

Soprano Soloist, Bass Soloist (and Choir)

In Memoriam

William Bendlowes



Peter Dyson
1984

Scenario.

The trumpets should be placed spatially on opposite sides of the chancel (2 copies of the part needed).

The Narrator (Soprano Soloist), in black concert dress, enters with the Conductor and she sits in the pulpit, standing to sing.

William Bendlowes (Bass Soloist), dressed as in his portrait, enters at Bar 38 (the trumpet fanfares), sits down at his desk and commences to write his will. He stands to sing at Bar 71, and remains standing when he reads his will. He leaves the chancel for the back of the church by Bar 183. He returns to the chancel by Bar 298 and may walk up and down whilst reading his will. He ceases speaking at the end of Bar 359 and sits down at his desk. He remains sitting in a contemplative pose until Bar 521 when he positions himself suitably, on the opposite side to the Narrator, for their duet.

The Choir should be positioned as the conductor considers most effective..

(There is no organ loft in St Mary's Church.
Looking at altar, the organ is situated on the right side.)

Soprano Soloist, Bass Soloist (and Choir)

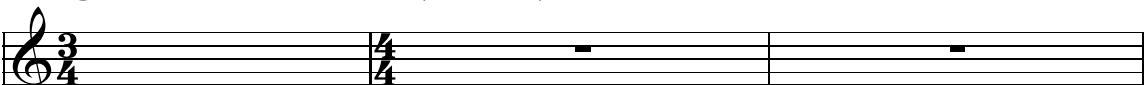
In Memoriam William Bendlowes

William Bendlowes / Peter Dyson

Peter Dyson

Larghetto drammatico ($\text{♩} = 60$)

Soprano
Soloist



TACET until Bar 184

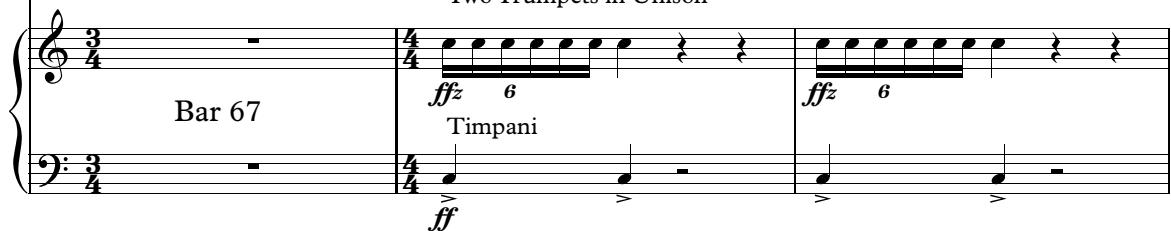
(Bendlowes enters at Bar 38 sits down at
Bar 38 più mosso ($\text{♩}=72$) his desk and commences to write his will)

Bass
Soloist



TACET until Bar 71

Two Trumpets in Unison



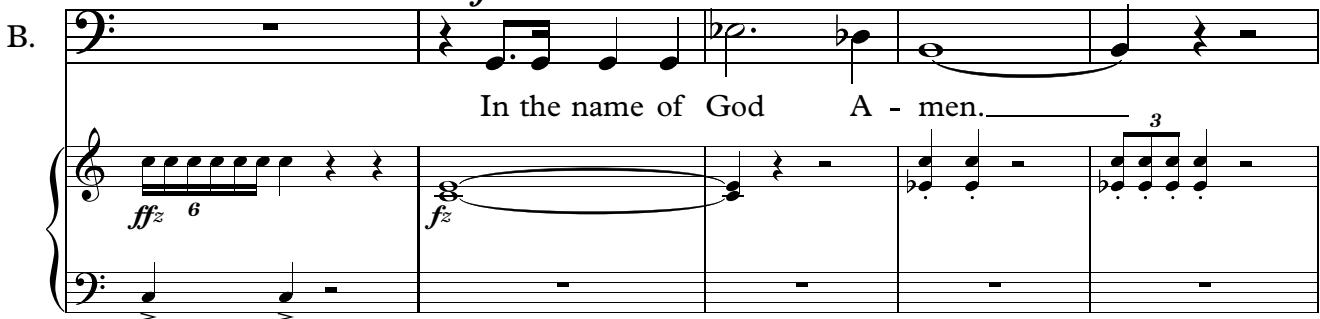
Bar 67

ff

(Bendlowes stands to sing.)

70

f



In the name of God A - men.

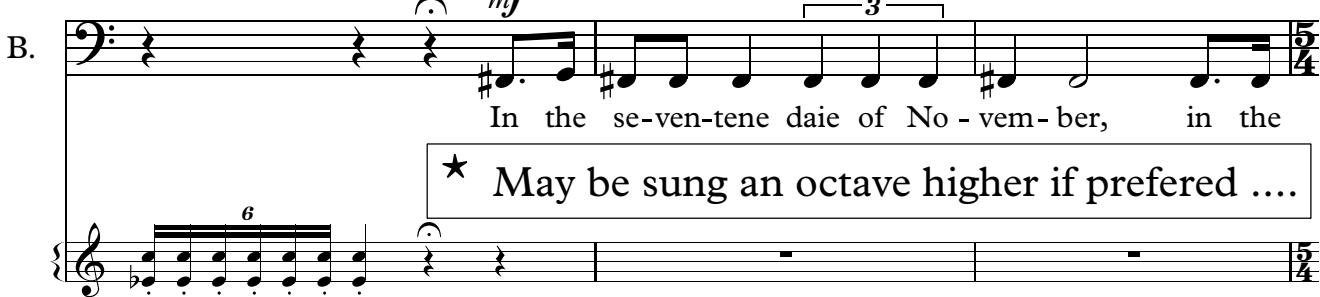
3

75

mf

più mosso ($\text{♩}=84$)

,



In the se-ven-tene daie of No - vem - ber, in the

★ May be sung an octave higher if preferred

3



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80 ★

B.    fo-wer, in the sea-ven and twen - ty yeare of the reigne of our

sove-reigne La - dy E - li - za-beth, by the grace of

poco rubato

B. god, queene of Eng-land, France and I-re-land, De-fen-der of the faithe.

Andante lyrico (♩=84)

mf 95

B.   I Wil-liam Bend - lowes

p *mf*

3

100

B. Ser-jant at the Lawe, be-ing of hole mynde and me - mo-rie

3

B.

p

(thanks be to Al-migh-tie god) myn-dinge to sett an

p *mf*



105

B.

3

or-der as well of my landes, Te-ne-men-tes and he-re - di-ta-men-ts

3



110

B.

3

as of my goods and cat - tells to the in - tent that there shall

f 3

3



115

B.

3

be noe stryfe for the same (af - ter my death), And

p

Soprano Soloist, Bass Soloist (and Choir)

B.

120

to a-voyde all oc - ca-sions I doe fysrt re-voke and re-nounce all



B.

125

wil-les and te-sta-men-ts here-to-fore by mee made byworde, wri-ting



B.

mf

or o-ther- wise, And I doe nowe make and or-dayne this to



B.

130

be my ve-ry last will and tes - ta - ment con - cer-ning as well all my

B.

135

Man - nors, Landes, Te-ne-men-tes and he - re - di - ta - men tes,-

mf



B.

140

— as my goods and cat-tells in man-ner and forme fo-lo-wing,



B.

145

that is to say, First I com-mende my soule to

Tpt.

mf f

3 4 3 4

3 4 3 4

3 4 3 4

150

B.  God the Fa - ther all - migh - tie and to his sonne Je-sus Christ, and to the

Tpt. 





B.  *sffz* ho - ly gost, three per - sons and one god,

Tpt. 





155

B.  most hum - bly be - see - ching the sayde most

Tpt. 



B.

ho - ly and bles - sed Tri - ni-tye to have

Tpt.

Bc.

160

B.

mer - cie on my soule and for

Tpt.

B.

give my synnes.

Tpt.

B.

Item, I will that my body shalbe buried in the Chancell of the parishe
 Churche of Moche Berdefyld in the Countie of Essex, in the grave
 under the tombe of marble, which I have caused to be made and
 sett up for that purpose yf it happens to me to dye in that parishe
 or within three score myles of that parishe. 170

B.

Item, I give to the vicar of Fynchingfild for my lyke tythes and other
 things sixe shillings eight pence. Item, I will that my executor
 W. Bendlowes of this my testament or else Thomas Parke,



(continue reading without any pauses:
 pause markings only to be observed by instrumentalists as necessary)

175

B.

my trustie servaunt within one halfe yeare next after my deceasse, or
 lesse shall cause certen plats to be ingraved of my picture and my late
 wyffe with our Armes and other necessarie things to be fixed thereupon,



B.

and by the sydes and endes thereof and to provyde other necessaries
 thereto according to the degree that god hath called me unto with as
 little pomp as maie be.



180

Bendlowes to have left the chancel by Bar 183

B.

Item, I will that there shalbe bestowed at my buriall black cloth for
 gowns and cotes for such persons only as I shall name and appointe
 to have in this my last will and testament.

Poco rit. as necessary.



Allegretto passionata (♩ = 112)

p 185

190

二 mf

S.

A musical score page showing measures 1 through 10. The key signature is one sharp (F# major). The time signature is 2/4. The music consists of eighth-note patterns. Measure 1 starts with a half note followed by a sixteenth-note rest. Measures 2-4 show a repeating pattern of eighth notes. Measures 5-6 show a similar pattern. Measures 7-8 show another variation. Measure 9 ends with a half note and a fermata. Measure 10 ends with a half note and a fermata.

In no-mi-ne Pa - tris____ et Fi - li-i____ et Spi-ri-tus San-cti____

pp

2

S.

A musical score for piano, showing two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measure 192 starts with a half note in the bass staff followed by a whole note in the treble staff. Measure 193 begins with a half note in the bass staff, followed by a quarter note in the treble staff, a half note in the bass staff, and a half note in the treble staff.

E - go _____

195

200

{}

Musical score for trumpet and bassoon. The trumpet part (top staff) starts with a dynamic *mf* and includes markings *(tr)*, *p*, and *f*. The bassoon part (bottom staff) also starts with *mf*. The score consists of two staves with ten measures each.

二

S.

- gin-ta an - nos na - tus.

Hoc in_ lo-co quo na -

{

A musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measure 11 begins with a quarter note in G major. Measure 12 begins with a half note in A major. The score includes various dynamic markings like forte and piano, and performance instructions like "riten." and "accel.".

Soprano Soloist, Bass Soloist (and Choir)

215

p

220

S. *- tus sum mo - ri - tu-rus i - a - ce - o.* O mi-tis Jhe -

225

f

S. *- su. li - be-ra me!*

f

230

S. *O mi-tis*

235

mf

tr

S. *Jhe - su* huic ve - te - ri qui et de re - bus iam ab -

240

245

250

S. - hinc mul - tis an-nis ges - tis et de no-vis e - o-dem tem -

255



260 *mf*

S. - po - re pa-ri-ter-que lo - qui - tur par - ce! _____

mf



265 *f* 270 *mf*

S. Vir su - per-bus sum, quod nun-quam pe - ca-tis nec

275

S. *f*

vi - ti - is op-pug - na-tus fi - dem his _____ tem-

p *fz*

280

S. *p*

- po - ri - bus i - ni - quis sem - per _____

290

S. *p*

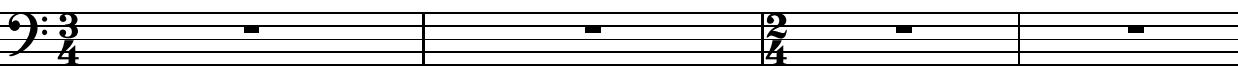
in - tac tam ser - va - vi.

più mosso

Tpt. *f*

(Bendlowes returns to the chancel speaking fairly quickly)

300

B. 

Item,
I will that my Almes house in Moche Berdefeld wherein Mother Taylor

Tpt. 



(continue reading without any pauses) 305

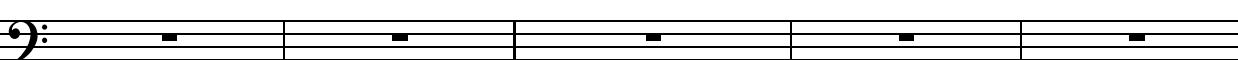
B. 

dwellet shalbe a perpetuall Almeys of the guift and assegnement of me

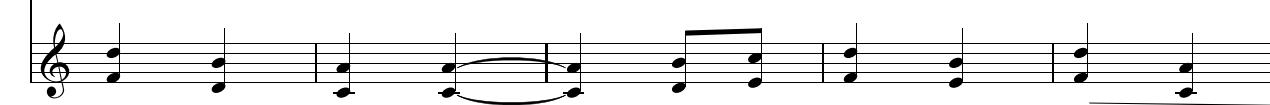
Tpt. 



310

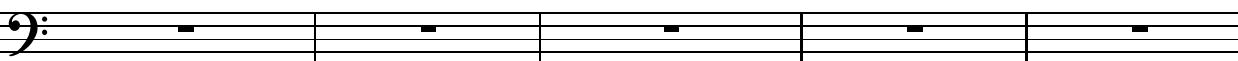
B. 

and my heyres forever more; and in lyke manner the housse called

Tpt. 



315

B. 

the Guyldhall, for that, that poore old widows and olde maydens

Tpt. 

Allegro agitato (♩ = 120)

320

S.  - - - | 4 - - - | < < < < | # . . . | < < < | # . . . |

B.  - - - | 4 - - - | - - - | - - - | - - - | - - - |

maye dwell in them severally but no children in any wyse they well behavinge themselfs, and every of those two last named

Tpt.  fz - - - | 4 - - - | . . . | - - - | - - - | - - - |

{  - - - | 4 # o - - - | o - - - | o - - - | 4 # o - - - | o - - - |

 - - - | 4 # o - - - | o - - - | o - - - | 4 # o - - - | o - - - |



325

S.  - - - | # - - - | # - - - | - - - | - - - | - - - |

B.  - - - | - - - | - - - | - - - | - - - | - - - |

pau - pe - rem na - tum! Ad u - ni - ver - si - ta - tem mis - sum,

houses to have yearly twenty six shillings, and certain herringe in Lent as I nowe use to give them to be distributed weekly

Tpt.  - - - | - - - | - - - | - - - | - - - | - - - |

{  - - - | # o - - - | - - - | # o - - - | - - - |

330

S. tres et vi-gin - ti an - nos na - tum ad-vo-ca - tum me cre - a - ve-

B. amongst them. Provided allwayes that all my sayde Almeys folkes doe twoo tymes in everie week after my deathe goe into the

Tpt.



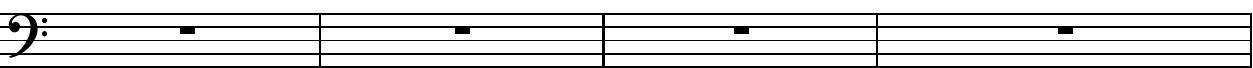
335

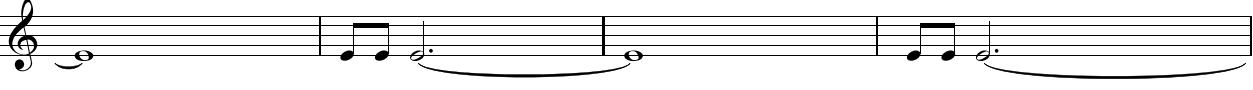
S. - runt. Om-ni - a mi - hi i - te-rum at - que

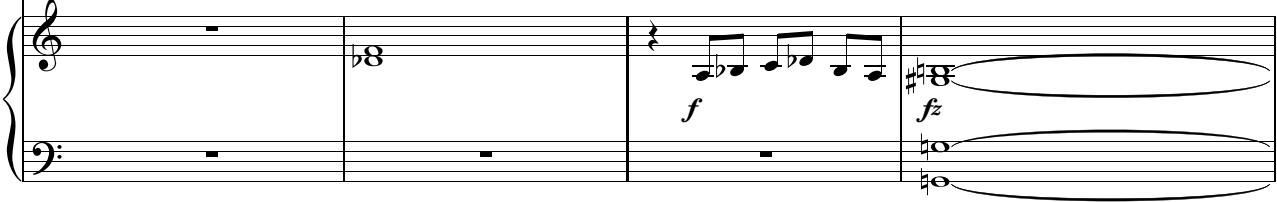
B. Chancelle of the Churche there, if I chance to be buried there or not, and hartely to pray to god with their good prayers by the

Tpt.

S. 
 i - te-rum fe - li - ci-ssi-me ac - ci-de runt. Me pri-mum op-pi

B. 
 space of one hower and for default thereof at every tyme to lose one
 penny of their Almeys, which I will then for every such defaulte

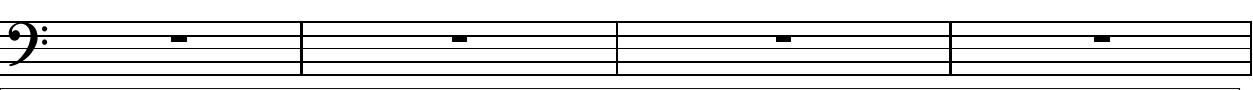
Tpt. 



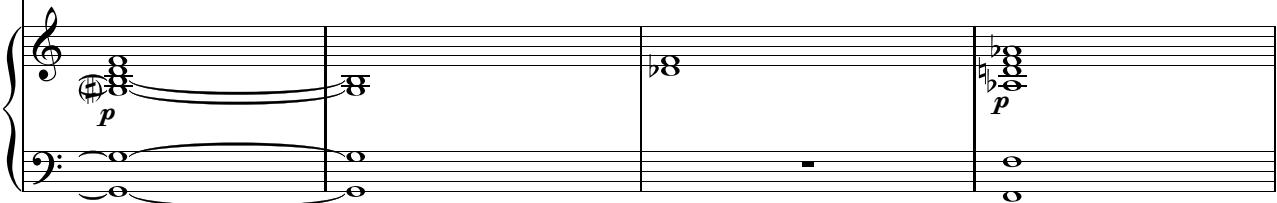


340

S. 
 - di Thax-ted re-rum scrip - to rem, ter se-na-to-rem, Re - gi - na Ma-ri - a

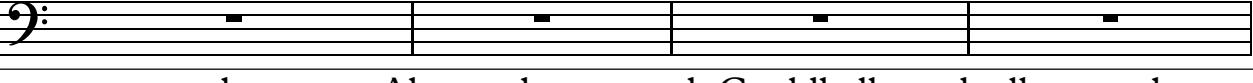
B. 
 shall be given to some other poore folkes. Also I will and charge my
 heires forevermore truely and justley to upholde and

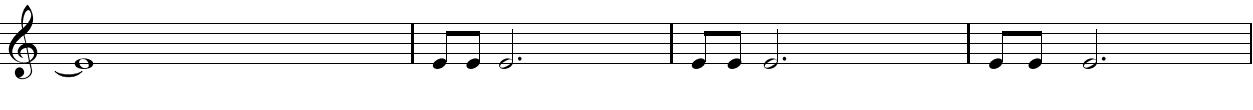
Tpt. 

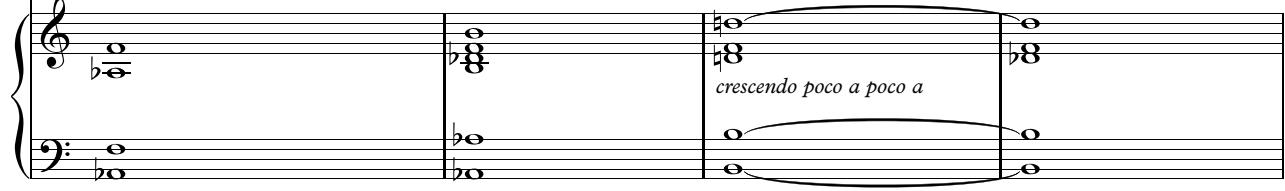


345

S. 
 ma-gi-stra-tum pri-mi or - di - nis cre-a- vit. Quam o-bre-mut re - gi-nae gra-ti-as pro
crescendo poco a poco a

B. 
 maynteyne the same Almeys house and Guyldhall, and all my other
 Almeys Houses in that parish of Fynchingfield as I nowe yearly

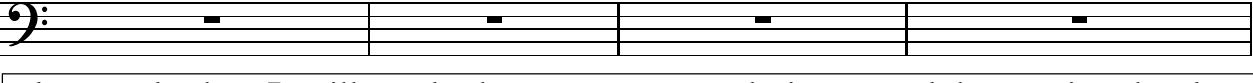
Tpt. 


crescendo poco a poco a
crescendo poco a poco a



350

S. 
 tan - tis_ be-ne-fi-ci - is a - ge - rem, in tem - plo a - ram in qua pro-e-a
poco a poco a

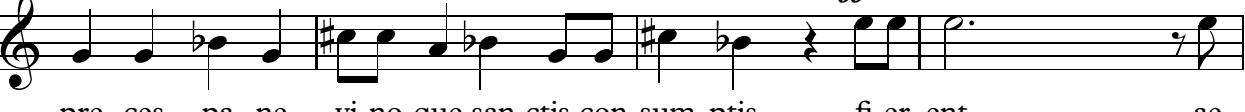
B. 
 doe and also I will and charge my next haires to delyver sixe loades
 of wood out of my woodes and lands yearly there as I doe

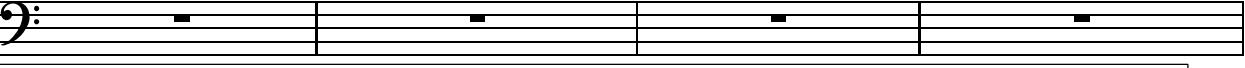
Tpt. 


poco a poco a
poco a poco a

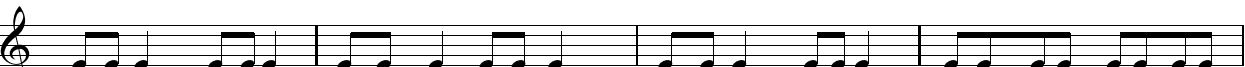
Choir Stand

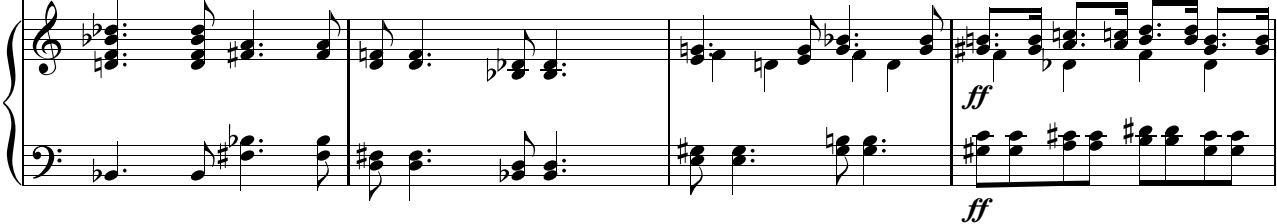
ff 355

S. 

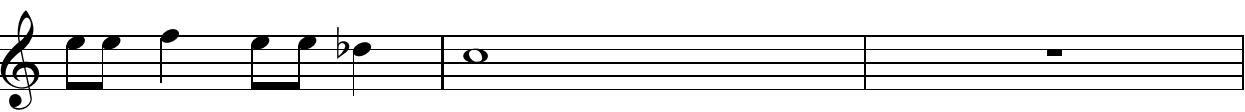
B. 

nowe yearly use, whereof two loads at the Almeys houses at the Church gate there in Somer and one loade in wynter there

Tpt. 





S. 

B. 

forevermore, and one load at the sayd Guyldhall forevermore in Wynter and one load at the sayd Mother Taylor's house in Somer

Tpt. 

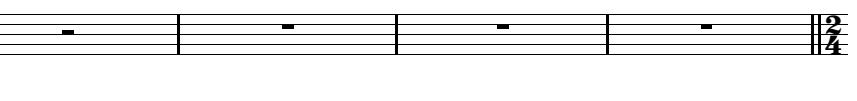


più lento stop speaking here at the end of
³⁶⁰ bar 359 even if in mid sentence

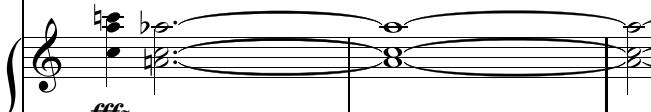
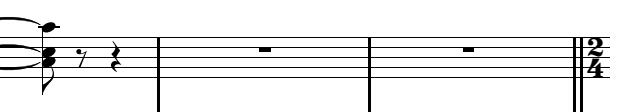
B.           

forevermore.

(Bendlows returns to his desk and sits.)

Tpt.   

Choir  

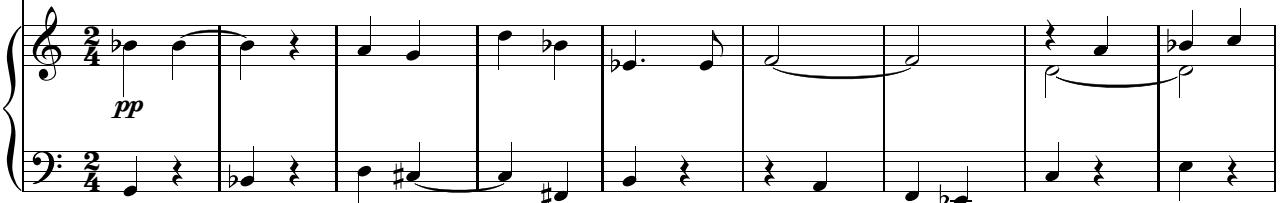
 



a tempo Allegretto ($\text{♩} = 112$)

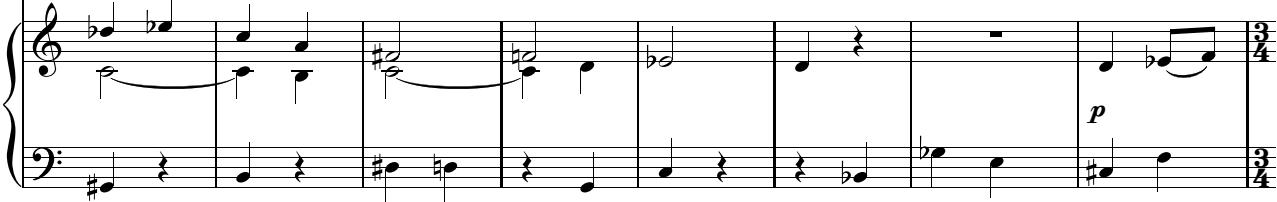
S. 
³⁶⁵  
³⁷⁰

E - go me tu a - ffec-tus sum, quod no - va re - gi - na E - li - za - be-tha


^{pp}

375

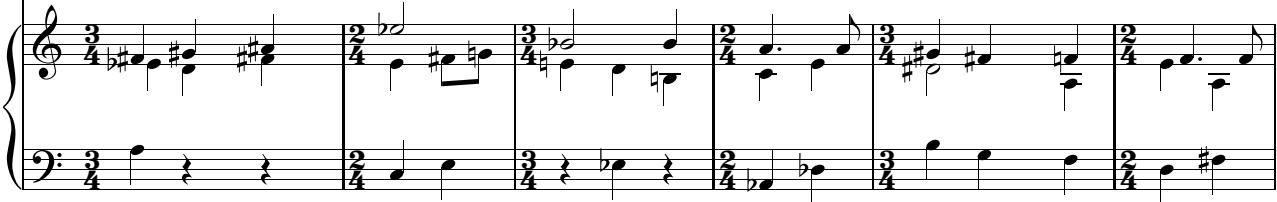
S. mul-ta ma - xi - ma - que mu - ta - vit. **p** Nes - ci - o quo -





385

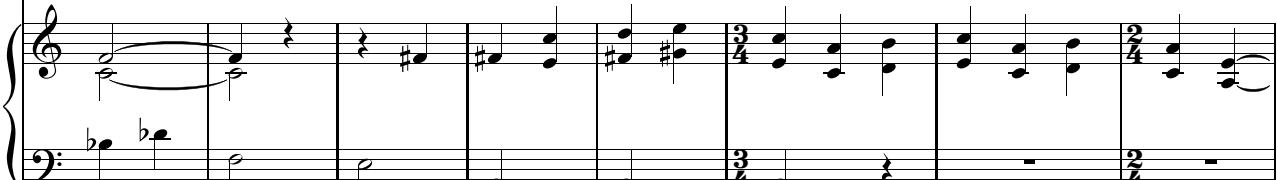
S. -mo-do ac-ci-de - ret, sed e - go i-dem ib - i-dem -





390

S. - que per - man - si.





395

mf *crescendo poco a poco*
 400

S. An-no mil-le quin-gen-ti se-xa-gin-ta quat-tu-or

divisi



405

S. spe-ci-em me-i in ta-bu-la pin-xit qui-dam Will-i-am Bend-lowes

410

S. so-lus ad le-gem ser-vi-ens ae-ta - tis su-ae no-no et quad-ra ge-si-mo

415

3

S. an - no et su-i gra-dus an - no no - no

420

rit.

S. Vir mag-nae su - per-bi-ae e - ram.

430

rit.**435 Adagio ($\text{♩}=72$)**

S.

Tpt.

f

Adagio ($\text{♩}=72$)

ffz

Measure 435 consists of two staves. The soprano staff starts with a dynamic of **rit.**, followed by a single note and a rest. The tempo is **Adagio ($\text{♩}=72$)**. The trombone staff begins with a rest, followed by a sixteenth-note pattern. The tempo changes to **Adagio ($\text{♩}=72$)**. The dynamic *f* is indicated above the staff. The bassoon part starts with a dynamic of *ffz*.



Tpt.

Measure 436 continues with the trombone playing a sixteenth-note pattern. The bassoon part follows with a sustained note. The dynamic *ffz* is maintained.



440

Tpt.

Measure 440 begins with a dynamic of **440**. The trombone plays a sixteenth-note pattern. The bassoon part follows with a sustained note. The dynamic *f* is indicated below the staff.



445

Tpt.

Measure 445 begins with a dynamic of **445**. The trombone plays a sixteenth-note pattern. The bassoon part follows with a sustained note.

450

Tpt.

Soprano Soloist, Bass Soloist (and Choir)

sospirando

Soprano

Choir

Fac-tae ta-men sunt te - ne - brae e - tiam mai -

p

Choir

-or - es, Alto quae vi-tam om - ni-bus mi - na-ren - tur, —

p

Tenor

Quam

Viola

p

Choir

o-brem om - ni - bus me tu mag-no af - fec - tis, — ne - mo e -

p

Bass

Violin 2

p

Choir

-a quae in mente ha - be - bat ali - i con - fi - te -

465

S & A **p**

Choir

No - bis per - su - a - de - re has te - ne -
-ri au - de - bat.

Violin 1 & 2

p

470

Choir

-bras nun-quam us - que ad nos ip - sos per-ven-tu-rus es - se co -

475

Choir

-na - ti su - mus.

T & B **p**

Om-nes me-tu-in - si-pi-en-ti per mo-ti,

Viola

p

480

Tpt.

Choir

in - ter se dis - sen - ti - e - bant.

Om ff

mf ff

485

Tpt.

Choir

nes vi-a-to - res a li - is ex par - ti-bus si-cut no-bis mor-tem mi-nar

490

Tpt.

-en-tur pe - re - gri-ni sus - pec-ti vi - de-ban - tur.

Choir

ffz



495

Tpt.

ffz

ffz

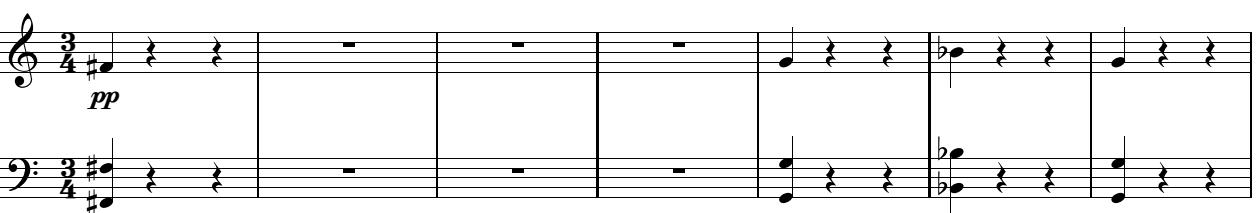
Choir

ffz

ffz

a tempo Allegretto (♩ = 112)

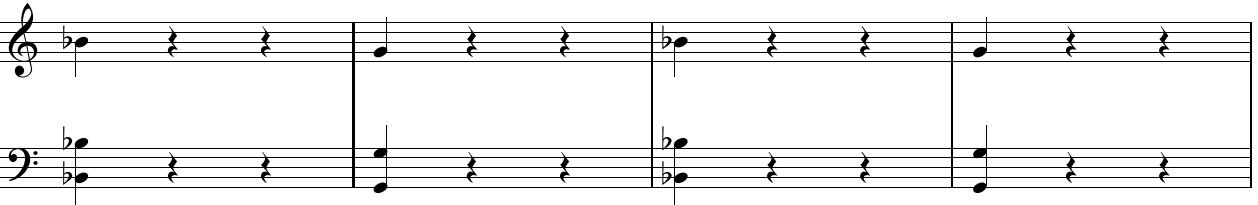
500

S.  

Tem-pus lap-sum, spes mi - nu - ta quo mo - do no-bis par-ci



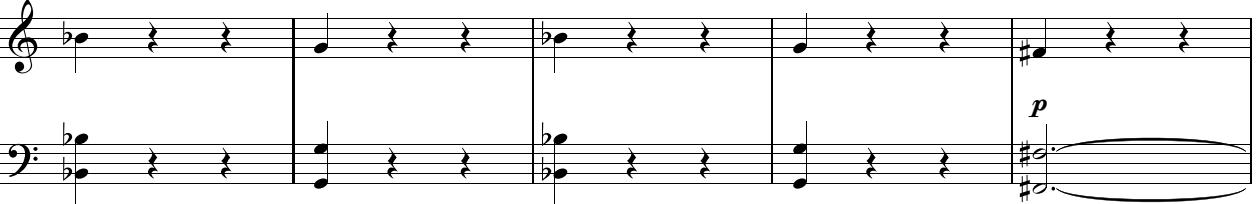
505

S.  

pos - set? De - i te - ne - brae quae iam



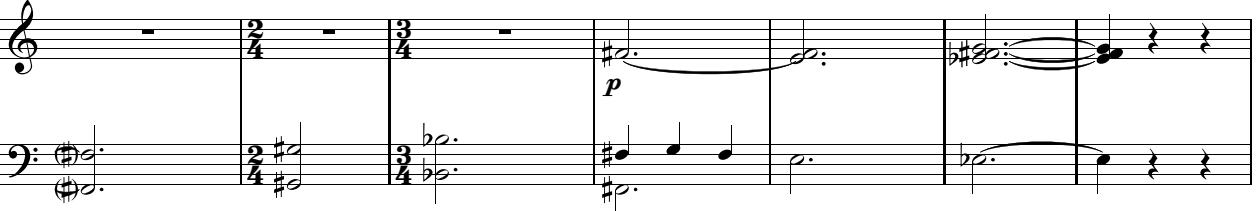
510

S.  

a - de - rant, qua - re in nos, qui sem - per fi - dem

p

515

S.  

in-tac-tem ser-va - ve - ra - mus in - ci - de - rent?

p

(in an audible whisper!)

520

S.

Verba arcana a me scripta celavi, ut
domus mea lucis sanctae santuarium fieret.



a tempo Larghetto ($\text{♩} = 60$)

525

S.

B.

(Bendlowes stands and moves to a position on the opposite side to the Narrator)

Tpt.



più mosso ($\text{♩} = 72$)

530

S.

Te-ne - bris_ lap - sis_

B.

Te-ne - bris_ lap - sis_

Tpt.

535

S. lu-ce i - te-rum or-ta iam mo-ri-tu-rus i - a - ce - o

B. lu-ce i - te-rum or-ta iam mo-ri-tu-rus i - a - ce - o

Tpt. *ff* *p* *ff* *p*



540

545

S. nul-lo ti - mo - re per - mo - tus hoc tes-ta-men-tum scri - ben

B. nul-lo ti - mo - re per - mo - tus hoc tes-ta-men-tum scri - ben

Tpt.

più lento e molto tranquillo ($\text{♩} = 60$)
 pp
550

S. dum cu-ro. O mi-tis Jhe - su, Li-

B. dum cu-ro. O mi-tis Jhe - su, Li-

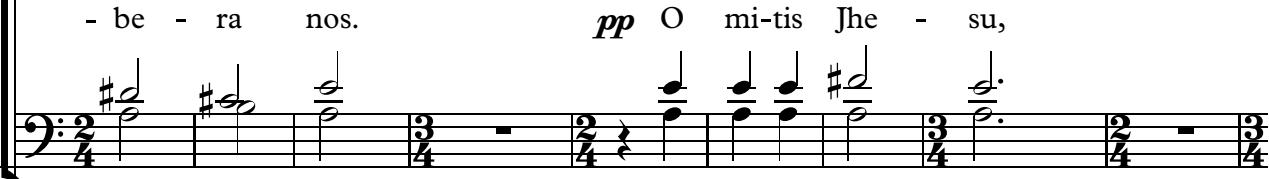
Tpt. **ff**

Choir **pp** O mi-tis Jhe - su, **pp** Li-

555

S. 

B. 

Choir 



ppp 575

S. <img alt="Musical score for soprano soloist, bass soloist, and choir. The score consists of five systems of music. The first system shows the soprano and bass parts with lyrics '- su, Li - be - ra nos.' The second system shows the soprano and bass parts again with the same lyrics. The third system shows the soprano part with lyrics '- su,' and the bass part with 'con sord.' The fourth system shows the soprano and bass parts with lyrics '- su, Li - be - ra nos.' The fifth system shows the soprano and bass parts with lyrics '- su,' and the bass part with 'ppp' and 'p' dynamics. The vocal parts are in 3/4 time, while the bass part is in 2/4 time. Measure numbers 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 5810, 5811, 5812, 5813, 5814, 5815, 5816, 5817, 5818, 5819, 5820, 5821, 5822, 5823, 5824, 5825, 5826, 5827, 5828, 5829, 5830, 5831, 5832, 5833, 5834, 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580

S.

B.

Tpt.

Choir

585

p

pizz.

pizz.

The musical score consists of five staves. The top three staves are for solo instruments: Soprano (S.), Bass (B.), and Trumpet (Tpt.). The bottom two staves are for the Choir. Measure 580 begins with Soprano and Bass playing eighth notes, followed by a measure of rests. The Trumpet enters with a sixteenth-note pattern. Measure 585 starts with a dynamic *p*. The Choir enters in measure 585 with sustained notes. In the final measure, both the Choir and the bassoon-like instrument (B.) play eighth-note patterns, with the bassoon-like instrument ending with a forte dynamic. Measures 586-587 show the continuation of the vocal parts.