



Three Verses on
Herma

Hymn Tune by
Frances Ridley Havergal (1871)

A Setting *for* Carillon



Fruhauf Music Publications

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Notes

Frances Ridley Havergal was born into an Anglican family, at Astley in Worcestershire, England, 14 December, 1836. Her father, William Henry Havergal (1793–1870), was a clergyman, writer, composer, and hymn writer. Her brother, Henry East Havergal, became a priest in the Church of England, also an organist. She authored a plethora of verses, i.e., hymn texts, that she paired with numerous tunes of her own invention. One of her tunes, titled **Hermas**, was combined with more than one poem. One of them, ‘Golden Harps’ is printed below, and on the following page are photographic images of the composer and the four-voice music setting.¹

1. Golden harps are sounding, angel voices ring,
pearly gates are opened, opened for the King:
Christ, the King of glory, Jesus, King of love,
is gone up in triumph to his throne above.

Refrain:

All his work is ended, joyfully we sing:
Jesus hath ascended: glory to our King!

2. He who came to save us, he who bled and died,
now is crowned with glory at his Father's side.
Nevermore to suffer, nevermore to die,
Jesus, King of glory, is gone up on high. [Refrain]

3. Praying for his children in that blessed place,
calling them to glory, sending them his grace;
his bright home preparing, faithful ones for you;
Jesus ever liveth, ever loveth too. [Refrain]

¹ The texts above, as well as the photographic reproductions on the following page, are all derived from Wikipedia entries that can easily be researched and consulted online for more details.





Hermas, 11.11.11.11

Frances Ridley Havergal, 1871

$\text{♩} = 115$

The musical score is written in 4/4 time with a key signature of one sharp (F#). It consists of five systems of two staves each. The first system includes a tempo marking of quarter note = 115. The melody is primarily in the treble clef, while the accompaniment is in the bass clef. The piece ends with a final chord in the treble clef.

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Ennis Fruhauf

Andante

mf

Musical notation for the first system, measures 1-8. Treble clef, key signature of one sharp (F#), 4/4 time signature. The melody is in the treble clef, and the bass clef contains whole rests. Dynamics include *mf* and accents.

9 *mp*

Musical notation for the second system, measures 9-14. Treble clef, key signature of one sharp (F#), 4/4 time signature. The melody is in the treble clef, and the bass clef contains a rhythmic accompaniment. Dynamics include *mp* and *mf*.

15

Musical notation for the third system, measures 15-20. Treble clef, key signature of one sharp (F#), 4/4 time signature. The melody is in the treble clef, and the bass clef contains a rhythmic accompaniment. Dynamics include *mf*, *f*, and *mp*.

ritardando poco a poco *a tempo*

21 *mf* *mp* *mf*

Musical notation for the fourth system, measures 21-26. Treble clef, key signature of one sharp (F#), 4/4 time signature. The melody is in the treble clef, and the bass clef contains a rhythmic accompaniment. Dynamics include *mf*, *mp*, and *mf*.

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27 *f* *ritardando*

33 *a tempo* *mf* *mp*

38 *poco rit.* *a tempo* *p* *mf*

42 *allargando* *mp* *mf* *mf*

Three Verses on HERMAS

poco ritardando *a tempo* *poco allargando*

46

mf *p* *mp*

largamente *poco più mōsso* *poco rit.*

50

mp *f* *mp* *mp*

a tempo

55

mf *f* *mp*

allargando molto

60

mf *mp* *f* *mp* *poco f*



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