

Music Sales Choral Binder Vol.7: Mixed Voices (SAB)

All titles listed are SAB unless otherwise stated

* *With Accompaniment*

† *New in 2009-2010*

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IN TE, DOMINE, SPERAVI

DIETRICH BUXTEHUDE

Soprano
In te, do-mi-ne, spe-ra-vi,

Alto
In te, do-mi-ne, spe-ra-vi,

Basso
In te, do-mi-ne, spe-ra-vi, in te, do-mi-ne, spe-

in te, do - mi-ne, spe-ra - - - -

ra - - - - vi, spe -

in te, do - mi-ne, spe-ra - - - -

vi, spe - ra - - - -

ra - - - - vi,

vi, spe - ra - - - -

vi, spe - ra - - - - vi,

in te, do - mi-ne, spe-ra - - - -

Arr. Forlæggerens ejendom for alle lande, Wilhelm Hansen, København.
Copyright © 1957 by Wilhelm Hansen, Copenhagen.

vi, in te,
 in te, do - mi-ne, spe-ra
 vi spe-ra

do - mi-ne, spe-ra - vi,
 - vi, spe-ra - vi,
 vi,

in-te, do - mi-ne, spe-ra - - - - - vi, spe-ra - - -
 spe-ra - - - vi, spe-ra - - -
 spe-ra - - - vi, in-te, do - mi-ne, spe-ra - vi, spe-ra - - -

- - - vi, in-te, do-mi-ne, spe-ra - - - vi. Non con-
 - - - vi, in-te, do-mi-ne, spe-ra - - - vi.
 - - - vi, spe-ra - - - vi.

fun - - - dar, non con - fun - - - dar, non con - fun-dar, non confun -

Non con - fundar, non confun -

Non con - fundar, non confun -

- dar, non con-fun - - - dar, non con-fun-dar, in ae-

- - - - dar, non con - fun-dar, non con-fun-dar, in ae-

- - - - dar, non con - fun-dar, non con-fun-dar, in ae-

ter-num, in ae-ter - - -

ter-num, in ae-ter - - - num, in ae-ter - - -

ter-num, non con-fun-dar, con-fun-dar, con -

- num, non con-fun-dar in ae-ter-num, non con-fun-dar, con-fun-dar, non con -

- num, non con-fun-dar in ae-ter-num, non con-fun-dar, con-fun-dar, non con -

fun-dar, non con-fun-dar in ae-ter - - -

fun - - - dar in ae - ter - - - num, non con -
fun - - - dar in ae - ter - - - num, non con -
- - - num, non con - fun - dar, con - fun - dar, con - fun - dar, non con -

fun - dar in ae - ter - num, non con - fun - dar, con - fun - dar, non con - fun - dar in ae -
fun - dar in ae - ter - num, non con - fun - dar, con - fun - dar, non con - fun - dar in ae -
fun - dar in ae - ter - - - - - - - num, non con -

ter - - - num, non con - fun - dar in ae - ter - - - - -
ter - - - num, non con - fun - dar in ae - ter - - - - -
fun - dar, con - fun - dar, con - fun - dar, non con - fun - dar in ae - ter - - - - -

- - - - num, non con - fun - dar in ae - ter - - - - - num.
- - - - num, non con - fun - - - - dar in ae - ter - - - - - num.
- - - - num, non con fun - dar in ae - ter - - - - - - - - - - num.

MEMENTO SALUTIS AUCTOR

Remember, you who are the source of our well-being, that once you assumed our shape by being born to a pure Virgin.
Mother of compassion, keep us from harm and receive us at the hour of our death.
Glory to you, Lord, born to the Virgin, together with the Father and the Holy Spirit, for ever. Amen.

William Byrd
(1543-1623)

Part 1.

Superius

Tenor

Bassus

Andante leggiero $\text{♩} = c. 66$

Me - mén - to, sa - lú - tis au - ctor, sa - lú - tis au -

Me - mén - to, sa - lú - tis au -

Quod no - stri quon - dam cór - po - ris, Ex il - li -

ctor, Quod no - stri quon - dam cór - po - ris, Ex il - li - bá - ta Vír - gi -

ctor, Quod no - stri quon - dam cór - po - ris, Ex il - li - bá - ta Vír - gi -

15

bá - ta Vír - gi - ne Na - scén - do, for - mam súmp - se - ris, na -
 ne Na - scén - do, for - mam súmp - - - se - ris,
 ne, ex il - li - bá - ta Vír - gi - ne Na - scén - do, for -

mp *mp* *mf*

20 25

scén - do, for - mam súmp - se - ris, for - mam súmp - - - se - ris.
 na - scén - do, for - mam súmp - - - se - ris, súmp - se - ris.
 - mam súmp - se - ris, na - scén - - - do, for - mam súmp - se - ris.

20 25

mf *mp*

Part 2.

30

Ma - rí - a, ma - ter grá - ti - ae, Ma - rí - a, ma - ter grá - ti - ae, Ma - -
 Ma - rí - a, ma - ter grá - ti - ae, ma - ter grá - ti - ae, Ma -
 Ma - rí - a, ma - ter grá - ti - ae, Ma - ter mi -

Poco meno mosso $\text{♩} = c. 62$

30

p *p* *mp*

Photocopying is legally and artistically dishonest.

35

ter mi - se - ri - cór - di - ae, ma - ter mi - se - ri - cór - di -

ter mi - se - ri - cór - di - ae, ma - ter mi - se - ri - cór - di - ae, mi - se - ri -

se - ri - cór - di - ae, ma - ter mi - se - ri - cór - di - ae, mi -

35

mp

p

40

ae, Tu nos ab ho - ste pró - te - ge, Et ho -

cór - di - ae, Tu nos ab ho - ste pró - te - ge, Et ho - ra mor -

se - ri - cór - di - ae, Tu nos ab ho - ste pró - te - ge, Et ho - ra

40

mf

mp

45

ra mor - tis sú - sci - pe, et ho - ra mor - tis sú - sci - pe.

tis sú - sci - pe, sú - sci - pe, et ho - ra mor - tis sú - sci - pe.

mor - tis sú - sci - pe, et ho - ra mor - tis sú - sci - pe.

45

p

50

poco rall.

Part 3.

55

Gló - ri-a ti - bi, Dó - mi - ne, Qui na - tus es

Gló - ri-a ti - bi, Dó - mi - ne, Qui na - tus es de

Gló - ri-a ti - bi, Dó - mi - ne, Qui na - tus es de Vír - gi - ne,

Poco più mosso $\text{♩} = c.70$

55

mf *mp*

60

de Vír - gi - ne, Cum Pa - tre et San - cto Spí - ri - tu,

Vír - gi - ne, Cum Pa - tre, cum Pa - tre et San - cto Spí - ri -

de Vír - gi - ne, Cum Pa - tre, cum Pa - tre et San - cto Spí - ri - tu, et

60

mf *f*

65

et San - cto Spí - ri - tu, In sem - pi - tér - na sâe - cu - la, in sem - pi -

tu, San - cto Spí - ri - tu, In sem - pi - tér - na sâe - cu - la,

San - cto Spí - ri - tu, In sem - pi - tér - na sâe - cu - la, in sem - pi -

65

poco dim. *mf* *f*

70

A good copy is a purchased copy.

75

tér - na sáe - cu - la, in sem - pi - tér - na sáe - - cu -

in sem - pi - tér - na sáe - cu - la, in sem - pi - tér - na

tér - na sáe - cu - la, in sem - pi - tér - na sáe - - cu - la,

f *sempre f*

80

la, sáe - cu - la. A - men, a - men,

sáe - cu - la. A - men, a - men, a -

sáe - cu - la. A - men, a - men, a - -

poco rall. *mf* *f*

Poco più mosso $\text{♩} = c.76$

85

a - - men, a - - men.

- men, a - - men, a - - men.

men, a - - men, a - - men.

f *mf* *mp* *rall.*

ONLINE PERUSAL SCORE ONLY
NOT FOR USE IN PERFORMANCE

Magnificat and Nunc Dimittis

Set to Gregorian Tones
with verses in Faux-bourdon for S.A.B.

BY
J. E. D'ESTERRE PAUL

London: NOVELLO & COMPANY, Limited

MAGNIFICAT

I. Solesmes

CANTOR *mp* BASSES

My soul doth mag-ni-fy the Lord: and my spi-rit hath re-joic-ed in God my Sa-viour.

ORGAN

SOPRANOS

For he — hath re-gard-ed: the low-li-ness of his hand-maid-en.

SOPRANO *riten.*

ALTO

BASS

For be - hold from hence - forth: all ge-ne-rà - tions shall call me bless - ed.

For be - hold from hence - forth: all ge-ne-rà - tions shall call me bless - ed.

For — be - hold — from hence - forth: all ge-ne-rà - tions shall call — me bless - ed.

riten.

* Dotted quavers are used in the plainsong passages to indicate the *slight* lengthening called for in performing the cadences

† These passages may be sung unaccompanied, or with light support from the organ.

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BASSES

mp

For he — that is might-y hath mag-ni - fied me: and ho - ly is his Name.

SOPRANOS

And his — mer-cy is on them that fear him: throughout all ge - ne - ra - tions.

Soft Flute

f He hath shewed strength with his — arm: he hath scatter'd } ma - gi - na - tion of — their hearts.
the proud | in the i - }
riten.

f He hath shewed strength with — his arm: he hath scatter'd } ma - gi - na - tion of — their hearts.
the proud | in the i - }
f

f He hath shew - ed strength with his arm: he hath scatter'd } ma - gi - na - tion of their hearts.
the proud | in the i - }
riten.

BASSES

mp

He hath put down the might-y from their seat: and hath ex - alt - ed the hum-ble and meek.

SOPRANOS

He hath fil- led the hun- gry with good things: and the rich he hath sent emp- ty a - way.

The first system of the score for Sopranos. It features a vocal line on a treble clef staff and a piano accompaniment on grand staff (treble and bass clefs). The key signature has one flat (B-flat), and the time signature is 4/4. The lyrics are: "He hath fil- led the hun- gry with good things: and the rich he hath sent emp- ty a - way."

f He rememb'ring his mercy | hath hol - pen his ser - vant Is - ra - el:
f He rememb'ring his mercy | hath hol - pen his ser - vant Is - ra - el:
f He rememb'ring his mercy | hath hol - pen his ser - vant Is - ra - el:

The second system of the score for Sopranos. It features three vocal lines on treble clef staves and a piano accompaniment on grand staff. The key signature has one flat, and the time signature is 4/4. The lyrics are: "He rememb'ring his mercy | hath hol - pen his ser - vant Is - ra - el:". The first two lines are marked with a forte (*f*) dynamic. The piano accompaniment consists of chords and moving lines in both hands.

as he promis'd to our forefathers | Abraham and his seed for ev - er.
as he promis'd to our forefathers | Abraham and his seed for ev - er.
as he promis'd to our forefathers | Abraham and his seed for ev - er.
riten.

The third system of the score for Sopranos. It features three vocal lines on treble clef staves and a piano accompaniment on grand staff. The key signature has one flat, and the time signature is 4/4. The lyrics are: "as he promis'd to our forefathers | Abraham and his seed for ev - er.". The first two lines are marked with a *riten.* (ritardando) instruction. The piano accompaniment features sustained chords and moving lines.

BASSES

mp Glo - ry — be to the Fa - ther, and to the Son: and to the Ho - ly Ghost;

The musical score for Basses. It features a vocal line on a bass clef staff and a piano accompaniment on grand staff. The key signature has one flat, and the time signature is 4/4. The lyrics are: "Glo - ry — be to the Fa - ther, and to the Son: and to the Ho - ly Ghost;". The vocal line is marked with a mezzo-piano (*mp*) dynamic. The piano accompaniment consists of chords and moving lines in both hands.

f As it was in the } now, and ev - er shall be: world with-out - end. A - men. *rall.*
 beginning, | is }
f As it was in the } now, and ev - er - shall be: world with-out end. A - men.
 beginning, | is }
f As it was in the } now, and ev - er shall be: world with-out - end. - A-men, A-men.
 beginning, | is } *rall.*

NUNC DIMITTIS

CANTOR BASSES IV. v. Sarum *mp*

Lord, now let-est thou thy ser-vant de-part in peace: ac-cord-ing to thy word. -

SOPRANOS

For mine eyes have seen: thy sal - va - tion, -

Soft Flute

BASSES

Which thou hast pre - par - ed: be - fore the face of all peo - ple; -

mf

To be a light to lighten the Gen-tiles: and to be the } peo-ple Is - ra - el.
 glòry of thy }

mf

To be a light to lighten the Gen - tiles: and to be the } peo-ple Is - ra - el.
 glòry of thy }

mf

To be a light to lighten the Gen - tiles: and to be the } peo-ple Is - ra-el.
 glòry of thy }

BASSES

mp

Glo - ry be to the Fa - ther, and to the Son: and to the Ho - ly Ghost; -

mf

As it was in the } now, and ev - er shall be: world with-out end. A - men, - A - men.
 beginning, | is }

mf

As it was in the } now, and ev - er shall be: world with-out end. A - men, A - men.
 beginning, | is }

mf

As it was in the } now, and ev - er shall be: world with-out end. A - men, A - men.
 beginning, | is }

rall.



ONLINE PRACTICE SCORE ONLY
NOT FOR USE IN PERFORMANCE

The Three-Part Choir

Popular Anthem arranged for S.A.Bar. for Choir with
limited numbers of Men's Voices by
VINCENT KNIGHT

REJOICE IN THE LORD

G. J. ELVEY, 1816-1893

ONLINE PERUSAL SCORE ONLY
NOT FOR USE IN PERFORMANCE

The Three-Part Choir
 Popular Anthems arranged for S. A. Bar for Choirs with
 limited numbers of Men's Voices

REJOICE IN THE LORD

Psalm 33 v.1-2

Original: G. F. ELVEY, 1816-1893
 Arranged by VINCENT KNIGHT

Allegro moderato

S.
 A.
 Bar.
 Organ
 Ped.

p
p
p
 Man.

Duration about 1 $\frac{3}{4}$ mins.

thank - ful. Praise the Lord with harp, Praise the Lord with
 thank - ful. Praise the Lord with harp, Praise the Lord with
 thank - ful. Praise the Lord with harp, Praise the Lord with

Gt. *f* Sw. *mf*

harp. Sing prais-es un-to Him, sing prais-es un-to Him, sing
 harp. Sing prais-es un-to Him, sing prais-es un-to Him sing
 harp. Sing prais-es un-to Him, sing prais-es un-to

Gt. *f* Ped.

prais-es un-to Him, un-to Him with the lute and in-stru-ment of ten strings. Praise the
 prais-es un-to Him, un-to Him with the lute and in-stru-ment of ten strings. Praise the
 Him, sing prais-es un-to Him with the lute and in-stru-ment of ten strings. Praise the

Lord with harp, Praise the Lord with harp, sing

Lord with harp, Praise the Lord with harp, sing

Lord with harp, Praise the Lord with harp, sing

Gt. Sw. Gt. mf

prais-es un-to Him with the lute, with the lute and in-stru-ment of ten

prais-es un-to Him with the lute, with the lute, the lute and in-stru-ment of ten

prais - es, sing prais-es un-to Him with the lute and in-stru-ment of ten

strings. Re-joyce, re-joyce, re-joyce in the Lord, O ye right - eous.

strings. Re-joyce, re-joyce, re-joyce in the Lord, O ye right - eous.

strings. Re-joyce, re-joyce, re-joyce in the Lord, O ye right - eous.

The Three-Part Choir

Popular Anthem arranged for S.A.Bar. for Choir with
limited numbers of Men's Voices by
VINCENT KNIGHT

LORD, FOR THY
TENDER MERCIES' SAKE

Ascribed to RICHARD FARRANT
d. 1580

ONLINE PERUSAL SCOPE ONLY
NOT FOR USE IN PERFORMANCE

The Three-Part Choir

Popular Anthems arranged for S. A. Bar. for Choirs with
limited numbers of Men's Voices

LORD, FOR THY TENDER MERCIES' SAKE

Original: Ascribed to RICHARD FARRANT (d. 1580)

Arranged by VINCENT KNIGHT

Slow. $\text{♩} = 63$

S. *mf*
Lord, for Thy ten - der mer - cies' sake, lay not our sins

A. *mf*
Lord, for Thy ten - der mer - cies' sake, lay not our

Bar. *mf*
Lord, for Thy ten - der mer - cies' sake, lay not our

Organ *mf*
senza Ped.

to our charge, but for - give that is past and give us

sins to our charge, but for - give that is past and give us

sins to our charge, but for - give that is past and give us

Duration about 2 mins.

grace to a - mend our sin - ful lives, to de - cline from sin

grace to a - mend our sin - ful lives, to de - cline from sin

grace to a - mend our sin - ful lives, to de - cline from sin

and in - cline to vir - tue, *p* that

and in - cline to vir - tue, *p* that we may

and in - cline to vir - tue, *p* that we may walk with a per - fect

we may walk with a per - fect heart, *cresc.* that we may walk with a *cresc.*

walk with a per - fect heart, *cresc.* that we may walk with a

heart with a per - fect heart, *cresc.* that we may walk with a per - fect heart, with a

per - fect heart be - fore Thee now and ev - er - more,

per - fect heart be - fore Thee now and ev - er - more,

per - fect heart be - fore Thee now and ev - er - more, that we may

that we may walk with a per - fect heart, that

that we may walk with a per - fect heart, that

walk with a per - fect heart, with a per - fect heart, that we may walk with a

we may walk with a per - fect heart be - fore Thee now and ev - er - more.

we may walk with a per - fect heart be - fore Thee now and ev - er - more.

per - fect heart, with a per - fect heart be - fore Thee now and ev - er - more.

Ped.

Father Most Merciful

Panis angelicus

For Three-Part Chorus of Mixed Voices

with Piano Accompaniment

César Franck

Arranged by Carl Deis

Piano

Poco lento



p



poco rit.

SOPRANO

p

Fa - ther most mer - ci - ful, Lord all - com - pas - sion - ate,
Pa - nis an - ge - li - cus Fit pa - nis ho - mi - num,

ALTO

p

Fa - ther most mer - ci - ful, Lord all - com - pas - sion - ate,
Pa - nis an - ge - li - cus Fit pa - nis ho - mi - num,

BARITONE

p

Fa - ther most mer - ci - ful, Lord all - com - pas - sion - ate,
Pa - nis an - ge - li - cus Fit pa - nis ho - mi - num,

a tempo

p armonioso



con pedale

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O lov - ing Fa - ther, Thee will we ev - er praise!
 Dat pa - nis coe - li-cus Fi - gu - ris ter-mi - num.

O lov - ing Fa - ther, Thee will we ev - er praise!
 Dat pa - nis coe - li-cus Fi - gu - ris ter-mi - num.

O lov - ing Fa - ther, Thee will we ev - er praise!
 Dat pa - nis coe - li-cus Fi - gu - ris ter-mi - num.

For through Thy ten-der-ness Thou hast re - deem-ed us,
 O res mi - ra - bi-lis Man - du - cat Do - mi-num,

For through Thy ten-der-ness Thou hast re - deem-ed us,
 O res mi - ra - bi-lis Man - du - cat Do - mi-num,

For through Thy ten-der-ness Thou hast re - deem-ed us,
 O res mi - ra - bi-lis Man - du - cat Do - mi-num,

cresc. *f*

Fa - ther, Fa - ther, Thou hast re-deem - ed us,
 Pau - per, pau - per, Ser - vus et hu - mi - lis,

cresc. *f*

Fa - ther, Fa - ther, Thou hast re-deem - ed us,
 Pau - per, pau - per, Ser - vus et hu - mi - lis,

cresc. *f*

Fa - ther, Fa - ther, Thou hast re-deem - ed us,
 Pau - per, pau - per, Ser - vus et hu - mi - lis,

cresc. *f*

p *f*

Fa - ther, Fa - ther, Thou hast re-deem-ed us.
 Pau - per, pau - per, Ser - vus et hu - mi-lis.

p *f*

Fa - ther, Fa - ther, Thou hast re-deem-ed us.
 Pau - per, pau - per, Ser - vus et hu - mi-lis.

p *f*

Fa - ther, Fa - ther, Thou hast re-deem-ed us.
 Pau - per, pau - per, Ser - vus et hu - mi-lis.

p *f* *mf*

pp
Help us to
Pa - nis an -

p
Mm _____

p
Help us to com-fort Thee,
Pa - nis an - ge - li - cus

com-fort Thee, Teach us to wor-ship Thee, Show us the
ge - li - cus Fit pa - nis ho - mi - num, Dat pa - nis

mf
Show us the way, the way of
Dat pa - nis coe - li - cus Fi -

mf
Teach us to wor-ship Thee, Show us the way, the way of
Fit pa - nis ho - mi - num, Dat pa - nis coe - li - cus Fi -

way, the way of Ho - li-ness and Truth, That in temp -
 coe - li - cus Fi - gu - rister - mi - num. O res mi -

Ho - li-ness and Truth, That in temp - ta - tion's hour,
 gu - ris ter - mi - num. O res mi - ra - bi - lis

Ho - li-ness and Truth, That in temp - ta - tion's hour,
 gu - ris ter - mi - num. O res mi - ra - bi - lis

p *mf* *cresc.* *p* *cresc.* *mf* *cresc.*

ta - tion's hour, In time of bit - ter - ness, We — may find
 ra - bi - lis Man - du - cat Do - mi - num, Pau - per

In time of bit - ter - ness, We — may find com - fort, Com -
 Man - du - cat Do - mi - num, Pau - per, pau - per, Ser -

In time of bit - ter - ness, We — may find com - fort, Com -
 Man - du - cat Do - mi - num, Pau - per, pau - per, Ser -

p cresc. *f* *f*

com - fort in Thee, That — we may have com - fort, Com -
 et hu - mi - lis, Pau - per, pau - per, Ser -

- fort and strength in Thee, That we may have com- fort, that — we may have
 -vus et hu - mi - lis, Pau - per, pau - per,

- fort and strength in Thee, That — we may have com - fort, Com -
 -vus et hu - mi - lis, Pau - per, pau - per, Ser -

dim. *rit.*
 - fort, hope, and strength — in Thee.
 -vus, ser- vus et hu - mi - lis.

dim. *rit.*
 com- fort, hope, and strength — in Thee.
 ser- vus, ser- vus et hu - mi - lis.

dim. *rit.*
 - fort, hope, and strength — in Thee.
 -vus, ser- vus et hu - mi - lis.

dim. *rit.* *mf* *dim. e rit.* *p* *pp*

TANTUM ERGO

a tres voces y organo ad libitum

J. GURIDI.

Largo

TIPLES

TENORES

BAJOS

ORGANO

p

Tan - tum er - go Sacramen - tum
to - ri Ge - ni - to - que

Tan - tum er - go
Ge - ni - to - ri

Ve - ne - re - mur cer - nu - i Et
Laus et ju - bi - la - ti - o Sa

Sacramen - tum Venere - mur cer - nu -
 Geni - to - que Lau set ju - bi la - ti -
 an - ti - quum do - cu - men -
 lus ho - nor vir - tus quo -

Tan - tum er - go Sacramen - tum
 Ge - ni - to - ri geni - to - que
 i - Et an - ti - quum do - cu -
 o Sa - lus ho - nor vir - tus
 - tum Et an - ti - quum do - cu -
 que Sa - lus ho - nor vir - tus

Ve-ne-re - mur cer - nu - i Et an - tiquum do - cu -
 Lausetju - bi la - ti - o Sa - lus ho - nor vir - tus
 men - tum No - vo ce - dat ri -
 quo - que Sit et be - ne - dic -
 men - tum No - vo ce - dat ri - tu -
 quo - que Sit et be - ne - dic - ti -

mentum No - vo ce - dat ri - tu i Præ - stet
 quo - que Sit et be - ne - dic - ti o Pro - ce -
 - tu - i Præ - stet fi - des sup - plemen - tum
 - ti - o Pro - ce - den - ti ab u - tro que
 i Præ - stet fi - des sup - plemen - tum Præ - stet fi - des sup - ple -
 o Pro - ce - den - ti ab u - troque Proce - den - ti ab u -

dim.

fi-des sup-ple-mentum sen-su-um de-fe-ctu-laen-ti ab u-tro-que com-par-sit lauda-ti-mentum Sen-su-um de-fe-ctu-tro-que Com-par-sit lau-da-ti-o

dim.

Sen - su um de - fe - ctu -
Com - parsit lau - da - ti -

men-tum Sen - su - um de-fe - ctu - i
tro-que Com-par - sit lau-da - ti - o

1. 2.

i - o A - men. A - men.
i - o A - men. A - men.
Ge - ni A - men. A - men.

p *p*

Hallelujah

From the oratorio "Messiah"
For Three-Part Chorus of Mixed Voices
with Piano Accompaniment

Rev. xix: 6; xi: 15; xix: 16

George Frideric Handel
Arranged by Carl Deis

Allegro maestoso ♩ = 72

Piano

f SOPRANO
Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah! Hal -

f ALTO
Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah! Hal -

f BARITONE
Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah! Hal -

le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah! Hal - le -

le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah! Hal - le -

le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah! Hal - le -

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lu - jah! Hal-le-lu - jah! Hal - le - lu - jah! for the Lord

lu - jah! Hal-le-lu - jah! Hal - le - lu - jah! for the Lord

lu - jah! Hal-le-lu - jah! Hal - le - lu - jah! for the Lord

God om - nip - o - tent reign - eth. Hal-le - lu - jah! Hal-le-lu - jah! Hal-le-

God om - nip - o - tent reign - eth. Hal-le - lu - jah! Hal-le-lu - jah! Hal-le-

God om - nip - o - tent reign - eth. Hal-le - lu - jah! Hal-le-lu - jah! Hal-le-

lu - jah! Hal-le-lu - jah! for the Lord God om - nip - o - tent reign - eth. Hal-le-

lu - jah! Hal-le-lu - jah! for the Lord God om - nip - o - tent reign - eth. Hal-le-

lu - jah! Hal-le-lu - jah! for the Lord God om - nip - o - tent reign - eth. Hal-le-

lu - jah! Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah!

lu - jah! Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah!

lu - jah! Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah!

for the Lord God om - nip - o - tent

Hal - le -

Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah! Hal -

reign - eth. Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu -

lu - jah! Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu -

le - lu - jah! for the Lord

jah! Hal-le-lu-jah! Hal-le-lu-jah! Hal-le-lu-jah!
 jah! Hal-le-lu-jah! Hal-le-lu-jah! Hal-le-
 God om-nip-o-tent reign-eth. Hal-le-

Hal-le-lu-jah! Hal-le-lu-jah! Hal-le-lu-jah! Hal-le-lu-jah!
 lu-jah! Hal-le-lu-jah! for the Lord
 lu-jah! Hal-le-lu-jah! Hal-le-lu-jah! Hal-le-

Hal-le-lu-jah! Hal-le-lu-jah! Hal-le-lu-jah! Hal-
 God om-nip-o-tent reign-eth. Hal-
 lu-jah! Hal-le-lu-jah! Hal-le-lu-jah! Hal-le-lu-jah! Hal-le-

le - lu - jah! The king - dom of this -
 le - lu - jah! The king - dom of this
 lu - jah! Hal - le - lu - jah! The king - dom of this -

world *mf* is be - come the King - dom of our
 world *mf* is be - come the King - dom of our -
 world *mf* is be - come the King - dom of our -

Lord, and of His Christ, and of His Christ;
 Lord, and of His Christ, and of His Christ;
 Lord, and of His Christ, and of His Christ; and He shall reign for ev - er and

f
 and He shall reign for ev - er and ev -
 er, for ev - er and ev - er, and He shall
f
 and He shall reign for ev - er and
 er, and He shall reign for ev - er and
 reign, and He shall reign for ev - er, for
f
 ev - er, and He shall reign for ev - er and ev -
 ev - er, for ev - er and ev - er, and He shall reign for ev - er and
 ev - er, for ev - er, for ev - er and ev - er, for ev - er, for ev - er and
 ev - er, for ev - er, for ev - er and ev - er, for ev - er, for ev - er and

er. King of Kings, _____

ev - er, for ev - er and ev - er. Hal - le - lu - jah! Hal - le

ev - er, for ev - er and ev - er. Hal - le - lu - jah! Hal - le

and Lord of Lords, _____

lu - jah! For ev - er and ev - er, Hal - le - lu - jah! Hal - le

lu - jah! For ev - er and ev - er, Hal - le - lu - jah! Hal - le

King of Kings, _____

lu - jah! For ev - er and ev - er. Hal - le - lu - jah! Hal - le

lu - jah! For ev - er and ev - er. Hal - le - lu - jah! Hal - le

and Lord of Lords,

lu-jah! For ev-er and ev-er. Hal-le-lu-jah! Hal-le-

lu-jah! For ev-er and ev-er. Hal-le-lu-jah! Hal-le-

crescendo

King of Kings,

lu-jah! For ev-er and ev-er. Hal-le-lu-jah! Hal-le-

lu-jah! For ev-er and ev-er. Hal-le-lu-jah! Hal-le-

ff and Lord of Lords, *f* and Lord of Lords,

lu-jah! *ff* King of Kings, *f* and Lord of Lords, and He shall

lu-jah! *ff* King of Kings, *f* and Lord of Lords, and He shall

f
 and He shall reign, and He shall reign, and
 reign for ev - er and ev - er, and He shall
 reign for ev - er and ev - er,

He shall reign for ev - er and ev - er, *ff*
 reign for ev - er and ev - er, King of
 and He shall reign for ev - er and ev - er, King of

ff
 for ev - er and ev - er, Hal-le-lu-jah! Hal-le-
 Kings, for ev - er and ev - er, and Lord of Lords, Hal-le-lu-jah! Hal-le-
 Kings, and Lord of Lords,

lu - jah! and He shall reign for ev - er, for
 lu - jah! and He shall reign for ev - er, for
 and He shall reign for ev - er, for

ev - er and ev - er, King of Kings, and Lord of
 ev - er and ev - er, King of Kings, and Lord of
 ev - er and ev - er, King of Kings, and Lord of

Lords, King of Kings, and Lord of Lords, and
 Lords, King of Kings, and Lord of Lords, and
 Lords, King of Kings, and Lord of Lords, and He shall

He shall reign for ev - er and ev - er, King of

He shall reign for ev - er and ev - er, for ev - er and

reign for ev - er, for ev - er and ev - er, for ev - er and

Kings, and Lord of Lords. Hal - le - lu - jah! Hal - le -

ev - er, for ev - er and ev - er. Hal - le - lu - jah! Hal - le -

ev - er, for ev - er and ev - er. Hal - le - lu - jah! Hal - le -

lu - jah! Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah!

lu - jah! Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah!

lu - jah! Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah!

ONLINE PERUSAL SCORE ONLY
NOT FOR USE IN PERFORMANCE

Bread of the world

Words by Bishop R. Heber, 1783-1826

Music by
THOMAS McLELLAND-YOUNG

*Short Anthem for soprano solo, SAB and organ
suitable for Communion or general use*

Andante con moto ♩ = 100

SOLO *mp*

SOPRANO

GLI ALTRI

Bread of the world in mer - cy bro - ken,

ALTO

BASS

Andante con moto ♩ = 100

ORGAN

p Sw. Flute, Celeste

soft 16', Sw. to Ped.

Wine of the soul in mer - cy shed, —

p

Bread of the world, — Bread of the world.

p

Bread of the world, Bread of the

p

Bread of the world. —

add Gamba

6

mp
 By whom the words of life were spo-ken, And in whose Death our
 world.

P
 10 Man.

sins are dead:
 Wine of the soul, Wine of the soul.
 Wine of the soul, Wine of the soul.
 Wine of the soul, Wine of the soul.

15 Ped. add 8' Flute

mp FULL
 Look on the heart by sor-row bro-ken, Look on the tears by sin-ners shed;
 Look on the heart by sor-row bro-ken, Look on the tears, tears by sin-ners shed;
 Look on the heart Look on the tears shed;

add 4'

19

I
And be thy feast, and be thy feast,-

II
And be thy feast to us,

And be thy feast to us,

mf
And be thy feast the

add Mixture
add Reeds
p cresc.

24

f thy feast
f to us, — thy feast
f to us, — thy feast the to - ken
f to - ken, thy feast the to - ken

ff
ff
ff
ff

f
p Flute, Celeste

28

8' Flute in

SOPRANO SOLO

mp 3

p

That by thy grace our souls are fed, our souls — are

32 Man.

(SOLO)

fed.

GLI ALTRI

p

dim. poco a poco

Bread of the world, ——— Wine of the soul,

A *p* *dim. poco a poco*

Wine of the soul, Bread of the world,

B *p* *dim. poco a poco*

Bread of the world, ——— Wine of the

dim. poco a poco

37 Ped.

ppp

Bread — of the world. ———

ppp

Wine — of the soul. ———

ppp

soul. ———

ppp

40

Ave Verum Corpus (Jesu, Word of God Incarnate)

For Three-Part Chorus of Mixed Voices
with Organ Accompaniment

Wolfgang Amadeus Mozart
(1756-1791)

Arranged by Dick Averre

Adagio

pp

Soprano

A - ve, A - ve ve - rum Cor - pus
Je - su, Word of God In - car - nate,

Alto

A - ve, A - ve ve - rum Cor - pus
Je - su, Word of God In - car - nate,

Baritone

A - ve, A - ve ve - rum Cor - pus
Je - su, Word of God In - car - nate,

Adagio

p

Organ

na - tum de Ma - ri - a Vir - gi - ne: Ve - re pas - sum,
Of the Vir - gin Mar - y born; On the cross Thy

na - tum de Ma - ri - a Vir - gi - ne: Ve - re pas - sum,
Of the Vir - gin Mar - y born; On the cross Thy

na - tum de Ma - ri - a Vir - gi - ne: Ve - re pas - sum,
Of the Vir - gin Mar - y born; On the cross Thy

mf cresc.

im - mo - la - tum in cru - ce pro ho - mi - ue:
 sa - cred bod - y, For us men, with nails was torn.

mf

im - mo - la - tum in cru - ce pro ho - mi - ue:
 sa - cred bod - y, For us men, with nails was torn.

mf

im - mo - la - tum in cru - ce pro ho - mi - ue:
 sa - cred bod - y, For us men, with nails was torn.

mf

man.

p

Cu - jus la - tus per - fo -
 Cleanse us by the blood and

p

Cu - jus la - tus per - fo -
 Cleanse us by the blood and

p

Cu - jus la - tus per - fo -
 Cleanse us by the blood and

p *pp*
 ra - tum flu - - xit a - qua et san - - qui - ne:
 wa - ter Stream - - ing from - Thy - pierc - ed side.

p
 ra - tum flu - - xit a - qua et san - - qui - ne:
 wa - ter Stream - - ing from - Thy - pierc - ed side.

p
 ra - tum flu - - xit a - qua et san - - qui - ne:
 wa - ter Stream - - ing from - Thy - pierc - ed side.

rall.

pp *p*
 E - - sto no - bis - - prae - - gu - sta - tum - - mor - -
 Feed us with - Thy - bod - - y bro - ken, - Now - -

pp *p*
 E - - sto no - bis - - prae - - gu - sta - tum - - mor - -
 Feed us with - Thy - bod - - y bro - ken, - Now - -

p *p*
 E - - sto no - bis - - prae - - gu - sta - tum - -
 Feed us with - Thy - bod - - y bro - ken, -

- - tis in ex - a - - mi - ne, mor - - - - -
 and in death's ag - - o - ny, Now, now - - - - - now, now - - - - -

- - tis in ex - a - - mi - ne, mor - - - - -
 and in death's ag - - o - ny, Now, now - - - - -

mor - tis in ex - a - mi - ne, mor - - - - -
 in death's ag - o - ny, Now, now - - - - -

f, *f*, *ff*

- - - - - , *rall.*
 - - - - - tis in ex - a - mi - ne.
 and in death's ag - - o - ny.

- - - - - , *rall.*
 - - - - - tis in ex - a - mi - ne.
 and in death's ag - - o - ny.

- - - - - , *rall.*
 - - - - - tis in ex - a - mi - ne.
 and in death's ag - - o - ny.

rall.

G. SCHIRMER, Inc.

CHORAL SERIES

from the catalog of

J. CURWEN & SONS

LONDON



ONLINE PERUSAL SCORE ONLY
NOT FOR USE IN PERFORMANCE

LIKE AS THE HART

IN MANUS TUAS

Anthem for Three-Part Chorus of Mixed Voices
with Organ Accompaniment

Original: VINCENT NOVELLO 1781-1861
Arranged by VINCENT KNIGHT

Andante
p SOLO

S.
Like as the hart de - sir - eth the wa - ter - brooks, so long - eth my
In man - us tu - as, tu - as Do - mi - ne com - men - do

A.
Like as the hart de - sir - eth the wa - ter - brooks, so long - eth my
In man - us tu - as, tu - as Do - mi - ne com - men - do

Bar.
Like as the hart de - sir - eth the wa - ter - brooks, so long - eth my
In man - us tu - as, tu - as Do - mi - ne com - men - do

Andante
p

Organ
Man.

mf CHORUS
soul af - ter Thee O God. Like as the hart de -
spi - ri - tum me - um. In man - us tu - as,

mf CHORUS
soul af - ter Thee O God. Like as the hart de -
spi - ri - tum me - um. In man - us tu - as,

mf CHORUS
soul af - ter Thee O God. Like as the hart de -
spi - ri - tum me - um. In man - us tu - as,

mf

Ped.

Duration $2\frac{1}{4}$ mins.

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sir-eth the wa-ter-brooks, so long-eth my soul af-ter Thee — O God.
tu - as Do-mi-ne com - men - do spi - ri - tum me - um.

sir-eth the wa-ter-brooks, so long-eth my soul af-ter Thee — O God.
tu - as Do-mi-ne com - men - do spi - ri - tum me - um.

sir-eth the wa-ter-brooks, so long-eth my soul af-ter Thee O God.
tu - as Do-mi-ne com - men - do spi - ri - tum me - um.

SOLO
 Why art thou so full of hea-vi-ness, so full of hea - vi - ness,
Re - de - mis - ti, re - de - mis - ti nos Do - mi - ne, De - us, De - us

p SOLO
 Why art thou so full of hea-vi-ness, full of hea - vi - ness,
Re - de - mis - ti, re - de - mis - ti nos Do - mi - ne, De - us, De - us

p SOLO
 Why art thou so full of hea-vi-ness, full of hea - vi - ness,
Re - de - mis - ti, re - de - mis - ti nos Do - mi - ne, De - us, De - us

Man.

mf CHORUS
 O — my soul, and why art thou so dis - quiet - ed with - in me?
ve - ri - ta - tis com - men - do spi - ri - tum me - um.

mf CHORUS
 O my soul, and why art thou so dis - quiet - ed with - in me?
ve - ri - ta - tis com - men - do spi - ri - tum me - um.

mf CHORUS
 O — my soul, and why art thou so dis - quiet - ed with - in me?
ve - ri - ta - tis com - men - do spi - ri - tum me - um.

Ped.

p SOLO

O put thy trust, thy trust in God, O put thy
Glo - ri - a Pa - tri, et Fi - li - o, et Spi -

p SOLO

O put thy trust, thy trust in God, O put thy
Glo - ri - a Pa - tri, et Fi - li - o, et Spi -

p SOLO

O put thy trust, thy trust in God, O put thy
Glo - ri - a Pa - tri, et Fi - li - o, et Spi -

p

Man.

CHORUS *f*

trust, thy trust in God. O put thy trust, thy
ri - tu - i Sanc - to. In man - us tu - as,

CHORUS *f*

trust, thy trust in God. O put thy trust, thy
ri - tu - i Sanc - to. In man - us tu - as,

CHORUS *f*

trust, thy trust in God. O put thy trust, thy
ri - tu - i Sanc - to. In man - us tu - as,

Ped. f

trust in God, O put thy trust, thy trust in God.
tu - as Dom-in-e, com - men - do spi - ri - tum me - um.

trust in God, O put thy trust, thy trust in God.
tu - as Dom-in-e, com - men - do spi - ri - tum me - um.

trust in God, O put thy trust, thy trust in God.
tu - as Dom-in-e, com - men - do spi - ri - tum me - um.

Stephen Oliver

This is the voice

Anthem for three-part choir and organ

Words by Walter Hilton

ONLINE PERUSAL SCORE ONLY
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Novello

Commissioned by the Deanery of Nottingham for the centenary
celebrations of the Diocese of Southwell, February 1984.

THIS IS THE VOICE

WALTER HILTON

STEPHEN OLIVER

ORGAN

Allegro (♩ = 108)

ff

(Man.)

5

9

HIGHER VOICES (Sopranos, and Tenors 8ve lower)

p *cresc. sempre*

MIDDLE VOICES (Mezzos, and Baritones 8ve lower)

p *cresc. sempre*

The voice that sound - eth,

LOWER VOICES (Contraltos, and Basses 8ve lower)

p *cresc. sempre*

This is the voice, the voice that sound - eth,

This is the voice that sound - - - eth, this is the

14

mp

Ped. 16'+8' (sec bar 151)

This anthem may be sung by treble voices only, or men's voices only, or mixed voices as marked in the score. The passage beginning at bar 151 may be sung separately.

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the voice that sound - - eth, that sound - eth, this the voice that sound - eth.

the voice, the voice that sound - eth, that sound - eth, that sound - eth.

voice that sound - - - eth, this is the voice that sound - - - eth.

19

24

ff

Here the choir re-divides into UPPER and LOWER VOICES.
The men sing an octave lower.

f (like bells)

I am love, I do all,

f (like bells)

I, love,

29

do I love all, I am all love.

do all love.

35

Man.

I, love, do all, I love all love, do I love all
 I, love, do all for

41

love. This
 love. This

49

ALL
 is the voice that sound eth,

54

this is the voice that sound eth.

59

64

69 *l'istesso tempo*

mf

p Ped.

Divide into UPPER and LOWER VOICES, as before.

dolce mf

Good I give, all good, all for love I give

dolce mf

Good I give, all good, all for love

75

good, Love give I, all love, good love give I

give good, I give all good, all

81

all. This is the voice that sound . . . eth,
 for love. This is the

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves contain the lyrics: "all. This is the voice that sound . . . eth," on the first line and "for love. This is the" on the second line. The piano accompaniment features a treble and bass clef with a complex melodic line in the right hand and a simpler bass line in the left hand.

this is the voice that sound . . . eth. Good.
 voice that sound eth, this is the voice.

The second system of the musical score continues the vocal and piano parts. The vocal staves have the lyrics: "this is the voice that sound . . . eth. Good." on the first line and "voice that sound eth, this is the voice." on the second line. The piano accompaniment includes a measure rest marked with the number "5" in both the treble and bass clefs.

— I give. . . . all good, all for love — I give good.
 Good I give. . . . all good, all for love — give —

The third system of the musical score concludes the page. The vocal staves contain the lyrics: "— I give. . . . all good, all for love — I give good." on the first line and "Good I give. . . . all good, all for love — give —" on the second line. The piano accompaniment continues with a similar melodic and bass line structure.

Love give I, all love, all love, all love.

good, I give all good love.

102

f Good I give, all good, all for love I give good. Love give I, —

f I am love, I do all, do I love all, I am all love: —

108

(Man.) *ff*

(*mf*)

all love, good love give I all. To you

I, love, do all, I love all love, do I love all —

115

f

(Same manual as R.H.)

1 give all, all for love, To you I give
 love. To you I give all, all for love.

121

all, all for love. To you I give all for love.

128

più f

ALL *f* This is the voice that sound-

136

fp . . . eth, this is the voice that sound . . . eth.

142

f *accel. al trillo.* *ff* *accel. al trillo.*

recit.
as fast as possible

149

(Full Organ)

Moderato (♩ = 88)

Solo *

151

Love, — love, — I am love; — and for love —

Solo

(ff) p dolce (or double vocal line if necessary.)

Ped. 16'+8' p

157

I do all that I do, — and ye do nought.

161

I do all your good deeds, — and all your good thoughts, and all your good loves.

* This may be at either octave, treble or baritone ; in the case of mixed choirs, it may be sung by all the women or boys, using the small notes in bars 163 and 164 as a second part.

— in you, and ye do— right nought.—

164

And yet be these— called yours; I give them to you— for love,—

168

love.— And yet be these called— yours; I give them to you— for

172

love,— love.— Love,— love,— I am love:— and for love—

176

ALL *mp dolce*

mf

Ped. *mf*

— I do all that I do, — and ye do nought. —

180

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written on a single staff with a treble clef and contains the lyrics: "— I do all that I do, — and ye do nought. —". The piano accompaniment is written on two staves (treble and bass clefs) and features a steady rhythmic pattern with chords and moving lines in both hands.

I do all your good deeds, — and all your good thoughts, and all your good loves. —

184

The second system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written on a single staff with a treble clef and contains the lyrics: "I do all your good deeds, — and all your good thoughts, and all your good loves. —". The piano accompaniment is written on two staves (treble and bass clefs) and continues the musical accompaniment from the previous system.

— in you, and ye do — right nought. —

187

The third system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written on a single staff with a treble clef and contains the lyrics: "— in you, and ye do — right nought. —". The piano accompaniment is written on two staves (treble and bass clefs) and continues the musical accompaniment.

And yet be these. — called yours; I give them to you — for love, —

191

The fourth system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written on a single staff with a treble clef and contains the lyrics: "And yet be these. — called yours; I give them to you — for love, —". The piano accompaniment is written on two staves (treble and bass clefs) and concludes the musical accompaniment for this section.

love... And yet be these called yours; I give them to you for

195

HIGHER *mf* *cresc.*
love... love... The voice that sound - eth,

MIDDLE *mf* *cresc.*
love... love... This is the voice, the voice that sound - eth,

LOWER *mf* *cresc.*
love... love... This is the voice that sound - - - eth, this is the

199

ff
the voice that sound - - eth, that sound - eth, this the voice that sound - - - eth.

ff
the voice, the voice that sound - eth, that sound - eth, that sound - - - - eth.

ff
voice that sound - - - eth, this is the voice that sound - - - - - eth.

202

January 1984

CHORAL SERIES

from the catalog of

J. CURWEN & SONS

LONDON



ONLINE PERUSAL SCORE ONLY
NOT FOR USE IN PERFORMANCE

FROM THE RISING OF THE SUN

Anthem for Three-Part Chorus of Mixed Voices

with Organ Accompaniment

Malachi I v.11

Original: Rev. F. A. GORE OUSELEY, 1825-1889

Arranged by VINCENT KNIGHT

Moderato

S. *mf*
From the ris - ing of the sun un - to the go - ing down of the

A. *mf*
From the ris - ing of the sun un - to the go - ing down of the

Bar. *mf*
From the ris - ing of the sun un - to the go - ing down of the

Organ *mf*
con Ped.

f same, My name shall be great, shall be great a - mong the Gen - tiles; and in *mf*

same, My name shall be great a - mong the Gen - tiles; and in *mf*

same, My name shall be great a - mong the Gen - tiles; and in *mf*

Duration 2 1/2 mins.

ev - 'ry place, and in ev - 'ry place in - cense shall be of - fer'd up un -

ev - 'ry place, and in ev - 'ry place in - cense shall be of - fer'd up un - to

ev - 'ry place, and in ev - 'ry place in - cense shall be of - fer'd up un -

to — My name; For My name shall be great a - mong — the hea - then, for My name shall be

— My name; For My name shall be great a - mong the hea - then, for My name shall be

to — My name; For My name shall be great a - mong the hea - then, for My name shall be

great a - mong the hea - then, thus — saith the Lord; thus — saith the Lord.

great a - mong the hea - then, thus saith the Lord; thus saith the Lord.

great a - mong the hea - then, thus saith the Lord; thus saith the Lord.

mf

From the ris - ing of the sun un - to the go - ing down of the
 From the ris - ing of the sun un - to the go - ing down of the
 From the ris - ing of the sun un - to the go - ing down of the

same, My name shall be great, shall be great a - mong the Gen - tiles, and in
 same, My name shall be great a - mong the Gen - tiles, and in
 same, My name shall be great a - mong the Gen - tiles, and in

ev - 'ry place, and in ev - 'ry place in - cense shall be of - fer'd
 ev - 'ry place, and in ev - 'ry place in - cense shall be of - fer'd
 ev - 'ry place, and in ev - 'ry place in - cense shall be of - fer'd

dim. up un - to My name, thus saith the Lord.
dim. up un - to My name, thus saith the Lord.
dim. up un - to My name, thus saith the Lord.

ff *largamente*

CHORAL SERIES

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ONLINE PERUSAL SCORE ONLY
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THOU KNOWEST, LORD

Anthem for Three-Part Chorus of Mixed Voices
with Organ Accompaniment

Original: HENRY PURCELL (1658(9)-1695)

Arranged by VINCENT KNIGHT

Slow *p*

S. Thou know - est, Lord, the se - crets of our hearts;

A. Thou know - est, Lord, the se - crets of our hearts;

Bar. Thou know - est, Lord, the se - crets of our hearts;

Organ *p*

Ped.

mp

shut — not, shut — not Thy mer - ci - ful ears un -

mp

shut — not, shut — not Thy mer - ci - ful ears un -

mp

shut — not, shut — not Thy mer - ci - ful ears un -

mp

Duration about 1½ mins.

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to our pray'rs; but spare us, Lord, spare us, Lord most
 to our pray'rs; but spare us, Lord, spare us, Lord most
 to our pray'rs; but spare us, Lord, spare us, Lord most

ho - ly, O Lord, O God most might - y, O
 ho - ly, O Lord, O God most might - y, O
 ho - ly, O Lord, O God most might - y, O

ho - ly and most mer-ci - ful Sa - viour, Thou most wor - thy
 ho - ly and most mer-ci - ful Sa - viour, Thou most wor - thy
 ho - ly and most mer-ci - ful Sa - viour, Thou most wor - thy

p Judge e - ter - nal, *p* Suf - fer us not, *cresc.* suf - fer us
p Judge e - ter - nal, *p* Suf - fer us not, *cresc.* suf - fer us
p Judge e - ter - nal, Suf - fer us not, *cresc.* suf - fer us

dim. not at our last hour for an - y pains of death, for an - y
dim. not at our last hour for an - y pains of death, for an - y
dim. not at our last hour of death, for an - y

p pains of death to fall, to fall from Thee. *pp* A - men.
p pains of death to fall, to fall from Thee. *pp* A - men.
 pains to fall, to fall from Thee. A - men.

Man. Ped.



A BLESSING

(“GO FORTH INTO THE WORLD IN PEACE”)

By

MARTIN SHAW

Arranged by

MAURICE JACOBSON



ONLINE PERUSAL SCORE ONLY
 NOT FOR USE IN PERFORMANCE

G. SCHIRMER, *Inc.*

HL50309680

A BLESSING

(GO FORTH INTO THE WORLD IN PEACE)

SHORT ANTHEM FOR S. A. B.

MARTIN SHAW
arr. MAURICE JACOBSON

Larghetto (♩ = about 66)

S. *p* Go forth — in-to the world in peace; be of good

A. *p* Go forth — in-to the world in peace; be of good

B. *p* Go forth — in-to the world in peace; be of good

Piano or Organ *p* Ped.

cresc. courage; hold fast that which is good; ren-der to no man e-vil for e - vil;

cresc. courage; hold fast that which is good; ren-der to no man e-vil for e - vil;

cresc. courage; hold fast that which is good; ren-der to no man e-vil for e - vil;

cresc. *mf*

Duration 2¼ mins.

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(♩ = ♩)
mf
 strength - en the faint - heart - ed; sup - port the weak; help the af - flict - ed;
 strength - en the faint - heart - ed; sup - port the weak; help the af - flict - ed;
 strength - en the faint - heart - ed; sup - port the weak; help the af - flict - ed;

(♩ = ♩)
 strength - en the faint - heart - ed; sup - port the weak; help the af - flict - ed;
 strength - en the faint - heart - ed; sup - port the weak; help the af - flict - ed;
 strength - en the faint - heart - ed; sup - port the weak; help the af - flict - ed;

f honour all men; *p* Love and serve the
 honour all men; *p* Love and serve the Lord, re -
 honour all men; *p* Love and serve the

ff Man.
p

poco rit.
 Lord, re - joic - ing in the pow'r of the Ho - ly Spir - it.
 joic - ing in the pow'r of the Ho - ly Spir - it.
 Lord, re - joic - ing in the pow'r of the Ho - ly Spir - it.

poco rit.
 Ped.

a tempo—very broadly

p *cresc. poco a poco*

And the bless - ing of God Al - might - y, the Fa - ther, the

p *cresc. poco a poco*

And the bless - ing of God Al - might - y, the Fa - ther, the

p *cresc. poco a poco*

And the bless - ing of God Al - might - y, the Fa - ther, the

a tempo—very broadly

p *cresc. poco a poco*

allargando

a tempo

Son, and the Ho - ly Ghost be up - on you, and re -

Son, and the Ho - ly Ghost be up - on you,

Son, and the Ho - ly Ghost be up - on you,

allargando

a tempo

ff

p dim. e rit.

pp

main with you for ev - er. A - - - men.

mf *p* *pp*

and re - main with you for ev - er. A - - - men.

f *p* *pp*

and re-main with you for ev - er. A - - - men.

dim. e rit.

p *pp*

To the memory of C. Hylton Stewart

WITH A VOICE OF SINGING

ANTHEM FOR S. A. B.

Isaiah XI. verses 11-20

MARTIN SHAW

Duration about 2½ mins.

With spirit $\text{♩} = \text{about } 144$

S. *f* With a voice of sing - ing
:d' t ld' :s | l : - ls : - }

A. *f* With a voice of sing - ing
:d' t ld' :s | l : - ls : - }

B. *f* With a voice of sing - ing
:d' t ld' :s | l : - ls : - }

ORGAN *f* With spirit $\text{♩} = \text{about } 144$
Ped.

de - clare ye this, and let it be heard, Al - le - lu - - ia.
:d lr :m f :-m lr .m:f | s :- | - : | :l .t ld' :t | l :- | - : - | :s d : | : }

de - clare ye this, and let it be heard, Al - le - lu - - ia.
:d lr :m f :-m lr .m:f | s :- | - : | :l .t ld' :t | l :- | - : - | :s d : | : }

de - clare ye this, and let it be heard, Al - le - lu - - ia. De - clare ye
:d lr :m f :-m lr .m:f | s :- | - : | :l .t ld' :t | l :- | - : - | :s d :s, | l, :t, }

Other Editions: TTBB (C.E. 50843); SSC (C.E. 72222); SC (C.E. 72276); Unison (C.E. 72417); SATB (C.E. 80599).

mf

De - clare ye this, and let it be
 : d m : f s : - l - : f m : f l s : - }

De - clare ye this, de - clare, and let it be
 : s, l, : t, : d : - l - : d t, : - l - : l, s, : l, l, t, : - }

this, and let it be heard, de - clare ye this, de - clare, and let it be
 : d : - l - : d t, : f m : r d : m l d : l, s, : s, l, : t, : d : - l, t, : }

senza Ped. Ped.

p

heard, Al - le - lu - - - ia. Ut - ter it e - - - ven
 : l : - m : f r : - l - : - : d : - l : l, : - l, l, : - t, : - l - : t, }

heard, Al - le - lu - - - ia. Ut - ter it e - - - ven
 : d : - l d : d d : t, l, t, : - d : - l : l, : - l, l, : - t, : - l - : t, }

heard, Al - le - lu - - - ia. Ut - ter it e - - - ven
 : l, : - l, : f, s, : - l - : - : d, : - l : l, : - l, l, : - t, : - l - : t, }

p Sw. Sw.

L.H.

ff

un - to the ends of the earth. The
 : d s : - s : s l : s l f : s l : t { d' : r' : d e m s : - l - : - : - } : l : s, }

un - to the ends of the earth. The
 : d s : - m : m f : d l, : d f : s l l : l l d : - l - : - : l : s, }

un - to the ends, the ends of the earth. The
 : d s : - l d : d f : - l - : d' l : s l f : r l d : - l - : - : l : s, }

Lord hath de - liv - er - ed his peo - ple, Al - le - lu - ia.

Lord hath de - liv - er - ed his peo - ple, Al - le - lu -

Lord hath de - liv - er - ed his peo - ple, Al - le -

The Lord hath de - liv - er - ed his peo - ple, Al - le -

ia. The Lord hath de - liv - er - ed his peo - ple,

lu - ia. The Lord hath de - liv - er - ed his peo - ple, Al -

lu - ia, Al - le - lu - ia.

Al - le - lu - ia, Al - le - lu - ia.

le - lu - ia, Al - le - lu - ia.

mf

O be joy-ful in God, all ye lands, ——— O sing

O be joy-ful in God, all ye lands, ——— O sing

O be joy-ful in God, all ye lands, ——— O sing

prais - esto the hon - our of his name, make his praise to be

prais - es to the hon - our of his name, make his praise to be

prais - es to the hon - our of his name, make his praise to be

poco rit.

glo - - - rious.

glo - - - rious.

glo - - - rious.

poco rit.

a tempo

With a voice of sing - ing de - clare ye this, and let it be heard,

With a voice of sing - ing de - clare ye this, and let it be heard,

With a voice of sing - ing de - clare ye this, and let it be heard,

a tempo

Al - le - lu - ia. De - clare ye

Al - le - lu - ia. De - clare ye this, de -

Al - le - lu - ia.

this, and let it be heard, Al - le - lu - ia.

clare ye this, and let it be heard, Al - le - lu - ia.

De - clare ye this, and let it be heard, Al - le - lu - ia.

Ped.

Full Sw.

poco rit. *mp* *cresc.* *allargando*

Al - le - lu - ia. De - clare ye this, and let it be

mp *cresc.*

Al - le - lu - ia. De - clare ye this, and let it be

mp *cresc.*

Al - le - lu - ia. De - clare ye this, and let it be

poco rit. *Gt.* *allargando* *cresc.*

f *ff* *a tempo*

heard, Al - le - lu - ia.

f *ff*

heard, Al - le - lu - ia.

f *ff* *a tempo*

heard, Al - le - lu - ia.

Communion Service

Set to music
in the Key of A
for S.T.B. and Organ
BY
WILLIAM H. SPEER
Op. 24

London: NOVELLO & COMPANY, Limited; New York: THE H. W. GRAY CO., Sole Agents for the U.S.A.

KYRIE ELEISON

Andante
mp

SOPRANO

TENOR
BASS

ORGAN

Andante $\text{♩} = 112$
mp

p *Fine* *p*

mer - cy. Lord, have mer - cy. Christ, have
- lei - son. Ky - ri - e e - lei - son. Christ - e e -

p *p* *p*

mp *mp* *mp*

D.C. al Fine

mer - cy. Christ, have mer - cy. Christ, have mer - cy.
- lei - son. Christ - e e - lei - son. Christ - e e - lei - son.

This service has been written with a view to the requirements of Church choirs whose resources are limited. There is no Alto part and the Sopranos and Tenors do not rise above E.

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RESPONSES TO THE COMMANDMENTS

I-IX

Andante

Lord, have mer - cy up - on us, and in - cline our hearts to

Andante

keep this law. Lord, have mer - cy up - on us, and

X

rall. write all these Thy laws in our hearts, we be - seech Thee.

rall.

CREDO

Allegro *f*

Priest or choir *f* the Fa - ther Al - migh - ty,

I be - lieve in one God *f* $\text{♩} = 96$

Ma - ker of heav'n and earth, And of all things vi - si - ble and in -

- vi - si - ble: And in one Lord Je - sus Christ, the

on - ly be - got - ten Son of God, Be - got - ten of His Fa - ther be -

- fore all worlds, God of God, Light of Light,

Ve - ry God of ve - ry God, Be - got - ten, not made, Be - ing of one

sub - stance with the Fa - ther; By whom all things were made,

mf

mf *poco rall.* *p*

Who for us men, — and for our sal-va-tion came down — from

mf *poco rall.* *p*

** poco meno mosso*

heav'n, And was in - car - nate by the Ho - ly Ghost —

poco meno mosso *p*

— of the Vir - gin Ma - ry, And was made man, —

and was made man, — And was cru - ci - fied

p

* The next eight bars may be taken by a solo voice, if desired.

al - so for us un - der Pon - tius Pi - late, He

suf - fer - ed and was bu - ri - ed, And the

dim. *f* *Allegro*

third day He rose a - gain ac - cord - ing to the Scrip - tures, And as -

dim. *f* *Allegro* ♩ = 126

- cend - ed in - to heav'n, And sit-teth on the right hand of the

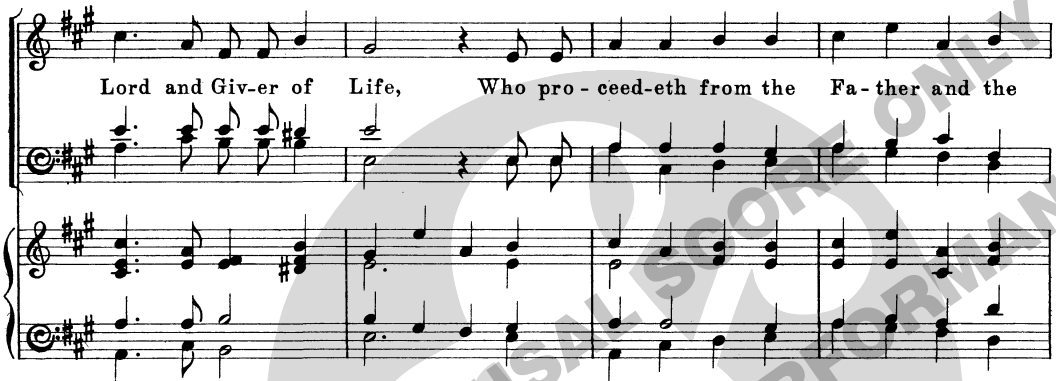
Fa - ther. And He shall come a-gain with glo - ry to

judge both the quick and the dead: Whose king-dom shall
cresc.
cresc.

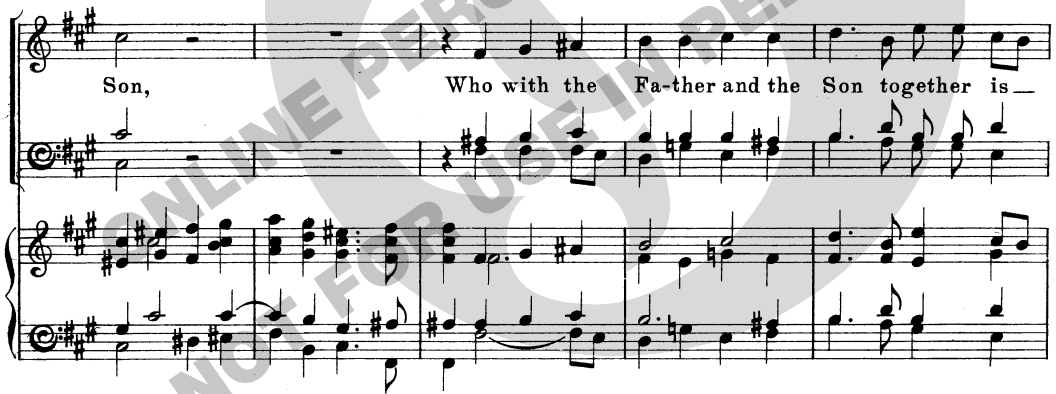
have no end. And I be-lieve in the Ho - ly Ghost, the



Lord and Giv-er of Life, Who pro-ceed-eth from the Fa-ther and the



Son, Who with the Fa-ther and the Son together is—



wor - ship-ped and glo-ri-fied, Who spake by the prophets.



And I be-lieve one Ca - tho-lic and A - pos-to-lic

Church. I ac-knowlege one Bap-tism for — the re-mis-sion of

sins, — And I look — for the Re-sur-rec-tion of the dead, —

rall.
— And the life of the world to come. A - men.
rall.

SANCTUS

Andante *p solenne*

Ho - - - - -
p solenne

Andante ♩ = 84
mp solenne

- ly, Ho - - - - - ly,

Ho - - - - - ly, Lord God of hosts,

The musical score is written in A major (two sharps) and 4/4 time. It features three systems of vocal and piano parts. The first system shows the vocal line starting with 'Ho' and the piano accompaniment. The second system continues the vocal line with '- ly, Ho - - - - - ly,' and the piano accompaniment. The third system continues with 'Ho - - - - - ly, Lord God of hosts,' and the piano accompaniment. The tempo is marked 'Andante' and the dynamics are 'p solenne' for the vocal parts and 'mp solenne' for the piano accompaniment. A tempo marking of '♩ = 84' is also present. A large watermark 'ONLY FOR USE IN PERFORMANCE' is overlaid on the page.

molto più mosso Heav'n and earth are full of Thy

Heav'n and earth are full of Thy glo - ry:

molto più mosso $\text{♩} = 76$

glo - ry: Glo - - - ry be

Glo - - - ry be to

Glo - - - ry be

to Thee, O Lord most High.

Thee, to Thee, O Lord most High. A - men.

to Thee, O Lord most High.

BENEDICTUS

Andante non troppo $\text{♩} = 88$
Soprano (SOLO *ad lib. to **)

The first system of the musical score consists of two staves. The top staff is for the Soprano, which is currently empty. The bottom staff is for the piano accompaniment, starting with a piano (*p*) dynamic. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The piano accompaniment begins with a series of chords and moving lines in both hands.

The second system features the vocal line with the lyrics "Bless - ed, bless - ed,". The vocal line is marked with a piano (*p*) dynamic. The piano accompaniment continues with a steady harmonic accompaniment. The lyrics are spread across the vocal line with hyphens indicating syllables.

The third system continues the vocal line with the lyrics "bless - ed is He that com - eth in the Name of the". The piano accompaniment provides a consistent harmonic support. The lyrics are spread across the vocal line with hyphens indicating syllables.

* *p* Lord. Bless - ed, bless - ed,
p Bless - ed, bless - ed,

f *più mosso*
 bless - ed is He that com-eth in the Name of the Lord. Ho-

f *più mosso*

- san - na, Ho - san - na, Ho - san-na in the high - est.

AGNUS DEI

Andante $\text{♩} = 84$

Soprano (SOLO *ad lib. to* *)

p

0 Lamb of

p

This system contains the first two staves of the score. The top staff is for the Soprano voice, and the bottom two staves are for the piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The tempo is marked 'Andante' with a quarter note equal to 84 beats per minute. The dynamic is 'p' (piano). The lyrics '0 Lamb of' are written below the soprano staff.

God, that tak - est a - way the sins _____ of the world, have

p

p

This system contains the next two staves. The soprano staff continues with the lyrics 'God, that tak - est a - way the sins _____ of the world, have'. There is a fermata over the word 'sins' and an asterisk (*) above the final note. The piano accompaniment continues with a dynamic of 'p'. A large watermark 'ONLY FOR USE IN PERFORMANCE' is visible across the page.

mer - cy up - on _____ us.

This system contains the final two staves of the soprano part. The lyrics are 'mer - cy up - on _____ us.'. The piano accompaniment continues with a dynamic of 'p'.

Tenor & Bass (or Bass SOLO to *)

0 Lamb of God, that tak - est a - way the sins _____

This system contains the first two staves for the Tenor & Bass part and the piano accompaniment. The lyrics are '0 Lamb of God, that tak - est a - way the sins _____'. The piano accompaniment continues with a dynamic of 'p'.

p

have mer - cy up - on us.

of the world,

p

p

p

O Lamb of God, that

p

p

tak - est a - way the sins of the world, grant

p

p

dim.

pp

us Thy peace, grant us Thy peace.

pp

pp

GLORIA IN EXCELSIS

Allegro moderato

And in earth peace, good-will towards
PRIEST or CHOIR
f Glo-ry be to God on high,
mp

Allegro moderato ♩ = 72
f *mp*

Detailed description: This system contains the first four staves of music. The top staff is a vocal line in treble clef, starting with a whole rest and then a half note followed by quarter notes. The second staff is a vocal line in bass clef, starting with a half note followed by quarter notes. The third and fourth staves are piano accompaniment in treble and bass clefs respectively, starting with a half note followed by quarter notes. Dynamics include *mp*, *f*, and *mp*. A tempo marking of *Allegro moderato* with a quarter note equal to 72 is present.

f con spirito
men, We praise Thee, we bless Thee, we worship Thee, we glo-ri-fy Thee, we give
f
con spirito
f

Detailed description: This system contains the next four staves of music. The top staff is a vocal line in treble clef with lyrics. The second staff is a vocal line in bass clef with lyrics. The third and fourth staves are piano accompaniment in treble and bass clefs. Dynamics include *f con spirito*, *f*, and *con spirito*.

thanks to Thee — for Thy great glo - ry, O Lord God,

Detailed description: This system contains the final four staves of music. The top staff is a vocal line in treble clef with lyrics. The second staff is a vocal line in bass clef with lyrics. The third and fourth staves are piano accompaniment in treble and bass clefs.

Heav'n-ly King, God the Fa - - ther Al- migh - ty.
 God the Fa - ther
 God the Fa - ther

p O Lord, the on - ly be-got - ten Son Je - su Christ; *mp* O Lord God,
p *mp*

Lamb of God, Son of the Fa - ther, that tak-est a - way
p *p*

- the sins of the world, have mer - cy up - on us. Thou that tak-est a -

-way _____ the sins of the world, have mer - cy up - on

The first system of the musical score consists of two staves. The upper staff is the vocal line, and the lower staff is the piano accompaniment. The vocal line begins with a long note on 'way', followed by a melodic phrase for 'the sins of the world, have mer - cy up - on'. The piano accompaniment provides harmonic support with chords and moving lines.

mp us. Thou that tak - est a - way the sins _____ of the world, re - *p*

The second system continues the vocal line with 'us. Thou that tak - est a - way the sins _____ of the world, re -'. The piano accompaniment features a prominent bass line and chordal textures. Dynamic markings include *mp* (mezzo-piano) and *p* (piano).

mf - ceive our prayer, Thou that sit - test at the right hand of God the

The third system contains the vocal line: '- ceive our prayer, Thou that sit - test at the right hand of God the'. The piano accompaniment continues with harmonic accompaniment. Dynamic markings include *mf* (mezzo-forte).

p Fa - ther, have mer - cy up - on us. *p*

The fourth system concludes the vocal line with 'Fa - ther, have mer - cy up - on us.'. The piano accompaniment provides a final harmonic setting. Dynamic markings include *p* (piano).

f

For Thou on - ly art ho - ly; Thou on - ly art the

Lord; Thou on - ly, O Christ, with the Ho - ly

cresc.

Ghost, art most high in the glo - ry, the glo - ry of God the

cresc.

Fa - - - ther. — A - - - men.

ONLINE PERUSAL SCORE ONLY
NOT FOR USE IN PERFORMANCE

LET US NOW PRAISE FAMOUS MEN

S. A. B. WITH PIANO ACCOMPANIMENT

Words selected from
Ecclesiasticus XLIV

R. VAUGHAN WILLIAMS
arr. MAURICE JACOBSON

Andante con moto *mf*

S. Let us now praise fa - mous men, and our
Key C. { | : | : | : | d : - r | m : s | l : s | m : - | r : m }

A. Let us now praise fa - mous men, and our
Key C. { | : | : | : | d : - r | m : s | l : s | m : - | d : d }

B. Let us now praise fa - mous men, and our
Key C. { | : | : | : | d : - r | m : s | l : s | m : - | l s : l }

Andante con moto *mf*

fa - thers that be - gat us. Such as did bear rule in their king - doms,
{ s : l | d' : t : l . s | l : - | s : - | : | d : d . r | m : s | l - : m . s | l : - | s : - }

fa - thers that be - gat us. Such as did bear rule in their king - doms,
{ r : m | f : r | m : - | r : - | : | d : d . r | m : m | - : m . m | d : r | d : - }

fa - thers that be - gat us. Such as did bear rule in their king - doms,
{ t : d' | l : t | d' : - | s : - | : | m : - | - : r . r | d : t, | l : s | f : m }

Available for Mixed Voices S.A.T.B. (C.E. 61498) and Unison (C.E. 71619). Orchestral material available on hire.

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largamente

f All these were hon-oured in their gen - er - a - tions, and were the glo - ry of their

{ d : - l d : r | m : s l l : s | m : - d r : m | r l m : s | l : d ' t l l : s : m : r }

f All these were hon-oured in their gen - er - a - tions, and were the glo - ry of their

{ d : - l d : r | m : s l l : s | m : - d r : m | r l m : r | d : - l - d : d : d }

f All these were hon-oured in their gen - er - a - tions, and were the glo - ry of their

{ d : - l d : r | m : s l l : s | m : - d r : m | r l d : t l l : d l m : l }

largamente

ff times. _____

{ m : - l : - . | : | : | : | : | : | : | : | : | : | : }

ff times. _____

{ d : - l : - . | : | : | : | : | : | : | : | : | : | : }

ff times. _____

{ s : - l : - . | : | : | : | : | : | : | : | : | : | : }

And some there be which have no me - mo - ri -

{ d : - l : - . | : | : | : | : | : | : | : | : | : | : }

Key Eb

pp *pp subito*

pp Who are perished, as though they had ne - ver been. _____

{ Key Eb (ma) : m : m : - . m l m : - | f : s l m : - r l m : - l : - . | : | : | }

pp Who are perished, as though they had ne - ver been. _____

{ Key Eb (ma) : m : m : - . m l m : - | f : s l m : - r l m : - l : - . | : | : | }

pp Their

div. I.

al; who are perished, as though they had ne - ver been. _____

{ d : - l m : m | m : m : - . m l m : - | f : s l m : - r l m : - l : - . | : | m : - }

cresc.
 but their
 Id :r |

cresc.
 but their
 lm :r |

bo - dies are bu - ried in peace;

pp Their bo - dies are bu - ried in peace; but their

f Id :r | *f* Id :r | *f* Id :r | *f* Id :r | *f* Id :r |

cresc.

name liv - eth for e - ver more.
Six-pulse meas. *f* | s | l | : - | d | : t | l | : s | *Key C. Four-pulse meas.* *ff* | d | : - | l | : - |

name liv - eth for e - ver more.
Six-pulse meas. *f* | de : - | lr : r | : m | *f* | : - | ll | : t | : | d | : r | *Key C. Four-pulse meas.* *ff* | ms : - | l | : - |

name liv - eth for e - ver more.
Six-pulse meas. *f* | l | : - | lr : r | : d | *f* | : - | l | : - | lf : - | *Key C. Four-pulse meas.* *ff* | ld | : - | l | : - |

To John Maxwell-Jones and the Choir of St Luke's Church, Newton Poppleford

O GIVE THANKS UNTO THE LORD

Anthem for S A Bar. and Organ

by
JOHN WOOD

Psalm 136, vv. 1,2, 7-9, 25-27

Allegro

ORGAN



Man.

The organ introduction consists of two staves. The right hand (treble clef) plays a series of eighth notes in a descending scale, while the left hand (bass clef) plays a steady eighth-note accompaniment. The tempo is marked 'Allegro' and the dynamics are 'f' (forte).

SOPRANO

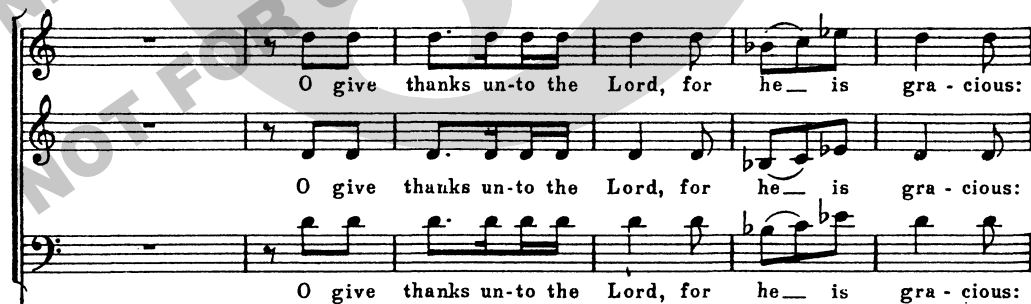
ALTO

BARITONE



Man.

The vocal introduction features three staves for Soprano, Alto, and Baritone. Each voice part begins with a half note 'O' followed by a quarter note 'give', a quarter note 'thanks,', and a half note 'O'. The organ accompaniment continues with the same eighth-note pattern as in the previous section. The dynamics are 'f'.




Man.

O give thanks un-to the Lord, for he— is gra - cious:

O give thanks un-to the Lord, for he— is gra - cious:

O give thanks un-to the Lord, for he— is gra - cious:

The vocal and organ accompaniment continues with the same eighth-note organ pattern. The vocal parts sing the lyrics in unison. The dynamics are 'f'.



15

Ped.

The organ accompaniment continues with the same eighth-note pattern. The dynamics are 'f'.

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dim. *mf*

and his mer - cy, his mer - cy en - du - reth for ev -

dim. *mf*

and his mer - cy, his mer - cy en - du - reth for ev -

dim. *mf*

and his mer - cy, his mer - cy en - du - reth for ev -

21 *Man.*

f

er. O give

f

er. O give

f

er. O give

27

mf

thanks, O give thanks, O give

mf

thanks, O give thanks, O give

mf

thanks, O give thanks, O give

34 *Ped.*

thanks un-to the God of all gods: for his mer - cy, *cresc.*

thanks un-to the God of all gods: for his mer - cy, *cresc.*

thanks un-to the God of all gods: for his mer - cy, *cresc.*

41

his mer-cy en - du-reth for ev - er. *f*

his mer-cy en - du-reth for ev - er. *f*

his mer-cy en - du-reth for ev - er. *f*

47 *f* *mf* *mp*

Man.

p

He hath made great lights: the *p*

He hath made great lights: the *p*

He hath made great lights: the

54 *p*

61

sun — to rule — the day: the moon and the

sun to rule — the day:

sun — to rule the day:

pp *p*

67

stars to go - vern the night.

pp

pp O give thanks.

O give thanks.

pp

Ped.

73

p He giv - eth food, food — to

p He giv - eth food, food — to

p He giv - eth food, food — to all flesh, he giv - eth

all flesh, he giv-eth food, food — to all flesh: for his

all flesh, he giv-eth food, food — to all flesh: for his

food, food — to all flesh: for his

79

mp cresc. *mf* *mp cresc.* *mf* *cresc.* *mf*

mer - cy, his mer - cy en - du - reth for ev - er.

mer - cy, his mer - cy en - du - reth for ev - er.

mer - cy, his mer - cy en - du - reth for ev - er.

85

dim. *p* *dim.* *p* *dim.* *p*

O give thanks,

O give thanks,

O give thanks,

O give thanks,

91

pp marcato *p*

p ————— *mp*

O give thanks, O give thanks un-to the God, the

p ————— *mp*

O give thanks, O give thanks un-to the God, the

p ————— *mp*

O give thanks, O give thanks un-to the God, the

99 Ped.

God of heav'n: for his mer - cy, his mer - cy en -

God of heav'n: for his mer - cy, his mer - cy en -

God of heav'n: for his mer - cy, his mer - cy en -

106

du-reth for ev - er.

du-reth for ev - er.

du-reth for ev - er.

112 Man.

119

f O give thanks, O give thanks,
f O give thanks, O give thanks,
f O give thanks, O give thanks,
 O give thanks, O give thanks,

126

O give thanks un-to the Lord, the Lord of lords:
 O give thanks un-to the Lord, the Lord of lords:
 O give thanks un-to the Lord, the Lord of lords:

Ped.

132

for his mer - cy, his mer-cy en - du - reth for_ ev - er. *ff*
 for his mer - cy, his mer-cy en - du - reth for ev - er. *ff*
 for his mer - cy, his mer-cy en - du - reth for ev - er. *ff*

Man. *f*

Adolphe Adam

CANTIQUE DE NOËL
O Holy Night

for Chorus (SAB) and Piano

ONLINE PERUSAL SCORE ONLY
NOT FOR USE IN PERFORMANCE

G. SCHIRMER, Inc.

Cantique de Noël

O Holy Night

For Three-Part Chorus of Mixed Voices (S. A. B.)
with Piano Accompaniment

Adolphe Adam
Arranged by Carl Deis

Andante maestoso *mf*


Soprano
O ho - ly night! the stars are bright-ly
Mi-nuit, Chré-tien, c'est l'heu-re so - len-

Alto
O ho - ly night! the stars are bright-ly
Mi-nuit, Chré-tien, c'est l'heu-re so - len-

Baritone
O ho - ly night! the stars are bright-ly
Mi-nuit, Chré-tien, c'est l'heu-re so - len-

Andante maestoso
sostenuto
mf

Piano



shin - ing, It is the night of the dear Sav-iour's birth;
nel - le Où l'Hom-me-Dieu des - cen-dit jus - qu'à nous,

shin - ing, It is the night of the dear Sav-iour's birth;
nel - le Où l'Hom-me-Dieu des - cen-dit jus - qu'à nous,

shin - ing, It is the night of the dear Sav-iour's birth;
nel - le Où l'Hom-me-Dieu des - cen-dit jus - qu'à nous,



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Long lay the world_ in sin and er - ror pin - ing, Till He ap -
 Pour ef - fa - cer_ la tache o - ri - gi - nel - le Et de son

Long lay the world_ in sin and er - ror pin - ing, Till He ap -
 Pour ef - fa - cer_ la tache o - ri - gi - nel - le Et de son

Long lay the world_ in sin and er - ror pin - ing, Till He ap -
 Pour ef - fa - cer_ la tache o - ri - gi - nel - le Et de son

peared, and the soul felt its worth. A thrill of hope the
 pé - rear - ré - ter le cour - roux. Le mon - de en - tier tres -

peared, and the soul felt its worth. A thrill of hope the
 pé - rear - ré - ter le cour - roux. Le mon - de en - tier tres -

peared, and the soul felt its worth. A thrill of hope the
 pé - rear - ré - ter le cour - roux. Le mon - de en - tier tres -

cresc.

wea-ry world re-joice, For yonder breaks a new and glorious morn.
 sail-le d'es-péran-ce A cet-te nuit qui lui don-ne un sau-veur.

cresc.

wea-ry world re-joice, For yonder breaks a new and glorious morn.
 sail-le d'es-péran-ce A cet-te nuit qui lui don-ne un sau-veur.

cresc.

wea-ry world re-joice, For yonder breaks a new and glorious morn.
 sail-le d'es-péran-ce A cet-te nuit qui lui don-ne un sau-veur.

cresc.

f

Fall on your knees! O hear the angel
 Peu ple, à ge-noux! at-tends ta dé-li-

f

Fall on your knees! O hear the angel
 Peu ple, à ge-noux! at-tends ta dé-li-

f

Fall on your knees! O hear the angel
 Peu ple, à ge-noux! at-tends ta dé-li-

voi - ces! O night di - vine! O
 vran - ce. No - ël! No - ël! voi-

voi - ces! O night di - vine! O
 vran - ce. No - ël! No - ël! voi-

voi - ces! O night di - vine! O
 vran - ce. No - ël! No - ël! voi-

cresc.
 night when Christ was born, O night di -
 ci le Ré - demp - teur, No - ël! No -

cresc.
 night when Christ was born, O night di -
 ci le Ré - demp - teur, No - ël! No -

cresc.
 night when Christ was born, O night di -
 ci le Ré - demp - teur, No - ël! No -

cresc.

dim.

vine! O night, O night di - vine!
 ë! voi - ci le Ré-demp-teur.

dim.

vine! O night, O night di - vine!
 ë! voi - ci le Ré-demp-teur.

dim.

vine! O night, O night di - vine!
 ë! voi - ci le Ré-demp-teur.

mf

Led by the light of Faith se-re-ne-ly
 De no-tre foi que la lu-miè-re ar-

mf

Led by the light of Faith se-re-ne-ly
 De no-tre foi que la lu-miè-re ar-

mf

Led by the light of Faith se-re-ne-ly
 De no-tre foi que la lu-miè-re ar-

beam - ing, by His cra - dle we stand;
den - te au ber-ceau de l'en-fant,

beam - ing, by His cra - dle we stand;
den - te au ber-ceau de l'en-fant,

beam - ing, With glow-ing hearts, by His cra - dle we stand;
den - te nous gui-de tous au ber-ceau de l'en-fant,

So, led by light of a star sweet-ly gleam - ing, Here came the
Com-me au-tre-fois u-ne é-toi - le bril-lan - te y con-dui-

So, led by light of a star sweet-ly gleam - ing, Here came the
Com-me au-tre-fois u - ne é-toi - le bril-lan - te y con-dui-

So, led by light of a star sweet-ly gleam - ing, Here came the
Com-me au-tre-fois u-ne é-toi - le bril-lan - te y con-dui-

wise men from the O-rient land. The King of
sit les chefs de l'orient. Le Roi des

wise men from the O-rient land. The King of
sit les chefs de l'orient. Le Roi des

wise men from the O-rient land. The King of Kings lay
sit les chefs de l'orient. Le Roi des Rois naît

cresc.
Kings lay thus in low-ly man-ger, In all our tri-als born to be our friend;
Rois naît dans une hum-ble crè - che; puissants du jour, fiers de vo-tre grandeur, —

cresc.
Kings lay thus in low-ly man-ger, In all our tri-als born to be our friend;
Rois naît dans une hum-ble crè - che; puissants du jour, fiers de vo-tre grandeur, —

cresc.
thus in low-ly man - ger, In all our tri - als born to be our friend;
dans une hum-ble crè - che; puis-sants du jour, fiers de vo-tre grandeur, —

cresc.

He knows our need, to our weak - ness no
à vo - tre or - gueil c'est de là qu'un Dieu

He knows our need, to our weak - ness no
à vo - tre or - gueil c'est de là qu'un Dieu

He knows our need, to our
à vo - tre or - gueil c'est de

stran - ger; Be - hold your King! be -
pré - che; cour - bez vos fronts de -

stran - ger; Be - hold your King! be -
pré - che; cour - bez vos fronts de -

weak - ness no stran - ger; Be - hold your
là qu'un Dieu pré - che; cour - bez vos

cresc.

fore the Low - ly bend! Be - hold your
 vant le Ré-demp - teur, cour - bez vos

cresc.

fore the Low - ly bend! Be - hold your
 vant le Ré-demp - teur, cour - bez vos

cresc.

King! be - fore the Low - ly bend! Be - hold your
 fronts de - vant le Ré-demp - teur, cour - bez vos

dim.

King! your King! be - fore Him bend!
 fronts de - vant le Ré-demp - teur.

dim.

King! your King! be - fore Him bend!
 fronts de - vant le Ré-demp - teur.

dim.

King! your King! be - fore Him bend!
 fronts de - vant le Ré-demp - teur.

dim.

mf
 Tru - ly He taught us to love one an -
 Le Ré-demp-teur a bri-sé tou-te en-
mf
 Tru - ly He taught us to love one an -
 Le Ré-demp-teur a bri-sé tou-te en-
mf
 Tru - ly He taught us to love one an -
 Le Ré-demp-teur a bri-sé tou-te en-

oth - er; His law is love and His gos - pel is peace.
 tra - ve, La terre est li - bre et le ciel est ou - vert.
 oth - er; His law is love and His gos - pel is peace.
 tra - ve, La terre est li - bre et le ciel est ou - vert.
 oth - er; His law is love and His gos - pel is peace.
 tra - ve, La terre est li - bre et le ciel est ou - vert.

Chains shall He break, for the slave is our brother, And in His
 Il voit un frère où n'était qu'un esclave, L'amour u-

Chains shall He break, for the slave is our brother, And in His
 Il voit un frère où n'était qu'un esclave, L'amour u-

Chains shall He break, for the slave is our brother, And in His
 Il voit un frère où n'était qu'un esclave, L'amour u-

name all oppression shall cease. Sweet hymns of joy in
 nit ceux qu'enchaînent le fer. Qui lui dira no -

name all oppression shall cease. Sweet hymns of joy in
 nit ceux qu'enchaînent le fer. Qui lui dira no -

name all oppression shall cease. Sweet hymns of
 nit ceux qu'enchaînent le fer. Qui lui di -

grate-ful cho-rus raise we, Let all with - in us praise His ho - ly name.
tre re-con-nais-san - ce? C'est pour nous tous qu'il naît, qu'il souffre et meurt.

grate-ful cho-rus raise we, Let all with - in us praise His ho - ly name.
tre re-con-nais-san - ce? C'est pour nous tous qu'il naît, qu'il souffre et meurt.

joy in grate-ful cho-rus raise we, Let all with-in us praise His ho - ly name.
ra no - tre re-con-nais-san - ce? C'est pour nous tous qu'il naît, qu'il souffre et meurt.

Christ is the Lord, then ev - er, ev - er
Peu - ple, de - bout, chan - te ta dé - li -

Christ is the Lord, then ev - er, ev - er
Peu - ple, de - bout, chan - te ta dé - li -

Christ is the Lord, then ev - er, ev - er
Peu - ple, de - bout, chan - te ta dé - li -

praise we, His pow'r and glo - ry -
 vran - ce, No - ël! No - ël! chan -

praise we, His pow'r and glo - ry
 vran - ce, No - ël! No - ël! chan -

praise we, His pow'r and glo - ry
 vran - ce, No - ël! No - ël! chan -

cresc.
 ev - er-more pro - claim, His pow'r and
 tons le Ré - demp - teur, No - ël! No -

cresc.
 ev - er-more pro - claim, His pow'r and
 tons le Ré - demp - teur, No - ël! No -

cresc.
 ev - er-more pro - claim, His pow'r and
 tons le Ré - demp - teur, No - ël! No -


cresc.



glo - ry ev - er - more pro - claim.
 èl! chan - tons le Ré - demp - teur.

glo - ry ev - er - more pro - claim.
 èl! chan - tons le Ré - demp - teur.

glo - ry ev - er - more pro - claim.
 èl! chan - tons le Ré - demp - teur.


ff

dim. e rit.

p

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G. SCHIRMER, *Inc.*

Just Another Star

by

CAROL BARRATT and KARL JENKINS

arranged for SAB Chorus

and Piano

by

Lynn Freeman Olson

CHESTER MUSIC

JUST ANOTHER STAR

For Three-part Chorus of Mixed Voices (S.A.B.) with Piano

Words and Music by
CAROL BARRATT and KARL JENKINS

Arranged for Chorus by
Lynn Freeman Olson (ASCAP)

Very moderate, with warmth and conviction (♩ = c. 96)

Soprano

Alto

Baritone

Very moderate, with warmth and conviction (♩ = c. 96)

Piano

Melody prominent
mp

p

p

p

mp

Baritone

A *mp*

1. Just an - oth - er star to light the sky, Just an - oth - er town to
 2. Just an - oth - er can - dle in the night, Just an - oth - er shel - ter

Soprano & Alto

unis. mp

Just an - oth - er night so cold and grey,
 Just an - oth - er shep - herd pass - ing by,
 pas - sers - by,
 out of sight,

Strang - ers look for shel - ter, could - n't find a place to stay.
 Sheep stood 'round the man - ger, lis - t'ning to a lul - la - by.

mf

Just an - oth - er don - key
 It was such a spe - cial

cresc. *mf*

Baritone

warm and brown, Just an - oth - er jour - ney through the town,
 place to stay, It was such a hap - py Christ - mas Day,

↑ ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑ ↓

Sopranot & Alto

mf unis.

Just an - oth - er search for some - where warm, Found a ti - ny sta - ble
 It was such a glow - ing star that shone Up a - bove the sta - ble

↑ ↓ ↑ ↓

Soprano

just be - fore a child was born.
 where the Ho - ly Child was born.

Alto

just be - fore a child was born.
 where the Ho - ly Child was born.

Baritone

Love is - n't ev - er far,

mp *mp* *mf*

↑ ↓ ↑ ↓ ↑ ↓ ↑ ↓

mf Look for an -
mf Look for an -
mf Look up from where you are, Look for an -
 oth - er star, — Shin - ing like it shone
 oth - er star, — Shin - ing like it shone
 oth - er star, — Shin - ing like it shone

ON
 LINE
 PER
 USAL
 SCORE
 ONLY
 NOT
 FOR
 USE
 IN
 PER
 FOR
 MANCE

D

mf

down on Beth - le - hem. Love is - n't ev - er far,

mp

down on Beth - le - hem. Oo

mp

down on Beth - le - hem. Oo

↑ ↓

↑ ↓

Look up from where you are, Look for an -

cresc.

Look for an -

cresc.

Look for an -

cresc.

cresc.

↑ ↓

↑ ↓

↑ ↓

↑ ↓

oth - er star, _____ *f* Shin - ing like it shone

oth - er star, _____ *f* Shin - ing like it shone

oth - er star, _____ *f* Shin - ing like it shone

f

↑↓

↑↓

down on Beth - le - hem. Oo _____ *1. p*

down on Beth - le - hem. Oo _____ *p*

down on Beth - le - hem. Oo _____ *p*

mf

↑↓

↑↓

2. *f*
 Shin - ing like it shone

Shin - ing like it shone

Shin - ing like it shone

2. *gva*-----
f

poco dim. *rit.*
 down on Beth - le - hem.

poco dim. *rit.*
 down on Beth - le - hem.

poco dim. *rit.*
 down on Beth - le - hem.

gva-----
mp *rit.* *mf*

hol - ly bears the crown. The ris - ing of the sun, — And the running of the
 la, la, la, la, la, la, la, The ris - ing of the sun, — And the running of the —
 la, la, la, la, la, la, The ris - ing sun, — And the running of the —

|| m . f : m : r | d :- : d | d . d : d : l | s : m : d . d | d . d : d : l }
 || d . r : d : t, | s, . f, : m, : d | d . t, : l, . t, : d . r | m : s, : d . t, | l, . l, : f, . s, : l, . t, }
 || s, : s, : f | m . r : d : d | d :- : f | s . m : d : d . d | f, . s, : l, . t, : d . r }

deer, The play - ing of the mer - ry or - gan, Sweet sing - ing in the choir.
 deer, — And the mer - ry or - gan, Sweet sing - ing in the — choir.

	s :- : s . f	m . r : d : m	l, . l, : s, : d . r	m . f : m : r	d :- :	
	d : s, :-	- : d : t,	l, . f, : d, : m, . f,	s, . l, : t, . d :- . t,	d :- :	
	m :- : t,	d . t, : l, : s,	f, . f, : m, : l, . l,	s, . f, : s, : s,	d :- :	

mp

The hol - ly bears a

p

La, la, la, la, la, la, la, la, la, la, la, la, la, la,

La, la, la, la, la, la, la, la, la, la, la, la, la, la,

mp

blos - som As white as the li - ly flow'r; And Ma - ry bore sweet Je - sus Christ To -

la, la, la, la, la, la, la, la, la, la, la, la, la, la,

la, la, la, la, la, la, la, la, la, la, la, la, la, la,

And Ma - ry bore sweet Je - sus Christ To

mf

be our sweet Sav - iour. The ris - ing of the sun, — And the running of the

|| m . f : m : r | d :- : d | d . d : d : l | s : m : d . d | d . d : d : l }

mf

la, la, la, la, la. The ris - ing of the sun, — And the running of the

|| : s, . l, : ta, . l, | s, :- : d | d . t, : l, . t, : d . r | m : s, : d . t, | l, . l, : f, . s, : l, . t, }

mf

be our sweet Sav - iour. The ris - ing sun, — And the running of the

|| s, . l, : s, { : f | m :- : } d | d :- : f | s . m : d : d . d | f, . s, : l, . t, : d . r }

mf

deer, The play - ing of the mer - ry or - gan, Sweet sing - ing in the choir.

|| s :- : s . f | m . r : d : m | l, . l, : s, : d . r | m . f : m : r | d :- : ||

deer, — And the mer - ry or - gan, Sweet sing - ing in the — choir.

|| d : s, :- | - : d : t, | l, . f, : d, : m, . f, | s, . l, : t, . d :- . t, | d :- : ||

deer, The play - ing of the mer - ry or - gan, Sweet sing - ing in the choir.

|| m :- : t, | d . t, : l, : s, | f, . f, : m, : l, . l, | s, . f, : s, : s, | d :- : ||

S. *p.*
 La, la, la, la, la, la, la, la, la, la, la,
 :l, :d | :m .r :d | .l, :d | :m .r :d | :l, :d }

A. *p.*
 La, la, la, la, la, la, la, la, la, la, la,
 :f, :l, | :s, .f, :m, | :f, :l, | :s, .f, :m, | :f, :f, }

Bar. Solo
 SOLO *mp*

B. *p.*
 The hol-ly bears a
 : : : | : : : | : : : | : : : .d | d .d :d :l }

La, la, la, la, la,
 :f, : : | d : : : | f, : : : | d : : : | f, : : : }

p *mp* (*p*)

mp
 la, la, la, la, la, la, And Ma-ry bore sweet Je-sus Christ For to
 :m .r .d | :l, :l, | t, :- :t, | d .t, :m .r :d .t, | l, .l, :s, :fe, fe, }

mf
 la, la, la, la, la, la, And Ma-ry bore sweet Je-sus Christ For to
 :s, :m, | :l, .t, :d .r | m :- :s .f | m .r :d :m | l, .l, :s, :d .r }

ber-ry — As red as an - y blood, —
 :s .m :- :- .d | d .d :d :l | s :- :m .r :d .t, | l, .l, :s, :d .r }

mf *mp*
 la, la, la, la, And Ma-ry bore sweet Je-sus Christ For to
 :d : : | f, : : f | m :- :r | d .s, :d .t, :l, .s, | f, .f, :m, :r, .r, }

p.

do us sin-ners good. la, la, la, la, la, la, la, la,

do us sin-ners good. la, la, la, la, la, la, la, la, la,

SOLO *mp*

The hol-ly bears a prickle ——— As sharp as an - y

do us sin-ners good. la, la, la, la,

(p)

mp Slower

la, And Ma-ry bore sweet Je-sus Christ On Christ-mas day in the morn.

la, And Ma-ry bore sweet Je-sus Christ On Christ-mas day in the morn.

thorn. The

la, And Ma-ry bore sweet Je-sus Christ On Christ-mas day in the morn. The

mf Slower

p La, la, la, la, *mp* And

{ :d :r | d :- : | :d :r | - :- } :s .f }
 { :ta, :ta, | ta, :- : | :ta, :- | - :- } :mp }

p La, la, la, la, *mp* And

{ :m, :f, | m, :d, : | :m, :f, | - :- } :ta, }
 { :ta, } :

hol - ly bears a bark As bit - ter as an - y gall,

{ d, .d, :d, :ta, .l, | s, :m, :- .d, | d, .d, .d, :d, :ta, .l, | s, :- :- } :

p *mp*

pp

Ma - ry bore sweet Je - sus Christ For to re - deem us all. Oh, the

{ m . r :d :m | l, .l, :s, :d .r | m . f :m :r | d :- :r .,m }
 { ta, .ta, :d .r :d .ta, | l, .f, :m, :l, | s, .l, :ta, :ta, .l, | s, :- :ta, .,ta, }
 { ta, .ta, :ta, :s, | f, .f, :d, :d, | d, .d, :s, :f, | m, :- :m, .,m, }
 :mp }

Ma - ry bore sweet Je - sus Christ For to re - deem us all. Oh, the

{ d, :- :- | - :- :- | - :- :- | - :- :- } Oh, the
 { d, :- :- } :

pp

Tempo I

ris - ing of the sun — And the run - ning of the deer, The

ris - ing of the sun — And the run - ning of — the — deer, The

ris - ing of the sun — And the run - ning of — the — deer, The

Tempo I

play - ing of the mer - ry or - gan, Sweet sing - ing in the choir.

play - ing of the mer - ry or - gan, Sweet sing - ing in the choir.

play - ing of the mer - ry or - gan, Sweet sing - ing in the choir.

rit.

The Colours of Christmas

Words by Andrew Hawes

Music by Patrick Hawes

Gently flowing ♩ = 88 *mp*

Soprano

Take gold for the an-gel wings and

Alto

Bass

Gently flowing ♩ = 88

Piano

mp legato

Ped. *Ped.* *sim.*

S. 5

green for the tree, more gold for the star that all wise men

A.

B.

Pno.

The image shows a musical score for 'The Colours of Christmas'. It features four staves: Soprano, Alto, Bass, and Piano. The Soprano part has lyrics: 'Take gold for the an-gel wings and' and 'green for the tree, more gold for the star that all wise men'. The Piano part includes performance instructions like 'mp legato', 'Ped.', and 'sim.'. The tempo is marked 'Gently flowing' with a quarter note equal to 88 beats per minute. The key signature is one sharp (F#) and the time signature is 3/4. A large watermark 'ONLINE PERUSAL SCORE ONLY NOT FOR USE IN PERFORMANCE' is overlaid on the score.

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10

S. seek. Take a rain - bow of co - lour, take red, green and gold: In the

A. *mp* Take a rain - bow of co - lour, take red, green and gold: In the

B.

Pno.

15

S. co - lours of Christ - mas a sto - ry is told.

A. co - lours of Christ - mas a sto - ry is told.

B.

Pno. *mf*

20

S.

A.

B.

Pno.

24

S.

A.

B.

Pno.

28

mf

S. fire - - light. Take a rain - bow of co - lour, take

A. *mf*
Take a rain - bow of co - lour, take

B. shep-herds on the hill. Take

Pno.

32

S. sil-ver, red and blue: In the co - lours of Christ-mas the

A. sil-ver, red and blue: In the co - lours of Christ - mas the

B. sil - ver and blue: In the co - lours of Christ-mas the

Pno.

36 *dim.*

S. *dim.*
sto - ry is made true.

A. *dim.*
sto - ry is made true.

B. *dim.*
sto - ry is made true.

Pno. *dim.* *p*

40

S. *mp*
blue for the vir - gin,

A. *mf*
Take blue for the vir - gin so

B.

Pno. *cresc.* *mf*

44 *mf*

S. lov - ing and pure, and gold for the straw on the

A. lov - ing and pure,

B. *mf*
and gold for the straw on the

Pno.

48 *f*

S. dark sta - ble floor. Take white for the bands that

A. *f*
White for the bands, _____

B. *f*
dark sta - ble floor. White for the bands, _____

Pno. *f*

52 *dim.*

S. *dim.*
 clothe the new king, the sweet prince of peace for

A.
 — clothe the new king, sweet prince of peace for

B.
 — clothe the new king, sweet prince of peace for

Pno. *dim.*

56 **poco rit.** *p* **a tempo**

S. *p*
 whom an - gels sing.

A. *p*
 whom an - gels sing.

B. *p*
 whom an - gels sing.

Pno. **poco rit.** *p* *f* **a tempo**

60

S. *f* Take white for the bands that clothe the new *dim.*

A. *f* Take white for the bands that clothe the new *dim.*

B. *f* Take white for the bands that clothe the new *dim.*

Pno. *f* *dim.*

65

S. king,

A. king,

B. king,

Pno. *cantabile* *mf espress.*

69 *p espress.* **rall.** *mp*

S. the sweet prince of peace for whom an - gels sing. Take

A. the sweet prince of peace for whom an - gels sing.

B. the sweet prince of peace for whom an - gels sing.

Pno. *p* **rall.**

74 **a tempo**

S. gold for the an gel wings and green for the tree, more

A. *mp*
more

B.

Pno. *mp* **a tempo**

78

S. *mf*
gold for the star that all wise men seek. Take a

A. *mf*
gold for the star that all wise men seek. Take a

B. *mf*
Take a

Pno.

82

S. *mf*
rain - bow of co - lour, take red, gold and white: through the

A. *mf*
rain - bow of co - lour, take red, gold and white: through the

B. *mf*
rain - bow of co - lour, take red, gold and white: through the

Pno. *mf*

86 **rit.**

S. co - lours of Christ - mas all dark - ness turns to

A. co - lours of Christ - mas all dark - ness turns to

B. co - lours of Christ - mas all dark - ness turns to

Pno. **rit.**

90 **slower** *p* *mf*

S. light, through the co - lours of Christ - mas all

A. light, through the co - lours of Christ mas all

B. light, through the co - lours of Christ - mas all

Pno. **slower**

p *mf*

Ped.

95 *f dim.* **a tempo**

S. dark - ness turns to light.

A. dark - ness turns to light.

B. dark - ness turns to light.

Pno. *mf* *f dim.* *mf*

99 **molto rit. al fine**

S.

A.

B.

Pno. *mf dim.* *p* *pp*

Ped.

A boy is born in Bethlehem

Carol for S.A.B. and Piano

Words anonymous*

MUSIC BY

TONY HEWITT-JONES

London: NOVELLO & COMPANY, Limited

UNISON

With a steady swing $\text{♩} = 60-66$ *f*

VOICES

1 A boy is born in

PIANO

Ped. * *Ped.* * *simile*

Beth - le - hem. Glad tid - ings for Je - ru - sa - lem, Al -

p cresc. poco a poco

- le - lu - ia, And there he lay in

p subito *cresc. poco a poco*

* The words are reprinted from *The Poetry of the Nativity, Part II*, by permission of the Catholic Truth Society.

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man - ger poor, Whose reign shall last for ev - er - more, Al -

The first system consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line has a treble clef and a key signature of one flat. The lyrics are "man - ger poor, Whose reign shall last for ev - er - more, Al -". The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

SOPRANO & ALTO

le - lu - ia. *f* *mf*

2 The

The second system features two vocal staves for Soprano and Alto, and a piano accompaniment. The lyrics are "le - lu - ia." followed by "2 The". The Soprano part starts with a forte (*f*) dynamic, while the Alto part starts with a mezzo-forte (*mf*) dynamic. The piano accompaniment includes a *f* dynamic and a *dim.* (diminuendo) section. Pedal markings (*Ped.*) are present at the beginning and end of the system.

ass and ox and all the herd Know well that Boy to

The third system consists of a vocal line and a piano accompaniment. The lyrics are "ass and ox and all the herd Know well that Boy to". The piano accompaniment is marked *mp* (mezzo-piano) and *legato*. The system concludes with a fermata over the final note.

BASS *mf*

be the Lord, Al - le - lu - ia, And Kings from

The fourth system features a Bass vocal line and a piano accompaniment. The lyrics are "be the Lord, Al - le - lu - ia, And Kings from". The Bass part is marked *mf* (mezzo-forte). The piano accompaniment includes a *mf* dynamic and a *Ped.* (pedal) marking at the end of the system.

cresc.

out the East there were With gold and frank - in - cense - and

cresc.

* Ped. * simile

myrrh, Al - le - lu - ia.

p

SOPRANO *mp*

3 He lived like us in form and dress With - out our

ALTO *p*

3 He lived like us in form and dress With - out our

BASS *pp*

3 He lived like us in form and dress With - out our

Voices only *ad lib.*

taint of wick - ed - ness, Al - le - lu -

taint of wick - ed - ness, Al - le - lu -

taint of wick - ed - ness, Al - le - lu -

ia, He came our souls to pu - ri - fy And

ia, — He came — our souls — to pu - ri - fy And

ia, — He came — our souls — to pu - ri - fy — And

cresc. bring us safe to bliss on high, Al - le - lu - ia.

cresc. bring us safe to bliss on high, Al - le - lu - ia.

cresc. bring us safe to bliss on high, Al - le - lu - ia.

** ff*

4 Therefore let us with

ff

4 Therefore let us with

ff

4 Therefore let us with

one ac - cord On this his Birth - day praise the

one ac - cord On this his Birth - day praise the

one ac - cord On this his Birth - day praise the

Lord, Al - le - lu - ia, And praise the

sempre f

Lord, Al - le - lu - ia, And praise the

sempre f

Lord, Al - le - lu - ia, And praise the

sempre f

* If preferred, the top part may be given to a few picked voices, the remaining sopranos singing the tune with the altos.

ho - ly Tri - ni - ty, Now and to all e -

ho - ly Tri - ni - ty, Now and to all e -

ho - ly Tri - ni - ty, Now and to all e -

cresc.
ter - ni - ty, Al - le - lu - ia, *ff*

ter - ni - ty, Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia.

ter - ni - ty, Al - le - lu - ia,

ff Al - le - lu - ia, *fff* Al - le - lu - ia, *fff* Al - le - lu - ia, *fff* Al - le - lu - ia, *fff* Al - le - lu - ia, *fff* Al - le - lu - ia, *fff* Al - le - lu - ia, *fff* Al - le - lu - ia.

Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia.

ff Al - le - lu - ia, *fff* Al - le - lu - ia, *fff* Al - le - lu - ia, *fff* Al - le - lu - ia, *fff* Al - le - lu - ia, *fff* Al - le - lu - ia, *fff* Al - le - lu - ia, *fff* Al - le - lu - ia.

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MORGENSANG

(Ved N. F. S. Grundtvig)

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EDITION WILHELM HANSEN AS

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Morgensang

(N. F. S. Grundtvig)

HAKON ANDERSEN

SOPRAN
ALT



1. Mor-gen-ha-nen at-ter gol, slog med dug-ge- vin-ge, lyk-ke os den
2. Da-gen har han skabt til dåd, skum-rin-gen til hvi-le, in-gen mål-te
3. Ord i mund og skrift i bog skal vor ungdom læ-re: ret at bru-ge

BARYTON



gyld-ne sol vil med ly-set brin-ge, når vi tak-ke ham i løn,
li-vets tråd, der-for lad os i-le; gø-re gavn, mens da-gen går,
kraft og sprog, li-ve-til Guds æ-re; da vor mand-dom, klog og stærk,



o-ver al-le so-le, som gør mor-gen-rø-den skøn, sig-ner li-vets sko-le.
prø-ve vo-re kræf-ter, vis-se på, at go-de kår ret-ter sig der-ef-ter.
sva-re skal til nav-net, kro-ne sko-lens ungdomsværk, vi-se, det har gav-net.

Forårs-evangelium

(Johannes Jørgensen)

HAKON ANDERSEN

Mildt og glad

SOPRAN
ALT



1. Nu skin-ner sol i ha-ver og i den ly-se skov,— nu
2. Som var-me bar-ne hæn-der er luf-ten om min kind,— og
3. En hel-lig sol for-gyl-der mit hjer-tes dunk-le lund,— og

BARYTON



syn-ger al-le fug-le Vor-her-re vå-rens lov. _____
som en mo-ders kær-tegn den let-te, lu-ne vind. _____
hvi-de tan-ker blom-stre af sjæ-lens vis-ne bund. _____

ONLINE PERUSAL SCORE ONLY
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Lili Boulanger

Work for Chorus and Piano

Les Sirenes (The Mermaids) S.A.T.
Three-Part Chorus of Mixed Voices, with Soprano Solo

ONLINE PERFORMAL SOURCE ONLY
NOT FOR USE IN PERFORMANCE

G. SCHIRMER, *Inc.*

à Madame *gel Bathori*

Les Sirènes

(The Mermaids)

For Three-Part Chorus of Mixed Voices and Soprano Solo
with Piano Accompaniment

Charles Grandmougin
English Text by
Jane May

Lili Boulanger

Lent *trés chanté*

Piano

pp *p* *p*

1 *2* *rall.*

Soprano *a tempo*
en dehors avec charme *p* *2* *rall.* *a tempo* *p*

Nous som - mes la beau - té qui char - me les plus forts. Les
We mer - maids hold the charm of beau - ty to be spread Like

Alto *pp* *rall.* *a tempo*

Tenor *pp* *rall.* *a tempo*

Nous som - mes la beau - té qui
We mer - maids hold the charm of

a tempo *pp* *rall.* *a tempo*

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3

pp subito

fleurs trem-blans de l'é-cume Et de la bru -
 trem - bling flow - ers on the foam haz - i - ly roam -

pp

forts, Les fleurs trem-blans de l'é -
 spread Like trem - bling flow - ers on the

pp

char - me les plus forts, Les fleurs trem -
 beau - ty to be spread Like trem - bling

pp subito

me Nos bai - sers fu - gi - tifs sont le rê - ve des
 ing And our fu - gi - tive kiss is the dream of the

cu - me Et de la bru - me Nos bai -
 foam - ing haz - i - ly roam - ing And our

blans de l'é - cume Et de la bru - me.
 flow - ers on the foam haz - i - ly roam - ing

p

4

morts!
dead!

sers fu-gi-tifs sont le rê-ve des morts!
fu-gi-tive kiss is the dream of the dead!

pp

Voix dans la coulisse
Mezzo Soprano

Nos bai -
And our

pp (comme un murmure, au loin)

Alto Ah!
pp (comme un murmure, au loin)

Tenor Ah!
pp (comme un murmure, au loin)

Ah!

Ah!

mf

p

sers fu-gi-tifs sont le rê-ve des morts!
fu-gi-tive kiss is the dream of the dead!

pp douloureusement, en dehors

Ah!

Ah!

Ah!

Ah!

p

p

p *rall.* **5** Plus vite

Ah! Ah!

rall.

rall.

Plus vite

p *pp* *rall.* *a tempo* *pp* léger

Soprano Solo

p clair

Par - mi nos che - ve - lu - res blon -
A - mid the blond - ness of our tress -

p

- - - des L'eau mi - roite en
es es wa - ter gleams like

mf *mf*

lar - mes d'ar - gent
 sil - ver - y tears

Nos re - gards á l'é - clat chan -
 And our glance ev - er chang - ing

rall.
 geant Sont verts et bleus
 seems like blue - green waves

p

rall.

très ralenti

6

Com-me les on - des.
In soft ca - ress - es.

a tempo

très ralenti

rall.

p

mf

8

pp

soutenu

8

8

rit.

7

a tempo

A - - vec un bruit pa - reil. Aux de - li - cats fris -
With un - ob - tru - sive sound of del - i - cate re -

p

8

sons ——— Des mois — sons Nous vol - ti -
 lease ——— As we move, we flit a -

geons Sans a - voir
 round And gent - ly

mf

d'ai - - - les.
 hov - - - er.

p

8

Tous *mf*

Nous cher - chons de ten - dres vain -
 We seek out the brave to ad -

mf

Nous cher - chons de ten - dres vain -
 We seek out the brave to ad -

mf

Nous cher - chons de
 We seek out the

f

en dehors

queurs *f* Nous som - mes les
 mire, For mer - maids we

queurs Nous som - mes les soeurs im - mor -
 mire, For mer - maids we are, and im -

ten - dres vain - queurs Nous som - mes les
 brave to ad - mire, For mer - maids we

cresc. poco *poco*

soeurs im - mor - tel - les Of - fer - tes aux dé -
 are, and im - mor - tal, De - creed to be the

soeurs im - mor - tel - les, Of - fer - tes
 are, and im - mor - tal, De - creed

8 - - - - -

rit. poco a poco

fer - tes aux dé - sirs de vos ter - res - tres
 creed to be the ones to fill earth - ly de -

sirs ones de vos ter - res - tres
 ones to fill earth - ly de -

tes aux dé - sirs de vos ter - res - tres
 to be the ones to fill earth - ly de -

8 - - - - -

9

f

coeurs. _____
sire. _____

f

coeurs. _____
sire. _____

f

coeurs. _____
sire. _____

ff

rall.

8 - - - - -

8 - - - - -

3

3

10

pp

Ahl

pp

Ahl

pp

Ahl

a tempo

pp a tempo

11

*en dehors, avec charme**p*

Nous som - mes la beau - té qui —
 We mer - maids hold the charm of —

ppp
 Nous som - mes
 We mer - maids

pp

Ahl

*rall.**a tempo*

char - me les plus forts Les fleurs trem - blan - tes
 beau - ty to be spread Like trem - bling flow - ers

*rall.**a tempo*

la beau - té qui char - me les plus forts Les
 hold the charm of beau - ty to be spread Like

*rall. ppp**a tempo*

Nous som - mes la beau - té qui char - me les plus
 We mer - maids hold the charm of beau - ty to be

*rall.**a tempo*

pp subito

de l'é - cume et de la bru - - -
 on the foam haz - i - ly roam - - -

fleurs trem - blan - - - tes de l'é -
 trem - bling flow - - - ers on the

forts Les fleurs trem -
 spread Like trem - bling

The first system of the musical score consists of four staves. The top staff is a vocal line with lyrics in French and English. The second staff is another vocal line. The third staff is a vocal line with lyrics. The bottom two staves are piano accompaniment, with the right hand playing a melodic line and the left hand playing a bass line. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The system ends with a fermata over the final notes.

p

me nos bai - sers fu - gi - tifs sont le rê - ve des
 ing And our fu - gi - tive kiss is the dream of the

cume Et de la bru - - me Nos bai -
 foam haz - i - ly 'roam - - - ing And our

blan - tes de l'é - cume Et de la bru - me.
 flow - ers on the foam haz - i - ly roam - ing.

The second system of the musical score consists of four staves. The top staff is a vocal line with lyrics in French and English. The second staff is another vocal line. The third staff is a vocal line with lyrics. The bottom two staves are piano accompaniment, with the right hand playing a melodic line and the left hand playing a bass line. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The system ends with a fermata over the final notes.

13

f

morts!
dead!

sers fu-gi - tifs sont le rê - ve des morts!
fu - gi - tive kiss is the dream of the dead! *pp*

Voix dans la coulisse
Soprano *pp* comme un murmure, au loin Nos bai -
And our

Alto *pp* comme un murmure, au loin Ahl Ahl Ahl

Tenor *pp* comme un murmure, au loin Ahl Ahl

mf *p*

p

14

sers fu-gi - tifs sont le rê - ve des morts!
fu - gi - tive kiss is the dream of the dead! *pp*

Ahl Ahl Ahl

pp

pp

Ahl Ahl

Ah! Ah! Ah!

p *dim.*

Ah!

p *mf*

This system contains the first vocal entry and piano accompaniment. The vocal lines are in treble clef with a key signature of three sharps (F#, C#, G#). The piano accompaniment is in grand staff. Dynamics include *p* (piano) and *dim.* (diminuendo). The lyrics "Ah!" are written under the vocal notes.

15

pp Ah!

pp Ah!

pp Ah!

Voix dans la coulisse

Ah!

pp

This system begins with a measure number "15" in a box. It features three vocal lines with lyrics "Ah!" and a piano accompaniment. The piano part includes a section labeled "Voix dans la coulisse" (voice from the wings) and a dynamic marking of *pp* (pianissimo). The piano accompaniment consists of a melodic line in the right hand and a rhythmic accompaniment in the left hand.

p rall. Ah!

p Ah!

p Ah!

rall. 8

mf

pp Ah! *ppp*

pp Ah! *ppp*

pp Ah! *ppp*

8 7

Hugo Distler

WIE SCHÖN LEUCHT'T UNS DER
MORGENSTERN

ONLINE PERUSAL SCORE ONLY
NOT FOR USE IN PERFORMANCE



EDITION WILHELM HANSEN AS

5. Wie schön leucht't uns der Morgenstern

Hvor skøn lyser i strålekrans

På dansk ved Harald Vilstrup, 1958

HUGO DISTLER

1. { Wie schön leucht't uns der Mor-gen-stern voll
 Du Sohn Da - vids aus Ja-kobs Stamm, mein
 1. { Hvor skøn ly - ser i strå - le - krans den
 Du Da - vids søn og Ja-kobs rod, min

1. { Wie schön leucht't uns der Mor - gen-stern voll Gnad' und
 Du - kobs Stamm, mein Kö - nig
 1. { Hvor skøn ly - ser i strå - le - krans den kla - re
 Du Da - vids søn og Ja - kobs rod, min kon - ge -

1. { Wie schön leucht't uns der Mor-gen-stern voll
 Du Sohn Da - vids aus Ja-kobs Stamm, mein
 1. { Hvor skøn ly - ser i strå - le - krans den
 Du Da - vids søn og Ja-kobs rod, min

Gnad' und Wahr - heit von dem Herrn, die süs - se Wur - zel Jes - se! }
 Kö - nig und mein Bräu - ti - gam, hast mir mein Herz be - ses - sen: }
 kla - re mor - gen - stjer-nes glans af Jes - se stub op - run - den. }
 kon - ge-brud - gom stærk og god, i dig jeg lyst har fun - den. }

Wahr - heit von dem Herrn, die süs - se Wur - zel Jes - sel }
 und _____ mein Bräu - ti - gam, hast mir mein Herz be - ses - sen: }
 mor - gen - stjer-nes glans af Jes - se stub op - run - den. }
 brud - gom stærk og god i dig jeg lyst har fun - den. }

Gnad' und Wahr - heit von dem Herrn, die süs - se Wur - zel Jes - se! }
 Kö - nig und mein Bräu - ti - gam, hast mir mein Herz be - ses - sen: }
 kla - re mor - gen - stjer-nes glans af Jes - se stub op - run - den }
 kon - ge-brud - gom stærk og god, i dig jeg lyst har fun - den. }

lieb - lich, freund - lich
 Yn - dig, ven - lig,
 freund - lich
 ven - lig,
 (quasi $\frac{3}{4}$) (1)

schön und herr - lich, gross und ehr - lich,
 blid og kær - lig, stor og her - lig,

hoch und sehr präch - tig er - ha - ben.
 o - ver al - le høj og præg - tig.

hoch und sehr präch - tig er - ha - ben.
 o - ver al - le høj og præg - tig.

reich an Ga - ben, hoch und sehr präch - tig er - ha - ben.
 stolt og mæg - tig, o - ver al - le høj og præg - tig.

2. Ei mein Perl', du werte Kron',
 wahr' Gottes und Marien Sohn,
 ein hochgeborner König!
 Mein Herz heisst dich ein' Himmelsblum';
 dein süßes Evangelium
 ist lauter Milch und Honig.
 Jesu,
 Jesu,
 Hosianna!
 Himmlisch' Manna,
 das wir essen,
 deiner kann ich nicht vergessen.

2. Ej, min perle og krone skon,
 du himmelbærne jomfruson,
 du alle verdners konning.
 Min lilje skær, min hjertenstrøst,
 dit nådesbudskab er min lyst,
 ja luttet mælk og honning,
 Ei, min
 blomst fin,
 hosianna,
 himmelmanna,
 sød at æde,
 bange sindes trøst og glæde.

3. Geuss sehr tief in mein Herz hinein,
 du leuchtend' Kleinod, edler Stein,
 die Flamme deiner Liebe,
 dass ich, o Herr, ein Gliedmass bleib'
 an deinem auserwählten Leib
 in frischem Lebenstriebe.
 In dir
 lasst mir
 ohn' Aufhören
 sich vermehren
 Lieb' und Freude,
 dass der Tod uns selbst nicht scheidet.

3. Indgyd mig, Herre, brudgom min,
 du klare jaspis og rubin,
 din rene elskovs luer,
 at jeg lever og er i dig
 og ved din kraft beviser mig
 en ranke rig på druer.
 Din magt,
 din pragt,
 gratiosa
 coeli rosa,^{*)}
 har mig dæret,
 kærligheden har mig saret.

4. Von Gott kommt mir ein Freudenlicht,
wenn du mit deinem Angesicht
mich freundlich tust anblicken.
O Herr Jesu, mein trautes Gut,
dein Wort, dein Geist, dein Leib und Blut
mich innerlich erquickten.
Nimm mich
freundlich
in die Arme,
Herr, erbarme
dich in Gnaden;
auf dein Wort komm' ich geladen.
4. *I stjerner milde, himmellyn,
I blikke, som i øjensyn
så mildelig mig tager!
I alt, du skænker, frelser god,
dit ord, din ånd, dit kød og blod,
jeg kærligheden smager.
Tag mig
til dig
at omarmes,
gennemvarmes
af din nåde,
ene du for mig skal råde.*
5. Herr Gott Vater, mein starker Held,
du hast mich ewig vor der Welt
in deinem Sohn geliebet.
Dein Sohn hat mich ihm selbst vertraut,
er ist mein Freund, ich seine Braut,
drum mich auch nichts betrübet.
Eia,
eia,
himmlisch' Leben
wird er geben
mir dort oben:
ewig soll mein Herz ihr loben.
5. *O Gud Fader, du helt i strid,
din Son for mig fra evig tid
du givet har og skænket.
Med ham har du trolovet mig,
jeg er hans brud, så inderlig
i kærligheden lænket.
Eja,
eja,
himmellivet
er mig givet,
at husvæle
hos min ven i frydesale.*
6. Zu unserm Gott mit Saitenklang
lasst nun den süssesten Gesang
ganz freudenreich erschallen,
dem liebsten Jesu nur allein,
dem wunderschönen Bräut'gam mein,
zu Ehren und Gefallen.
Singet,
springet,
jubilieret,
triumphieret,
dankt dem Herren,
gross ist der König der Ehren.
6. *Tving strengeleg og cithara
og lad den søde musica
ret frydeligen lyde,
når jeg skal Herren Jesulil
som brud sin brudgom føres til,
skal alle ting sig fryde.
Synger,
springer,
jubilerer,
triumferer,
råb: al ære
Kongen over alle være!*
7. Wie bin ich doch so herzlich froh,
dass mein Schatz ist das A und O,
der Anfang und das Ende.
Er wird mich doch zu seinem Preis
aufnehmen in das Paradies;
des klopf' ich in die Hände.
Amen,
Amen,
komm, du schöne
Freudenkrone,
bleibt nicht lange;
deiner wart' ich mit Verlangen.
7. *Hvor er jeg dog så hjertensfro:
Den, jeg har kær, er A og O,
begyndelse og ende.
Af ham skal jeg, hans navn til pris,
indledes i Guds Paradis,
thi klapper jeg i hænde.
Amen,
amen,
min forsoner
du, som kroner
mig med ære, -
dig, kun dig mon jeg begære!*

COME UNTO THESE YELLOW SANDS

S. A. BAR.

SHAKESPEARE

Music by
JAMES EASSON

Allegretto semplice *mp*

S
Come un- to these yel- low sands, And

A
Come un- to these yel- low sands, And

Bar.
Come un- to these yel- low sands, And

Allegretto semplice *mp*

Piano

then take hands: Curt-sied when you have, and kiss'd, (The

then take hands: Curt-sied when you have, and kiss'd, (The

then take hands: Curt-sied when you have, and kiss'd, (The

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Duration 1 min.

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wild waves whist) Foot it feat-ly here and there, And sweet
Three-pulse meas. *Two-pulse meas.*
 wild waves whist) Foot it feat-ly here and there, And sweet
 wild waves whist) Foot it feat-ly

sprites the bur-den bear, And sweet sprites the bur - den
mf *fff* *Three-pulse meas.*
 sprites the bur-den bear, And sweet sprites the bur - den
 here and there, And sweet sprites the bur - den
mf *f* *f* *f* *f* *f* *f* *s* *r* *m*

bear. Hark, hark! Hark, hark! The
Gtm Eminort *mf* *Two-pulse meas.*
 bear. Hark, hark! Hark, hark!
 bear. Hark, hark! Hark, hark!
pp *mf* *(s)f* *f*

watch-dogs bark,
 se .l :m .

The watch-dogs bark,
 ,d t, .l :m, .

Hark,
 .m

The watch-dogs bark, Hark hark!
 ,d t, .l :m, .s, | m :-

Hark, hark! Hark, hark!
 .f :l .l, | l

I hear the
 ,se, :l, t, |

hark! Hark, hark!
 .f :- .l, f

I hear the
 .m, :m, .m, |

Hark, hark!
 :r de :

I hear the
 .r :d t, |

strain of strutting chant - i-cleer Cry Cock-a-diddle-dow.
 ||d .r :m, f .- Three-pulse meas. Two-pulse meas. ff :l .l t t d' : ||

strain of strutting chant - i-cleer Cry Cock-a-diddle-dow.
 ||l, t, :d, r .- m .,m :m :m ff :f f f f m : ||

strain of strutting chant - i-cleer Cry Cock-a-diddle-dow.
 ||l, .l :la, la, - s, .,s, :s, :m ff :s, s, s, s, d : ||

||s, s, s, s, | d :

ONLINE PERUSAL SCORE ONLY
NOT FOR USE IN PERFORMANCE

TWO WELSH FOLK SONGS

arranged by
GUSTAV HOLST

for
unaccompanied
mixed voice chorus

THE MOTHER-IN-LAW

CWYN MAM YNGHFRAITH

SAB

THE FIRST LOVE

Y CARIAD CYNTAF

SATB

The mother-in-law

(CWYN MAM YNGHYFRAITH)

Welsh Folk Song arranged for
Chorus of Mixed Voices (S.C.B.)
by GUSTAV HOLST

Melody and Words

by permission of

M^{RS} GWYNEDDON DAVIES

English Translation by

STEUART WILSON

By permission

NOT FOR USE IN PERFORMANCE

Soprano

1. Hear my hus - band's mo - ther screech - ing
2. "Lis - ten to the sil - ly cro - nyl
3. Black the po - ny, white its fet - lock,
1. *Mam yng - nghy - fraith t'wnt i'r a - fon*
2. *Ond mae lle - cyn ar yr a - fon*
3. *Cas - eg. win - au, coes - au gwyn - ion,*

Contralto

1. Hear my hus - band's mo - ther screech - ing
2. "Lis - ten to the sil - ly cro - nyl
3. Black the po - ny, white its fet - lock,
1. *Mam yng - nghy - fraith t'wnt i'r a - fon*
2. *Ond mae lle - cyn ar yr a - fon*
3. *Cas - eg. win - au, coes - au gwyn - ion,*

Bass

1. Hear my hus - band's mo - ther screech - ing
2. "Lis - ten to the sil - ly cro - nyl
3. Black the po - ny, white its fet - lock,
1. *Mam yng - nghy - fraith t'wnt i'r a - fon*
2. *Ond mae lle - cyn ar yr a - fon*
3. *Cas - eg. win - au, coes - au gwyn - ion,*

Piano
(for rehearsal only)

There are no indications of tempo or of expression. These will arise out of the singing of the song, and are left to the judgment of the conductor and the singers. G.H.

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"Look how all your lin-en's bleach-ing, I've no hope—he gives you
 I wash where the riv-er's sto-ny In the creek where once a
 Short its tail and long its fore-lock. Long its fore-lock, short its
Gweld fy ni-llad i'n rhy wyn-ion, 'Roedd hi'n of-ni yn ei
Ylch yn lân heb ddim o'r se-bon, Lle-bu Lew-is Morris
Groen-wen den-au, carn-au du-on, Carn-au du-on, groenwen

"Look how all your lin-en's bleach-ing, I've no hope—he gives you
 I wash where the riv-er's sto-ny In the creek where once a
 Short its tail and long its fore-lock. Long its fore-lock, short its
Gweld fy ni-llad i'n rhy wyn-ion, 'Roedd hi'n of-ni yn ei
Ylch yn lân heb ddim o'r se-bon, Lle-bu Lew-is Morris
Groen-wen den-au, carn-au du-on, Carn-au du-on, groenwen

"Look how all your lin-en's bleach-ing, I've no hope—he gives you
 I wash where the riv-er's sto-ny In the creek where once a
 Short its tail and long its fore-lock. Long its fore-lock, short its
Gweld fy ni-llad i'n rhy wyn-ion, 'Roedd hi'n of-ni yn ei
Ylch yn lân heb ddim o'r se-bon, Lle-bu Lew-is Morris
Groen-wen den-au, carn-au du-on, Carn-au du-on, groenwen

soap! He'll be ru-ined fol-ly past all teach-ing."
 week Lew-is Mor-ris wash-es his black po-ny."
 tail, White its fet-lock, black the po-ny.
cha-lon, (Y) fod ei mab yn rhoi imi se-bon.
wei-thiau Yn gol-chi coes-au'r gas-eg win-au.
den-au, A choes-au gwyn-ion y gas-eg win-au.

soap! He'll be ru-ined fol-ly past all teach-ing."
 week Lew-is Mor-ris wash-es his black po-ny."
 tail, White its fet-lock, black the po-ny.
cha-lon, (Y) fod ei mab yn rhoi imi se-bon.
wei-thiau Yn gol-chi coes-au'r gas-eg win-au.
den-au, A choes-au gwyn-ion y gas-eg win-au.

soap! He'll be ru-ined fol-ly past all teach-ing."
 week Lew-is Mor-ris wash-es his black po-ny."
 tail, White its fet-lock, black the po-ny.
cha-lon, (Y) fod ei mab yn rhoi imi se-bon.
wei-thiau Yn gol-chi coes-au'r gas-eg win-au.
den-au, A choes-au gwyn-ion y gas-eg win-au.

Tee-di la-li-loo-li roo-di-la-li-lam, Tee-di la-li-loo-li roo-di-la-li-lam,
Ti - dy la-li-two-li roo-di-li-di-lam, Ti - dy la-li-two-li roo-di-li-di-lam,

Ti - di - li, roo - di - li, Ti - di - li, roo - di - li,
Ti - dy - li, roo - di - li, Ti - dy - li roo - di - li

Ti - di - li, roo - di - li, Ti - di - li, roo - di - li,
Ti - dy - li, roo - di - li, Ti - dy - li roo - di - li

Ti - di - loo - li roo-di-la-li-lam Tee-di la-li-la-li._
Ti - dy two-li roo-di-li-di-lam Ti - dy two-li ta-li._

Tee-di la-li-loo-li roo-di-la-li-lam, Tee-di-loo-di-la-li-ta-li._
Ti - dy la-li-two-li roo-di-li-di-lam, Ti - dy two-li la-li-ta-li._

Ti - di - loo - li roo-di-la-li-lam Tee - di - li la-li._
Ti - dy - li roo-di-two-li-di-lam Ti - dy li ta-li._

The First Love

Y CARIAD CYNTAF

Welsh Folk Song arranged
for Chorus of Mixed Voices
by GUSTAV HOLST

Melody and Welsh words
by permission of
ARTHUR DAVIES Esq.
English Translation by
STEUART WILSON
By permission

ONLY FOR REHEARSAL USE - CORE ONLY PERFORMANCE

Soprano
1. E - den's gar - den knew no po - sies Like the
1. Mae pryd - ferth-wch ail i E - den, Yn dy

Contralto
1. E - den's gar - den knew no po - sies Like the
1. Mae pryd - ferth-wch ail i E - den, Yn dy

Tenor
1. E - den's gar - den knew no po - sies Like the
1. Mae pryd - ferth-wch ail i E - den, Yn dy

Bass
1. E - den's gar - den knew no po - sies Like the
1. Mae pryd - ferth-wch ail i E - den, Yn dy

Piano
(for rehearsal only)

There are no indications of tempo or of expression. These will arise out of the singing of the song, and are left to the judgment of the conductor and the singers. G.H.

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ro - ses in our clo - ses Blush - ing as their bloom un - clo - ses, _____ Star a -
fyn - wes gyn - nes fein - wen, Fwyn gar - iad - us, lio - us law - en; _____ Ser - en

ro - ses in our clo - ses Blush - ing as their bloom un - clo - ses, _____
fyn - wes gyn - nes fein - wen, Fwyn gar - iad - us, lio - us law - en; _____

ro - ses in our clo - ses Blush - ing as their bloom un - clo - ses, _____
fyn - wes gyn - nes fein - wen, Fwyn gar - iad - us, lio - us law - en; _____

ro - ses in our clo - ses Blush - ing as their bloom un - clo - ses, _____
fyn - wes gyn - nes fein - wen, Fwyn gar - iad - us, lio - us law - en; _____

bove, _____ hear my love. 2. Prom - ise me to meet this
syw, _____ clyw dir claf. 2. Add - o'rh gar - iad i mi

Star a - bove, _____ hear my love. 2. Prom - ise me to meet this
Ser - en syw, _____ clyw dir claf. 2. Add - o'rh gar - iad i mi

Star a - bove, _____ hear my love. 2. Prom - ise me to meet this
Ser - en syw, _____ clyw dir claf. 2. Add - o'rh gar - iad i mi

Star a - bove, _____ hear my love. 2. Prom - ise me to meet this
Ser - en syw, _____ clyw dir claf. 2. Add - o'rh gar - iad i mi

night time _____ 'Tis the right time for our tryst time Oth-ers dark is lov-ers'
hen-o: _____ Gwrawn a - mod-au cyn ym - a - do, I ym - rwym-o doed a

night time _____ 'Tis the right time for our tryst time Oth-ers dark is lov-ers'
hen-o: _____ Gwrawn a - mod-au cyn ym - a - do, I ym - rwym-o doed a

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hen-o: _____ Gwrawn a - mod-au cyn ym - a - do, I ym - rwym-o doed a

night time _____ 'Tis the right time for our tryst time Oth-ers dark is lov-ers'
hen-o: _____ Gwrawn a - mod-au cyn ym - a - do, I ym - rwym-o doed a

light time, _____ Star a - bove, _____ hear my love. s. Bright the
dde - lo; _____ Rho dy gred, _____ a dwed y doi. s. Yn dy

light time, _____ Star a - bove, _____ hear my love. s. Bright the
dde - lo; _____ Rho dy gred, _____ a dwed y doi. s. Yn dy

light time, _____ Star a - bove, _____ hear my love. s. Bright the
dde - lo; _____ Rho dy gred, _____ a dwed y doi. s. Yn dy

light time, _____ Star a - bove, _____ hear my love.
dde - lo; _____ Rho dy gred, _____ a dwed y doi.

home with such a fair one _____ Bright-er still with you the rare one Come the
ly - gaid caf wir - ion - edd _____ *Yn ser - en - nu gras a rhinwedd; Mae dy*

home with such a fair one _____ Bright-er still with you the rare one Come the
ly - gaid caf wir - ion - edd _____ *Yn ser - en - nu gras a rhinwedd; Mae dy*

home with such a fair one _____ Bright-er still with you the rare one Come the
ly - gaid caf wir - ion - edd _____ *Yn ser - en - nu gras a rhinwedd; Mae dy*

Bright the home with such a fair one _____ Bright-er still with you the
Yn dy ly - gaid caf wir - ion - edd _____ *Yn ser - en - nu gras a*

day when we may share one _____ Star a - bove, _____ hear my love.
wel'd i min or - fol - edd, _____ *Ser - en syw,* _____ *clyw di'r claf.*

day when we may share one _____ Star a - bove, _____ hear my love.
wel'd i min or - fol - edd, _____ *Ser - en syw,* _____ *clyw di'r claf.*

day when we may share one _____ Star a - bove, _____ hear my love.
wel'd i min or - fol - edd, _____ *Ser - en syw,* _____ *clyw di'r claf.*

rare one Come the day when we may share one _____ Star a - bove, hear my love.
rhinwedd; Mae dy wel'd i min or - fol - edd, _____ *Ser - en syw, clyw di'r claf.*

Chambrière, chambrière

Chambermaid, O chambermaid

Music by
JACQUES LE FEVRE, fl. early 17th century

edited by David Tunley

Chanson for SAT (unaccompanied)

SOPRANO *Lightly and with humour*

ALTO

TENOR

ACCOMP. (for rehearsal only)

Cham-bri-è - re, cham-bri-Cham-ber - maid, O cham-ber-cresc.

Cham-bri-è - re, cham-bri-è - re, cham - bri - è - re, cham-bri-Cham-ber-maid, O cham-ber-maid, cham - ber - maid, O cham-ber-

Cham-bri-è - re, cham-bri-è - re, Cham-ber-maid, O cham-ber - maid, -

Lightly and with humour

è - re, al - lez tôt et ve-nez ça, Al - lez à mon a - mi di -
maid, - quick - ly come to me I pray. Take a mes-sage to my lov -

è - re, al - lez tôt et ve-nez ça, Al - lez à mon
maid, - quick - ly come to me I pray. Take a mes-sage

al - lez tôt et ve-nez ça, ve - nez ça,
quick - ly come to me I pray, come I pray.

poco cresc.

ro, al-lez à mon a-mi di-ro que mon ma-ri n'y est
er, take a mes-sage to my lov-er that my hus-band is a-

a-mi di-ro que mon ma-ri, que mon ma-ri n'y est pus, que mon
to my lov-er that my hus-band, that my hus-band is a-way, that my

pp Al-lez à mon a-mi di-ro, al-lez à mon a-mi di-ro que mon
Take a mes-sage to my lov-er, take a mes-sage to my lov-er that my

10

pp pas, n'y est pas; ho-la, ho-la, ho-la, ho-la. Je tiens
way, is a-way; a-way, a-way, a-way, a-way. Yet I

pp ma-ri n'y est pas; ho-la, ho-la, ho-la, ho-la. Je tiens.
hus-band is a-way; a-way, a-way, a-way, a-way. Yet I—

pp ma-ri n'y est pus; ho-la, ho-la, ho-la, ho-la. Je tiens
hus-band is a-way; a-way, a-way, a-way, a-way. Yet I

cresc.

15

la da-mo peu sa - go, la da-mo peu sa - go, la da - mo peu -
 think that wo-man's fool - ish, yes, that wo-man's fool - ish, quite fool - ish, fool -
 — la - da - mo peu sa - go, peu sa - go, peu — sa - go, la
 — think that — wo - man's fool - ish, quite fool - ish, fool - ish, quite
 la da-mo peu sa - go, la — da-mo peu — sa - go, peu sa - go, la
 think that wo-man's fool - ish, yes, — that wo - man's — quite fool-ish, fool - ish, that

20

— sa - go, peu sa - go, la da - mo peu sa - go qui bel -
 ish, quite fool - ish, yes, that wo-man's fool - ish with a
 da - mo peu — sa - go qui bel - lo cham - bri - ère a, qui bel - lo cham - bri -
 fool - ish if — she has a pret - ty cham - ber - maid, a pret - ty cham - ber -
 da - mo peu sa - go qui bel - lo cham - bri - ère a,
 wo - man's quite fool - ish with a pret - ty, — a pret - ty

25

lo cham-bri-ère a; ho-la, ho-la, ho-la.
pret-ty cham-ber-maid; a-way, a-way, a-way.

ère a; ho-la, ho-la, ho-la, ho-la, ho-la. Je tiens la da-
maid; a-way, a-way, a-way, a-way, a-way. Yes, — that wo-man's-

cham-bri-ère a; ho-la, ho-la, ho-la. Je tiens
cham-ber-maid; a-way, a-way, a-way. Yes, that

30

mp Je tiens la da-mo peu sa-go qui bel-le cham-bri-ère a.
dim. Yes, that wo-man's fool-ish if she has a pret-ty cham-ber-maid.
pp

- mo peu sa-go qui bel-lo cham-bri-ère a.
fool-ish if she has a pret-ty cham-ber-maid.

la da-mo peu sa-go qui bel-lo cham-bri-ère a.
wo-man's fool-ish if she has a pret-ty cham-ber-maid.

35

Source

Meslanges de musique de Jacques Le Ferre, published by Pierre Ballard, 1613.

Editorial Procedure

All indications of style and expression have been supplied by the editor, who is also responsible for the rehearsal accompaniment and the English translation. Original pitch a tone higher.

Novello & Company Limited

Tu ne l'entends pas

You're not list'ning to me

Music by

JACQUES LE FEVRE, *fl.* early 17th century

edited by David Tunley

Chanson for SAT (unaccompanied)

SOPRANO

With marked rhythm

ALTO

TENOR

ACCOMP. (for rehearsal only)

mf

Tu ne l'en-tends pas la la la,
You're not list-'ning to me, to me,

Tu ne l'en-tends pas la la, c'est la -
You're not list-'ning to me, to me, to

l'en-tends pas la la la, Tu ne l'en-tends
list-'ning to me, to me, You're not list-'ning

Tu ne l'en-tends pas la la la, c'est la -
You're not list-'ning to me, to me, not to

tin, Tu ne l'en - tends pas, c'est la -
me, You're not list - 'ning to me, to

4

pas la la, c'est la - tin, La *p*
 to me, list - 'ning to me, The
 tin, la la, c'est la - tin, La *p*
 me, not to me, to me, The
 tin, Tu ne l'en - tends pas, c'est la - tin,
 me, You're not list - 'ning to me, to me,

7

fil - le d'un bon hom - me s'est le - vée au ma -
 daugh - ter of a good man gets up at ear - ly
 fil - le d'un bon hom - me s'est le - vée au ma -
 daugh - ter of a good man gets up at ear - ly
 La fil - le d'un bon *p*
 The daugh - ter of a

10

tin, s'est le - vée au ma - tin, s'est le -
 morn, gets up at ear - ly morn, gets up

tin, s'est le - vée au ma - tin, s'est
 morn, gets up at ear - ly morn, gets

8
 hom - me s'est le - vée au ma - tin, s'est le -
 good man gets up at ear - ly morn, gets up —

13

vée au ma - tin, s'est le - vée au ma -
 at ear - ly morn, gets up, at ear - ly

le - vée au ma - tin, au — ma - tin, s'est
 up at ear - ly morn, ear - ly morn, gets

8
 - vée au ma - tin, s'est le - vée au ma -
 — at ear - ly morn, gets up at ear - ly

16

cresc.

tin, s'est le - vée au ma - tin, A pris trois
 morn, gets up at ear - ly morn, She takes three

cresc.

le - vée au ma - tin, au ma - tin, A pris trois
 up at ear - ly morn, ear - ly morn, She takes three

cresc.

tin, A pris trois bi - chets d'or -
 morn, She takes three pails of bar -

19

bi - chets d'or - ge s'en va, s'en va droit
 pails of bar - ley and goes, and goes straight

bi - chets d'or - ge s'en va droit au mou -
 pails of bar - ley and goes straight to the

ge s'en va droit au mou - lin, s'en va droit au
 ley, and goes straight to the mill, and goes straight to

22

au mou - lin, s'en va droit au mou - lin,
 to the mill, and goes straight to the mill,
 lin, droit _____ au _____ mou - lin, droit _____
 mill, straight _____ to _____ the mill, straight
 8 _____ mou - lin, s'en va droit au mou - lin, s'en
 _____ the mill, and goes straight to the mill, and

25

droit au mou - lin.
 straight to the mill.
 _____ au mou - lin. *f* Tu ne l'en - tends
 _____ to the mill. You're not list - 'ning
 8 va droit au mou - lin. *f* Tu ne l'en - tends pas la
 goes straight to the mill. You're not list - 'ning, miss, to

28

f

Tu ne l'en-tends pas la la la, Tu ne
 You're not list-'ning, list-'ning to me, You're not

pas la la la, Tu ne l'en-tends pas la la,
 to what I say, You're not list-'ning to me, to

la, Tu ne l'en-tends pas, Tu ne l'en-tends
 me, You're not list-'ning, miss, You're not list-'ning,

31

l'en-tends pas la la la la, Tu ne
 list-'ning, miss, to me, oh no, You're not

c'est la-tin, Tu ne l'en-tends pas,
 me, to me, You're not list-'ning to

pas, Tu ne l'en-tends pas, c'est la-tin,
 miss, You're not list-'ning to me, to me,

34

l'en - tends pas la la la, c'est la - tin,
 list - 'ning to me, list - 'ning to me,

c'est la - tin, Tu ne l'en - tends pas la la, c'est la -
 me, to me, You're not list - 'ning, miss, to me, miss, to

mf cresc.

Tu ne l'en - tends pas la —
 You're not list - 'ning to me, —

37

mf cresc. *f*

Tu ne l'en - tends pas la la la, Tu ne l'en - tends —
 You're not list - 'ning to me, to me, You're not list - 'ning —

mf cresc.

tin, Tu ne l'en - tends pas, c'est la —
 me, You're not list - 'ning to me, to

— la, c'est la - tin, Tu — ne l'en -
 — to me, to me, You're — not list -

40

— pas la la, c'est la - tin, c'est la - tin.
— to me, list - 'ning to me, not to me.

f
tin, Tu ne l'en-tends pas, Tu ne l'en-tends — pas, c'est la - tin.
me, You're not list-'ning, miss, You're not list-'ning — to me, to me.

8
tends pas, Tu ne l'en-tends pas la la, c'est la - tin.
'ning, miss, You're not list-'ning to me, to me, to me.

43

Source

Meslanges de musique de Jacques Le Fevre, published by Pierre Ballard, 1613.

Editorial Procedure

All indications of style and expression, precautionary accidentals, and the flat in square brackets at bar 16 have been supplied by the editor, who is also responsible for the rehearsal accompaniment and the English translation. Original pitch a tone higher.

The Tickling Trio.

OR,

VADASI VIA DI QUA.

London: NOVELLO, EWER & Co., 1, Berners Street (W.) and 80 & 81, Queen Street (E.C.) New York: DITSON & Co.

Andantino. TENOR, (8ve. lower.) *sotto voce.*

Don't tickle me I pray, Come let me alone I
 Va - da - si via di quà che questo in ve - ri -

Andantino. ACCOMP. *sf*

say, You'll make me laugh that way. Ha ha ha ha ha ha ha ha, You'll make me laugh that way.
 - tà da ri - de - re mi fà, ah ah ah ah ah ah ah, da ri - de - re mi fà.

Don't tickle me I pray, Come let me alone I say, You'll make me laugh that way. Ha ha ha ha ha
 Va - da - si via di quà che questo in ve - ri - tà da ri - de - re mi fà, ah ah ah ah ah

BASS.

Don't tickle me I pray, Come let me alone I say, You'll make me laugh that way. Ha ha ha ha ha
 Va - da - si via di quà che questo in ve - ri - tà da ri - de - re mi fà, ah ah ah ah ah

TREBLE. *sotto voce.*

Don't tickle me I pray, Come let me alone I say, You'll
 Va - da - si via di quà che questo in ve - ri - tà da

ha ha ha, You'll make me laugh that way. ha ha, ha ha,
 ah ah ah, da ri - de - re mi fà. ah ah, ah ah,

ha ha ha, You'll make me laugh that way. Don't tickle me I pray, Come let me alone I say, You'll
 ah ah ah, da ri - de - re mi fà. Va - da - si via di quà che questo in ve - ri - tà da

THE TICKLING TRIO.

make me laugh that way. Ha ha ha ha ha ha ha, You'll make me laugh that way.
ri - de - re mi fà, ah ah ah ah ah ah ah, da ri - de - re mi fà.

ha ha, ha ha ha ha, You'll make me laugh that way.
ah ah, ah ah ah ah, da ri - de - re mi fà.

make me laugh that way. Ha ha ha ha ha ha ha, You'll make me laugh that way.
ri - de - re mi fà, ah ah ah ah ah ah ah, da ri - de - re mi fà.

p

ff
 Don't tic-kle me I pray, Come let me alone I say, You'll make me laugh that way. Ha
Va - da - si via di quà, che questo in ve - ri - tà da ri - de - re mi fà, ah

ff
 Don't tic-kle me I pray, Come let me alone I say, You'll make me laugh that way. Ha
Va - da - si via di quà, che questo in ve - ri - tà da ri - de - re mi fà, ah

ff
 Don't tic-kle me I pray, ha ha, Come let me alone I say, ha ha You'll make me laugh that way. Ha ha ha
Va - da - si via di quà, ah ah, che questo in ve - ri - tà, ah ah, da ri - de - re mi fà, ah ah ah

f
ff

ha ha ha ha ha ha ha, You'll make me laugh that way, You'll make me laugh that way, You'll
ah ah ah ah ah ah ah, da ri - de - re mi fà, da ri - de - re mi fà, da

ha ha ha ha ha ha ha, You'll make me laugh that way, You'll make me laugh that way, You'll
ah ah ah ah ah ah ah, da ri - de - re mi fà, da ri - de - re mi fà, da

ha ha ha ha ha ha ha, You'll make me laugh that way, ha ha, You'll make me laugh that way, ha ha, You'll
ah ah ah ah ah ah ah, da ri - de - re mi fà, ah ah, da ri - de - re mi fà, ah ah, da

THE TICKLING TRIO.

make me laugh that way.
ri - de - re mi fà.

sotto voce.
make me laugh that way. Don't tickle me I pray, Come let me alone I say, You'll
ri - de - re mi fà. Va-da-si via di quà che ques - to in ve-ri - tà da

make me laugh that way.
ri - de - re mi fà.

p
pp

sotto voce.
Don't tickle me I
Va - da-si via di

make me laugh that way. Ha ha ha ha ha ha ha, You'll make me laugh that way.
ri - de - re mi fà, ah ah ah ah ah ah ah, da ri - de - re mi fà.

sotto voce.
Don't tickle me I
Va - da-si via di

p

pray, Come let me alone I say, You'll make me laugh that way. Ha ha ha ha ha ha ha, You'll
quà che questo in ve - ri - tà da ri - de - re mi fà, ah ah ah ah ah ah ah, da

ha ha ha ha ha ha ha, You'll
ah ah, ah ah, ah ah, ah ah ah ah, da

pray, Come let me alone I say, You'll make me laugh that way. Ha ha ha ha ha ha ha, You'll
quà che questo in ve - ri - tà da ri - de - re mi fà, ah ah ah ah ah ah ah, da

p

THE TICKLING TRIO.

make me laugh that way. Don't tickle me I pray, Come let me alone I say, You'll make me laugh that
ri - de - re mi fà. Va - da-si via di quà che questo in ve - ri - tà da ri - de - re mi

make me laugh that way. Don't tickle me I pray, Come let me alone I say, You'll make me laugh that
ri - de - re mi fà. Va - da-si vu di quà che questo in ve - ri - tà da ri - de - re mi

make me laugh that way. Don't tickle me I pray, ha ha, Come let me alone I say, ha ha, You'll make me laugh that
ri - de - re mi fà. Va - da-si via di quà, ah ah, che questo in ve - ri - tà, ah ah, da ri - de - re mi

way, Ha ha ha ha ha ha ha ha, You'll make me laugh that way, ha! ha ha ha ha ha ha ha, You'll
fà, ah ah ah ah ah ah ah, da ri - de - re mi fà, yah! hi hi hi hi hi hi hi hi, da

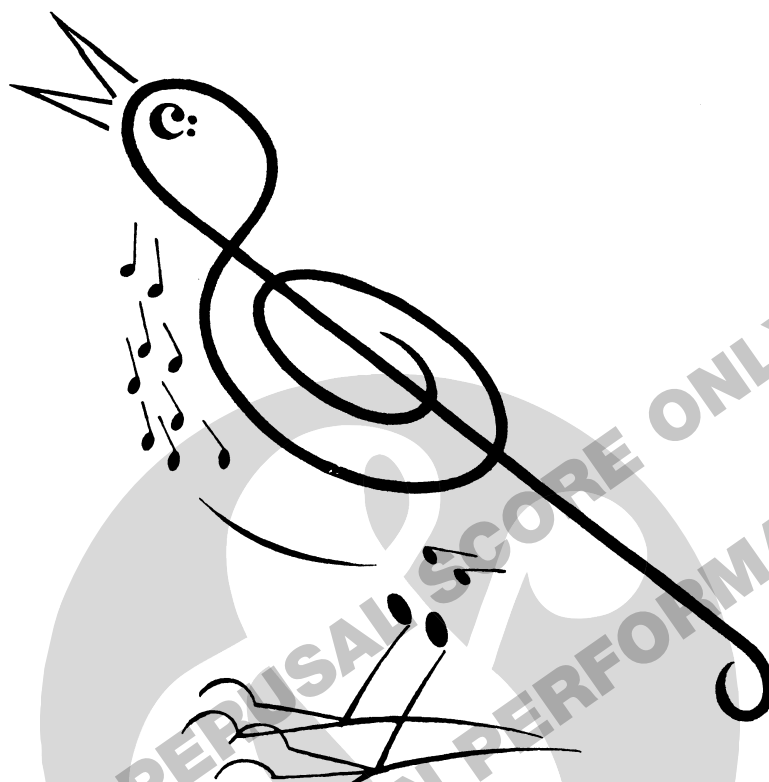
way, Ha ha ha ha ha ha ha ha, You'll make me laugh that way, ha! ha ha ha ha ha ha ha, You'll
fà, ah ah ah ah ah ah ah, da ri - de - re mi fà, yah! he he he he he he he he, da

way, Ha ha ha ha ha ha ha ha ha ha, You'll make me laugh that way, ha! ha ha ha ha ha ha ha ha, You'll
fà, ah ah ah ah ah ah ah ah ah, da ri - de - re mi fà, yah! ho ho ho ho ho ho ho ho, da

make me laugh that way, You'll make me laugh that way.
ri - de - re mi fà, da ri - de - re mi fà.

make me laugh that way, You'll make me laugh that way.
ri - de - re mi fà, da ri - de - re mi fà.

make me laugh that way, ha ha, You'll make me laugh that way.
ri - de - re mi fà, ho ho, da ri - de - re mi fà.



MUSICA

BLANDET KOR

83

V

A-B

NYE OG GAMLE KORSATSER

Redaktion: HARALD BJERG EMBORG

WILHELM HANSEN, MUSIK-FORLAG

AB NORDISKA MUSIKFÖRLAGET . NORSK MUSIKFORLAG A/S

Svend S. Schultz

6 NORDISKE FOLKEVISER

tilrettelagt for sopran, alt og baryton

Vindarna sucka

Vin - dar - na suc - ka ut - i skogarna, for - sar - na bru - sa ut - i älvar - na,

Vin - dar suc - - ka for - sar bru - - sa,

For - sar - na bru - - sa,

vå - gor - na gung - a sak - ta, vå - gor - na gung - a sak - ta,

vå - gor - na gung - a, gung - a sak - ta

vå - gor - na gung - a, vå - gor - na gung - a

gung - a sak - ta fram mot Sil - jans strand.

sak - ta fram mot Sil - jans strand.

gung - a sak - ta fram mot Sil - jans strand.

2.

Fullmånen glimmar mellan skyarna,
ljusen de tindra utur byarna,
/: fjällarnas kam omgjutes, /:
den omgjutes skönt af norrskensbrand.

3.

Ensam i stilla stjärnenätterna,
långt utåt vida moraslätterna,
/: vallar jag fåren mina :/
vallar och sjungar till i enslig kväll.

Oscar Frederik

Taivas on sininen

Suomi

stjer - ne - klyn-ger.

Tai-vas on si - ni-nen ja val - koi - nen, ja täh - tö - si - na täyn - nä
Sølvblank er him - len og dej - lig blå og be - sat med stjerne - klyn-ger.

stjer - ne - klynger.

Tai-vas on si - ni-nen ja val - koi - nen, ja täh - tö - si - na täynnä.
Sølvblank er him - len og dej - lig blå og be - sat med stjerne - klynger.

Niin on nuori sy - dä - me-ni a - ja - tuk - si - a täyn - nä.
End - nu fle - re de tan - ker er som mit un - ge hjer - te tyn - ger.

/: Enkä mä muille ilmoita, mun sydänsuruajani, :/
/: synkkä metsä, kirkas taivas ne tuntee mun houliani :/

2.

Der, hvor min elskede gik og sang,
vokser roser og kærmind.
Hun de skønneste blomster brød
for en rosenkrans at binde.

3.

På hendes finger en fremmed ring,
jeg i solen så den skinne.
Rosenkransen var ikke min,
det kan hjertet ej forvinde.

4.

Hvad jeg må lide slet ingen ved,
jeg vil smile trods min kvide.
Kun den halvmørke tavse skov
og så himlen ser mig lide.

Oversat af Svend Jensen

Norsk folkemelodi

Up-på fjel-let. Her

Hu hej! kor er' det vel friskt og lett. Up-på fjel-let, up-på fjel-let.

leikar vinden i kåte sprettup-på fjellet. Og fo-tandansar og
up-på fjel-let. Tra - la

an-ga lær, og hjarta kvei -kjande hugnadfær up-på fjel-let, up-på fjellet.
tra - la tra - la tra-la-la up-på fjel-let.

2.
Kom upp, kom upp frå den trånge dal.
Uppå fjellet.
Her blæs ein blåster så frisk og sval
uppå fjellet.
Og lidi skin utav blomar full,
og soli drys alt sitt fagre gull
/:uppå fjellet:/

3.
I dalen stavar du tung og heit,
kom på fjellet.
Kor fint her er, inkje nokon veit,
her på fjellet.
Ditt suga flyg yver nut og tind,
det er, som flyg det i himlen ind
/:upp fra fjellet:/

4.
Og når no soli til kvila gjeng
attum fjellet,
då reida skuggarna upp si seng
att med fjellet.
Då gidrar alt i ein strålestraum,
og hjarta sveiper seg inn i draum
/:uppå fjellet:/

Janson

Jeg gik mig i lunden

Jeg gik mig i lun - den en sil - dig sommer - kvæld og

tøm - te mig et bæ - ger af sprud - len - de væld. Thi

vogt dig,
thi vogt dig oh, min pi - ge, for el - verkongen ser dig.

2.

Da tonede luften af sang og strengespil,
tre hvide møer dansed' i duggen dertil.
Thi vogt dig, vogt dig, oh, min pige,
for elverkongen ser dig.

3.

Han selv stod i midten af hines lette sving,
da drog han af sin finger, en kostelig ring.
Thi vogt dig,

4.

Jeg greb efter ringen, han greb om min hånd,
de hvide møer slynged omkring os et bånd.
Thi vogt dig,

5.

Nu bor jeg i højen som elverkongens brud,
og kun når duggen falder jeg vover mig ud.
Thi vogt dig,

Færøerne



U-fred gik på Gi-urs land rigmandsleg var in - de. Thi lig-ger kampen



der syd for bredden strand. Gra-ni bar guld fra he - de.



Gra - ni bar



guld fra he - de rin - der sorg og harm, rinder vre - de. Vandt han Sjurdur o - ver ørn.




1. - 7. 8.

2. Ri - der de til



guld fra

Gra - ni bar guld fra he - de.

pp



pp

2.

Rider de til kamp og kivi, slagen ligger mange
tilbage sidder Hjørdis, Sigmunds viv.
Grani bar.....

3.

Hjørdis lægger kåben blå alt om sine skuldre
til Sigmund hen på valen hun monne gå.

4.

"Hør du ædle Sigmundur, sig mig, hvad dig fattes,
hvi kunne jeg vel læge dine sår?"

5.

"Svært det er at finde råd, Hjördis, for min vunde
End voksed ej den urt, død ej bider på."

6.

"Det, du bær udi dit skød, er en svend så fager,
thi kalde du ham Sjurdur, når han er fød."

7.

Sjurdur nævntes langt af led, hverved kongens drenge,
så red han over å alt til Regin Smed.

8.

Drenge øver dristig leg østfor under højen.
Thi bliver dagen mørk, natten bliver bleg.
Grani bar guld fra hede.

Føroyar

Oversættelse: Grethe Brockmann

Islandsk vuggesang

Sofd - u ung - a ast - in min, u - i regn - id græt - ur.
Sov nu lil - le en - gel min, hør, det reg - ner u - de.

nynnes

Mam - ma geym - ir gull - in pin, gam - la leggi og vøl - u - skrin.
Mor vil læg - ge duk - ken din på din lil - le pu - de.

Vid . skulum ekk - i va - ka - um dim - mar næt - - - ur.
Tys, nat - ten van - drer bag den mør - ke ru - - - de.

ONLINE PERUSAL SCORE ONLY
NOT FOR USE IN PERFORMANCE

Poul Schierbeck

DEN ELSKTES NÆRHED

(Goethe Ved Aarestrup)
(for 3 St. med Piano v. Komponisten)

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EDITION WILHELM HANSEN AS

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Den elsktes Nærhed

(Goethe ved Aarestrup)

(for 3 St. med Piano v. Komponisten)

POUL SCHIERBECK

Andante sostenuto

SOPRAN
ALT
TENOR

PIANO

p

Jeg min-des Dig, naar Mor - gen-so-len bræn - der paa

p *m. s.* *simile*

Ha-vets Bly; , jeg min-des Dig, naar Maa - nen Ly-set sen - der fra

ble-ge Sky Jeg sku-er dig, naar i det Fjer-ne Stø-vet paa Vej-en staar; i

f *pp*

f *pp*

pp

(con Fed.)

dy - be Nat, naar en - som mellem Le - vet en Van-drer gaar.

pp *poco rit.*

pp *poco rit.*

pp *poco rit.*

Jeg hæ-rer Dig, naar Ha - vetskyller Vo-ven mod StrandensKyst;

p a tempo

p a tempo

a tempo

poco string. *a tempo*

Jeg lyt-ter of-te læng - sels-fuld i Sko - ven, naar alt er tyst. Hos

poco string. *a tempo*

pp

cresc. *f* *rit. pp*

Dig jeg er, hvor langt- Du end Dig fjer - ner, Du er mig nær! Sol

cresc. *f* *rit. pp*

rit. pp

sostenuto *ppp languendo*

syn - ker alt, snart funk - le mi-ne Stjer-ner- O, - var Du her!

sostenuto *ppp languendo*

ppp

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Poul Schierbeck

DET VAR EN LØRDAG AFTEN

(Folkelig dansk Melodi)

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Det var en Lørdag Aften

(Folkelig dansk Melodi)

POUL SCHIERBECK Op. 9 Nr. 3

Jævnt og stille, ligesom nynnende

SOPRAN

ALT

TENOR

PIANO

1. Det var en Lør-dag Af - ten, jeg sad og ven - ted
2. Jeg stod op Søn - dag Mor - gen og flet - te - de mit

1. Det var en Lør-dag Af - ten, jeg sad og ven - ted
2. Jeg stod op Søn - dag Mor - gen og flet - te - de mit

1. Det var en Lør-dag Af - ten, jeg sad og ven - ted
2. Jeg stod op Søn - dag Mor - gen og flet - te - de mit

dig; Du lo - ved mig at kom - me men kom dog ej til mig. Jeg
Haar; saa gik jeg mig til Kir - ken og om den Kir - ke - gaard; men

dig; Du lo - ved mig at kom - me vist, men kom dog ej til mig. Jeg
Haar; saa gik jeg mig til Kir - ken hen og om den Kir - ke - gaard; men

dig; Du lo - ved mig at kom - me men kom dog ej til mig.
Haar; saa gik jeg mig til Kir - ken og om den Kir - ke - gaard;

*)Det i Parenthes anbragte *as* kun efter Forspillet.

Forlæggerens Ejendom for alle Lande, Wilhelm Hansen, København.

lag-de mig paa Sen-gen og jeg græd saa bit-ter - lig; og
 du kom ej til Kir-ke og kom ej i Kir-ken ind for
 lag-de mig paa Sen-gen og jeg græd og græd saa bit-ter-lig og
 du kom ej til Kir-ke og kom ej i Kir-ken ind, for du har
 Jeg lag de mig og græd saa bit-ter - lig og
 men du kom ej i Kir - ken ind, for

non troppo arpegg.

hver en Gang at Dø-ren gik jeg tro - ede det var dig.
 du har faaet en an - den kær, og sla - get mig af Sind.
 hver en Gang at Dø-ren gik jeg tro - ede det var dig.
 faa et nu en an - den kær, og sla - get mig af Sind.
 hver en Gang at Dø-ren gik jeg tro - ede det var dig.
 du har faaet en an - den kær, og sla - get mig af Sind.

3. Jeg gik mig hjem saa e - ne hen ad den Kir-ke - sti, jeg
 3. Jeg gik mig hjem saa e - ne hen ad den Kir-ke - sti, jeg
 3. Jeg gik mig hjem saa e - ne hen ad den Kir-ke - sti, jeg

gik mig hjem saa e - ne hen ad den Kir - ke - sti, og hvert et Spor paa

gik mig hjem saa e - ne hen ad den Kir - ke - sti, og hvert et Spor paa

gik mig hjem saa e - ne hen ad den Kir - ke - sti, og

Sti - en var, der faldt min Taa - re i, og hvert et Spor paa Sti - en var, der

Sti - en var, der faldt, der faldt min Taa - re i, og hvert et Spor paa Sti - en var, der

hvert et Spor der faldt min Taa - re i, og hvert et Spor paa Sti - en var, der

faldt min Taa - re i. Hvor kan man pluk - ke Ro - ser, hvor

faldt min Taa - re i. Hvor kan man pluk - ke Ro - ser, hvor

faldt min Taa - re i. Hvor kan man pluk - ke Ro - ser, hvor

in-gen Ro-ser gror, hvor kan man fin-de Kær-lig-hed, hvor Kær-lig-hed ej

in-gen Ro-ser gror, hvor kan man fin-de Kær-lig-hed, hvor Kær-lig-hed ej

in-gen Ro-ser gror, hvor kan man fin-de Kær-lig-hed, hvor Kær-lig-hed ej

bor. Jeg vil-de Ro-ser pluk-ke, jeg pluk-ker in-gen fler, jeg

bor. Jeg pluk-ker in-gen, in-gen fler, jeg el-sked dig saa

bor. Jeg pluk-ker in-gen, in-gen fler, jeg

el-sked dig saa in-der-lig, jeg el-sker al-drig mer.

in-der-lig, jeg el-sked dig, jeg el-sker al-drig mer.

el-sked dig saa in-der-lig jeg el-sker al-drig mer.

3 Min.

mf leggiero (poco pesante)

In the town there lives a butch - er and his name is Hand - some John Brown.

mf leggiero

In the town there lives a butch - er and his name is Hand - some John Brown.

mf leggiero

In the town there lives a butch - er, Hand - some John Brown.

(poco pesante)

p *a tempo* (poco pesante)

In the town there lives a butch - er and his name is Hand - some John Brown.

p

In the town there lives a butch - er and his name is Hand - some John Brown.

p

In the town there lives a butch - er, Hand - some John Brown.

a tempo (poco pesante)

f marc. Tempo I.

John Brown's boots are pol - ish'd so fine, John Brown's

f marc.

John Brown's boots are pol - ish'd so fine, John Brown's

f marc.

John Brown's boots are pol - ish'd so fine, John Brown's

f marc. Tempo I.

meno f

spurs they jin-gle and shine. On his coat a crim-son flow-er,
 (s :- .s l .s :f | m : | s .s :m .s | f .f :r .f)

spurs they jin-gle and shine. On his coat a crim-son flow-er,
 (l, :s, | f .m :r | d : | m .m :m .m | r .r :r .r)

spurs they jin-gle and shine. On his coat a crim-son flow-er,
 (f :m | r .r :s | d : | m .m :m .m | f .f :f .f)

meno f

p

In his hand, a glass of red wine. On his coat a crim-son flow-er,
 (m .m :d .m | s .s :r | d : | s .s :m .s | f .f :r .f)

In his hand, a glass of red wine. On his coat a crim-son flow-er,
 (d .d :d .d | d .l, :t, | d : | d .d :d .d | d .d :d .d)

In his hand, a glass of red wine. On his coat a crim-son flow-er,
 (fe .fe :fe .fe | s .s :s | d : | m .m :s .m | r .r :f .r)

p

poco rit. *Più pesante* (♩=104)

f

In his hand, a glass of red wine. In the night, the
 (m .m :d .m | s .s :r | d : | d :m | s :- .s)

In his hand, a glass of red wine. In the night, the
 (d .d :d .d | r .d :t, | d : | d :d | m :- .d)

In his hand, a glass of red wine. In the night, the
 (d .d :m .d | s, .s, :s | d : | d :t, | l, :s,)

poco rit. *Più pesante* (♩=104)

f

gold-en spurs ring, In the dark, the lea-ther boots shine.

gold-en spurs ring, In the dark, the lea-ther boots shine.

gold-en spurs ring, In the dark, the lea-ther boots shine.

Presto (♩=104) - *doppio movimento*
pp rapido

Don't come tap-ping at my win-dow, Now your heart no lon-ger is mine.

Don't come tap-ping at my win-dow, Now your heart no lon-ger is mine.

Don't come tap-ping at my win-dow, Now your heart no lon-ger is mine.

Presto (♩=104) - *doppio movimento*

Moderato ♩=112 *ritard* *FINE*

Don't come tap-ping at my win-dow, Now your heart no lon-ger is mine.

Don't come tap-ping at my win-dow, Now your heart no lon-ger is mine.

Don't come tap-ping at my win-dow, Now your heart no lon-ger is mine.

Moderato ♩=112 *ritard* *FINE*

On to No. 2, then repeat No. 1 from $\%$ to *FINE*, then straight to No. 3.

2. Apple, apple

Andantino (♩ = 112)
mp dolce

By a riv - er there's a lit - tle or - chard, In the or - chard stood the mill - er's daugh - ter,
Lahis D. { | : l : l | l : l | t : l : s . f e l s : l | m : m l m : r | s . f e : s . l m : r }

There's a lit - tle or - chard, In the or - chard stood the mill - er's daugh - ter,
Lahis D. { | : | : | i : | r . d : t i . l | t i : d | l i : t i | d : t | s i . l i : t i . d | l i . b a : s e , }

There's a lit - tle or - chard, In the or - chard stood the mill - er's daugh - ter,
Lahis D. { | s : s : s . s | d : d | f : f | f : f | m . m : m . m | r : m }

Andantino (♩ = 112)
mp dolce

In the or - chard stood the mill - er's daugh - ter. Ap - ple, ap - ple, fall - en in the wa - ter,
{ | d : d | t i : l i | s : f | m : r | l i : - | l i : - | l i : l | l i : l | t : l : s . f e l s : l }

In the or - chard stood the mill - er's daugh - ter. Ap - ple, ap - ple, fall - en in the wa - ter,
{ | l i : s i | f i : m i | l i : t i | d t i | l i : - | l i : - | l i : l i | l i : l i | t i . d : t i . l i | t i : d }

In the or - chard stood the mill - er's daugh - ter. Ap - ple in the wa - ter,
{ | f : m | r : d | r : r | r : m | l i : - | l i : - | : | : | s : s : s . s | d : d }

poco rit. No. 1 D. % al Fine e poi No. 3

By the stream I kiss'd the mill - er's daugh - ter, By the stream I kiss'd the mill - er's daugh - ter.
{ | m : m | m : r | s . f e : s . l | m : r | d : d | t i : l i | s : f | m : r | l i : - | l i : - }

By the stream I kiss'd the mill - er's daugh - ter, By the stream I kiss'd the mill - er's daugh - ter.
{ | l i : t i | d t i | s i . l i : t i . d | l i . b a : s e , | l i : s i | f i : m i | l i : t i | d t i | l i : - | l i : - }

By the stream I kiss'd the mill - er's daugh - ter, By the stream I kiss'd the mill - er's daugh - ter.
{ | f : f | f : f | m . m : m . m | r : m | f : m | r : d | r : r | r : m | l i : - | l i : - }

poco rit. No. 1 D. % al Fine e poi No. 3

3. The Old Woman

Allegro molto (♩=168)

pa tre battute three-bar rhythm

In the win-dow, out the front
 In the win-dow, out the front

La la

door Throw old nan-ny from the top floor. Pack her head in - to a bas -
 door Throw old nan-ny from the top floor. La la la la la la la la

la la la la la la la la la la la la la la la la la la Pack her head in - to a bas -

kct, Let her sell it in the mar - ket.
 kct, Let her sell it in the mar - ket. Come on, chil-dren, wel-come each

più f

più f

più f
 Wel-come each one, we'll have good fun,
 { s . s : f . m | : | : | s . s : f . m | : | : | }
più f
 Wel-come each one, we'll have good fun,
 { m . m : r . d | : | : | m . m : r . d | : | : | }
 one, At our par-ty we'll have good fun, Drink and eat and rois-ter all
 { s . : | s . s : f . m | s . s : f . m . : | m . m : r . d | m . m : f }

più f
 rois-ter all day, bul-lock will pay, bul-lock will pay.
 { s . s : f . m | : | : | s . s : f . m | s . s : f . m | : | }
più f
 rois-ter all day, bul-lock will pay, bul-lock will pay. La la la la
 { m . m : r . d | : | : | m . m : r . d | m . m : r . d | d . d : d . d }
 day, Farm-er John-ny's bul-lock will pay. La la la la
 { m . : | m . m : r . d | m . m : r . d : | : | : | d . d : d . d }
più f

ff
 For a coach-man, we've a black dog, For a foot-man, we've a roast
 { s . s : f . m | s . s : l | s . : | s . s : f . m | s . s : f }
 la
 { d . d : d . d | t . , t . , t . , t . , | t a , t a , t a , t a , | l . , l . , l . , l . , | l a , l a , l a , l a , | s . , s . , s . , s . , }
 la
 { d . d : d . d | d . d : d . d | d . d : d . d | d . d : d . d | d . d : d . d | d . d : d . d }
ff

hog, On his back a loaf of white bread, And a bot-tle on his big
 { m . : | m . m : r . d | m . m : f | m . : | m . m : r . d | m . m : r }

la La la la la la la la la la on his big
 { s . . : | . d : t , t , | . d : ta , ta , | . d : l , l , | . d : la , la , | s , . s : s , }

la La la la la la la la la la on his big
 { d . . : | d . d : d . | d . d : d . | d . d : d . | d . d : d . | s , . s : s , }

ff

head. Drink and eat and rois-ter all day, Drink and eat and rois-ter all day,
 { d . . : | : | s . s : f . m | s . s : f . m | s . s : f . m | s . s : f . m }

head. Drink and eat and rois-ter all day, Drink and eat and rois-ter all day,
 { d . . : | : | m . m : r . d | m . m : r . d | m . m : r . d | m . m : r . d }

head. Drink, rois-ter, drink, rois-ter,
 { d . . : | : | : d | : r . r | : m | : f . f }

mf *cresc.*

rois-ter all day! Hey!
 { s : s | f : - | m : | d ! : - | - : - | - : - : ||

rois-ter all day! Hey!
 { m : m | r : - | d : | s : - | - : - | - : - : ||

rois-ter all day! Hey!
 { s : s | s : - | d : | s : - | - : - | - : - : ||

f *ff* *a tempo*

* Quick glissando ending exactly on 1st beat of final bar.

COUNTRY GARDENS

Duration:- 2:30 mins.

Words by
DORIS ROWLEY

CECIL SHARP
Arr. by HENRY GEEHL

In a light and jovial manner

Key Eb

SOPRANO

ALTO

BARITONE
OF
BASS

PIANO

mf lightly

Rose-bud and Li-ly, Pinks and sweet Wil-ly, The Country Gardens come to Town;

mf

Rose-bud and Li-ly, Pinks and sweet Wil-ly, The Country Gardens come to Town;

mf

Rose-bud, Li-ly, Pinks and Wil-ly, The Country Gardens come to Town;

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|| d' : d' ., t l l : l | s : s ., f | m : m ., f | s : d | r : f }
 Sing them a dit - ty, Fresh and so pret - ty, And take some for your

|| m : m ., m | f : r | t. : r ., r | d : d ., r | m : ta. | l. : r }
 Sing them a dit - ty, Fresh and so pret - ty, And take some for your

|| m : se | l l : f | s : t, | d : d | d : m | f : r }
 Sing a dit - ty, Fresh and pret - ty, Take some for your

|| m :- .r | d :- | d' ., r' : d' ., l | t : s | d' ., r' : d' ., l | t : s }
 La - dy's gown. Buy a bunch of Ros - es, Buy the la - zy Dais - ies,

|| d : t. | d :- | s : fe | f :- | s :- | - :- }
 La - dy's gown. Buy a bunch, Buy!

|| s : s, | d :- | m : ma | r :- | m : ma | r : s, }
 La - dy's gown. Buy a bunch, Buy the Dais - ies,

cresc.
 || d' .,r' :d' .,t ll :r' | t :- .l ls :m .,f | s :d' .,t ll :l | }
 Give a hum-ble coin and lose a frown, for to-day ve-ry ear-ly,

cresc.
 || m :l |r :fe | m :d |t, :d .,r | d :m .,m |f :r | }
 Give a coin and lose a frown, for to-day ve-ry ear-ly,

cresc.
 || l :s |fe :r | m :fe |s :s .,fe |m :se .,se |l :f | }
 Give a coin and lose a frown, for to-day ve-ry ear-ly,

cresc.

|| s .,l :s .,f |m :m .,f | s :d |r :f | m :- .r |d :- | }
 wak-ened from their dream-ing, The Coun-try Gar-dens came to Town.

|| t .,f :m .,r |d :d .,t, | ta, :ta, ll, :f, | s, :t, |d :- | }
 wak-ened from their dream-ing, The Coun-try Gar-dens came to Town.

|| s :t, |d :d .,r | m :m |f :r | s :s, |d :- | }
 from their dream-ing, The Coun-try Gar-dens came to Town.

|| : | : | d' ,r' :d' ,l lt : s | d' ,r' :d' ,t ll :r' }

Something sounds entrancing, 'Tis a fid-dler play-ing

|| d' ,r :d ,l,lt, :s. | s :fe |f :f | m ,f :m ,r ld :d }

I must go a-danc-ing, Sounds en - trancing, 'Tis a fid-dler play-ing

|| : | : | : | l :s |fe :- }

play - ing

p

mf

|| t :- .l |s :- | s :d' ,t ll :l | s ,l :s ,f |m :m ,f }

tunes so sweet, Green fields be-fore us, Birds that sing a chor - us, As

|| r :d |t, :- | d :- | - :- | r :- |m :d ,r }

tunes so sweet, Ah! _____ As

|| r :fe |s :- | m :- |f :- |t, :- |d :d }

tunes so sweet, Ah! _____ As

p Leggiero

|| : | : | : | : || d' :d' ,t |l :l | s :s ,f |m :m ,f |

Rose-bud and Li - ly, Pinks and sweet Wil-ly, The

|| : | : | : | : || *p* m . :m . | f . :f . | r . :r . | d . :d . |

Rose-bud Li - ly, Pinks and Wil-ly,

(All) *p* || s :d |r :f |m :-r |d :- || d . :d . | f . :f . | s . :s . | d . :d . |

we'll go danc-ing down the street. Rose-bud, Li - ly, Pinks and Wil-ly,

Leggiero

|| s :d |r :f |m :-r |d :- || *pp* d :- | - :- |

Coun - try Gar - dens come to Town. Ah!

|| d :ta |l :r |d :t |d :- || *mf* d :d' ,t |l :l |

Coun - try Gar - dens come to Town. Sing then a dit - ty

|| m :d | :f | s :s |d :- |m :- |f :- |

Coun - try Gar - dens come to Town. (closed) Mm

||r' :- |m' :- |d' :- | - :- | - :t |d' : }

Ah! _____

||s :s .,f |m :m .,f |s :d |r :f |m :-r |d : }

fresh and so pret - ty And take some for your La - dy's gown.

||s :- | - :- |ta :- |l :- |s :f |m : }

Mm _____

poco rall.

||d' .,r' :d' .,l |t :s |d' .,r' :d' .,l |t :s |d' :d' .,t |l :r' }

Take the crimson ros - es, Make them in to pos - ies, Dance till the sun is

poco rall.

|| : | : |s :f |r :- |s :s .,s |s :f }

Take — them, Dance till the sun is

poco rall.

|| : | : |m :r |s :- |l :l .,l |r :r }

Take — them, Dance till the sun is

poco rall.

Maestoso (Slow)

|| t :- .1 | s :- | d :d' .,t | l :1 | s :s .,f | m :- || }
go - ing down Peo - ple may stare, but what do we care, -
|| f :f | s :- | m :m .,m | f :de | de :r .,r | t :- d || }
go - ing down Peo - ple may stare, but what do we care, -
|| l :r | s :- | d :se .,se | l :1 | le :t .,s | se :1 || }
go - ing down Peo - ple may stare, but what do we care, -

Maestoso (Slow)



a tempo vivo

|| s . :d . | r . :f . | s : | r' :- | d' :- | - :- | - : | : || }
Coun - try Gar - dens come to Town. _____
|| m . :d . | d . :d . | m : | f :- | m :- | - :- | - : | : || }
Coun - try Gar - dens come to Town. _____
|| ta . :1 . | la . :la . | s : | t :- | d' :- | - :- | - : | : || }
Coun - try Gar - dens come to Town. _____

a tempo vivo



VIKING SONG

S.A.B.

Arranged for Mixed Voices

by

MAURICE JACOBSON

from the setting

by

S. COLERIDGE TAYLOR

ONLINE PERCUSSIVE SCORE ONLY
NOT FOR USE IN PERFORMANCE

VIKING SONG

S. A. B.

DAVID McKEE WRIGHT
from the "Sydney Bulletin"
By permission

S. COLERIDGE TAYLOR
arr. MAURICE JACOBSON

In march time $\text{♩} = 126$

S. *f* Clang, clang, clang on the an - vil, In the
Key F. | : | : | : | : | s : d' | s : f . m . r | d : - | s , . : l , t , }

A. *f* Clang, clang, clang on the an - vil, In the
Key F. | : | : | : | : | m : d | l l , : t i , - t i | d : - | s , . : l , t , }

B. *f* Clang, clang, clang on the an - vil, In the
Key F. | : | : | : | : | d : m | r : s , - f | m : d | s , . : l , t , }

In march time $\text{♩} = 126$

smith-y by the dark North Sea; Is it Thor that is smit-ing with the ham - mer, Is it
(| d . t , : d . r | m : l | s d' : - | l . t | d' : d' . d' | d' . t : l . t | d' : - | m . : d' . r' | }

smith-y by the dark North Sea; Is it Thor that is smit-ing with the ham - mer, Is it
(| d . t , : d . r | m : d . r | m : - | : r e . r e | m : m . m | m . m : m . m | m : - | m . : m . f | }

smith-y by the dark North Sea; Is it Thor that is smit-ing with the ham-mer, Is it
(| d . t , : d . r | m : m | m : m | l : - | - | : l . l | l . s e | b a , s e | l : m | l : l a | }

This song may also be had in the following arrangements:—Unison, C.E. 72564; S.S., C.E. 71307; S.A.T.B., C.E. 60982; T.T.B.B., C.E. 50519.

Duration $2\frac{1}{4}$ mins.

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O-din with the leather on his knee? Clang, clang, clang on the anvil There are

O-din with the leather on his knee? Clang, clang, clang on the anvil There are

O-din with the leather on his knee? Clang, clang, clang on the anvil There are

Instrumental accompaniment for the first system, featuring piano and bass staves with dynamic markings like *ff*.

steel ships wanted on the sea!

steel ships wanted on the sea!

steel ships wanted on the sea!

pesante *rall.* *a tempo*

Instrumental accompaniment for the second system, featuring piano and bass staves with dynamic markings like *pesante* and *f*.

Clang!

Clang, clang, clang on the anvil, And the flames of the forges

Clang, clang, clang on the anvil, And the flames of the forges

Key A.

Clang! clang, clang, clang, clang, clang, clang,

leap. Clang! clang, clang, Has his eyes on the fur-rows of the

leap. Old Thor with his red beard glow - ing, Has his eyes on the fur-rows of the

largamente

clang! Clang, clang, clang on the an - vil, For the forge, the forge of the

deep Clang, clang on the an - vil, For the forge, the forge of the

deep Clang, clang on the an - vil, For the forge the forge of the

largamente

rall. *a tempo*

Vi - king may not sleep! —

Vi - king may not sleep! —

Vi - king may not sleep! —

rall. *a tempo*

cresc.

f
Clang, clang, clang on the an - vil, And the hammers of the is - land leap; Bri-
Key G. *s d*

mf Clang! Clang!

Clang, clang, clang! Clang, clang, clang!

tan - nia with her bright hair glow - ing, Has her eye on the fur - rows of the

clang, clang, clang, clang, clang, clang,

clang, clang, clang, clang, clang, clang,

largamente *rall.*
deep. Clang, clang, clang on the an - vil, For the blood, the blood of the

clang. Clang, clang on the an - vil, For the blood, the blood of the

clang, clang, clang. Clang, clang on the an - vil, For the blood, the blood of the

largamente *rall.*

a tempo

Vi - king may not sleep.

Vi - king may not sleep.

Vi - king may not sleep.

mf

Key F Clang, clang, clang on the an - vil, On the mar - gin of the soul - bright

Key F Clang, clang, clang on the an - vil, On the mar - gin of the soul - bright

Key F Clang, clang, clang on the an - vil, On the mar - gin of the soul - bright

p

Key C sea, Is it O - din that is watch - ing in the sha - dow? Is it

Key C sea, Is it O - din that is watch - ing in the sha - dow? Is it

Key C sea, Is it O - din O - din watch - ing in the sha - dow? Is it

Thor where the sparks fly free? Clang, clang, clang on the

Thor where the sparks fly free? Clang, clang, clang on the

Thor where the sparks fly free? Clang, clang. Clang, clang, clang on the

pesante *rall.* *a tempo*

an - vil, There are steel ships wan-ted on the sea!

an - vil, There are steel ships wan-ted on the sea!

an - vil, There are steel ships wan-ted on the sea!

pesante *rall.* *a tempo*

f *allargando* *ff*

Clang, clang, clang, clang, clang.

Clang, clang, clang, clang, clang, clang, clang.

Clang, clang, clang, clang, clang, clang.

f *allargando* *ff*

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NOT FOR USE IN PERFORMANCE

The Turtle Dove

S.A.B. AND BARITONE SOLO ACCOMPANIED

English folk song
Collected by
R. VAUGHAN WILLIAMS

R. VAUGHAN WILLIAMS
arr. MAURICE JACOBSON

Andante sostenuto

Melody *p* SOLO (Baritone)

1. Fare you well, my dear, I must be gone, And

Lah is Bb { : | : | : | } | l . t | d' : t | l | d' | m : r . d | r : d . r }

S. *div. pp*

Lah is Bb { : | : | : | } | l : - | - : - | - : - | - : - }

(closed lips)

A. *pp*

Lah is Bb { : | : | : | } | d : - | - : - | - : - | r : - }

(closed lips)

B. *pp*

Lah is Bb { : | : | : | } | l, : - | - : - | - : - | r : - }

(closed lips)

Piano

p *pp*

Red. *

Available for Men's Voices (C.E. 50570); Mixed Voices (C.E. 61175); Unison (C.E. 71872).

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leave you for a while, If I roam a - way I'll come back a-gain, Tho' I

{ l : - t | d' : t . s | l : - | : l . t | d' : r' . d' | l : d' | m : r . d | r : d . r }

(closed lips)

{ l : - | : t | l : - | : - | l : - | : - : t | d' : - | : t }

{ m : - | : s | m : f | s : f | m : - | f : - | s : - | f : - }

(closed lips)

{ d : - | : r | d : r | m : r | d : - | : - | m : - | r : - }

(closed lips)

{ l, : - | : s, | l, : - | : - | l : - | f : - | d : - | r : - }

roam ten thousand miles, my dear, Tho' I roam ten thousand miles.

{ m : - . l | l : s | l : s | m : d . r | m : d' | r' : t | l : - | : - | : - | : - | }

1st SOP. (half closed lips)

(closed lips)

{ l : - | : s | l : t | d' . r' : m' . r' | d' : - | t : - | l : - | : - | : - | : - | }

{ m : - | : r | m : s | l . t : d' . t | l : - | s : f | m : r | d : r | m : - | l | }

(closed lips)

{ d : - | : t, | m : t, | l, . t, : d . r | m : - | t, : r | d : r | m : r | d : - | l | }

(closed lips)

{ l, : - | : t, | d : r | m . s : l . s | m : - | r : - | m : f | s : f | m : - | l | }

div.

p unis.

2. As fair thou art my bon-ny lass, So deep in love am

pp

As fair thou art, As fair thou

pp

As fair thou

I, But I nev-er will prove false to the bon-ny lass I love, Till the

art, So deep in love, So

art, So

p

stars fall from the sky, my dear, Till the stars fall from the sky.

p

deep in love, so deep in love am I.

p

deep in love, so deep in love am I.

p

3. The sea will nev-er run dry, Nor the rocks — melt with the

p

3. The sea will nev-er run dry, my dear, Nor the rocks — melt with the

mp

3. The sea will nev-er run dry, my dear, Nor the rocks nev-er melt with the

mp

cresc. *f*

sun, But I nev - - er will prove false Till

{ l : - l - t : d' . r' | m' : f' | l - : m' . r' | d' . t : l | r' : d' . r' }

cresc. *f*

sun, But I nev - - er will prove false Till

{ m : f | m : m . f | s : l | l - : s | l : m | f : l . t }

cresc. *f*

sun, But I nev-er will prove false to the pret-ty girl I love, Till

{ l : - l - : l . t | d' . d' : r' . d' | l : d' . d' | m . m : r . d | r : d . r }

dim. *p*

all be done, my dear, Till all those things be done.

{ m' : - l r' : - | d' : t | l . t : d' . r' | m' : d' | t . l : s . f | m : - | l }

dim. *p*

all be done, my dear, Till all those things be done.

{ d' : - | t : - | l : m | m : l . t | d' . t : l . s | f : r | d : - | l }

dim. *p*

all those things be done, my dear, Till all those things be done.

{ m : - . l | l : s | l : s | m : d . r | m : d' | r' : t | l : - | l }

pp SOLO

4. O yon - der doth sit that lit - tle tur - tle dove, He doth

{ : l . t | d' : d' . t | l : d' | m . m : r . d | r : d . r }

div. pp

(closed lips)

{ : | l : - | - : - | - : - | l - : - }
 { : | m : - | - : - | - : - | - : - | f : - }

pp

(closed lips)

{ : | d : - | - : - | - : - | - : - | r : - }

(closed lips)

{ : | l : - | - : - | - : - | - : - | r : - }

pp

sit on yon - der high tree, A - mak - ing a moan for the

{ | m : l . t | d' : t . s | l : - | - : - | l . t | d' : r' . d' | l : d' . d' }

(closed lips)

{ | l : - | - : t | l : - | - : - | l : - | - : - . t }

{ | m : - | - : s | m : f | s : f | m : - | l f : - }

(closed lips)

{ | d : - | - : r | d : r | m : r | d : - | - : - }

(closed lips)

{ | l : - | - : s | l : - | - : - | l : - | - l f : - }

ONLINE PERUSAL SCORE ONLY
NOT FOR USE IN PERFORMANCE

BOBBY SHAF TO

S. A. B.

Duration: - 1 1/4 mins.

Arranged by ALEC ROWLEY

With spirit

SOPRANO

ALTO

BASS

PIANO

Bob-by Shaf-to's gone to sea,
Sil-ver buck-les
Bob - by Shaf -
He'll come back and mar-ry me, Bon-ny Bob-by Shaf-to! Bob-by Shaf-to's
at his knee; He'll come back and mar-ry me, Bon-ny Bob-by Shaf-to! Bob-by Shaf-to's
to Bon - ny Bob - by Shaf-to! Bob - by

f *mf* *f* *p* *mf* *f* *p* *f* *mf* *Red.*

Detailed description: This is a musical score for the song 'Bobby Shafto' in 2/4 time, key of D major. It is arranged for Soprano, Alto, Bass, and Piano. The score is divided into two systems. The first system covers the first two lines of lyrics. The second system covers the remaining lyrics. The piano part provides accompaniment with dynamic markings of *f* (forte), *mf* (mezzo-forte), and *p* (piano). The vocal parts have lyrics written below them, with some syllables split across lines. Performance markings include 'With spirit' and 'Red.' (ritardando). A large watermark 'ONLINE PERSIAN SCORES ONLY IN PERFORMANCE' is visible across the score.

cresc.
 || m . s : m | r . f : r . t, | r . f : r | m . s : m . d | m . s : m }
 bright and fair combing down his yel-low hair; He's my love for ev - er more,

cresc.
 || d . d : t, | l, . l, : s, . s, | f, . l, : t, | s, :- . s, | :- }
 bright and fair comb-ing down his yel-low hair; He's my love,

cresc.
 || l, : s, | f, : m, | r, : s, | . r, : m, . f, | s, . l, : t, . d }
 Shaf to s gone to sea, — He s my love for ev - er more,

f r . f : r . t, | d : d | : | : | *mp* s :- | - :- }
 Bon-ny Bob-by Shaf - tol Ah —

f f, . s, : l, . t, | d : d | : | : | *mp* d :- | - :- }
 Bon-ny Bob-by Shaf - tol Ah —

f r . r : s, . s, | d . d | : | : | *f* d . d : d . f | m . s : m . d }
 Bon-ny Bob-by Shaf - tol Bob-by Shaf-to's gone to sea,

Slower In time

mp | r :- | - :- | d .d :d .f | m .s :m .d | r .f :r .t, | d :d }
 Ah _____ He'll come back and mar-ry me, Bon-ny Bob-by Shaf-to!

p | f, :- | ta, :- | l, :t, .s, | m, :m, }
 Ah _____ Bon - ny Bob - by Shaf - to!

p | s, .s, :s, .d | t, .r :t, .s, | l, :- | s, :- | l, :s, | d :d }
 Sil-ver buck-les at his knee, Bon - ny Bob - by Shaf - to!

Slower In time

mf cresc. | m .s :m .d | m .s :m | r .f :r .t, | r .f :r }
 Bob-by Shaf-to's bright and fair, Comb-ing down his yel-low hair;

mp cresc. | s, :- | - :- | s, :- | - :- }
 Bon - - - - ny _____

mp cresc. | d :- | - :- | d :- | - :- }
 Bon - - - - ny _____

f *p cresc.*

f | m . s : m . d | m . s : m | r . f : r . t , | d : d | : | : }
 He's my love for ev - er more Bon - ny Bob - by Shaf - to!

f | s , : - | s , : - | s , : - | s , : - | : | : }
 Bob - - - by Shaf - - - to!

f | d : - | d : - | d : - | d : - | : | : }
 Bob - - - by Shaf - - - to!

8
 3 1 4 1 1 2
 3 1 3 1 4 2 1
f *pp*

p | s . f : m . r | . t , : l , s , | : | : | *mf* | d . d : d . f | m . s : m . d }
 Bob - by Shaf - to's look - ing out , All the lass - ies give a shout ,

mf | d . d : d . f | m . s : m . d | s , . s , : s , . d | t , . r : t , s , | *mf* | m , . f , : s , . l , | d . d : d . t , }
 Bob - by Shaf - to's look - ing out , All his rib - bns fly a - bout , All the lass - ies give a shout ,

| : | : | *p* | s , . l , : t , . d | r . m : f . s | *mf* | d . r : m . f | s . s : s }
 All his rib - bns fly a - bout , All the lass - ies give a shout ,

p *mp*

f | r . f : r . t, | d : d | *f* m . s : m . d | m . s : m | r . f : r . t, | r . f : r }
 Hey for Bob-by Shaf-to! Bob-by Shaf-to's bright and fair, Comb-ing down his yel-low hair;

f | l . l : l . s, | m, : m, | *f* m . s : m . d | m . s : m | r . f : r . t | r . f : r }
 Hey for Bob-by Shaf-to! Bob-by Shaf-to's bright and fair, Comb-ing down his yel-low hair;

f | s, . s, : s, . s, | d : d, | *f* m . s : m . d | m . s : m | r . f : r . t, | r . f : r }
 Hey for Bob-by Shaf-to! Bob-by Shaf-to's bright and fair, Comb-ing down his yel-low hair;

mf *f*
Red. *Red.*

mp | m . s : m . d | m . s : m | r . f : r . t, | d : d . | : | : }
 He's my love for ev-er more, Bon-ny Bob-by Shaf-to!

mp | m . s : m . d | m . s : m | r . f : r . t, | d : d . | : | : }
 He's my love for ev-er more, Bon-ny Bob-by Shaf-to!

mp | m . s : m . d | m . s : m | r . f : r . t, | d : d . | : | : }
 He's my love for ev-er more, Bon-ny Bob-by Shaf-to!

mp *mf*
Red. *Red.* *Red.* *

Maestoso

|| d : d | d : f | m : s | m : d | s, : s, | s, : d | t, : r | t, : s, | }

Bob - by Shaf - to's gone to sea, — Sil - ver buck - les at his knee;

|| d : d | d : t, | l, : s, | f, : m, | f, : f, | f, : m, | s, : s, | s : f, | }

Bob - by Shaf - to's gone to sea, — Sil - ver buck - les at his knee;

|| d : t, | l, : s, | d : t, | l, : s, | d : t, | l, : s, | f, : m, | r, : s, | }

Bob - by Shaf - to's gone to sea, — Sil - ver buck - les at his knee;

Maestoso

|| d : d | d : f | m : s | m : d | r : f | r : t, | d :- | d : | }

He'll come back and mar - ry me, — Bon - ny Bob - by Shaf - to!

|| m, : m, | f, : t, | d : s, | d :- | l, : f, | t, : s, | d :- | m, : | }

He'll come back and mar - ry me, — Bon - ny Bob - by Shaf - to!

|| d : t, | l, : s, | d : t, | l, : s, | f, : r, | s, : s, | d, : s, | d : | }

He'll come back and mar - ry me, — Bon - ny Bob - by Shaf - to!

Lightly and swiftly

p || m . s : m . d | m . s : m | r . f : r . t , | r . f : r | m . s : m . d | m . s : m }
 Bob-by Shafto's bright and fair, Combing down his yel-low hair; He's my love for ev-er more,

|| : | m . d : s , . m , | s , : - | t , r : t , . s , | d : - | m . d : s , . m , | }
 Bob-by Shafto's bright, Bob-by Shaf-to's fair, He's my love

p | d , . m , : s , . d | s , . m , : d , | s , . t , : r . f | r . t , : s , | d , . m , : s , . d | s , . m , : d , | }
 Bob-by Shafto's bright and fair, Combing down his yel-low hair; He's my love for ev-er more,

Lightly and swiftly

p

f r . f : r . t , | d : d | m . s : m . d | m . s : m | r . f : r . t , | r . f : r }
 Bon-ny Bob-by Shaf - to! Bob-by Shaf-to's gone to sea, Sil-ver buck-les at his knee;

|| l , . f , : t , . s , | m , : m , | m . s : m . d | m . s : m | r . f : r . t , | r . f : r }
 Bon-ny Bob-by Shaf - to! Bob-by Shaf-to's gone to sea, Sil-ver buck-les at his knee;

|| f , . r , : s , . s , | d . s , : d , | m . s : m . d | m . s : m | r . f : r . t , | r . f : r }
 Bon-ny Bob-by Shaf - to! Bob-by Shaf-to's gone to sea, Sil-ver buck-les at his knee;

Faster

mf

|| m . s : m . d | m . s : m | r . f : r . t, | d : d | : | : | }

He'll come back and mar-ry me, Bon-ny Bob-by Shaf - to!

|| m . s : m . d | m . s : m | t, . t, : t, . s, | m, : m, | : | : | }

He'll come back and mar-ry me, Bon-ny Bob-by Shaf - to!

|| m . s : m . d | m . s : m | s . s : s, . s, | d : d ^p | r . f : r . t, | d : d | }

He'll come back and mar-ry me, Bon-ny Bob-by Shaf - to! Bon-ny Bob-by Shaf - to!

Ped. *p*

Accelerate

^p || r . f : r . t, | r . f : r . t, | r . f : r . t, | r . f : r . t, | d : d | : | : | }

Bon-ny bon-ny, Bon-ny bon-ny, Bon-ny bon-ny, Bon-ny Bob-by Shaf-to!

^{mp} || : | : | : | r . f : r . t, | r . f : r . t, | ^f d : d | : | : | }

Bon-ny bon-ny, Bon-ny Bob-by Shaf-to!

|| : | : | : | ^{mf} | r . f : r . t, | ^f d : d | : | : | }

Bon-ny Bob-by Shaf-to!

Accelerate

mf *f* *ff* *Ped.* *

SAT/PIANO
NOV940885

STAND BY ME

BEN E. KING'S CLASSIC HIT ARRANGED BY MARK DE-LISSER
AS PERFORMED BY ACM GOSPEL CHOIR ON THE BBC'S *LAST CHOIR STANDING*

ONLINE PERUSAL SCORE ONLY
NOT FOR USE IN PERFORMANCE

NOVELLO
CHORAL POPS

ONLINE PERUSAL SCORE ONLY
NOT FOR USE IN PERFORMANCE

STAND BY ME

WORDS & MUSIC BY BEN E. KING, JERRY LEIBER & MIKE STOLLER

Arranged by Mark De-Lisser

Piano part with thanks to Nic Rowley and Christopher Hussey

$\text{♩} = 116$ *mp*

SOPRANO

1. When the night _____ has

ALTO

1. When the night _____ has

TENOR

1. When the night _____ has

PIANO

mp

E^b/B^b E^b

5

come, _____ and the land is dark, _____

come, _____ and the land is dark, _____

come, _____ and the land is dark, _____

B^b/D Cm

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— and the moon — is the on - ly — light we'll

— and the moon — is the on - ly — light we'll

— and the moon — is the on - ly — light we'll

Cm/B^b A^b A^b/B^b B^b Cm⁷ B^b/D

see. ————— *mf* ————— *f*
 No, I won't ————— be a -

see. ————— *mf* ————— *f*
 No, I won't ————— be a -

see. ————— *mf* ————— *f*
 No, I won't ————— be a -

E^b B^b E^b

21

fraid, no, I won't be a - fraid, *dim.*
 fraid, no, I won't be a - fraid, *dim.*
 fraid, no, I won't be a fraid, *dim.*

E^b/D Cm

26

mp just as long as you stand, stand by
mp just as long as you stand, stand by
mp just as long as you stand, stand by

Cm B^b A^b B^b Cm⁷ B^b/D

31

cresc.

me. So, won't you, won't you

cresc.

me. So, won't you, won't you

cresc.

me. So, won't you, won't you

E^b *A^b/E^b* *E^b*
f

35

f

stand by me. Oh,

f

stand by me. Oh,

f

stand by me. Oh,

mf *B^b/D* *Cm⁷*

40 *mf* *f*

— stand by me. Whoa,

mf

— stand by me. Whoa,

mf

— stand by me. Whoa,

B^b *A^b*

45 *mf*

— stand by me.

mf

— stand by me.

mf

— stand by me.

B^b *A^b/B^b* *B^b* *E^b* *A^b/B^b*

50

mp

2. If the sky that we look up - on

mp

2. If the sky that we look up - on

mp

2. If the sky that we look up - on

E^b

B^b/D

55

— should tum - ble and fall, — and the moun - tains

— should tum - ble and fall, — and the moun - tains

— should tum - ble and fall, — and the moun - tains

Cm

A^b

60

should crum - ble _____ to the sea. _____

should crum - ble _____ to the sea. _____

should crum - ble _____ to the sea. _____

A^b/B^b B^b $Cm^7 B^b/D$ E^b B^b

66

mf _____ *f*
I won't cry, _____ I won't cry, no _____ I won't _____

mf _____ *f*
I won't cry, _____ I won't cry, no _____ I won't _____

mf _____ *f*
I won't cry, _____ I won't cry, no _____ I won't _____

$Cm^7 B^b/D$ E^b E^b/D Cm

72

dim.

mp

— shed a tear, — just as long — as you

dim.

mp

— shed a tear, — just as long — as you

dim.

mp

— shed a tear, — just as long — as you

B^b A^b

77

cresc.

stand, — stand by me. — So, won't you,

cresc.

stand, — stand by me. — So, won't you,

cresc.

stand, — stand by me. — So, won't you,

B^b

Cm⁷ B^b/D

E^b

A^b/E^b E^b

f

82

f *dim.*

won't you stand by me. Oh,

f *dim.*

won't you stand by me. Oh,

f *dim.*

won't you stand by me. Oh,

mf *E^b* *B^b/D*

87

mf *f*

stand by me. Whoa,

mf *f*

stand by me. Whoa,

mf *f*

stand by me. Whoa,

Cm⁷ *B^b* *Cm* *B^b* *A^b*

92

mf

stand by me. So,

mf

stand by me. So,

mf

stand by me. So,

B^b Cm/B^b B^b Cm

97

f

won't you, won't you stand by

f

won't you, won't you stand by

f

won't you, won't you stand by

Cm⁷/D B^b/D Cm⁷ B^b B^b/A^b E^b

f

101

me. Whoa, stand by me. *mf*

me. Whoa, stand by me. *mf*

me. Whoa, stand by me. *mf*

B^b/D Cm

106

Whoa, stand by me. *f p*

Whoa, stand by me. *f p*

Whoa, stand by me. *f p*

B^b/C Cm/B^b A^b B^b

111

f

me. Whoa,

f

me. Whoa, whoa,

f *tenor solo ad lib (to bar 123)*

me. Whoa,

Cm⁷ B^b/C Cm⁷ F/A E^b/B^b

f

116

soprano solo ad lib (to bar 123)

stand by me.

stand by me.

stand by me.

G⁷/B^b Cm Cm/B^b

121

mp

Whoa,

mp

Whoa,

mp

Whoa,

F/A[♯] *E^b/B^b* *B^b* *p*

Rubato

126

p *soprano solo adlib*

stand by me.

p

stand by me.

p *tenor solo adlib*

stand by me.

A^{b9} *E^b* *p*

ONLINE PERUSAL SCORE ONLY
NOT FOR USE IN PERFORMANCE

Ah ——— Ah ——— Ah ——— Ah ———

lams a-cry-in! Hear de lams a-cry-in! Hear de lams a cry-in!

mf Oh feed-a my sheep. My Lord spoke dese words so sweet. —

Oh feed a my sheep.

Oh shepherd feed-a my sheep.

p O shepherd feed-a my sheep. Saying "Pe-ter if you love me feed-a my sheep."

O shepherd feed-a my sheep.

O shepherd feed-a my sheep.

Oh shepherd feed-a my sheep. Oh shepherd, feed-a my sheep.

Oh shepherd feed-a my sheep. Lord, I love Thee, Thou dost know. Oh shepherd, feed-a my sheep. Oh

Oh shepherd feed-a my sheep. Oh shepherd, feed-a my sheep.

gva. *loco*

Oh shepherd, feed-a my sheep. You hear de

give me grace to love-a Thee mo! Oh shepherd, feed-a my sheep You

Oh shepherd, feed-a my sheep

mp espressivo

lambs a-cry-in! Hear de lambs a-cry-in! Hear de lambs a-cry-in!

hear de lambs a cry in! Hear de lambs a-cry-in! lambs a-cry-in!

You hear de lambs a-cry-in! Hear de lambs a-cry-in!

cresc. *rall.* *gva.* *cresc.* *rall.*

a tempo

Oh shepherd feed-a my sheep.

Oh shepherd feed-a my sheep. Ah Ah

Oh shepherd feed-a my sheep. You hear de lambs a-cry - in!

a tempo

allargando

Ah Ah Hear de lambs a-cry - in!

Ah Ah Hear de lambs a-cry - in!

Hear de lambs a-cry - in! Hear de lambs a-cry - in!

allargando

mp pp

Feed - a my sheep.

Feed - a my sheep.

Oh shepherd feed-a my sheep. Feed my sheep.



CH55222-03



CH56004



EA17270



EA37075



GS30420



GS30439



GS30458



GS32192



GS80264



JC10959



JC11197



JC11201



JC11282



JC61453



JC61475



JC61481



JC61527



JC61536



JC61570



JC61571

ONLINE PROCTORIAL SCORING ONLY
NOT FOR USE IN PERFORMANCE



JC61572



JC61583



JC80805



JC80807



NOV160035



NOV160039



NOV290259



NOV290376



NOV290565



NOV320031



NOV400113



NOV441191



NOV441317



NOV940885



NOV957077



UMV100144



WH25950



WH25951

ONLINE DERUSAL SCORE ONLY
NOT FOR USE IN PERFORMANCE



WH27135A



WH28055E



WH28463



WH47429

ONLINE PERUSAL SCORE ONLY
NOT FOR USE IN PERFORMANCE