

Two Hymns to the Mother of God were first performed on 14th December 1985 by the Choir of Winchester Cathedral conducted by Martin Neary.

COMPOSER'S NOTE

These *Two Hymns* were written in memory of my mother. The first is for double choir, and is a setting of a text from the Liturgy of St Basil. It speaks of the almost cosmic power attributed to the Mother of God by the Orthodox Church. The second comes from the Vigil Service of the Dormition (or falling asleep) of the Mother of God. She invites the apostles to gather together from the ends of the earth to bury her body in Gethsemane, and asks her son to receive her spirit.

J.T.

Born in London in 1944, **John Tavener** showed his musical talents at an early age, and by the time he entered Highgate School, he was already an unusually able pianist and organist. While at school, he devoted an increasing amount of time to composition and proceeded to the Royal Academy of Music where he won many major prizes and awards. In 1965 his dramatic cantata, *The Whale*, took the London audience by storm at its premiere given at the debut concert of the London Sinfonietta, and ever since then, Tavener has continued to show an originality of concept and an intensely personal idiom, making his voice quite separate from that of his contemporaries.

Compositions both sacred and secular have been commissioned from Tavener by most of the major organisations in his home country, and more recently his music has acquired a genuine and ever-increasing following in the United States of America. He divides his time between his home in London and an island in Greece where he finds the atmosphere and climate very conducive to composition.

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In memory of my Mother — Eternal memory!

A HYMN TO THE MOTHER OF GOD

John Tavener

(1985)

With awesome majesty and splendour (♩ = c.40)

CHOIR I

Sopranos *p* *mf*
In You, O Wo-man full of Grace, the an - ge-lic choirs, and the hu - man

Altos *p* *mf*
In You, O Wo-man full of Grace, the an - ge-lic choirs, and the hu - man

Tenors *p* *mf*
In You, O Wo-man full of Grace, the an - ge-lic choirs, and the hu - man

Basses *p* *mf*
In You, O Wo-man full of Grace, the an - ge-lic choirs, and the hu - man

With awesome majesty and splendour (♩ = c.40)

CHOIR II

Sopranos *p* *mf*
In You, O Wo - man full of Grace, the an - ge-lic choirs, and

Altos *p* *mf*
In You, O Wo - man full of Grace, the an - ge-lic choirs, and

Tenors *p* *mf*
In You, O Wo - man full of Grace, the an - ge-lic choirs, and

Basses *p* *mf*
In You, O Wo - man full of Grace, the an - ge-lic choirs, and

Piano
(for rehearsal only)*

p *mf*

*Owing to the canonic writing, it is not possible to represent the true effect of this work on the keyboard.

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race all cre - a - tion re - joi - ces. *lunga*

race all cre - a - tion re - joi - ces.

race all cre - a - tion re - joi - ces.

race all cre - a - tion re - joi - ces.

the hu - man race all cre - a - tion re - joi - ces. *lunga*

the hu - man race all cre - a - tion re - joi - ces.

the hu - man race all cre - a - tion re - joi - ces.

the hu - man race all cre - a - tion re - joi - ces.

lunga

pp *poco* *pp* *pp*

O sanc - ti - fied Tem - ple, mys - ti - cal Pa - ra - dise, and

pp *poco* *pp* *pp*

O sanc - ti - fied Tem - ple, mys - ti - cal Pa - ra - dise, and

pp *poco* *pp* *pp*

O sanc - ti - fied Tem - ple, mys - ti - cal Pa - ra - dise, and

pp *poco* *pp* *pp*

O sanc - ti - fied Tem - ple, mys - ti - cal Pa - ra - dise, and

pp *poco* *pp* *pp*

O sanc - ti - fied Tem - ple, mys - ti - cal Pa - ra -

pp *poco* *pp* *pp*

O sanc - ti - fied Tem - ple, mys - ti - cal Pa - ra -

pp *poco* *pp* *pp*

O sanc - ti - fied Tem - ple, mys - ti - cal Pa - ra -

pp *poco* *pp* *pp*

O sanc - ti - fied Tem - ple, mys - ti - cal Pa - ra -

glo-ry of Vir - gins. *lunga* In You, O Wo - man full of

glo-ry of Vir - gins. In You, O Wo - man full of

glo-ry of Vir - gins. In You, O Wo - man full of

glo-ry of Vir - gins. In You, O Wo - man full of

- dise, and glo-ry of Vir - gins. *lunga* In You, O Wo -

- dise, and glo-ry of Vir - gins. In You, O Wo -

- dise, and glo-ry of Vir - gins. In You, O Wo -

- dise, and glo-ry of Vir - gins. In You, O Wo -

lunga *p*

mf Grace, all cre - a - tion re - joi - ces. *f*

mf Grace, all cre - a - tion re - joi - ces. *f*

mf Grace, all cre - a - tion re - joi - ces. *f*

mf Grace, all cre - a - tion re - joi - ces. *f*

mf - man full of Grace, all cre - a - tion re - joi - ces. *f*

mf - man full of Grace, all cre - a - tion re - joi - ces. *f*

mf - man full of Grace, all cre - a - tion re - joi - ces. *f*

mf - man full of Grace, all cre - a - tion re - joi - ces. *f*

mf - man full of Grace, all cre - a - tion re - joi - ces. *f*

mf - man full of Grace, all cre - a - tion re - joi - ces. *f*

all — praise be to You. *lunga*

all — praise be to You.

all — praise be to You.

all — praise be to You.

This system contains four vocal staves. The first three are in treble clef and the fourth is in bass clef. Each staff begins with a dynamic marking of *(f)* and a slur over the first two measures. The lyrics "all — praise be to You." are written below each staff. The first staff has a *lunga* marking at the end. The music concludes with a double bar line and a repeat sign.

all — praise — be to You. *lunga*

all — praise — be to You.

all — praise — be to You.

all — praise — be to You.

This system contains four vocal staves, similar to the first system. The lyrics "all — praise — be to You." are written below each staff. The first staff has a *lunga* marking at the end. The music concludes with a double bar line and a repeat sign.

f *ff* *lunga*

This system contains a piano accompaniment with two staves. The left hand is in bass clef and the right hand is in treble clef. The music begins with a dynamic marking of *f* and a slur over the first two measures. The music concludes with a double bar line and a repeat sign.