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MYSTICAL SONGS.  
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RALPH  
VAUGHAN  
WILLIAMS

# FIVE MYSTICAL SONGS

for Baritone Solo, Chorus (ad lib) and Orchestra

Poems by

GEORGE HERBERT

Piano Vocal Score     \$3.75

GALAXY MUSIC CORPORATION  
New York

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## No. 1. EASTER.

Rise, heart; thy Lord is risen. Sing his praise  
Without delays,  
Who takes thee by the hand, that thou likewise  
With him may'st rise:  
That, as his death calcined thee to dust,  
His life may make thee gold, and much more, Just.

Awake, my lute, and struggle for thy part  
With all thy art.  
The cross taught all wood to resound his name  
Who bore the same.  
His stretched sinews taught all strings, what key  
Is best to celebrate this most high day.

Consort both heart and lute, and twist a song  
Pleasant and long:  
Or since all music is but three parts vied,  
And multiplied;  
O let thy blessed Spirit bear a part,  
And make up our defects with his sweet art.

## No. 2. I GOT ME FLOWERS.

I got me flowers to strew thy way:  
I got me boughs off many a tree:  
But thou wast up by break of day,  
And brought'st thy sweets along with thee.

The Sun arising in the East,  
Though he give light, and the East perfume:  
If they should offer to contest  
With thy arising, they presume.

Can there be any day but this,  
Though many suns to shine endeavour?  
We count three hundred, but we miss:  
There is but one, and that one ever.

## No. 3. LOVE BADE ME WELCOME.

Love bade me welcome; yet my soul drew back,  
Guiltily of dust and sin.  
But quick-eyed Love, observing me grow slack  
From my first entrance in,  
Drew nearer to me, sweetly questioning,  
If I lack'd any thing.

A guest, I answer'd, worthy to be here:  
Love said, You shall be he.  
I the unkind, ungrateful? Ah, my dear,  
I cannot look on thee.  
Love took my hand, and smiling did reply,  
Who made the eyes but I?

Truth, Lord, but I have marr'd them: let my shame  
Go where it doth deserve.  
And know you not, says Love, who bore the blame?  
My dear, then I will serve.  
You must sit down, says Love, and taste my meat:  
So I did sit and eat.

## No. 4. THE CALL.

Come, my Way, my Truth, my Life:  
Such a Way, as gives us breath:  
Such a Truth, as ends all strife:  
Such a Life, as killeth death.

Come, my Light, my Feast, my Strength:  
Such a Light, as shows a feast:  
Such a Feast, as mends in length:  
Such a Strength, as makes his guest.

Come, my Joy, my Love, my Heart:  
Such a Joy, as none can move:  
Such a Love, as none can part:  
Such a Heart, as joys in love.

## No. 5. ANTIPHON.

Let all the world in every corner sing,  
My God and King.

The heavens are not too high,  
His praise may thither fly:  
The earth is not too low,  
His praises there may grow.

Let all the world in every corner sing,  
My God and King.

The Church with Psalms must shout,  
No door can keep them out:  
But above all, the heart  
Must bear the longest part.

Let all the world in every corner sing,  
My God and King.

---

Five Mystical Songs is scored for double winds, four horns, two trumpets, three trombones, tuba, timpani, harp and strings. 3rd and 4th horns, trombones and tuba are cross-cued in case of the absolute necessity of omitting these instruments. All orchestral materials are available on rental from Galaxy Music Corporation, New York.

Duration: 22 minutes

# FIVE MYSTICAL SONGS.

## No. 1. Easter.

GEORGE HERBERT.

R. VAUGHAN WILLIAMS.

Baritone Solo. *Maestoso.* *f* *Largamente*

Rise, heart; thy

Soprano. CHORUS (*ad lib.*)

Alto.

Tenor.

Bass.

PIANO. *Maestoso.* ♩ = 52. *mf risoluto* *f*

(Small notes to be sung, only when there is no Chorus.)

Lord is ris - en, thy Lord is ris - en.

Rise, heart; thy Lord is ris - en.

Rise, heart; thy Lord is ris - en.

Rise, heart; thy Lord is ris - en.

Rise, heart; thy Lord is ris - en.

Rise, heart; thy Lord is ris - en.



253.4

*mf*

Sing his praise, Sing his praise, With - out de - lays,

*mp Sonore*

**A**

Sing his praise with - out de - lays,

Sing his praise with - out de - lays,

Sing his praise with - out de - lays,

Sing his praise with - out de - lays,

Sing his praise with - out de - lays,

Who takes thee by the hand, that thou like-wise With him may'st

rise:

That, as his death cal -

cin - - ed thee to dust,

*dolce*  
*p*  
His

life may make thee gold, and much more,

*cresc.*

*pp dolce*

Just. \_\_\_\_\_  
 (alternative version when there is no chorus.)

Rise, heart; Rise, heart; Rise, heart; Rise, heart;

Rise, heart; thy Lord is risen, Rise, heart; thy Lord is risen, Rise, heart; thy Lord is risen, Rise, heart; thy Lord is risen,

*mf cresc.* *f*

**C**

Rise, heart; thy Lord is risen, Rise, heart; thy Lord is risen, Rise, heart; thy Lord is risen, Rise, heart; thy Lord is risen.

*f* *mp* *ff* *p* *ff* *p* *ff* *p* *ff* *p*

*dim.* *p* *pp*

- - - en. *cantabile*

*p*

*dim.*

**D**

*Poco animato* *p*

*Poco animato* *pp*

A - wake, my lute, and strug - gle for thy

part With all thy art. — The cross taught all

wood to re - sound his name Who bore the same. His

*poco rit.* *pp* *a*

*pp colla voce* *a*

*tempo*

stretch - ed sin - ews taught all strings, what key — Is

*tempo*

best — to cel - e-brate this most high

*poco allarg.*

*cresc.*

Tempo alla prima.

day. F ff  
 Con - sort Con - sort  
 Con - sort both heart and lute,  
 Con - sort both heart and lute,  
 Con - sort both heart and lute,  
 Con - sort both heart and lute,

Tempo alla prima.

*mf* *cresc.* *ff* *mf*  
 both heart and lute, Con - sort both heart and  
 Con - sort both heart and  
 Con - sort both heart and  
 Con - sort both heart and

both heart and lute, Con - sort both heart and  
 Con - sort both heart and  
 Con - sort both heart and  
 Con - sort both heart and  
 Con - sort both heart and

both heart and lute, Con - sort both heart and  
 Con - sort both heart and  
 Con - sort both heart and  
 Con - sort both heart and

*mf*

lute, and twist a song Pleas - - - ant and

lute.

lute.

lute.

lute.

*p*

*mf*

long:— Or since all mu - sic is but

*G*

three parts vied, And mul - ti - plied;—

*NB*

*largamente.*

*f* O let thy bless - ed Spir - - it bear a part, And

*pp largamente.* O let thy bless - ed Spir - - - - - it

*pp largamente.* O let thy bless - ed Spir - - - - - it

*pp largamente.* O let thy bless - ed Spir - - - - - it

*pp largamente.* O let thy bless - ed Spir - - - - - it

*fp cantabile*

*largamente*

*p dolce*

*dim.* H *p*

make up our de - fects with his sweet art.

*più p* *dim.* *ppp*

bear a part, with his sweet art.

*più p* *dim.* *ppp*

bear a part, with his sweet art.

*più p* *dim.* *ppp*

bear a part, with his sweet art.

*più p* *dim.* *ppp*

bear a part, with his sweet art.

*poco rall.*

*p*

*ppp*



# No 2. I got me flowers.

Moderato.

*mf*

VOICE.

I got me flowersto strew thy

PIANO.

*pp* *p colla voce*

*♩ = ♩*

*♩ = ♩*

way; I got me boughs off ma - ny a tree: But thou wast

A

up by break - of day, - And broughtst thy sweets a - long with thee.

*pp* *p* *p*

The Sun a - ris - ing in the

B

East, Though he give light, and the East per - fume; If they should

C

of-fer to con - test With thy a - ris-ing, they pre - sume.

*Poco più lento.*

*p*  
Can there be an - y day but this, Though ma - ny suns to shine en -

Chorus. (ad lib.)  
*pp*  
(humming tone)\*

*pp*  
(humming tone)\*

*pp*  
(humming tone)\*

*pp*  
(humming tone)\*

*Poco più lento.*

*pp*

<sup>2)</sup>Not with closed lips, but with the sound of a short "u" as in the word "but."

- deav - our? — We count three hun-dred, but we miss:

This system contains five staves of music. The top staff is a vocal line with lyrics. Below it are four staves of piano accompaniment, including a grand staff (treble and bass clefs) and two individual staves. The music is in a key with three sharps (F#, C#, G#) and a 3/4 time signature. The tempo is not explicitly marked for this section.

*Largamente*

*f* There is but one, and that one ev - er.

*ff Largamente* There is but one, and that one ev - er.

*ff Largamente* There is but one, and that one ev - er.

*ff Largamente* There is but one, and that one ev - er.

*ff Largamente* There is but one, and that one ev - er.

*ff Largamente*

This section consists of six staves of music. The top staff is a vocal line with lyrics. Below it are five staves of piano accompaniment, including a grand staff and two individual staves. The tempo is marked *Largamente* and the dynamics range from *f* to *ff*. The key signature has three flats (Bb, Eb, Ab) and the time signature is 3/4. The music features a prominent bass line and chordal accompaniment.

# No. 3. Love bade me welcome.

Andante sostenuto (Tempo Rubato.)

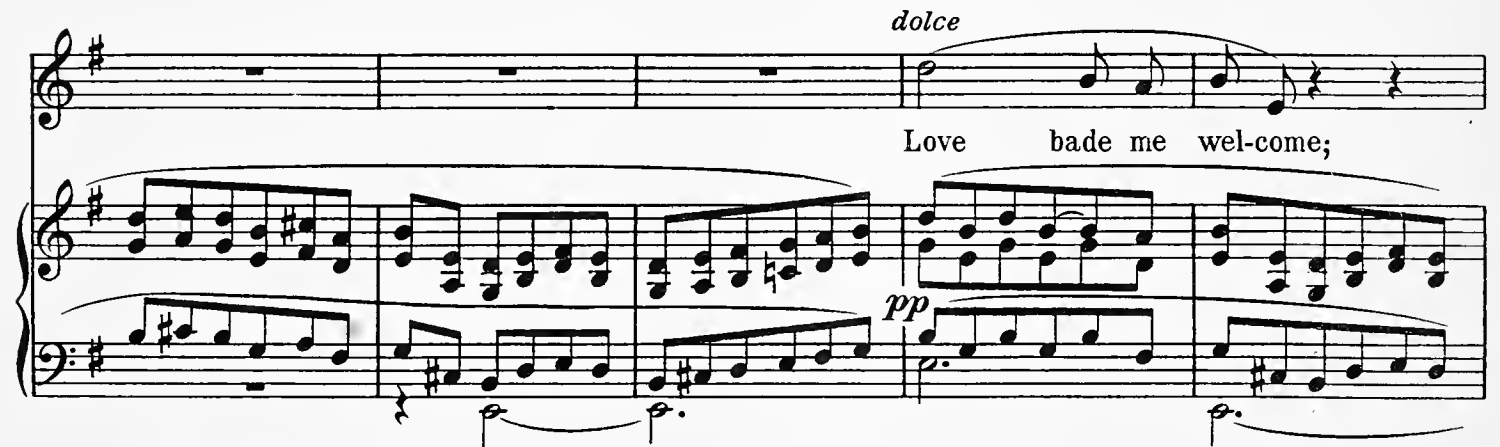
VOICE. 

PIANO. *pp*

*dolce*

Love bade me wel-come;

*pp*

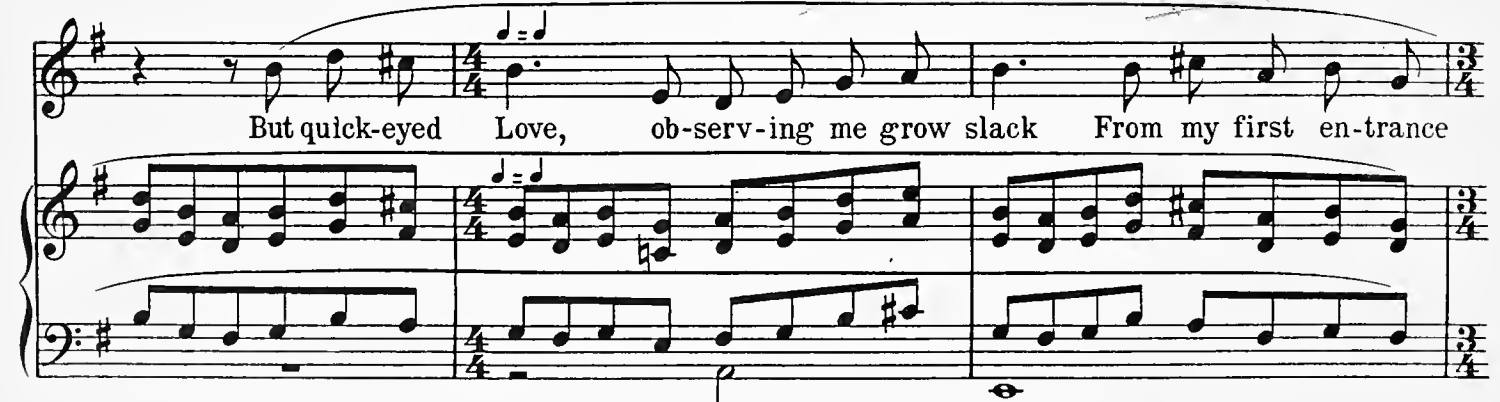


**A**

yet my soul drew back, — Guil - ty of dust and sin.



But quick-eyed Love, ob-serv-ing me grow slack From my first en-trance



*Largamente*

B

in, Drew near-er to me, — sweet - ly ques-tion-ing, If I lack'd

*Largamente*  
*pp dolciss*  
*pp*

an - y thing. "A

*a tempo*  
*pp a tempo*

guest," I an-swer'd, "worth-y to be here:." Love said,

*pp*

"You — shall be he." "I the un-kind, un -

*poco f*  
*poco f*

- grate - ful? Ah, my dear, I can - not look on thee." —

*pp* *Poco*

*pp* *colla voce* *pp* *Poco*

*animato* *p dolce* **D**

Love took my hand, and smil - ing did re -

*animato*

*poco allargando* *poco string.*

- ply, "Who made the eyes but I?"

*poco allargando* *poco string.*

*ma poco animato.*

"Truth, Lord, but I have marr'd them: let my shame

*ma poco animato.*

*f*

*Largamente*

Go \_\_\_\_\_ where it doth de - serve.

*p* *Largamente*

*p colla voce* *p dolce*

*Tempo alla prima*

*p dolce*

“And know you not,” says Love,

*Tempo alla prima*

*pp*

*poco allarg.*

*a tempo*

“who bore the blame?” “My dear, \_\_\_\_\_ then \_\_\_\_\_

*poco allarg.* *a tempo* *f*

*Largamente*

F

*rit.*

\_\_\_\_\_ I will serve.”

*colla voce* *p Largamente* *pp* *rit.*

SOLO.  
a Tempo

"O Sacrum Convivium"  
S.A. *pppp* (senza espress.)  
Chorus ad lib.  
T.B. *pppp* (senza espress.)  
Ah

Detailed description: This block contains the vocal staves for Soprano (S.A.) and Tenor (T.B.). The Soprano part begins with a long note on 'Ah' followed by a melodic line. The Tenor part also begins with a long note on 'Ah' and then follows a similar melodic line. The dynamic is *pppp* and the instruction is '(senza espress.)'. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4.

*ppp* *ppp cantabile* *senza cresc.*

Detailed description: This block shows the piano accompaniment for the first system. The right hand plays a steady eighth-note pattern, while the left hand provides a harmonic accompaniment with longer notes. Dynamics include *ppp*, *ppp cantabile*, and *senza cresc.*

*pp dolce* G  
"You must sit down," says Love, "and taste my meat!"  
Ah

Detailed description: This block contains the second system of music. It includes a vocal line with the lyrics "You must sit down," says Love, "and taste my meat!". The piano accompaniment continues. Dynamics include *pp dolce* and *pppp*. A chord symbol 'G' is placed above the piano part. The vocal line has 'Ah' markings.

*ppp* *colla voce. a tempo*

Detailed description: This block shows the piano accompaniment for the second system. The right hand continues the eighth-note pattern, and the left hand provides harmonic support. Dynamics include *ppp* and *colla voce. a tempo*.

*pp*  
So I did sit and eat.

Detailed description: This block contains the third system of music. It includes a vocal line with the lyrics "So I did sit and eat.". The piano accompaniment continues. The dynamic is *pp*.

*pppp* *colla voce* *a tempo*

Detailed description: This block shows the piano accompaniment for the third system. The right hand continues the eighth-note pattern, and the left hand provides harmonic support. Dynamics include *pppp*, *colla voce*, and *a tempo*.



H

*pppp* *pppp*

Ah Ah

Ah Ah

*cantabile*

3

Detailed description: This system contains the first system of music. It features a vocal line at the top with a fermata and the letter 'H' above it. Below are two vocal staves with lyrics 'Ah' and dynamic markings 'pppp'. The piano accompaniment consists of two staves with a 'cantabile' marking and a triplet of eighth notes.

*cantabile*

*ppp*

*cantabile*

Detailed description: This system contains the second system of music. It features two vocal staves with melodic lines. The piano accompaniment continues with a 'cantabile' marking and a 'ppp' dynamic marking.

*poco rall.*

*poco rall.*

*pppp*

Detailed description: This system contains the third system of music. It features two vocal staves with melodic lines and a 'poco rall.' marking. The piano accompaniment includes a 'pppp' dynamic marking and a fermata.

# NO 4. The Call.

Words by  
GEORGE HERBERT.

Music by  
R. VAUGHAN WILLIAMS.

*Lento moderato.*

VOICE. *p* Come, my Way, my Truth, my Life: Such a

PIANO. *p*

Way, as gives us breath: Such a Truth, as ends all strife: Such a

A

Life, as kill - - - eth death. — Come, my

*pp* *p*

Light, my Feast, my Strength: Such a Light, as shows a feast: Such a

<sup>1)</sup> NOTE.—This number may also be sung in D flat.

B

Feast, as mends in length: Such a Strength, as makes his

guest. — *poco animato* *f* Come, my Joy, — my Love, my Heart: Such a

*poco animato*

Joy, — as none — can move: Such a Love, as none — can

*p*

*rall.* *pp* *Tempo Im<sup>o</sup> tranquillo.* part: Such a Heart, as joys — in love.

*rall.* *pp* *Tempo Im<sup>o</sup> tranquillo.*

## Nº 5.

## \*) Antiphon.

**PIANO.**

*Allegro.* *risoluto*

*p cresc.* *non legato*

*non legato*

*sva basso*.....

*ff*

*mf*

**Soprano.**

**Alto.**

**Tenor.** *f risoluto*

**Bass.** *f risoluto*

Let all the world in ev - ery cor - ner sing,

Let all the world in ev - ery cor - ner sing,

*f* *risoluto* **B**

Let all the world in ev - ery cor - ner sing,

Let all the world in ev - ery cor - ner sing,

Let all the world in ev - ery cor - ner sing,

Let all the world in ev - ery cor - ner sing,

*Ped.*

*ff* My God and King.

*ff* My God and King.

*ff* My God and King.

*ff* My God and King.

*ff*

\*

C

*mf legato*

The

*mf legato*

The

*dim.*

*p*

heavens are not too high, His praise \_\_\_\_\_ may thith - er

heavens are not too high, His praise \_\_\_\_\_ may thith - er

*dim.*

D

fly: \_\_\_\_\_

*p dolce*

The earth is

fly: \_\_\_\_\_

*p dolce*

The earth is

*pp*

not too low, His prais - es there may grow.

not too low, His prais - es there may grow.

E

*f* Let all the world in ev-ery

*f* Let all the world in ev-ery

*f* Let all the world Let all the world in ev-ery

*f* Let all the world in ev - - ery

*cresc.*

*f*

*ff* cor - - - ner sing,

*ff* cor - - - ner sing,

*ff* cor - - - ner sing,

*ff* cor - - - ner sing,

*non legato*

*p cresc.*  
*Red.*





*f* *ff*

*f risoluto*

Let all the world in ev - ery

*f risoluto*

Let all the world in ev - ery

*f risoluto*

Let all the world in ev - ery

*f risoluto*

Let all the world in ev - ery

*mf*

**G**

cor - ner sing, My God and King.

cor - ner sing, My God and King.

cor - ner sing, My God and King.

cor - ner sing, My God and King.

*ff*

*ff*

Ped. \*

Four staves of musical notation, likely for vocal parts. The first two staves are in the treble clef, and the last two are in the bass clef. The music consists of long, sustained notes with some rhythmic patterns.

Piano accompaniment for the first section, consisting of two staves (treble and bass clef). The music features a melodic line in the treble clef and a more rhythmic line in the bass clef. Dynamics include *dim.* and *p*.

Vocal staves with lyrics. The lyrics are: "The Church with Psalms must shout, —". The music is in the treble clef and includes a dynamic marking of *f*. A section marker "H" is present at the beginning.

Piano accompaniment for the second section, consisting of two staves (treble and bass clef). The music features a melodic line in the treble clef and a more rhythmic line in the bass clef. A dynamic marking of *mf* is present.

*Poco più tranquillo, p dolce*

No door can keep them out: But a -

*Poco più tranquillo p dolce*

No door can keep them out: But a -

*Poco più tranquillo p dolce*

But a -

*Poco più tranquillo p dolce*

But a -

*Poco più tranquillo.*

*f* *p*

*J* *♩ = ♩*

- bove all, the heart Must bear the long - est

- bove all, the heart Must bear the long - est

- bove all, the heart Must bear the long - est

- bove all, the heart Must bear the long - est

*J* *♩ = ♩*

*3*

*A Tempo.*

part. \_\_\_\_\_

part. \_\_\_\_\_ *f risoluto* Let all the

part. \_\_\_\_\_

part. \_\_\_\_\_ *f risoluto* Let all the world in ev - ery

*A Tempo.*

*cresc.* *f marcato*

*non legato*

**K**

*Poco animato.*  
*f risoluto*

Let all the world in ev - ery cor - ner

*Poco animato* *dim.*

world in ev - ery cor - ner sing, Let all the

*f risoluto* *Poco animato* *dim.*

Let all the world \_\_\_\_\_ Let all the world in

*Poco animato* *f* *dim.*

cor - ner sing, Let all the world in ev - ery

*Poco animato.*

*f risoluto* *dim.*

*p* *pp molto cresc.* *ff*  
 ev - ery cor - ner sing,  
 world sing,  
 ev - ery cor - ner sing,  
 cor - - ner sing,

*p* *pp molto cresc.* *ff*  
 world sing,  
 ev - ery cor - ner sing,  
 cor - - ner sing,

*p* *pp molto cresc.* *ff*  
 ev - ery cor - ner sing,  
 cor - - ner sing,

*p* *pp molto cresc.* *ff*  
 cor - - ner sing,

*p* *pp molto cresc.* *ff*  
 Ped. \*

*ff* *Largamente* *L* *Tempo alla Ma*  
 My God and King.

*ff* *Largamente* *Tempo alla Ma*  
 My God and King.

*ff* *Largamente* *Tempo alla Ma*  
 My God and King.

*ff* *Largamente* *Tempo alla Ma*  
 My God and King.

*ff* *Largamente* *Tempo alla Ma*

*ff*  
My God — and King.

*ff*  
My God — and King.

*ff*  
My God — and King.

*ff*  
My God — and King.

*ff*

*Poco più lento* **M**  
*ff marcato*  $\text{♩} = \text{♩}$

Let all the world in ev - er - y cor - ner sing, My God and

*Poco più lento*  
*ff marcato*

Let all the world in ev - er - y cor - ner sing, My God and

*Poco più lento*  
*ff marcato*

Let all the world in ev - er - y cor - ner sing, My God and

*Poco più lento*  
*ff marcato*

Let all the world in ev - er - y cor - ner sing, My God and

*Poco più lento.*  $\text{♩} = \text{♩}$

*Tempo alla Ima*

King. \_\_\_\_\_

King. \_\_\_\_\_

King. \_\_\_\_\_

King. \_\_\_\_\_

Four vocal staves, each with a treble clef and a key signature of one sharp (F#). The music consists of long, sustained notes with a slur over each line, indicating a single note held across the entire phrase. The notes are placed on the first line of the staff, corresponding to the lyrics "King." written below each staff.

*Tempo alla Ima*

*ff*

Piano accompaniment for the first section, featuring a treble and bass clef. The music is in a 3/4 time signature and a key signature of one sharp (F#). The right hand plays a series of eighth-note chords, while the left hand plays a steady eighth-note bass line. The dynamic marking *ff* (fortissimo) is present.

*p molto cresc.* *f*

Piano accompaniment for the second section, featuring a treble and bass clef. The music is in a 3/4 time signature and a key signature of one sharp (F#). The right hand plays chords, and the left hand plays a steady eighth-note bass line. The dynamic marking *p molto cresc.* (piano molto crescendo) is present, followed by *f* (forte) in the final measure. A fermata is placed over the final chord in the right hand.

*ff*

Piano accompaniment for the third section, featuring a treble and bass clef. The music is in a 3/4 time signature and a key signature of one sharp (F#). The right hand plays chords, and the left hand plays a steady eighth-note bass line. The dynamic marking *ff* (fortissimo) is present. The section concludes with a double bar line and the word *FINE* written below the staff.

# Antiphon.

Alternative version for Solo voice.

**Allegro.**

VOICE.

PIANO.

*risoluto*

*p cresc.* *non legato*

*8va bassa.....*  
*ped.*

*f*

*ff*

\*

**A**

*ff* *mf* *risoluto*

Let all the

world in ev - ery cor - ner sing,

*ff* *mf*

*ped.*

\*



*B ff*

My God — and King.

*v o v*

*mf legato*

The

*dim.* *p*

*C*

heavens are not too high, His praise

— may thith - er fly:

*pp*

*p dolce*

D

The earth is not too low, His

The first system of music features a vocal line in treble clef and piano accompaniment in grand staff. The vocal line begins with a whole rest, followed by the lyrics 'The earth is not too low, His'. The piano accompaniment consists of chords in the right hand and a rhythmic pattern in the left hand.

prais - es there may grow.

The second system continues the vocal line with the lyrics 'prais - es there may grow.' The piano accompaniment continues with similar chordal textures.

*mf cresc.*

Let all the world in ev - ery cor - - - ner

The third system features a vocal line with the lyrics 'Let all the world in ev - ery cor - - - ner'. The piano accompaniment includes a *cresc.* marking in the left hand.

E

*ff*

sing, My God and King.

The fourth system features a vocal line with the lyrics 'sing, My God and King.' The piano accompaniment includes *ff* and *p cresc. non legato* markings.

*Red.*

\*

F

*f* *risoluto*

Let all the world in ev - ery

*mf*

cor - ner sing, My God and

*ff*

*f*

*ped.* \*

G

King.

*ff* *dim.* *p*

*mf*

The Church with Psalms must

*mf*

**H**

shout, — No door can keep them out:

*f*

*Poco più tranquillo*  
*p dolce*

But a - bove all, the heart Must bear —

*p dolce*

*a Tempo*

the long - est part.

*non legato cresc.*

*Red.* \*

*Poco animato*

*dim.*

Let all the world in ev - ery cor - ner, ev - ery

*dim.*

cor - ner sing,

*Ad.*

\*

**K** *Largamente*

*Tempo alla Ma*

*ff*  
My God — and King.

*ff*  
My God — and King.

*f*

*ff*

*L Poco più lento*

*ff marcato*

Let all the world in ev - er - y cor - ner sing, My God and

This system contains the vocal line and piano accompaniment for the first part of the piece. The vocal line is in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The piano accompaniment consists of two staves (treble and bass clefs) with chords and moving lines. The lyrics are: "Let all the world in ev - er - y cor - ner sing, My God and".

*Tempo alla Mo*

King.

*ff*

King.

This system continues the piece with a new tempo marking *Tempo alla Mo*. The vocal line features a long note for the word "King." followed by rests. The piano accompaniment is more rhythmic, with a *ff* dynamic marking. The key signature remains two sharps and the time signature is 4/4.

M

*P molto cresc.*

*f*

This system shows the piano accompaniment for the third part of the piece. The vocal line is mostly rests. The piano accompaniment features a *P molto cresc.* marking in the bass clef and an *f* marking in the treble clef. The key signature is two sharps and the time signature is 4/4.

This system shows the piano accompaniment for the fourth part of the piece. The vocal line is mostly rests. The piano accompaniment features a *ff* dynamic marking and includes some complex chordal textures. The key signature is two sharps and the time signature is 4/4.



For all of the titles listed below, piano vocal scores are for sale and the works may be performed with keyboard instrument. For performances with orchestra, instrumental parts are available on rental from the publisher. Unless otherwise noted, all works are for SATB chorus.

- BERGSMA, William**      **CONFRONTATION, FROM THE BOOK OF JOB**  
*Biblical oratorio for chorus and orchestra, with large percussion section. 26'*
- THE SUN, THE SOARING EAGLE, THE TURQUOISE PRINCE, THE GOD**  
*Setting of an Aztec legend for chorus, brass and percussion. 10'*
- HOLST, Gustav**      **THE HYMN OF JESUS**  
*Paeon drawn from the plainsong hymns Vexilla Regis and Pange Lingua, for two choruses, semi-chorus and orchestra. 20'*
- KORTE, Karl**      **MASS FOR YOUTH**  
*A modern setting of the Mass for chorus and orchestra. 20'*
- PHILLIPS, Burdill**      **THE RETURN OF ODYSSEUS**  
*The characters of Homer's Odyssey in a totally new recreation for baritone solo, speaker, chorus and orchestra. 29'*
- SHAW, Martin**      **THE REDEEMER**  
*A Lenten oratorio for chorus and orchestra. 48'*
- STEVENS, Halsey**      **THE BALLAD OF WILLIAM SYCAMORE**  
*A setting of Stephen Vincent Benet's poem for chorus and orchestra. 18'*
- VAUGHAN WILLIAMS, Ralph**      **FANTASIA ON CHRISTMAS CAROLS**  
*For baritone solo, chorus and orchestra. 8'*
- FIVE MYSTICAL SONGS**  
*Settings of poems by George Herbert for baritone solo, chorus and orchestra. 17'*
- A SEA SYMPHONY**  
*Settings of Walt Whitman for soprano and baritone soli, chorus and orchestra. 60'*
- TOWARD THE UNKNOWN REGION**  
*Song for chorus and orchestra on Walt Whitman texts. 12''*
- WARD, Robert**      **EARTH SHALL BE FAIR**  
*Cantata for mixed or double chorus, children's choir or soprano solo, and orchestra. 26'*
- SWEET FREEDOM'S SONG**  
*A New England chronicle for chorus, soprano and baritone solos, and orchestra. 40'*
- WHITE, Louie**      **REJOICE, EMMANUEL SHALL COME**  
*A Christmas cantata for SATB chorus, treble choir, alto and tenor solos, 2 oboes, 2 horns, harp, strings and organ. 30'*









