

Nativitas

Poems by David Broadbridge
& organ music by Philip Moore

A sequence for Advent & Christmas
in poetry and organ music

Nativitas

A sequence for Advent & Christmas

Poems by David Broadbridge
& organ music by Philip Moore

Prelude
The Search
Musical Reflection 1
Advent Calendar
Musical Reflection 2
Adam's Fall
Musical Reflection 3
The Annunciation
Musical Reflection 4
Faith in Waiting
Musical Reflection 5
The Ballad of Mary and Joseph
Musical Reflection 6
I Hear a Baby's Cry
Musical Reflection 7
O Magnum Mysterium
Musical Reflection 8
Simeon with the Christ Child
Musical Reflection 9

Contents

	Page
Preface & notes	4
Sequence of poems & music	7-16
Organ music	19-46

Preface

This publication presents the universal message of the birth of Jesus in a new guise, offering a richly imaginative resource of poems and organ music.

Fresh, varied and accessible in their interpretation, the poems by David Broadbridge and the music of Philip Moore sound a new note in their variety. Together, they provide a unique commentary on the mystery and joy of the Christmas story.

Nativitas comprises a sequence of nine poems, exploring seasonal themes and using a variety of forms, such as villanelle, ballad, and free verse. Each reading of poetry is enhanced by organ music, reflecting the mood and imagery of the words.

Author's notes about the poems

The events leading up to Christmas and the story of Christmas itself are very well-known. They have been celebrated in music, art and literature over many centuries, indeed millennia. Presenting a new sequence of poems on this theme requires a degree of humility, not least because so much is so familiar.

How to make this new? I have tried to make the poems windows through which to see the mystery and joy of Christmas. I also wanted to keep the language as simple and direct as possible - a message as transcendental as this needs no complications of meaning or difficulty of understanding.

Composer's notes about the music

In writing these reflections on David Broadbridge's inspired words, I was struck, once again, how much the Nativity is the story of journeys. The journey of the three kings is the most obvious one. But there is also the journey of the shepherds, the journey made by Mary and Joseph, and the journey of a child opening an Advent Calendar. The journey of childbirth, from conception to birth, is perhaps the most extraordinary of all. There is, too, our own journey through life, which for many has a spiritual element, whatever our beliefs may be.

I have tried to reflect the journeys illustrated in the poems. Some of the musical gestures are obvious, such as the falling phrases in *Adam's Fall*. In *Advent Calendar*, I have tried to illustrate a child's impatience. The ground bass in *I Hear a Baby's Cry* suggests preparation for travel. And the fugue in *The Ballad of Mary and Joseph* is a musical illustration of progress from darkness and isolation to one of final fulfilment. *Simeon with the Christ Child* is perhaps the end of the first part of Christ's life on earth. Basing the musical ideas on Stanford's immortal setting in G of the *Nunc dimittis* seemed an appropriate way to anchor the listener into something familiar.

Musically, all of the movements, apart from the last, are based on ideas in the first movement. Each movement starts on a note a semitone higher than the previous one.

Registration marks are only suggestions and the player should feel free to interpret these according to the organ being used. The swell pedal should be used freely where appropriate – the indications of crescendo and diminuendo are only guidelines. Tempo rubato can be used, if the player thinks it appropriate to do so, but must be felt in his or her bones and not simply applied automatically. Metronome marks should be adhered to as strictly as possible, while yet making allowances for the acoustical properties of the building in which *Nativitas* is being offered.

Musical settings by other composers

Four of the poems by David Broadbridge have been set to music as follows:

Adam's Fall

Music by Richard Elfyn Jones, a carol for SATB (with divisions)

Faith in Waiting

Music by Richard Elfyn Jones, a carol for SATB (with divisions)

Kings and Shepherds (I)

Music by Christopher Gower, a carol for unison voices (SATB or upper voices only) and organ or piano, words from the poem, *O Magnum Mysterium*

Kings and Shepherds (II)

Music by Christopher Gower, a carol for SATB and oboe, words from the poem, *O Magnum Mysterium*

The Ballad of Mary

Music by Christopher Gower, a carol for SATB and organ or piano

Adam's Fall was first performed by the Choir of King's College, Cambridge, directed by Sir Stephen Cleobury, on Christmas Eve 2017. This carol was subsequently recorded by the Choir and featured on a recording, which was made in 2018 to celebrate 100 years of Nine Lessons and Carols.

O Magnum Mysterium is a shorter version of the poem of that title and was originally published in *Something in Writing*, by Oversteps Books. It was first performed by the Choir of Canterbury Cathedral and the Amici choir in December 2017 under the title *Kings and Shepherds*.

The Ballad of Mary was first performed by the Canterbury Amici choir in December 2019.

Nativitas

Prelude, page 19

The Search

Though I had searched so hard all night to find it,
Of the Nativity I could find no earthly trace,
And did not know how much that I would mind it.

Should I have made my quest more open-minded,
And not abandoned hope with such bad grace,
Since I had searched so hard all night to find it?

The shepherds, too, by travelling light, defined it
By the angels' shining brightness in their face,
Though they had searched so hard all night to find it.

The wise men, with their wisdom shelved, aligned it
With a star which led them to a stable place.
They did not know how much that they would mind it.

All night I longed to be a child, love-blinded
At the sight, the door ajar, my mouth agape,
Like one who did not think that he would find it.

I should have thought instead what lay behind it:
That seeking is the way to saving grace,
Though I had searched so hard all night to find it,
And had not known how much that I would mind it.

Musical Reflection 1, page 21

Advent Calendar

As a child, my first lesson in patience
was the Advent Calendar. Even though

I knew what I was waiting for, I longed
to open every window all at once.

But day after day, the scenes made
no sense. Anticipation gave way to doubt.

The early windows opened onto
stacks of boxes tied with bows,

a robin on a snow-floxed branch,
a stage coach on a country road.

One window framed a reindeer
with a red-rouged nose.

But as I counted down the days,
I saw some angels standing by,

a shepherd with a new-born lamb,
a Wise Man with a gift of gold.

And when at last the final morning came,
I saw the Christmas story as of old.

My calendared days opened on
a star, a manger, and the child foretold.

Nativitas

Sw. 8'
Gt. 8', 4', Sw. to Gt.
Ch. or Solo soft Reed or Flute 8'
Ped. 16', 8', Sw. to Ped.

PHILIP MOORE (b. 1943)

Prelude

Andante moderato ♩ = c. 76

MANUAL

Sw. *p*

7

13

Ch. or Solo

mp

18

mf

Reflection I: The Search

Sw. 16', 8', 4'
 Gt. Diapasons 8', 4', Sw. to Gt.
 Ped. 16', 8', Sw. to Ped.

Andante espressivo ♩ = c. 76

Musical score for measures 1-6. The score is in 4/4 time with a key signature of two sharps (F# and C#). It features a piano (*p*) dynamic and includes markings for Swell (*Sw.*) and Pedal (*Ped.*). The upper staff contains chords with a long slur, and the lower staff contains a melodic line.

Musical score for measures 7-12. The score continues in 4/4 time with a key signature of two sharps. It includes markings for Swell (*Sw.*) and Pedal (*Ped.*). The upper staff contains chords with a long slur, and the lower staff contains a melodic line.

Musical score for measures 13-18. The score continues in 4/4 time with a key signature of two sharps. It includes markings for Gt. Diapasons (*Gt. mf*) and Pedal (*Ped.*). The upper staff contains chords with a long slur, and the lower staff contains a melodic line. A marking "+ Gt. to Ped." is present at the end of the system.

Reflection 2: Advent Calendar

Sw. 8', 2'
Gt. Diapasons 8', 4', 2', Sw to Gt.
Ch. or Solo soft Reed or Flute 8'
Ped. 16', 8', Gt. to Ped.

Con moto ♩ = c. 260

Musical score for measures 1-4. The system includes a grand staff with three staves: a top treble staff, a middle treble staff labeled 'Sw.' with a dynamic marking of *p*, and a bottom bass staff. The music is in 7/8 time. Measures 1-3 feature a melodic line in the top staff with a slur, and a rhythmic accompaniment in the middle staff. Measure 4 concludes with a final note in the top staff and a whole note in the middle staff.

Musical score for measures 5-8. The system includes a grand staff with three staves: a top treble staff, a middle treble staff, and a bottom bass staff. The music continues in 7/8 time. Measures 5-7 feature a melodic line in the top staff with a slur, and a rhythmic accompaniment in the middle staff. Measure 8 concludes with a final note in the top staff and a whole note in the middle staff.

Musical score for measures 9-12. The system includes a grand staff with three staves: a top treble staff, a middle treble staff, and a bottom bass staff. The music continues in 7/8 time. Measures 9-11 feature a melodic line in the top staff with a slur, and a rhythmic accompaniment in the middle staff. Measure 12 concludes with a final note in the top staff and a whole note in the middle staff.

Musical score for measures 13-16. The system includes a grand staff with three staves: a top treble staff, a middle treble staff, and a bottom bass staff. The music continues in 7/8 time. Measures 13-15 feature a melodic line in the top staff with a slur, and a rhythmic accompaniment in the middle staff. Measure 16 concludes with a final note in the top staff and a whole note in the middle staff.

f marcato

Reflection 3: Adam's Fall

Sw. Full
 Gt. Diapasons 8', 4', 2', Mixt., Sw. to Gt.
 Ped. 16', 8', Sw. to Ped., Gt. to Ped.

Angosciato ♩ = c. 69

Reflection 4: The Annunciation

Solo Trumpet
Sw. Strings
Ch. 8', 4', 2' + mutations
Ped. 16', 8'

Andante espressivo e misterioso ♩ = c. 120

Musical score for measures 1-5. The score is for a Solo Trumpet and Sw. Strings. The key signature is one sharp (F#) and the time signature is 9/8. The tempo is Andante espressivo e misterioso with a metronome marking of ♩ = c. 120. The dynamics are marked *mp*. The score consists of three staves: a top staff for the Solo Trumpet, a middle staff for the Sw. Strings, and a bottom staff for the Solo Trumpet. The music features complex rhythmic patterns and chromatic movement.

Musical score for measures 6-10. The score is for a Solo Trumpet and Sw. Strings. The key signature is one sharp (F#) and the time signature is 9/8. The tempo is Andante espressivo e misterioso with a metronome marking of ♩ = c. 120. The dynamics are marked *p*. The score consists of three staves: a top staff for the Solo Trumpet, a middle staff for the Sw. Strings, and a bottom staff for the Solo Trumpet. The music features complex rhythmic patterns and chromatic movement.

più mosso ♩ = c. 69

Trumpet

Musical score for measures 11-14. The score is for a Solo Trumpet and Sw. Strings. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is più mosso with a metronome marking of ♩ = c. 69. The dynamics are marked *mf*. The score consists of three staves: a top staff for the Solo Trumpet, a middle staff for the Sw. Strings, and a bottom staff for the Solo Trumpet. The music features complex rhythmic patterns and chromatic movement.

Musical score for measures 15-18. The score is for a Solo Trumpet and Sw. Strings. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is più mosso with a metronome marking of ♩ = c. 69. The dynamics are marked *mf*. The score consists of three staves: a top staff for the Solo Trumpet, a middle staff for the Sw. Strings, and a bottom staff for the Solo Trumpet. The music features complex rhythmic patterns and chromatic movement.

Reflection 5: Faith in Waiting

Sw. 8', (4')
Ch. or Solo soft Reed 8'
Ped. 16', 8'

Andante piangevole ♩. = c. 60

Musical score for measures 1-3. The piece is in 9/8 time and D major. The upper staff (Sw.) features a melodic line with a *p* dynamic. The lower staff (Ch.) provides harmonic support with sustained notes.

Musical score for measures 4-6. The melodic line continues with grace notes and slurs. The lower staff maintains the harmonic accompaniment.

Musical score for measures 7-11. Measure 7 starts with a *mf* dynamic. A first ending (1.) and second ending (2.) are indicated. The piece concludes with a *p* dynamic. The lower staff includes a change in time signature from 9/8 to 6/8.

Musical score for measures 12-15. The upper staff (Ch. or Solo) features a melodic line with a *mf* dynamic. The lower staff (Sw.) is mostly silent, indicated by a large horizontal line.

Reflection 6: The Ballad of Mary and Joseph

Sw. Full, box shut
 Gt. Diapasons 16', 8', 4', Sw. to Gt.
 Ch. 8', 4', 2'
 Ped. 16', 8', (4'), Sw. to Ped.

Allegro urgente ♩ = c. 160

The musical score is written for three staves: Treble, Bass, and a lower Bass staff. The key signature is one sharp (F#) and the time signature is 3/4. The piece is marked 'Allegro urgente' with a tempo of approximately 160 beats per minute. The score is divided into four systems, each containing two systems of staves. The first system (measures 1-7) begins with a piano (*p*) dynamic. The second system (measures 8-14) is marked 'Sw.' (Swell). The third system (measures 15-20) continues the melodic and harmonic development. The fourth system (measures 21-26) is marked 'Ch.' (Chorus) and begins with a mezzo-forte (*mf*) dynamic. The score features complex rhythmic patterns, including frequent changes in time signature (3/4, 5/4, 3/4, 5/4) and various melodic lines with slurs and ties. The lower Bass staff provides a steady accompaniment throughout.

Reflection 7: I Hear a Baby's Cry

Sw. Flute 8'
Gt. Flute 8', Sw. to Gt.
Ped. 16', Sw. to Ped.

Un poco adagio ♩ = c. 69

The musical score is written for a grand piano with three staves: two for the right hand (treble clef) and one for the left hand (bass clef). The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The piece is marked 'Un poco adagio' with a tempo of approximately 69 beats per minute. The score is divided into three systems. The first system (measures 1-5) features a long, sweeping melodic line in the bass clef starting on a low note and moving upwards, with a *pp* dynamic marking. The right hand is silent. The second system (measures 6-10) begins with a *pp* dynamic. The right hand plays a series of chords, with a 'Sw.' (Sustaining Pedal) marking above the first measure and 'Add to Sw.' in the fourth measure. The bass clef continues its melodic line. The third system (measures 11-15) starts with a *p* dynamic. The right hand plays a melodic line, and the bass clef continues its line. The score concludes with a final note in the bass clef.

Reflection 8: O Magnum Mysterium

Sw. Strings 16', 8', 4'
Gt. Flutes 8', 4', uncoupled
Ped. 4' only, uncoupled

Espressivo ma con moto ♩ = c. 72

Sw. *p legato*

Measures 1-4: String quartet (Violin I, Violin II, Viola, Cello) in 4/4 time, key of D major. The music features a series of chords with a descending bass line in the right hand and a more active bass line in the left hand. The first measure has a dynamic marking of *p* and the instruction *legato*.

Measures 5-9: Continuation of the string quartet. The right hand continues with chords and a descending line, while the left hand has a more rhythmic pattern. A dynamic marking of *p* is present at the start of measure 5.

Measures 10-13: Continuation of the string quartet. The texture remains consistent with the previous measures, featuring chords and a descending line in the right hand.

Gt. *mf*

Measures 14-17: Guitar part in 4/4 time, key of D major. The guitar plays a melodic line in the right hand and chords in the left hand. A dynamic marking of *mf* is present at the start of measure 14.

Reflection 9: Simeon with the Christ Child

Sw. Strings
Gt. Diapasons 8', 4', Sw to Gt.
Ch. or Solo soft Flute 8'
Ped. 16', 8', Sw. to Ped.

Molto espressivo $\text{♩} = c. 42$

Ch. or Solo

The musical score is written for a string quartet and a solo flute. It consists of four systems of music, each with a grand staff (treble and bass clefs) and a separate bass line. The key signature is one sharp (F#) and the time signature is 2/2. The first system begins with the instruction 'Molto espressivo' and a tempo marking of a quarter note equal to approximately 42 beats per minute. The first system includes the marking 'Sw. pp' (Soft strings, pianissimo) and 'Ch. or Solo' (Chorus or Solo). The second system starts at measure 7. The third system starts at measure 13. The fourth system starts at measure 19 and includes the marking 'p' (piano). The score features a variety of musical textures, including sustained chords, moving lines, and dynamic contrasts.