484

Fl. *mp*

Hp. *mp* *mf*

Bar. *mp* *mf*  
 If they should come To cap-ture him I swear to God He shall es-cape. He must be free To tell his tale Spread the word

Db. *mp* *mf*

**L**



491

Fl. *mf* *pp* *poco rit.*

Ob. *mf* *pp*

Cl. *mf* *pp*

Hn. *mf* *pp*

Hp. *pp*

Bar. Of sweet re-demp-tion.

Vc. normale *mp* *mf* *pp* *poco rit.* *sul tasto*

Db. *mp* *mf* *pp* *arco*

### 3. The Arrest

500 A tempo, a little quicker ♩=90

Harp *mp*

Bar. *mp*

God of the Chris - tians I have no right to ask a - ny thing of you,

505

Oboe *p*

Harp *mf*

Bar. *mf*

But grant a way to save your Faith - ful priest, Am - phi - ba - lus.

509

Fl. *p* *mp*

Oboe *mp* *p* *mf*

Cl. *p* *mp*

Harp

Cdr's C. *mf*

They're

513 **A**

Fl. *p* *mf*

Ob. *p*

Cl. *mf*

Hn. *mf*

**Glockenspiel and Suspended Cymbal**  
rubber sticks  
*mf*

Hp. *p*

Cdm's C.  
get - ting close, no time to waste, Get out, you foo - lish man! They

**A**  
normale  
Vc. *mf*  
(arco)  
Db. *mf*



517

Fl. *f*

Ob. *mf* *p*

Cl. *mf*

Hn. *mf*

**[Glock and Suspended Cymbal]**

Hp. *mp*

Cdm's C.  
are too strong, you have no chance Go now as fast you can. The

Vc.

Db.

**B**

521

Fl. *5*

Ob. *5*

Cl. *5*

Hn.

[Glock and Suspended Cymbal]

Perc.

Hp. *gliss.* (Gb) *gliss.*

Cdm's C. clum-pe-ty clump, of Ro-man boots. Will crush you like a fly

**B**

Vc.

Db.



524

Fl. *5* *mp* *mf* *6*

Ob. *p* *mf* *6*

Cl. *5* *6*

Hn. *gliss.*

[Glock and Suspended Cymbal]

Perc.

Hp. *f*

Cdm's C. We can-not stop them, nor can you, So be pre-pared to die.

Vc. *gliss.*

Db. *gliss.*

**C** A little faster  $\text{♩}=100$  freely... like a recitative

528

Fl. *ff*

Ob. *ff*

Cl. *ff*

Hn. *ff*

Perc. **Suspended Cymbal, Hi-hat (open), Snare Drum and Tom-toms**  
snare drum sticks  
*ff subito*

Hp. *ffz* *pizz*  
près de la table

T. *f* *spoken*  
In the name of the Em-pe-ror Se-ve-rus un-lock this door.

B. *f* *spoken*  
In the name of the Em-pe-ror Se-ve-rus un-lock this door.

**C** A little faster  $\text{♩}=100$  freely... like a recitative

Vc. *ffz* *pizz*

Db. *ffz*



N.

**Narrator**

Alban did not answer until he had bought enough time for Amphibalus to disappear into the night.



**D** in tempo

334

Fl. *ff*

Ob. *ff*

Cl. *ff*

Hn. *ff*

Perc. [Suspended Cymbal, Hi-hat (open), SD and Tom-toms] *ff* 5 5 5 5 (open) *mf* 3 *f*

Hp. *ffz*

T. We know you shel-ter a so called Chris-tian. As a Ro-man ci-ti-zen it

B. We know you shel-ter a so called Chris-tian. As a Ro-man ci-ti-zen it

Vc. (pizz) *ffz*

Db. *ffz*

**D** in tempo

540

**E**

Fl. *ff* *ffz*

Ob. *ff* *ffz*

Cl. *ff* *ffz*

Hn. *ff* *ffz*

Perc. [Suspended Cymbal, Hi-hat (open), SD and Tom-toms] *ff* 3 5 5 5 5 5 5 5

Hp. *ffz*

T. is your Im-pe-ri-al du-ty to give him up. We will search your house and

B. is your Im-pe-ri-al du-ty to give him up. We will search your house and

Vc. (pizz) *ffz*

Db. *ffz*

[SD and Tom-toms]

546 Perc. *mf*

Bar. *mf*  
I am here a - lone. As much as it is yours.

T. *mf*  
3  
tear it down should we so wish. Is this your house?

B. *mf*  
3  
tear it down should we so wish. Is this your house?

551 **F** Slower, more relaxed ♩=90

Hp. *mp*

Bar. *mp*  
I own no - thing but my life. And e - - ven that I

558

Hp. *mf*

Bar. *mf*  
give to Je - sus Christ, My name is Am - phi - ba - lus and I am the priest you seek.

T. *mf*  
Ar-

B. *mf*  
Ar-

**G** Faster, with urgency ♩=100

564 T. *mf*  
rest\_ him.. Take him to the judge. He will stand tri - al For sa - cri - lege and trea - son to the Em - pe - ror..

B. *mf*  
rest\_ him.. Take him to the judge. He will stand tri - al For sa - cri - lege and trea - son to the Em - pe - ror..

Db. *mf*

### 4. Trial and Sentence

Same tempo (♩=100)

571

Cor Anglais *mp*

Bass Clarinet *mp p mp p mp p mp p mp*

Hn. con sord *mp p mp p mp p mp p mp*

Perc. Tom-toms soft sticks *mp*

Hp. *mp*

**Narrator**

Alban was taken to the basilica. The judge was sacrificing a goat to his gods: priests looked into its entrails for judicial advice.



576

C.A. *mp p mp p mp p mp p mp*

B. Cl. *mp p mp p mp p mp p mp*

Hn. *mp p mp p pp*

Perc. [Tom-toms]

Hp. *mp*

N. **Narrator (continues)**  
.....

581

C.A. A

B. Cl. *p mp p mp p mp pp*

Hn. senza sord

Perc. [Tom-toms]

Hp.

N. Narrator (continues)  
.....

A. *mp* 3  
Is this the man we sent you to ar -

T. *mp* 3  
Is this the man we sent you to ar -



587

C.A.

Hn.

Perc. [Tom-toms]

Hp.

S. *mp* 3  
He says his name is Am - phi - ba - lus. But he told us his name is Am - phi - ba - lus.

A. rest? He is too young to be that man. And  
(some - or all - falsetto if preferred)

T. rest? He is too young to be that man. And

B. *mp* 3  
He says his name is Am - phi - ba - lus. But he told us his name is Am - phi - ba - lus.

593 B

C.A. *mp*

Perc. [Tom-toms]

Hp. *mf*

S. *mf*  
 it's not our fault  
 don't blame us.

A. *mf*  
 you were thick - hea - ded e - nough to be - lieve him! Im - be - ciles, i - di - ots, clod-hop-ping fools. Si - lence! I know you.

T. *mf*  
 you were thick - hea - ded e - nough to be - lieve him! Im - be - ciles, i - di - ots, clod-hop-ping fools. Si - lence! I know you.

B. *mf*  
 we did what he said

mutinous but musical mutterings -  
 'it's not our fault'; 'don't blame us';  
 'we did what he said' - these can be  
 ad hoc and out of time



598

C.A. *mf* *mp*

Hn. *mp* *mf*

Perc. [Tom-toms] *mf*

Hp. *mp* *gliss*

A. Your name is Al-ban is it not? Where is the Chris-tian that you shel - tered?\_\_\_\_\_

T. Your name is Al-ban is it not? Where is the Chris-tian that you shel - tered?\_\_\_\_\_

603

C.A. *(mp)*

Hn. *mp*

Perc. [Tom-toms]

Hp. *mf* *mp* *gliss.* *mf*

A. Where is this so called priest Am - phi - ba - lus?

T. Where is this so called priest Am - phi - ba - lus?



609

C.A.

Hn.

Perc. [Tom-toms]

Hp.

A. *f* You un - der stand the pu - nish - ment for pro - tec - ting such as him? *mf* Are you or have you e - ver been a fol - lo - wer

T. *f* You un - der stand the pu - nish - ment for pro - tec - ting such as him? *mf* Are you or have you e - ver been a fol - lo - wer



624

Hn. *mp* *p* *mp* *p* *mp*

Perc. [Tom-toms]

Hp.

A. port to be a man of worth and means, Your views on cer - tain mat - ters are un - sound\_ You're not what

T. port to be a man of worth and means, Your views on cer - tain mat - ters are un - sound\_ You're not what

Vc.

Db.



628

Hn. **E** *mf*

Perc. [Tom-toms]

Hp. change Db-D and Ab-A during gliss *mp* *mf*

Bar. I am a Ci - ti - zen of Rome.

S. *mf* Ap - proach the al - tar and give

A. *mf* you may seem. Ap - proach the al - tar and give

T. *mf* you may seem. Ap - proach the al - tar and give

Db. **E**



633

C.A. *mp* *mf*

Hn.

Perc. [Tom-toms]

Hp.

S. sa - cri - fice To all the gods\_ on\_ high Or feel the con - se - quence of

A. sa - cri - fice To all the gods\_ on\_ high Or feel the con - se - quence of

T. sa - cri - fice To all the gods\_ on\_ high Or feel the con - se - quence of

639

C.A. *f*

B. Cl. *mf* *mp*

Hn. *mf* *mp*

Perc. [Tom-toms] *p*

Hp.

S. Ro - man law\_

A. Ro - man law\_ And be pre - pared to die.

T. Ro - man law\_ And be pre - pared to die.

B. And be pre - pared to die.

Vc. *arco* *mf* *mp*

Db. *arco* *mf* *mp*

646

N.

**Narrator**

**The court deliberated: the court decided: the court passed sentence.**

**F** Slower  $\text{♩} = 80$

647

B. Cl. *mp*

Hn. *mp*

Perc. [Tom-toms] *mp*

S. (Sopranos sing if possible) *mp*

A. *mp*

T. *mp*

B. *mp*

It is the de-ci-sion of this court that Al - ban be pu-nished as the Chris-tian he shel-tered will be pu-nished in good time.

Vc. *(mp)*

Db. *(mp)*

**G**

652

C.A. *p*

B. Cl. *mp*

Hn. *mp*

Perc. [Tom-toms] *mp*

S. *mp*

A. *mp*

T. *mp*

B. *mp*

He shall be ta - ken from this court to a place of

Vc. *mp*

Db. *mp*

657 **H** Previous tempo (♩=100)

C.A. *p*

B. Cl. *mf mp p*

Hn. *mf mp p*

Perc. [Tom-toms] *mf mp*

Hp. *mf*

Bar. *mp*  
I am a ci - ti - zen of

S. *e - xe - cu - tion and there...*

A. *e - xe - cu - tion and there...*

T. *e - xe - cu - tion and there...*

B. *e - xe - cu - tion and there...*

**H** Previous tempo (♩=100)

Vc. *p*

Db. *p mp p*



662

C.A. *mp*

B. Cl. *mp*

Perc. [Tom-toms] *mp p*

Hp. *mp p mp* *gliss.*

Bar. *Rome.*

Db. *mp*

666

C.A.

B. Cl.

Perc. [Tom-toms]

Hp.

673

B. Cl.

Perc. [Tom-toms]

Hp.

**I** Same tempo, reverential

683 [Play right hand if support needed for choir]

Hp.

Bar.

S.

A.

T.

B.

But I am Bri-ton too A Bri-tish Celt, A Chris-tian soul Be-

Ah Ah Ah

Ah Ah Ah

Ah Ah Ah

Ah Ah Ah

**I** Same tempo, reverential

con sord

Db.

692 **J**

C.A. *mp* *mp*

B. Cl. *p* *mp* *p* *mf*

Hp.

Bar. *mp*  
lie - ver in the one true God Whose son gave up his life, Was cru - ci - fied That we may  
(stagger breathing) *mf*

S. Ah Ah Ah  
(stagger breathing) *mf*

A. Ah Ah Ah  
(stagger breathing) *mf*

T. Ah Ah Ah  
(stagger breathing) *mf*

B. Ah Ah Ah

Db. *p* *mf*



702 **K**

C.A. *mf* *p*

B. Cl. *p*

Hn. *mf* *p*

Bar. *p*  
have e - ter - nal life.

S. *p*  
e - ter - nal life.

A. *p*  
e - ter - nal life.

T. *p*  
e - ter - nal life.

B. *p*  
e - ter - nal life.

Db. *p*

**K**

### 5. The Martyrdom

713

N. **Narrator**

Alban was taken under guard from the city to the execution site.  
Crowds blocked the bridge across the river.

Db.



714 Lively (same tempo  $\text{♩} = 100$ )

Piccolo *mf* *mp*

Hp. *mf*

Db. Lively (same tempo  $\text{♩} = 100$ ) *pizz* *arco*



720 Play if needed

Hn. *mp*

Hp. *mp*

Cdm's C. *mf*  
They poked and pushed him down to the ri - ver - side Drove him on, he might have drowned.

Db. *pizz* *p*



725 **A**

Picc. *mp*

Hn. *mp*

Hp.

Cdm's C. *mp*  
Our wa - ter sprites had a word with the ri - ver god. Who

728

Picc. *(mp)*

Hn.

Hp.

Cdm's C.

stopped its flow so he could cross. Then up the hill they shoved him fas -

731

Picc. *(mp)*

Hn.

Hp.

Cdm's C.

ter Puf-fing, pan-ting, weak at the knees His

734 **B**

Picc. *mf*

Hn.

Hp.

Cdm's C.

mouth was dry and oh so thirs - - ty, We drew a spring out of the ground.

737

Picc. *(mf)* *(mf)*

Hn.

Hp.

Cdm's C.

And then we guessed they weren't just pla-ying This was - n't

Db. arco senza sord *mf*

740

Picc. *f* *mp* 3 3 3

Hn. *mf* *mp* 3

Hp. *mp*

Cdm's C. *f* *mf* 3

fun, it was all for real. We turned our backs so we could-n't see.

Db.

744

Picc. *mf* *mp* 7 *p*

C.A. *mp* *mf* [Play if needed]

Hp.

Cdm's C.

Just what fools these mor-tals be.

Db. *rit.*



**D** Slower  $\text{♩} = 90$

750

C.A. *mp*

B. Cl. *mp*

Hn. *mp*

Perc. **Glockenspiel**  
rubber sticks  
*mp*

Hp. *mp*

Vc. **D** Slower  $\text{♩} = 90$   
pizz  
*mp*



757

**E**

C.A. *mf*

B. Cl. *mf*

Hn. *mf*

Perc. [Glock] *mf*

Hp. *(mp)*

A. *mf* 3  
Do you have fi-nal words to \_\_\_ speak? You

T. *mf* 3  
Do you have fi-nal words to \_\_\_ speak? You

Vc. **E** arco

Db. (pizz) *mp*

764

C.A. *mp*

B. Cl. *mp*

Hn.

Perc. [Glock] *mp*

Hp. *mf* *mp* *gliss.*

A. *mf* *mp* *gliss.*

T. (falsetto) *mf* *mp* *gliss.*

Vc. *mp*

Db. (like a heartbeat) *mf* *mp* *gliss.*

**F**



771

Hp. *mf* *mp* *gliss.* *gliss.* *mf* *mp* *gliss.* *gliss.* *mf* *mp*

Db. *mf* *mp* *gliss.* *gliss.* *mf* *mp* *gliss.* *gliss.* *mf* *mp*



779

Hp. *mf* *mp* *mf*

Bar. *mp*

Db. *mf*

1 free - ly

**G** Steady tempo, reverential (♩=♩)

786

Flute **Flute**

C.A.

Clarinet **Clarinet**

Hn.

Bar. gave to Cae - sar what I owed But to the Son of God, that which is his. You take my life

**G** Steady tempo, reverential (♩=♩)

Vc.

Db.

con sord



**H**

798

Fl.

C.A.

Cl.

Hn.

Bar. *mf* in the Im - per - i - al name and thus re - lin-quish it to Je - sus Christ. This earth - ly life in bru - tal mur - der ends A

**H**

Vc.

Db.

807

Fl. *mp*

C.A. *mf mp*

Cl. *mf mp*

Hn. *mf mp* con sord

Perc. Glockenspiel  
copper sticks *mp*

Hp. *mp*

Bar. *mf mp*  
new day dawns, where all is pure and good I have a jour - ney, short - ly needs

S. *mp* (stagger breathing)  
Ah Ah

A. *mp* (stagger breathing)  
Ah Ah

T. *mp* (stagger breathing)  
Ah Ah

B. *mp* (stagger breathing)  
Ah Ah

Vc. *mf mp* very expressive, plaintive  
*mf mp*

Db. *mf mp*

817

Fl.

C.A.

Cl.

**J**

*p*

Hn.

*p*

Perc.

[Glock]

Hp.

Bar.

*p*

(falsetto)

5-3

must go, My sa-viour calls me, I must not say no.

S.

*pp*

Oh

A.

*pp*

Oh

T.

*pp*

Oh

B.

*pp*

Oh

Vc.

**J**

*mp*

5

Db.

*p*

arco

**K**

827

Fl. *pp* relaxed and gentle, *morendo* (flutter tongue)

C.A. *pp*

Cl. *pp* (flutter tongue)

Hn. *pp* [create soft effect of gliss as much as possible] *gliss.*

Perc. [Glock] *pp* **Suspended Cymbal**  
double bass bow if possible or brass triangle beater slid across top of cymbal

Hp. *p* *pp* *mp* *p*

Vc. *p* *pp* relaxed and gentle, *morendo* *gliss.*

Db. *p* *pp* *gliss.* *gliss.*



834

Fl. *pppp* [create soft effect of gliss as much as possible] *gliss.*

Cl. *pppp* [create soft effect of gliss as much as possible] *gliss.*

Hn. *pppp*

Hp. *p* *pppp* *gliss.* *gliss.* *gliss.* bisbigliando

Vc. *pppp*

Db. *pppp*

# 6. The Alban Prayer

(adapted by kind permission of the Dean of St Alban's Cathedral)

840

## Narrator

N.

**Alban was executed for his beliefs and so became the first Christian martyr from the Roman colony of Britannia.**

**'Among the roses of the martyrs brightly shines Saint Alban.'**

Lyrical ♩ = 80

841 *senza sord*  
*mp*

Hn.

Hp.

847 **A**

Bar.

Vc.

*mp*

*pp* *p*

*senza sord*  
*very expressively*

Al - migh - ty God, We thank you for the place built to your glo - ry and in

852

Hp.

Bar.

Vc.

*pp* *p*

me - mo - ry of Al - ban, our first mar - - tyr.

855 **B**

Fl. *mp*

Hp.

S. *mp*  
Fol - low - ing his e - xam - ple in the fel - low - ship of the saints, may we

A. *mp*  
Fol - low - ing his e - xam - ple in the fel - low - ship of the saints, may we

T. *mp*  
Fol - low - ing his e - xam - ple in the fel - low - ship of the saints, may we

B. *mp*  
Fol - low - ing his e - xam - ple in the fel - low - ship of the saints, may we

859 **C**

Fl. *mf*

Oboe *mf*

Cl. *mf*

Hn. *mf*

Hp. *mf*

Cdm's C. *mf*

Bar. *mf*

S. *mf*  
wor - ship and a - dore the true and li - ving God, and be faith - ful wit - nes - ses to

A. *mf*  
wor - ship and a - dore the true and li - ving God, and be faith - ful wit - nes - ses to

T. *mf*  
wor - ship and a - dore the true and li - ving God, and be faith - ful wit - nes - ses to

B. *mf*  
wor - ship and a - dore the true and li - ving God, and be faith - ful wit - nes - ses to



865

Fl.

Ob.

Cl.

Hn.

Hp.

Cdm's C.

Bar.

S.

A.

T.

B.

Christ, who is a - live and reigns, now and for e - - - ver.

Christ, who is a - live and reigns, now and for e - - - ver.

Christ, who is a - live and reigns, now and for e - - - ver.

Christ, who is a - live and reigns, now and for e - - - ver.

Christ, who is a - live and reigns, now and for e - - - ver.

Christ, who is a - live and reigns, now and for e - - - ver.

Christ, who is a - live and reigns, now and for e - - - ver.



870

Fl.

Hn.

Hp.

Bar.

Vc.

**D**

*(mf)*

*(mf)*

*p*

*mf*

*p*

*mf*

**D**

Pray for us Al - - - ban,

875

Fl.

Hn.

Hp.

Vc.

**E**

880

Fl.

*p*

Hp.

*mp*

Bar.

*mp*

Pray for us all Saints of God. that we may be made wor - thy

S.

*mp*

Pray for us all Saints of God. that we may be made. wor - - thy

A.

*mp*

Pray for us all Saints of God. that we may be made. wor - thy

T.

*mp*

Pray for us all Saints of God. that we may be made. wor - - thy

B.

*mp*

Pray for us all Saints of God. that we may be made. wor - - thy

884 *poco rit.*

Hp. *poco rit.*

Bar. of the pro - mi - ses of Christ. A - - - - - men.

S. of the pro - - mi - ses of Christ.

A. of the pro - - mi - ses of Christ.

T. of the pro - - mi - ses of Christ.

B. of the pro - - mi - ses of Christ.

Vc. *poco rit.* *mp* *p*

Db. *p*



889 **F** *A little slower* *rit.*

Hp. *p* [very slow spread]

Cdmn's C. *p* a - - - men, a - - - men.

Bar.

S. *p* A - - - men, a - - - men.

A. *p* A - - - men, a - - - men.

T. *p* A - - - - - men, a - - - men.

B. *p* A A men, a - - - men.

Db. **F** *A little slower* *rit.*