

# ANTHEM: *The Wilderness and the Solitary Place*

[Isaiah 35:1-2,4,6,8,10]

S.S.Wesley  
(1810-76)

Ed. Douglas Brooks-Davies

[Andante ♩ = 85]

The musical score is arranged in a system with six staves. The vocal parts (Soprano, Alto, Tenor, Bass) are in the top four staves, and the instrumental parts (Organ and Piano) are in the bottom two staves. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The tempo is marked 'Andante' with a metronome marking of ♩ = 85. The bass line includes lyrics: 'The wil-- der--ness and the so--- li-- ta-- ry place shall be'. The organ part includes the instruction 'Sw: Oboe & Diap. L.H.' and the piano part includes 'Ped: One Open Diapason, Gt Organ'. The score is for Soprano (S), Alto (A), Tenor (T), Bass (B), Organ, and Piano.

glad for them; *mf* shall--- be glad *p* for them..... *mf* And the

[Solo] *mf* And the

[Solo] *mf* And the

*Choir: Stopped Diap. & Fl.*

*Sw.*

[Solo] *p* The wil--- der-- ness and the so-- li-- ta-- ry *cresc.*

de-- sert shall re-- joice, and blos-som as the rose.

de-- sert shall re-- joice, and blos-som as the rose.

de-- sert shall re-- joice, and blos-som as the rose.

*p cresc.*

*ped.*

*Sw: Diaps*

place shall be glad for them; shall be glad for them; And the de--sert shall re--

And the de--sert shall re--

And the de--sert shall re--

*f* *mf* 3

*Ch.* *Spr.: Reeds* *Ped.*

joice, and blos-som as the rose, the de-sert shall re-- joice, and blos-som

shall re- joice, and blos-som as the rose, the de-sert shall re-- joice, and blos-som

joice, and blos-som as the rose, the de-sert shall re-- joice, and blos-som

joice, and blos-som as the rose, the de-sert shall re-- joice, and blos-som

*p* *cresc.* *cresc.* *cresc.* *cresc.* *Ped.*

4

*mf*

as the rose. It shall blos-som a----- bun-- dant-- ly, and re-- joice with joy and

*mf*

as the rose. It shall blos-som a----- bun-- dant--ly, and re-- joice with joy and

*mf*

as the rose. It shall blos-som a----- bun-- dant--ly, and re-- joice with joy and

*mf*

as the rose. It shall blos-som a----- bun-- dant--ly, and re-- joice with joy and

*Gr. Org.*

*Open Diap.*

sing--ing, and re- joice with joy and sing-- ing, re-- joice, with joy and sing-ing:

sing--ing, and re- joice with joy and sing-- ing, re-- joice, with joy and sing-ing:

sing--ing, and re- joice with joy and sing-- ing, re-- joice, with joy and sing-ing:

sing--ing, and re- joice with joy and sing-- ing, re-- joice, with joy and sing-ing. The

shall re--  
 And the de-- sert shall re--  
 And the de--sert shall re--  
 wil-- der--ness and the so-- li-- ta-- ry place shall be glad for them, shall re--  
*Sw. Oboe*  
*Ped. 16 ft*  
*Gt. Org. Open Diap.*  
 joyce, shall re-- joyce, and blos-som as the rose, and blos-som as the rose.  
 joyce, shall re-- joyce, and blos-som as the rose, and blos-som as the rose.  
 joyce, shall re-- joyce, and blos-som as the rose, and blos-som as the rose.  
 joyce, shall re-- joyce, and blos-som as--- the rose, and blos-som as the rose.  
*Sw.*  
*Gt. Org.*  
*Ped.*

Organ

*Gt Org. Diap.*

*Sw. Reed & Stop Diap.*

Pedals

*Choir & Double Pipes*  
*Staccato sempre*

Piano

*Staccato sempre*

Detailed description: This section of the score is for the Organ and Piano. The Organ part consists of three staves: the top staff for Great Organ Diapasons, the middle staff for Swell Reed and Stop Diapasons, and the bottom staff for Pedals. The Piano part consists of two staves (treble and bass). The tempo is *Allegretto marcato* with a quarter note equal to 88 beats per minute. The time signature is 4/4. The key signature has one sharp (F#). The Organ part features a melodic line in the Great Organ Diapasons and a rhythmic accompaniment in the Swell Reed and Stop Diapasons. The Piano part features a rhythmic accompaniment in both hands, with a *tr* (trill) in the right hand at the beginning.

*f* Say to them of a fear----- ful heart, be strong: fear

Choir

*tr*

Detailed description: This section of the score is for the Bass and Piano. The Bass part is a single staff with a vocal line. The Piano part consists of two staves (treble and bass). The tempo is *Allegretto marcato* with a quarter note equal to 88 beats per minute. The time signature is 4/4. The key signature has one sharp (F#). The Bass part features a vocal line with lyrics: "Say to them of a fear----- ful heart, be strong: fear". The Piano part features a rhythmic accompaniment in both hands, with a *tr* (trill) in the right hand at the beginning. The word "Choir" is written above the piano part, indicating the accompaniment for a choir.

not: be-hold your God,----- He will come and save you.

*Gt Org.*

*Sw.* [*dr*]

Say to them of a fear--- ful heart, be strong : fear not, be hold-----

The musical score is written for voice and organ. It consists of five systems of staves. The first system shows the vocal line and the organ accompaniment. The organ part is written in G major and features a complex texture with many sixteenth and thirty-second notes. The second system continues the organ part with a 'Sw.' (Swell) marking and a drum-like effect '[dr]'. The third system shows the vocal line with the lyrics 'Say to them of a fear--- ful heart, be strong : fear not, be hold-----'. The organ part continues to provide accompaniment. The fourth and fifth systems show the organ part concluding the piece.

8

--- your God,----- He will come and save you. E-- ven God,-----

----- He will come and save you, He will come and



save you. Be-- hold your God, e-- ven God; He will come and

The piano accompaniment for the first system consists of four staves. The top two staves are the treble clef, and the bottom two are the bass clef. The music features a complex texture with many sixteenth and thirty-second notes, particularly in the bass line. There are several slurs and ties across the staves, indicating phrasing and melodic lines. The key signature has one sharp (F#).

save you. He will come and save you; He will come and

The piano accompaniment for the second system continues with four staves. It features a similar texture to the first system, with intricate rhythmic patterns and melodic lines. There are trills marked with 'tr' in the treble clef. The music concludes with a final cadence in the key of F#.

save you. Be--hold your God, e-- ven God; He----- will come, will  
come and save you, will come and save you.

The musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a bass clef and includes lyrics. The piano accompaniment is written in a grand staff (treble and bass clefs) and features complex harmonic textures with many accidentals. The score is divided into two systems, each with four staves. The first system covers the first two lines of lyrics, and the second system covers the next two lines. The piano part includes dynamic markings such as *f* and *tr* (trills).

The first system of music consists of a grand staff (treble and bass clefs) and a separate bass line. The grand staff features a complex melodic line in the treble clef and a rhythmic accompaniment in the bass clef. The separate bass line provides a steady eighth-note accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4.

**RECIT. TENOR**

The vocal line for the tenor recitative is written in a single staff with a treble clef. It begins with a forte dynamic marking 'f' and contains the lyrics: "Then shall the lame man leap as an hart, and the tongue of the dumb sing:". The melody is simple and follows the natural inflection of the text.

*Ch. Diap.*

The piano accompaniment for the 'Ch. Diap.' section is written in a grand staff. It features a simple harmonic accompaniment with block chords and moving bass lines. The key signature is three sharps and the time signature is 4/4.

**RECIT.**

The piano accompaniment for the 'RECIT.' section is written in a grand staff. It features a simple harmonic accompaniment with block chords and moving bass lines. The key signature is three sharps and the time signature is 4/4.

[Soli] *Moderato e legato* [minim = 63]

*mf* For in the wil- der-ness shall wa-ters break out, and streams in the de--sert.

*Ch. Diaps & FL.*

in the wil- der-ness shall wa-ters break out, and streams in the de--sert. For in the

*mf* For in the

*mf* For in the

*Sw. Reeds*

wil- der- ness shall wa-ters break out, and streams in the de--sert.

wil-der-ness shall wa-ters break out, and streams in the de--sert.

*mf* For in the wil-- der-ness shall

wil-der-ness shall wa-ters break out, and streams in the de--sert.

For in the wil-- der-ness shall

wa-ters break out, and streams in the de--sert.

*cresc.*

*Diaps. Gt Org.*

wa-ters break out, and streams in the de-sert.

*pp* For in-----

*pp* For in-----

*pp* For -----

*pp* For-----

*pp* For-----

Choir

the wil- der-ness,----- for in the wil- der- ness----- shall wa-ters break

*cresc.*

the wil- der-ness,----- for in the wil- der-ness----- shall wa-ters break

*cresc.*

in the wil-der- ness, for in the wil-der- ness shall wa-ters break

*cresc.*

in the wil-der- ness, for in the wil-der- ness shall wa-ters, shall wa- ters break

15

*cresc.* out, break out, for in the wil-der-ness shall wa-ters

*cresc.* out, break out, for in the wil-der-ness, for in the wil-der-ness shall

*cresc.* out, break out, for in the wil-der-ness, for in the wil-der-ness shall

*cresc.* out, break out, for in the wil-der-ness, for in the wil-der-ness shall

*a poco* shall wa-ters

*a poco* shall wa-ters

*a poco* shall wa-ters

*a poco* shall wa-ters

*f* break out, shall wa-ters break out, and streams in the de-sert. **VERSE**

*dim.* wa-ters break out, and streams in the de-sert. For in the

*f* break out, shall wa-ters break out, and streams in the de-sert.

*dim.* wa-ters break out, shall wa-ters break out, and streams in the de-sert.

*f* wa-ters break out, shall wa-ters break out, and streams in the de-sert.

*dim.* wa-ters break out, shall wa-ters break out, and streams in the de-sert.

*p* wa-ters break out, shall wa-ters break out, and streams in the de-sert.

*p* wa-ters break out, shall wa-ters break out, and streams in the de-sert.

**VERSE**  
 For in the wil-der-ness shall  
 wil-der-ness shall wa-ters break out, and streams in the de-sert. *p* For in the wil-der-ness shall  
**VERSE**  
 For in the wil-der-ness shall  
**VERSE**  
 For in the wil-der-ness shall

wa-ters break out, and streams in the de-sert.  
 wa-ters break out, and streams in the de-sert.  
 wa-ters break out, and streams in the de-sert.  
 wa-ters break out, and streams in the de-sert.

*Full Sw.*  
*cresc.*  
*Dim. Gt Org.*  
*dim.*  
*Double Diaps. only*

16



The first system of the score consists of two systems of piano accompaniment. Each system has a grand staff with a treble and bass clef. The music is in a key with three sharps (F#, C#, G#) and a 4/4 time signature. The first system features a melodic line in the right hand with some grace notes and a steady accompaniment in the left hand. The second system continues this texture.

*RECIT.*

And a high-way shall be there; it shall be  
And a high-way shall be there; it shall be  
And a high-way shall be there; it shall be

The second system of the score is a vocal recitative. It features three vocal staves (Soprano, Alto, and Bass) with lyrics underneath. The music is in a recitative style with a simple, rhythmic melody. The lyrics are: "And a high-way shall be there; it shall be".

*Recit. ad lib.*

*cresc.* *Full Org.*  
*Ped. Full Org.*

*cresc.* *Full*

The third system of the score is the piano accompaniment for the recitative. It features a grand staff with a treble and bass clef. The music is in a recitative style with a simple, rhythmic melody. The lyrics are: "And a high-way shall be there; it shall be".

called, the way of ho-- li-- ness; the un- clean shall not pass o-- ver it;

called, the way of ho-- li-- ness; the un- clean shall not pass o-- ver it;

called, the way of ho-- li-- ness; the un- clean shall not pass o-- ver it;

**CHORUS**

*Sv. sesqu.*

Detailed description: This page of a musical score contains three systems of music. The first system features three vocal staves (Soprano, Alto, and Bass) and a piano accompaniment. The vocal parts have lyrics: "called, the way of ho-- li-- ness; the un- clean shall not pass o-- ver it;". The piano accompaniment consists of a right-hand part with chords and a left-hand part with a steady bass line. The second system continues the vocal and piano parts. The third system is labeled "CHORUS" and features three vocal staves and two piano accompaniment parts. The piano parts are marked "Sv. sesqu." and consist of block chords. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C).

CHORUS  
FULL *Allegro moderato (minim = 84)*

Soprano (S): Rest

Alto (A): *f* And the ran-- somed of the Lord shall re-- turn, and come to Zi-- on with songs and

Tenor (T): *f* And the ran-- somed of the Lord shall re-- turn, and come to Zi-- on with songs and

Bass (B): *f* And the ran-- somed of the Lord shall re-- turn, and come to Zi-- on with songs and

Piano accompaniment: Treble and bass clefs, 4/4 time signature, key signature of three sharps (F#, C#, G#).

Soprano (S): Rest

Alto (A): *f* And the ran-- somed of the Lord shall re-- turn and come to Zi--on with songs and

Tenor (T): e- ver- last- ing joy up-- on their heads:

Bass (B): songs up-- on their heads: shall re--turn, shall re-- turn and come to Zi--on with songs and

Piano accompaniment: Treble and bass clefs, 4/4 time signature, key signature of three sharps (F#, C#, G#).

The musical score is written in G major (one sharp) and 4/4 time. It features a vocal line with lyrics and a piano accompaniment. The lyrics are: "e-- ver-last-ing joy up-- on their heads. And the ran-- somed of the Lord shall re-- turn and come to e-- ver-last- ing joy up-- on their heads: they shall ob- tain joy up-on their on their heads. They shall ob-tain joy, joy and glad- ness, they Zi-on with joy up-- on their heads. heads, up-- on their heads: They shall ob- tain joy and They shall ob- tain joy, they shall ob-tain". The piano part consists of a right-hand melody and a left-hand accompaniment. The score is divided into two systems, each with five staves (three vocal and two piano).

glad-ness, shall ob-tain joy, shall ob-tain joy

They shall ob-tain joy

glad-ness, shall ob-tain joy,

joy----- And the

They shall ob-tain joy-----

----- shall ob-tain joy, shall-ob-tain joy, up--

They shall ob-tain joy, ob-tain joy, up--

ran-somed of the Lord shall re--turn and come to Zi-on with songs up--on their heads,-----

----- shall ob--tain joy, shall ob--tain joy, up--

♩

on their heads: on their heads: on their heads: They shall ob- tain joy,----- They shall ob- tain joy,----- shall ob- tain

Trebles combine

They shall ob-tain joy,----- glad-ness:----- They shall ob-tain joy up-- on their heads, joy----- on their heads, They ----- shall ob- tain----- And the ran--somed of the Lord shall re-- turn, and come to

*Ped.*

----- They shall ob-- tain---- joy, they shall ob-- tain----- joy, joy up- on their

They shall, they shall ob-- tain joy,----- joy up- on their

joy, they shall ob-- tain joy.-----

Zi- on with songs, with songs up-- on their heads, ob-- tain joy up- on their

heads, they shall ob- tain----- joy and glad-- ness, they shall, they

They shall re-- turn, and come to Zi- on with songs, with

And the ran-- somed of the Lord shall re-- turn, and come to Zi- on with songs, with

heads,-----

shall ob-- tain joy up- on their heads, they shall ob-- tain ----- joy,-----  
songs, with joy up- on their heads, they shall, they shall ob-- tain joy-----  
songs up-- on their heads, They shall ob-tain  
They shall ob- tain-- joy-----

----- they shall ob- tain----- joy-----  
up- on their  
joy, They shall ob- tain---- joy-----



up-- on----- their heads,--- shall ob--

heads, shall ob- tain joy, ob--tain joy up-- on their heads, their heads, shall ob-tain----

--- up-- on their heads, shall ob- tain----- joy up-- on their heads, their heads, ob- tain---

up-- on their heads, shall ob-

*ff*

tain joy up-- on their heads, shall ob-- tain----- joy. *ff* And the ran--somed of the

joy, joy up-- on their heads, shall ob-- tain----- joy. *ff* And the ran--somed of the

joy up-- on their heads, shall ob-- tain----- joy. *ff* And the ran--somed of the

tain joy up-- on their heads, shall ob-- tain----- joy. And the ran--somed of the

*f*

*Ped. 8va below*

Lord shall re-- turn, and come to Zi-- on with songs and e-- ver--last-- ing joy-----

Lord shall re-- turn, and come to Zi-- on with songs and e-- ver--last-- ing joy-----

Lord shall re-- turn, and come to Zi-- on with songs and e-- ver--last-- ing joy-----

Lord shall re-- turn, and come to Zi-- on with songs and e-- ver--last-- ing joy-----

up-- on their heads, their heads-----

VERSE

up-- on their heads, their heads-----

VERSE

up-- on their heads, their heads-----

VERSE

up-- on their heads, their heads-----

VERSE

VERSE

*Andantino* (minim = 56)

T 1. *p* And sor----- row and sigh----- ing shall flee, shall flee a--- way;-----  
 2. *p* And sor----- row and sigh----- ing shall flee, shall flee a--- way;-----  
 VERSE *p* And sor----- row and sigh----- ing shall flee, shall flee a--- way;-----  
 VERSE *p* And sor----- row and sigh----- ing shall flee, shall flee a--- way;-----  
*Choir Dulciana* *p*

shall flee, shall flee a--- way,  
 and sor----- row and sigh----- ing shall flee, shall flee a--- way.  
 and sor----- row and sigh----- ing shall flee, shall flee a--- way. And  
 and sor----- row and sigh----- ing shall flee, shall flee a--- way.  
 Sw. oboe  
*pp*

shall flee, shall flee a-- way.

And sor--- row and sigh----- ing shall flee, shall flee a--- way.

[unison]  
sor--row, and sor----- row and sigh----- ing shall flee, shall flee a--- way. And

And sor----- row and sigh-- ing----- shall flee, shall flee a--- way.

*Ped. Choir*

And sor----- row and sigh---- ing shall flee---- a----- way. And

And sor-row and sigh----- ing shall flee----- a----- way. And

sor- row, and sor----- row and sigh----- ing shall flee----- a----- way. And

And sor--row and sigh----- ing shall flee, shall flee a----- way. And

*Ped.*

*pp*



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NOTES: 1) Copy text *Anthems, vol 1 [Twelve Anthems]* (London and New York, 1853), by S.S. Wesley, pp.65-100. This is the first edition. 2) All editorial suggestions in square brackets. 3) Tempo, expression and all other markings, including ornaments, as in original. Corrections included in the Errata slip have, of course, been incorporated. 4) The score is unique in offering a piano reduction of the elaborate organ part (which was presumably designed to show off the new organ at Hereford). But, although the piano score is a reduction, it may also be a clue to performance: maybe Wesley envisaged both organ and piano to accompany the anthem simultaneously.