

# ***“From Harmony”***

*from John Dryden's “Song for St. Cecilia's Day”*

for Mixed Chorus

**Don Freund**



from "Song for St. Cecilia's Day"  
John Dryden (1631-1700)

From harmony, from heav'nly harmony,  
    This universal frame began;  
    When nature underneath a heap  
    Of jarring atoms lay,  
    And could not heave her head,  
The tuneful voice was heard from high,  
    "Arise, ye more than dead."  
Then cold and hot and moist and dry  
    In order to their stations leap,  
    And Music's pow'r obey.  
From harmony, from heav'nly harmony,  
    This universal frame began;  
    From harmony to harmony  
Through all the compass of the notes it ran,  
The diapason closing full in man.

# “From Harmony”

from John Dryden's “Song for St. Cecilia's Day”

Commissioned by the  
Rhodes College Singers,  
Tony Lee Garner, conductor

Don Freund  
1987

♩ = 56

*mp, dolce*

S From har - mo - ny,

*mp, dolce*

A From har - mo - ny,

*mp, dolce* *mf* *mf* *f*

T From har - mo - ny, From heav'n - ly har - mo - ny, This u - ni - ver - sal frame -

*mp, dolce* *mf* *mf* *f*

B From har - mo - ny, From heav'n - ly har - mo - ny, This u - ni - ver - sal frame -

7

*mf* *mf* *f*

S From heav'n - ly har - mo - ny, This u - ni - ver - sal frame be -

*mf* *mf* *f*

A From heav'n - ly har - mo - ny, This u - ni - ver - sal frame be -

*mf* *mf* *mp* *f*

T - be - gan; From heav'n - ly har - mo - ny, This u - ni - ver - sal frame

*mf* *mf* *mp* *f*

B - be - gan; From heav'n - ly har - mo - ny, This u - ni - ver - sal frame

*A little faster* (♩ = 63)

12 *p* *p* *f*

S gan; From har - mo - ny, When

A gan; From har - mo - ny,

T *f* When na - ture un - der -

B *mf* When na - ture un - der - neath a heap of jar - ring at - oms lay.

15 *p* *f* *p*

S na - ture un - der - neath a heap of jar - ring at - oms lay. From

A From heav'n - ly har - mo - ny, And could not

T neath a heap of jar - ring at - oms lay. From

B From - har - mo - ny, And could not

18 *mp* *pp* *heavy* *fp* *pp* *Solo: f*

S har - mo - ny from heav'n - ly har - mo - ny,

A - heave her head,

T har - mo - ny, from heav'n - ly har - mo - ny, The tune - ful voice was

B - heave her head,

23 *p* Solo: "A - rise, — a - rise, — ye more than  
*p* "A - rise"  
*pp* "A - rise"  
*pp* Tutti joins  
*p* *pp* heard from high,  
*p* "A - rise"

*Faster* (♩ = 100)

27 *mf* dead."  
*mf* and dry and dry and  
*mf* and moist moist and moist  
*mf* and hot and hot and hot  
*mf* Then cold cold then cold

30 *brittle* dry and dry  
*goeey* moist in  
*intense* *f, rigid* and hot in or - der to their sta - tions  
*shivering* cold cold

32 *f, rigid* *p*

S dry in - or - der to their sta - tions leap, — in or - der to their

A or - der to their sta - tions leap, — moist — in or - der to their

T leap, — hot, — in or - der to their

B in or - der to their sta - tions leap — in or - der to their

36 *p < f* *fp* *f* *p* *allarg. ....* ♩ = 56  
(Tutti)

S sta - tions leap, — Solo: dry pow'r o - bey.

A sta - tions moist And Mu - sic's pow'r o - bey.

T sta - tions hot And Mu - sic's pow'r From har - mo - y,

B sta - tions leap Solo: cold (Tutti) From har - mo - ny,

42 *mp* *mf* *p*

S From har - mo - ny, from heav'n - ly har - mo - ny

A From har - mo - ny, from heav'n - ly har - mo - ny

T from heav'n - ly har - mo - ny, This u - ni - ver - sal frame

B from heav'n - ly har - mo - ny, This u - ni - ver - sal frame

*accel.....*

46 *mf*

S solo This u - ni - ver - sal frame be - gan;

T solo From har - mo - ny

Semi-chorus (S and A) *p*

S From har - mo - ny to har - mo - ny from har - mo - ny to

A

Semi-chorus (T and B) *mp*

T be - gan; From har - mo - ny to har - mo - ny to har - mo -

B

$\text{♩} = 66, \textit{sempre accelerando...}$

$(\text{♩} = 80)$

Soprano solo

*f* From har - mo - ny

50

S solo

A solo

T solo

B solo

Alto solo *f*

Baritone solo *f*

From har - mo - ny to har - mo - ny

From har - mo - ny to har - mo - ny

From har - mo - ny to har - mo - ny

Semi-chorus *senza cresc.*

S har - mo - ny from har - mo - ny to har - mo - ny

A

T *senza cresc.*

B ny to har - mo - ny to har - mo - ny

Alto Tutti *f*

Bass Tutti *f*

Tutti Through all the

Through all the com - pass



Soprano solo

53 to har - mo - ny

Soprano tutti *f* Through all the com - pass of the notes it

com - pass of the notes it ran, Through the com-pass of the notes it

*f* Through all the com - pass of the notes it ran, \_\_\_\_\_

of the notes it ran, \_\_\_\_\_ Through all the com - pass

55

S ran, \_\_\_\_\_ Through all the com - pass of the notes it

A ran, Through the compass of the notes it ran, Through the com-pass of the notes it

T Through the com-pass of the notes it ran, Through the com-pass of the notes, From

B of the notes it ran, Through the compass of the notes it ran, From

*mf, dolce*

*mf, dolce*

*Faster, more playful* (♩ = 92)

57

S ran, Through all the com - pass

A notes, *f* Through all the com - pass of thenotes it ran\_\_\_\_\_

T har - mo - ny, *f* Through all the

B har - mo - ny, *f* Through all the com - pass of thenotes it

60

S of the notes it ran, ——— Through the com-pass of the notes it ran,

A Through all the com - pass of the notes it ran, Through the

T com - pass of the notes it ran, ——— Through all the

B ran, ——— Through the com-pass of the notes it ran, Through the com-pass of the notes it

62

S Through the com-pass of the notes, *f, dolce* From har - mo - ny, from

A com-pass of the notes it ran, *f, dolce* From har - mo - ny, from

T com - pass of the notes it ran, Through the com-pass of the

B ran, Through the com-pass of the notes, Through all the com - pass

65

S heav'n - ly har - mo - ny *mp* The di - a - pa - son *fp fp fp fp fp*

A heav'n - ly har - mo - ny *mp*

T notes, *f* From har - mo - ny, *mp*

B of the notes, *f* From har - mo - ny, *mp*

Slower (♩ = 80)

Slower (♩ = 69)

71 *mf* *f*

S clo - sing full The di - a - pa - son clo - sing

A full The di - a - pa - son clo - sing full, The di - a -

T *mf* clo - sing full *mf*

B

The di - a - pa - son clo - sing

75 *ff*

S full The di - a - pa - son clo - sing full

A pa - son clo - sing full The di - a - pa - son clo - sing clo - sing full

T *f* The di - a - pa - son clo - sing full The di - a - pa - son clo - sing full

B full The di - a - pa - son The di - a - pa - son clo - sing full

78 *f* *f* *p* *p*

S in man. in man. From har mo - ny

A *f* in man. From har mo - ny

T *mf* From har mo - ny *pp*

B *mf* From har - mo - ny *pp*