

*An English Cantata*  
*for Voices & Organ*  
**in Six Movements**  
**for Soloists, Choir, and Organ**



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# *An English Cantata*

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### Notes

**An English Cantata** is a six-movement work for voices and organ, based on a familiar hymn melody, **The Eighth Tune** (or **Tallis Canon**), by Thomas Tallis (1505-1585), paired with texts by three English authors.

The opening movement, “We have but faith,” is a setting of Verse 6 from the Preface of **In Memoriam A.H.H.**, an extended work by Alfred Lord Tennyson (1809-1892). *In Memoriam* was written over a number of years to memorialize the life and early passing in 1833 of Arthur Henry Hallam, a school friend from Tennyson’s early years at Trinity College, Cambridge. Verse 1 of the opening chorus is set in a late Baroque contrapuntal texture and features voices in *concertato* with the organ. It includes augmented *cantus firmus* appearances of all four phrases of the Tallis hymn tune. The second movement, “Strong Son of God,” is a brief tenor *arioso* setting of Verse 1 from *In Memoriam*. It is followed by an aria for soprano that quotes the text of Isaac Watt’s (1674-1748) paraphrase of **Psalm 117**, “From all that dwells below the skies,” familiar as the first verse of the **Doxology**.

Verse 7 of *In Memoriam* appears in the second stanza of the opening chorus, returning as the fourth movement with the text, “Let knowledge grow.” The fifth movement is a duet for soprano and tenor featuring Watts’ second verse from the **Doxology**, “Eternal are thy mercies, Lord.” The text is shared between the two voices, with each one isolated within its own thematic counterpoint. The concluding movement, similar to the first chorus, is contrapuntal in nature and again offers *cantus firmus* citations of **Tallis Canon** in combination with a setting of the familiar **Doxology** text by Thomas Ken (1637-1711), “Praise God, from whom all blessings flow.”

Throughout **An English Cantata**, the organ plays the role of a Baroque orchestra, providing essential bass lines and a lively *ritornello* that returns in *concertato* with extended contrapuntal choral interludes. The writing for voices and organ is technically challenging in that individual voices are often sung without the support of an organ accompaniment. In keeping with period practices, interpretive instructions are minimal, but the score could easily be augmented with an instrumental ensemble doubling various vocal lines.

N.B. The publication being offered here was retrieved from earlier sources ranging from 1988 to 2011, and in particular from Finale music notation files (dating from 2003 to 2023); as a result, occasional repairs and/or refinements have not been possible. This issue is offered by FMP on a nonprofit open file-sharing basis; the PDF document is secured but will generate a high definition printed booklet.



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# An English Cantata

I. Chorus: "We have but faith"

IV. Chorus: "Let knowledge grow"

Hymn Tune: The Eighth Tune

Thomas Tallis (1505-1585)

Choral Setting by Ennis Fruhauf

## Adagietto ( $\text{♩} = \text{c. } 84$ )

Soprano

Alto

Tenor

Bass

Organ

**Adagietto ( $\text{♩} = \text{c. } 84$ )**

*mf*

[Ped. 16, 8, 4 + man. *mf*]

S

A

T

B

*f*

I. We have but faith: we from  
IV. Let knowl - edge grow *mp*

I. We have but faith: we can - not know, we have but  
IV. Let knowl - edge grow from more to more, let knowl - edge *mf*

I. We have but  
IV. Let knowl - edge

*mf*

[Man.] *mf*

**An English Cantata:** I. Chorus: "We have but faith" & IV. Chorus: "Let knowledge grow"

II

Soprano (S) vocal line with lyrics: can - - - not know; we have but faith:  
more to more; let knowl - edge grow

Alto (A) vocal line with lyrics: faith: we can - not know, we have but faith: we have but  
grow from more to more, let knowl - edge grow, let knowl - edge

Tenor (T) vocal line with lyrics: faith: we can - not know, we have but faith: we have but  
grow from more to more, let knowl - edge grow, let knowl - edge

Bass (B) vocal line with lyrics: I. We have knowl - but faith: we from  
IV. Let knowl - edge grow

Organ (Org.) harmonic support with dynamics: *mp*, *f*

[Ped.] *f*

15

Soprano (S) vocal line with lyrics: we can - not know; we have but faith: we can - not  
from more to more; let knowl - edge grow from more to

Alto (A) vocal line with lyrics: faith, grow, we have but faith: we can - not to  
let knowl - edge grow from more to

Tenor (T) vocal line with lyrics: faith: we can - not know, we have but faith: we can - not know,  
grow from more to more, let knowl - edge grow from more to

Bass (B) vocal line with lyrics: can - - - not know, we have but faith: we can - not  
more to more, let knowl - edge grow from more to

Organ (Org.) harmonic support with dynamics: *mf*, *mf*, [Ped.] *mf*

**An English Cantata:** I. Chorus: "We have but faith" & IV. Chorus: "Let knowledge grow"

19

S know, more, we can - not know, more, we from can - not know. more, know,

A know, we have but faith: we can - not know For knowl - edge is of things we more, let knowl-edge grow from more to more, But more of reve - rence in us

T have but faith: we can - not know For knowl - edge of knowl - edge grow from more to more, But more of

B know, more, we from can - not know more,

Org.

19

S For knowl - edge is of things we

A But more of reve - rence in see, dwell; for knowl-edge is of, for knowl-edge is of things dwell; but more of reve - rence in

T is of things we see; dwell; for but knowl - edge is of reve - rence

B For knowl-edge is of, for knowl - edge is of reve - rence,

Org.

23

S For knowl - edge is of, for knowl - edge is of reve - rence,

A But more of reve - rence, [Man.]

T is of things we see; dwell; for but knowl - edge is of reve - rence

B For knowl - edge is of, for knowl - edge is of reve - rence,

Org. [Ped.] f

**An English Cantata:** I. Chorus: "We have but faith" & IV. Chorus: "Let knowledge grow"

27

Soprano (S) *mp*  
 see; dwell; for knowl - edge is of things we  
 we see, for knowl - edge is of things we see,  
 us dwell; but more of reverence in us dwell,

Alto (A)  
 things in we see; for knowl - edge is of things we see,  
 us dwell; but more of reverence in us dwell,

Tenor (T) *mf*  
 things in we see; for knowl - edge is of things we see,  
 us dwell; but more of reverence in us dwell,

Bass (B) *mp*  
 of reverence in we see; for, for but,  
 for but,

Organ (Org.) *mp* [Man.] *mp* [Ped.] *mf*

31

Soprano (S)  
 see, is of things we see;  
 dwell, rever - - - ence in us dwell;

Alto (A)  
 is rever - - - ence in we see;  
 of rever - - - ence in us dwell;

Tenor (T) *mp*  
 is of things we see.  
 of rever - - - ence in us dwell,

Bass (B)  
 knowl - edge is of things we see;  
 more of rever - - - ence in us dwell;

Organ (Org.) *mf* [Ped.] *mf*

**An English Cantata:** I. Chorus: "We have but faith" & IV. Chorus: "Let knowledge grow"

36

Soprano (S) vocal line, Treble clef, key signature of two sharps.

Alto (A) vocal line, Treble clef, key signature of two sharps.

Tenor (T) vocal line, Bass clef, key signature of one sharp.

Bass (B) vocal line, Bass clef, key signature of one sharp.

Organ (Org.) harmonic bass line, Bass clef, key signature of one sharp.

Measure 36: Soprano and Alto sing "And yet we". Tenor and Bass sing "That mind and". Organ provides harmonic support.

Measure 41: Soprano sings "trust it comes from thee, well,". Alto sings "it comes from thee, well,". Tenor sings "it comes from ac - cord - ing". Bass sings "thee, well,".

Measure 42: Soprano sings "And yet we trust it comes from thee, well, that mind and soul, ac - cord - ing". Alto sings "trust it comes from ac - cord - ing". Tenor sings "trust it comes from ac - cord - ing". Bass sings "And, That, and yet we trust, soul,".

Measure 43: Organ provides harmonic bass line, ending with a dynamic [Ped.] *mf*.

**An English Cantata:** I. Chorus: "We have but faith" & IV. Chorus: "Let knowledge grow"

45

Soprano (S) vocal line with lyrics: thee; well, and yet that mind we and trust, soul, and yet that mind

Alto (A) vocal line with lyrics: and yet we trust that mind and soul,

Tenor (T) vocal line with lyrics: thee, well, and yet we trust, soul, and yet we trust well,

Bass (B) vocal line with lyrics: and that yet mind we and trust soul, it ac - - -

Organ (Org.) harmonic support with dynamics: *mp*, *mp*

[Man.]

49

Soprano (S) vocal line with lyrics: we trust, soul, and soul, it comes from thee; well,

Alto (A) vocal line with lyrics: it comes from thee, ac - cord - ing well, and yet, and yet we and

Tenor (T) vocal line with lyrics: and yet we trust, it comes from thee, and yet we and

Bass (B) vocal line with lyrics: ac - cord - ing well, that mind and soul, it comes from thee, and yet we and

Organ (Org.) harmonic support with dynamics: *mf*

**An English Cantata:** I. Chorus: "We have but faith" & IV. Chorus: "Let knowledge grow"

53

Soprano (S) A Cello (A) Tenor (T) Bass (B)

and yet we trust it comes  
that mind and soul, ac - cord -  
trust it comes from thee, and yet we trust it comes  
soul, ac - cord - ing well, that mind and soul, ac - cord -  
trust it comes from thee,  
soul, ac - cord - ing well,

Organ (Org.)

f mf [Ped.] mf

57

Soprano (S) A Cello (A) Tenor (T) Bass (B)

from thee, A beam in dark - ness:  
ing well, May make one mu - - sic  
from ing thee, well, *mf*  
A beam in dark - ness: let it grow, a beam in  
May make one mu - sic as be - fore, may make one  
A beam make in one dark - ness:  
May mp

Organ (Org.)

f mp

**An English Cantata:** I. Chorus: "We have but faith" & IV. Chorus: "Let knowledge grow"

61

S let it grow, a beam in one  
as be - fore, may make

A let it grow. A beam in dark - ness: let it grow,  
as be - fore, may make one mu - sic as be - fore,

T dark - ness: let it grow, a beam in dark - ness:  
mu - sic as be - fore, may make one mu - sic

B let it grow, a beam in one  
as be - fore, may make

Org.

65

S dark - ness: let it grow, in dark - ness: let it  
mus - ic as be - fore, one mus - ic as be -

A let it grow, a beam in dark - ness: let it  
as be - fore, may make one mu - sic as be -

T a beam in dark - ness: let it grow,  
may make one mu - sic as be - fore,

B dark - ness: let it grow, a beam in dark - ness: let it  
mu - sic as be - fore, may make one mu - sic as be -

Org.

**An English Cantata:** I. Chorus: "We have but faith" & IV. Chorus: "Let knowledge grow"

Soprano (S) 69 grow, fore, a beam in may make one

Alto (A) grow, fore,

Tenor (T)

Bass (B) grow, fore,

Organ (Org.) [Ped.] *mf*

Soprano (S) 75 *all a r g a n d o* *f* *a tempo* dark - ness: let it grow, let it grow. mus - ic as be - fore, as be - fore.

Alto (A) *mf* *all a r g a n d o* *f* *a tempo* a beam in dark - ness: let it grow, let it grow. may make one mu - sic as be - fore, as be - fore.

Tenor (T) *mf* *all a r g a n d o* *f* *a tempo* a beam in dark - ness: let it grow, let it grow. may make one mu - sic as be - fore, as be - fore.

Bass (B) *all a r g a n d o* *f* *a tempo* let as it be - - - fore. *a tempo*

Organ (Org.) 75 *mf*

**An English Cantata:** I. Chorus: "We have but faith" & IV. Chorus: "Let knowledge grow"

79

S

A

T

B

Org.

poco allargando

79

*mf*

An English Cantata: II. Arioso for Tenor: "Strong Son of God"

**Larghetto, affetuoso**

*mf espressivo*

Tenor Solo

Strong Son of God, im-mor-tal Love, Whom we, that have not seen thy

*mp espressivo*

Organ

5

T

face, By faith, and faith a - lone, em -

Org.

9

T

brace, Be-lievin-g where we can - not prove.

*poco rit.*

*a tempo*

Org.

14

T

*poco rit.*

Org.

## An English Cantata: III. Aria for Soprano: "From all that dwell"

**Adagio** ( $\text{♩} = \text{c. } 60$ )

Soprano Solo

Organ

*poco f* [l.h. *mf* + 16' flu ad lib.]

S

From all that dwell be -

Org

4

mp

S

low the skies let the Cre - - - a - tor's

Org

8

S

praise a - rise!

Org

12

The musical score consists of five systems of music. System 1 (measures 1-3) shows the Soprano Solo part with a single note followed by a rest, and the Organ part with eighth-note chords. System 2 (measures 4-7) features the Soprano singing 'From all that dwell be -' and the Organ providing harmonic support. System 3 (measures 8-11) continues with 'low the skies let the Cre - - - a - tor's', with the Organ playing sustained notes. System 4 (measures 12-15) concludes with 'praise a - rise!', with the Organ providing harmonic support. The score uses a treble clef for the soprano and bass clef for the organ. Measure numbers 1, 4, 8, 12, and 16 are indicated at the beginning of each system. Dynamic markings include *mf*, *poco f*, [l.h. *mf* + 16' flu ad lib.], *mp*, and *mf*. Articulation marks like dots and dashes are also present.

**An English Cantata:** III. Aria for Soprano: "From all that dwell"

16

Soprano (S) and Organ (Org.) parts are shown. The Soprano part starts with a rest, followed by eighth-note pairs. The Organ part has a continuous eighth-note bass line.

Let the Re -

16

deem - - - er's name be sung through ev - - - 'ry

20

Organ accompaniment continues with eighth-note bass lines.

land, by ev - - - 'ry tongue!

24

Organ accompaniment continues with eighth-note bass lines.

27

Organ accompaniment continues with eighth-note bass lines.

30

Organ accompaniment continues with eighth-note bass lines. Pedal (Ped.) is indicated with a dynamic marking  $\Gamma$  and "ad lib." in the bass clef staff.

**An English Cantata:** V. Aria for Soprano and Tenor: "Eternal are thy mercies"

**Larghetto** [♩ = c. 84]

Soprano Solo (Treble clef, 2/4 time, key signature 2 sharps)

Tenor Solo (Bass clef, 2/4 time, key signature 2 sharps)

Organ (Treble and Bass staves, 2/4 time, key signature 2 sharps)

Soprano (S) (Treble clef, 2/4 time, key signature 2 sharps)

Tenor (T) (Bass clef, 2/4 time, key signature 2 sharps)

Organ (Org.) (Treble and Bass staves, 2/4 time, key signature 2 sharps)

*poco f*

*mf*

E - ter - - nal are thy mer - - cies, Lord,  
E - ter - nal are thy mer-cies, Lord, and truth      e - ter - nal is thy

*poco f*

*13*

word:

*13*

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**An English Cantata:** V. Aria for Soprano and Tenor: "Eternal are thy mercies"

Soprano (S) and Tenor (T) voices are joined by an Organ (Org.) in this section of the cantata.

**Measures 20-25:**

Soprano (S) begins with a melodic line, marked *mf*, featuring eighth-note patterns and sixteenth-note figures. The Tenor (T) joins in with a rhythmic pattern marked *poco f*. The Organ (Org.) provides harmonic support with sustained notes and eighth-note chords.

**Measures 26-31:**

The Tenor (T) continues with a sustained note, marked *poco f*. The Organ (Org.) plays a continuous eighth-note bass line. The Soprano (S) enters with a melodic line.

**Measures 32-37:**

The Tenor (T) sings a melodic line, marked *mf*. The Organ (Org.) provides harmonic support with sustained notes and eighth-note chords. The Soprano (S) joins in with a melodic line.

**Text:**

and truth e - ter - - - nal is thy word:  
 E - ter - nal are thy mer - cies, Lord, and truth e - ter - nal is thy word:  
 thy  
 thy praise shall sound from shore to shore.  
 praise shall sound from shore to shore till suns shall rise and set no more.

An English Cantata: V. Aria for Soprano and Tenor: "Eternal are thy mercies"

37

Org.

Soprano (S) and Tenor (T) parts are shown below the organ part. The vocal parts enter at measure 43. The lyrics are:

till suns shall rise and set no  
thy praise shall sound from shore to shore till suns shall rise and set no  
more.  
more.  
poco ritard.  
poco ritard.  
poco ritard. a tempo  
poco ritardando

43

*mf*

Soprano (S)

Tenor (T)

Org.

43

*poco f*

48

*poco ritard.*

Soprano (S)

Tenor (T)

Org.

48

*poco ritard. a tempo*

53

*poco ritardando*

Org.

**An English Cantata: VI. Doxology, Chorus: "Praise God from whom all blessings flow"**

**Adagietto [♩ = c. 76]**

Soprano  
Alto  
Tenor  
Bass

**Adagietto [♩ = c. 76]**

Organ

[Ped.] **f**

S  
A  
T  
B

Praise God, from whom all blessings flow; Praise  
God, from whom all

T  
B

Praise God, from whom all  
**f**

Org.

**mf**

## An English Cantata: VI. Doxology, Chorus: "Praise God from whom all blessings flow"

7

Soprano (S) vocal line with eighth-note patterns and a dynamic marking **f**.

Alto (A) vocal line.

Tenor (T) vocal line.

Bass (B) vocal line.

Organ (Org.) two-part basso continuo line.

God, from whom all bless - ings flow; praise him, all  
 bless - - - ings flow; Praise God, from whom all  
 God, from whom all bless - - - ings

10

Soprano (S) vocal line.

Alto (A) vocal line with dynamic marking **mf**.

Tenor (T) vocal line with dynamic marking **f**.

Bass (B) vocal line.

Organ (Org.) two-part basso continuo line.

crea - - - tures here be - - - low;  
 praise him, all crea - tures here be - low;  
 bless - ings flow; praise him, all crea - tures  
 flow; praise him, all crea - tures here be - low;

**mf**

**An English Cantata:** VI. Doxology, Chorus: "Praise God from whom all blessings flow"

13

Soprano (S) A Cello (T) Bass (B)

here be - low;

Organ (Org.)

16

Soprano (S) Alto (A) Tenor (T) Bass (B)

praise him a - bove, ye  
praise him a -  
praise him a - bove, ye heaven - ly

Organ (Org.)

**An English Cantata: VI. Doxology, Chorus: "Praise God from whom all blessings flow"**

19

Soprano (S) vocal line with lyrics: heaven - ly host: praise him a - bove, ye heaven - ly host: praise

Alto (A) vocal line with lyrics: bove, ye heaven - - - - ly host:

Tenor (T) vocal line with lyrics: host: praise him a - bove, ye heaven - ly host:

Bass (B) vocal line with lyrics: praise him a - bove, ye

**f**

19

Organ (Org.) part with rhythmic patterns.

22

Soprano (S) vocal line with lyrics: Fa - - - - ther, Son, and Ho - - - - ly

Alto (A) vocal line with lyrics: praise Fa - ther, Son, and Ho - ly Ghost.

**mf**

Tenor (T) vocal line with lyrics: praise Fa - - - - ther,

Bass (B) vocal line with lyrics: heaven - - - - ly host: praise

**f**

22

Organ (Org.) part with rhythmic patterns.

**An English Cantata: VI. Doxology, Chorus: "Praise God from whom all blessings flow"**

25

Soprano (S) vocal line.

Alto (A) vocal line: Ghost. *mf* praise Fa - ther, Son, and Ho - ly Ghost. Al-le - lu - ia,

Tenor (T) vocal line: Son, and Ho - - - - ly Ghost.

Bass (B) vocal line: Fa - ther, Son, and Ho - ly Ghost. Al-le - lu - ia,

Organ (Org.) accompaniment: 25

28

Soprano (S) vocal line: ia, Al - le - lu - ia, Al - le - lu - ia, Al-le-lu-ia, Al - le - lu -

Alto (A) vocal line: Al - le - lu - ia, Al - le - lu - ia, Al - le - lu -

Tenor (T) vocal line: Al-le-lu-ia, Al-le - lu - ia, Al - le - lu - ia, Al-le-lu-ia, Al - le - lu -

Bass (B) vocal line: Al - le - lu - ia, Al-le-lu-ia, Al - le - lu - - ia, Al - le - lu -

Organ (Org.) accompaniment: 28 f

**An English Cantata:** VI. Doxology, Chorus: "*Praise God from whom all blessings flow*"





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