

Ring Out Ye Crystall Sphears

John Milton

Healey Willan

♩ = 72 *Nobilmente*

Soprano 1 *ff*
Ring out _____ ye Crys - tall sphears, _____

Soprano 2 *ff*
Ring out _____ ye Crys - tall sphears, Once

Alto *ff*
Ring out _____ ye Crys - tall sphears, Once

Tenor *ff*
Ring out _____ ye Crys - tall sphears, Once

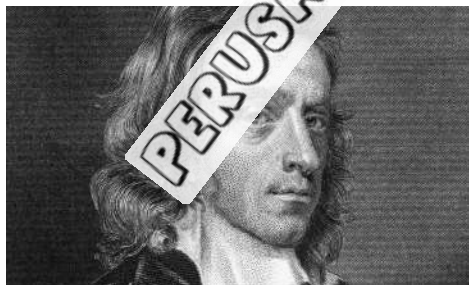
Bass *ff*
Ring out _____ ye Crys - tall sphears, _____

Piano *♩ = 72 Nobilmente*

"Ring out, ye crystal spheres!" is the opening line of the seventeenth stanza of John Milton's 1629 poem, **"On the Morning of Christ's Nativity"**. The line serves as an address to the heavenly bodies, urging them to join with the angelic music celebrating Christ's birth with a resounding "angelic symphony".

"Ring out, ye crystal spheres!" This phrase refers to the harmonious sounds believed to emanate from the celestial spheres, the ancient astronomical idea that the movement of the planets created music. The line captures the awe and wonder of the event by calling for the entire universe, both celestial and terrestrial, to participate in the celebration of Christ's birth.

The poem emphasizes Milton's musical sensibility, influenced by his composer father, and his belief that music is an essential part of conveying the divine message of the Nativity.



John Milton (1608 – 1674) was an English poet, polemicist, and civil servant. His 1667 epic poem "Paradise Lost" was written in blank verse and included 12 books, written in a time of immense religious flux and political upheaval. It addressed the fall of man, including the temptation of Adam and Eve by the fallen angel - Satan, and God's expulsion of them from the Garden of Eden. Paradise Lost elevated Milton's reputation as one of history's greatest poets.

3

S1 Once bless our hu - man ears, (If ye have pow'r to touch our

S2 bless our hu - man ears, (If ye have pow'r to touch our

A bless our hu - man ears, (If ye have pow'r to touch

T bless our hu - man ears, (If ye have pow'r to touch our

B (If ye have pow'r to touch our

Pno.

5

S1 sen - ses so) let your sil - ver chime Move

S2 sen - ses And let your sil - ver chime Move

A our sen so) And let your sil - ver chime Move

T sen - ses so) And let your sil - ver chime Move

B sen - ses so) And let your sil - ver chime

Pno.

7

S1 in mel - o - dious time; And let the Base of

S2 in mel - o - dious time; And let the Base of

A in mel - o - dious time; And let the Base of

T in mel - o - dious time; And let Base of (of)

B Move in mel - o - dious time; And let Base of

Pno.

9

S1 Heav'ns deep Or gan blow. And with your nine - fold

S2 Heav'ns deep Or - gan blow. And with your nine - fold

A Heav'ns Or - gan blow. And with your nine - fold

T Heav'ns deep Or - gan blow. And with your nine - fold

B Heav'ns deep Or - gan blow. And with your nine - fold

Pno.

A *f*

12

S1 har - mo - my Make up full con - sort of th'An - gel - - - ic

S2 har - mo - my Make up full con - sort of th'An - gel - - - ic

A har - mo - my Make up full con - sort of th'An - gel - - - ic

T har - mo - my Make up full con - sort of th'An - gel - - - ic

B har - mo - my Make up full con - sort of th'An - gel - - - ic

Pno.

PERUSAL SCORE ONLY - PLEASE DO NOT COPY

15

S1 sym - pho'-ny. For if such ho - ly Song En-wrap our fan - cy

S2 sym - pho - ny. For if such ho - ly Song En-wrap our fan - cy

A sym - pho - ny. For if such ho - ly Song En-wrap our fan - cy

T sym - pho - ny. For if such ho - ly Song En-wrap our fan - cy

B sym - pho - ny. For if such ho - ly Song En-wrap our fan - cy

Pno.

mf

mf

mf

mf

PERUSAL SCORE ONLY - PLEASE DO NOT COPY

18

S1 *ff*
long, Time will run back, and fetch the age of gold,

S2 *ff* *mp*
long, Time will run back, and fetch the age of gold, And speck-I'd

A *ff* *mp*
long, Time will run back and fetch the age of gold And speck-I'd

T *ff* *mp*
long, Time will run back, and fetch the age of gold, And speck-I'd

B *f* *mp*
long, Time will run back, and fetch the age of gold, And speck-I'd

Pno.

21 **B** *mp* *p*
S1 And speck-I'd van - Will sick - en soon and die,

S2 *p*
van - i - ty Will - en soon and die And lep-rous

A *p*
van - i - ty Will sick - en soon and die And lep-rous

T *p*
van - i - ty Will sick - en soon and die And lep-rous

B *p*
van - ty Will sick - en soon and die, And lep - rous

B

Pno.

25

S1 Ad lep - rous sin will melt from earth - ly mould, And

S2 sin will melt from earth - ly mould, And

A sin will melt from earth - ly mould, And

T sin will melt from earth - ly And

B sin will melt from earth - ly mould, And

Pno.

27

S1 *sf* Hell it - self will pass a - way, — *p* And leave her dol - or - ous

S2 *sf* Hell it - self will pass a - way, And

A *sf* Hell it - self will pass a - way, And

T *sf* Hell will pass a - way, And

B *sf* Hell it - self will pass a - way, And

Pno.

C **Piu mosso**
mf

30

S1 man - sions — to the peer - ing day. Yea Truth, and

S2 leave her dol - or - ous man-sions to the peer - ing day. Yea, Truth, and

A leave her dol - or - ous man-sions to the peer - ing day. Yea, Truth, and

T leave her dol - or - ous man-sions to the peer - ing Yea, Truth, and

B leave her dol - or - ous man-sions to the peer - ing day. Yea, Truth, and

Pno.

C **Piu mosso**

34

S1 Jus - tice then Will re - turn to men, Th'en - am - eled

S2 Jus - tice then down re - turn to men, Th'en - am - eled

A Jus - tice Will down re - turn to men, Th'en - am - eled Ar - ras of the

T Jus - then Will down re - turn to men, Th'en - am - eled Ar - ras of the

B Jus tice then Will down re - turn to men, Th'en - am - eled Ar - ras of

Pno.

PERUSAL SCORE ONLY - PLEASE DO NOT COPY

37

S1 Ar - ras of the Rain - bow wear - ing, And Mer - cy set be -

S2 Ar - ras of the Rain - bow wear - ing, And Mer - cy set be -

A Rain - - bow wear - ing, And Mer - cy set be -

T Rain - - bow wear - ing, And - cy set be -

B - the Rain - bow wear - ing, And Mer - cy set be -

Pno.

40

S1 *cresc.* 3 tween, Throned in Ce - les - tial sheen, With ra -

S2 *cresc.* tween, Throned Ce - les - tial sheen, With

A *cresc.* tween, Throned in Ce - les - tial sheen, With

T 8 tween, Throned in Ce - les - tial sheen, With

B *cresc.* tween, Throned in Ce - les - tial

Pno. 3

44 *f*

S1 Heav'n _____ as at some fes - ti - vall, _____ Will o - pen

S2 Heav'n as at some ti - vall, _____ Will o - pen

A Heav'n, as at _____ some fes - ti - vall, Will o - pen

T Heav'n, at some fes - ti - vall, _____ Will o - pen

B Heav'n as at some fes - ti -

Pno.

47

S1 wide the Gates of her high Pal - lace Hall, And Heav'n as at some

S2 wide the Gates of her high Pal - ace Hall, And Heav'n as at some

A wide the Gates of her high Pal - ace Hall, And

T wide the Gates of her high Pal - - ace

B vall, will o - - pen wide the

Pno.

50 *poco accel.*

S1 fes - ti - vall, Will o - - - - - pen wide

S2 fes - ti - vall, Will - - - - - pen wide

A Heav'n at some fes - ti - vall, Will o - - pen

T Hall, And Heav'n as at some fes - ti - vall, Will o - - pen

B Ga. Will o - - - - - pen wide the

ff

poco accel.

Pno.

54 **rall.**

S1 the Gates of her high Pal - - ace Hall.

S2 the Gates of her high Pal - - ace Hall.

A wide the Gates of her high Pal - - ace Hall.

T wide the Gates of her high Pal - - ace Hall.

B Gates of her high - - ace Hall.

Pno. **rall.**

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James Healey Willan (1880 – 1968) was an English and Canadian organist and composer, and an influential teacher. He composed more than 800 works including operas, symphonies, chamber music, a concerto, and pieces for band, orchestra, organ, and piano. He is best known for his church music.

While serving as the organist and choirmaster at St. Paul's, Bloor Street, Willan became interested in the music of another Anglican parish, that of the Church of St. Mary Magdalene. St. Paul's was an evangelical, low church; St. Mary Magdalene's, while much smaller, was notably high church or Anglo-Catholic. By 1920, Willan was assisting with choir practice.

In 1921, he resigned his post at St. Paul's and turned his attention to St. Mary Magdalene's. He set about creating a great many liturgical works for use in the church's services and on creating one of the few choirs in North America with expertise in singing unaccompanied music to a very high standard. He remained at St. Mary Magdalene's until shortly before his death, last directing the choir in 1967.