



# ***The Heavens are Telling***

*Three Spiritual Madrigals for Choir (SSATB)*

*Words from the Psalms in a new rendering  
by Margaret Morgan*

*Music by Nigel Morgan*

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One of Bach's most gifted predecessors at St. Thomas' Church in Leipzig, Johann Hermann Schein (1586-1630), was a master at blending the liturgical and secular musical styles of his time. In his *Israelis Brünnlein* he combines the polyphonic style of sixteenth-century church music with the art of the Italian madrigal. The music is not meant for the liturgy, but belongs to the genre of the sacred or spiritual madrigal. Most of its texts are derived from the Old Testament, especially the Book of Psalms, and the Revelation of St John the Divine.

*The Heavens are Telling* has been devised as a companion piece for the 26 madrigals that make up *Israelis Brünnlein*. It sets fragments from three of the Psalms described by Dietrich Bonhoeffer as the 'creation psalms' (Psalms 8, 18 and 28). Like its 17C companion these new madrigals are scored for five voices and display, in a 21C guise, many of the traits and devices of the early 17C Italian madrigal. A new rendering of the Psalm texts in English by Margaret Morgan allows for the play and juxtaposition of individual words and phrases so beloved by the madrigalist composers. Schein's occasional use of repeats is unusual in madrigal composition. In all three of these new madrigals repeats are employed not only as a structural and textural device, but to encourage ornamentation and changes to the number of voices being used at any one time.

This new collection has been prepared for the Yorkshire-based choir *Cantorelli*, a small chamber choir of between seven and nine solo singers who have long associations with John Potter (Hilliard Ensemble) and Anna Friman (Trio Medieval).

### **Notes for Performance**

The title page of Schein's collection indicates that *Israelis Brünnlein* may be performed either *a cappella*, or in combination with instruments. So also with these new spiritual madrigals. A continuo part is provided and the vocal lines may be doubled by strings or wind instruments as appropriate. The composer's preference for a continuo instrument is an electric piano, ideally one having a Fender Rhodes type of velocity sensitive timbre change where piano is a soft timbre, forte is a hard-edged timbre. Much of the composer's work with voices has used this kind of instrument (BBC commissions [Schizophonia](#) and [Conversations in Colour](#)). That said, a small continuo organ is also favoured, but please 'not' an acoustic piano! Where notes are found in a small font these indicate passages that are preferred sung by a solo voice.

## **The Heavens are Telling**

Words from the Psalms  
in a new rendering by Margaret Morgan

Ps. 8 (4-5)

When I gaze at the Heavens you made,  
The moon, the weft and warp of stars  
Under your deft fingers

I wonder what man is and what  
His children that you should notice  
And have care for him.

For you hold him in your mind,  
Empower him until he's little  
Less than God.

Ps. 18 (3-4)

The Word overflows from one day to the next  
And understanding passes from night to night.  
There is neither language nor conversation.  
No voices are heard.

Yet their sound goes out into the world  
And their meaning into the universe.

Ps. 28 (2-4)

Give glory to the name of God.  
Worship him in his hallowed place.  
The voice of the Lord is above the waters.  
God thunders there in his majesty.  
The Lord is above many waters.  
The voice of the Lord is might.  
The voice of the Lord is splendour.

# When I Gaze at the Heavens (Psalm 8, 4-6)

*mp*  $\text{♩} = 55$

Soprano  
The stars the weft of stars

Soprano  
The stars the warp and weft of stars

Alto  
The stars the warp and weft

Tenor  
The moon, the warp and weft

Bass  
The moon, the warp and weft

Continuo  
*mp*

4

S.  
the stars you made the stars

S.  
the stars you made the stars

A.  
of stars when I gaze at the moon, the

T.  
the moon, you made the moon When I

B.  
the moon, you made the moon

Cto.  
*mf*

7 *mf* *f*

S. *mf* *f*  
When I gaze at the stars the stars you have made you made un -

S. *mf* *f*  
When I gaze at the hea - vens you made un - der your

A. *f*  
stars When I gaze at the hea - vens you made un - der your

T. *f*  
gaze at the moon I gaze at the moon you made un -

B. *mf* *f*  
When I gaze at the hea - vens you made

Cto. *mf* *f*

10 *mf* *mp* *mf*

S. *mf* *mp* *mf*  
der your fing - ers deft fing - ers I gaze I gaze

S. *mf* *mp* *mf*  
fing - ers your deft fing - ers I gaze I gaze

A. *mf* *mf*  
fing - ers your deft fing - ers I gaze I won - der

T. *mf* *mp* *mf*  
der your fing - ers deft fing - ers I gaze I

B. *mf* *mp* *mf*  
un - der your deft fing - ers I gaze I

Cto. *mf* *mp* *mf*

14

S. *f* I gaze *p* I won - der *mf* I won - der

S. *f* I gaze *p* I won - der *mf* I won - der

A. *f* I gaze *p* I won - der *mf* I won - der

T. *f* gaze *p* I won - der *mf* I won - der

B. *f* gaze *p* I won - der *f* I won - der what

Cto. *f* *p* *mf* *f*

17

S. I won - der you no - tice and have care for him

S. I won - der you no - tice and have care

A. and what His child - ren that you should no - tice and have

T. I won - der you no - tice and have care

B. man is that you should no - tice and have care for

Cto. *mf*

S. *f*  
for you hold him for you

S. *f*  
for him for you hold him hold him in your mind

A. *f*  
care for him for you hold him hold him in your mind

T. *f*  
for him for you hold him hold him in your mind

B. *f*  
him for you hold him for you

Cto. *f*

S. *ff* *f*  
em - power him em - power him un - til he's li - ttle less

S. *ff* *f*  
for you em - power him em - power him un - til he's li - ttle

A. *ff* *f*  
for you em - power him em - power him for you he's li - ttle less than

T. *ff* *f*  
for you em - power him em - power him un - til he's

B. *ff* *f*  
em - power him em - power him un - til he's li - ttle

Cto. *f*



28

1. 2.

S. *mp*  
 than God. I won - der than God.

S. *mp*  
 less than God. I won - der less than God.

A. *mp*  
 God. I won - der God.

T. *mp*  
 li - ttle less than God. I won - der li - ttle less than God.

B. *mf*  
 less than God. I won - der what less than God.

Cto. *mp* *f*

# The Word Overflows (Psalm 18, 3-4)

*♩ = 160*  
*pp* *p*

Soprano  
di - e - i The

Soprano  
*pp* Di - es *p* The

Alto  
*pp* di - e - i *p* The Word flows

Tenor  
*pp* Di - es *p* The Word flows

Bass  
*p* (parlando)  
Di - es di - e - i e - ruc - tat ver - bum et nox no - cti in - di - cat sci - en - ti - am

Continuo  
*p*

Detailed description: This system contains the first four measures of the piece. It features five vocal parts (Soprano, Alto, Tenor, Bass) and a Continuo. The Soprano parts have lyrics 'di - e - i' and 'The'. The Alto part has lyrics 'di - e - i' and 'The Word flows'. The Tenor part has lyrics 'Di - es' and 'The Word flows'. The Bass part has lyrics 'Di - es di - e - i e - ruc - tat ver - bum et nox no - cti in - di - cat sci - en - ti - am'. The Continuo part provides harmonic support. Dynamics range from *pp* to *p*. The tempo is marked *♩ = 160*. The time signature is 6/8.

5

S. *mp* *mf*  
Word flows The Word o - ver - - flows

S. *mp* *mf*  
Word flows The Word o - ver - - flows

A. *mp*  
The Word o - ver - - flows

T. *mp*  
The Word flows o - - ver

B.  
non est ser - mo et non sunt ver - ba qui - bus non au - di - a - tur

Cto. *mp*

Detailed description: This system contains measures 5 through 9. It features five vocal parts (Soprano, Alto, Tenor, Bass) and a Continuo. The Soprano parts have lyrics 'Word flows The Word o - ver - - flows'. The Alto part has lyrics 'The Word o - ver - - flows'. The Tenor part has lyrics 'The Word flows o - - ver'. The Bass part has lyrics 'non est ser - mo et non sunt ver - ba qui - bus non au - di - a - tur'. The Continuo part provides harmonic support. Dynamics range from *mp* to *mf*. The time signature is 2/4.

10

*mp* *poco ritardando* *a tempo* *mf*

S. *mp* from day to day *mf* The Word o - ver -

S. *mp* from night to night *mf* The Word o - ver -

A. *mf* The Word o - ver - - flows *mp* The Word o - ver -

T. *mf* The Word o - ver - - flows *mp* The Word o - ver -

B. *mp* (poco a poco ord.) *mf* vox e - o - rum in u - ni - ver - sam te - rram e - xi - vit so - - nus e - o - rum

Cto. *mp* *mf*

16

*f* *mf* *mf* *f* *mf*  $\text{♩} = 150$

S. flows *f* from day to day *mf* from day to day

S. flows *f* from day to day *mf* from day to day

A. - - flows *f* from one day to the next *mf*

T. flows *f* from one day to the next *mf*

B. *mf* et in fi - ni - bus or - bis ver - ba e - o - rum

Cto. *f* *mf*

20 *mp* *ritardando* *mf*  $\text{♩} = 150$

S. *mp* *mf*  
 and un - der - - stan - ding pa - sses from night to night

S. *mp* *mf*  
 and un - der - - stan - ding pa - sses from night to night

A. *mp* *mf*  
 and un - der - stan - ding pa - sses from night to night

T. *mp* *f*  
 and un - der - stan - - ding pa - sses there is

B. *mp* *mf*  
 and un - der - stan - ding pa - sses from night to night

Cto. *mp* *mf*

24  $\text{♩} = 160$  (tempo primo) *mf*

S. *mf*  
 from one day to the next

S. *f*  
 there is nei - ther lan - guage nor con - ver - sa - tion

A. *f*  
 there is nei - ther lan - guage nor

T. *mf*  
 nei - ther lan - guage nor con - ver - sa - tion from

B. *mf*  
 from one day to the next

Cto. *mf*

28 *cresc.* *f* *poco calando* *e ritard* *a tempo primo*  
*mp*

S. *mf* *mp*  
 from one night to the next one day to the next No

S. *mf* *mp*  
 from night to night from day to day No

A. *mf* *p* (*parlando*)  
 con - ver - sa - tion from one day to the next in u - ni - ver - sam

T. *mf* *p*  
 night to night from day to day (2nd time only)

B. *f* *mf* *p*  
 from one night to the next day

Cto. *f* *p* *mp*

32 *p* *pp*  
*p* *pp*

S. *p* *pp*  
 voi - - ces are heard

S. *p* *pp*  
 voi - - ces are heard

A. *p* *pp*  
 te - rram e - xi - vit so - nus e - o - rum et in fi - ni - bus

T. *mp* *p* *pp*  
 No voi - - ces are

B. *mp* *p* *pp*  
 No voi - ees are

Cto. *mp* *p*

35

*mp* *mf*

S. Yet the sound goes out in - to the

*mp* *mf*

S. Yet the sound goes out in - to the

A. or - bis ver - ba e - o - rum

T. heard

B. heard

Cto.

39

*f* *p* *mp*

S. world the sound goes out

*f* *p* *mp*

S. world the sound goes

A. as wave mo - tion, as tre - mor

T. the mea - ning in - to the u - ni - verse

B. the mea - ning in - to the u - ni - verse

Cto.

44 *mf* 1.

S. *mf*  
in - to the world

S. *mf*  
out in - to the world

A. *mf*  
as sense, as colour

T. *mp*  
the mea - ning in - to the u - ni - verse.

B. *mp*  
the mea - ning in - to the u - ni - verse.

Cto.

48 2.

S. *mp* *mf*  
in - to the world from night to

S. *mp* *mf*  
in - to the world from night to night

A. *mf*  
from one day to the next

T. *mf*  
u - ni - verse. from night to night

B. *mf*  
ni - verse. from one day to the next

Cto. *mp* *mf*

51  $\text{♩} = 150$  *calando poco a poco*

S. *f* night the o - ver *dim.* flow - ing Word *mf* pa - sses

S. *mp* No *p* voi - ces *pp* are heard

A. *f* the o - ver flow - ing *mf* Word pa - sses un - der -

T. *p* (parlando) Di - es di - e - i *sim.* e - ruc - tat ver - bum

B. *f* the o - ver flow - ing Word *mf* pa - sses un -

Cto. *f* *mf* *f* *mf*

54

S. *mp* un - der - stan - ding.

S.

A. *mp* stan - ding.

T. *8* di - cat sci - en - ti - am

B. *mp* - der - stan - ding.

Cto. *mp*



# Give Glory to the Name of God (Psalm 28, 2-4)

$\text{♩} = 100$

Soprano

Soprano *f*  
Give glo - ry Give glo - ry Give

Alto *f*  
Give glo - ry Give glo - ry Give

Tenor *f*  
Give glo - ry Give glo - ry Give

Bass

Continuo *f*

6

S. *mf*  
Give glo - ry Give glo - ry Give

S. *mf*  
glo - ry Give glo - ry Give glo - ry Give

A. *f*  
glo - ry to the name of God to the name of God

T. *f*  
glo - ry to the name of God to the name of God

B.

Cto. *mf*  
*f*

S. *glo - ry* *Give glo - ry* *Give glo - ry*

S. *glo - ry* *Give glo - ry* *Give glo - ry*

A. *to the name of God* *to the name of God* *to the*

T. *to the name of God* *to the name of God* *to the*

B. *Give glo - ry* *Give glo - ry*

Cto. *mf*

S. *Give glo - ry* *Give glo - ry to the name of God*

S. *Give glo - ry* *Give glo -*

A. *name of God* *to the name of God* *Give glo -*

T. *name of God* *to the name of God* *Give glo -*

B. *Give glo - ry* *Give glo - ry to the name of God*

Cto. *mf* *f*

23

*ff* *poco dim.* *mf* 1.

S. Give glo - ry to the name of God

S. - ry to the name of God the name of God give glo - ry

A. - ry to the name of God the name of God give glo - ry

T. - ry to the name of God the name of God give glo - ry

B. Give glo - ry to the name of God (1st time)

Cto. *mf* *f*

*mf* *f*

28 2.

S. God

S. give glo - ry Wor - ship Him Wor - ship Him Wor - ship Him

A. give glo - ry Wor - ship Him Wor - ship Him Wor - ship Him

T. give glo - ry Wor - ship Him Wor - ship Him Wor - ship Him

B. of God

Cto. *f* *mf* *mf*

32 *mf*

S. Wor - ship Him Wor - ship Him Wor - ship Him

S. *mf* Wor - ship Him Wor - ship Him Wor - ship Him

A. *mf* Wor - ship Him

T. *mf* Wor - ship Him Wor - ship Him Wor - ship Him

B. *mf* Wor - ship Him Wor - ship Him Wor - ship Him Wor - ship

Cto.

36 *calando e poco sotto voce* *mp*  $\text{♩} = 95$  *intimo*

S. *mp* *p* Wor - ship God Wor - ship God

S. *mp* *p* in His ha - llow'd place Wor - ship God Wor - ship

A. *mp* *p* in His ha - llow'd place *mf* Wor - ship God

T. *mp* *p* Wor - ship God Wor - ship

B. *mp* *p* Him in His ha - llow'd place *mp* Wor - ship God Wor -

Cto. *mp* *mp*

40 *poco ritard.*

S. *Wor - ship God* *sub. p*

S. *God Wor - ship God Wor - ship God in His ha - llow'd place*

A. *in His ha - llow'd place Wor - ship God in His ha - llow'd place* *sub. p*

T. *God Wor - ship God Wor - ship God in His ha - llow'd place* *sub. p*

B. *- ship God Wor - ship God*

Cto. *p*

44 *mp* *lontano* *(a piacere)* *normale*

S. *a - bove the wa - ters a - bove the wa - ters*

S. *His ha - llow'd place* *mp* *The voice*

A. *His ha - llow'd place*

T. *His ha - llow'd place*

B. *The Lord is a - bove ma - ny* *mp meditato*

Cto. *p* *p* *mp*

48

*mf*

S. a - bove the

S. *cresc.* of the Lord is a - bove the. wa - ters a - bove the wa - ters *mf* the

A. *mp* The voice of the Lord is *cresc.* a - bove the wa - ters *mf* the

T. *mf* The voice of the Lord

B. *mf* wa - ters The voice of the Lord The

Cto. *mp* *mf*

*accelerando poco a poco a tempo primo*

52

*f* *ff*

S. wa - ters the voice of the Lord thun - ders thun - - ders in ma - je -

S. voice of the Lord thun - ders thun - - ders in ma - je -

A. voice of the Lord thun - ders thun - - ders in ma - je -

T. *mf* The voice of the Lord thun - ders thun - - ders in ma - je -

B. Lord is a - bove ma - ny wa - ters *f* *mf* the

Cto. *f*

56  $\text{♩} = 100$  (tempo primo)

S. *mf* *f*  
 sty the voice of the Lord is might

S. *mf* *f*  
 sty the voice of the Lord is might

A. *mf* *f*  
 sty the voice of the Lord the Lord is might

T. *mf* *f*  
 sty the voice of the Lord is might

B. *f*  
 voice of the Lord is might

Cto. *mf* *f*

60  $\text{♩} = 85$  *mp* *mf* *calmo p* *mp*

S. *mp* *mf* *p* *mp*  
 is splen - dour is might is splen - dour

S. *mp* *mf* *p* *mp*  
 is splen - dour is might is splen - dour

A. *mp* *mf* *p* *mp*  
 is splen - dour is might is splen - dour

T. *mp* *mf* *p* *mp*  
 is splen - dour is might is splen - dour

B. *mp* *mf* *p* *mp*  
 is splen - dour is might is splen - dour

Cto. *mp* *mf* *p* *mp*