

Res Miranda

Wonderful Thing



Mitchell Covington

Anglican clergyman and poet, Thmoas Pestell was born around 1584, the son of a tailor and eldest of five children. After graduating from Queens College, Cambridge, he became chaplain to the Earl of Essex. Pestell was appointed to the position of Royal Chaplain around 1630, during the reign of King Charles I. Pestell published some of his poems and sermons in *Sermons and Devotions Old and New* in 1659, shortly before he died.

Behold the great Creator makes
Himself a house of clay,
a robe of virgin flesh he takes
which he will wear today.

Hark, how the wise eternal Word,
like a an infant cries!
In form of servant now the Lord,
our God in cradle lies.

*Resmiranda, pares forma, gaudeamus, transeamus**

This wonder struck the world amazed,
and shook the starry frame;
squadrons of heaven's angels gazed,
and down in troops they came.

Glad shepherds ran to view the sight;
a choir of angels sings,
and eastern sages with delight
adore this King of kings.

Resmiranda, pares forma, gaudeamus, transeamus

Join, then, all hearts that are not stone,
and all our voices prove,
to celebrate this holy One,
the God of peace and love.

Resmiranda, pares forma, gaudeamus, transeamus.

Thomas Pestel (1584-1659)

* *Res miranda, pares forma, gaudeamus, transeamus.*

This Latin refrain comes from the anonymous, 15th c. English carol,
"There Is No Rose."

Translation: *resmiranda* (wonderful thing), *pares forma* (equal in form),
gaudeamus (let us rejoice), *transeamus* (literally, *we will cross over*, and
suggests both, *we will follow* and *we will be changed*.)

Res Miranda

(Wonderful Thing)

SATB with Piano Accompaniment

Thomas Pestel (ca 1584 - ca 1659)
Additional words from a 15th c. English Carol

Mitchell Covington (ASCAP)

With Tenderness ♩ = 69

mp

poco rit, *a tempo*

Piano

The piano introduction is in B-flat major, 4/4 time. It begins with a mezzo-piano (*mp*) dynamic. The right hand features a flowing eighth-note melody with grace notes, while the left hand provides a steady accompaniment of eighth notes. The tempo is marked 'With Tenderness' at 69 beats per minute. The piece concludes with a 'poco rit.' (slightly slower) and then 'a tempo' (returning to the original tempo) section.

Sopranos and Altos:
mp legato

4

Be - hold the great Cre - a - tor

This section features the vocal parts for Sopranos and Altos, marked mezzo-piano (*mp*) and legato. The vocal line begins at measure 4 and continues through measure 6. The piano accompaniment is shown in both grand staff and bass staff, providing harmonic support. The time signature changes from 4/4 to 3/4 at measure 4.

7

makes Him-self a house of clay, A robe of Vir-gin flesh He takes, which he will

This section continues the vocal and piano accompaniment. The vocal line begins at measure 7 and continues through measure 9. The piano accompaniment is shown in both grand staff and bass staff. The time signature changes from 3/4 to 4/4 at measure 7. A fermata is placed over the final note of the vocal line in measure 9.

10

S wear to-day, Hark, how the wise e - ter - nal Word like an in - fant cries;

A wear to-day, Hark, how the wise e - ter - nal Word like an in - fant cries;

10

S 13 In form of ser-vant now the Lord, our God in cra-dle lies. Res-mir -

A In form of ser-vant now the Lord in cra - dle, Res-mir-an - da,*

T 8 *mp* Res-mir-an - da,*

B *mp* Res-mir-an - da,*

13

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gaudeamus (let us rejoice), *transeamus* (literally, we will cross over, and
suggests both, we will follow and we will be changed.)

16 *ten.*

an - da, par - es for - ma, gau - de - a, trans-e - a -

ten.

pa - res for - ma, gau - de - a - mus, trans - e - a -

8

pa - res for - ma, gau - de - a - mus, trans - e - a -

pa - res for - ma, gau - de - a - mus, trans - e - a -

16

19 *mus.*

mus.

mus.

mp

mp

mus.

mus.

19

This

This

22 *mp legato*

This won - der struck the world a - mazed and shook the star - ry frame

mp legato

This won - der struck the world a - mazed and shook the star - ry

legato

8 won - der - struck, a - mazed and shook the star - ry frame;

legato

won - der struck, a mazed the star - ry frame

22 *accompaniment ad lib*

*

24

Squad-rons of heav-en's an-gels gazed and down in troops they came,

frame, Squad-rons of an - gels came down, in troops they

8 Squad-rons of an - gels gazed and down in troops they came,

Squad-rons of an - gels gazed and down in troops they came,

24

* Larger notes notes under brackets should be played in performance.

27

Glad shep-herds ran, a choir of an-gels sings, and east-ern sag - es

Melody:

came. Shep-herds ran to view the sight; a choir of an - gels sings, sag-es with de-

Melody:

Glad shep-herds ran to view the sight; a choir sings, - And east-ern sag-es with de-

Glad shep-herds ran to view the sight a choir of an-gels sings, And east-ern sag - es a -

27

30

div. Res-mi - ran - da, par-res -

a - dore this King, of kings. Res-mir - an - da, par-es for - ma,

mp light a - dore this King, Res-mir - an - da, par-es for - ma,

light a - dore this King of kings, par-es for - ma,

mp dore this King, Res-mir - an - da, par-es for - ma,

30

for - ma, gau - de - a - mus.

33 gau - de - a - mus, trans-e - a - mus.

gau - de - a - mus, trans-e - a - mus

8 gau - de - a - mus, trans-e - a - mus.

gau - de - a - mus, trans-e - a - mus.

33 for rehearsal only *mf*

36 *allarg.* *a tempo*

a tempo

39

f

Join then, all our voi - ces!

Join then, all hearts that are not stone, and all our voic - es prove

Join then, all our voi - ces!

Join then, all hearts that are not stone, and all our voic - es prove

39

a tempo

41

Ce - le - brate the God _____ of Love, Be -

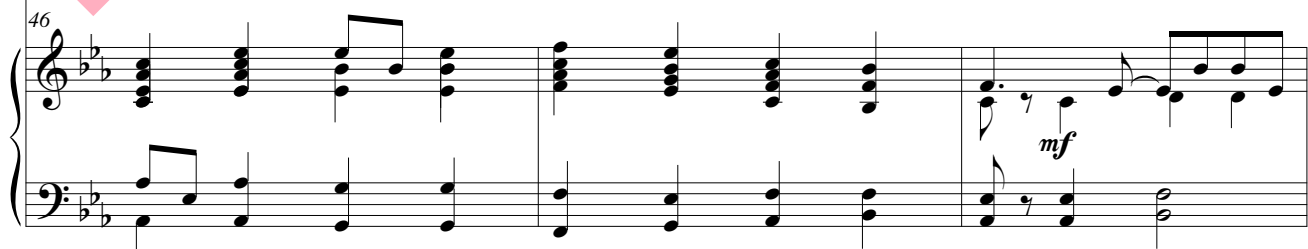
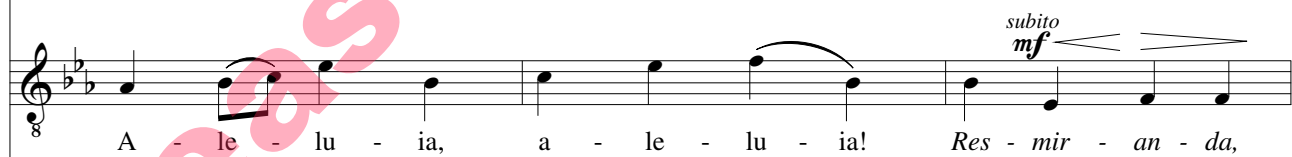
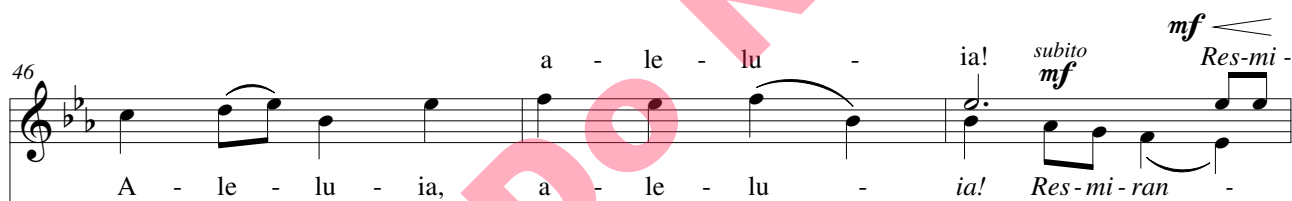
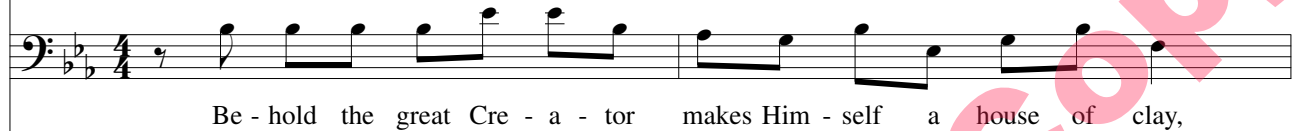
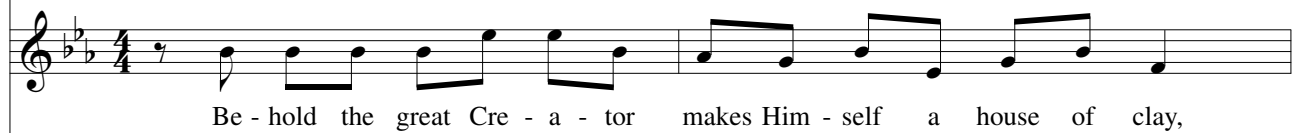
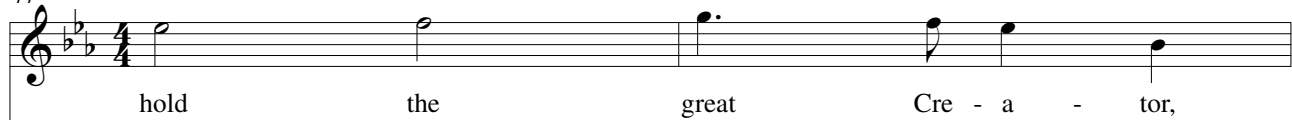
to ce - le - brate this Ho - ly One, the God of peace and love.

Ce - le - brate the God _____ of Love, Be -

to ce - le - brate this Ho - ly One, the God of peace and love.

41

44



49 ran - da, pa - res - for - ma, gau - de - a - mus.

da, pa - res for - ma. gau - de - a - mus.

pa - res for - ma, gau - de - a - mus, mus.

pa - res for - ma, gau - de - a - mus.

pa - res for - ma, gau - de - a - mus.

49 poco rit.

sub. *mp*

52 a tempo *mp* poco rit. a tempo

res - mi - ran da, pa - res for - ma,

res - mi - ran - da, pa - res for - ma,

res - mi - ran - da, pa - res for - ma,

res - mi - ran - da, pa - res for - ma,

52 a tempo poco rit. a tempo poco rit.

54 *a tempo* *rit.* *mp a tempo*

a tempo *rit.* *mp a tempo*

a tempo *rit.* *mp a tempo*

a tempo *rit.* *mp a tempo*

gau - de - a - mus, trans - e - a - mus.

gau - de - a - mus, trans - e - a - mus.

gau - de - a - mus, trans e a - mus.

gau - de - a - mus, trans - e - a - mus.

54 *a tempo* *rit.* *a tempo*

accompaniment ad lib. *mp*

57 *rit. al fine*

