

JOSEBA

SATB + piano & organ

Paradise

CHRISTOPHER MARTIN HAMPSON

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Christopher Martin Hampson (b. 1980) is an English organist, conductor and composer. His professional highlights so far include the positions of Organ Scholar of St Edmund Hall, Oxford, Assistant Cathedral Organist of St Mary's Cathedral, Glasgow and Organist-Choirmaster of Groton School, Massachusetts, USA. Chris has appeared on BBC radio many times as either organist, accompanist, solo singer or choir member. He has completed an MMus under the supervision of John Butt with a thesis on the topic of Bach performance practice. Since 2014, Chris has lived in the Pacific North West with his wife, Sarah, and children, Anna Magdalena and Elisabeth Juliana. He remains in demand as a musician and also as a classical audio engineer. Chris is an avid reader of theology, enjoys drinking wine, and taking walks with his dog, Max.

For more information on Chris' other projects, including his recordings of the complete keyboard works of Johann Sebastian Bach, please visit TheBachProject.org.



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Cover design *Pipe Blues* by Christopher Martin Hampson.

PARADISE

For Choir, Piano & Organ

Christina Rossetti (1830–1894)

Christopher Hampson (b.1980)

♩=48 Sopranos *p*

SOPRANO ALTO

TENOR BASS

PIANO *pp*

ORGAN

Once in a dream I saw the flow'rs that

3

bud and bloom in pa-ra- dise; More fair they are than wak - ing eyes have

5 *mf*

seen in all this world of ours. And faint the per - fume- bear - ing rose, And

7 *pp*

faint the li - ly on its stem, And faint the per - fect vi - o - let Com

9 *mp*

pared with them. I heard the songs of Pa - ra - dise: Each

p

12

bird sat sing - ing in his place; — A ten - der song so full of grace It

14 *mf* *mp*

soared like in - cense to the skies. Each bird sat sing - ing to his mate Soft-

Musical score for measures 14-15. The vocal line starts at measure 14 with the lyrics "soared like in - cense to the skies." and continues to measure 15 with "Each bird sat sing - ing to his mate Soft-". The piano accompaniment consists of a right hand with a continuous sixteenth-note pattern and a left hand with chords. Dynamics are marked *mf* and *mp*. The time signature is 15/8.

16 *mp* *p*

coo - ing notes a - mong the trees:
Soft - coo - ing notes a - mong the trees: The night - ing - gale hef - self were cold To

Musical score for measures 16-17. The vocal line starts at measure 16 with the lyrics "coo - ing notes a - mong the trees:" and continues to measure 17 with "Soft - coo - ing notes a - mong the trees: The night - ing - gale hef - self were cold To". The piano accompaniment consists of a right hand with a continuous sixteenth-note pattern and a left hand with chords. Dynamics are marked *mp* and *p*. The time signature is 15/8.

Slower *mf*

18

such as these. I

21

saw the gate called Beau-ti ful; And looked, but scarce could look with in; I saw the gold-en streets be gin, And

Sua

A tempo

24

f (G \flat = F \sharp)

out - skirts of — the glass - y pool. — Oh harps, oh crowns of plen - teous stars, O

f

f

A tempo

f

26

green palm branch - es man - y- leaved, Eye hath not seen, nor ear hath heard, Nor

28

heart con - ceived! I hope to see these things a - gain, But

mp

p

31

not as once in dreams by night; ——— To see them with my ver - y sight, And

p

33 *mf*

touch and han - dle and at-tain: To have all heav'n be-neath my feet For

mf

35 *f* **rit.**

nar - row way that once they trod; To have my part with all the saints, And

f **rit.**

A tempo

37 *ff*

with my God.

ff

ff

A tempo

ff

+32' reed

39

fff

solo reed

sfz

