

Hymn of Ancient Lands  
GP-T020  
SATB div, S solo

Joe Twist

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# Joe Twist

## Hymn of Ancient Lands

for a cappella SATB div. chorus and S solo



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## Text and Translations:

### Old English

Nū scýlun herġan hefænriċaes Uard,  
Metudæs maecti end his mōdġidanc,  
uerc Uuldurfadur, suē hē uundra ġihuaes,  
ēci Dryctin ōr āstelidæ.  
Hē ārist scōp aelda barnum  
heben til hrōfe, hāleġ Sċepen.  
Thā middunġeard moncynnæs Uard,  
ēci Dryctin æfter tīadæ  
firum foldu Frēa allmectiġ.

[nu sýlun herġan hefænritʃæs ward]  
[mɛtʊdæs maektɪ end his modġɪdank]  
[wɛrk wʊldʊrfadʊr swe he wʊndra ġihwæs]  
[etʃɪ dryktɪn ɔr ɑstɛlɪdæ]  
[he ærist ʃop aelda barnʊm]  
[hɛbɛn tɪl hrɔfɛ hɑleġ ʃɛpɛn]  
[θɑ mɪdʊnġeard mɔnkynæs ward]  
[etʃɪ dryktɪn æftɛr tɪadæ]  
[fɪrʊm fɔldʊ frɛa almɛktɪġ]

### Latin

Nunc laudare debemus auctorem regni caelestis,  
potentiam creatoris, et consilium illius facta Patri  
gloriae: quomodo ille, cum sit aeternus Deus,  
omnium miraculorum auctor exstitit; qui primo  
filiis hominum caelum pro culmine tecti dehinc  
terram custos humani generis creavit, omnipotens.

### English

Now we shall praise the Guardian of heaven's  
kingdom, the might of the architect, and his  
purpose, the work of the father of glory as He, the  
eternal lord, established the beginning of wonders.  
For the children of men He created heaven.

- from "Caedmon's Hymn," translated by Bede

## From the Composer:

"Hymn of Ancient Lands" is a setting of a fragment of text recorded by Bede known as "Caedmon's Hymn." This poem (or hymn) is thought to be the earliest ever recorded poem written in the language of the Angles, the 'Old English' of the Anglo Saxons. Upon this basis Caedmon has been designated the patron saint of poets and poetry. The hymn, in its original Anglo Saxon, as well as Latin and modern English vernacular translations, provided the inspiration for this new musical setting for Stephen Layton and the Choir of Trinity College, Cambridge. The juxtaposition of these three languages expresses my fascination with viewing history and spirituality through a modern lens, fusing the old with the new by paying homage to the ancient poem and reflecting its significance with my own musical ideas. For the commissioners of this work, it is significant that Caedmon, a shy, humble and deeply religious man, through divine inspiration, and with the encouragement of St Hilda of Whitby, was enabled to express God's love of creation in song.

"Caedmon's Hymn" is a universal song in which Caedmon, praises God's creation of Heaven and Earth, which he calls 'Middengeard' (Middle-Earth). Extending upon this, "Hymn of Ancient Lands" expresses adoration of land and nature through a ritualistic musical journey which progresses from sparse and plaintive to energetic and joyful. From a modern point of view, "Hymn of Ancient Lands" expresses Australians' passion for traveling overseas and exploring many different lands, combined with a deep sense of belonging and respect for our own unique and magnificent landscape.

- Joe Twist, 2020

Commissioned by Mary and Paul Pollard for Musica Viva Australia and dedicated to Christopher.  
For Stephen Layton and The Choir of Trinity College, Cambridge, United Kingdom, 2015-16.

# Hymn of Ancient Lands

SATB (divisi) Chorus with Soprano Solo

Caedmon's Hymn

Joseph Twist

Free and mysterious (♩ = c. 60)

Soprano Solo

Alto

Tenor

Bass

*pp* *p* *pp* *p*

mm mm mm mm

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A ♩ = c. 69

Solo

A

T

B

*mp* rubato lontano

5

Nū s̄cy-lun her - ġan

*pp* *p* *mp* *pp* *p* *mp*

mm mm mm mm

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Solo  
he-fæn - rī - caes Uard, — *lunga* //

A  
*pp* *p* *poco f* *p* *lunga* //

T  
*pp* *p* *poco f* *p* *lunga* //

B  
*pp* *p* *poco f* *p* *lunga* //

mm

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**B** with great richness (♩ = c. 86)

Solo  
*mf espress.*  
Me - tu-dæs mæc - ti - end his mod - - gi -

A  
*p* *pp*  
Nunc lau - da - re

T  
*p* *pp*  
Nunc lau - da - re

B  
*p* *pp*  
Nunc lau - da - re

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19 *f*

Solo *f*  
 danc, uerc Uul - dur - fa - dur, suē hē uun - - - dra gi-

A *p mp pp p*  
 de - be - mus auc - to - rem reg - ni cae - le - stis,

T *p mp pp p*  
 8 de - be - mus auc - to - rem reg - ni cae - le - stis,

B *p mp pp p*  
 de - be - mus auc - to - rem reg - ni cae - le - stis,

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C

24 *mp*

Solo *mp*  
 huaes. ē - ci Dryc - tin ē - ci

A *mp pp p*  
 cae - le - - - stis, reg - ni cae - le -

T *mp pp p*  
 8 cae - le - stis, reg - ni cae - le -

B *mp pp p*  
 cae - le - - - stis, reg - ni cae - le -

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# For perusal purposes only. Do not copy. D

30

Solo Dryc - tin ōr ā - ste - - - li - dæ. Hē

A stis, cae - le - stis. *poco mf* *pp* TM cae - le - - - stis,

T stis, cae - le - stis. cae - le - - - stis,

B stis, cae - le - stis. cae - le - - - stis,

36

Solo æ - - - rist scōp ael - da bar - num

A *p* *pp* Nunc lau - da - re

T *p* *pp* Nunc lau - da - re

B *p* *pp* Nunc lau - da - re

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40

Solo

he - ben til hrō - - - fe, \_\_\_\_\_

A

de - be - mus auc - to - rem \_\_\_\_\_

T

de - be - mus auc - to - rem \_\_\_\_\_

B

de - be - mus auc - to - rem \_\_\_\_\_

*mp*

*mp*

*mp* (bring out baritone)

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43

Solo

ha - leg sce - pe.

A

cae - le - stis. \_\_\_\_\_

T

cae - le - stis. \_\_\_\_\_

B

cae - le - stis. \_\_\_\_\_

*pp*

*pp*

*pp*

Graphite TM

notable. elevated.

46 **E** Faster, rhythmic, flowing (♩ = c. 144)  
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Solo

A

T

B

*f*

Po - ten - ti-am cre - a-to-ris, po - ten - ti-am cre - a-to-ris, po - ten - ti-am cre -

52

S

A

T

B

*tutti p lightly*

*p lightly*

*mf marcato*

*p*

et con - si - li - um il - li - us

po-ten-ti-am cre-a-to-ris

po-ten-ti-am cre-a-to-ris

a-to-ris, po - ten - ti-am cre - a-to-ris, po - ten - ti-am cre - a-to-ris, po - ten - ti-am cre -

58 *p* po - ten - ti - am cre - a - to - ris

*p* po - ten - ti - am cre - a - to - ris

fac - ta Pa - tris glo - ri - ae, *f* po - ten - ti - am cre -

a - to - ris, po - ten - ti - am cre - a - to - ris, po - ten - ti - am cre - a - to - ris, po - ten - ti - am cre -

64 *mf marcato* quo mo - do il - le, cum sit ae - ter - nus

*mf marcato* quo - mo - do il - le, cum sit ae - ter - nus

*p* a - to - ris, po - ten - ti - am cre - a - to - ris, po - ten - ti - am cre - a - to - ris, po - ten - ti - am cre -

*p* a - to - ris, po - ten - ti - am cre - a - to - ris, po - ten - ti - am cre - a - to - ris, po - ten - ti - am cre -

70 *f* *mf*

S De - us, De - - - - us, Po -

A De - us, De - - - - us, Po -

T a - to - ris, po - ten - ti - am cre - a - to - ris, De - - - -

B a - to - ris, po - ten - ti - am cre - a - to - ris, De - - - -

F

75 *p* *f*

S ten - ti - am cre - a - to - ris, po - ten - ti - am cre - a - to - ris, po - ten - ti - am cre - a - to - ris, po - ten - ti - am cre -

A ten - ti - am cre - a - to - ris, po - ten - ti - am cre - a - to - ris, po - ten - ti - am cre - a - to - ris, po - ten - ti - am cre -

T us quo - mo - do il - le

B us quo - mo - do il - le

82 *p*

S a - to - ris, po - ten - ti - am cre - a - to - ris, po - ten - ti - am cre - a - to - ris

A a - to - ris, po - ten - ti - am cre - a - to - ris, po - ten - ti - am cre - a - to - ris

T *f* cum sit ae - ter - nus De - us, De - - - - us, *p*

B *f* cum sit ae - ter - nus De - us, De - - - - us, *p*

G

87 *f* *ff*

S De - - - - us, De - - - - us, De - - - - us,

A De - - - - us, De - - - - us, De - - - - us,

T *f* De - - - - us, *ff* De - - - - us,

B *f* De - - - - us, *ff* De - - - - us,

**H** **With ever-increasing intensity**  
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93 *p sost.* *p rhythmically*

S  
 om - ni - um mi - ra-cu-lo - rum, om - ni-um mi - ra-cu-lo - rum, om - ni-um mi -

*p sost.* *p rhythmically*

A  
 om - ni - um mi - ra-cu-lo - rum, om - ni-um mi - ra-cu-lo - rum, om - ni-um mi -

*p sost.* *mp*

T  
 om - ni - um mi - ra - cu - lo - - - rum auc - tor

*p sost.* *mp*

B  
 om - ni - um mi - ra - cu - lo - - - rum auc - tor

99 *mf marcato*

S  
 ra-cu-lo-rum, om - ni-um mi - ra-cu-lo-rum, qui pri - mo fi - li - is ho - mi - num,

*mf marcato*

A  
 ra-cu-lo-rum, om - ni-um mi - ra-cu-lo-rum, qui pri - mo fi - li - is ho - mi - num,

*mf marcato*

T  
 ex - sti - tit <sup>TM</sup> qui pri - mo fi - li - is ho - mi -

*mf marcato*

B  
 ex - sti - tit qui pri - mo fi - li - is ho - mi -

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I

106 *rhythmically* *poco f*

S om - ni - um mi - ra - cu - lo - rum, cae - lum pro cul - mi - ne tec - ti,

A *rhythmically* *poco f*  
om - ni - um mi - ra - cu - lo - rum, cae - lum pro cul - mi - ne tec - ti,

T *poco f*  
num cae - lum pro cul - mi - ne tec -

B *poco f*  
num cae - lum pro cul - mi - ne tec -

111 *rhythmically* *f molto sonore*

S om - ni - um mi - ra - cu - lo - rum, de - hinc ter - ram cus - tos,

A *rhythmically* *f molto sonore*  
om - ni - um mi - ra - cu - lo - rum, de - hinc ter - ram cus - tos,

T *f molto sonore*  
ti de - hinc ter - ram cus - - -

B *f molto sonore*  
ti de - hinc ter - ram cus - - -

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116 *mp* *f cresc.*

S  
om - ni - um mi - ra - cu - lo - rum, om - ni - um mi - ra - cu - lo - rum, hu - ma - ni

A  
*mp* *f cresc.*  
om - ni - um mi - ra - cu - lo - rum, om - ni - um mi - ra - cu - lo - rum, hu - ma - ni

T  
*mp* *f cresc.*  
tos hu - ma - ni

B  
*mp* *f cresc.*  
tos hu - ma - ni

121

S  
ge - ne - ris cre - a - vit.

A  
ge - ne - ris cre - a - vit.

T  
ge - ne - ris cre - a - vit.

B  
ge - ne - ris cre - a - vit.

**K** *molto rit.*

126 *sub. mp* *f* *ff*

S Om - ni - po - tens, om - ni - po - tens, — om - ni - po - tens.

A *sub. mp* *f* *ff*  
Om - ni - po - tens, om - ni - po - tens, om - ni - po - tens.

T *sub. mp* *f* *ff*  
Om - ni - po - tens, om - ni - po - tens, — om - ni - po - tens.

B *sub. mp* *f* *ff*  
Om - ni - po - tens, om - ni - po - tens, om - ni - po - tens.

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**L** Slow, earthy, sonorous (♩ = c. 72)

134 *p* *mp*

S Now we shall praise the Guard-ian of heav - en's king - dom, (m) — of heav - en,

A *p* *mp*  
Now we shall praise the Guard - ian of heav - en, (n), — of heav - en,

T *p* *mp*  
Now we shall praise the Guard-ian of heav - en's king - dom, (m) — of heav - en,

B *p* *mp*  
Now we shall praise the Guard - ian of heav - en, (n) — of heav - en,

For perusal purposes only. Do not copy.

139 *mp*

S the might of the ar - chi - tect, — and his pur - pose, the work of the fa - ther of

A *mp* the might of the ar - chi - tect, — and his pur - pose, the work of the

T *mp* the might of the ar - chi - tect, — and his pur - pose, the work of the fa - ther of

B *mp* the might of the ar - chi - tect, — and his pur - pose, the work of the

**M** poco meno mosso (♩ = c. 60) **molto rit.**

143 *mf* *f* *p* *molto*

S glo - ry, — as He, the e - ter - nal lord, es - tab - lished the be - gin - ning of

A fa - ther of glo - ry, as He, the e - ter - nal lord, — es - tab - lished the be - gin - ning of

T glo - ry, — as He, the e - ter - nal lord, es - tab - lished the be - gin - ning of

B fa - ther of glo - ry, as He, the e - ter - nal lord, es - tab - lished the be - gin - ning of

**N** a tempo (♩ = c. 72) poco rall.  
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148 *ff* *div a3* *praise the* *p*

S won - ders. Now we shall praise the Guard - ian of heav - en, —

*ff* *melody* *notable, elevated,* *p*

A won - ders. Now we shall praise the Lord and Guard-ian of heav - en, —

*ff* *p*

T won - ders. Now we shall praise the Guard - ian of heav - en, —

*ff* *p*

B won - ders. Now we shall praise the Lord and Guard-ian of heav - en, —

**O** poco meno mosso (♩ = c. 68)

153 *mf dolce*

S the chil-dren of men

*mf dolce* *mp*

A the chil-dren of men He cre - a - - - ted heav - en. —

*mf dolce* *mp* *notable, elevated.*

T For the chil-dren of men He cre - a - - - ted heav - en. —

*mf dolce* *mp*

B mm He cre - a - - - ted heav - en. —

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**P** poco pi mosso (♩ = c. 86)  
 lontano, con molto rubato

158 *mp*

S Thā — mid-dun - geard — mon-cyn-næs Uard, — ē - ċi

A *pp* (n) Nunc lau - da - re *p* notable elevated.

T *pp* (n) Nunc lau - da - re *p*

B *pp* (n) Nunc lau - da - re *p*

162

S Driyc - tin ref - ter fia - daŕ — ſi - rum fol - du

A *pp* de - be - mus auc - to - rem *mp*

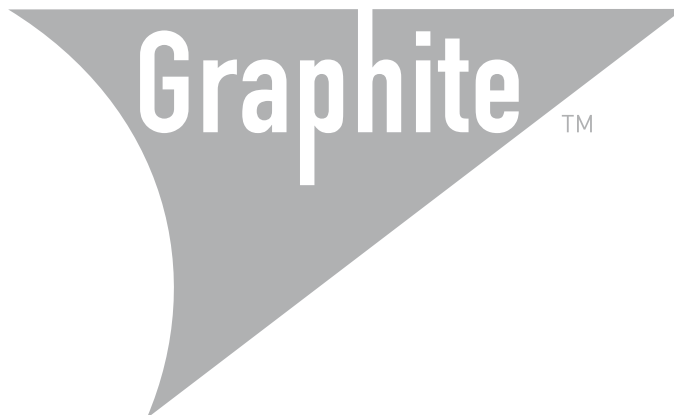
T *pp* de - be - mus auc - to - rem *mp* notable elevated.

B *pp* de - be - mus auc - to - rem *mp* (bring out baritone)

*poco rit.*  
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Musical score for Soprano (S), Alto (A), Tenor (T), and Bass (B) parts. The score is in a key with one flat (B-flat) and 4/4 time. The tempo is marked *poco rit.* and the dynamics include *p* (piano) and *dim. al niente* (diminuendo to nothing). The lyrics are: Frē - a all - mec - tig. cae - le - stis. cae - le - stis. cae - le - stis. A large watermark 'Graphite TM' is overlaid on the score, and the text 'notable. elevated.' is written in the right margin.

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notable. elevated.

## Joe Twist

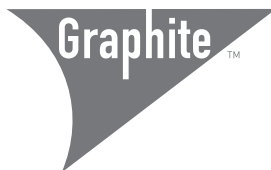


Australian composer/arranger Joe Twist is one of the most 'in demand' composers in Australia and abroad. Straddling film music and concert music arenas, his music crosses genres including ancient vocal music, opera, contemporary orchestral music, jazz, music theatre and cabaret.

Twist has a wealth of experience in choral music as both a singer and composer, receiving numerous commissions and performances of his music from choirs in Australia and around the world, including The Choir of Trinity College Cambridge, Chanticleer, Voces8, The Idea Of North, The Young New Yorkers' Chorus, L.A. Choral Lab, Sydney Chamber Choir, The Australian Voices, Gondwana Voices, Adelaide Chamber Singers and many others. Twist has worked for decades as a professional chorister in premier church choirs in Australia and the United States. Film credits include the successful animated series 'Bluey' on Disney Junior, as well as arrangements and orchestrations for many major motion pictures produced in Hollywood.

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Timothy C. Takach	GP - T010	Neither Angels, Nor Demons, Nor Powers	SSATBB, a cappella
Takach and Hagen	GP - T016	This is How You Love (multi-movement)	SATB, a cappella
Joe Twist	GP - T020	Hymn of Ancient Lands	SATB (div), S solo a cappella
Joe Twist	GP - T021	Weep, O Mine Eyes	SSAATTBB a cappella
Ellen Gilson Voth	GP - V002	Across the empty square	SATB, piano
Dale Warland	GP - W001	Always Singing	SATB (div), a cappella
Dale Warland	GP - W002	Benedicamus Domino	SSAATTBB, a cappella
Dale Warland	GP - W003	Sed Amore (But by Love)	SATB (div), piano



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