



Malcolm Hill

(1944 -)

Ut Queant

**Hymn for the
Nativity of
John the Baptist
for
Soprano soloist and
SAATTBB choir**

mj273 2006

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Malcolm Hill's great-uncle was William George Waller Goodworth, who was born in London in 1858 and died in Hastings in 1938. [Like Thomas Tomkins, his elder brother had the same name.] He was named 'Waller' Goodworth after his uncle [his biological father?], John Waller, a rich sea-merchant and coffee-house owner (and a descendant of the Waller who destroyed Tomkins' house in 1643). Waller Goodworth gained a Mus. Bac. and was an orchestral violinist until a cycling accident crippled his right thumb. He taught at Trinity College of Music in London, where he championed the use of tonic-sol-fa for singing and instituted theory examinations for practical musicians.

He composed much violin and piano music and had several part-songs and anthems published, in both standard and tonic-sol-fa notations. He compiled and edited the book "Musicians of All Times" which David Baptie first produced in 1889. His main published works, however, were a series of 500-page international touring guides for cyclists which went through several editions between 1890 and 1905; they were published by the Cyclists' Touring Club, of which he was a founder.

Early in 1906, Goodworth was asked to compose a choral work for the Birthday of St. John the Baptist (24th June). With his keen interest in tonic-sol-fa, it was only natural that he chose text written in the 8th century by the Lombard historian Paulus Diaconus which became famous for its use of the names of the first six notes in the ascending scale [Ut (or Doh)-Re-Mi-Fa-Sol] as the stressed syllables of the first verse. The standard plainsong setting of these words links the named syllables with the appropriate pitch. Waller Goodworth's notebook shows that he started by doing the same, but, having been powerfully influenced by the Orthodox choral singing which he had encountered during his extensive travels, he abandoned this relationship and set the text as if in the Eastern rite. His setting (now lost) had its first performance on 24th June 1906.

Unfortunately, the notebook, which Malcolm Hill inherited, only gives bars 7-9 of the music, along with references to the text. In 2006 Hill constructed his setting of the choral work, incorporating the music and all the references mentioned in the notebook. This piece had its first performance, given by Bath's The Chandos Singers, on 24th June 2006, exactly 100 years after that by Waller Goodworth.

Ut Queant Laxis

Malcolm Hill

2006 mj273

Hymn for Nativity of John the Baptist (24th June)

Bars 7-9 by

Waller Goodworth

1. *ff*

♩=94

S. *ff* Ut que-ant la-xis re-so - na-re fi - bris Mi-ra ge-sto-rum fa-mu li tu

A. *ff* Ut que-ant la-xis re-so - na-re fi - bris Mi-ra ge-sto-rum fa-mu li tu

T. 1 *ff* Ut que-ant la-xis re-so - na-re fi - bris Mi-ra ge-sto-rum fa-mu li tu

T. 2 *ff* Ut que-ant la-xis re-so - na-re fi - bris Mi-ra ge-sto-rum fa-mu li tu

B. *Solo f* A - men *ff* unis. *ff* Ut que-ant la-xis re-so - na-re fi - bris Mi-ra ge-sto-rum fa-mu li tu

6

S. o - rum, Sol - ve pol - lu - ti la - bi - i re - a - tum San - cte Jo - an - nes.

A. o - rum, Sol - ve pol - lu - ti la - bi - i re - a - tum San - cte Jo - an - nes.

T. 1 o - rum, Sol - ve pol - lu - ti la - bi - i re - a - tum San - cte Jo - an - nes.

T. 2 o - rum, Sol - ve pol - lu - ti la - bi - i re - a - tum San - cte Jo - an - nes.

B. o - rum, Sol - ve pol - lu - ti la - bi - i re - a - tum San - cte Jo - an - nes.

12 2. *mp*

S.solo *mp* A Te pa - tri

S. *mp* Nun - ti - us cel - so ve - ni - ens O - lym - po, Te pa - tri

A. *mp* Nun - ti - us cel - so ve - ni - ens O - lym - po, Te pa - tri

T.1 *mp* Nun - ti - us cel - so ve - ni - ens O - lym - po, Te pa - tri

T.2 *p* A Te pa - tri

B. *mp* Nun - ti - us cel - so ve - ni - ens O - lym - po, Te pa - tri

16

S.solo mag-num fo - re na - sci - tu - rum, No - men, et vi - tae se - ri - em ge -

S. mag-num fo - re na - sci - tu - rum, No - men, et vi - tae se - ri - em ge -

A. mag-num fo - re na - sci - tu - rum, No - men, et vi - tae se - ri - em ge -

T.1 mag-num fo - re na - sci - tu - rum, No - men, et vi - tae se - ri - em ge -

T.2 mag-num fo - re na - sci - tu - rum, No - men, et vi - tae se - ri - em ge -

B. mag-num fo - re na - sci - tu - rum, No - men, et vi - tae se - ri - em ge -

20

3.

S.solo

ren - dae___ A_____ Il - le pro mis - si du - bi-us su-

S.

ren - dae___ Or-di-ne pro - mit.____ A_____

A.

ren - dae___ Or-di-ne pro- mit.____ A_____

T.1

ren - dae___ Or-di-ne pro- mit.____ A_____

T.2

ren - dae___ A_____ Il - le pro mis - si du - bi-us su-

B.

ren - dae___ Or-di-ne pro- mit.____ A_____

25

S.solo

per - ni, Per - di dit promp-tae mo - du-los lo - que-lae: Sed re-for-mas-ti ge -

S.

ge -

A.

ge -

T.1

ge -

T.2

per - ni, Per - di dit promp-tae mo - du-los lo - que-lae: Sed re-for-mas-ti ge -

B.

ge -

32

4. *mp*

S.solo ni - tus pe-remp - tae Or - ga - na vo - cis. _____ A _____

S. *mp* ni - tus pe-remp - tae Or - ga - na vo - cis. _____ Ven - tris ob-stru - so

A. *mp* ni - tus pe-remp - tae Or - ga - na vo - cis. _____ Ven - tris ob-stru - so

T.1 *mp* ni - tus pe-remp - tae Or - ga - na vo - cis. _____ Ven - tris ob-stru - so

T.2 *p* ni - tus pe-remp - tae Or - ga - na vo - cis. _____ A _____

B. *mp* ni - tus pe-remp - tae Or - ga - na vo - cis. _____ Ven - tris ob-stru - so

36

S.solo Re - gem tha - la -

S. re - cu-bans cu - bi - li Sen - se - ras Re - gem tha - la -

A. re - cu-bans cu - bi - li Sen - se - ras Re - gem tha - la -

T.1 re - cu-bans cu - bi - li Sen - se - ras Re - gem tha - la -

T.2 Re - gem tha - la -

B. re - cu-bans cu - bi - li Sen - se - ras Re - gem tha - la -

40

S.solo

mo ma-nen - tem: Hinc pa - rens na - ti me-ri - tis u - ter - que

S.

mo ma-nen - tem: Hinc pa - rens na - ti me-ri - tis u - ter - que

A.

mo ma-nen - tem: Hinc pa - rens na - ti me-ri - tis u - ter - que

T.1

mo ma-nen - tem: Hinc pa - rens na - ti me-ri - tis u - ter - que

T.2

mo ma-nen - tem: Hinc pa - rens na - ti me-ri - tis u - ter - que

B.

mo ma-nen - tem: Hinc pa - rens na - ti me-ri - tis u - ter - que

44

5. *ff* *col tutti*

S.solo

A_____ Sit de - cus Pa - tri, ge - ni - tae-que Pro - li,

S.

Ab - di - ta pan - dit._____ *ff* Sit de - cus Pa - tri, ge - ni - tae-que Pro - li,

A.

Ab - di - ta pan - dit._____ *ff* Sit de - cus Pa - tri, ge - ni - tae-que Pro - li,

T.1

Ab - di - ta pan - dit._____ *ff* Sit de - cus Pa - tri, ge - ni - tae-que Pro - li,

T.2

A_____ *ff* Sit de - cus Pa - tri, ge - ni - tae-que Pro - li,

B.

Ab - di - ta pan - dit._____ *ff* Sit de - cus Pa - tri, ge - ni - tae-que Pro - li,

48

S. Et ti - bi com-par ut - ri - us - que vir - tus, Spi - ri - tus sem - per,

A. Et ti - bi com-par ut - ri - us - que vir - tus, Spi - ri - tus sem - per,

T.1 Et ti - bi com-par ut - ri - us - que vir - tus, Spi - ri - tus sem - per,

T.2 Et ti - bi com-par ut - ri - us - que vir - tus, Spi - ri - tus sem - per,

B. Et ti - bi com-par ut - ri - us - que vir - tus, Spi - ri - tus sem - per,

52

S. De - us u - nus, om - ni Tem-po-ris ae - vo. A - men.____

A. De - us u - nus, om - ni Tem-po-ris ae - vo. A - men.____

T.1 De - us u - nus, om - ni Tem-po-ris ae - vo. A - men.____

T.2 De - us u - nus, om - ni Tem-po-ris ae - vo. A - men.____

B. De - us u - nus, om - ni Tem-po-ris ae - vo. A - men.____