

# The Spacious Firmament

Joseph Addison (1672-1719)

Tobin Stokes

*mf* **Maestoso** ♩ = 86 *solo or tutti* **A**

The spa-cious fir-ma-ment on hi with

*mf* *mf* *mf* *mf*

pedal freely Ped. Ped.

5

all the blue e - the - real sky, an-gled heav'ns a shin - ing frame, their

9

*tutti* *mf* **B**

great O - ri - pro - claim. The un - wear-ied sun from day to day does his Cre - a - tor's

14 *mf*

pow'r dis - play; and pub - lish - es to ev - 'ry land the work of an Al - might - y hand.

19 *mp*

as the eve - ning shades pre - vail, the...

Soon as the eve - ning shades pre - vail,

*f* *mp*

Ped.

PERUSAL SCORE ONLY - PLEASE DO NOT COPY

23 *mf*

Moon takes up the won-drous tale, and night-ly to the list-'ning Earth re -

Moon takes up the won-drous tale, and night-ly to the lis' arth re -

*mf*

27 *mp*

peats the sto - ry of her birth: all the stars that round her burn and

peats the sto - ry of her All that round her burn and

*mp*

PERUSAL SCORE ONLY - PLEASE DO NOT COPY

31

all the plan - ets in their turn con - firm the ti - dings as they roll, and spread the truth from  
all the plan - ets in their turn con - firm the ti - dings as they roll and the truth from

(a cappella)

The musical score for measures 31-35 features two vocal staves and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 6/4. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a simple bass line in the left hand.

36

pole to pole. What sol - emn sil - ence all move  
pole to pole. rough in sol - emn sil - ence all move

(a cappella)

The musical score for measures 36-40 continues with two vocal staves and a piano accompaniment. The key signature remains one sharp (F#) and the time signature is 6/4. The piano accompaniment is reduced to a simple bass line in the left hand, with the right hand mostly silent, as indicated by the '(a cappella)' instruction.

PERUSAL SCORE ONLY - PLEASE DO NOT COPY

39

round the dark ter - rest - rial ball, what though no real\_voice, nor sound, a -

round the dark ter - rest - rial ball, what though no real\_voic and, a -

43

midst their ra-diant orbs be found;

midst their orbs be

*estoso*

*f*

*Ped.* *etc.*

PERUSAL SCORE ONLY - PLEASE DO NOT COPY

48

*mp*

52

*f*

57 **E** *descant*

*f* In rea-son's ear they all re-joice, and ut-ter forth a glor-ious

*f* In rea-son's ear they all re-joice, and ut-ter forth a glor-ious

*f* In rea-son's ear they all re-joice, and ut-ter forth a glor-ious

61

voice \_\_\_\_\_ for ev - er sing - ing as they shine, "The  
 voice, for ev - er sing - ing as they \_\_\_\_\_ "The  
 voice, for ev - er sing - ing as th shine, \_\_\_\_\_ "The

64

rit.

hand that made us is di - vine". The hand that made us is di - vine".  
 hand that made us is di - vi  
 hand that made us is di - vine".

rit.

*mf*



versatile and prolific, **Tobin Stokes** composes music for whatever come his way; ballet, opera, orchestra choirs, television, film, and theatre. His choral music is premiered in Australia, Canada, England, France, Japan, Mexico, Spain, Sweden, Venezuela and the USA. Past residencies include a three year position with the Victoria Symphony, the International Choral Kathaumixw and the Symphony and Opera Academy of the Pacific. Music for large events includes the opening ceremonies of the BC Summer Games, the XV Commonwealth Games, the Canadian Pavilion in Beijing, the 2010 Olympic Torch Relay, and both the 2009 and 2010 Cultural Olympiads.